

# 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

Andrew McManus (b. 1985)

♩ = 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 part features a melodic line with triplets and dynamic markings: *f*, *sfz*, *mf*, and *mf*. The piano accompaniment consists of rests in the treble and bass staves.

14

Musical score for measures 14-18. The bass clef part includes triplets and dynamic markings: *p < f*, *mf*, *f*, *mp*, and *p*. A dashed line labeled *8va* indicates an octave shift. The piano accompaniment features a rhythmic pattern of eighth notes with dynamic markings *f* and *p*, and a *loco* section in the bass staff. Fingerings of 5 are indicated for several notes.

18

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

(8<sup>va</sup>)

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

*loco*

*p* *p* *p* *mp*

con Ped.

22

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

(8<sup>va</sup>)

*mp* *pp non legato*

*p* *mf*

27

*pp*

*pp*

*p*

*mp*

*p*

*pp*

*f*

*ppp*

*ppp*

*pochiss.*

*8va-*

32

*f*

*p*

*sim.*

*pp*

*f*

*ppp*

*f*

*ppp*

*f*

*ppp*

*ppp*

*ppp*

*pp*

*ppp*

*ppp*

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*

*sempre ppp*

*ppp*

8vb

43

sempre *senza vib.*

*ff pp* *ff* *p* *ff* *n* *mf* *n*

*(8va)* *loco*

*ff* *p* *ff* *p* *ff* *p*

*< f* *ppp* *f* *pp* *f* *pp legato*

*(8vb)* *loco* *senza Ped.*

Detailed description: This system contains measures 43 through 46. The top staff is a single melodic line with dynamics *ff*, *pp*, *ff*, *p*, *ff*, *n*, *mf*, and *n*. It includes a *loco* marking and a *senza vib.* instruction. The middle staff (treble clef) has dynamics *ff*, *p*, *ff*, *p*, *ff*, and *p*, with a *(8va)* marking. The bottom staff (bass clef) has dynamics *< f*, *ppp*, *f*, *pp*, *f*, and *pp legato*, with a *(8vb)* marking and a *loco* instruction. A *senza Ped.* instruction is at the bottom right.

47

*mf* *n* *mf* *n* *ff* *p* *ff* *p* *ff* *p* *ff*

*ff* *p ma ben marc.* *pp*

*(8vb)* *senza Ped.*

Detailed description: This system contains measures 47 through 50. The top staff (bass clef) has dynamics *mf*, *n*, *mf*, *n*, *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*. The middle staff (treble clef) has dynamics *ff* and *p ma ben marc.*. The bottom staff (bass clef) has dynamics *ff* and *pp*. A *(8vb)* marking and a *senza Ped.* instruction are at the bottom.

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* *ff* *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)*

*pp*

*pochiss.*

*ppp*

sost. Leo.

65

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

*pizz.* *arco* *pizz.*

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

*pizz.* *arco* *pizz.*

*pp* *p*

(sost. Leo.)

68

*ff* *p* *ff* *sffz* *sffz* *pp* *ff* *p* *ff*

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

*mp* *f*

(sost. Led.)

71

*mf* *ff* *mf* *ff* *p*

*ff* *sffz* *p* *ff* *p sub.*

*mf* *ff* *mf* *ff*

(sost. Led.)