

Russell Steinberg

War Piece

Sextet for Flute, Trumpet,
String Quartet

op. 13

I. Battle

II. Funeral Plain

III. Crows and Flies

Duration: 15 Minutes

Blown to Bits Publications

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by Russell Steinberg

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Performance Notes

This work almost got me kicked out of the Harvard doctoral program. It received the loudest ovation of the evening at its premiere in the university's Paine Hall. Then the following day I was summoned before a committee to determine if I was worthy to remain in the program for the sin of composing such an offensive trifle. At this time, when serialism and/or atonality were the reigning stylistic ideology, a tonal neoclassic work was at best a juvenile experiment. One of the violinists was specifically questioned about why he agreed to play it. The violinist responded that he thought it was a terrific piece and fun to play. The committee essentially shrugged their shoulders and I was placed on some kind of probation.

War Piece is a perky three movement work offering a sardonic perspective to one of man's favorite pastimes. It was my response to the horrors in Central American revolution and manipulative super-power politics that culminated in the Iran-Contra affair. The neoclassic, perhaps Prokofievian flavor suggests toy soldiers in the first movement *Battle*. The trumpet elegy in the second movement *Funeral Plain* sobers the mood temporarily, but macabre exuberance returns in the third movement's *Crows and Flies*, a scavenger's holiday.

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I. Battle

Russell Steinberg

Allegro Marziale ♩=120

Flute

Trumpet in Bb

Violin I

Violin II

Viola

Cello

4

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

fp

f

fp

f

mf

fp

f

fp

f

mf

mf

f

fp

fp

mf

f

fp

f

f

This musical score page contains five systems of staves for various instruments. The first system (measures 8-10) includes Flute (Fl.), Bb Trumpet (Bb Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part features sixteenth-note runs with sixteenth rests, marked *mf*, and a trill in measure 9. The Bb Trumpet part has a similar rhythmic pattern. The Violin I and II parts play sixteenth-note runs, with Vln. I marked *mf* and Vln. II marked *mf*. The Viola part has a trill marked *tr(b)* and *mf*. The Cello part has a similar rhythmic pattern. The second system (measures 11-14) includes the same instruments. The Flute part has triplet sixteenth notes marked *ff* and *f*. The Bb Trumpet part has a similar pattern marked *mf* and *ff*. The Violin I and II parts have chords marked *ff* and *f*. The Viola part has chords marked *ff* and *f*. The Cello part has a triplet marked *ff* and *f*. The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *play* and *tr*. A large watermark 'Preview Copy' is overlaid on the page.

15

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

19

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mp

f

ff espress.

23

Fl. *mf* 3 3 3 3 3 *f*

Bb Tpt. 3 3 3 *mf* 3

Vln. I *mf* 3 3 3 3 3 *f* 3 3

Vln. II *f*

Vla. *f* 3 3 3 *mf*

Vc. *mf* 3 3 *f* *mf*

27

Fl. *mp* 3 3 3 *f*

Bb Tpt. 3 *p* *f*

Vln. I *p* 3 3 *f*

Vln. II *f*

Vla. *p* 3 3 3 *f*

Vc. *p* *f*

32

Fl. *mf* *ff*

Bb Tpt. *ff*

Vln. I *ff*

Vln. II *pizz.* *arco* *ff*

Vla. *ff*

Vc. *ff*

36

Fl. G.P.

Bb Tpt. G.P. con sord.

Vln. I G.P. sul G *f*

Vln. II G.P. sul G *f*

Vla. G.P. sul C *f*

Vc. G.P. *f*

40

Fl. *p*

Bb Tpt. *p*

Vln. I *mf* *mp* con sord.

Vln. II *mf* *mp* con sord. *p*

Vla. *mf* *mp* con sord.

Vc. pizz. *mp*

47

Fl. *espress.* *mp*

Bb Tpt. *p*

Vln. I *sul tasto* *pp*

Vln. II *sul tasto* *pp*

Vla. *p*

Vc. arco *p*

54

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

p

mp

60

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

pp

pp

senza sord.

pp

mf

pp

67

Fl. *mf sfz* \curvearrowright *mp*

Bb Tpt. *sfz* \curvearrowright *mp*

Vln. I *senza sord.*
p \curvearrowleft *mf* *sfz* *mp sfz* \curvearrowright *p*

Vln. II *senza sord.*
p \curvearrowleft *mf* *sfz* \curvearrowright *mp sfz* \curvearrowright *p*

Vla. *tr*
p \curvearrowleft *mf* *sfz* \curvearrowright *mp sfz* \curvearrowright *p*

Vc. *tr*
p \curvearrowleft *mf* *sfz* \curvearrowright *mp sfz* \curvearrowright *p*

74

Fl. *p* *senza sord.*

Bb Tpt. *p* *senza sord.*

Vln. I

Vln. II

Vla.

Vc.

79 *poco accel.* **Tempo piu mosso** ♩=126-132

Fl. *poco accel.* *tr* *mp*

Bb Tpt. *poco accel.* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *poco accel.* *mp*

Vc. *poco accel.* *mp*

83

Fl. *mf* *f*

Bb Tpt. *mf* *f*

Vln. I *mf* *f* *pizz.* *marcato arco*

Vln. II *mf* *f*

Vla. *mf* *f* *tr*

Vc. *mf* *f*

86

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

6

6

6

3

pizz.

tr

88

Fl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

5

3

arco

3

3

f

marcato

marcato

f

91

Fl. *f*

Bb Tpt. *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

94

Fl. *ff*

Bb Tpt. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

poco rit.

poco meno mosso

97 **tempo piu mosso**

Fl. *mf*

Bb Tpt. *mf*

Vln. I *marcato*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

100

Fl.

Bb Tpt.

Vln. I *pizz.*

Vln. II *mp*

Vla. *mp*

Vc.

103

Fl. *f*

Bb Tpt. *f* 3 3 3 3 3 3

Vln. I *arco* 3 3 3 *f*

Vln. II *mf* *f* 3 3 3

Vla. *mf* 3 3 *f* 3 3 3

Vc. *mf* 3 3 *f* 3

107

Fl.

Bb Tpt. 3

Vln. I 3 *mf* 3 3

Vln. II *pp* 3 3 3 3 3 3 3 3 *mf* 3 3

Vla. *pp* 3 3 3 3 *mf* 3 3

Vc. *pp* *mf* 3 3 3

Subito a Tempo

110

Fl. *f* *ff* *8va*

Bb Tpt. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

115

Fl. *f*

Bb Tpt. *f*

Vln. I *f*

Vln. II *f*

Vla. *f sfz*

Vc. *f sfz*

128

Fl. *sfz*

Bb Tpt.

Vln. I *sfz*

Vln. II *sfz*

Vla.

Vc.

131

Fl.

Bb Tpt.

Vln. I

Vln. II *sfz*

Vla.

Vc.

134

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 134, 135, and 136. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and articulations. The Flute part has a melodic line with slurs and accents. The Bb Trumpet part has a similar melodic line. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic line with triplets. The Viola part has a rhythmic line with triplets. The Violoncello part has a rhythmic line with triplets. The measures are divided into three measures: 134, 135, and 136.

137

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 137, 138, and 139. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns and articulations. The Flute part has a melodic line with slurs and accents. The Bb Trumpet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic line with triplets. The Viola part has a rhythmic line with triplets. The Violoncello part has a rhythmic line with triplets. The measures are divided into three measures: 137, 138, and 139.

141 *poco a poco accelerando*

Fl.

Bb Tpt. *poco a poco accelerando*

Vln. I *poco a poco accelerando*

Vln. II *poco a poco accelerando*

Vla. *poco a poco accelerando*

Vc. *poco a poco accelerando*

p mp

145

Fl. *mp f ff*

Bb Tpt. *f ff*

Vln. I *mp f ff*

Vln. II *mp f ff*

Vla. *mp f ff*

Vc. *f ff*

II. Funeral Plain

Andante con moto ♩ = 40

Flute *p*

Trumpet in B♭ *con sord.* *pp*

Violin I *con sord.* *p* *pp*

Violin II *con sord.* *p* *pp*

Viola *con sord.* *p* *pizz.* *pp*

Cello *p* *con sord.* *pp*

7

Fl. *mp*

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

13

Fl. *mp* Solo 6 3

Bb Tpt. *p* *espress.*

Vln. I *p*

Vln. II

Vla. *p*

Vc. *p*

19

Fl. *mf* *p* 3 3 3 *f* 6

Bb Tpt. *mf p*

Vln. I (b) *mf p*

Vln. II

Vla. *mf p*

Vc. *mf p* senza sord.

24 *piu mosso*

Fl. *p*

Bb Tpt. *mp* *Solo espress. but distant* 3

Vln. I *p* *piu mosso* 3 3 3 3 3 *ppp*

Vln. II *p* 3 3 3 3 3 *ppp* *senza sord.*

Vla. *senza sord.* *p*

Vc. *p*

29

Fl. *mp*

Bb Tpt. *senza sord.* 3 3

Vln. I *senza sord.* *mp* *espress.* 3

Vln. II

Vla. *espress.*

Vc.

35

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

41

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

46

Fl. *ff*

Bb Tpt. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

51

Fl.

Bb Tpt. *sfz*

Vln. I *marcato* *sfz* *mf* *cresc.*

Vln. II *marcato* *sfz* *mf*

Vla. *marcato* *sfz* *mf*

Vc. *marcato* *sfz* *mf*

54

Fl. *mf cresc.* *ff* *sfz* *sfz*

Bb Tpt. *sfz* *mf cresc.* *ff*

Vln. I *sfz mf cresc.* 3 3 *ff*

Vln. II *sfz mf cresc.* 3 3 *ff*

Vla. *sfz mf cresc.* *ff*

Vc. *sfz mf cresc.* *ff*

58

Fl. *dim.*

Bb Tpt. con sord.

Vln. I con sord.

Vln. II con sord.

Vla. *dim.*

Vc. *dim.*

62

Fl. *mf* *dim.* *mp*

Bb Tpt.

Vln. I

Vln. II

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

Vc. *mp* *mf* *p*

68

Fl. *p* 3 *pp* *pp*

Bb Tpt. *p* *pp*

Vln. I *p* 3 *pp* *p* senza sord.

Vln. II 3 *pp*

Vla. con sord. *pp*

Vc. con sord. *pp*

pp

Detailed description: This is a page of a musical score for measures 62-71. The score is arranged in a system with five staves: Flute (Fl.), Bb Trumpet (Bb Tpt.), Violin I (Vln. I), Violin II (Vln. II), and Viola/Cello (Vla./Vc.). The key signature has one flat (Bb) and the time signature is 3/4. Measure 62 shows the Flute playing a melodic line starting with a *mf* dynamic, followed by a *dim.* (diminuendo) and then *mp*. The Bb Trumpet, Violins I and II, and Cello/Double Bass are silent in this measure. Measures 63-67 show the Viola and Cello playing a rhythmic accompaniment with *mp* dynamics, while the Flute and Bb Trumpet remain silent. In measure 68, the Flute and Bb Trumpet enter with a *p* dynamic, playing a triplet of eighth notes. The Flute part includes a *pp* (pianissimo) dynamic marking. The Bb Trumpet part also includes a *pp* marking. Measures 69-71 show the Flute and Bb Trumpet continuing their melodic lines with *pp* dynamics. The Violins I and II, Viola, and Cello are silent in these measures, with the instruction 'con sord.' (with mutes) written above the Viola and Cello staves. The Flute part in measure 71 includes the instruction 'senza sord.' (without mutes). The score concludes with a *pp* dynamic marking at the bottom.

74

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

80

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

86

Fl. *espress.*
p

Bb Tpt. *espress.*
p 3 3

Vln. I *con sord.* 8^{va} arco

Vln. II

Vla.

Vc.

93

Fl. *espress.*
p *pp*

Bb Tpt. 3

Vln. I *espress.*
p *pp*

Vln. II *pizz.*
p *pp*

Vla. *p* *pp*

Vc. *p* *pp*

III. Crows and Flies

Allegro Scherzando ♩=132

Flute *mp* spritely *f*

Fl. *p* *mf*

Fl. *f* *f*

Bb Tpt. *mf* < *f* *p*

Vln. I *mp* < *f* *mf* *p*

Vln. II *mf* = *f* *mf* *p*

Vla. *mf* *p*

Vc. *mf*

The musical score is for the third movement, 'III. Crows and Flies', in Allegro Scherzando tempo (♩=132). It features a multi-measure rest of 8 measures in 4/8 time, followed by a 3/8 time signature. The instrumentation includes Flute, Bb Trumpet, Violins I & II, Viola, and Violoncello. The Flute part begins with a dynamic of *mp* and the instruction 'spritely', followed by a crescendo to *f*. The Bb Trumpet part has a trill (*tr*) and dynamics of *mf* < *f* and *p*. The Violin I and II parts have trills and dynamics of *mp* < *f*, *mf*, and *p*. The Viola and Violoncello parts have dynamics of *mf* and *p*.

15

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

19

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

23

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

tr

mp

28

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

pizz.

f

34

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

38

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

43

Fl. I

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

This system contains measures 43 through 46. The Flute I part begins in measure 43 with a rest, then plays a melodic line starting in measure 44. The Bass Trombone part has rests in measures 43 and 44, then enters in measure 45. The Violin I and II parts have rests in measures 43 and 44, then play in measure 45. The Viola and Violoncello parts play throughout the system. The key signature is one sharp (F#) and the time signature changes from 4/8 to 3/4 to 4/4 to 4/8 to 3/4. A dynamic marking of *f* is present in measures 44, 45, and 46.

47

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

This system contains measures 47 through 50. The Flute I part has a rest in measure 47, then plays in measure 48. The Bass Trombone part has rests in measures 47 and 48, then enters in measure 49. The Violin I and II parts have rests in measures 47 and 48, then play in measure 49. The Viola and Violoncello parts play throughout the system. The key signature is one sharp (F#) and the time signature changes from 3/4 to 4/4 to 3/4 to 4/4. A dynamic marking of *f* is present in measures 49 and 50.

52

Fl. *mp* *mf*

Bb Tpt. *mf* *f*

Vln. I *p* *mf*

Vln. II *mp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

55

Fl. *ff* *p*

Bb Tpt. *f* *p* *p*

Vln. I *ff* *descrec.* *p*

Vln. II *ff* *descrec.* *p* *p* *tr^b*

Vla. *ff* *descrec.* *p* *tr^b* *IV* *p*

Vc. *ff* *descrec.* *p* *p* *pizz.*

58

Fl. *p* *p* *f*

Bb Tpt. *pp* *mf* *pp* *pp*

Vln. I *pizz.* *p* *arco* *p* *f*

Vln. II *pp* *mf* *pp* *pp* *tr*

Vla. *pp* *mf* *pp* *pp* *tr*

Vc. *arco*

62

Fl. *pp*

Bb Tpt. *cresc.* *mf* *con sord.*

Vln. I *pp* *f* *f*

Vln. II *cresc.* *f* *f*

Vla. *cresc.* *f* *sfz* *sfz* *sfz*

Vc. *mp* *f* *sfz* *sfz* *sfz*

Dance of the Flies

65

Fl. *mf* *f*

Bb Tpt. *p* con sord.

Vln. I *p* *f* arco

Vln. II *p* *f*

Vla. *mp* *p* *f* arco

Vc. *p* *spiccato*

69

Fl. *fp* *p*

Bb Tpt. *p*

Vln. I *fp* *p* *sul pont.*

Vln. II *p* *sul pont.* *arco*

Vla. *fp* *sul pont.* *p*

Vc. *p* *sul pont.* *p*

72

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

74

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

76

Fl. *f* *mf*

Bb Tpt. *mf* *f* *mf* senza sord.

Vln. I *f* *mf* ord.

Vln. II *mf* *f* *mf* ord. pizz.

Vla. *mf* *f* *mf* ord.

Vc. *mf* *f* *mf* ord.

79

Fl. *f* *f* 3

Bb Tpt. *mf*

Vln. I *f*

Vln. II arco *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

83

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

87

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

sfz

sfz

sfz

sfz

90

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

94

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

99

Fl. Solo *p*

Bb Tpt. con sord. *p* \curvearrowright *pp*

Vln. I con sord.

Vln. II con sord.

Vla. con sord.

Vc.

104

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc. *p*

108

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

arco

senza sord.

3

3

3

113

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

senza sord.

p

mf

senza sord.

pizz.

arco

senza sord.

pizz.

arco

f

119

Fl. *sf* *mp* $4+3$
8

Bb Tpt. Solo *mp* *mp* $4+3$
8

Vln. I *sf* *p* *mp* $4+3$
8

Vln. II *sf* *p* *mp* $4+3$
8

Vla. *sf* *p* *mp* $4+3$
8

Vc. *mp* $4+3$
8

124

Fl. *f* $4+3$
8

Bb Tpt. *f* $4+3$
8

Vln. I *f* $4+3$
8

Vln. II *f* $4+3$
8

Vla. *f* $4+3$
8

Vc. *f* $4+3$
8

129

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

sub. *p*

sul pont.

pp

sul pont.

pp

sub. *p*

sub. *p*

134

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

f

p

pp

ord.

8va

pp

ord.

pp

pp

140

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

sul pont.

143

Fl.

Bb Tpt.

Vln. I

Vln. II

Vla.

Vc.

sf p

mf

pp

f

sfz

molto rit.

ord.