

Orbits

for viola and piano

Andrew McManus (b. 1985)

Performance Notes

Notation: Accidentals last for the duration of the measure, though they are often reiterated within the measure for the sake of clarity. Accented rests indicate an abrupt cutoff from the note preceding them. The note preceding an accented rest should always be held for its full value.

Pedal Indications:

con Sord. : pedal *ad lib*, but minimal blurring

molto con Sord. : very blurred

p. 8 **Piano:** Grace notes always before the beat, arpeggiations always on the beat.

p. 23 **Viola:** If space permits, the violist should move to downstage right, well away from the pianist, to play the final passage.

p.24 **Viola:** This passage should ideally be played *con sord.* at the dynamic indicated. Alternatively, the violist may use a practice mute and play at a louder dynamic (*p cantabile*).

p. 24 **Piano:** Break the chords in the left hand if necessary for a true *pppp* . Very slow arpeggiations where indicated.

p. 25 **Viola:** Play the last phrase (from bar 169, beat 4 onward) as artificial harmonics only if absolutely necessary.

Orbits

Score

for viola and piano

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♩ = 96

etc.

Viola

f ben marc., energico

Piano

5

Viola

f *sfz* *p* *mf* *sfz* *p* *mf*

Piano

9

Musical score for measures 9-13. The piece is in 3/4 time. The bass clef staff contains the primary melody, featuring triplets and dynamic markings: *f*, *sfz*, *mf*, and *mf*. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with rests in all staves.

14

Musical score for measures 14-18. The piece is in 3/4 time. The bass clef staff contains the primary melody, featuring triplets, a trill (III), and dynamic markings: *p < f*, *mf*, *f*, *mp*, and *p*. The piano accompaniment is shown in grand staff notation. The right hand features a pattern of eighth notes with dynamic markings *f* and *p*. The left hand features a *loco* pattern of eighth notes with a dynamic marking *p*. A dashed line labeled *8va* indicates an octave shift for the right hand.

18

mp *p* *mp* *p* *p* *pp*

(8^{va})

5 5 5 5 5 5

f *p* *f* *p* *f* *p*

loco

p *p* *p* *mp*

con Ped.

22

n *p in rilievo* *molto* *f*

(8^{va})

mp *pp non legato* *p* *mf*

35

f pp

(8va)

f ppp f f ppp

p ppp

p ppp

mp

legatiss.

ppp

8vb

39

mf pp f p f pp

(8va)

ppp

mf

p f

p

ppp

sempre ppp

ppp

8vb

43

ff pp ff p ff n mf n *senza vib.*

(8va) loco

ff p ff p ff p

< f ppp f pp f pp legato

(8vb) loco *senza Ped.*

47

mf n mf n ff p ff p ff p ff

ff p ma ben marc. pp

(8vb) loco *senza Ped.*

51 *sempre senza vib.*

p — *ff* *p* — *ff* *p* — *ff* *p* — *ff* *p* —

sempre p

meno legato

(*8vb*) — *loco*
(*senza Ped.*)

54

< *ff* *p* — *ff* *p* — *ff* *p* — *ff* *p* — *ff*

p

con Ped. *mp*

♩ = ♩ Calmo, misterioso ♩ = 40

57 *f* vib. ord.

fff non dim. *p* *mf*

♩ = ♩ Calmo, misterioso ♩ = 40

f *molto* *8va* *5* *fffz* *pp* *p* *mp*

pp sub. una corda *p*

60 *p* *pp* *molto f* *p* *n*

ppp dolciss. *8va* *fff* *pp*

pp *p* una corda

*Grace notes always before the beat, arpeggiations always on the beat.

Poco più mosso (Tempo I) $\text{♩} = 48$

62

pp espr., dolciss.

Poco più mosso (Tempo I) $\text{♩} = 48$

(pp)

p

pp

pochiss.

ppp

sost. ped.

65

p *pp* *mp* *p* *mf* *mp* *mf* *p* *f*

mp *p* *mf* *f*

ppp *p*

(sost. ped.)

68

arco pizz.

ff p ff *pp ff* *p ff*

f p f *ff mp ff* *mp ff*

mp f

(sost. *And.*)

71

mf ff *mf ff* *p*

ff sffz *p ff* *p sub.*

mf ff mf ff

con And.

(sost. *And.*)