

Anders Nilsson

ORBIT

(Concerto grosso no.II)

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(Concerto grosso no.II) for six percussionists and string ensemble / orchestra

(2002)

*commissioned by Svenska Rikskonsertor for Kroumata and the Norrbotten Chamber Orchestra
for the Festival in Piteå 2002*

INSTRUMENTS:

Perc.1: 3 Timpani; Claves(≈c#");
Perc.2: Marimba;
Perc.3: 2 wooden blocks (≈c#,a#); Tom basso; 2 Congas; Tamb.mil.; Afoché
Perc.4: Vibrapkone;
Perc.5: Tom-toms(5); 2 Wooden blocks (≈c#,a#); Afoché;
Perc.6: Thai-gongs (C#-A); Campane tubulare;
1 campane (e") metal bucket of water; Silofono; Tamb.mil.(picc.)

Archi: (min. 54321)

Durata: ≈ 13'

Disposition of ensembles:
Ver.A:

Perc.1
Perc.6 Perc.5
ARCHI
A u c e
Perc.2 u c Perc.4
d i e n
Perc.3

The version A of dispositions of ensembles is only meant to be applicable if the actual conditions of the hall allows it and is preferable if performed by a large string orchestra.

Disposition of ensembles:
Ver.B:

Perc.6. Perc.1.
Perc.3. Perc.5.
Perc.2. Perc.4.
ARCHI
Audience

Orbit

Concerto grosso nr. II

Lento $\text{♩} = 60$

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The score is written for six percussion parts (Percussion 1-6) and six string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass). The percussion parts are mostly silent, indicated by rests. The string parts feature a melodic line with various articulations and dynamics. The dynamics include *pp* (pianissimo) and *pizz.* (pizzicato). The articulations include *arco* (arco) and *pizz.* (pizzicato). The score is in 2/2 time and starts with a *pp* dynamic.

A

claves (≈ do#^m)

woodblock (≈ c#^m)

Tomtoms
(mallets)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Detailed description: Percussion staves 1-6. Perc. 1: Claves, starting at measure 16 with a *p* dynamic. Perc. 2: Woodblock, starting at measure 16 with a *p* dynamic. Perc. 3: Woodblock, starting at measure 16 with a *p* dynamic. Perc. 4: Empty. Perc. 5: Tomtoms, starting at measure 20 with a *p* dynamic. Perc. 6: Empty.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: String staves Vln. I, Vln. II, Vla., Vc., Cb. Vln. I and Vln. II: Violins, playing triplets with *p* and *pp* dynamics. Vla.: Viola, playing triplets with *p* dynamic. Vc.: Violoncello, playing triplets with *p* dynamic. Cb.: Contrabasso, playing triplets with *p* dynamic. At the end of the section, Vc. and Cb. have *pizz.* and *arco* markings.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(claves)

p

p

(woodbl.)

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

pp

pp

pp

pp

(arcate libre)

(arcate libre)

(arcate .)

uni.

C

57

Musical score for Percussion 1-6, Violin I & II, Viola, Violoncello, and Contrabass. The score is in 4/2 time and begins at measure 57. Percussion 1 and 2 play a triplet of eighth notes. Percussion 3 plays a woodblock. Percussion 4 plays a vibraphone. Percussion 5 and 6 are silent. Violin I and II play a melodic line. Viola plays a melodic line. Violoncello and Contrabass play a melodic line. The score includes dynamic markings such as *p* and *legato*.

61

(claves)

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 (Tomtoms) *p*

Perc. 6

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description of the musical score: The score is for measures 61-64. Percussion 1 (claves) starts with a *p* dynamic, playing a rhythmic pattern of quarter notes and eighth notes, including a triplet in measure 62. Percussion 2 plays a melodic line with eighth and quarter notes. Percussion 3 plays a rhythmic pattern of eighth notes, including triplets. Percussion 4 plays a melodic line with eighth and quarter notes. Percussion 5 (Tomtoms) starts in measure 62 with a *p* dynamic, playing a rhythmic pattern of quarter notes and eighth notes, including triplets. Percussion 6 is silent. Violin I plays a sustained note in the first two measures, then a melodic line in the last two measures with a *pp* dynamic. Violin II plays a melodic line with eighth and quarter notes. Viola plays a rhythmic pattern of eighth notes. Violoncello and Contrabass play a melodic line with eighth and quarter notes, including a *pp* dynamic.

Perc. 1

Perc. 2 (hard sticks) *ff* 5 *ff* 5 *f* (solo)

Perc. 3

Perc. 4 (legato)

Perc. 5

Perc. 6 Silofono (solo) *f* *ff* 5 *f* *ff* 5

Vln. I *gliss.* *p*

Vln. II *p*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 70 consists of ten staves. Percussion parts 1, 3, 4, and 5 are mostly silent, indicated by horizontal lines. Percussion 2 and 6 have active parts with triplets and slurs. Percussion 6 includes a dynamic marking of *mp* and a note with the instruction *(muta in thai-gongs)*. Violin I and II have melodic lines with triplets and slurs. The Viola, Violoncello, and Contrabass parts are silent.

Musical score for Percussion 1-5, Thai-gongs, Violin I, Violin II, Viola, Violoncello, and Contrabasso.

Perc. 1: Rest

Perc. 2: Rest until 4/4, then (soft mallets) *pp* with triplets and sextuplets.

Perc. 3: Rest

Perc. 4: Active line with triplets and sextuplets, *pp*. Tom-toms: improvise upon the previous until 4/4.

Perc. 5: Rest

Perc. 6: Thai-gongs (bass clef), *pp*. (muta in una cmp.tub.)

Vln. I: Active line, *pp*.

Vln. II: Rest

Vla.: Active line, *pp*.

Vc.: Active line, *pp*, with triplets.

Cb.: Active line, *pp*, with triplets.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Vln. I

Vln. II

Vla.

Vc.

Cb.

una cmp.tub.*

(* gradually sink it into a metal bucket of water)

pp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

cresc. al

E (gradually stop improvise from here)
(muta in timp.)

85

Musical score for Percussion and Strings, measures 85-88. The score is in 4/4 time and features six percussion parts (Perc. 1-6) and five string parts (Vln. I, Vln. II, Vla., Vc., Cb.).

Percussion:

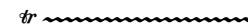
- Perc. 1: Rest throughout.
- Perc. 2: Melodic line starting in measure 85, marked *cresc. al* and "(gradually stop improvise from here)".
- Perc. 3: Rest throughout.
- Perc. 4: Melodic line starting in measure 85, marked *cresc. al* and "(gradually stop improvise from here)".
- Perc. 5: Rest throughout.
- Perc. 6: Rest throughout.

Strings:

- Vln. I: Melodic line starting in measure 85, dynamics *p*, *mp*, *mf*.
- Vln. II: Melodic line starting in measure 85, dynamics *p*, *mp*, *mf*.
- Vla.: Melodic line starting in measure 85, dynamics *p*, *mp*, *mf*.
- Vc.: Melodic line starting in measure 85, dynamics *p*, *mp*, *mf*.
- Cb.: Melodic line starting in measure 85, dynamics *p*, *mp*.

Measures 85-88 are marked with a box 'E' and the instruction "(gradually stop improvise from here) (muta in timp.)".

Timpani

tr 

89

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Perc. 5 

Perc. 6 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

95 **F** *(muta in claves)* claves (≈ do#^{III}) *(muta in timp.)*

Perc. 1 *f*

Perc. 2 *(hard mallets)* *ff* 6

Perc. 3 *(woodbl.)* *f*

Perc. 4 *ff* 5

Perc. 5 *(Tomtoms) (sticks)* 5 *f* *sf* 3 *f* 3

Perc. 6 *(muta in silofono)* Silofono *ff* 6 *(muta in cmp.tub.)* Camp.Tub. *f*

Vln. I *espress.* *meno ff* *poco dim.* *f* 3

Vln. II *espress.* *meno ff* *poco dim.* *f* 3

Vla. *meno ff* *espress.* *poco dim.* *f* 3

Vc. *meno ff* *espress.* *poco dim.* *f* 3

Cb. *meno ff* *espress.* *poco dim.* *f* 3