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.

Score

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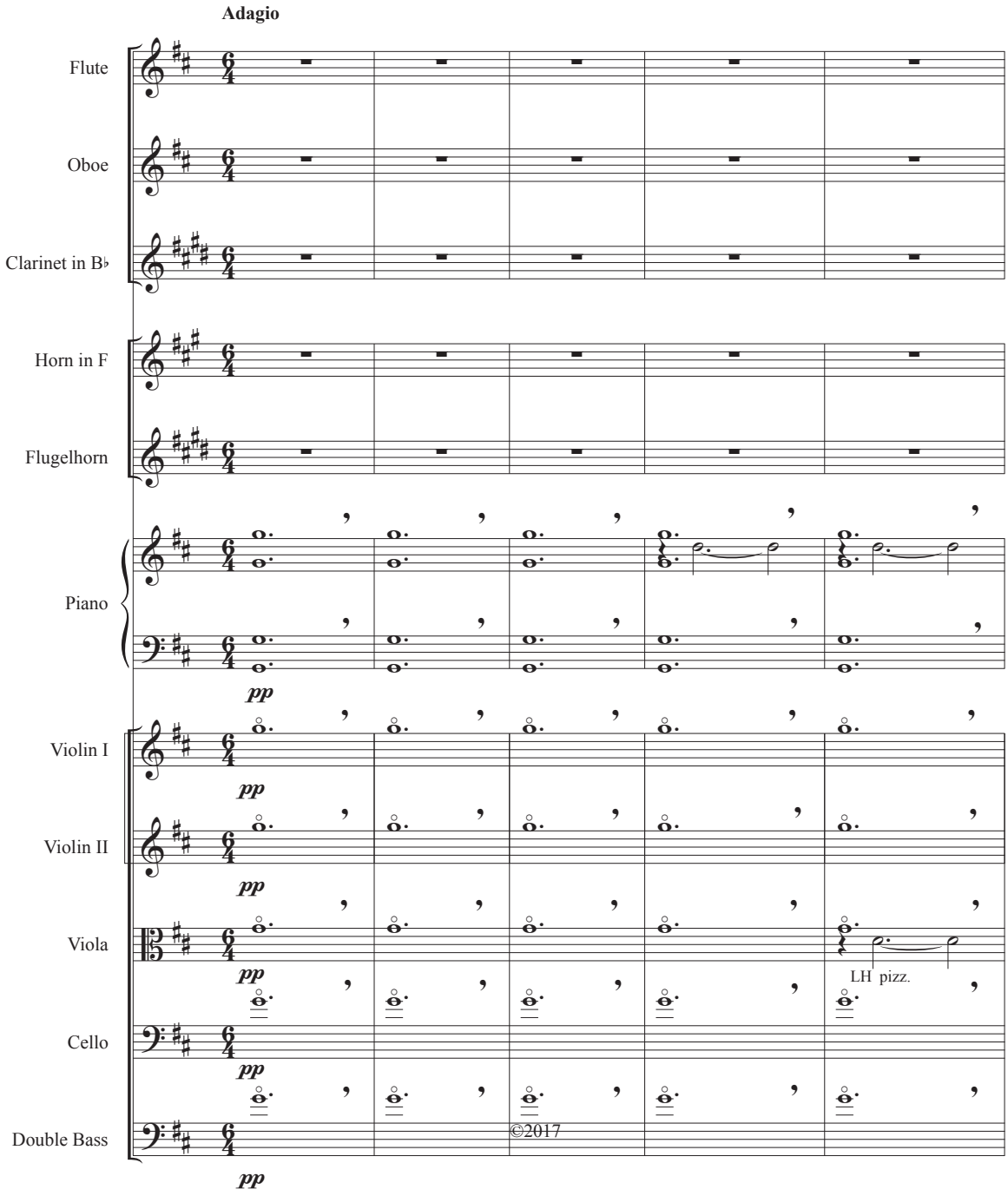
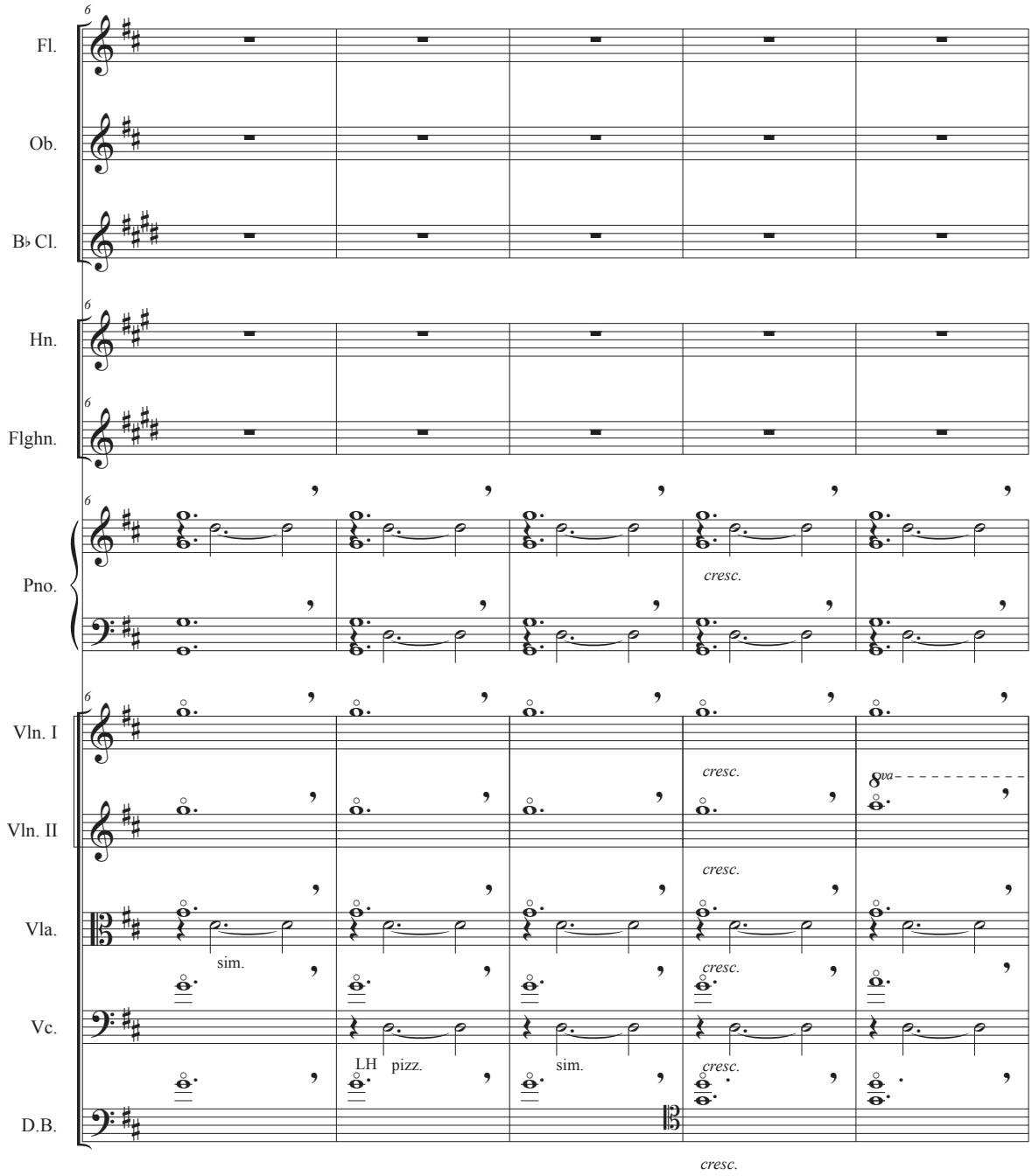
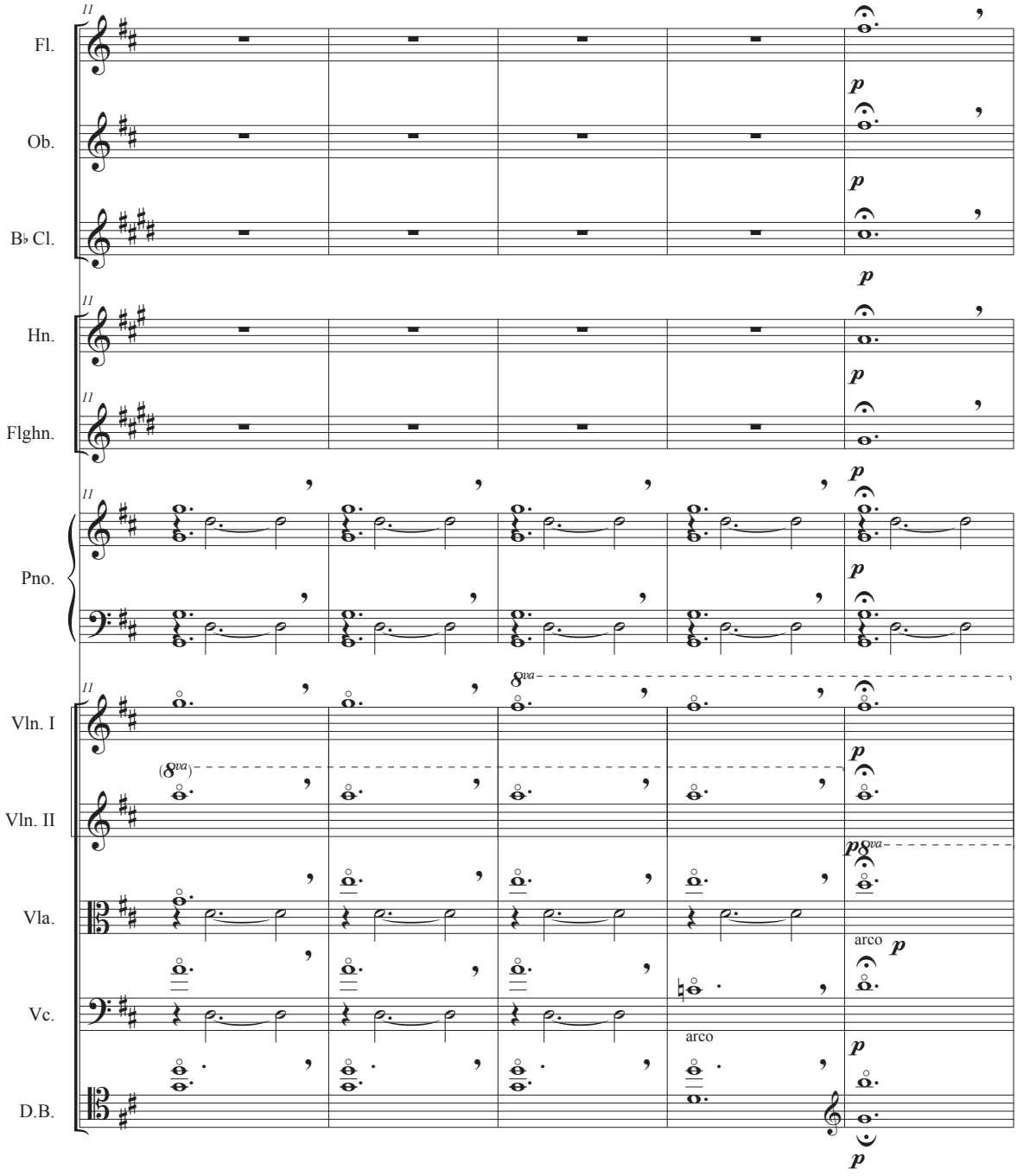
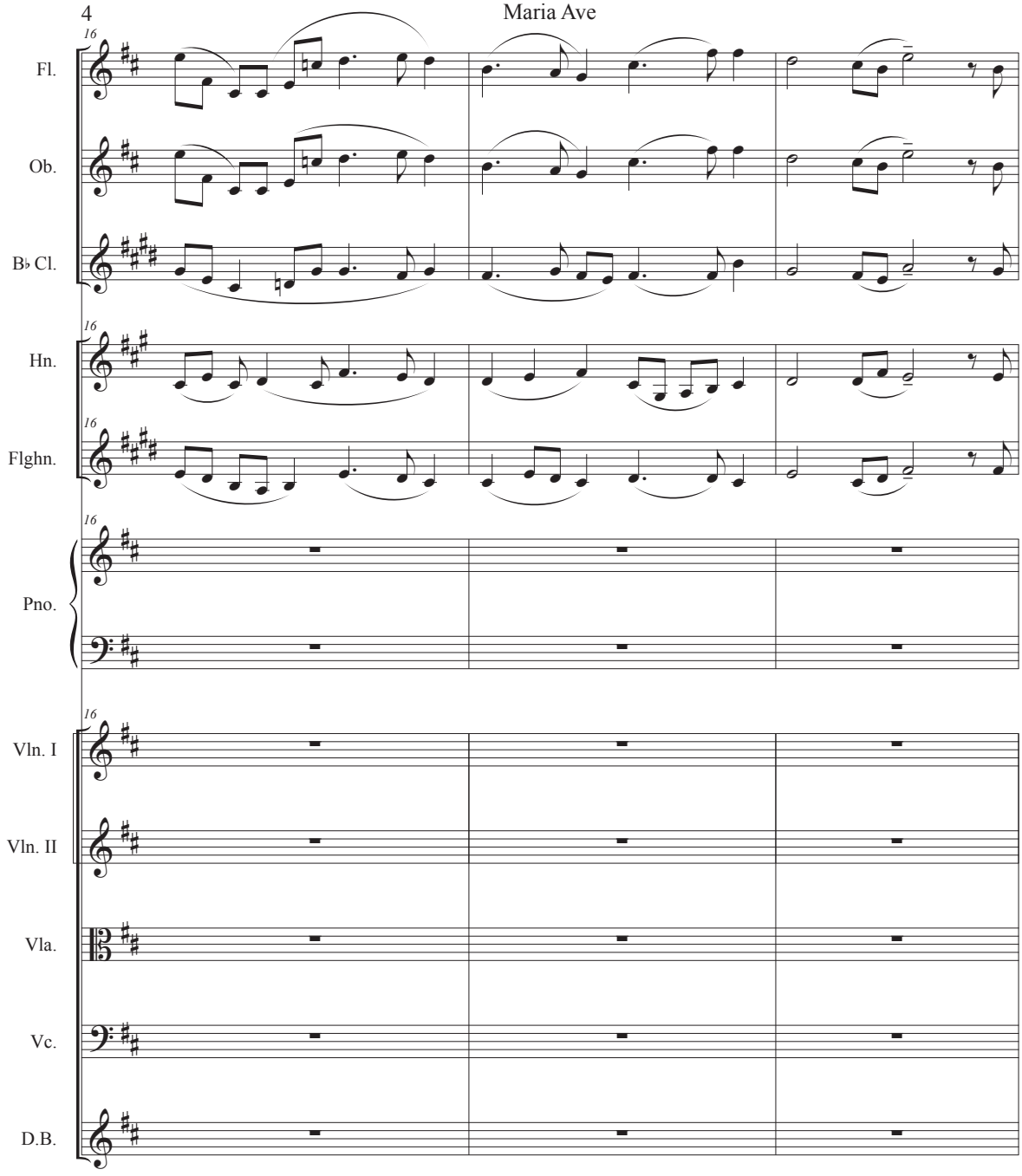
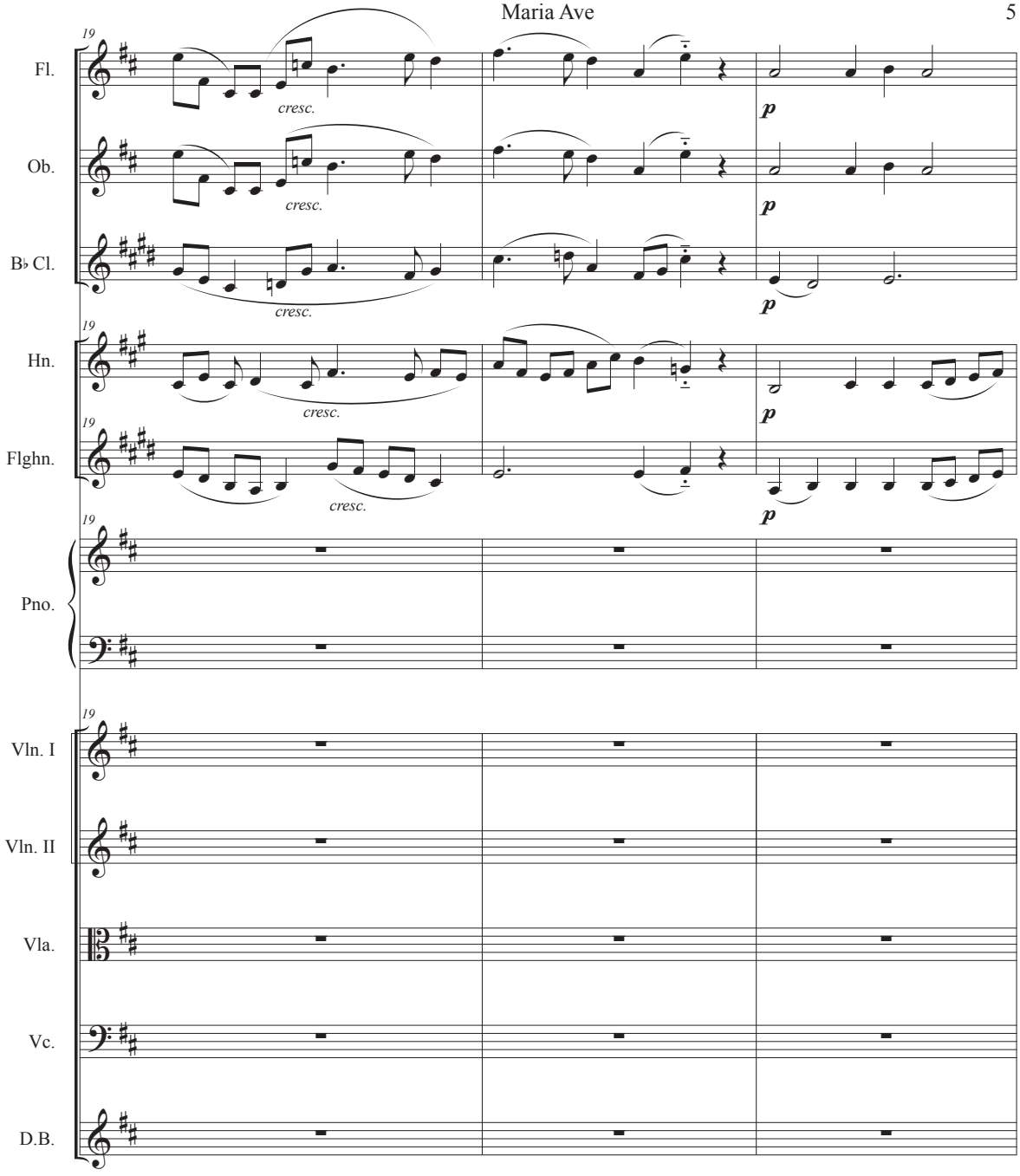



Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
8va
sim.
LH pizz.
sim.

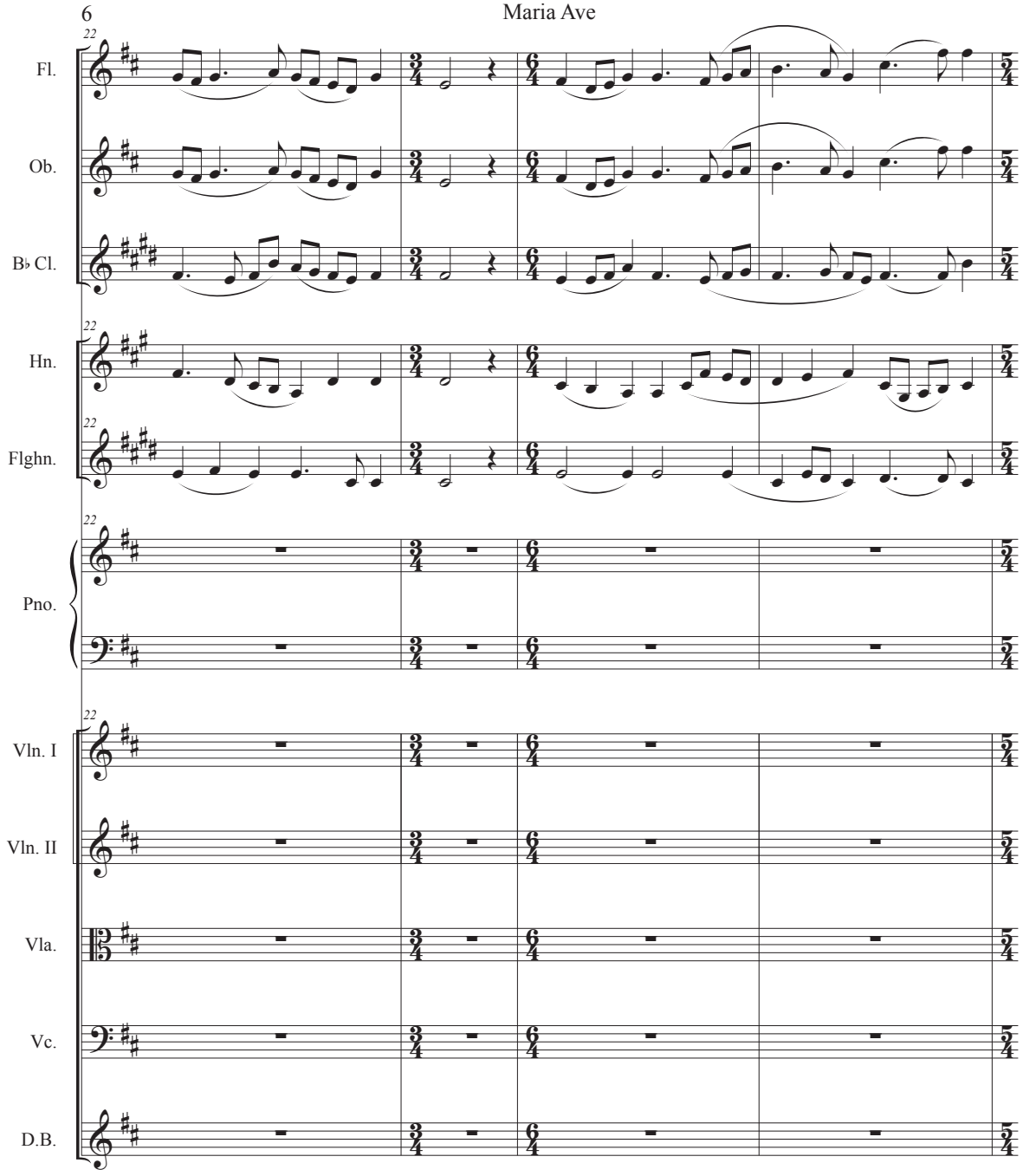

Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
8va
(8va)
arco

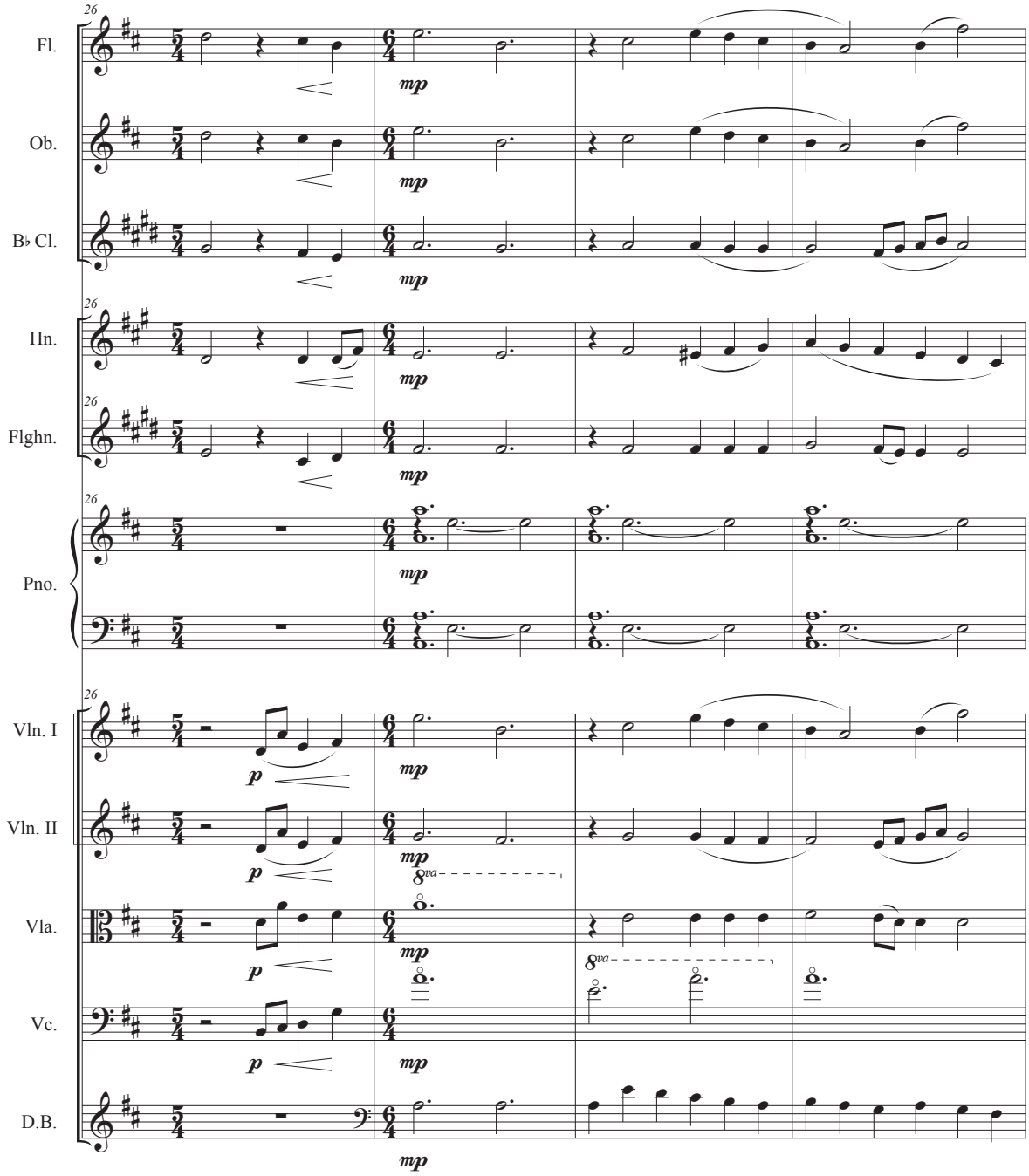
Maria Ave

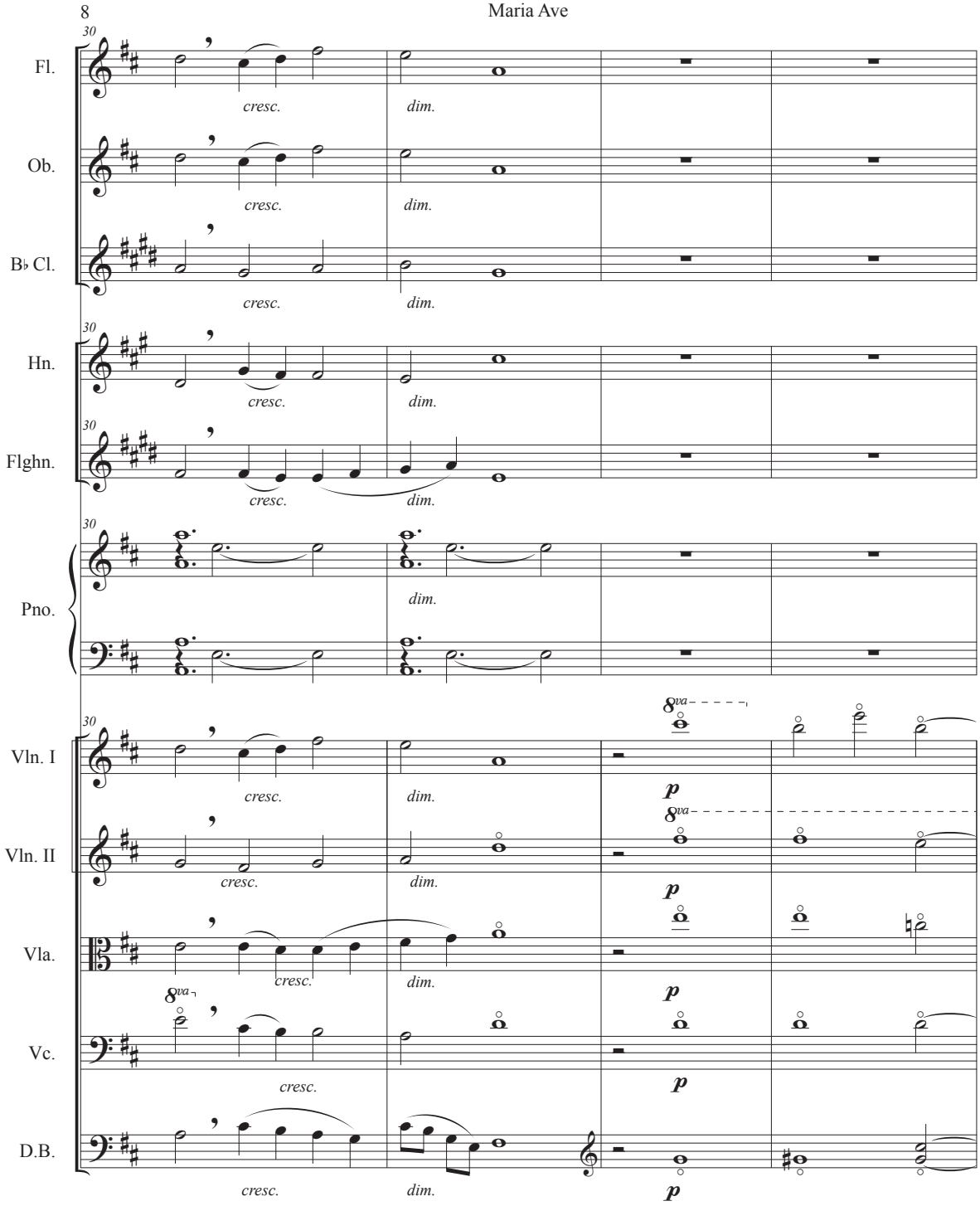


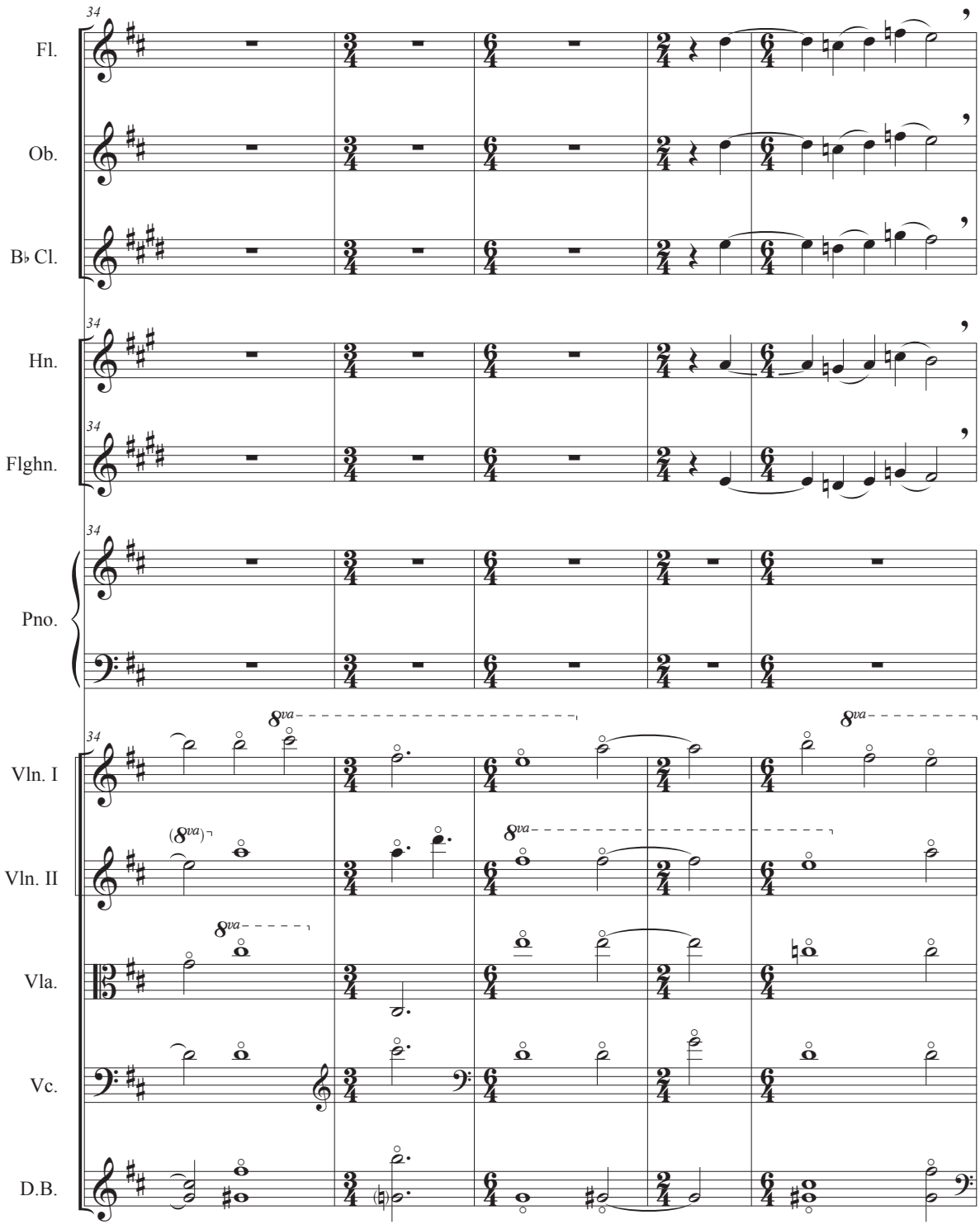

19
Fl.
cresc.
p
Ob.
cresc.
p
B♭ Cl.
cresc.
p
19
Hn.
cresc.
p
19
Flghn.
cresc.
p
19
Pno.
19
Vln. I
Vln. II
Vla.
Vc.
D.B.

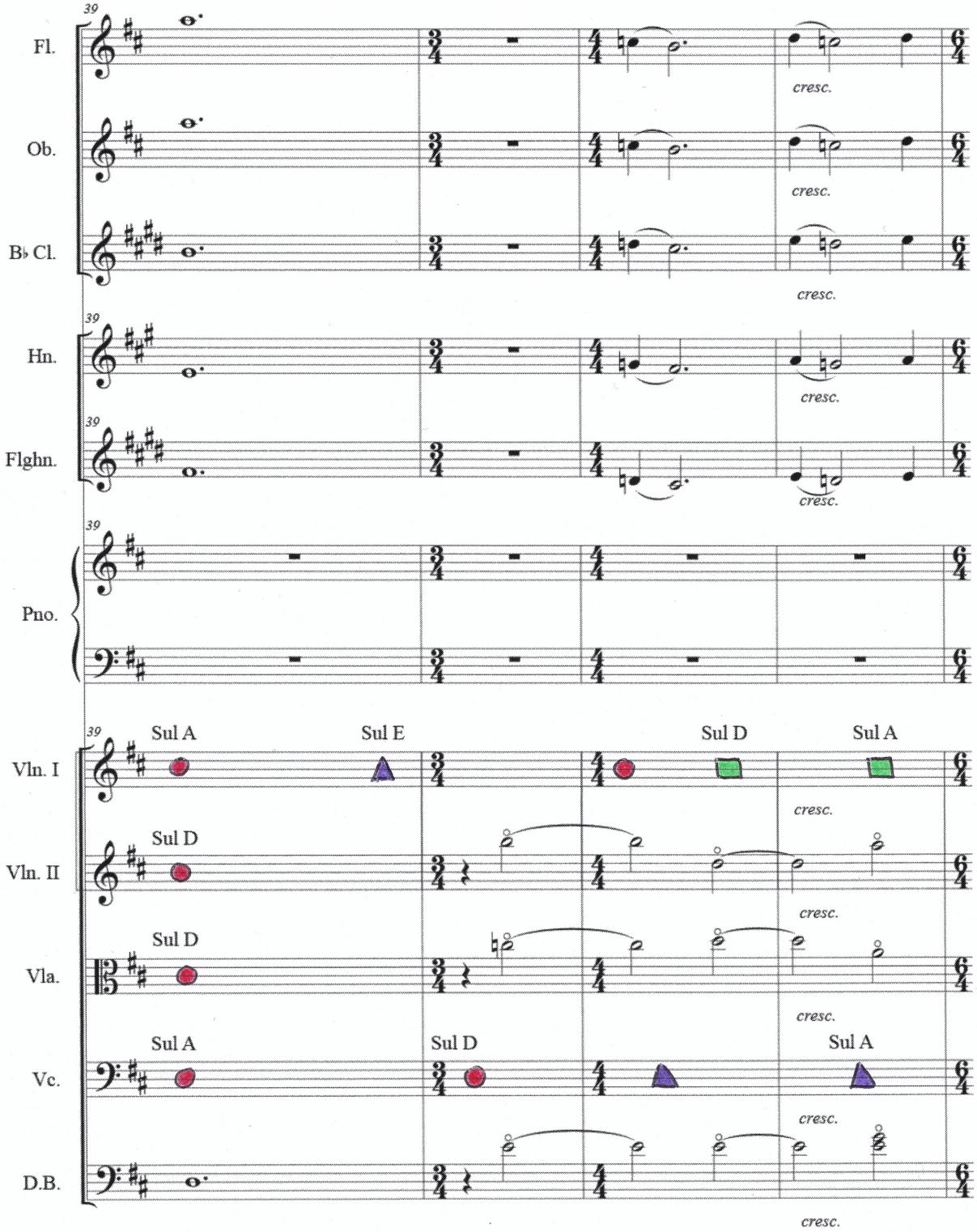
Maria Ave

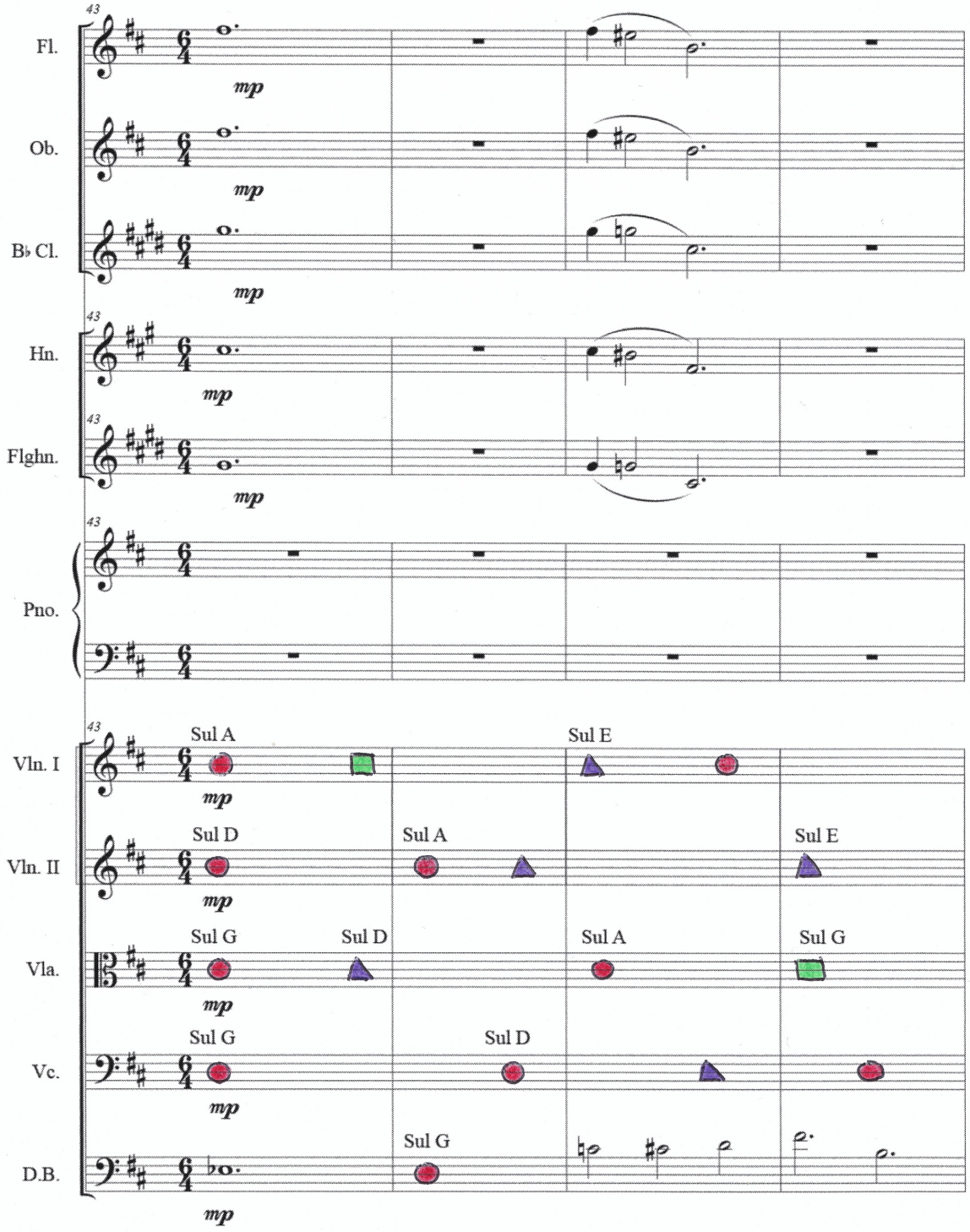


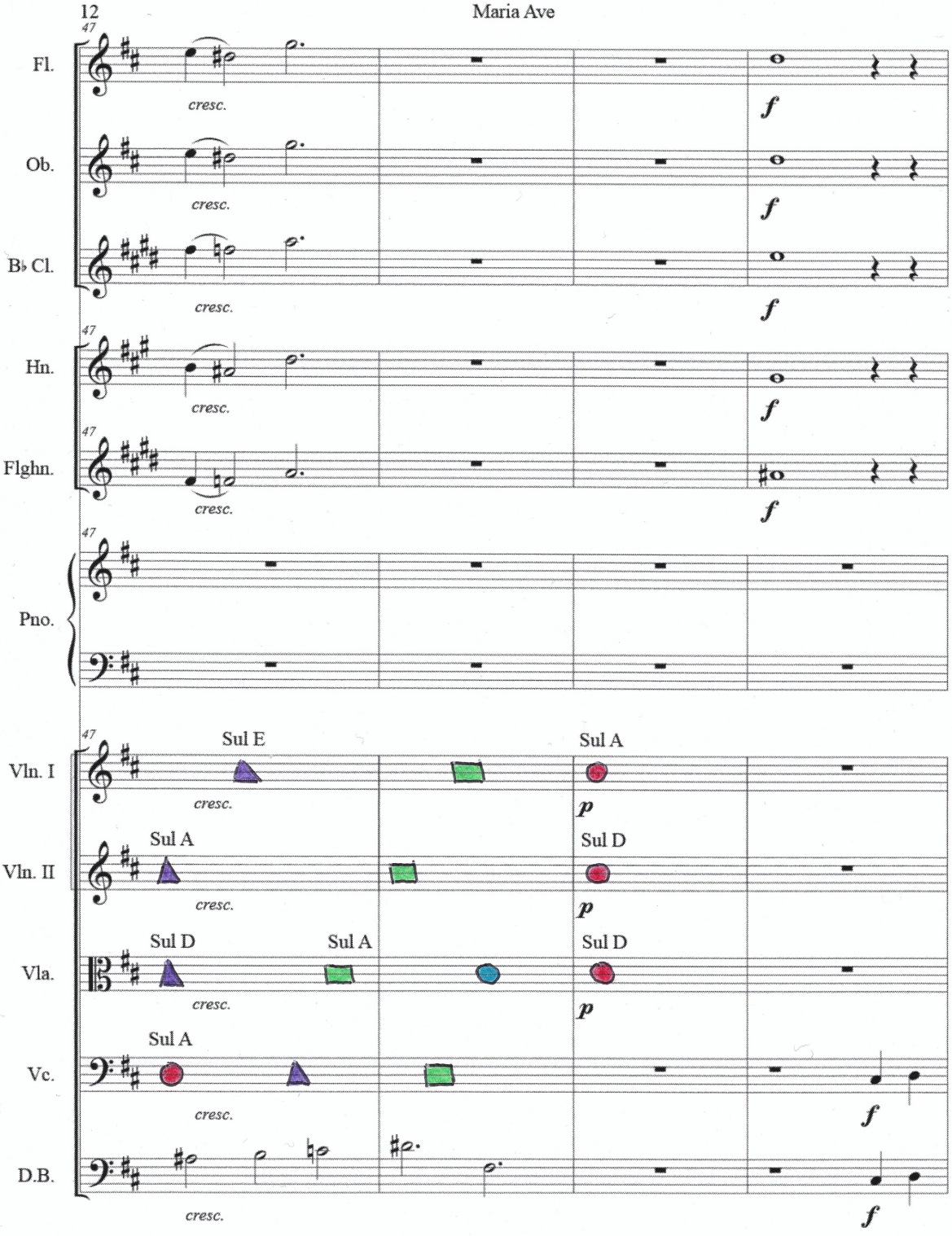

26
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p
8va

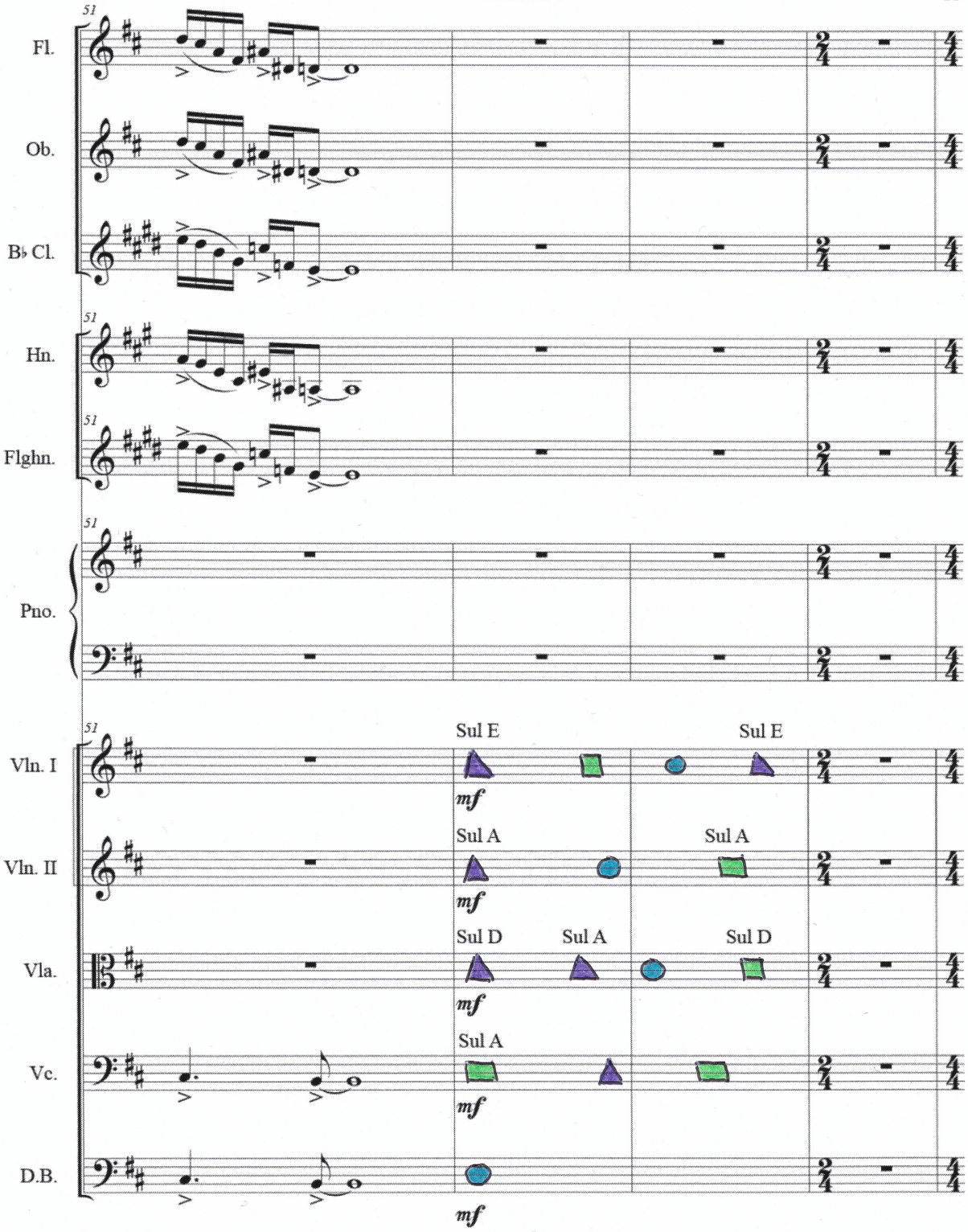

30
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
cresc.
dim.
8va
p

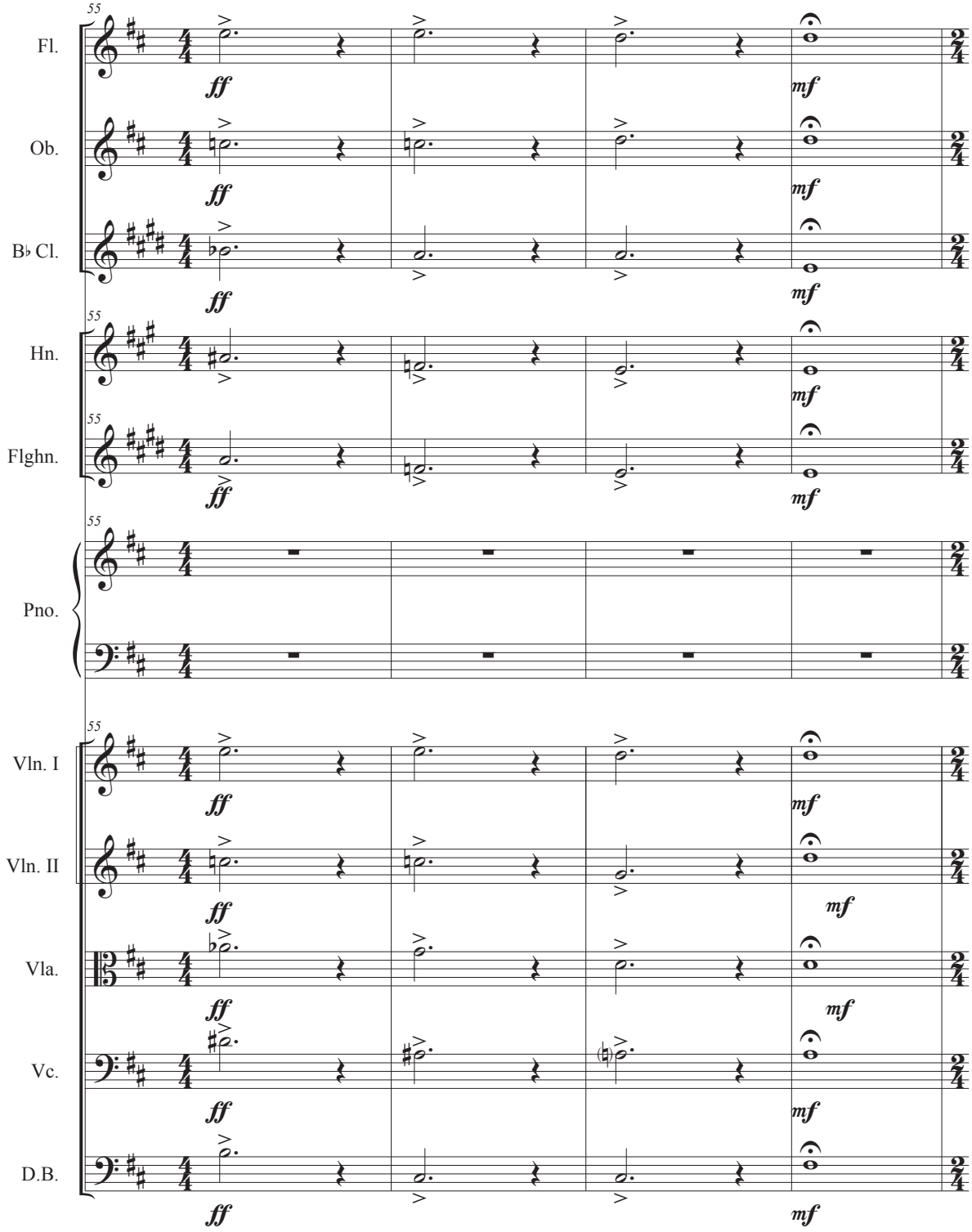

34
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
8va
(8va)

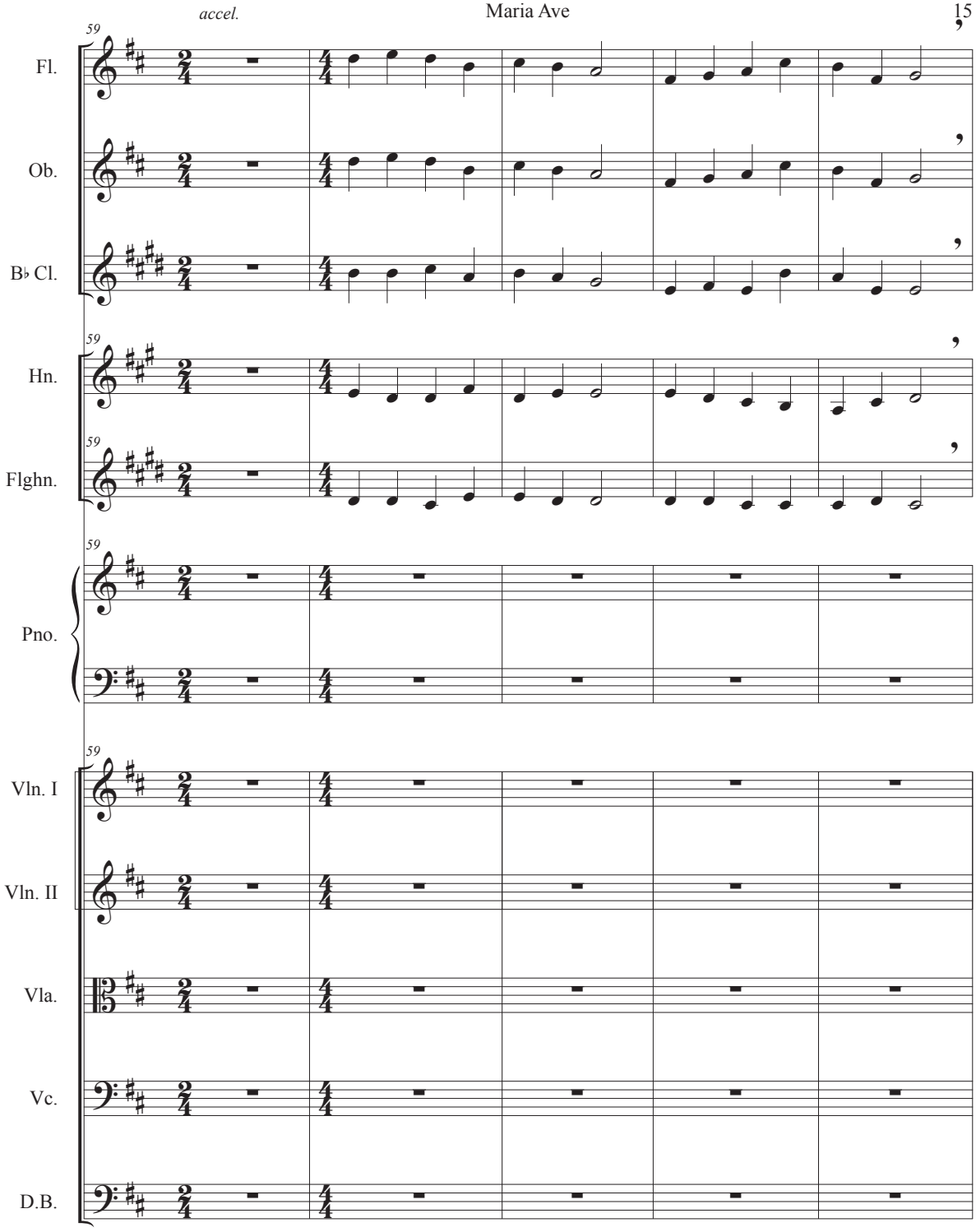

39
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Sul A
Sul E
Sul D
Sul A
Sul D
Sul D
Sul A
Sul D
Sul A
cresc.

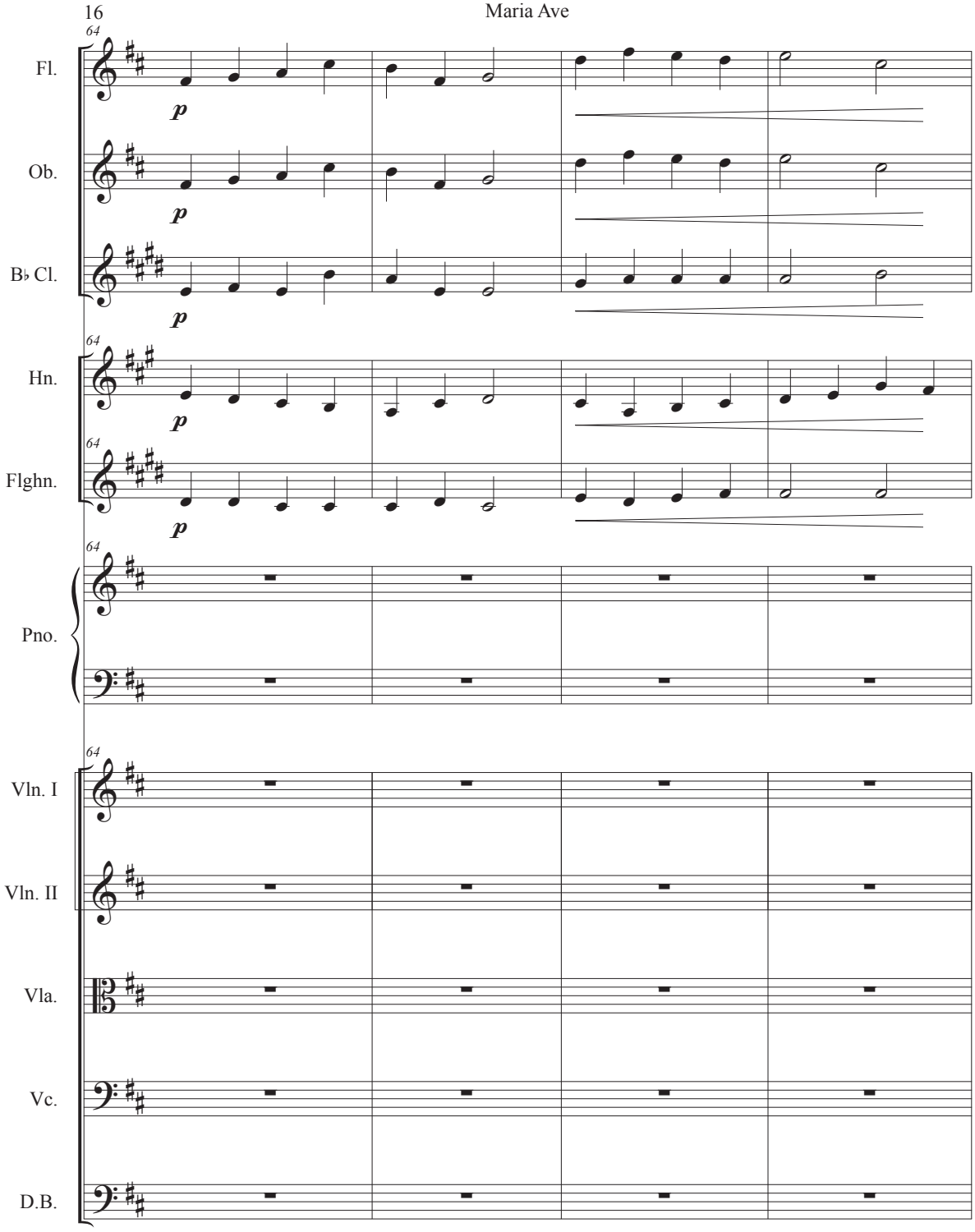

43
Fl.
mp
Ob.
mp
B♭ Cl.
mp
Hn.
mp
Flghn.
mp
Pno.
Vln. I
Sul A
Sul E
mp
Vln. II
Sul D
Sul A
Sul E
mp
Vla.
Sul G
Sul D
Sul A
Sul G
mp
Vc.
Sul G
Sul D
mp
D.B.
Sul G
mp

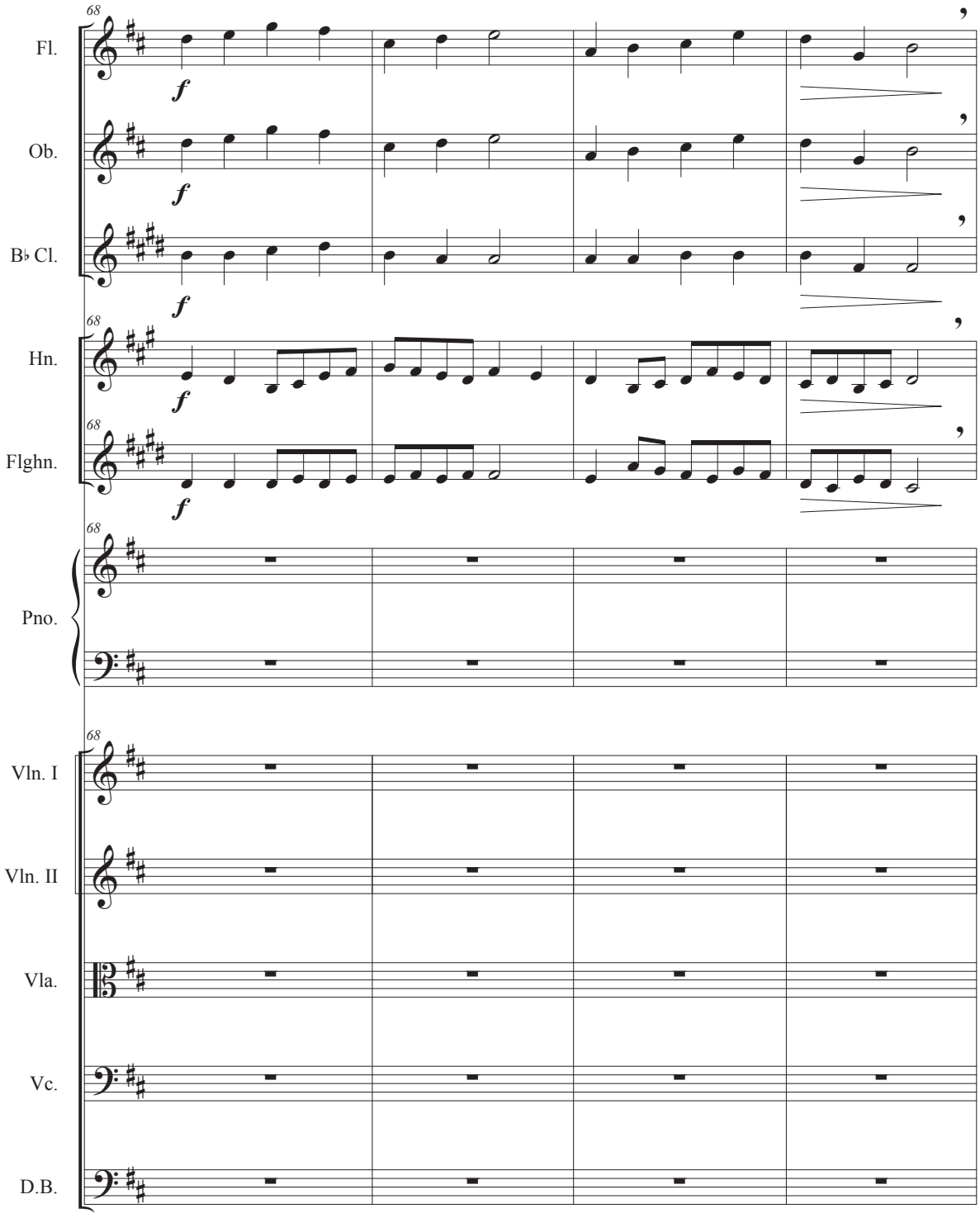

47
Fl.
cresc.
f
Ob.
cresc.
f
B♭ Cl.
cresc.
f
47
Hn.
cresc.
f
47
Flghn.
cresc.
f
47
Pno.
47
Sul E
Sul A
Vln. I
cresc.
p
Sul A
Sul D
Vln. II
cresc.
p
Sul D
Sul A
Sul D
Vla.
cresc.
p
Sul A
Vc.
cresc.
f
D.B.
cresc.
f

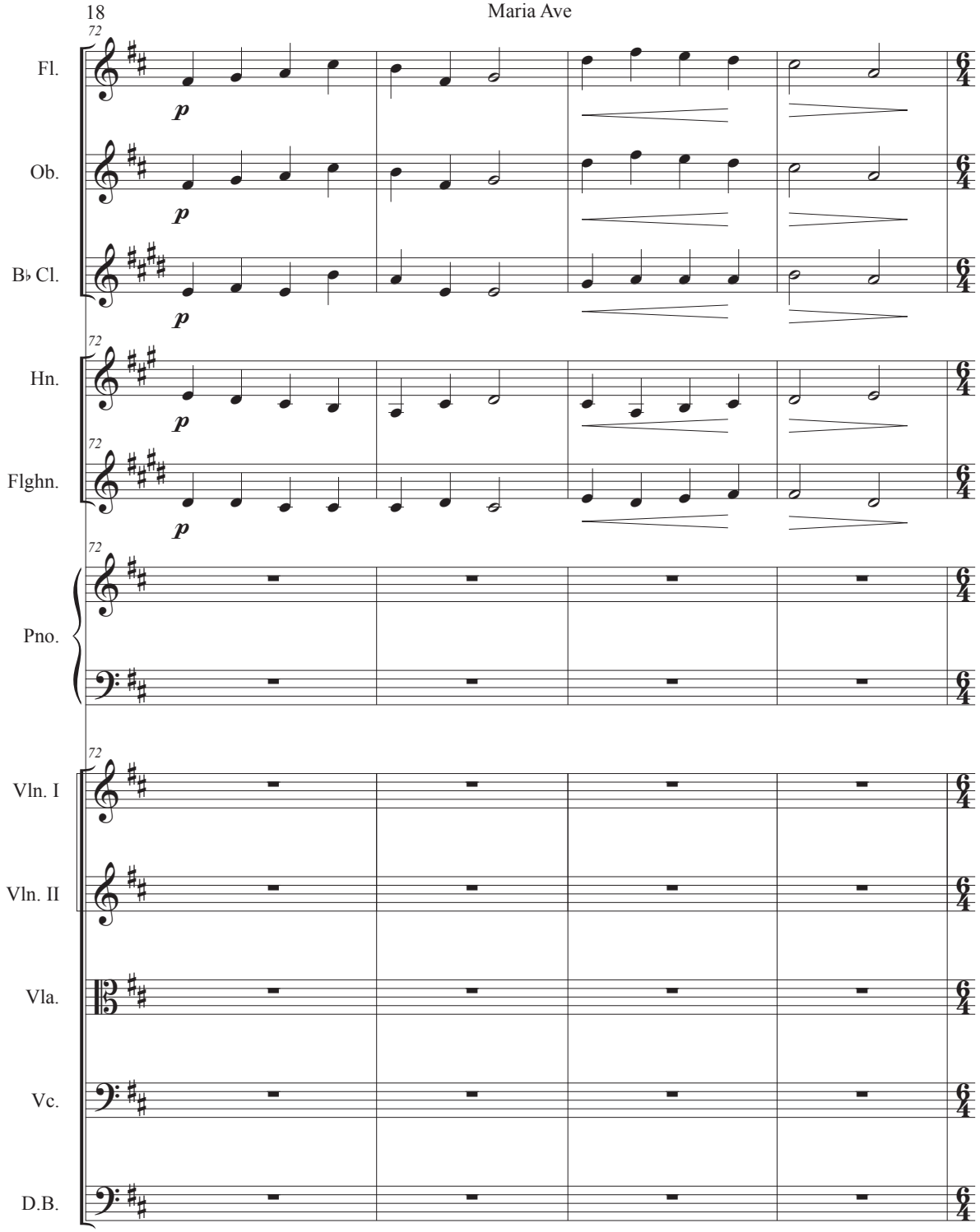

51
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Sul E
Sul E
mf
Sul A
Sul A
mf
Sul D
Sul A
Sul D
mf
Sul A
mf
mf

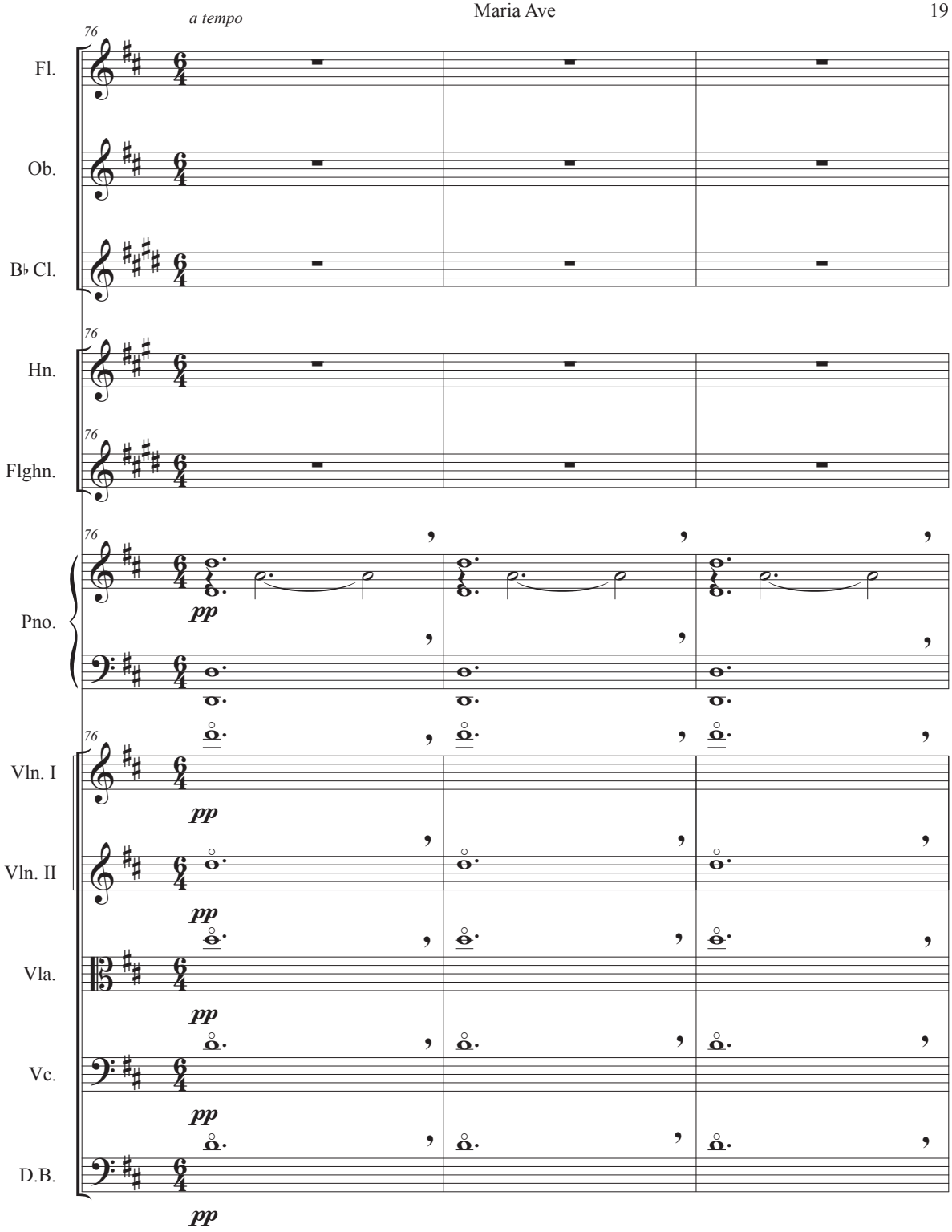

55
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf

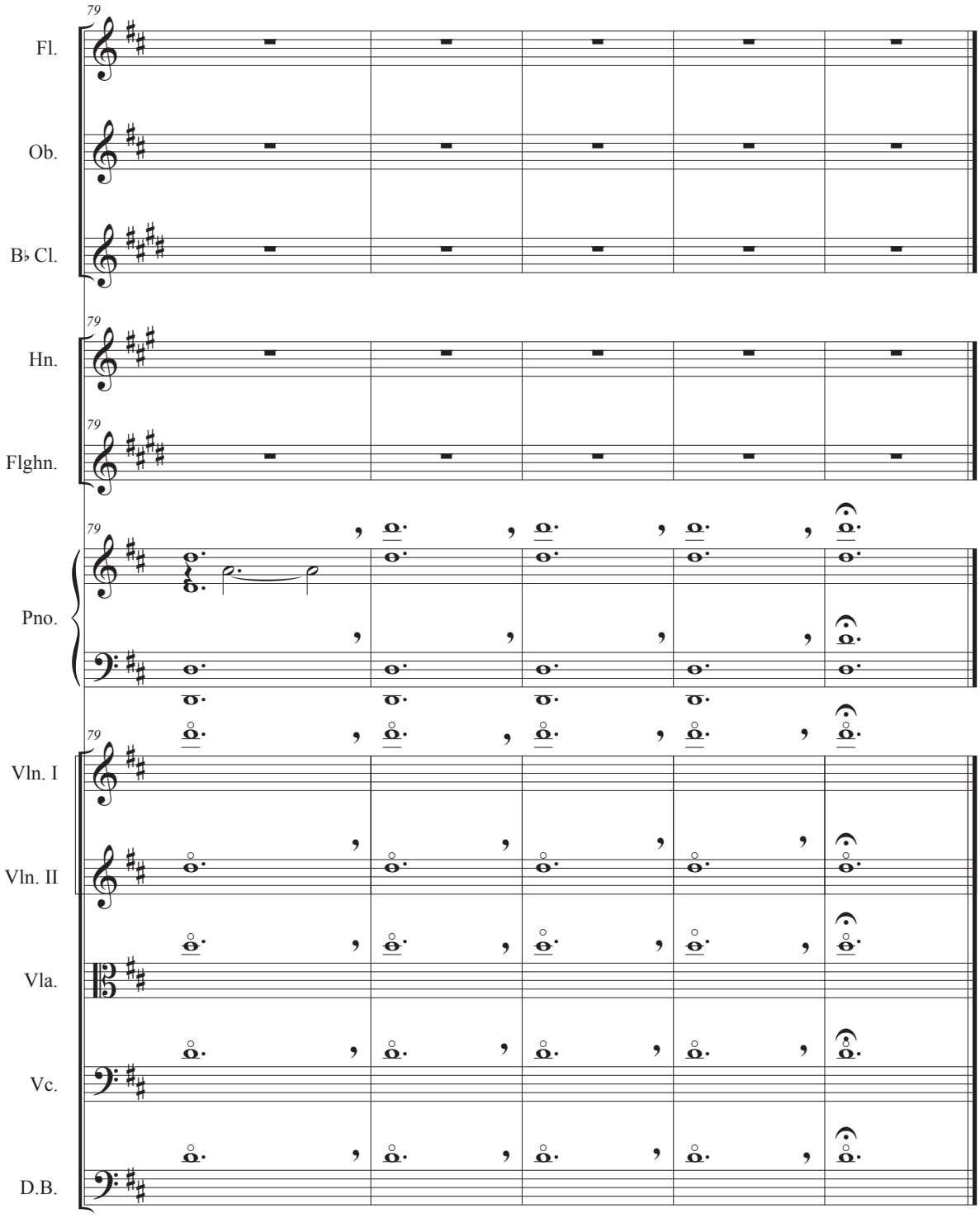

accel.
59
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.


64
Fl.
p
Ob.
p
B♭ Cl.
p
64
Hn.
p
64
Flghn.
p
64
Pno.
64
Vln. I
Vln. II
Vla.
Vc.
D.B.


68
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f


72
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
6/4


a tempo
76
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp


79
Fl.
Ob.
B♭ Cl.
Hn.
Flghn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.