

Full Score

Patrick Ellis

Within an Orbit

for Ensemble

2019

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Full Score in C

Duration:

Approximately 7 and a half minutes

Programme Note:

Inspired by the number of years it takes for each planet in our solar system to orbit around the sun, I transferred each planets' approximate orbit into a material framework that served as the foundation of piece – chords that invert at different rates according to which planet the chord corresponds to, creating an iso-rhythmic effect. The framework then became the impetus to create additional textural layers, giving the piece small changing and alternating gestures.

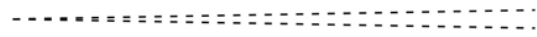
With thanks to:

The Spaceship Ensemble, Julian Maple-Oliveria, Sofie de Klerk, Robert Crehan, Germán Medina Callé, Ryan Probert, Georgia Denham, Robin Haigh, Martijn Padding and Guus Janssen.

Instrumentation:

Vibraphone
Harp
Piano
Mandolin
Harpsichord
Accordion
Celesta

Performance Notes:



The dashed crescendo and decrescendo markings that are at the top of the staves indicate when to increase or decrease the rate of a tremolo, in most cases in the piece, these correspond with the dynamic markings.



When arpeggio marks are indicated play them as evenly as possible, allowing distinction between each of the notes in the chord.

When 'pedal ad lib.' is indicated in the score, it is up to the instrumentalist to decide whether to pedal or not. These passages expire when a pedal marking is indicated.

Within an Orbit

Written for the Spaceship Ensemble

Score in C

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Atmospheric ♩ = 112

The score is for a 7-piece ensemble in 5/4 time, marked 'Atmospheric' with a tempo of 112. The instruments and their parts are:

- Vibraphone:** Features a continuous tremolo pattern of chords. Dynamics range from *f* to *ppp*. Includes the instruction 'pedal ad lib. l.v. sempre'.
- Harp:** Plays sustained chords, starting with a dynamic of *f*.
- Piano:** Plays sustained chords, with dynamics of *f* and *mp*. Includes an 8va marking and a 'Ped. l.v.' instruction.
- Mandolin:** Plays sustained chords, starting with a dynamic of *f*.
- Harpsichord:** Plays sustained chords, with dynamics of *f* and *mp*.
- Accordion:** Plays a tremolo pattern of chords. Dynamics range from *mf* to *ppp*. Includes the instruction 'Decrease/Increase rate of tremolo'.
- Celesta:** Plays sustained chords, with dynamics of *f* and *mp*. Includes a 'Ped.' instruction.

5

Vib. *mp* *Ped.* *pp* *pedal ad lib.* *f*

Hp. *f*

Pno. *f* *ff* *pp* *mf* *ppp* *pedal ad lib.*

Mand. *mp* *f* *f*

Hpsd.

Accord. *f*

Cel. *f* *pp* *mp* *Ped.*

pedal ad lib.

10

Vib. *pp* *f* *pp* *pedal ad lib.*

Hp. *mf* *mp* *f* *p*

Pno. *mp* *p* *pp*

Mand. *mf* *f* *pp*

Hpsd.

Accord.

Cel. *f* *pp* *mp* *pp* *f* *p* *pedal ad lib.*

Vib. 16 *f* *pp* pedal ad lib. *f* *pp* pedal ad lib. 5

Hp. *mf* *pp* *f* *mp* *f*

Pno. *f* *f* *pp* *mf* *pp* *mp* *pp* *p* *pp*
pedal ad lib.

Mand. *f* *pp* *f* *pp* *f* *ppp=f* *pp*

Hpsd.

Accord. *ppp=f*

Cel. *mf* *pp* *pp* *f* *pp* *ppp=f* *pedal ad lib.* *ped.*

23

Vib. *f* *pp* *f* *f* *pp*

pedal ad lib.

Hp.

Pno. *mp* *mp* *ppp* *mp*

pedal ad lib.

Mand. *f* *mf* l.v.

Hpsd.

Accord.

Cel. *f* *pp*

pedal ad lib.

Vib. *p* *Ped.* *f*

Musical notation for Vibraphone, starting at measure 29. The staff shows a melodic line with various dynamics including *p* and *f*, and a *Ped.* (pedal) marking with a bracket.

Hp. *pp* *p* *f*

Musical notation for Harp, starting at measure 29. The staff shows a melodic line with dynamics *pp*, *p*, and *f*.

Pno.

Musical notation for Piano, showing a dense texture of chords and arpeggios throughout the passage.

Mand. *pp* *pp* *pp*

Musical notation for Mandolin, featuring sparse melodic fragments with dynamics *pp*.

Hpsd.

Musical notation for Harpsichord, showing sustained chords and a final melodic flourish.

Accord. *ppp* *ppp*

Musical notation for Accordion, featuring sustained chords with dynamics *ppp*.

Cel. *pp* *pp* *p* *Pedal ad lib.*

Musical notation for Cello, starting at measure 29. The staff shows a melodic line with dynamics *pp*, *p*, and a *Pedal ad lib.* marking with a bracket.

37

Vib. *p* *mp* *mp*
pedal ad lib. *ped.*

Hp. *p* *mf*

Pno. *pp*
ped. *ped.*

Mand. *mp*

Hpsd.

Accord. *ppp*

Cel. *f* *mp* *p*
ped. pedal ad lib.

Detailed description: This page of a musical score, numbered 8, contains seven staves for different instruments. The Vibraphone (Vib.) staff starts at measure 37 with a tremolo pattern at *p*, followed by sustained chords at *mp* with a *ped.* marking. The Harp (Hp.) staff mirrors the Vib. tremolo at *p* and has a *mf* chord later. The Piano (Pno.) staff has a tremolo at *pp* with *ped.* markings. The Mandolin (Mand.) staff has a tremolo at *mp*. The Harpsichord (Hpsd.) staff has a tremolo at the beginning and a chord later. The Accordion (Accord.) staff has a tremolo at *ppp*. The Cello (Cel.) staff has a tremolo at *f*, a chord at *mp*, and a tremolo at *p* with a *ped.* marking and *pedal ad lib.* instruction.

44

Vib. *Ped.* *pp* *pedal ad lib.* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Hp. *pp* *ff* *pp* *ff*

Pno. *pp* *mp* *f* *pp* *Ped.* *Ped.* *8^{va}* *Ped.*

Mand. *ppp* *pp* *f* *pp* *f* *pp*

Hpsd.

Accord.

Cel.

49

Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Hp. *pp* *ff* *pp* *ff* *pp* *f* *ff*

Pno. *f* *pp* *pp* *mf* *mf* *pp*

Mand. *pp* *f* *pp* *p* *f* *mf*

Hpsd.

Accord. *ppp* *mf* *ppp* *mf* *ppp*

Cel. *pp* *f* *pp* *f* *pp*

pedal ad lib.

Ped.

53

Vib. *f* *f* *pp* *mp* *mf* *p*
Ped. *pedal ad lib.* *Ped.* *Ped.* *pedal ad lib.*

Hp. *ff* *ppp* *mf* *p* *p* *f* *p*
F# *Bb*

Pno. *f* *mp* *pp* *f* *p* *pp* *ppp* *p*
pedal ad lib. *Ped.*

Mand. *pp* *f*

Hpsd.

Accord. *mf* *ppp* *f*

Cel. *f* *pp* *Ped.* *Ped.*

61

Vib. *p* *mp* *p* *ppp* *mp* *mf* *pp*
pedal ad lib.

Hp. *mf* *p* *mf* *p* *mf*

Pno. *p* *pp* *mp* *ppp* *mp*

Mand. *f* *mp* *f*

Hpsd.

Accord. *f*

Cel. *mp*

Detailed description of the musical score: The score is for page 12, starting at measure 61. It features seven staves: Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Mandolin (Mand.), Harpsichord (Hpsd.), Accordion (Accord.), and Celeste (Cel.). The Vibraphone part is the most active, with dynamics *p*, *mp*, *p*, *ppp*, *mp*, *mf*, and *pp*. It includes 'pedal ad lib.' markings. The Harp part has dynamics *mf*, *p*, *mf*, *p*, and *mf*. The Piano part has dynamics *p*, *pp*, *mp*, *ppp*, and *mp*. The Mandolin part has dynamics *f*, *mp*, and *f*. The Harpsichord, Accordion, and Celeste parts have dynamics *f* and *mp*. Pedal markings are present for Vibraphone, Piano, and Celeste.

71

Vib. *mp* *ppp* *ppp* *mp*
pedal ad lib.

Hp. *f* *f*

Pno. *f* *ppp* *mp* *f*
pedal ad lib.

Mand. *f* *f* *p* *f*

Hpsd.

Accord. *mp* *ppp* *mp* *ppp* *mp* *ppp* *f* *p* *f*

Cel. *mp* *f* *pp* *f* *p* *f* *pp*
pedal ad lib.

76

Vib. *mp* *pp* *mp* *pp*
pedal ad lib.

Hp. *pp* *fp* *f* *mp* *pp*
bisbigliando

Pno. *ppp* *fp* *pp* *mp*
Ped. pedal ad lib.

Mand. *pp*

Hpsd.

Accord. *fp*

Cel. *f* *mp* *pp* *fp*
pedal ad lib. Ped.

Vib.
80
pp *f* *pp*
pedal ad lib.
pp *f* *pp* *f*
pedal ad lib.
pp *f*
pp *f*
pedal ad lib.

Hp.
mp
pp
pp *f* *pp*
mp
f *pp*

Pno.
mf *pp*
f *pp* *f* *mp* *pp*
pp *f*
pp

Mand.
mf *pp*
f *pp* *f* *mp* *pp*
pp *f*
pp

Hpsd.

Accord.
pp *f*
f *ppp*

Cel.
fp *mp* *pp*
pedal ad lib.
f *ppp*
pedal ad lib.

ff
Ped.

Ped.

pedal ad lib.

86

Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *p*
pedal ad lib.

Hp. *ff* *mf* *ff*

Pno. *mp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp*
8va
8vb
Ped.

Mand. *mp* *f*

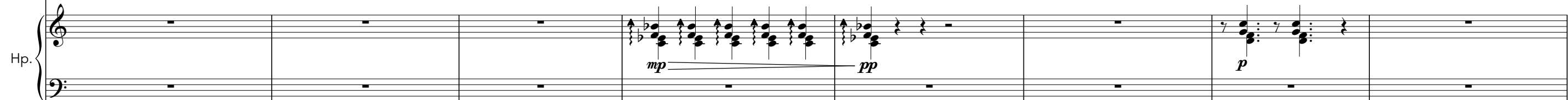
Hpsd.

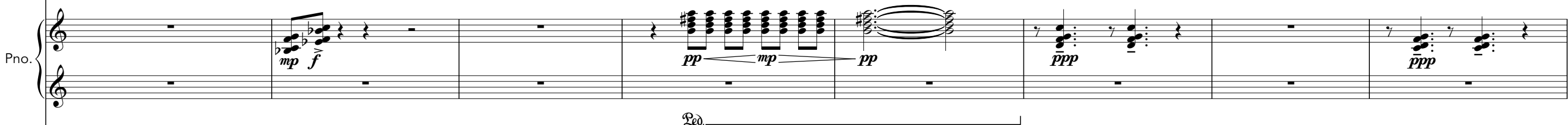
Accord. *fp* *f* *p* *ppp*

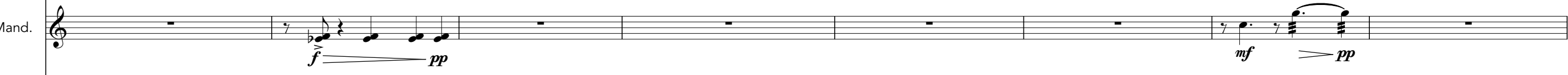
Cel. *f* *mp* *f* *mp*
pedal ad lib.

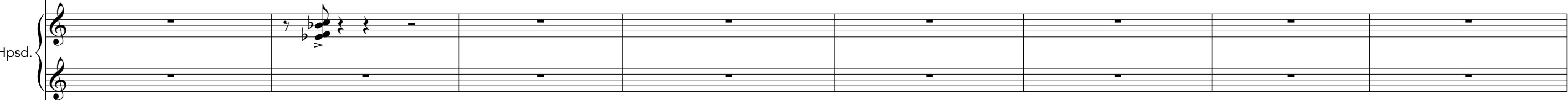
93

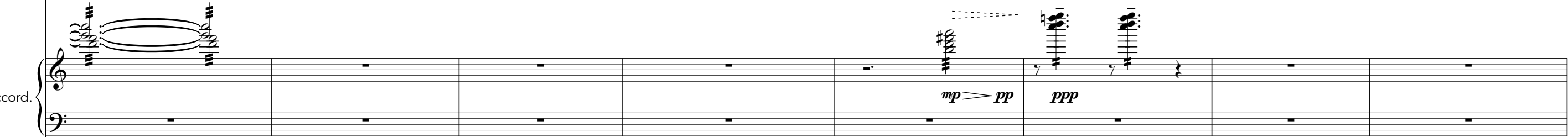
Vib. 

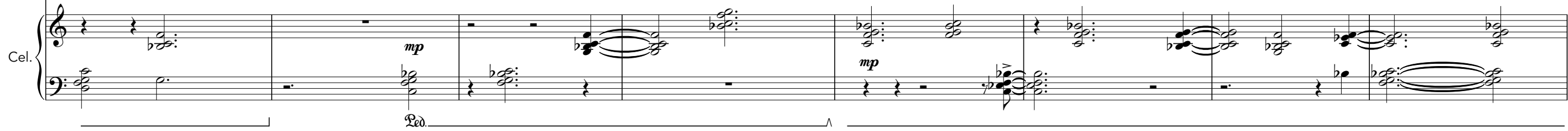
Hp. 

Pno. 

Mand. 

Hpsd. 

Accord. 

Cel. 

101

Vib. *mp* *f* *mp* *ppp*

Hp. *p* *mp*

Pno. *mp* *p* *mp* *ppp* *mp*

Mand. *mf* *pp* *f* *mp* *ppp* *f*

Hpsd.

Accord. *mf* *pp* *f* *f* *pp*

Cel. *f* *mp* *mp* *f* *mp* *ppp* *mp* *ppp* *mf* *mp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

pedal ad lib.

112

Vib. *mp*
pedal ad lib.

Hp.

Pno. *f* *pp*
Ped.

Mand. *mf* *p*

Hpsd.

Accord. *mf* *pp* *p* *ppp*
pedal ad lib.

Cel. *f* *pp* *f* *mp* *pp*
pedal ad lib.

mp *pp* *p* *ppp*
pedal ad lib.

122

Vib. *mp* *pp* *mp* *pp* *f*
Ped. *Pedal ad lib.*

Hp. *p* *f* *mf*

Pno. *p* *mp* *mp* *mp* *pp*
Ped. *Ped.*

Mand. *mp* *f* *pp* *mp*
l.v. *l.v.*

Hpsd.

Accord. *p* *ppp* *p* *ppp* *p* *ppp* *ppp* *mp* *ppp*

Cel. *p* *pp* *fp*
Ped.

130

Vib. *pp* *f* *pp* *mp* *pp* *mp* *mp* *Ped.* *f*

Hp. *mf* *f* *mp* *f* *mp*

Pno. *mp* *Ped.*

Mand. *mp* *f* *mp* *f*

Hpsd. *mp* *ppp*

Accord. *p* *mp* *ppp*

Cel. *f* *pp* *f* *Ped.* *mp* *Ped.*

pedal ad lib.

138

Vib. *mp* *pp* *f* *pp* *f* *mp* *pp* *mp*
 pedal ad lib. *Ped.* *Ped.*

Hp. *f* *Bb* *ff* *p* *f* *F#* *Bb* *f*

Pno. *mp* *pp* *f* *pp* *f* *pp* *f* *p*
Ped. *pedal ad lib.* *pedal ad lib.*

Mand. *f* *f* *f* *mp*

Hpsd.

Accord. *mp* *ppp* *pp* *f* *f* *mp* *mf* *ppp* *f*

Cel. *pp* *f* *ppp* *pp* *f* *mp* *f* *p*
pedal ad lib. *Ped.* *Ped.*

147

Vib. *pp* *mp* *f* *ppp* *pp* *f*
pedal ad lib.

Hp. *mf* *f*

Pno. *mp* *f* *pp* *f* *mp*
mp *ped.*

Mand. *f* *mp* *f*

Hpsd.

Accord. *f* *pp* *f* *pp*

Cel. *f* *mf* *f* *mp*
ped.

155

Vib. *f* *mp* *pp* *f* *pp* *mp*
 Ped. _____
 pedal ad lib.

Hp. *f* *mp* *mf*

Pno. *fp* *f* *mp* *mp* *pp*
 Ped. _____

Mand. *f*

Hpsd.

Accord. *f* *pp* *f*

Cel. *mp* *pp* *f* *pp*
 Ped. _____
 pedal ad lib. _____

161

Vib. *pp* *f*
pedal ad lib.

Hp.

Pno. *f*
Ped.

Mand.

Hpsd.

Accord. *pp* *f* *pp*

Cel. *pp* *f* *pp* *pp*

Detailed description of the musical score: The score is for measures 161, 162, and 163. The Vibraphone (Vib.) part starts with a *pp* dynamic and a *f* dynamic, with a 'pedal ad lib.' instruction. The Harp (Hp.) part has a long slur across measures 162 and 163. The Piano (Pno.) part has a *f* dynamic and a 'Ped.' instruction. The Mandolin (Mand.) part has a long slur across measures 162 and 163. The Harpsichord (Hpsd.) part has a long slur across measures 162 and 163. The Accordion (Accord.) part has dynamics of *pp*, *f*, and *pp*. The Cello (Cel.) part has dynamics of *pp*, *f*, *pp*, and *pp*. The score includes various musical notations such as slurs, accents, and repeat signs.

164

Vib. *mp pp f* *pp ff* *l.v.* *Red.*

Hp. *f ff* *l.v.* *Red.*

Pno. *mp pp f* *pp ff* *Red.*

Mand. *ff* *l.v.*

Hpsd. *l.v.*

Accord. *pp f p mf ppp*

Cel. *pp f p mf ppp*

The musical score for page 26, measures 164-168, features seven staves. The Vibraphone part begins with a melodic line in measure 164, marked *mp*, *pp*, and *f*. The Harp part has sustained chords in measures 165 and 166, marked *f* and *ff*. The Piano part has chords in measures 164 and 165, marked *mp*, *pp*, and *f*. The Mandolin part has a long note in measure 164, marked *ff*. The Harpsichord part has chords in measures 164 and 165. The Accordions and Cello parts have rhythmic patterns in measures 164 and 165, marked *pp*, *f*, and *p*. In measures 166-168, the Vibraphone, Harp, Piano, and Mandolin parts have sustained chords, marked *pp*, *ff*, and *l.v.*. The Accordions and Cello parts have sustained chords, marked *mf* and *ppp*. Performance instructions include *l.v.*, *Red.*, and *pedal ad lib.*

pedal ad lib.