

judith markovich



**three
miniatures**

for viola solo



SCORING MUSIC

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INSTRUMENTATION

Solo Viola

Duration: c. 07:34

Program notes:

Three Miniatures brings the viola community opportunity for spirited fun and challenge. The first miniature is a showpiece, foreshadowing lyrical fragments of the second miniature. The second miniature is based on a melody Markovich heard in a dream, simple and without flash. The final miniature is a multi-metered, energetic drive to the finish.

Symbolically, the first miniature represents the fight that wavers between freeflowing innovation and fragments of a measured past. The second miniature with its gradually wider skips represents a growing courage to be free of past constraint. An assured voice coaxes a cautious voice to step out of its comfort zone until the two voices can fly together. The third miniature symbolizes the flight of freedom, freedom from constraints that have kept us from adventure. This work was inspired by the exciting, ever-changing meters common in Stravinsky's *Three Pieces for Clarinet*.

Acknowledgments:

Many thanks to Christopher McKay of The Phoenix Symphony, Sifei Cheng of The Minnesota Orchestra, viola soloist Brett Douglas Deubner, and Shawn Boucké for their expertise and invaluable wisdom.

Deep appreciation to Joan Tower for challenging me to write for unaccompanied instruments and for her expert advice in the formation of this work.

Humble thanks to the viola Facebook groups for sharing with me their specific desires for aspects they'd like in new viola repertoire.

Thank you, Dorico Team, for your individualized help and amazing software.

As always, unreserved thanks to David Moser McKay for his amazing training, faith, and friendship.

Performance Notes:

Accidentals - Accidentals carry through the bar, no matter how long. Barline cancels accidentals.

Grace notes - 16th note grace notes are as close as possible, like a flick.

Sul Ponticello Sections in Movement I - The pitches marked sul ponticello are to have a more percussive sound (like a "chop"). The intent of "poco sul ponticello" is to bring a purposeful crunchy, scratchy sound. A strong percussive sound is more important than the pitches. Dig into the string with almost too much pressure.

Dot at the end of a slur: Slur into the note and clip the note short. Do not play full value.

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THREE MINIATURES

for Viola Solo

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I.

JUDITH MARKOVICH

$\text{♩} = \text{c. } 128$

mf

[1]

mf

3

4

5

mf

[5]

6

7

arco

f

[7]

arco

mf

f

[7]

arco

ff

Skip To Next Movement

II.

Lento rubato ♩ = 48

1 2 3 4

p *p* *mf*

5 6 7 8 9

p *p*

10 11 12 13 14

poco rit..... a tempo

mf *pp*

15 16 17 18

mp *mf*

19 20 21 22

f *p*

Piu mosso (♩ = 66)

23 24 25 26 27

p *mp* *p*

28 29 30 31

mp *mf*

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Skip To Next Movement

III.

$\text{♩} = 154$

mf

sempre

p sub.

mf

mp

p

mp

p

mp

p

mp

f

f

Partial Movements