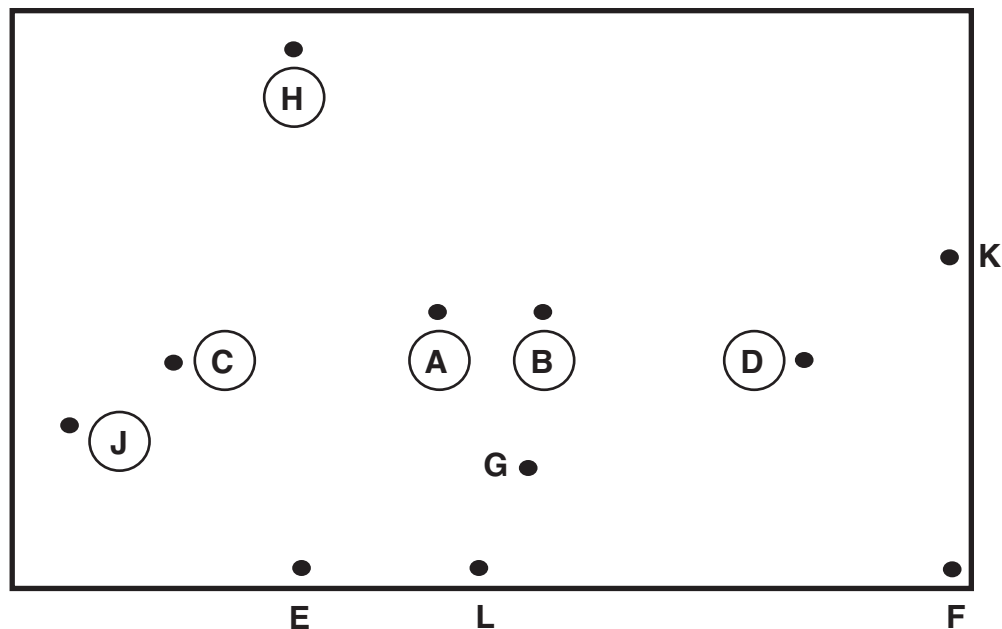


Fabrication 3: Dodge

B \flat clarinet and violin



Fabrication 3 requires the performers to walk from position to position while playing.

Stage setup:

six performance positions with music stands:

Music Stand A (facing forward)

Music Stand B (facing forward)

Music Stand C (facing into the stage)

Music Stand D (facing into the stage)

Music Stand H (facing forward)

Music Stand J (facing Position F)

and

seven performance positions without music stands:

Position E (at the front of the stage, stage right, facing the audience)

Position F

3 paces behind Position F

Position G (facing stage right)

Position K (facing offstage)

Position L (facing forward)

Directly next to it (facing forward)

Each performer has a rehearsal part which requires no movement from stand to stand. For performance and for a fully realized rehearsal, six separate parts booklets are provided – one for each music stand.

When the performers walk from one position to another the accompanying music will need to be memorized. These passages generally consist of a small repeated cell or other readily memorable material.

The performers should either both wear soft shoes or both wear shoes which produce a single clip with each footstep.

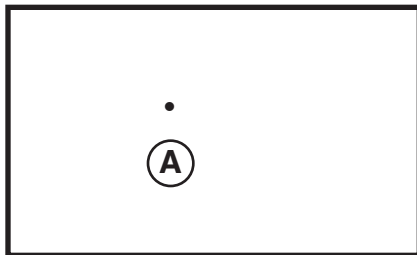
The pulse for each pace is ♩ = 132 (as it is for most of the music itself), except where noted. If the stage is small the performers may choose, instead, to pace once every two, three, or four beats.

Performer movements are shown on the following pages.

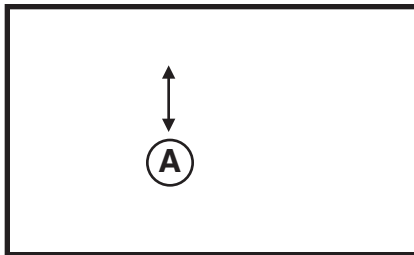
If the performers prefer a version with no movements **Fabrication 3a** may be substituted.

Clarinet

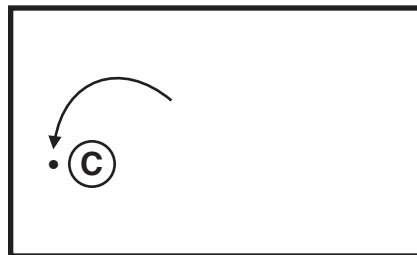
stand 2 or 3 paces behind music stand A



walk backwards and forwards 4 or 5 paces in each direction



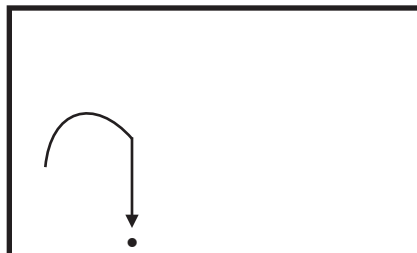
walk to music stand C



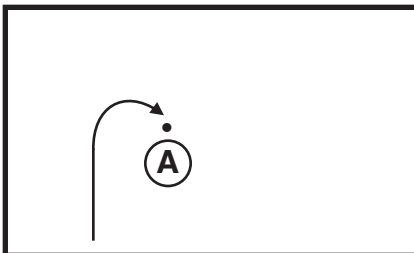
at ②

at ④

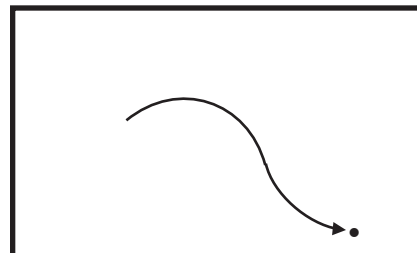
walk to E



walk to music stand A



walk toward F keeping 3 paces behind the violinist

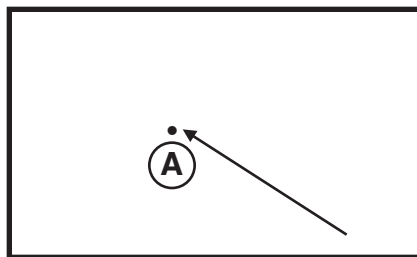


at ⑧

at ⑨

at ⑭

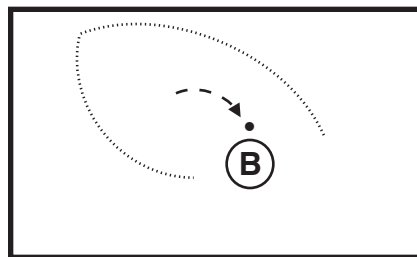
walk to music stand A



walk to music stand H



walk freely around the stage, join with violinist and walk together, then to music stand B

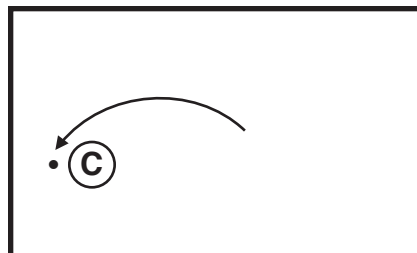


at ⑮

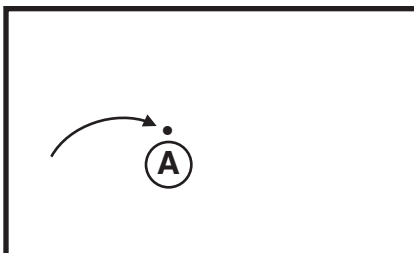
at ⑳

at ㉕

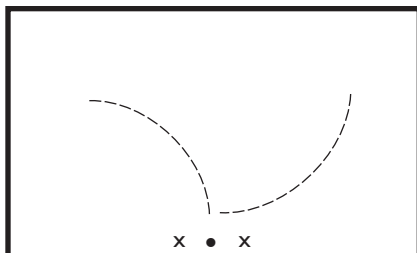
walk to music stand C



walk to music stand A



walk freely around the stage, then to L



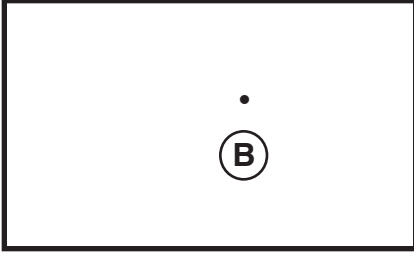
at ㉘

at ㉚

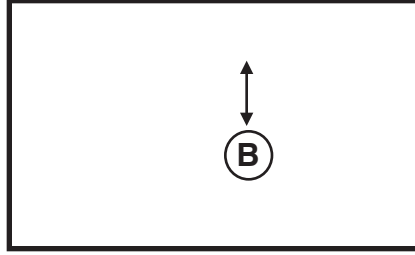
at ㉙

Violin

stand 2 or 3 paces behind music stand B



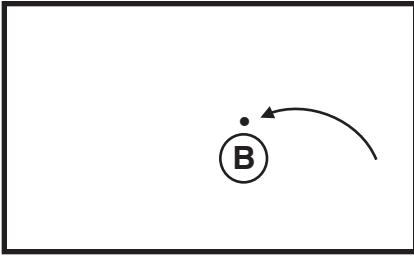
walk backwards and forwards 4 or 5 paces in each direction



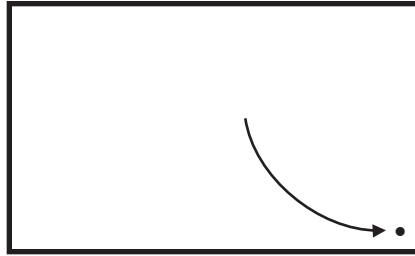
walk to music stand D



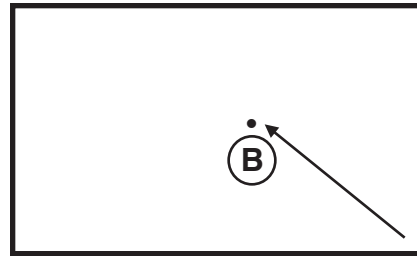
walk to music stand B



walk to F



walk to music stand B

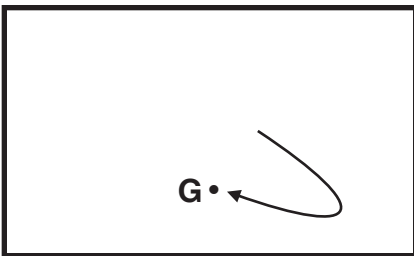


after 9

at 13

at 16

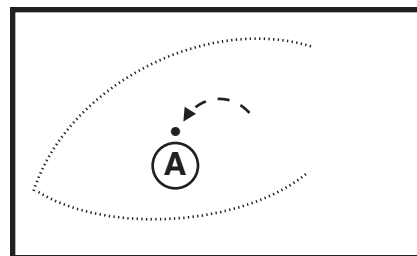
walk to G



walk to music stand J



walk freely around the stage, join with clarinetist and walk together, then to music stand A



at 19

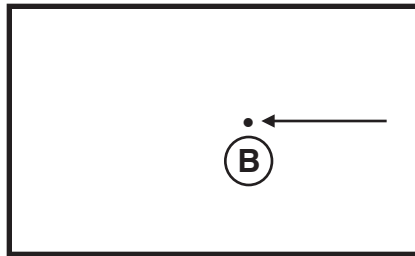
at 21

at 25

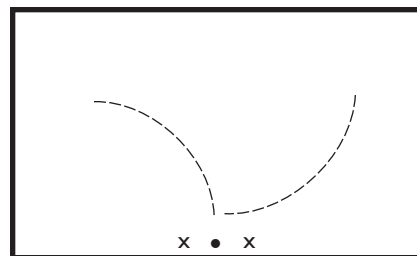
walk to K



walk to music stand B



walk freely around the stage, then to L



at 38

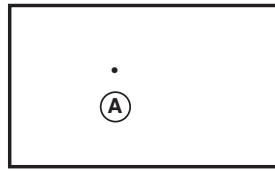
at 43

at 49

If preferred **Fabrication 3a** for stationary performers
may be substituted for **Fabrication 3**.

Fabrication 3: Dodge

ANDY VORES
(2008)



stand 2 or 3 paces
behind music stand A

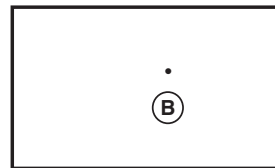
$\text{♩} = 132$

Clarinet in B \flat

repeat, varying the duration
of the pause under \square **c.12"**

Violin

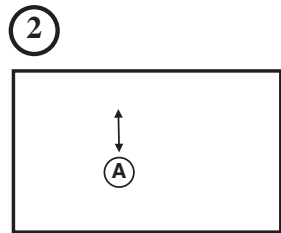
stand 2 or 3 paces
behind music stand B



$\text{♩} = 132$

cresc.

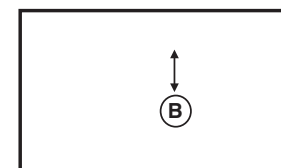
①



walk backwards and
and forwards (at $\text{♩} = 132$)
4 or 5 paces in each direction

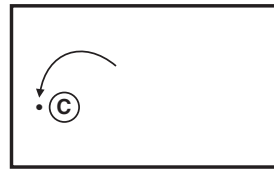
③

walk backwards and
and forwards (at $\text{♩} = 132$)
4 or 5 paces in each direction

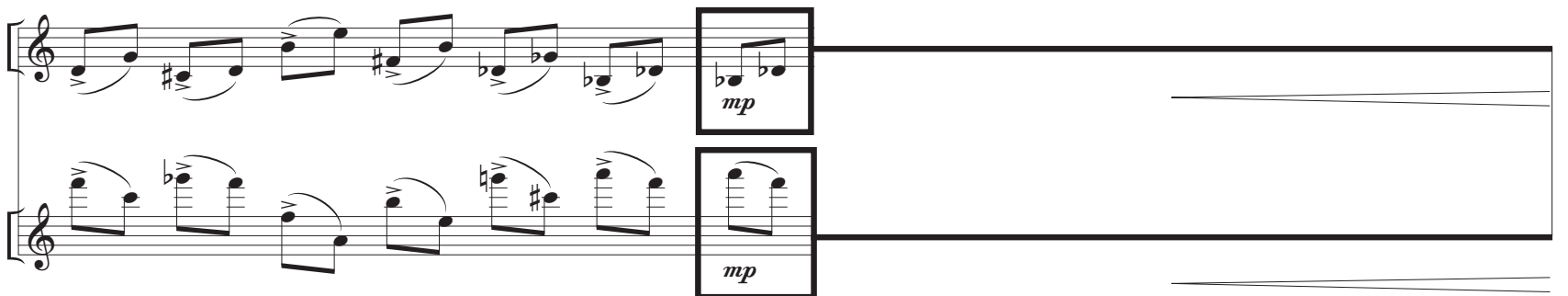




4



walk (at ♩ = 132) to music stand C



walk (at ♩ = 132) to music stand D



5

at music stand C



at music stand D

6

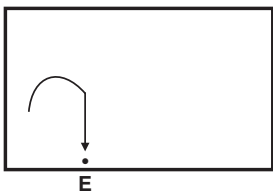
rotate in place — at least 2 revolutions



rotate in place — at least 2 revolutions

7

8

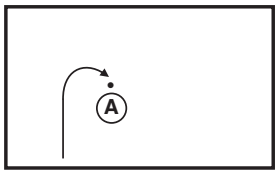


walk (at ♩ = 132) to front of stage (E)
while playing a gradual *accelerando*

as close to ♩ = 132 as possible

First system of musical notation. The top staff contains a melodic line with a key signature of one flat and a 3/4 time signature. The bottom staff contains a more complex rhythmic accompaniment with triplets and quintuplets. Performance markings include *fit.*, *nat.*, and *gl.*

9



walk (faster than ♩ = 132) to music stand A

10

at music stand A
as close to ♩ = 132 as possible

Second system of musical notation. The top staff has a key signature change to two flats. The bottom staff continues the rhythmic accompaniment. A diagram of a square with a circle labeled 'B' and an arrow pointing to it from the right is positioned between the staves.

walk (at ♩ = 132) to music stand B
while playing a gradual *accelerando*

Third system of musical notation. The top staff features a complex rhythmic pattern with many sixteenth notes and triplets. The bottom staff continues the accompaniment.

Fourth system of musical notation. The top staff continues the complex rhythmic pattern with triplets and quintuplets. The bottom staff continues the accompaniment.

11

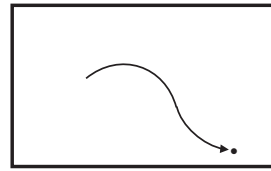
♩ = 132

hold until clarinet has reached 11

gl.

at music stand B

14

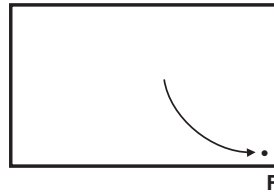


walk (at ♩ = 132) toward front corner of stage left (F) keeping 3 paces behind violinist

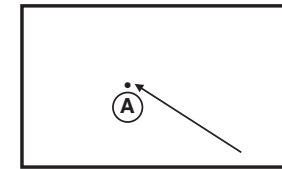
12

13

walk (at ♩ = 132) to front corner of stage left (F)



16



walk (at ♩ = 132) to music stand A

15

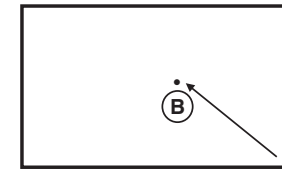
turn to face forward

facing forward

turn to face forward

facing forward

walk (at ♩ = 132) to music stand B



at music stand B

p

p

poco a poco cresc..

poco a poco cresc..

18

f *mp sub.*

f

p *mf* *p*

repeat, raising each 'A' a quarter-tone higher on each repetition

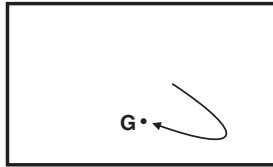
p

19

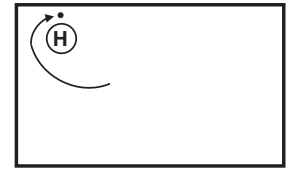
f *psub.* *mf* *p* *ffsub.*

walk (slower than ♩ = 132) to G

cresc.



21



walk (faster than ♩ = 132) to music stand H

20

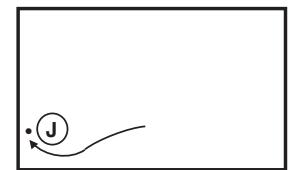
poco *ffsub.* *poco* *p*

at G

ff

mp

walk (at ♩ = 132) to music stand J



22

at music stand H

pp *mf* *ppsub.* *mf* *pp* *mf* *ppsub.* *f*

at music stand J

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

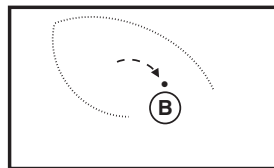
23

rotate in place — at least 4 revolutions

rotate in place — at least 4 revolutions

24

25



walk freely around the stage — after a short while move toward the violinist — walk side by side with the violinist back toward stage center, ending up at music stand B

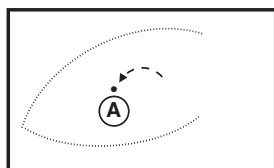
key sound — lots of breath

vary the duration of the pause under □

bounce bow on string

vary the duration of the pause under □

walk freely around the stage — after a short while move toward the clarinetist — walk side by side with the clarinetist back toward stage center, ending up at music stand A



26

♩ = 88c.

at music stand B

pp *gl.*
to sul pont. to molto sul pont. to nat.
9 9 10 10 9

at music stand A

27

pp mf pp
7 7 7 6 7
7 7 6 6
to molto sul pont. to nat.
9 7
pp mf

28

mp p
to molto sul pont. to nat.
7 5 9 10
mp mf pp

29

f pp
to sul pont. to molto sul pont. to nat.
10 7 7 9
mf

to 9 sul pont. 9 nat. 6 to

pp 10 *mf* 10 10 *pp*

30

..... molto sul pont. to nat. to sul pont. nat.

pp 10 9 9

31

nat. 9 7

f

to molto sul pont. nat. 10 10 to sul pont. nat.

p *mf* *pp sub.*

32

to sul pont. nat. 7 7 7

mf *mf* *mf* *pp* *f*

33

to sul pont. to nat. 9 9 10 11 to

pp *mp* *pp* *mp* *pp sub.* *f*

34

.. sul pont. *pp* to nat.

ppp *gl.* 9 10 9

Detailed description: This system contains the first two measures of the piece. The upper staff shows a melodic line starting with a half note, followed by a dotted quarter note, and then a half note. The lower staff features a complex rhythmic pattern of eighth notes, with fingerings 9, 10, and 9 indicated above the notes. Dynamics include *ppp* and *pp*. Performance instructions include *gl.* (glissando) and *nat.* (natural).

35

mfp to sul pont. to nat. to sul pont. to nat. to sul pont.

gl. *ft.*

Detailed description: This system covers measures 35 and 36. The upper staff continues the melodic line with a dotted quarter note, a half note, and a quarter note. The lower staff has a similar eighth-note pattern with fingerings 9, 9, 10, and 9. Dynamics include *mfp* and *mp*. Performance instructions include *gl.* (glissando) and *ft.* (fortissimo).

mfpp *nat.* to nat. *mp* *ppp sub.*

9 9 10

Detailed description: This system covers measures 36 and 37. The upper staff has a dotted quarter note, a half note, and a quarter note. The lower staff continues the eighth-note pattern with fingerings 9, 9, and 10. Dynamics include *mfpp*, *mp*, and *ppp sub.*. A *nat.* instruction is present.

36

10 10 9 9

Detailed description: This system covers measures 37 and 38. The upper staff has a dotted quarter note, a half note, and a quarter note. The lower staff continues the eighth-note pattern with fingerings 10, 10, 9, and 9.

37

fp to sul pont. *mf* *ppp*

7 7

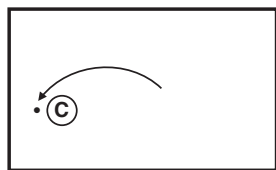
Detailed description: This system covers measures 38 and 39. The upper staff has a dotted quarter note, a half note, and a quarter note. The lower staff continues the eighth-note pattern with fingerings 7 and 7. Dynamics include *fp*, *mf*, and *ppp*. Performance instructions include *mf* and *ppp*.

ppp *mf* *mf*

nat. 10 9 7 6

Detailed description: This system covers measures 39 and 40. The upper staff has a dotted quarter note, a half note, and a quarter note. The lower staff continues the eighth-note pattern with fingerings 10, 9, 7, and 6. Dynamics include *ppp* and *mf*. A *nat.* instruction is present.

38



walk (at ♩ = 132) to music stand C

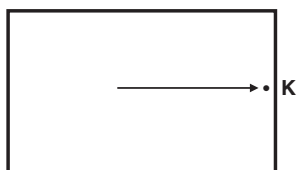
♩ = 132

39

at music stand C

Vn.

walk (slower than ♩ = 132) to edge of stage center, stage left K – facing offstage



cresc.
poco a poco ritardando (violin only) to 40

mf *f*

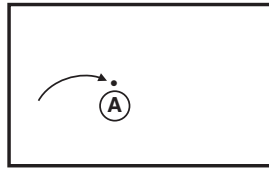
40

mp sub. *pp sub.*

41

c.9"

42



walk to music stand A

43

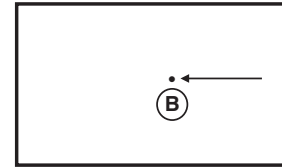
accelerando (clarinet only)

play only
after violinist
has reached
music stand B

♩ = 92c.

repeat, varying the duration
of the pause under □

turn around and walk
(faster than ♩ = 132)
to music stand B



44

♩ = 132

at music stand A

45

46

raise head and stare out into the audience
play at least 9 times

Musical notation for measures 46 and 47. Measure 46 is boxed and contains a piano (*p*) dynamic marking. Measure 47 is marked with fortissimo (*fff*) dynamics. The notation includes treble and bass clefs, notes, rests, and slurs.

raise head and stare out into the audience
play at least 9 times

Continuation of musical notation for measures 46 and 47, showing multiple systems of treble and bass staves with notes, rests, and slurs.

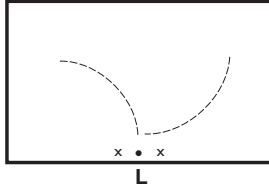
48

c.15"

walk freely (at ♩ = 132) in any direction

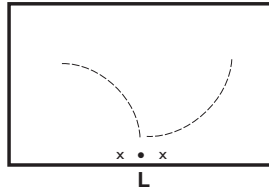
walk freely (at ♩ = 132) in any direction

49



walk, speeding up but never running, to the front of the stage, stage center
if you arrive before the violinist stand at L
if the violinist arrives before you, stand to the violinist's side facing the audience

walk, speeding up but never running, to the front of the stage, stage center
if you arrive before the clarinetist stand at L
if the clarinetist arrives before you, stand to the clarinetist's side facing the audience



50

play immediately you reach the front of the stage (L or next to L) — don't try to synchronize this event with violin; one player should finish before the other

play immediately you reach the front of the stage (L or next to L) — don't try to synchronize this event with clarinet; one player should finish before the other