

Grand Solo

for the Viola -

So difficult as to be Absolutely Impossible

by P.H. Miles
completed September 9th 1907

Miles's dedication reads:

To Johnson

This, then, is a

Grand Solo

for the Viola -

So difficult as to be Absolutely Impossible

Only genuine edition, as played by the Hermit of Oxville with both hands, one foot and a chin, before all the Royalty, Nobility and Gentry of the great North West, before the Railways busted it up. Refuse all substitutes and avoid injurious imitations; spare for nothing, find your own soap; mind your step and look out for the hole in the floor. The Hermit is so successful in his performance that no-one else has ever been known to attempt it, either before, since or behind; the only notes he misses are those he can't see for his whiskers; nervous old ladies near the fire have had to be led out – strong men have been known to fall down one of the wells and a large bear once died in the yard. His perspiration has often been taken for tears of anguish and his breath has been known to shrivel up the strings. Now or never is your only chance; say the word and receive by return of post a large nickel-plated, iron-framed, fur-lined, parti-coloured sausage. See the other side. P.T.O.

Transcriber's note:

The dedicatee, Percy Johnson, was a friend or acquaintance of the composer who emigrated to Canada at the same time (c. 1904) as Miles's younger brother, George Douglas Miles ("Doug"). Both Doug and Johnson appear to have been competent amateur players of the viola. Doug's homestead was Oxville, Alberta, hence the "Hermit of Oxville" while Johnson was reported to live 85 miles away - 3-4 days' travel by ox-cart which was Johnson's only means of transport.

Grand Solo for the Viola

P.H.Miles

Fairly fast

poco f

10

19

28

37

46

55

63

73

82

p

f

p

f

p

f

p

mf

f

mf

dim.

rit.

cresc.

mf

f

f

91

p

Staff 91-100: Bass clef, key of D major. Starts with a V-shaped fingering on a half note D. The melody consists of eighth and quarter notes, mostly moving upwards. A piano (*p*) dynamic marking is at the beginning.

101

dolce
p

Staff 101-110: Continuation of the melody. A *dolce* marking is above the staff. A piano (*p*) dynamic marking is at the start of the second measure. The staff ends with a fermata.

109

f *p*

Staff 109-116: Continuation of the melody. A forte (*f*) dynamic marking is at the start, followed by a piano (*p*) dynamic marking. The staff ends with a fermata.

117

f *ff* *p*

Staff 117-125: Continuation of the melody. Dynamics include forte (*f*), fortissimo (*ff*), and piano (*p*). A V-shaped fingering is above the first measure. The staff ends with a fermata.

126

cresc. *f* *f*

Staff 126-133: Continuation of the melody. Dynamics include *cresc.*, forte (*f*), and fortissimo (*f*). The staff ends with a fermata.

134

cresc. *ff* *dim.* *mf*

Staff 134-141: Continuation of the melody. Dynamics include *cresc.*, fortissimo (*ff*), *dim.*, and mezzo-forte (*mf*). The staff ends with a fermata.

142

dim. *p*

Staff 142-149: Continuation of the melody. Dynamics include *dim.* and piano (*p*). The staff ends with a fermata.

150

rit. *mf*

Staff 150-158: Continuation of the melody. Dynamics include *rit.* and mezzo-forte (*mf*). The staff ends with a fermata.

159

3

Staff 159-167: Continuation of the melody. A triplet of eighth notes is marked with a '3' above it. The staff ends with a fermata.

168

p

Staff 168-175: Continuation of the melody. A piano (*p*) dynamic marking is at the end. The staff ends with a fermata.

177

cresc. *f*

186

p

195

cresc. *f* *f*

203

dim. *p* *dim.* *pp* *poco rit.*

211

p *espress.* *cresc.*

221

p

229

f

236

f *p*

244

253

dim. *pp* *ff*