

# **Three Scenes**

*for Solo Cello*

**Music by Joshua Fishbein**

Duration: c. 12 minutes

**Movement I - The Chase**

**Movement II - Lamentation**

**Movement III - Debate**

Three Scenes for Solo Cello showcases the full range of the unaccompanied cello in three virtuosic movements, each with its own unique character. The first, The Chase, is grotesquely reminiscent of a Bach Prelude. The music incessantly drives forward in a violent run of 16th notes, which outlines parts of the octatonic scale, chromatic scale, and Lydian mode. The second, Lamentation, is an unmeasured cry with some of the same scalar figures as the first, but in a rhythmically free context. Trills on high pitches conjure an image of birds, with low interjections that help provide harmonic grounding. The third movement, Debate, is the longest of the three. Here, the driving rhythm from the first is altered within a lilting mixed-meter dance of pizzicati. The music oscillates between slow and fast, as if it does not know where it is going, until a return to music from the end of the first movement brings closure to the work as a whole. Albeit heavy and violent at times, the piece ends with a pizzicato wink, to suggest a more light-hearted affect.

# I. The Chase

Joshua Fishbein

Fast, diabolical ♩ = 82

*violently*

Cello

*sfz pp sfz pp*

Vc.

*sfz pp sfz pp sfz p sfz p*

Vc.

*sfz p sfz p cresc. mp mf mp*

Vc.

*sfz p sfz p sfz p sfz p*

Vc.

*sfz mp sfz mp sfz mp sfz mp cresc. mf*

Vc.

*f*

12

Vc.

*sfz* *mf* *sub. p*

14

Vc.

*sfz mf* *sub. pp*

16

Vc.

*p* *mp* *cresc.*

18

Vc.

*sfz mf* *cresc.* *sfz f* *sfz f*

20

Vc.

*sfz* *mf* *sfz* *mf*

21

Vc.

*sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

22

Vc.

*sfz p sfz p < > sfz p sfz p < >* (*sfz mp sfz mp < > sfz mp sfz mp mf*)

24

Vc.

*cresc.*

25

Vc.

*f* *sub. p*

27

Vc.

*mp* *mf*

29

Vc.

*f* *molto crescendo poco a poco*

Vc. 31

Vc. 33

Vc. 35

Vc. 36

Vc. 37

# II. Lamentation

Freely, lamenting (♩ = c. 36 - 52)

Con sord.

Cello

pp mp p

pressing forward

pushing ahead more

Vc.

mp mf p

relaxing, gradually

Vc.

sfz fp cresc. f

very relaxed

swinging, gracefully

slowing down (phrasing off)

Vc.

mp p mf p

faster, driving forward

Vc.

pp mp mf

linger

Vc.

f sfz pp molto cresc. mf

slower, declamatory

relaxed, but strong

Vc.

cresc. more f ff molto pp

*violently driving ahead*

*floating*

*delicately*

*a little slower*

Vc. *sfz p* *sub. p* *molto* *(f)* *molto* *pp*

Vc. *p* *mp* *p* *mf*

Vc. *rit.* *(linger)* *moving, suddenly faster* *pp* *(pp) cresc.* *mf* *f* *molto*

Vc. *molto rit.* *a tempo* *driving forward, gradually* *p* *pp* *cresc.*

Vc. *mp* *mf* *f*

Vc. *molto vib. (warm)* *relaxed, little by little* *rit.* *still flowing, but relaxed* *molto* *mp* *p* *pp* *mp*

Vc. *hurried, more and more* *quickly building* *p* *cresc. poco a poco* *molto* *ff*

Vc. *and relaxing, again* *muffled* *very relaxed* *attacca* *molto* *pp* *(pp)* *(pp)*



# III. Debate

**Dancing** ♩ = 160  
 Senza sord.  
 pizz.

Cello

*p*  
*but animated*

5  
*mp* *cresc.*

9 arco *f* *lightly* *p* pizz.

13 arco *f* *lightly* *p* pizz.

17 arco *f* *lightly*

21 pizz. *mf* *cresc. poco a poco*

25 arco *ff* *molto*

Note: Revisions were made to the third movement, after the premiere recording.



54 *ritardando poco a poco* *rit.*

*mf* *mp* *p*

Slow, brooding ♩ = 46

58 *espr.*

*pp* *simile*

Faster than the beginning ♩ = 170

63

*dim.*

67 *pizz.* *arco con vib.* *pizz.* *arco*

*mp* *pp* *mp* *pp*

71 *pizz.* *arco* *pizz.* *arco*

*mf* *p* *mf* *sfz p*

75

*f*

79

*f*

83

Musical notation for measures 83-86. The piece is in a key with one flat (B-flat) and a common time signature. The bass clef is used. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

87

Musical notation for measures 87-90. The tempo changes to 4/4. Dynamics include *subito p* and *molto cresc*.

*subito p* *molto cresc*

91 pizz.

Musical notation for measures 91-94. The piece returns to common time. Dynamics include *p*.

*p*

95

Musical notation for measures 95-98. The tempo changes to 4/4. Dynamics include *mp*, *mf*, and *f* with a *molto* crescendo.

*mp*

*mf*

*f*

*molto*

Slowly, lyrical ♩ = 48

Musical notation for measures 99-101. The tempo is *Slowly, lyrical*. The piece is marked *arco* and *cantabile*. Dynamics include *sfzp*, *mp*, and *mf*. There are triplets and slurs.

*cantabile*

*sfzp*

*mp*

*mf*

102

Musical notation for measures 102-104. The tempo changes to 4/4. Dynamics include *p* and *mf*. The word *espr.* is present.

*p*

*mf*

*rit.*

Tempo primo, but with direction ♩ = 160

105

Musical notation for measures 105-108. The tempo is *Tempo primo*. The piece is marked *pizz.* Dynamics include *mp* and *pp*.

*mp*

*pp*

109

*p*

This system contains measures 109 through 112. The music is written in bass clef with a key signature of two flats. The time signature changes from 4/4 to 7/8, then back to 4/4, and finally to 7/8. The dynamics are marked with a piano (*p*) dynamic.

113

*Pressing forward gradually*  
*arco*

*mp*

This system contains measures 113 through 115. The music is written in bass clef with a key signature of two flats. The time signature changes from 7/8 to 4/4, then to 7/8, and finally to 4/4. The dynamics are marked with a mezzo-piano (*mp*) dynamic. The instruction "Pressing forward gradually" and "arco" are written above the staff.

116

*mf* *subito p*

This system contains measures 116 through 120. The music is written in bass clef with a key signature of two flats. The time signature changes from 7/8 to 4/4, then to 7/8, and finally to 4/4. The dynamics are marked with mezzo-forte (*mf*) and subito piano (*subito p*).

120

*mp* *mf* *f*

This system contains measures 120 through 123. The music is written in bass clef with a key signature of two flats. The time signature changes from 7/8 to 4/4, then to 7/8, and finally to 3/4. The dynamics are marked with mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*).

123

*lightly* *mf*

This system contains measures 123 through 127. The music is written in bass clef with a key signature of two flats. The time signature changes from 3/4 to 7/8, then to 4/4, and finally to 3/4. The dynamics are marked with *lightly* and mezzo-forte (*mf*).

127

*lightly* *p*

This system contains measures 127 through 132. The music is written in bass clef with a key signature of two flats. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked with *lightly* and piano (*p*).

132

*mp* *mf* *f*

This system contains measures 132 through 136. The music is written in bass clef with a key signature of two flats. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked with mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*).

138

subito **p** cresc. mf

143

**sfz p** cresc. mp mf

Slower, lazily clodding ♩ = ca. 54

146

**f** ff fff

149

**fff** mf mp dim.

*con rubato*

*poco rit.* Slow, brooding ♩ = 46

152

**sfz pp** (sempre pp) simile

*espr.*

156

*dim.*

Tempo primo, resolved ♩ = 160

160 pizz.

*p*

Musical notation for measures 160-163 in bass clef, 4/4 time. The music consists of eighth-note patterns with dynamic markings *p* and accents.

164

*mp* *cresc.*

Musical notation for measures 164-167 in bass clef, 4/4 time. The music features eighth-note patterns with dynamic markings *mp* and *cresc.*

168 arco

*f* *lightly* *sfz pp* *sfz pp*

*driving forward, until the end*

Musical notation for measures 168-171 in bass clef, 4/4 time. The music includes chords and eighth-note patterns with dynamic markings *f*, *lightly*, *sfz pp*, and *sfz pp*.

172

*sfz p* *molto cresc* *sfz mf* *sfz mf*

Musical notation for measures 172-174 in bass clef, 4/4 time. The music features chords and eighth-note patterns with dynamic markings *sfz p*, *molto cresc*, *sfz mf*, and *sfz mf*.

175

*molto cresc* *sfz ff* *fff* *pizz.* *p*

Musical notation for measures 175-178 in bass clef, 4/4 time. The music includes chords and eighth-note patterns with dynamic markings *molto cresc*, *sfz ff*, *fff*, *pizz.*, and *p*.