

**THREE
FOR
ONE**

FOR ORCHESTRA

Commissioned by the Cincinnati Symphony Orchestra, thanks to the generous support of Anne Lawrence and Tad Lawrence.

Michael Fiday
2016

Instrumentation:

3 Flutes (3rd doubling piccolo)

3 Oboes

3 Clarinets in Bb

3 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

3 Percussion:

Percussion 1:

Xylophone

Crotales: C, Eb, F, Gb, G, Ab, A, Bb, C, Db

Tibetan singing bowl: G above middle C (use tuned crystal glass if not available)

3 suspended cymbals: small, medium, large

Percussion 2:

Vibraphone

Suspended cymbal, medium

Percussion 3:

Glockenspiel

Marimba

Nipple gong: G below middle C

Bass drum

Piano

Harp

Strings

Score in C

Duration: c. 12 minutes

Program notes:

Three for One is a collection of three character sketches composed especially for the Cincinnati Symphony Orchestra to be premiered on their “One City/One Symphony” concert in November of 2016.

Each of the movements center around or emanate from a specific orchestral choir: the woodwinds in movement I, strings in movement II, and brass (especially horn) in movement III. While each movement inhabits a consistent and distinct expressive space – the first giddy and strident, the second meditative and elegiac, the third bright and propulsive – they all emanate from the same harmonic source/game, which is to explore the variety of ways in which notes can be added to the interval of a perfect fifth to form a spectrum of harmonies ranging from dark to light.

Each of the movements bear titles that give clues into how they are put together and/or play out in time. In “starting over,” a manically optimistic yet conflicted figure in the woodwinds feigns forward motion before stopping abruptly, repeating the process a total of three times, each time advancing further towards some sort of resolution. “presence/absence” is essentially a four-voice chorale in which the chords in the strings build and dissipate one note at a time, much like the steady ebb and flow of a wave. “twitter” simply refers to the constant propulsive 16th note energy that pervades the last movement, particularly when it ascends into the higher register of the woodwinds. The second movement in particular (presence/absence) is dedicated to Richard Toensing, an important teacher, mentor and friend who passed away two summers ago.

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MF

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I. starting over

brisk, incisive: ♩ = 168 (♩. = 126)

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bassoon 1
Bassoon 2
Bassoon 3
Horn in F 1 & 3
Horn in F 2 & 4
Trumpet in C 1 & 2
Trumpet in C 3
Trombone 1 & 2
Trombone 3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Piano
Harp
Violin I
Violin II
Viola
Cello
Contrabass

brisk, incisive: ♩ = 168 (♩. = 126) *f*

brisk, incisive: ♩ = 168 (♩. = 126) *f*

brisk, incisive: ♩ = 168 (♩. = 126)

brisk, incisive: ♩ = 168 (♩. = 126)

1 2 3 4 5 6

This musical score is for a section titled "Three for One" and is page 2 of a larger work. It features a variety of instruments including woodwinds (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3), brass (Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1-3), strings (Violins I & II, Viola, Violoncello, Contrabass), and percussion (Percussion 2, Piano). The score is written in 3/4 time and consists of 12 measures. The woodwind and brass sections have active parts, while the strings and percussion are mostly silent. The piano part is also silent. The score includes dynamic markings such as *fp* and *f*, and articulation marks like accents and slurs. The measures are numbered 7 through 12 at the bottom of the page.

This musical score is for the piece "Three for One" and covers measures 19 through 24. The score is arranged for a large ensemble, including woodwinds, brass, strings, and piano. The woodwind section consists of three flutes (Fl. 1, 2, 3), three oboes (Ob. 1, 2, 3), three bass clarinets (B♭ Cl. 1, 2, 3), three bassoons (Bsn. 1, 2, 3), and a horn section with four players (Hn. 1 & 3, Hn. 2 & 4). The brass section includes three trumpets (C Tpt. 1 & 2, C Tpt. 3). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) part is written for both hands. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature changes from one sharp (F#) to one flat (Bb) between measures 22 and 23. The time signature is 3/4.

II. presence/absence

Three for One

steady, graceful, meditative: ♩ = 69

(4+3) Tibetan singing bowl
(if not available, use crystal glass tuned with water) (sustain until end)

Percussion 1 *n*
(Rub with mallet around rim for continuous sound)

Percussion 2 Nipple gong *p*

Percussion 3 *p*

Piano *p*

Harp (let ring)
p D-C-Bb/E-F-G-A

steady, graceful, meditative: ♩ = 69

(4+3)

Violin I *p* III (precise cutoff) ord. (non harm.) non vib. sim.

Violin II *p* IV (precise cutoff) ord. (non harm.) non vib. sim.

Viola *p* II (precise cutoff) non vib.

Cello *p* III (precise cutoff) ord. (non harm.) non vib. sim.

Contrabass *p* I (change bows as needed)

1

2

3

4

5

Perc. 1

Perc. 2 *p* *mp* *p*

Perc. 3

Pno. *p* *mp* *p*

Hp. *mp*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

5

6

7

8

9

Perc. 1

Perc. 2 *mf*

Perc. 3

Pno. *mf* *playful* *mf* *Ped.*

Hp. *Ab* *Eb* *p* *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb.

9

10

11

12

13

Perc. 1

Perc. 2 *mf*

Perc. 3 *p*

Pno. *mf*

Hp. *mf* *p* *mf*

Vln. I *mf* *warm, poco espressivo (add vib.)* *p* *mf*

Vln. II *mf* *warm, poco espressivo (add vib.)* *p* *mf*

Vla. *mf* *warm, poco espressivo (add vib.)* *p* *mf*

Vc. *mf* *warm, poco espressivo (add vib.)* *p* *mf*

Cb. *mf* *lutti* *1* *p* *ord. (non harm.)* *mf*

13

14

15

16

III. twitter

bright, steady, with forward momentum: ♩ = 126

Flute 1 & 2 *mf* a2

Flute 3 *mf*

Oboe 1 & 2 *mf*

Oboe 3

Clarinet in B \flat 1 & 2 *mf* a2 1.

Clarinet in B \flat 3 *mf*

Bassoon 1 & 2

Bassoon 3

bright, steady, with forward momentum: ♩ = 126

Horn in F 1 *fp* *mf* *f* (solo)

Horn in F 2 *fp* *mf*

Horn in F 3 *fp* *mf*

Horn in F 4 *fp* *mf*

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

bright, steady, with forward momentum: ♩ = 126

Timpani

Percussion 1 Crotales *mf* l.v.

Percussion 2 *mf* Vibraphone

Percussion 3

Piano *mf* Ped. (non-rolled)

Harp *f* Db-C-Bb/E-F-G-Ab

bright, steady, with forward momentum: ♩ = 126

Violin I *mp* div.

Violin II *mp* div.

Viola *mf*

Cello *mf* pizz.

Contrabass

Three for One

11

Fl. 1 & 2

Fl. 3

Ob. 1 & 2

Ob. 3

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Bsn. 3

11

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

11

Perc. 1

Perc. 2

Pno.

Hp.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.