

Fabrication 28: Artefact

*Interleaved Variations
and Two Themes*

2 solo pianos

Correctly timed rests are an important aspect of this piece, and so, to encourage accurate counting, ‘active’ empty measures comprise multiple rests displaying the components of the time-signature

Indifferences

Fabrication 28: Artefact does not operate as a work for piano duo except inasmuch as one pianist generally does not interrupt the other. Instead, it operates as two sets of variations – each for solo piano – that sometimes overlap and coincide. In a few instances both pianists contribute equally to a particular variation, but these collaborations are all temporary.

When either Piano 1 or Piano 2 has no music of their own to play, the performer may choose to play all, some, any, or none of the following **Indifferences**

Each pianist may play an **Indifference** a maximum of three times in any performance of **Fabrication 28: Artefact**

Not all of an **Indifference** needs to be played for any of these iterations; each time the pianist may stop at any point

Indifferences should never obliterate or obscure the music being performed by the other pianist,. Loose indications for tempo, articulations, and dynamics have been given, but the performer should feel free to characterize each occurrence in any way that seems appropriate; maybe aimless doodling, maybe vexed impatience, or anything in between

Andante

Musical score for Indifference 1: Andante. The score consists of two staves. Staff 1 (top) starts with a dynamic of *p*. Staff 2 (bottom) starts with a dynamic of *p*. The music consists of eighth-note patterns with various rests and a sixteenth-note cluster towards the end.

Moderato

Musical score for Indifference 2: Moderato. The score consists of two staves. Staff 1 (top) starts with a dynamic of *mp*. Staff 2 (bottom) starts with a dynamic of *mp*. The music consists of eighth-note patterns with various rests and a sixteenth-note cluster towards the end.

Allegro *molto rall.* _____ *tempo* *molto rall.* _____

Musical score for Indifference 3: Allegro. The score consists of two staves. Staff 1 (top) starts with a dynamic of *mp*. Staff 2 (bottom) starts with a dynamic of *mp*. The music consists of eighth-note patterns with various rests and a sixteenth-note cluster towards the end.

Moderato

Musical score for Indifference 4: Moderato. The score consists of two staves. Staff 1 (top) starts with a dynamic of *p*. Staff 2 (bottom) starts with a dynamic of *p*. The music consists of eighth-note patterns with various rests and a sixteenth-note cluster towards the end.

Allegretto

Musical score for Indifference 5: Allegretto. The score consists of two staves. Staff 1 (top) starts with a dynamic of *p*. Staff 2 (bottom) starts with a dynamic of *p*. The music consists of eighth-note patterns with various rests and a sixteenth-note cluster towards the end.

Andante

6

pp

The musical score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 2/4 time. The dynamic marking 'pp' is placed above the treble staff. The bassoon part consists of sustained notes across all seven measures of the section.

Moderato

7

p

The musical score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 2/4 time. The dynamic marking 'p' is placed above the treble staff. The bassoon part consists of eighth-note patterns.

Allegro

8

mp

The musical score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 2/4 time. The dynamic marking 'mp' is placed above the treble staff. The bassoon part consists of eighth-note patterns with slurs.

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Interleaved Variations and Two Themes

for 2 solo pianos

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(2015)

Theme A

$\text{♩}.$ = 44c. *semplice*

Piano 1

Var. A-1

$\text{♩}.$ = 60c.

p

1

8

poco

1

15

pp

ff *mp*

1

22

ff *mp*

ff *mp*

ff *mp*

ff *mp*

1

27

ff *mp*

ff *mp*

f

f

pp

2

pp

una corda

32

1

2

mf

mf

pp

Var. A-3

 $\text{♩} = 104\text{c.}$ *a little dark*

38

1

2

mf

f

p

poco mf

46

1

2

poco mf

f

52

1

2

ppp

sfz

very fast

tre corde

(una corda)

Theme B

 $\text{♩} = 66\text{c.}$

8va-----

58

1

2

mf

sfz

Var. B-18

$\text{♩} = 120\text{c.}$

2

81

2

Var. B-17

$\text{♩} = 108\text{c.}$

89

2

98

1

2

Var. A-4 $\text{♩} = 180\text{c. } \textit{leggiero}$

107

1

115

1

122

129

136

141

Var. B-16

$\text{♩} = 84\text{c.}$

156

Var. B-15

(♩ = 84c.)

166

174

182

Var. B-14

(♩ = 84c.)

192

199

205

mp *p*

Var. A-5 $\text{♩} = 72\text{c}.$

212

ff *mp* *f* *mp* *f* *mp*

218

f *molto* *mp*

224

f *p*

Var. A-6 $\text{♩} = 72\text{c}.$

231

mf *f* *mp* *mf*

1

1

sforzando

mezzo-forte

very fast

dim.

gentle

Var. B-13

$\text{♩} = 66\text{c.}$

2

$\text{♩} = 66\text{c.}$

Var. B-12 $\text{♩} = 66\text{c.}$ *apassionato*

2

pianissimo

mezzo-forte

f

con moto

2

mezzo-forte

f

mezzo-forte

f

f

269

276

283

293

Var. A-7

$\text{♩} = 92\text{c.}$

302

307

311

316 (sic)

Var. A-8

$\text{♩} = 72\text{c.}$

323

331

337

343

350

Var. B-11

$\text{♩} = 98\text{c.}$

361

Var. A-9 $\text{♩} = 120\text{c. con fuoco}$

371

378

1

2

ff

389

394

401

ff

mf

ff sub.

mp

mf

mp

ffz

very fast

ffz

1

Var. B-10

$\text{♩} = 98\text{c.}$

ff sempre *l.h.* *l.h.* *sim.*

2

412

2

421

1

429

mp

2

mp

Interlude $\text{♩} = 120\text{c.}$ *fff*

439

1

2

446

1

2

453

1

2

Var. A-10 $\text{♩} = 120\text{c.}$

459

1

2

466

1 5:4 5:4 8va - 3 3 5

2 3 3 4 2 4

1 472

2 fff 3 3 3 3

1 478 3 3 3 3 3 3

2 > 3:2 mf 3 3

1 485 3 2 3 3 2 3 2 3 3

2 ff sub. 3:2 mp 7 ff 6 6

492

Sva - - - -

1

Var. B-9

$\text{♩} = 98\text{c.}$

2

3

mp *pp* *mp*

501

1

pp

una corda

2

pp *mp* *pp* *f* *p*

511

1

pp

(una corda)

2

pp *mf* *ff*

Var. A-11 $\text{♩} = 86\text{c.}$

522

1

mf

tre corde

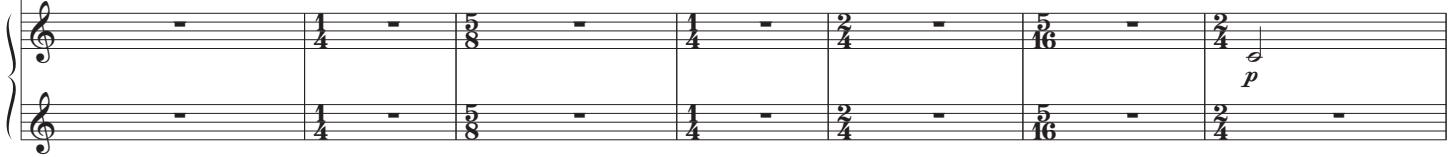
3

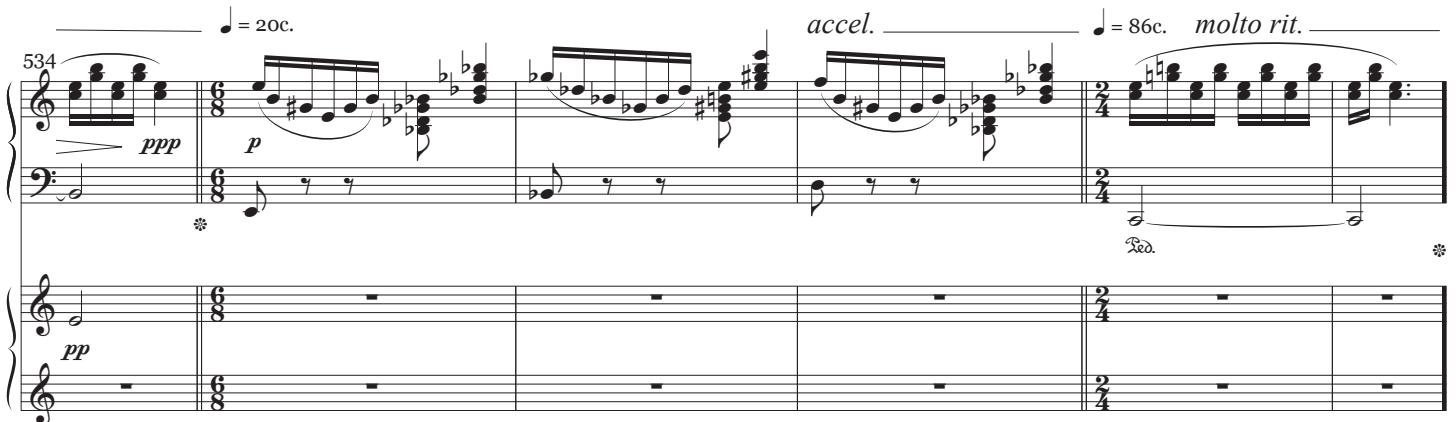
3

3

molto rit.

1 527 



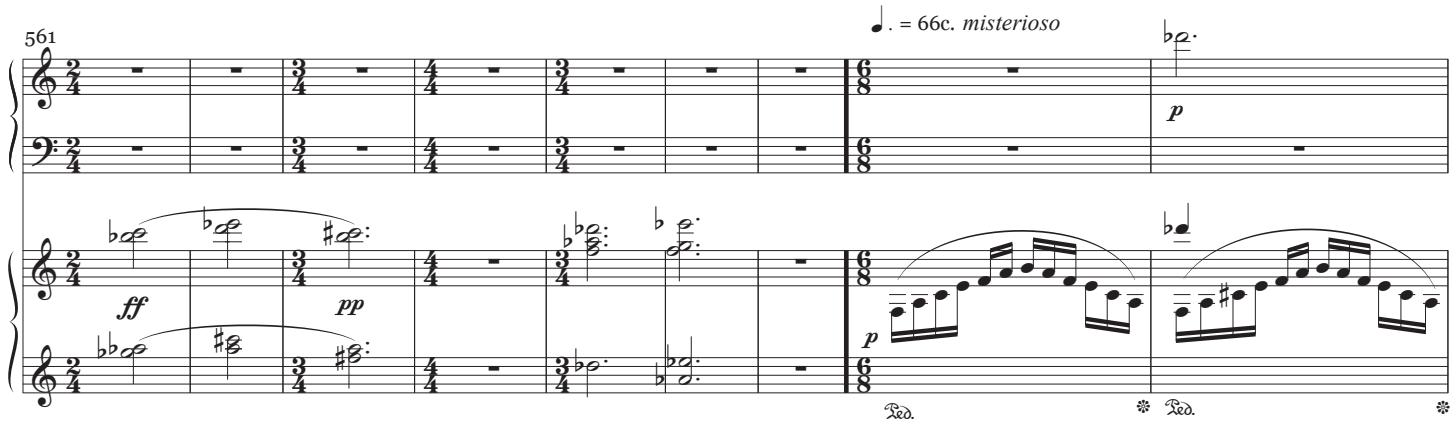


Var. B-8





Var. B-7



570 *b**p*.

1

2

* Red.

* Red.

* Red.

* Red.

574 *p*.

1

2

* Red.

* Red.

* Red.

* Red.

* Red.

578 *p*.

1

2

* Red.

* Red.

* Red.

* Red.

* Red.

582 *mf*.

1

2

* Red.

* Red.

* Red.

* Red.

* Red.

molto molto rall. $\text{♩} = 20\text{c.}$

587

molto dim.
* Red.

$\text{♩} = 20\text{c.}$

Var. A-12

$\text{♩} = 44\text{c.}$ *inquieto*

595

1

2

p

pp

mp

601

1

2

mf

p

mp

607

1

2

f

mf

mp

p

612

poco

p

618

rall.

fff

p

Red. * *Red.* *

Var. A-13

$\text{♩} = 132\text{c.}$

624

sfz

pp

ff

630

p sub.

mf sub.

pp

mf

pp

mp

pp

mp

pp

Svb - -

636

mp

pp

mp

pp

mp

rit.

Svb - -

Svb - -

643

1

very fast

sfz

mp

2

Var. B-6

$\text{♩} = 44\text{c. semplice}$

sempre pp

650

2

rit.

(*sempre pp*)

658

2

p

pp

$\text{♩} = 60\text{c.}$

Var. B-5

667

2

pp

cresc.

ff

$\text{♩} = 60\text{c.}$

675

1

mp

ff

$\text{♩} = 60\text{c.}$

2

682

1

p

2

pp sub.

ff

Var. B-4 $\text{♩} = 104\text{c.}$ detached

689

2

mp

f

mp

f

mp

697

2

mp

f

mp

f

mp

704

2

mp

f

ff

711

1

f

mp

2

f

mp

Var. A-14

 $\text{♩} = 132\text{c.}$

719

1

mf

f

2

p

725

1

mf sub.

731

1

ff

2

mf

737

1

ff

2

743

1

2

750

1

2

Var. A-15 $\text{♩} = 132\text{c.}$

756

1

2

762

1

2

766

1 2

770

1 2

774

1 2

778

1 2

786

Var. A-16 $\text{♩} = 96\text{c.}$

790

798

806

Var. B-3 $\text{♩} = 132\text{c. pesante}$

815

823

2

830

2

837

2

844

1

2

Var. A-17

$\text{♩} = 96\text{c.}$

851

1

858

sffz

864

Var. B-2

$\text{♩} = 144\text{c. pesante}$

870

Var. B-1

$\text{♩} = 144\text{c. raffinato}$

879

888

896

905

Var. A-18

$\text{♩}.$ = 44c. semplice

914

Coda

922