

# JUDITH SHATIN

*Doxa*

Viola & Piano



## Program Notes: *Doxa*

*Doxa* was commissioned by, and is dedicated to, the late violist Rosemary Glyde and premiered by her at Tully Hall of Lincoln Center on March 23, 1989. *Doxa* is a Greek word meaning radiance; it is perhaps more familiar as the root of the word *Doxology*. The quality of Rosemary's playing prompted the title; it also served as a springboard for the sweeping gestures that articulate the form of this concert piece. I am grateful to Rosemary for her editorial suggestions, and to violist Sally Chisholm who also contributed to the final edition. For more information, visit [www.judithshatin.com](http://www.judithshatin.com) –JS

# Doxa

for viola and piano

Judith Shatin

**Fiery** ♩ = 92

The musical score is divided into four systems, each with a Viola (Vla.) and Piano (Pno.) part. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is marked as 'Fiery' with a quarter note equal to 92 beats per minute.

**System 1:** Measures 1-7. The Viola part begins with a *sf* dynamic, followed by *sf*, *f*, *mf*, *f*, *mf*, and *mf*. The Piano part has dynamics of *sf*, *sf*, *mf*, *f*, and *mf*.

**System 2:** Measures 8-13. Measure 8 is marked 'freely'. The Viola part has dynamics of *ff*, *f*, *mf*, *mp*, and *mf*. The Piano part has dynamics of *f*, *mf*, *mp*, and *mf*.

**System 3:** Measures 14-17. Measure 14 is marked 'Cadenza: urgently'. The Viola part has dynamics of *f*, *mf cresc.*, and *sf*. A trill is marked in measure 15. A ten-measure rest is indicated in measure 16. The Piano part has a *sf* dynamic in measure 14.

**System 4:** Measures 18-21. The Viola part has dynamics of *mp*, *f*, *mf*, *mp*, and *mf*. The Piano part has dynamics of *mp* and *mf*.

23

Vla. *p* *sf* **A**

Pno. *p* *f* *cresc.*

28

Vla. *p* *mf*

Pno. *mf*

34

Vla. *mp* *p* *poco rit.* **Relaxed, expressive** (♩ = c. 80)

Pno. *mp* *p*

41

Vla. *mf* *p* *mf* *gliss.* *p dim.* *pp*

Pno. *mp* *mp* *p* *pp*

**B** 46 **Vigorous** (♩ = c. 92)

Vla. *f* *mf* *f*

Pno. *sub. f* *mp* *mf* *f*

51

Vla. *mf* *f* arco

Pno. *mf* *sf* *f*

55

Vla. *p* sul C

Pno. *dim.* *p*

59

Vla. *f* *mf* *f*

Pno. *f*

63

Vla. *sf-f* *C* *Freely*

Pno. *mp*

67

Vla. *f* *mp* *p* *mp*

Pno. *f*

76 Spirited

Vla. *f*

Pno. *f*

81

Vla. *sf p* *cresc.*

Pno. *mf*

85

Vla. *f*

Pno. *f*

*Freely*

89

Vla. *tr*

Pno.

92 D *a tempo*

Vla. *mf* *f* *mp* *mf* *rit.*

Pno. *f* *mf* *f* *mp*

Expansive, poco meno mosso

98

Vla. *p* *mp* *mf* *mp*

Pno. *p*

107

Vla. *mf* *f* *mf* *p* *mp* *p* *mf*

116

Vla. *mp* *mf* *mf* *dim.* *pp*

124

Vla. *p* *mp* *mf* *p* *mp*

Pno. *p* *mp* *(mp)* *p*

$\text{♩} = 88$

132

Vla. *mf* *f*

Pno. *mf* *f* *mf* *cresc.* *ff*

139

Vla. *f* *cresc.* *ff* *pont.*

Pno. *sf* *f* *cresc.* *ff*

143 *ord. b* *f* *mf*

148 *accel.* *cresc.* **E** **Excited** ♩ = c. 100 *f* *cresc.*

150 *ff* *ff*

152 *f* *sf*



155

Vla.

Pno.

161

Vla.

Pno.

163

Vla.

Pno.

165

Vla.

Pno.

Shining

168

Vla.

Pno.

171

Vla.

Pno.

173

Vla.

Pno.

*p sub* *cresc. molto* *rit.* *ff*