

Russell Steinberg

The Net of Indra

A Youth Orchestra Anthem

op. 62

INSTRUMENTATION:

Piccolo
Flutes (2 parts)
Oboes (2 parts)
Clarinets in B Flat (2 parts)
Bassoons (2 parts)
Horns in F (2 parts)
Trumpets in B Flat (2 parts)
Trombones (2 parts)
Tuba
Timpani
Percussion
(Bass Drum, Snare Drum, Temple Blocks,
Suspended Cymbal, Crash Cymbals,
Congas, Tam Tam, Triangle,
Tambourine, Glockenspiel)
Keyboard
Harp
Strings

Duration: Approx. 6 Minutes

Blown to Bits Publications

Preview Score

The Net of Indra
for Full Orchestra
by Russell Steinberg

Blown to Bits Publications

www.russellsteinberg.com

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Score
Preview

The Net of Indra: A Youth Orchestra Anthem

The whole thing gears together like one big symphony, with everything unconsciously structuring everything else. And Schopenhauer concludes that it is as though our lives were the features of the one great dream of a single dreamer in which all the dream characters dream, too; so that everything links to everything else, moved by the one will to life which is the universal will in nature. It's a magnificent idea – an idea that appears in India in the mythic image of the Net of Indra, which is a net of gems, where at every crossing of one thread over another there is a gem reflecting all the other reflective gems. Everything arises in mutual relation to everything else, so you can't blame anybody for anything. It is even as though there were a single intention behind it all, which always makes some kind of sense, though none of us knows what the sense might be, or has lived the life that he quite intended.

Joseph Campbell, *The Power of Myth*

The Net of Indra was commissioned for **Youth Orchestra Day** February 28, 2010 by the Los Angeles Youth Orchestra, the Pasadena Young Musicians Orchestra, the Verdugo Youth Orchestra, and the Olympia Youth Orchestra. The music reflects the spirit of joyful collaboration of this special project that focuses attention on the importance of youth orchestras in our musical community. At its heart, a youth orchestra teaches that by contributing individuality and talent to something larger than ourselves, we can personally experience the sense of unity and inter-connectedness that is the essence of fine art. The image of Indra's Net, where every gem reflects and mirrors every other, fits the experience orchestra musicians have playing music as they watch and listen to the conductor, their section leader, and each other. The meditative quality of the simple melody and harmonies in this piece strive to this "letting go" and feeling of connectedness with each other.

Performance Notes

NUMBER OF PARTS AND PLAYERS

The Net of Indra is written for an unlimited number of orchestral players. Woodwinds and brass staves are written two to a part, but these two parts may be split between any number of players. The horn, trumpet, and trombone parts at the end of the piece (beginning M. 136) may be more effective performed as solos.

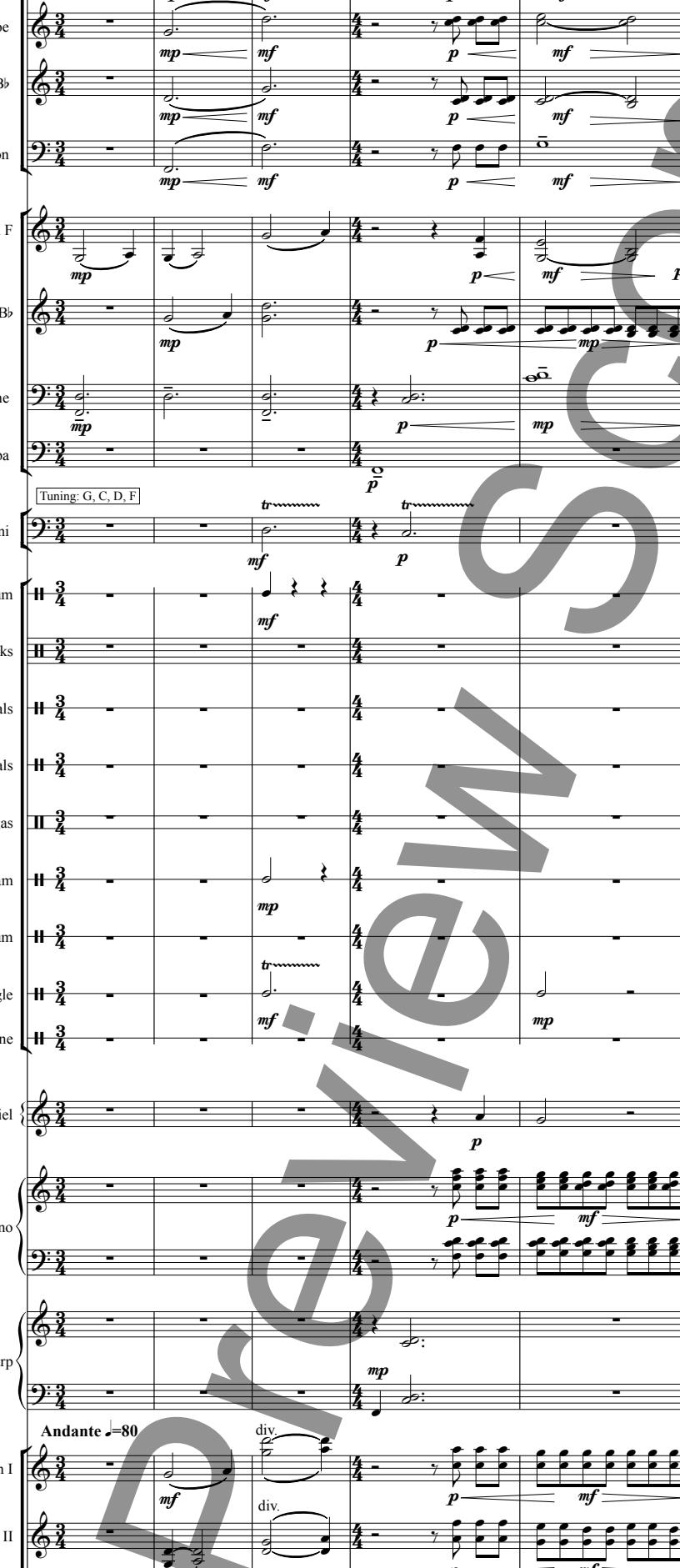
Percussion instruments may be doubled if there are sufficient number of players and instruments. The congas, especially, will work well with multiple players. If performed with a large number of musicians, the conductor should adjust dynamic markings to ensure a proper balance that allows the foreground melodies to be clearly heard.

Preview
Song

THE NET OF INDRA: A Youth Orchestra Anthem

Russell Steinberg

Andante $\text{♩} = 80$



Piccolo
Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F
Trumpet in B \flat
Trombone
Tuba

Tuning: G, C, D, F

Timpani
Bass Drum
Temple Blocks
Suspended Cymbals
Crash Cymbals
Congas
Tam-tam
Snare Drum
Triangle
Tambourine

Glockenspiel
Piano
Harp

Violin I
Violin II
Viola
Violoncello
Double Bass

2 3 4 5 6 7

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Trombone, Tuba, Timpani, Bass Drum, Temple Blocks, Suspended Cymbals, Crash Cymbals, Congas, Tam-tam, Snare Drum, Triangle, Tambourine, Glockenspiel, Piano, and Harp. The Violin section includes Violin I and Violin II. The Cello section includes Viola, Violoncello, and Double Bass. The score is set in 3/4 time, with measures numbered 2 through 7 at the bottom. The tempo is Andante with a quarter note equal to 80. Dynamics such as *mf* (mezzo-forte), *p* (pianissimo), and *tr* (trill) are indicated throughout the score.

accel.

Moderato $\text{♩}=108$

Picc. *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *mp* *p*

Tpt. *mp*

Tbn. *mp*

Tba. *mf*

Tim. *p* *mf* *mp*

Sus. Cym. *p* *p*

Congas

S. D. *p* *mf* *mp*

Tri. *p* *mf*

Glock.

Pno. *p*

Hp. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

gliss.

Moderato $\text{♩}=108$

accel.

pizz.

A

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mp* *p* *cantabile, meditative*

Tpt. *mp* *cantabile, meditative*

Tbn. *mp*

Tba. *mp* *p*

Tim. *mf*

Congas

S. D.

Glock.

Pno. *mp* *col Ped.*

Hp. *mp*

Vln. I pizz. *arco* *p* *arco*

Vln. II pizz. *arco* *p* *arco*

Vla. *mf* *cantabile, meditative*

Vc. l.h. pizz. + + arco *mf* *cantabile, meditative*

Db. arco arco arco arco arco arco *mf*

p

Fl.

Ob. *mp*

Cl.

Bsn.

Hn.

Tpt. *mp*

Tbn. *mp*

Tba.

Timp.

Congas

S. D.

Tri. *mp*

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

Congas

S. D.

Tri.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

mf

p

mf

f

mp

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Congas

S. D.

Tri.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

30

31

32

33

34

35

Fl.

Ob.

Cl.

Bsn. *mf* *p*

Hn. *mp* *p*

Tpt.

Tbn. *mp* *p*

Tba.

Tim. *mp*

Congas *mp*

S. D.

Tri.

Tamb. *mp*

Glock.

Pno. *mp*

Hp. *mp*

Vln. I

Vln. II

Vla. *p* *mp* *l.h.pizz.* *l.h.pizz.*
+ + arco arco

Vc. *mf* *p* *p* pizz.

Db. *p* *mp* *41*

36 37 *p* 38 *mf* 39 *p* 40 *p* *mp* *41*

B *cantabile, with a meditative swing*

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Timp. T. Bl. Congas S. D. Tri. Tamb. Glock. Pno. Hp. Vln. I Vln. II Vla. Vc. Db.

mf *cantabile, with a meditative swing*

mf *cantabile, with a meditative swing*

mf

p

arco

mf

cantabile, with a meditative swing

mf

tr

tr

mf

mf

B *cantabile, with a meditative swing*

mf *cantabile, with a meditative swing*

l.h. pizz. + + *pizz. arco*

arco *arco* *arco* *l.h. pizz. arco* *l.h. pizz. + +* *pizz. arco*

mp *arco*

arco *arco* *arco*

arco

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T. Bl.

Congas

S. D.

Tri.

Tamb.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

T. Bl.

Sus. Cym.

Congas

S. D.

Tri.

Tamb.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

T. Bl.

Congas

S. D.

Tri.

Tamb.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

Picc. *f* *mp*

Fl. *f* *mp*

Ob. *f* *mp*

Cl.

Bsn. *mf*

Hn.

Tpt.

Tbn. *mf*

Tba. *mf* *p*

T. Bl.

Congas

S. D.

Tri.

Tamb. *mf*

Glock. *f* *mp*

Pno. *mf*

Hp. *mf*

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *mf*

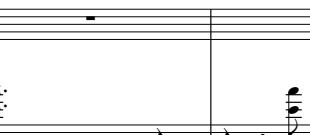
Vc. *mf*

Db. *mf* *p*

62 63 64 65 66 67

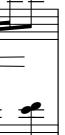
rall.

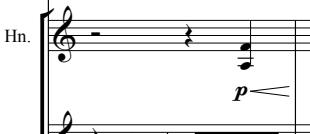
Picc. 

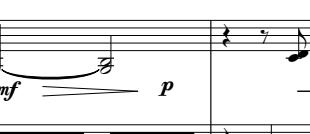
Fl. 

Ob. 

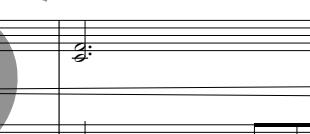
Cl. 

Bsn. 

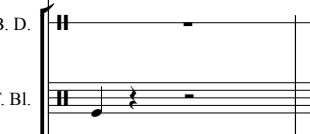
Hn. 

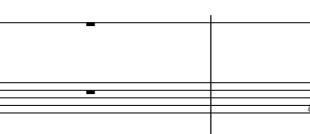
Tpt. 

Tbn. 

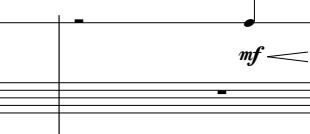
Tba. 

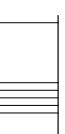
Tim. 

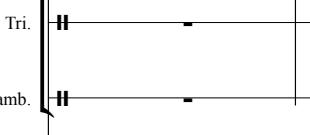
B. D. 

T. Bl. 

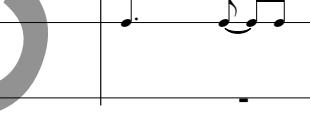
Sus. Cym. 

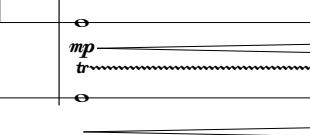
Congas 

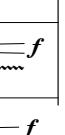
S. D. 

Tri. 

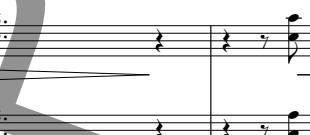
Tamb. 

Glock. 

Pno. 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

gliss.

D

Maestoso ♩=92

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

B. D.

Sus. Cym. *f*

Cr. Cym. *f*

S. D. *f*

Glock.

Pno. *f*

Hp. *f*

D

Maestoso ♩=92

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

E

Grand and noble
a2

f *Grand and noble*

Grand and noble
a2

Grand and noble

f

tr

tr

tr

f

mp *f*

mp *f*

tr

tr

tr

tr

Glock.

Pno.

E

Grand and noble

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Hn. a2

Tpt. a2

Tbn. a2

Tba.

Tim. tr..... tr.....

Sus. Cym. tr..... mp f

Cr. Cym. mf

S. D. tr..... mp f

Tri. f

Vln. I

Vln. II

Vla.

Vc.

Db.

85 86 87 88 89 90 91

Picc. -

Fl. *mp* > *mf*

Ob. *mp* > *mf*

Cl. *mp* > *mf*

Bsn. *mp* > *mf*

Hn. (t) *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Sus. Cym. *mf* *p*

Tri. *p* *mp*

Hp. Eflat Gflat Bflat Dflat *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D. *p* *mp*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

S. D. *tr* *mp*

Tri.

Glock. *mf*

Pno. *mp*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains ten staves of music. The instruments listed from top to bottom are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double Bass, Snare Drum, Triangle, Glockenspiel, Piano, Bassoon, Violin I, Violin II, Cello, and Double Bass. Measure numbers 98, 99, 100, 101, and 102 are indicated at the bottom of the page.

rall.

Maestoso $\text{♩} = 92$

F

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Sus. Cym.

Cr. Cym.

S. D.

Tri.

Tamb.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

F

rall.

Maestoso $\text{♩} = 92$

103

104

105

106

107

Picc. *rall.*

Fl.

Ob.

Cl.

Bsn.

Hn. *a2*

Tpt.

Tbn. *a2*

Tba.

Tim. *mp*

Sus. Cym.

S. D.

Tri.

Tamb. *tr.* *p* *mp* *mp* *tr.* *mp*

Glock.

Pno.

Vln. I *rall.*

Vln. II

Vla.

Vc.

Db.

Score View

108 109 110 111 112 113

GAndante $\downarrow=80$

Picc. $\text{F} \#$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Sus. Cym.

Cr. Cym.

T.-t.

S. D.

Tri.

Tamb.

Glock.

Pno.

Hp.

GAndante $\downarrow=80$

Vln. I

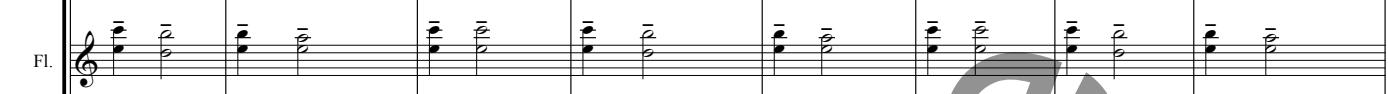
Vln. II

Vla.

Vc.

Db.

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

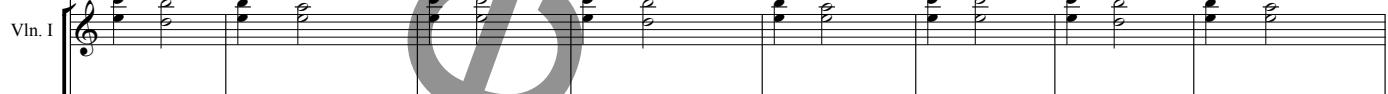
Hn. 

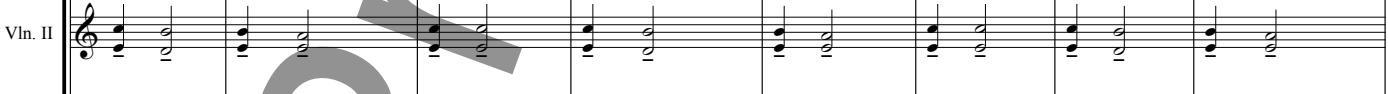
Tpt. 

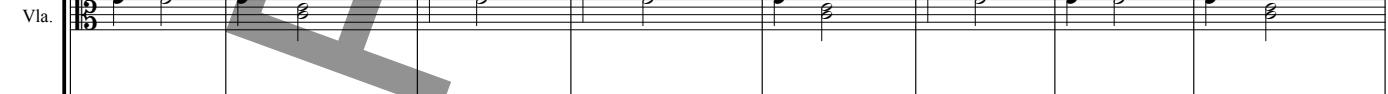
Tbn. 

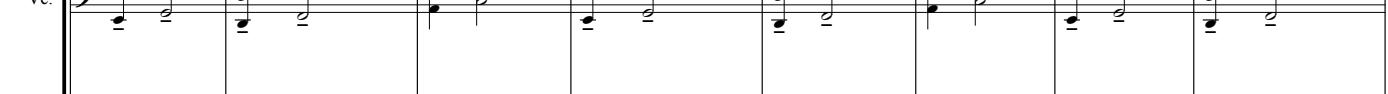
S. D. 

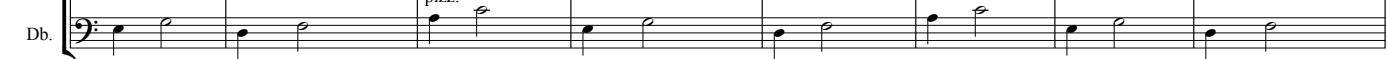
Tamb. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. b. 

122

123

124

125

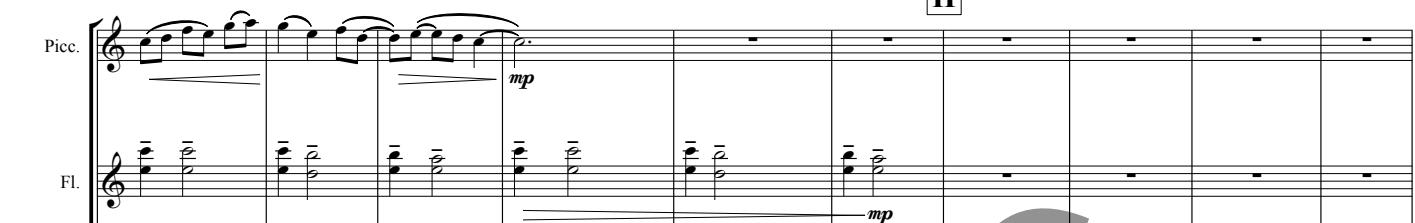
126

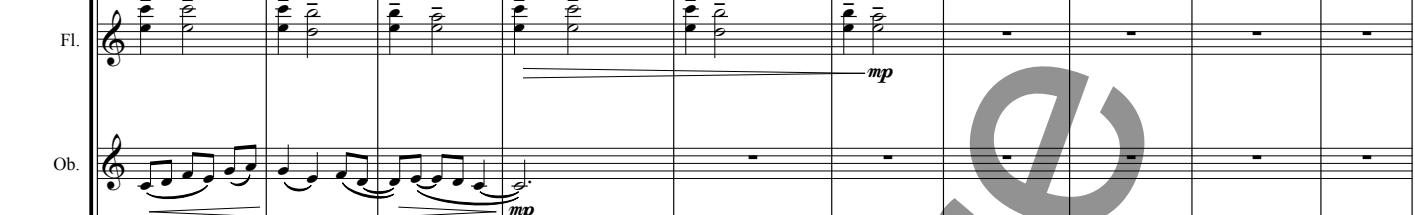
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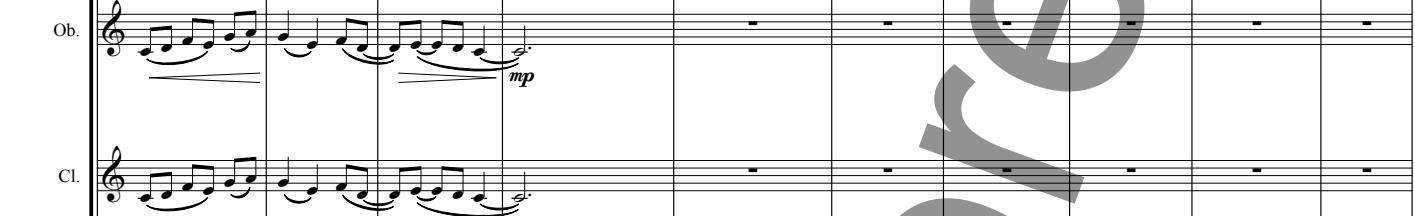
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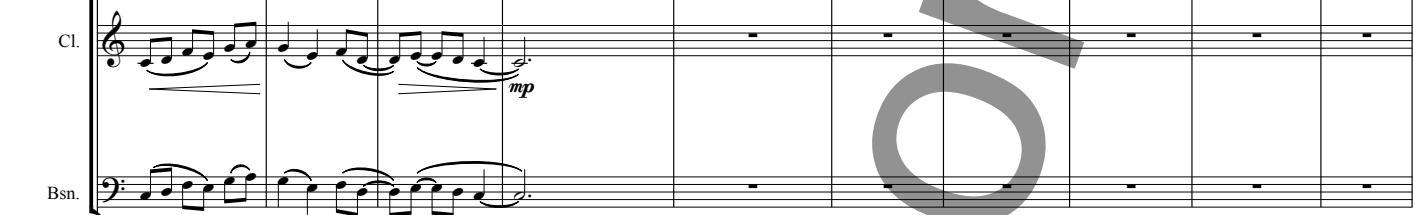
129

H

Picc. 

Fl. 

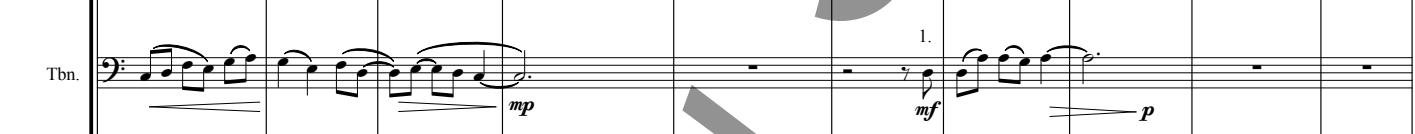
Ob. 

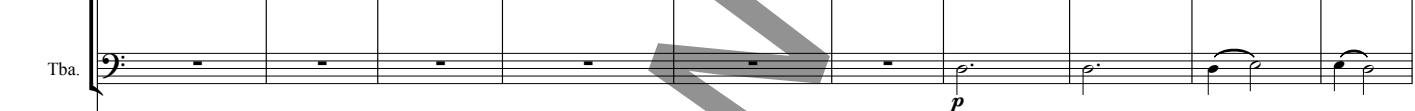
Cl. 

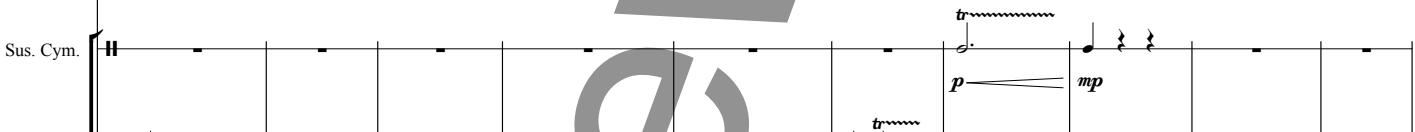
Bsn. 

Hn. 

Tpt. 

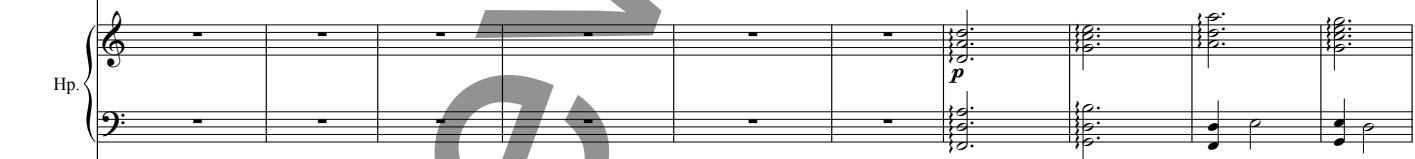
Tbn. 

Tba. 

Sus. Cym. 

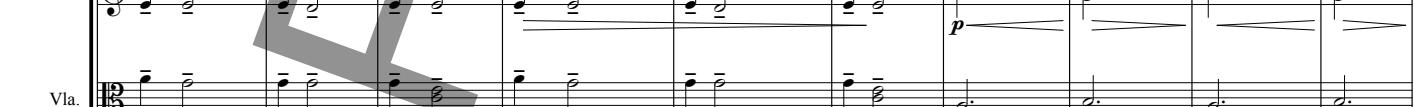
S. D. 

Tamb. 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Picc.

Fl.

Ob.

Cl.

Bsn.

Tba.

Timp.

S. D.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

140

141

142

143

144

145

146

I

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

S. D.

Glock.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

p

2.

p

a2

p

1.

espress.

tr.

p

I

Picc. - - - *pp* - - -

Fl. - - - *pp* - - -

Ob. - - - *pp* - - -

Cl. - - - *pp* - - -

Bsn. - - - *pp* - - -

Tpt. - - - *mf* - - - *p* - - -

Tbn. - - - - -

Tba. - - - *pp* - - - *tr.* - - -

Tim. - - - *pp* - - -

B. D. - - - *p* - - - *pp* - - -

Sus. Cym. - - - *p* - - - *pp* - - -

T.-t. - - - *tr.* - - - *p* - - - *pp* - - -

S. D. - - - *(tr.)* - - - *p* - - - - -

Tri. - - - *pp* - - -

Glock. - - - - -

Pno. - - - *pp* - - - *gliss.* - - -

Hp. - - - *pp* - - - *gliss.* - - -

Vln. I. - - - *pp* - - -

Vln. II. - - - *pp* - - -

Vla. - - - *pp* - - -

Vc. - - - *pp* - - - *pizz.* - - -

Db. - - - *pp* - - -

153 **154** **155** **156** **157** **158** **159**