

# **Fabrication 11: Cast orchestra**

This composition was commissioned by the American Composers Forum New England, with funds provided by the Argosy Foundation Contemporary Music Fund and the Thomas R McMullin and Ruth R McMullin Fund, to be premiered by the Boston Modern Orchestra Project under the direction of Gil Rose at the 2008 Ditson Festival of Contemporary Music

**2 Flutes**  
**2 Oboes**  
**2 Clarinets in B $\flat$**   
**2 Bassoons**





**2 Horns in F**  
**2 Trumpets in B $\flat$**   
**Tenor Trombone**

**Piano**

## **2 Percussion**

1. crotales (high chromatic set), ocean drum, 2 tam-tams (high and low), thunder sheet
2. bass drum, crotales (high chromatic set) 4 nipple gongs (low to high = B $\flat$ , C#, Eb, G)  
suspended crash cymbal

**Strings**  
8.8.6.6.3

-  quarter-tone flat
-  three quarter-tone flat
-  quarter-tone sharp
-  three quarter-tone sharp

## WOODWINDS

- ▼ tongue ram (*flutes*)  
*sounds M7 below written pitch*
- <sup>φ</sup> air sound; no pitch
- ◊ slaptongue (*clarinets*)
- ◆ residual tone (*flutes*)
- ▶ blow into mouthpiece (*oboes*)
- ▲ jet whistle (*flutes*)
- whistle tone (*flutes*)

## Tenoroon

if no Tenoroon is available an alternative part is provided for Bassoon 1: doubling Bassoon 2 until measure 225 and thereafter with slightly different material.

## BRASS

- <sup>φ</sup> air sound; no pitch
- ◊<sup>●</sup> growl upper note, sing lower note  
(*trombone*)

## Horn 2

if the doubled passage for Horn 2 is too high an alternative part is provided: Horn 2 should omit measures 34 to 112 joining again at measure 113

## PIANO

- scrape specified strings with plectrum
- ◻ strike low strings with flats of hands

## STRINGS

- ♥ crush tone
- ↕ tremolando behind the bridge  
(*individually*) *varying the speed; using any single string or any doublestop*
- ↻ arpeggio on all four strings behind the bridge

commissioned by the American Composers Forum New England,  
for the Boston Modern Orchestra Project  
at the 2008 Ditson Festival of Contemporary Music

# Two Fabrications

ANDY VORES  
(2008)

## Fabrication 11: Cast after Richard Serra's *Torqued Torus Inversion*

♩ = 96c.

The score is written for a 4/4 time signature with a tempo of 96c. It is divided into four measures. The Flute and Oboe parts feature dynamic markings such as *sfz*, *f*, and *fff*. The B♭ Clarinet part includes slurs and dynamic markings like *sfz*, *f*, and *ff*. The Horn in F, B♭ Trumpet, and Tenor Trombone parts also feature dynamic markings like *f*, *mf*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

\*) tongue ram  
\*\*) air sound: no pitch  
\*\*\*) slaptongue

5

Fl.

1 tuh *sfz* tuh *sfz* *ff* *poco* *mp*

2 kuh *sfz* tuh *sfz* *mf* *ff* *sfz*

Ob.

1 *fff* *f* *fff* *f*

2 *f* *fff* *f* *fff*

Bb Cl.

1 *mf* *f* *poco* *sfz* *sfz* *ff* *poco*

2 *mf* *f* *poco* *sfz* *sfz* *sfz* *ff* *poco*

Hn.

1

2

Bb Tpt.

1 *ff* *mf* *ff* *f*

2 *ff* *f* *ff*

Tbn.

1

2

\*) residual tone

The score is divided into several systems. The first system includes Flutes (1, 2), Oboes (1, 2), Bassoon (a2), Horns (1, 2), Trumpets (Bb, 1, 2), and Trombone. The second system includes Violins (i, ii, iii, iv, v, vi, vii, viii), Viola, Violoncello, and Contrabass. The score is marked with various dynamics: *f*, *mp*, *mf*, *sfz*, *fff*, *ff*, and *pp*. There are also performance markings such as *a2*, *5*, *3*, and *\*)*. A circled '1' appears above the first flute staff in the final measure. The bottom right corner contains the instruction 'DIV. a3' repeated for the strings, with *pp* and *ff* markings.

\*) still breathy, but pitched

14 norm. flt. *ff*

Fls.

norm. flt. *ff*

Bb Cls.

norm. flt. *ff*

Hns.

norm. flt. *ff*

Bb Tpts.

norm. flt. *ff*

Tbn.

i ii *ff* *ffp* *ffp*

iii iv *ff* *ffp* *ffp*

Vn.1

v vi *ff* *ffp* *ffp*

vii viii *ff* *ffp* *ffp*

i ii *ff* *ffp* *f* *p*

iii iv *ff* *ffp* *f* *p*

Vn.2

v vi *ff* *ffp* *f* *p*

vii viii *ff* *ffp* *f* *p*

i ii *p* *f* *mf* *gl.*

Va.

iii iv *p* *f* *mf* *gl.*

v vi *p* *f* *mf* *gl.*

Vc.

*p* *f* *mf*

i *p* *f* sul pont. *ffp*

ii *p* *f* sul pont. *ffp*

iii *p* *f* sul pont. *ffp* poco sul pont. *ff* *mf*

22  
OCN.  
DR.

(2)  
(swirl)

1  
Pc. SUSP. CRASH CYM.

2

1  
2

mf  
p  
mp < f

pp  
mp

to .....

gl.

mf  
fpp

mf  
fpp

mf  
fpp

mf  
fpp

ff  
p sub.

ff  
p sub.

ff  
p sub.

ff  
p sub.

p

ff

gl.

3 3

5

3 3

poco sul pont.

5

nat.

5

ff

mf

gl.

poco sul pont.

ff

mf

gl.

nat.

ff

mf

p

Fabrication 11

3

♩ = 92c.

30

B♭ Cl. 1 freely *f* *f* *f* *mf*

B♭ Cl. 2 freely *f* *f* *f*

TAM-TAMS

Pc. 1 *ff* *pp* *mf* *ff* *mp*

Pc. 2 *f* *mf* *f* *mp*

Pno. *ff* *ff* *sffz*

Vn.1 i *f* *gl.* *mp*

Vn.1 ii *f* *gl.* *mp*

Vn.1 iii *f* *gl.* *mp*

Vn.1 iv *f* *gl.* *mp*

Vn.1 v *f* *gl.* *mp*

Vn.1 vi *f* *gl.* *mp*

Vn.1 vii *f* *gl.* *mp*

Vn.1 viii *f* *gl.* *mp*

Vn.2 i-iv *f* *mp*

Va. *p sub.*

Vc. i *mf*

Vc. iii *mf*

Vc. iv *mf*

Vc. v *mf*

Vc. vi *mf*

Cb. i *p* *ff sub.* *nat.* *sffp*

Cb. ii *ff sub.* *nat.* *sffp*

Cb. iii *ff sub.* *nat.* *sffp*

*ff* *ff* *ff*

\*) scrape specified strings with plectrum  
 \*\*) strike low strings with flats of hands  
 \*\*\*) crush tone



36

B $\flat$  Cl. 1 *f* *ff*

B $\flat$  Cl. 2 *mf* *ff*

TAM-TAMS

Pc. 1 *poco* *edge mp* *center mf* *ff*

NIPPLE GONGS

Pc. 2 *poco* *f* *edge mp* *center f* *p* *f*

Pno. *mf* *ffz* *f*

\* *Red.*

Cb. i *f* *mf* *fff* *nat. sfp* *ff* *sfp* *fff*

Cb. ii *f* *mf* *fff* *sfp* *fff*

Cb. iii *f* *mf* *sfp* *ff* *sfp* *fff*

42 **4** *freely* *mf* *mp* *f* *mp* *ff* *\*)*

B $\flat$  Cl. 1 *freely* *mf* *mp* *poco f* *mp* *ff* *\*)*

B $\flat$  Cl. 2 *mf* *mp* *poco f* *mp* *ff* *\*)*

Bn.1 *f* *\*\*)*

Pc. 1 TAM-TAMS *pp* *ff* *mf* *fff*

Pc. 2 NIPPLE GONGS *pp* *ff* *mf*

Pno. *sffz* *sffz* *f* *ff* *\**

Cb. i *nat.* *mf* *fff* *mf* *ff* *gl.* *nat.* *ff*

Cb. ii *nat.* *mf* *fff* *mf* *ff* *gl.* *nat.* *ff*

Cb. iii *nat.* *mf* *fff* *mf* *ff* *gl.* *nat.* *mp*

\*) repeat figure

\*\*\*) multiphonic: an approximation of this chord is acceptable (fingering given in part)

48 (5)

Bn.1

Bn.2

Hns. 1

Hns. 2

Tbn.

OCN. DR.

BS. DR.

Pc. NIPPLE GONGS

Vc.

Cb.iii

*mf*

*f*

*freely*

*mf*

*freely*

*mf*

*p*

*poco mf*

*p*

*pp*

*mf sub.*

*pp*

*mf sub.*

*pp*

*p*

*pp*

*poco mf*

*p*

DIV. a3

\*) hit underside of drum in center of skin

54

6

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bn.1

Bn.2

Hns. 1

Hns. 2

Tbn.

Pc. 1  
OCN. DR.

Pc. 2  
BS. DR.

Vn. 1

Vn. 2

Vc.

*mf* *ff* *mf* *ff* *f*

*p* *pp* *pp* *pp*

*mp* *mf* *mp* *mf*

*p* *mp*

*p* *gl.* *mfpp* *DIV. a4*

*p* *gl.* *mfpp*

*8* *8*

\*) blow into mouthpiece

59

Fls. *a 2* *sfz* *a 2* *\*)*

Obs. *fff*

B♭ Cls. *fff* *pp* *freely*

1 *mf* *freely* *ff*

Bn. 2 *mf* *freely* *ff*

Hns. *ff* *ff* *fff*

Tbn. *ff* *ff*

1 THNDR. SHEET *fff* *mp* TAM-TAMS *ff* *pp* *ff* *mf*

Pc. 2 BS. DR. *sfz* *f* *edge* *pp* *ff* *mf*

Pno. *ff* *ff* *sfz* *sfz* *f*

1 *fff* *mp* *pp*

Vn. 2 *fff* *mp* *pp*

i *ff sub.* *nat.* *ffp* *ff*

Cb. ii *ff sub.* *nat.* *ffp* *ff*

iii *ff* *ffp* *ff*

\*) jet whistle  
 \*\*) growl upper note while playing lower

7

64

1 Bn. 2 Pno. Vn.1 Vn.2 Va. Vc. Cb.

8

♩ = 96c.

71

FL. 1 *sfz* *p* *mp* *sfz* *p* *mp* *tuh* *sfz* *tuh* *sfz* *p* *mp* *p*

FL. 2 *sfz* *p* *mp* *sfz* *p* *mp* *kuh* *sfz* *tuh* *sfz* *p* *mp* *p*

Ob. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. 2 *mf* *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. 1 *sfz* *sfz* *p* *mp* *sfz* *sfz* *mf* *ft.* *p* *mp* *p* *mp* *sfz* *sfz*

B♭ Cl. 2 *sfz* *sfz* *p* *sfz* *sfz* *mf* *ft.* *p* *mp* *p* *mp* *sfz* *sfz*

Hns. 2 *p* *mf* *p* *mf*

B♭ Tpt. 1 *p* *mf* *p* *mf*

B♭ Tpt. 2 *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf* *p*

Vn.1 i *ff* *pizz. nat.* *ff* *pizz.*

Vn.1 ii *ff* *pizz.* *ff* *pizz.*

Vn.1 iii *ff* *ff* *ff* *ff*

Vn.1 iv *ff* *ff* *ff* *ff*

Vn.2 i *ff* *pizz. nat.* *ff* *pizz.*

Vn.2 ii *ff* *pizz.* *ff* *pizz.*

Vn.2 iii *ff* *ff* *ff* *ff*

Vn.2 iv *ff* *ff* *ff* *ff*

Vn.2 v *ff* *ff* *ff* *ff*

Vn.2 vi *ff* *ff* *ff* *ff*

Vn.2 vii *ff* *ff* *ff* *ff*

Fabrication 11

Musical score for measures 75-86. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horns (Hns.), Trumpets (Tpt.), Trombone (Tbn.), and Violins (Vn.1, Vn.2). The second system includes parts for Bassoon (Bns.), Violins (Vn.1, Vn.2), Viola (Va.), and Cellos/Double Basses (Vc.). Dynamics include *mp*, *sfz*, *mf*, *p*, and *f*. Performance markings include *pizz.* and *arco*. Fingerings and articulations are indicated throughout.

Musical score for measures 79-86. This system includes parts for Bassoon (Bns.), Violins (Vn.1, Vn.2), Viola (Va.), and Cellos/Double Basses (Vc.). Dynamics include *f*, *mf*, and *mp*. Performance markings include *arco* and *UNIS.* (Unison). A circled number 9 is present at the beginning of the system. The score concludes with a double bar line.



10

♩ = 60c.

86

Fls. as loud as possible (enough to be heard)

Ob. 1 pp

Ob. 2 pp

Bb Cls. pp

Bns. f f

Pc.2 CROTALES with cello bow p f

Pno. mf

Vn.1 i mf ff pp mf pp

Vn.1 ii mf ff pp mf pp

Vn.1 iii mf ff pp mf pp

Vn.1 iv mf ff pp mf pp

Vn.1 v mf ff pp mf pp

Vn.1 vi mf ff pp mf pp

Vn.1 vii mf ff pp mf pp

Vn.1 viii mf ff pp mf pp

Vn.2 mp

Va. i mf ff sfp

Va. ii mf ff sfp

Va. iii mf ff sfp

Va. iv mf ff sfp

Va. v mf ff sfp

Va. vi mf ff sfp

Vc. UNIS. mp mf ff

\*) whistle tone

\*\*\*) play as fast as possible; in rhythm — always beginning where indicated — but faster than the conductor's tempo

\*\*\*\*) tremolando behind the bridge, (individually) varying the speed; use any single string or any doublestop

Fls. 91

Ob. 1 2

Bb Cls. *f* *pp* *pp*

Bb Tpts. *ppp* *mp* *ppp*

Pc. CROTALES *p* *mf* *mf*

Pno. *mf*

Vn.1 i ii iii iv v vi vii viii *pp* *ff* *pp*

Vn.2 *mp* *f*

Va. i ii iii iv v vi *poco* *sfp* *poco*

\* 9

\*) arpeggio on all four strings behind the bridge

94

Fls.

1

Ob.

2

B $\flat$  Cls.

*f*  $\triangleright$  *pp*

B $\flat$  Tpts.

*mp*

CROTALES

1

Pc.

CROTALES

2

*p* *f*

*p* *f*

S $^{ra}$

9

9

Pno.

*mf*

i

ii

iii

iv

Vn.1

v

vi

vii

viii

Vn.2

*pp*

*pp*

*pp*

*pp*

*p*

i

ii

Va.

iii

iv

v

vi

*sf*

*sf*

*sf*

*sf*

*poco*

*poco*

*poco*

This page of the musical score, titled "Fabrication 11" and numbered "18", contains the following parts and markings:

- Fls. (Flute):** Part 1, starting at measure 97 with a triplet of eighth notes. Part 2, featuring a dynamic marking of *p*.
- Ob. (Oboe):** Part 1, featuring a dynamic marking of *p*.
- Bb Cls. (B-flat Clarinet):** Part 1, starting at measure 97 with a triplet of eighth notes and a dynamic marking of *pp*. Part 2, featuring a dynamic marking of *ff*.
- Bb Tpts. (B-flat Trumpets):** Part 1, featuring a dynamic marking of *ppp*.
- Pc. CROTALES (Crotals):** Part 1, featuring a dynamic marking of *p*. Part 2, featuring a dynamic marking of *f*.
- Pno. (Piano):** Part 1, featuring a dynamic marking of *p*. Part 2, featuring a dynamic marking of *f*. Includes a section marked "8<sup>va</sup>" and "9<sup>va</sup>".
- Vn.1 (Violin I):** Parts i, ii, iii, iv, v, vi, vii, viii, featuring a dynamic marking of *mf* that tapers to *pp*.
- Vn.2 (Violin II):** Part i, featuring a dynamic marking of *mf* that tapers to *pp*.
- Va. (Viola):** Parts i, iii, iv, v, vi, featuring a dynamic marking of *fp*.

11

99

Fls.

Bb Cls.

Bns.

Hns.

Bb Tpts.

Tbn.

CROTALES

1

Pc.

CROTALES

2

Pno.

8va

10

9

10

*mf*

*f* (l.h. in tempo)

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Vn.1

v

vi

vii

viii

Vn.2

*pp*

Va.

i

ii

iii

iv

v

vi

Vc.

*sfp*

*gl.*

*f*

DIV.

*f*

DIV.

Cb.

*sfp*

1.2

*gl.*

*f*

**Fls.** 101  
*pp*

**Bb Cls.**

**Bns.**

**Hns.**

**Bb Tpts.**  
*ppp* *f*

**Tbn.**

**THNDR. SHEET**

**Pc.**  
 1 *p* *ff* *mp*  
 2 *p* *ff*

**Pno.**  
 9 11 10  
*ff*  
 8<sup>va</sup> 8<sup>vb</sup>

**Vn.1**  
 i *ff* *pp*  
 ii *pp*  
 iii *ff* *pp*  
 iv *pp*  
 v *ff* *pp*  
 vi *pp*  
 vii *ff* *pp*  
 viii *pp*

**Vn.2**  
*ff* *pp*

**Va.**  
 i *fp*  
 ii *fp*  
 iii *fp*  
 iv *fp*  
 v *fp*  
 vi *fp*

**Cb. Kit.**  
*fff*

103

Fls.

B♭ Cls. *ff* *pp*

Bns. *f*

Hns. *f*

B♭ Tpts. *ppp* 5

Tbn. *f*

THNDR. SHEET

1

Pc. CROTALES *p*

2 *p*

Pno. *f* 8va

Vn.1 i *pp* ii *pp* iii *pp* iv *pp* v *pp* vi *pp* vii *pp* viii *pp*

Vn.2 *pp* *fp*

Va. i *ff* ii *ff* iii *ff* iv *ff* v *ff* vi *ff*

Vc. *mp*

Cb. i,ii *mp*

105

Fls.

1

Ob.

2

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

CROTALES

1

Pc.

CROTALES

2

Pno.

(S<sup>va</sup>)

(S<sup>vb</sup>)

i

ii

iii

iv

Vn.1

v

vi

vii

viii

Vn.2

i

ii

Va.

iii

iv

v

vi

*pp*

*f*

*mp*

*ppp*

*mf*

*ff*

*p*

*with sticks*

*Red.*

*↓*



108

Fls.

1

Ob.

2

Bb Cls.

*pp* *pp* *ff*

Bb Tpts.

*ppp*

CROTALES

1

Pc.

CROTALES

2

*with sticks*  
*p*

*with cello bow*  
*p*

Pno.

8<sup>va</sup> 9 10

*mp*

Vn.1

i *pp*

ii *pp*

iii *pp*

iv *pp*

v *pp*

vi *pp*

vii *pp*

viii *pp*

Vn.2

*pp*

Va.

i *sf*

ii *ff*

iii *sf*

iv *ff*

v *sf*

vi *ff*

Vc.

*ff*

Cb.

*mp*

110

B♭ Tpts. *mp*

1 CROTALES *mf*

Pc. CROTALES

2

Pno. *f*

(8<sup>va</sup>)

i *mf* nat.

ii *mp* *mf* nat.

iii *mp* *mf* nat.

iv *mp* *mf* nat.

Vn.1 v *mp* *mf* nat.

vi *mp* *mf* nat.

vii *mp* *mf* nat.

viii *mp* *mf* nat. 3 nat.

Vn.2 *mp* *pp* *mf* 3 nat. 1<sup>o</sup>

Va. i *p*

ii *p*

iii *p*

iv *p*

v *p*

vi *p*

Vc. *p*

Cb. *ff* *pp*



115  $\text{♩} = 96c.$

Fls.  $\text{a} 2$   
 $f$

B $\flat$  Cls.  $1^{\circ}$   $f$   $\text{a} 2$   $mf$

Hns.  $2^{\circ}$   $mf$   $\text{a} 2$   $mf$

B $\flat$  Tpts.  $2^{\circ}$   $mp$   $1^{\circ}$   $f$

Tbn.  $ff$   $mf$

PC.1 THNDR. SHEET  $mf$

Vn.1 i ii  $f$

Vn.2 iii iv  $f$

Va. v-viii  $f$

Vc.  $f$

Cb. i  $f$

Cb. ii  $mf$   $f$

Cb. iii  $mf$   $f$