

JUDITH SHATIN

To the Bird from a Distant Land

Piano Trio



## Program Note

*To the Bird from the Distant Land* was composed in response to Hayim Nahman Bialik's poem *To the Bird (El HaTzipor)* on commission from the Atar Trio. When pianist and director Ofer Shelley approached me to create a piece for an upcoming Bialik program, I was particularly drawn to this poem. Written when Bialik was just nineteen and had recently moved to Odessa, there is a strong undercurrent of homesickness for the Biblical land of Israel he imagined. The poem, addressed to a bird that serves as a bridge between the distant land and his current home, is episodic – variously referring to the Bialik's imaginings of this distant land in both its beauty and potential difficulties, while contrasting it again and again with his current perilous situation. His ruminations move back and forth, taking flight like the winging bird he calls to, yet also crashing down on his current reality. My response to the poem became a song without words, with the flight of the bird sometimes soaring, while at other times caught in the darker net of Bialik's musings before taking wing again.

## Performance Notes

Accidentals pertain throughout the bar in register.

Trills are diatonic unless the trill icon shows a flat above, indicating a  $\frac{1}{2}$  step move to the flattened diatonic note.

### Piano Techniques



Pluck the string with your fingernail, typically the right-hand index finger.



Mute the string at the point closest to the front, creating the strongest resonance.



Move your finger up the string about  $\frac{1}{2}$ " and back; experiment for the best timbral change.

### String Techniques



Indicates a strong increase of pressure, with increasing noise content.



Chopped, strong pressure on shorter note, mainly noise, with slight pitch.

sp.

sul pont.

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Cello

To Ofer Shelley

# To the Bird From a Distant Land

Featherlight  $\text{♩} = 72$

Judith Shatin

The musical score is divided into two systems. The first system (measures 1-3) features a Violin part with dynamics *mf*, *mf*, and *mp* to *mf*; a Cello part with dynamics *f* and *mp* to *f*; and a Piano part with dynamics *p* and *mp* to *mf*. The second system (measures 4-6) features a Violin part with dynamics *mp* and *mf*; a Cello part with dynamics *mp* and *mf*; and a Piano part with dynamics *mp*. The score includes various musical notations such as *pizz.*, *arco*, and *tr.* (trills). A large diagonal watermark reading "PERUSAL SCORE, NOT FOR PERFORMANCE" is overlaid on the score.

5

Vln. *mf* <sup>3</sup>

Vc. *mf* *tr*

Pno. *mp* *mp*

7

Vln. *mf* <sup>3</sup> <sup>3</sup> <sup>3</sup>

Vc. *mf* <sup>3</sup> <sup>3</sup>

Pno. *mf*

10

*più mosso* ♩ = 84

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *mp* *p*

14 **Ethereal** *poco meno mosso*

Vln. *p*

Vc. *p*

Pno. *f*  
*mp*

18 **Yearning** *ad tempo*

Vln.

Vc. *mp*

Pno. *p*

22

Vln. *mp* (violin/piano)

Vc.

Pno.

**Impassioned** Tempo Primo

26

Vln. *mf* 10

Vc. *mf* 3 3

Pno. *mf* 6

27

Vln. *mp*

Vc. 3 3

Pno. *mp*

28

Vln. *mf*

Vc. *p* 3 *mf*

Pno. *p* 6 *mp*

30

Vln. *f*

Vc. *f*

Pno. *f* *tr*

32 **Delicate** ♩ = 80

Vln. *p*

Vc. *p*

Pno. *f* *mp*

37

Vln.

Vc.

Pno. *f* *sf*

41 **Wild** ♩ = ca. 74

Vln. *ff*

Vc. *ff*

Pno. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Vln. *mf*

Vc. *mf*

Pno. *f*

*PERUSAL SCORE, NOT FOR PERFORMANCE*



47

Vln.

Vc.

Pno.

50

Vln.

Vc.

Pno.

53

Vln.

Vc.

Pno.

56

Vln.

Vc.

Pno.

*mf*

59

Vln.

Vc.

Pno.

*f*

*sp.*

*ord.*

61

Vln.

Vc.

Pno.

*f*



65

Vln. *mp* *mf* *f* pizz.

Vc. *mp* *mf* *f* pizz.

Pno. *mf*

Measures 65-71. Violin I and Violin II parts feature melodic lines with dynamics *mp*, *mf*, and *f*. Violin II includes a triplet in measure 69. Piano accompaniment features a triplet in the right hand and chords in the left hand. The time signature changes from 3/4 to 2/4 at measure 70 and back to 3/4 at measure 71. A large watermark 'PERUSALI SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

68

Vln. arco *mf* pizz. *f* arco *f* pizz. *f*

Vc. arco *mf* *f* pizz. *f*

Pno. *f sf f sf f sf f sf f*

Measures 68-71. Violin I and Violin II parts alternate between arco and pizzicato. Violin I has triplets in measures 69 and 71. Violin II has triplets in measures 70 and 71. Piano accompaniment features a complex rhythmic pattern with triplets and chords in the left hand, and chords in the right hand. Dynamics range from *f* to *sf*. The time signature changes from 3/4 to 4/4 at measure 70 and back to 3/4 at measure 71. A large watermark 'PERUSALI SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

72

Vln. *f*

Vc. *f*

Pno. *f*

Measures 72-74. Violin I and Violin II parts feature sustained notes with dynamics *f*. Piano accompaniment features a complex rhythmic pattern with triplets in the left hand and chords in the right hand. Dynamics range from *f* to *f*+. The time signature changes from 4/4 to 3/4 at measure 73 and back to 4/4 at measure 74. A large watermark 'PERUSALI SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

74 arco sp. chop

Vln.

Vc. arcsosp. chop

Pno.

77 mf

Vln.

Vc. mf

Pno. mf

79

Vln.

Vc.

Pno. mp

82

Vln. *mf*

Vc. *f* pizz. arco *mf*

Pno. *mf*

85

Vln. *mf*

Vc. *mf*

Pno. *mf*

87

**Reflecting** ♩ = 84

Vln. *mp* *p*

Vc. *mp* *p*

Pno. *f* *mp*

91 *poco meno mosso*  
*n.v.*

Vln. *p*  
*n.v.*

Vc. *mp*

Pno. *f*

97 *vib.*

Vln. *vib.*

Vc. *vib.*

Pno. *mf*

Fingernail pluck with RH  
Regular attack with LH

102 *f*

Vln. *mp* *p*

Vc. *mp* *p*

Pno.

107

Vln. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Pno. *f*

PERUSAL SCORE, NOT FOR PERFORMANCE

Detailed description: This system contains measures 107 through 111. The Vln. part features a melodic line with triplets and dynamic markings from *mp* to *p*. The Vc. part provides harmonic support with triplets and dynamics from *mp* to *p*. The Pno. part has a sustained chord in the right hand, with a dynamic marking of *f* in measure 110. The time signature changes from 6/4 to 5/4, then 2/4, 4/4, 3/4, and finally 4/4.

112

Vln. *p* *mp* *p* *n*

Vc. *p* *mp* *p* *n*

Pno. *p* *pp*

PERUSAL SCORE, NOT FOR PERFORMANCE

Detailed description: This system contains measures 112 through 116. The Vln. part continues with melodic lines, dynamics ranging from *p* to *n*. The Vc. part has a similar melodic line with dynamics from *p* to *n*. The Pno. part has a melodic line in the right hand with dynamics from *p* to *pp*. The time signature changes from 4/4 to 5/4, then 4/4, 3/4, and finally 4/4.

Add sostenuto pedal \_\_\_\_\_