

Short Stanzas

variations for violin & cello

Alexander Elliott Miller

Short Stanzas, violin & cello

- I. Electrifying
- II. Patient, Stirring
- III. Playful
- IV. Volatile
- V. Rollicking
- VI. Peacefully
- VII. Molto Appassionato

Duration: 16 minutes

NOTES

Short Stanzas is a set of variations for violin and cello composed in Boulder, Colorado in 2004, at the end of my studies at the University of Colorado. It was premiered early the following year in Rochester, New York at the Eastman School of Music by David Gerstein and Christopher Otto while I was pursuing graduate studies there.

The work itself is strongly influenced by one of my favorite compositions: Benjamin Britten's *Nocturnal after John Dowland*, a solo guitar work that I was studying and playing at the time. My variation technique was similar to Britten's; also, while Britten's theme was a song by John Dowland where mine is an original theme, both works are structured similarly, however. Both variation sets in which the clearest statement of the "theme" is not the first movement, but the last.

BIO

Alexander Elliott Miller is a composer, guitarist and educator whose music has been described as "wild....unearthly...lyrical...a voice worth listening to" (San Francisco Classical Voice) and "deceptively laid back...inventive....unconventional" (Mark Swed, LA Times). His compositions have been performed by Grammy-nominated musicians including Tony Arnold, Vicki Ray, Aron Kallay and the Los Angeles Percussion Quartet, and ensembles including Earplay New Chamber Music, the Boston New Music Initiative and TEMPO. Miller has collaborated, either as a composer or electric guitarist, with organizations including the Hear Now Festival, Carlsbad Music Festival, Long Beach Opera, People Inside Electronics, the West Coast Composers Forum and received honors including an Earplay Donald Aird Composers Award and a MacDowell Fellowship.

Currently, he teaches theory and composition at California State University Long Beach and Chapman University, and is a Co-Director of the LA based What's Next? Ensemble. He holds degrees from USC, Eastman and the University of Colorado at Boulder.

His works are published by HoneyRock Publishing and VP Music Media. For more information, please visit www.alexanderemiller.com.

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variations for violin and cello

2004

Alexander Elliott Miller

b. 1982

Duration:
16 minutes

I. Electrifying

$\bullet = 108 - \bullet = 120$

Violin
ff > always w/great forward energy

Cello
ff always w/great forward energy

Measures 1-3 of the score for Violin and Cello. The music is in 3/4 time and features a 3-measure triplet in both parts. Dynamics include *ff* and *f*.

Vln.
4

Vc.

Measures 4-6 of the score. The violin part has a 5-measure phrase and a 3-measure triplet. The cello part has a 3-measure triplet. Dynamics include *f*.

Vln.
7

Vc.

Measures 7-9 of the score. A boxed letter 'A' is above measure 8. The violin part has a 3-measure triplet. Dynamics include *f*.

Vln.
10

Vc.

mp *f marc. (poco stacc.)*

sfz *pizz.* *arco.* *f marc. (poco stacc.)*

Measures 10-13 of the score. The violin part has a *sul A* marking and a 3-measure triplet. The cello part has a *pizz.* marking and a 3-measure triplet. Dynamics include *mp*, *f marc. (poco stacc.)*, and *sfz*.

Vln.
14

Vc.

cresc. *rit.* *A TEMPO* *sul G*

fp *fff*

Measures 14-16 of the score. The violin part has a *cresc.* marking and a 3-measure triplet. The cello part has a 3-measure triplet. Dynamics include *fp* and *fff*.

18

Vln.

Vc.

ff

sf

3

22

Vln.

Vc.

f cresc.

3

3

3

25

Vln.

Vc.

fff

pp sub.

fff

pp

3

3

3

sul tasto

attacca subito II

attacca subito II

C II - Patient, Stirring ♩ = 72 (flexible)

28

Vln.

Vc.

p singing

ppp

3

3

3

33

Vln.

Vc.

3

3

3

37

Vln.

Vc.

ppp

p molto rubato

ppp

ord.

3

3

5

40

Vln. *pp* *fp*

Vc. *pp*

44

Vln. *ppp* *p* *cresc.*

Vc. *ppp* *p* *cresc.*

48

Vln. *molto* *f appassionato*

Vc. *molto* *f*

D

52

Vln. *rit.* *marc.* *f*

Vc. *f appassionato*

55

Vln. *fff*

Vc. *fff*

attacca subito III

E III - Playful $\bullet = 108 - \bullet = 116$

Vln. *f comical* *molto*

Vc. *f comical* *mp*

62 Vln. *f* starting slowly (a tempo) *mf* *pizz.* *p*
 Vc. *mf* *f*

65 Vln. *arco.* *ff sub.*
 Vc. *p sub.* *ff sub.*

68 Vln. *non-legato* *f cantabile*
 Vc. *non-legato* *mf stacc.*

71 Vln. *mp* *p*
 Vc. *stacc.* *f*

74 Vln. *mf* *ff marc.* *p sub.*
 Vc. *mp* *pizz.* *ff marc.* *p sub.* *mp espressivo*

F

77 Vln. *mf* *p* *ff moving forward*
 Vc. *p* *ff moving forward*

80

Vln. *p* jokingly

Vc. *p* jokingly

83

Vln. *ppp* *secco* *attacca:*

Vc. *pp* *ppp* *secco* *attacca:*

G IV - Volatile **Lo stesso Tempo**

87

Vln. *ff* *ppizz.* *arco* *f marc. w/molto vib.*

Vc. *ffp* *ppizz.*

90

Vln. *3 non-legato - but heavy* *ff*

Vc.

93

Vln. *molto rit.* *p dim.*

Vc.

H Slower ♩ = 96 (♩ = 72)

98

Vln. *pp distant* *ppp*

Vc. *pp distant* *pp* *pp* *ppp*

rit. ----- A Tempo ♩ = 108 - ♩ = 116

ord.

p as if waken

f *pp*

f *cresc.*

fff *fp* *<> p* rit.

I Slower ♩ = 96

sul ponticello

pp sim. *pp* *pp* *f* broad

pp sim. *pp* *pp* *f*

freely *cresc.* *ff* resonant

p *cresc.* *ff* resonant

130

Vln. *espressivo* *mf* dying out tenderly

Vc. *espressivo* *mf* dying out tenderly

134

Vln. *pp* *mp* freely sul tasto

Vc. *pp* *pp*

G. P. (in tempo)

138

Vln. *capriccioso* *f*

Vc.

accel.

141

Vln. *cresc.* *molto rit.*

Vc.

145 *sul ponticello*

Vln. *pp* *pp* *pp* *attacca:*

Vc. *pp* *pp* *pp* *N* *attacca:*

J V - Rollicking ♩ = 108 - ♩ = 116 *sempre* ♩ = ♩

149 *(sul ponticello)*

Vln. *ppp*

Vc. *pizz.* *pp*

153

Vln. *pizz. (ord.)*
pp

Vc. *pp*

157

Vln.

Vc. *pp*

161

Vln. *mp* *f* *p* *mp*

Vc. *mp* *f* *f* *arco*

165

Vln. *p* *pp* *mf* *mf*

Vc. *pizz.* *p* *pp* *mf* *mf*

K

170

Vln. *mf* *mf* *f* *mp* *ff*

Vc. *mf* *mf* *f sub.* *mp* *ff*

174

Vln. *ff* *pp*

Vc. *ff* *pp*

178 *arco*
 Vln. *ff* *f*
 Vc. *ff* *mf* *f*

182 *pizz.*
 Vln. *mf* *ff* *mp sub.* *ff*
 Vc. *mf* *ff* *mp* *ff*

185
 Vln. *ff* *sf* *ff*
 Vc. *ff* *f* *ff*

189

193
 Vln. *ff*
 Vc. *ff*

198 *arco* *pizz.*
 Vln. *p* *p* *pp*
 Vc. *mf* *p* *pp*

M VI - Peacefully

♩ = 84

Vln. arco con sord. *p*

Vc. arco con sord. *p*

Vln. *sf* *ppp* *pp* *mp*

Vc. *sf* *ppp* *pp*

Vln. *espressivo*

Vc. *mp*

Vln. *p*

Vc. *p*

N

Vln.

Vc.

Vln.

Vc. *p espressivo* *sotto voce*

229

Vln.

Vc.

pp

mp sub.

233

Vln.

Vc.

mf

pp

237

Vln.

Vc.

ppp

ppp

poco rit.

242

Vln.

Vc.

mp

mp

246

Vln.

Vc.

ppp

ppp

mf

mf

via sord.

freely

250

Vln.

Vc.

mf

mf

P

254

Vln. *f* *mf con forza* *cresc.*

Vc. *f* *mf con forza* *cresc.*

257

Vln. *f* *mf*

Vc. *f* *mf*

261

Vln. *cresc.* *ff* *attacca:*

Vc. *cresc.* *ff* *attacca:*

Q

VII. Molto Appassionato ♩ = 100 (very flexible)

rit. ----- A TEMPO

Vln. *ff* *sempre molto rubato* *fp* *ff*

Vc. *ff* *sempre molto rubato* *ff*

269

Vln. *p*

Vc. *p*

----- A TEMPO

272

Vln. *mf* *fp* *w/molto vib.*

Vc. *mf*

276

Vln. *f larg.* ----- *p sub.* *cresc.* ----- rit. -----

Vc. *f larg.* ----- *p sub.* *cresc.* -----

R -----

280 **A TEMPO** rit. -----

Vln. *fff largamente* ----- *p*

Vc. *fff largamente* ----- *p*

284 **A TEMPO** sul G sul tasto ----- rit. -----

Vln. *mp* ----- *p*

Vc. sul tasto ----- *mp* ----- *p*

289 w/molto vib. -----

Vln. *pp* -----

Vc. w/molto vib. ----- *pp*

294 **Meno Mosso** (♩ = 84) rit. al fine

Vln. *p molto* ----- *f* ----- *pp warmly* -----

Vc. *p molto* ----- *f* ----- *pp warmly* -----

299 senza tempo ----- long

Vln. ----- *ppp* ----- *mp* ----- N

Vc. ----- *ppp* ----- *slow gliss.* ----- *ppp* ----- *long* ----- *mp* ----- N