

# JUDITH SHATIN

*Doxa*

Viola and Piano



## Program Notes: *Doxa*

*Doxa* was commissioned by 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 about the composer, visit [www.judithshatin.com](http://www.judithshatin.com)

–JS

# Doxa

for viola and piano

Judith Shatin

**Fiery**  $\text{♩} = 92$

Violin 1  
Piano

Vla.  
Pno.

Vla.  
Pno.

Vla.  
Pno.

15  
Cadenza:  
*urgently*  
10  
a tempo

5

10

15

10

a tempo

## Doxa

Vla.

Vla. *mf* — *p* *mf* *gloss* 45

Pno. *mp* — *mp* *4:3* *p* *pp*

**Vigorous** ( $\text{♩} = \text{c. 92}$ )

Vla. *pizz.* *f* *mf* *f* 50

Pno. *3* *mp* *mf* *f*

*f sub.*

Vla. *mf* *3* *arco* *f*

Pno. *mf* *3* *sf* *f* *3*

Vla. *sul C* *p* 55

Pno. *3* *dim.* *p*

## Doxa

Vla. 

Vla. Pno.

*sforzando* *p* *cresc.*

Vla. Pno.

*mf*

Vla. 85 *f*

Pno.

3 3 3 3

Vla. 90 *tr* *tr* *tr* *tr* *Freely*

Pno.

3 3 3 3

Vla. 95 *a tempo* *mf* *f* *mp* *rit.* *mf*

Pno.

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

**Expansive, poco meno mosso**

Vla. solo V 100

Pno. p

Vla. mf f >mf >p mp p mf 115

Vla. mp 120

Vla. p mp <mf >p mp p mp 130

Pno. p mp (mp) p

Vla. mf f 135

Pno. mf f mf cresc.

Vla. 

Vla. Pno.

Vla. Pno.

Vla. Pno.

Vla. Pno.

Vla. Pno.

Vla. Pno.

Doxa

155 V 160 V

*cresc.*

*ff* *mp* *cresc.* *dim.*

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

*fp* *sub* *tr* *(b.p.)*

*fp* *sub* *tr* *(b.p.)*

Doxa

Musical score for orchestra and piano, pages 165-175.

**Page 165:** The score shows two systems of music. The first system starts with a forte dynamic (f) for the strings and piano. The second system begins with a dynamic instruction *tr* (trill) over a bassoon part. The piano part features eighth-note chords. Measure numbers 165 and 166 are indicated at the top left.

**Page 170:** The score continues with two systems. The first system shows the strings playing eighth-note patterns. The second system begins with a dynamic instruction *tr* over a bassoon part. Measure number 170 is indicated at the top right.

**Page 175:** The score concludes with two systems. The first system starts with a dynamic *p sub* (pianissimo) and a crescendo instruction *cresc. molto*. The second system begins with a dynamic *ff* (fortissimo) and a trill instruction *tr*.