

***Maria Ave.***

**Russell Wimbish**

PhD Music  
2020

### **Maria Ave. Graphic Legend (strings)**

Techniques represented by the graphic symbols are performed on the string indicated in the score. The exception to this is the circle-bow technique, which may be performed on any single string or combination of strings (see below). If a graphic symbol does not have a string indicated above it, it is played on the same string as the previous graphic.

Rhythmic entrances are imprecise. However, the placement of a graphic indicates the temporal process within that measure. The closer the graphic is to the left side of a measure, the closer it should be played to beat one. Likewise, the closer a graphic is located to the right side of a measure, the closer it will be played to the measure's final beat. It is not necessary for players with similar graphic placements to coordinate entrances.



- **Flutter:** On the string indicated, place the left hand on the end of the fingerboard closest to the bridge. Rapidly tap one finger against the string, taking care to not fully depress the string (use the pressure one would normally use to play a harmonic). While tapping your finger against the string, perform a continuous *glissando*, shifting down to the nut and then back up to the end of the fingerboard. While performing the *glissando*, bow *sul ponticello*. Bow changes do not need to align

with the up or down movement of the left hand. Repeat these motions until the next graphic or traditional notation.



- **Seagull:** On the string indicated, place two left-hand fingers on the end of the fingerboard closest to the bridge (for violin and viola, use the first and second (or third) finger; for cello and double bass, use thumb and second finger). Place the two fingers on the string as if performing a harmonic, that is, not fully depressing the string. The fingers do not need to be placed over actual harmonics on the string, nor does the amount of spacing between the two fingers need to correlate with any intervallic spacing on the instrument. In other words, arbitrarily choose an amount of space between fingers. Once the performer has chosen a spacing, maintain this spacing and slide down to or close to the nut, taking care to not fully depress the string. While performing this left-hand action, bow *sul ponticello* from the frog to the tip, timing the bowing so that the bow reaches the tip at the same time the left hand reaches the nut. Repeat this action (retaking the bow and starting at the edge of the fingerboard nearest the bridge) until the next graphic or traditional notation.



- **Seagull + flutter:** On the string indicated, place two left-hand fingers on the edge of the fingerboard closest to the bridge (for violin and viola,

use the first and second (or third) finger; for cello and double bass, use thumb and second finger). Fully depress either the first finger (violin and viola) or the thumb (cello and double bass). *Glissando* up and down the fingerboard, eventually reaching the nut. While performing the *glissando*, lightly tap the string with the other left hand finger (violin and viola – second or third finger; cello and double bass – second finger). While performing the left-hand actions, bow *sul ponticello*. Bow changes do not need to align with the up or down movement of the left hand. Repeat this action (retaking the bow and starting at the edge of the fingerboard nearest the bridge) until the next graphic or traditional notation.



- **Circle-bow:** Rather than moving the bow perpendicular to the string, bow in a continuous circular motion. This may be done on any one string or any combination of strings. The left hand may play any single note, chord or may alternate between single notes or chords. The left hand should not change notes rapidly. Repeat this action until the next graphic or traditional notation.



Maria Ave.

**Adagio**

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Flugelhorn

Piano

Violin I

Violin II

Viola

Cello

Double Bass

©2017

## 2

[illegible]

## 3

Fl.

Ob.

B $\flat$  Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

4  
16  
Maria Ave

Fl.

Ob.

B $\flat$  Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for a piece titled "Maria Ave". It is written for a large ensemble, including woodwinds, strings, and piano. The score is divided into two systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system contains staves for the same instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a measure marked with a "4" and a "16", indicating a measure number. The woodwinds and strings play a melodic line, while the piano provides a harmonic accompaniment. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.



Maria Ave

5

19

Fl.

*cresc.*

*p*

Ob.

*cresc.*

*p*

B $\flat$  Cl.

*cresc.*

*p*

Hn.

*cresc.*

*p*

Flghn.

*cresc.*

*p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page from a musical score for a piece titled 'Maria Ave'. The page is numbered 5 in the top right corner. The score is for a full orchestra. The woodwind section (Flute, Oboe, Bass Clarinet, Horn, Flageolet) has melodic lines starting at measure 19. Each woodwind part includes a 'cresc.' (crescendo) marking and a 'p' (piano) dynamic marking. The string section (Violins I & II, Viola, Violoncello, Double Bass) and the Piano part are present but have no notation on this page, indicated by whole rests. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

6  
22 Maria Ave

Fl.

Ob.

B $\flat$  Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is for a piece titled "Maria Ave". It is written for a large ensemble including woodwinds, strings, and piano. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#). The time signature is 3/4. The score is marked with a "6" and a "22" at the beginning of the first system. The woodwinds and strings play a melodic line, while the piano provides a harmonic accompaniment.

## 7

[illegible]

8 Maria Ave

30

Fl.

Ob.

B♭ Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

*dim.*

*p*

*8<sup>va</sup>*

The musical score is for a piece titled "Maria Ave", starting at measure 8. The page shows measures 30 through 33. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 30 and 31 feature a crescendo (cresc.) and decrescendo (dim.) respectively. Measures 32 and 33 are marked piano (p). The Flageolet part has an octave up marking (8<sup>va</sup>) in measure 32. The Double Bass part has an octave up marking (8<sup>va</sup>) in measure 32.



## 9

Fl.

Ob.

B $\flat$  Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

## 10

[illegible]

Maria Ave

11

43

Fl.

*mp*

Ob.

*mp*

B $\flat$  Cl.

*mp*

Hn.

*mp*

Flghn.

*mp*

Pno.

43

Vln. I

Sul A

*mp*

Sul E

Vln. II

Sul D

Sul A

Sul E

Vla.

Sul G

Sul D

Sul A

Sul G

Vc.

Sul G

Sul D

D.B.

Sul G

*mp*



# Maria Ave

12  
47

Fl. *cresc.* *f*

Ob. *cresc.* *f*

B♭ Cl. *cresc.* *f*

Hn. *cresc.* *f*

Flghn. *cresc.* *f*

Pno.

Vln. I *cresc.* Sul E Sul A *p*

Vln. II *cresc.* Sul A Sul D *p*

Vla. *cresc.* Sul D Sul A Sul D *p*

Vc. *cresc.* Sul A *f*

D.B. *cresc.* *f*



## 13

[illegible]

## 14

14 Maria Ave

55

Fl.

ff

mf

Ob.

ff

mf

B♭ Cl.

ff

mf

Hn.

ff

mf

Flghn.

ff

mf

Pno.

55

Vln. I

ff

mf

Vln. II

ff

mf

Vla.

ff

mf

Vc.

ff

mf

D.B.

ff

mf

59 *accel.* Maria Ave 15

Fl.

Ob.

B♭ Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a piece titled "Maria Ave". It begins at measure 59, marked with a tempo change to "accel.". The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Oboe, and B-flat Clarinet parts have a melodic line starting in measure 59, with a comma at the end of measure 15. The Horn and Flageolet parts have a similar melodic line, also ending with a comma. The Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are marked with a whole rest in measure 59 and remain silent through measure 15. The score ends with a repeat sign at the end of measure 15.

16  
64

Maria Ave

Fl. *p*

Ob. *p*

B $\flat$  Cl. *p*

Hn. *p*

Flghn. *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



Maria Ave

17

68

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Flghn. *f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'Maria Ave' spans measures 68 to 71. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section (Flute, Oboe, B-flat Clarinet) and the Flageolet part play a melodic line starting on G4, moving stepwise up to D5, then down to C5, and finally to B4. The Horn and Flageolet parts play a rhythmic pattern of eighth notes, starting on G4 and moving up to D5. The Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are silent throughout the entire passage. The dynamic is marked 'f' (forte) for the woodwinds and Flageolet. The score concludes with a fermata in measure 71.

## 18

[illegible]

[illegible]

# Maria Ave

20  
79

Fl.

Ob.

B $\flat$  Cl.

Hn.

Flghn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'Maria Ave' spans measures 20 to 79. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Horn (Hn.), Flageolet (Flghn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is D major, indicated by two sharps (F# and C#). The score shows various musical notations, including rests, notes, and chords, across the specified measures.