

SCORE

Commissioned By Michelle Stanley and the Sonora Chamber Ensemble
and Amit Dolberg and Ensemble Meitar

ORBIT E

Op. 52b

Quartet for Violin, Clarinet in Bb,
Cello, and Piano in 3 movements

By Russell Steinberg

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V.2.2

Orbit Ep. 12b
by Russell Steinberg

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PREVIEW ONLY

ORBIT E PERFORMANCE NOTES

The Title

The note E and the E minor triad are the generating source for the entire quartet. All the material surrounds and returns to E, expands from and collapses back into it. The increasing cadenza-like quality of the first movement, the stretching glissandi and expressive melodies of the second movement, and the buzzings of the third movement are all in effect articulated orbits around this one chord.

The Piano

Liberal use of pedal is important to create a blurred sonic area. Pedal markings are added mostly to insist on places where long holds are crucial. Pedaling in other areas will depend to some extent on the individual instrument, balance with the other instruments, and acoustics in the performance hall.

The second movement includes events that must be performed *inside* the piano. They include muting (for pizzicato), plucking, and glissando strumming. The glissandi at the beginning of the second movement are played first by strumming one finger in a slow figure eight and then in a quicker spiral. Pianos vary with model where the inside bars are placed. I have specified four registers: low, lower middle, higher middle, and high (for the single strings at the top of the range). The glissandi indicated with straight lines follow normally struck chords. They should sound as natural extensions of the chords they follow, and the chords that punctuate them should also follow transition smoothly in tone.

The Glissandi in Mvt. II

Flute and Clarinet parts include many glissandi, some with greatly extended registers. These should be performed in whatever manner creates the smoothest possible effect, even though parts of the glissandi need to be expressive as chromatic or even diatonic scales. Performers may experiment as an ensemble to make the effect of the glissandi sonically effective, possibly alternating which instrument bends while the other plays specific pitches.

Orbit E was jointly commissioned by flutist Michelle Stanley and her Sonora Chamber Ensemble, and pianist Amit Dolberg and the Israeli chamber group Ensemble Meitar.

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12

Vln. *sul pont.*

B♭ Cl. *p mp p f p f*

Vc. *pp mp p f p f*

Pno. *p f p f*

ord.

23

Vln. *f ff*

B♭ Cl. *ff*

Vc. *ff appassionata mp*

Pno. *ff sf*

32

Vln. *f* *pp* *p* *p* *mp* *mf*

B♭ Cl. *p* *pp* *pp* *mp* *mf*

Vc. *p* *mp* *mf*

Pno. *mp* *pp* *mp* *mp* *mf*

44

Vln. *f*

B♭ Cl. *f*

Vc. *f* pizz. *f*

Pno. *f* *8va*

49

Vln.

B♭ Cl.

Vc.

Pno.

arco

pizz.

f

52

Vln.

B♭ Cl.

Vc.

Pno.

56

Vln. *sul pont.* *mp* *ord.*

B♭ Cl. *tr* *mp*

Vc. *snap pizz.* *sf* *arco* *mp*

Pno.

62

Vln.

B♭ Cl. *pp* *mp*

Vc.

Pno.

68

Vln. *p cresc.*

Bb Cl. *f* *p cresc.*

Vc. *f* *p cresc.*

Pno. *pp* *col Ped.* *mp* *cresc.*

73

Vln. *f* *ff*

Bb Cl. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff* *sf*

77

Vln. *mp* *sul pont.*

B♭ Cl. *pp*

Vc. *dim.* *mp* *pp* *ord.* *sul pont.*

Pno. *sf* *dim.* *mp* *pp*

Red. *

Wild and Fantastic Scherzando

84

Vln. *mp* *f* *m* *9*

B♭ Cl. *mp* *f* *mp* *5* *mp*

Vc. *pizz.* *mp*

Wild and Fantastic Scherzando

Pno.

86

Vln. *f* 3 6 7 *tr* flutter *dim.* *p*

B♭ Cl. *f* 3 3 7 *tr* 6 *tr* *dim.* 5 5 5 *p*

Vc. *f* *dim.* *p*

Pno.

89

Vln. *p* *ppoco a poco ord.* *cresc.*

B♭ Cl. 5 5 7 6 6 6 6 6 6 6 *cresc.* 6

Vc. arco *p*

Pno.

93

Vln.

B♭ Cl.

Vc.

Pno.

gliss.

ff

95

Vln.

B♭ Cl.

Vc.

Pno.

mf

p

pp

p

mf

mp

p

p

Red.

101

Vln.

B♭ Cl.

Vc.

Pno.

gliss.

f

mf

p

f

g^{no}

12

*

104

Vln.

B♭ Cl.

Vc.

Pno.

espress.

mp

mf

mf

mp

mf

espress.

3

3

3

Red

*

Appassionata

108

Vln. *f* 6 6 3

B♭ Cl. 6 6 3

Vc. *f*

Pno. *f* *sf* 6 6 6 6

110

Vln. 3

B♭ Cl. 3

Vc. 3

Pno. 6 6 6 6 6 6 6 6

116

Vln. *Savage* *tr* *ff* *effecto of rapid "rolled chords"* *Snap Pizz.* *arco*

B♭ Cl. *ff* *effecto of rapid "rolled chords"*

Vc. *tr* *Snap Pizz.* *ff* *arco*

Pno. *Savage* *tr* *ff*

118

Vln. *Snap Pizz.* *arco*

B♭ Cl. *Snap Pizz.* *arco*

Vc. *Snap Pizz.* *arco*

Pno. *8va*

Vln. 120

B♭ Cl.

Vc. Snap Pizz. arco

Pno.

Vln. 122

B♭ Cl.

Vc.

Pno.

6 6

124

Vln.

B♭ Cl.

Vc.

Pno.

In a Blur

126

Vln.

B♭ Cl.

Vc.

Pno.

pizz.

129

Vln. Snap Pizz.

B♭ Cl.

Vc. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Pno. 15^{mc} 3 3 3 3 3 3 7 6

132

Vln. arco

B♭ Cl.

Vc. (strum) 3

Pno. 8^{mc} 7 6 6 6 6 3

134

Vln. pizz. arco

B♭ Cl.

Vc. p f arco

Pno. p f

Violin: pizz. (triplet), arco. Clarinet: sixteenth-note runs. Violoncello: p, f, arco. Piano: p, f, triplets, 7ths.

136

Vln.

B♭ Cl.

Vc. pizz.

Pno.

Violin: triplets. Clarinet: triplets. Violoncello: pizz. (triplet). Piano: complex accompaniment with triplets and 7ths.

138

Vln.

B♭ Cl.

Vc.

Pno.

p

arco

p

p

ff

140

Vln.

B♭ Cl.

Vc.

Pno.

ff

ff

ff

ff

8va

15ma

144

Vln. *mp* *ff* *sf* *tr*

B♭ Cl. *mp* *ff* *tr*

Vc. *mp* *ff*

Pno. *mp* *f* *ff* *15^{ma}*

145 (tr) *mp* *ff* *sf* *ord.*

B♭ Cl. (tr) *mp* *f*

Vc. pizz. *mp* arco *ff* *f*

Pno. (15) *mf* *ff* *15^{ma}*

148

Vln. *p* *ff*

B♭ Cl. *mp* *ff*

Vc. *pizz.* *mp* *cresc.* *ff* *mf* *3*

Pno. *ff* *dim.* *7* *6* *7* *6*

150

Vln. *p* **Lontano**

B♭ Cl. *p*

Vc. *arco* *p* *mp* *pp*

Pno. *mp* *p* *pp* *8^{va}*

153

Vln. *pp*

B♭ Cl. *pp*

Vc. *pp*

Pno. (8)

155

Vln. niente

B♭ Cl. niente

Vc. niente

Pno. *ppp* niente

Float Away

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II.

Dark and Mysterious $\text{♩} = 72$

Vln. *pp* *f sf*

B♭ Cl. *pp* *f sf*

Vc. *pp* *f sf*

Dark and Mysterious $\text{♩} = 72$

Pno. *pp* *sf* *mf* *pp* *f sf* *p*

Pluck Strings Inside Piano

High Middle Register Gliss.

Ascending Gliss. in Shape of Spiral

Inside Piano: High Descending Glissandi Alternate Hands

ord.

8th Led.

7

Vln. *p* *pp* *mp* *mf* *pp*

B♭ Cl. *p* *pp* *mp* *mf* *p*

Vc. *p* *pp* *mp* *mf* *pp*

Pno. *pp* *mf* *pp*

L.H. Follow Each Chord With Strummed Gliss. Inside Piano in Direction of the Indicated Lines

R.H. *mf* *pp*

8th Led.

14

Vln. *mp* *pp*

B♭ Cl. *mp* *pp*

Vc. *mp* *pp* *mp*

Pno. *R.H.* *8va* *Red.*

19

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

B♭ Cl. *mp* *mf* *mp* *f* *mf*

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

Pno. *Low Middle Register Gliss.* *High Middle Register Gliss.* *f sfz* *Upper Register to Low Middle Register Gliss.* *p* *Pluck Strings Inside Piano*

With a hazy "outer space" aura

With a hazy "outer space" aura

8va *Red.*

26

Vln.

Bb Cl.

Vc.

Pno.

Emerging out of the space mists

33

Vln.

Bb Cl.

Vc.

Pno.

p

tr

espress.

f

mp

p

espress.

pizz.

arco

f

mp

p

Emerging out of the space mists

p

f

mf

tr

tr

ord.

#

Q. ed.

57 *poco a poco rit.*

Vln. *pp*

B♭ Cl. *pp*

Vc. *pp*

Pno. *p* *poco a poco rit.*

Meno Mosso ♩ = 60
Misterioso

pp

*Gliss. inside piano
between the struck chords
Between Mid and Upper Registers

Inside Piano:
Strum Ascending Gliss.
Lower Register

60

Vln. *poco a poco accel. e cresc.*

B♭ Cl. *poco a poco accel. e cresc.*

Vc. *poco a poco accel. e cresc.*

Pno. *poco a poco accel. e cresc.*

*

70 $\text{♩} = 72$

Vln. *mp* *mf* *f* *p*

B♭ Cl. *mp* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

Pno. *mp* *f* *pp* Blurred and fuzzy

75 *molto cantabile*

Vln. *mp*

B♭ Cl. *mp*

Vc. *mp*

Pno. *mp*

78 $\text{♩} = 108$

Vln. *mp*

B♭ Cl. *mp*

Vc. *mp*

Pno. *mp*

83 $\text{♩} = 72$

Vln. *f*

B♭ Cl. *f*

Vc. *f*

Pno. *f*

with Soloist Expression

87

Vln. *mp* *f* *tr* *Appassionata*

B♭ Cl. *mp* *f* *tr*

Vc. *mp* *f*

Pno. *mp* *passionata* *appassionata e cantabile*

90

Vln.

B♭ Cl.

Vc.

Pno.

93 $\text{♩} = 108$ $\text{♩} = 72$

Vln. *mf* *mp* *mp*

B♭ Cl. *mf* *mp* *mp*

Vc. *mf* *mp* *mp*

Pno. $\text{♩} = 108$ $\text{♩} = 72$
with Soloist Expression *mp* *mp* *mp*

98 *espress.*

Vln. *mp*

B♭ Cl. *mp*

Vc. *mp*

Pno. *mp* *espress.*

*Rhapsodic and expressive
in the deep tumultuous style of Rachmaninoff*

102

Vln.

B♭ Cl.

Vc.

Pno.

espress.

ff

ff

ff

106

Vln.

B♭ Cl.

Vc.

Pno.

mp poco a poco cresc.

ff

110

Vln.

B♭ Cl.

Vc.

Pno.

mf

115

Vln.

B♭ Cl.

Vc.

Pno.

f

Appassionata, Intense!

118

Vln. *ff sfz*

B♭ Cl. *ff sfz*

Vc. *ff sfz*

Pno. *ff sfz*

122

Vln. *molto cantabile*

B♭ Cl. *molto cantabile*

Vc. *molto cantabile*

Pno. *mf*

sfz

126

Vln. *ff*

B♭ Cl. *ff*

Vc. *ff*

Pno. *ff*

130 **Calm**

Vln. *mp*

B♭ Cl. *mp*

Vc. *mp*

Pno. *mp*

p *mp*

8th.....

134

Vln. *p*

B♭ Cl. *p*

Vc. *p* (tr)

Pno. *pp* leggerissimo, iridescent!

139

Vln. *pp*

B♭ Cl. *pp*

Vc. *pp* (tr)

Pno. *pp*

ppp

Ped.

143

Vln.

B♭ Cl.

Vc.

Pno.

pizz. *pp*

arco *mp*

Pluck Strings Inside Piano *pp*

f sfz

mp

* Led.

150

Vln.

B♭ Cl.

Vc.

Pno.

p

a tempo

pp

espress.

p

mp

mf

mf

a tempo

p

pp

mf

* Led.

III.

Furioso ♩ = 144
Buzzing Bees

Vln. *f* *fp* *f* *mp*

B♭ Cl. *fp* *f* *fp* *f*

Vc. *fp* *f* *fp*

Pno. *fp* *fp* *fp*

10

Vln. *f* *fp* *f* *mp*

B♭ Cl. *fp* *f*

Vc. *fp* *f*

Pno. *fp* *fp* *fp*

16

Vln. *f* 3 *fp* *f* 5 *mp* 3 3

B♭ Cl. *fp* *f* 3

Vc. *fp* *f* 3 *fp*

Pno. *fp* *fp* *fp*

22

Vln. *f* 3 3 5 *mf* 3 3 3 3 *ff* 6

B♭ Cl. *fp* *fp*

Vc. *fp* *fp*

Pno. *fp* *fp* *p*

29

Vln. *p*

B♭ Cl. *p*

Vc. *pizz.* *p*

Pno. *mp* playful

36

Vln. *mp*

B♭ Cl. *mp*

Vc. *arco* *mp*

Pno. *mp*

Vln.

B♭ Cl.

Vc.

Pno.

pizz.

tr

Vln.

B♭ Cl.

Vc.

Pno.

poco a poco cresc.

poco a poco cresc.

55

Vln. *mp cresc.* *mf*

B♭ Cl. *mp cresc.* *mf*

Vc. *mp cresc.* *mf* arco pizz.

Pno. *f* *mf* mute inside piano with R.H.

62

Vln. *f*

B♭ Cl. *f*

Vc. *f* 3

Pno. *f* *mp*

69

Vln. *f* sul pont.

B♭ Cl. *f* tr

Vc. *f* 3

Pno. *f*

77

Vln. *p* ord. *mf* like a trumpet fanfare

B♭ Cl. *p* 3 tr

Vc.

Pno.

8

Vln.

Bb Cl.

Vc.

Pno.

p

mf

like a trumpet fanfare

arco

91

Vln.

Bb Cl.

Vc.

Pno.

p

mf

sul. pont.

Vln.

B♭ Cl.

Vc.

Pno.

ff

ff

3

furio

ed.

5

5

5

128

Vln.

B♭ Cl.

Vc.

Pno.

3

3

3

3

3

5

5

138

Vln. *mf* *p*

B♭ Cl. *mf* *p*

Vc. *p*

Pno. *mf* gradually calmer *p*

139 **Dancing**

Vln. *f*

B♭ Cl. *f*

Vc. *mp* *mf*

Dancing
p light and slightly detached
tr
col Ped.

147

Vln.

B♭ Cl.

Vc.

Pno.

with pedal, but a light airy touch

f *mp*

155

Vln.

B♭ Cl.

Vc.

Pno.

light and slightly detached

mf *mp* *mf*

164

Vln.

B♭ Cl.

Vc.

Pno.

mp

mf

f

8^{va}

173

Vln.

B♭ Cl.

Vc.

Pno.

f

f

f

f

Repeat 4 Times
poco a poco accel, spinning out of control

178

Vln.

B♭ Cl.

Vc.

Pno.

$\text{♩} = 112$ Furioso

182

G.P.

Vln.

G.P.

B♭ Cl.

G.P.

Vc.

$\text{♩} = 112$ Furioso

G.P.

Pno.

188

Vln. *poco a poco dim.* *mp*

B♭ Cl. *poco a poco dim.* *mp*

Vc. *poco a poco dim.* *mp*

Pno. *poco a poco dim.*

195

Vln. *Calm* *p*

B♭ Cl. *p*

Vc. *p*

Pno. *Calm* *mp* *p*

206

Vln.

B♭ Cl.

Vc.

Pno.

216 **Darker but iridescent**

Vln.

B♭ Cl.

Vc.

Pno.

pp

pp

pp

pp

pp

8^{va}

8^{va}

219

Vln.

B♭ Cl.

Vc.

Pno.

mp

ped.

229

Fleeting

Vln.

pp

B♭ Cl.

pp

Vc.

Fleeting *pp*

Pno.

pp

238

Vln.

B \flat Cl.

Vc.

Pno.

mf *p* *f* *pizz.* *mp*

Tempo I

$\text{♩} = 144$

243

Vln.

B \flat Cl.

Vc.

Pno.

p *p*

252

Vln.

B♭ Cl.

Vc.

Pno.

arco

mf

259

Vln.

B♭ Cl.

Vc.

Pno.

mp

mf

pizz.

mf

266

like a trumpet fanfare

Vln. *mf*

B♭ Cl. *mf* like a trumpet fanfare

Vc. *mf* arco *tr*

Pno. *tr*

274

Vln. *f cresc.* *ff* *tr*

B♭ Cl. *f cresc.* *ff* *tr*

Vc. *f* *ff*

Pno. *f* *ff* *tr*

281

Vln. G.P.

Bb Cl. G.P.

Vc. G.P.

Pno. G.P.

285

Furioso

Vln. *f* *mp* *fp* *fp*

Bb Cl. *fp* *fp* *f* *fp*

Vc. *fp* *fp* *fp* *fp*

Pno. **Furioso**
fp Like bells *fp* *fp* *fp*

29

Vln. *f* 3 *mp* *poco a poco accel. e cresc.*

B♭ Cl. *fp* *mp* *poco a poco accel. e cresc.*

Vc. *fp* *mp* *poco a poco accel. e cresc.*

Pno. *fp* *mp* *poco a poco accel. e cresc.*

299

Vln. *ff*

B♭ Cl. *ff*

Vc. *ff*

Pno. *ff*

Ed.

♩ = ♩ A Tempo

Vln. *ff* *cresc.*

B♭ Cl. *ff* *cresc.*

Vc. *ff* *cresc.*

Pno. *ff* *cresc.*

Savage with relentless momentum

309

Vln. *fff* *sfz*

B♭ Cl. *fff* *sfz*

Vc. *fff* *sfz*

Pno. *fff* *sfz*