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

PREVIEW ONLY

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V.2.2

Orbit E Op. 2b
by R ell Ste nberg

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ORBIT E PERFORMANCE NOTES

The Title
The note E and the E major 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 aura. 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 register. These should be performed in whatever manner creates the smoothest possible effect, even though parts of the glissandi need to be expressed as chromatic or even diatonic scales. Performers may experiment as an ensemble to make the effect of the glissandi musically 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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Orbit E

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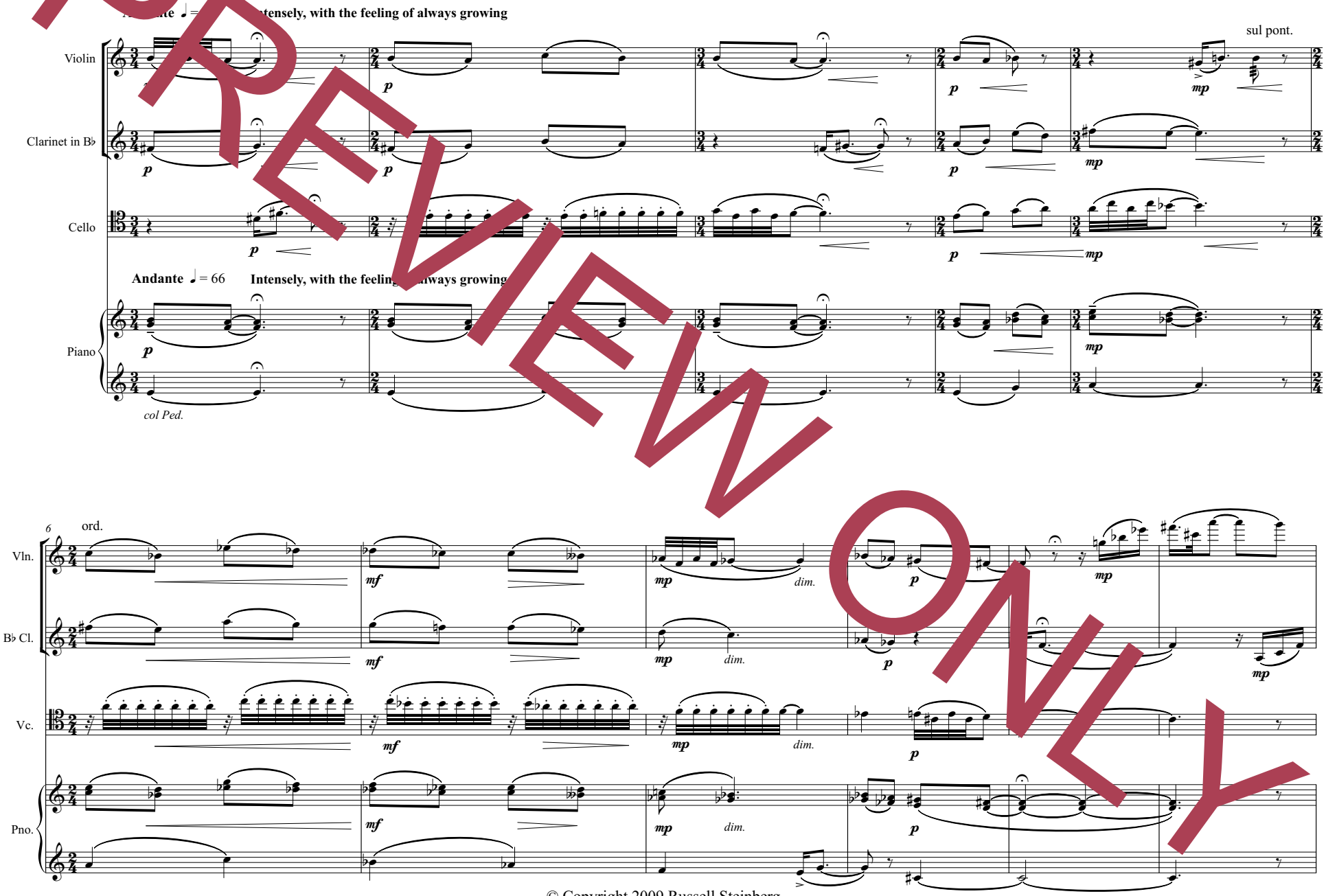
Russell Steinberg



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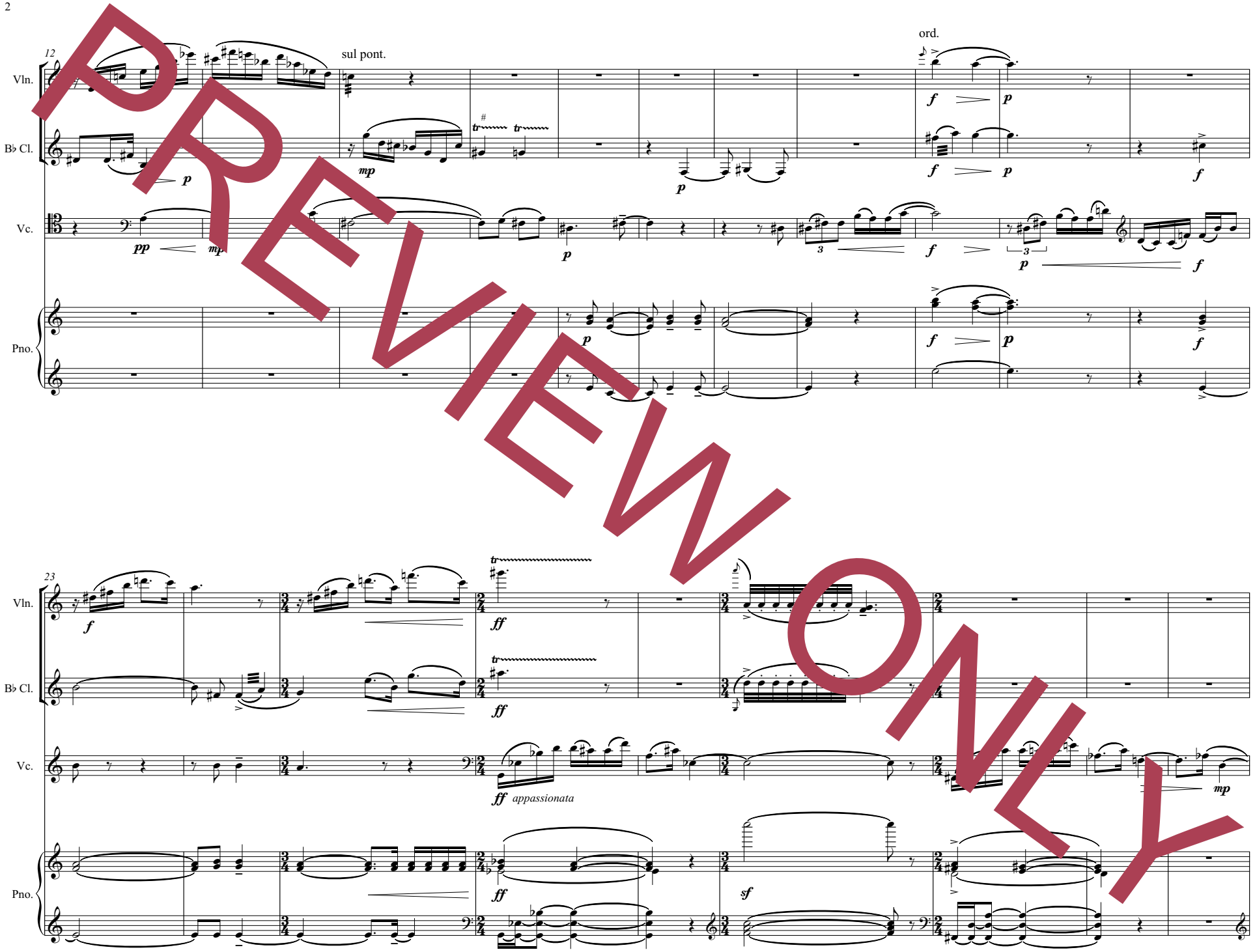

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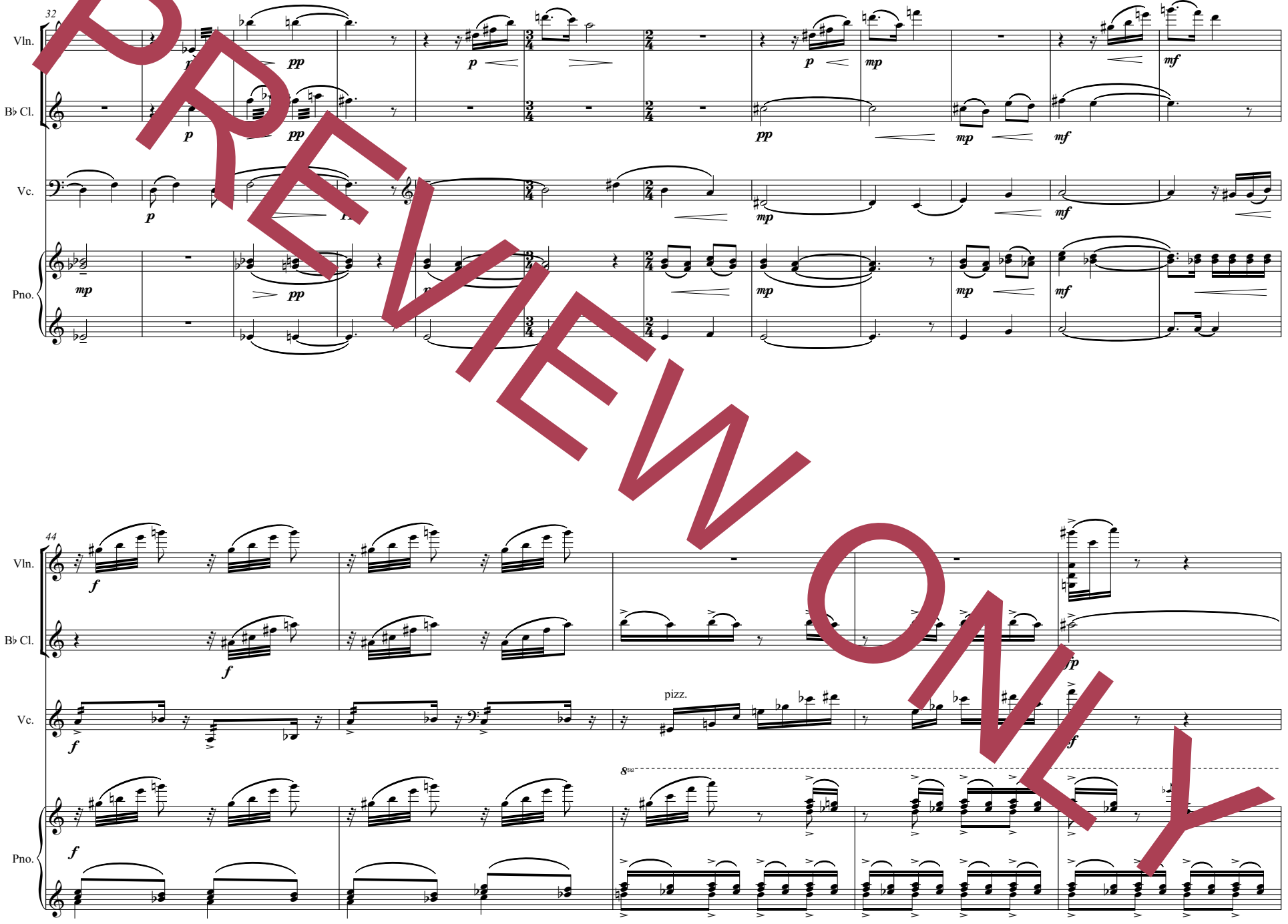

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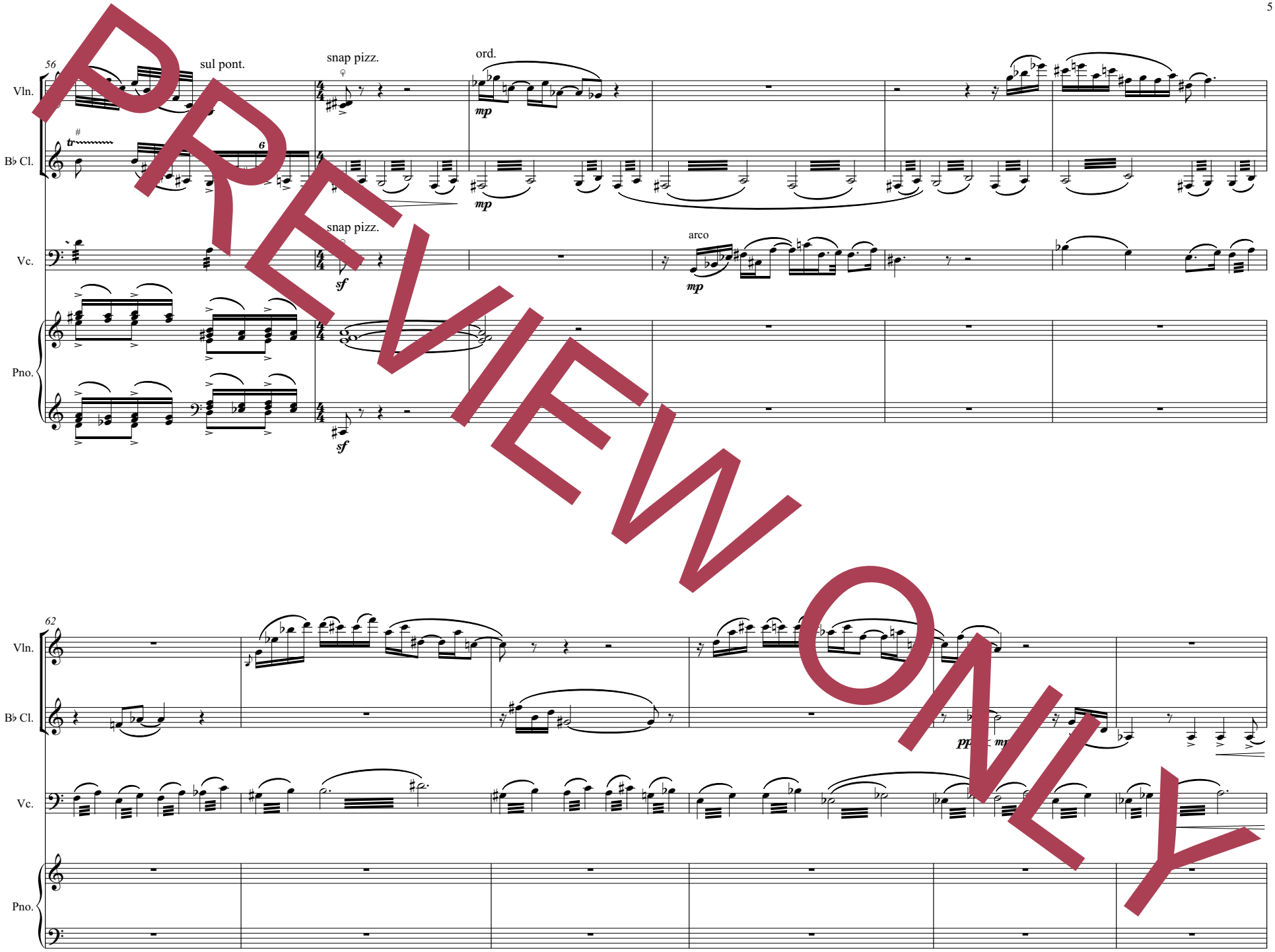

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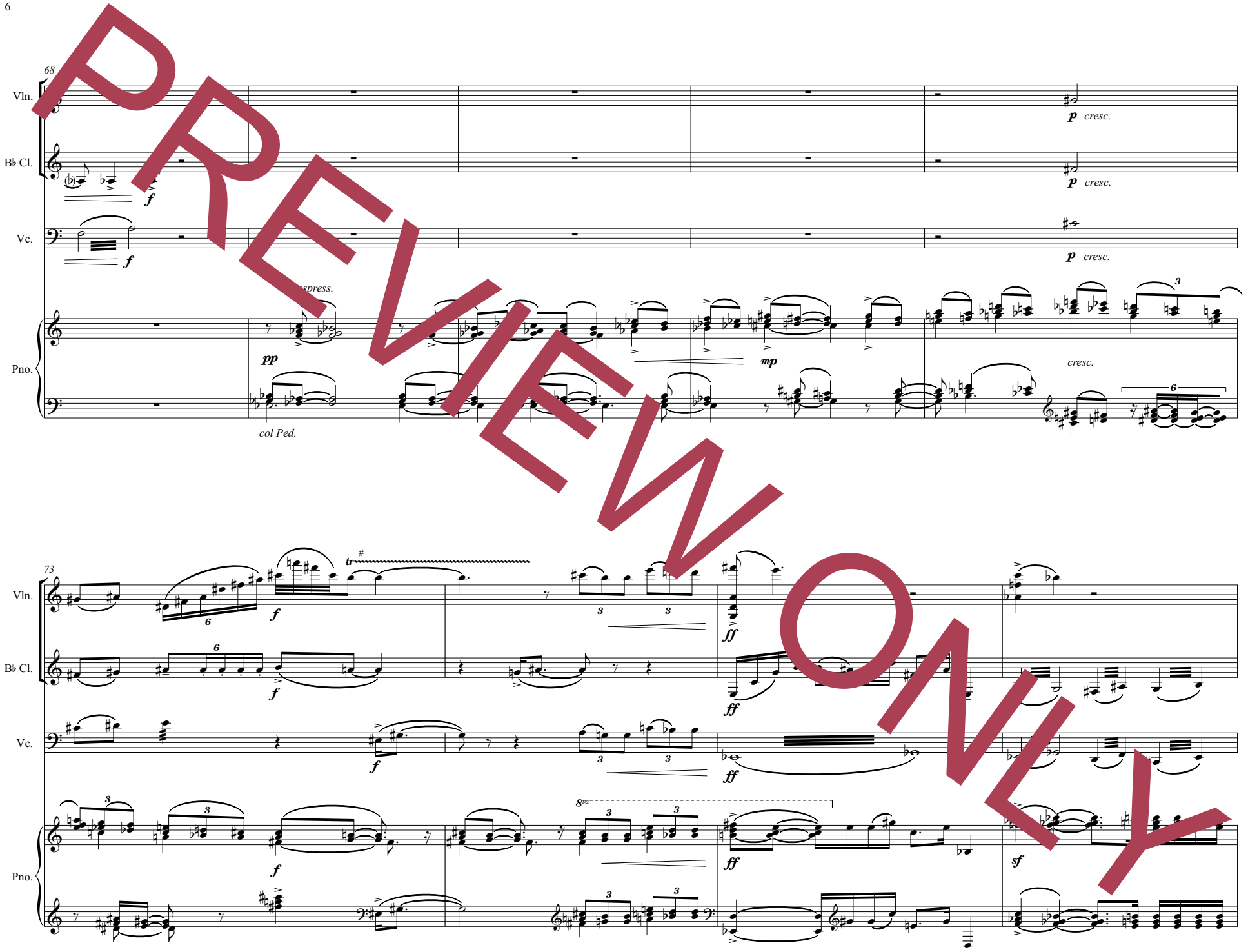

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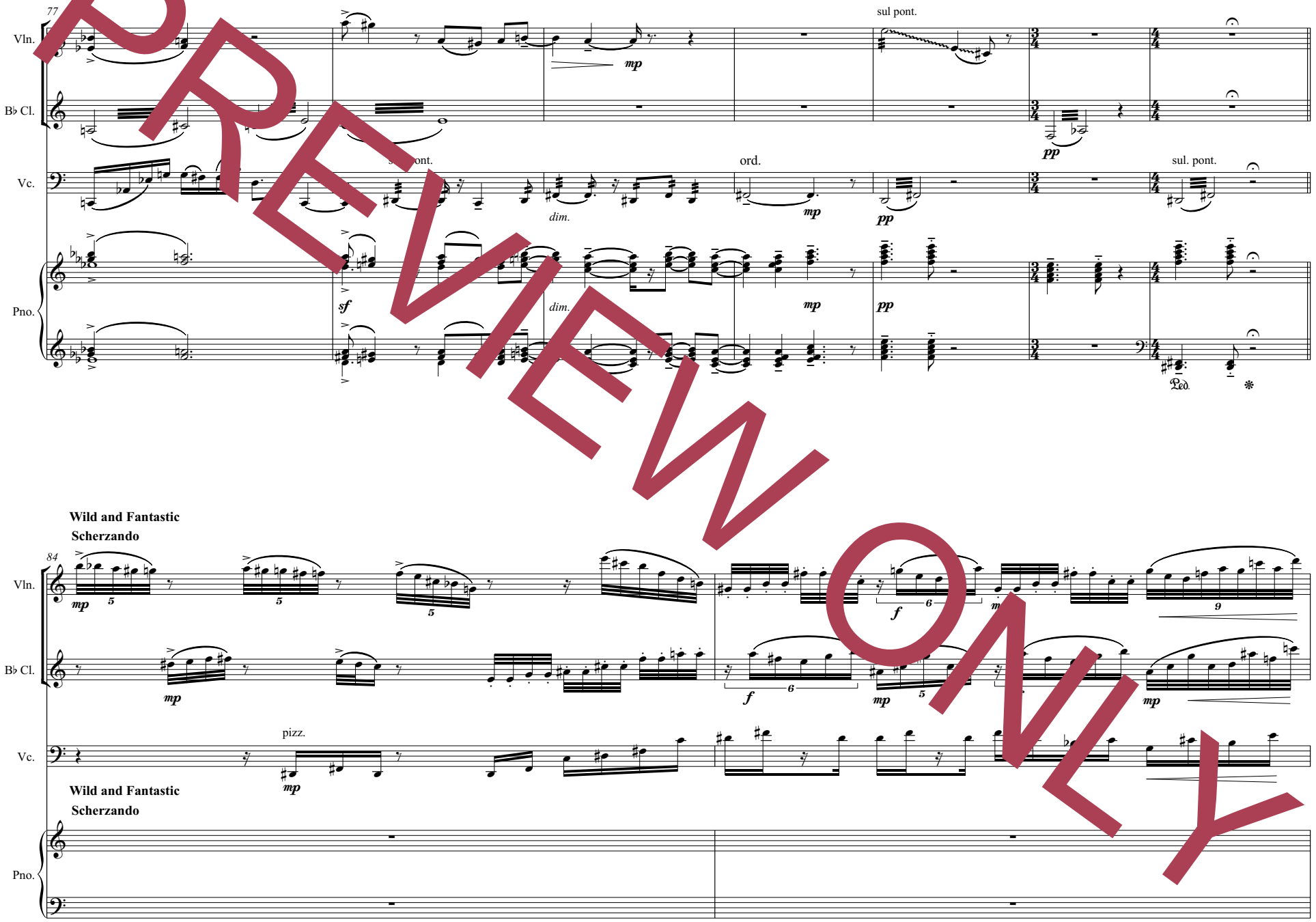

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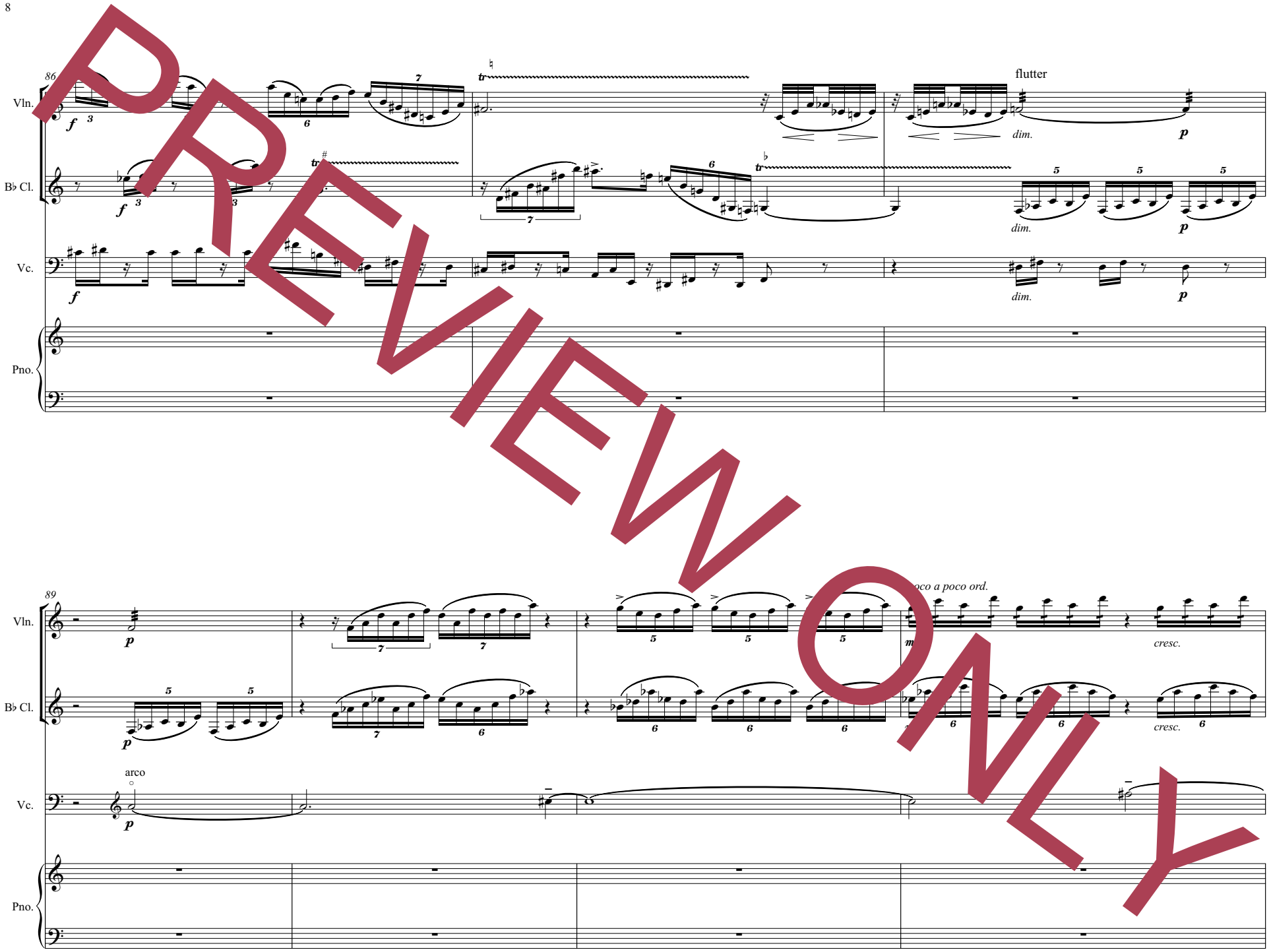

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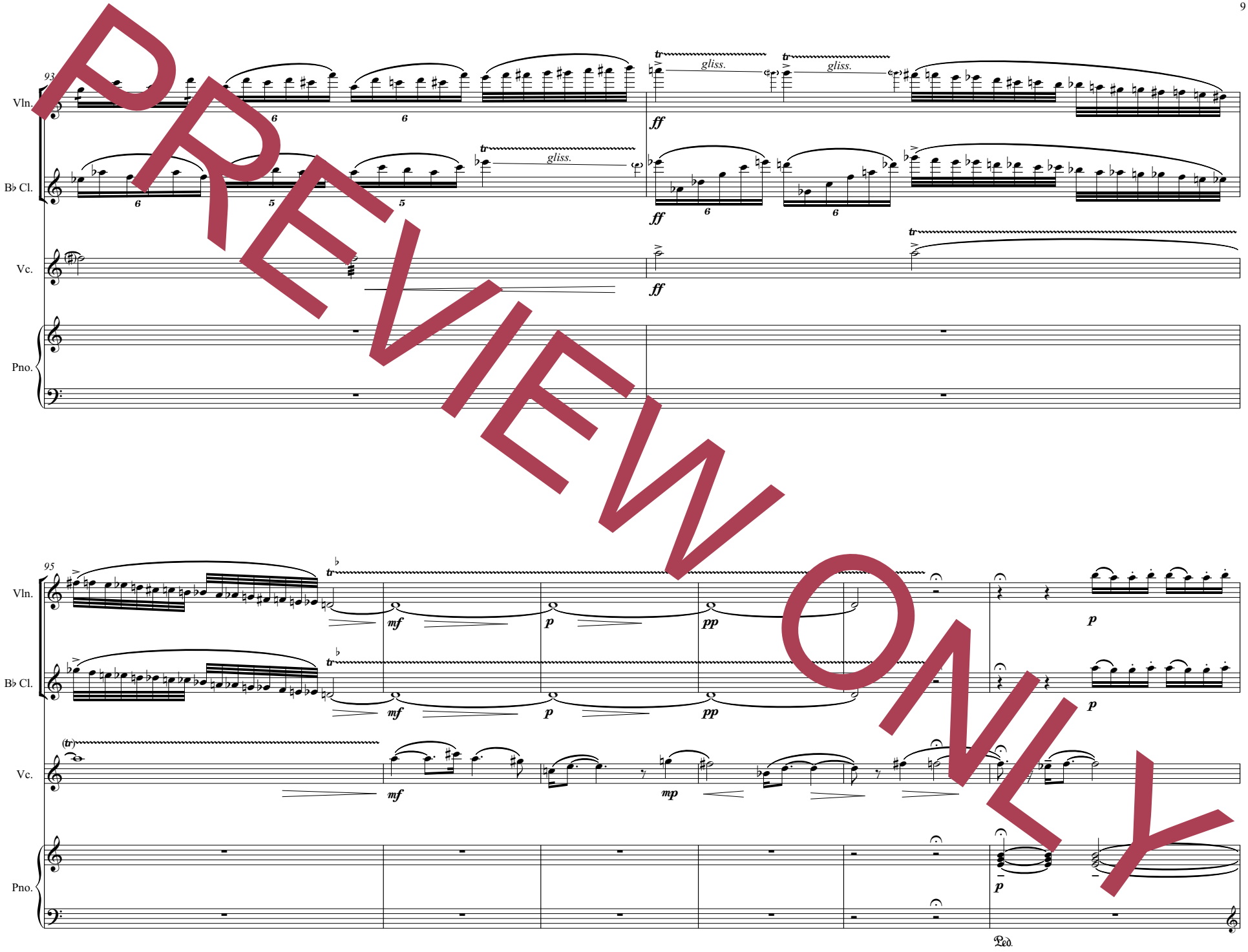

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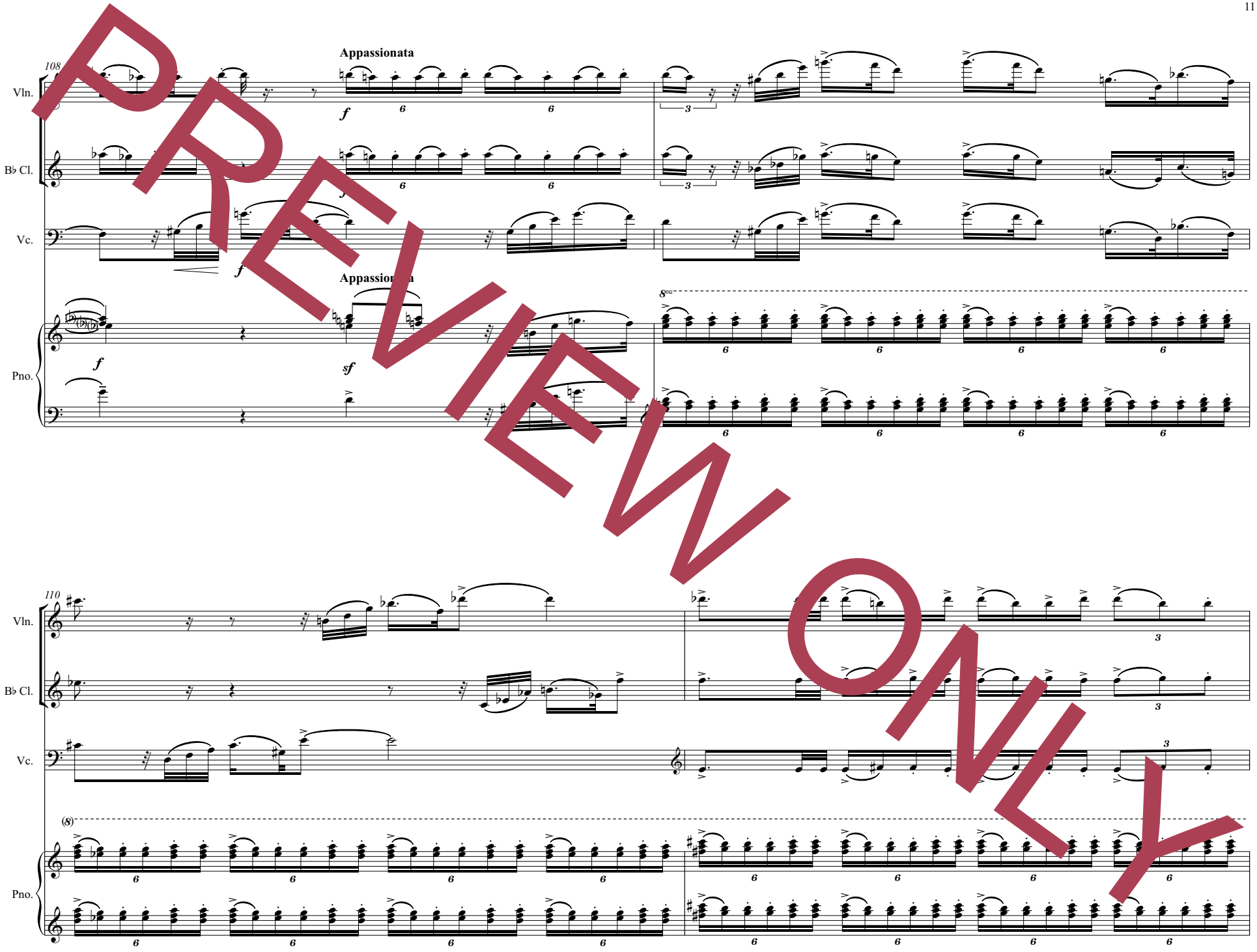

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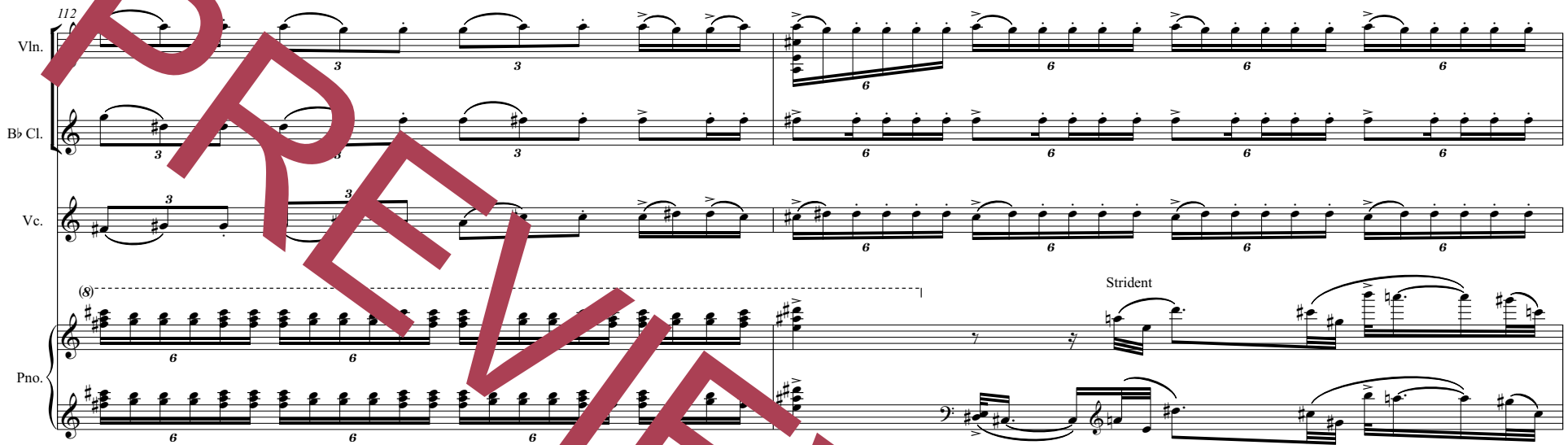

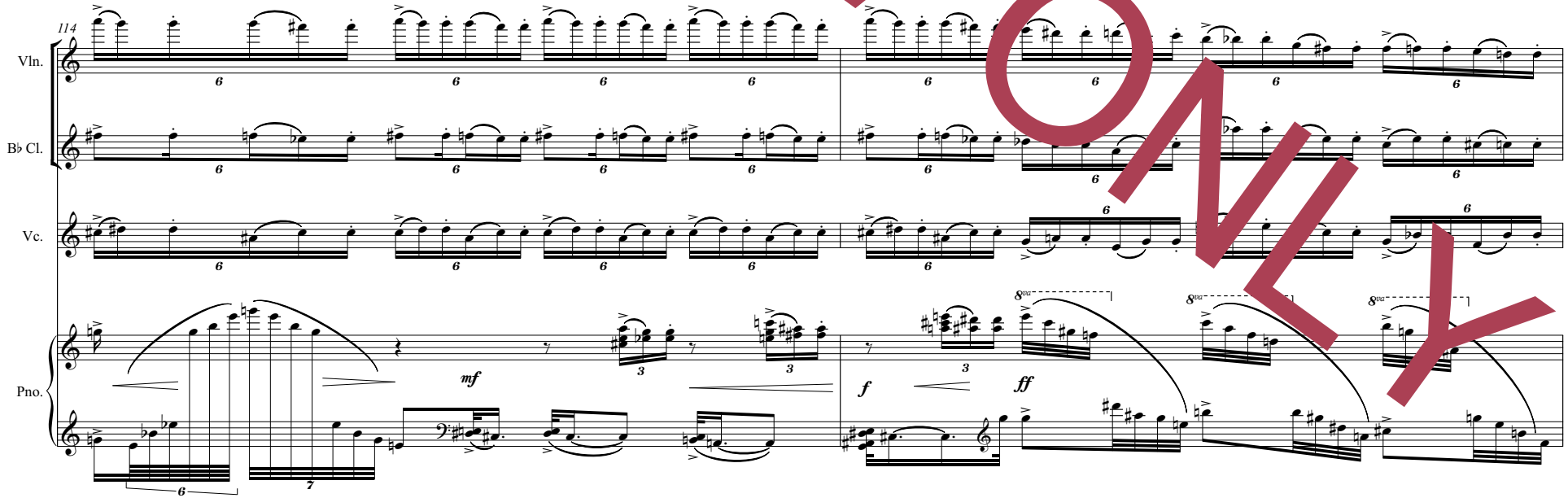

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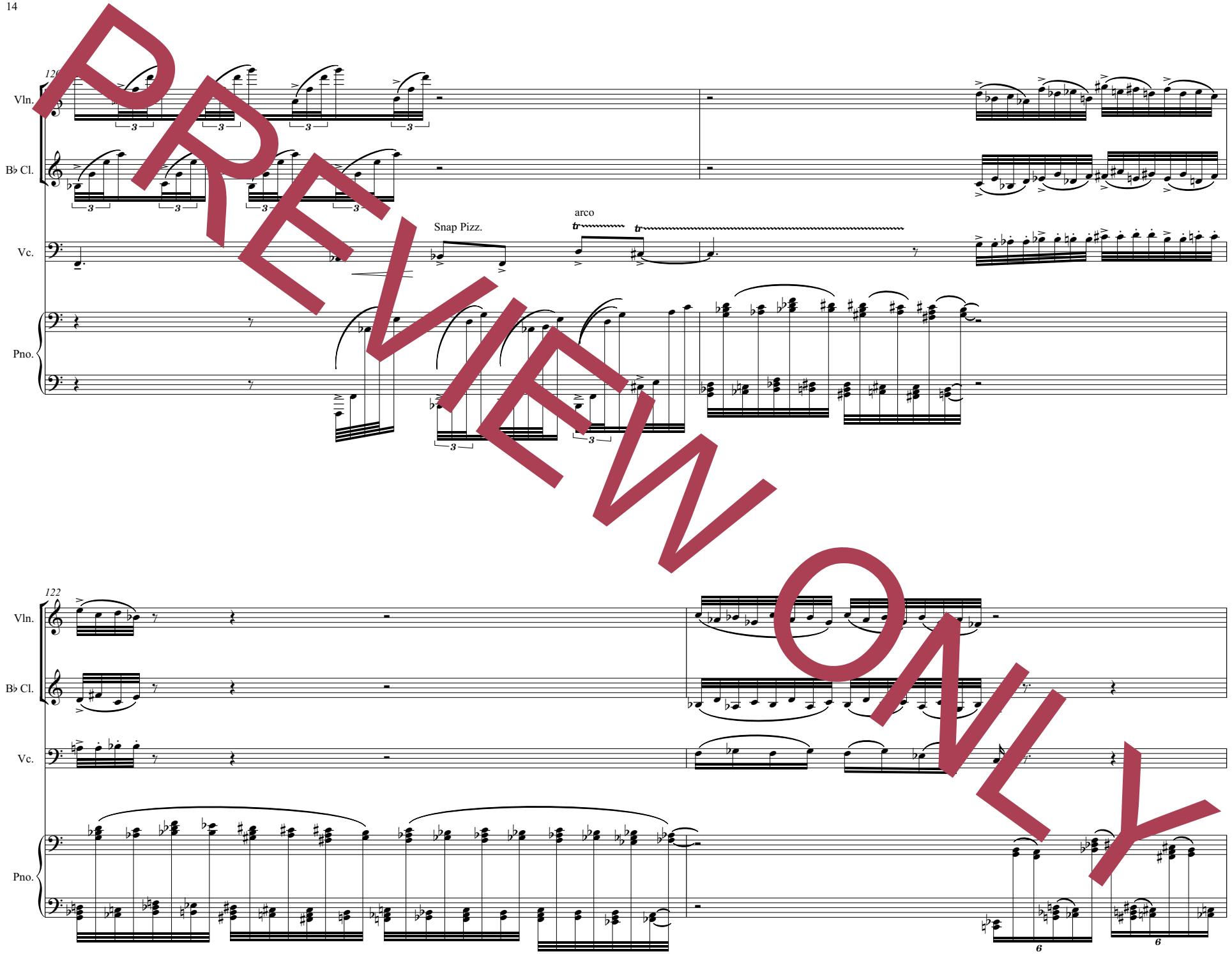

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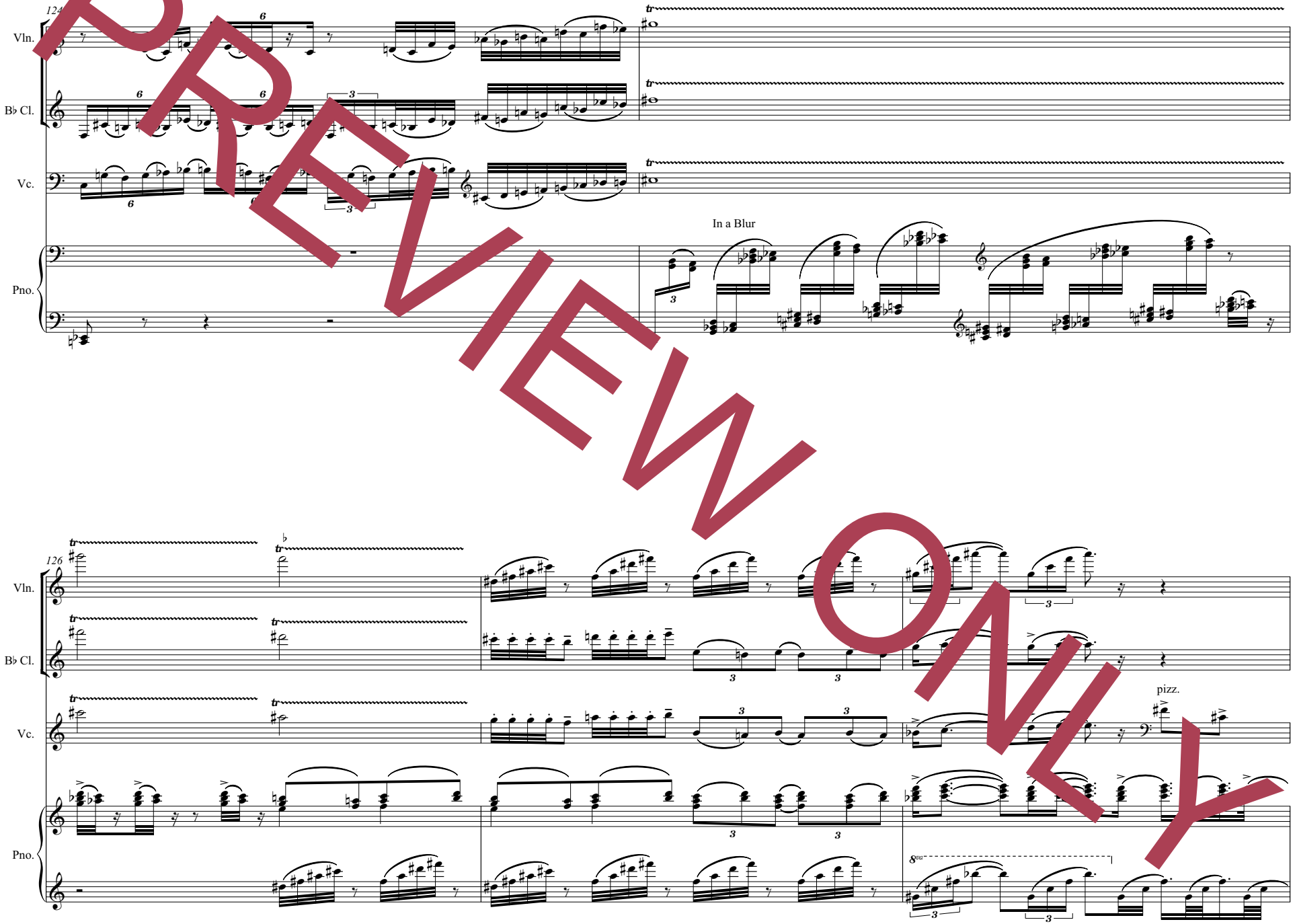

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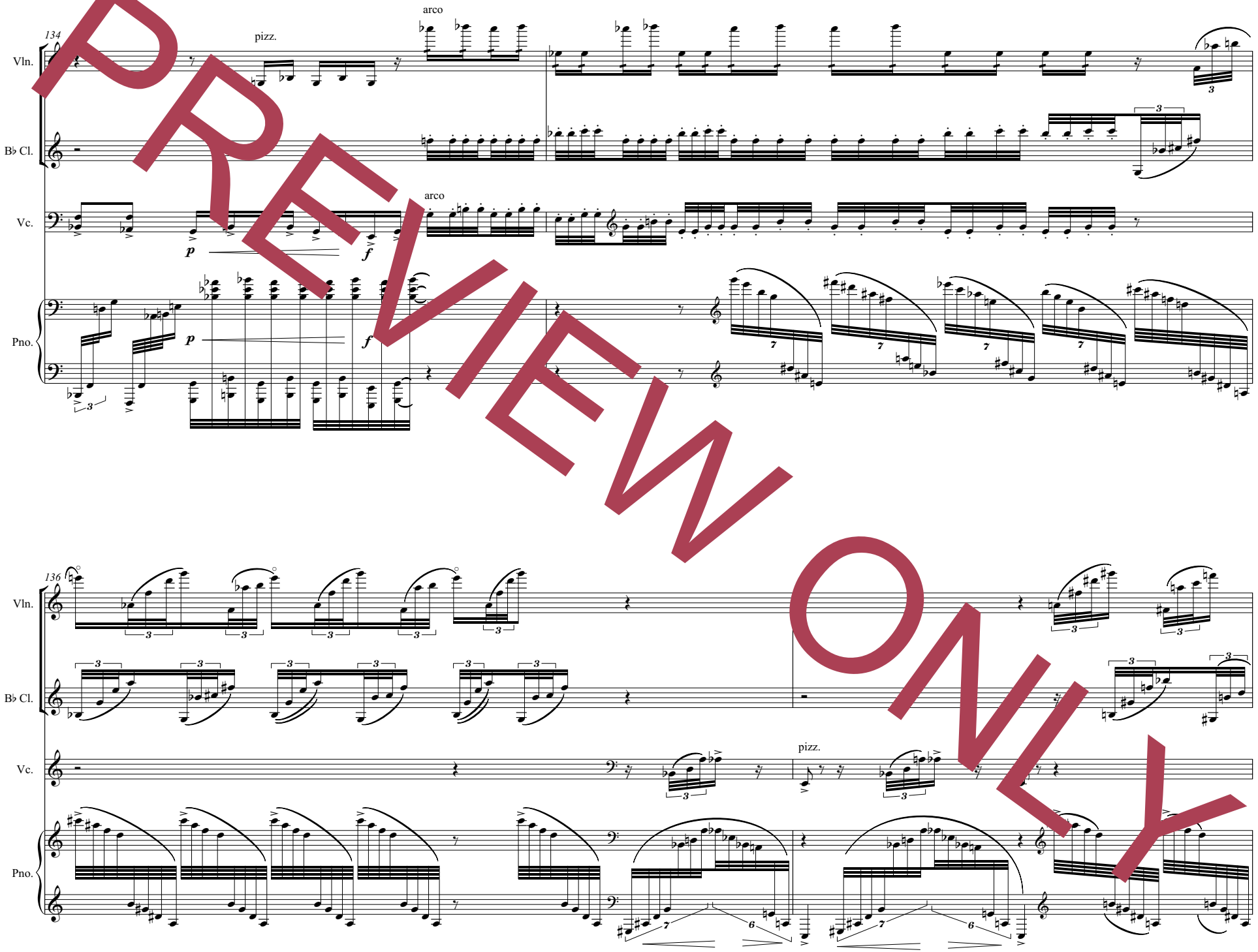

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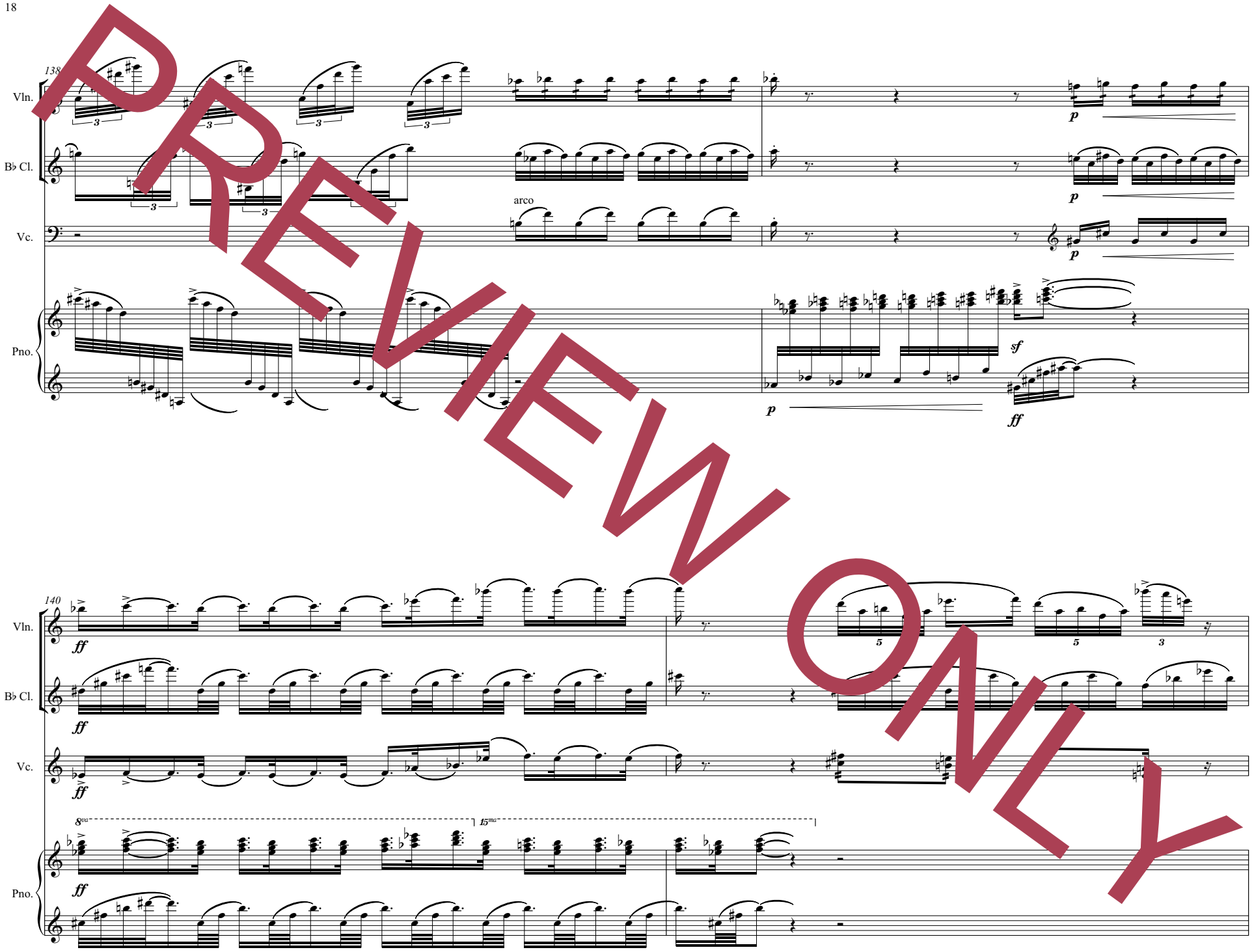

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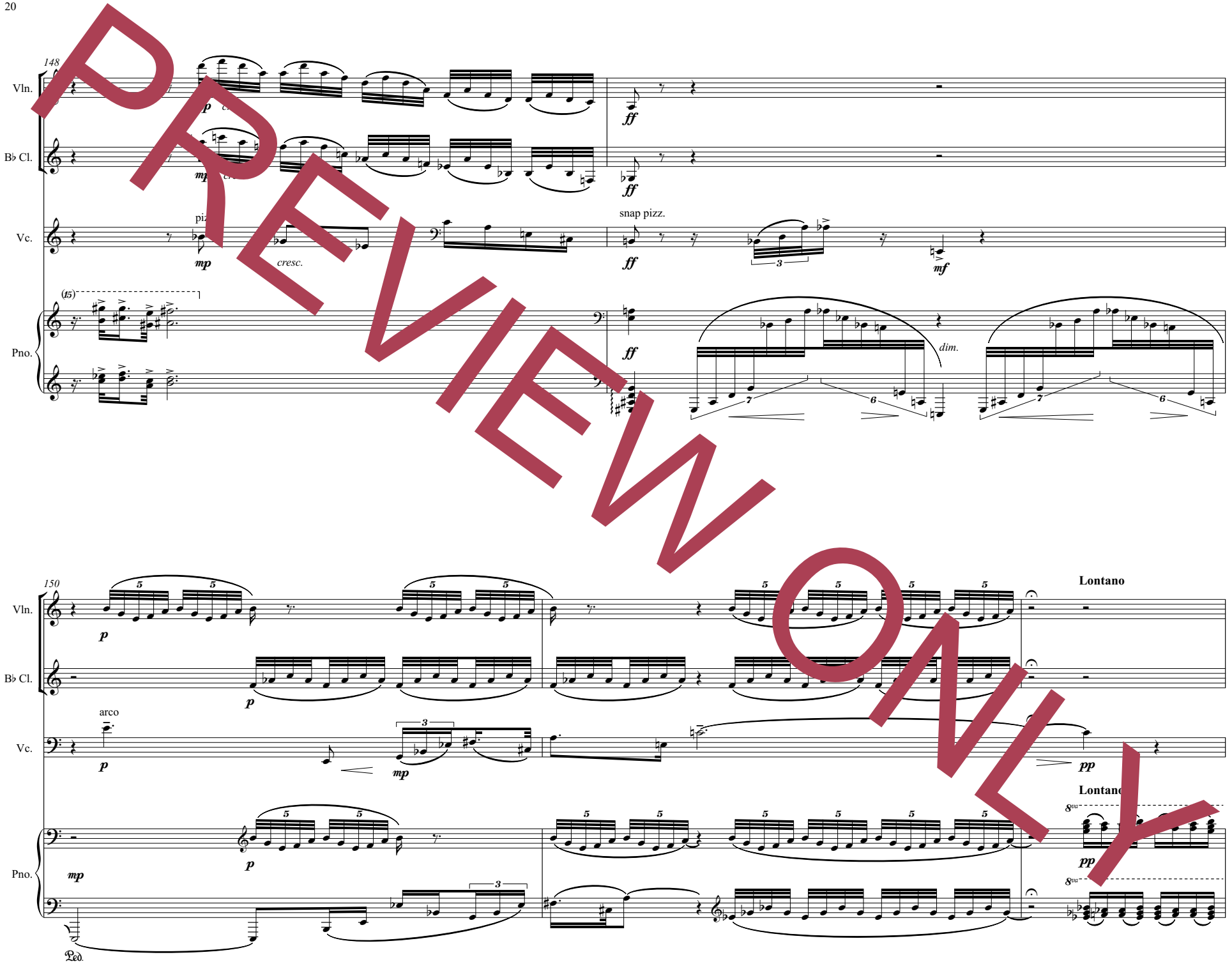

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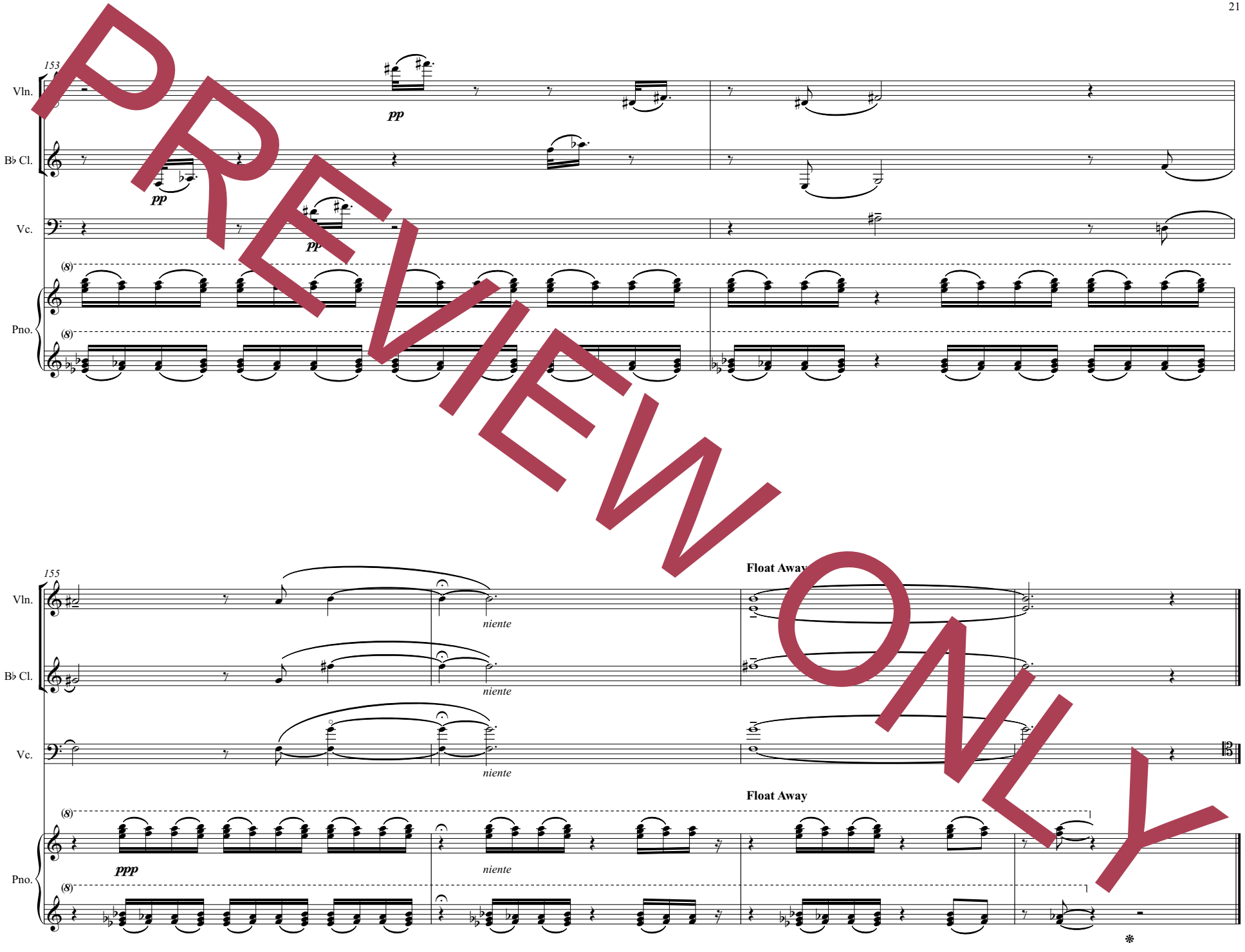

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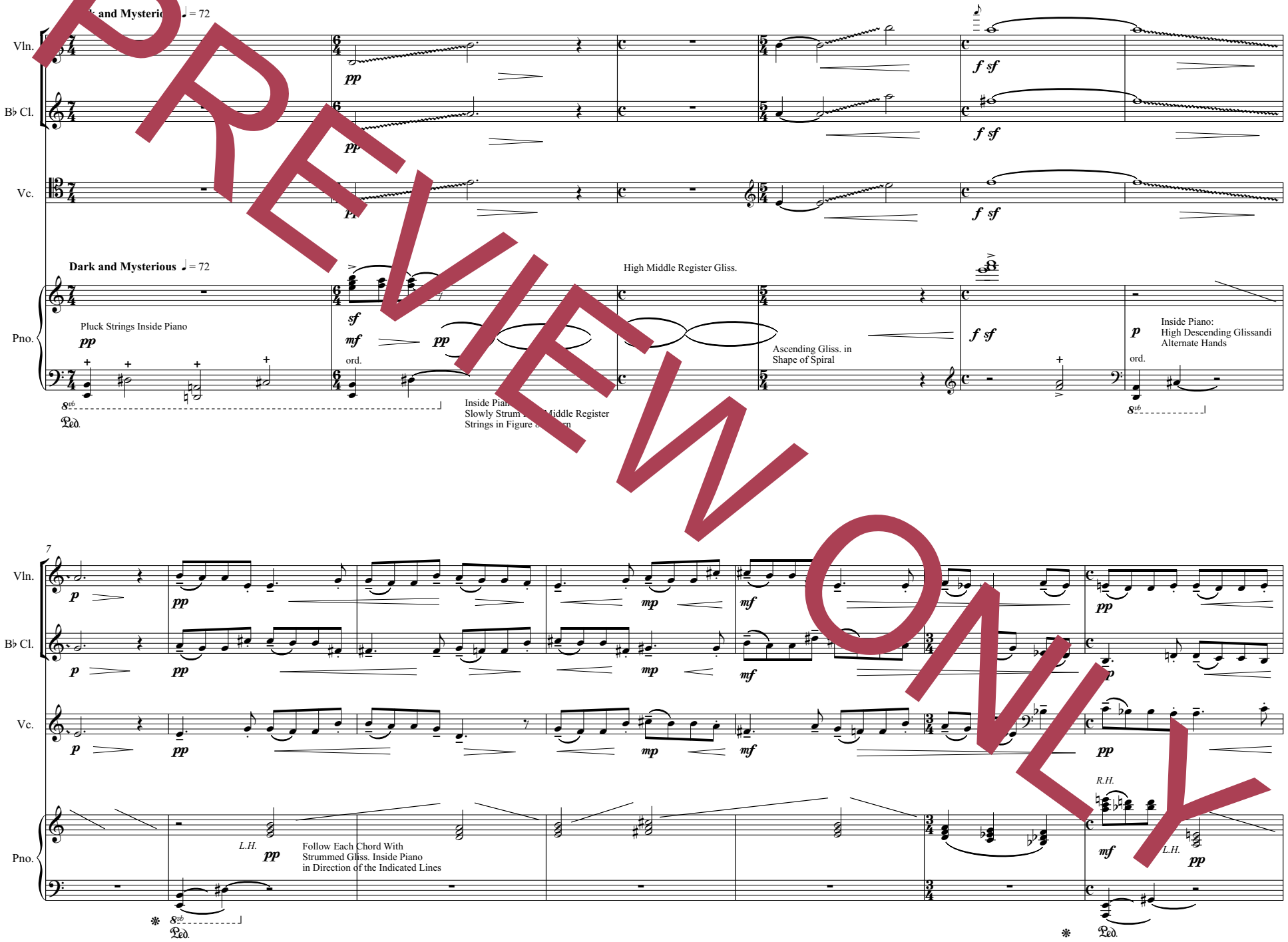

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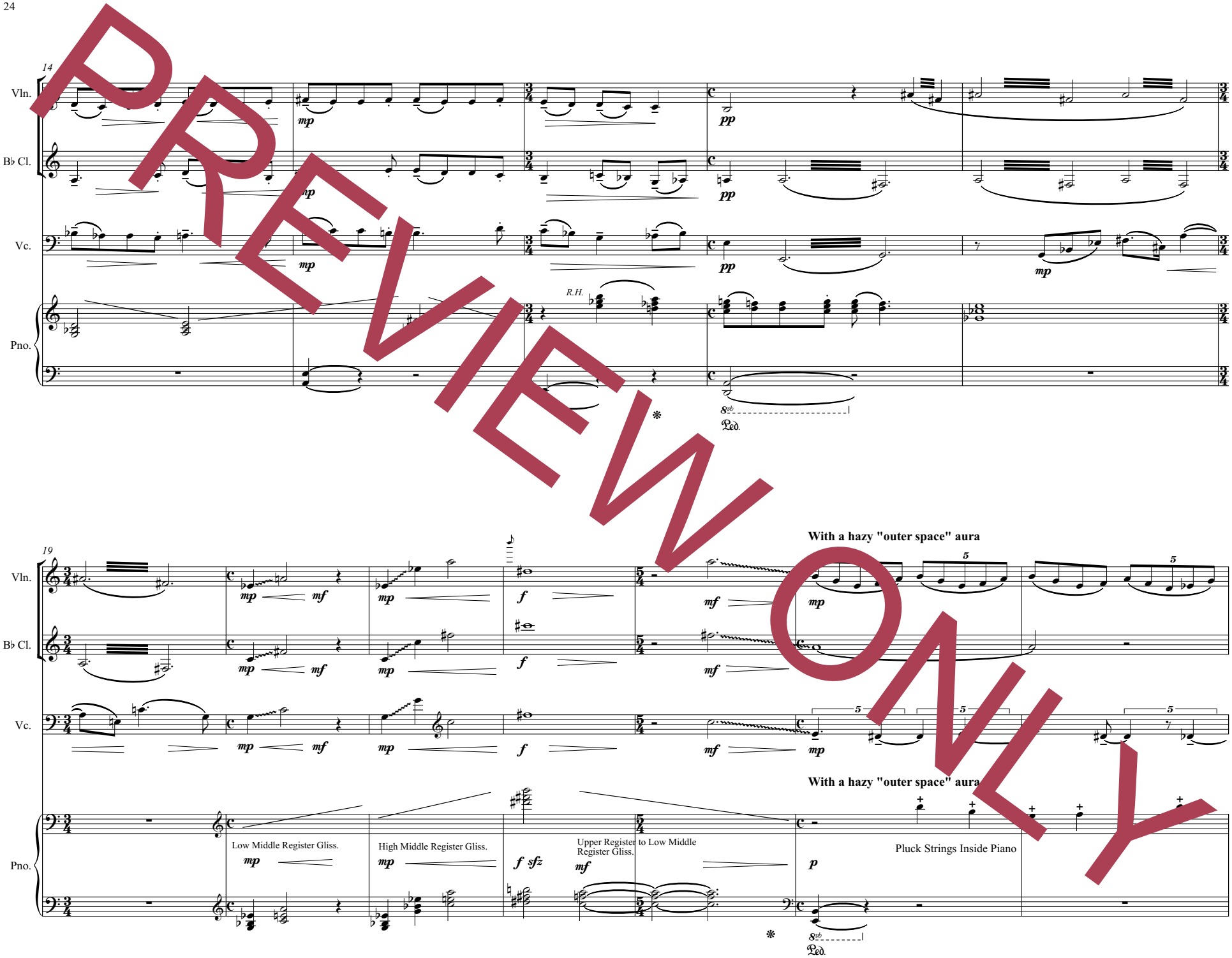

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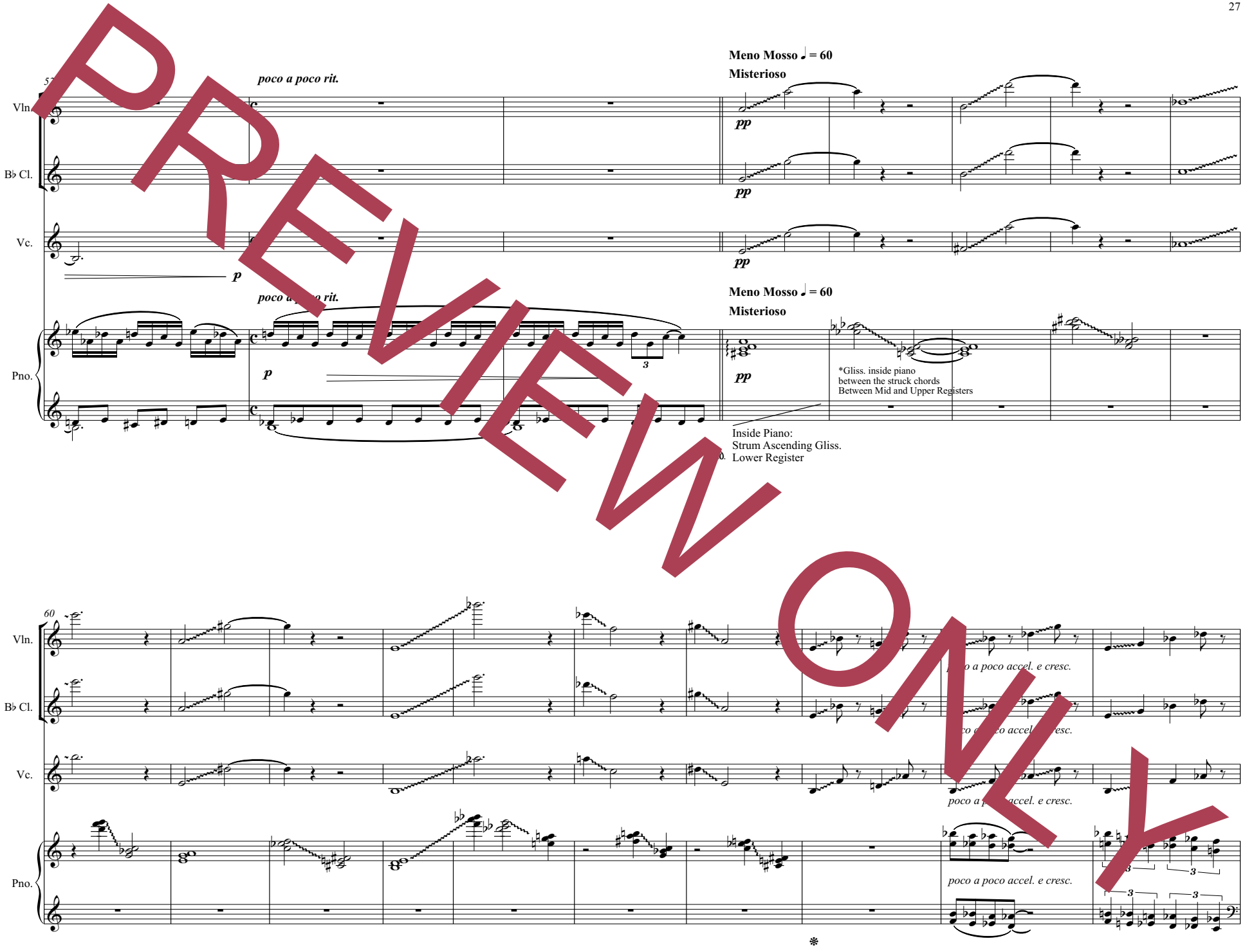

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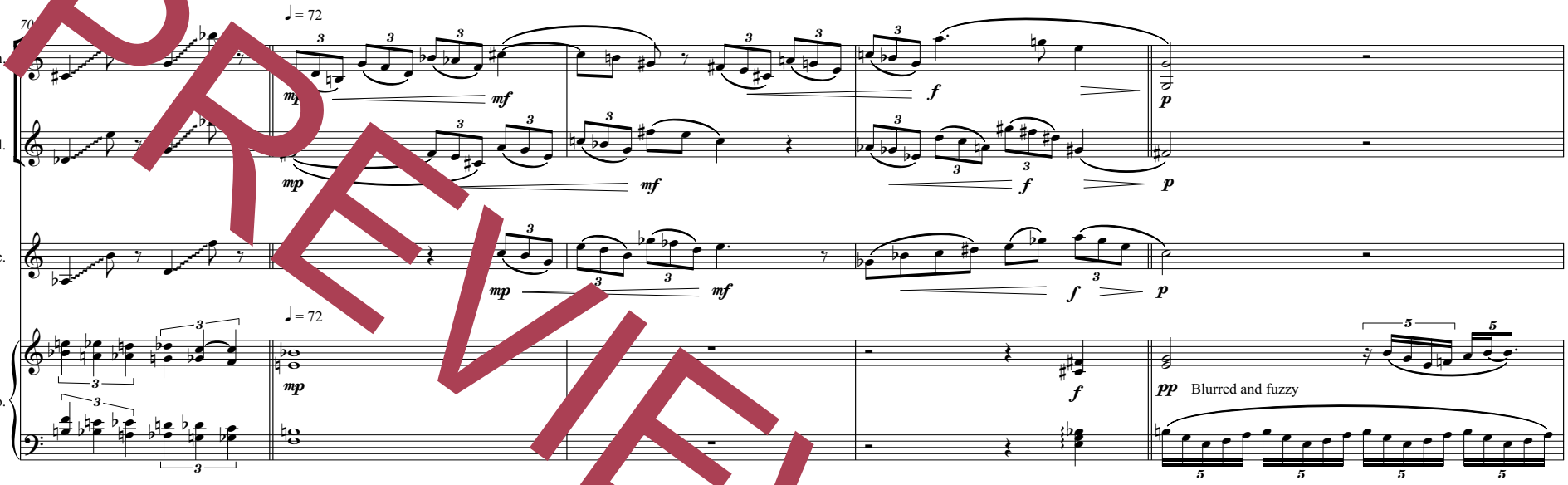

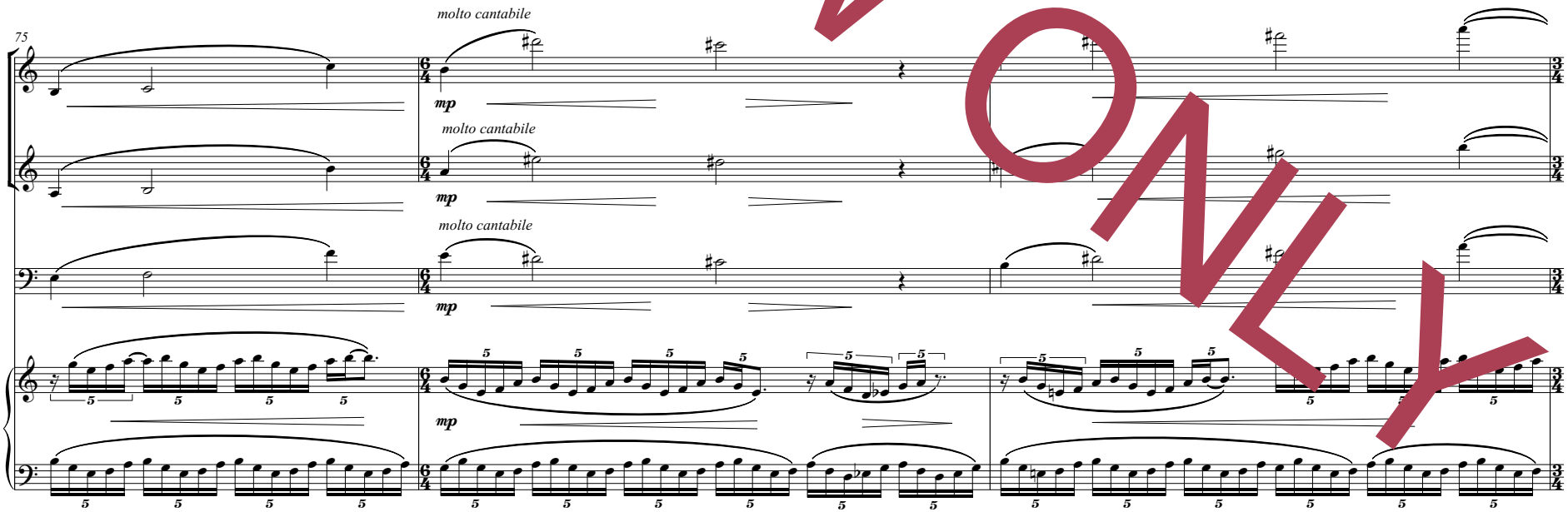

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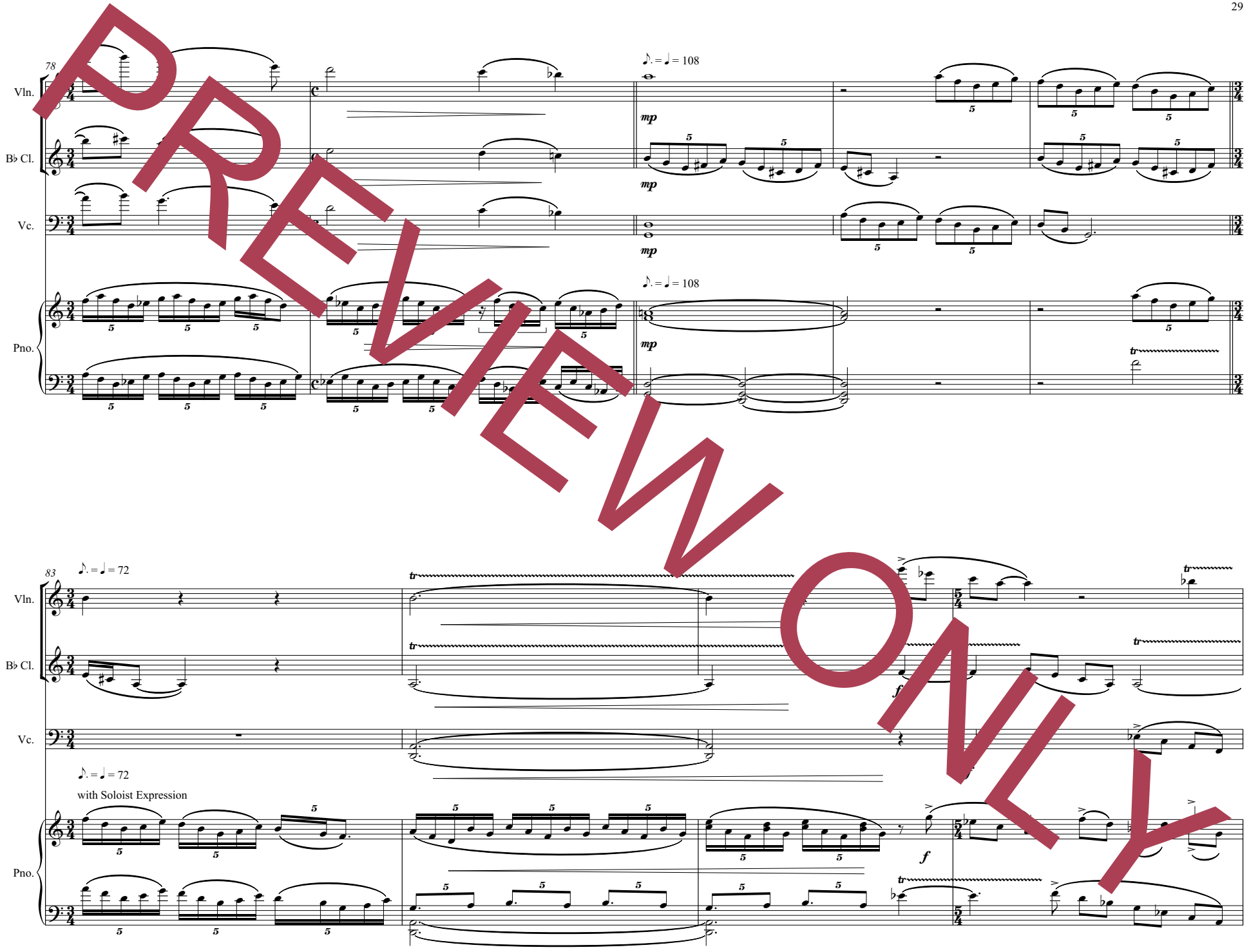

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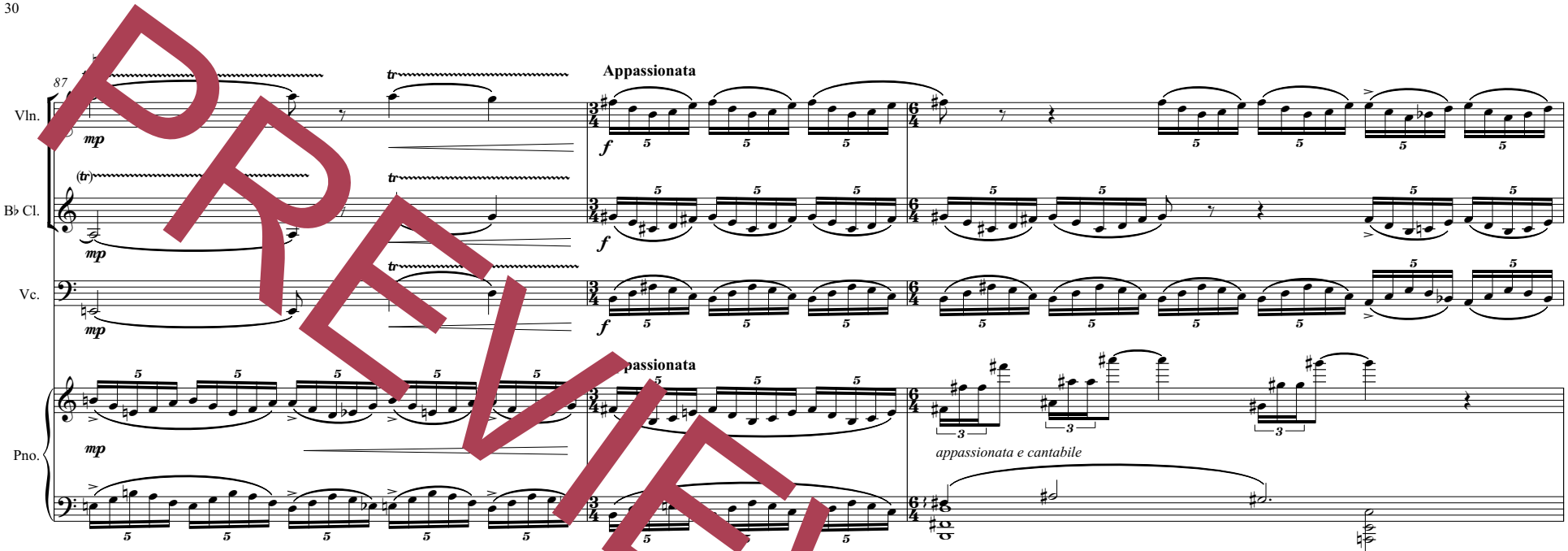

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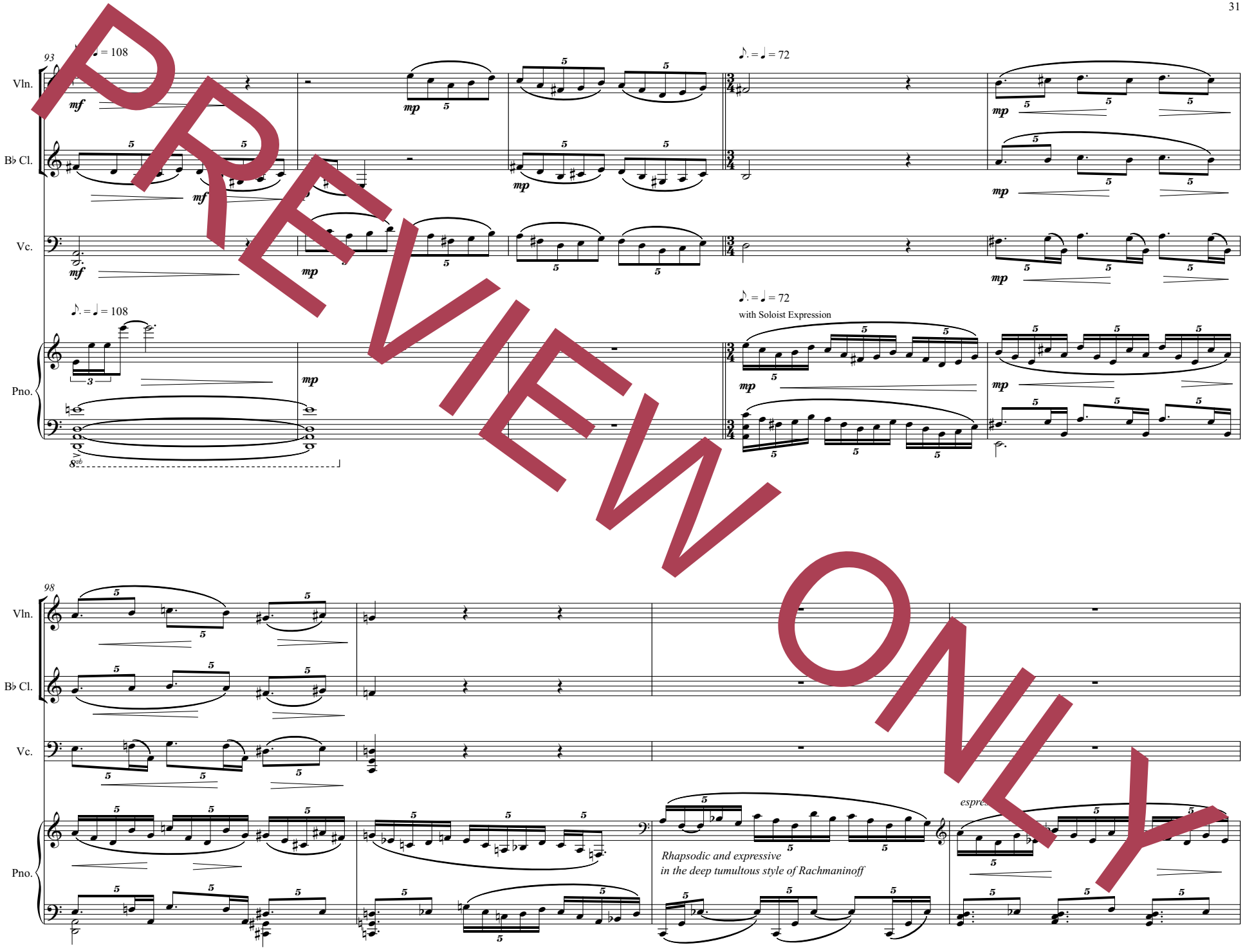

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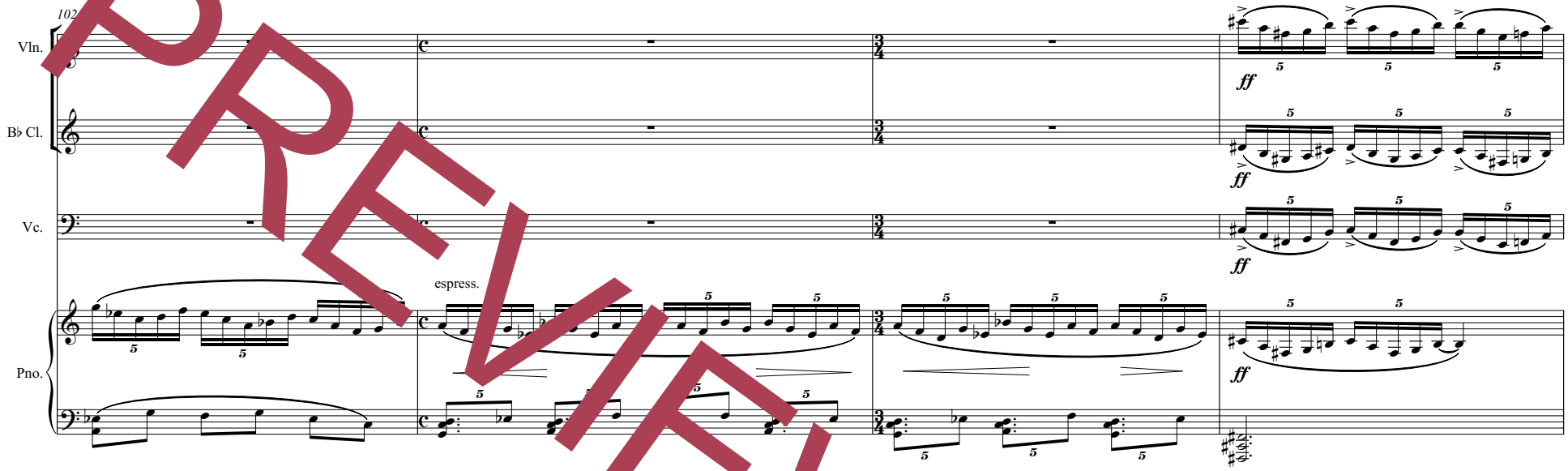

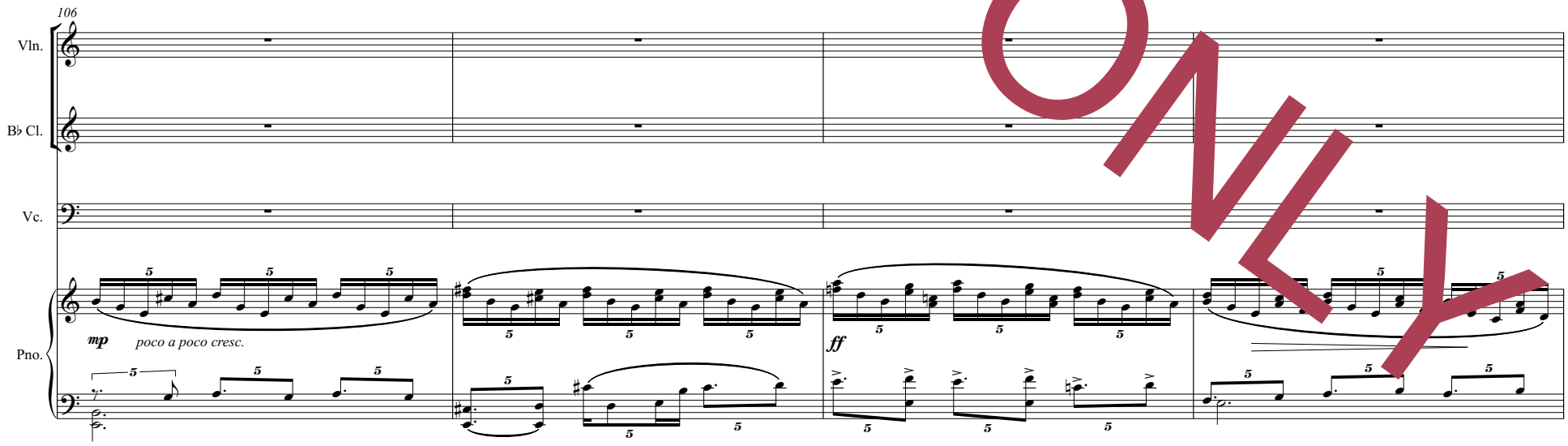

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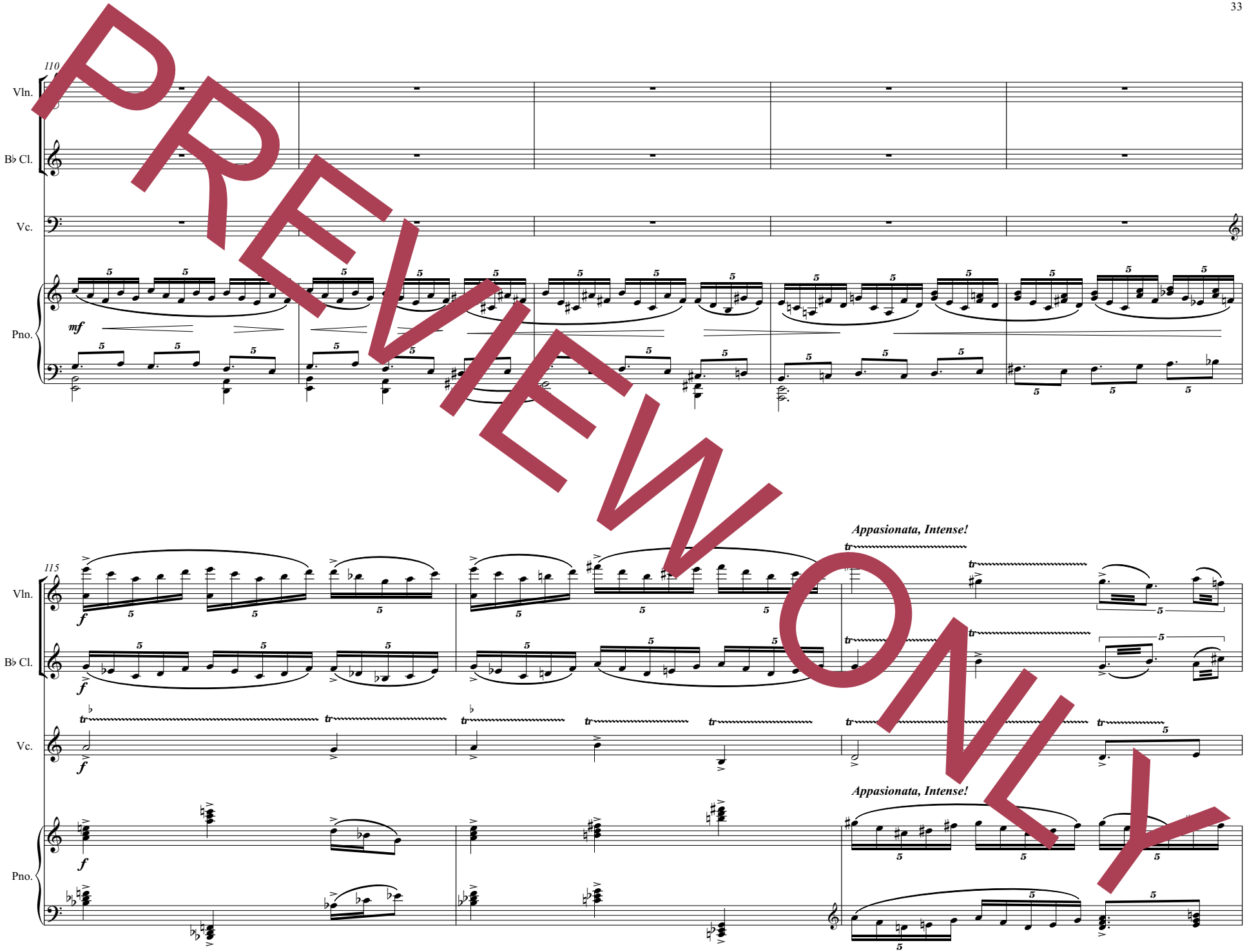

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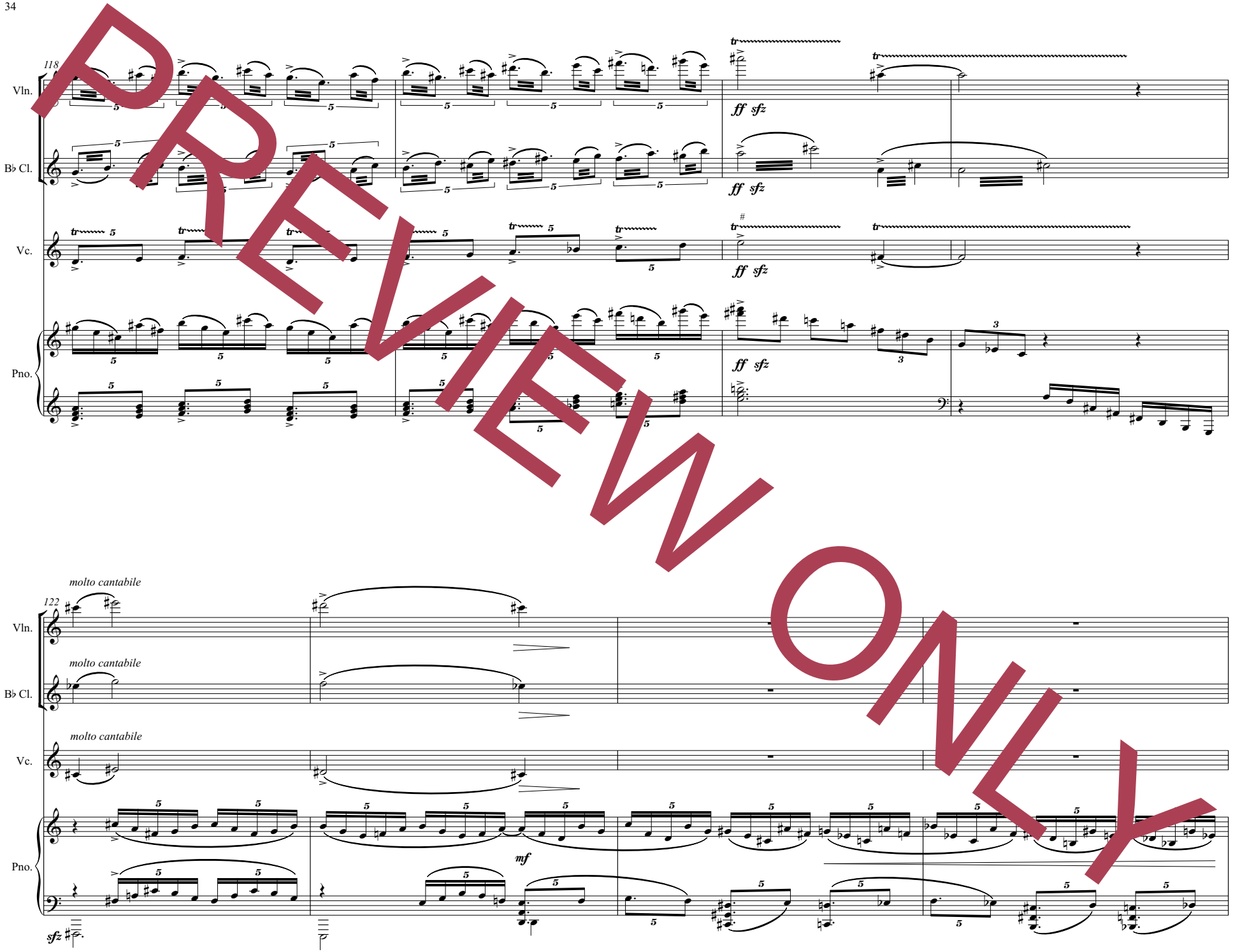

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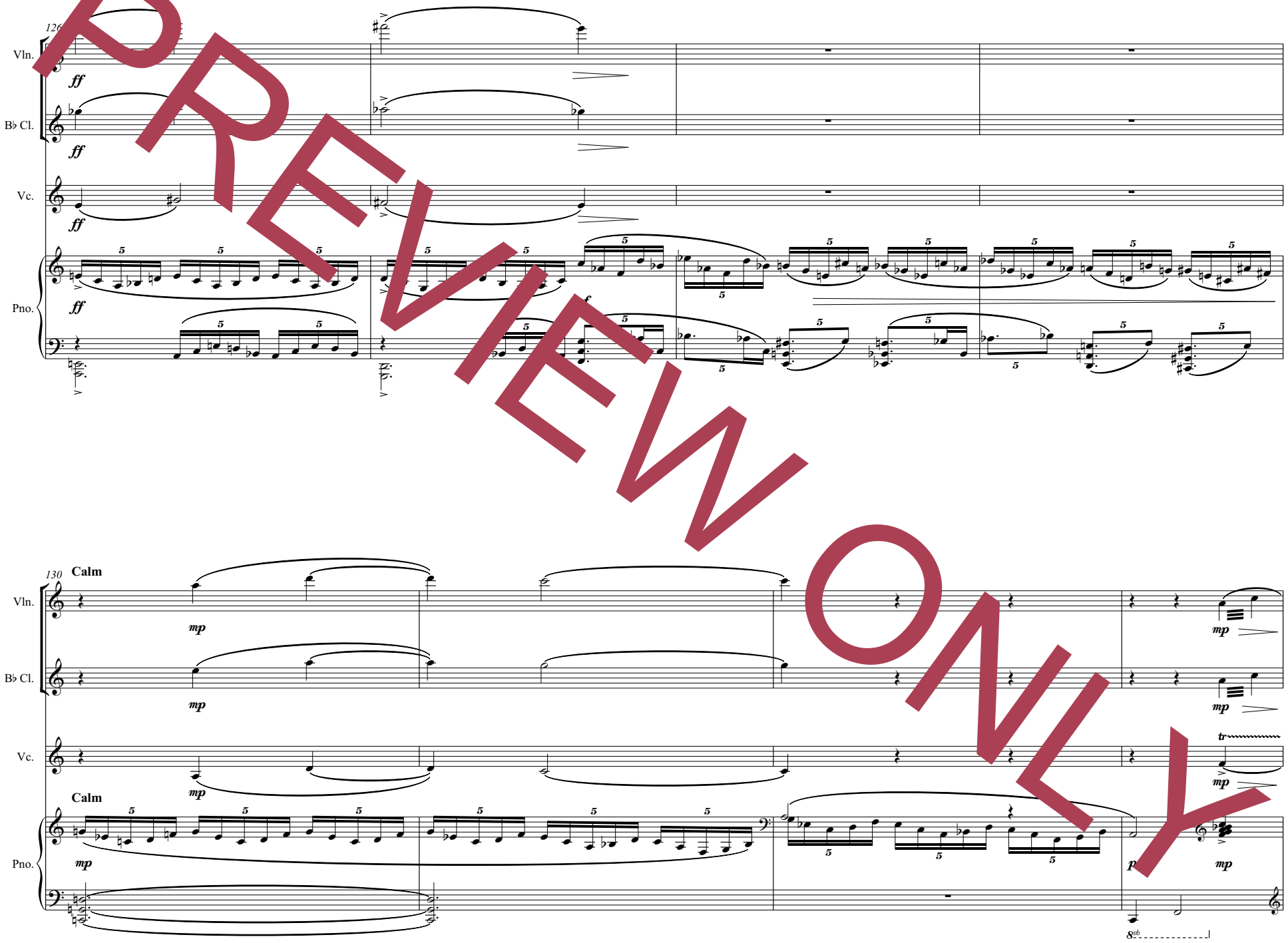

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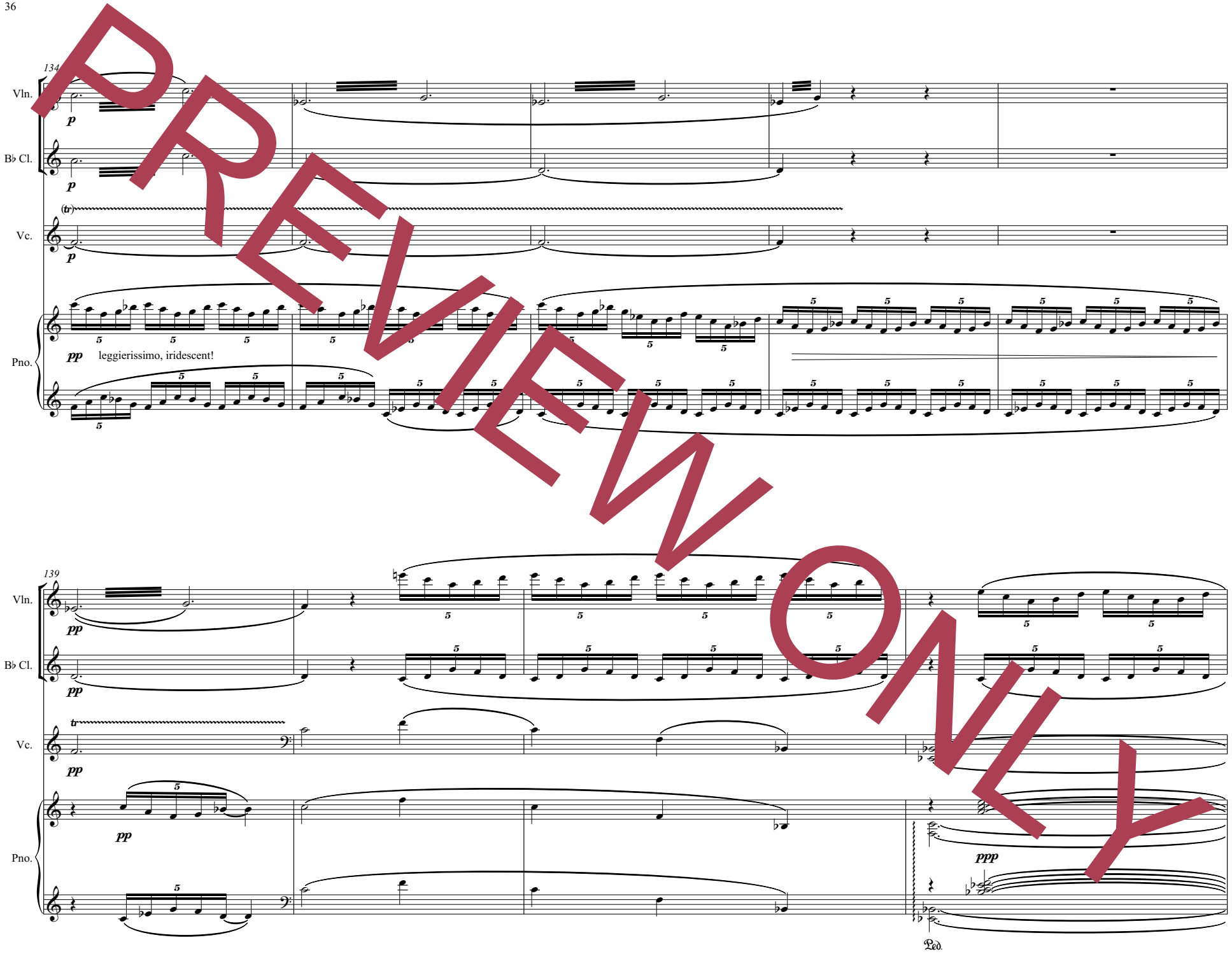

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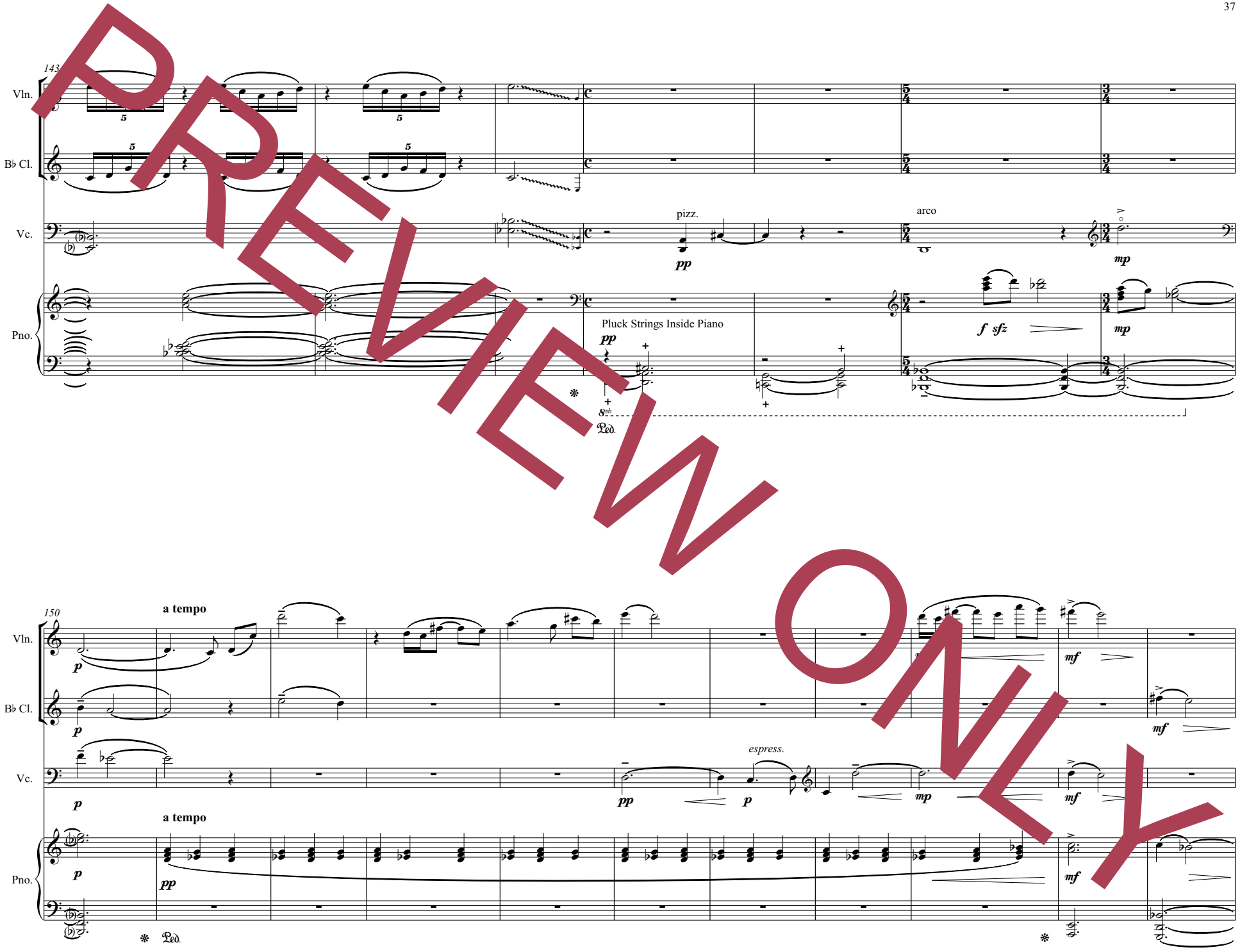

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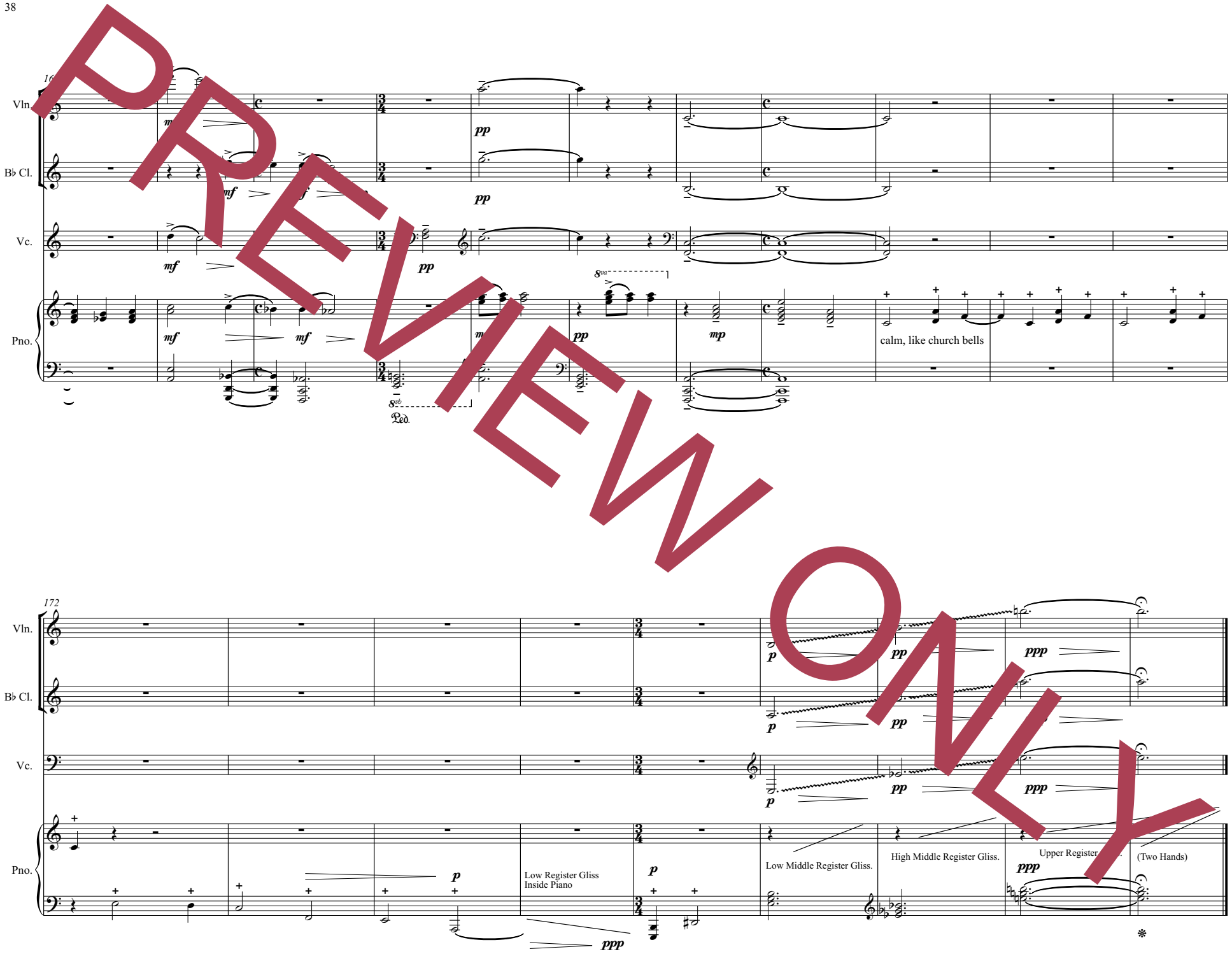

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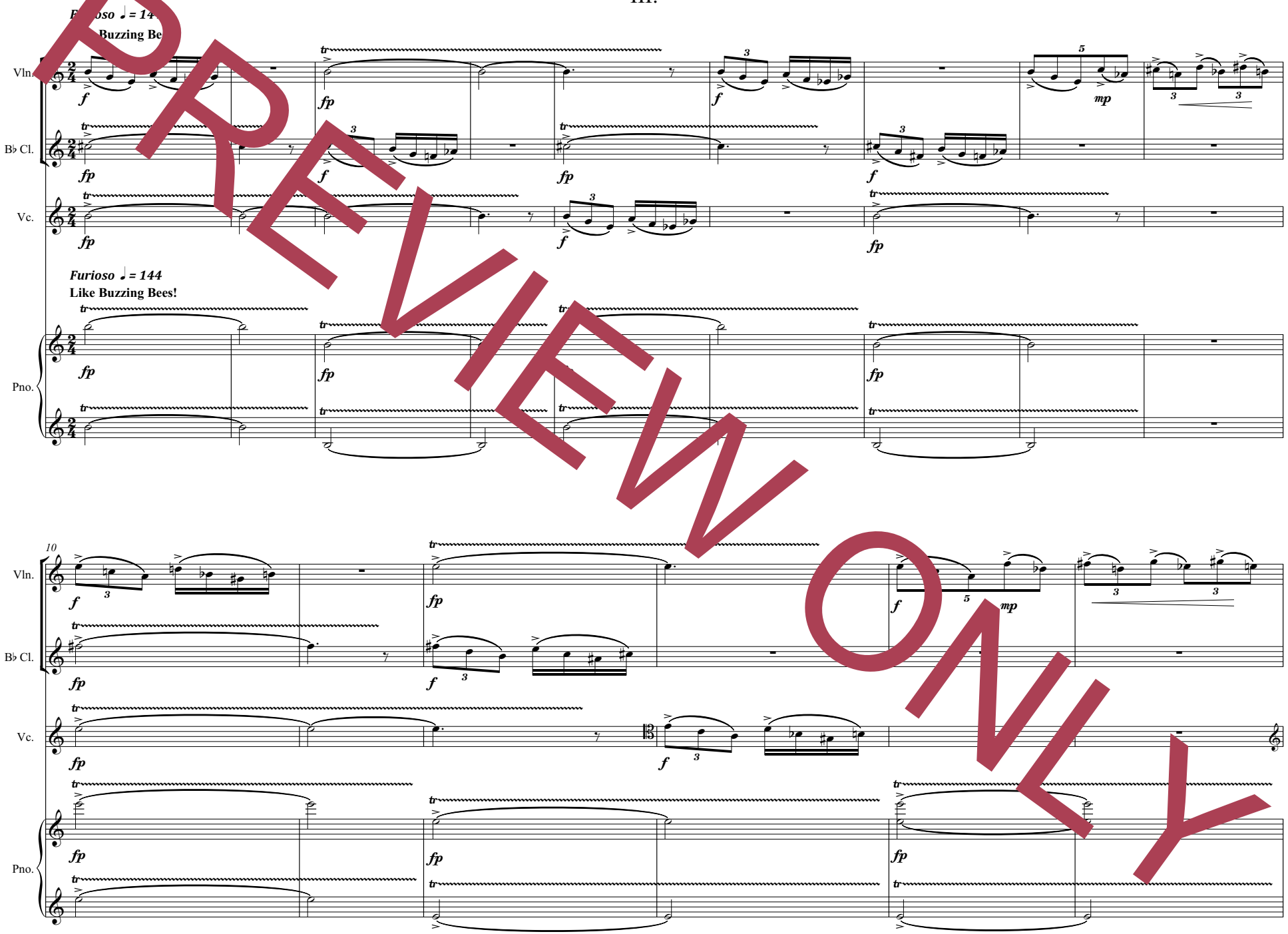

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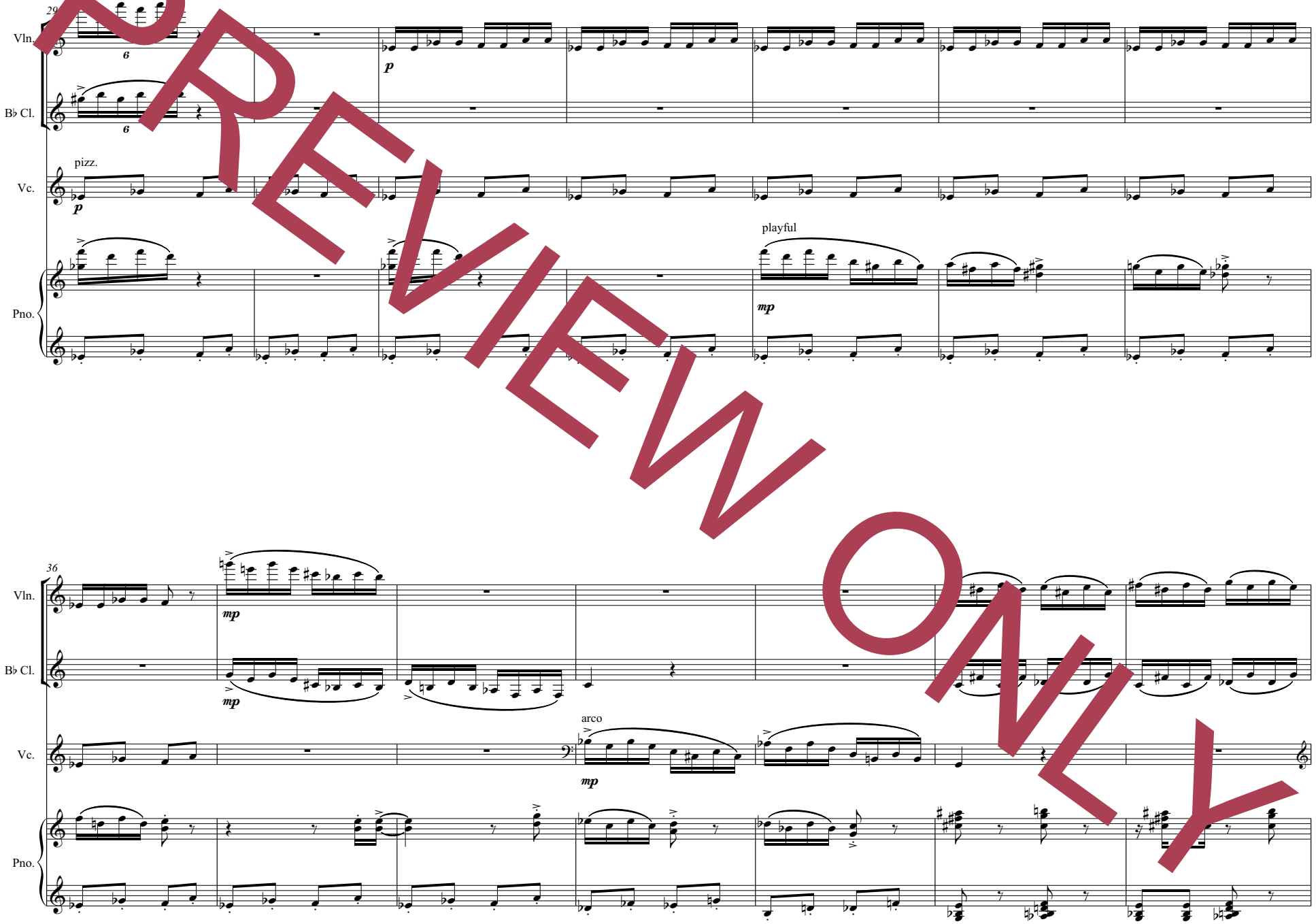

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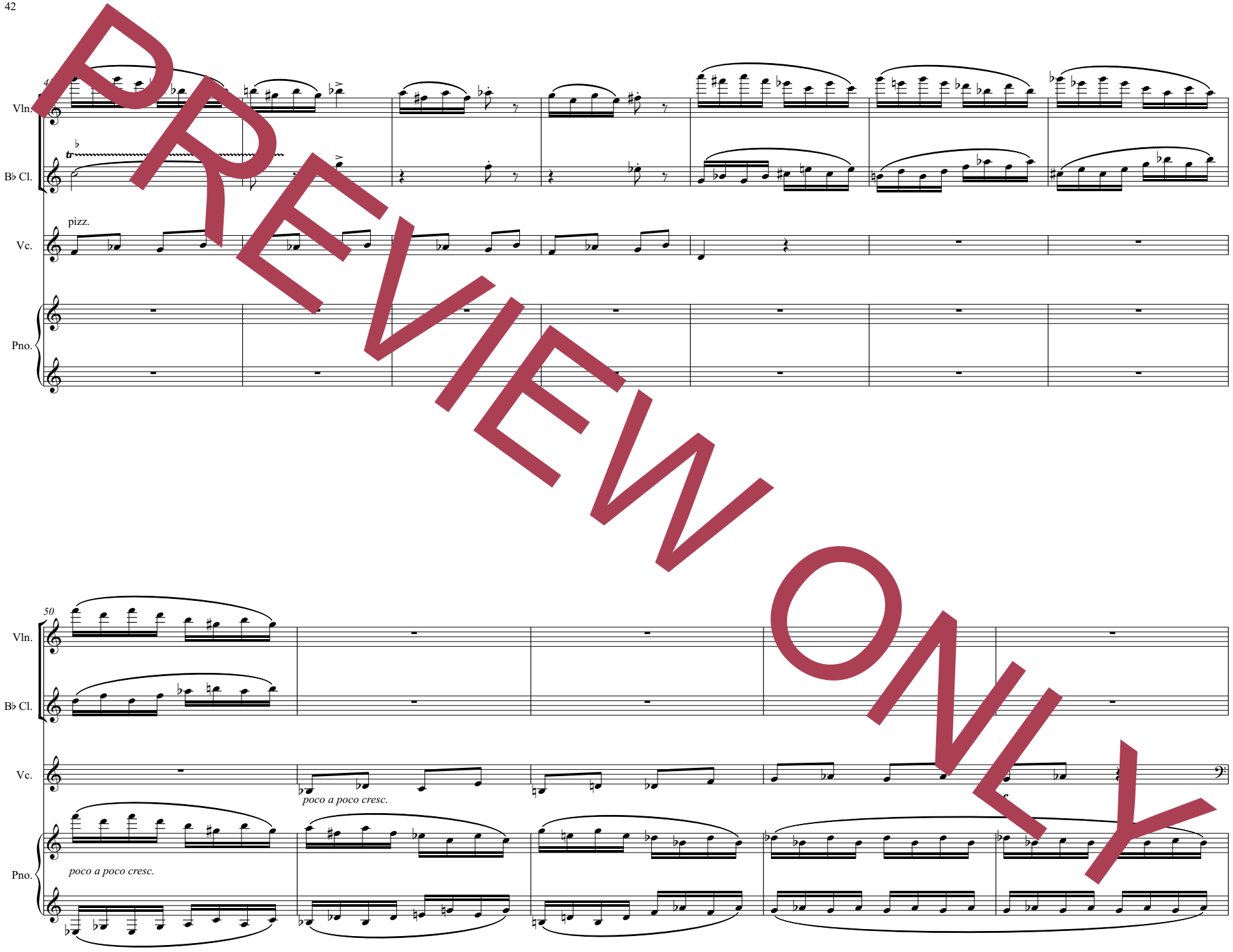

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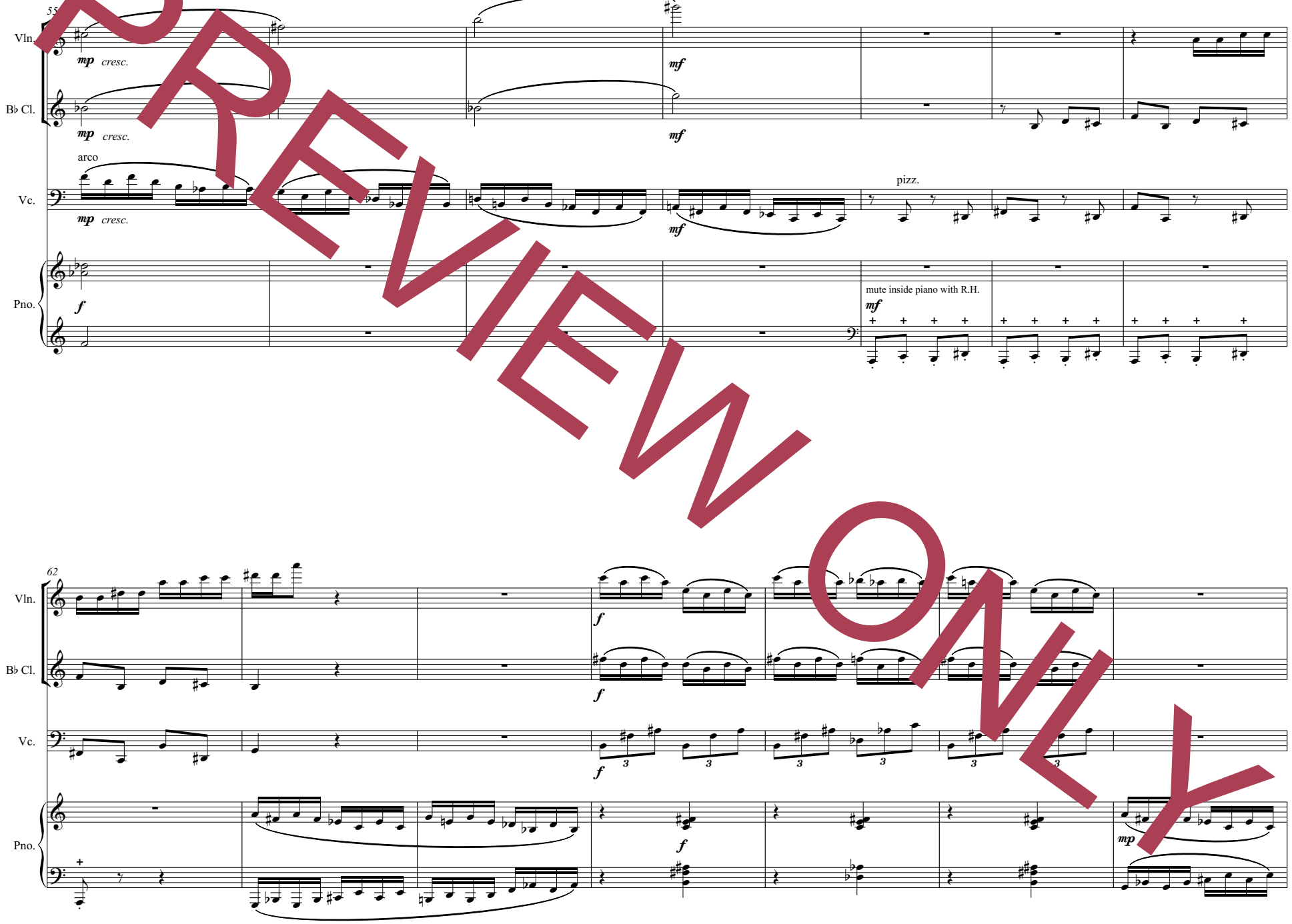

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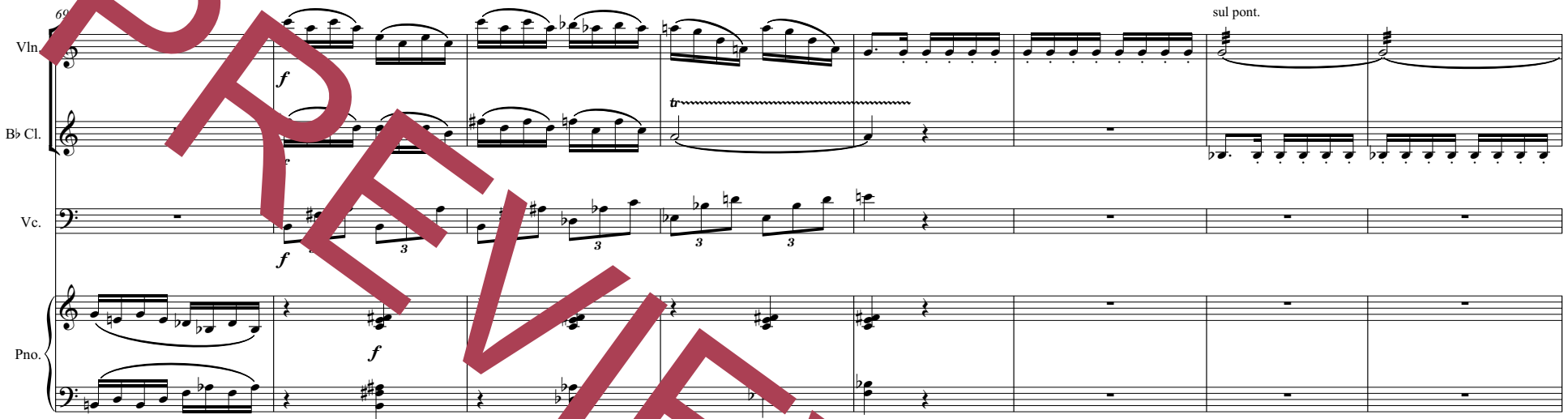

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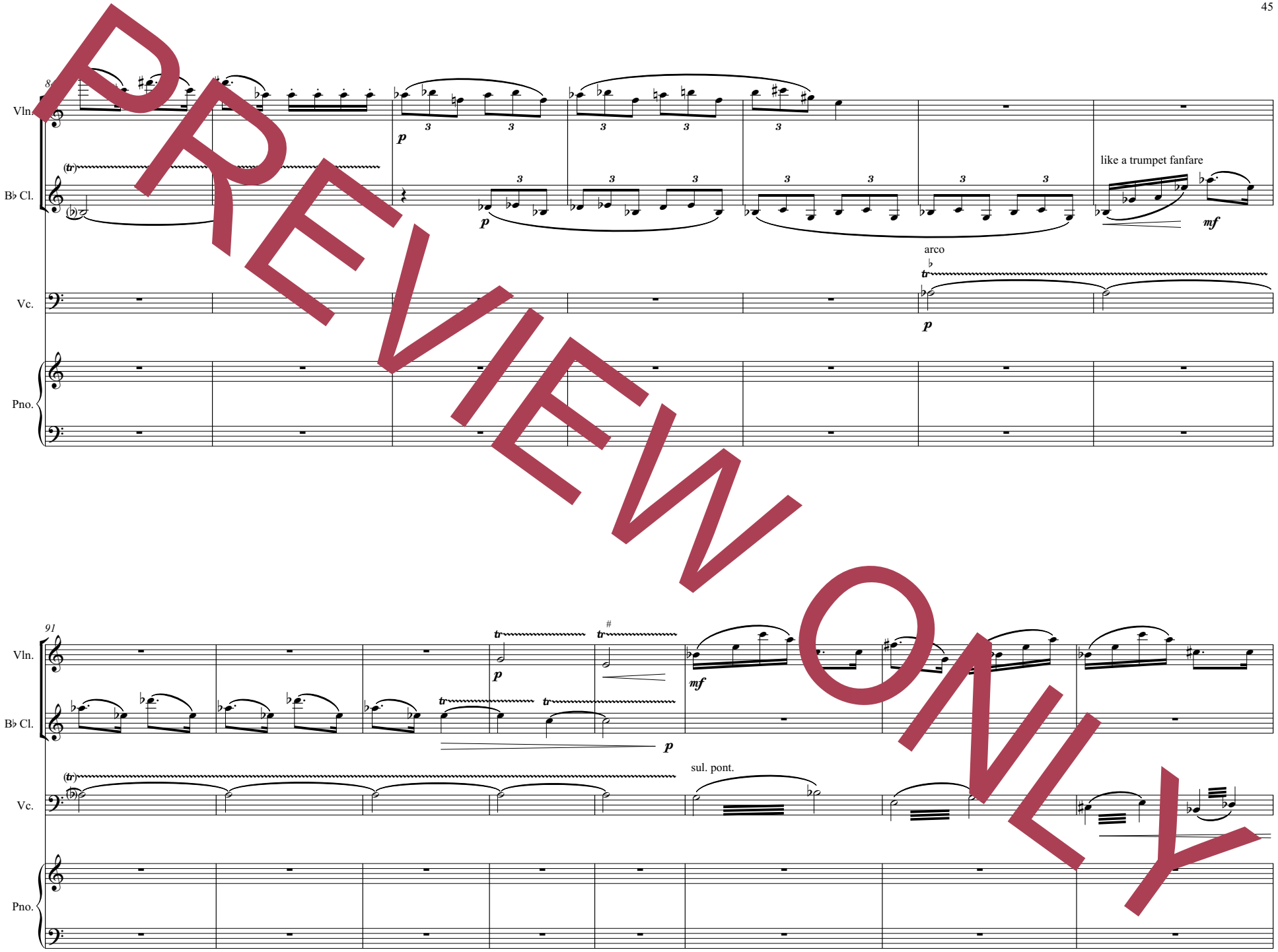

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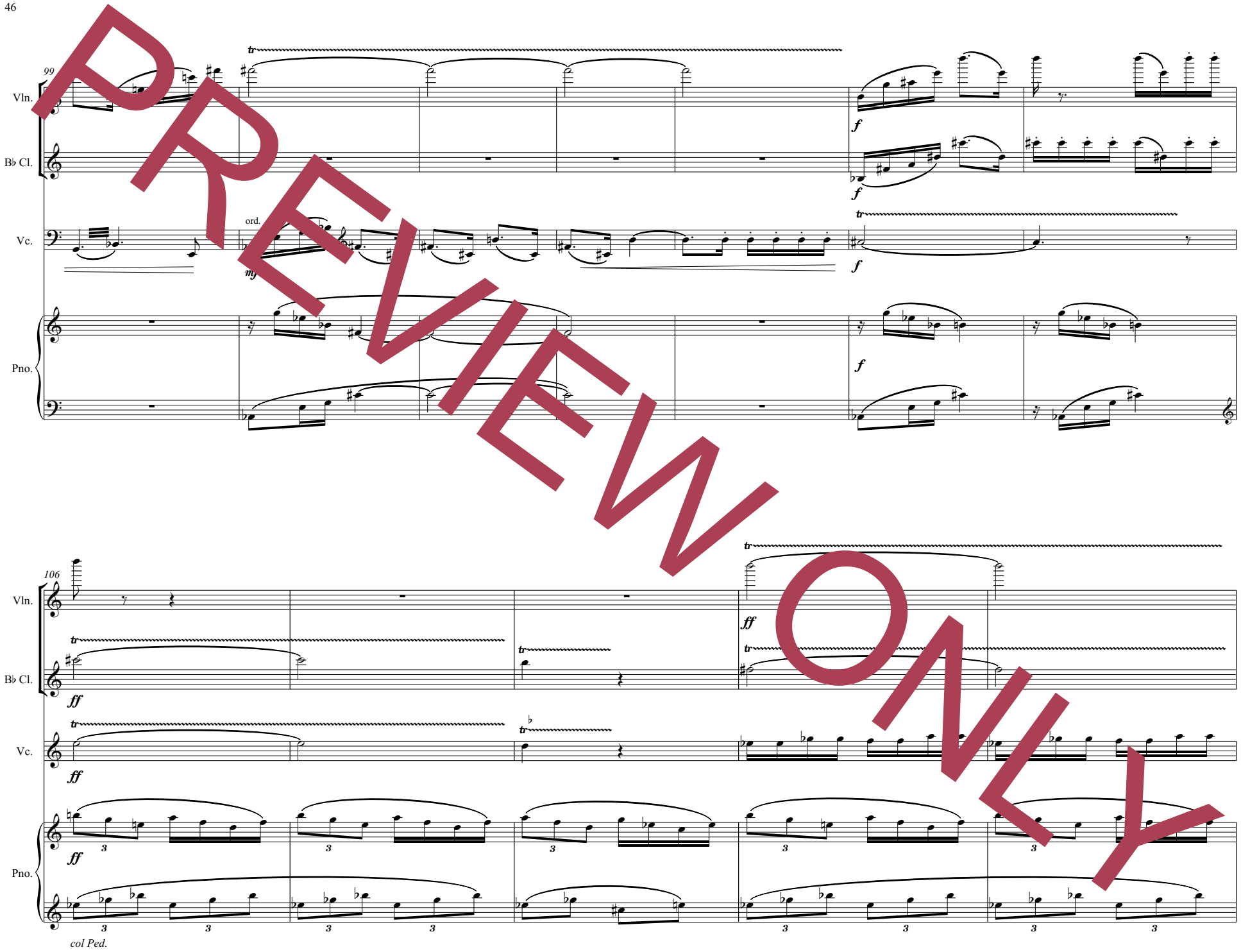

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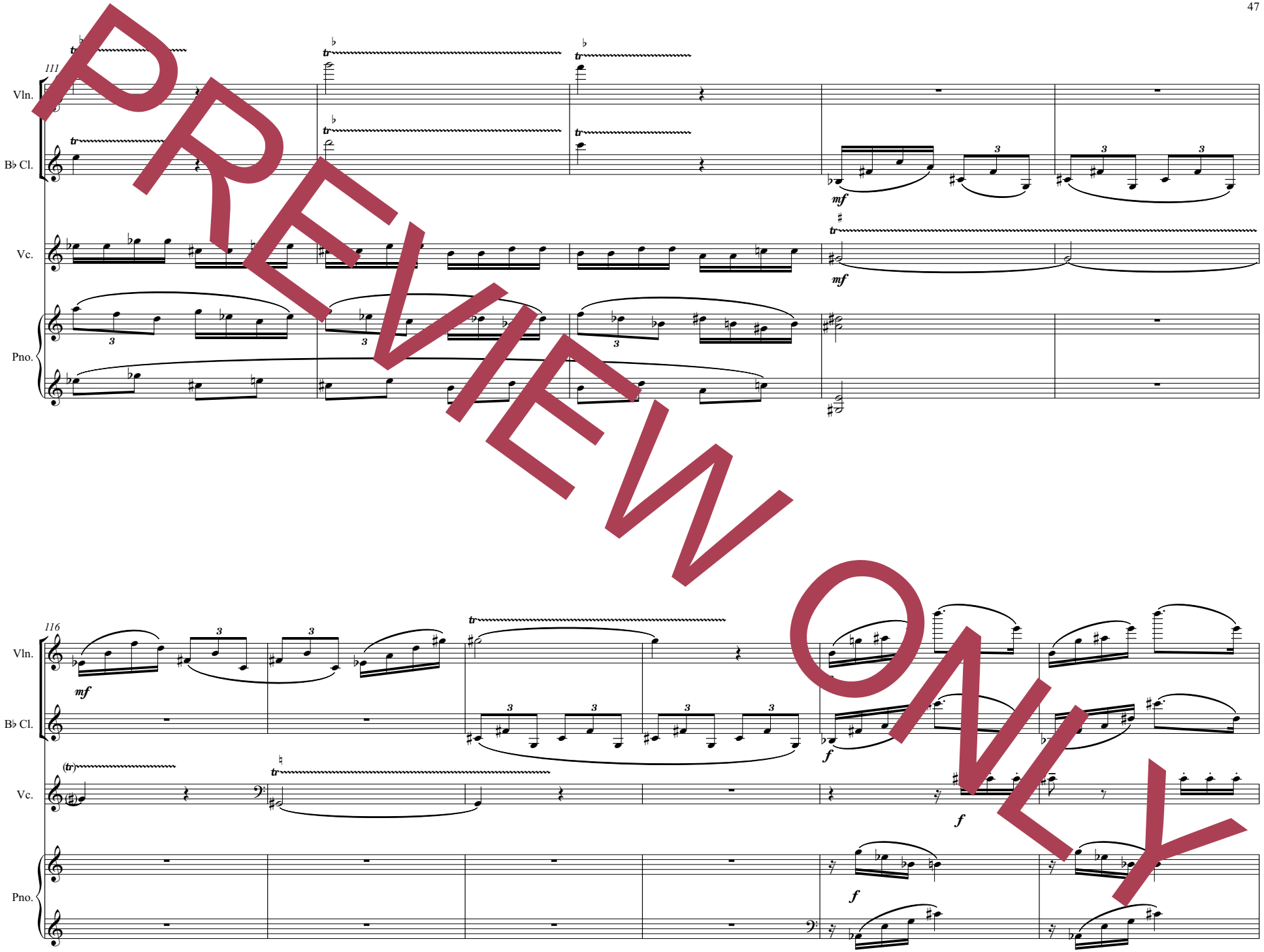

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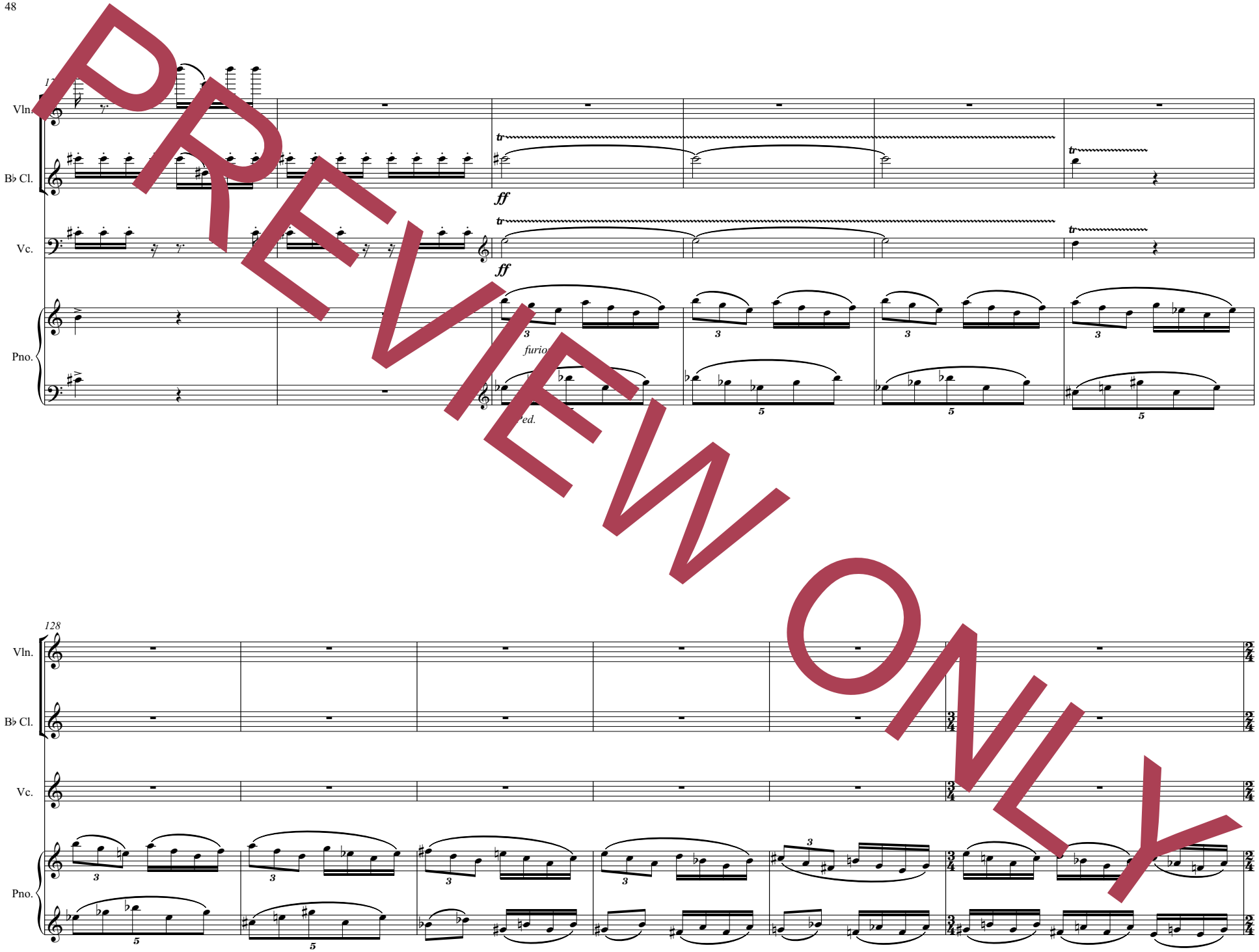

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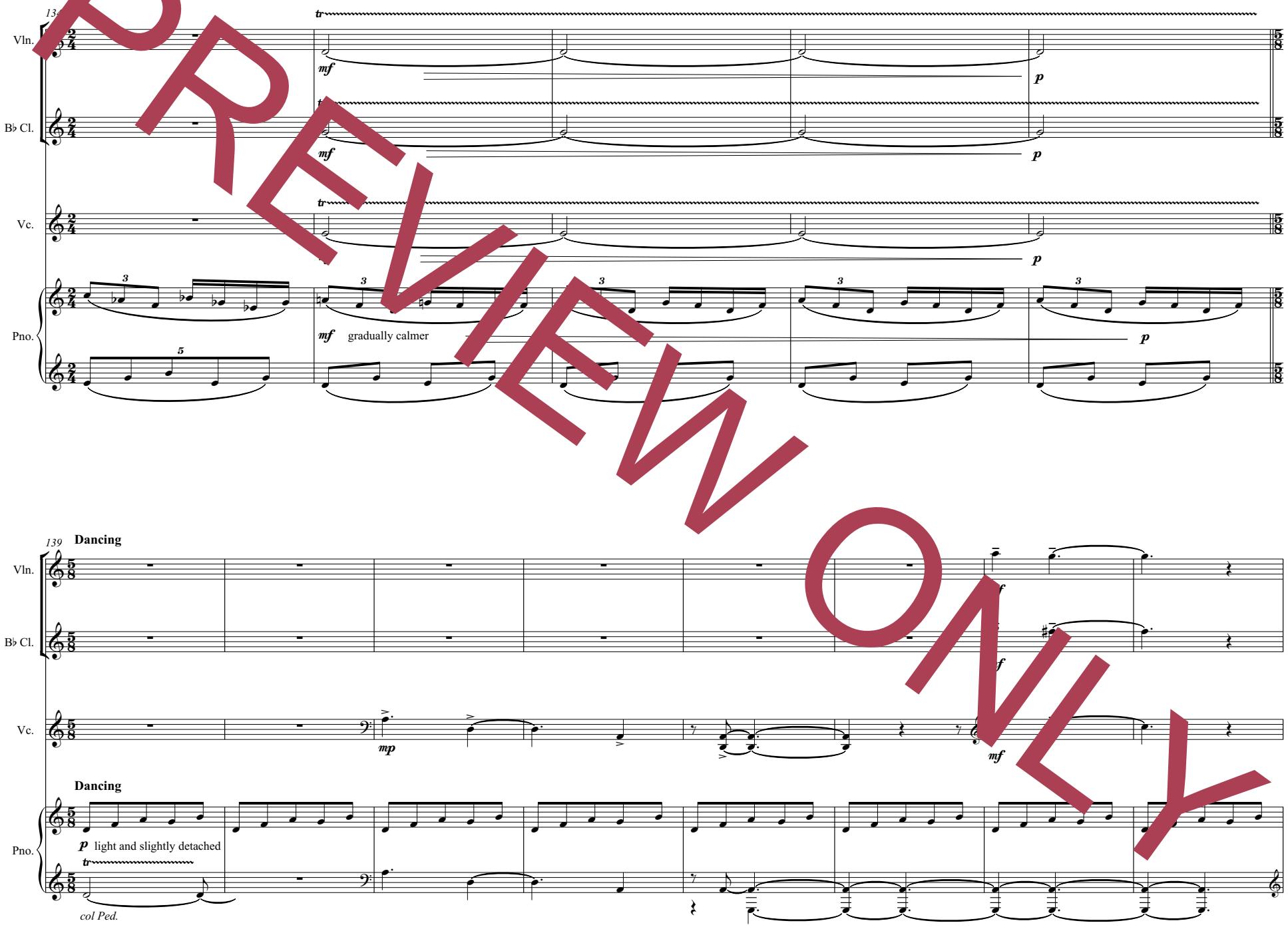

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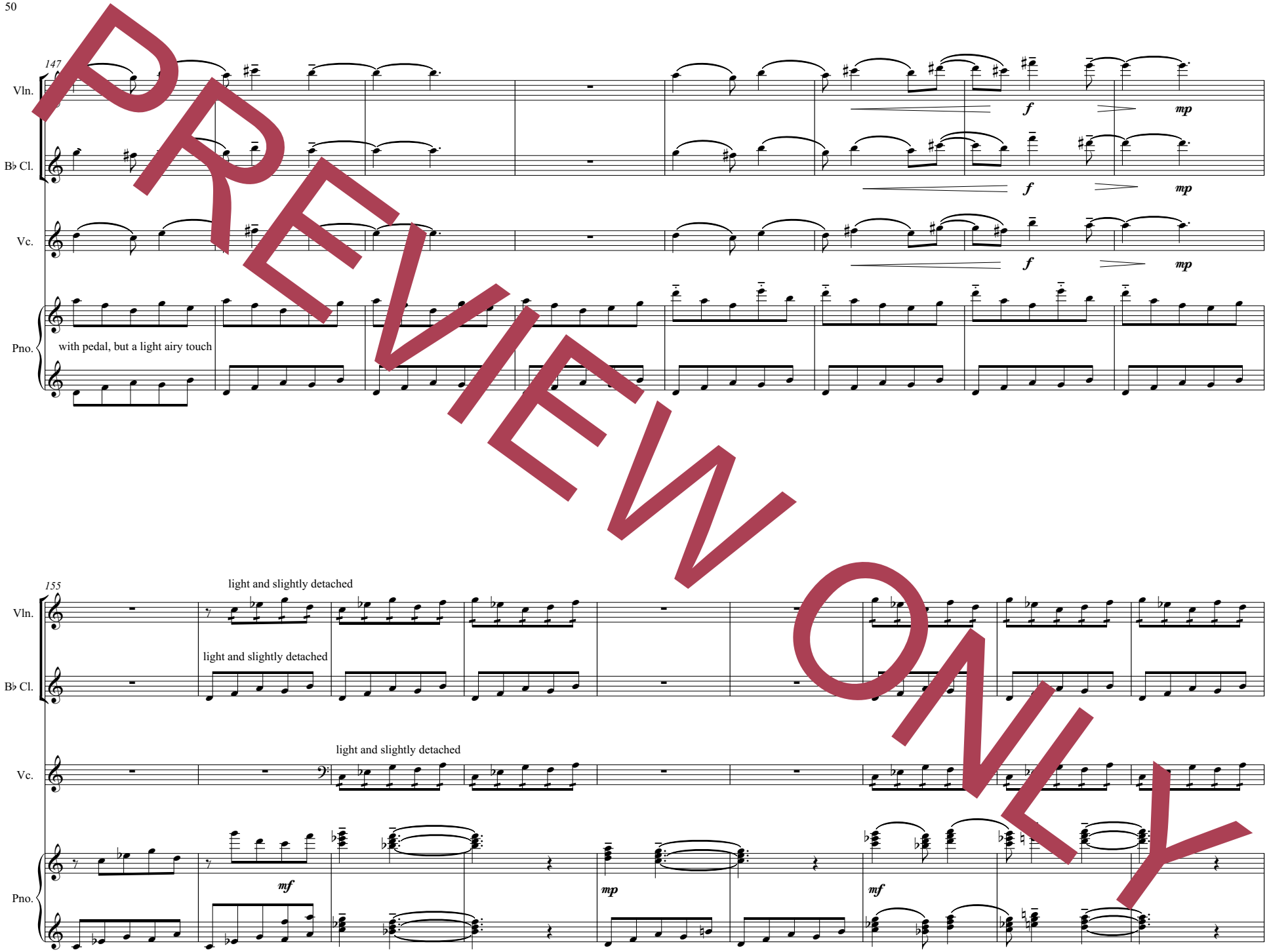

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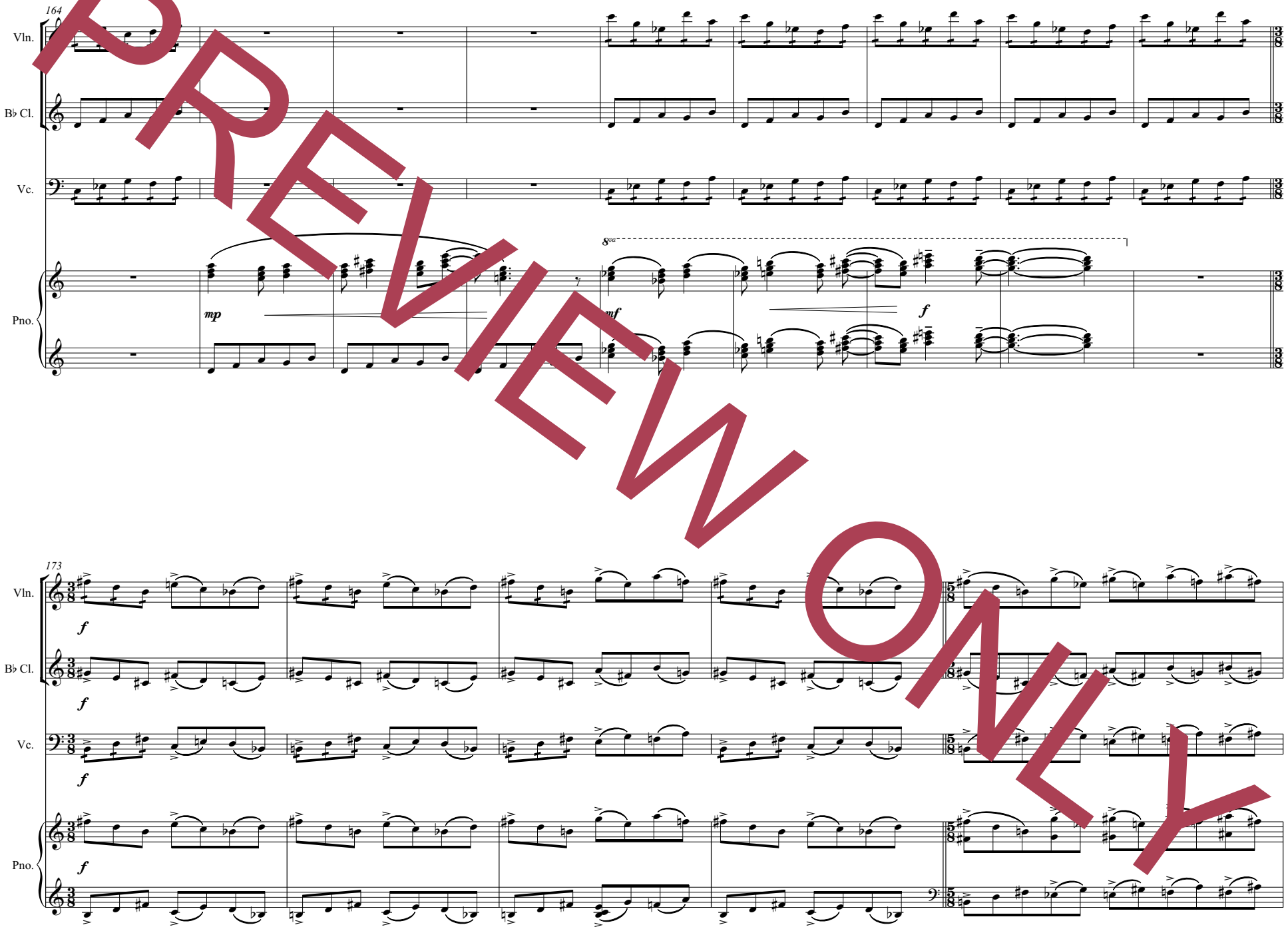

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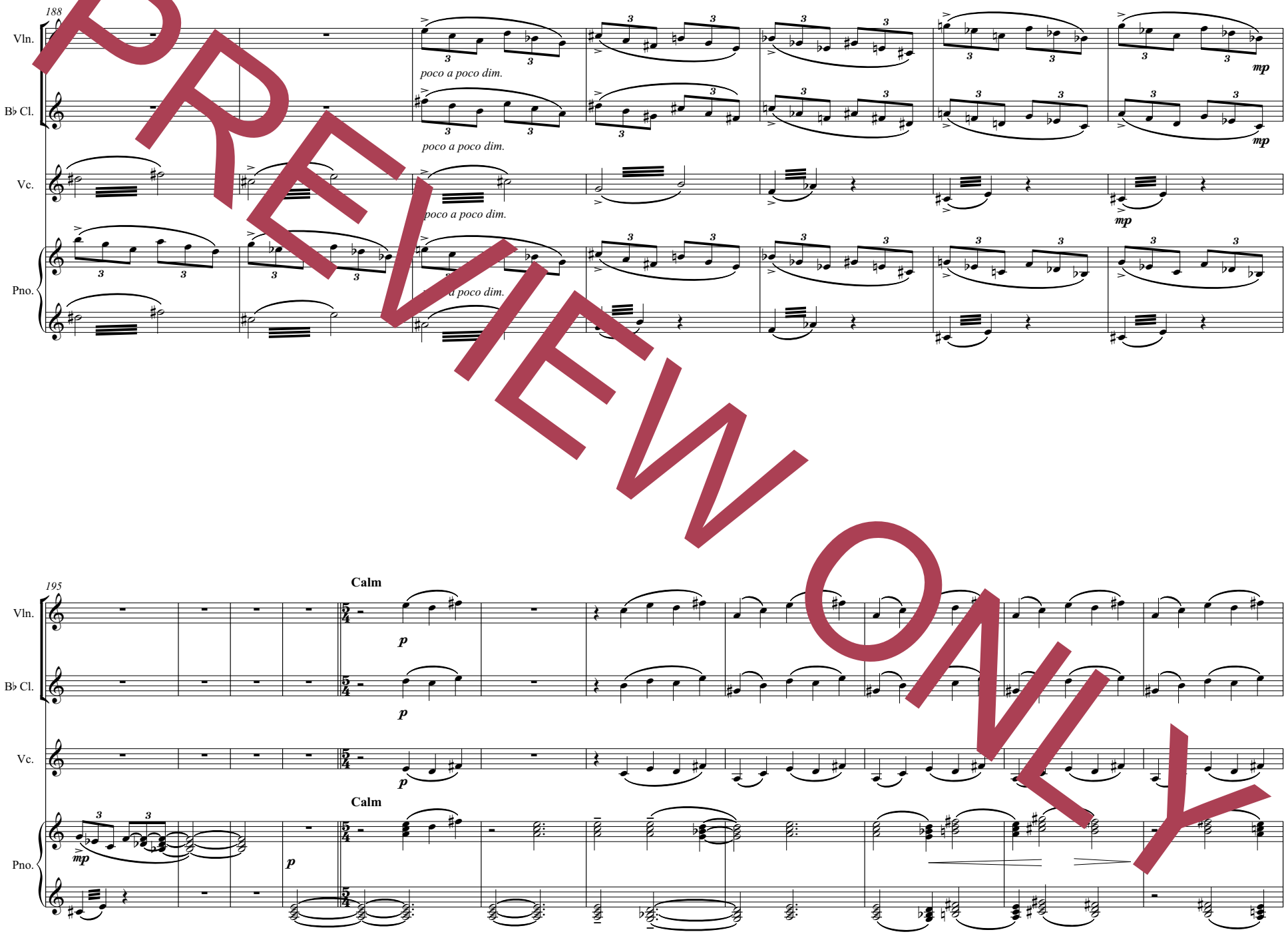

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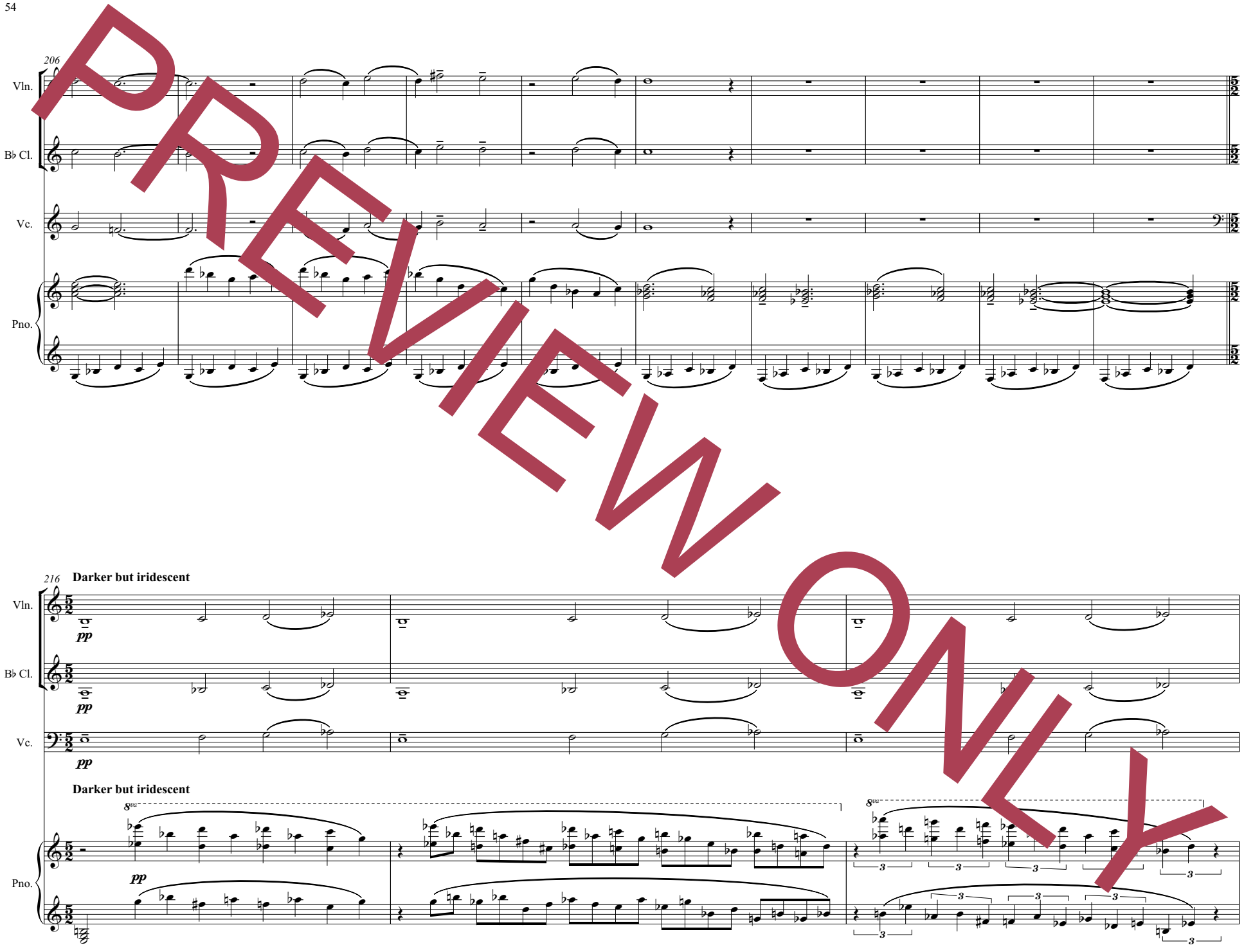

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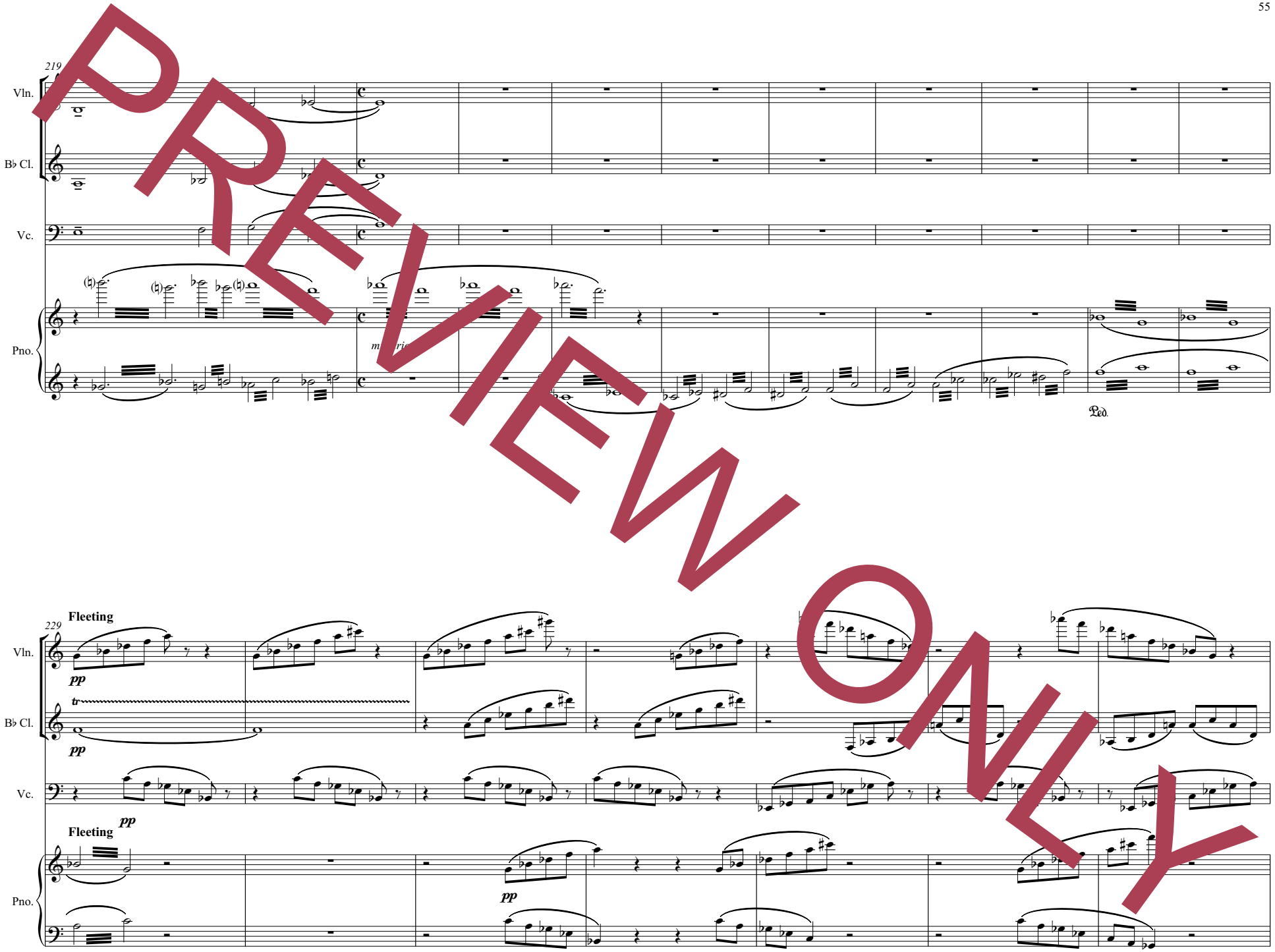

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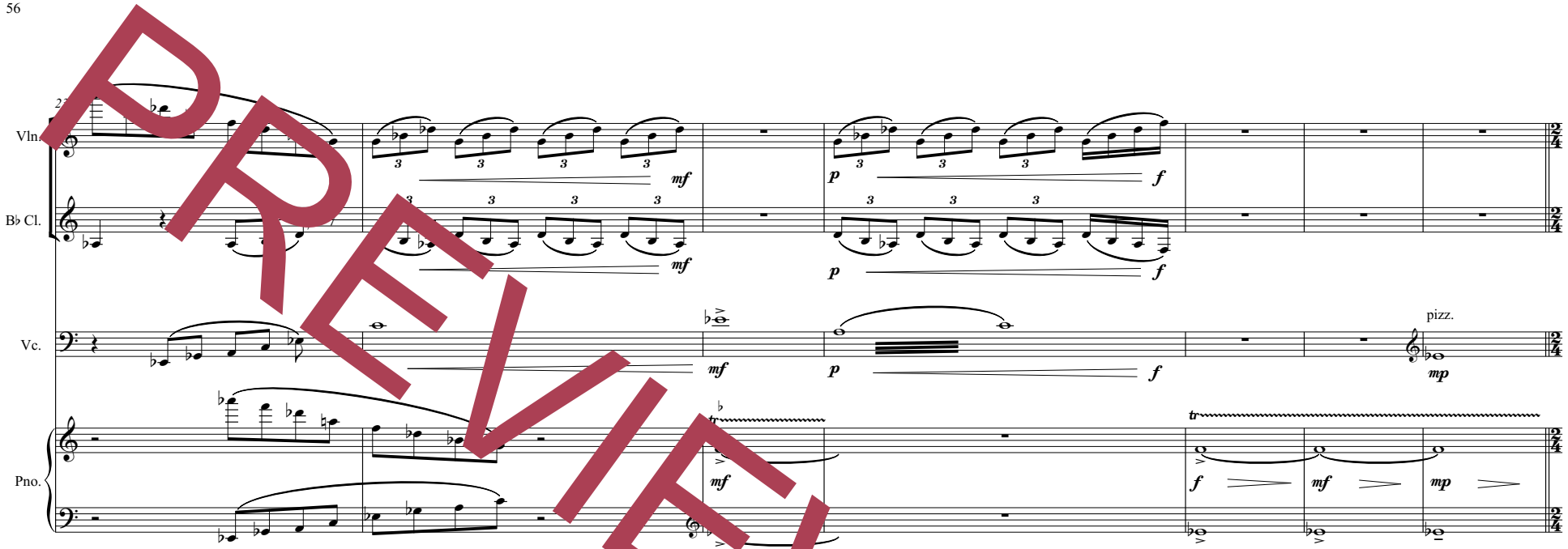

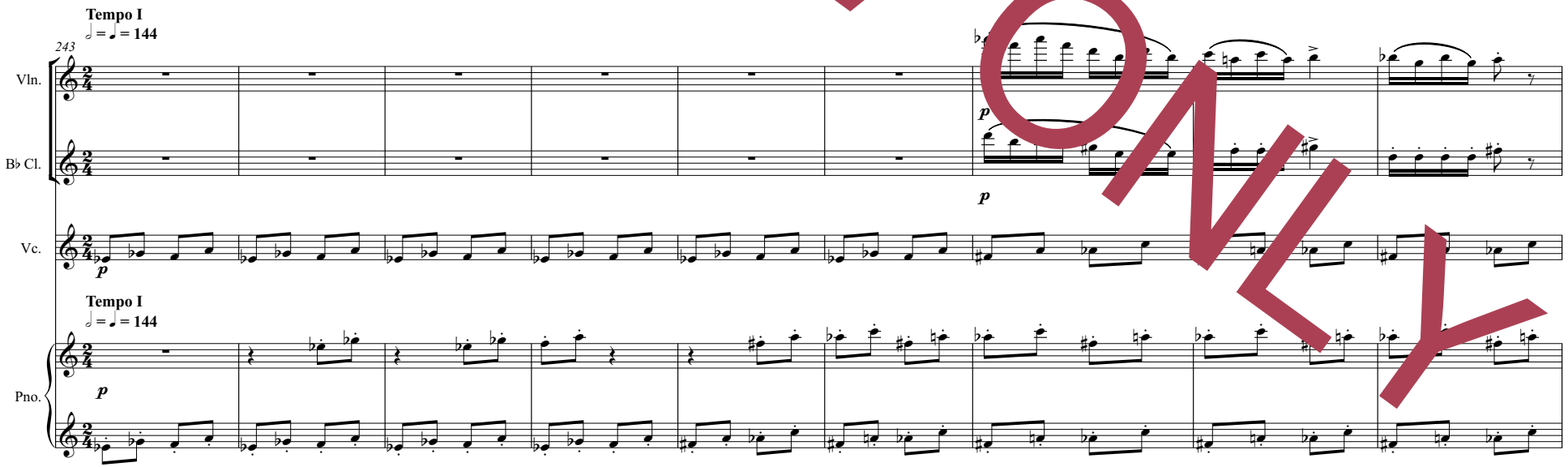

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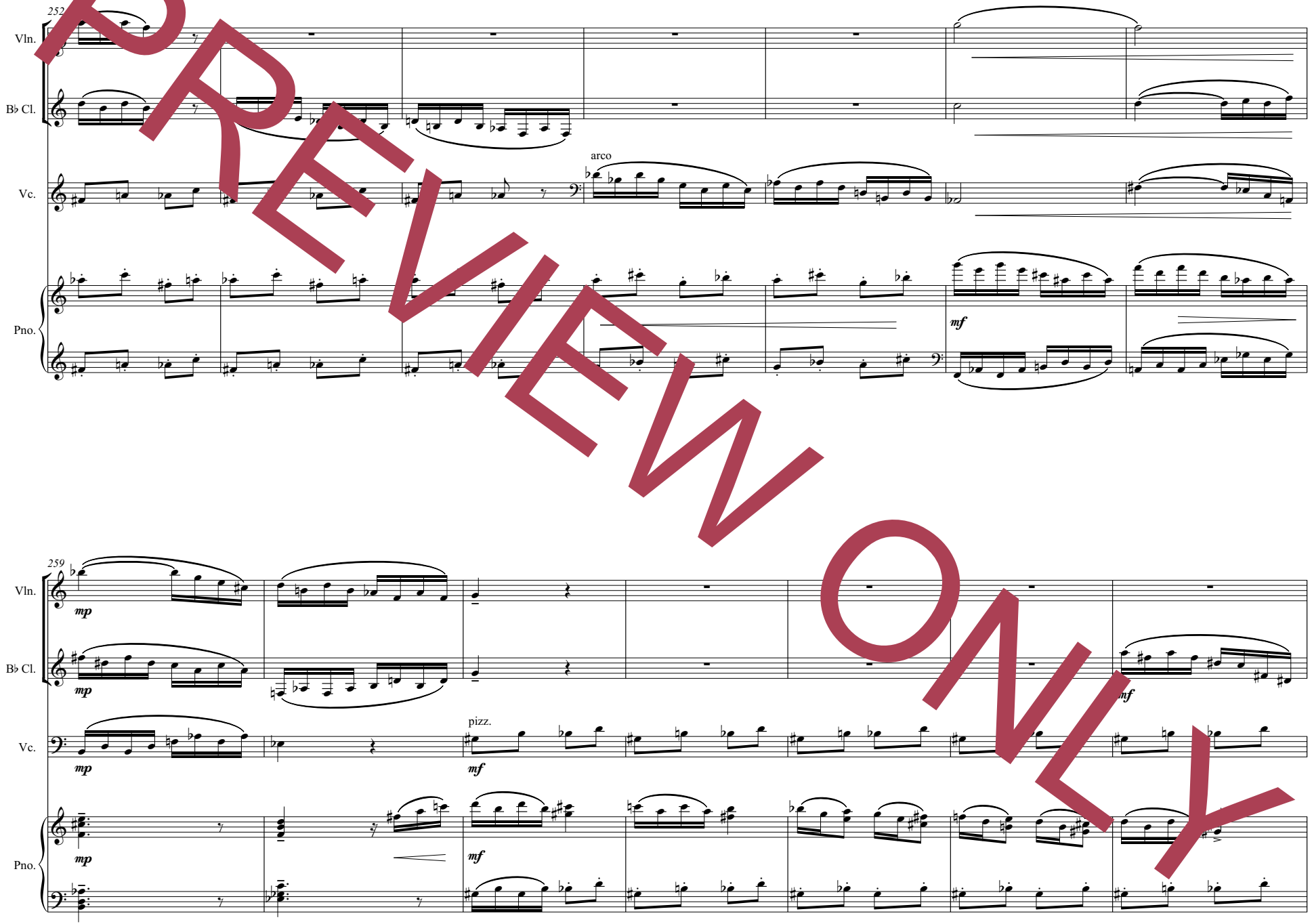

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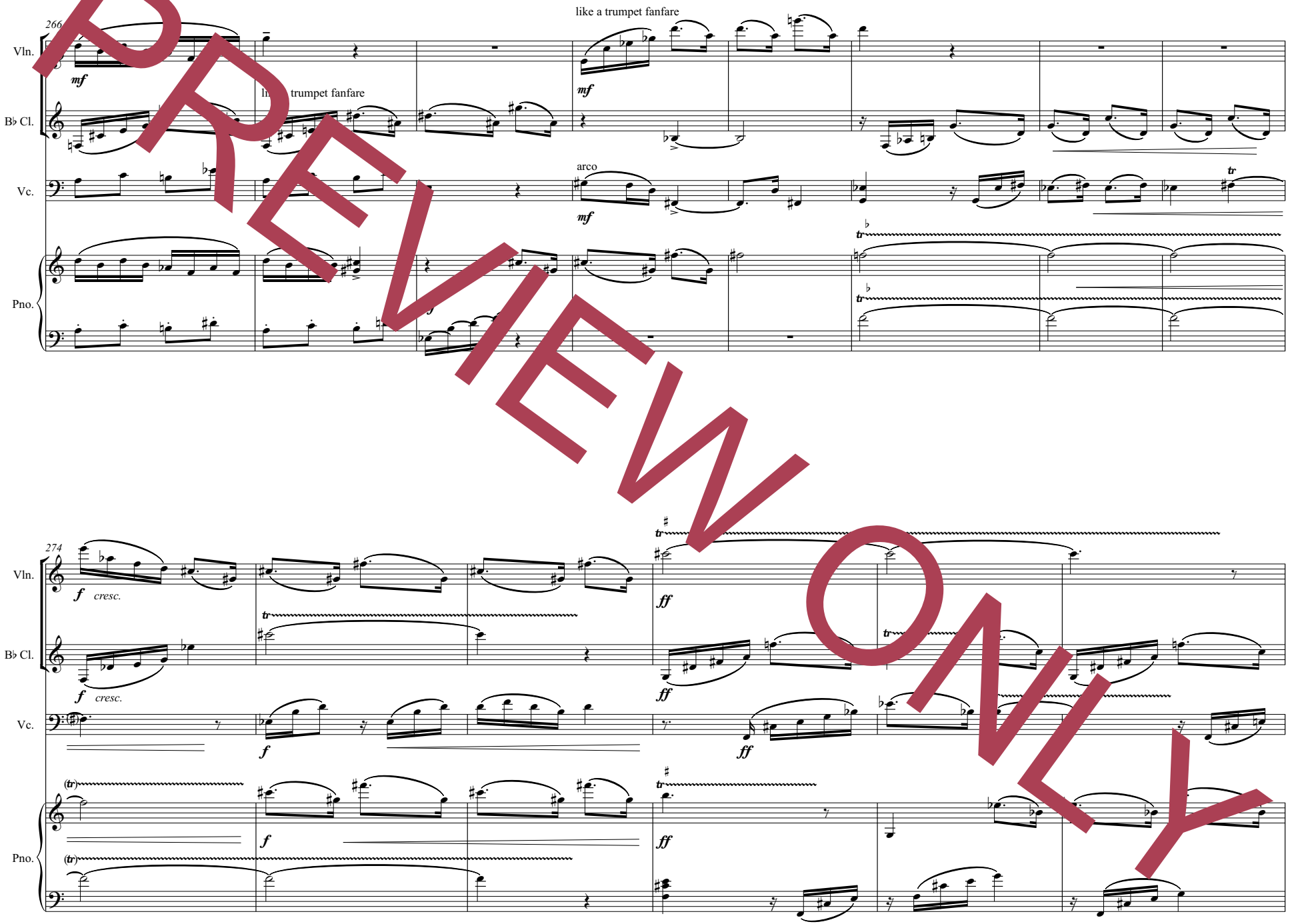
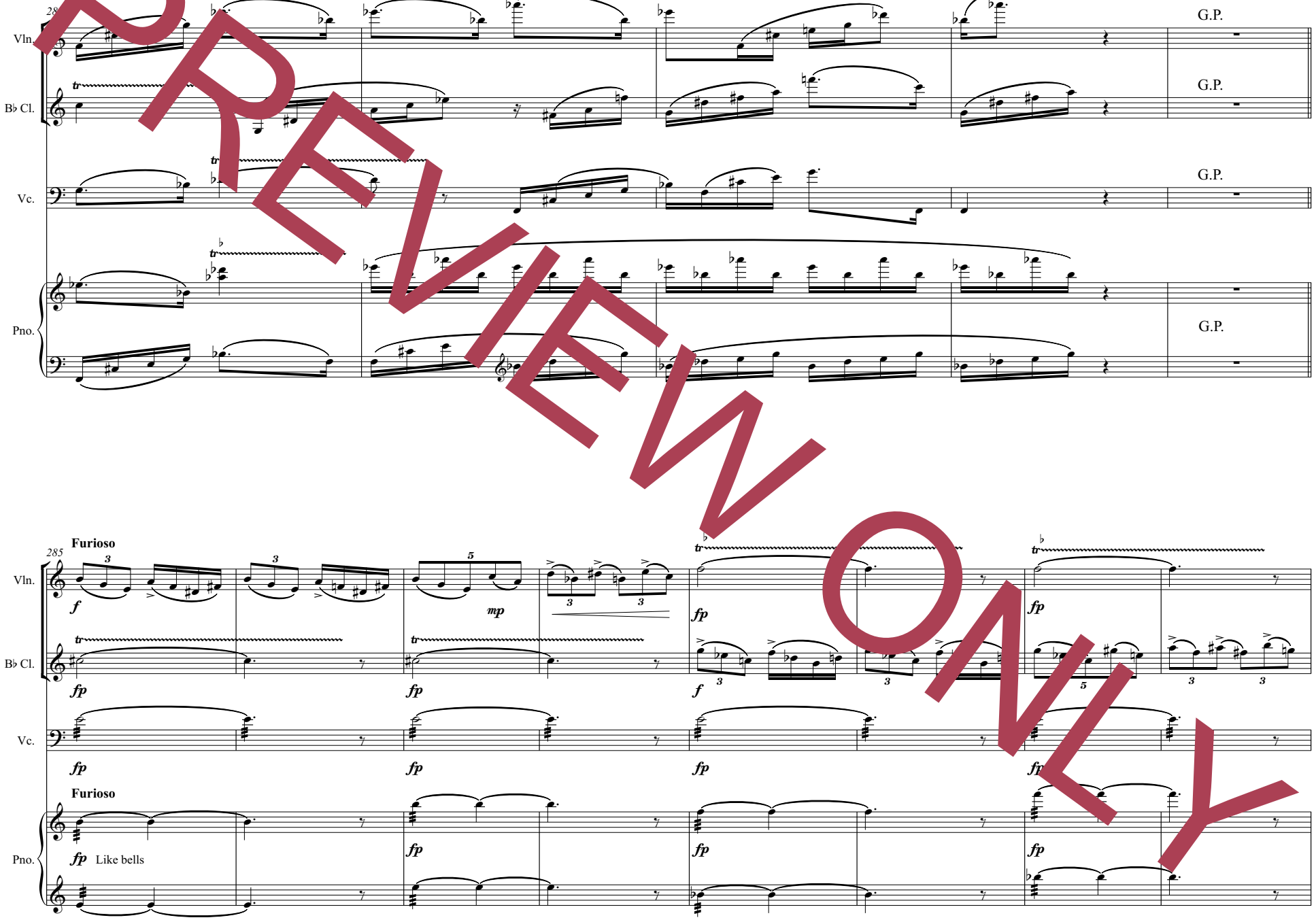


PREVIEW ONLY



PREVIEW ONLY

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