

STRING EXPLORER SERIES

Bottomless Pizz.

By Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola 	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

The perfect piece for beginning string students, *Bottomless Pizz.* requires no bows and uses only open strings and the pitches of a one-octave D-scale. Remarkably simple but contemporary-sounding rhythms, harmonies, and techniques will captivate students. Everyone will delight in the humorous musical quotes and cool beat as they discover what lies far down in the *Bottomless Pizz.*! Correlated to *String Explorer* Book 1, Unit 12.

PROGRAM NOTES

Bottomless Pizz. features the orchestra members using only *pizzicato* – or “pizz.” for short. Listen for how the players pluck their strings using a variety of techniques. The piece is in E-minor, with a dark and ominous melody played over a steady, rock-like beat. Besides the main theme – heard right after an introduction – other melodies common to beginning string students are played, but here set humorously in the E-minor key. Just as the listener thinks the melody is quietly sinking into *Bottomless Pizz.*, the piece ends with a final sudden explosion from down in the depths!



NOTES TO THE CONDUCTOR

Bottomless Pizz. uses very simple fingerings and rhythms to focus on establishing a steady beat. The pun in the title is painfully obvious; no bows are used throughout. The piece should maintain a strong, steady pulse; using large pizzicato motions will help alleviate rushing. Only open strings and the pitches of a one-octave D-major scale are included. The piece begins loudly, but care should be taken to observe the contrasting dynamics throughout the piece. First violins and violas may use a large “flying pizzicato” motion to successfully play their introductory chords. The first notes (mm. 1–4) in the cello and bass parts are played using Bartok pizz. (the string is plucked so that it slaps the fingerboard). The 2nd violinists stomp their feet in the first two measures, preparing for m. 3 by holding their instruments in banjo position. At measure 3, the main theme begins (1st violins, violas, cellos, mm. 4–14) while the basses and 2nd violins accompany. At m. 3, the 2nd violinists should strum the open string chords with the thumb, strumming downward or upward according to the markings at m. 9–10, 2nd violinists reset their instruments to regular playing position while stomping their feet, and use “regular pizz.” technique thereafter. Note: only 2nd violins use banjo position in this piece, and only at the beginning. At m. 15 in the 1st violins, and in subsequent similar places, the open string chords are strummed up and down—or back and forth—while holding the instrument in regular playing position.

An E-minor setting of “Twinkle” is heard (2nd violins, violas) in mm. 17–22 while all other sections maintain a steady accompaniment. A four-measure interlude of the main theme (mm. 21–24) precedes an E-minor setting of “Hot Crossed Buns” (mm. 25–28), heard in the violas, cellos, and basses. Following another two-measure interlude (mm. 29–30), the 2nd violins, violas, and cello play an E-minor version of “Bile ‘em Cabbage Down,” accompanied by steady 1st violin/bass backup patterns (mm. 31–34); the 1st violins later join in harmony (mm. 35–38). A reiteration of the opening material is then heard (mm. 45–48) before very quiet closing measures (mm. 49–51) and a surprise final forte ending, with a Bartok pizz. marking the final note in all instruments.

Bottomless Pizz.

CONDUCTOR SCORE
Duration - 2:15

Moderato (♩ = 96)
bows down

By Andrew H. Dabczynski (ASCAP)

Violins
I: *pizz.*
II: *f* Stomp foot

Viola (Violin III)
f *pizz.* Stomp foot

Cello
f *pizz. ♪** *f* *simile*

String Bass
f *pizz. ♪** *simile*

Piano Accompaniment
Midi: *Moderato* (♩ = 96)
Piano: *mf*

Vlins.
I: *mf* *pizz.*
II: *sim.* *mf*

Vla. (Vln. III)
mf *pizz.*

Cello
mf *pizz. ord.*

Str. Bass
mf *pizz. ord.*

Pno. Accomp.
Midi: *mf*
Piano: *mp*

* ♪ = Bartok pizz. Pluck so string slaps fingerboard

I
Vlns. *p* *f*
II *p* *f* Stomp foot
Vla. (Vln. III) *p* *f*
Cello *p* *f*
Str. Bass *p* *f*
Pno. Accomp. *pp* *mf*

7 8 9 10

I
Vlns. *pizz. ord.* *p*
II *p*
Vla. (Vln. III) *p*
Cello *p*
Str. Bass *p*
Pno. Accomp. *pp*

11 12 13 14

Vlns. I
pizz. (banjo position)
f
mf
pizz. ord.

Vlns. II
Stomp foot
f
f
pizz. ord.

Vla. (Vln. III)
Stomp foot
f
f
pizz. ord.

Cello
f
f
pizz. ord.

Str. Bass
f
f
pizz. ord.

Pno. Accomp.
mf
mp

15 16 17 18

Vlns. I
f

Vlns. II

Vla. (Vln. III)

Cello
f

Str. Bass
f

Pno. Accomp.
mf

19 20 21 22

I
Vlns. *p*

II
Vlns. *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

Pno. Accomp. *pp*

23 24 25 26

I
Vlns. *f*

II
Vlns. *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

27 28 29 30

Stomp foot

V simile

Vlns. I
mf
pizz. ord.

Vlns. II
mf
pizz. ord.

Vla. (Vln. III)
mf
pizz. ord.

Cello
mf
pizz. ord.

Str. Bass
mf
pizz. ord.

Pno. Accomp.
mp

31 32 33

Vlns. I
f

Vlns. II
f

Vla. (Vln. III)
f

Cello
f slap†

Str. Bass
f slap†

Pno. Accomp.
mf

34 35 36

† Slap the strings on the fingerboard with the right hand, creating a percussive sound.

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pizz. ord.

simile

Pno. Accomp.

37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p *mf*

p *mf* Stomp foot

p *mf*

p *mf*

pp *mp*

41 42 43 44

45

Vlns. I *f* *p*

Vlns. II *f* *p*

Vla. (Vln. III) *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

Pno. Accomp. *mf* *pp*

45 46 47 48

Vlns. I *f* *♩**

Vlns. II *f* *♩**

Vla. (Vln. III) *f* *♩**

Cello *f* *♩*

Str. Bass *f* *♩*

Pno. Accomp. *mf*

49 50 51 52

*♩ = Bartok pizz. Pluck so string slaps fingerboard

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