

Both
(1998)

for solo viola

John Kennedy

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Both *for solo viola*

Both was originally composed as one of the instrumental interludes in my chamber cantata *One Body*, and was slightly expanded to be a solo on its own.

One Body is composed for a singer who uses both his baritone and countertenor voices, and the viola was a natural complement to the introduction of the section “Neither Male nor Female”, which uses St. Augustine’s notion of humanity as a larger body of which we are parts:

*If we are all members of one body, then in that one body
there is neither male nor female;
or rather, there is both:
it is an androgynous or hermaphroditic body,
containing both sexes.*

– St. Augustine

Both explores this ambiguity through the small differences in a half-step and its expansion into different registers. Glissandi and asymmetrical meters serve what is a kind of internal self-exploration but also a proud declaration. The player should feel very free with the structure and time of the piece, and the commas at barlines are almost fermati. The questions that are asked in the music are answered by the soulful sound of the viola. And among other relatives, plants in the *viola* family grow close to the earth, often with heart-shaped leaves.

– John Kennedy
Brooklyn, 1998

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$\text{♩} = 60$ *Free and unsettled*, slower, a tempo, with rubato

p *p* *p* *poco a poco cresc.* *mp* *mf*

10, slower, a tempo, as before

p *p* *p* *p* *p* *poco*

18

poco a poco cresc. *mp* *mf* *p*

25 not fast, as if seeking

mp *mf* *mp* *mf* *mp* *f*

29

mp *mf* *mp* *mf* *mp* *f*

33 poco gliss. poco rit.

mp *mf* *5* *5* *5* *5*

37 poco rit.

mp *mp* *poco rit.* *poco rit.*

41 *p* *mp*

45 *f* *molto accelerando* 6 *slower, a tempo* *molto accelerando* 6

48 *p* *dolce* *exuberant* *mf* *mf*

52 *f* *mp* *poco gliss.*

56 *poco a poco cresc. and accell.*

60 *mf* *f* *mp* *slower, a tempo*

64 *mp* *p* *p* *pp* *poco rit. slower* *slower yet*