



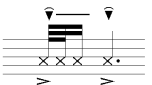



Strinennia

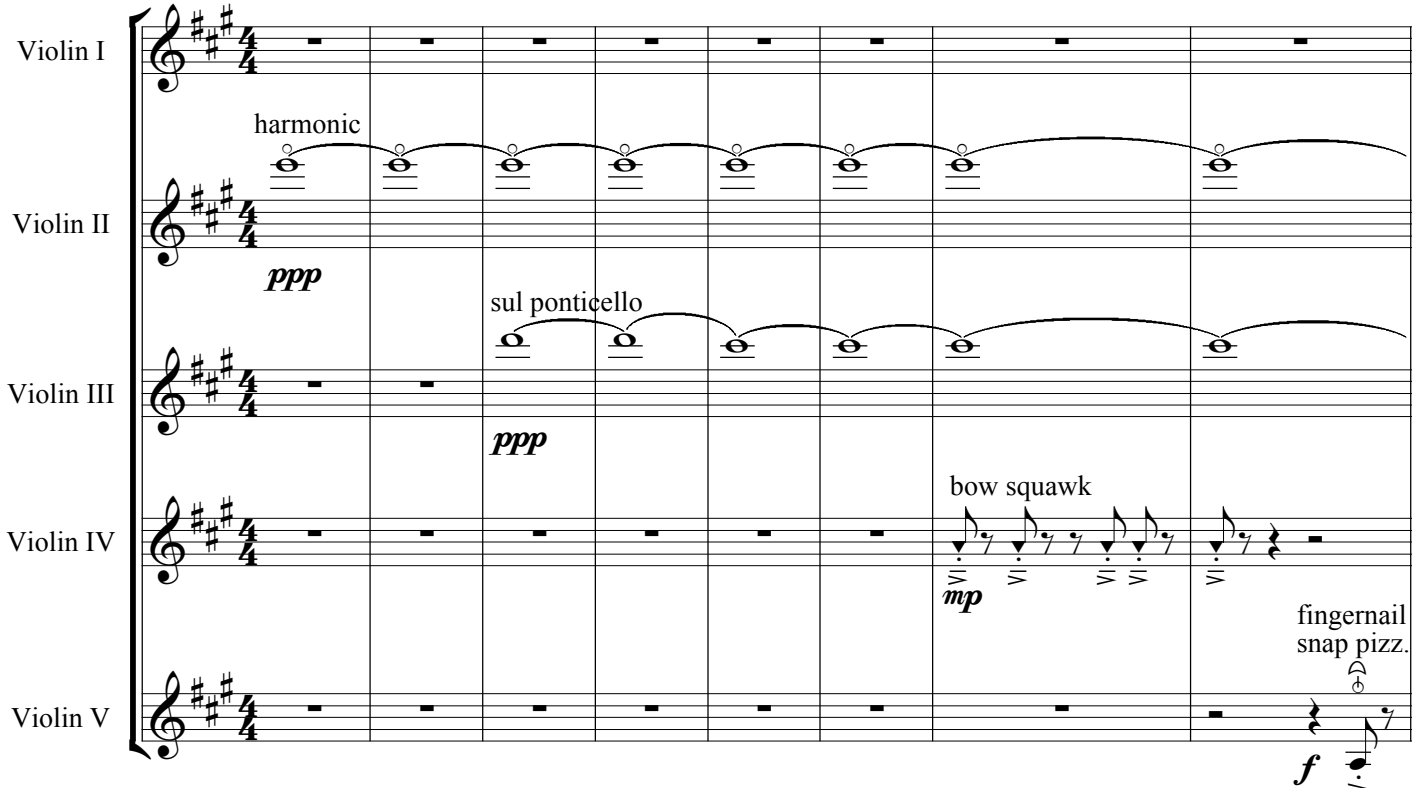
III. Return of the Birds

Michael Mayerfeld Bell

Performance Instructions

	bow squawk	use a slow, heavy stroke, close to the frog; should sound with a largely indistinct pitch
	fiddle stops	also use a slow and heavy stroke, close to frog, but not as slow and heavy as a squawk; the pitch or pitches should sound distinctly, but with a gritty tone
	sul ponticello	bow just next to bridge; use a light stroke, and play so as to maximize the sounding of upper partials, producing a shimmering sound, similar to harmonics
	col legno string ricochet	play with back of bow, with a ricochet; strike string at a distance from the frog that produces the correct rate of bounce; ▼ indicates timing of initial stroke; the bar above indicates notes to be played as a ricochet of the initial stroke
	col legno bridge ricochet	play the same as a col legno string ricochet, but strike the ricochet stroke on the top of the bridge, producing a knocking yet ringing sound; likely the stroke will need to be close to the frog in order to get enough weight to produce a bounce
	fingernail snap pizzicato	use a combination of snap or "Bartok" pizzicato and fingernail pizzicato; snap string off fingernail onto fingerboard

With a rubato feel
Andante ♩ = 85



Violin I

Violin II

Violin III

Violin IV

Violin V

harmonic

ppp

sul ponticello

ppp

bow squawk

mp

fingernail snap pizz.

f

9

fiddle stops

port.

f

f

f

pizz.

mp 3 3 3 3 3 3

13

A

mf

3

mf

col legno string ricochet

mp

17

mf *gliss.* *gliss.*

mf *mp*

21

col legno bridge ricochet

mf *mp*

mf *mp*

B

25 Lento ♩ = 60

Piu mosso

Lento ♩ = 60

arco

p

pp

mp

p

mp

p

mp

p

mp

mp

arco

C

30

Piu mosso rall.

accel.

Maestoso ♩ = 72

dim.

pp

mp

dim.

pp

mp

dim.

pp

mp

dim.

pp

mp

dim.

pp

mp

35 **poco rall.** **accel.** **Maestoso**

mf *f* *dim.* *p* *mp* *mf* *f*

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

mf *f* *dim.* *p* *mp* *mf* *f*

mf *f* *dim.* *p* *mp* *mf* *f*

mf *f* *dim.* *p* *mp* *mf* *f*

40 **Meno mosso** **rit.**

mf *dim.* *p* *dim.*

p *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

mf *dim.* *p* *dim.*

D

46 **Andante** ♩ = 85

Musical score for measures 46-51. The score is written for five staves. The first two staves (Violin I and Violin II) play a melodic line with a long slur across measures 46-51. The first two staves are marked *pp* in measure 46 and *ppp* in measure 47, with the instruction "sul ponticello" in measure 47. The third staff (Viola) plays a rhythmic pattern of eighth notes with accents in measures 46-47, marked *mp*. In measure 50, it has a glissando marked *f*. The fourth staff (Cello) plays a melodic line starting in measure 51, marked *mf*. The fifth staff (Double Bass) plays a rhythmic pattern of eighth notes, marked *mp*.

52

Musical score for measures 52-56. The score is written for five staves. The first two staves (Violin I and Violin II) continue the melodic line from the previous system, marked *ppp*. The third staff (Viola) plays a melodic line starting in measure 52, marked *mf*. The fourth staff (Cello) plays a melodic line starting in measure 52, marked *mf*. The fifth staff (Double Bass) plays a rhythmic pattern of eighth notes, marked *mp*.