

JUDITH SHATIN

Mariola

Viola & Marimba



Program Note

The Piedmont Duo's unique combination of viola and marimba inspired the title *Mariola*, which delightfully combines their names and also refers to a hardy shrub that grows in the Southwest of the US and can handle extremely dry conditions. It overcomes them to blossom in the summer with delicate white flowers. This provided a rich metaphor for the compositional process, from pushing ideas into shape to their gradual flourishing. The piece begins with the intensity of seeds taking root and growing. The harmonic anchor gradually changes, and ultimately rises a major second as the plants reach the light, culminating in a stratospheric registral close. I am delighted that my colleagues and dear friends Ayn Baliya and I-Jen Fang, the founders of the innovative Piedmont Duo, not only spearheaded this project, but also enthusiastically collaborated in exploring the marvelous range of their instruments.

**World Premiere
Ayn Baliya & I-Je Fang
Old Cabell Hall
University of Virginia
Charlottesville, VA
3/22/2024**

Duration: 8:45

Performance Notes

Accidentals apply to the pitch in register within the bar.

Feathered beams suggest acceleration or ritard over the given duration, not the exact number of notes.

Viola



Indicates intensification of bow pressure to the point of noise.

s.p. Sul ponticello
msp. Molto sul ponticello.
q.s.p. Quasi sul ponticello



This squiggle represents the amount of bow to use in relation to the dynamic level

x In the viola part, an x notehead signifies a chop

Marimba



These are mallet shafts wrapped once around in moleskin that goes up about 2" from the end.



A rectangular notehead, closed or open depending on duration, indicates an attack with the moleskin mallet(s) that creates a contact sound combined with the pitched sound.

x In the percussion part, an x notehead is used to indicate a completely flat hit of the moleskin that hits both the key and the edge. The effect is like a rim shot on a snare drum.

+ The cross indicates a dead stroke

½ + Indicates a half-muted stroke



4 soft yarn mallets



4 medium-hard yarn mallets

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To Ayn Baliya and I-Jen Fang

Mariola

Judith Shatin

Excited ♩ = 100

pizz.

Viola

ff

Mrb.

ff

arco

Vla.

f

Mrb.

10

Vla.

sf pp

Mrb.

sf pp

13 *pizz.*

Vla.

ff

Mrb.

sf

16

arco

q.s.p.

to sp.

spicc.

s.p.

Vla.

ff

Mrb.

f

sf

f

Mariola

0
3

Vla. *ff*

Mrb. *ff*

Vla. *pizz.*

Mrb.

Struggling

Vla. *ff sf pp sf f*

arco s.p. chop ord.

Mrb. *sf pp sf f*

Vla. *ff f*

pizz. arco q.s.p.

Mrb.

Vla.

Mrb.

PERUSAL SCORE, NOT FOR PERFORMANCE

Overcoming

Mariola

Heavy, off string, s.p.

30

Vla. *ff*

Mrb. *ff*

32

Vla.

Mrb.

34

Vla.

Mrb.

36

Vla. s.p.

Mrb.

38

Vla. *f*

Mrb. *f*

ord.

40

Vla. 

Mrb. 


42


Vla. 

Mrb. 

Breaking through
q.s.p.

44

Vla. 


Mrb. 

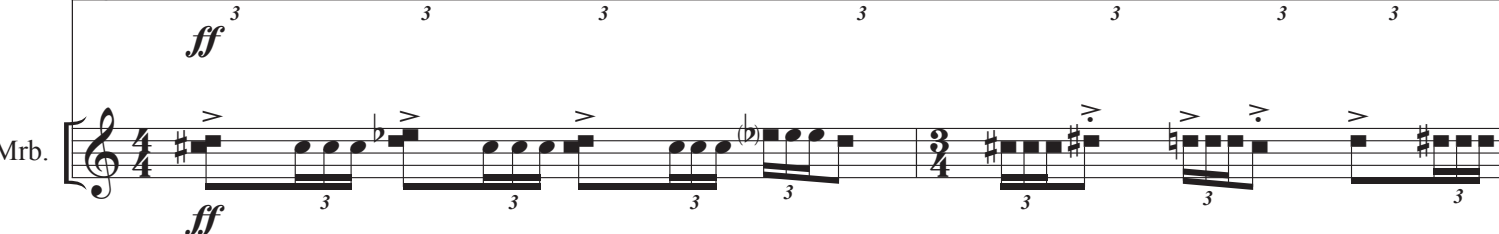
46

Vla. 

Mrb. 

49

Vla. 

Mrb. 

PERUSAL SCORE, NOT FOR PERFORMANCE

51

Vla. *pp.v.*

Mrb.

55

Vla. *s.p.*

Mrb.

58

Vla. *pizz.*

Mrb.

62 *arco ord.* Relaxing

Vla. *f* *mf* *f* *dim. poco a poco* *p*

Mrb. *f* *dim. poco a poco* *mp*

67 *rit.* *poco vib.*

Vla. *mf* *mp* *mf* *p*

Mrb. *mf* *mp* *p* *mf* *mp*

Yearning $\text{♩} = 86$

72 *ord. vib.*

Vla. *mp* *mf*

Mrb. *mp* *mf*

79

Vla. *p* *mf*

Mrb. *p* *mp*

84

Vla. *f* *mp*

Mrb. *mf* *p*

90

Vla. *mf*

Mrb. *mf* *mp* *mf* *mp*

96

Vla. *f* *mf*

Mrb. *mf* *mf* *mp* *p* *mp* *mf*

101 *poco rit.* *Tranquil* *A tempo*

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

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

105

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

Mrb. *p* *mf* *mp*

111

Vla. *mf* *p* *mf* *3*

Mrb. *mf* *p*

116 *Playful* ♩ = 92

Vla. *mp* *mf* *mp* *mf*

Mrb. *mf* *mp* *mf* *mp* *mf*

121

Vla. *f*

Mrb. *f* *mf* *f*

125

Vla. pizz. arco pizz. *f*

Mrb. *f* *mf* *f*

128

Vla. *mf* *mf*

Mrb. *mf*

134

Vla. *p* *mp*

Mrb. *mp*

142

Vla. *mf* *p* *mp* *p* *mf*

Mrb. *mf* *p* *mp*

147 *pizz.* *arco* *q.s.p.* *ord.* *pizz.*

Vla. *f* *f*

Mrb. *mp* *mf* *sf* *f*

153 *arco* *to sp.*

Vla. *sfp* *cresc.* *to sp.*

Mrb. *1/2 +* *1/2 +*

159 *Fiery* *msp.* *spicc.* *q.s.p.*

Vla. *ff* *sfp* *ff*

Mrb. *sf p* *f* *ff*

Fiery ♩ = 96

161

Vla. *3* *3* *3* *3* *6* *6* *6* *6*

Mrb. *6* *6* *6* *6* *6* *6* *6* *6*

163

Vla. *3* *3* *6* *6* *6* *6* *3* *3*

Mrb. *6* *6* *3* *3* *3* *3* *6* *6*

180

Vla.

Mrb.

184

Vla.

Mrb.

190

Vla.

Mrb.

195

Vla.

Mrb.

197

Vla.


Mrb.

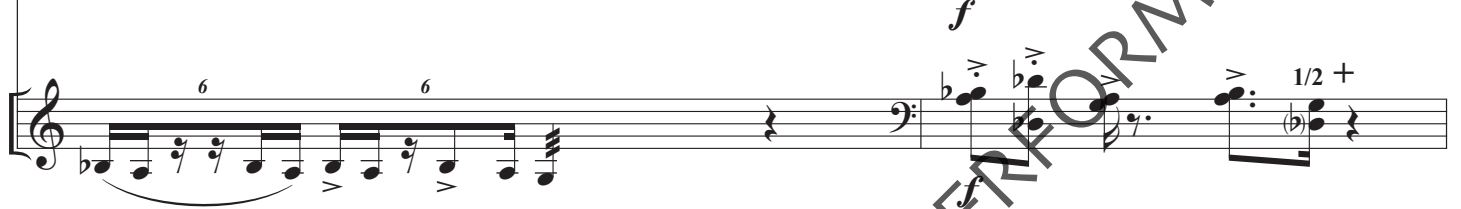
200

Vla. 

Mrb. 

202

Vla. 

Mrb. 

204

Vla. 

Mrb. 

208

Vla. 

Mrb. 

212

Vla. 

Mrb. 

215

Vla. *f* *ff* *mf* *ff*

Mrb. *f* *ff* *mf* *ff*

218 Dry ord.

Vla. *sf* *f*

Mrb. *sf* *f*

221 With Infinite Gentleness ♩ = 86

Vla. *dim.* *pp* *mp* *mf*

Mrb. *dim.* *mp*

224

Vla. *mp*

Mrb. *mf* *mp* *p* *mp* *p*

229

Vla. *p* *mf* *p*

Mrb. *p* *mp* *p*

234

Vla. *mf* *f* *mp*

Mrb. *mf* *f* *mp*

240

Vla. *mp* *mf* *mp* *mp*

Mrb. *mp* *mf* *mp* *mp*

245

Vla. *p* *mf*

Mrb. *p* *mf*

250

Vla. *p* *mf*

Mrb. *mf*

N.V.

254

Vla. *dim. poco a poco* *n*

Mrb. *mf* *p*

Freely