

In Memory of Raymond Benjamin

Heart of the World

Op. 58a

for Solo Violin and Orchestra

BY RUSSELL STEINBERG

SCORED FOR

2 FLUTES

2 OBOES

2 CLARINETS IN B_b

2 BASSOONS

2 HORMS IN F

2 TRUMPETS IN B_b

TIMPANI (G-C-D-G)

PERCUSSION

(Suspended Cymbal, Triangle
Crotales: C-D-Eb-G-Ab-Bb)

STRINGS

DURATION: 10 minutes

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PREEVIENSCORE

Performance Notes

Heart of the World is dedicated to the memory of of Raymond Benjamin, husband of Metuka Benjamin, a renowned educator both in Los Angeles with the Stephen S. Wise Temple Schools and in Israel. Ray was a great lover of music and strong supporter of Israel. I remember him as remarkably humble and highly educated. The title of this piece comes from a Hebrew poem by Avraham Ben Yitzhak called "Blessed are they that sow but do not reap":

*Blessed are they who know
their hearts will cry out from the wilderness
and that quiet will blossom from their lips.*

*Blessed are these
for they will be gathered to the heart of the world...*

The image of a thrown stone creating ripples in a pond preoccupied me, with its associations of reverberation and disintegration. And in fact, the piece both begins and ends with chords struck in various repetitive patterns to evoke ripples. An even more obvious theme is a nostalgia for the beauty and direct expression of Baroque musical textures, evident in clear tonal structure and melodic decoration and textures. In a quest for simplicity, a simple sad waltz in g minor dominates the entire work. The piano develops this melody and turns it upside-down in a more impassioned middle section. The violin interrupts several times with soloistic lines reminiscent of Vivaldi. At the climax, the violin soars over a melodramatic waltz variation until the music ultimately disintegrates back into the ripples with which it began.

Heart of the World is approximately 10 minutes. It is available in two versions: a work for violin solo and chamber orchestra, and a duo for violin and piano. The two versions are not transcriptions as they differ in several important places in texture and structure.

PREVIEW SCORE

Heart of the World

Transposed Score

for Solo Violin and Orchestra

Russell Steinberg

Lento $\text{J} = 80$

Lento $\text{J} = 80$

Andantino ♩ = 92

4

Fl. 1 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$

Fl. 2 *f* $\overbrace{\hspace{1cm}}^3$ *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Ob. 1 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$

Ob. 2 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Cl. 1 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$

Cl. 2 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Bsn. 1 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Bsn. 2 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Hn. 1 *f* *p* *f* *p*

Hn. 2 *f* *p* *f* *p*

Tpt. 1 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Tpt. 2 *f* $\overbrace{\hspace{1cm}}^3$ *p* *f* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p*

Tim. *p* *mf* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$ *p* *mf* $\overbrace{\hspace{1cm}}^3$ *p*

Perc. *p*

espress.

p

espress.

p

Crotales

Andantino ♩ = 92

Con Moto $\text{♩} = 126$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timpani
Perc.

Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp *pp* *pp* *mf* *p* *p*
p *mf* *mf* *p*
con sord. *pp* *con sord.* *pp* *mp* *p*
pp *mp* *p*
mf *mp*

Con Moto $\text{♩} = 126$

cantabile express.
sul G

mp *p*
pizz. *mp* *p*
arco *p* *p*

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cantabile

p

pp < mp

p

cantabile

pp

bz. *pp*

p

p

cantabile

pp < mp

p

pp

espress.

pp

p

37

Fl. 1 *p* *pp* espress.

Fl. 2 *p* *pp*

Ob. 1 *p* *pp* *mp*

Ob. 2 *p* *pp*

Cl. 1 *p* *pp* espress. *mp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp* *mp*

Bsn. 2

Hn. 1 *p* *pp* *mp*

Hn. 2

Tpt. 1

Tpt. 2

Tim. *p*

Perc. *p*

Solo Vln.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pizz.* *pp* arco *pizz.*

D.B. *p*

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

espress.

pp

p

mp

pp

p

pp

p

pp

p

pizz.

pp

arco

61

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

espress.

mp

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timpani

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

cresc.

mp

cresc.

p

mp

cresc.

cresc.

cresc.

cresc.

mp

97

A musical score page showing parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Timpani, Percussion, Solo Violin, Violin I, Violin II, Viola, Cello, and Double Bass. The page is filled with red markings, including large red letters 'P', 'E', 'N', 'S', 'O', and 'D' scattered across the staves. The 'P' is at the top right, 'E' is in the middle left, 'N' is in the middle right, 'S' is in the center, 'O' is near the top center, and 'D' is at the bottom left. Various dynamics like *f*, *mf*, and *div.* are indicated throughout the score.

Andante ♩ = 108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tim.
Perc.

**Andante ♩ = 108
appassionata**

olo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Con Moto $\text{♩} = 126$

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Con Moto $\text{♩} = 126$

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

126

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

128

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante ♩ = 108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Perc.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

appassionata

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

sfp *p* *f* *mp* *f* *p* *f*

f *p* *p* *p* *p* *fp* *fp*

Con Moto $\text{♩} = 126$

137

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Perc.

Con Moto $\text{♩} = 126$

Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

142

The musical score page shows a variety of instruments in two staves. The top staff includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Timpani, Percussion, and Solo Violin. The bottom staff includes Violin I, Violin II, Cello, Double Bass, and Bassoon. Red markings are present: a large red circle highlights a measure in the Clarinet 1 part; a large red arrow points from the Solo Violin section down towards the lower strings; and several smaller red arrows point from the Solo Violin section towards the beginning of the bottom staff.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

Triangle

mp

allargando Maestoso $\text{♩} = 80$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

allargando *Maestoso* $\text{♩} = 80$ *exaggerate*

Con Moto ♩ = 126

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timpani
Perc.

Con Moto ♩ = 126

Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

161 **Con Moto** ♩ = 126

Fl. 1

Fl. 2

Ob. 1 *sffz*

Ob. 2 *sffz*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *sffz*

Bsn. 2 *sffz*

Hn. 1 *sffz*

Hn. 2 *sffz*

Tpt. 1 *sffz*

Tpt. 2 *sffz*

Timp. *sffz*

Perc. *sffz*

Con Moto ♩ = 126

Solo Vln.

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz*

D.B. *sffz*

cantabile express.

f

cantabile express.

f

cantabile express.

f

169

accel.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

non divisi

non divisi

non divisi

Waltz ♩ = 144

Fl. 1

Fl. 2

Ob. 1 *cantabile*

Ob. 2 *cantabile*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *cantabile*

Hn. 2 *cantabile*

Tpt. 1

Tpt. 2

Tim.

Perc.

DRUMS

SOLO VIOLIN

Waltz ♩ = 144

Solo Vln.

Vln. I

Vln. II

Vla. *cantabile*

Vc.

D.B.

Meno Mosso ♩ = 108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 *cantabile*
Cl. 2 *cantabile*
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tim.
Perc.

rit.

Meno Mosso ♩ = 108

olo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

194

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

espress.

pp

espress.

pp

espress.

pp

con sord.

pp

con sord.

pp

214

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

f

p

pp

p

p

pp

p

mf

sfz *p*

p

mf sfz *p*

mf sfz *p*

mf sfz *p*

mf *p*

mf

espress.

sfz *p*

p

pp

p

f sfz *p*

espress.

f sfz *p*

mp

pp

p

f sfz *p*

pp

p

f sfz *p*

pp

p

f sfz *p*

pp

223

Fl. 1 *pp*

Fl. 2

Ob. 1 *pp*

Ob. 2

Cl. 1 *pp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc. *pp*

Solo Vln. *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

espress.

RUN SOS RUN SOS RUN SOS

A musical score page showing a staff for Solo Vln. The staff begins with a sixteenth-note pattern marked with a circled '5'. This is followed by a measure with a circled '3', then measures with circled '5' and '5'. The section ends with a measure containing a circled '5'. A dynamic instruction 'molto accel. ad lib.' is placed above the staff. The page is filled with various other staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Timpani, Percussion, Violin I, Violin II, Viola, Cello, Double Bass, and Trombone. Red markings are present: a large 'P' is written vertically along the left side of the Solo Vln. staff; the word 'SOLO' is written diagonally across the top half of the page; and the word 'SOLO' is also written diagonally across the bottom half of the page.

254

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of 18 staves of music for various instruments. The first 14 staves (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Timpani, Percussion, and Solo Violin) are grouped together and annotated with large, semi-transparent red text. The word 'PULL' is written vertically along the left side of this group, with a horizontal stroke extending across the staves. The word 'SOLO' is written vertically along the right side of this group, with a horizontal stroke extending across the staves. The remaining four staves (Violin I, Violin II, Viola, and Cello/Bass) are also annotated with red text, which appears to be 'SOLO' written vertically along the left side of this group, with a horizontal stroke extending across the staves. Measure numbers 254 are at the top left. Dynamics like pp and 5 are indicated throughout the score.

258

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tim.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

espress.

espress.

pp

PREGO

PREGO

PREGO

PREGO