

Parting
for viola alone

DANIEL OTT

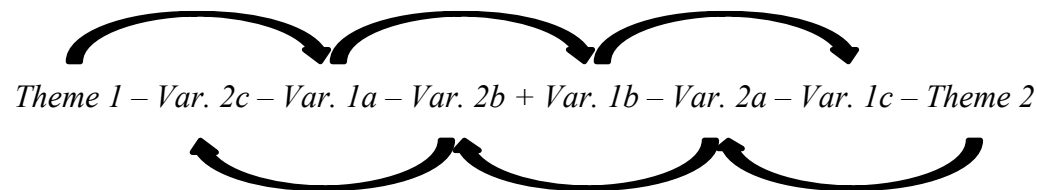
commissioned by the
Max Aronoff Viola Institute

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Prior to composing *Parting*, I had long wanted an opportunity to write a solo work for my friend, the violist Charles Noble (currently Assistant Principal Viola of the Oregon Symphony Orchestra). The chance finally came in 2005 in the form of a commission from the Max Aronoff Viola Institute who wanted either a sonata with piano or an unaccompanied work for their summer recital series.

Truth be told, *Parting* is not the first piece on which Charles and I have worked together. Charles is one of my first musical collaborators, having been there at the start of it all. He actually took part in my very first public performance (of a quartet for violin, two violas, and cello—now resting eternally in a trunk in my parents' house). Since that beginning, back in my high school days, he has likely played seven or eight of my works, including a nascent sonata for viola and piano, which sadly never knew completion. But *Parting* is the first *finished* work written expressly for him.

A single-movement piece, *Parting* (whose title has several meanings) is a set of continuous variations on two themes, one light, the other dark. The themes are heard at the beginning and end of the work, respectively, and their variations unfold in opposite directions, as it were, meeting in the middle for a larger combined variation. In diagram, it looks like this:



In actuality, the two themes are variations on one another—flip sides of the same coin. Embedded in the abstract design is a narrative, loosely based on the Orpheus myth (in which the hero's lyre is replaced by a viola!). The plucking motive that resounds throughout alludes to this story, as does the title, whose meanings can refer to both a leave-taking and a division into smaller parts (variations).

I am delighted that Charles Noble finally has a work of his own to "create." His robust and impassioned playing is perfectly tailored to the dramatic sense of this work.

for Charles Noble

Parting

for Viola Alone

Commissioned by the 2005 Max Aronoff Viola Institute

Daniel Ott
(2005)

Theme I.

Senza misura [ca. 8 - 10"]

like falling water
pizz. (e sempre l. v.)

(Let sound decay entirely
before going on.)

[ca. 9 - 11"]

arco

[ca. 12 - 15"]
pizz.

$\text{♩} = 40$ in overlapping lines

$\{\text{♩} = \text{♩}\}$

Senza misura not too slowly
pizz.

arco non vib.

arco sim.

barely audible *lunga* grotesquely
pizz. II. IV. *arco* gliss.

2 *accel. poco a poco* ----- (accel.)-----

p *mp* *mf* *f*

Var. IIc *feroce* ♩ = 126

ff *mf* *ff* *mf* *ff* *mf* *ff* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f*

29 *hushed, even*

ff *f* *fff*

37 *p*

42 *p*

48

54 *mf*

59 *ff* *mf* *ff* *mf* *ff*

64

69

f *mf*

Detailed description: This system contains five staves of music. The first staff (64-69) is in bass clef with a key signature of two flats. It features a complex melodic line with many accidentals and dynamic markings of *f* and *mf*. The second staff (70-76) continues the melodic line with dynamic markings of *p*, *ff*, and *mf*.

70

76

p *ff* *mf*

Detailed description: This system contains two staves of music. The first staff (70-76) continues the melodic line with dynamic markings of *p*, *ff*, and *mf*. The second staff (77-82) is in treble clef and continues the melodic line with dynamic markings of *ff*, *mf*, and *ff*.

77

82

ff *mf* *ff*

Detailed description: This system contains two staves of music. The first staff (77-82) is in treble clef and continues the melodic line with dynamic markings of *ff*, *mf*, and *ff*. The second staff (83-88) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *pp*, *ppp*, and *p*.

83

88

pp *ppp* *p*

Detailed description: This system contains two staves of music. The first staff (83-88) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *pp*, *ppp*, and *p*. The second staff (89-94) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *mp* and *mf*.

89

94

mp *mf*

Detailed description: This system contains two staves of music. The first staff (89-94) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *mp* and *mf*. The second staff (95-101) is in treble clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *fff* and *mp*.

95

101

fff *mp*

Detailed description: This system contains two staves of music. The first staff (95-101) is in treble clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *fff* and *mp*. The second staff (102-107) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *ff*, *mp*, *f*, and *mp*.

102

107

ff *mp* *f* *mp*

Detailed description: This system contains two staves of music. The first staff (102-107) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *ff*, *mp*, *f*, and *mp*. The second staff (108-113) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *mf*, *mp*, *mp*, *mp*, and *p*.

108

113

mf *mp* *mp* *mp* *p*

Detailed description: This system contains two staves of music. The first staff (108-113) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *mf*, *mp*, *mp*, *mp*, and *p*. The second staff (114-119) is in bass clef and features a rhythmic accompaniment of eighth notes with dynamic markings of *mf*, *mp*, *mp*, *mp*, and *p*.

116 *sul pont.*

pp *ppp* *n*

Senza misura *not too slowly*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

I. III. II. I. III. II. IV. I. III.

mp *n* *mp* *n* *mp* *n* *mp* *n*

as at the beginning . . .

Var. Ia ♩ = 48

appassionato

128 *arco*

f

133

accel. -----

(*accel.*) -----

136 **A Tempo**

ff 5 3 3 3 3 3 3

accel. -----

141 **Molto appassionato** ♩ = 60

ff *ben tenuto*

3 3 3 10 9 2 6

Subito poco allegro

----- molto rit. -----

A Tempo ♩ = 48

146

sub. *mp* *fff*

accel. ----- rit. -----

♩ = 48

152

mp *p* *pp*

Var. Ib/IIb

Senza misura (as at the beginning)

Agitato e con rubato ♩ = 60

Pleadingly ♩ = 66

160

p *f* *p*

163

f *p*

166

f *ff* *mp*

168

f *ff* *mp*

a tempo

6
172

accel. $\bullet = 126$

ff *fff* *mf* *ff* *mf* *ff* *mp*

178

ff *mf* *ff* *mf* *ff* *mp* *ff* *mf* *ff* *mf*

185

pulling back ... *accel.* *a tempo*

ff

191

sul pont.

mp

196

ord. *sul pont.*

mf *ff* *mp*

202

ord.

mf *ff* *f* *ff* *f*

209

Var. IIa
appassionato $\bullet = 48$

ff *fff* *f*

213 *accel.* ----- **Molto appassionato** ♩ = 60

ff *ben tenuto*

A Tempo ♩ = 48

219 *f* *f* *ff* *mf* *ff*

pizz. *molto accel.* ----- *a tempo* *arco*

224 *molto accel.* ----- *a tempo* *arco*

pizz. *mf* *ff* *p* *pp* *ppp*

mute on **Var. Ic** *Very slowly at first* *arco*

231 *poco a poco accel.*

pp *p* *mp* *sempre*

♩ = 72

240

246

252 *rit.* ----- //

mf *mp* *p* *n*

Theme II.

Senza misura [ca. 6 - 8"]

260 *pizz.* 0 // [ca. 8 - 10"] *arco* *accel.* *pizz.* 0 //

n *mf* *p* *n* *mf* *f* *p*

[ca. 12 - 15"]

262 *arco* *accel.* *pizz.* II. //

n *mf* *ff* *p* *ff*

263 *arco* *poco rit.* {♩ = ♩} // {♩ = ♩} *p*

p

Senza misura *ad lib.*

265 {♩ = ♩} *accel.* *pizz.* 0 IV. *arco* //

pp *p* *p* *sf*

267 *pizz.* *accel.* IV. *arco* * *deliberately* *pizz.* 0 III. *arco* ♩ = 60 *molto rit.* //

p *sf* *mp* *mf* *f* *fff*

* Tune D string one quarter- to one half-tone flat. Intonation does not need to be precise. A sickening, out-of-tune, sound is desired.