ONE HIT SONG

BY

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One Hit Song

for Orchestra

(2015)
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Duration: about 10 minutes

Note: this is a C score

One Hit Song is named for the bit of advice my grandfather always gives when the conversation turns to my career in music. He imagines, in a best-case scenario, that I might compose something like the next “White Christmas,” and become the next Irving Berlin. “One hit song,” he’ll say, “that’s all you need” (because you can live off the royalties for the rest of your days). In my particular field, however, even a best-case scenario is unlikely to bring that kind of commercial success. One Hit Song, for its part, explores several of the musical styles my grandfather might have had in mind, mixing them freely within my own (somewhat) more modern idiom.

For source material, I wanted to feature a tune—a not-so-hit song, if you will—so I turned to an artifact from my past: a music writing book for children, my name proudly handwritten across the cover. When I rediscovered the book a few years ago, I had no recollection of owning it, let alone writing original compositions in it, yet there they are: three pieces—if you can even call them that—written, by my best guess, at the age of about seven or eight. (Previously, I thought my earliest composing had been done in high school.) The “tune” in One Hit Song is “Hipity Hop” [sic], whose simple melody and phrasing, if perhaps juvenile, make it a suitable chameleon for my blending of musical styles.

One Hit Song was written in 2015 in Bloomington, Indiana, and later won the Composition Competition at the 2015 Miami Summer Music Festival. It was premiered by the Miami Summer Music Festival Orchestra with conductor Michael Rossi at the New World Center in Miami Beach, Florida.
**Instrumentation**

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons (2nd doubling Contrabassoon)
2 Horns in F
2 Trumpets in C
2 Trombones
Timpani
Percussion (1 player): Vibraphone, Tam-tam, Bongos (1 set), Tambourine, Suspended Cymbal, Snare Drum
Violin I
Violin II
Viola
Violoncello
Contrabass
Slow (Tempo I, \( \dot{\,} = \, {\text{ca. 60}} \))
dolce, legatissimo

\begin{align*}
\text{Fl.} & \quad \vphantom{\text{Fl.}} \\
\text{Fl.} & \quad \vphantom{\text{Fl.}} \\
\text{Ob.} & \quad \vphantom{\text{Ob.}} \\
\text{Ob.} & \quad \vphantom{\text{Ob.}} \\
\text{Cl.} & \quad \vphantom{\text{Cl.}} \\
\text{Cl.} & \quad \vphantom{\text{Cl.}} \\
\text{Bsn.} & \quad \vphantom{\text{Bsn.}} \\
\text{Bsn.} & \quad \vphantom{\text{Bsn.}} \\
\text{Hn.} & \quad \vphantom{\text{Hn.}} \\
\text{Hn.} & \quad \vphantom{\text{Hn.}} \\
\text{Tpt.} & \quad \vphantom{\text{Tpt.}} \\
\text{Tpt.} & \quad \vphantom{\text{Tpt.}} \\
\text{Tbn.} & \quad \vphantom{\text{Tbn.}} \\
\text{Tbn.} & \quad \vphantom{\text{Tbn.}} \\
\text{Timp.} & \quad \vphantom{\text{Timp.}} \\
\text{Perc.} & \quad \vphantom{\text{Perc.}} \\
\text{(Vib.)} & \quad \vphantom{\text{(Vib.)}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Tam-tam} & \quad \vphantom{\text{Tam-tam}} \\
\text{Tam-tam} & \quad \vphantom{\text{Tam-tam}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Timp.} & \quad \vphantom{\text{Timp.}} \\
\text{Perc.} & \quad \vphantom{\text{Perc.}} \\
\text{(Vib.)} & \quad \vphantom{\text{(Vib.)}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. I} & \quad \vphantom{\text{Vln. I}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vln. II} & \quad \vphantom{\text{Vln. II}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vla.} & \quad \vphantom{\text{Vla.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Vc.} & \quad \vphantom{\text{Vc.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Cb.} & \quad \vphantom{\text{Cb.}} \\
\text{Timp.} & \quad \vphantom{\text{Timp.}} \\
\text{Perc.} & \quad \vphantom{\text{Perc.}} \\
\text{(Vib.)} & \quad \vphantom{\text{(Vib.)}}
\end{align*}
Suddenly slow \( (\omega = \text{ca. } 72) \) molto rit. \\

dolce, legatissimo
\( \frac{4}{103} = \text{ca. 48} \)

\( \text{Fl.} \hspace{1cm} \text{Ob.} \hspace{1cm} \text{Cl.} \hspace{1cm} \text{Bsn.} \hspace{1cm} \text{Hn.} \hspace{1cm} \text{Tpt.} \hspace{1cm} \text{Tbn.} \hspace{1cm} \text{Timp.} \hspace{1cm} \text{Perc.} \)

\( \text{Vln. I} \hspace{1cm} \text{Vln. II} \hspace{1cm} \text{Vla.} \hspace{1cm} \text{Vc.} \hspace{1cm} \text{Cb.} \)

\( \text{cup mute} \)

\( \text{unis. tenderly, Wagneresque} \)

\( \text{unis. always} \)

\( \text{Vibraphone} \)
rit. . . A little faster ($\approx$ ca. 60)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

(Vib.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

rit. A little faster ($\approx$ ca. 60)

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pp p

pppp

* n

ppp

(Vin. I)

Suspended Cymbal

rit. . . A little faster ($\approx$ ca. 60)

in the distance

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

(Vin. II)

(pizz., l.v. sempre)

Cl. 1

Cl. 2

(pizz., l.v. sempre)

Cl. 3

Cl. 4

(pizz., l.v. sempre)
rit. . . . . . . . . . . . . . Lively \( \left( \frac{q}{2} \approx \text{ca. 112} \right) \)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Snare Drum

Brushes

# = scrape

Vln. I

Vln. II

Vla.

Vc.

Cb.

Legato, cheerfully

Without mute

Legato, cheerfully

Legato, cheerfully
Suddenly faster ($\approx$ ca. 144)
Painfully slow \( \dot{\nu} = \text{ca. } 32 \)  
\text{molto accel.} . . . . . . . . . . . . . . . . . . . . . \( \dot{\nu} = \text{ca. } 112 \)
Suddenly slow ($\approx 60$) molto rit. Suddenly fast ($\approx 144$) molto rit.