

pour Ensemble Décadanse et Cage 99

Viola Bastarda

for violoncello



David Jason Snow

165 West End Ave., Apt.4J
New York, NY 10023
USA

phone: 00-1-917-273-3407

email: djsnow1054@gmail.com

web: <http://home.comcast.net/~djsnow>

In music performance, especially in a virtuoso performance, the blood [of ritual sacrifice] is symbolized by the conflict between the performer and his physical limitations, or between the performer and the exigencies of the music he's supposed to play; or, in a very scholarly way, by the conflict between performer and instrument.

From *Virtuosity: some (quasi phenomenological) thoughts*
by Francisco Monteiro

Duration: ca. 4:30

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Très animée avec joie, ca. ♩ = 69

Musical notation for measures 1-4. The piece is in 3/8 time. Measure 1 starts with a *mf* dynamic. The notation features eighth notes and chords with accents.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The notation continues with eighth notes and chords, maintaining the energetic feel.

Musical notation for measures 9-12. Measure 10 is marked with a '10'. The notation includes chords and eighth notes.

Musical notation for measures 13-16. Measure 15 is marked with a '15'. The notation features eighth notes and chords.

Musical notation for measures 17-25. Measure 20 is marked with a '20'. A *f* dynamic marking appears in measure 23. The notation includes eighth notes and chords.

Musical notation for measures 26-31. Measure 26 is marked with a '26'. A *p* dynamic marking appears in measure 26, and a *f* dynamic marking appears in measure 28. The notation includes eighth notes and chords.

Musical notation for measures 32-35. Measure 32 is marked with a '32'. A *p* dynamic marking appears in measure 32. The notation includes eighth notes and chords.

38

f

Musical notation for measures 38-42. The piece begins with a bass clef and a key signature of one flat. The music consists of a steady eighth-note bass line and a treble line with chords and eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the first measure.

43

Musical notation for measures 43-47. The music continues with the same eighth-note bass line and treble accompaniment. A key signature change to two sharps (D major) occurs at the start of measure 45.

48

Musical notation for measures 48-52. The music continues with the eighth-note bass line and treble accompaniment. A key signature change to one sharp (F# major) occurs at the start of measure 50.

53

Musical notation for measures 53-57. The music continues with the eighth-note bass line and treble accompaniment. A key signature change to one sharp (F# major) occurs at the start of measure 53.

58

ff *mp*

Musical notation for measures 58-63. The music continues with the eighth-note bass line and treble accompaniment. A dynamic marking of *ff* (fortissimo) is placed at the beginning of measure 58, and a dynamic marking of *mp* (mezzo-piano) is placed at the beginning of measure 63.

64

mp

Musical notation for measures 64-69. The music continues with the eighth-note bass line and treble accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of measure 64. A key signature change to one flat (Bb major) occurs at the start of measure 66.

70

Musical notation for measures 70-74. The music continues with the eighth-note bass line and treble accompaniment. A key signature change to one flat (Bb major) occurs at the start of measure 70.

75

Livret complet en anglais avec traduction en français à la page 8-9.



(Violoncelliste, s'adressant à son violoncelle avec indignation et le mépris)

Fuck, that pisses me off! Son of a bitch, fuck your mother! Piss off!
You stupid, useless fool! How dare you mock my genius?

79

a tempo

84



(Violoncelliste, s'adressant à son violoncelle avec indignation et le mépris)

Bastard! Must I waste life's precious moments compensating for your...
your... selfish negligence, your gross idiocy?

88

a tempo

(Violoncelliste, s'adressant à son violoncelle avec indignation et le mépris)*

Heed my warning, slave, or feel the sting of my whip!

91



96



(Violoncelliste, s'adressant à son violon avec une tendresse caressante)

Oh, my love, my love. We make such beautiful music together, do we not?
Oh, to see you weep is like a dagger through the heart. Let us never argue again.
Without you, I am nothing, less than nothing.

99 *at*

f

(Violoncelliste, s'adressant à son violoncelle avec indignation et le mépris)

That is really bullshit.

103

ff *mp*

108

ff

113

118

123

128

p *sf* *p* *sf* *p*

133

ff *mp*

138

ff

143

(Violoncelliste, des conférences de son violoncelle avec frais, le dédain impérieux, comme un Nazi ou un professeur de lycée)

Very well then, since you have not submitted to reason, I am compelled to discipline you. However, being a tender-hearted creature, a compassionate soul, I shall temper punishment with pleasure.

In fact, your punishment will be pleasure itself... or rather, the promise of pleasure, pleasure proffered then cruelly snatched away, tantalizing, like the apple dangled in the face of an ass, the ecstasy of fulfillment always just barely out of reach, time and time again, until your will is broken and you succumb, exhausted, shedding tears of frustration. Then you will be my slave. Then and only then will you understand the mad, sweet surrender of love and the unbearable price it extracts from us all.

(Violoncelliste, caresser et à caresser son violoncelle)

You are a bad boy, a naughty, naughty, little boy. I shall have to spank you. Do you like that? Do you like it when I spank you, you dirty little boy?

Do you like it when I stroke your strings? Ooh, how they vibrate in my hand. Mmm, good boy. Ooh, yes, Yes, vibrate. Vibrate in my hand, you dirty little boy.

When I was a little girl in Paris, I used to sing this song:

(Improvise a tune upon these lyrics)

Has anyone seen my cock,
 my big Rhode Island Red?
 He's mostly pink with a little bit of blue,
 and purple round his head.
 He stands right up in the morning
 and he gives me such a shock.
 Has anybody seen,
 has anybody seen,
 has anybody seen my cock?

(Violoncelliste, s'adressant à son violoncelle avec condescendance)

There, I hope you have learned your lesson. Now behave properly.

Tempo I

Musical notation for measures 147-151. The notation is in bass clef. Measure 147 starts with a dynamic marking of *mf*. The music consists of a series of eighth notes, with some beamed sixteenth notes in the final measure. The key signature changes to one sharp (F#) in the final measure.

152

Musical notation for measures 152-156. The notation is in bass clef. Measure 152 begins with a double bar line. The music continues with eighth notes and beamed sixteenth notes.

157

Musical notation for measures 157-161. The notation is in bass clef. Measure 157 starts with a double bar line. A horizontal line is drawn below the staff for measures 157-160. A dynamic marking of *f* appears in measure 161.

162

Musical notation for measures 162-166. The notation is in bass clef. Measure 162 starts with a double bar line. The music features eighth notes and beamed sixteenth notes.

167

Musical notation for measures 167-171. The notation is in bass clef. Measure 167 starts with a double bar line. The music includes eighth notes and beamed sixteenth notes, with key signature changes to one sharp (F#) and then one flat (Bb).

172

Musical notation for measures 172-176. The notation is in bass clef. Measure 172 starts with a double bar line. The music consists of eighth notes and beamed sixteenth notes, with key signature changes to one sharp (F#) and then one flat (Bb).

177

p *f*

Musical staff for measures 177-181. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. The first measure has a dynamic marking of *p* (piano). The fifth measure has a dynamic marking of *f* (forte). The music consists of eighth and sixteenth notes, some with slurs and ties.

182

p

Musical staff for measures 182-186. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. The third measure has a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes, some with slurs and ties.

187

Musical staff for measures 187-191. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. The music consists of eighth and sixteenth notes, some with slurs and ties.

192

mf *p*

Musical staff for measures 192-196. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. The second measure has a dynamic marking of *mf* (mezzo-forte). The fourth measure has a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes, some with slurs and ties.

197

rall. *ff*

Musical staff for measures 197-201. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. Above the staff, the word *rall.* (rallentando) is written with a dashed line extending across the first four measures. The fifth measure has a dynamic marking of *ff* (fortissimo). The music consists of eighth and sixteenth notes, some with slurs and ties.

202

ff *Fine*

Fuck!

Musical staff for measures 202-206. The staff begins with a bass clef and a key signature of one flat. It contains five measures of music. The first measure has a dynamic marking of *ff* (fortissimo). The fifth measure has a dynamic marking of *Fine*. Below the staff, the word *Fuck!* is written. The music consists of eighth and sixteenth notes, some with slurs and ties.

Libretto

Putain, ça me fait chier! Fils de salope, nique ta mere! Casse-toi, vous stupide, idiot inutile! Comment osez-vous fantaisie mon génie?

Fuck, that pisses me off! Son of a bitch, fuck your mother! piss off, you stupid, useless fool! How dare you mock my genius?

Bastard! Dois-je les déchets de la vie des moments précieux de compensation pour votre... votre ... négligence égoïste, votre brute idiotie?

Bastard! Must I waste life's precious moments compensating for your... your... selfish negligence, your gross idiocy?

Tenez compte de mon avertissement, esclave, ou de sentir la piqure de mon fouet!

Heed my warning, slave, or feel the sting of my whip!

Oh, mon amour, mon amour. Nous faisons cette belle musique ensemble, n'est-ce pas? Oh, que de vous voir pleurer, c'est comme un poignard dans le coeur. Nous ne devons jamais prétendre à nouveau. Sans vous, je ne suis rien, moins que rien.

Oh, my love, my love. We make such beautiful music together, do we not? Oh, to see you weep is like a dagger through the heart. Let us never argue again. Without you, I am nothing, less than nothing.

C'est vraiment des conneries. Très bien alors, puisque vous n'avez pas soumis à la raison, je suis obligé de vous la discipline. Toutefois, étant une créature au coeur tendre, une âme de compassion, je vais tempérer la peine avec plaisir.

That is really bullshit. Very well then, since you have not submitted to reason, I am compelled to discipline you. However, being a tender-hearted creature, a compassionate soul, I shall temper punishment with pleasure.

En fait, votre peine sera lui-même le plaisir ... ou plutôt, la promesse de plaisir, le plaisir proférés alors cruellement arrachée, séduisantes, comme la pomme fait miroiter à la face d'un âne, l'extase de l'accomplissement toujours à peine hors de la portée, encore et encore, jusqu'à ce que votre testament est cassé et vous succombez, épuisé, l'excrétion des larmes de frustration. Alors vous serez mes esclaves. Alors et seulement alors vous comprenez les fous, doux amour et de la remise de prix de l'insupportable, il extraits de nous tous.

In fact, your punishment will be pleasure itself... or rather, the promise of pleasure, pleasure proffered then cruelly snatched away, tantalizing, like the apple dangled in the face of an ass, the ecstasy of fulfillment always just barely out of reach, time and time again, until your will is broken and you succumb, exhausted, shedding tears of frustration. Then you will be my slave. Then and only then will you understand the mad, sweet surrender of love and the unbearable price it extracts from us all.

Vous êtes un mauvais garçon, un méchant, méchant, petit garçon. Je vais avoir une fessée à vous. Do you like that? Aimez-vous quand je vous la fessée, vous sale petit garçon?

You are a bad boy, a naughty, naughty, little boy. I shall have to spank you. Do you like that? Do you like it when I spank you, you dirty little boy?

Vous vous plaisez quand je caresse vos chaînes? Ooh, comment elles vibrent dans ma main. Mmm, bon garçon. Oh, oui, oui, à vibrer. Vibrer dans ma main, vous sale petit garçon.

Do you like it when I stroke your strings? Ooh, how they vibrate in my hand. Mmm, good boy. Ooh, yes, Yes, vibrate. Vibrate in my hand, you dirty little boy.

Quand j'étais une petite fille à Paris, j'ai l'habitude de chanter cette chanson:

When I was a little girl in Paris, I used to sing this song:

Quelqu'un at-il vu ma bite, mon grand Rhode Island Red?

Has anyone seen my cock, my big Rhode Island Red?

Il est principalement rose avec un peu de bleu,
et le violet de sa tête ronde.
Il se tient droit dans la matinée
et il me donne un tel choc.
Quelqu'un at-il vu,
quelqu'un a vu,
quelqu'un at-il vu ma bite?

Là, j'espère que vous avez appris votre leçon.
Maintenant, se comporter correctement.

Putain!

*He's mostly pink with a little bit of blue,
and purple round his head.
He stands right up in the morning
and he gives me such a shock.
Has anybody seen,
has anybody seen,
has anybody seen my cock?*

*There, I hope you have learned your lesson. Now
behave properly.*

Fuck!

Biographical note

David Jason Snow holds degrees in music composition from the Eastman School of Music and Yale University where he studied with Jacob Druckman, Samuel Adler, Warren Benson, and Joseph Schwantner. His music has been performed in concert by the Ensemble Intercontemporaine at the Georges Pompidou Center in Paris, by the American Brass Quintet at the Aspen Music Festival, Carnegie Hall, and the John F. Kennedy Center, and by numerous other artists and ensembles in the United States, Europe, Asia, Africa, and Australia. Snow is the recipient of awards for composition and musical performance from the National Endowment for the Arts, BMI, and ASCAP, and has been a resident of artist's communities at Yaddo in Saratoga Springs and the Millay Colony in Austerlitz, New York. He resides in New York City.