

AUTOMOTIVE PASSACAGLIA

FOR ORCHESTRA

**Michael Fiday
2001
(revised 2004)**

Instrumentation

Flute 1
Flute 2 (doubling piccolo)
2 Oboes
Bb Clarinet 1 (doubling Eb clarinet)
Bb Clarinet 2 (doubling bass clarinet)
Bassoon 1
Bassoon 2 (doubling contrabassoon)

4 Horns in F
3 Trumpets in Bb
2 Trombones
1 Bass Trombone
Tuba

Percussion: 3 players (see below for stage position)

percussion 1: vibraphone, marimba, xylophone, triangle, small suspended cymbal, large claves, 4 tom-toms (high to low), bass drum.

percussion 2: glockenspiel, chimes, crotales:



triangle, 3 suspended cymbals (small, medium and large), snare drum, tam-tam.

percussion 3: vibraphone, marimba, xylophone, triangle, large suspended cymbal, 4 tom-toms (high to low), bass drum, large claves.

also: percussion 2 shares a vibraphone, marimba and xylophone with either percussion 1 or 3.

Piano (amplified, see below)
Harp

Strings

Score in C
duration: c. 14 - 15 minutes

Stage position

Since the antiphonal interplay between percussion, piano and harp (particularly the 'stereophonic' effect of perc. 1 and 3) is such an integral part of *Automotive Passacaglia*, the following arrangement is suggested:

Perc. 2
Pno. Hp.
Perc. 1 Perc. 3
ORCHESTRA
conductor

Piano

+ = 'stopped' notes: stop pitches by placing index finger of left hand on appropriate string inside piano (nearest end pin for maximum resonance!) and striking corresponding key with right hand. The piano should be amplified to accommodate this effect.

The title of *Automotive Passacaglia* was lifted from a Henry Miller essay of the same name, which contained the following wonderful quote:

'It was the first time I'd ever seen what makes a car go. It was rather beautiful, in a mechanical way. Reminded me of a steam calliope playing Chopin in a tub of grease.'

Outside of providing me with a convenient title, the music has little to do with the essay. It is, however, relevant in two regards. First, it is a passacaglia, i.e. a variation form in which a passacaglia 'theme' is repeated in one form or another throughout the work's entirety. I envisioned the 12-note theme which provides the basis for *Automotive Passacaglia* as a vehicle which transports the listener through diverse musical terrains, first taking shape in the middle register (muted piano and percussion) before gradually branching out and gaining momentum during its course.

Second, the title does refer to the work's rather stubborn obsession with rhythmic propulsion (or "motor rhythm"), which in this case takes place against the backdrop of an underlying metric pattern which operates throughout: each phrase of the passacaglia theme consists of 13 beats organized into patterns of 4+3+6, a rather instinctive choice made with regard to how I thought the piece should "breathe" (4 = exhalation, 3 = inhalation, tension, 6 = exhalation, repose).

Automotive Passacaglia was written for Michael Morgan and the Oakland East Bay Symphony under the gracious auspices of the Irvine Foundation, and is dedicated to my late father, Raymond Fiday, who was himself an auto mechanic.

- Michael Fiday

Automotive Passacaglia

for Michael Morgan and the Oakland East Bay Symphony

Michael Fiday

(2001)

Stark, resonant: $\text{♩} = 76$

The musical score consists of two systems of staves. The top system includes Flute 1-2, Oboe 1-2, Clarinet in Bb 1-2, Bassoon 1-2, Horn in F 1-2, Horn in F 3-4, Trumpet in Bb 1, Trumpet in Bb 2-3, Trombone 1-2, Trombone 3, Tuba, Percussion 1, Percussion 2, Percussion 3, Piano, and Harp. The bottom system includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The music is in common time, with measures indicated by vertical bar lines. The instrumentation is primarily woodwind and brass, with occasional contributions from percussion and strings. Various dynamics and performance instructions are provided, such as 'motor off' for vibraphone, 'med. mallets' for marimba and piano, 'sharp attack' for piano, and 'Ped.' for piano. The harp has a specific dynamic marking of 'mf'.

Stark, resonant: $\text{♩} = 76$

This section of the score continues the pattern established in the first system. It features the same ensemble of instruments: Flute 1-2, Oboe 1-2, Clarinet in Bb 1-2, Bassoon 1-2, Horn in F 1-2, Horn in F 3-4, Trumpet in Bb 1, Trumpet in Bb 2-3, Trombone 1-2, Trombone 3, Tuba, Percussion 1, Percussion 2, Percussion 3, Piano, Harp, Violin 1, Violin 2, Viola, Cello, and Contrabass. The music maintains the common time signature and the 'Stark, resonant' tempo of $\text{♩} = 76$.

Musical score for Percussion 1, Percussion 2, Percussion 3, and Piano. The score shows four staves across five measures. Measure 6 starts with rests. Measures 7-8 show rhythmic patterns with accents and slurs. Measure 9 begins with a dynamic 'p' (piano). Measure 10 ends with a fermata.

13

Steady, slightly faster $\bullet = 82$

Perc. 1

Perc. 2

Perc. 3

Pno.

Hrp.

D C# B#/E F# G A

poco (>)

mf

poco (>)

mf

ord. (not stopped)

fz non ped.

all accented notes: pres de la table

pres de la table

l.v.

$\bullet = 82$

15

Fl. 1

Bb Cl. 1

Bb Cl. 2

Perc. 1

Perc. 3

Pno.

Hrp.

19

20

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. 1

Perc. 3

Pno.

Hrp.

25

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. 1

Perc. 3

Pno.

Hrp.

Vla.

Vlc.

Fl. 1

Fl. 2

Bb Cl. 1-2

Bsn. 1

Bsn. 2

Perc. 1

Perc. 3

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

fp

fp

p

pp *mf*

fp

fp

f

mf

Ped.

f

div. *pizz.* *f*

arcò *pp* *no vib.*

pizz. *f*

div. *pizz.* *f*

arcò *pp* *f*

unis. *f*

div. *pizz.* *f*

arcò *pp* *f*

pizz. *f*

div. *pizz.* *f*

arcò *pp* *f*

f

arco pp

<f>

33

Fl. 1 *solo lyrical* *mf*

Fl. 2 *p* *mp*

Ob. 1

Ob. 2 *solo lyrical* *p* *mf*

Bb Cl. 1-2 *p* *mf*

Bsn. 1 *fp*

Bsn. 2 *fp*

Perc. 1

Perc. 3

Pno. + (stopped) *Ped.*

Hrp.

Vln. 1 *pizz. f* *arco pp* *pizz. f* *mf*

Vln. 2 *arco pp* *pizz. f* *mf*

Vla.

Vlc. *pizz. unis. f*

Cb.

Fl. 1 *fp*
 Fl. 2
 Ob. 1 *mf*
 Ob. 2 *mf*
 Bb Cl. 1 *p* *f*
 Bb Cl. 2 *mf*
 Bsn. 1 *p* *f*
 Bsn. 2
 Hn. 1-2 *f* *fp* *mf*
 Hn. 3-4 *p* *f*
 Bb Tpt. 1
 Bb Tpt. 2-3 *f* *fp* *f* *fp*
 Pno. *f* *f+* *ff* *f*
 Hrp.
 Vln. 1 *arco* *pp* *f* *tutti* *arco* *p* *f* *pizz.*
 Vln. 2 *arco* *pp* *f* *tutti* *pizz.* *f* *arco* *p* *f*
 Vla. *tutti* *p* *f* *pp* *f* *tutti* *pizz.* *f* *tutti* *pizz.* *f*
 Vlc. *arco* *pp* *f* *pp* *f* *tutti* *pizz.* *f* *tutti* *pizz.* *f*
 Cb.

41 43

1st stand only
 1st stand only
 1st stand only
 1st stand only

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Perc. 2

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

108

Fl. 1-2

Ob. 1-2

Bb Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tba.

Perc. 1

bass drum

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

110

Fl. 1-2

Ob. 1-2

Bb Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbm. 3

Perc. 1

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute 1-2, Oboe 1-2, Bassoon 1-2, Horn 1-2, and Horn 3-4. The bottom five staves are brass instruments: Trombone 1, Trombone 2-3, Trombone 1-2, Trombone 3, and Percussion 1. The strings are represented by Violin 1, Violin 2, Cello, and Double Bass. The music is in common time (indicated by '4'). Measure 110 begins with a dynamic of *f*. Measures 111-112 show various dynamics and articulations like *fp*, *f*, and *senza sord.*. Measures 113-114 continue with similar dynamics and articulations. Measures 115-116 show more complex patterns with *f* dynamics. Measures 117-118 conclude the section with *f* dynamics.

112

This page of musical notation represents a complex orchestral score. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1-2, Horn 3-4, Bassoon, Trombone 1-2, Trombone 3, Percussion 1, Percussion 2, Percussion 3, Piano, Harp, Violin 1, Violin 2, Viola, and Cello. The score is divided into measures by vertical bar lines. Various dynamics are indicated throughout, such as *f*, *fp*, *mf*, and *mf sub.*. Specific performance instructions include "contrabassoon" for the Bassoon part and "sm. sus. cym." for the Percussion parts. The score also features measures with irregular time signatures, such as $\frac{3}{4}$ and $\frac{6}{4}$.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tba.

Perc. 1

Xyl.

Perc. 2

f sub.

mf sub.

Pno.

f sub.

mf sub.

Hrp.

f sub.

mf sub.

Vln. 1

f

div.

unis.

Vln. 2

f

div.

unis.

Vla.

f

Vlc.

f

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tba.

Perc. 2

Perc. 3

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

123

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

125 *a tempo*

Fl. 1-2

Ob. 1-2

Bb Cl. 1-2

Bsn. 1

Cbsn.

Hn. 1-2
raw, percussive
ff *sempre*

Hn. 3-4
raw, percussive
ff *sempre*

Bb Tpt. 1
raw, percussive
ff *sempre*

Bb Tpt. 2-3
raw, percussive
ff *sempre*

Tbn. 1-2
raw, percussive
ff *sempre*

Tbn. 3
raw, percussive
ff *sempre*

Tba.
raw, percussive
ff *sempre*

Vln. 1

Vln. 2

Vla.

Vlc.
non div.

Cb.