

written for Sarah Brady

Approach

Interruption #2 from 'Five Short Operas'

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CD: begin TRACK 1 pause after TRACK 1 finishes (0:17)

c.9" →

fast, writhing, dirty ♩ = 90c.

Flute

Flute

growl *ff* sing growl ta

↑ ↑ ↓ ↑ ↑

gl. growl sing *sfz* growl ft. nat. ft.

almost spoken (low)

nat. *sfp* *ff* ft. sing nat. ft. nat. ft.

gl. *sfp* *sfz* *mf* *sfz* *f* *ff* sub. sing ta *sfz* tu

oh gl. ke ke cha ta *sfz* *sfz* ke tu

voiced sigh (not breathy) sing *sfz* growl squal sing *sfz* sing

gl. ah gl. ah gl. oh gl. *sfz sfz sfz sfz ff* gl. gl. gl. 6 6

nat.
voiced sigh
(not breathy)

begin TRACK 2
 soundtrack will become very loud, flute should
 battle to be heard, not always successfully

ft. nat. gl. 6 6 *mf ff* gl. 6 6

mf f fff f residual tone nat. ta *ff*

at approx. 0:15 of TRACK 2: CUE
 – dog barking allow this barking to inter-
 rupt you; pause, then continue from where
 you stopped as soon as the barking stops

mf fff resid. nat. gl. gl. resid. nat. ft. *sfz*

at approx. 0:21 of TRACK 2: CUE – dog barking
 as before; pause, then continue from where you stopped as
 soon as the barking stops there are more dog barks but not
 all are easy to hear, nevertheless, use those which you can
 hear as cues to – as before – pause and continue

sfp sfz sfz sfz f fff nat. ff nat. ft. 6

at approx. 1:27 of TRACK 2: CUE – overlapping dog barks
 if you have already passed this point immediately jump back and play from §



at approx. 1:55 of TRACK 2: CUE – massed twittering birds
 immediately jump back to §

che kuh che kuh *fp*

(64th-note figures may need to be played under tempo)

non legato

mp *mf sub.* *mp sub.*

non legato

mp sub. *mf* *ff* *mp sub.*

mf *p sub.* *mf* *ff sub.* *mp* *mf sub.* *mp sub.* *p* *poco*

non legato

mp *p*

non legato

mf *p sub.* *mf* *mf sub.* *mp sub.*

CD: pause after TRACK 2 finishes (3:38)

p *fp* *mp* *p sub.* *mp sub.* *pp*

non legato

mf sub. *mp sub.* *p* *mf* *p sub.* *mf*

p *mf* *p* *mfff* *p* *mf* *p* *mf* *pp* *f* *pp* *mf*

p *fff* *p* *mp* *p* *mp* *p*

CD: begin TRACK 3

mp *p* *fp* *mp* flt.

sing

sing low note, play high note

The first system of music begins with a piano introduction consisting of a series of chords in the left hand. The main melody is written on a single staff with dynamic markings: *p*, *ff*, *p*, *ff*, *psub.*, and *ff*. Below the main staff, there are two staves for a vocal line, with the word "sing" written below the first staff.

The second system continues the piano introduction with dynamic markings *psub.*, *ff*, and *psub.*. The vocal line features a series of triplets and quintuplets, with the numbers 3 and 5 written above the notes. The piano accompaniment consists of a single staff with a few notes.

The third system continues the piano introduction with dynamic markings *psub.*, *ff*, and *psub.*. The vocal line features a series of quintuplets, with the number 5 written above the notes. The piano accompaniment consists of a single staff with a few notes.

The fourth system continues the piano introduction with dynamic markings *mf*, *ff*, and *f*. The vocal line features a triplet and a quintuplet, with the numbers 3 and 5 written above the notes. The piano accompaniment consists of a single staff with a few notes.