

Fabrication 27: Romance

tenor, ensemble

Tenor
2 Bassoons
2 Horns
2 Pianos

Natalie Portman looks at me with her seductive eyes
and I lose my reason.

She beckons with one finger,
licks her ruby red lips,
and winks,
her eyes full of promise.

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Frederick Choi

Fabrication 27: Romance

ANDY VORES
(2019)

$\text{♩} = 104c.$ *firmly*

The score is for three instruments: Bassoon, Horn, and Piano. It is in 2/4 time and marked *mf* (mezzo-forte). The tempo is 104 beats per minute, with the instruction *firmly*. The music consists of five measures. The Bassoon and Piano parts feature prominent triplet patterns. The Horn part has a more melodic line with some rests. The Piano part is divided into two staves, Piano 1 and Piano 2, which play complementary parts.

Bassoon

1 *mf*

2 *mf*

Horn

1 *mf*

2 *mf*

Piano 1

mf

Piano 2

mf

Musical score for measures 6-12. The score is divided into four systems. The first system contains two Bassoon (Bn.) staves (1 and 2) and two Horn (Hn.) staves (1 and 2). The second system contains two Piano (Pno.) staves (1 and 2). The music features complex rhythmic patterns, including triplets and 3:2 ratios. Dynamics include *p* (piano) and *pp* (pianissimo). Measure numbers 6, 7, 8, 9, 10, 11, and 12 are indicated at the beginning of their respective staves.

Musical score for measures 13-19. The score is divided into two systems. The first system contains two Piano (Pno.) staves (1 and 2). The second system contains two Piano (Pno.) staves (1 and 2). The music is marked *molto ritardando* (independent of Piano 2). It features complex rhythmic patterns, including triplets. Measure numbers 13, 14, 15, 16, 17, 18, and 19 are indicated at the beginning of their respective staves.

Piano accompaniment for Pno.1 and Pno.2. Pno.1 features a melodic line with triplets and a 3:2 ratio. Pno.2 features a bass line with triplets and a 3:2 ratio.

Ten. $\text{♩} = 52c.$
p
 Na - ta - lie Port - man looks at me with her se - duct-ive eyes and

Piano accompaniment for Pno.1 and Pno.2. Pno.1 features a bass line with a triplet. Pno.2 features a rhythmic pattern of eighth notes, described as a 'tight tick' with little resonance.

17
 Ten. I lose my rea-son. She beck - ons with one fin-ger, licks her ru - by red lips, and winks, her eyes full of

Piano accompaniment for Pno.2. Pno.2 features a rhythmic pattern of eighth notes.

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♩ = 104c. *firmly*

25

Ten. *prom-ise.*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Pno.1 *mf*

Pno.2 *mf*

31

Bn. 1 *dim.*

Bn. 2 *dim.*

Hn.1 *pp*

Hn.2 *pp*

Pno.1 *dim.*

Pno.2 *dim.*

p

38

Bn. 1 *f*

Bn. 2 *f*

Hns. *f*

Pno.1 *f*

Pno.2 *f*

rall.

44

Bn. 1 *mp sub.*

Bn. 2 *mp sub.*

Hns. *mp sub.*

Pno.1 *mp sub.*

Pno.2 *mp sub.*

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♩ = 52c.

slower (♩ = 44c.)

tempo (♩ = 52c.)

51 *mp*

Ten. Na - ta - lie Port - man looks at me with her

spoken
deliberate

su - dec - tive

mp

eyes and I lose my

1 Bn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

1 Hn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

Pno.1 *pp*

small metal object tapped with metal stick to create a tight 'tick' with little resonance

Pno.2 *mp*

57

Ten. re - son. She beck - os with one fin - ger, licks her

slower (♩ = 44c.) tempo (♩ = 52c.) slower (♩ = 44c.) tempo (♩ = 52c.)

1 Bn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

1 Hn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

Pno.1

Pno.2 *mp*

63 *slower* (♩ = 44c.) *tempo* (♩ = 52c.)

Ten. ru - dy red lips, and winks, her eyes full of prom-ise.

Bn. 1 *pp* *mf*

Bn. 2 *pp* *mf*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Pno.1 *pp*

Pno.2 *mp*

♩ = 104c. *firmly*

69

Bn. 1 *mf*

Bn. 2 *mf*

Hns. *mf*

Pno.1 *mf*

Pno.2 *mf*

♩ = 52c.

75

Ten. *mp* *3* *3*
Na - ta - lie Port - man looks at me with her

Bn. 1

Bn. 2

Hns.

Pno.1 *pp*

Pno.2 *pp*

81

Ten. *slower* (♩ = 44c.) *tempo* (♩ = 52c.)
su - dec - to - vi eyes and I lose my rea - son. She

Bn.1 *mf* *3*

Bn.2 *mf* *3*

Hn.1 *mp*

Hn.2 *mp*

Pno.1 *pp*

Pno.2 *pp*

mp *pp*

87 *slower* (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. *bock - ons* *woth on* *fin - ger,* *lick - es*

Bn. 1 *mf* *mf*

Bn. 2 *mf* *mf*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Pno.1

Pno.2

92 *tempo* (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. *her* *re - by* *red* *libs* *and*

Bn. 1 *mf* *mf*

Bn. 2 *mf* *mf*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Pno.1

Pno.2

Fabrication 27

tempo (♩ = 52c.)

slower (♩ = 44c.)

♩ = 104c. firmly

97

Ten. winks, her eyes full of prom - is.

1 Bn. mf f f

2 Bn. mf f f

1 Hn. f f

2 Hn. f f

Pno.1 f f

Pno.2 f f

103

1 Bn. f mf mp f

2 Bn. f mf mp f

1 Hn. f mf mp f

2 Hn. f mf mp f

Pno.1 f mf mp f

Pno.2 f mf mp f

♩ = 52c. *slower* (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

108 *mp* *3*
 Ten. Na - ta - lie Porc - man looks at mith weth

Bns. *1^o* *mp* *2^o* *p* *mf* *1^o* *mp*

Hn. 1 *pp* *small metal object tapped with metal stick to create a tight 'tick' with little resonance*
 2 *p* *mf* *p*

Pno.1 *mp* *mp*

Pno.2 *pp*

114 *tempo* (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.)

Ten. her su - doc - tive eyes and I lose my rea - son. She

Bns. *mp* *2^o* *p* *mf*

Hn. 1 *mf* *p* *mf*
 2 *mf* *p* *mf*

Pno.1 *mp*

Pno.2

121

slower (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.)

Ten. bock - ons with oth fin - ger, licks her

Bns. *mp* *mp* *p* *mf*

Hn. 1 *p* *mf* *p* *mf*

Hn. 2

Pno.1 *mp* *mp*

Pno.2

128

slower (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. rp - by red lp - bis and

Bns. *mp* *mp* *p* *mf*

Hn. 1 *p* *mf* *p* *mf*

Hn. 2

Pno.1 *mp* *mp*

Pno.2

134

tempo (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. wings her eyes full of prom - se.

Bn.1 *mp* *mp*

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

Pno.1 *mp* *mp*

Pno.2

♩ = 104c. *firmly*

140

Bn. 1 *f*

Bn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Pno.1 *f*

Pno.2 *f*

Fabrication 27

♩ = 52c.

144

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Pno. 1

Pno. 2

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

slower (♩ = 44c.)

tempo (♩ = 52c.)

slower (♩ = 44c.)

148

Ten.

mp

pp small metal object tapped with metal stick to create a tight 'tick' with little resonance

Na - tai - el Porm - tna looks at me eith her

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Pno. 1

Pno. 2

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

154 *tempo* (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.)

Ten. su - ed - cit - ve eyes and I lose my rea - son. She

Bn. 1 *p* *f* *p* 2 *p* *f* *p*

Hn. 1 *p* 2 *mp*

Pno.1 *p* *f*

Pno.2 *p* *f*

3

160

slower (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. beck - ons wnth on fin - ger, likes he

Bn. 1 *p* ————— *f* *p* ————— *f* *p*

Bn. 2 *p* ————— *f* *p* ————— *f* *p*

Hn. 1 *p* ————— *p* *p* ————— *p*

Hn. 2 *mp* ————— *p* *mp* —————

Pno.1 *p* ————— *f* *p* ————— *f*

Pno.2 *p* ————— *f* *p* ————— *f*

166 *tempo* (♩ = 52c.) *slower* (♩ = 44c.) *tempo* (♩ = 52c.)

Ten. ru by re - dy lib - ps and winks, her eyes

Bn. 1 *p* *f*

Bn. 2 *p* *f*

Hn. 1 *p*

Hn. 2 *mp* *p*

Pno.1 *p* *f*

Pno.2 *p* *f*

3

172

slower (♩ = 44c.) *tempo* (♩ = 52c.) *slower* (♩ = 44c.)

Ten. wull of pr-som-ie.

Bn. 1 *p* ————— *f* *p* *p* ————— *f* *p*

Bn. 2 *p* ————— *f* *p* *p* ————— *f* *p*

Hn. 1 *p* *p* *p*

Hn. 2 *mp* *mp* *p*

Pno.1 *p* ————— *f* *p* ————— *f* *p*

Pno.2 *p* ————— *f* *p* ————— *f* *p*

tempo (♩ = 52c.)

178

Ten. and I lose my rea - - son. rea - - son. rea - - son.

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Pno.1 *p sempre*

Pno.2 *p sempre*

ritardando

185 *mf* *pp*

Ten. rea - son. rea - son. rea - son. rea - son.

Bn. 1 *mf* *pp*

Bn. 2 *mf* *pp*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Pno.1 *pp*

Pno.2 *pp*