Fabrications

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I typically write music with fairly involved programmatic intentions along with forms that echo or amplify them. However, I also enjoy music that simply unfolds a process or a 'conceit'. **Fabrications** is a 32-movement cycle for various ensembles ranging from solos and duos to works for orchestra written over a period of 11 years. These works explore more mechanical approaches to generating music. Each has a subtitle; a synonym of 'fabrication' which says something about the piece itself.

Any of the individual **Fabrications** can, of course, be excerpted, placed alongside other excerpted **Fabrications**, and/or re-ordered. What follows here is simply a suggested order in the unlikely event that all 32 pieces will one day be programmed together.

In addition to the **Fabrications** themselves, two source pieces are included with the designation of **Visitor**, and two of the **Fabrications** (**Fabrication 3** and **Fabrication 8**) are also offered in alternative versions.

The full instrumentation needed to perform the entire cycle is:

Soprano
Tenor

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

2 Horns
2 Trumpets
Trombone
Tuba

2 Pianos

3 Percussion

Guitar

16 Violins
6 Violas
6 Cellos
3 Doublebasses

The listing of **Fabrications** and **Visitors** on page iv uses this legend for general instrumentation:

x.x.x.x. x.x.x.x. x. x. x. x.x.x.x.x.

As is typical for listing orchestral forces these five block units indicate the number of individuals required in order to perform each work.

The units represent:

WOODWINDS (flute.oboe.clarinet.bassoon)
BRASS (horn.trumpet.trombone.tuba)
PIANO
PERCUSSION
GUITAR
STRINGS (violin.violin.viola.cello.bass)

The following doublings are written into the score and will need to be performed by the designated players in order for the full cycle to be realized:

Flute 2 *doubles* Piccolo
one **Flute** (1 or 2) *doubles* Alto Flute

Oboe 2 *doubles* English Horn

Clarinet 1 in B♭ *doubles* Clarinet in E♭
one **Clarinet** (1 or 2) *doubles* Bass Clarinet

Bassoon 1 *doubles* Tenoroon

Trumpet 1 in B♭ *doubles* Trumpet in C / Piccolo Trumpet in B♭
Trumpet 2 in B♭ *doubles* Trumpet in C
one **Trumpet** (1 or 2) *doubles* Piccolo Trumpet in A
one **Trumpet** (1 or 2) *doubles* Trumpet in D

Doublebass
one **Bass** (1, 2, or 3) OR **Guitar** *doubles* Electric Bass Guitar

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Three **Fabrications** require 3 percussionists with the following assignment of intruments:

Percussion 1
marimba, 2 timbales, xylophone

Percussion 2
small tambourine, temple block, vibraphone

Percussion 3
large tambourine, marimba, snare drum, triangle

Three other **Fabrications** require 2 percussionists. These parts might be taken by Percussion 1/2; Percussion 2/3; or Percussion 1/3, but the set-ups remain discreet:

crotales (high chromatic set), ocean drum, 2 tam-tams (high and low), thunder sheet
+
bass drum, crotales (high chromatic set), 4 nipple gongs (low to high = Bb, C#, Eb, G), suspended crash cymbal

•

thunder sheet, vibraphone
+
bass drum, sizzle cymbal, suspended cymbal

•

small tambourine, mounted tambourine, 2 timbales, vibraphone
+
2 bongos, hi-hat, mixing bowl, large tambourine, mounted tambourine

Five **Fabrications** require only a single percussionist. These might be performed by Percussion 1, 2, or 3 – again the set-ups remain discreet:

chimes, chinese cymbal, cowbell (mounted), glockenspiel, hi-hat, maracas, snare drum, suspended cymbal, tam-tam, 3 tom-toms, triangle (mounted)

•

spark shaker, wah-wah tube, drum-set (*crash/ride/hi-hat/12" tom/14" tom/snare/bass*), hi-hat tambourine

•

vibraphone, 3 suspended cymbals

•

3 plumbing pipes, 2 bongos, 3 tom-toms, 2 bass drums, metal plate

•

snare drum

•

bass drum, tam-tam, vibraphone

The percussion instruments needed for a full performance of **Fabrications** are:

bass drum *(2: concert/pedal)*
bongos *(2: high/low)*
chimes
cowbell *(mounted)*
crotales *(2 sets: high, chromatic)*
cymbals *(chinese/crash/ride/sizzle/3 suspended: high/middle/low)*
glockenspiel
hi-hat
hi-hat tambourine
maracas
marimbas *(2)*
metal plate
mixing bowl
ocean drum
plumbing pipes *(3:high/middle/low)*
snare drum
spark shaker
tambourines *(3: small/large/mounted)*
tam-tam *(2: high/low)*
temple block
thunder sheet
timbales *(2: high/low)*
tom-toms *(3: high/middle/low)*
triangle
vibraphone
wah-wah tube
xylophone

Fabrication 1: Cover
0.0.0.0. 0.0.1.0. 0. 0. 0. 0.0.0.0.0.
duration 5'

Fabrication 2: Cut
0.0.0.0. 0.0.0.1. 0. 0. 0. 0.0.0.0.0.
duration 7'

Fabrication 3: Dodge
0.0.1.0. 0.0.0.0. 0. 0. 0. 1.0.0.0.0.
duration 9'

Fabrication 4: Device
2.0.2.2. 2.0.0.0. 0. 0. 0. 0.0.0.0.0.
duration 2–5'

Fabrication 5: Spinach
soprano, tenor
0.0.0.0. 0.1.0.0. 0. 0. 0. 0.0.0.0.0.
duration 7'

Fabrication 6: Pretext
1.0.1.0. 0.1.0.0. 1. 1. 0. 1.0.0.1.0.
duration 26'

Fabrication 7: Apologue
soprano, tenor
0.0.2.0. 0.0.0.0. 0. 0. 0. 0.0.0.0.2.
duration 4'

Visitor 1: Arch
0.0.0.0. 0.0.0.0. 0. 0. 0. 0.0.0.1.0.
duration 3'

Fabrication 8: Semblance
0.0.0.0. 0.0.0.0. 0. 0. 0. 8.7.2.2.0.
duration 25'

Fabrication 9: Disposition
2.2.2.2. 0.0.0.0. 0. 0. 0. 4.0.2.2.1.
duration 6'

Fabrication 10: Itch
0.0.1.0. 0.0.0.0. 0. 1. 0. 0.0.0.0.0.
duration 4'

Fabrication 11: Cast
2.2.2.2. 2.2.2.0. 1. 2. 0. 8.8.6.6.3.
duration 6'

Fabrication 12: Grapevine
0.2.2.0. 2.2.0.0. 2. 3. 0. 8.8.6.6.0.
duration 7'

Fabrication 13: Monster
2.2.2.2. 2.2.2.0. 1. 2. 0. 8.8.6.6.3.
duration 6'

Fabrication 14: Lookalike
0.0.0.0. 0.0.0.0. 1. 1. 0. 0.0.0.0.0.
duration 11'

Visitor 2: Slow Peacherine Rag
0.0.0.0. 0.0.0.0. 1. 0. 0. 0.0.0.0.0.
duration 3'

Fabrication 15: Amplification
1.0.1.0. 0.0.0.0. 1. 1. 0. 1.0.0.1.0.
duration 15'

Fabrication 16: Misstatement
0.0.2.0. 0.0.0.0. 1. 0. 1. 1.0.1.1.0.
duration 7'

Fabrication 17: Stunt
0.0.1.0. 0.0.0.0. 1. 0. 0. 1.0.0.0.0.
duration 13'

Fabrication 18: Fairyland
0.0.0.0. 0.0.0.0. 0. 1. 0. 0.0.0.0.0.
duration 3'

Fabrication 19: Slant
soprano, tenor
2.2.2.0. 0.0.0.0. 0. 3. 0. 8.8.6.6.3.
duration 7'

Fabrication 20: Assemblage
0.0.0.0. 0.0.0.0. 0. 0. 0. 2.0.0.0.0.
duration 5'

Fabrication 21: Earful
0.0.0.0. 0.0.0.0. 0. 0. 0. 8.8.6.6.3.
duration 5'

Fabrication 22: Smoke
1.0.1.0. 0.0.1.0. 1. 0. 1. 1.0.0.0.0.
duration 6'

Fabrication 23: Offshoot
0.0.0.0. 0.0.0.0. 0. 1. 0. 0.0.0.0.0.
duration 5'

Fabrication 24: Upshot
0.0.0.0. 0.0.0.0. 0. 1. 0. 0.0.0.0.0.
duration 2'

Fabrication 25: Carbon
1.0.1.0. 0.0.0.0. 1. 1. 0. 1.0.0.1.0.
duration 7'

Fabrication 26: Subterfuge
1.0.1.0. 0.0.0.0. 1. 1. 0. 1.0.0.1.0.
duration 5'

Fabrication 27: Romance
tenor
0.0.0.2. 2.0.0.0. 2. 0. 0. 0.0.0.0.0.
duration 7'

Fabrication 28: Artefact
0.0.0.0. 0.0.0.0. 2. 0. 0. 0.0.0.0.0.
duration 22'

Fabrication 29: Spiel
0.0.0.0. 0.0.0.0. 0. 0. 0. 4.0.2.2.0.
duration 6'

Fabrication 30: Imitation
0.0.1.0. 0.0.0.0. 1. 0. 1. 1.0.0.0.0.
duration 7'

Fabrication 31: Fiction
soprano, tenor
2.2.2.2. 2.2.1.1. 0. 2. 0. 8.8.6.6.3.
duration 5'

Fabrication 32: Manouevre
2.2.2.2. 2.2.1.1. 2. 3. 0. 8.8.6.6.3.
duration 7'

Assigned instrumentation may be easier to see in the folowing grid.
Specific doublings and percussion requirements are listed starting on page vi

	Fabrication							Visitor																							
	1	2	3	4	5	6	7	1	8	9	10	11	12	13	14	2	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
soprano					●		●														●										●	●
tenor					●		●														●								●				●	●
flute				●		●				●		●		●			●				●			●			●	●					●	●
flute				●						●		●		●							●												●	●
oboe						●				●		●	●	●							●												●	●
oboe										●		●	●	●							●												●	●
clarinet			●	●			●			●	●	●	●	●			●	●	●		●			●			●	●				●	●	●
clarinet				●			●			●		●	●	●				●			●												●	●
bassoon				●						●		●		●															●				●	●
bassoon				●						●		●		●															●				●	●
horn				●								●	●	●															●				●	●
horn				●								●	●	●															●				●	●
trumpet					●	●						●	●	●																			●	●
trumpet												●	●	●																			●	●
trombone	●											●		●										●									●	●
tuba		●																															●	●
piano						●						●	●	●	●	●	●	●	●					●			●	●	●	●		●		●
piano													●																●	●				●
percussion						●					●	●	●	●	●		●			●	●				●	●	●	●					●	●
percussion												●	●	●							●												●	●
percussion													●								●												●	●
guitar																		●						●								●		
violin			●			●			●	●		●	●	●			●	●	●		●	●	●	●			●	●			●	●	●	●
violin									●	●		●	●	●							●	●	●								●		●	●
violin									●	●		●	●	●							●		●								●		●	●
violin									●	●		●	●	●							●		●								●		●	●
violin									●			●	●	●							●		●										●	●
violin									●			●	●	●							●		●										●	●
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violin												●	●	●							●		●										●	●
violin												●	●	●							●		●										●	●
viola									●	●		●	●	●				●			●		●								●		●	●
viola									●	●		●	●	●							●		●								●		●	●
viola												●	●	●							●		●										●	●
viola												●	●	●							●		●										●	●
viola												●	●	●							●		●										●	●
viola												●	●	●							●		●										●	●
cello						●		●	●	●		●	●	●			●	●			●		●				●	●			●		●	●
cello									●	●		●	●	●							●		●								●		●	●
cello												●	●	●							●		●										●	●
cello												●	●	●							●		●										●	●
cello												●	●	●							●		●										●	●
cello												●	●	●							●		●										●	●
bass							●			●		●		●							●		●										●	●
bass							●					●		●							●		●										●	●
bass												●		●							●		●										●	●

Clarinets are B♭ clarinets unless otherwise indicated
Trumpets are B♭ trumpets unless otherwise indicated
Horns are in F

Fabrication 1: Cover
tenor trombone

Fabrication 2: Cut
tuba

Fabrication 3: Dodge
clarinet
violin

Fabrication 4: Device
2 flutes
2 clarinets
2 bassoons
2 horns

Fabrication 5: Spinach
soprano
tenor
piccolo trumpet in A

Fabrication 6: Pretext
flute *doubling* piccolo / alto flute
clarinet *doubling* bass clarinet
trumpet in C *doubling* trumpet in D
piano
percussion
chimes, chinese cymbal, cowbell (mounted), glockenspiel, hi-hat, maracas, snare drum, suspended cymbal, tam-tam, 3 tom-toms, triangle (mounted)
violin
cello

Fabrication 7: Apologue
soprano
tenor
2 clarinets
2 contrabasses

Visitor 1: Arch
cello

Fabrication 8: Semblance
string trio 1
string trio 2
violin sextet
violin septet

Fabrication 9: Disposition

2 flutes
2 oboes
2 clarinets
2 bassoons
4 violins
2 viola
2 cellos
contrabass

Fabrication 10: Itch

bass clarinet
marimba

Fabrication 11: Cast

2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
tenor trombone
piano
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 = Bb, C#, Eb, G), suspended crash cymbal*

strings – 8.8.6.6.3

Fabrication 12: Grapevine

2 oboes
2 clarinets
2 horns
2 trumpets in C
3 percussion
1. *marimba*
2. *vibraphone*
3. *marimba*

2 pianos
strings – 8.8.6.6.3

Fabrication 13: Monster

2 flutes *1º doubling* piccolo
2 oboes *2º doubling* english horn
2 clarinets
2 bassoons *1º doubling* tenoroon
2 horns
2 trumpets *1º doubling* piccolo trumpet in B♭
tenor trombone
piano
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 = Bb, C#, Eb, G), suspended crash cymbal*

strings – 8.8.6.6.3

Fabrication 14: Lookalike
piano
percussion
spark shaker, wah-wah tube, drum set (crash cymbal, ride cymbal, hi-hat, snare drum, 12" tom-tom, 14" tom-tom, bass drum, hi-hat tambourine)

Visitor 2: Slow Peacherine Rag
piano

Fabrication 15: Amplification
flute *doubling* alto flute
clarinet *doubling* bass clarinet
piano
percussion
vibraphone, 3 suspended cymbals
violin
cello

Fabrication 16: Misstatement
clarinet
bass clarinet
guitar
piano
violin
viola
cello

Fabrication 17: Stunt
clarinet
violin
piano

Fabrication 18: Fairyland
vibraphone

Fabrication 19: Slant
soprano
tenor
2 flutes
oboe
english horn
2 clarinets
2 horns
3 percussion
1. *xylophone*
2. *vibraphone, temple block*
3. *snare drum, triangle*
strings – 8.8.6.6.3

Fabrication 20: Assemblage
2 violins

Fabrication 21: Earful
strings – 8.8.6.6.3

Fabrication 22: Smoke
flute
clarinet
trombone
piano
violin
electric bass guitar

Fabrication 23: Offshoot
percussion
3 plumbing pipes, 2 bongos, 3 tom-toms, concert bass drum, pedal bass drum, metal plate
or
5 non-resonating metal instruments, 7 drums, non-resonating metal instrument

Fabrication 24: Upshot
snare drum

Fabrication 25: Carbon
flute
clarinet
piano
percussion
bass drum, tam-tam, vibraphone
violin
cello

Fabrication 26: Subterfuge
alto flute
clarinet
piano
percussion
bass drum, tam-tam, vibraphone
violin
cello

Fabrication 27: Romance
tenor
2 bassoons
2 horns
2 pianos

Fabrication 28: Artefact
2 pianos

Fabrication 29: Spiel
2 string quartets

Fabrication 30: Imitation
clarinet
piano
guitar
violin

Fabrication 31: Fiction

soprano
tenor
2 flutes
oboe
english horn
2 clarinets
2 bassoons
2 horns
2 trumpets
tenor trombone
tuba
2 percussion
1. *thunder sheet, vibraphone*
2. *bass drum, sizzle cymbal, suspended cymbal*
strings – 8.8.6.6.3

Fabrication 32: Manouevre

flute
piccolo
2 oboes
clarinet in E♭
clarinet
2 bassoons
2 horns
2 trumpets in C
tenor trombone
tuba
3 percussion
1. *timbales, xylophone*
2. s*mall tambourine, vibraphone*
3. *large tambourine, marimba*
strings – 8.8.6.6.3

Fabrication 1: Cover
the ‘cover’ for the entire set in which swathes of speedy notes are ‘covered’ by held slow passages

Fabrication 2: Cut
an instrumental gloss on **Fabrication 27** in which the music cuts between two strands of activity

Fabrication 3: Dodge
clarinet and violin keep locking in with each other and then slithering apart and the performers are asked to travel around the stage, ‘dodging’ each other while playing, to eleven specified positions

Fabrication 4: Device
one of a possible subset of **Fabrications** called **Blue Dots**: For a while in 2008 and 2009 there was a rectangular grid of blue lights in one of the display windows of the MIT Museum. These would light up in different configurations, always the same and always changing. **Blue Dots** makes musical analogies to this display; the organization of the music is essentially binary (notes are either on or off) but each work takes a different approach to realizing its musical analogy

Fabrication 5: Spinach
three silly walking or driving songs triggered by information about the performers, the weather, and the audience juxtaposed with an unrelated offstage piccolo trumpet obbligato

Fabrication 6: Pretext
the ‘pretext’ is a re-imagining of 10 British pop hits of 1967, variously disfigured, realigned, and dislocated. There is very little of the songs left beyond one or two principles that makes each of the originals characteristic. They fall into three groups of three and a final single song, each section prefaced by a crisp percussive break masquerading as a program trailer. Interspersed throughout the work are little intrumental 'sprechstimme' tags mimicking the cadence of a BBC Radio One DJ introducing the songs on the first day of the new station's maiden broadcast

The speedy pace at which things unfold makes for a rather kaleidoscopic work – this roadmap may help make its shape clearer:

DJ announcement
program trailer
*First Song: after **I Feel Free** by Cream*
DJ introduction (instrumental sprechstimme)
*Second Song: after **From the Underworld** by The Herd*
*Third Song: after **Happy Jack** by The Who*
DJ announcement
•
program trailer
*Fourth Song: after **Flowers in the Rain** by The Move*
*Fifth Song: after **Autumn Almanac** by The Kinks*
DJ announcement
*Sixth Song: after **Penny Lane** by The Beatles*
•
program trailer
DJ announcement
*Seventh Song: after **Paper Sun** by Traffic*
DJ announcement
*Eighth Song: after **See Emily Play** by Pink Floyd*
*Ninth Song: after **Itchycoo Park** by The Small Faces*
DJ announcement
•
program trailer
DJ announcement
*Tenth Song: after **We Love You** by The Rolling Stones*

The music of our own youth is always richly evocative to us, and while these songs could perhaps make other Englishmen born in the 1950s swoon with youthful recollections as much as they do me, they probably won’t do the same for anyone else. “Never underestimate the potency of cheap music”, said Noël Coward, and while these songs which I first heard in the borderland between being a child and a teenager aren’t “cheap” – for me they are indeed potent

Fabrication 7: Apologue
in which the buried ‘moral’ is a popular song of the 1920s passed through the ‘blue dot’ process as in **Fabrication 4**

Visitor 1: Arch
a reworking of passages from the Bach's Cello Suites that, in turn, was reworked as the opening and closing movements of what became **Fabrication 8**

Fabrication 8: Semblance
one of the longest **Fabrications**, and also one of the few to have multiple movements. It grew out of a commission to accompany a dance. While waiting for my score to be ready the choreographer was beginning to create the dance in the studio while listening to Bach's Cello Suites. By the time the first three movements of my work were completed, the Bach had become the dance's music proper, and my score was unneeded. Each of the five movements is a freely reimagined half-memory of various moments from the Cello Suites. Movements 1, 3, and 4 tend to the stately, while 2 and 5 are moto perpetuos

Fabrication 9: Disposition
another 'blue dot' piece arising from imagining brickwork as mobile, as if intervening courses could be moved back and forth independently—how long until the whole edifice topples?

Fabrication 10: Itch
an intense energy burst, marked "hard, energetic, tight, and as fast as possible," marimba and bass clarinet move from interlocking lines to long passages of unison, disjointed rhythms, and back again, like an out of control rollercoaster

Fabrication 11: Cast
n order to fully experience Richard Serra's huge ('cast') culptures you have to walk through them, and this experience can be radically different each time you do so depending upon what route you take. In **Torqued Torus Inversion** Serra places two toruses next to each other, one of them inverted. **Fabrication 11** follows one possible route by gathering itself and leading into a first section of low dark sound pierced by brief high music, then out again. Next—into a second section of high bright sound (the inverted torus) interrupted by brief low music, and finally, once again, out

Fabrication 12: Grapevine
an attempt to apply the principals of John Conway's early 'cellular automaton' experiment **The Game of Life** to sound. This piece features versions that quickly splutter out. **Fabrication 32** features versions that lock into ever-repeating patterns. These, along with **Fabrications 4** and **9** share a cycle of crunchy cluster chords as their harmonic material as well as, with **Fabrications 25** and **26** a ubiquitous rising three-note figure

Fabrication 13: Monster
In Caryl Churchill's disturbing play, **Blue Kettle**, a man seems to be playing a con trick on a elderly woman, pretending to be her long-lost son. As the play continues the word 'blue' and then the word 'kettle' are dropped into the dialogue as if they belonged there. These words arrive more frequently and jostle out any clear meaning. Increasingly, too, the words are cut into little pieces. The final pages include lines such as "How bl bl bl this was bl son?" "Because I ket ket documents, his passport bl stuff, bl ket for a laugh" " Ket b tle die of?" all spoken as if nothing strange is happening. Here a whirling line interrupted by two parallel chains of pitches which gradually, as in the play, force out the "narrative" creating a 'monster'

Fabrication 14: Lookalike
a work for grand piano and drum kit has its challenges; issues of balance, for sure, but also deciding on the role of the percussion. Here the piano contrasts two distinct sets of material: a continuous blur of fast notes, initially very high and descending to the bottom of the piano as the piece continues; and jaunty, urbane music that keeps seemingly looping back on itself. The percussion echoes this to some extent by matching cymbals and metallic instruments to the high, fast piano music, and tom-toms and drums to the jaunty passages. While the piano's music is all there from the outset, percussion only gradually fills in its own, from sparse, occasional hits to full-out thundering by the close. The alternating passages are versions of each other – lookalikes – but are never duplicates

Visitor 2: Slow Peacherine Rag
written after a summer afternoon's walk through the backstreets behind Harvard. From an open window I heard someone practicing a piano rag—fantastically slowly. The balmy day and the wonderfully static rag led me to search out Scott Joplin's **Peacherine Rag** and apply longeurs, stretched chords, and hesitations in order to simulate and exaggerate what I'd heard earlier in the day

Fabrication 15: Amplification
concerned with hovering and with hesitation—sometimes loudly, sometimes very softly—with, at its heart an orchestration and elongation (an ‘amplification’) of **Slow Peacherine Rag.**

The reworking of this piano piece is preceded by a section made up of dislocated rotating chord patterns from the reworked Joplin rag that gradually coalesce into a continuous blur. Then, after the slow rag proper (heard first for piano with 'resonance' supplied by the ensemble, then, slightly faster, heard arranged for the full ensemble) comes a coda in which even slower statements of the opening isolated chords are placed against rapid, spinning solos and duets played extremely quietly.

Fabrication 16: Misstatement
this, one of the sillier **Fabrications** (there are a few), grew from an exercise I gave to my composition students: a measure of piano music by Haydn at the head of the page that had to morph over a page or more of music written on the spot into a measure of piano music by Satie, via a measure of music by Messiaen. The purpose was to loosen the need to be always 'inspired' and to sharpen the seeking out of commanalities between different musical languages. A couple of other mechanical processes were added to the second and third movements of this piece, but it's still an insiders joke with highish aims but a trivial 'aspect' that ‘misstates’ the original material and its intentions

Fabrication 17: Stunt
this piece plays with thoughts about harmony and form and the gradual erosion of their significance in much of today’s concert music. I was also thinking about how the poppiest of pop songs operate with chord changes and repeated passages rather than harmony and form as concepts. After a brief warbling introduction it launches straight into a simple, blocky, pop ‘song’: verse, middle-eight, and bridge passage. Then the ‘stunts’ begin as ten variations are superimposed on five runs of this ‘song’. The variations are all disruptive in different ways and the ‘song’ is also sliced up and reordered. The stunt is both the act of varying this material and also the fact that the variations themselves keep inhibiting the song’s natural growth.

Fabrication 18: Fairyland
written as a request for a vibraphone solo to contrast **Say It,** this is a short visit to an impressionistic landscape, suggesting a world that is simple, beautiful, and just slightly strange

Fabrication 19: Slant
in which two narrators, in turn, relate an identical tale about the other in identical words except for the altered pronouns. The ‘slant’ is provided by the musical setting which places the identical words in altered contexts. The poem is by Frederick Choi as are the other texts set here in **Fabrications 27** and **31**

I watched her climb into the sunset and stay there
watching the world from the other side.

Clouds moved the other way.
The lights in cities were stars.
Deserts were the surface of the moon.

When she climbed out again, she too was backwards.
She stumbled in counterclockwise circles.
She spoke a language no one else could understand.
Time passed.
I saw that she was painfully unhappy.

One evening we sat watching the sunset,
and I asked her, "Why did you return?
Why didn't you stay there?"

She didn't say anything,
only pressed a bit of moon rock into my hand,
and, standing, she fell.
Falling, she clung to the earth again with all her might
with her short fingernails and her long hair.

I watched him climb into the sunset and stay there,
watching the world from the other side.

Clouds moved the other way.
The lights in cities were stars.
Deserts were the surface of the moon.

When he climbed out again, he too was backwards.
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Falling, he clung to the earth again with all his might
with his short fingernails and his long hair.

Fabrication 20: Assemblage
in which very similar motifs for the two violins are gradually melded or ‘assembled’ into a rhythmic unison and then into a melody/accompaniment

Fabrication 22: Smoke
a response to **Tisch** (table) – the first work acknowledged in Gerhard Richter's catalogue raisonné. I saw it first at Harvard's Fogg Museum many years ago and it has continued to nag away at me. Here's what the artist has to say about his painting:

*"The photo for **Table** came, I think, from an Italian design magazine called Domus. I painted it, but was dissatisfied with the result and pasted parts of it over with newspaper. One can still see by the imprint where the newspaper was stuck to the freshly painted canvas. I was dissatisfied because there was too much paint on the canvas and became less happy with it, so I overpainted it. Then suddenly it acquired a quality which appealed to me and I felt it should be left that way, without knowing why."*

My piece, as does Richter's painting, consists of two types of activity; the "ground" – in Richter's case the straightforward painting of the table, here the 'ground' consists of light-weight lounge music. These Lounge sections are 'overpainted ' with solo Scribbles which sit on top of each disrupting the surface while always keeping a sonic distance

Fabrication 23: Offshoot
alternates non-resonating metals with drums as the material is stretched in time and then compressed

Fabrication 24: Upshot
syncopations and rimshots sit on top of a virtually continous stream of 16th-notes. **Upshot** is an offshoot of **Offshoot**

Fabrication 25: Carbon
a 'black MIDI' work for acoustic instruments in which repeated simple materials become more and more complex and covered up by added inconsequential noise as if layer after layer of black dots were being laid over the score

Fabrication 26: Subterfuge
a companion piece to **Fabrication 25** in which the repeated rising three-note figure also found in **Fabrication 12** is replaced with scratching and tapping as if strips of tissue paper were being laid over the score

Fabrication 27: Romance
setting a poem by Frederick Choi in which the six line opening stanza is repeated five times, its coherence being compromised through the increasing density of misspelt or omitted word

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.

Natalie Portman looks at me with her sudective eyes
and I lose my reson.

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

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

She bockons woth on finger,
lickes her reby red libs
and winks, her eyes full of promis.

Natalie Porcman looks at mith weth her sudoctive eyes
and I lose my reason.

She bockons with oth finger,
licks her rpby red lpbis
and wings, her eyes full of promse.

Nataiel Pormtna looks at me eith her suedcitve eyes
and I lose my reason.

She beckons wmth on finger,
likes he ruby redy libps
and winks, her eyes wull of prsomie.

And I lose my reason.

Fabrication 28: Artefact
two interleaved sets of variations running in different directions and each contained by unconnected cadential figures where, often, one set of variations hinges and pivots to the other

Fabrication 29: Spiel

in which a single line (taken from **Fabrication 13**) is accompanied by trills and decorations. These trills and decorations begin to engulf the single line until they are revealed as the true material of this work – the original tune was the work's 'spiel' not its substance

Fabrication 30: Imitation

a certain type of composer likes to astound audiences with tales of how speedily a piece was written. In reality, however, the more experience one has as a composer – and the more unused ideas – the easier it is to write a work (or, perhaps, write a work down) in a short time, especially if the work has a utilitarian purpose. This came from a pedagogical push; a visiting ensemble came to give a workshop of student compositions. There were, however, dismayingly few submissions, so this was written using a fair amount of cutting and pasting (the 'imitation'), copied, and parts made in a few hours and then sent to the students to urge them to do the same and provide pieces for the workshop the next day. This was heavy-handed but it worked, and we saw a further eighteen submissions. Despite such an ignoble birth it fits here as another example of 'mechanical' composing.

Fabrication 31: Fiction

the third setting of a poem by Frederick Choi is little more, musically, than a series of descending scales juxtaposed with a very leapy and disjunct vocal line typically paired with the second singer locked onto a single pitch

There is a line connecting us but it does not bend
when you point north, I look to the south
when you point east, I look to the west
when you are in China, I am exactly opposite
trudging along the bottom of the Atlantic perhaps.

I think, if I can become clever enough, someday we'll meet
but stuck here at the bottom of the pendulum I see only parts of you
a strand of hair,. the bottoms of your feet
I stare upwards with impatient longing
studying each angle of your face
slowly revealed then quickly hidden with each swing of the arc
brought into being in phases like the moon's
a few lucky seconds every third day
keep my hope simmering, constant
I spend all my evenings and weekends
scrutinizing heavy, impenetrable textbooks
in dark university libraries
trying to find a loophole in the rules of geometry.

One day the steel rod will break in half, or a bone will snap,
and at last I will rush to your side.
I will see your face, not in shadow,
I will see all of you, your eyes, your mouth, your body.
I will take you into my arms
and you will squirm like a 6-year-old child
saying, "Who are you? What do you want?"
or, better maybe, your body, convulsing with the spasms of death,
will prevent you from seeing
who is comforting you in your last moments.

Either way you won't recognize me.

Not even if I show you the top of my head.

Fabrication 32: Manouevre

a companion to **Fabrication 12** in which Conway's **The Game of Life** is again applied to a set of 'dots' occuring in time as well as in space. The pitches are taken from the 'blue dots' cluster sequence used elsewhere here and each of the little automatic engines ends up locking into a pattern of repeated pitches.

Fabrication 1: Cover

tenor trombone

Fabrication 1 requires the performer to make two distinct movements, each occurence of which should be as nearly identical as possible. These movements should be executed briskly, and the performer should freeze all motion as soon as the new position has been reached.

without taking trombone from lips, look up, straight ahead, directly at the audience

without taking trombone from lips, turn slightly from the upper shoulders to look intently at a spot on the stage, stage left or stage right, near the front edge of the stage—but always the same spot

return to normal stance, looking at the music stand

At (6) the performer is asked to remove the trombone's mute in a rhythmically specified passage. A small stand or table on which to rest the mute should be positioned close to the performer, who will need to replace the mute at (15)

Fabrication 1: Cover

ANDY VORES
(2008)

very fast (♩ = 144c. if possible)

con sord.

Tenor Trombone

ff *sempre*

1

2

mf *sub.*

ff

mf *sub.*

ff

mf *sub.*

ff

mf *sub.*

3

f *mp* *f sub.*

4

sfp *mp*

mf *f* *p*

cresc. poco a poco

5

fff

mf sub.

strictly in rhythm

spoken, rather resignedly

remove mute

freeze motion

put mute down

freeze motion

bring trombone up to mouth

Ah

fff

7

(senza sord.)

fff *brassy, full*

mp *tight, pinched*

f *brassy and full again*

8

ff

mf *sub.*

9

f ***mp*** ***f*** ***mp*** ***f*** ***mf*** *sub.*

10

f

ff

x3

11

sing 'C'

mf

p *mf* *p* *mf*

12

p *mf* *p* *mf*

13

p *mf*

sing 'F'

14

fff

3:2 3:2

f

3:2

fff *mp sub.*

15

replace mute while playing

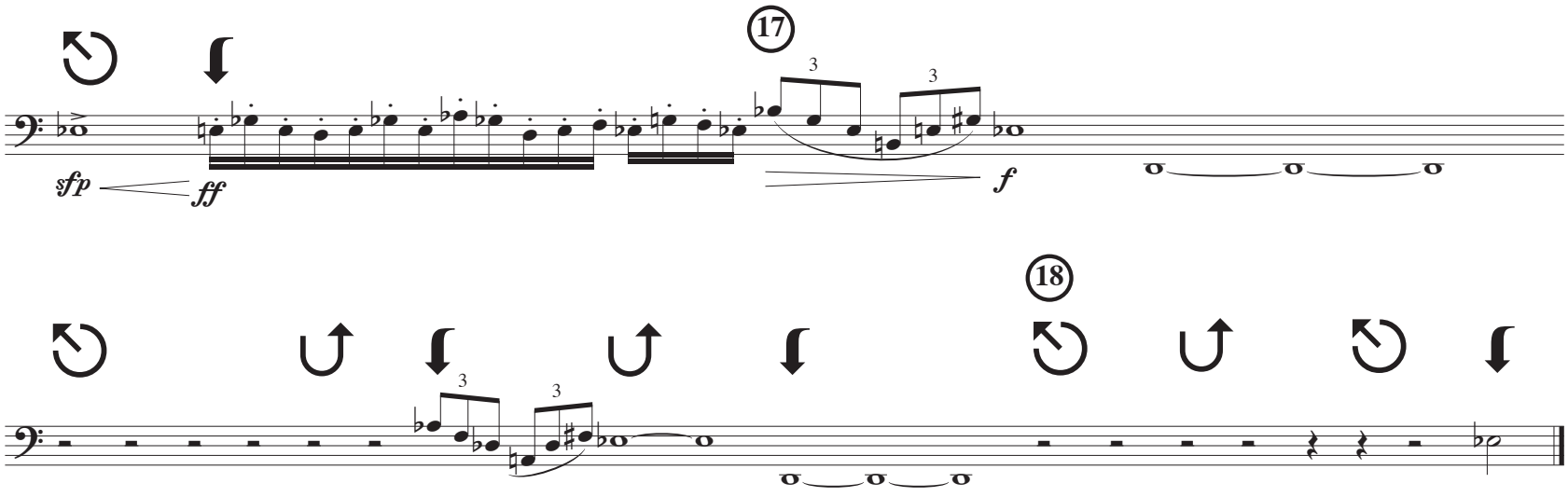
(con sord.)

ff

3 3 *sfp* *ff* 3 3

16

sfp *ff* *p* 3 3



Cambridgeport MA, 3/9/08

Fabrication 2: Cut

tuba

Fabrication 2 requires the performer to make four distinct movements, each occurence of which should be as nearly identical as possible.

lean to the left

turn to face stage left

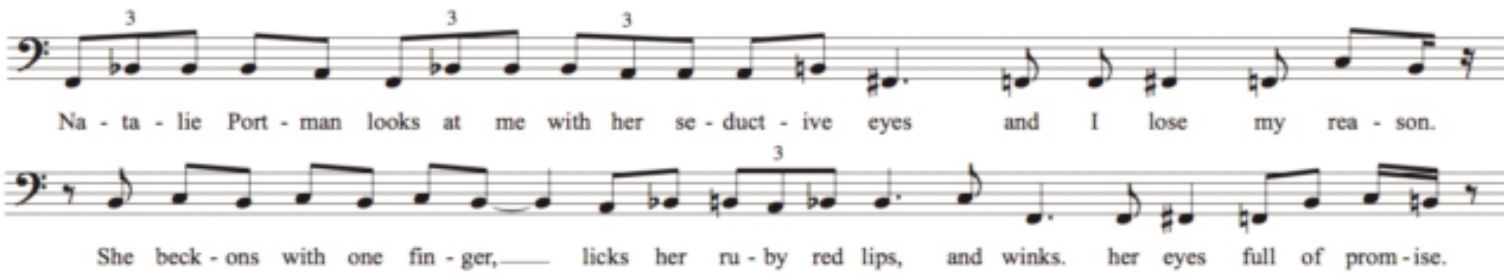
circle, bending first to the left, then forward, ending leaning to the right

circle, bending first to the right, then forward, ending leaning to the left

return to normal sitting position

Fabrication 2 is an instrumental gloss on Frederick Choi's poem *Natalie Portman looks at me with her seductive eyes.* The six line opening stanza is repeated five times, its coherence being compromised through an increasing density of misspelt or omitted words.

Fabrication 2 is, for the most part, composed as two strands of music; the poem itself (generally ♩ = 52c.) and these disruptive misspellings (♩ = 80c.).



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.

Natalie Portman looks at me with her sudective eyes
and I lose my reson.

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

Natalie Portman looks at me with her sudectovi eyes
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She bockons woth on finger,
lickes her reby red libs
and winks, her eyes full of promis.

Natalie Porcman looks at mith weth her sudoctive eyes
and I lose my reason.

She bockons with oth finger,
licks her rpby red lpbis
and wings, her eyes full of promse.

Nataiel Pormtna looks at me eith her suedcitve eyes
and I lose my reason.

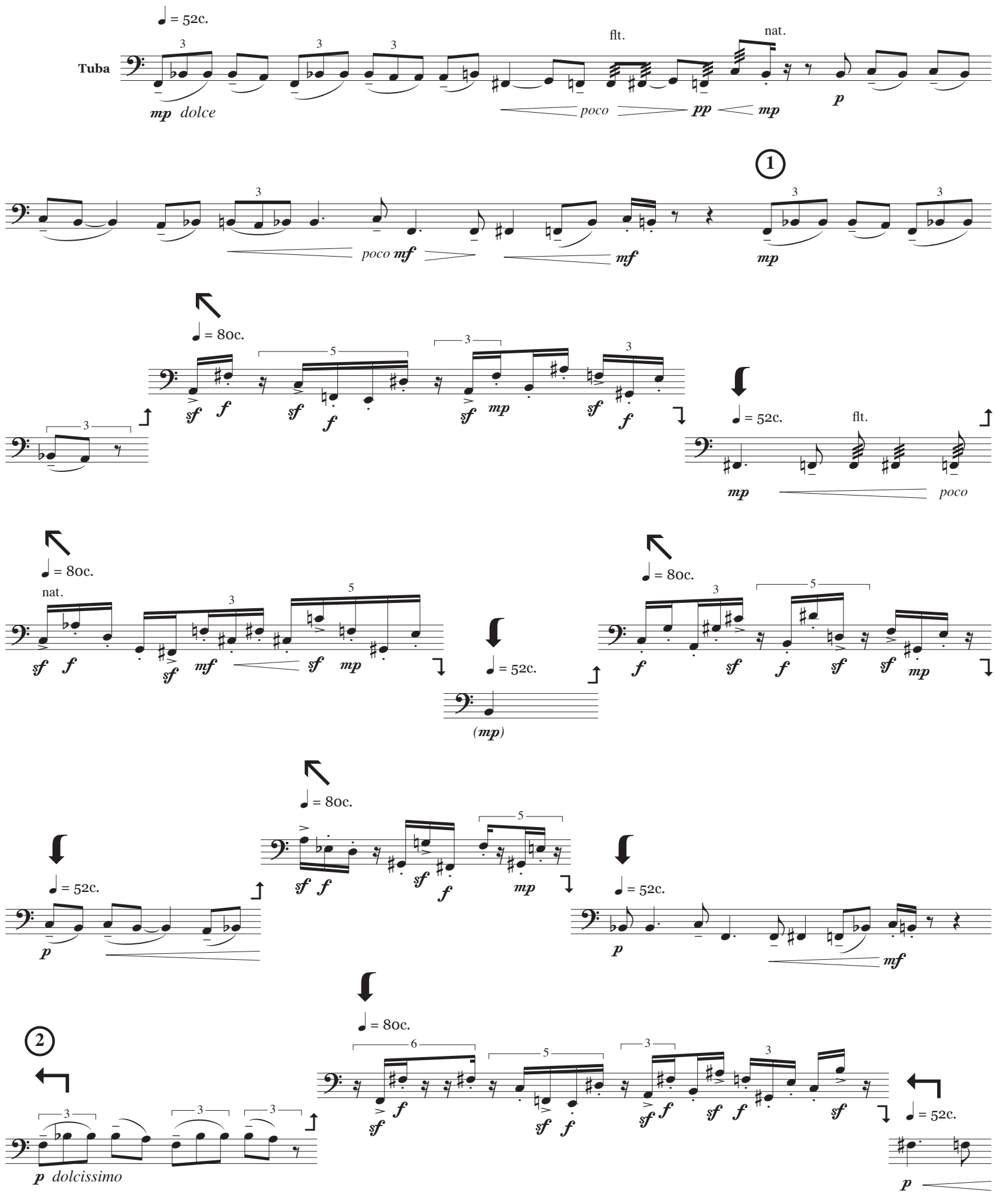
She beckons wmth on finger,
likes he ruby redy libps
and winks, her eyes wull of prsomie.

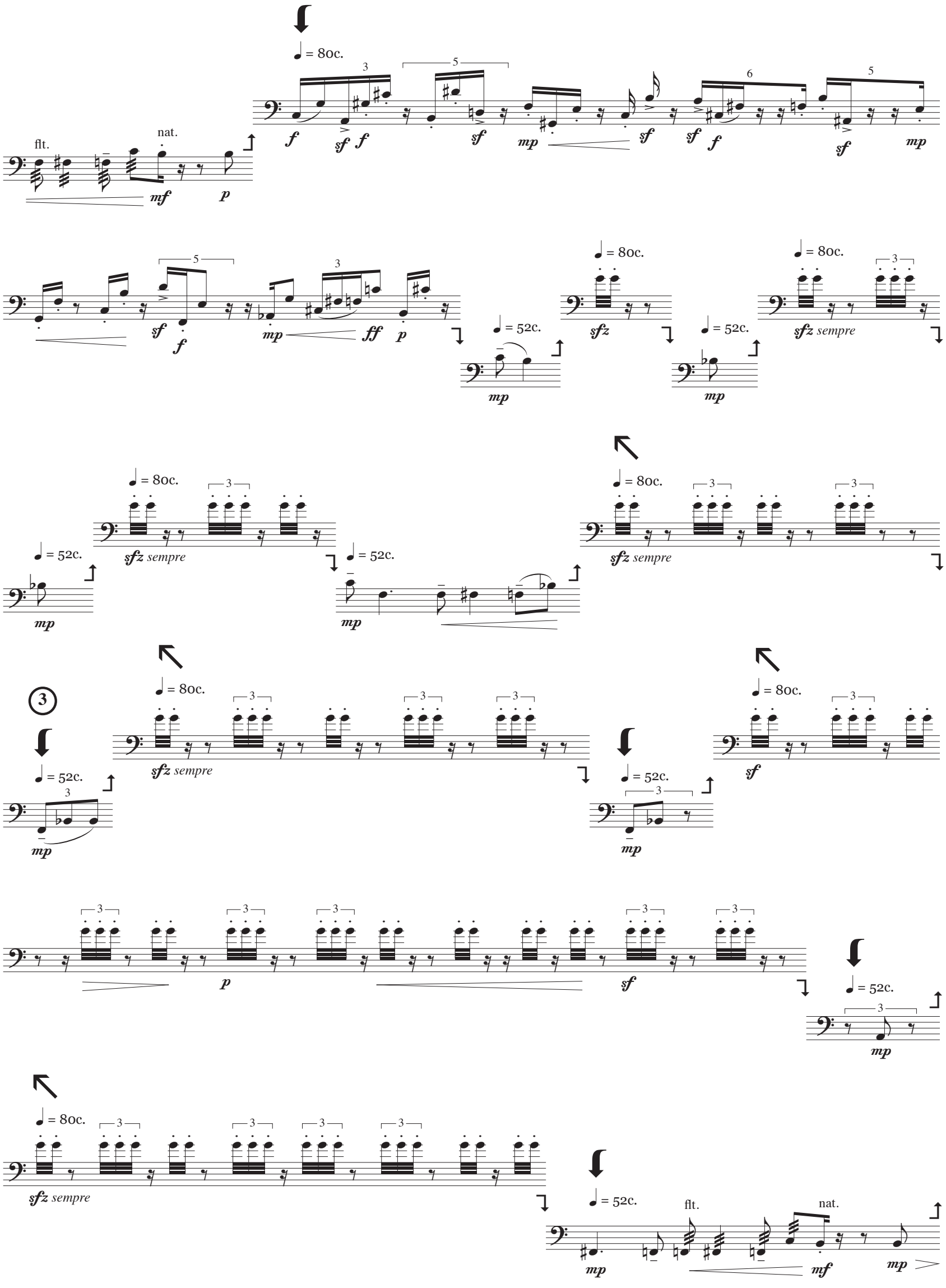
And I lose my reason.

Frederick Choi

Fabrication 2: Cut

ANDY VORES
(2008)




♩ = 80c.
flt.
nat.
mf
p
f
sf
mp
ff
♩ = 52c.
sfz sempre
3
5
6
(3)

4

♩ = 80c.

p *f*

♩ = 52c.

mp

♩ = 80c.

p *f*

♩ = 52c.

mp

♩ = 80c.

p *mf*

♩ = 80c.

p *ff*

♩ = 52c.

3

mp

♩ = 52c.

mp

♩ = 80c.

sf *p* *ff*

♩ = 52c.

mp

♩ = 80c.

sf *p* *ff*

sf *p* *ff*

p *ff*

5

♩ = 52c.

3

mp

♩ = 80c.

3

mp *sf*

6

♩ = 80c.

ff

♩ = 80c.

3

mp *sf*

♩ = 52c.

3

mp

♩ = 52c.

flt.

nat.

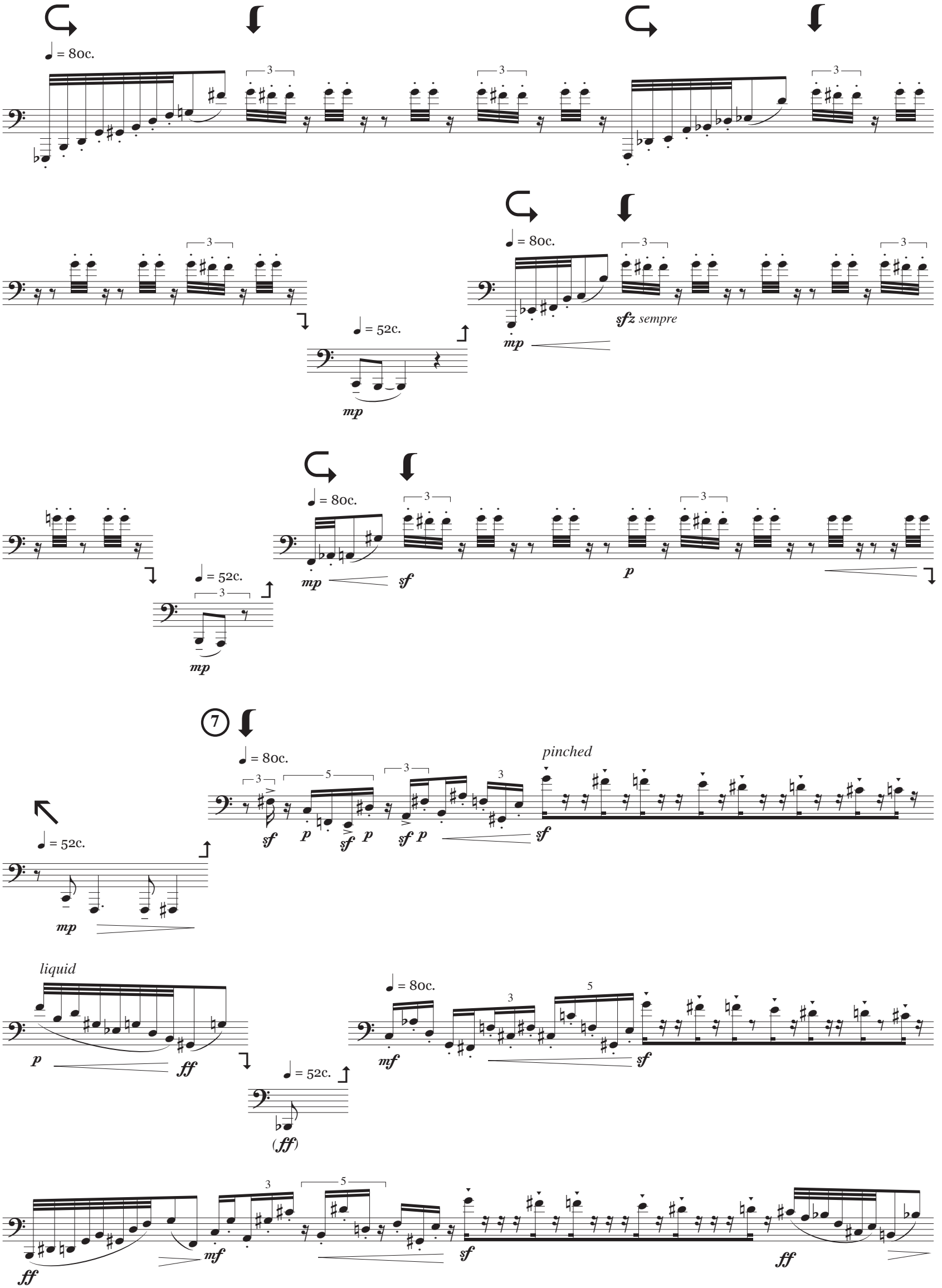
mp

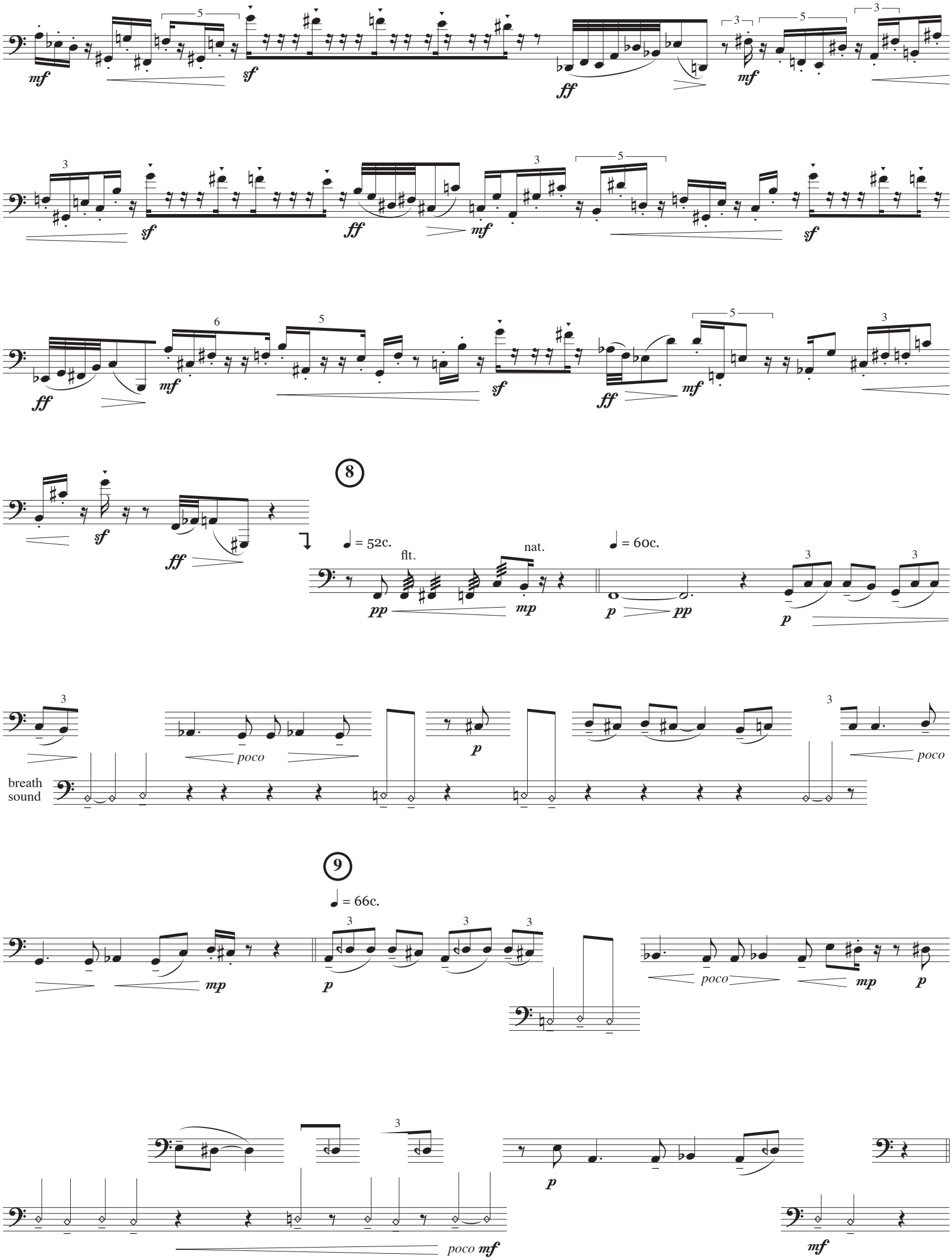
3

3

♩ = 52c.

(ff)


♩ = 80c.
♩ = 52c.
mp
sfz sempre
sf
p
7
pinched
liquid
ff
mf
(ff)


8
♩ = 52c.
flt.
nat.
♩ = 60c.
breath sound
poco
9
♩ = 66c.
poco mf

10

♩ = 70c.

mp *fp* *mf* *f* *p* *f*

11

♩ = 76c.

mf *p*

poco *pp* *mp*

pp *f* *mp*

12

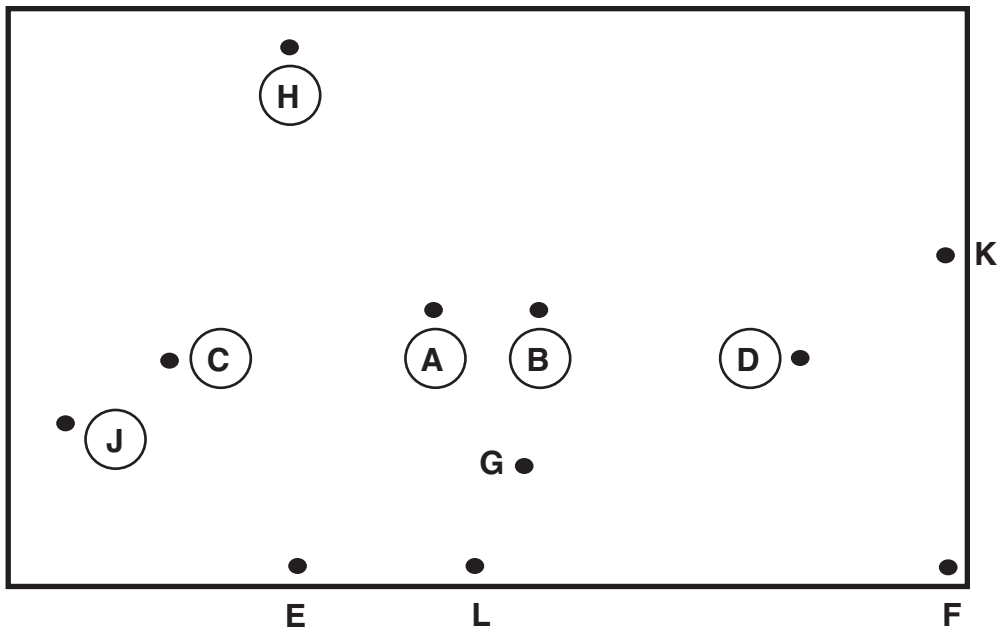
♩ = 52c.

pp *mp* *pp*

Cambridgeport MA, 3/22/08

Fabrication 3: Dodge

B♭ 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.

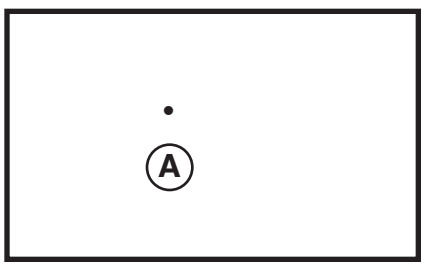
The pulse for each pace is ♩ = 132 (as it is for most of the music itself), except where noted. If the stage is small the performers may choose, instead, to pace once every two, three, or four beats.

Performer movements are shown on the following pages.

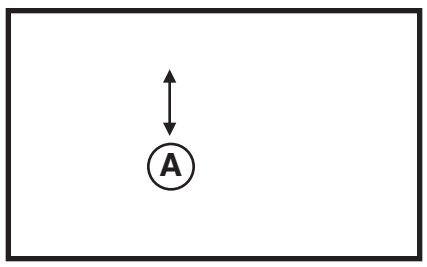
If the performers prefer a version with no movements **Fabrication 3a** may be substituted.

Clarinet

stand 2 or 3 paces behind music stand A

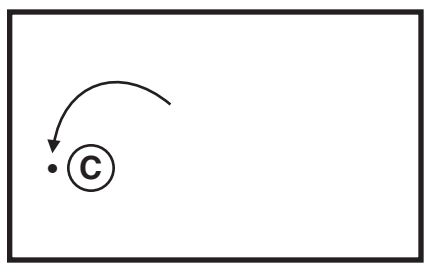


walk backwards and forwards 4 or 5 paces in each direction



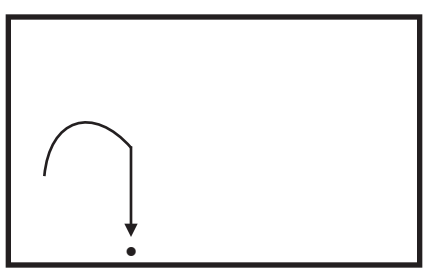
at (2)

walk to music stand C



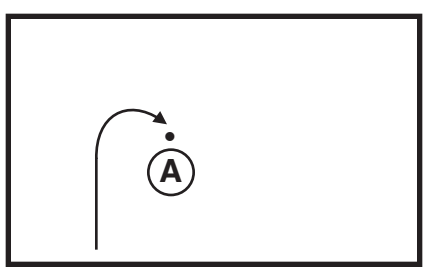
at (4)

walk to E



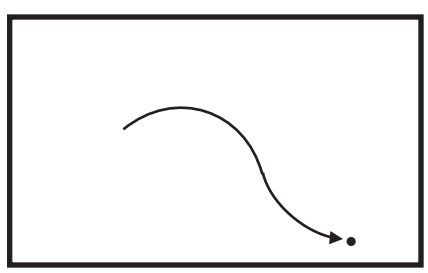
at (8)

walk to music stand A



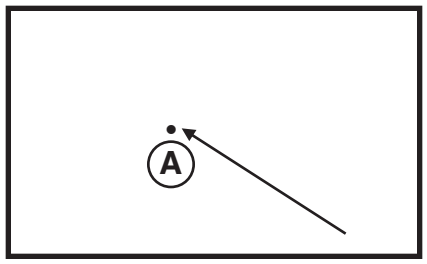
at (9)

walk toward F keeping 3 paces behind the violinist



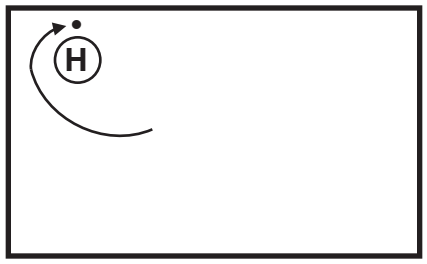
at (14)

walk to music stand A



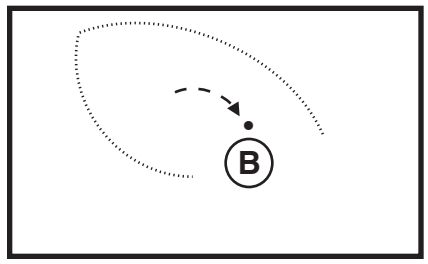
at (16)

walk to music stand H



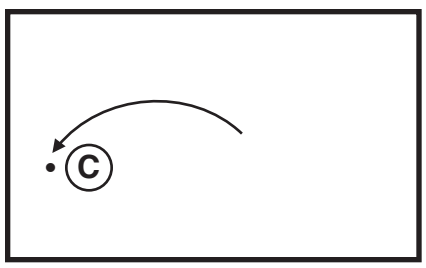
at (20)

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



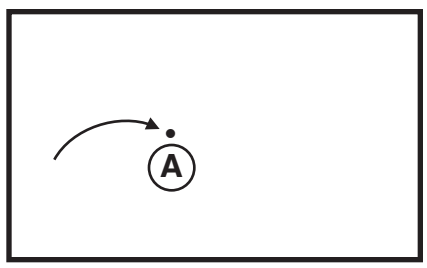
at (25)

walk to music stand C



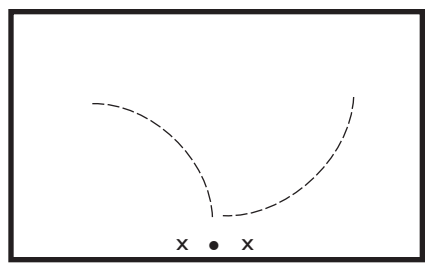
at (38)

walk to music stand A



at (42)

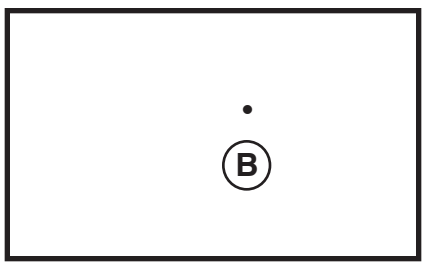
walk freely around the stage, then to L



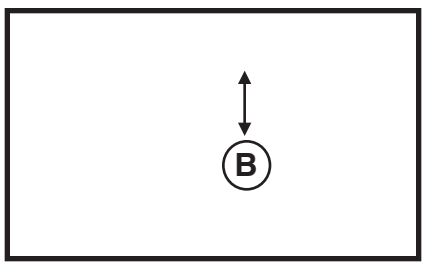
at (49)

Violin

stand 2 or 3 paces behind
music stand B

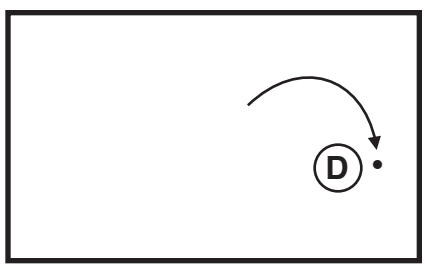


walk backwards and forwards
4 or 5 paces in each direction



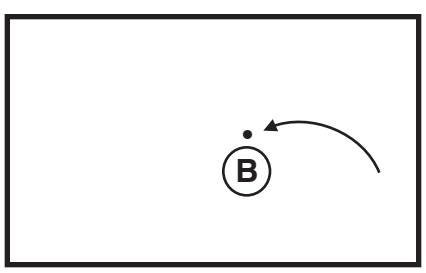
at (3)

walk to music stand D



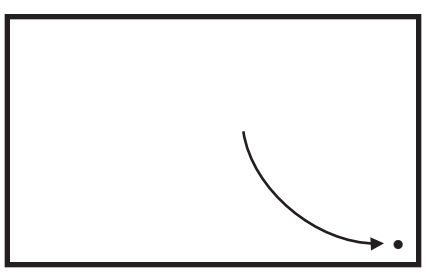
at (4)

walk to music stand B



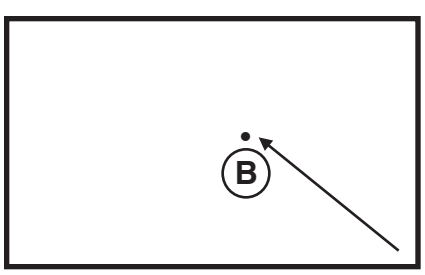
after (9)

walk to F



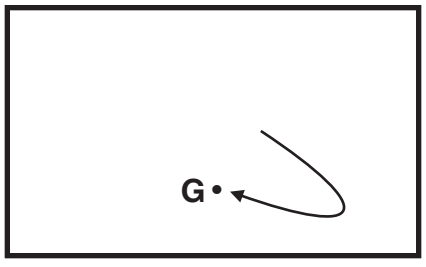
at (13)

walk to music stand B



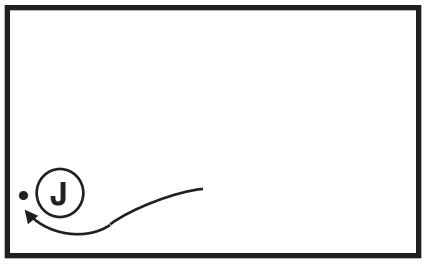
at (16)

walk to G



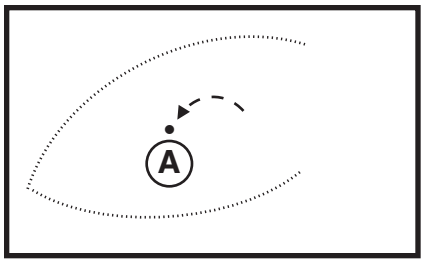
at (19)

walk to music stand J



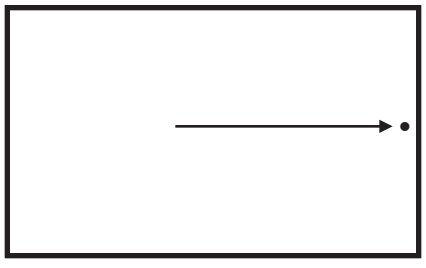
at (21)

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



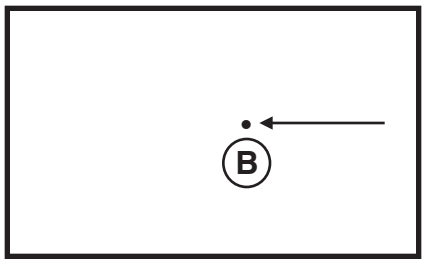
at (25)

walk to K



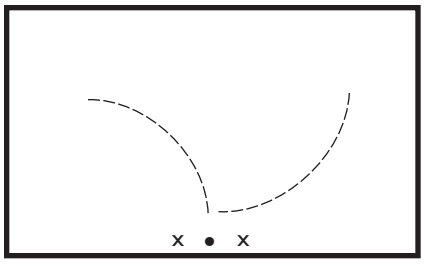
at (38)

walk to music stand B



at (43)

walk freely around the stage,
then to L



at (49)

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

Fabrication 3: Dodge

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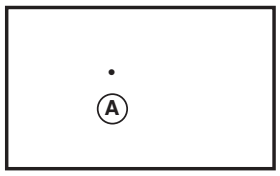


stand 2 or 3 paces behind music stand A

♩ = 132

Clarinet in B♭

ff

mp

repeat, varying the duration of the pause under ⊓

c.12"

cresc.

♩ = 132

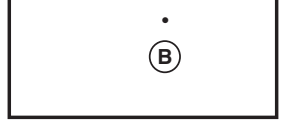
Violin

stand 2 or 3 paces behind music stand B

ff

mp

cresc.



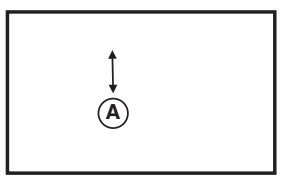
1

f

fff

fff

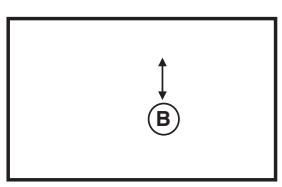
2

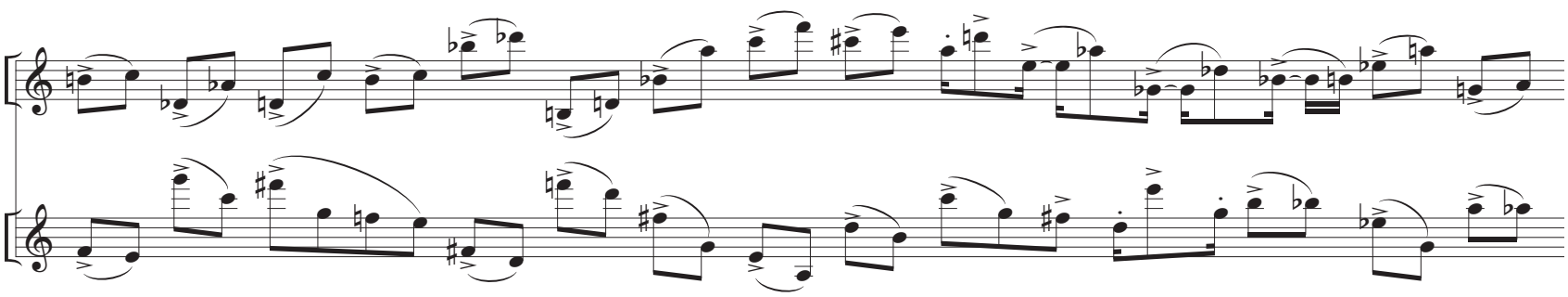


walk backwards and and forwards (at ♩ = 132) 4 or 5 paces in each direction

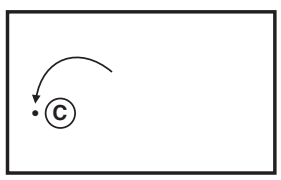
3

walk backwards and and forwards (at ♩ = 132) 4 or 5 paces in each direction

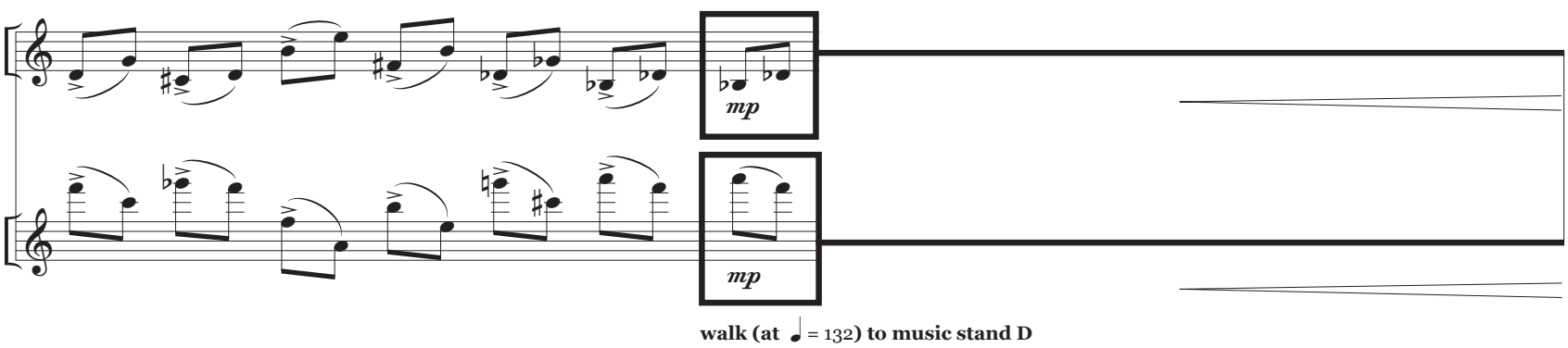




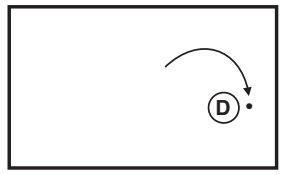
4



walk (at ♩ = 132) to music stand C

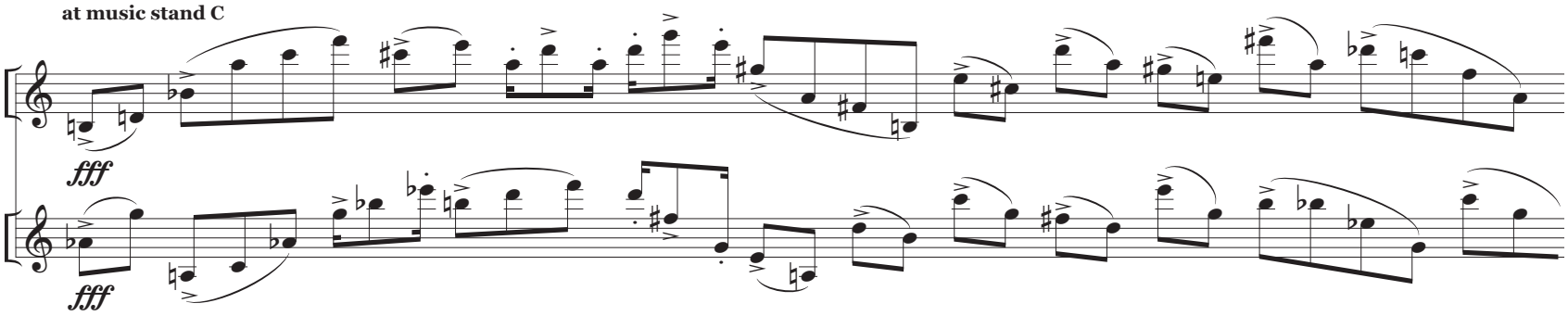


walk (at ♩ = 132) to music stand D



5

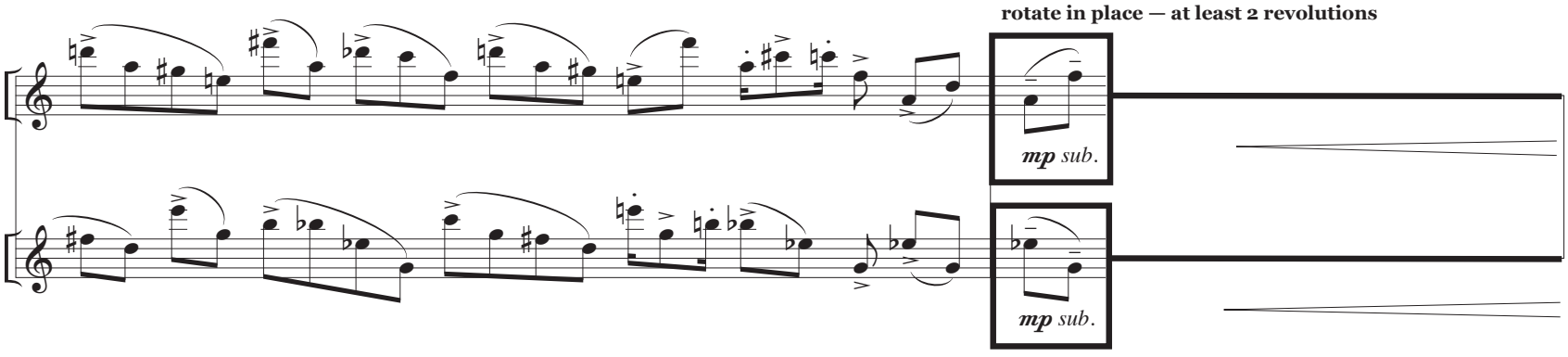
at music stand C



at music stand D

6

rotate in place — at least 2 revolutions



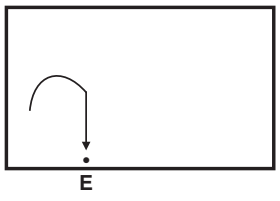
rotate in place — at least 2 revolutions

7

fff

fff

8



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

as close to ♩ = 132 as possible

3

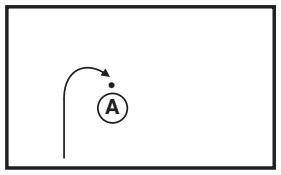
3

flt.

nat.

gl.

9



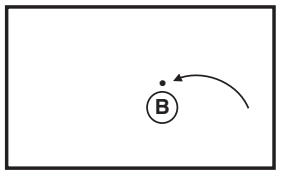
walk (faster than ♩ = 132) to music stand A

10

at music stand A

as close to ♩ = 132 as possible

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



11

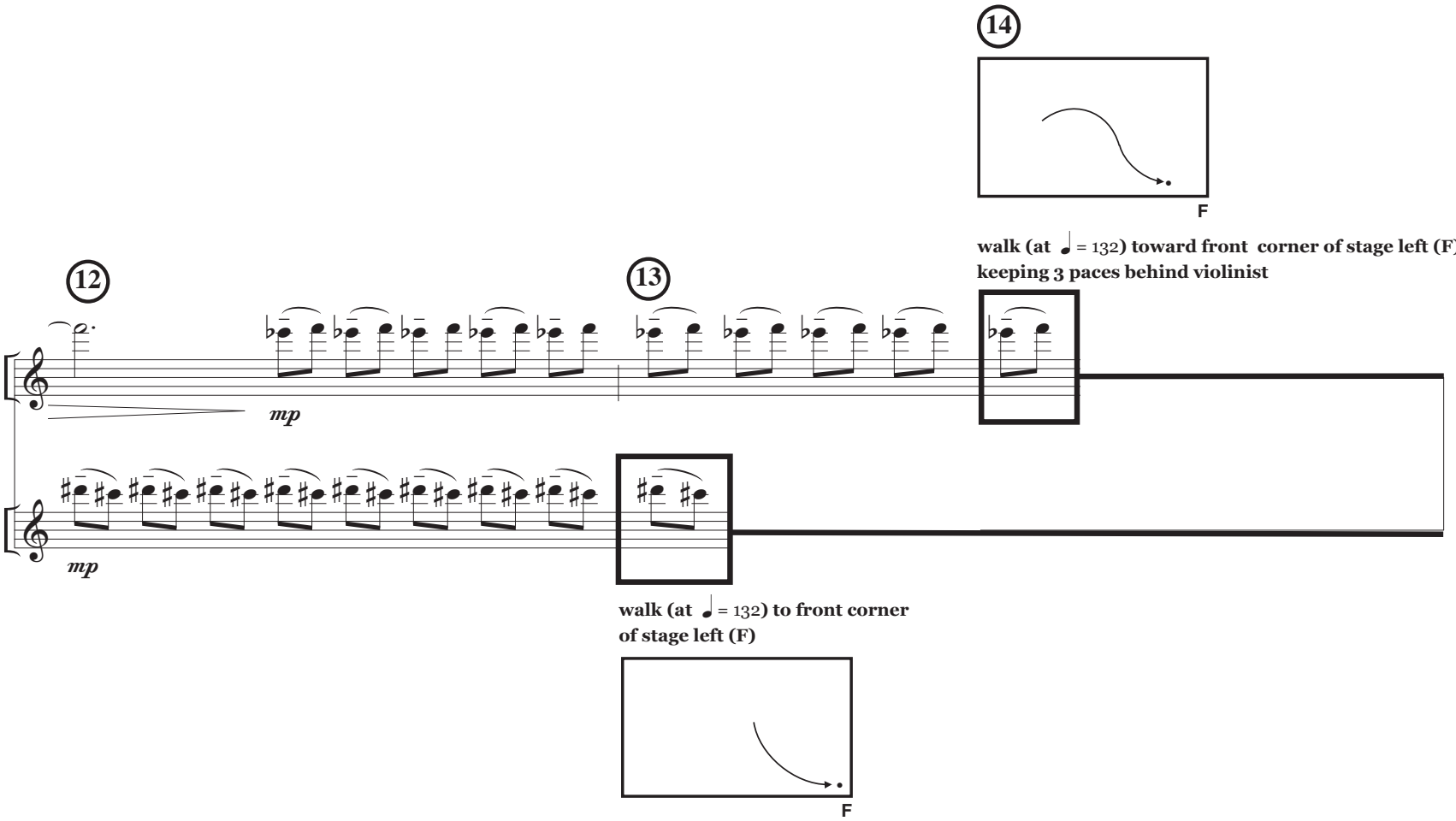
♩ = 132

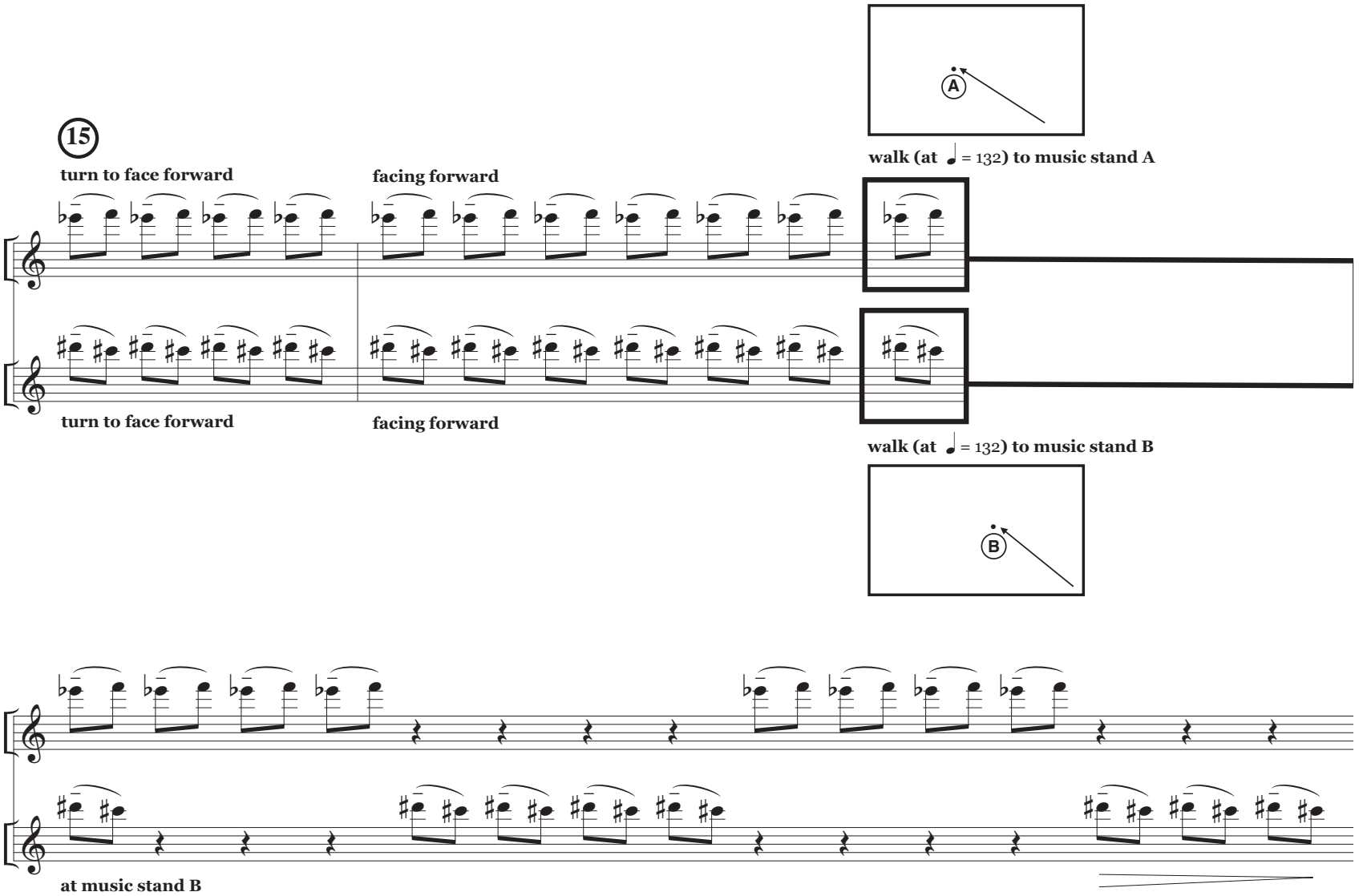
5

hold until clarinet has reached 11

gl.

at music stand B


14
F
walk (at ♩ = 132) toward front corner of stage left (F)
keeping 3 paces behind violinist
12
13
mp
mp
walk (at ♩ = 132) to front corner
of stage left (F)
F
16


A
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
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

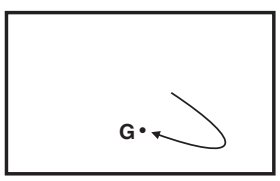
p

19

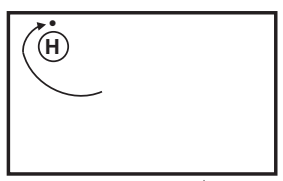
f *p sub.* *mf* *p* *ff sub.*

cresc. . . . . . .

walk (slower than ♩ = 132) to G



21



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

20

poco *ff sub.* *poco* *p*

. . . . . *ff* *mp*

at G

walk (at ♩ = 132) to music stand J

22

at music stand H

pp sub. *pp* *mf* *mf* *mf* *pp* *mf* *pp sub.* *f*

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

at music stand J

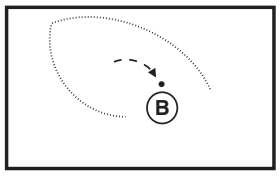
23

rotate in place — at least 4 revolutions

24

rotate in place — at least 4 revolutions

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**

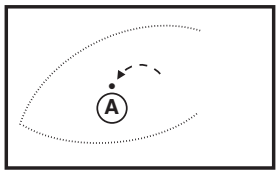
key sound —
lots of breath

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

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

gl.

9 9 10 10 9

pp

at music stand A

27

pp *mf* *pp* *mf*

9 6 7 7

7 7 7 6 6

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

pp

9 7

28

mp *p*

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

7 5 9 10

mp *mf* *pp*

29

f *pp* *mf*

7 7

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

10 9

9 9 6

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . .

gl.

pp 10 ***mf*** 10 10 ***pp***

30

gl. flt. *gl.*

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

f

pp 10 9 9

31

nat.

9 ***f***

7

flt. nat.

p ***mfp***

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

gl.

9 ***p*** ***mf*** ***pp*** *sub.*

32 **33**

gl.

mfp ***mf***

to . . . . . sul pont. nat. 7 7 7

9 ***mf*** ***mfp*** ***mf*** ***pp*** ***f***

gl.

pp ***mf***

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . .

7 9 9 10 11

gl.

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

34

. . sul pont.

pp

to . . . . . nat.

ppp

35

mfp

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . sul pont. *to* . . . . . nat. *to* . . . . . sul pont.

gl. flt.

nat.

mfpp

to . . . . . .nat.

mp *ppp sub.*

36

37

fp

to . . . . . sul pont.

mf *ppp*

ppp

nat.

mf

mf

38

C

walk (at ♩ = 132) to music stand C

♩ = 132

39

at music stand C

Vn.

pp

mp

pp

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

K

cresc.

poco a poco
ritardando (violin only) to 40

mf

f

40

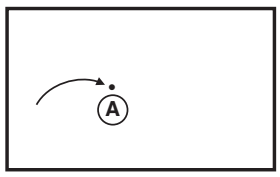
mp sub.

pp sub.

(41)

c.9"

(42)



walk to music stand A

(43)

accelerando **(clarinet only)**

♩ = 92c.

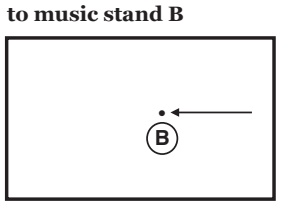
repeat, varying the duration of the pause under ⊓

play only after violinist has reached music stand B

gl.

ff

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



(44)

♩ = 132

at music stand A

ff

at music stand B

(45)

fff

fff

46

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

p sub.

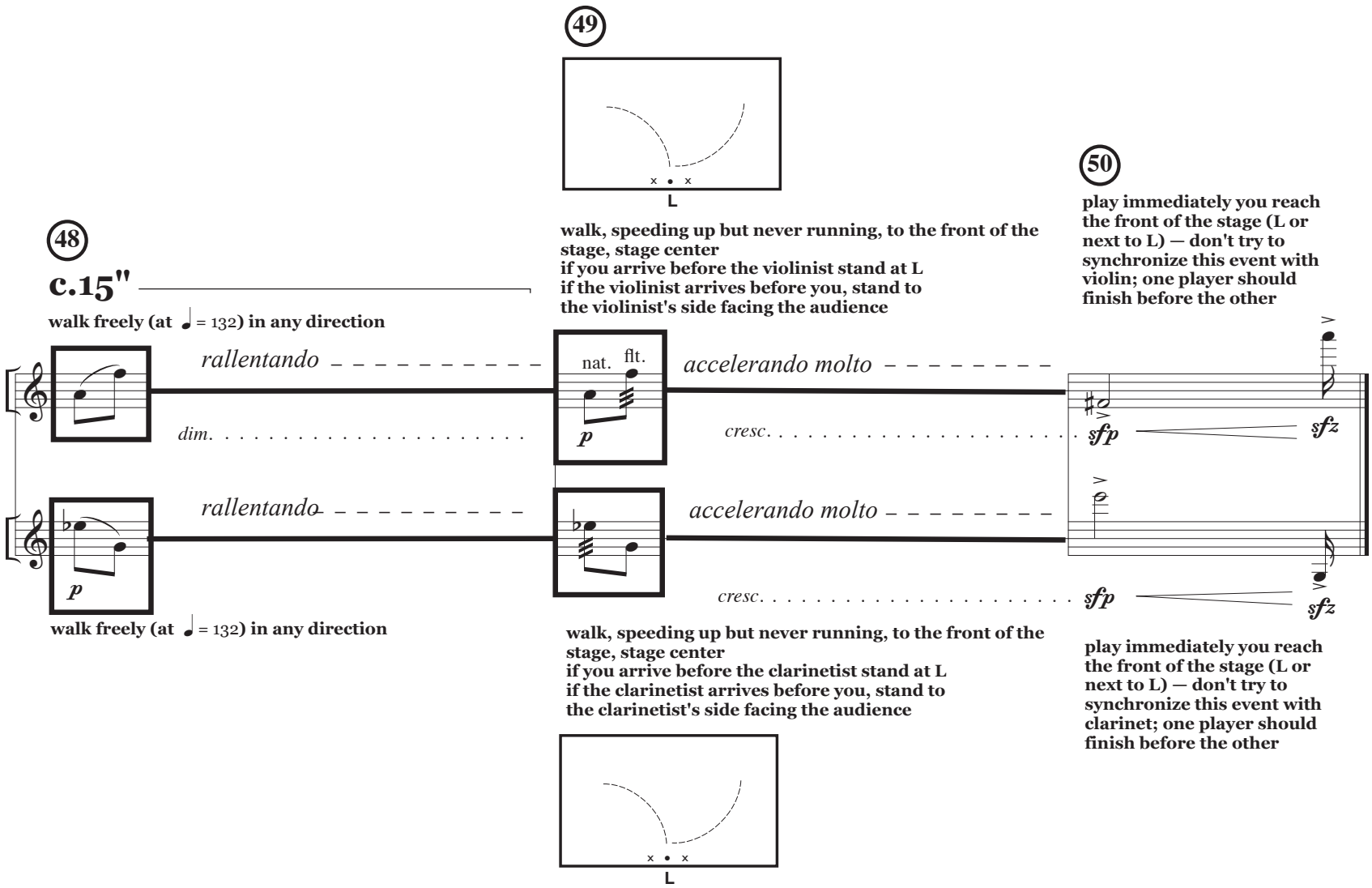
p sub.

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

47

fff

fff



Cambridgeport MA, 2/8/08

Fabrication 3a: Dodge

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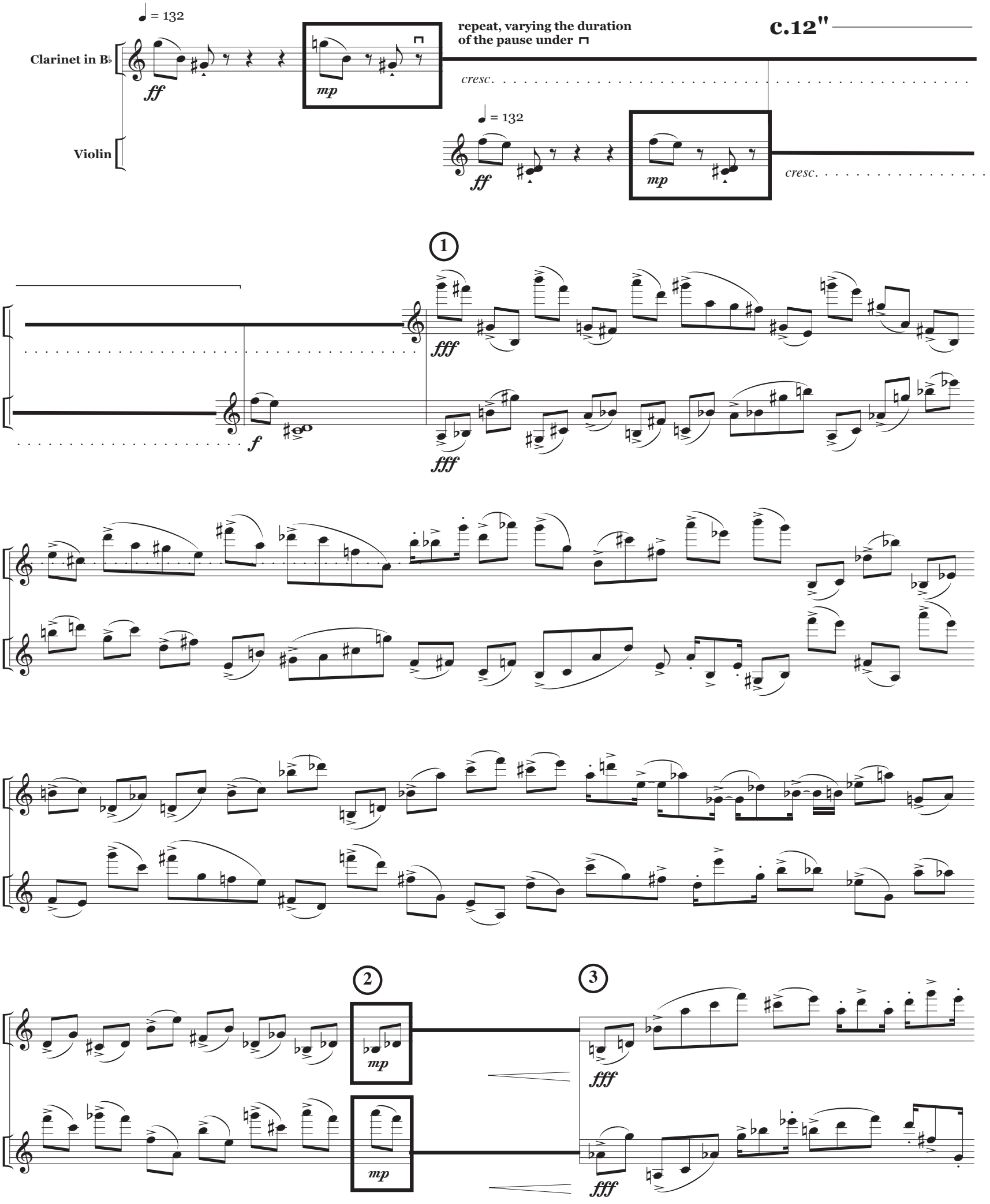


4

mp sub.

mp sub.

5

fff

fff

6

as close to ♩ = 132 as possible

3

flt.

nat.

gl.

7

as close to ♩ = 132 as possible

♩ = 132

gl.

8

9

mp

mp

10

p

p

poco a poco cresc. . . . . . .

poco a poco cresc. . . . . . .

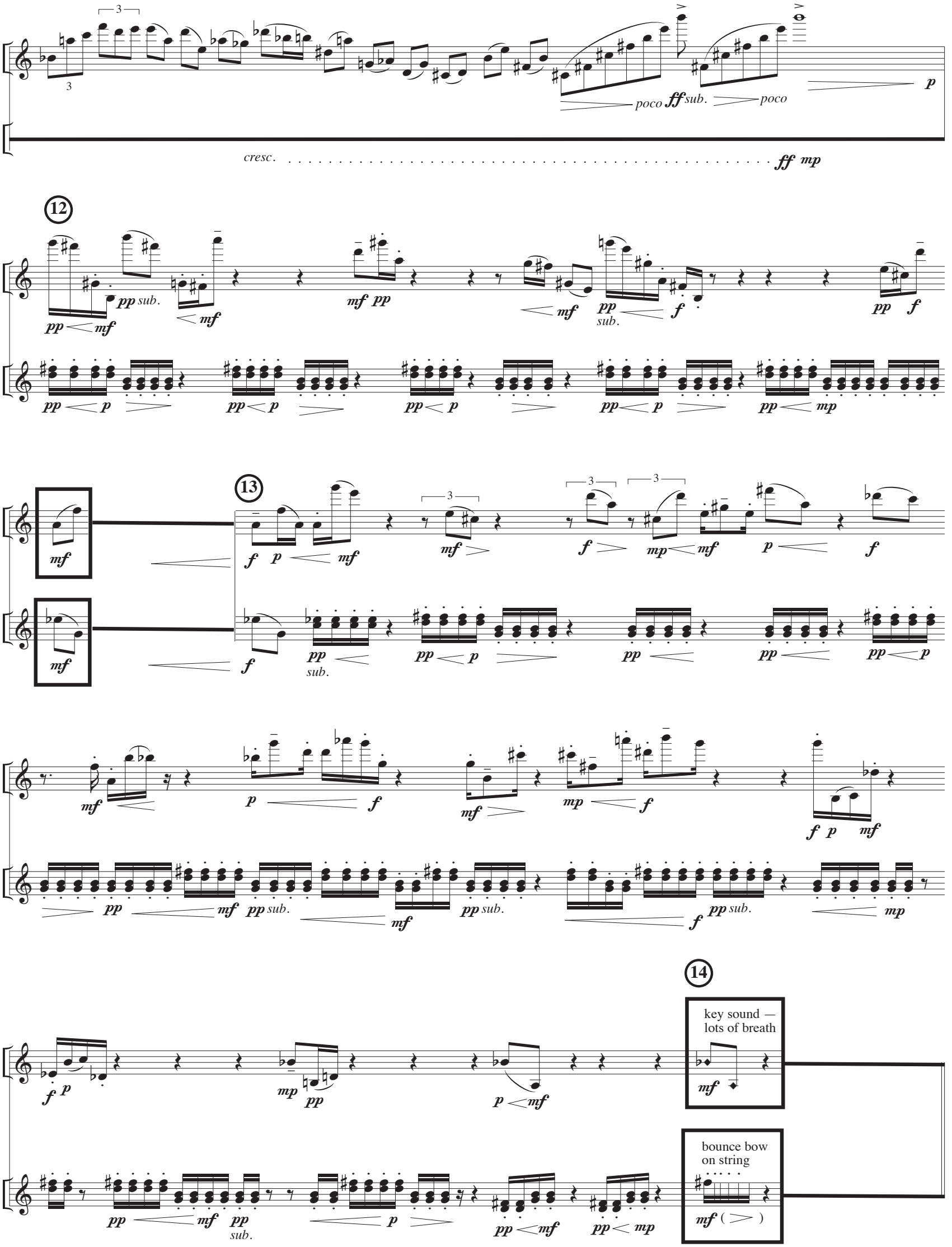
11

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

repeat, raising the first and third pitches a quarter-tone higher on each repetition

f *p*

p *f* *p sub.* *mf* *p* *ff sub.*


poco ff sub. poco
cresc.
12
13
14
key sound — lots of breath
bounce bow on string

15

♩ = 88c.

pp

gl.

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

9 9 10 10 9

pp

16

pp mf pp

9 6 7

7

mf

7 7 7 6 6

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

9 7

pp

17

mp p

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

7 5 9 10

mp mf pp

18

f pp

7 7

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

10 9

mf

9 9 6

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . .

gl.

pp 10 ***mf*** 10 10 ***pp***

19

gl. flt. *gl.*

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

f

nat.

pp 10 9 9

nat.

20

9 ***f*** 7

flt. nat.

p ***mfp***

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

gl.

9 ***p*** ***mf*** ***pp*** *sub.*

21 **22**

gl.

mfp ***mf***

to . . . . . sul pont. nat. 7 7 7

9 ***mf*** ***mfp*** ***mf*** ***pp*** ***f***

gl.

pp ***mf***

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . .

7 9 9 10 11

gl.

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

23

. . sul pont.

ppp

gl. *gl.* *gl.*

9 10 9

pp

to . . . . . nat.

24

mfp

to . . . . . sul pont. *to* . . . . . nat. *to* . . . . . sul pont. *to* . . . . . nat. *to* . . . . . sul pont.

gl. flt.

nat.

mfpp

9 9 10

to . . . . . nat.

mp *ppp sub.*

25

10 10 9 9

26

7 7

fp

to . . . . . sul pont.

mf > *ppp*

nat.

10 9 7 6

ppp

mf

mf

27

♩ = 132

28

pp

pp

mp

cresc.

poco a poco ritardando **(violin only) to** 29

mf

f

3

29

mp sub.

pp sub.

3

30

accelerando **(clarinet only)**

♩ = 92c.

repeat, varying the duration of the pause under ⊐

gl.

ff

31

♩ = 132

ff

32

fff

fff

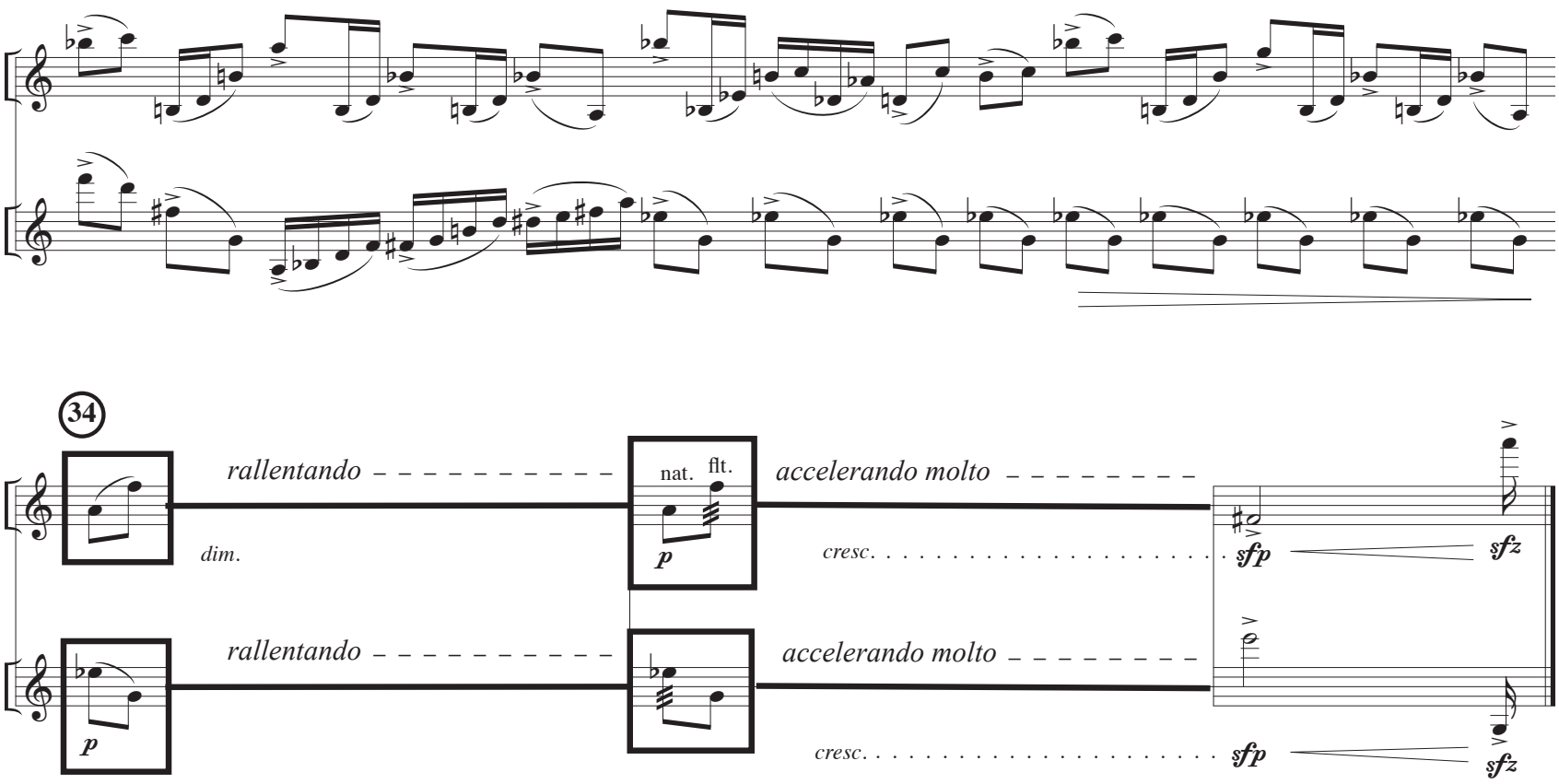
33

p sub.

fff

p sub.

fff



Cambridgeport MA, 2/8/08

Fabrication 4: Device

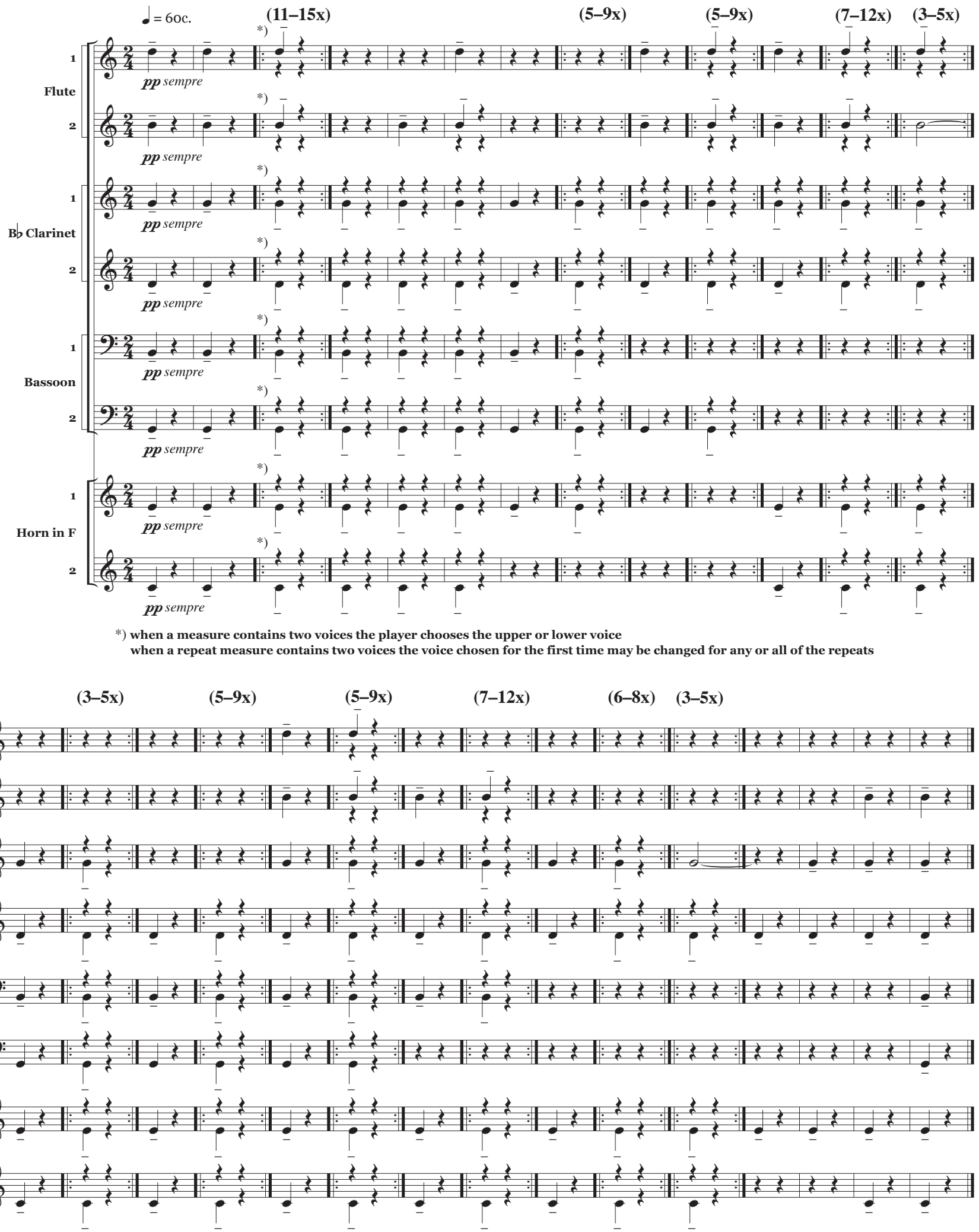
double wind quartet

2 Flutes
2 Clarinets in B♭
2 Bassoons

2 Horns in F

Fabrication 4: Device

ANDY VORES
(2009)



*) when a measure contains two voices the player chooses the upper or lower voice
when a repeat measure contains two voices the voice chosen for the first time may be changed for any or all of the repeats

Cambridgeport MA, 6/8/09

Fabrication 5: Spinach

soprano, tenor
offstage piccolo trumpet in A

Fabrication 5: Spinach

ANDY VORES
(2009)

Soprano and **Tenor** should be seated, next to each other, facing the audience. **Piccolo Trumpet** entrances are shown below but **Soprano** and **Tenor** should pay no heed and continue after pausing at their own pace no matter what music the **Piccolo Trumpet** is playing

1 Tenor x 3

2 Tenor [B] x 7

3 Tenor [C] x 3

pause Piccolo Trumpet plays [D]

4 Tenor [A] x 2 if you have one or more siblings
[A] x 3 if you have no siblings

4a Soprano entering on Tenor's second time
[A] x 2 if it rained today
[B] x 3 if it didn't

pause Piccolo Trumpet plays [E]

5 Soprano [B] x 4 if at least three audience members are wearing hats
[B] x 6 if two or less audience members are wearing hats

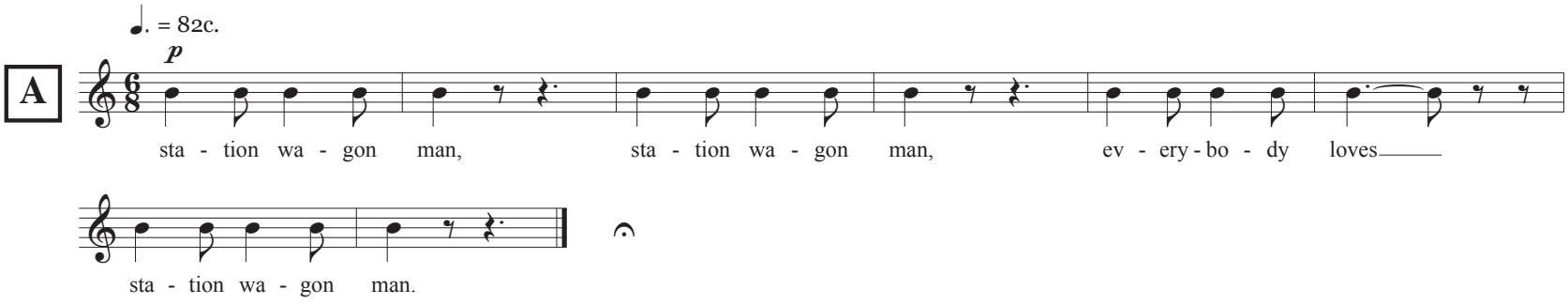
5a Tenor entering on Soprano's third time
[B] x 4 if you drove to this performance
[C] x 2 if you came by any other method of transportation

6 Soprano [A] x 2 if you are the parent of a child five years or older
[B] x 3 if you have no children
[C] x 2 if you are the parent of a child younger than five

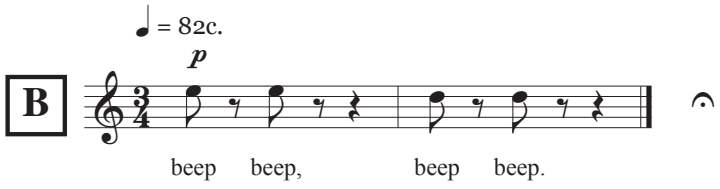
pause Piccolo Trumpet plays [F]

7 Both [B] x 3

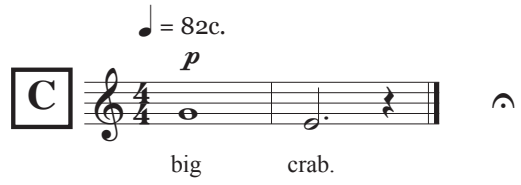
A



B



C



D

♩ = 96c.

mf

ppp

ritardando

E

♩ = 82c.

mf

ppp

♩ = 58c.

F

mf

ppp

Cambridgeport MA, 11/2/09

Fabrication 6: Pretext

ensemble

Flute doubling Piccolo and Alto Flute
B♭ Clarinet doubling Bass clarinet

Trumpet in C doubling Trumpet in D

Piano

Percussion
chimes, chinese cymbal, cowbell (mounted)
glockenspiel, hi-hat, maracas, snare drum
suspended cymbal, tam-tam, 3 tom-toms
triangle (mounted)

Violin

Violoncello

written for the Ludovico Ensemble

Fabrication 6: Pretext

ANDY VORES
(2011)

♩ = 104c. *peppy*

(Sprechstimme **Tony Blackburn introduces BBC Radio One's first day of broadcasting***)*

(and good morn - ing, ev - ery - one, and wel - come to the ex - ci - ting new sound of Ra - dio One)

Violin

f heel of the bow

♩ = 72c. (♩ = ♪) **This and all the other solo percussion passages reference 'pop' not 'rock'; they should be crisp, tight, and bouncy not dramatic, sprawling, and virtuosic; percussion breaks, not 'drum solos'**

CH. CYM.
HI-HAT Cym.

2

Pc.

mp pp *poco* ***pp*** *sub.* ***mp pp*** *poco*

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal *always very tightly closed*

6 *dome* *cymbal*

Pc.

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

CH. CYM.
SUSP. CYM.
HI-HAT Cym.

10

Pc.

p *sub.* ***f*** *molto* ***p***

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

17

Pc.

f ***p*** ***f*** ***f*** ***p*** ***f*** 5:4 ***ff***

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

21

Pc.

7:4 3

First Song: *after* I FEEL FREE *by* **Cream**

♩ = 144c. *loose*

25

A.Fl. *mp* *p*

Pc. SUSP. CYM. *mp* MRCAS. *pp*

Vc. pizz. *mp*

33

A.Fl. *dreamily* *mp* *mf*

Cl. *p* *poco* *poco* *p* *poco*

Pc. MRCAS.

Vn. *dreamily* port. *mp* *mf*

Vc. arco con sord. *p* *mp*

39

A.Fl. 3:2 *p* *mp* *gl.* *breathy* *pa pa pa* *mp* *. . . to nat.* *mf*

Cl. *p* *poco* *p* *poco* *mfpp* *mfpp* *mf* *p*

Pc. MRCAS. 3:2

Vn. *p* *pp* *mfpp*

Vc. *p* *mp* *pp*

45

A.Fl.

mf *p*

p

mp

dreamily

5:4

3:2

Cl.

mf sub.

p

gl.

poco

p

MRCAS.

Pc.

dreamily

5:4

3:2

Vn.

mf

poco

mp

p

Vc.

poco

p

p

51

A.Fl.

p

Cl.

pp

p

gl.

mf

ppp

p

MRCAS.

Pc.

Vn.

pp

sul tasto

p

Vc.

58

take **Flute**

A.Fl.

mp

mf

mp

mf

Cl.

mp

poco

mp

poco

8va

Pno.

poco ***mf*** *sempre*

3:2

3:2

3

3

3

3

Ped. sempre

CHIMES

MRCAS.

leather beater

Pc.

p

p

5

5

5

5

5

5

5

5

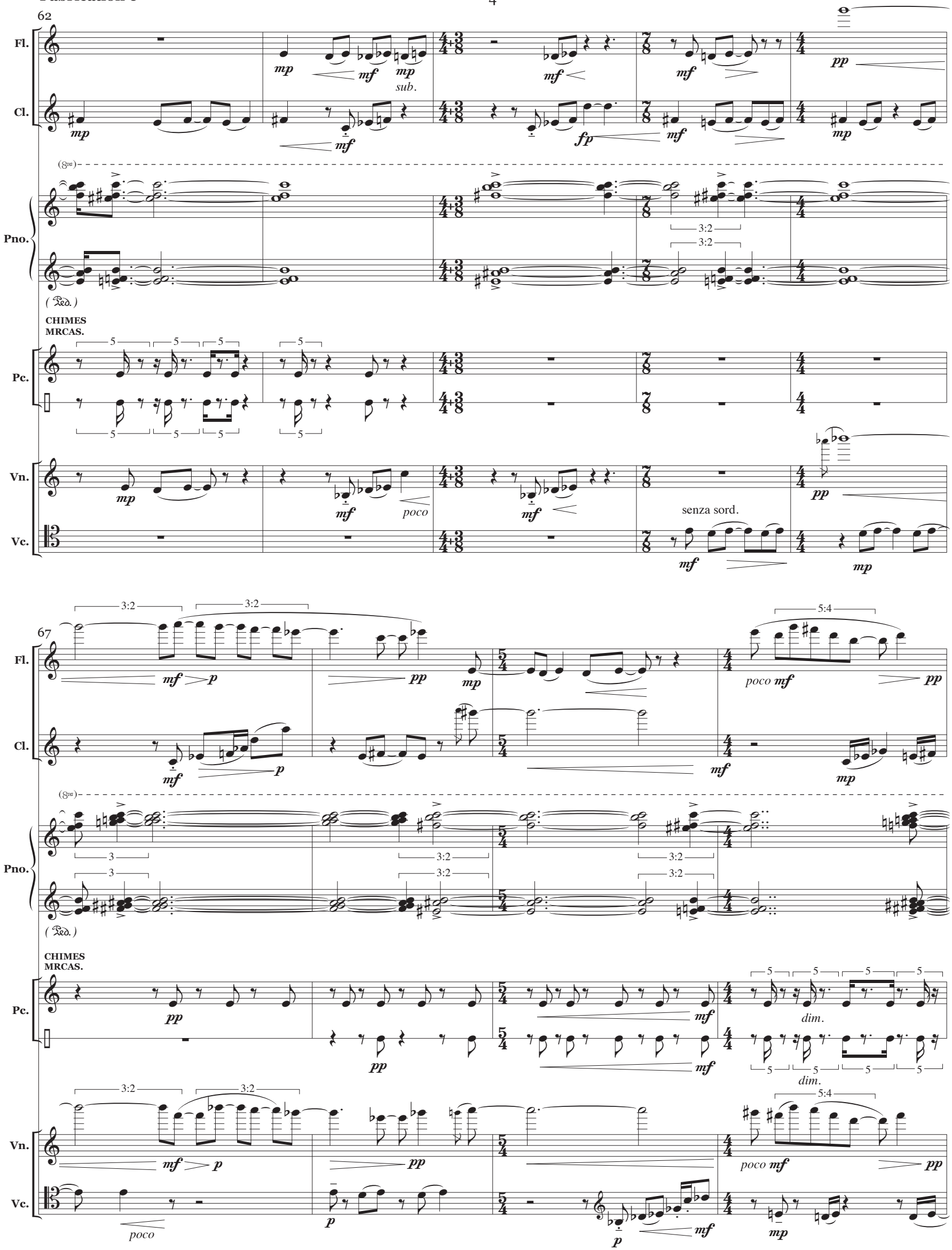
Vn.

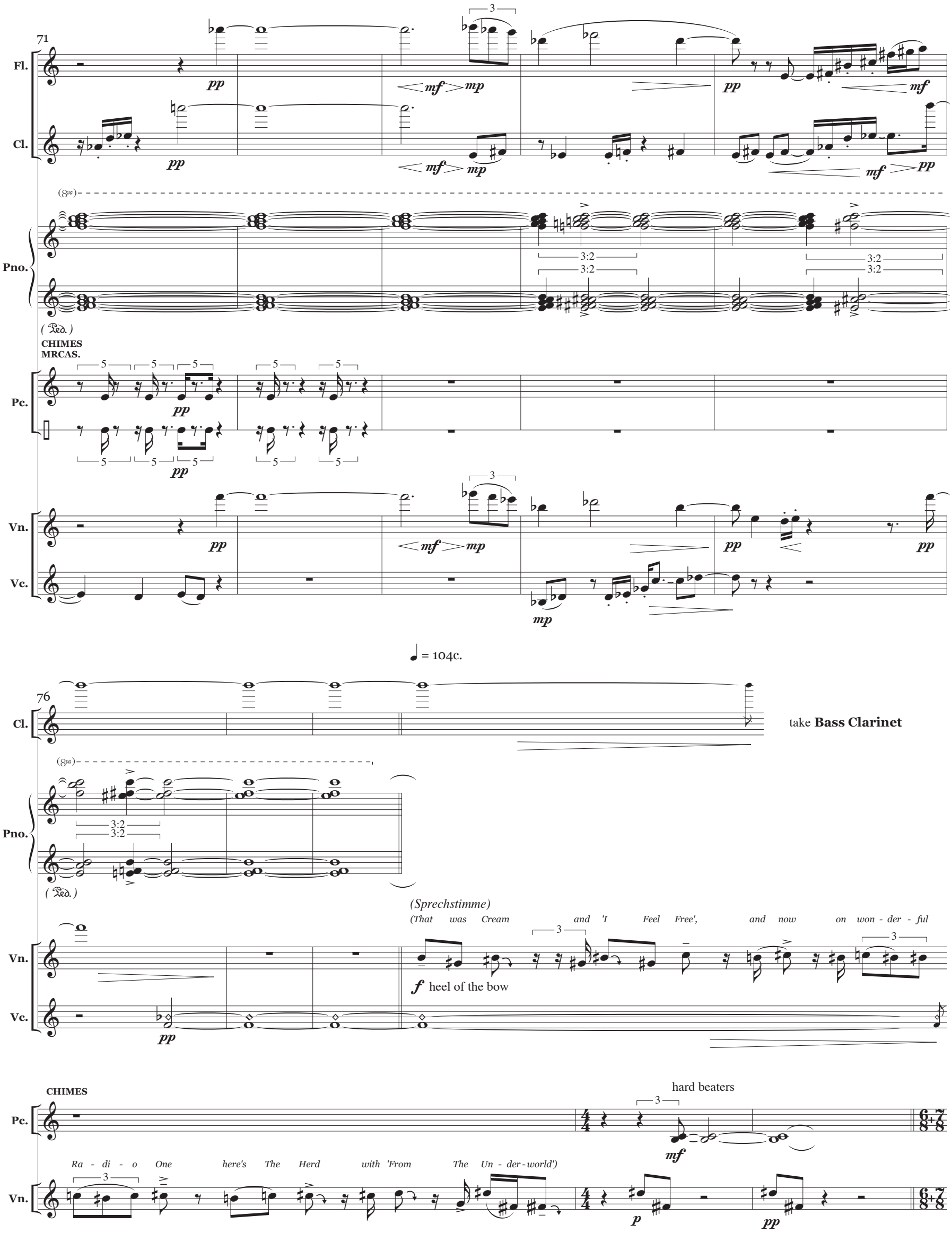
mp

mp

mf

mp


62
Fl.
Cl.
Pno.
CHIMES
MRCAS.
Pc.
Vn.
Vc.
sub.
poco
senza sord.
67
poco
dim.


71
Fl.
Cl.
Pno.
(8va)
3:2
(Ped.)
CHIMES
MRCAS.
Pc.
Vn.
Vc.
♩ = 104c.
76
take Bass Clarinet
(Sprechstimme)
(That was Cream and 'I Feel Free', and now on won - der - ful
heel of the bow
CHIMES
hard beaters
Ra - di - o One here's The Herd with 'From The Un - der - world')

Second Song: *after* FROM THE UNDERWORLD *by* **The Herd**

(♪ = ♪) (♩ = 104c. / ♪ = 208c.) *driven*

82

Fl.

B.Cl.

Pno.

CHIMES

Pc.

Vn.

crisp

knitting needles

sul G (through m.104)

port.

86

88

sul pont.

91

Fl.

B.Cl.

Tpt.

Pno.

Pc.

Vn.

Vc.

5:3

CHIMES

hard beaters

sul pont.

to . . . . . .

94

crush tone

nat.
senza vib.

con vib.

Fl.

B.Cl.

Tpt.

con sord.

Pno.

CHIMES

Pc.

Vn.

Vc.

100

take **Piccolo**

Fl.

B.Cl.

Tpt.

poco

Pno.

CHIMES

Pc.

Vn.

Vc.

103

B.Cl.

Tpt.

Pno.

CHIMES

Pc.

Vn.

Vc.

take **Clarinet**

B.Cl.

Tpt.

Pno.

CHIMES

SUSP. CYM.

CHIMES

SUSP. CYM.

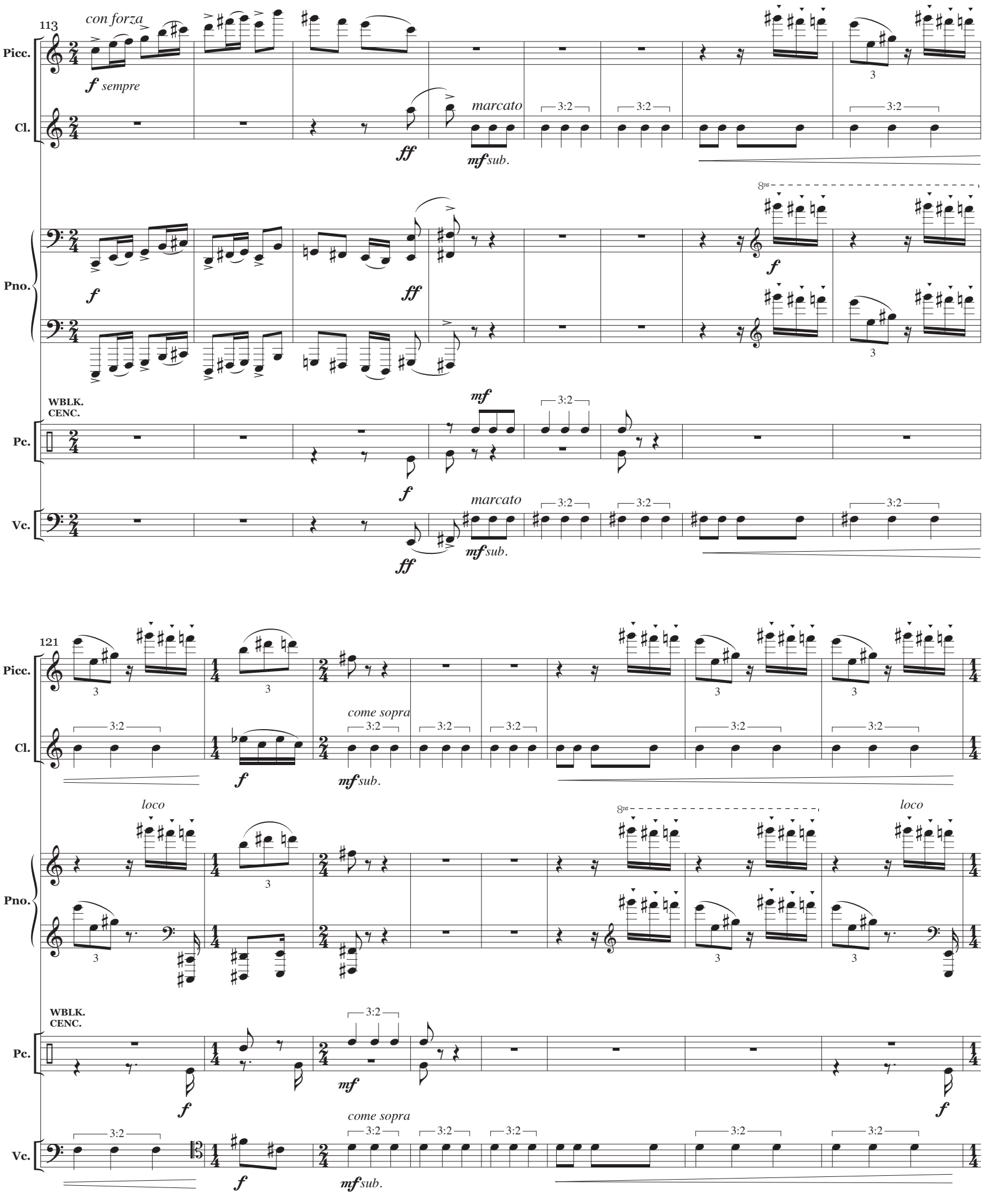
Pc.

Vn.

Vc.

Third Song: *after* HAPPY JACK *by* **The Who**

as close as possible to ♩ = 160c. *skittish, unstable*



129

Picc.

Cl.

Pno.

Pc.

WBLK.
CENC.

Vc.

137

Picc.

Cl.

Pno.

Pc.

WBLK.
CENC.

WBLK.
HI-HAT

Vc.

144

Picc.

Cl.

loco

f

Pno.

CENC.

Pc.

f *p* *ff*

Vn.

Vc.

f

151

Picc.

Cl.

Pno.

Vn.

158

Picc.

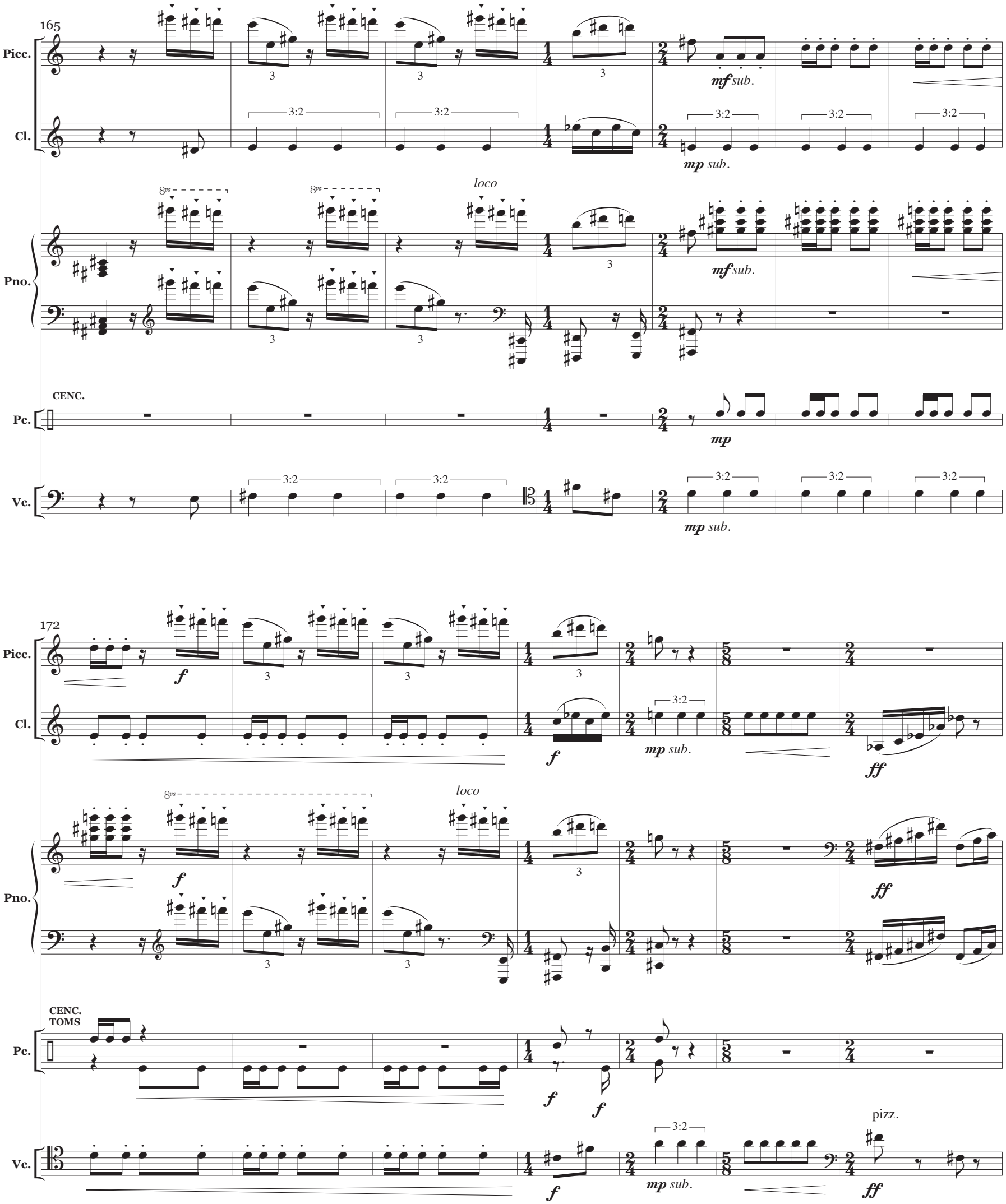
Pno.

SUSP. CYM.

Pc.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc.


165
Picc.
Cl.
Pno.
Pc.
Vc.
CENC.
mf sub.
mp sub.
loco
mp
172
f
ff
CENC.
TOMS
pizz.

179

Cl.

Pno.

Vc.

185

Cl.

Pno.

Vc.

191

Cl.

mp

Pno.

mp

ff

SUSP. CYM.

Pc.

mp < *f*

mp < *f*

mp < *f*

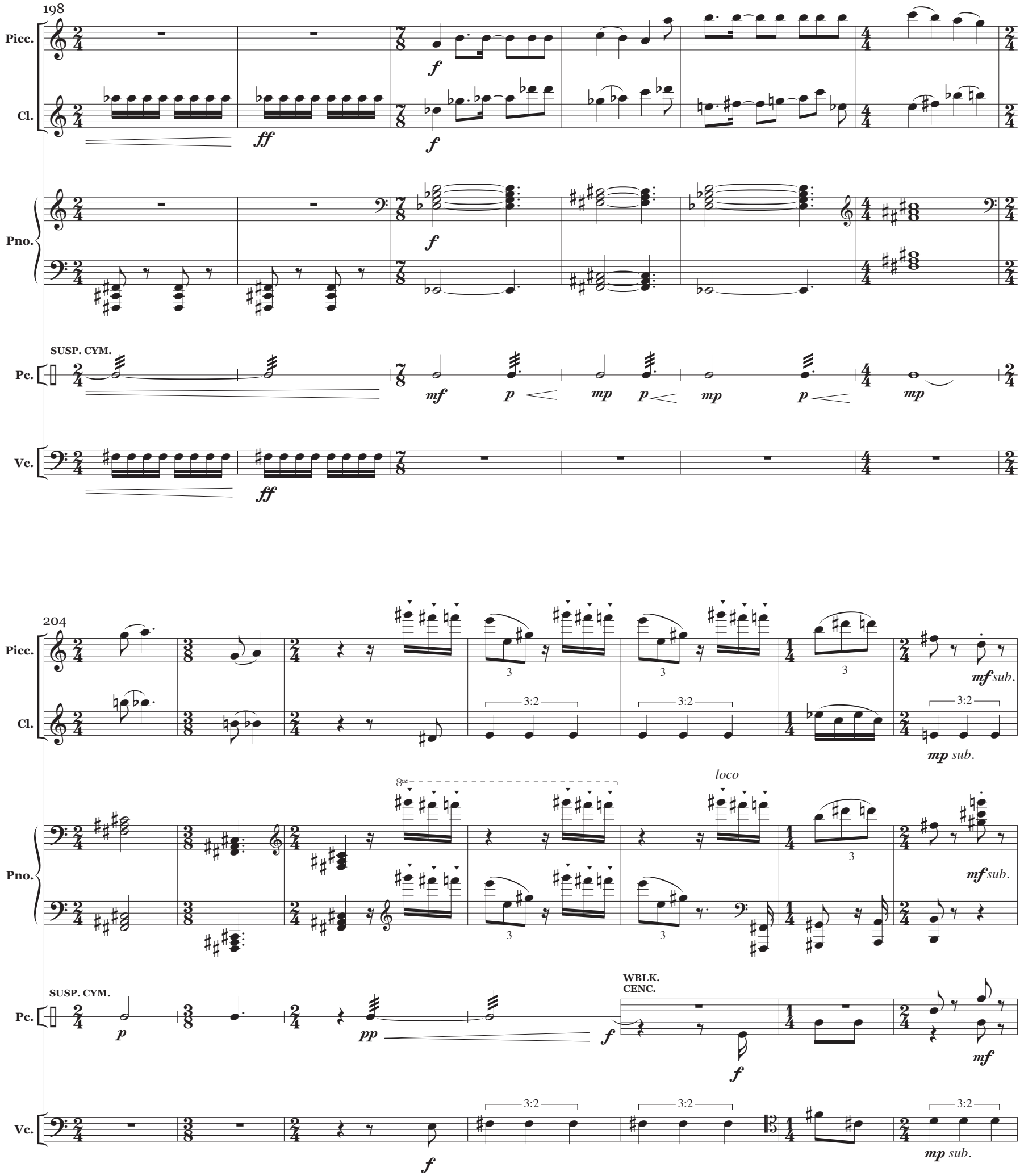
mp < *f*

pp

arco

Vc.

mp


198
Picc.
Cl.
Pno.
SUSP. CYM.
Pc.
Vc.
204
3:2
loco
WBLK.
CENC.
mf sub.
mp sub.

211

Picc.

Cl.

Pno.

Pc.

Vc.

WBLK.
CENC.

3:2

ff

mf

8va

loco

219

rall. = 104c.

(Sprechstimme)

(The Who with 'Hap - py Jack'

f

p

SUSP. CYM.

residual tone

Picc.

Cl.

mf *mp* *p*

here on Ra - dio One)

Picc.

take **Flute**

ff

♩ = 72c. (← ♩ = ♪ →)

SN. DR.
TOMS

Pc.

ff

SN. DR.
TOMS

228

Pc.

SN. DR.
TOMS

232

Pc.

mf sub.

SN. DR.
TOMS

239

Pc.

f

5:4

ff

SN. DR.
TOMS

244

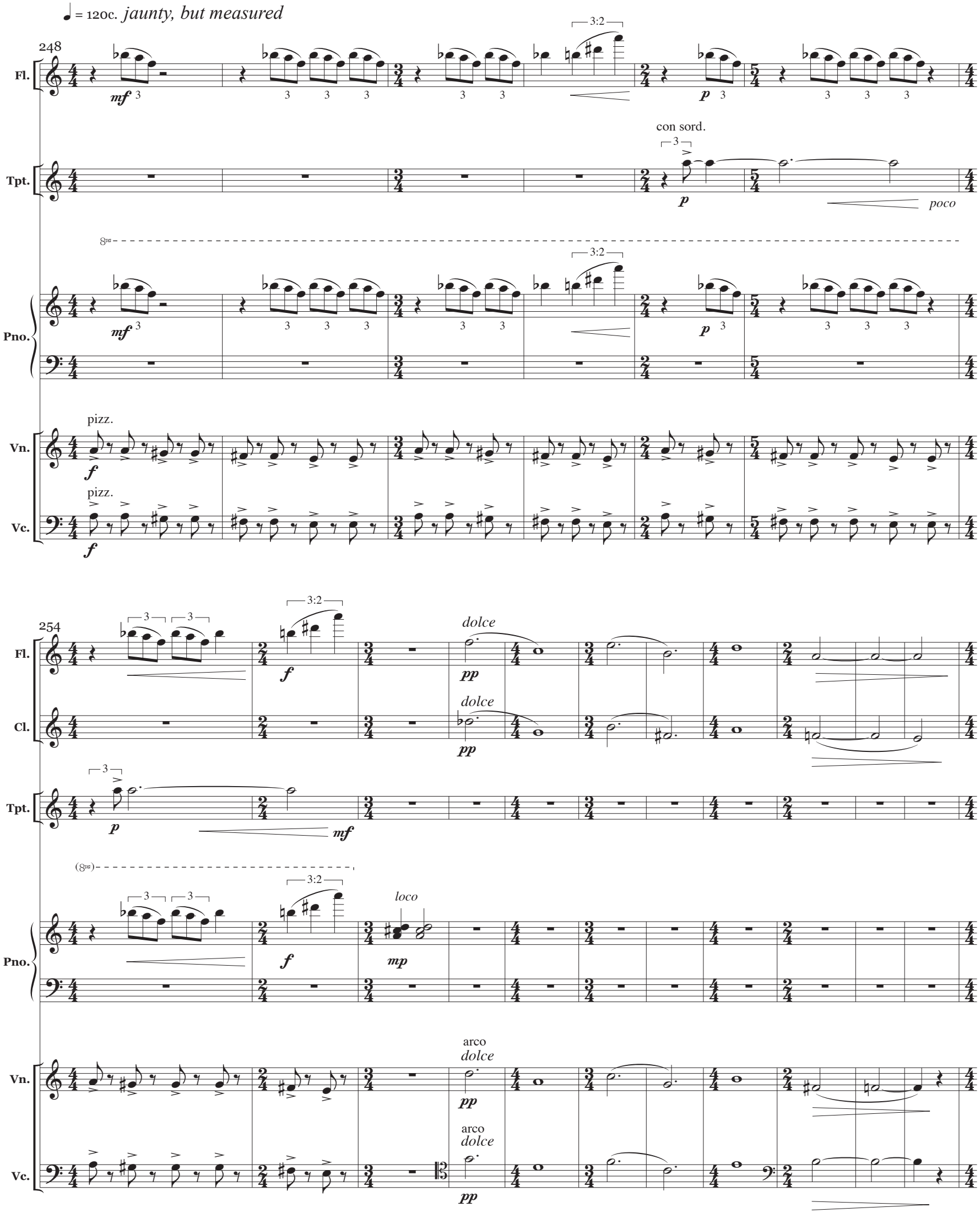
Pc.

7:4

3

Fourth Song: *after* FLOWERS IN THE RAIN *by* **The Move**

♩ = 120c. *jaunty, but measured*



265

Vn. pizz. *p* *molto* *ff* *poco* *ff* *f* *mf*

Vc. pizz. *p* *molto* *ff* *poco* *ff* *f* *mf*

270

Fl. *mp* *f sub.* *mp* *p*

Vn. *mp* *mf sub.* *molto* *p*

Vc. *mp* *mf sub.* *molto* *p*

275

Fl. *mf* *p sub.*

Cl. *p*

Tpt. senza sord. *p*

Pno. *p* *mf*

Pc. CHIMES soft beaters *p*

Vn. arco *p*

Vc. arco *p*

280

Fl.

Cl.

Tpt.

Pno.

CHIMES

Pc.

Vn.

Vc.

285

rough, agitated

Fl.

Cl.

Vn.

291

Fl.

Cl.

Vn.

297

Fl.

Cl.

Vn.

sfz

303

Fl.

Cl.

Vn.

sfz

309

Fl.

Cl.

Vn.

sfz

315

Fl.

Cl.

Vn.

sfz

321

Fl.

Cl.

pp

pp

mf

take **D Trumpet**

Tpt.

pp

Pno.

f

Vn.

pizz.

mf

327

Cl.

Pno.

mf

arco

Vn.

mf

pizz.

Vc.

mf

331

Cl.

mfp

poco

mfpp

Pno.

f

Vc.

334

Fl.

Cl.

mf

pp

pp

Pno.

3

3

p

Vn.

pizz.

pp

p

Vc.

arco

pp

pizz.

p

344

Fl.

3

3

3

mp

Cl.

3

3

3

mp

Pno.

molto

ff

poco

ff

f

mf

mp

Vn.

molto

ff

poco

ff

f

mf

mp

Vc.

molto

ff

poco

ff

f

mf

mp

349

Fl.

3

3

3

3

3

3

p

Cl.

3

3

3

3

3

3

p

Pno.

Vn.

mf sub.

molto

p

Vc.

mf sub.

molto

p

354

Fl.

Cl.

pp sub.

mf

p sub.

Pno.

mp

mf

Pc.

TAM-TAM

p *mf* *p*

359

♩ = 104c. (← ♪ = ♩ →)

'Flow - ers in the Rain' from The Move and now The Kinks and 'Au - tumn Al - ma - nac'

Fl.

mf *f*

Pno.

mp

Pc.

TAM-TAM

mp

Fifth Song: *after* AUTUMN ALMANAC *by* **The Kinks**

♩ = 120c. *urbane, unhurried*

361

Fl.

Cl.

pp

p

mf

Tpt.

pp

Pno.

Vn.

arco

p

mf

Vc.

arco

p

mf

368

Cl.

mfp *poco* *mfpp* *mf* *f* *mf* *f* *p*

Tpt.

mp

Vn.

p

Vc.

f *mf*

374

Cl.

dolce *f* *mf*

Pno.

p warm *pp* *mp* *mf* *poco*

Vn.

mf

Vc.

p warm *pp* *f* *mf* *poco f*

380

Cl.

poco *poco f* *mf* *mf* *f*

Pno.

poco *mf*

Vn.

mfp *f* *mf*

Vc.

pizz.

poco f

386

Cl.

Tpt.

Pno.

Vn.

Vc.

p *poco* ***f***

p

f ***mf*** ***mp*** ***mf*** *p* ***ff*** ***f*** ***mf***

f ***mf*** ***mp*** ***mfp*** *p* ***f*** ***mp***

arco

f ***mf*** ***mp*** *p* *warm* ***ff*** ***mp***

392

Cl.

Tpt.

Pno.

Vn.

Vc.

mp ***mf*** ***f*** *p* *poco* ***f***

mp

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

mf ***f*** *p* ***f***

pizz. arco

mf ***f*** *p* ***ff*** ***mp***

398

Cl.

Tpt.

Pno.

Vn.

Vc.

404

Fl.

Cl.

Tpt.

Pno.

Vn.

Vc.

409

Cl.

Pno.

Vn.

Vc.

pizz. nat.

*) *molto vibrato (pizz.)*

413

Cl.

Pno.

Vn.

Vc.

418

Tpt.

Pno.

Vn.

Vc.

arco

424

Cl.

Pno.

Vn.

Vc.

mp cresc. f mf sub.

mp sub. cresc. f mf sub.

mp cresc. f mf sub.

429

Cl.

Pno.

Vn.

Vc.

ff f mfp

poco f

ff p f poco f pizz.

poco f

434

Cl.

Pno.

Vn.

Vc.

f sf

5:4 3:2

gl. arco

sf

438

Fl.

Pno.

TOMS

Pc.

Vn.

441

Fl.

Pno.

Vn.

444

Fl.

Cl.

Pno.

SN. DR.
TOMS

Pc.

Vn.

Vc.

pizz.

*) breath sound

= 72c.

♩ = 104c. (← ♪ = ♩ →)

451

The Kinks and 'Au - tumn Al - ma - nac' and now The Beat - les with 'Pen - ny Lane')

Cl. — SN. DR. TOMS — *mf* — *f*

Pc. — *ff*

The Kinks and 'Au - tumn Al - ma - nac' and now The Beat - les with 'Pen - ny Lane')

Vn. — *mf* — *f*

Sixth Song: *after* PENNY LANE *by* **The Beatles**

♩ = 112c. *bright and crisp*

452

Fl. — *mp*

Cl. — *mp* — *mf*

Pno. — *mp*

Vn. — *mf*

Vc. — pizz. — *mf*

459

Fl. — *pp*

Cl. — 3:2 — *pp*

Pno.

Vn. — 3:2 — *pp*

Vc. — arco — *mf* — pizz. — arco — *mf* — *pp*

467

Fl.

Cl.

D Tpt.

Pno.

Vn.

Vc.

p

mf

p

p

mf

p

pizz.

arco

pizz.

mp

mf

474

Fl.

Cl.

D Tpt.

Pno.

Pc.

Vn.

Vc.

3:2

pp

pp

p

p

pp

p

pp

CHIMES

hard beaters

mf 3

3:2

pp

p

arco

mf

pp

484

Fl.

Cl.

D Tpt.

Pno.

Vc.

mf

f

8va

pizz.

arco

488

take **C Trumpet**

ff

493

p

pp

mf

pp

498

♩ = 72c.

3

Fl.

Cl.

p

ff

SN. DR.
TOMS

Pc.

ff

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

502

Fl.

ff

Cl.

p

mf

Tpt.

pp

SN. DR.
TOMS

Pc.

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

506

*) *sing pitch while playing*

nat.

Fl.

pp

Cl.

*) *sing pitch while playing*

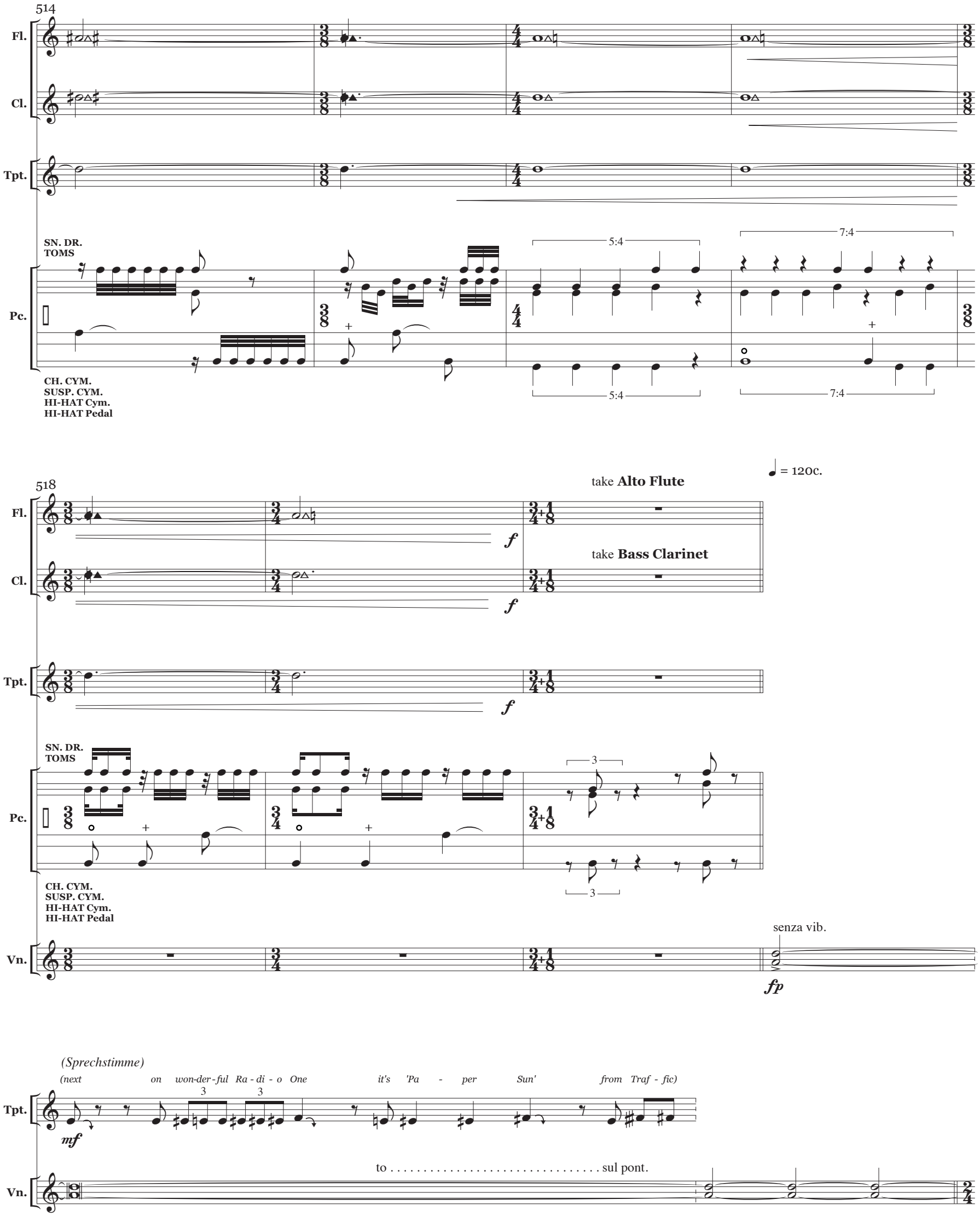
pp

Tpt.

SN. DR.
TOMS

Pc.

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal


514
Fl.
Cl.
Tpt.
SN. DR.
TOMS
Pc.
CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal
5:4
7:4
518
take Alto Flute
take Bass Clarinet
♩ = 120c.
f
Vn.
senza vib.
fp
(Sprechstimme)
(next on won-der-ful Ra-di-o One it's 'Pa - per Sun' from Traf - fic)
mf
to . . . . . sul pont.

Seventh Song: *after* PAPER SUN *by* **Traffic**

(♩ = 120c.) *restrained*

522

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

p *poco* *p*

mfpp *poco* *p*

*) *pluck strings with fingernails*

mp *mp* *mp* *mf*

Ped. Ped. ✻

TOMS soft mallets

mp

CH. CYM. SUSP. CYM. bowed

nat. to . . . . . sul pont.

p *mf*

senza vib.

mfpp *poco*

532

A.Fl.

Cl.

Tpt.

Pno.

Pc.

Vn.

Vc.

p

f *mfpp*

p *poco*

mf *mp*

Ped. ✻

CH. CYM. SUSP. CYM.

nat.

mfpp *poco* *p*

sul pont.

p *poco*

541

A.Fl.

Cl.

Tpt.

Pno.

Pc.

Vn.

Vc.

mf

mf

p

f

mf

legato

CH. CYM.
SUSP. CYM.

to . . . . . sul pont.

poco

p

mf

548

Cl.

Tpt.

Pno.

Pc.

Vn.

mf

pp

con sord.

pp

mf

CH. CYM.
SUSP. CYM.

(soft mallets)

mp

with soft stick

pp

pp

nat.

mf *pp*

555

A.Fl.

Cl.

Tpt.

Pno.

Pc.

Vn.

Vc.

pp *poco*

mf *p*

senza sord.

p

p *mf* *p*

CH. CYM.
SUSP. CYM.

bowed

mf *p*

pp *poco* *p*

562

A.Fl.

Cl.

Tpt.

Pno.

Pc.

Vn.

Vc.

pp *mp* *mf*

*) *sing a concert D while playing the concert A*

mp *p* *mf* *pp*

*) *sing a concert D while playing the concert A*

poco *p* *mp*

mf

Ped.

CH. CYM.
SUSP. CYM.

TOMS

(soft mallets)

3

p

mf

to . . . . . sul pont.

pp *mf*

♩ = 120c.

571 take **Bass Clarinet**

Cl.

Tpt. *(Sprechstimme)* *('Pa - per Sun' from Traf - fic, and now Pink Floyd with 'See Em - i ly Play')* 3 3:2 *gl.* *mf* *f*

Pno. *mf*

*) *strike low strings inside the piano with both hands, palms spread*

Ped. *sempre*

Pc. **TAM-TAM** *mf*

Eighth Song: *after* SEE EMILY PLAY *by* **Pink Floyd**

(♩ = 120c.) *sturdy*

572

A.Fl. *f*

B.Cl. *f* *gl.*

Pno. *f* *mf* *mp* *ff* *mf* (Ped.)

Pc. **TAM-TAM** *mp* *mf* *p* *mf*

Vn. con vib. *f* *mf*

Vc. nat. con vib. *f* *gl.*

578

A.Fl.

B.Cl.

gl.

Pno.

mp

f

mf

(Ped.)

TAM-TAM

Pc.

p

mf

p

mf

Vn.

gl.

mf

Vc.

gl.

gl.

mf

♩ = 180c. *manic*

583

Pno.

tr

ff

6

tr

(Ped.)

TAM-TAM

Pc.

p

Vn.

gl.

mp

f

Vc.

gl.

mp

f

587

Pno.

Pc.

TAM-TAM

f

**) scrape edge with triangle stick*

GLOCK.

f

Vn.

3 *gl.*

3 *gl.*

ff

590

Pno.

6

6

GLOCK.

Pc.

Vn.

3 *gl.*

Vc.

ff

593

GLOCK.

Pc.

10"

Vn.

Vc.

Ninth Song: *after* ITCHYCOO PARK *by* **The Small Faces**

♩ = 96c. *watery, mysterious, a little held back*

596

A.Fl. *p smooth, light*

B.Cl. *p smooth, light*

Pno. *p smooth, light* *con Ped.*

pp *p*

*) 5

Vc. con sord. *p* *poco*

*) *accidentals hold through the measure but apply only to the hand in which they appear: i.e right-hand and left-hand accidentals are entirely independent of each other*

600

A.Fl.

B.Cl.

Pno. *pp* *p* *mp*

Vn. con sord. *poco mf* *p* *mp*

Vc. *poco mf* *p* *mp*

604

A.Fl.

B.Cl.

Pno.

Vn.

Vc.

608

pizz.

3:2

613

A.Fl.

B.Cl.

Pno.

Vn.

Vc.

pp *mp* *dim.*

p *mp* *dim.*

poco mf *mp* *poco mf* *poco mf*

mp sempre

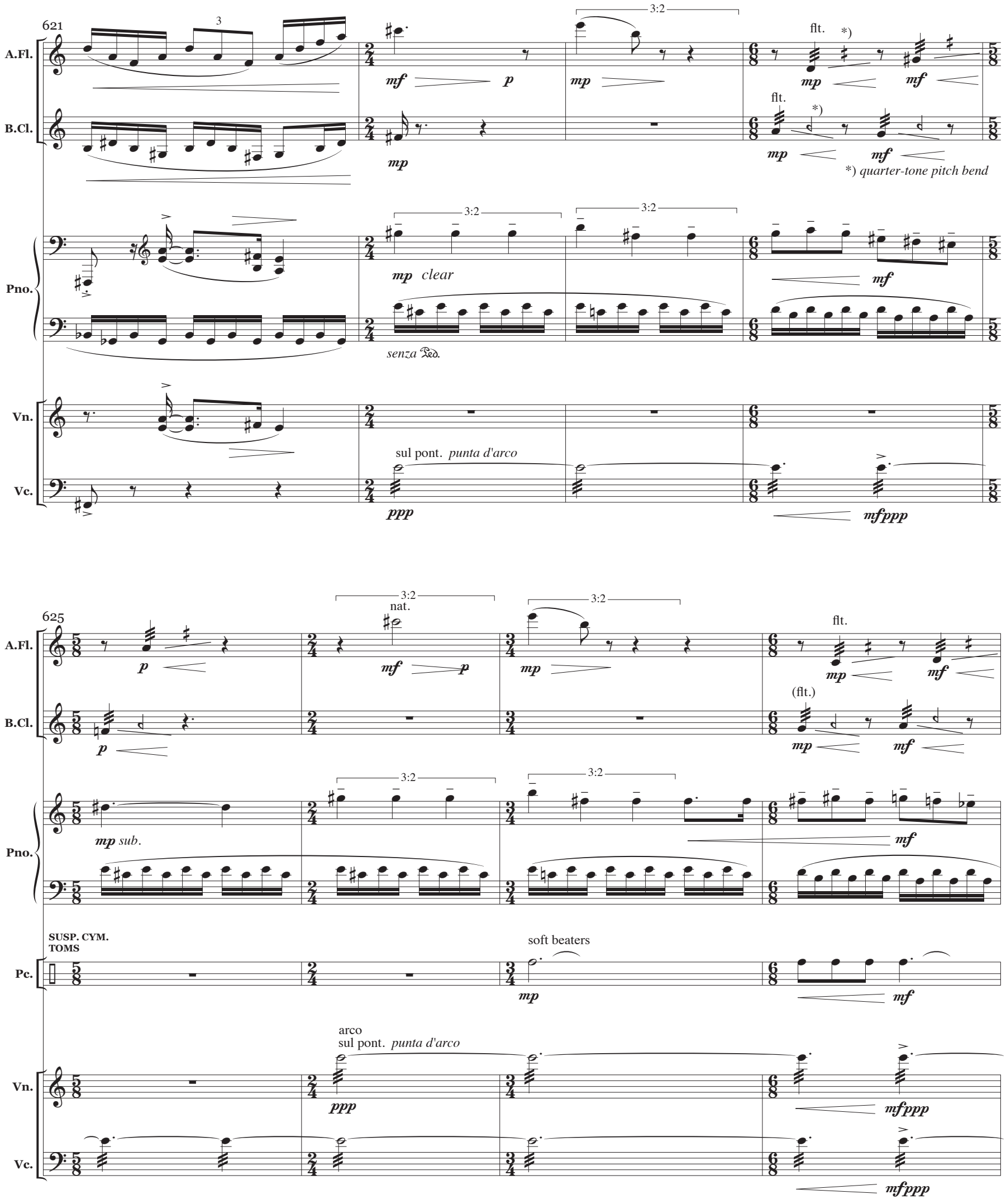
p *poco mf*

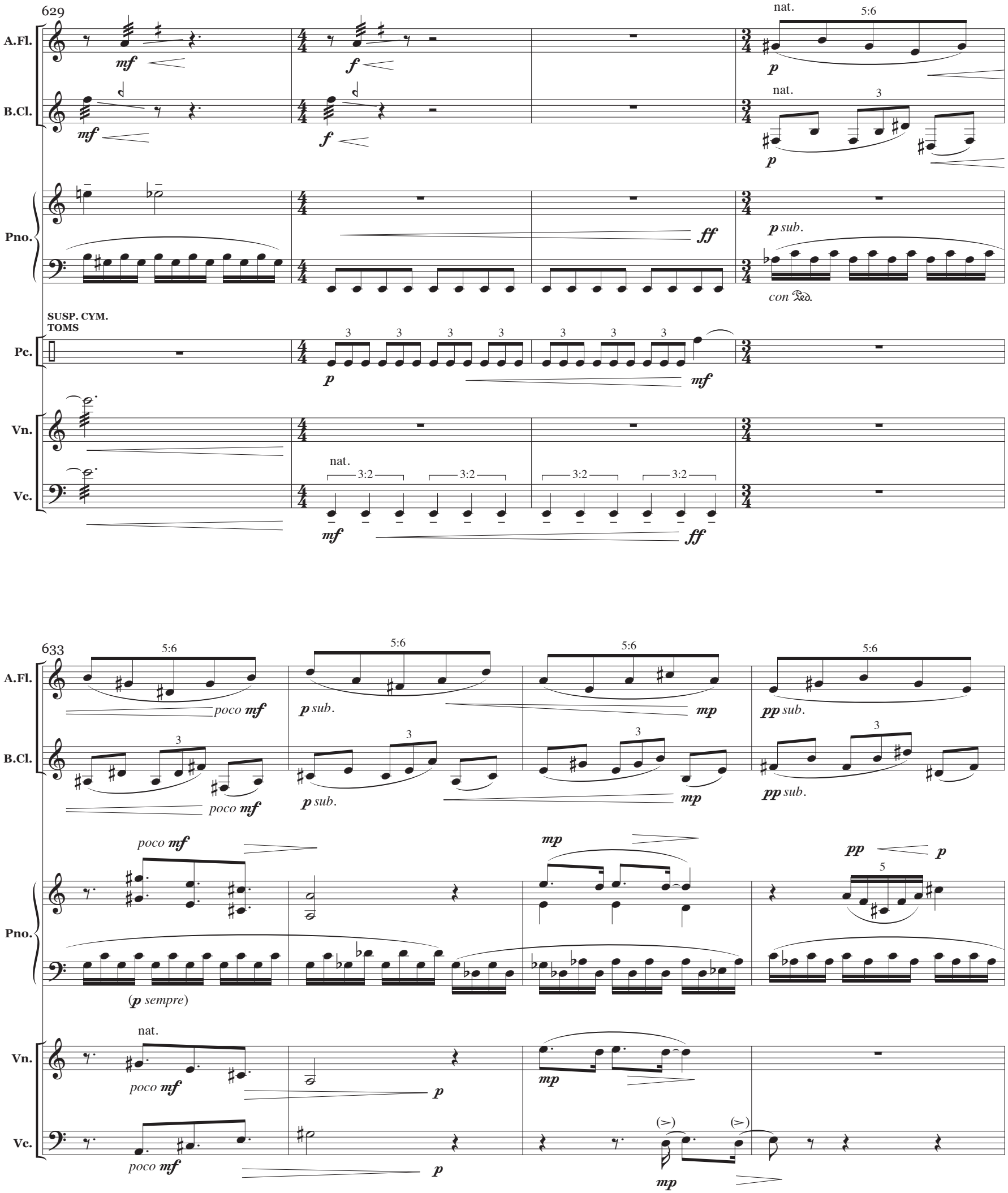
617

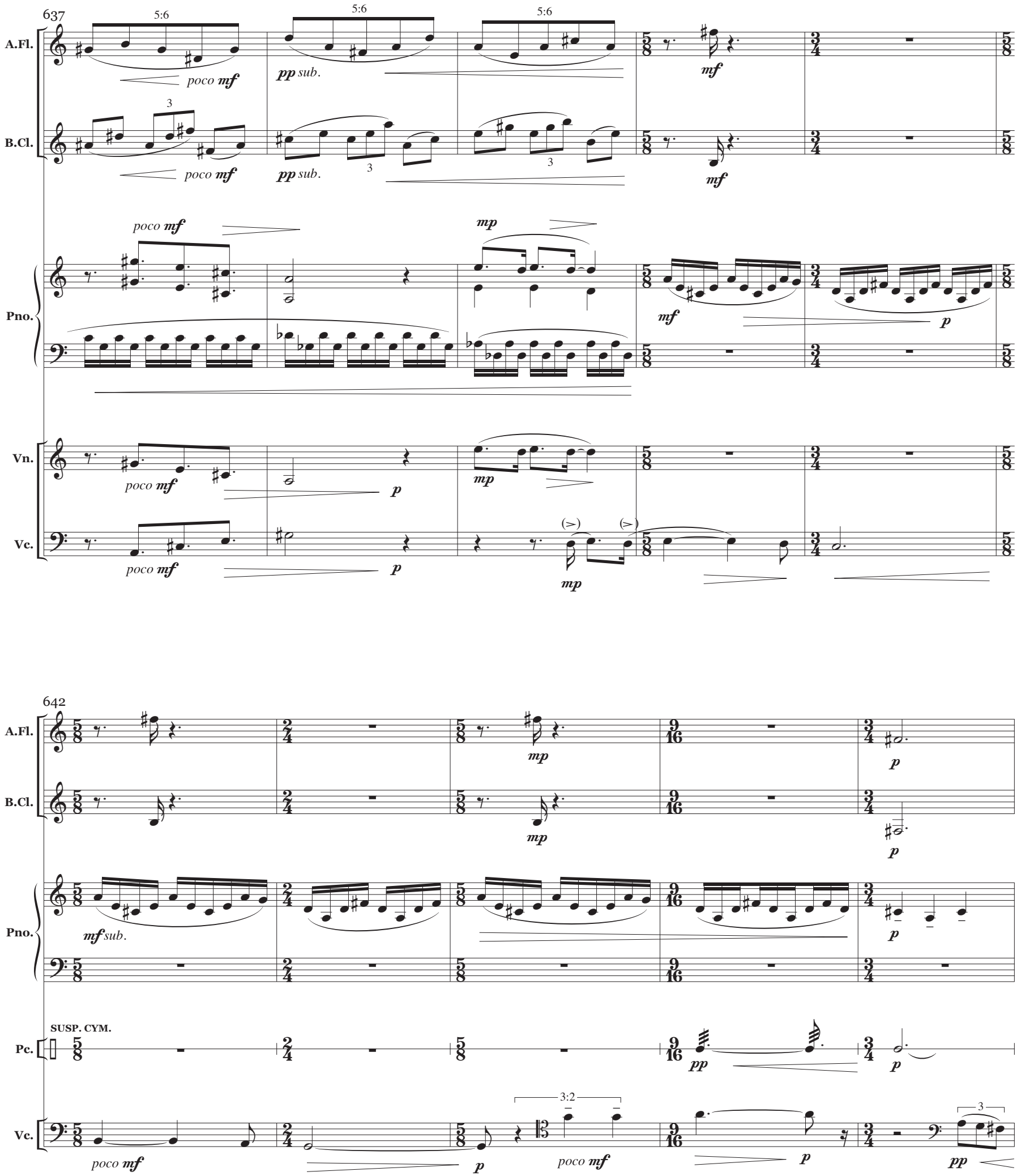
ppp

ppp

poco mf *poco mf*


621
A.Fl.
B.Cl.
Pno.
Vn.
Vc.
3:2
flt.
*) quarter-tone pitch bend
clear
senza Ped.
sul pont. punta d'arco
625
nat.
(flt.)
mp sub.
SUSP. CYM.
TOMS
Pc.
soft beaters
arco
sul pont. punta d'arco


629
A.Fl.
B.Cl.
Pno.
SUSP. CYM.
TOMS
Pc.
Vn.
Vc.
nat.
5:6
3:2
p sub.
con Ped.
633
poco mf
p sub.
mp
pp sub.
(p sempre)


637
A.Fl.
B.Cl.
Pno.
Vn.
Vc.
5:6
poco mf
pp sub.
mf
mp
p
642
mf sub.
SUSP. CYM.
pp
3:2
3

647

A.Fl.

B.Cl.

Pno.

Vc.

mf *pp*

mf *pp*

f

3

mp *pp* *mp* *pp* *mp*

655

A.Fl.

B.Cl.

Pno.

Pc.

Vn.

Vc.

f

mp

SUSP. CYM.
TOMS

p *mf*

3:2

mp *f*

659

A.Fl.

B.Cl.

Pno.

SUSP. CYM.

Pc.

Vn.

Vc.

mf

mp

663

dim. molto al fine

667

A.Fl.

B.Cl.

(dim.)

Pno.

(dim.)

TAM-TAM

Pc.

p

Vn.

(dim.)

Vc.

(dim.)

670

A.Fl.

pppp

B.Cl.

pppp

Pno.

pppp

SUSP. CYM.

Pc.

pp

Vn.

pppp

Vc.

pppp

673 **10"**

(♩ = 96c.)

(Sprechstimme)

('Itch - y - coo Park' by The Small Fa - ces)

3

Vn. *mp*

(Sprechstimme)

('Itch - y - coo Park' by The Small Fa - ces)

Vc. *mp*

3

♩ = 72c.

675

A.Fl. *f*

B.Cl. *f*

Tpt. *f*

*) *air sound: no pitch*

GLOCK.

Pc. *p* *mp* *mf*

col legno battuto

Vn.

col legno battuto

Vc.

679

A.Fl.

B.Cl. *) *slaptongue (any low pitch)*

Tpt.

GLOCK.

Pc.

snap pizz.

Vn.

snap pizz.

Vc.

col legno battuto

682

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

col legno battuto

Vn.

Vc.

688

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

Vn.

Vc.

693

5:4

7:4

A.Fl.

B.Cl.

Tpt.

697

♩ = 96c.

A.Fl. take **Piccolo**

B.Cl. take **Clarinet**

Tpt. take **D Trumpet**

Vn. *(Sprechstimme)*
(And next 'We Love You' by The Roll - ing Stones here on Ra - dio One}

Vc. *(Sprechstimme)*
(And next 'We Love You' by The Roll - ing Stones here on Ra - dio One}

Tenth Song: *after* WE LOVE YOU *by* **The Rolling Stones**

♩ = 88c. *hard, driving*

699

Picc. senza vib. *f* *p*

Cl. senza vib. *f* *p*

Pno. *f*

705

Picc. *f*

Cl. *f*

Pno.

SUSP. CYM.
HI-HAT

nylon tipped stick; hit on dome with tip of drumstick *mp*

on rim
(tip of drumstick) *mf*

on dome *mp*

709

Picc.

Cl.

Pno.

SUSP. CYM.
HI-HAT

on rim

Pc.

713

Picc.

Cl.

Pno.

SUSP. CYM.
HI-HAT

on dome

Pc.

716

Picc.

Cl.

Pno.

SUSP. CYM.
HI-HAT

(still on dome)

(sic)

SUSP. CYM.
TOMS

on rim

Pc.

719

take **Flute**

Picc.

Cl.

D Tpt.

Pno.

SUSP. CYM.
TOMS

Pc.

3:2 6 3:2 6 3:2

mf

senza vib.

Vn.

p *f*

senza vib.

Vc.

p *f*

725

Fl.

Cl.

mf

D Tpt.

mf

Pno.

3

TOMS 6

Pc.

Vn.

p

Vc.

p

731

Fl.

Cl.

D Tpt.

Pno.

Pc.

SUSP. CYM.
TOMS

Vn.

Vc.

736

Fl.

Cl.

D Tpt.

Pc.

TOMS

Vn.

Vc.

742

Fl.

Cl.

D Tpt.

Pno.

Vn.

Vc.

mf

mp

f

9

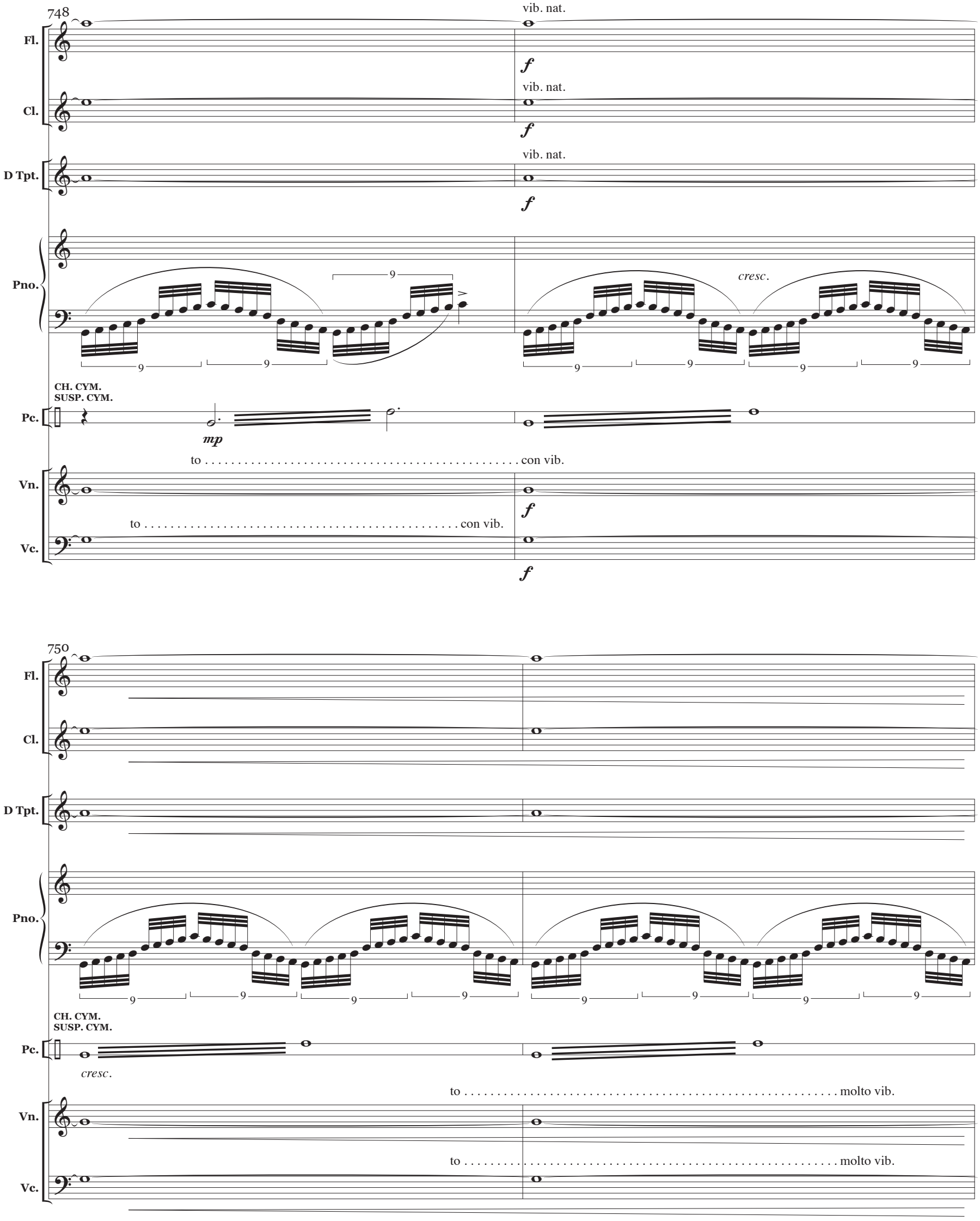
746

cresc.

TOMS

Pc.

3


748
Fl.
vib. nat.
f
Cl.
vib. nat.
f
D Tpt.
vib. nat.
f
Pno.
9
cresc.
CH. CYM.
SUSP. CYM.
Pc.
mp
to . . . . . con vib.
Vn.
f
to . . . . . con vib.
Vc.
f
750
Fl.
Cl.
D Tpt.
Pno.
CH. CYM.
SUSP. CYM.
Pc.
cresc.
to . . . . . molto vib.
Vn.
to . . . . . molto vib.
Vc.

752

Fl.

Cl.

D Tpt.

Pno.

Pc.

Vn.

Vc.

ff

cresc.

9

CH. CYM.
SUSP. CYM.

f

754

ffff

3:2

756

Fl.

Cl.

D Tpt.

Pno.

9 9 9 9 9 9 9 9

CH. CYM.
SUSP. CYM.

Pc.

Vn.

Vc.

758

Fl.

Cl.

D Tpt.

Pno.

9 9

CH. CYM.
SUSP. CYM.

Pc.

ffff

Vn.

Vc.

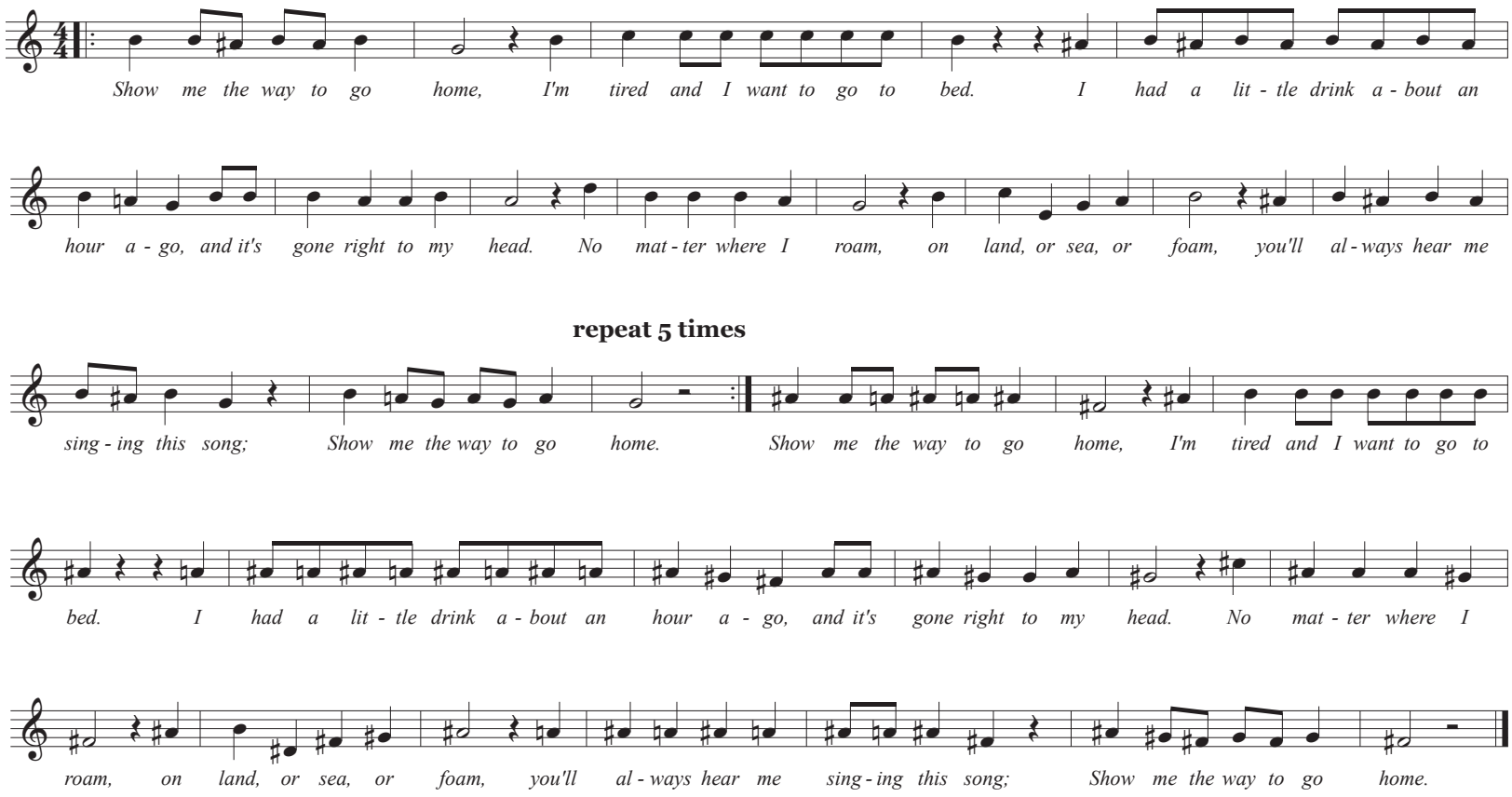
Cambridgeport MA, 3/9/11

Fabrication 7: Apologue

soprano
tenor
2 B♭ clarinets
2 contrabasses

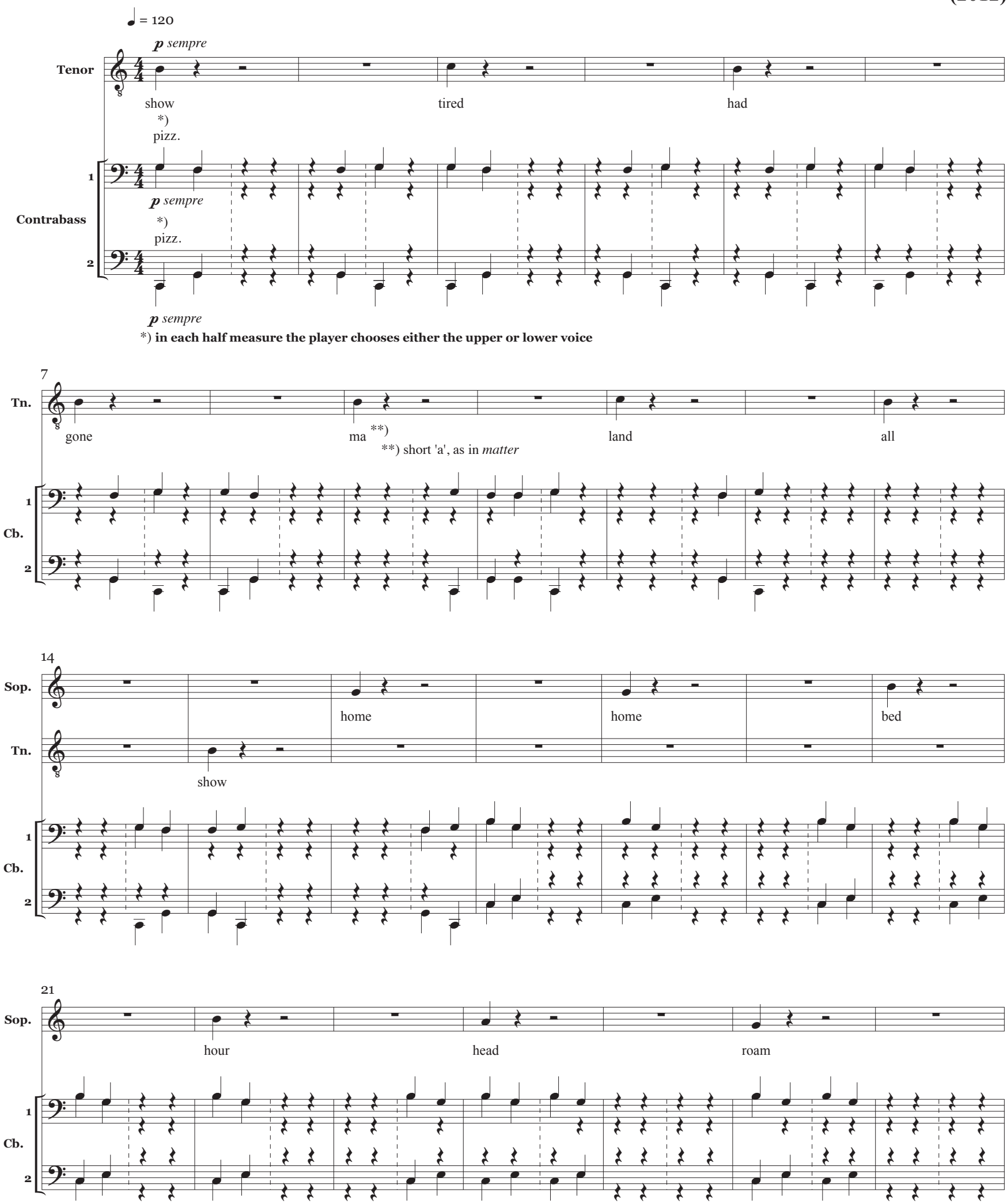
This song runs silently in the background throughout **Fabrication 7** with occasional words or syllables popping through the silence to be sung by the soprano and tenor.

The two singers will probably find it helpful to have this song in mind during performance in order to place their otherwise apparently unconnected notes.



Fabrication 7: Apologue

ANDY VORES
(2012)



28

Sop. foam sing home show

Tn. home

1 Cb. 2

35

Sop. and drink my

Tn. bed hour head

1 Cb. 2

42

Sop. roam song

Tn. roam foam sing home

1 Cb. 2

49

Sop. show I'm a

Tn. home want had go

1 Cl. 2 *p* *p*

1 Cb. 2

56

Sop. head I sea ways

Tn. head where land sing

Cl. 1 2

Cb. 1 2

63

Sop. show show way home and bed I

Tn. way show way home tired go

Cl. 1 2

Cb. 1 2

69

Sop. bout and my ma **)

Tn. li *) hour gone head ma roam

*) short 'i', as in *little*

**) short 'a', as in *matter*

Cl. 1 2

Cb. 1 2

75

Sop. sea all song home

Tn. or me show

Cl. 1 2

Cb. 1 2

81

Sop. go want lit - tle drink

Tn. home want to go lit - tle drink

Cl. 1 2

Cb. 1 2

87

Sop.

to my I roam

Tn.

right to ter where sea or

Cl. 1 2

Cb. 1 2

93

Sop.

song

Tn.

me sing - ing home

Cl. 1 2

Cb. 1 2

Visitor 1:
Arch
violoncello

Visitor 1: Arch

ANDY VORES
(2009)

♩ = 36c.

Violoncello

mf

9:8

7:4

detached

10

12

3

10

9

10

9

10

9

9

11

9

f

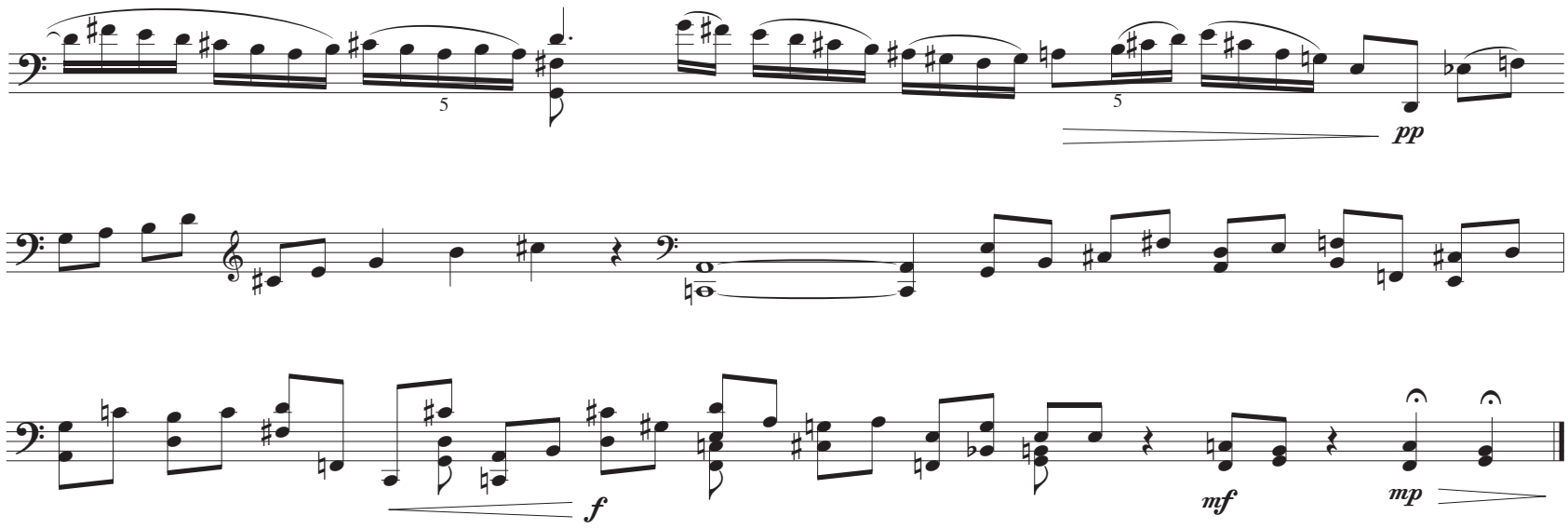
f

mp sub.

mf

mf

mp



Cambridgeport MA, 2/28/09

Fabrication 8: Semblance

strings

String Trio 1
Violin
Viola
Violoncello

String Trio 2
Violin
Viola
Violoncello

Violin Sextet

Violin Septet

If preferred **Fabrication 8a** for a single string trio
may be substituted for **Fabrication 8**.

Fabrication 8: Semblance

ANDY VORES
(2008)

TRIO 1

Violin

con sord.
detached, punta d'arco, poco sul pont, *very fast*

ppp

Viola

con sord.
detached, punta d'arco, poco sul pont, *very fast*

ppp

Violoncello

♩ = 44c.

mf ***mf***

5

Vn.

as before

ppp

Va.

as before

ppp

Vc.

mf ***f*** ***mp*** ***mf***

8va

Vn.

norm. *gl.*

ppp

3 3 3

Va.

norm. *gl.*

ppp

mp *sub.*

10

(8va)

Vn.

3

detached, punta d'arco, poco sul pont, *very fast*

ppp

Va.

detached, punta d'arco, poco sul pont, *very fast*

ppp

Vc.

mf

mf

14

Vn.

norm. gl.

ppp

pp

3 3 3

Va.

norm. gl.

ppp

pp

Vc.

mp

p

mp

19

Vn.

Va.

Va

Vc.

gl.

detached, punta d'arco, poco sul pont, *very fast*

ppp

detached, punta d'arco, poco sul pont, *very fast*

ppp

norm.

gl.

p

norm.

gl.

p

mf

mp

23

Vn.

Va.

Vc.

mp

ppp

ppp

gl.

ppp

mp

ppp

gl.

ppp

mf

p

26

Vn.

Va.

Vc.

3

mp

pp

4:3

3 3 3 3

mp

pp

7 5

mf

29

Vn.

Va.

Vc.

gl. *ppp* *mp*

gl. *ppp* *mp*

ppp

ppp

32

Vn.

legato, sul tasto, *fast*

ppp

Va.

legato, sul tasto, *fast*

ppp

Vc.

dim.

p

mf

38

senza sord. norm.

Vn.

mp *sempre*

senza sord. norm.

Va.

mp *sempre*

Vc.

mp

gl.

ppp

45

Vn.

Va.

Vc.

legato, sul tasto, *fast*

ppp

51

Vn.

Va.

Vc.

mf

mf

f

mf

mf

55

Vn.

Va.

Vc.

5

f

f

f

meno ***f***

meno ***f***

60

Vn.

Va.

Vc.

mp

mp

mp

mf

mf

mf

66

dolce

Vn.

Va.

Vc.

p

p

mp

p

71

sul G

Vn.

Va.

Vc.

p

mp

mf

mp sub.

i

ii

iii

Vn.1

iv

v

vi

con sord.

ppp

76

i

ii

iii

Vn.

iv

v

vi

2

extremely fast — as close to ♩. = 104c. *as possible*

81

Vn. senza sord. detached *) — *p leggiero*

Va. senza sord. detached *) — *p leggiero* — *sim.* — *ppp*

Vc. senza sord. detached *) — *p leggiero* — *mp* — *sim.* — *ppp sub.*

*) throughout this movement accentuate changes in bow direction, and make a clear disinction between "detached" and *staccato*

86

Vn. *sim.* — *ppp* — *p* — *(no dim.)* — *pp* — *p* detached

Va. *p* — *(no dim.)* — *pp* — *p* detached

Vc. *p* — *mp* — *pp* — *p* detached

91

Vn. *(no dim.)* — *mf* — *pp* — detached

Va. detached — *pp*

Vc. detached — *mf* — *pp sub.*

96

Vn. *sfpp* — *mf*

Va. *sfpp* — *mf*

Vc. *sfpp* — *mf*

101

Vn. *p* — *mf* — detached — *p sub.*

Va. *p* — *mf* — detached — *p sub.*

Vc. *p* — *mf* — *p*

107

Vn.

Va.

Vc.

mp

mp

mp

111

Vn.

Va.

Vc.

116

Vn.

ff

Va.

ff

Vc.

ff

119

Vn.

p

Va.

p

Vc.

p

123

Vn.

ff

Va.

ff

Vc.

ff

128

Vn. Va. Vc.

pp *pp* *pp* *pp* *pp* *pp*

132

Vn. Va. Vc.

pp *pp* *mp* *pp*

136

Vn. Va. Vc.

cresc. *cresc.* *cresc.*

140

Vn. Va. Vc.

mf *mf* *mf*

144

Vn. Va. Vc.

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

149

Vn.
Va.
Vc.

p
p
p

155

Vn.
Vc.

ff
pp
sfpp
mf
p
ff
p sub.

162

Vn.
Va.
Vc.

f
mf
mp
mf
mp
mf
p sub.
mp

167

Vn.
Va.
Vc.

mf
mf
mf
mp
mp sub.
mf

172

Vn.
Va.
Vc.

mf
mf
f
f
f
p sub.

177
Va.
Vc.
mp pp
f p
182
Vn.
Va.
Vc.
p mf
f mp mf
f mp mf
187
Vn.
Va.
Vc.
p sub.
p sub.
p sub. mf p sub.
191
Vn.
Va.
Vc.
mf p sub.
195
Vn.
Va.
Vc.
mf p sub.
mf p sub.
199
Vn.
Va.
Vc.
mf
mf
mf

203

Vn.

Va.

Vc.

p

p

fp

209

Vn.

Va.

Vc.

mp

mp

mp

215

Vn.

Va.

Vc.

221

Vn.

Va.

Vc.

f *p*

f

f *p*

mf *p*

p *mf* *p*

mf *p*

225

Vn.

Va.

Vc.

f

f

f

poco

poco

poco

229

Vn.

Va.

Vc.

f

♩ = 44c.

233

i

ii

iii

Vn.1

iv

v

vi

vii

Vn.2

pp

3

♩ = 90c. *stately*

354

Vn. *ff* *mp* *poco* *p* *mfp*

Vc. *mf* *f* *mf*

361

Vn. *poco* *p* *cresc.* *mf*

Va. *p* *mfp* *poco*

Vc. *p* *cresc.* *mf*

368

Vn. *p* *poco cresc.* *più f* *pp*

Va. *p* *poco cresc.* *più f* *pp*

Vc. *p* *poco cresc.* *più f* *pp*

374

Vn. *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

380

Vn. *p* *poco* *p* *mf* *dim.*

Va. *mf* *p* *p* *p* *mf*

Vc. *p* *p* *p* *mf*

386

♩ = 86c.

Vn. *ppp* *f*

Va. *p* *f* *p*

Vc. *p* *f* *p*

392

Vn. *pp* *mf*

Va. *mf*

Vc. *mf*

399

Vn. *p* *pp* *mp* *mf* *mp* *mf*

Va. *p* *pp* *pp*

Vc. *p* *pp* *pp*

406

Vn. *f* *pp*

Va. *p* *mf*

Vc. *p* *mf*

414

Vn.

Va. *mp* *pp*

Vc. *mp* *pp*

424

Vn.
Va.
Vc.

pp
p
p

431

mf *f* *mf* *f* *mf* *f* *mf* *mp*
mf *mp* *mf* *mp*
mf *mp* *mf* *mp*

437

p *p* *mf*
mf
mf

accel.

444

p sub.

♩ = 104c. *rall.*

450

p sub. *f*
f
f
f

dim.
dim.
dim.

103

♩ = 60c.

Vn.

Va.

Vc.

con sord.

p

pp

ppp

i

ii

iii

Vn.1

iv

v

vi

110

4

♩ = 36c. *unsettled*

TRIO 1

443

Vn. (con sord.) *pp* *p*

Va. (con sord.) *p*

Vc. *mf* 9:8 7 12

447

Vn.

Va.

Vc. 10 3 10 9 10

451

Vn.

Va.

Vc. 10

455

Vn.

Va.

Vc.

459

Vn.

Va.

Vc.

9

10

463

senza sord.

Vn.

Va.

Vc.

9

9

9

9

9

467

Vn.

senza sord.

Va.

11

Vc.

f

f

f

470

Vn.

9

7

11

f

f

Va.

9

7

11

f

f

Vc.

9

7

12

f

f

473

Vn.

Va.

Vc.

mp sub. *mf* *p sub.*

477

f

481

mp sub. *mf*

accel.

484

ff

steady *rall.* *tempo* ♩ = 72c.

488

Vn. Va. Vc.

ff *mp* *mp*

493

Vn. Va.

pp *pp*

498

Vn. Va. Vc.

pp

504

Vn. Va. Vc.

mp *mp* *mp* *ppp* *ppp* *mp*

TRIO 1

512

Vn.

Va.

Vc.

f

f

f

TRIO 2

Vn.

Va.

Vc.

f

f

mp

f

TRIO 1

520

Vn.

Va.

Vc.

9

9

mf

mf

mf

mp

mp

mp

TRIO 2

Vn.

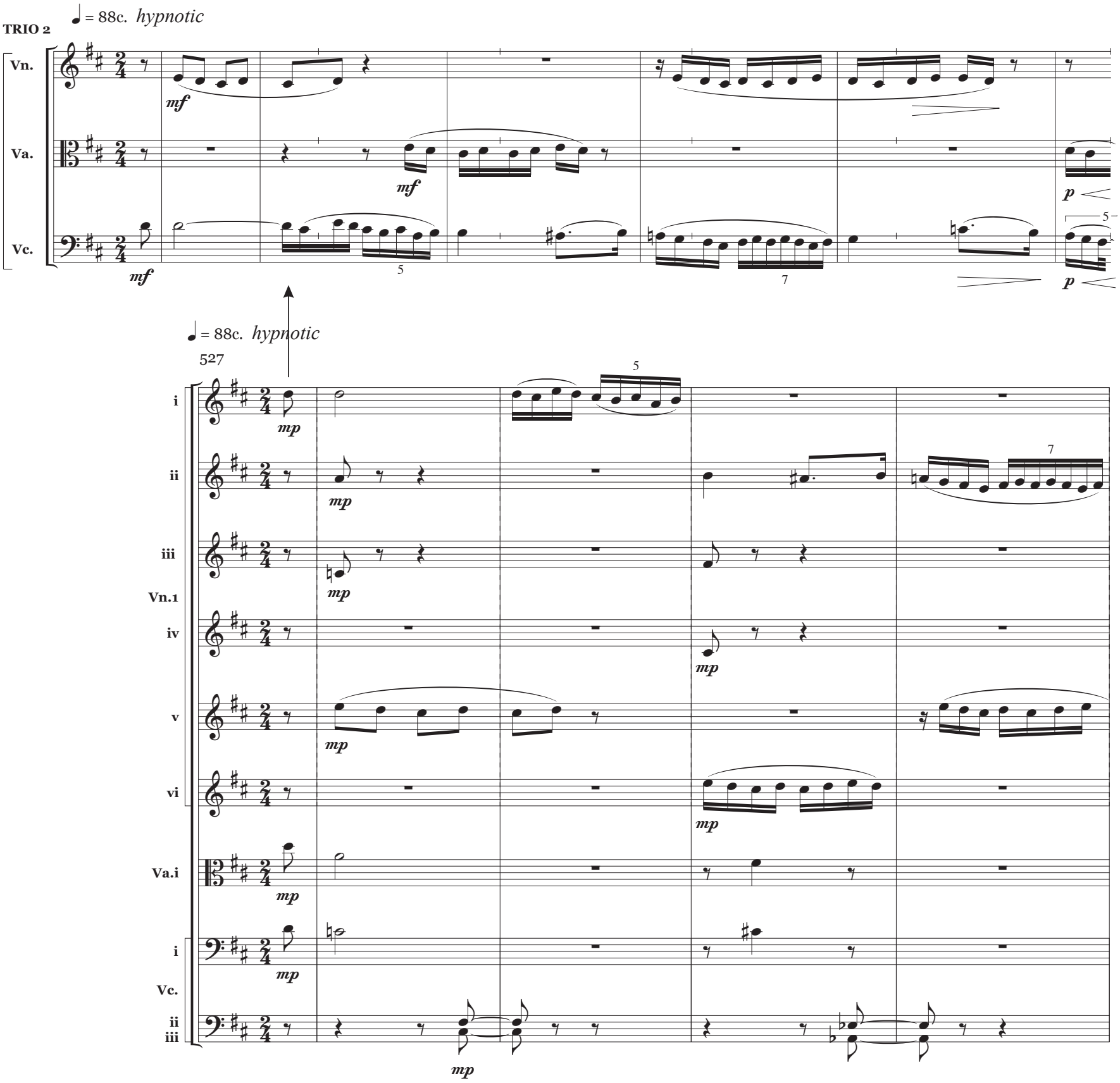
Va.

Vc.

mf

mp

5



The ripieno's music is, essentially, that of TRIO 2, but beginning five eighth-notes after TRIO 2's first entry at the cello's anacrusis

Vn.
Va.
Vc.

p *mf* *mf*

mf

5 5 3

mf sempre

532

i
ii
iii
Vn.1
iv
v
vi
Va.i
i
Vc.
ii
iii

5 5 5 3

Vn.
Va.
Vc.
5
537
5
i
ii
Vn.1
iv
v
vi
i
Va.
ii
iii
mp
mp
i
Vc.
ii
iii

Vn.

Va.

Vc.

mp

542

i
ii

iii

Vn.1

v

vi

i

Va.
ii

iii

i

Vc.
ii

iii

Vn.
Va.
Vc.

mp *p*

p

547

ii
Vn.1
v
vi
i
Va.
ii
iii
i
Vc.
ii
iii

mf

p

p

p

p

p

mf

p

p

p

Vn.

Va.

Vc.

552

i

ii

iii

Vn.1
iv

v

vi

i

Va.
ii

iii

i

Vc.
ii

iii

mf

p

p

p

p

mf

p

mf

mf

p

p

Vn.
Va.
Vc.
mf
mf
557
i
ii
iii
Vn.1
iv
v
vi
mf *p*
i
Va.
ii
mf *p*
mf *p*
iii
mf *p*
i
Vc.
ii
cresc.
iii
cresc.

Vn.
Va.
Vc.
562
iii
Vn.I
vi
i
Va.
ii
iii
ii
Vc.
iii
5
5
5
pp
pp
pp
f
mf
f

Vn.
Va.
Vc.

pp sub.

pp sub.

567

i
Vn.1
iii

i

p

Va.
ii

p

mf

pp

iii

p

Vn.
Va.
Vc.

pp

572

i
Vn.1
iii

Va.ii

pp

Vn.
Va.
Vc.

577

i
Vn.1
iii
Va. ii

582

i
Vn.1
iii
Va. ii

cresc. poco a poco

587

i
Vn.1
iii
Va. ii

Vn.
Va.
Vc.
592
i
Vn.1
iii
Va. ii
597
ii

Vn.
Va.
Vc.

pp

(8va)

602

i
Vn.1
ii
Va. ii

mf

Vn.
Va.
Vc.

pp *f* *pp sub.*

606

ii
Vn.1
iv
v
Vaii

pp sub. *pp*

611

Vn.

Va.

Vc.

cresc.

pp

i

Vn.1
iv

v

Va. ii

616

f

mp

621

Vn.

Va.

Vc.

i

Vn.1
ii

iii

Va. ii

Vci

625

Vn.

Va.

Vc.

i

ii

iii

Vn.1

iv

v

vi

Va. ii

i

Vc.

ii

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

no cresc. / no dim.

no cresc. / no dim.

p *p* *p* *p*

631

Vn.

Va.

Vc.

mp *mf* *mp* *mf*

i, iv
v, vi

Vn.1
ii

iii

8va

i

p

Va.
ii

iii

p

i
ii

Vc.

iii

p

636

Vn.

Va.

Vc.

p

mp

i, iv
v, vi

(8va)

Vn.1
ii

iii

i

Va.
ii

iii

i
Vc. ii
iii

641

Vn.

Va.

Vc.

i, iv
v, vi

(8va)

Vn.1
ii

iii

i
iii

Va.

ii

i
Vc. ii
iii

ff

p

645

Vn.
Va.
Vc.

mf

i
ii
iv
Vn.1
iii
v
vi
i
iii
Va.
ii
i
Vc. ii
iii

no cresc. / no dim.

Cambridgeport MA, 2/8/08

Fabrication 8a: Semblance

ANDY VORES
(2008)

Violin

con sord.
detached, punta d'arco, poco sul pont, *very fast*

ppp

Viola

con sord.
detached, punta d'arco, poco sul pont, *very fast*

ppp

Violoncello

♩ = 44c.

mf ***mf***

5

Vn.

as before

ppp

Va.

as before

ppp

8va

norm. *gl.*

ppp

3 3 3

norm. *gl.*

ppp

Vc.

5

mf ***f*** ***mp*** ***mf*** ***mp*** *sub.*

10

(8va)

Vn.

3

detached, punta d'arco, poco sul pont, *very fast*

ppp

Va.

detached, punta d'arco, poco sul pont, *very fast*

ppp

Vc.

mf

mf

14

Vn.

norm. gl.

ppp

pp

3 3 3

Va.

norm. gl.

ppp

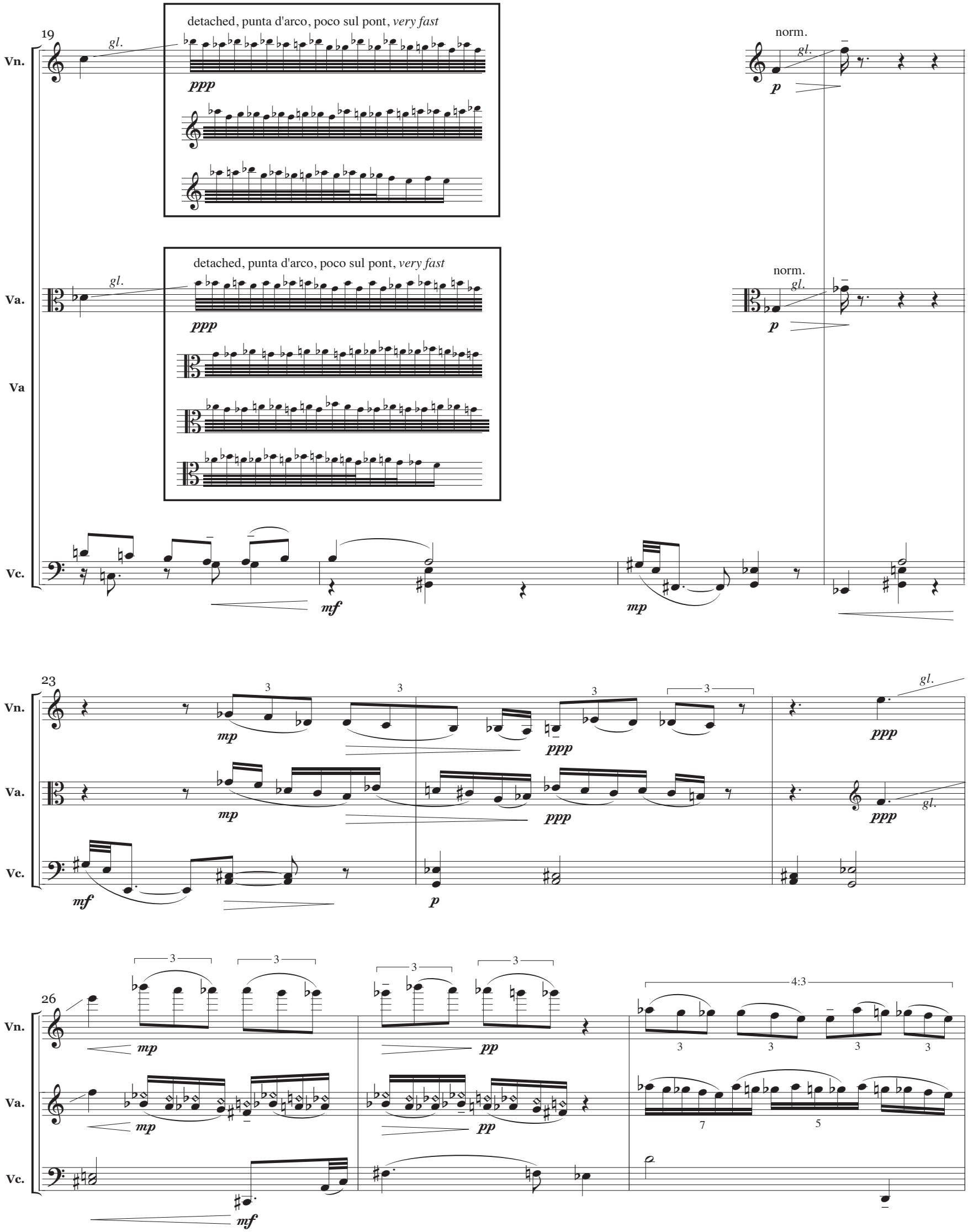
pp

Vc.

mp

p

mp


19
Vn.
gl.
detached, punta d'arco, poco sul pont, very fast
ppp
norm.
gl.
p
Va.
gl.
detached, punta d'arco, poco sul pont, very fast
ppp
norm.
gl.
p
Va
Vc.
mf
mp
23
Vn.
mp
ppp
ppp
gl.
Va.
mp
ppp
ppp
gl.
Vc.
mf
p
26
Vn.
mp
pp
4:3
Va.
mp
pp
Vc.
mf

29

Vn.

Va.

Vc.

gl. *ppp* *mp*

gl. *ppp* *mp*

ppp

ppp

32

Vn.

Va.

Vc.

legato, sul tasto, *fast*

ppp

legato, sul tasto, *fast*

ppp

dim.

p

mf

38

senza sord. norm.

mp *sempre*

senza sord. norm.

mp *sempre*

mp

gl.

ppp

45

Vn.

Va.

Vc.

legato, sul tasto, *fast*

ppp

51

Vn.

Va.

Vc.

mf

mf

f

mf

mf

55

Vn.

Va.

Vc.

5

f

f

f

meno ***f***

meno ***f***

60

Vn.

Va.

Vc.

mp

mp

mp

mf

mf

66

dolce

Vn. *p*

Va. *p*

Vc. *mp* *p*

71

Vn. sul G *p* con sord. senza vib. *ppp*

Va. con sord. senza vib. *ppp*

Vc. con sord. *mf* *mp sub.* senza vib. *ppp*

76

Vn.

Va.

Vc.

2

extremely fast — as close to ♩. = 104c. *as possible*

1

Vn. senza sord. detached *) *p leggiero*

Va. senza sord. detached *) *p leggiero* *sim.* *ppp*

Vc. senza sord. detached *) *p leggiero* *mp* *sim.* *ppp sub.*

*) throughout this movement accentuate changes in bow direction, and make a clear disinction between "detached" and *staccato*

6

Vn. *sim.* *ppp* *p* *(no dim.)* *pp* *p* detached

Va. *p* *(no dim.)* *pp* *p* detached

Vc. *p* *mp* *pp* *p* detached

11

Vn. *(no dim.)* *mf* *pp* detached

Va. *mf* detached *pp*

Vc. *mf* detached *pp sub.*

16

Vn. *sfpp* *mf*

Va. *sfpp* *mf*

Vc. *sfpp* *mf*

21

Vn. *p* *mf* detached *p sub.*

Va. *p* *mf* detached *p sub.*

Vc. *p* *mf* *p*

27

Vn.
Va.
Vc.

mp
mp
mp

31

Vn.
Va.
Vc.

36

Vn.
Va.
Vc.

ff
ff
ff

39

Vn.
Va.
Vc.

p
p
p

43

Vn.
Va.
Vc.

ff
ff
ff

48

Vn. *pp*

Va. *pp*

Vc. *pp*

52

Vn. *pp*

Va. *pp*

Vc. *mp* *pp*

56

Vn. *cresc.*

Va. *cresc.*

Vc. *cresc.*

60

Vn. *mf*

Va. *mf*

Vc. *mf*

64

Vn. *ff* *mf sub.*

Va. *ff* *mf sub.*

Vc. *ff* *mf sub.*

69

Vn.
Va.
Vc.

p
p
p

75

Vn.
Vc.

ff
pp
sfpp
mf
p
ff
p sub.

82

Vn.
Va.
Vc.

f
mf
mp
mf
mp
mf
p sub.
mp

87

Vn.
Va.
Vc.

mf
mf
mf
mp
mp sub.
mf

92

Vn.
Va.
Vc.

mf
f
mf
f
f
p sub.

97
Va.
Vc.
mp pp
f p

102
Vn.
Va.
Vc.
p mf
f mp mf
f mp mf

107
Vn.
Va.
Vc.
p sub.
p sub.
p sub. mf p sub.

111
Vn.
Va.
Vc.
mf p sub.

115
Vn.
Va.
Vc.
mf p sub.
mf p sub.

119
Vn.
Va.
Vc.
mf
mf
mf

123

Vn.
Va.
Vc.

p
p
fp

129

Vn.
Va.
Vc.

mp
mp
mp

135

Vn.
Va.
Vc.

141

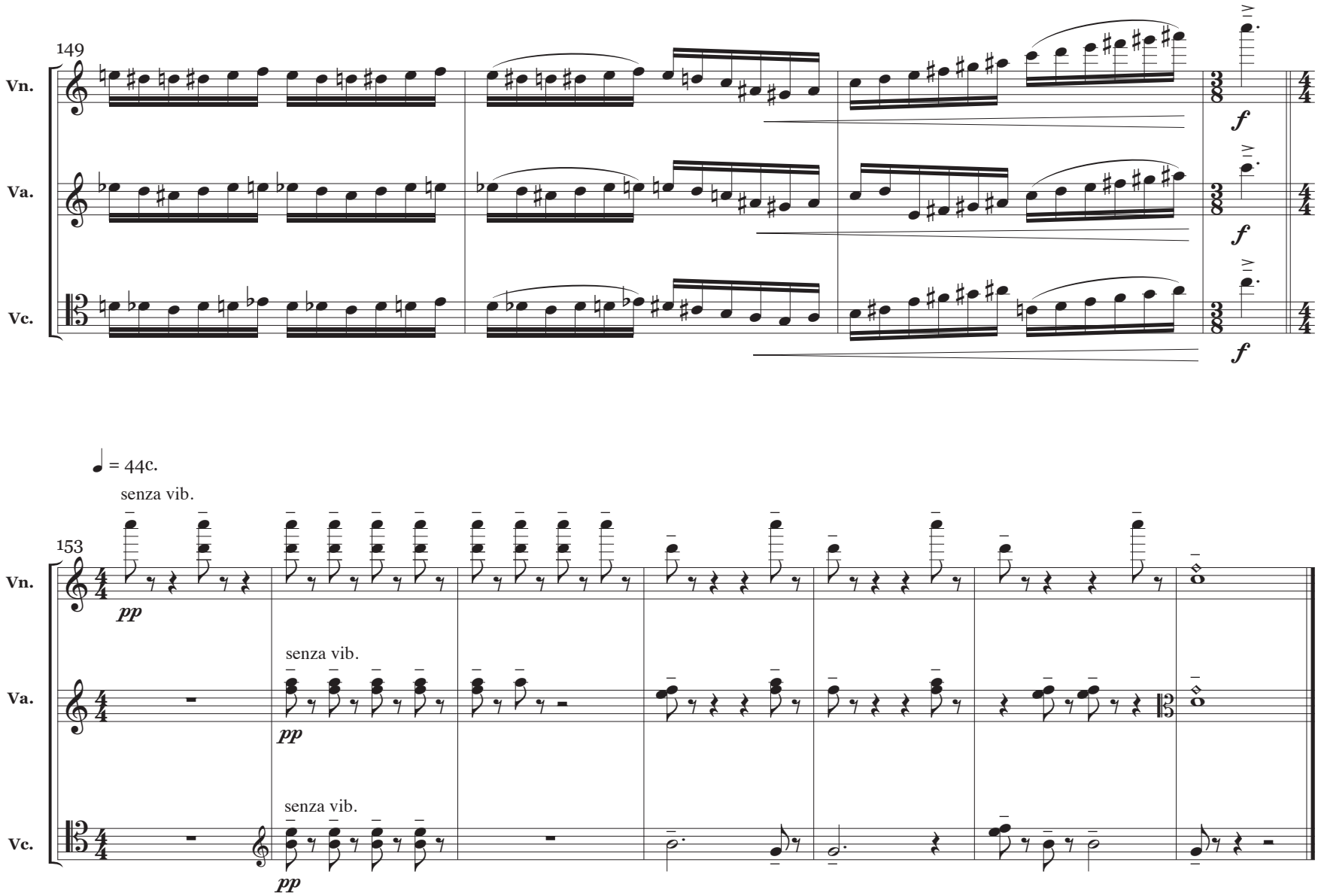
Vn.
Va.
Vc.

f *p*
mf *p*
f
p *mf* *p*
f *p* *mf* *p*

145

Vn.
Va.
Vc.

f
f
f
poco
poco
poco


149
Vn.
Va.
Vc.
f
f
f
♩ = 44c.
senza vib.
153
Vn.
pp
senza vib.
Va.
pp
senza vib.
Vc.
pp

3

♩ = 90c. *stately*

354

Vn. *ff* *mp* *poco* *p* *mfp*

Vc. *mf* *f* *mf*

361

Vn. *poco* *p* *cresc.* *mf*

Va. *p* *mfp* *poco*

Vc. *p* *cresc.* *mf*

368

Vn. *p* *poco cresc.* *più f* *pp*

Va. *p* *poco cresc.* *più f* *pp*

Vc. *p* *poco cresc.* *più f* *pp*

374

Vn. *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

380

Vn. *p* *poco* *p* *mf* *dim.*

Va. *mf* *p* *p* *p* *mf*

Vc. *p* *p* *p* *mf*

386

♩ = 86c.

Vn. *ppp* *f*

Va. *p* *f* *p*

Vc. *p* *f* *p*

392

Vn. *pp* *mf*

Va. *mf*

Vc. *mf*

399

Vn. *p* *pp* *mp* *mf* *mp* *mf*

Va. *p* *pp* *pp*

Vc. *p* *pp* *pp*

406

Vn. *f* *pp*

Va. *p* *mf*

Vc. *p* *mf*

414

Vn.

Va. *mp* *pp*

Vc. *mp* *pp*

424

Vn.
Va.
Vc.

pp
p
p

431

Vn.
Va.
Vc.

mf *f* *mf* *f* *mf* *f* *mf* *mp*
mf *mp* *mf* *mp*
mf *mp* *mf* *mp*

437

Vn.
Va.
Vc.

p *p* *mf*
mf
mf

accel.

444

Vn.
Va.
Vc.

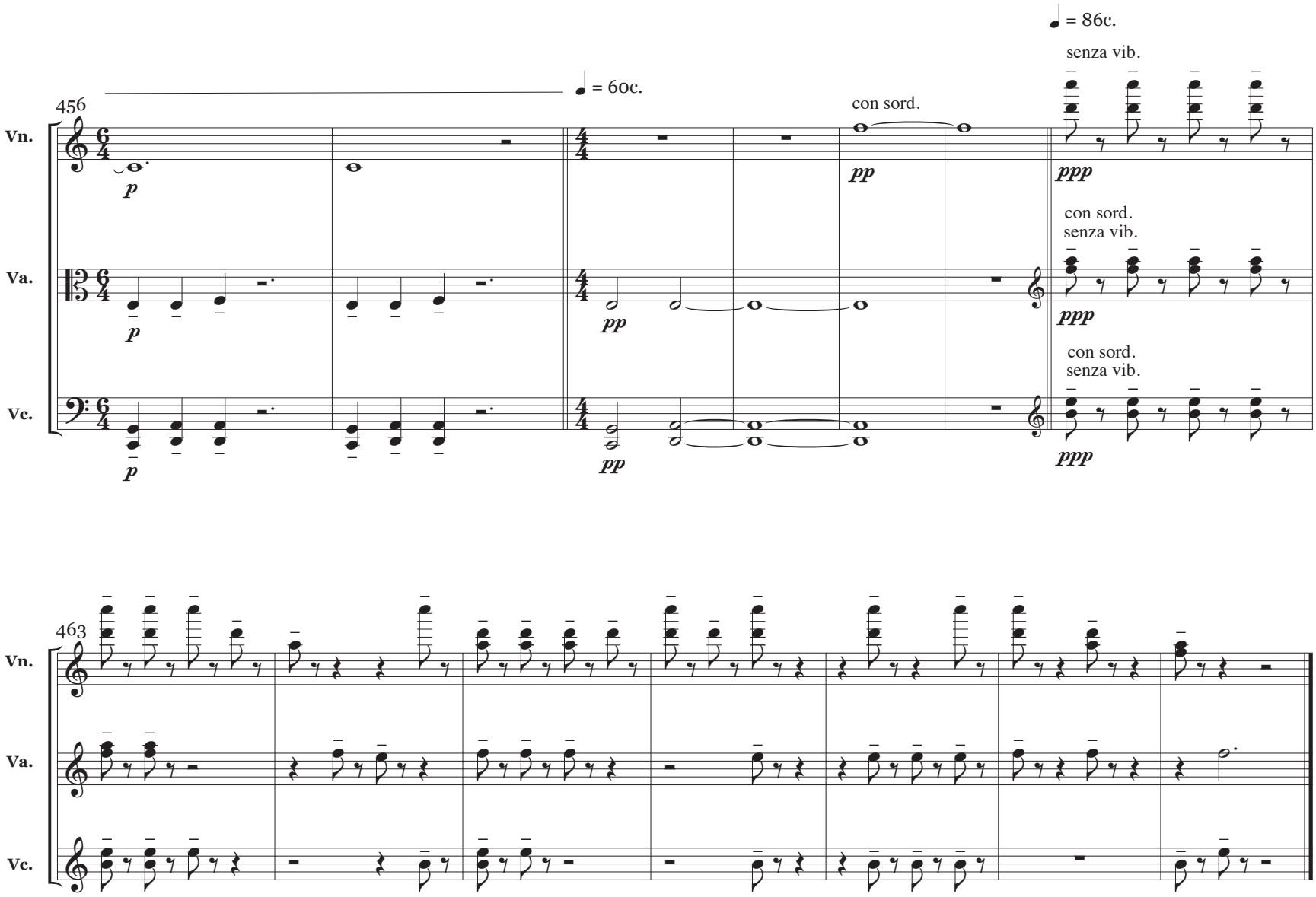
p sub.

♩ = 104c. *rall.*

450

Vn.
Va.
Vc.

f *dim.*
p sub. *f* *f* *dim.*
f *f* *dim.*


456
Vn.
Va.
Vc.
♩ = 60c.
p
pp
con sord.
♩ = 86c.
senza vib.
ppp
con sord.
senza vib.
463

4

♩ = 36c. *unsettled*

Vn. (con sord.) *p*

Va. (con sord.) *p*

Vc. *mf* 9:8 7 12

4

Vn.

Va.

Vc. 10 3 10 9 10

8

Vn.

Va.

Vc. 10

12

Vn.

Va.

Vc.

16

Vn.

Va.

Vc.

9

10

20

senza sord.

Vn.

Va.

Vc.

9

9

9

9

9

24

Vn.

Va.

Vc.

senza sord.

11

27

Vn.

Va.

Vc.

9

9

9

7

7

7

11

11

12

f

30

Vn.

Va.

Vc.

mp sub. *mf* *p sub.*

34

f

38

accel.

mp sub. *mf*

41

ff

steady *rall.* *tempo* ♩ = 72c.

45

Vn. Va. Vc.

9 9 7 5

ff *mp* *mp*

50

Vn. Va.

pp 5 5 5 *pp*

55

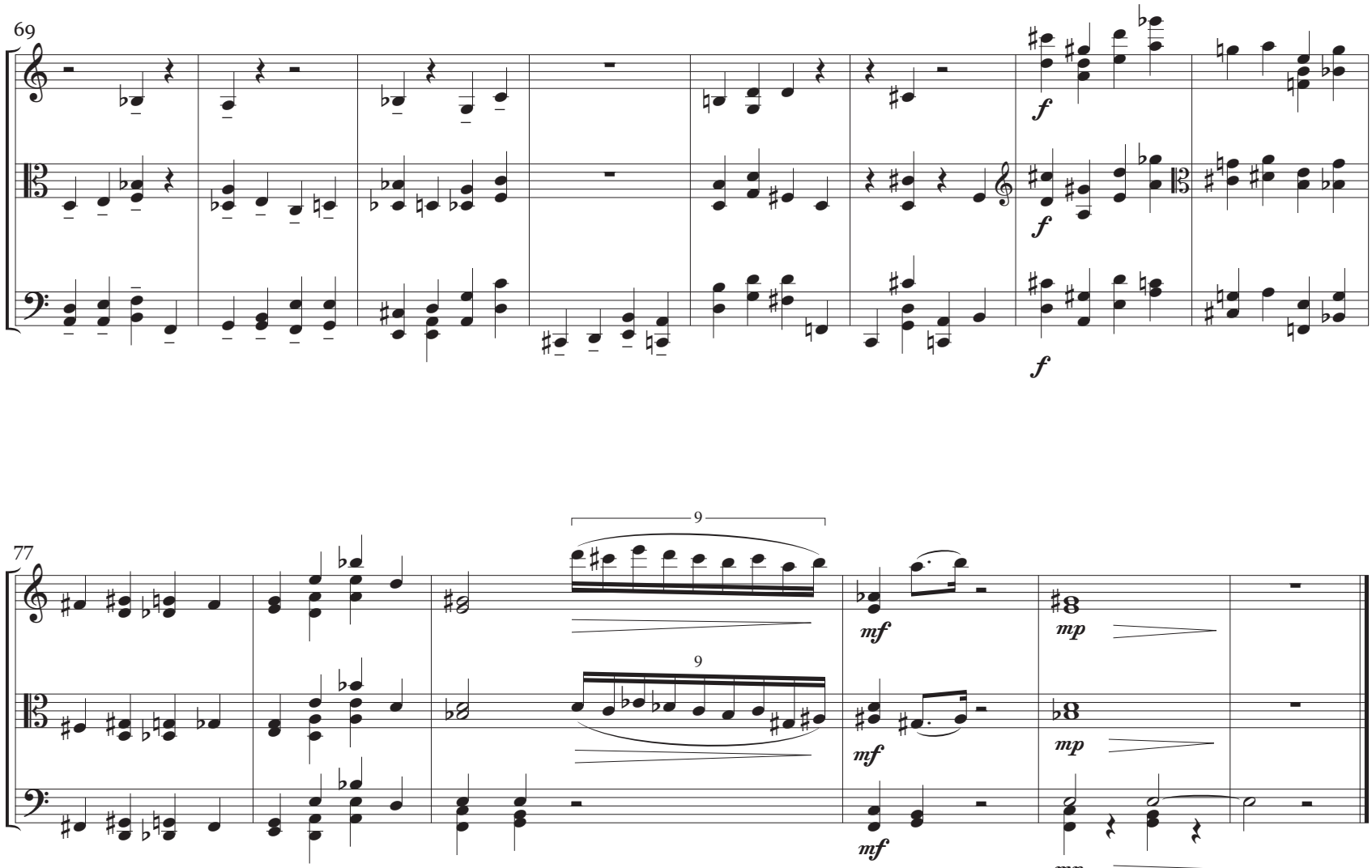
Vn. Va. Vc.

5 *pp*

61

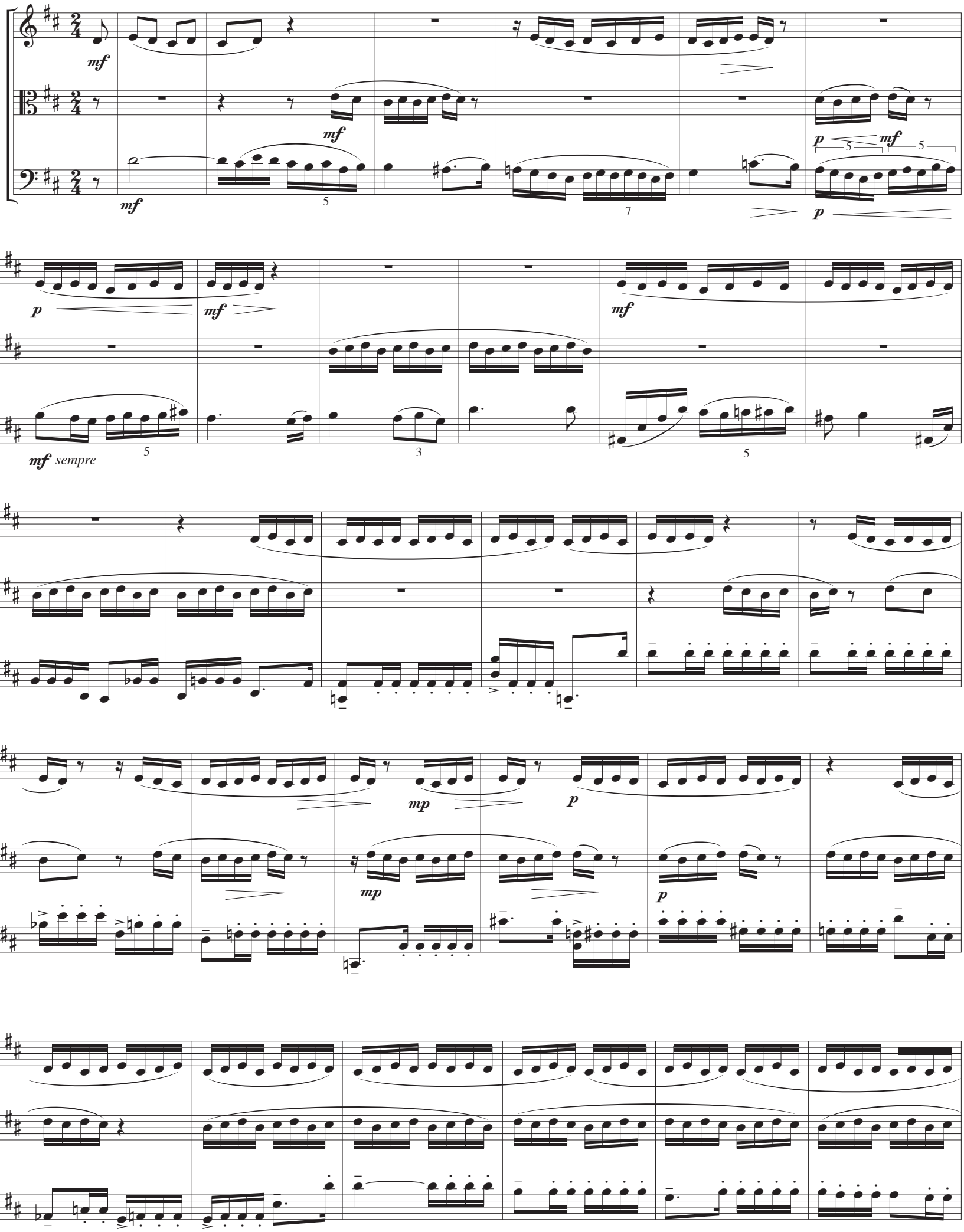
Vn. Va. Vc.

mp *mp* *mp* *ppp* *ppp* *mp* *mp*


69
Vn.
Va.
Vc.
f
f
f
77
Vn.
Va.
Vc.
9
9
mf
mf
mf
mp
mp

5

♩ = 88c. *hypnotic*



31

mf

mf

37

43

pp sub.

pp sub.

pp

48

53

59

65

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

71

mf

mf

mf

77

pp

pp

81

pp

f

pp sub.

f

pp sub.

f

pp sub.

86

cresc.

f

mp

mp

92

ppp

ppp sub.

ppp sub.

97

ff

mp

mf

mp

mf

mp

mp

103

mp *mf*

mp

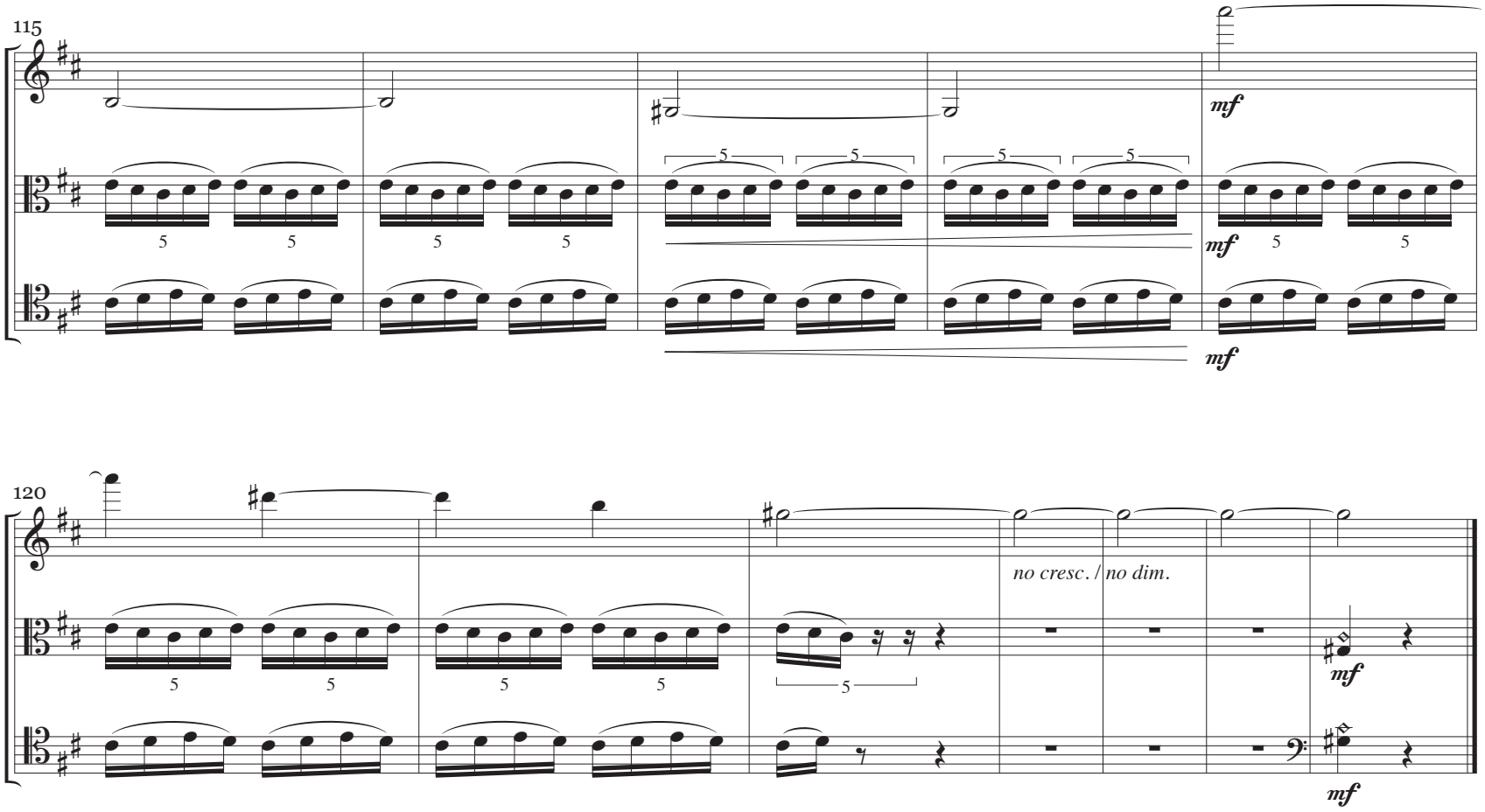
mf

109

mp *mf*

p

mp


115
mf
mf
mf
120
no cresc. / no dim.
mf
mf

Fabrication 9: Disposition

ensemble

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons

4 Violins
2 Violas
2 Violoncellos
1 Contrabass

Fabrication 9: Disposition

ANDY VORES
(2012)

♩ = 60c.

molto accel. poco a poco

Flute 1.2 — a 2 — *f* — 5 — *mp sub.* — *f* — 5

Oboe 1.2 — a 2 — *f* — 5 — *mp sub.* — *f* — 5

B♭ Clarinet 1.2 — a 2 — *f* — 5 — *mp sub.* — *f* — 5

Bassoon 1.2 — a 2 — *f* — 5 — *mp sub.* — *f* — 5

Violin 1–4 — UNIS. — *f* — 5 — *mp sub.*

Viola 1.2 — UNIS. — *f* — 5 — *mp sub.*

Violoncello 1.2 — UNIS. — *f* — 5

8

Fl. — *mp*

Ob. — *mp*

Cl. — *mp*

Bn. — *mp* — a 2

Vn. — *f* — 5 — *mp*

Va. — *f* — 5 — *mp*

Vc. — *f* — 5 — *mp*

16

Fl.

Ob.

Cl.

Bn.

Vn.

Va.

Vc.

23

Fl.

Ob.

Cl.

Bn.

Vn.

Va.

Vc.

fast ♩ = 144

29

Fl. **a 2** *p*

Ob. **a 2** *p*

Cl. **a 2** *p*

Bn. **a 2** *p*

Vn. *p* 5 5

Va. *p* 5 5

Vc. *p* 5 **DIV.** 5

subito much slower ♩ = 48 *accel. molto*

35

Fl. *ff* *meno f*

Ob. *ff* *meno f*

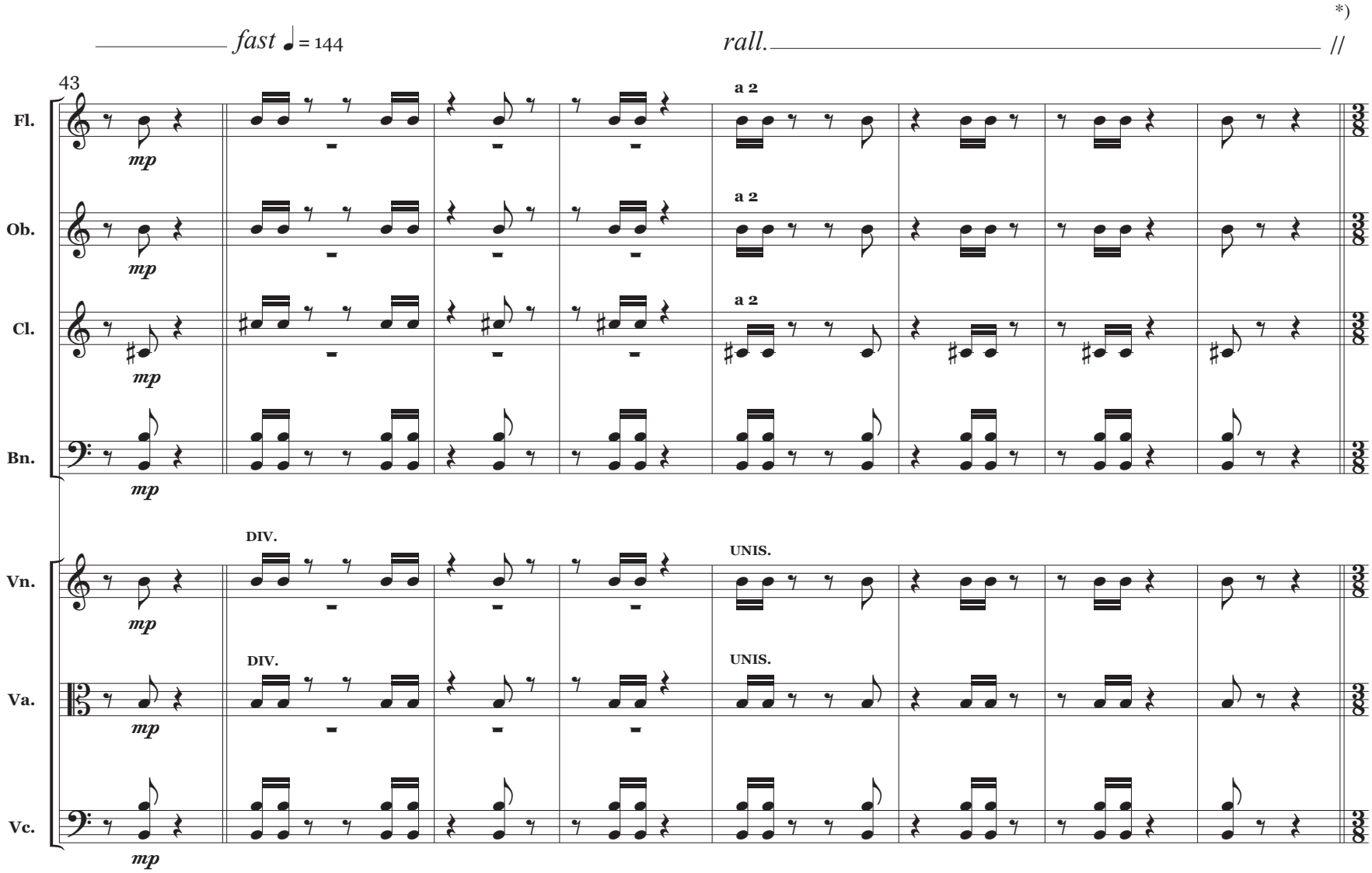
Cl. *ff* *meno f*

Bn. *ff* *meno f*

Vn. *ff* *meno f*

Va. *ff* *meno f*

Vc. *ff* *meno f*



*) // **indicates that the tempo reached through a rallentando or accelerando has moved past the next tempo marking.**
To take this case as an example, the tempo marked after this *rall.* **is** ♩ = 60c., **so this particular** *rall.* **should arrive at a tempo slower than** ♩ = 60c.

tempo 1° (♩ = 60c.)

Ⓐ

accel. _____ //

51

A1

1 Fl.

2

1 Ob.

2

1 B♭ Cl.

2

1 Bn.

2

Vn.

Va.

Vc.

Cb.

mf

UNIS.

5

***) from here until Ⓔ the ensemble plays as two separate groups, each with its own conductor:**
GROUP 1 consists of all the winds
GROUP 2 consists of all the strings

GROUP 1

tempo 1°

A4

GROUP 2 plays (B)

1 Fl. 2

1 Ob. 2

1 B♭ Cl. 2

1 Bn. 2

mp

(B) *tempo 1°* *accel.* // *tempo 1°*

B1

1 Vn. 2 3 4

1 Va. 2

1 Vc. 2

Cb.

5

mp mf

GROUP 2

GROUP 1

accel. *// tempo 1°*

A11

1 Fl. 2

1 Ob. 2

1 B♭ Cl. 2

1 Bn. 2

B5

1 2 Vn. 3 4

1 Va. 2

1 Vc. 2

Cb.

GROUP 2

GROUP 1

GROUP 2 plays (C)

1 Fl. 2

1 Ob. 2

1 B♭ Cl. 2

mp

1 Bn. 2

(C) *tempo 1°* *accel.* //

C1

1

mp

2 Vn.

mp

3

mp

4

mp

1 Va.

mp

2

mp

1 Vc.

mp

2

mp

Cb.

mp

GROUP 2

GROUP 1

Ⓓ ♩ = 52c. *accel.* ♩ = 120c.

D1

1 Fl. 2 — 1 Ob. 2 — 1 B♭ Cl. 2 — 1 Bn. 2

mp *mf* ***pp*** *sub.*

GROUP 1 plays Ⓓ *(GROUPS 1 and 2 share time signatures, tempi, and dynamics for the next seven measures)*

tempo 1° ♩ = 52c. *accel.* ♩ = 120c.

C5

1 2 Vn. 3 4 — 1 Va. 2 — 1 Vc. 2 — Cb.

mf ***pp*** *sub.*

GROUP 2

GROUP 1

D6

poco accel.

1 Fl. 2 — *cresc. molto*

1 Ob. 2 — *cresc. molto*

1 B♭ Cl. 2 — *cresc. molto*

1 Bn. 2 — *cresc. molto*

C11

poco accel. *molto rit.*

1 Vn. 2 — *cresc. molto*

3 — *cresc. molto*

4 — *cresc. molto*

1 Va. 2 — *cresc. molto*

1 Vc. 2 — *cresc. molto*

Cb. — *cresc. molto*

GROUP 2

GROUP 1

molto rit. *tempo 1°*

D11

1 Fl. 2 — 1 Ob. 2 — 1 B♭ Cl. 2 — 1 Bn. 2

5 ff dim.

GROUP 2

tempo 1°

C16

1 Vn. 2 — 3 — 4 — 1 Va. 2 — 1 Vc. 2 — Cb.

ff pizz. dim.

GROUP 1

D16

1 Fl. 2

1 Ob. 2

1 B♭ Cl. 2

1 Bn. 2

GROUP 1 joins with GROUP 2 to play (E)

E1

ff mp

(E) FULL ENSEMBLE

C22

E1

1 Vn. 2

3

4

1 Va. 2

1 Vc. 2

Cb.

p ff mp

GROUP 2

F

pochiss. più mosso

E5

F1

1 Fl.

2

1 Ob.

2

1 B♭ Cl.

2

1 Bn.

2

1 Vn.

2

3

4

1 Va.

2

1 Vc.

2

Cb.

p

F3

1 Fl. 2

1 Ob. 2

1 B♭ Cl. 2

1 Bn. 2

arco

1 Vn. 2

arco

3

arco

4

arco

1 Va. 2

arco

arco

1 Vc. 2

arco

arco

Cb.

p

F12

take **Piccolo**

take **Piccolo**

1 Fl.

2

1 Ob.

2

1 B♭ Cl.

2

1 Bn.

2

1 Vn.

2

3

4

1 Va.

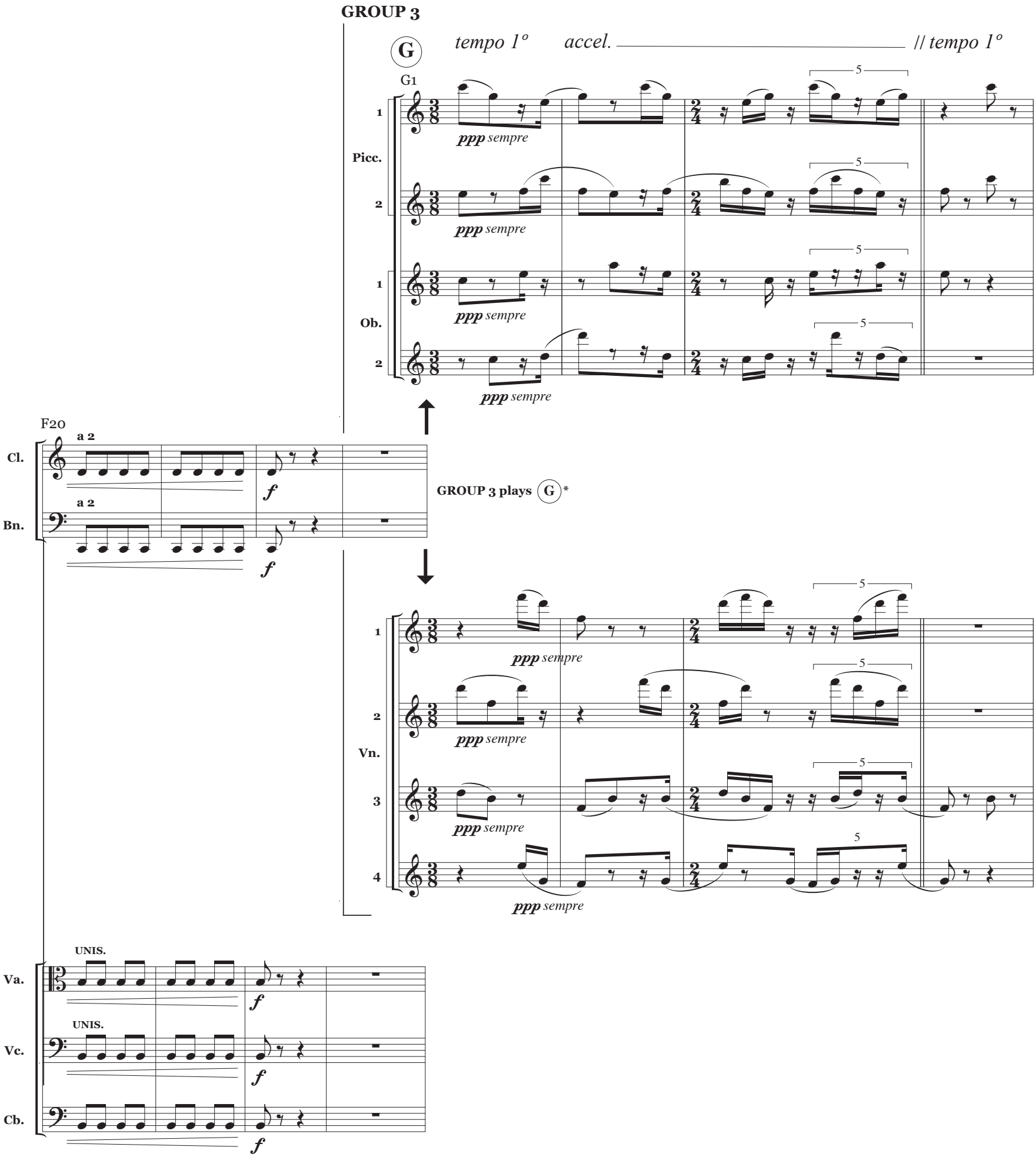
2

1 Vc.

2

Cb.

f



*) from here until (J) the ensemble plays as two separate groups, each with its own conductor:
GROUP 3 consists of piccolos, oboes, and violins
GROUP 4 consists of clarinmets, bassoons, violas, cellos, and doublebass

GROUP 3

GROUP 4 plays (H)

accel. // ♩ = 52c.

G5

1 Picc.

2

1 Ob.

2

1

2 Vn.

3

4

5 6

p

ppp

(H)

H1

tempo 1° *accel.*

1 B♭ Cl.

2

1 Bn.

2

1 Va.

2

1 Vc.

2

Cb.

ppp *sempre*

GROUP 4

GROUP 3

G10

1 Picc.
2
1 Ob.
2
1
2 Vn.
3
4

cresc. *mp*

tempo 1° *accel.* // ♩ = 52c.

H3

1 B♭ Cl.
2
1 Bn.
2
1 Va.
2
1 Vc.
2
Cb.

5 6 3 *p*

GROUP 4

GROUP 3

accel. _____

G15

1 Picc.

mp *cresc.* *mf* *ppp*

2

cresc. *mf* *ppp*

1 Ob.

mp *ppp*

2

mp *mf* *ppp*

1

mp *mf* *ppp*

2 Vn.

mp *cresc.* *mf* *ppp*

3

mp *mf* *ppp*

4

mp *mf* *ppp*

accel. _____ *fast* ♩ = 144 *accel.* _____

H9

1 B♭ Cl.

2

1 Bn.

2

1 Va.

2

1 Vc.

2

Cb.

GROUP 4

GROUP 3

fast ♩ = 144 — *poco accel.* — *molto rit.*

G20

1 Picc.

2

1 Ob.

2

1

2 Vn.

3

4

mp

molto rit. — *tempo 1°*

H15

1 B♭ Cl.

2

1 Bn.

2

1 Va.

2

1 Vc.

2

Cb.

mp *p sub.* *p*

GROUP 4

GROUP 3

tempo 1°

G25

1 Picc. 2 — 1 Ob. 2 — 1 2 Vn. 3 4

H20

1 B♭ Cl. 2 — 1 Bn. 2 — 1 Va. 2 — 1 Vc. 2 — Cb.

GROUP 4

GROUP 3 joins with GROUP 4 to play (J)

accel. molto // ♩ = 48c.

J1

1 Picc. 2

1 Ob. 2

1 2 Vn. 3 4

ff

(J) FULL ENSEMBLE

H29

J1

1 B♭ Cl. 2

1 Bn. 2

1 Va. 2

1 Vc. 2

Cb.

ff

GROUP 4

K

tempo 1°

J8

1
Picc.
2

1
Ob.
2

1
B♭ Cl.
2

1
Bn.
2

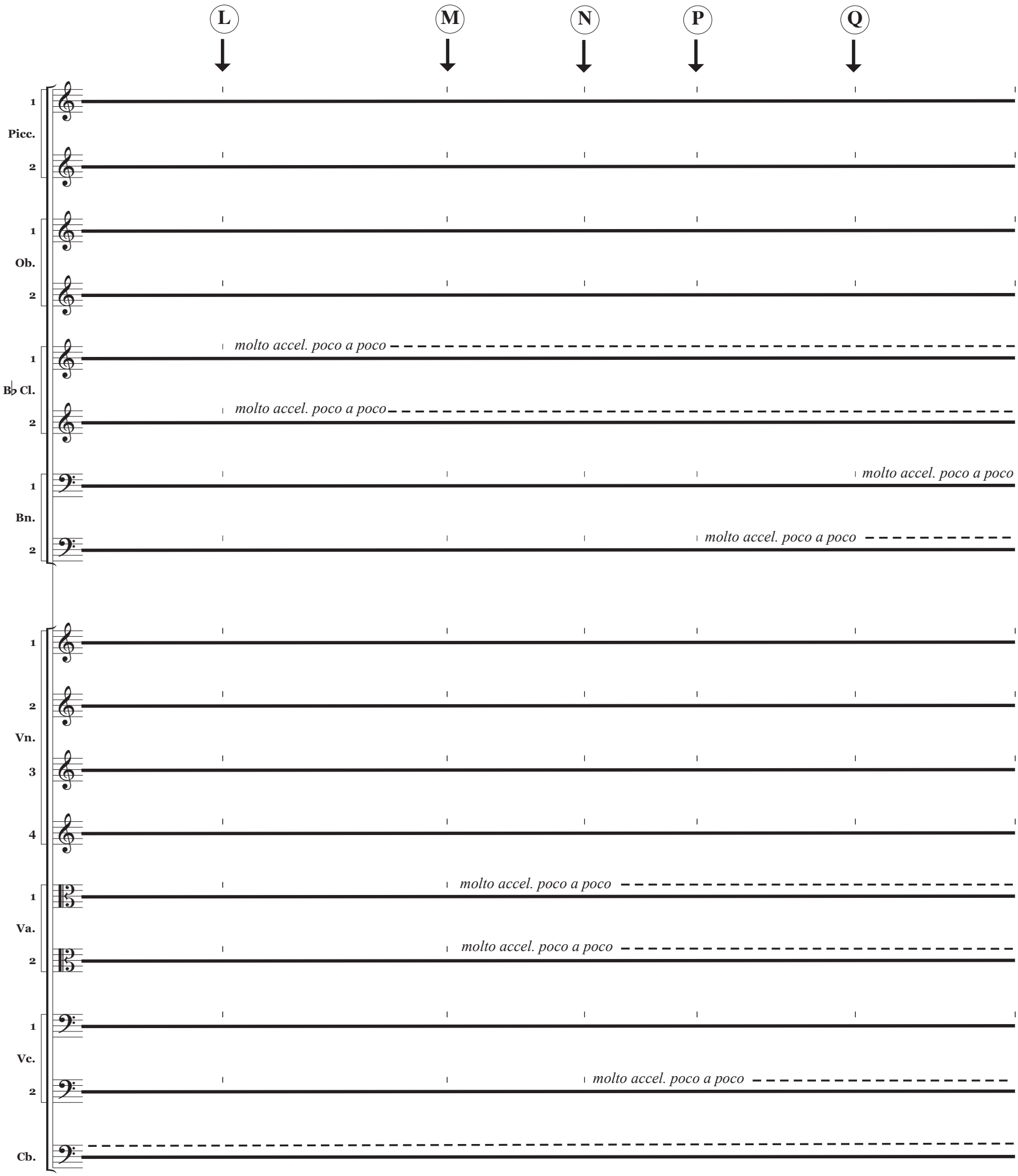
1
2
Vn.
3
4

1
Va.
2

1
Vc.
2

Cb.

ppp *ff* pizz. *molto accel. poco a poco*


L
M
N
P
Q
1
Picc.
2
1
Ob.
2
molto accel. poco a poco
1
B♭ Cl.
molto accel. poco a poco
2
molto accel. poco a poco
1
Bn.
molto accel. poco a poco
2
1
2
Vn.
3
4
molto accel. poco a poco
1
Va.
molto accel. poco a poco
2
1
Vc.
molto accel. poco a poco
2
Cb.

R S T U

1 Picc. 2 — molto accel. poco a poco

1 Ob. 2 — molto accel. poco a poco

1 B♭ Cl. 2

1 Bn. 2

1 2 Vn. 3 4 — molto accel. poco a poco

1 Va. 2

1 Vc. 2 — molto accel. poco a poco

Cb.

Cambridgeport MA, 11/17/12

Fabrication 10: Itch

bass clarinet and marimba

Fabrication 10: Itch

for Amy Advocat and Matt Sharrock

ANDY VORES
(2012)

hard, energetic, tight, and as fast as possible

Bass Clarinet

Marimba

27

poco

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

32

sfp ***f***

fff ***f***

37

f

ff

41

fff ***ff***

fff ***ff***

47

52

58

62

67

mf sub.

mf sub.

73

fff

fff

mf

79

mf

fff

mf

fff

fff

p

84

mp

p

mp

p

mp

p

90

mp

96

102

f

f

mp sub.

108

f

f

mf

f

114

ff

ff

mf sub.

mp sub.

120

125

sffp

fff

130

fff

136

142

148

153

158

164

mf

poco

ff

169

sffp

fff

mf

175

fff

sffp

ff

3

mf

3

3

ff

181

bass clarinet as fast as possible: wild

fff

3

186

marimba maintains the pulse

3

3

188

in tempo

6

3

3

fff

f

193

mp

f sub.

fff

f

mp

f

mp

f

mp

f

mp

f

mp

sim.

199

p *mf* *p* *f*

f

203

3

ff

208

ff *fff* *poco*

3

fff

Cambridgeport MA, 1/23/12

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♭
2 Bassoons

2 Horns in F
2 Trumpets in B♭
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 = Bb, 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

air sound; no pitch

slaptongue *(clarinets)*

residual tone *(flutes)*

blow into mouthpiece *(oboes)*

jet whistle *(flutes)*

whistle tone *(flutes)*

BRASS

air sound; no pitch

growl upper note, sing lower note
(trombone)

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

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.

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

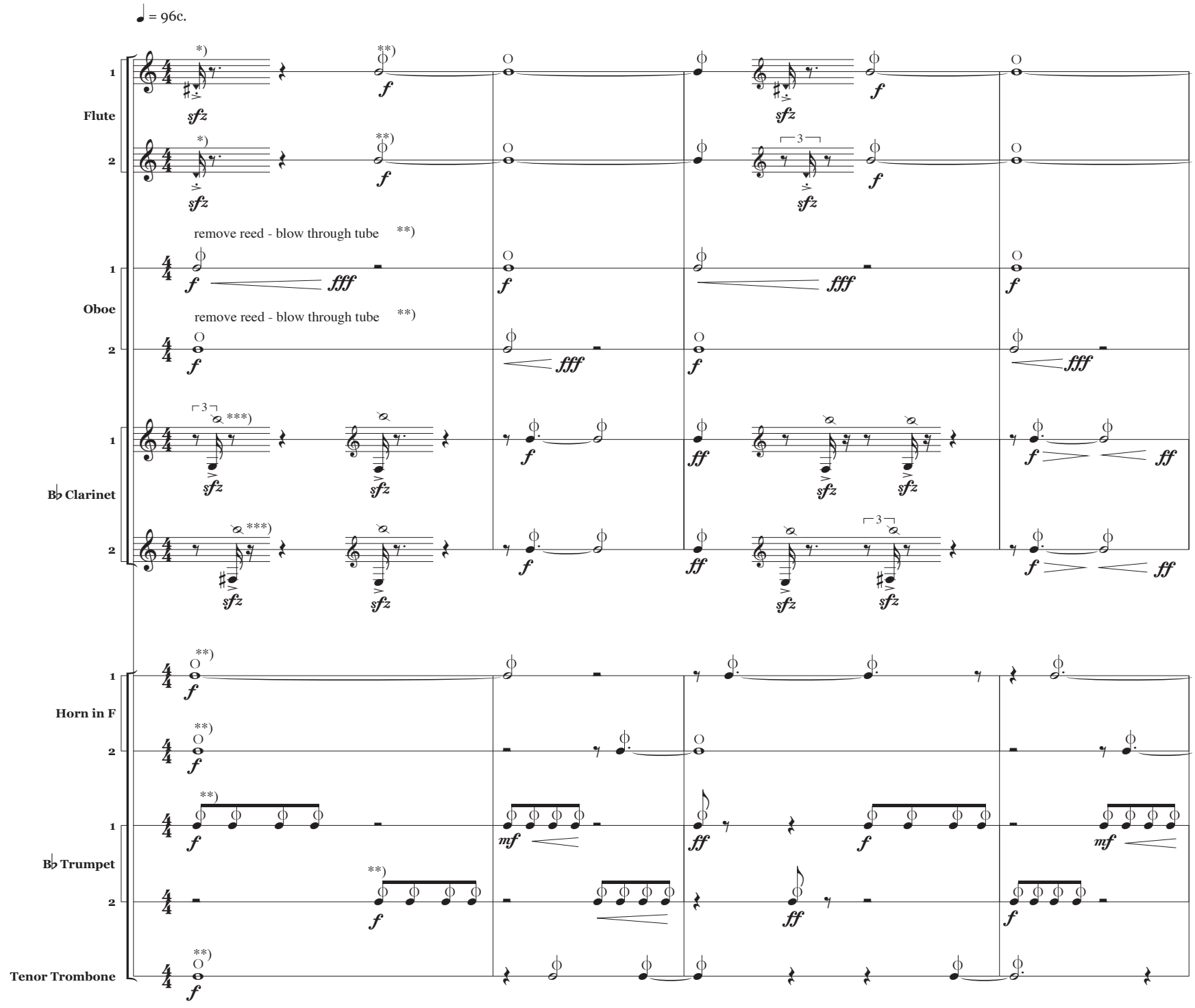
commissioned by the American Composers Forum New England,
for the Boston Modern Orchestra Project
at the 2008 Ditson Festival of Contemporary Music

Two Fabrications

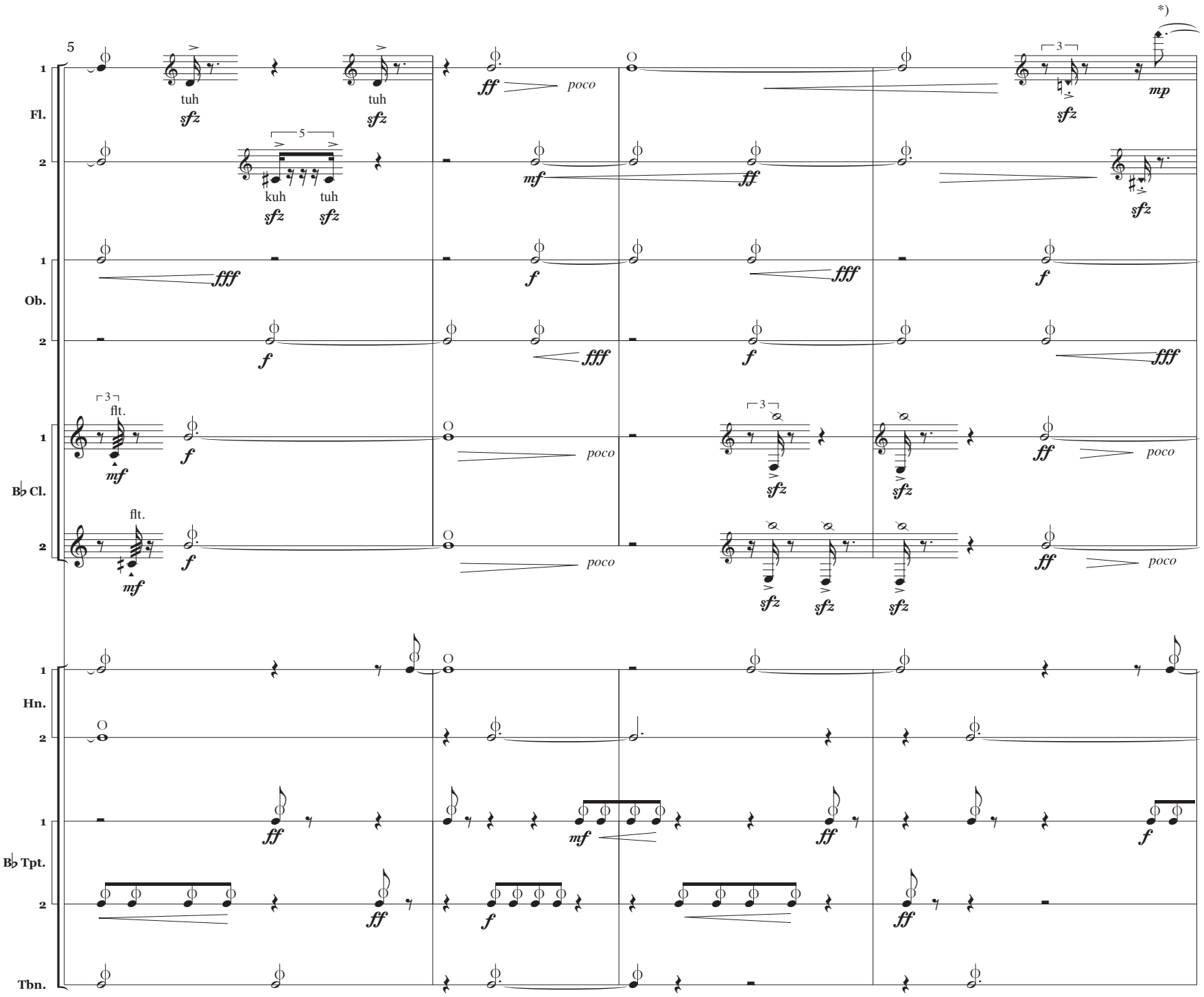
ANDY VORES
(2008)

Fabrication 11: Cast

after Richard Serra's *Torqued Torus Inversion*



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



*) residual tone

9

1

Fl. 1 2

Ob. 1 2

B♭ Cls. 1 2

Hn. 1 2

B♭ Tpt. 1 2

Tbn.

Vn.1 i ii iii iv v vi vii viii

Vn.2 i ii iii iv v vi vii viii

Va.

Vc.

Cb.

*) still breathy, but pitched

14

Fls.
norm. flt.
ff

B♭ Cls.
norm. flt.
ff

Hns.
norm. flt.
ff

B♭ Tpts.
norm. flt.
ff

Tbn.
norm. flt.
ff

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

i ii
iii iv
Vn.2
v vi
vii viii
ff fp f p

i ii
Va.
iii iv
v vi
p f mf gl.

Vc.
p f mf

i
Cb.
ii
iii
p f
sul pont.
sffp
poco sul pont.
3
ff mf

22

OCN.
DR.

1

Pc.

SUSP.
CRASH
CYM.

2

(2)

(swirl)

p mf mp f

pp mp

i ii

iii iv

Vn.1

v vi

vii viii

i ii

iii iv

Vn.2

v vi

vii viii

Va.

Vc.

iii iv

v vi

i

Cb.

ii

iii

to

gl.

mf sfpp

ff

p sub.

p

poco sul pont.

nat.

ff mf

3

♩ = 92c.

30

1
B♭ Cl.
2

freely

freely

TAM-TAMS
1
Pc.
NIPPLE GONGS
2

edge

center

Pno.

*)

**)

i
ii
iii
iv
Vn.1
v
vi
vii
viii
i—iv
Vn.2
v—viii
Va.
i
ii
Vc.
iii
iv
v
vi
i
Cb.
ii
iii

gl.

sub.

***)

nat.

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

36

1

B♭ Cl.

2

mf *f* *ff*

mf *ff*

TAM-TAMS

1

poco *edge* *center*

mp *mf* *ff*

NIPPLE GONGS

Pc.

2

poco *edge* *center*

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

Pno.

mf Ped. *sffz* *f*

i

Cb.

ii

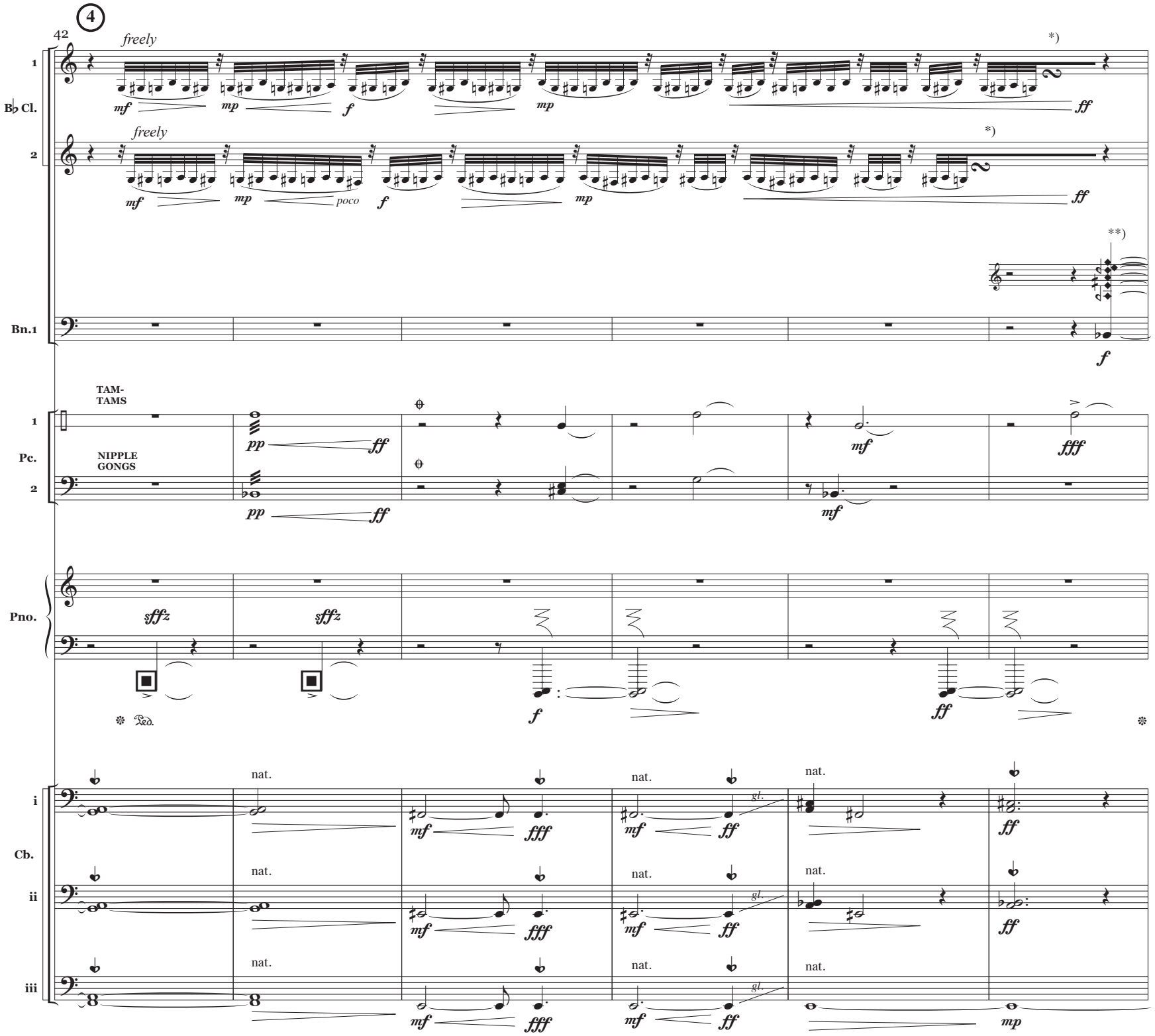
iii

nat.

f *sfp* *ff* *sffp* *fff*

f *mf* *fff* *sffp* *fff*

f *mf* *sfp* *ff* *sffp* *fff*



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

5

48

Bn.1

Bn.2

f

freely

1

Hns.

2

mf

freely

mf

Tbn.

p

poco mf

p

OCN.
DR.

1

pp

mf sub.

pp

mf sub.

pp

Pc.

NIPPLE
GONGS

2

p

BS.
DR.

pp

DIV. a3

Vc.

p

poco mf

p

Cb.iii

*) hit underside of drum in center of skin

54

6

1
Ob.
2

1
B♭ Cl.
2

Bn.1

Bn.2

1
Hns.
2

Tbn.

OCN.
DR.
1
Pc.
BS.
DR.
2

1
Vn.
2

Vc.

*) blow into mouthpiece

59

Fls.
Obs.
B♭ Cls.
1
Bn.
2
Hns.
Tbn.
1
Pc.
2
Pno.
1
Vn.
2
i
Cb.
ii
iii

a 2 *)
sfz
a 2
fff
fff
pp
freely
mf
ff
freely
mf
ff
ff
fff
**)
ff
ff
THNDR. SHEET
fff
mp
BS. DR.
sfz
TAM-TAMS
ff
pp
ff
mf
NIPPLE GONGS
edge
f
pp
ff
mf
sffz
sffz
f
Ped.
Ped.
fff
mp
pp
fff
mp
pp
ff sub.
ff sub.
ff
nat.
sffp
ff
nat.
sffp
ff
nat.
sffp
ff

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

64

7

1
Bn.
2

Pno.

i
ii

iii
iv

Vn.1

v
vi

vii
viii

i
ii

iii
iv

Vn.2

v
vi

vii
viii

i
ii

Va.

iii
iv

v
vi

i

ii

iii

Vc.

iv

v

vi

i

Cb.

ii

iii

p mf

nat.

3

8

♩ = 96c.

71

1 Fl. 2

blow through tube

1 Ob. 2

blow through tube

1 B♭ Cl. 2

flt.

1 2 Hns.

1 B♭ Tpt. 2

Tbn.

i

ii iii iv

Vn.1

vii

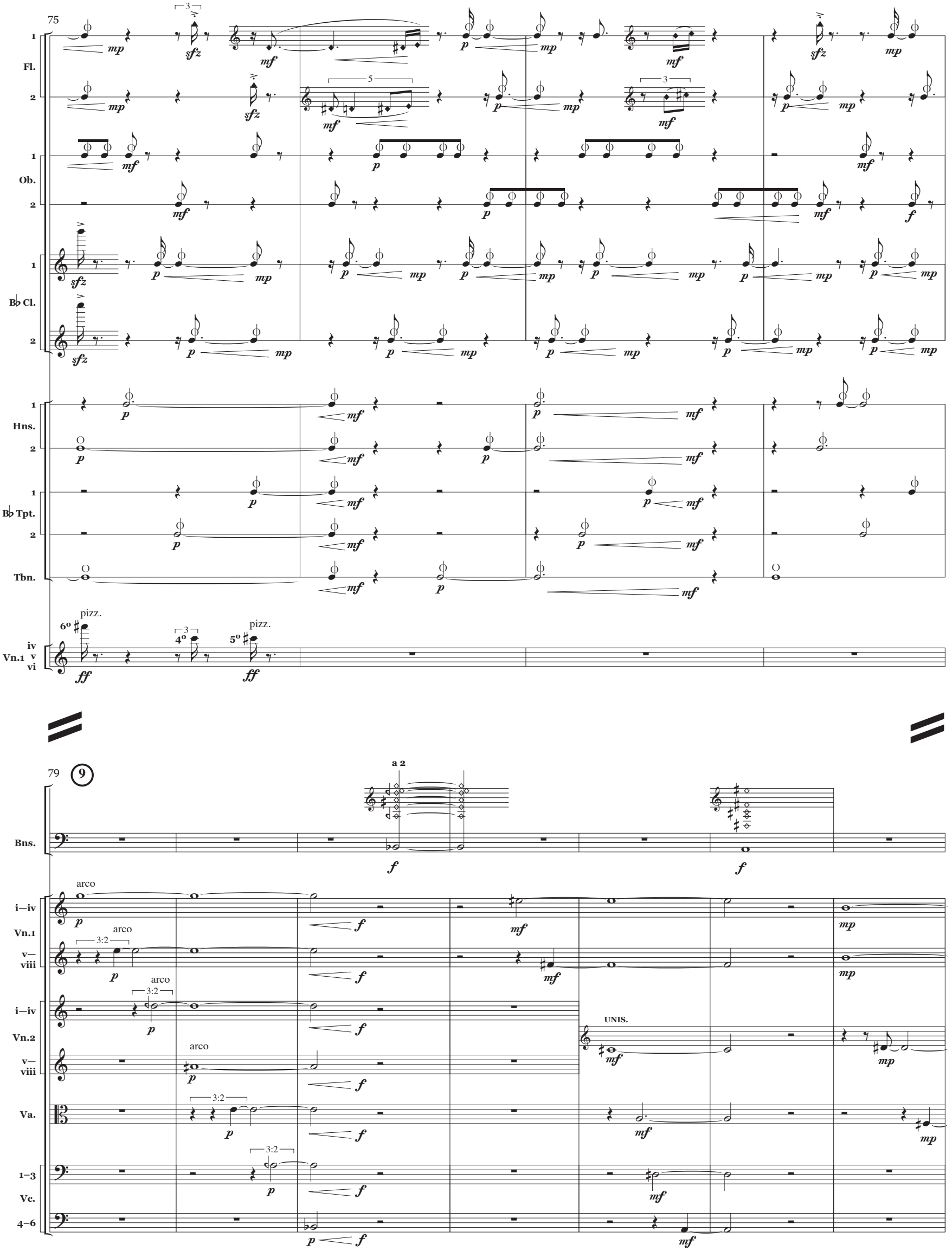
viii

i

Vn.2

ii.iii iv.v vi.vii

pizz. nat.


75
Fl.
Ob.
B♭ Cl.
Hns.
B♭ Tpt.
Tbn.
Vn.1
iv
v
vi
pizz.
6º
4º
5º
79
9
a 2
Bns.
i–iv
Vn.1
v–viii
Vn.2
Va.
1–3
Vc.
4–6
arco
3:2
UNIS.

86

10

♩ = 60c.

Fls.

1 Ob. 2

B♭ Cls.

Bns.

CROTALES

Pc.2

Pno.

i ii

iii iv

Vn.1

v vi

vii viii

Vn.2

i ii

Va.

iii iv

v vi

Vc.

UNIS.

*) 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

91

Fls.

60

1 Ob. 2

B♭ Cls.

f *pp* *pp*

con sord.

B♭ Tpts.

ppp *mp* *ppp*

CROTALES

1 Pc. 2

CROTALES

with cello bow

p *mf* *p* *mf*

8va

mf

Pno.

Ped.

i ii iii iv Vn.1 v vi vii viii

pp *ff* *pp*

Vn.2

mp *f*

i ii Va. iii iv v vi

poco *sfp* *poco*

*) arpeggio on all four strings behind the bridge

94

Fls.

1
Ob.
2

B♭ Cls.

f *pp*

B♭ Tpts.

mp

CROTALES
1
Pc.
CROTALES
2

p *f*

p *f*

8va

9 9

Pno.

mf

i
ii

iii
iv
Vn.1
v
vi

vii
viii

Vn.2

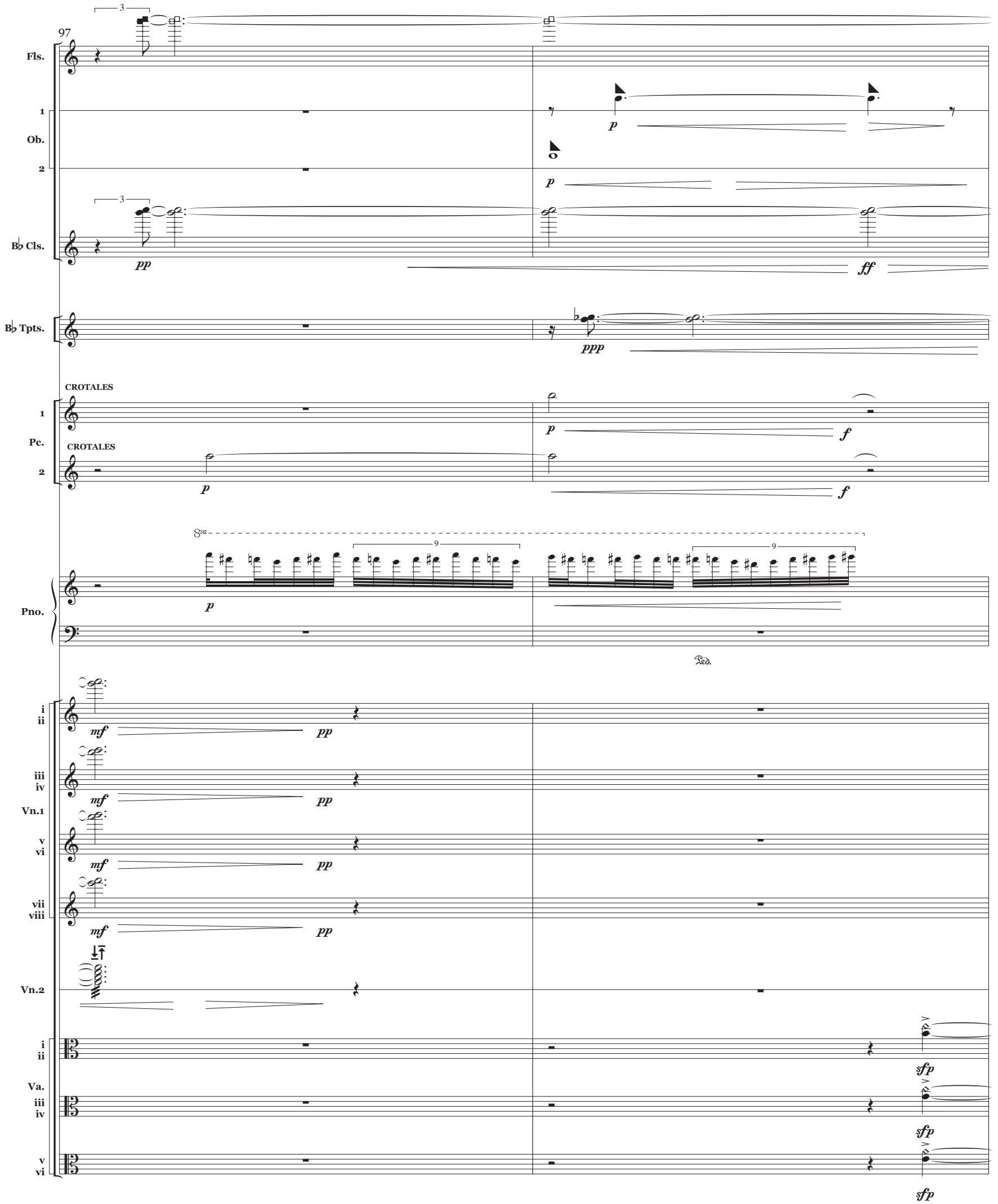
i
ii
Va.
iii
iv
v
vi

pp *pp* *pp* *pp*

p

sfp *sfp* *sfp*

poco *poco* *poco*


97
Fls.
1
Ob.
2
B♭ Cls.
B♭ Tpts.
CROTALES
1
Pc.
CROTALES
2
Pno.
i
ii
iii
iv
Vn.1
v
vi
vii
viii
Vn.2
i
ii
Va.
iii
iv
v
vi
pp
ff
ppp
p
f
mf
sfp
8va
Ped.

11

99

Fls.

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

CROTALES

1

Pc.

CROTALES

2

Pno.

8va

10

9

10

Ped.

i
ii

iii
iv

Vn.1

v
vi

vii
viii

Vn.2

i
ii

Va.
iii
iv

v
vi

Vc.

1.2

Cb.

pp

mf

f

p

sfp

(l.h. in tempo)

gl.

DIV.

101

Fls.

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

THNDR. SHEET

1

Pc.

CROTALES

2

Pno.

i ii

iii iv

Vn.1

v vi

vii viii

Vn.2

i ii

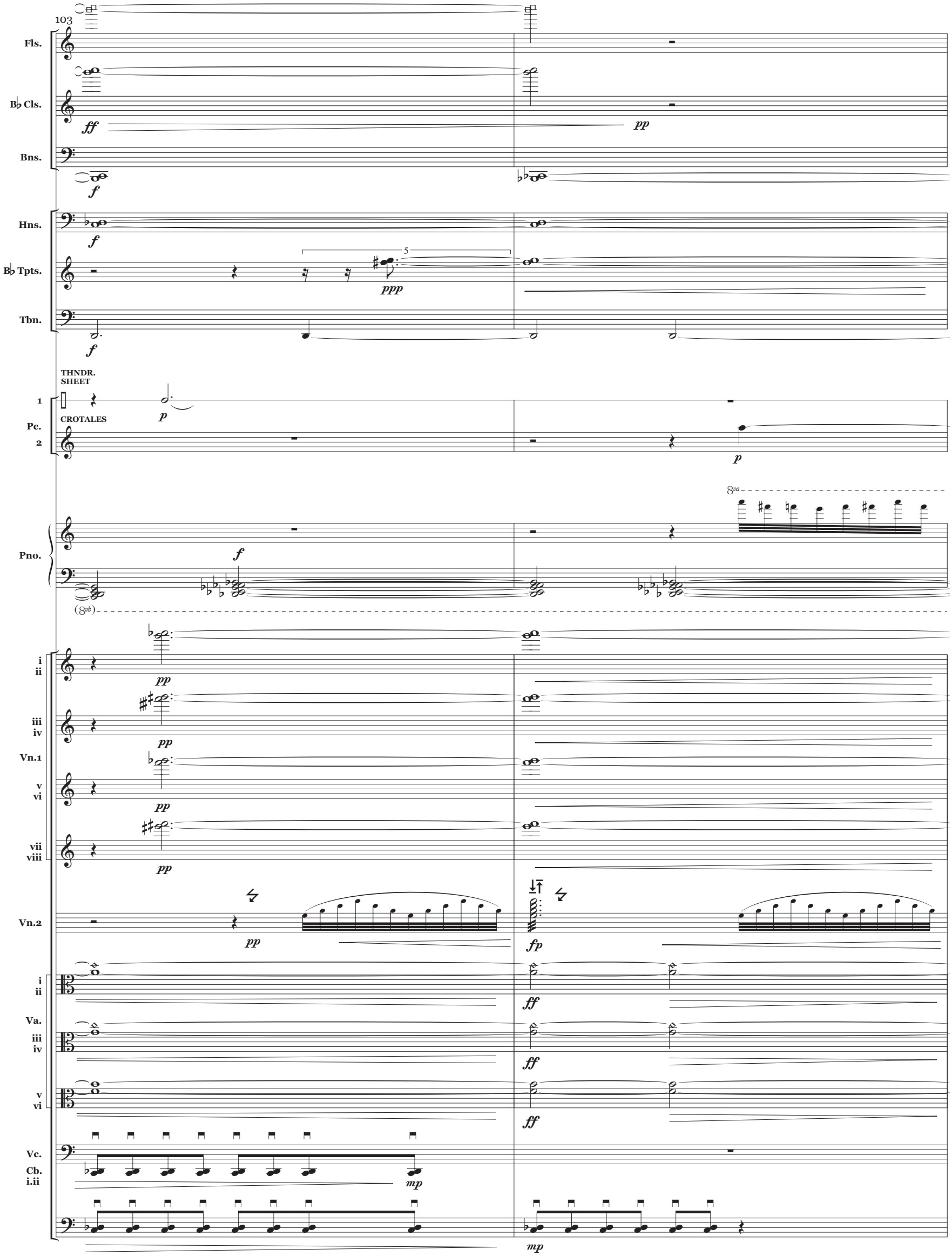
Va.

iii iv

v vi

Cb.

Vc.


103
Fls.
B♭ Cls.
Bns.
Hns.
B♭ Tpts.
Tbn.
THNDR. SHEET
CROTALES
Pc.
Pno.
Vn.1
Vn.2
Va.
Vc.
Cb.
ff
pp
f
ppp
p
fp
mp
8va
(8vb)

105

Fls.

1 Ob. 2

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

CROTALES

1 Pc. 2

CROTALES

with sticks

Pno.

(8va) (8vb)

i ii iii iv Vn.1 v vi vii viii Vn.2

i ii Va. iii iv v vi

108

Fls.

1
Ob.
2

B♭ Cls.

pp *pp* *ff*

B♭ Tpts.

5

ppp

CROTALES

1
Pc.
CROTALES
2

with sticks

p

with cello bow

p

8va

9 10

Pno.

mp

i
ii

iii
iv
Vn.1
v
vi

vii
viii

Vn.2

pp

i
ii
Va.
iii
iv

v
vi

sfp *ff*

Vc.

Cb.

mp

110

12

B♭ Tpts. *mp*

CROTALES

1 *mf*

Pc.

CROTALES

2

(8va) 11

Pno. *f*

nat.

i *mf*

nat.

ii *mp* *mf*

nat.

iii *mp* *mf*

nat.

iv *mp* *mf*

Vn.1 nat.

v *mp* *mf*

nat.

vi *mp* *mf*

nat.

vii *mp* *mf*

3

nat.

viii *mp* *mf*

3

Vn.2 *mp* *pp* 1° *mf*

i ii *p*

Va.

iii iv *p*

v vi

p *p*

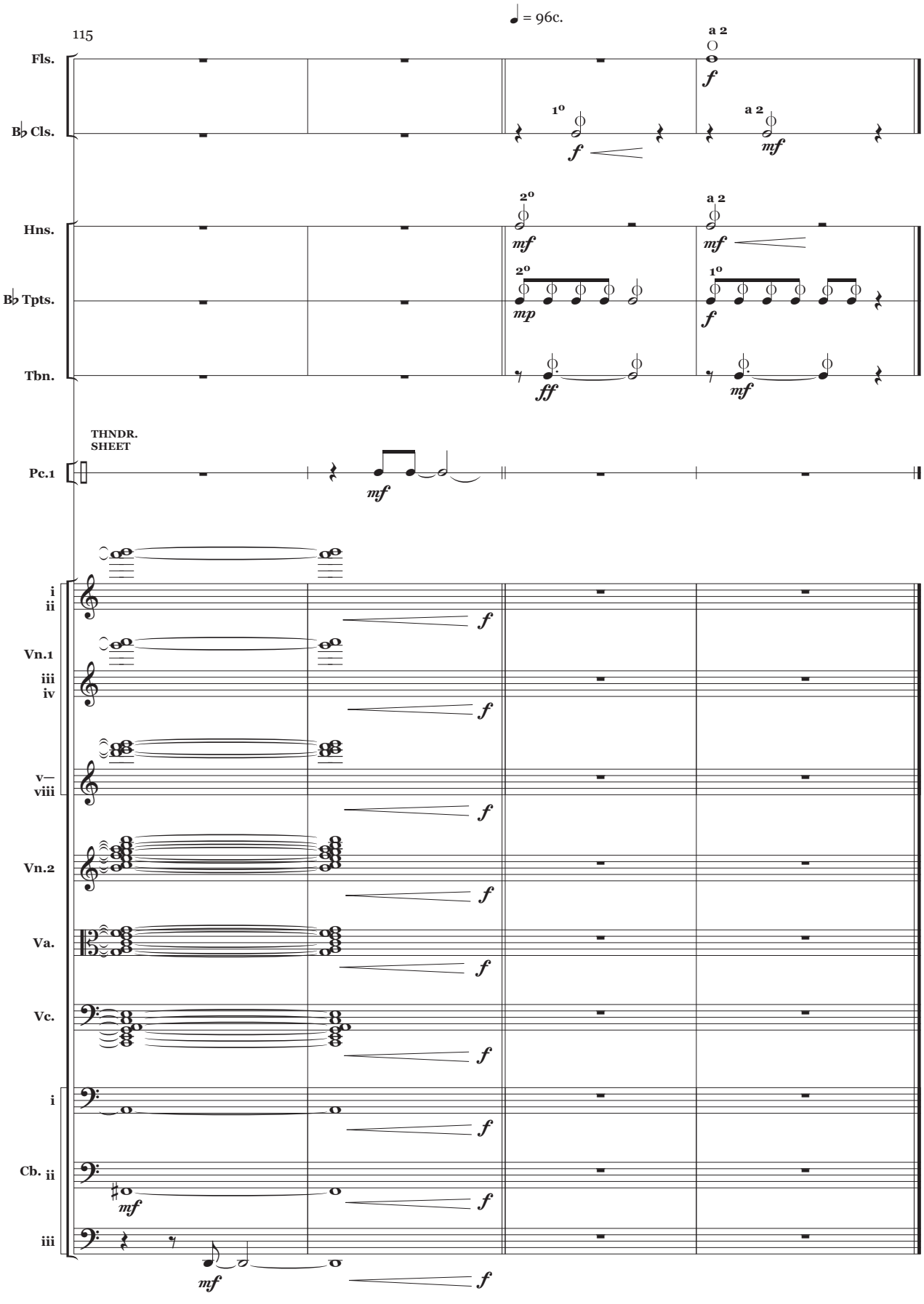
Vc.

Cb. *ff* *pp*

112

i
ii
Vn.1
iii
iv
v—
viii
i
ii
iii
iv
Vn.2
v
vi
vii
viii
i
ii
iii
Va.
iv
v
vi
i
ii
iii
Vc.
iv
v
vi
Cb. i

mf



Cambridgeport MA, 8/14/08

Fabrication 12: Grapevine

orchestra

2 Oboes
2 Clarinets in B♭

2 Horns in F
2 Trumpets in C

3 Percussion
1. marimba
2. vibraphone
3. marimba

2 Pianos

Strings
8.8.6.6.0

Fabrication 12: Grapevine

ANDY VORES
(2019)

♩. = 66c.

Oboe 1 2 — Bb Clarinet 1 2 — Trumpet 1 2 — Percussion 1 2 3 — Piano 1 — Piano 2 — Violin 1 i.ii iii.iv v.vi vii.viii — Violin 2 i.ii iii.iv v.vi vi.viii — Viola i.ii iii.iv v.vi

p

con sord.

MAR.

VIB. soft sticks

sul pont.

pizz.

11

1
Ob.
2
1
B♭ Cl.
2
1
Tpt.
2
MAR.
1
VIB.
Pc.
2
MAR.
3
Pno.1
Pno.2
i.ii
iii.iv
Vn.1
v.vi
vii.viii
i.ii
iii.iv
Vn.2
v.vi
vi.viii
i.ii
Va.
iii.iv
v.vi

23

1
Ob.
2

1
B♭ Cl.
2

1
Tpt.
2

MAR.
1
VIB.
Pc.
2
MAR.
3

Pno.1

Pno.2

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

i.ii
iii.iv
Vn.2
v.vi
vi.viii

i.ii
Va.
iii.iv
v.vi

mf

35

1
Ob.
2
1
B♭ Cl.
2

pp

con sord.

1
Hn.
2
1
Tpt.
2

pp

nat.
pizz.

i.ii
iii.iv
Vn.1
v.vi
vii.viii
i
ii
iii
Vn.2
iv
v
vi
vi.viii

pp

47

1
Ob.
2

ff *pp*

ff *pp sub.*

1
B♭ Cl.
2

ff *pp sub.*

ff *pp*

senza sord.

1
Hn.

ff *pp sub.*

senza sord.

2

ff *pp*

senza sord.

1
Tpt.

ff *pp*

senza sord.

2

ff *pp sub.*

MAR.

1

ff *pp*

VIB. medium sticks

Pc.
2

ff *pp sub.* Ped. Ped. Ped.

MAR.

3

ff *pp*

Pno.1

ff *pp sub.*

Pno.2

ff *pp*

1 (tutti)
Vn.

ff

arco

2 (tutti)

mf *p*

senza sord.

i

ff *pp sub.*

senza sord.

ii

ff *pp*

senza sord.

iii
Va.

ff *pp*

senza sord.

iv

ff

senza sord.

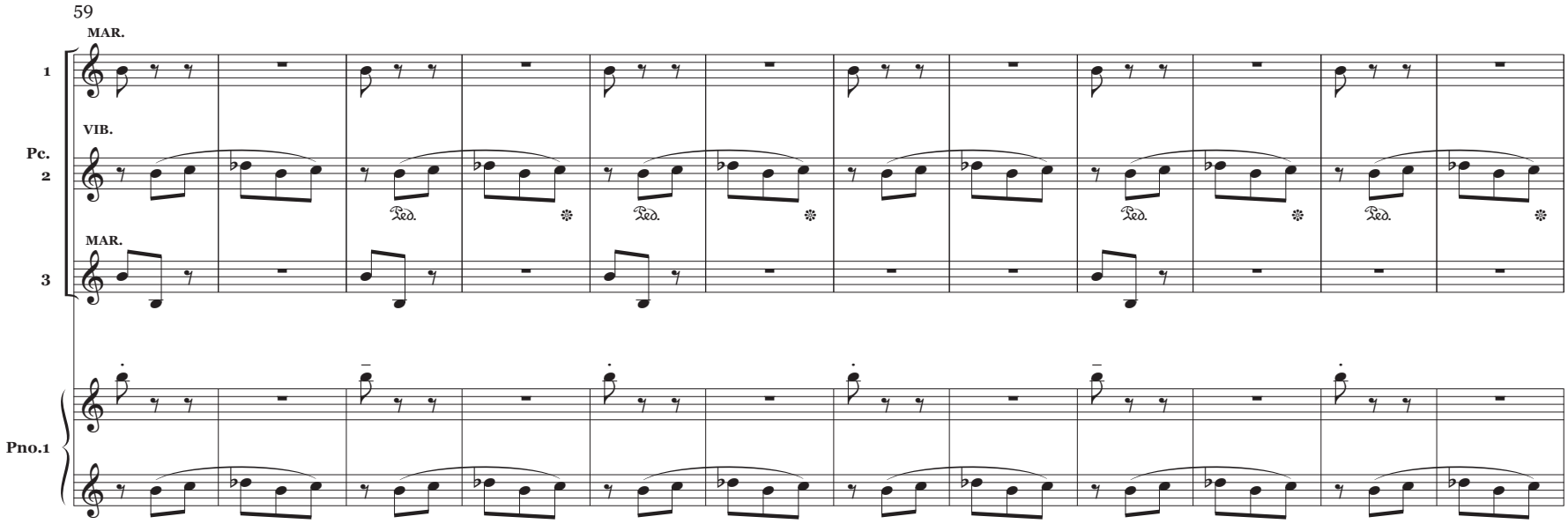
v

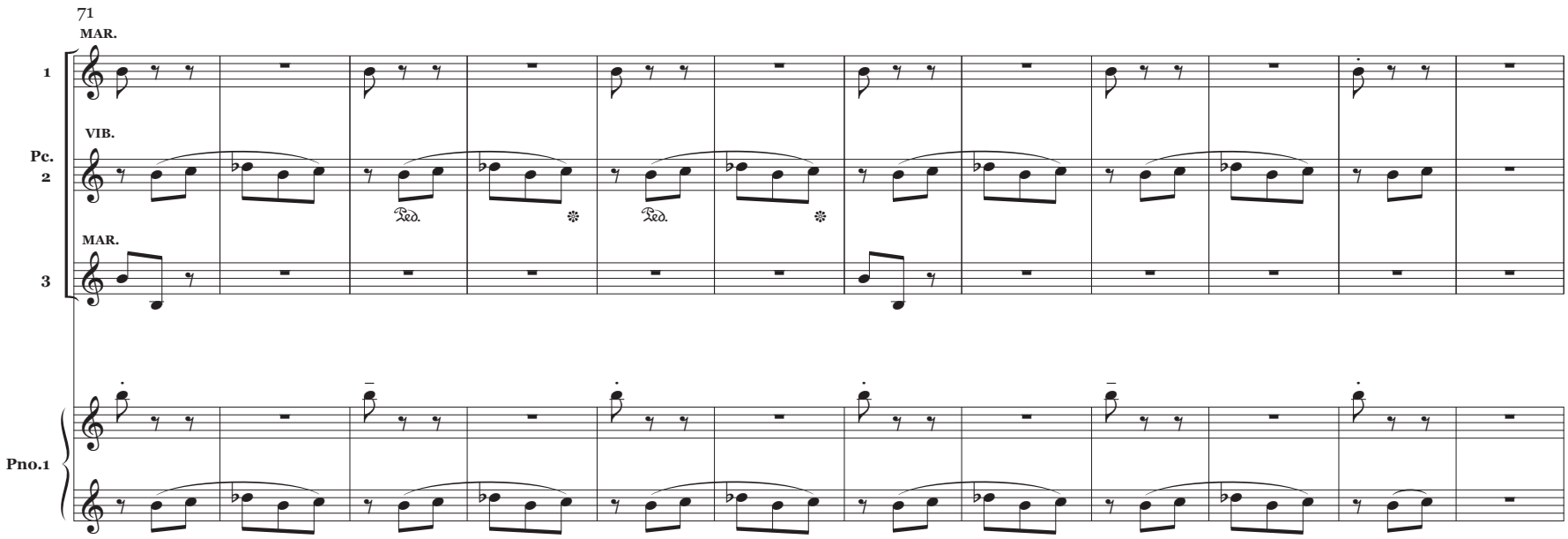
ff *pp*

senza sord.

vi

ff


59
MAR.
1
VIB.
Pc.
2
MAR.
3
Pno.1
Ped.
Ped.
Ped.
Ped.


71
MAR.
1
VIB.
Pc.
2
MAR.
3
Pno.1
Ped.
Ped.

83

1
Ob.
2

1
B♭ Cl.
2

p

con sord.

1
Tpt.
2

pp *sempre*

MAR.
1
VIB.
2
MAR.
Pc.
3

stem up = hard stick
stem down = medium sticks

Pno.1

Pno.2

arco

i–iv
Vn.1
v–viii

pizz.

Vn.2
(tutti)

i.ii

Va.
iii.iv

v.vi

93

1
Ob.
2
1
B♭ Cl.
2
mf
mp
1
Tpt.
2
MAR.
1
VIB.
2
MAR.
Pc.
3
mf
Pno.1
mf
Pno.2
mf
i–iv
Vn.1
v–viii
mf
mp
Vn.2
(tutti)
i.ii
Va.
iii.iv
mf
v.vi
mp

102

1
Ob.
2

mf

1
B♭ Cl.
2

mf

mf

1
Tpt.
2

MAR.

1

mf

p

VIB.
Pc.
2

p

MAR.

3

mf

p

Pno.1

p

Pno.2

p

i–iv
Vn.1

mp

p

v–viii

mf

p

Vn.2
(tutti)

mf

i.ii

Va.
iii.iv

mf

v.vi

mf

112

1
Ob.
2

1
B♭ Cl.
2

Tpts.

MAR.
1
VIB.
2
MAR.
Pc.
3

Pno.1

Pno.2

i–iv
Vn.1
v–viii

Vn.2
(tutti)

i.ii

Va.
iii.iv

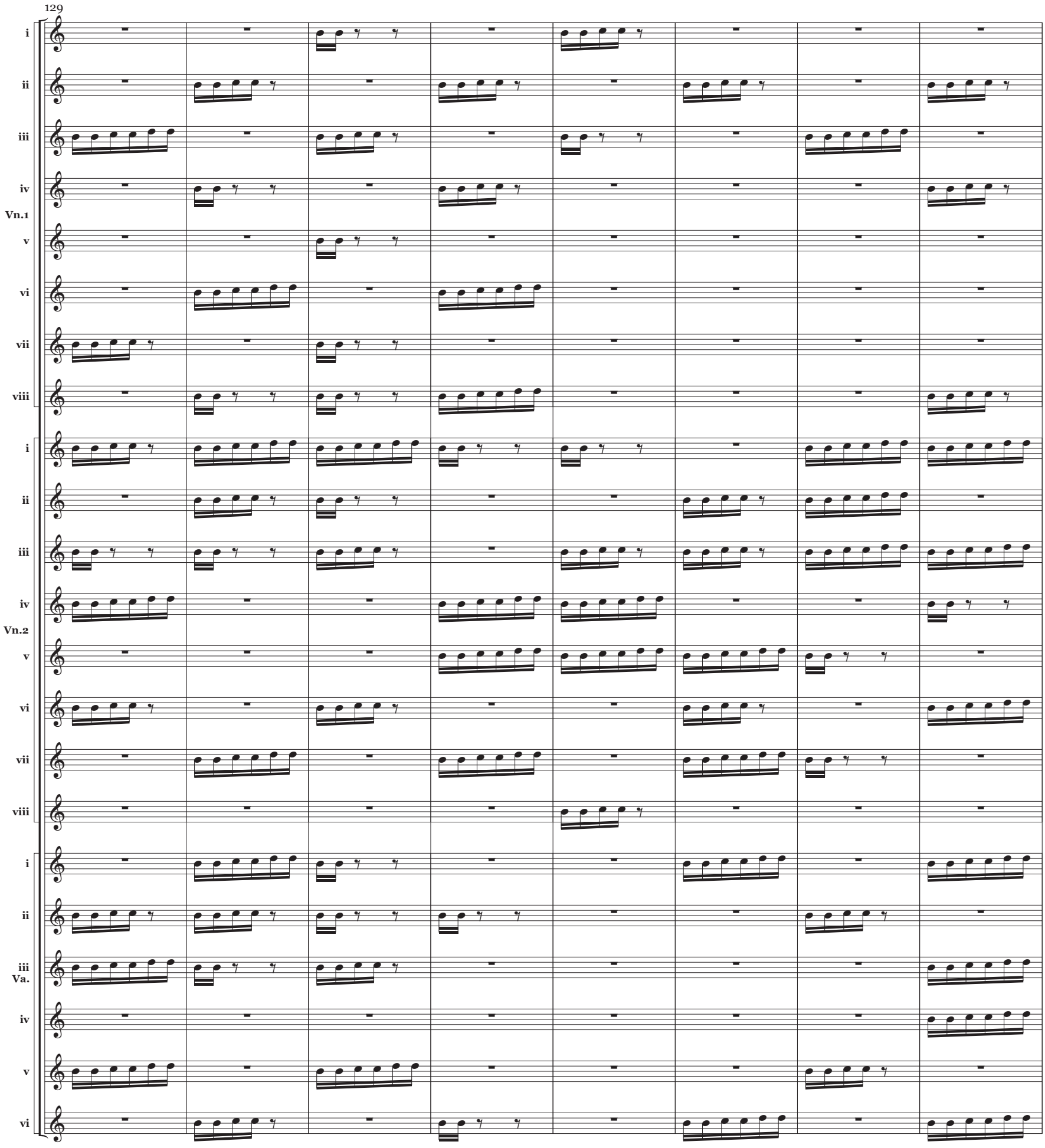
v.vi

doppio movimento ♩. = 132

121

i
ii
iii
iv
Vn.1
v
vi
vii
viii
i
ii
iii
iv
Vn.2
v
vi
vii
viii
i
ii
iii
Va.
iv
v
vi

sul pont. ppp
arco


129
i
ii
iii
iv
Vn.1
v
vi
vii
viii
i
ii
iii
iv
Vn.2
v
vi
vii
viii
i
ii
iii
Va.
iv
v
vi

137

i
ii
iii
iv
Vn.1
v
vi
vii
viii
i
ii
iii
iv
Vn.2
v
vi
vii
viii
i
ii
iii
Va.
iv
v
vi

Cambridgeport MA, 1/3/19

Fabrication 13: Monster
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 2º doubling Piccolo
2 Oboes 2º doubling English Horn
2 Clarinets in B♭
2 Bassoons 1º doubling Tenoroon

2 Horns in F
2 Trumpets in B♭
1º doubling Piccolo Trumpet in B♭
Tenor Trombone

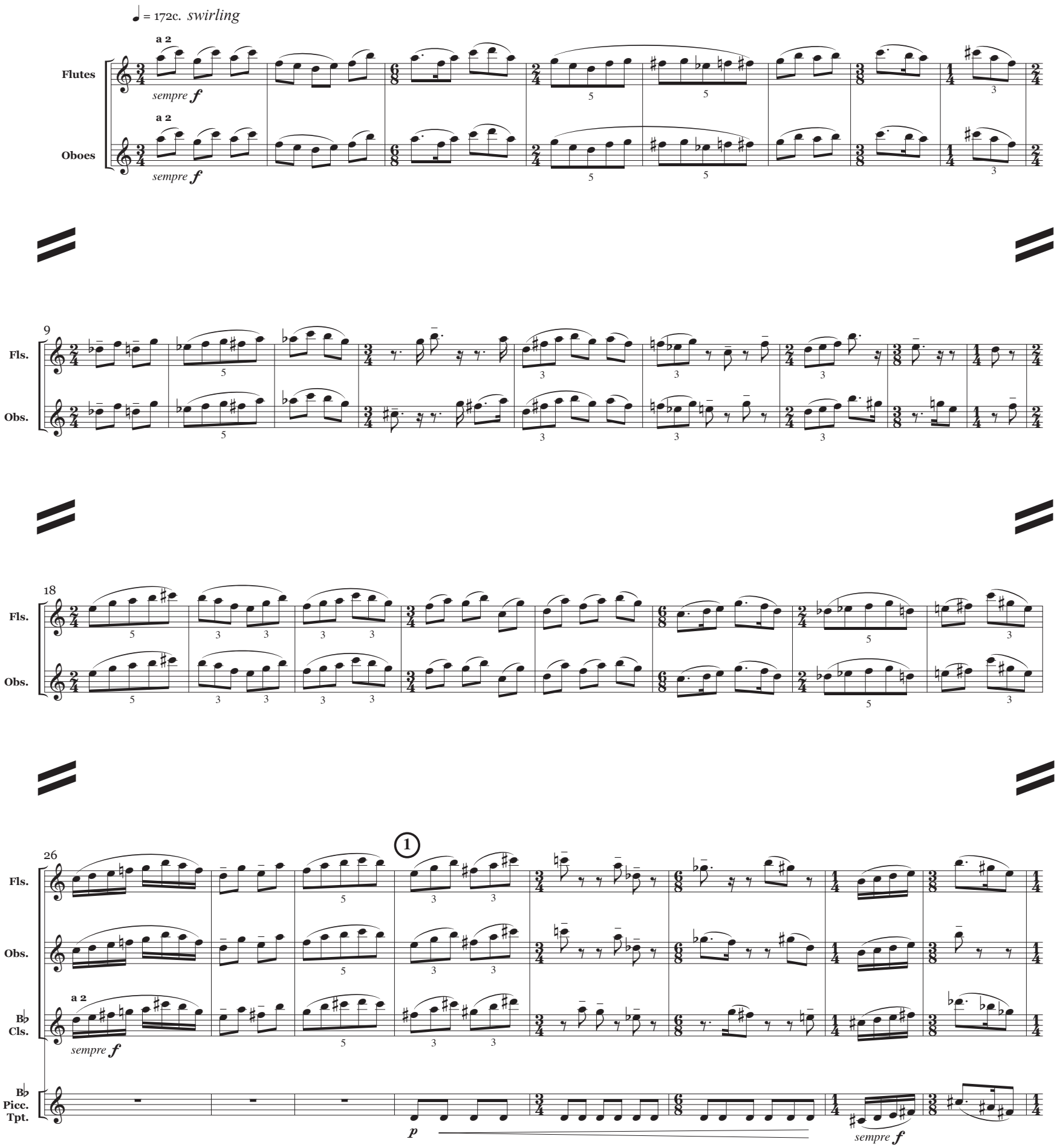
Piano

2 Percussion
1. small tambourine, mounted tambourine, 2 timbales, vibraphone
2. 2 bongos, hi-hat, mixing bowl, large tambourine, mounted tambourine

Strings
8.8.6.6.3

Fabrication 13: Monster

after Caryl Churchill's *Blue Kettle*



34

2

Fls.

B♭ Cls.

a 2 *)

Hns.

p

sempre ***f***

B♭ Picc. Tpt.

SM. TAMB.

1

ff

Pc.

LG. TAMB.

2

ff

Pno.

ff

pizz.

Va.

ff

pizz.

Vc.

ff

pizz.

Cb.

ff

*) if this doubled passage is too high for Horn 2, player should omit measures 34 to 112 joining again at measure 113

41

B♭ Cls.

Hns.

B♭ Tpt.2

p

sempre ***f***

SM. TAMB.

1

Pc.

LG. TAMB.

2

ff

Pno.

Va.

Vc.

Cb.

49

3

Ob.1

B♭ Cls.

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

SM. TAMB.

1

Pc.

LG. TAMB.

2

Pno.

Va.

Vc.

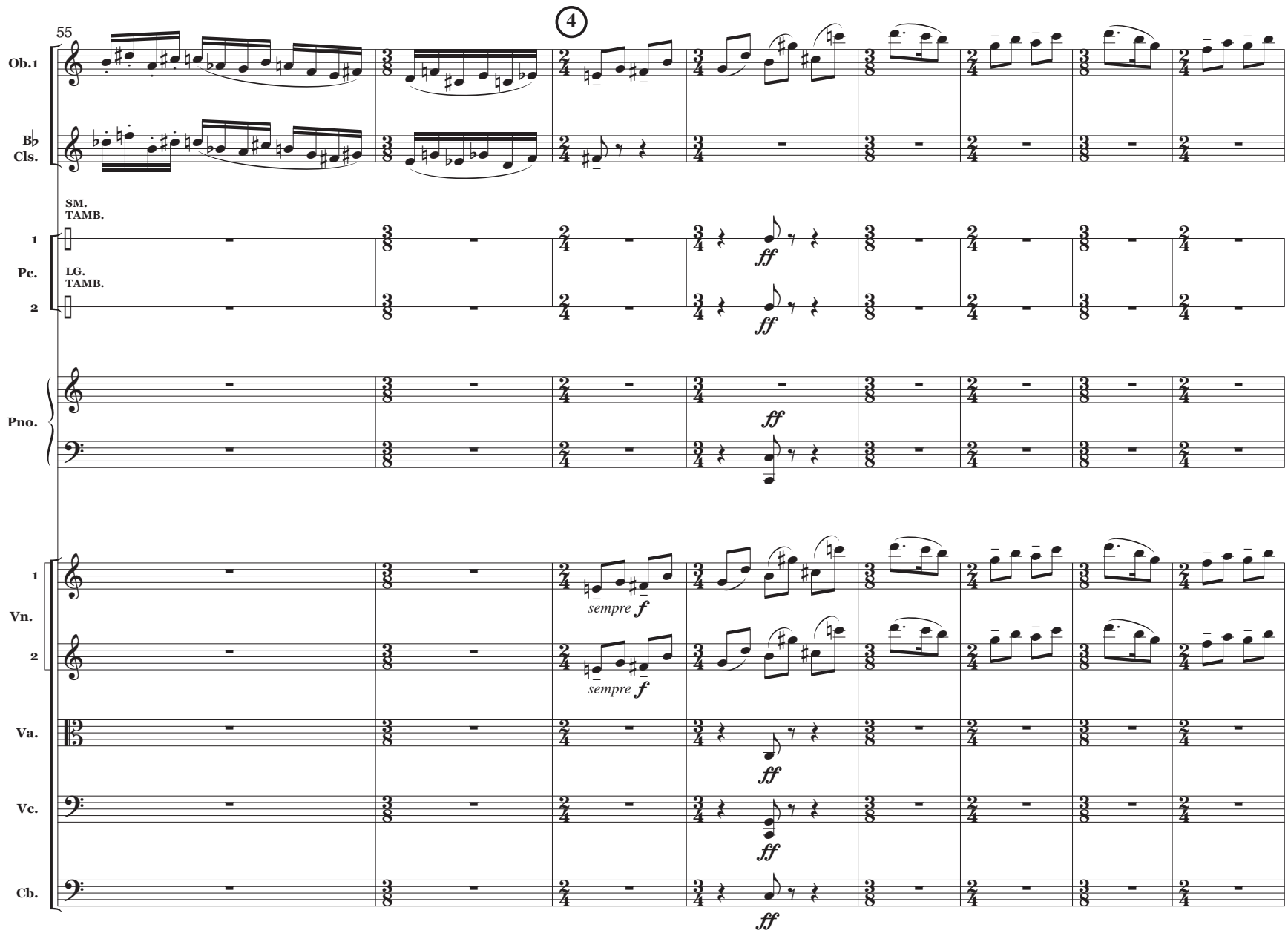
Cb.

(f)

p

f

ff


55
4
Ob.1
B♭ Cls.
SM. TAMB.
1
Pc.
LG. TAMB.
2
Pno.
1
Vn.
2
Va.
Vc.
Cb.
ff
sempre f

63

5

Ob.1

SM. TAMB.

1

Pc.

LG. TAMB.

2

ff

Pno.

ff

1

Vn.

2

Va.

ff

Vc.

ff

Cb.

ff

71

6

1º

a 2

Obs.

Tn.

sempre ***f***

Bn.2

sempre ***f***

1

Vn.

2

79

7

Obs.

Tn.

Bn.2

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

SM. TAMB.

1

Pc.

LG. TAMB.

2

Pno.

1

Vn.

2

Va.

Vc.

Cb.

p

sempre f

ff

5

88

Obs.

Tn.

Bn.2

Hns.

B♭ Picc. Tpt.

sempre ***f***

B♭ Tpt.2

1 Vn. 2

96

8

2º to **English Horn**

Obs.

Tn.

Bn.2

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

Tbn.

p

SM. TAMB.

1

Pc.

LG. TAMB.

2

ff

Pno.

ff

1

Vn.

2

ff

Va.

ff

Vc.

ff

Cb.

ff

106 **9**

1
B♭ Cl.
2
Bn.2
Hns.
B♭ Picc. Tpt.
B♭ Tpt.2
Tbn.
Pc.
Pno.
i
Vn.1
ii
Va.
Vc.
Cb.

mf *mf* *mf*

sempre ***f***

SM. TAMB.
LG. TAMB.
ff
MTD. TAMB.
TMBS.
MTD. TAMB,
BGOS.
with hands
ff ***ff***

ff ***ff***

f ***f*** ***f***

ff ***ff*** ***ff*** ***ff***

*) both horns play from here

115

10

1

B♭ Cl.

2

Bn.2

Hns.

B♭ Tpt.2

Tbn.

MTD.
TAMB.

1

TMBS.

Pc.

MTD.
TAMB,

2

BGOS.

Pno.

Vn.1
ii

Va.

mf

f

ff

p

arco

127

B♭ Cls.

a 2

Tn.

Bn.2

Hns.

con sord.

Tbn.

MTD.
TAMB.

1

TMBS.

Pc.

MTD.
TAMB,

2

BGOS.

Pno.

Va.

sempre ***f***

133

11

B♭ Cls.

Tn.

Bn.2

Hns.

Tbn.

MTD.
TAMB.

Pc.1

TMBS.

Pno.

Va.

5

5

5

ff

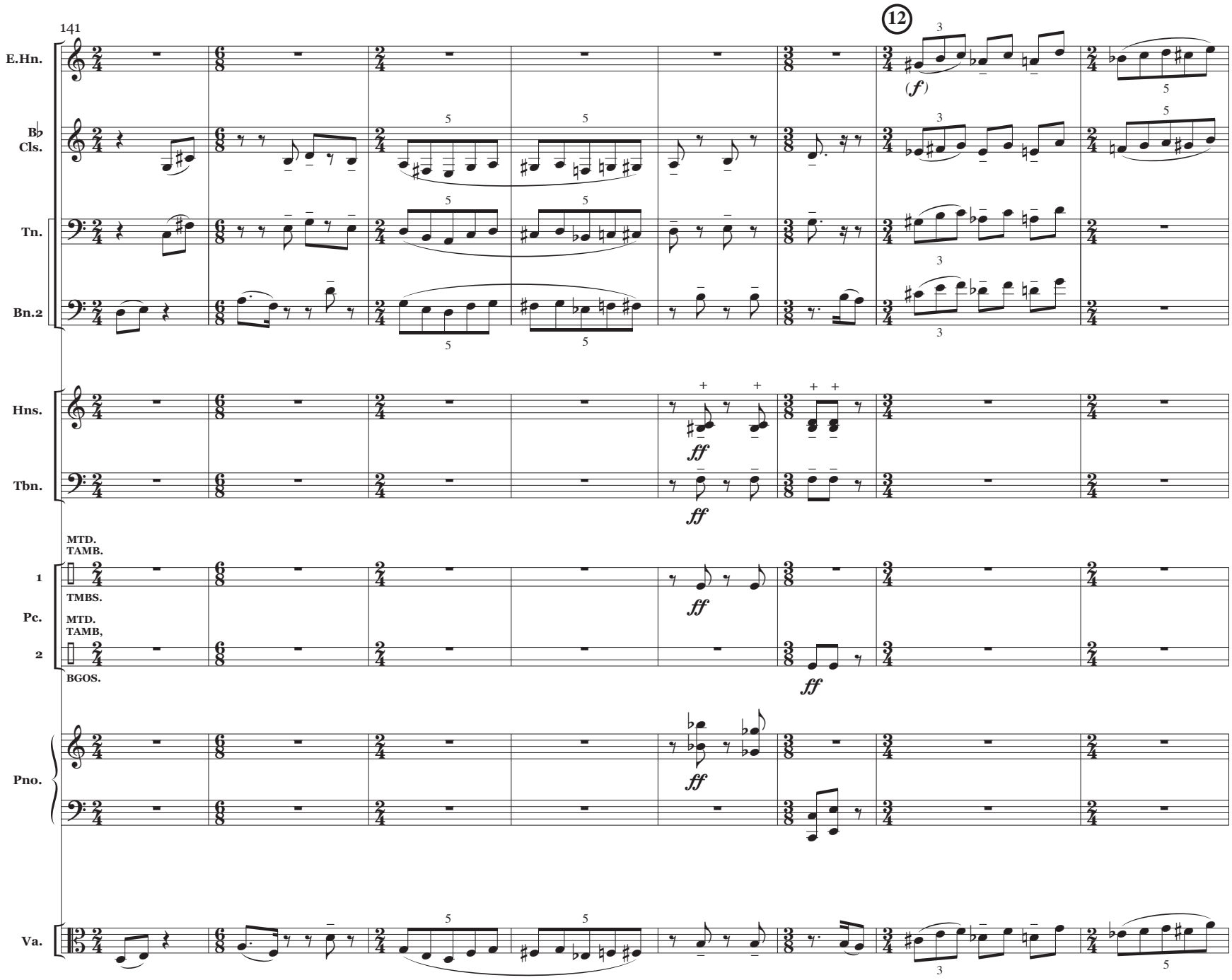
ff

ff

ff

DIV.

UNIS.


141
12
E.Hn.
B♭ Cls.
Tn.
Bn.2
Hns.
Tbn.
MTD.
TAMB.
1
TMBS.
Pc.
MTD.
TAMB,
2
BGOS.
Pno.
Va.
(f)
ff

149

E.Hn.

1

B♭ Cl.

2

Hns.

Tbn.

MTD.
TAMB.

1

TMBS.

Pc.

MTD.
TAMB,

2

BGOS.

Pno.

Vn.1
i

(*f*)

i

f

Vn.2
ii

f

iii

f

Va.

pizz.

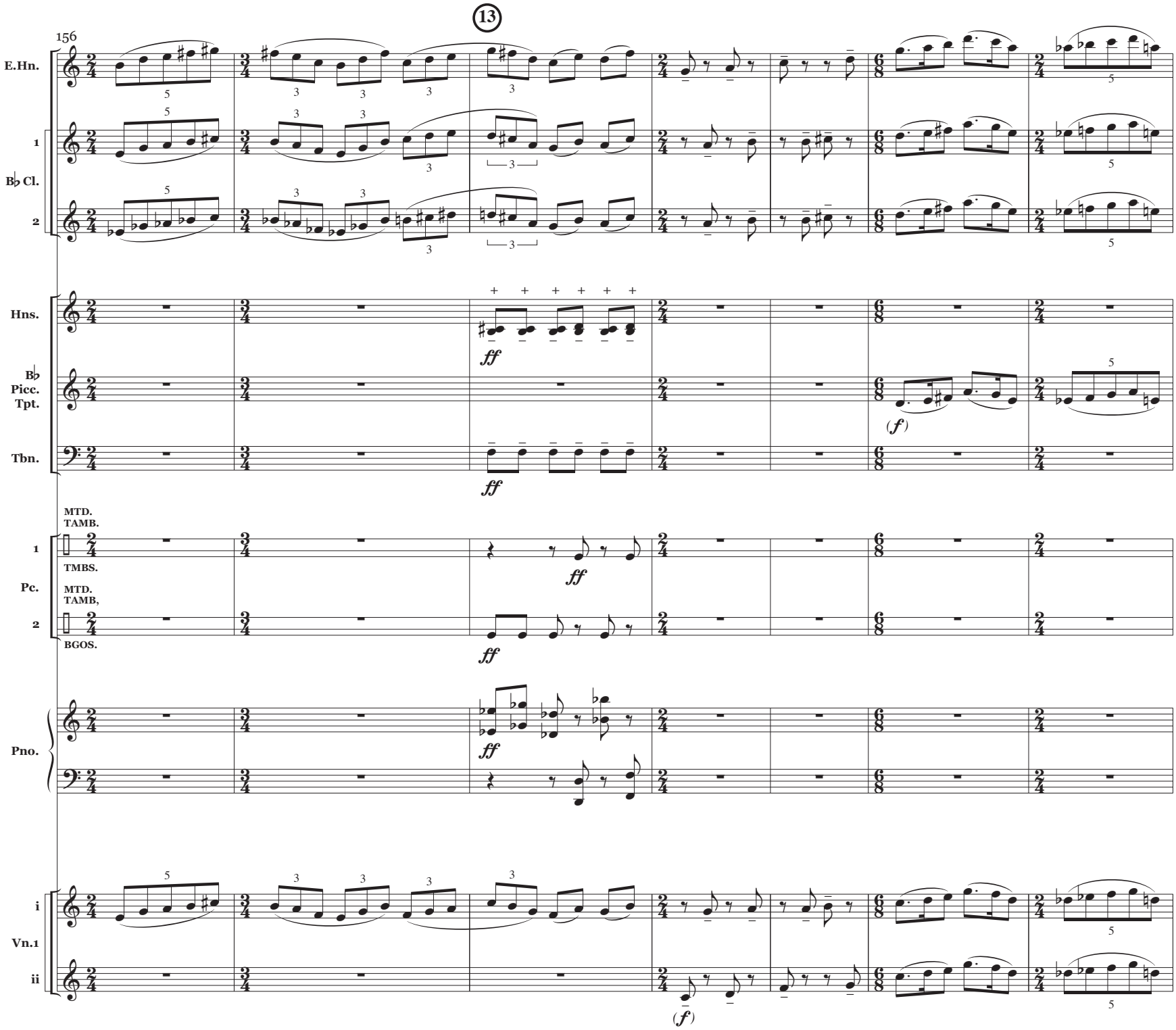
ff

Vc.

ff

Cb.

ff


13
156
E.Hn.
1
B♭ Cl.
2
Hns.
B♭
Picc.
Tpt.
Tbn.
MTD.
TAMB.
1
TMBS.
Pc.
MTD.
TAMB,
2
BGOS.
Pno.
i
Vn.1
ii
ff
(f)

163

14

Fls.
E.Hn.
1
B♭ Cl.
2
Hns.
B♭
Picc.
Tpt.
Tbn.
MTD.
TAMB.
1
TMBS.
Pc.
LG.
TAMB.
2
Pno.
i
Vn.1
ii
Va.
Vc.
Cb.

(f)

ff

171

Fls.

Ob.1

E.Hn.

1

B♭ Cl.

2

B♭
Picc.
Tpt.

MTD.
TAMB.

1

TMBS.

Pc.

LG.
TAMB.

2

Pno.

i

Vn.1

ii

i

Vn.2

ii

iii

Va.

Vc.

Cb.

(*f*)

(*f*)

(*f*)

f

f

f

177

15

Fls.

Ob.1

E.Hn.

1

B♭ Cl.

2

Hns.

ff

Tbn.

ff

MTD.
TAMB.

1

TMBS.

ff

Pc.

MX. BL.

with yarn sticks

2

BGOS.

ff

Pno.

ff

pizz.

Vn.1
div.

ff

pizz.

ff

Va.

ff

Vc.

ff

Cb.

ff

185

2º to Piccolo

16

Fls.

Ob.1

E.Hn.

B♭ Cls.

a 2

Hns.

Tbn.

MTD. TAMB.

1

TMBS.

Pc.

MX. BL.

2

BGOS.

Pno.

Vn.1 div.

i

ii

Vn.2

iii

iv

v

Va.

Vc.

Cb.

ff

f

3

192

17

Ob.1

E.Hn.

B♭ Cls.

Hns.

ff

Tbn.

ff

MTD.
TAMB.

1

TMBS.

Pc.

MX. BL.

2

BGOS.

ff

Pno.

ff

UNIS.

1

Vn.

ff

TUTTI
UNIS. pizz.

2

ff

Va.

Vc.

Cb.

201

Ob.1
E.Hn.
B♭ Cls.
Tn.
Bn.2
Hns.
Tbn.
MTD. TAMB.
1
TMBS.
Pc.
MX. BL.
2
BGOS.
Pno.
i
ii
Vn.1
iii
iv
v–viii
i
ii
Vn.2
iii
iv–viii
Va.
Vc.
Cb.

(*f*)

arco

ff

f

3

208

18

E.Hn.
B♭ Cls.
Tn.
Bn.2
Hns.
Tbn.
MTD. TAMB.
1
TMBS.
Pc.
MX. BL.
2
BGOS.
Pno.
UNIS.
Vn.1
i
ii
iii
iv
Vn.2
v
vi
vii
viii
Va.
Vc.
Cb.

ff
ff sempre
sempre ff
pizz.
arco
f
3

216

B♭ Cls.
Tn.
Bn.2
Hns.
Tbn.
MTD. TAMB.
1
TMBS.
Pc.
MX. BL.
2
BGOS.
Pno.
Vn.1
i—iv
v
Vn.2
vi
vii
viii
Va.
Vc.
Cb.

pizz.
ff
arco
f
3

224

19

Ob.1

E.Hn.

B♭ Cls.

Tn.

Bn.2

Hns.

Tbn.

MTD. TAMB.

1

TMBS.

Pc.

MX. BL.

2

BGOS.

Pno.

Vn.1

i

Vn.2

ii

iii–viii

Va.

Vc.

Cb.

ff

ff

to **Bassoon**

HI-HAT
tightly closed

wooden sticks

BGOS.

arco

3

f

pizz.

ff

arco

3

f

pizz.

ff

231

20

Ob.1

E.Hn.

B♭ Cls.

mf

Bns.

mf

Hns.

B♭ Picc. Tpt.

mf *ff* *mf*

B♭ Tpt.2

mf *ff* *mf*

Tbn.

MTD.
TAMB.

1

TMBS.

Pc.

HI-HAT

2

BGOS.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

accel.

240

Ob.1

E.Hn.

B♭ Cls.

cresc.

Bns.

cresc.

Hns.

B♭ Picc. Tpt.

ff *mp*

B♭ Tpt.2

ff *mp*

senza sord.

Tbn.

VIB.
motor off
hard yarn sticks

MTD.
TAMB.

1

TMBS.

Pc.

HI-HAT

2

BGOS.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

21

♩ = 186c.

249

Fl.1
Picc.
Ob.1
E.Hn.
B♭ Cls.
Bns.
Hns.
B♭ Picc. Tpt.
B♭ Tpt.2
Tbn.
VIB.
1
MTD. TAMB.
Pc.
HI-HAT
2
Pno.
1
Vn.
2
Va.
Vc.
Cb.

ff *fp* a 2 pizz.

257

Fl.1
Picc.
Ob.1
E.Hn.
B♭ Cls.
Bns.
Hns.
B♭ Picc. Tpt.
B♭ Tpt.2
VIB.
1
MTD. TAMB.
Pc.
LG. TAMB.
2
Pno.
1
Vn.
2
Va.
Vc.
Cb.

cresc.

cresc.

cresc.

p

265

22

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

VIB.

1

MTD. TAMB.

Pc.

LG. TAMB.

2

cresc.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

275

23

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Cls.

ff

Bns.

ff

Hns.

ff

B♭ Picc. Tpt.

B♭ Tpt.2

Tbn.

VIB.

1

Pc.

MTD. TAMB.

LG. TAMB.

2

ff

Pno.

1

Vn.

2

Va.

Vc.

Cb.

284

Fl.1
Picc.
Ob.1
E.Hn.
B♭ Cls.
Bns.
Hns.
B♭ Picc. Tpt.
B♭ Tpt.2
Tbn.
VIB.
1
Pc.
LG. TAMB.
2
Pno.
1
Vn.
2
Va.
Vc.
Cb.

24

♩ = 132c.

292

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

gl.

sffz

to B♭ Trumpet

TMBS.

1

Pc.

LG. TAMB.

2

VIB.

p

con Ped.

mf

mp

thumb roll

pp

Pno.

mf

i

ii

Vn.1

Gli Altri

Vn.2

Va.

Vc.

Cb.

arco

p

mf

mp

tr

pp

296

Fl.1
Picc.
Ob.1
E.Hn.
1
B♭ Cl.
2
VIB.
1
Pc.
LG.
TAMB.
2
Pno.
i
ii
Vn.1
Gli
Altri
Vn.2
Va.
Vc.

mf *ff* *mp* *f* *pp* *hit*

299

25

Fl.1

Picc.

Ob.1

E.Hn.

1

B♭ Cl.

2

Bns.

con sord.

Hns.

Tbn.

Pc.1

Pno.

UNIS.
sul tasto

Vn.2

sul tasto

Va.

arco
sul tasto

Vc.

303

Ob.1
E.Hn.
1
B♭ Cl.
2
Bns.
Hns.
Tbn.
Pc.1
Pno.
Vn.
Va.
Vc.
Cb.

mp sub. *mf* *p*

pp

VIB.

mp *mf*

DIV.

arco

p

306

26

Fl.1

B♭ Cls.

1

Hns.

2

B♭ Tpts.

con sord. (harmon)

Tbn.

TMBS.

1

Pc.

LG.
TAMB.

2

Pno.

1

Vn.

2

Vc.

Cb.

mp

pp

mf

nat.
pizz.

slower ♩ = 96c.

309

Fl.1

p

Picc.

p

B♭ Cls.

p

SM. TAMB.

1

hit 3 3 *shake*

mp

Pc.

HI-HAT

2

3 3 6

mp

i—v

Vn.1

vi vii viii

pp

6 6 6 6

3 3 UNIS. DIV. 6

mp

3 3 6

mp

i—v

Vn.2

vi vii viii

nat.

3 3 UNIS. DIV. 6

mp

nat.

3 3 6

mp

Cambridgeport MA, 8/21/08

Fabrication 14: Lookalike

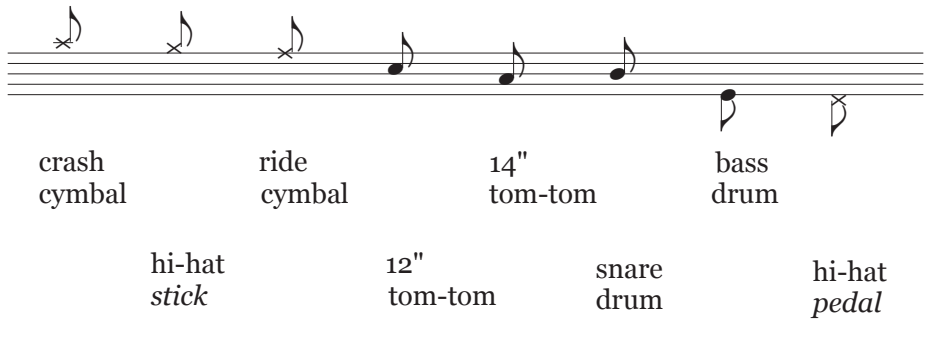
piano and percussion

Percussion

spark shaker
or other handheld shaker capable of producing a sustained metallic 'sheen'

wah-wah tube
wah-wah tube stick will probably need to be held along with shaker in one hand

drum set



hi-hat tambourine
attach to hi-hat after m.438

written for Sarah Bob and Aaron Trant and The New Gallery Concert Series

Fabrication 14: Lookalike

ANDY VORES
(2017)

♩ = 144c. *untrammeled, headlong*

8va

Piano

pp

WAH-WAH TUBE
SPARK SHAKER

Percussion

ff

spin shaker to produce a shimmering effect

close palm and fingers around shaker to cut the sound off

5

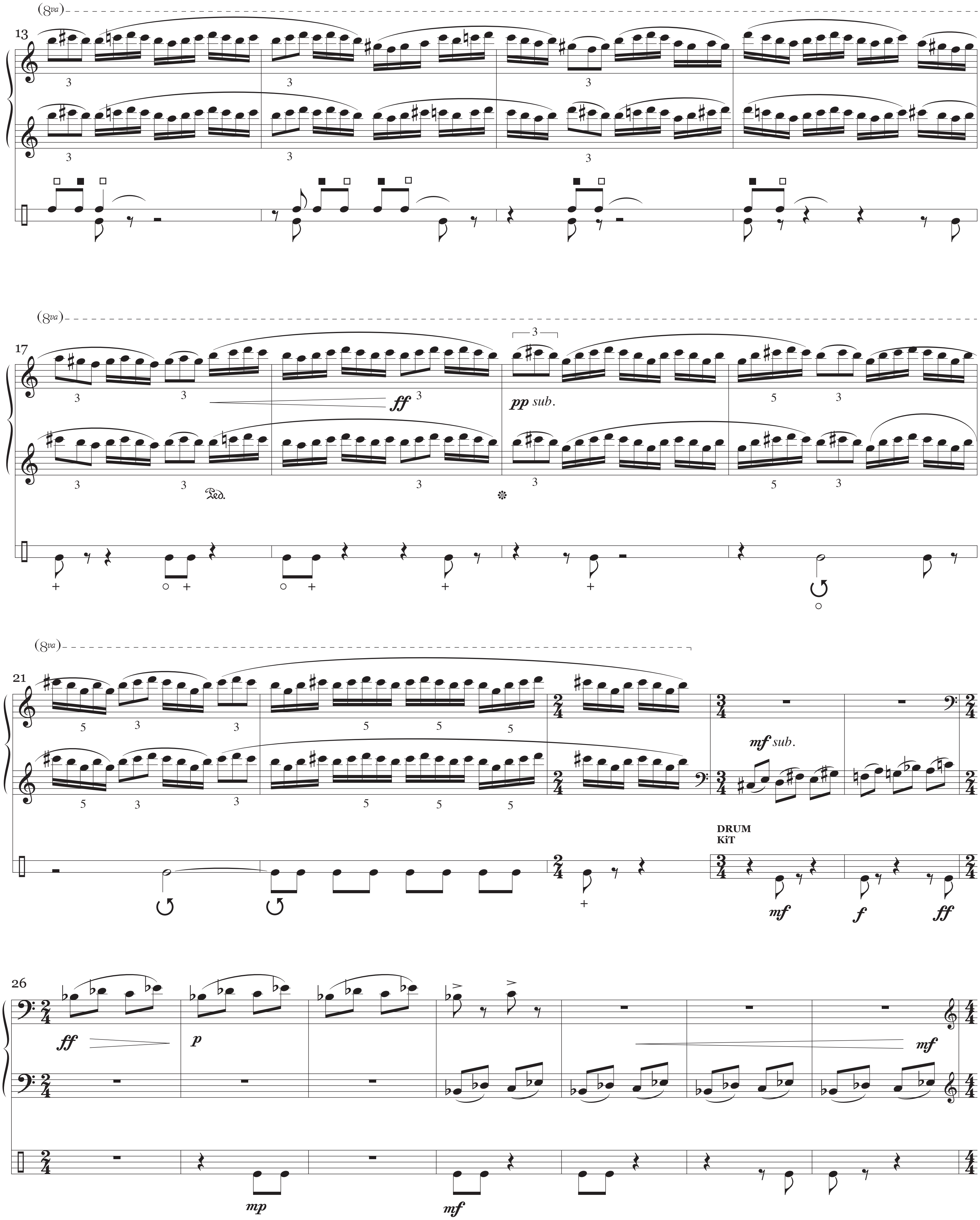
(8va)

9

(8va)

(*ff*)

■ = close hole with thumb
□ = open hole by lifting thumb


(8va)
13
(8va)
17
ff
pp sub.
Ped.
(8va)
21
mf sub.
DRUM
KiT
mf
f
ff
26
ff
p
mf
mp
mf

8va

33

pp sub.

Ped.

RIDE CYMBAL (wah-wah tube beater)
WAH-WAH TUBE
SPARK SHAKER

p *ff* *p* *ff* *p* *ff*

△ = **on dome**

(8va)

37

ff *pp sub.*

f *ff* *p* *ff*

(8va)

41

p *f*

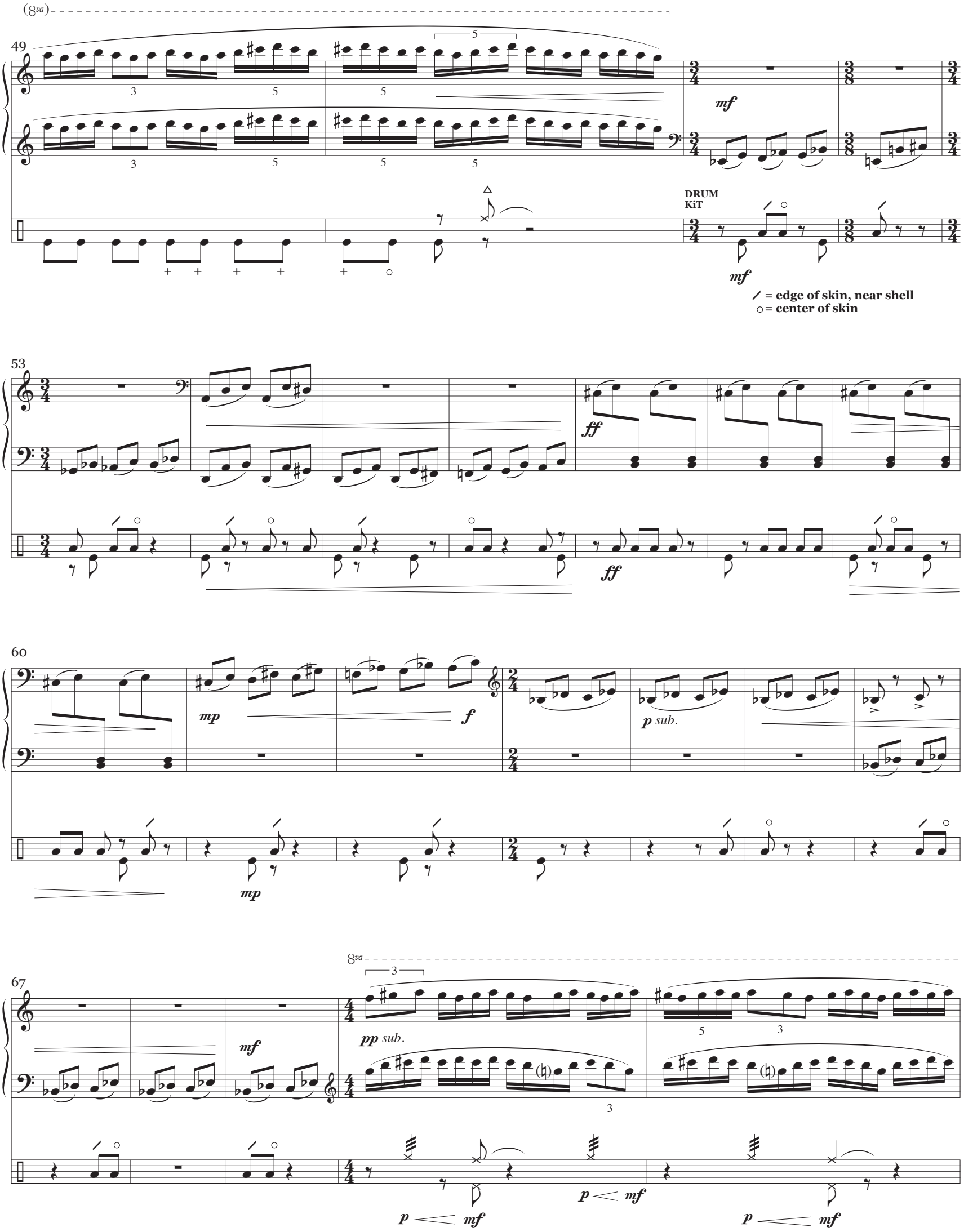
(8va)

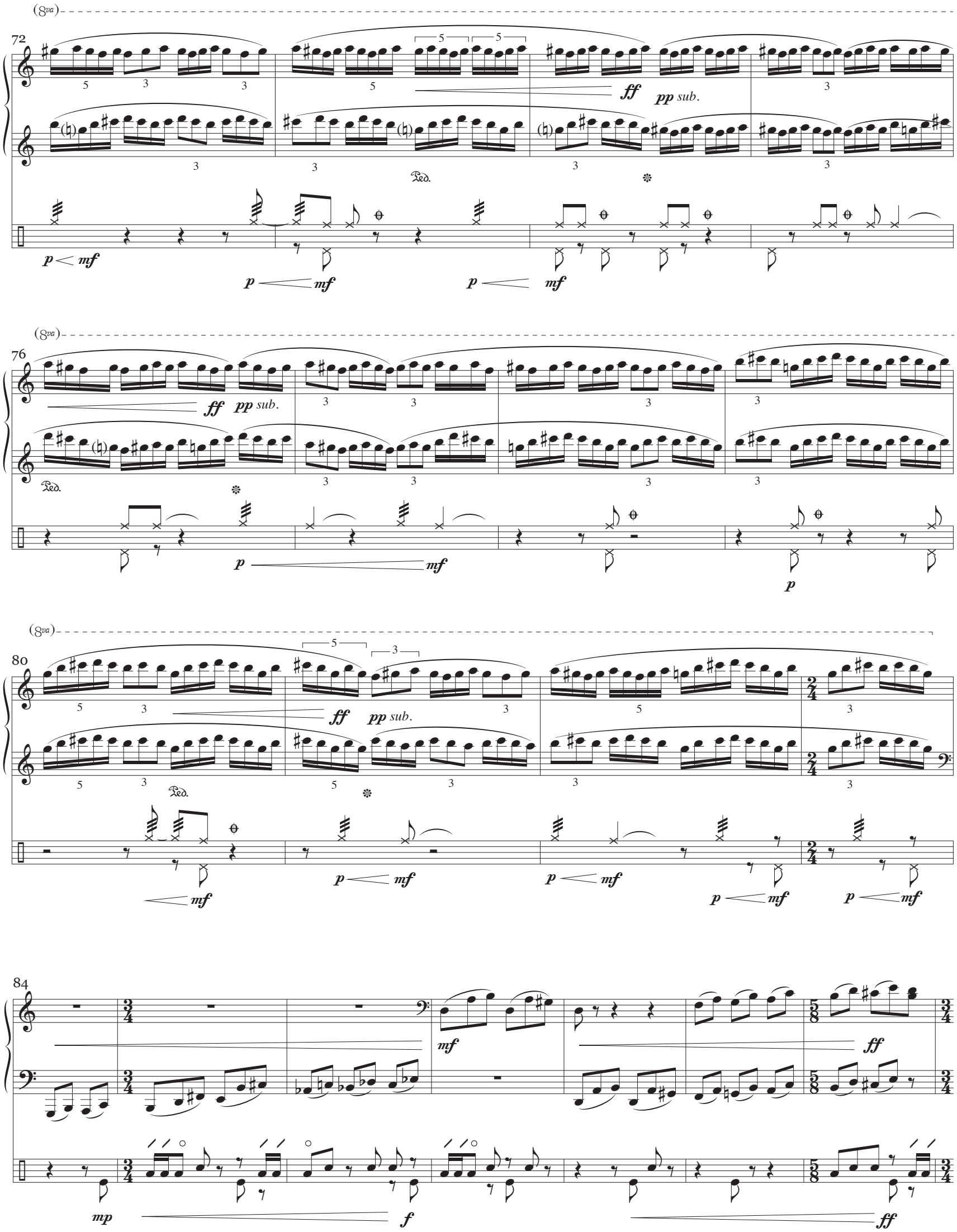
45

ff *pp sub.*

Ped.

p *ff*


(8va)
49
mf
DRUM
KiT
mf
/ = edge of skin, near shell
○ = center of skin
53
ff
ff
60
mp
f
p sub.
mp
67
8va
mf
pp sub.
p mf
p mf
p mf


(8va)
72
ff
pp sub.
Ped.
p
mf
76
80
84
mp
f

91

mf sub.

ff

mf

ff

98

mp

mf

p sub.

mp sub.

106

8va

ff *pp sub.*

pp

mp pp

mp pp

ff

(8va)

112

ff

pp sub.

ff *pp sub.* *ff*

mp pp

f

115
(8va)
pp sub.
ff
pp sub.
pp
p
f
118
(8va)
f
p
f
snare
off
124
ff
mf sub.
ff
mf sub.
131
137
ff
mp
mp

144

ff *p*

ff *p*

8va

152

ff *pp sub.* *ff* *pp sub.* *ff* *pp sub.* *ff*

Ped. Ped.

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

(8va)

155

pp sub. *ff* *pp sub.* *f*

Ped.

pp *f* *p* snare on *f*

160

ff *mf sub.*

mf

166

ff *mf sub.*

ff *mf sub.*

173

180

ff *mf* *ff*

187

mf sub. *mp*

194

8va *ff* 8va *ff*

200

(8va)

203

206

212

219

224

(8vb)

Ped.

ff

mf

228

pp

Ped.

ff

pp sub.

pp

mf

231

ff

pp

ff

p

mf

Ped.

p

f

236

mf

mp

244

cresc.

f

ff

252

mf

mp

ff

259

ff

mf

p

262

265

3

3

pp

268

ff

271

pp

3

3

275

f

f

p

282

ff

f *p* *fp* *fp* *fp* *ff*

3

286

3 3 3 3

289

8vb

292

(8vb)

295

(8vb)

298

(8vb)

301

(8vb)

304

(8vb)

sf

+ = rim shot

312

sf sf sf mf sf mf sf mp p pp

320

mf p mf pp

326

mf mf

331

338

345

352

f

p

360

mp

f

367

375

383

390

ff

ff

8va

396

pp sub.

Ped.

fff

(8va)

400

Ped.

(8va)

404

mf

pp sub.

Ped.

pp

(8va)

408

(8va)

412

(8va)

416

(no cresc.)

(no cresc.)

(8va)

419

fff sub.

fff sub.

(8va)

423

(8va)

427

(8va)

430

(8va)

433

(8va)

436

p *fff*

Ped.

attach **HI-HAT TAMBOURINE**

p *ff*

(8va)

439

Ped. Ped.

(8va)

443

Ped.

(8va)

447

Ped.

451

(8va)

455

sfpp

cresc.

459

sfz

fff

463

Ped.

467

p

Ped.

p

470

mf

mf

ff

473

476

8va

fff

fff

479

8vb

482

485

(8vb)

488

(8vb)

491

(8vb)

494

(8vb)

Cambridgeport MA, 12/1/17

Visitor 2:
Slow Peacherine Rag

piano

Visitor 2: Slow Peacherine Rag

ANDY VORES
(2006)

Piano

p

pp

mp

pp

mp

p

mp

poco

mp

p

pp

♩ = 96–102

p

pp

mp *pp*

mf *p*

mp

pp

Cambridgeport MA, 6/18/09

Fabrication 15: Amplification

ensemble

Flute doubling Alto Flute
Clarinet in B♭ doubling Bass Clarinet

Piano

Percussion
vibraphone
3 suspended cymbals

Violin

Violoncello

commissioned by Boston Musica Viva

Fabrication 15: Amplification

ANDY VORES
(2013)

♩ = 150c.

Alto Flute

Bass Clarinet

f sempre

f sempre

Piano

f sempre

VIB.

motor off, hard sticks

sempre sim.

Percussion

f sempre

Violin

f sempre

Violoncello

8

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

f sempre

15

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
Vc.

22

A

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
Vc.

29

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
Vc.

35

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

41

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

VIB.

Vn.

Vc.

48

B

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

pizz.

Vn.

Vc.

54

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
pizz.
Vc.

60

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
arco
Vc.

65

C

A. Fl.
Bs. Cl.
Pno.
VIB.
Pc.
Vn.
pizz.
Vc.

69

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

arco

Vc.

74

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

78

D

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

arco

Vn.

Vc.

83

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

87

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

91

E

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

99

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

107

F

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

114

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

G

120

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

126

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

132

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

suddenly much slower ♩ = 60c. *molto molto accel.*

138

H

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

fff

144

molto dim.

150

♩ = 170c.

♩ = 66c.

J

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

pppp poss.

mfp

to B♭ Clarinet

sub. ***fff***

pp

motor on
fast

medium sticks

mp

Ped.

155

pp

poco ***mf***

pochiss.

mf

p

col legno battuto

mp ***mf***

159

K

A. Fl.

pp

ppp poco ppp

Cl.

ppp poco ppp

Pno.

sub. ppp

mp

p

VIB.

Pc.

mf

ppp mp

(Ped.)

Ped.

Vn.

ppp poco ppp

Vc.

163

A. Fl.

ppp poco

ppp

flt.

poco

Cl.

ppp poco

ppp

flt.

poco

Pno.

VIB.

Pc.

ppp poco

ppp

ppp

Ped. Ped. Ped.

Vn.

ppp poco

ppp mp ppp

to . . . . . sul pont.

mf

Vc.

ppp poco

ppp mp

senza vib.
sul pont.

ppp mf

167

L

A. Fl.

nat. *ppp* *poco*

Cl.

nat. *ppp* *poco*

Pno.

VIB.

Pc.

mf Ped. *ppp* *ppp* Ped. *mp*

Vn.

nat. *ppp* *mp*

Vc.

nat. *ppp* *mp*

171

A. Fl.

ppp *mp* *ppp sempre* *bend*

Cl.

ppp *mp* *ppp sempre* *bend*

Pno.

VIB.

Pc.

mp *ppp* *mf* Ped. *ppp* *ppp*

Vn.

ppp *mf* *ppp sempre*

Vc.

ppp *mf* *ppp sempre*

175

M

A. Fl.

Cl.

Pno.

Vn.

Vc.

breathy

breathy

bend

bend

pp

poco col legno tratto
(some hair, mostly bow)

sul tasto

181

to . . . . . norm.

bend

pochiss.

ppp

breathy

mp

pp

VIB.

triangle beaters

Ped.

Pc.

188

N

A. Fl.

norm.

ppp

to . . . . . *breathy*

bend

Cl.

norm.

ppp

to . . . . . *breathy*

bend

Pno.

pp

mp

VIB.

Vn.

norm.

ppp

to . . . . . poco col legno tratto

196

A. Fl.

norm.

bend

poco

ppp

bend

bend

ppp

Cl.

norm.

bend

poco

ppp

bend

bend

ppp

Pno.

p

VIB.

Pc.

ppp

Ped.

Vn.

norm.

ppp

Vc.

ppp

202

O

A. Fl.

bend

bend

Cl.

bend

bend

Pno.

Vn.

port.

port.

208

A. Fl.

Cl.

Pno.

mp *poco* *mp*

Vn.

213 P

A. Fl.

bend to **Flute**

Cl.

bend

Pno.

p *pp* *mp*

VIB.

Pc.

pp

Vn.

port.

as fast (and as quiet) as possible

222

Fl.

p ***pppp*** *poss.*

Pno.

p

Ped.

Fl.

Pno.

(Ped.) *hold until sound dies away*

Fl.

Pno.

Vn.

Vc.

231

Q

Fl.

Pno.

Vn.

Vc.

237

Fl.

mf *p*

p

mf

Pno.

poco

mp

p

Vn.

p

Vc.

p

♪ = ♪

242

Fl.

pp

mf *pp sub.*

Cl.

pp

Pno.

pp

VIB.

motor off, soft sticks

Pc.

pp

Vn.

mfpp

Vc.

mfpp

246

R

♩ = 92

Fl.

p

pp

Cl.

p

Pno.

p

pp

Vn.

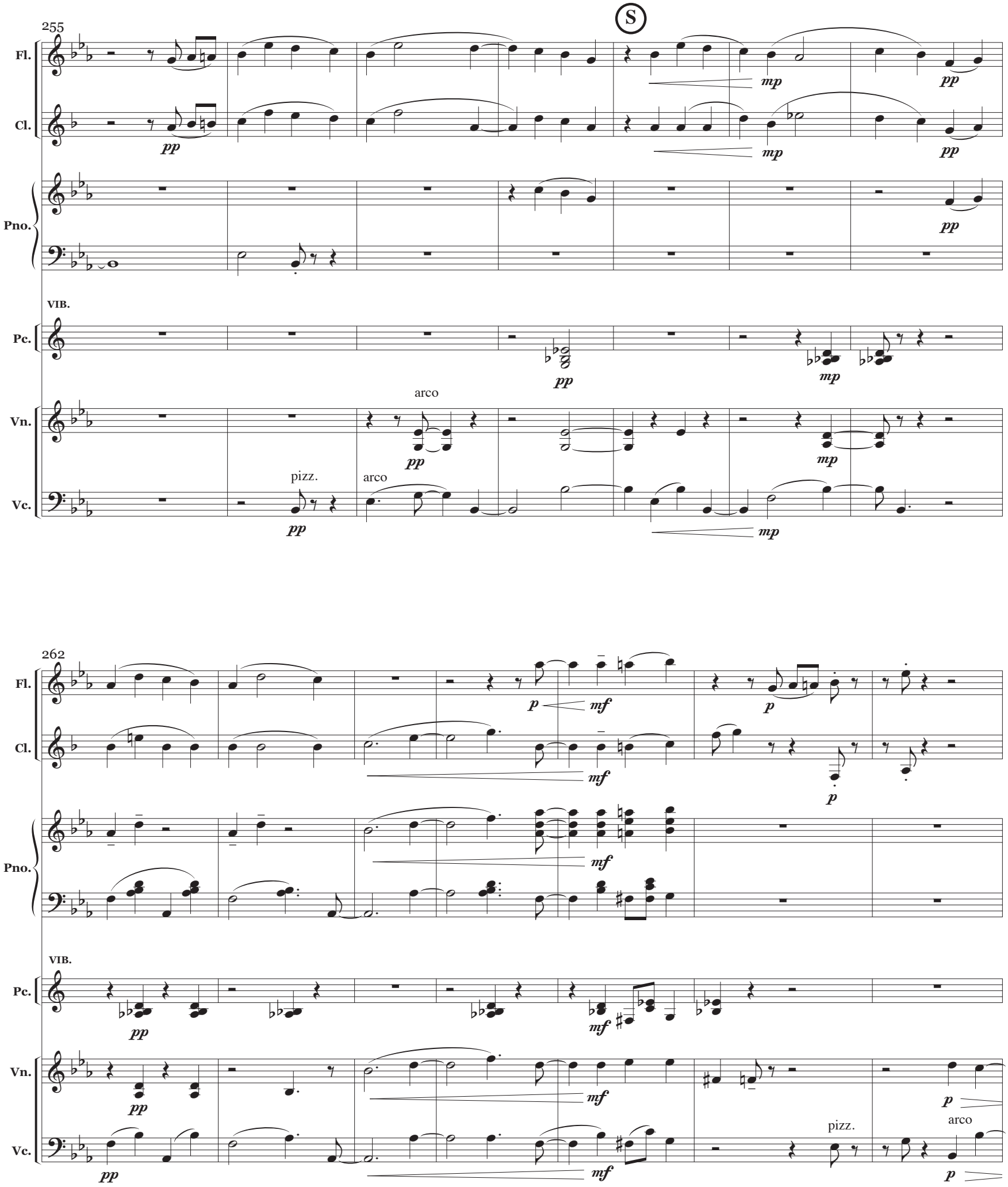
p

pizz.

pp

Vc.

p


255
S
Fl.
Cl.
Pno.
VIB.
Pc.
Vn.
Vc.
arco
pizz.
262
pizz.
arco

269

T

Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

pp *mp*

276

U

ppp

medium sticks

ff

hold until sound dies away

pizz.

arco

285

♩ = 96

Fl.

Cl.

Pno.

pp

VIB.

Pc.

with stick handles

mf

6 6 7

Ped.

V

FLUTE: play as close to ensemble's tempo (♩ = 96 / ♪ = 192) as possible, breathing where needed.
This passage should last at least until (W) but should be finished before (X)

290

Fl.

pppp *poss.*

Pno.

VIB.

soft sticks

ppp

Ped.

p

pp ***p***

ppp

Ped.

Fl.

296

Cl.

bend flt. nat. bend flt.

pp p pp p

Pno.

VIB.

Pc.

p ppp p pp ppp

(Ped.) Ped. Ped. Ped. Ped.

Fl.

Cl.

302

nat. *bend* W flt. X

pp *p*

Pno.

VIB.

Pc.

(Ped.) Ped. Ped. *ppp* Ped.

VIOLIN and CELLO: each play as close to ensemble's tempo (♩ = 96 / ♪ = 192) as possible — exact synchronization between the two instruments is not necessary. This passage should last at least until (Y) but should be finished before (Z)

Vn.

pppp *poss.*

Vc.

pppp *poss.*

308

Pno.

VIB.

Pc.

15

14

mp *pp* *mp*

(Ped.) Ped.

Vn.

Vc.

312

Fl.

Cl.

pp nat. *pp*

Y

Pno.

VIB.

Pc.

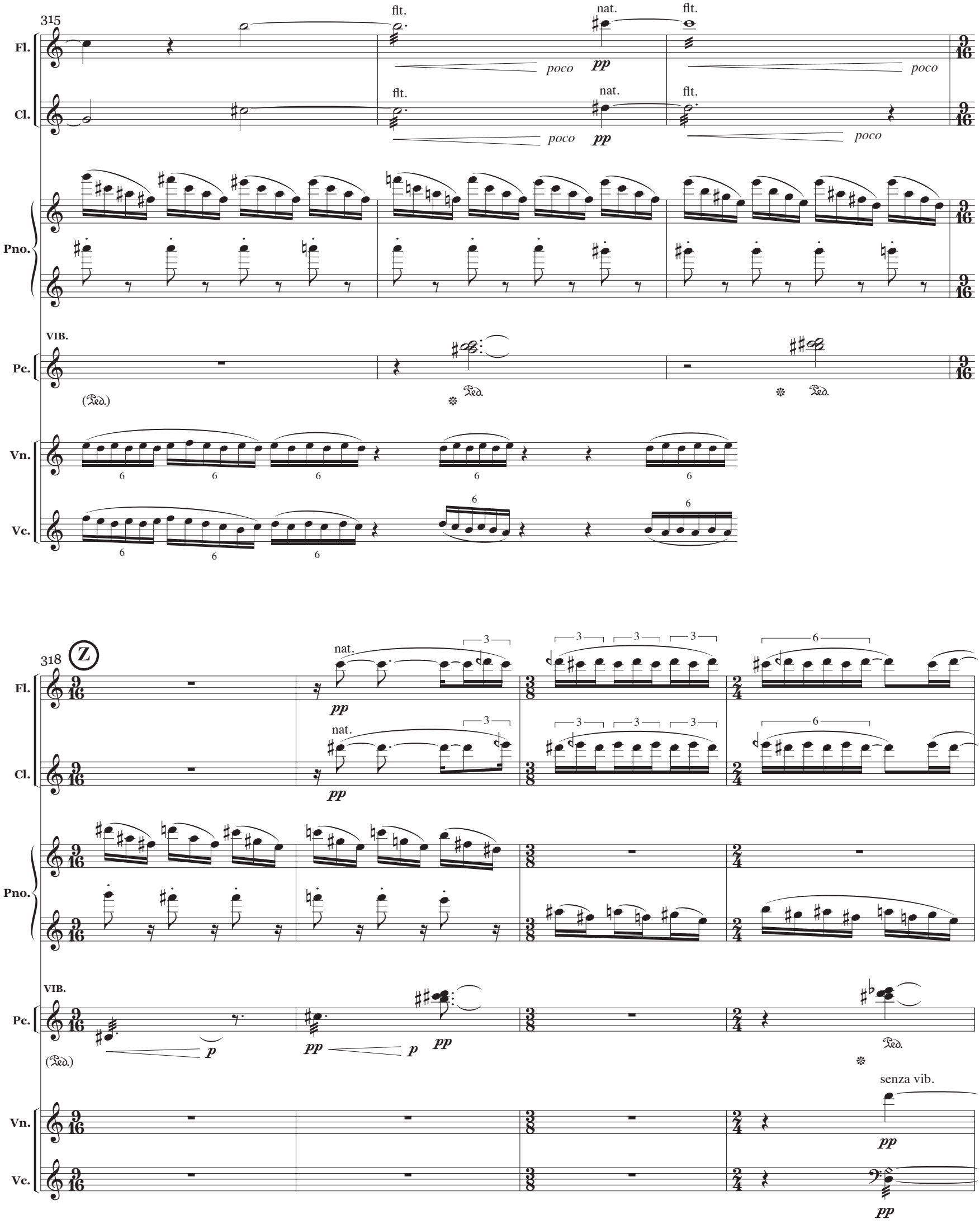
pp

(Ped.) Ped.

p

Vn.

Vc.


315
Fl.
Cl.
Pno.
Pc.
Vn.
Vc.
VIB.
flt.
nat.
poco
pp
(Ped.)
Ped.
318
Z
senza vib.

322

Fl.

Cl.

Pno.

VIB.

Pc.

(Ped.)

Vn.

Vc.

3

3

very slow gliss.

very slow gliss.

p

pp

Ped.

FLUTE and CLARINET: each play as close to ensemble's tempo (♩ = 96 / ♪ = 192) as possible — exact synchronization between the two instruments is not necessary.

This passage should last at least until (CC) but should be finished before (DD)

327

(AA)

Fl.

pppp *poss.*

7

Cl.

pppp *poss.*

7

Pno.

VIB.

Pc.

(Ped.) ***p*** ***pp*** Ped. ***p*** ***pp*** Ped. ***p***

Vn.

Vc.

(𝅗𝅥.) *gliss.* *gliss.*

Fl.

Cl.

BB

331

Pno.

VIB.

Pc.

(Ped.)

pp

Ped.

pppp poss.

VIBRAPHONE and VIOLIN: play slightly under ensemble's tempo but strictly in time together

Vn.

Vc.

Fl.

Cl.

335

CC

Pno.

Ped.

Pc.

6

Vn.

339

DD

breathy

Fl.

p

slap tongue

nat.

mp

pp

Cl.

pp

Pno.

pp

poco

(Ped.)

Ped.

Ped.

Pc.

Vn.

343

Fl.

slap tongue

nat.

slap tongue

mp *pp* *mp*

Cl.

Pno.

pp *poco*

(Ped.) Ped. Ped.

348

EE

Cl.

Pno.

pp

Ped.

SUSP.
CYMS.

Pc.

pp *mp*

sul pont.

Vn.

pp *mf*

sul pont.

Vc.

pp *mf*

354

Cl.

Pno.

Ped.

SUSP.
CYMS.

Pc.

mf *pp* *mp* *pp* *p* *mf*

punta d'arco

Vn.

ppp *mf* *ppp* *p*

punta d'arco

Vc.

ppp *mf* *ppp* *p*

360

FLUTE and PIANO: play as fast as possible

FF

Fl.

Cl.

mf *pppp poss.*

Pno.

mf *sub* *pppp poss.*

sempre molto Ped.

SUSP. CYMS.

Pc.

pp *p* *mp* *pp* *mf*

nat.

Vn.

pp

nat.

Vc.

pp

CLARINET: maintain tempo (♩ = 96 / ♪ = 192)

Fl.

Cl.

pppp poss.

Pno.

Vn.

Vc.

Fl.

Cl.

Pno.

Vn.

Vc.

no cresc.

no cresc.

6

6

Ped.

f

no cresc.

no cresc.

Fl.

Cl.

CLARINET play as fast as possible

6

Pno.

ppp

(Ped.)

GG

At Cue
VIOLIN and CELLO play as fast as possible

Vn.

mfpppp

Vc.

mfpppp

Fl.

Cl.

Pno.

mf

(Ped.) *hold until sound dies away*

SUSP.
CYMS.

Pc.

pp *cresc.*

Vn.

Vc.

Fl.

Cl.

SUSP.
CYMS.

Pc.

f

365

Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

soft sticks

hard stick

soft sticks

hard stick

soft stick

hard stick

Cambridgeport MA, 10/16/13

Fabrication 16: Misstatement

ensemble

Clarinet in B♭
Bass Clarinet in B♭

Guitar

Piano
Violin
Viola
Violoncello

Fabrication 16: Misstatement

ANDY VORES
(2016)

I. Arnold, Robert, Erik, Claude

♩ = 126c. *brisk*

Clarinet
Bass Clarinet
Guitar
Violin
Viola
Violoncello

spiccato
normale

Cl.
Bs.Cl.
Gtr.
Pno.
Vn.
Va.
Vc.

pizz.

16

♩ = 92c. *slower*

♩ = 104c. *slightly faster*

Cl.

Bs.Cl.

Gtr.

Pno.

Va.

Vc.

spicc.

molto

molto

arco

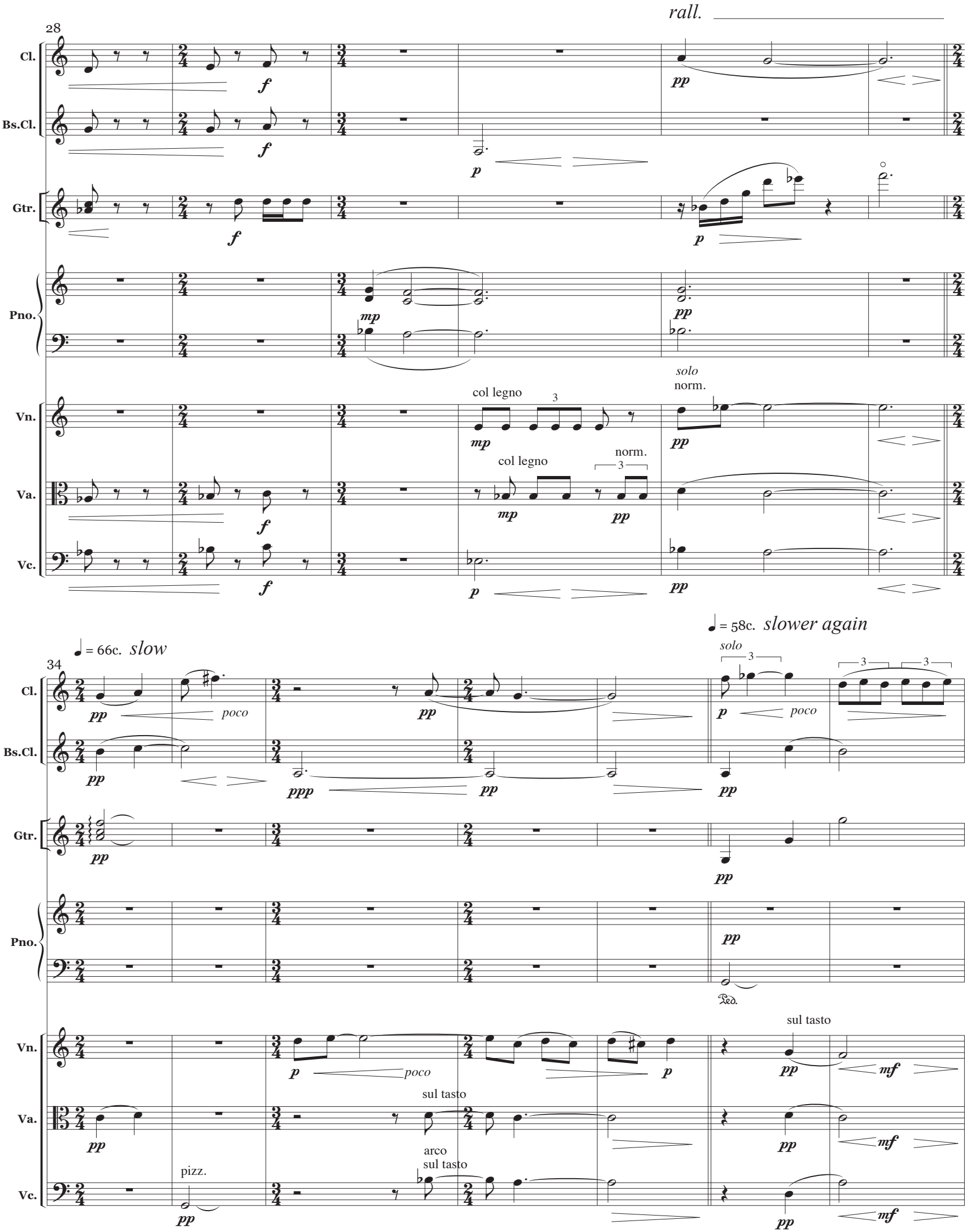
22

♩ = 126c. *tempo 1°*

norm.

col legno

nat.


rall.
28
Cl.
Bs.Cl.
Gtr.
Pno.
Vn.
Va.
Vc.
col legno
solo
norm.
col legno
norm.
♩ = 66c. slow
♩ = 58c. slower again
34
poco
solo
poco
sul tasto
sul tasto
arco
sul tasto
pizz.

rall. ♩ = 44c. *very slow*

41

Cl. *poco* ***ppp***

Bs.Cl. ***ppp***

Gtr.

Pno. ***pp*** *poco* ***pp*** *sub.* ***ppp*** Ped. Ped.

Vn. *poco*

Vc. ***ppp***

46

Cl. ***ppp*** *poco* ***ppp*** ***pp*** ***p***

Bs.Cl. ***pp***

Gtr. ***pp*** ***mp*** ***pp***

Pno.

Vn. ***pp*** ***mp*** ***ppp***

Va. ***pp*** ***p***

Vc. ***pp*** ***mp***

50

Cl.

Bs.Cl.

Gtr.

Pno.

Vn.

Va.

Vc.

pp *mp* *pp sub.* *mf* *ppp* *ppp*

non arpegg.

pp *pp* *pp* *pp* *ppp*

II. Ludwig, Giacinto

♩ = 56c. *measured*

to **Piano**

play on piano (concert pitch)

Cl.

Gtr.

Pno.

pp sempre

pp sub.

mp

8

Cl.

Gtr.

Pno.

p sub.

Vn.

sul pont.

pp

poco

Va.

sul pont.

pp

poco

Vc.

pizz.

pp *sempre*

16

Cl.

Gtr.

Pno.

p sub.

cresc.

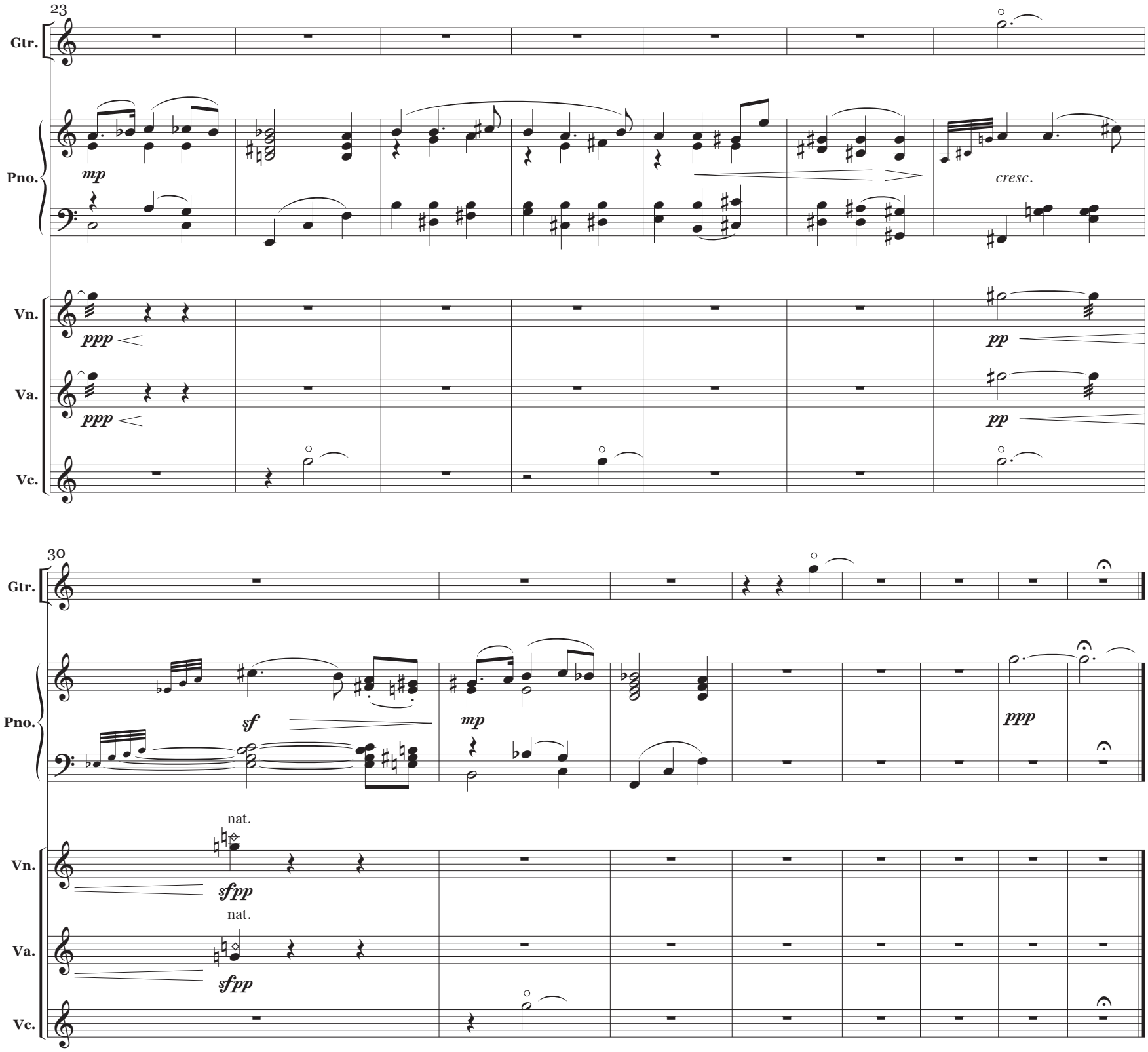
sf

Vn.

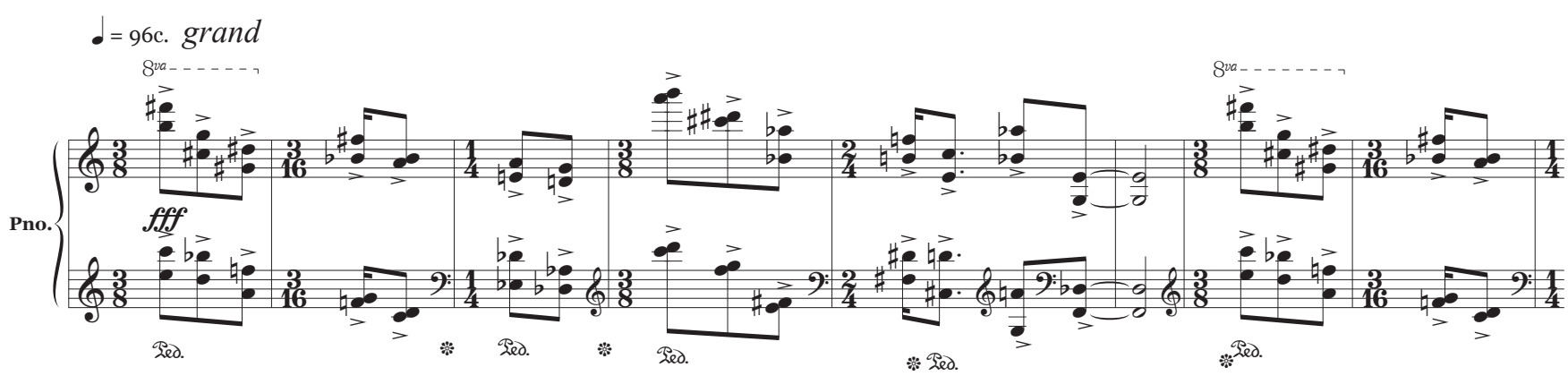
mp

Va.

mp



III. Olivier, Erik, Joseph



9

Pno.

8va

p *cresc.*

Ped. Ped. Ped. Ped. Ped.

17

Cl.

ff

Gtr.

ff

Pno.

fff *p*

Ped. Ped. Ped.

Vn.

ff

25

Cl.

Bs.Cl.

ff

♩ = 126c. *fast*

Gtr.

Pno.

8va

ff

Vn.

Va.

Vc.

ff

33

♩ = 96c. *slower*

♩ = 126c. *fast*

Cl.

Bs.Cl.

Gtr.

Pno.

Vn.

Vc.

♩ = 60c. *slow*

40

Cl.

Bs.Cl.

Gtr.

Pno.

Vn.

Va.

Vc.

47

♩ = 126c. *fast* ♩ = 60c. *slow*

Cl.

Bs.Cl.

Pno.

Vn.

Va.

Vc.

pizz.

8va

pp *mp* *p* *ff*

53

Cl.

Bs.Cl.

Pno.

Vn.

Va.

pp *mp* *p* *dim.*

60

Gtr.

p *p*

Pno.

Vn.

pp *dolce*

68

Cl.

pp *dolce*

Gtr.

poco cresc.

poco ***mp***

Pno.

poco cresc.

poco ***mp***

Vn.

Vc.

arco

pp *dolce*

76

♩ = 44c. *very slow*

Cl.

Gtr.

pp

p

Pno.

mp

Vn.

pizz.

mp

Va.

pizz.

mp

Vc.

pizz.

mp

83

Cl.

pp

poco

Gtr.

mf

Pno.

mf

Vn.

mf

Va.

mf

Vc.

mf

89

Cl.

pp sub.

Gtr.

p *p*

Pno.

p

Vn.

p

Va.

p

Vc.

p

95

Cl.

pp *poco* *pp sub.* *(no cresc.)*

Bs.Cl.

pp *poco* *pp sub.* *mf*

Gtr.

Pno.

mf *p*

Vn.

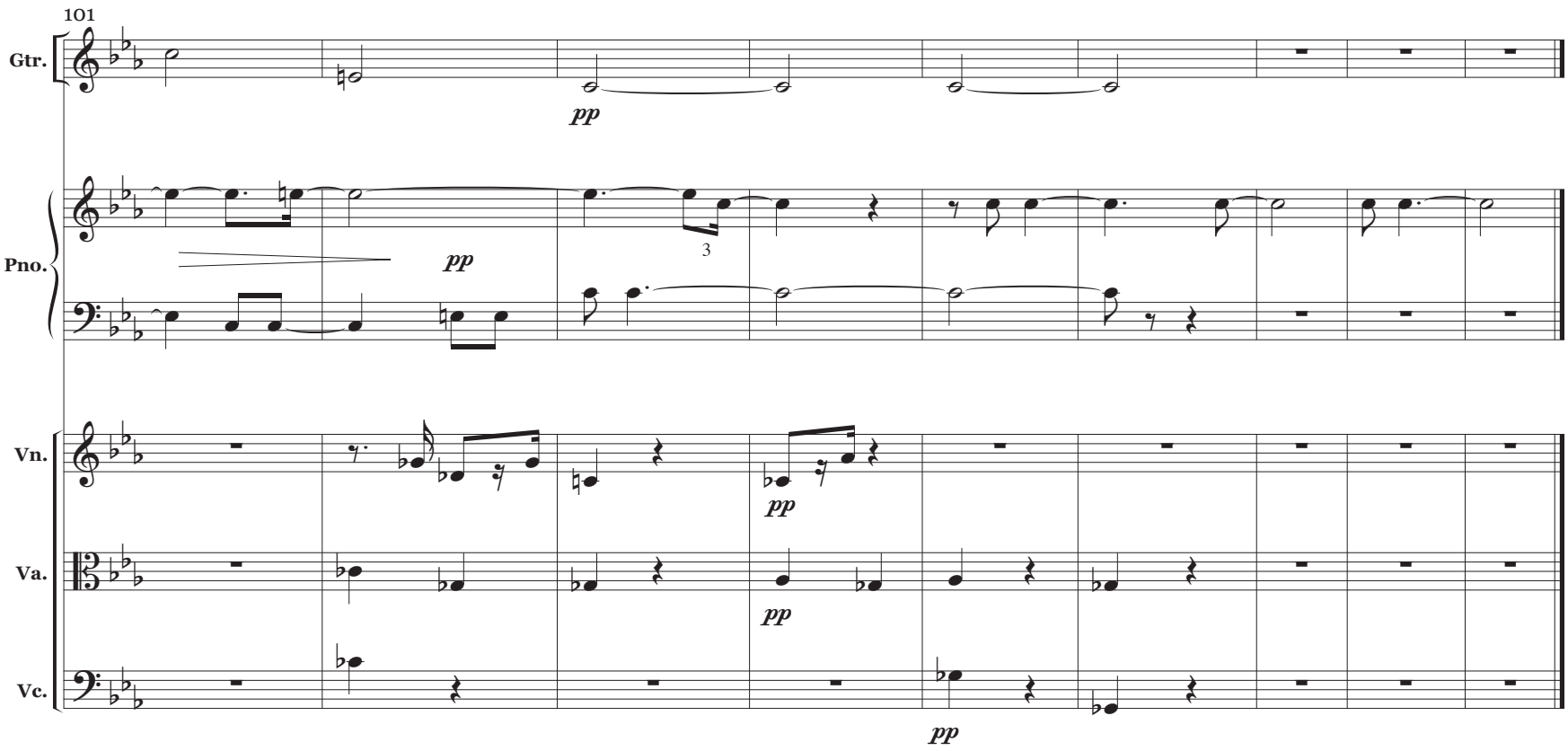
mf *p*

Va.

mf *p*

Vc.

mf *p*



Cambridgeport MA, 5/8/16

Fabrication 17: Stunt

clarinet, violin and piano

Fabrication 17: Stunt

written for The Zodiac Trio

ANDY VORES
(2010)

♩ = 180c.

Clarinet in B♭

Violin

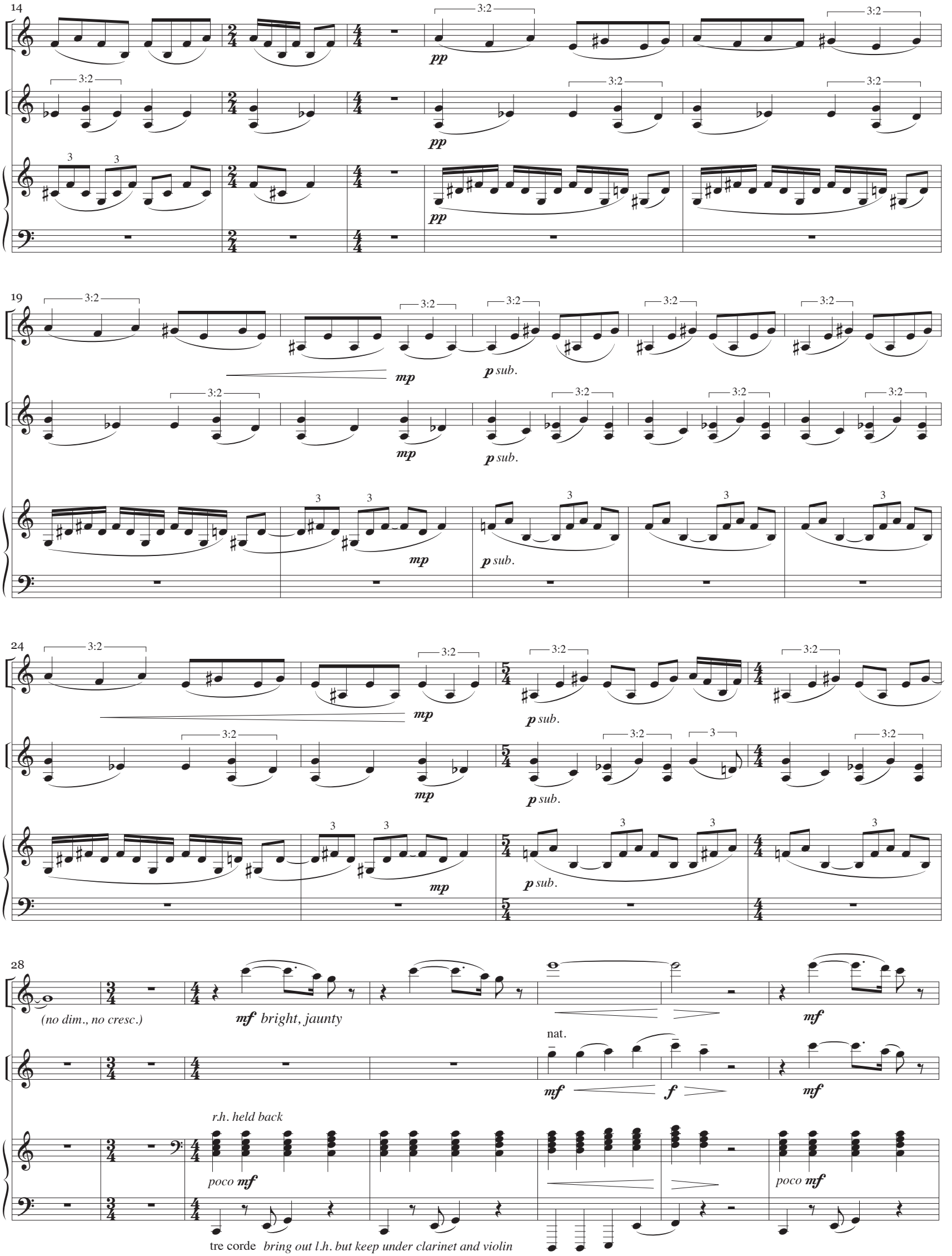
Piano

sul tasto

una corda

5

9


14
3:2
pp
19
mp
p sub.
24
28
(no dim., no cresc.)
mf bright, jaunty
nat.
f
r.h. held back
poco mf
tre corde bring out l.h. but keep under clarinet and violin

35

f

mf

f

poco ***mf***

42

mf

49

56

f

mf

p

mf

f

mf

f *mf*

p *sub.*

mf

63

f meno *f* poco *f* *mf*

sul D sul A

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

f poco *mp* poco *f* *mf*

poco *mp*

70

f *ff*

sul D sul A

3:2 3:2 3:2 3:2

ff

f poco *f*

77

mp poco cresc.

mp poco cresc.

mp

85

mf cresc. *f* meno *f* dim.

mf cresc. *f* meno *f* dim.

mf meno *f* poco *f* dim.

93

sul D

cresc.

101

accel. ♩ = 220c. *subito a tempo* ♩ = 180c. *accel.*

poco ***f***

ff

108

ff

mp *sub.*

mf *cresc.*

f

mp

cresc.

♩ = 220c. *subito a tempo* ♩ = 180c. *molto accel.*

115

f *mp* *cresc.*

mp *cresc.*

f *mp* *cresc.*

♩ = 234c. *subito a tempo* ♩ = 180c.

122

ff *f*

ff *f*

f *mf*

128

p

p

p

135

mf *mp*

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf *poco*

poco mf *p*

141

p *f* *mp*

3:2 3:2 V

p *f* *mp*

mf *mp*

149

p *mp* *p* *mf*

p *mp* *p* *pp* *mf*

p *mp* *p* *poco mf*

158

mf

mf

3:2 3:2

poco mf

165

p

mfp

3:2

p

172

mf

f

f

poco f

178

185

mf

mfp

f

mf

mfp

f

mf

mp

191

mf *f* *mp sub.* *molto*

poco f *mf* *mp*

accel. ♩ = 220c. *pochiss. meno mosso* ♩ = 200c.

197

f blunt

poco f

204

211

218

225

233

più ***f***

240

ff

mf *sub.*

248

fff

fff

ff

256

mf

mp

♩ = 180c.

mfp

mp

p

mf

mp

263

mf

mp

f

p *poco*

mf

268

mp

f

mf sub.

mp sub.

*) ♯ ossia

poco

mf

poco

272

278

284

289

♩ = 96c.

297

304

dim.

313

♩ = 132c.

mf *f* *mp sub.* *f* *mp sub.* *f* *mp sub.*

mf *mp* *mp sub.* *f* *mp sub.* *f* *mp sub.*

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

p

l.h. sempre ***mp***

318

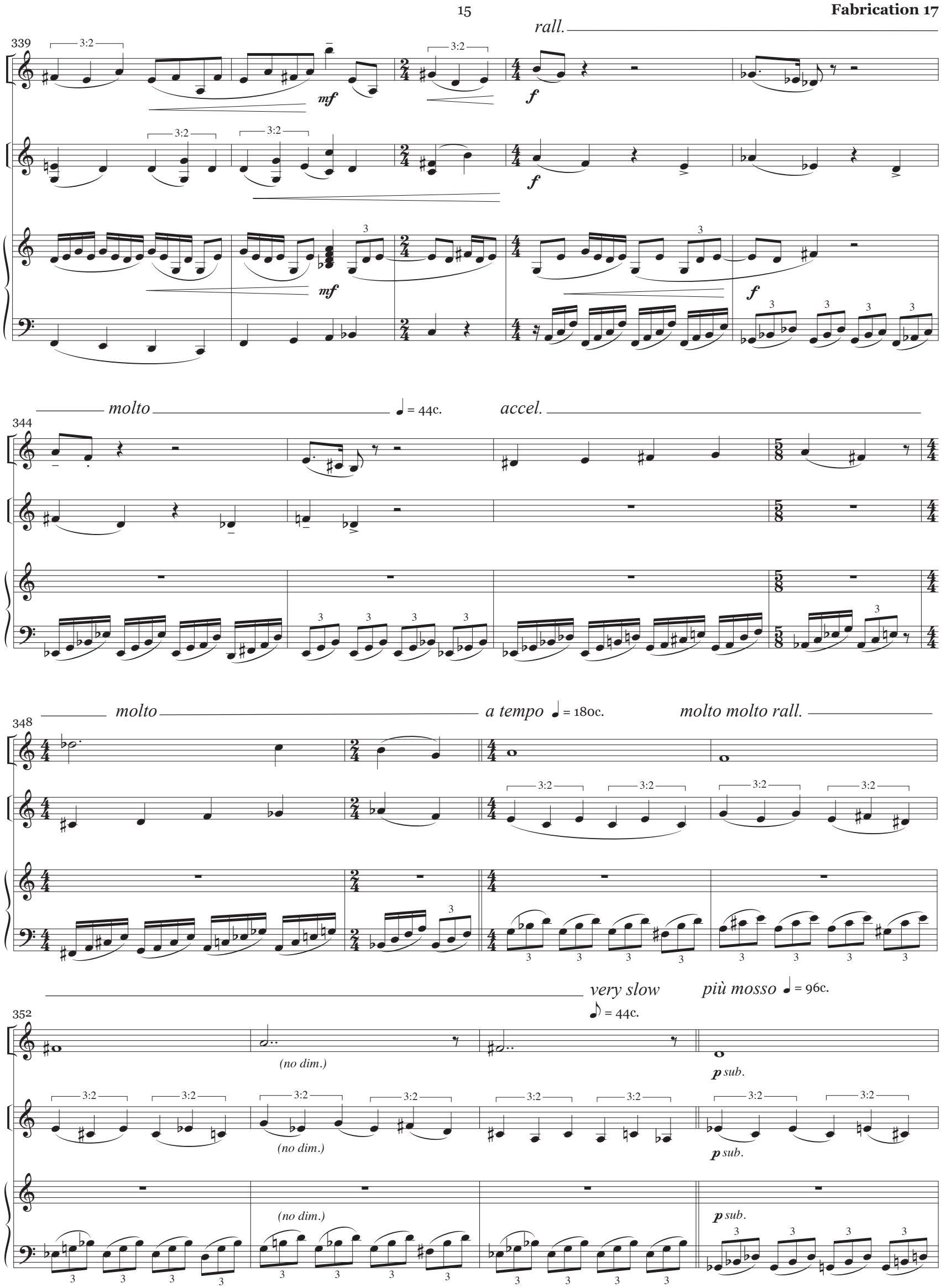
mf *f* *mp sub.* *f* *mp sub.* *f* *mp sub.* *mp sub.*

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

323

328

334


339
rall.
mf
f
344
molto
♩ = 44c.
accel.
348
molto
a tempo ♩ = 180c.
molto molto rall.
352
very slow
♪ = 44c.
più mosso ♩ = 96c.
(no dim.)
p sub.

356

accel.

360

♩ = 180c.

364

cresc.

371

377

mp *f* *mf*

mp *mf*

384

mf *p* *mf* *fp* *f*

mp *f*

p *mf*

391

mp

mp

f *mp sub.*

397

f *mp*

f *mp*

poco *mp*

404

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

414

mf *mf* *poco mf*

419

mp *cresc.* *mp* *cresc.* *mp* *cresc.*

425

431

438

444

450

459

464

p

p

p

470

mp

mp

mp

mp

mp

476

cresc.

cresc.

cresc.

482

f

pp

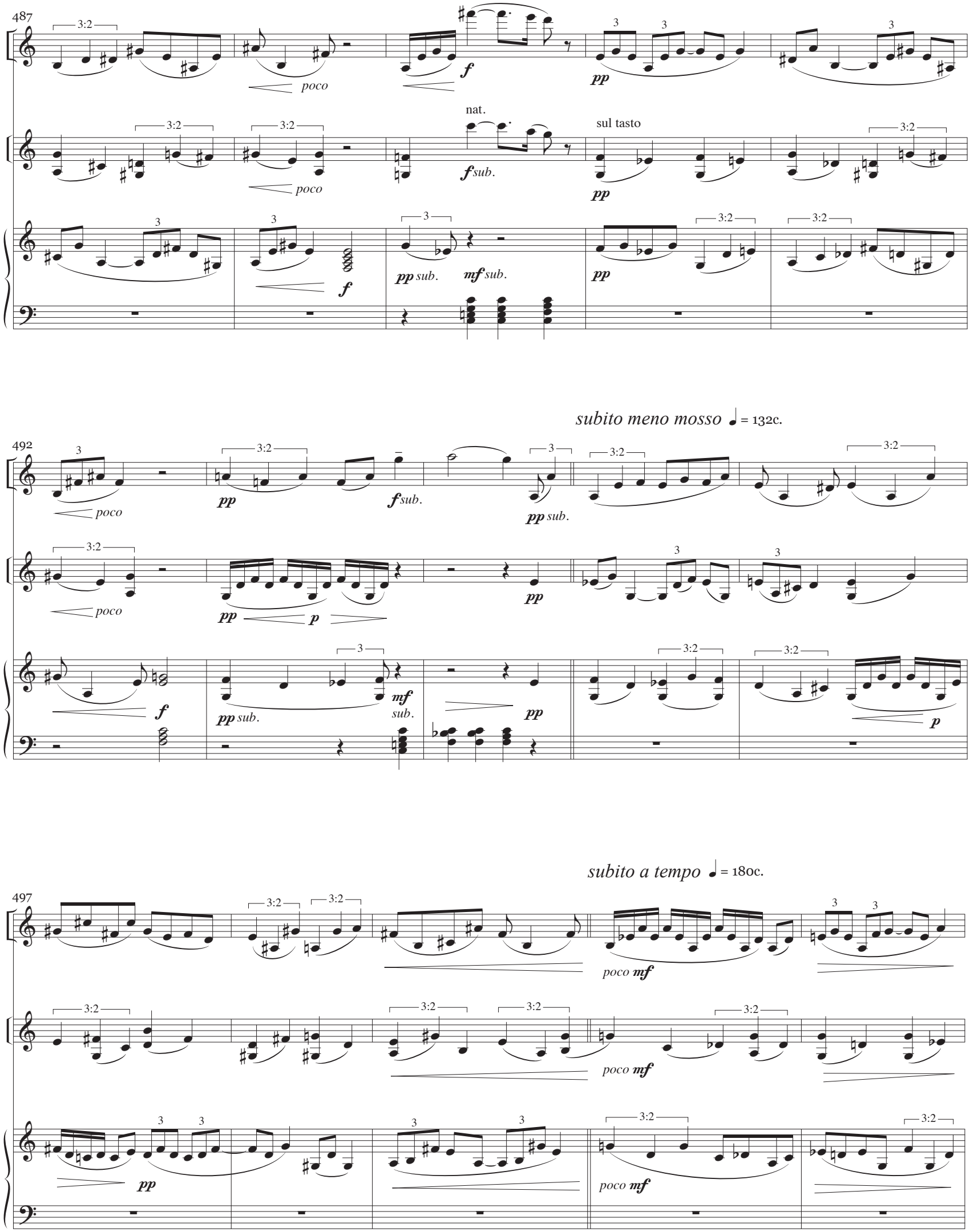
sul tasto

f

pp

f

pp *p* *pp*


487
poco
nat.
sul tasto
f sub.
pp sub.
mf sub.
492
subito meno mosso ♩ = 132c.
p
497
subito a tempo ♩ = 180c.
poco mf

502

subito meno mosso ♩ = 132c.

subito a tempo ♩ = 180c.

507

nat.

sul tasto

512

subito meno mosso ♩ = 132c.

subito a tempo ♩ = 180c.

517

nat.

522

sul tasto

r.h. sempre pp

527

532

mp *pp* *sub.* *mf* *pp sub.*

mp *pp sub.*

mp *pp* *sub.* *mf* *pp*

537

542

mp

mp

mp

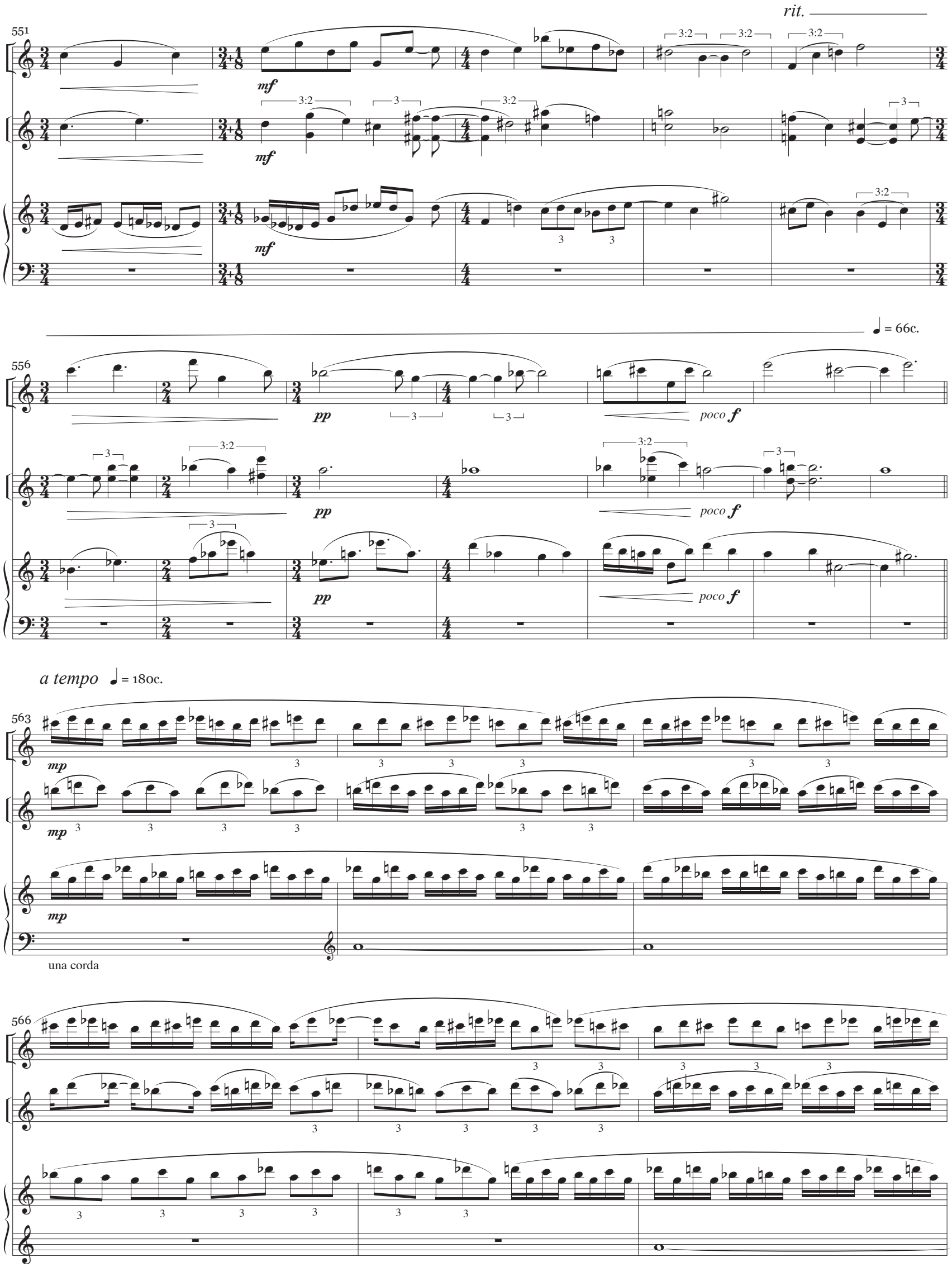
poco mf

nat.

poco mf

poco mf

547


rit.
551
mf
556
♩ = 66c.
pp
poco f
a tempo ♩ = 180c.
563
mp
una corda
566

569

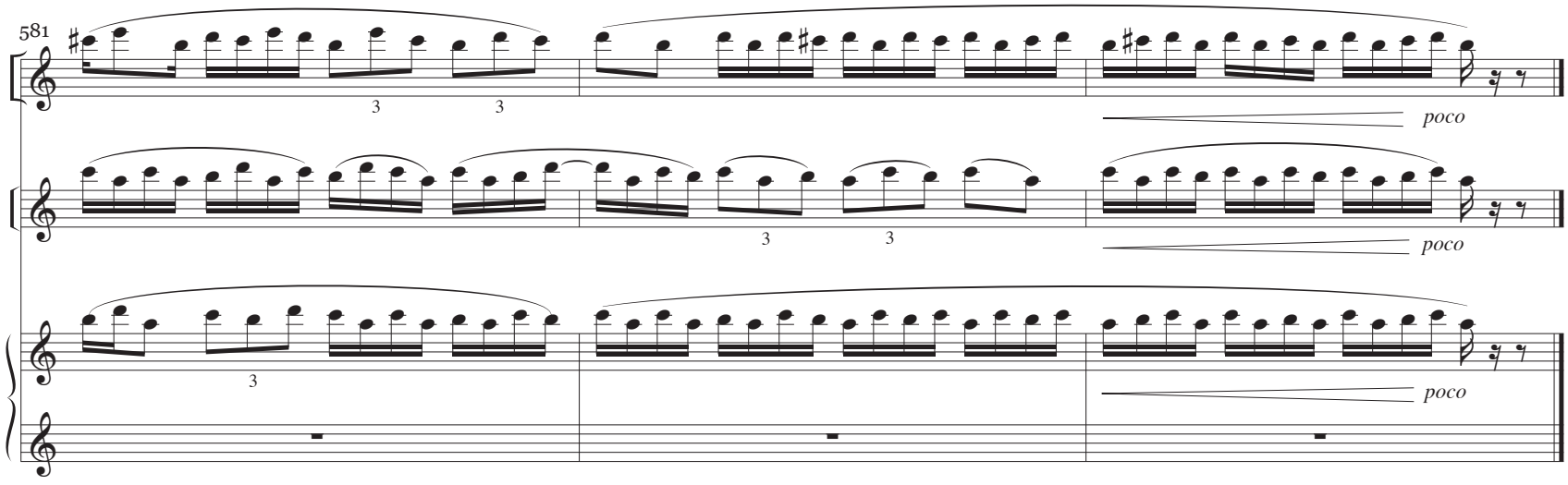
572

575

(no louder)

tre corde

578



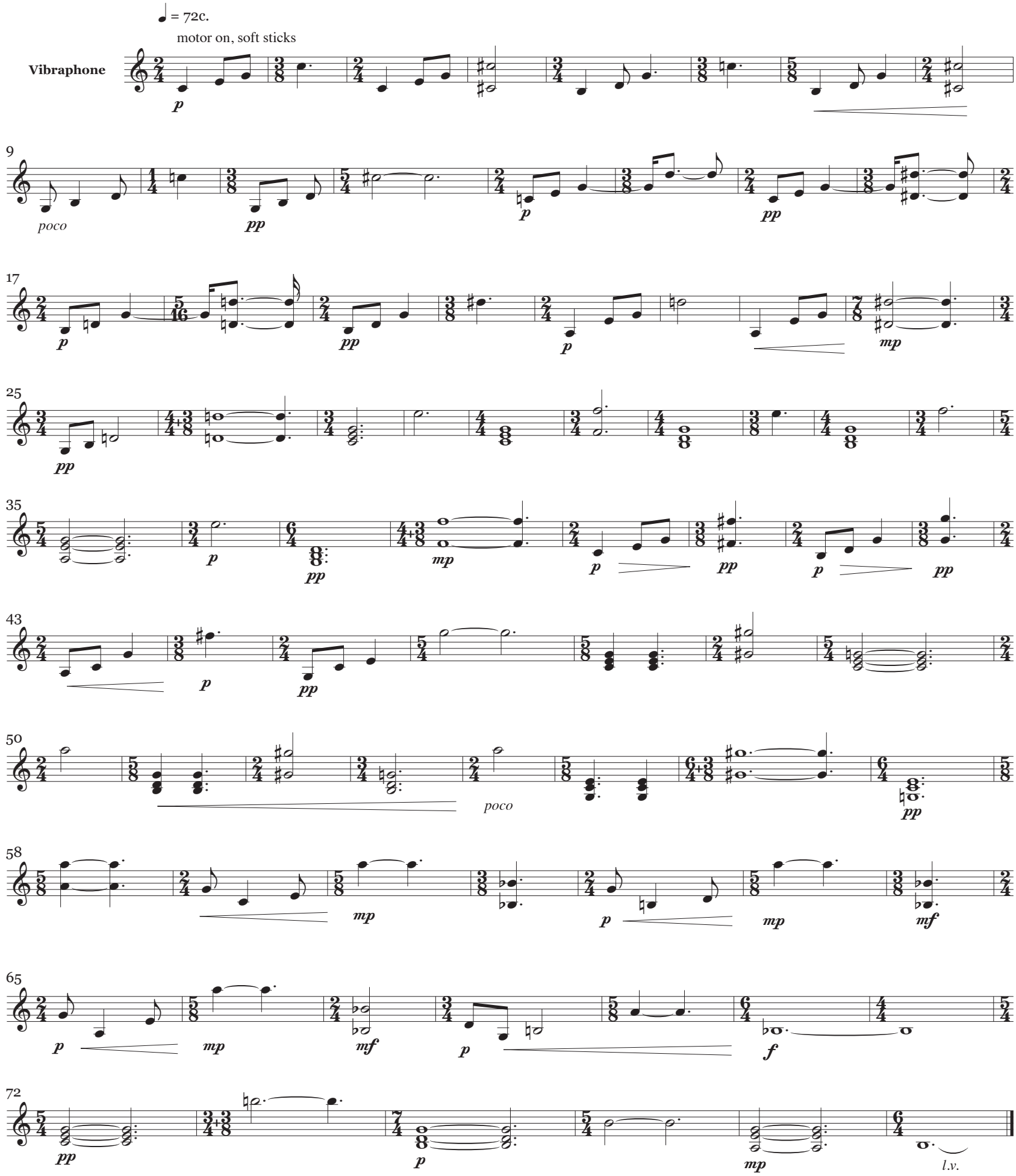
Cambridgeport MA, 8.1.10

Fabrication 18: Fairyland

vibraphone

Fabrication 18: Fairyland

ANDY VORES
(2012)



Cambridgeport MA, 1/26/12

Fabrication 19: Slant

soprano, tenor, orchestra

Soprano
Tenor

2 Flutes
Oboe
English Horn
2 Clarinets in B♭

2 Horns in F

3 Percussion
1. xylophone
2. vibraphone, temple block
3. snare drum, triangle

Strings

I watched her climb into the sunset and stay there,
watching the world from the other side.

Clouds moved the other way.
The lights in cities were stars.
Deserts were the surface of the moon.

When she climbed out again, she too was backwards.
She stumbled in counterclockwise circles.
She spoke a language no one else could understand.
Time passed.
I saw that she was painfully unhappy.

One evening we sat watching the sunset,
and I asked her, "Why did you return?
Why didn't you stay there?"

She didn't say anything,
only pressed a bit of moon rock into my hand,
and, standing, she fell.
Falling, she clung to the earth again with all her might
with her short fingernails and her long hair.

I watched him climb into the sunset and stay there,
watching the world from the other side.

Clouds moved the other way.
The lights in cities were stars.
Deserts were the surface of the moon.

When he climbed out again, he too was backwards.
He stumbled in counterclockwise circles.
He spoke a language no one else could understand.
Time passed.
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One evening we sat watching the sunset,
and I asked him, "Why did you return?
Why didn't you stay there?"

He didn't say anything,
only pressed a bit of moon rock into my hand,
and, standing, he fell.
Falling, he clung to the earth again with all his might
with his short fingernails and his long hair.

Frederick Choi

Fabrication 19: Slant

ANDY VORES
(2019)

♩ = 66c. *mysterioso*

B. DR.

Percussion 3

ppp

Violin 1 (divisi)

sul pont. p

nat. pp

sul pont. p

nat. pp

Violin 2

pp mp pp

pp

Viola

pp gl. pp pp

Violoncello

pp gl. pp gl. pp

Contrabass

sul pont. p

nat. pp

10

B♭ Cl.1

p 3:2

Ten.

p 3:2

I watched her climb in - to the sun - set and stay there, watch-ing the world from the oth - er side.

B. DR

Pc.3

ppp ppp

Vn.1 (div.)

pp

pp

Vn.2

pp mf pp

Va.

sul pont. p

nat. p pp

Vc.

pizz. ppp

arco pp

p pp

Cb.

pizz. ppp

arco pp

18

1 Fl. 2 — pp mp pp

Ob.1 — pp mp pp

E.Hn. — pp mp pp

1 B♭ Cl. 2 — pp poco pp

1 Hn. 2 — pp

Ten. — Clouds moved the oth— er way, the lights in cit - ies were stars. De— serts were the sur - face of— the— — poco pp

B. DR Pc.3 — p

Vn.2 — pp mp

Va. — pp mp

Vc. — pp mp

Cb. — pp gl.

24

1
Fl.
2

Ob.1

1
B♭ Cl.
2

1
Hn.
2

Ten.

SN.
DR.
Pc.3

1
Vn.
2

pp *poco* *pp*

pp

p *mp*

p *mp*

p

moon. When she climbed out a - gain she too was back - - - - wards. She stum-bled in

on rim and shell

p

ppp *mf* *ppp*

ppp *mf*

31

1
B♭ Cl.
2

1
Hn.
2

Ten.

coun - ter-clock-wise cir - cles. She spoke a lan - guage no one else could un - der-stand.

SN.
DR.
Pc.3

mf

pizz.

1
Vn.
2

mf p mp

pizz.

mf p mp

pizz.

Va.

mf p mp

36

Fls.

Ob.1

1

B♭ Cl.

2

1

Hn.

2

Ten.

Time passed. I saw saw was pain - saw ly un - hap py.

XYLO.

1

VIB.

Pc.

2

motor off
medium sticks

SN.
DR.

3

1

Vn.

2

Va.

arco

♩ = 52c. *simply*

42

a 2

Fls.

Ob.1

B♭ Cl.1

Ten.

One eve - ning we sat watch - ing the sun— set, and I asked— her, "Why did you re - turn? Why did - n't you

XYLO.

1

Pc. VIB. soft sticks

2

TRGL.

3

1 Vn.

2

Va.

poco

47

Fls.

Ob.1

E.Hn.

1 B♭ Cl.

2

Ten.

stay there?" She did - n't say an - y - thing, on - ly pressed a piece of moon— rock in - to my hand,

XYLO.

1

Pc. VIB.

2

TRGL.

3

1 Vn.

2

Va.

poco

51

Fls.

E.Hn.

1

B♭ Cl.

2

Hns.

Ten.

XYLO.

1

Pc.

VIB.

2

TRGL.

3

1

Vn.

2

Va.

poco *ppp*

poco *ppp*

poco *ppp*

and, stand ing, she fell. Fall - ing, she clung to the earth a - gain with all her might with her short

pp

pp

pp

poco

poco

poco

♩ = 66c. *mysterioso*

57

1
B♭ Cl.
2

pp

Hns.

pp

Ten.

fin - ger - nails and her long hair.

VIB.

2
Pc.

TRGL.

3

1
Vn.

ppp

2

ppp

Va.

ppp

Vc.

pp

Cb.

sul pont.

p

pp *mp*

pp *mp*

pp

gl.

pp

gl.

pp

sul pont.

p

66

E.Hn.

p

Sop.

p

I watched him climb in - to the sun - set and stay there,

Vn.1
(div.)

nat.

pp

nat.

pp

pp

pp

Vn.2

pp

sul pont.

p

Va.

pp *mf*

Vc.

pp

gl.

pizz.

pp

arco

pp

gl.

Cb.

nat.

pp

gl.

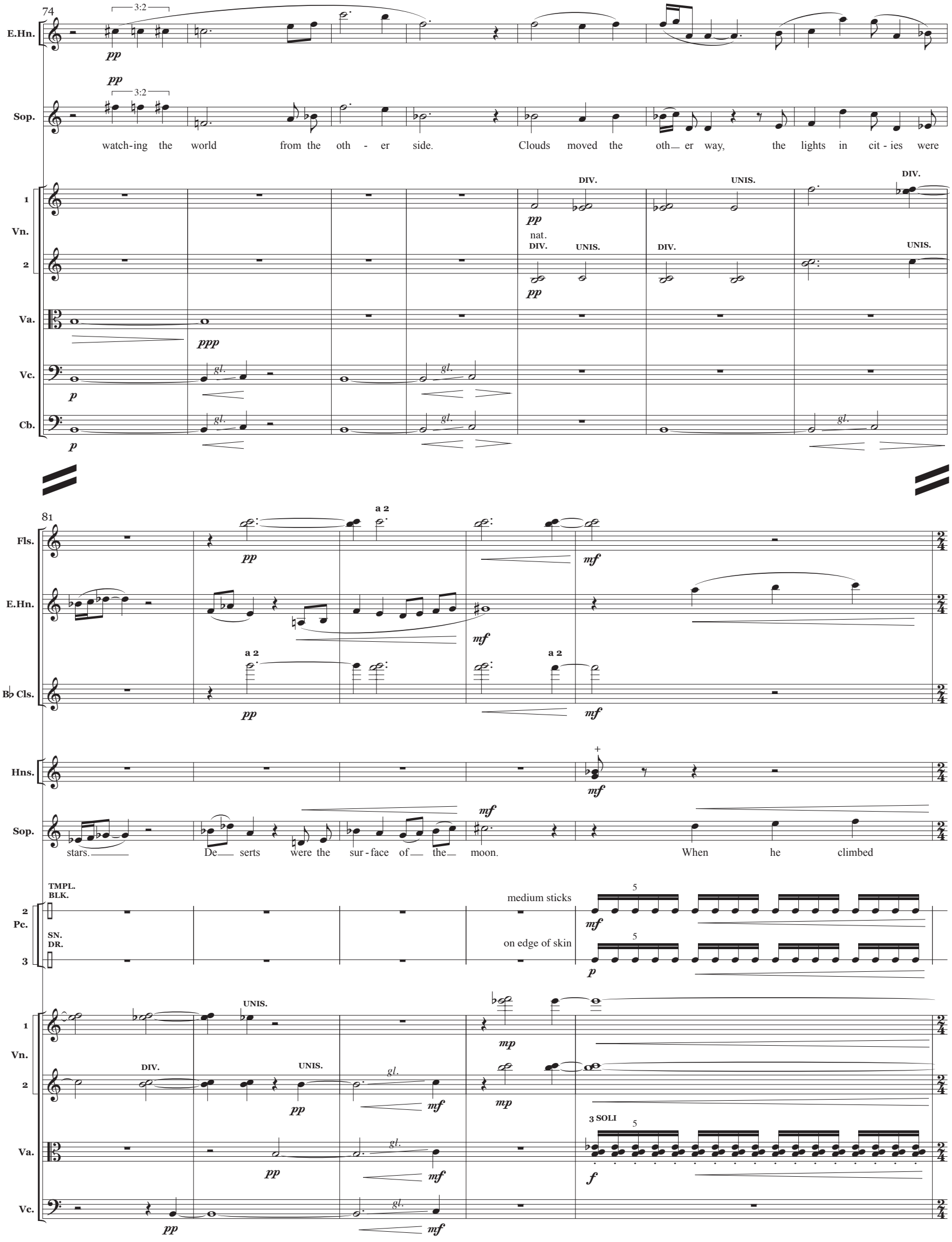
pizz.

pp

arco

pp

gl.


74
E.Hn.
Sop.
watch-ing the world from the oth - er side. Clouds moved the oth— er way, the lights in cit - ies were
Vn.
Va.
Vc.
Cb.
DIV.
UNIS.
nat.
81
Fls.
E.Hn.
B♭ Cls.
Hns.
Sop.
stars. De— serts were the sur - face of— the— moon. When he climbed
a 2
TMPL.
BLK.
SN.
DR.
Pc.
medium sticks
on edge of skin
3 SOLI

86

Fls.
E.Hn.
B♭ Cls.
Hns.
Sop.
TMPL. BLK.
2 Pc.
SN. DR.
3
1 Vn.
2
Va.

f *mp* *mf*

out a - gain he too was back - - - - - wards. He stum-bled in

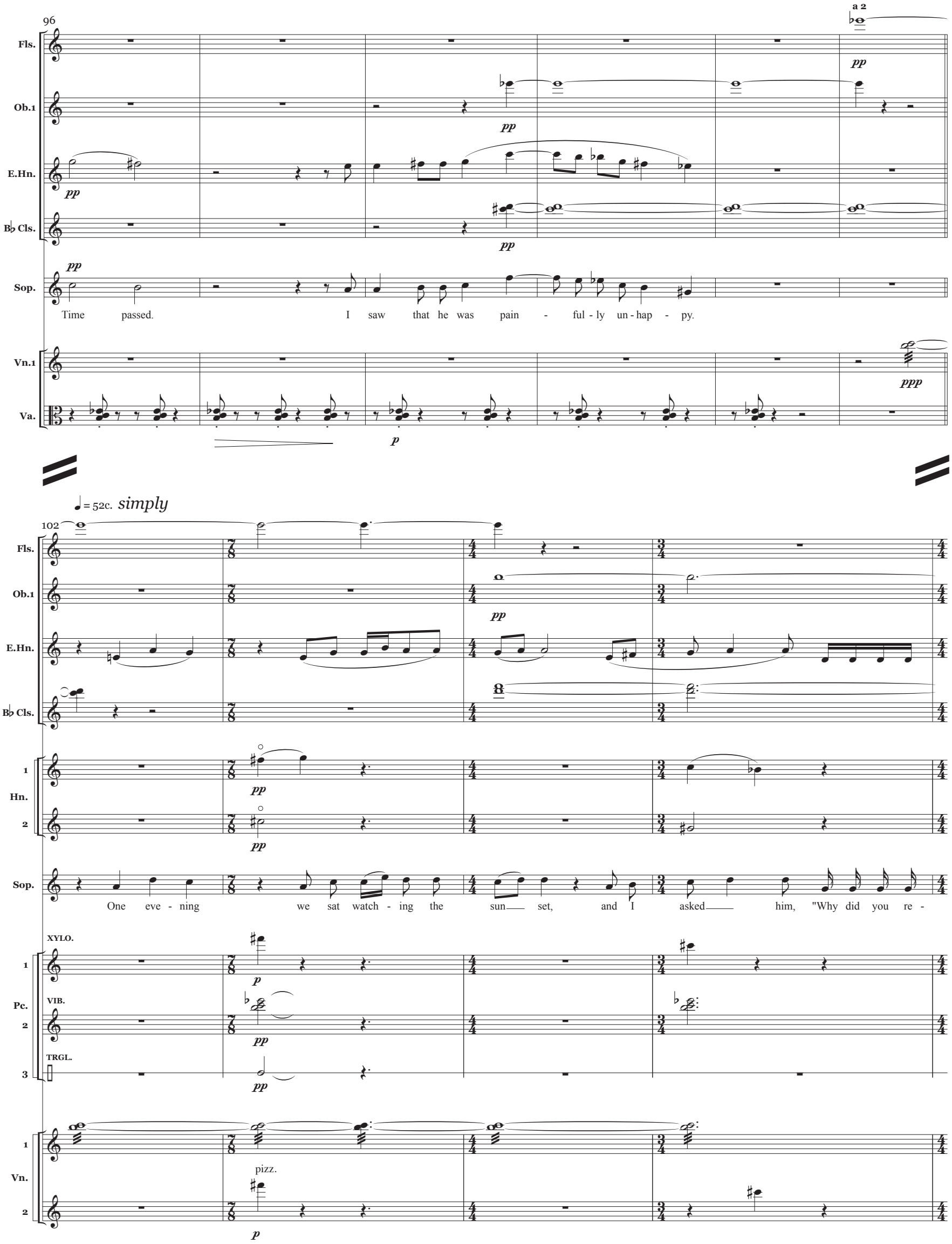
91

Ob.1
E.Hn.
B♭ Cls.
Hns.
Sop.
TMPL. BLK.
2 Pc.
SN. DR.
3
Va.

ff *mp* *p*

coun - ter-clock - wise cir - cles. He spoke a lan - guage no one else could un - der-stand.

sul pont.


96
a 2
Fls.
Ob.1
E.Hn.
B♭ Cls.
Sop.
Time passed. I saw that he was pain - ful - ly un - hap - py.
Vn.1
Va.
♩ = 52c. simply
102
Hn.
One eve - ning we sat watch - ing the sun set, and I asked him, "Why did you re -
XYLO.
Pc.
VIB.
TRGL.
Vn.
pizz.

106

Fls.

Ob.1

E.Hn.

B♭ Cls.

1

Hn.

2

Sop.

turn? Why did - n't you stay there?" He did - n't say an - y - thing, on - ly pressed a piece of moon— rock

XYLO.

1

VIB.

Pc.

2

TRGL.

3

1

Vn.

2

110

a 2

Fls.

Ob.1

E.Hn.

B♭ Cls.

1

Hn.

2

Sop.

in - to my hand, and, stand— ing, he fell. — Fall - ing, he clung to the earth a - gain with all his

XYLO.

1

VIB.

Pc.

2

TRGL.

3

1

Vn.

2

pizz.

Va.

p

116

Fls.

Ob.1

E.Hn.

B♭ Cls.

Hn.2

Sop.

might with his short fin-ger-nails and his long hair.

VIB.

2 Pc.

B. DR

3

ppp

1 Vn.

arco

poco *ppp*

2

arco

poco *ppp*

Va.

arco

poco *ppp*

pizz.

Vc.

pp

arco

ppp *gl.*

Cb.

gl.

ppp

Cambridgeport MA, 1/10/19

Fabrication 20: Assemblage

2 violins

written for Sharan Leventhal

Fabrication 20: Assemblage

ANDY VORES
(2014)

♩ = 92 *brutal*

Violin

1

2

8

15

22

29

36

44

flowing

molto

50

57

cresc.

cresc.

64

cresc.

71

78

p sub.

p sub.

84

f *mp* *poco* *pp*

f *mp* *poco* *pp*

92

a little faster

f

f

99

tempo 1º

ff

ff

105

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

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

111

mf

mf

118

no cresc. *ff sub.* *p sub.* *mf* *p*

no cresc. *ff sub.* *p sub.* *mf* *p*

124

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

132

a little faster

mp *p* *mp* *p* *cantabile* *mp* *mp* *p* *mp*

139

p *p* *mf* *mf* *pp*

144

pp *cantabile* *poco cresc.* *poco cresc.*

150

mf *mf*

155

cresc. *cresc.*

161

f

f

167

mp

mp

173

mf

mf

179

186

mp

mp

mf

mf

p

p

197

mf

mf

dim poco a poco

dim poco a poco

203

208

pp

pp

213

6 6 6

f

3 6 6 3 3

f

3 3

220

tempo 1º

3 3 3 3 3 3 3 3 3 3 3 3

225

f

mf

mf sub.

f

mf sub.

233 sul D

mp

mf

mp

ff

mp

sf

mp

ff

mp

sf

Cambridgeport MA, 12/21/14

Fabrication 22: Earful

string orchestra

written for Yoichi Udagawa and The Boston Conservatory String Orchestra

Fabrication 21: Earful

ANDY VORES
(2009)

♩ = 116c.

1 Violin 2

to . . . . . molto vib.

p *ff* *p*

to . . . . . molto vib.

p *ff* *p*

Viola

to . . . . . molto vib. vib. norm.

p *ff* *pp* *mp*

Violoncello

to . . . . . molto vib. vib. norm.

p *ff* *pp* *mp*

Contrabass

to . . . . . molto vib. vib. norm.

p *ff* *pp* *mp*

16

vib. norm.

1 Vn. 2

mp

vib. norm.

mp

26

♩ = 152c.

1 Vn. 2 Va.

mp

p

p

36

1 Vn. 2 Va.

46

1 Vn.

2

Va.

Vc.

Cb.

mf

mp

mp

mf

f

56

1 Vn.

2

Va.

Vc.

Cb.

66

1 Vn.

2

Va.

Vc.

Cb.

mf

mf

mp

mf

mf

76

1 Vn.

2

Va.

Vc.

Cb.

86

1 Vn. 2

Va.

Vc.

Cb.

96

1 Vn. 2

Va.

Vc.

Cb.

ff *mp* *mf*

105

1 Vn. 2

Va.

Vc.

Cb.

mp *mf*

114

1 Vn. 2

Va.

Vc.

Cb.

122

1 Vn.

2

Va.

Vc.

Cb.

130

138

146

154

1 Vn. 2

Va.

Vc.

mp

3

mf

f

162

1 Vn. 2

Va.

Vc.

Cb.

f

fp

ff

mf

3

171

1 Vn. 2

Va.

Vc.

Cb.

ff

molto vib.

♩ = 152c.

179

1 Vn. 2

Va.

Vc.

Cb.

mf

mp

vib. norm.

p

fp

♩ = 116c.

187

1 Vn. 2

Va.

Vc.

Cb.

f *mf* *mf* *mf* *mf*

195

p *p* *mf* *mp* *mf* *ff* *ff* *ff* *ff*

205

mf *p* *p* *mp* *mf* *ff* *ff* *ff* *ff*

♩ = 116c.

DIV.

molto vib.

215

Vn2

Va.

mf *molto vib.* *mf*

225

DIV.
molto vib.

♩ = 152c.

1 Vn.

2

Va.

pp

ff

UNIS.

235

UNIS.

1 Vn.

2

Va.

Vc.

Cb.

p

ff

mp

mf

245

1 Vn.

2

Va.

Vc.

Cb.

ff

mf

mp

255

1 Vn.

2

Va.

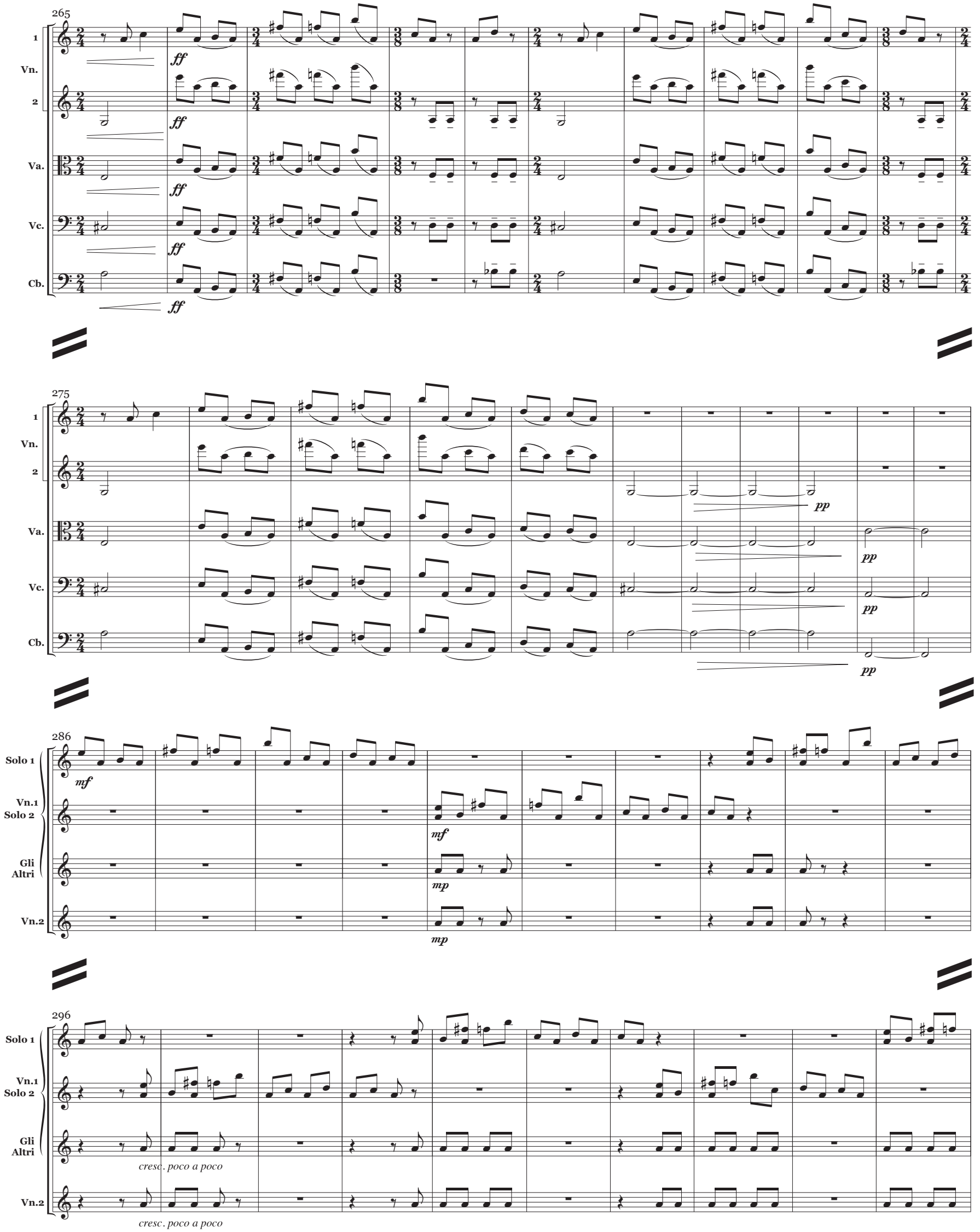
Vc.

Cb.

mf

ff

mp


265
1
Vn.
2
Va.
Vc.
Cb.
ff
275
pp
286
Solo 1
Vn.1
Solo 2
Gli
Altri
Vn.2
mf
mp
296
cresc. poco a poco

306

Solo 1

Vn.1
Solo 2

Gli
Altri

Vn.2

Va.

mf

315

Solo 1

Vn.1
Solo 2

Gli
Altri

Vn.2

Va.

Vc.

Cb.

fff

sfp

TUTTI

pp

ff

mp

to . . . . . molto vib.

vib. norm.

Cambridgeport MA, 11/8/09

Fabrication 22:
Smoke
ensemble

Flute
Clarinet in B♭ doubling Bass Clarinet

Trombone

Piano

Violin
Electric Bass

written for ensemble mise-en

Fabrication 22: Smoke

ANDY VORES
(2015)

LOUNGE 1 (flute, trombone, piano, bass)

♩ = 96c. *sempre* (all ensemble sections as well as all solo **SCRIBBLES**, although these can allow for some freedom of tempo)

Flute

Piano

Violin

Electric Bass

SCRIBBLE 1 (solo violin)
independent of ensemble but still at approximately ♩ = 96c.
(SCRIBBLE 1 must end in, or before, m.11 in order for SCRIBBLE 1a to begin on beat 4 of m.12)

gliss. *) nat. 6 to . . . . . molto sul pont. *extremely fast tremolo* nat. molto sul pont. *extremely fast tremolo* nat. 7

5

Fl.

Tbn. *dolce* *port.* *port.* *port.*

Pno.

Vn. 7:6 nat. 7:5 7:9 5:6 4:3 nat.

E.Bs.

*) ‡ = crush tone

9

Fl.

Pno.

Vn.

nat. 7:6 molto sul pont. *extremely fast tremolo* nat. gliss. 6 nat. gliss. gliss.

sfz *f* *fff* *sfz* *sfz* *ff* *sfz* *fff* *sfz* *sfz* *sfz* *sfz*

finish playing SCRIBBLE 1 during or before ensemble's measure 11 *)

SCRIBBLE 1a (solo violin) begin on beat 4 of ensemble's measure 12

sffz

*) **if all of SCRIBBLE 1 hasn't been played, stop during this measure anyway at the point reached — the important matter is to allow three or four beats before starting SCRIBBLE 1a**

E.Bs.

13

Vn.

gliss. nat. 6 to . . . . . molto sul pont. *extremely fast tremolo* nat. molto sul pont. *extremely fast tremolo* nat. 7 7:6

sfmp *sfz* *ff* *f* *fff* *sffz* *sffz* *fff* *sffz* *fff*

Vn.

nat. 7:5 7:9 5:6 4:3 nat. 3

ff *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vn.

nat. 7:6 molto sul pont. *extremely fast tremolo* nat. gliss. 6 nat. gliss. gliss. **(no break)**

f *fff* *sfz* *ff* *sfz* *fff* *sfz* *sfp* *sfz* *sfz* *sfz*

14 **SCRIBBLE 2 (solo trombone)**

Tbn.

flt. add growl nat. gliss. gliss.

ff *sffff* *ff*

Pno.

f

Ped.

Tbn.

gliss. 5 5

sfp *ff* *mp* *f* *p* *fff* *ff* *mf*

Tbn.

5

flt. nat. flt. add growl

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ff ***sfp*** ***fff***

LOUNGE 2 (clarinet, piano, violin)

15

Fl.

Cl.

Tbn.

Pno.

Vn.

E.Bs.

dolce

mp ***mf*** ***p***

18

SCRIBBLE 2a (solo trombone)
independent of ensemble
but still at approximately ♩ = 96c.

shorter than in SCRIBBLE 2,
and with no growl

flt. nat.

molto vib. nat.

23

Cl.

mp

mp

faster glissando than in SCRIBBLE 2
(i.e. cover entire contour in less time)

Tbn.

sfp *gliss.* *ff* *mp* *fff* *f*

Pno.

mp *mp* *mp*

Vn.

mf *ff* *dolce* *p* *port.* *mp pp* *port.* *mp pp* *port.* *mp pp*

27

Cl.

p *mp* *p* *mf* *f*

shorter than in SCRIBBLE 2,
and with no growl

Tbn.

sfp *gliss.* flt. *fff* nat. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno.

mp *mf*

Vn.

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

SCRIBBLE 2b (solo trombone)

31

shorter than in SCRIBBLE 2a, and with no fluttertongue

Tbn.

sfp *gliss.* *ff* nat. *gliss.* *sfp* *gliss.* *fff*

f *sfp* *gliss.* *fff*

shorter than in SCRIBBLE 2a, and with no fluttertongue

gliss. *gliss.*

LOUNGE 3 (flute, piano, bass)

32

Fl.

Tbn.

Pno.

E.Bs.

37

Fl.

Pno.

E.Bs.

42

Fl.

SCRIBBLE 3 (solo bass clarinet)
independent of ensemble – play as fast as possible

Bs.Cl.

Pno.

E.Bs.

Bs.Cl.

mp *fff sub.* *sfp* *fff* *p ff*

SCRIBBLE 4 (solo trombone)
independent of piano – play as fast as possible, and must end before SCRIBBLE 3a

47

Tbn.

ff *mf sub.* *ff* *mf sub.* *f*

SCRIBBLE 3a (solo piano)
independent of trombone – play as fast as possible

Pno.

ff

Tbn.

mp sub.

Pno.

Tbn.

fff

Pno.

Pno.

(no break)

SCRIBBLE 1b (solo violin)
independent of bass

48

Vn.

♩ = 96c.

gliss.

nat. 6

to . . . . . molto sul pont.
extremely fast
tremolo

nat.

molto sul pont.
extremely fast
tremolo

nat. 7

sffz *sf mp* *sfz* *ff* *f* *fff* *sffz* *sffz* *fff*

SCRIBBLE 2c (solo bass)
independent of violin but
must end before SCRIBBLE 1b

E.Bs.

*)

nat.

ff *sfz* *sfz sfz* *mp* *mf*

*) = pick with tip of finger near to bridge

Vn.

7:6 nat. 7:5 7:9 5:6 4:3 nat. 3

sffz *fff* *sffz* *ff* *sfz ff*

E.Bs.

nat. 5 5 5

fff *mf*

Vn.

nat. 7:6

molto sul pont.
extremely fast
tremolo

nat. (no gliss.) 6 nat. *(no gliss.)*

sfz *sfz sfz sfz sfz sfz sfz sfz* *f* *fff* *sfz* *sfz* *ff* *sfz fff* *sfz* *sfz* *sfz*

E.Bs.

nat. *) nat.

fff *sfz*

LOUNGE 1b

49

Fl.

p *mp*

Cl.

mp *p*

Pno.

mp

Vn.

p

E.Bs.

mp

53

Fl.

Cl.

Tbn.

dolce *port.* *port.*

mp

Pno.

Vn.

E.Bs.

LOUNGE 3b

57

Fl.

pp

Cl.

mp

Tbn.

port. *port.*

Pno.

mp

Vn.

pizz. (fingernail)

mp

E.Bs.

mp

61

Fl.

Cl.

Pno.

Vn.

E.Bs.

mf

f

mp

mf

65

Fl.

Cl.

Tbn.

Pno.

Vn.

E.Bs.

f

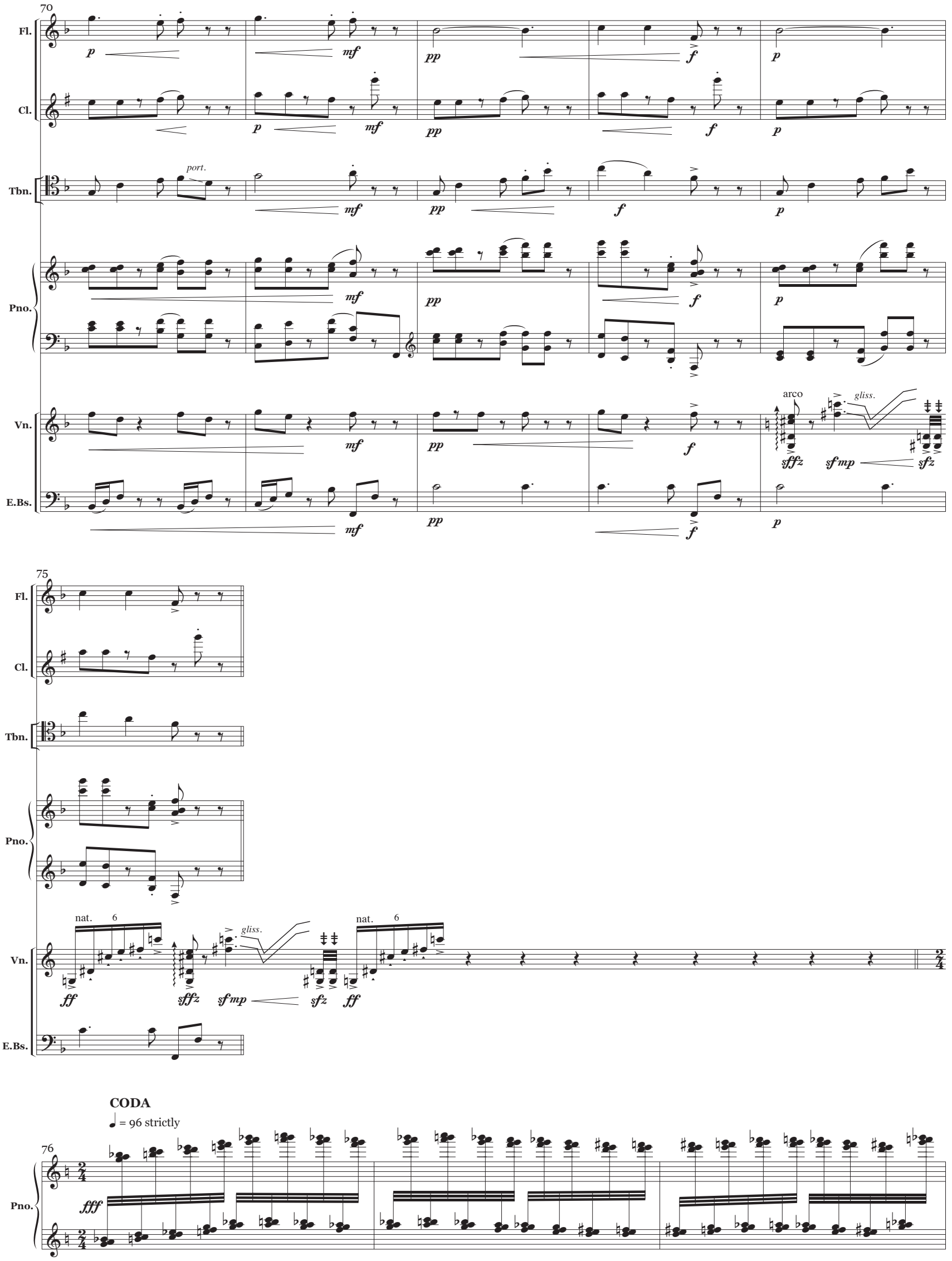
mf

p

dolce

port.

pizz. norm.


70
Fl.
Cl.
Tbn.
port.
Pno.
Vn.
arco
gliss.
E.Bs.
75
nat.
6
CODA
♩ = 96 strictly
76

79

Pno.

Vn.

fff

molto sul pont.
sul D and A

sfp *fff*

82

Pno.

Vn.

E.Bs.

fff

nat.

fff

fff

85

Pno.

Vn.

E.Bs.

Cambridgeport MA, 9/17/15

Fabrication 23: Offshoot

solo percussion

Fabrication 21 is notated for:

3 Plumbing Pipes – *arranged so that the highest two can be struck simultaneously by a single stick*
2 Cowbells – *mounted*

2 Bongos
3 Tom-toms
2 Bass Drums – *the upper for pedal bass drum, the lower for concert bass drum*

Metal Plate

It may, however, be performed by any grouping of:

5 non-resonating metal instruments

7 drums (one will probably need to be a low pedal drum)

A deep, dullish, non-resonating metal instrument

• The Metal Plate or its substitute, might be placed on a drum or other hollow object in order to add some 'buzz' to the sound

• Rests are used only to facilitate counting, never as indications to dampen the sound; in fact the more resonant the drums (excepting the Pedal Bass Drum) the better

• In places where a note is doubled by another instrument the performer should take advantage of the natural tendency to accent this gesture

• The score contains no indications for dynamic nuance, but the performer should feel free to take advantage of the natural tendency for two or more instruments to sound louder than one, and for the natural tendency to accent syncopations

Fabrication 23: Offshoot

for Mike Williams

ANDY VORES
(2010)

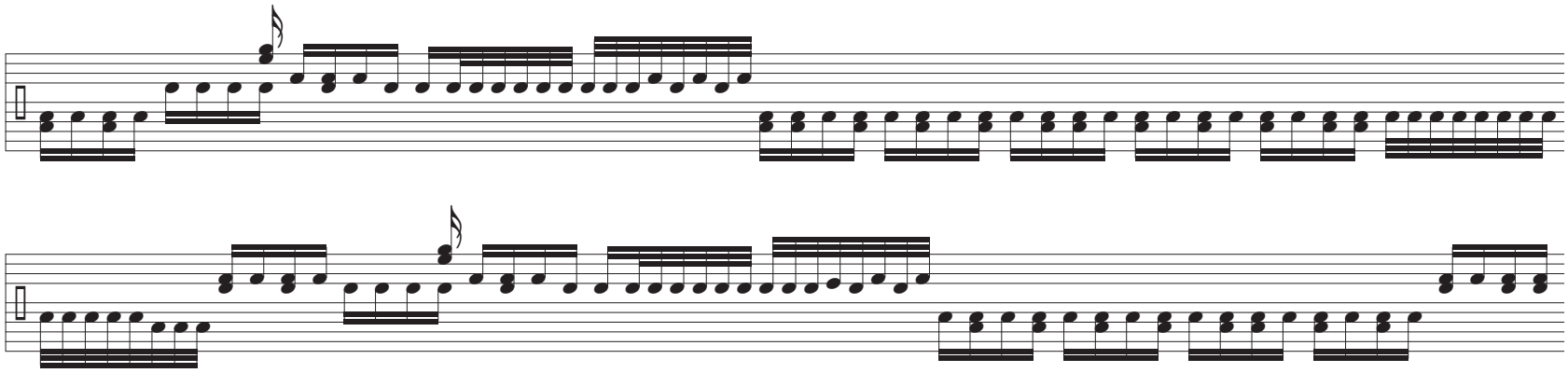
♩ = 120

BGOS.
TM-TMS.
BS. DRS.

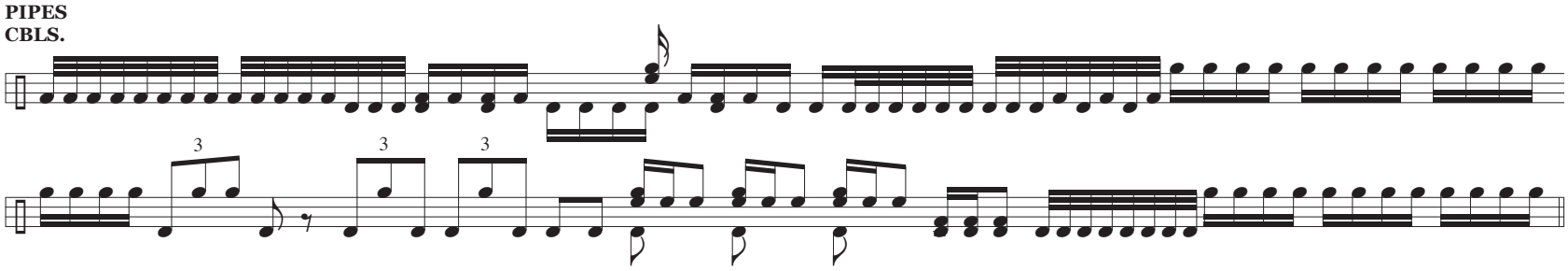
sempre ***f***

PIPES
CBLS.

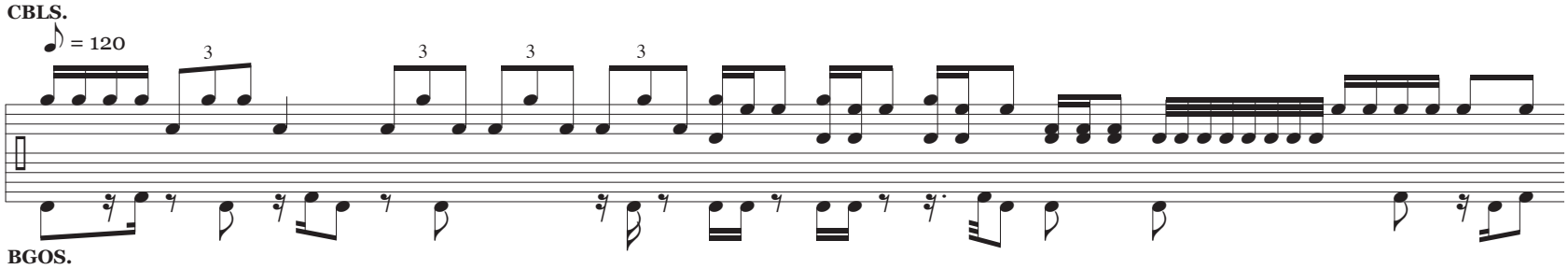
BGOS.
TM-TMS.
BS. DRS.



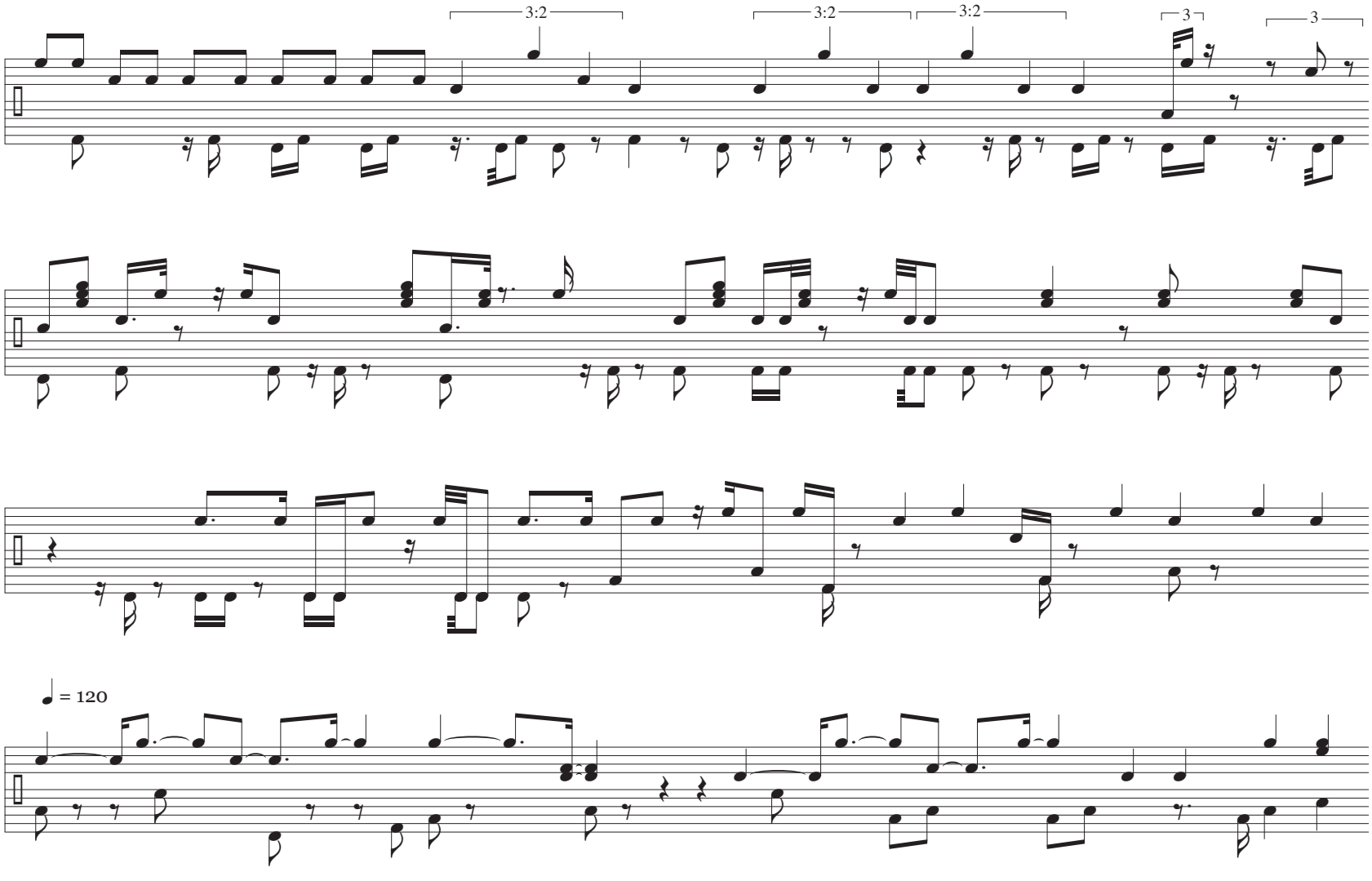
PIPES
CBLS.



PIPES
CBLS.



BGOS.
TM-TMS.
BS. DRS.



3

3

BGOS.
TM-TMS.
BS. DRS.

BGOS.
TM-TMS.
BS. DRS.

M. PLT.

PIPES
CBLS.

BGOS.
TM-TMS.
BS. DRS.

BGOS.
TM-TMS.
BS. DRS.

M. PLT.

Cambridgeport MA, 2/8/10

Fabrication 24: Upshot

snare drum

on skin
near edge of drum

on skin
center of drum

'ping' rimshot
(near edge)

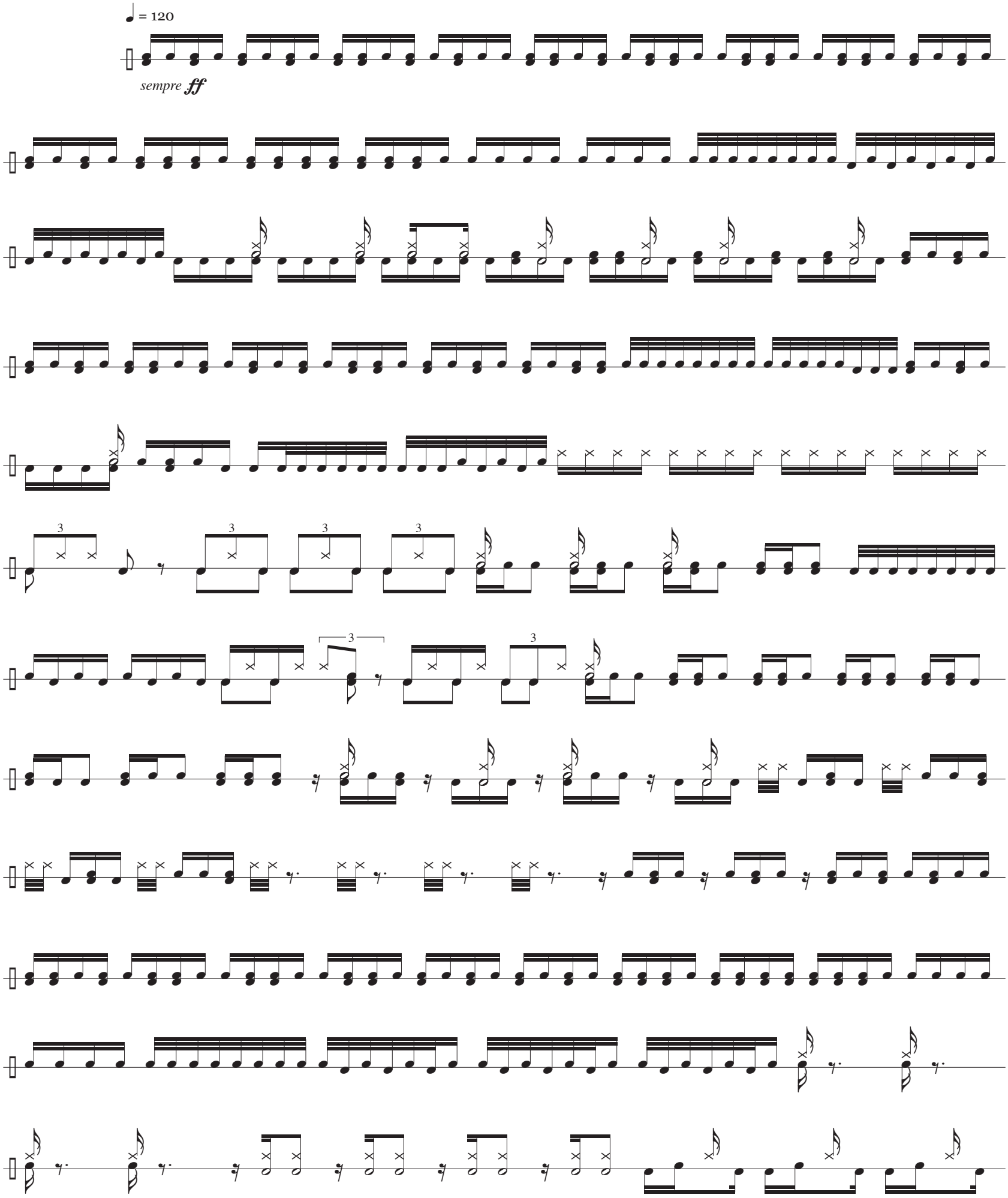
'gock' rimshot
(center)

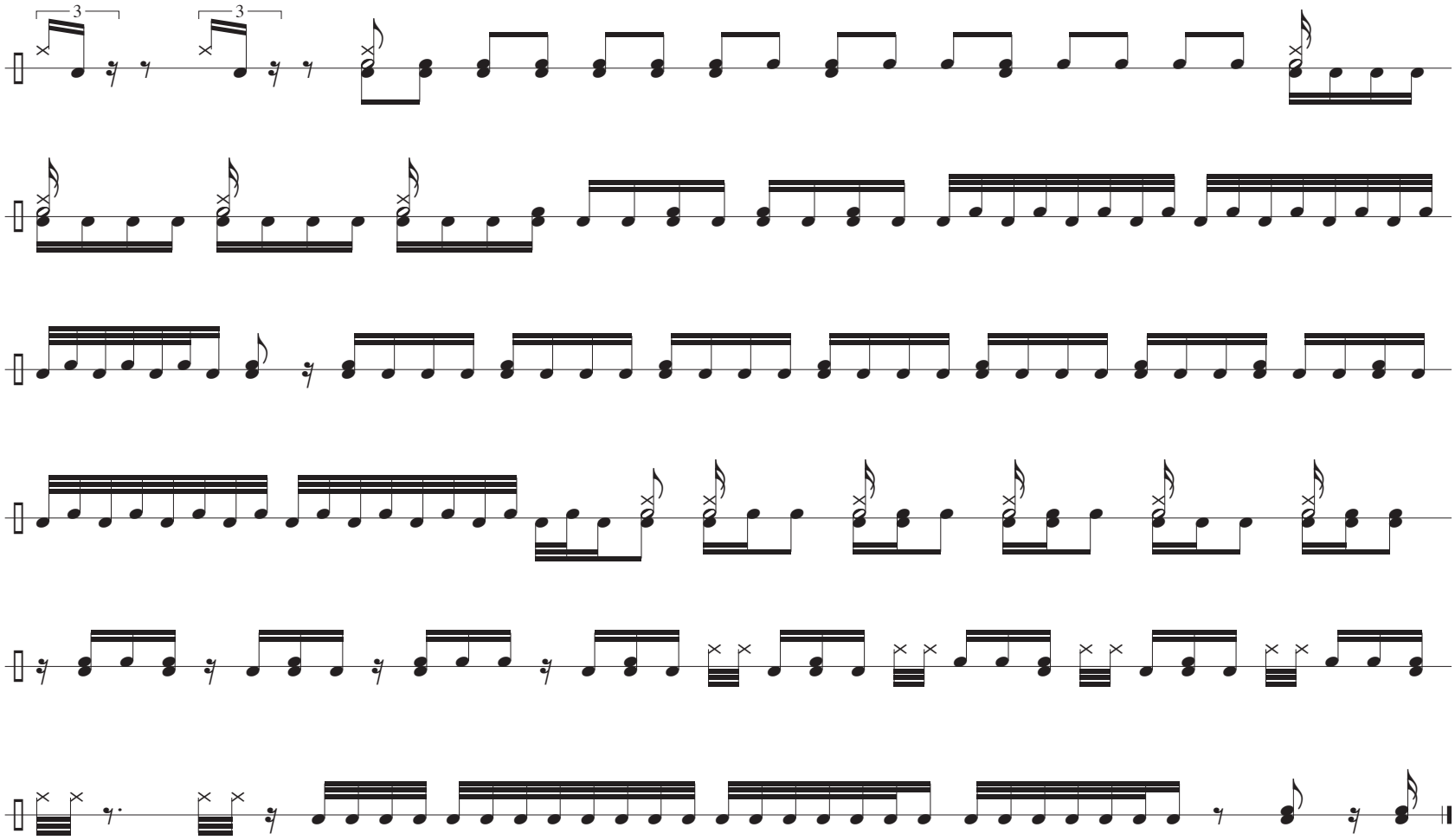
rim only

Fabrication 24: Upshot

for Sam Solomon's Snare Drum Etude Project

ANDY VORES
(2008)





Cambridgeport MA, 8/7/08

Fabrication 25:
Carbon
ensemble

Flute
Clarinet in B♭

Piano

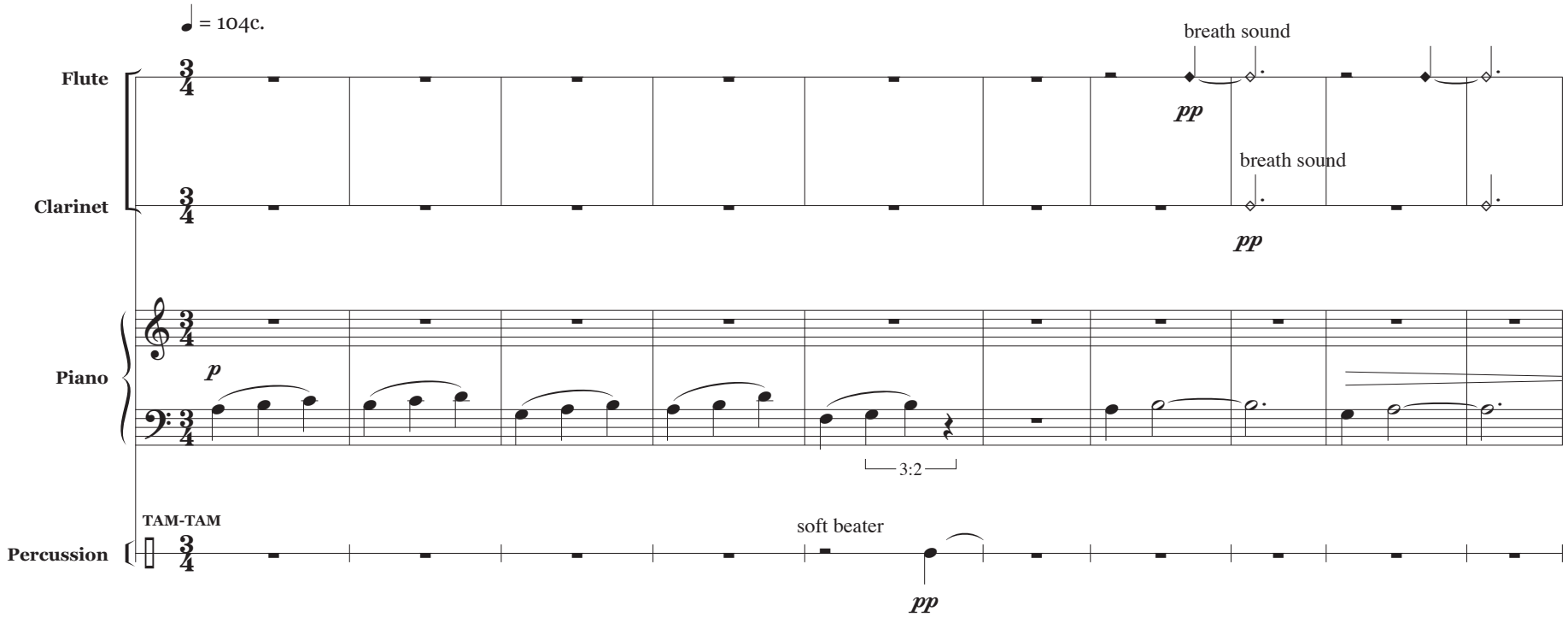
Percussion
bass drum, tam-tam, vibraphone

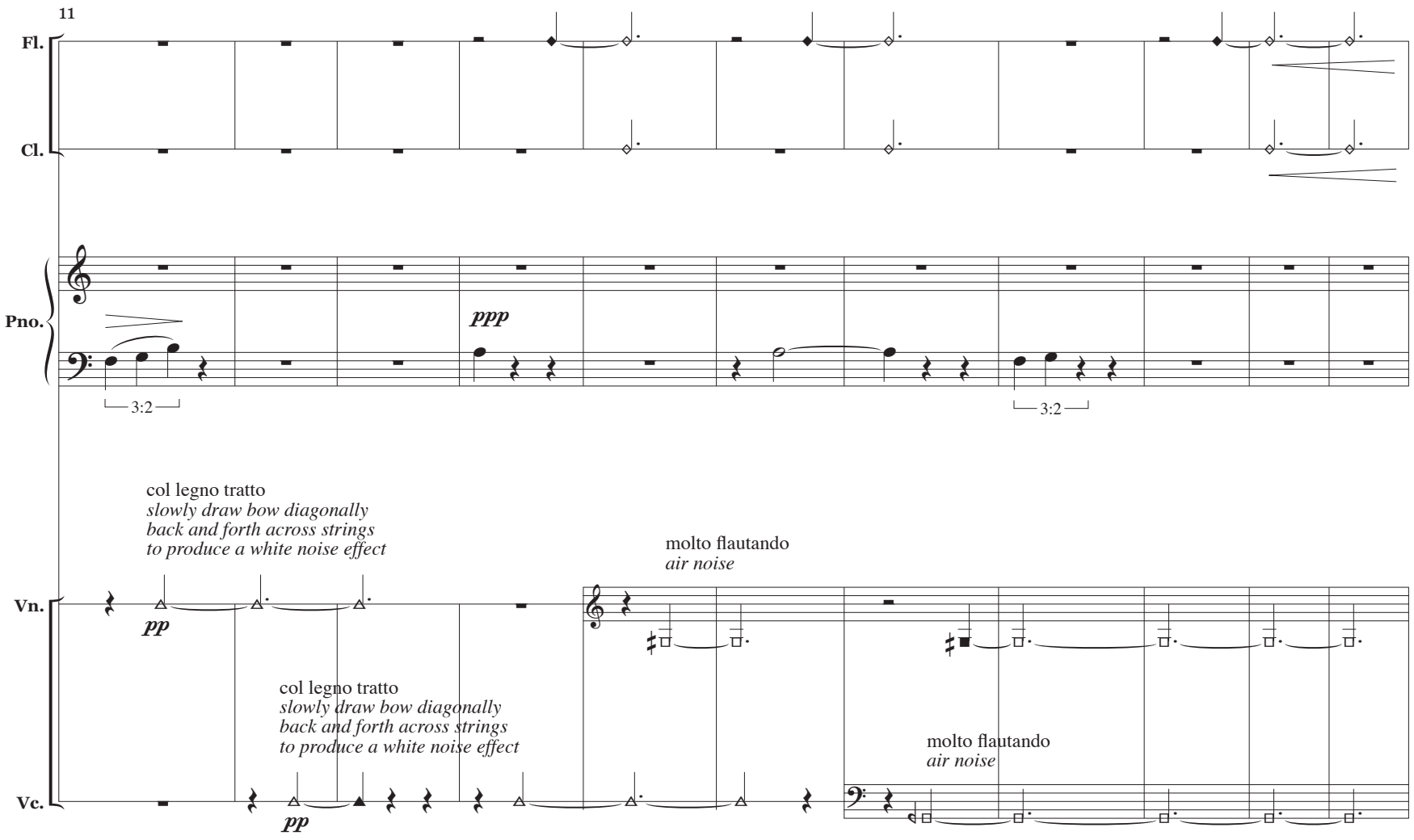
Violin
Violoncello

written for Boston Musica Viva

Fabrication 25: Carbon

ANDY VORES
(2019)





22

Fl.

Cl.

Pno.

Pc.

Vn.

pp

pp

pp

p

mp

3:2

3:2

Piano

3:2

3:2

32

Fl.

Cl.

Pno.

Pc.

Vc.

mf

mf

flt. 3 3 nat.

3:2

mf

3:2

3:2

B.DR.

medium vibraphone sticks

mf *sfz*

crush tone

sff

39

Fl.

Cl.

Pno.

TAM-TAM

(vibraphone sticks)

B.DR.

Pc.

Vn.

pizz.

finger nail

nat.

Vc.

44

Fl.

Cl.

Pno.

B.DR.

Pc.

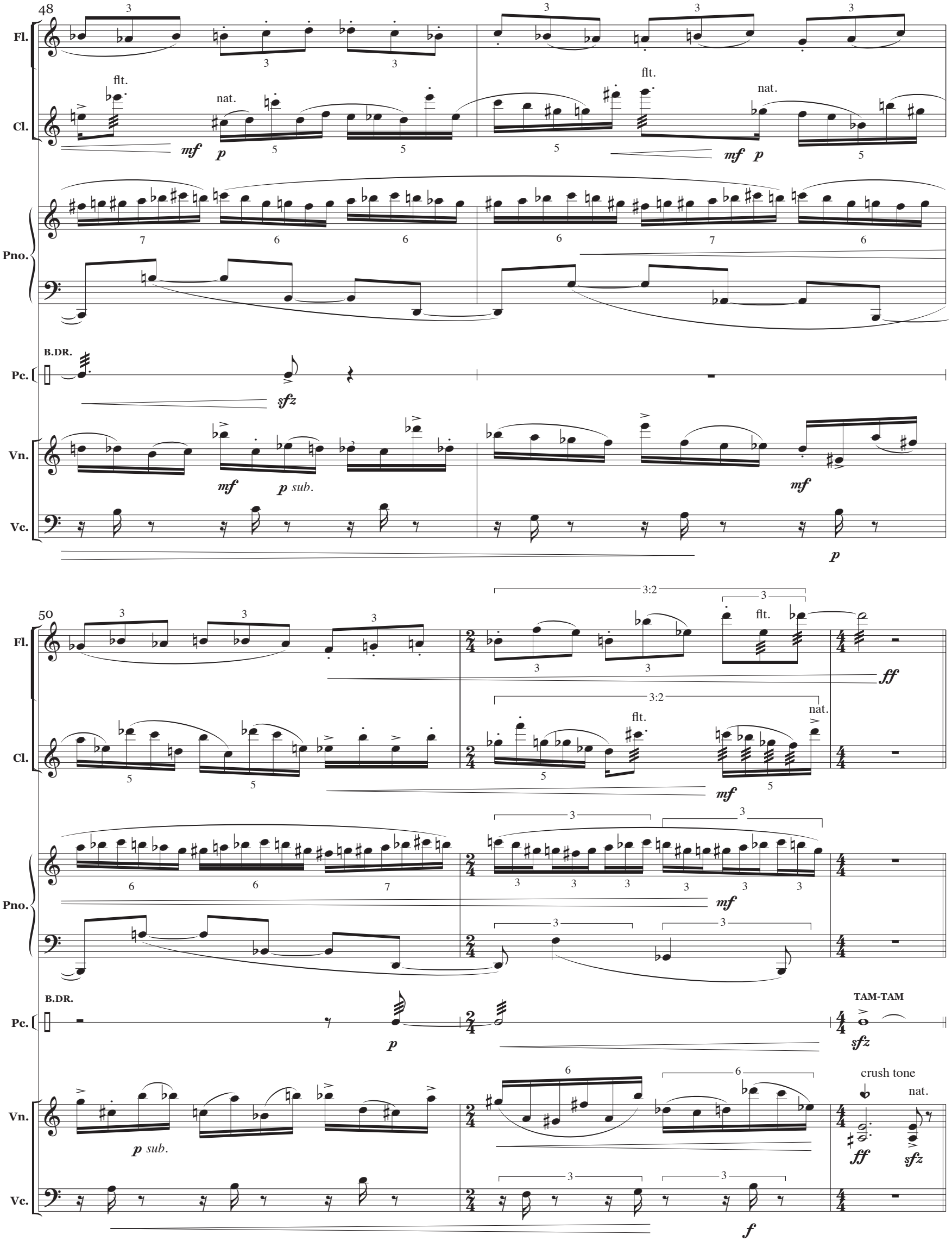
Vn.

arco

pizz.

nat.

Vc.


48
Fl.
Cl.
flt.
nat.
mf
p
Pno.
B.DR.
Pc.
sfz
Vn.
p sub.
Vc.
50
3:2
ff
TAM-TAM
crush tone
f

individual rubato

players may choose to employ *rubato* between ➡ and ⬅, returning to *tempo giusto* at ▽

53

nat.

Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

arco

Vc.

f *mp* *ff* *p*

Ped.

individual rubato

again, players may choose to employ *rubato* between ➡ and ⬅, returning to *tempo giusto* at ▽

55

Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

flt. nat.

VIB.

TAM-TAM

mf *p* *mp*

sul pont. nat. sul pont. nat.

Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

sul pont.

nat.

59

Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

VIB.

TAM-TAM

fff

f

sfz

8va

Ped.

63

individual rubato
as before

(8va)

sul pont.

Fl.

Cl.

(8va)

Pno.

VIB.

Pc.

Ped.

Vn.

nat.

Vc.

64

flt.

nat.

sul pont.

Fl.
Cl.
Pno.
VIB.
Pc.
Vn.
Vc.
5:4
Ped.
nat.
sul pont.
nat.

Fl.

Cl.

Pno.

Pc.

VIB.

B.DR.

TAM-TAM

VIB.

Vn.

Vc.

69

Fl.

Cl.

Pno.

Pc.

VIB.

TAM-TAM

choke

sfz

Vn.

sul pont.

nat.

Vc.

sul pont.

nat.

Fabrication 26:
Subterfuge
ensemble

Alto Flute
Clarinet in B♭

Piano

Percussion
bass drum, tam-tam, vibraphone

Violin
Violoncello

Fabrication 26: Subterfuge

ANDY VORES
(2019)

♩ = 104c.

Alto Flute

Clarinet

Piano

Percussion

p *mp* *mf*

3:2 3:2

B.DR.

medium vibraphone sticks

VIB.

mf *sfz*

9

A.Fl.

Cl.

Pno.

Pc.

Vn.

TAM-TAM

(vibraphone sticks)

p *mf*

pizz.
finger nail

15

A.Fl.

Cl.

Pno.

B.DR.

Pc.

Vn.

20

A.Fl.

Cl.

Pno.

TAM-TAM

Pc.

(vibraphone sticks)

con sord.
sempre sul G

Vn.

arco
con sord.
sempre sul D

molto
flautando
air noise

Vc.

28

A.Fl.

Cl.

Pno.

Pc.

TAM-TAM

soft beater

pp

Vn.

molto
flautando
air noise

nat.

molto
flaut.

nat.

molto
flaut.

nat.

Vc.

nat.

molto
flaut.

nat.

3:2

37

A.Fl.

Cl.

Pno.

Pc.

B.DR.

brushes

ppp

Vn.

molto
flaut.

nat.

molto
flaut.

nat.

molto
flaut.

Vc.

molto
flaut.

nat.

molto
flaut.

nat.

molto
flaut.

nat.

3:2

45

A.Fl.

Cl.

Pno.

B.DR.

Pc.

Vn.

Vc.

3:2

3:2

3:2

strike low strings with flat of hand

mp

mp

Ped.

Ped.

Ped.

nat.

molto
flaut.

nat.

col legno tratto
slowly draw bow diagonally
back and forth across strings
to produce a white noise effect

molto
flaut.

nat.

52

A.Fl.

Cl.

Pno.

Vn.

Vc.

3:2

3:2

3:2

59

A.Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

3:2

3:2

3:2

with bow

ppp

ppp

ppp

col legno tratto
slowly draw bow diagonally back and forth across strings to produce a white noise effect

66

A.Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

3:2

breath sound

3:2

3:2

ppp

ppp

ppp

73

A.Fl.

Cl.

Pno.

Vn.

Vc.

breath sound

3:2

3:2

3:2

80

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

3:2

3:2

3:2

TAM-TAM

brushes

circle edge

ppp

88

A.Fl.

Cl.

Pno.

3:2

3:2

p

Ped.

mp

Ped.

p

Ped.

TAM-TAM

Pc.

(brushes)

B.DR.

ppp

3:2

Vn.

Vc.

94

A.Fl.

3:2

Cl.

key sounds

vary pattern and repeat freely

Pno.

3:2

p

Ped.

B.DR.

Pc.

Vn.

3:2

Vc.

100

A.Fl.

Cl.

Pno.

ppp

scrape a middle-low wound piano string along its length

Ped.

B.DR.
TAM-TAM

Pc.

tap bass drum and/or tam-tam with fingertips
repeat pattern freely

Vn.

Vc.

106

A.Fl.

Cl.

Pno.

ppp

Ped.

B.DR.
TAM-TAM

Pc.

Vn.

slowly scratch along G string

ppp

Vc.

slowly scratch along G string

ppp

112

key sounds
vary pattern and repeat freely

A.Fl.

Cl.

Pno.

ppp *ppp* *ppp* *ppp* *ppp*

Ped. Ped. Ped. Ped. Ped.

B.DR.
TAM-TAM

Pc.

Vn.

Vc.

nat.

118

A.Fl.

Cl.

Pno.

p *p*

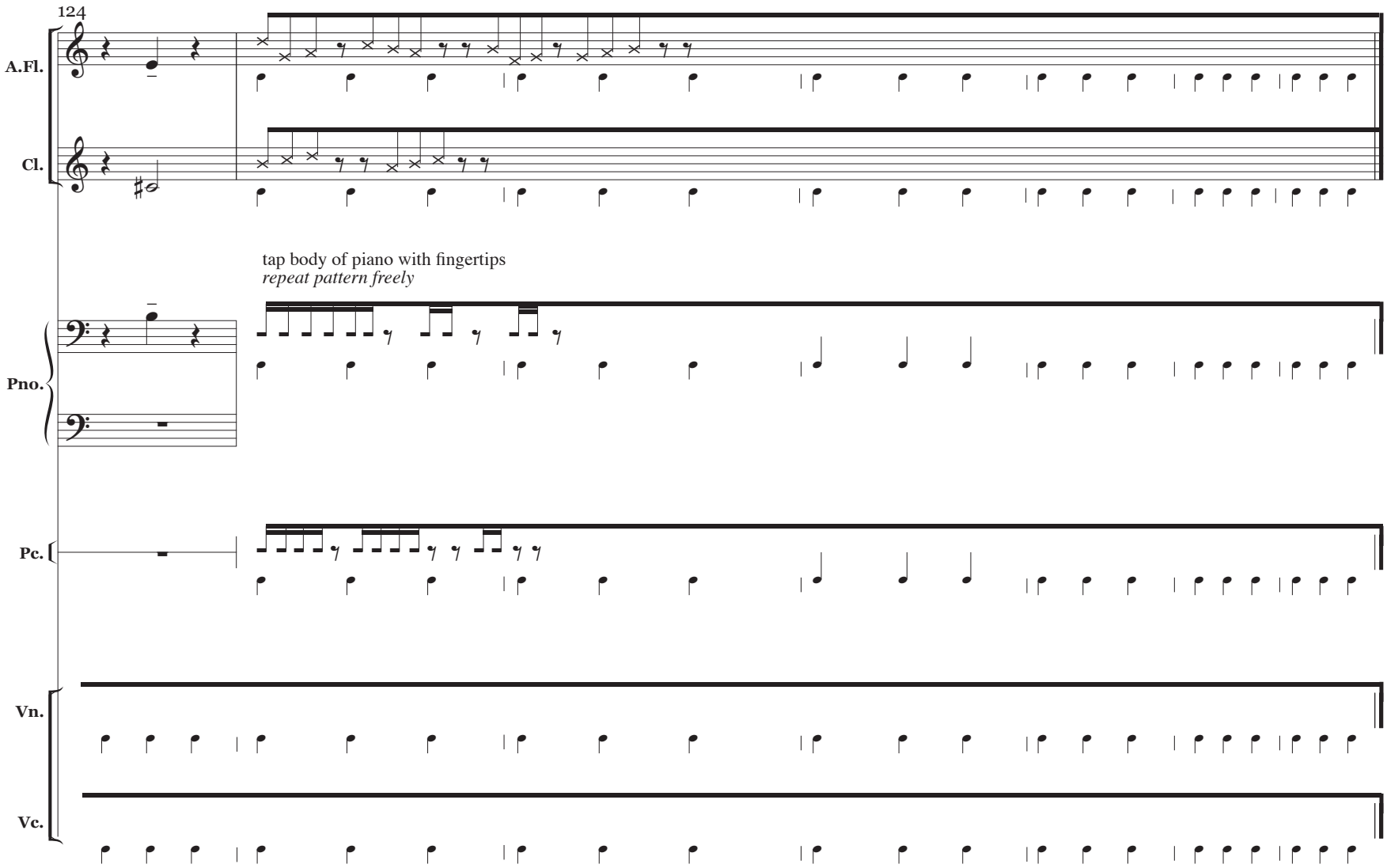
Ped. Ped.

tap body of instrument with fingertips
repeat pattern freely

Vn.

tap body of instrument with fingertips
repeat pattern freely

Vc.



Cambridgeport, MA 1/13/19

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.

Natalie Portman looks at me with her sudective eyes
and I lose my reson.

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

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

She bockons woth on finger,
lickes her reby red libs
and winks, her eyes full of promis.

Natalie Porcman looks at mith weth her sudoctive eyes
and I lose my reason.

She bockons with oth finger,
licks her rpby red lpbis
and wings, her eyes full of promse.

Nataiel Pormtna looks at me eith her suedcitve eyes
and I lose my reason.

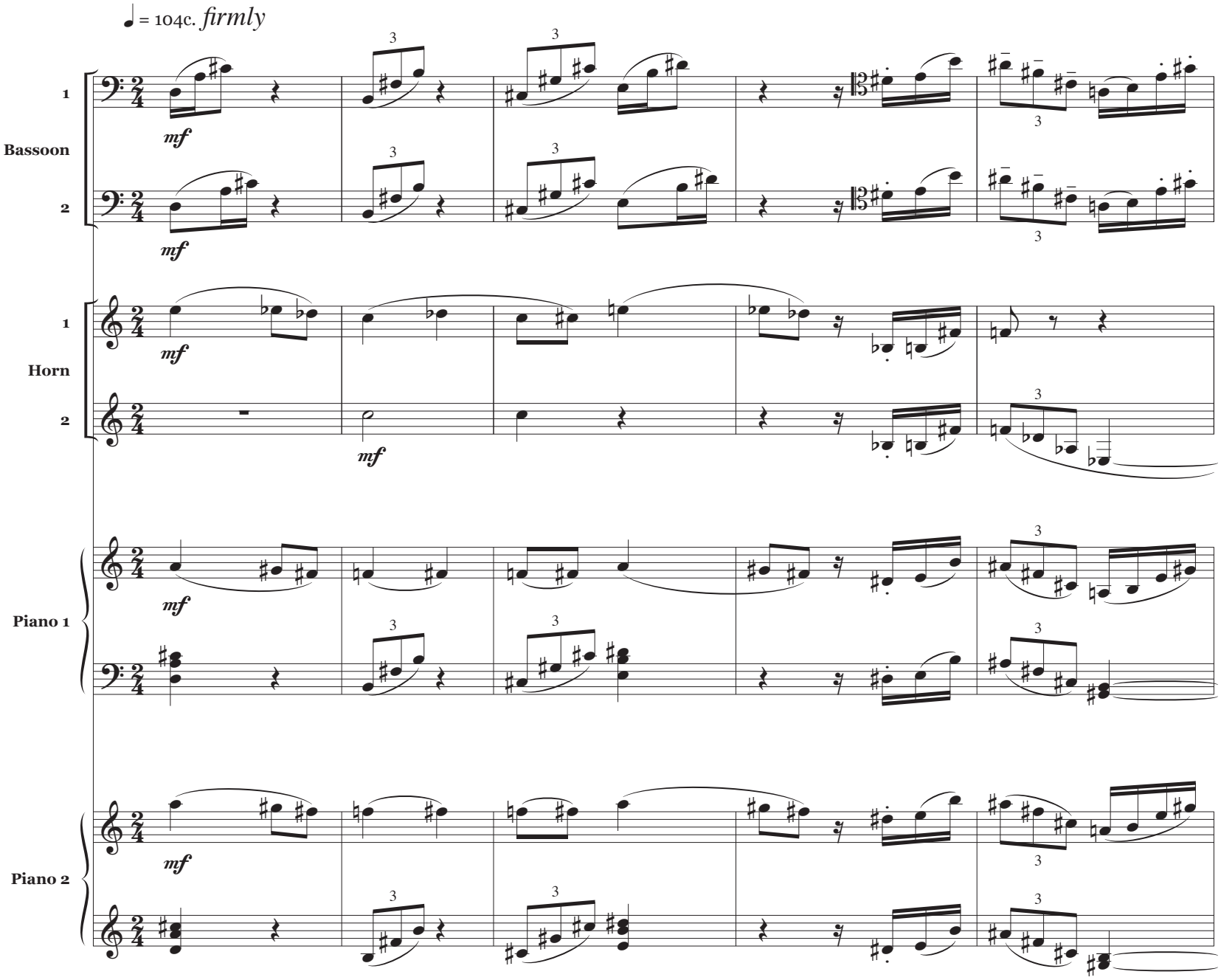
She beckons wmth on finger,
likes he ruby redy libps
and winks, her eyes wull of prsomie.

And I lose my reason.

Frederick Choi

Fabrication 27: Romance

ANDY VORES
(2019)



6

1
Bn.
2

3 3:2 3 p

3 3:2 3 p

1
Hn.
2

3 pp

3 pp

Pno.1

3 p

3 3:2 3

Pno.2

3 p

3 3:2 3

13 *molto ritardando* **(independent of Piano 2)**

Pno.1

3 3 3 3

Pno.2

3 3 3

Pno.1

Pno.2

♩ = 52c.

p

Ten.

Na - ta - lie Port - man looks at me with her se - duct-ive eyes and

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

pp

17

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

♩ = 104c. *firmly*

25

Ten.

prom-ise.

1 Bn. 2

mf

1 Hn. 2

mf

Pno.1

mf

Pno.2

mf

31

1 Bn. 2

dim.

p

Hn.1 Hn.2

pp

Pno.1

dim.

p

Pno.2

dim.

p

38

1

Bn.

2

f

Hns.

f

Pno.1

f

Pno.2

f

rall.

44

1

Bn.

2

mp *sub.*

Hns.

mp *sub.*

Pno.1

mp *sub.*

Pno.2

mp *sub.*

51

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

Ten. — *mp* — spoken *deliberate* — *mp*

Na - ta - lie Port - man looks at me with her su - dec - tive eyes and I lose my

1 Bn. 2 — *pp* < *mf*

1 Hn. 2 — *pp* < *mf*

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

Pno.1 — *pp* — *pp*

Pno.2 — *mp*

57

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

Ten.

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

1 Bn. 2 — *pp* < *mf*

1 Hn. 2 — *pp* < *mf*

Pno.1

Pno.2 — *mp* — *mp*

63

slower (♩ = 44c.)

tempo (♩ = 52c.)

Ten.

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

1 Bn. 2

pp *mf*

1 Hn. 2

pp *mf*

Pno.1

pp

Pno.2

mp

♩ = 104c. *firmly*

69

1 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

1 Bn. 2

Hns.

pp

Pno.1

Pno.2 *pp*

slower (♩ = 44c.) *tempo* (♩ = 52c.)

81

Ten. 3:2

su - dec - to - vi eyes and I lose my rea - son. She

Bn.1 *mf*

Bn.2 3 *mf*

Hn.1 *mp*

Hn.2 *mp*

pp

Pno.1 *mp*

Pno.2 *pp* *mp*

87

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

Ten.

bock - ons woth on fin - ger, lick - es

1 Bn. 2

mf *mf* *mf* *mf*

1 Hn. 2

mp *mp* *mp* *mp*

Pno.1

Pno.2

92

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

Ten.

her re - by red libs and

1 Bn. 2

mf *mf* *mf* *mf*

1 Hn. 2

mp *mp* *mp* *mp*

Pno.1

Pno.2

tempo (♩ = 52c.) *slower* (♩ = 44c.) ♩ = 104c. *firmly*

97

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

1 Bn. 2 — *mf* / *f*

1 Hn. 2 — *f*

Pno.1 — *f*

Pno.2 — *f*

103

1 Bn. 2 — *f* / *mf* / *mp* / *f*

1 Hn. 2 — *f* / *mf* / *mp* / *f*

Pno.1 — *f* / *mf* / *mp* / *f*

Pno.2 — *f* / *mf* / *mp* / *f*

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

108

Ten. — *mp*

Na - ta - lie Porc - man looks at mith weth

Bns. — 1° 2° 1° — *mp* *p* *mf* *mp*

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

1 Hn. 2 — *pp* *p* *mf* *p*

Pno.1 — *mp* *mp*

Pno.2 — *pp*

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

114

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

Bns. — 2° — *mp* *p* *mf*

1 Hn. 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.

1º 2º

mp *mp* *p* *mf*

1 Hn. 2

p *mf* *p* *mf*

Pno.1

mp *mp*

Pno.2

128

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

Ten.

rp - by red lp - bis and

Bns.

1º 2º

mp *mp* *p* *mf*

1 Hn. 2

p *mf* *p* *mf*

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 2 *f* *f*

Hn. 1 2 *f* *f*

Pno.1 *f*

Pno.2 *f*

144

♩ = 52c.

1 Bn. 2

1 Hn. 2

Pno.1

Pno.2

slower (♩ = 44c.)

tempo (♩ = 52c.)

slower (♩ = 44c.)

148

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

Ten.

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

1 Bn. 2

1 Hn. 2

Pno.1

Pno.2

154

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

Ten.

su - ed - cit - ve

eyes and I lose my rea - son. She

1 Bn. 2

1 Hn. 2

Pno.1

Pno.2

160

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

Ten.

beck - ons wmth on fin - ger, likes he

1
Bn.
2

1
Hn.
2

Pno.1

Pno.2

3 3

166

tempo (♩ = 52c.)

slower (♩ = 44c.)

tempo (♩ = 52c.)

Ten.

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

1 Bn. 2

p *f*

p *f*

1 Hn. 2

p

mp

p

p

Pno.1

p *f*

Pno.2

p *f*

3

172

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

Ten.

wull of pr - som - ie.

1
Bn.
2

1
Hn.
2

Pno.1

Pno.2

3 3

178

tempo (♩ = 52c.)

Ten.

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

1 Bn. 2

p

1 Hn. 2

p

Pno.1

p sempre

Pno.2

p sempre

3 3 3

185

ritardando

mf *pp*

Ten.

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

1 Bn. 2

mf *pp*

1 Hn. 2

mf *pp*

Pno.1

pp

Pno.2

pp

3

Cambridgeport MA, 1/20/19

Fabrication 28: Artefact

Interleaved Variations and Two Themes

2 solo pianos

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 occurence in any way that seems appropriate; maybe aimless doodling, maybe vexed impatience, or anything in between

1

Andante

p

2

Moderato

mp

3

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

mp ***mp*** ***mp***

4

Moderato

p

5

Allegretto

Andante

6

pp

Moderato

7

p

Allegro

8

mp

Fabrication 28: Artefact

Interleaved Variations and Two Themes

for 2 solo pianos

ANDY VORES
(2015)

Theme A

♩. = 44c. *semplice*

Piano 1

mp

Var. A-1

♩. = 60c.

p

♩. = 60c.

8

1

poco

Var. A-2

♩. = 62c. *giocoso*

15

1

pp

ff *mp*

ff *mp*

22

1

ff *mp*

ff *mp*

ff *mp*

ff *mp*

ff *mp*

27

1

ff *mp*

f

f

pp

27

2

pp

una corda

32

mf *mf* *mf*

32

pp

(una corda)

Var. A-3

38

. = 104c. *a little dark*

f *p*

46

poco mf

53

ppp *sfz*

= 66c.

53

very fast

Theme B

(una corda) *ppp* *sfz* *mf*

Ped. Ped. *tre corde*

Var. B-18

63

(♩ = 60c.)

8va

mp *f*

76

pp *poco* *mp* *f*

Var. B-17

♩ = 108c.

84

f

93

poco

Var. A-4

♪ = 180c. *leggiero*

101

f *p* *cresc.*

101

109

f

116

pp *poco* *pp*

123

f

Ped.

129

p

134

mf

f

Var. B-16

sfz

= 84c.

140

very fast

sfz

140

mp

mf

148

pp

mp

pp

mf *sub.*

p sub.

Var. B-15

(= 84c.)

157

mf *detached*

166

p sub.

Var. B-14

(♩ = 84c.)

174

f

174

f *ff*

182

p

182

p *ff* *p* *ff* *p* *ff*

188

p *f* *mp*

Var. A-5

(♩ = 84c.)

♩. = 72c.

194

ff

194

201

1

mp *f* *mp* *f* *mp*

206

1

f *molto* *mp*

212

1

f *p*

Var. A-6

(♩. = 72c.)

219 ♩ = 72c.

1

mf *f* *mp*

224

1

mf *f* *ff* *dim.*

Var. B-13

♩. = 66c. *gentle*

230

1

p *sfz* *mf*

230

2

very fast *p*

sfz *mf*

235

pp *mp* *p*

242

Var. B-12

♩. = 66c. *apassionato*

pp *mf* *f*

con Ped.

251

mf *f* *mf* *f* *f*

257

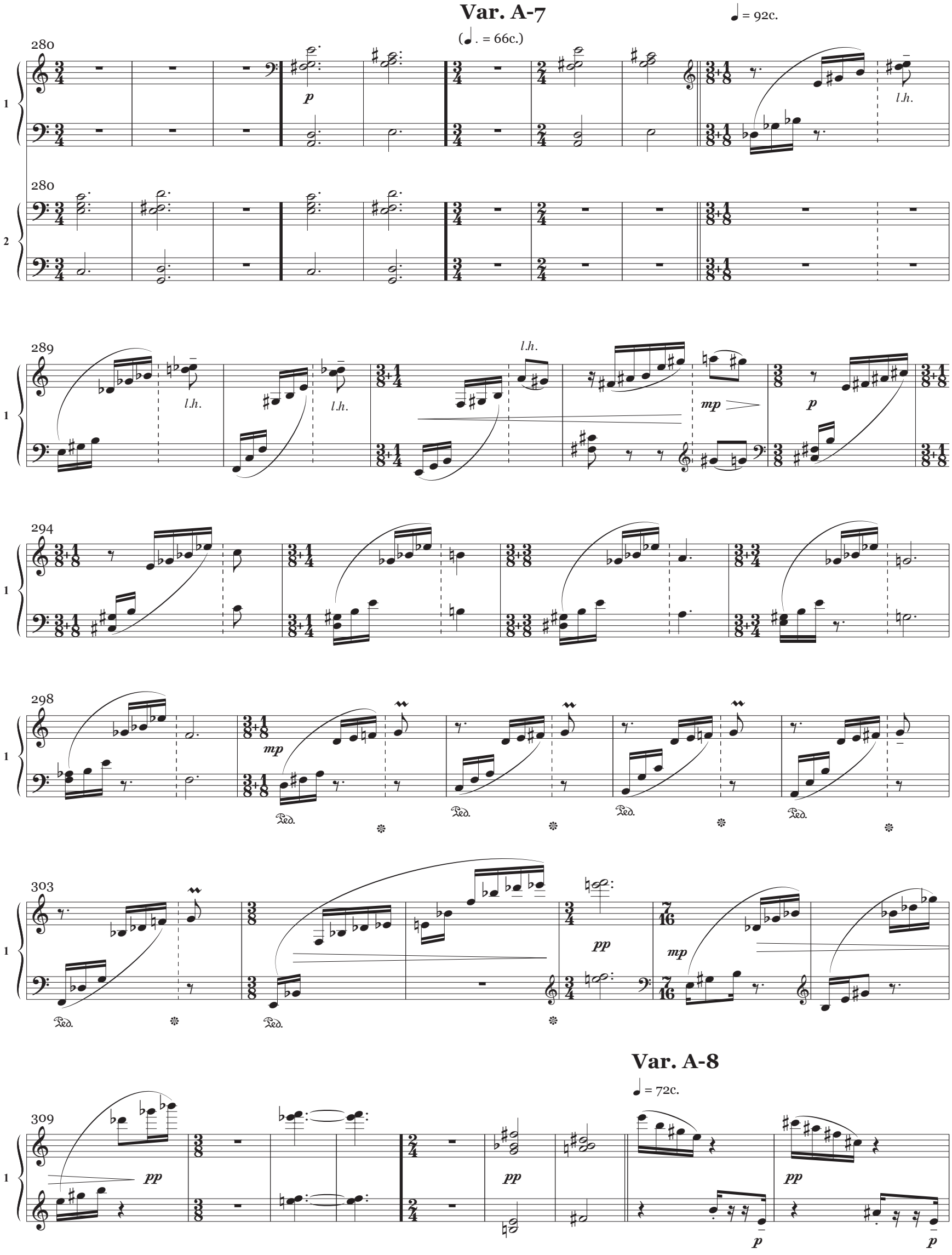
f

263

dim.

270

p


Var. A-7
(♩. = 66c.)
♩ = 92c.
280
289
294
298
303
309
p
l.h.
mp
pp
Ped.
Var. A-8
♩ = 72c.

318

324

330

330

very fast

Var. B-11

337

♩ = 98c.

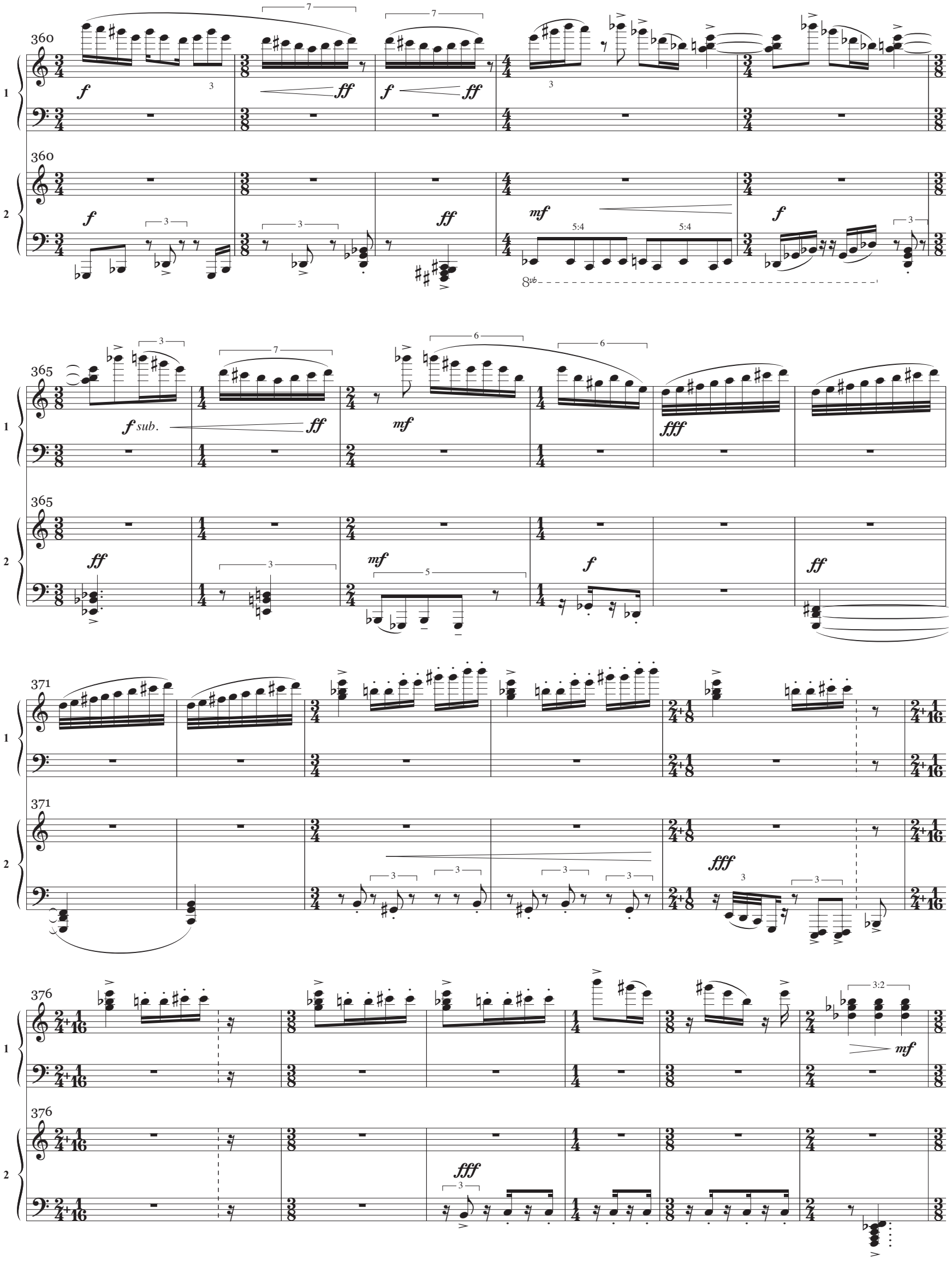
Var. A-9

(♩ = 98c.)

349

349

= 120c. *con fuoco*


360
365
371
376
f
ff
mf
fff
f sub.
8vb
5:4
3:2

382

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

382

mf *mp* 3 3 *f*

388

8va 6 6 3 *sfz*

388

ff *very fast* *sfz*

Var. B-10

♩ = 98c.

392

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

400

407

Interlude

♩ = 120c.

414

fff

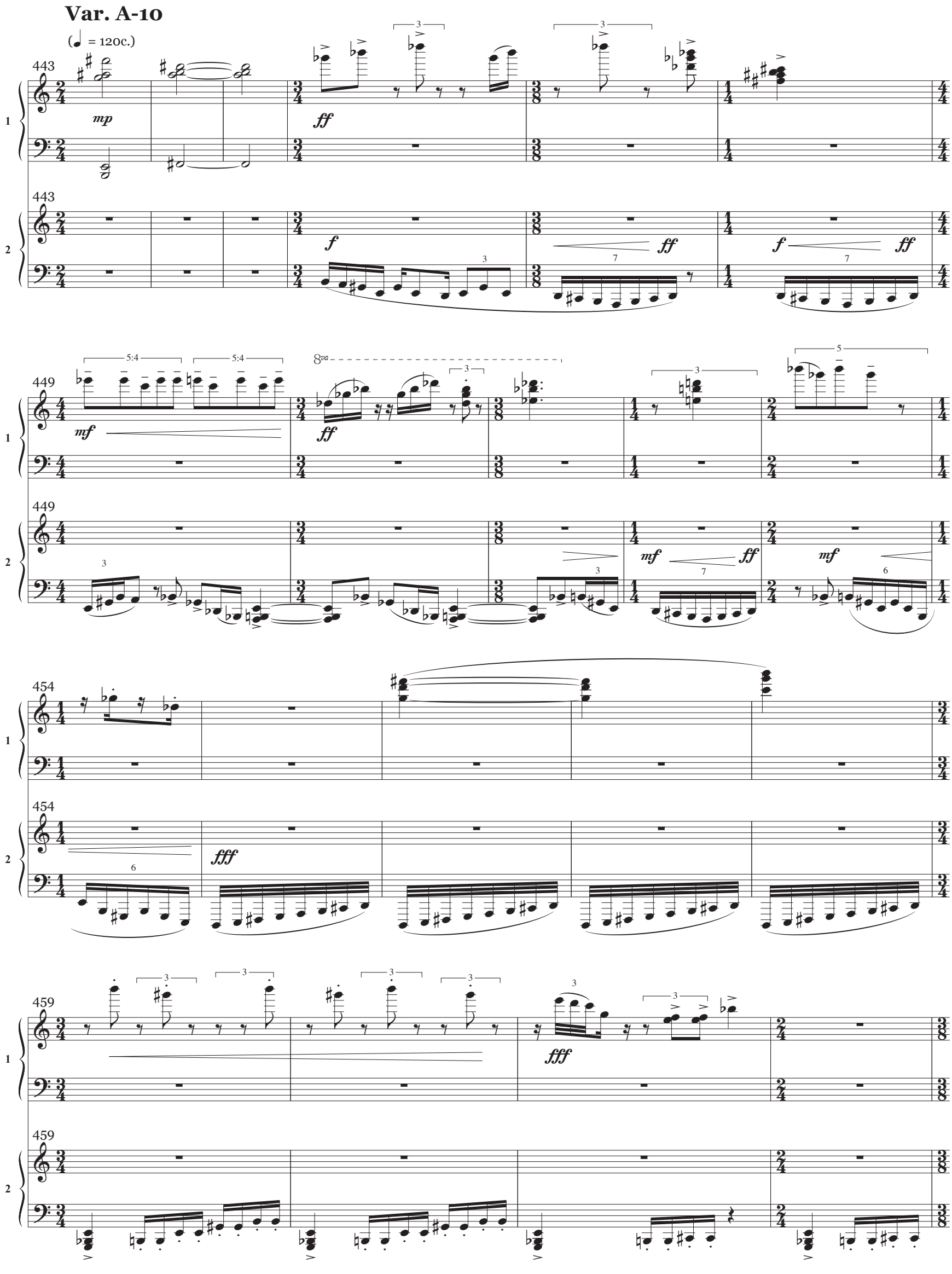
mp

fff

425

431

437


Var. A-10
(♩ = 120c.)
443
449
454
459
1
2
mp
ff
f
mf
fff
8va
5:4

463

mf

463

mf 3:2 *ff sub.* 3:2 *mp*

471

8va

ff *mp* *ff*

471

ff

7 6 6 3

Var. B-9

♩ = 98c.

477

mp *pp* *mp* *pp*

485

pp

una corda

485

mp *pp* *f* *p*

494

pp

(una corda)

494

pp *mf*

Var. A-11

♩ = 86c.

503

mf

tre corde

503

ff

509

p sub.

molto rit.

♩ = 20c.

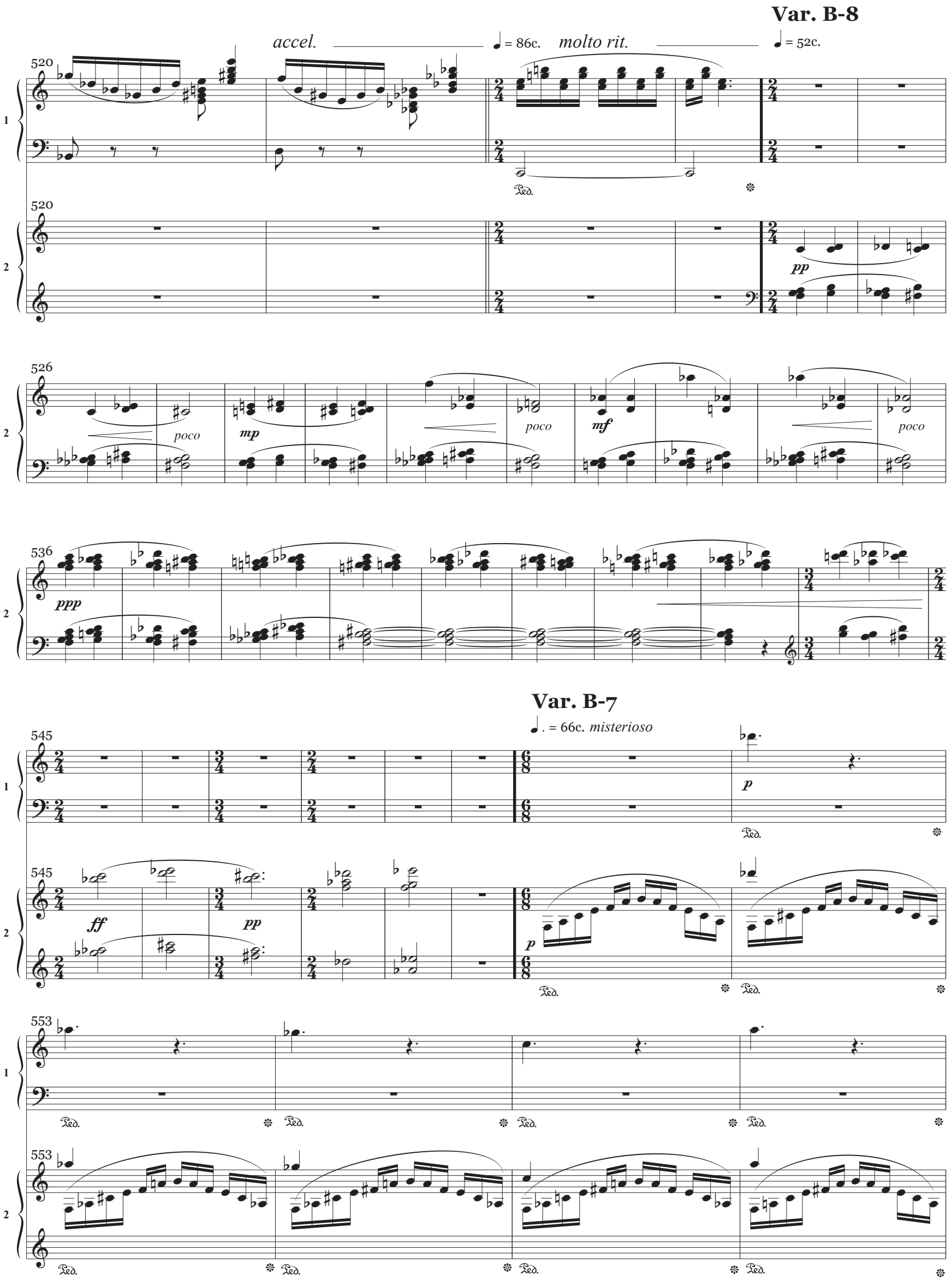
514

f *p sub.* *ff* *p* *ppp* *p*

Ped.

514

p *pp*


Var. B-8
accel.
♩ = 86c.
molto rit.
♩ = 52c.
520
526
536
545
553
Var. B-7
♩. = 66c. misterioso
pp
poco
mp
mf
ppp
ff
p
Ped.

557

1

Ped. Ped. Ped. Ped.

557

2

Ped. Ped. Ped. Ped.

561

1

mp

Ped. Ped. Ped. Ped.

561

2

Ped. Ped. Ped. Ped.

565

1

mf

Ped. Ped.

565

2

ff

Ped. Ped. Ped. Ped.

molto molto rall. ♩ = 20c.

570

2

molto dim.

ppp *pp*

Ped.

Var. A-12

♩. = 44c. *inquieto*

577

1

pp *mp*

577

2

p *pp* *p*

584

1

mf *p*

584

2

p *mp*

589

1

f *mf* *mp* *p*

589

2

594

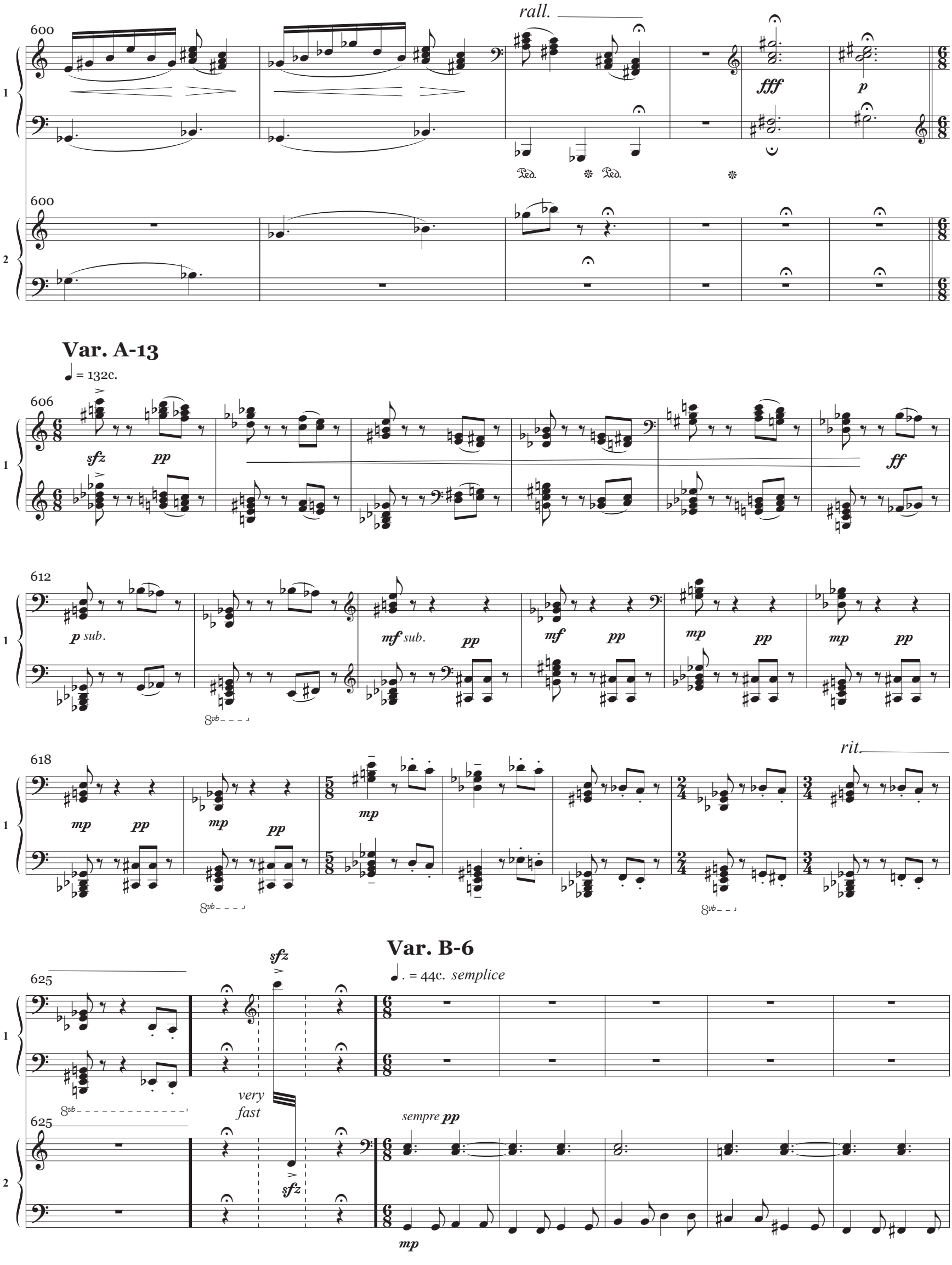
1

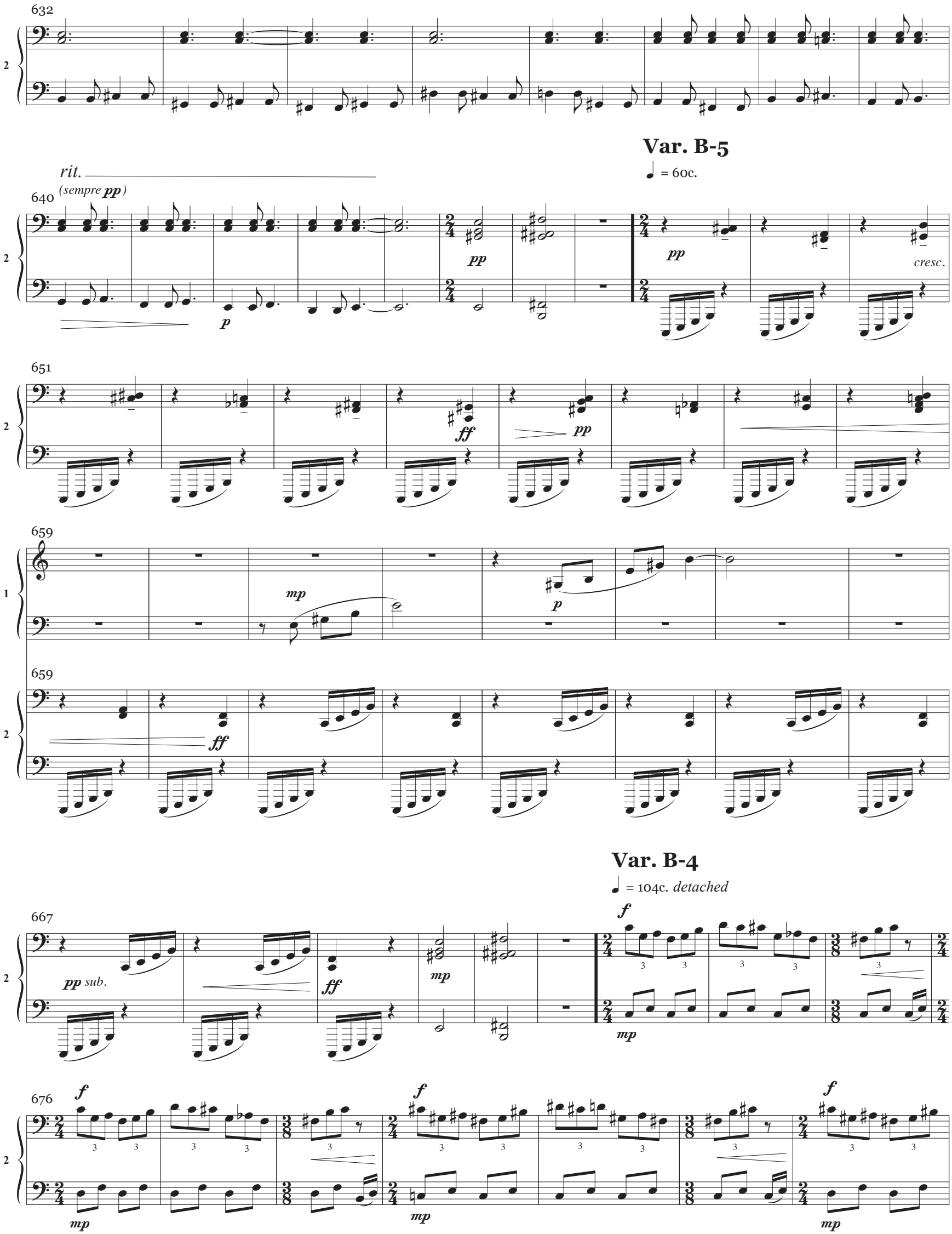
pp *poco* *p*

594

2

p


rall.
fff
p
Var. A-13
♩ = 132c.
sfz
pp
ff
p sub.
mf sub.
mf
mp
rit.
Var. B-6
♩. = 44c. semplice
very fast
sempre pp


632
rit.
(sempre pp)
640
Var. B-5
♩ = 60c.
pp
p
cresc.
651
ff
pp
659
mp
p
659
ff
667
pp sub.
ff
mp
Var. B-4
♩ = 104c. detached
f
mp
676
f
mp
f
mp
f
mp

683

f

mp

ff

f

Var. A-14

♩ = 132c.

691

mp

mf

691

f

mp

701

f

701

p

706

mf sub.

712

ff

712

mf

ff

718

718

725

(ff)

f

ff

725

Var. A-15

♩ = 132c.

733

pp

Ped.

733

pp

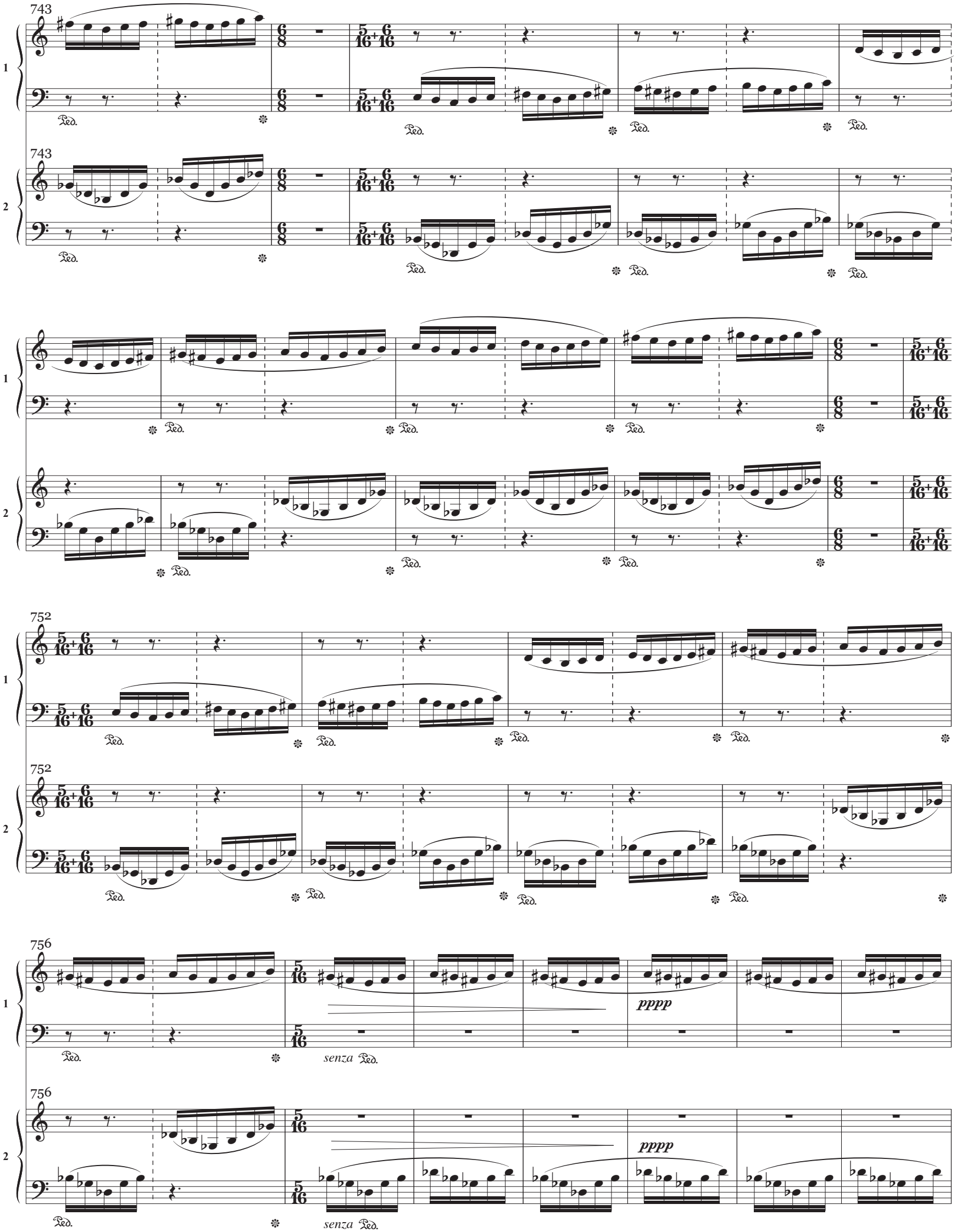
Ped.

739

Ped. Ped. Ped. Ped.

739

Ped. Ped. Ped. Ped.


743
1
2
752
756
pppp
senza Ped.

763

763

Ped. Ped.

Ped. Ped.

Var. A-16

♩ = 96c.

p

p *sempre*

p

775

Var. B-3

sfz

♩ = 132c. *pesante*

783

783

very fast

sfz

mp *mp*

f *mf* *mf*

791

mp *mp* *mp* *mp*

f *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf*

801

2

f

809

2

816

2

Var. A-17

♩ = 96c.

824

1

f *mf* *mp* *f* *p* *f* *p*

824

2

831

1

mf *p* *mp* *p* *f*

837

1

p *sfz* *very fast*

837

2

p *sfz*

Var. B-2

♩ = 144c. *pesante*

843

2

f

Var. B-1

♩ = 144c. *raffinato*

849

2

p *mp*

857

2

866

2

873

1

p

873

2

p

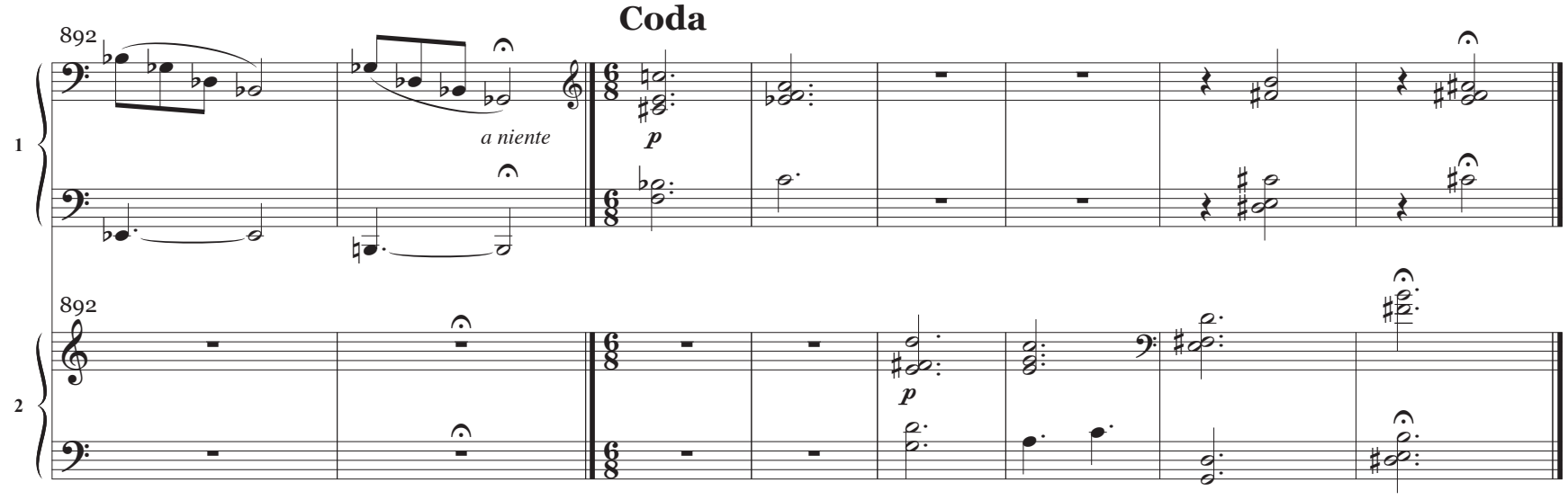
long *long* ♩. = 44c. *semplice*

884

1

p

Coda



Cambridgeport MA, 4/4/15

Fabrication 29: Spiel

double string quartet

Fabrication 29: Spiel

ANDY VORES
(2019)

♩ = 132c. *bright*

Violin 1
Violin 2
Violin 3
Violin 4

8

Vn.1
Vn.2
Vn.3
Vn.4
Va.2

16

Vn.1
Vn.2
Vn.3

24

Vn.1
Vn.2
Vn.3
Vn.4

32

Vn.1
Vn.2
Vn.3
Vn.4

41

Vn.1
Va.1
Vc.1
Vn.3
Vn.4

50

♩ = 86c. *sweetly*

Vn.1
Vn.2
Va.1
Vc.1
Vn.3
Vn.4
Va.2
Vc.2

59

Vn.1 *poco* *mp* 3 *poco*

Vn.2 *mp* *mp* 3

Va.1 *tr* *p* *mp* *tr* *p* *mf* *tr* *p* *mf*

Vn.3 *mp* 3 5 *poco*

Vn.4 *p* *mp*

Va.2 *mp*

Vc.2 *mp*

66

Vn.2 3 *p*

Va.1

Vn.3 5 *mp* 3 3 3 3 *poco*

Vn.4 *p*

Va.2 *p*

75

Vn.1 *p* 5 3 *mp* *mf* 3 3 *p*

Vn.2 *p* *tr* *mp* *mf* 3 *tr*

Va.1 *mp*

Vn.3 5 *mp*

Vn.4

Va.2 *mp*

83

Vn.1 Vn.2 Va.1 Vc.1 Vn.4 Va.2 Vc.2

92

Vn.1 Vn.2 Va.1 Vc.1 Vn.3 Vn.4 Va.2 Vc.2

♩ = 72c. *slightly darker*

101

Vn.1 Vn.2 Va.1 Vc.1 Vn.4 Va.2 Vc.2

108

Vn.1

Vn.2

Va.1

Vc.1

Va.2

Vc.2

118

Vn.1

Vn.2

Va.1

Vc.1

Va.2

Vc.2

accel.

126

Vn.1

Vn.2

Va.1

Vc.1

Va.2

Vc.2

♩ = 86c. *sweetly*

spare, clean

135

Vn.1
Vn.2
Va.1
Vc.1
Vc.2

144

Vn.1
Vn.2
Va.1
Vc.1
Vc.2

153

Vn.1
Vn.2
Va.1
Vc.1
Vc.2

163

Vn.1
Vn.2
Va.1
Vc.1

169

with increased energy

Vn.1

Vn.2

Va.1

Vc.1

Vn.3

Vn.4

174

Vn.1

Vn.2

Va.1

Vc.1

Vn.3

Vn.4

Va.2

Vc.2

178

Vn.1
Vn.2
Va.1
Vc.1
Vn.3
Vn.4
Va.2
Vc.2

184

rit. _____

188

Vn.2 Va.1 Vc.1 Vn.3 Vn.4 Va.2 Vc.2

196

Va.1 Vc.1 Vn.3 Vn.4 Va.2 Vc.2

205

Vn.1 Vn.2 Va.1 Vc.1 Vn.3 Vn.4 Va.2 Vc.2

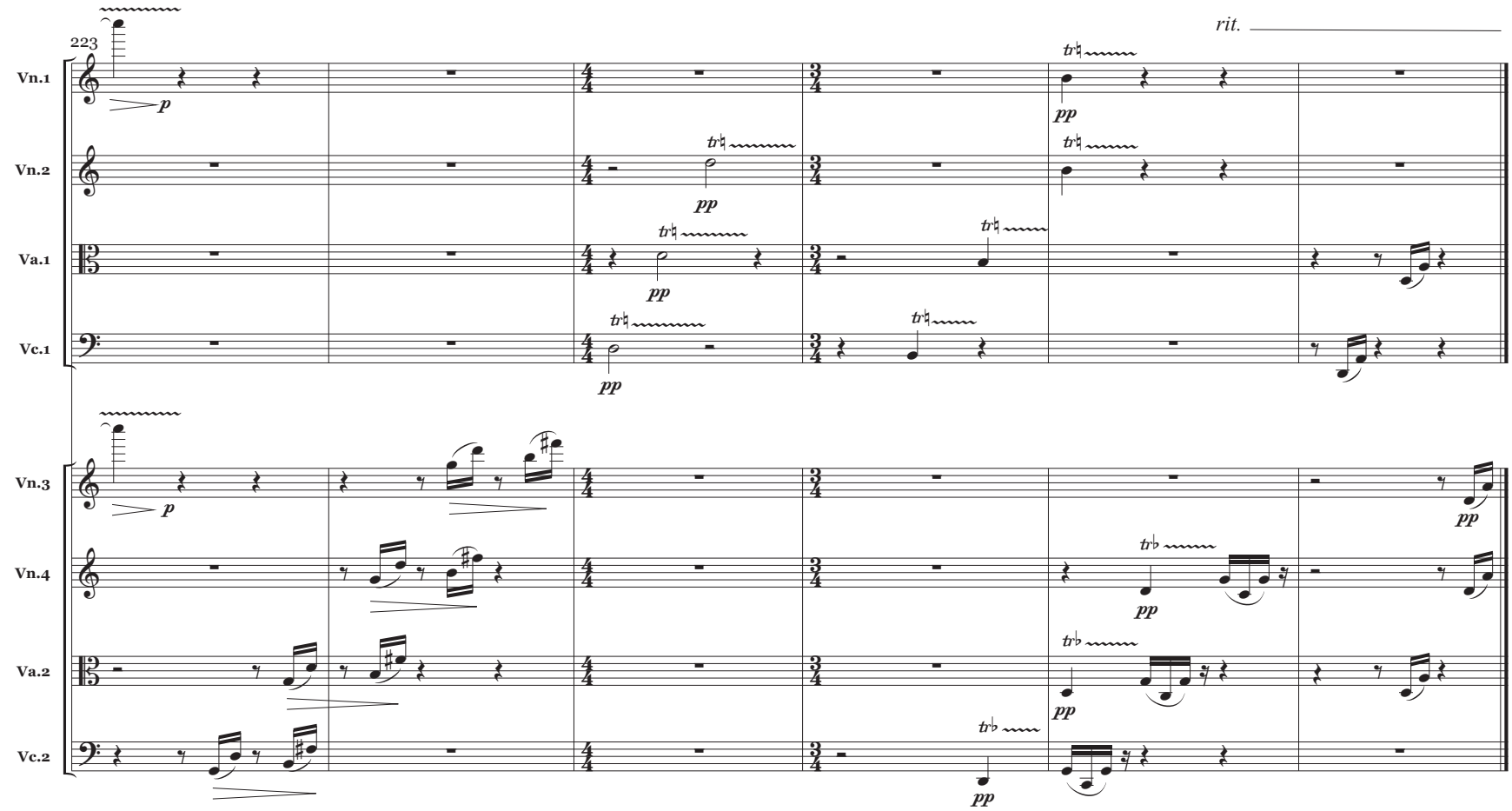
211

Vn.1
Vn.2
Va.1
Vc.1
Vn.3
Vn.4
Va.2
Vc.2

♩ = 72c. *slightly darker*

217

Vn.1
Vn.2
Va.1
Vc.1
Vn.3
Vn.4
Va.2
Vc.2



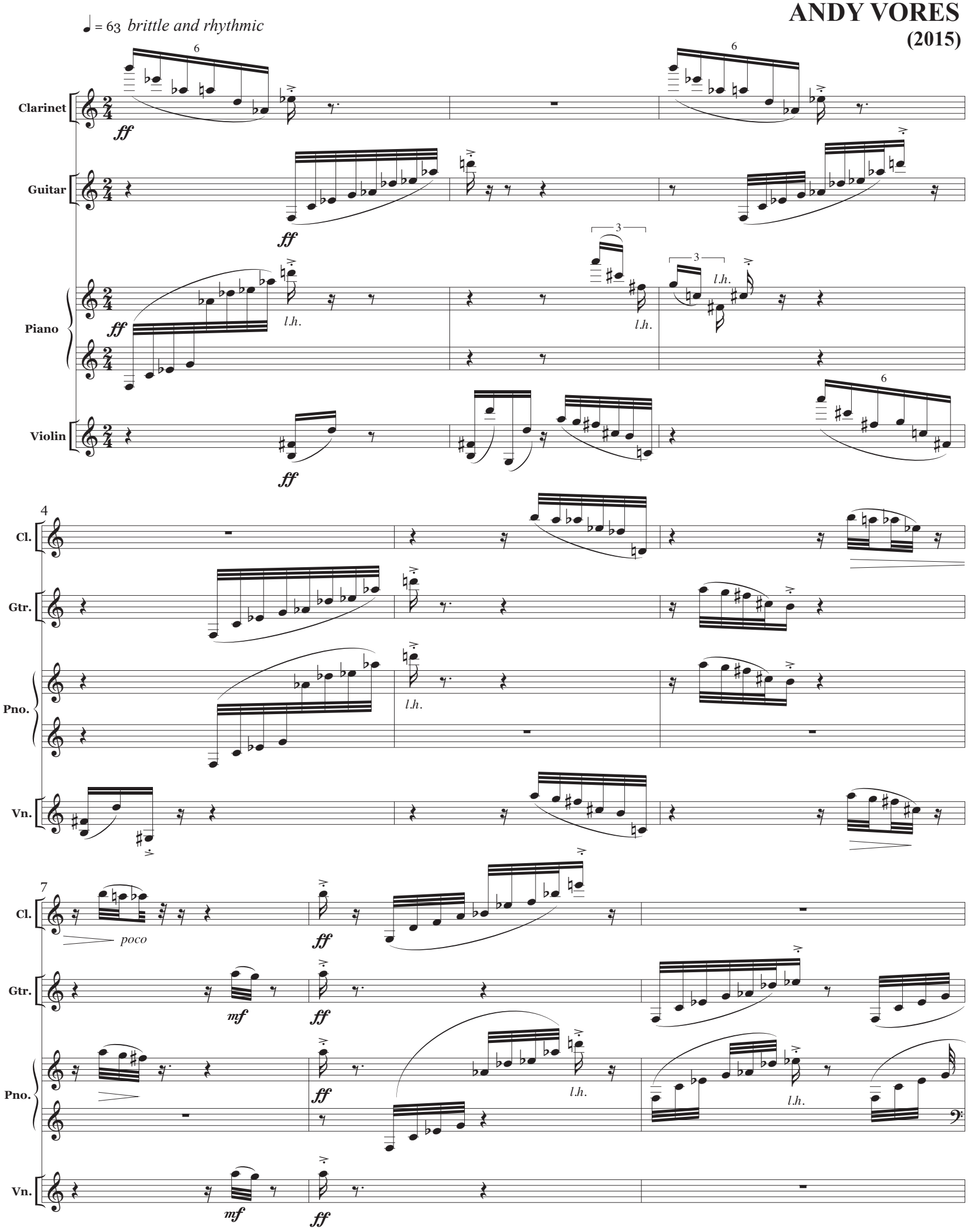
Cambridgeport MA, 1/30/19

Fabrication 30: Imitation
ensemble

Clarinet
Guitar
Piano
Violin

Fabrication 30: Imitation

ANDY VORES
(2015)



10

6

Cl.

Gtr.

Pno.

Vn.

p *f* senza vib. *f*

poco *mf*

poco *mf*

mf *p* *fp*

15

Cl.

Gtr.

Pno.

Vn.

clear and cold

mf

3

mp

f

(senza vib.)

Cl.

Gtr.

Pno.

Vn.

pp *f*

mp

p

mp

vib. norm.

(senza vib.)

pp *f*

3 3 3 3 3 3 3 3

mf

Gtr.

Pno.

Vn.

3

p

p

p

p

f

p

ff

Cl.

Gtr.

Pno.

Vn.

ff

23

vib. norm.

Cl.

Gtr.

Pno.

Vn.

sfp

sfp

26

Cl.

Gtr.

Pno.

Vn.

28

Cl. *f* *ff*

Gtr. *ff*

Pno. *ff*

Vn. *f* *ff*

31

Cl. *mf* *sfp* *cresc.*

Gtr.

Pno.

Vn. *mf* *sfp* *cresc.*

34

Cl.

Gtr.

Pno.

Vn.

poco

sub. ***ff***

ff

37

Cl.

Gtr.

Pno.

Vn.

mf

ff ***p*** *sub.*

mf *sub.*

44

dolce

Cl.

pp

Gtr.

mf

Pno.

mp

Vn.

mf

50

Gtr.

Pno.

Vn.

mf *f sub.* *f* *ff* *mf* *ff sub.*

54

Cl.

Gtr.

Pno.

Vn.

ff *l.h.* *l.h.*

57

Cl.

Gtr.

Pno.

Vn.

l.h.

60

Cl.

Gtr.

Pno.

Vn.

64

6

Cl.

p

Gtr.

Pno.

Vn.

p

68

Cl.

pp

Gtr.

mf

p

mf

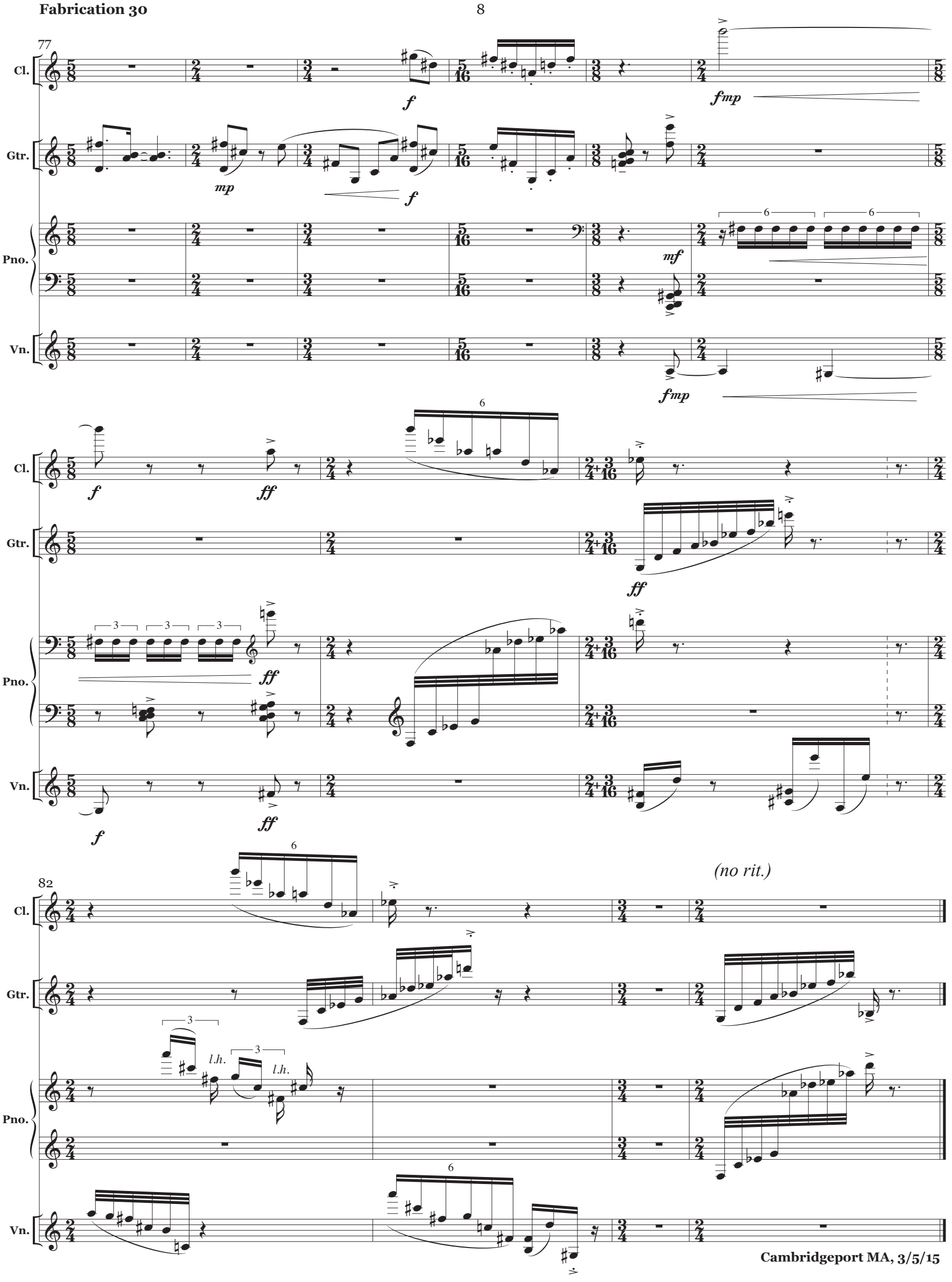
Pno.

mp

p

Vn.

pp


77
Cl.
Gtr.
Pno.
Vn.
f
fmp
mp
mf
ff
82
(no rit.)
l.h.

Fabrication 31: Fiction

soprano, tenor, orchestra

Soprano
Tenor

2 Flutes
Oboe
English Horn
2 Clarinets in B♭
2 Bassoons

2 Horns in F
2 Trumpets in B♭
Tenor Trombone
Tuba

2 Percussion

1. thunder sheet**,** vibraphone

2. bass drum, sizzle cymbal, suspended cymbal

Strings

There is a line connecting us but it does not bend
when you point north, I look to the south
when you point east, I look to the west
when you are in China, I am exactly opposite
trudging along the bottom of the Atlantic perhaps.

I think, if I can become clever enough, someday we'll meet
but stuck here at the bottom of the pendulum I see only parts of you
a strand of hair,. the bottoms of your feet
I stare upwards with impatient longing
studying each angle of your face
slowly revealed then quickly hidden with each swing of the arc
brought into being in phases like the moon's
a few lucky seconds every third day
keep my hope simmering, constant
I spend all my evenings and weekends
scrutinizing heavy, impenetrable textbooks
in dark university libraries
trying to find a loophole in the rules of geometry.

One day the steel rod will break in half, or a bone will snap,
and at last I will rush to your side.
I will see your face, not in shadow,
I will see all of you, your eyes, your mouth, your body.
I will take you into my arms
and you will squirm like a 6-year-old child
saying, "Who are you? What do you want?"
or, better maybe, your body, convulsing with the spasms of death,
will prevent you from seeing
who is comforting you in your last moments.

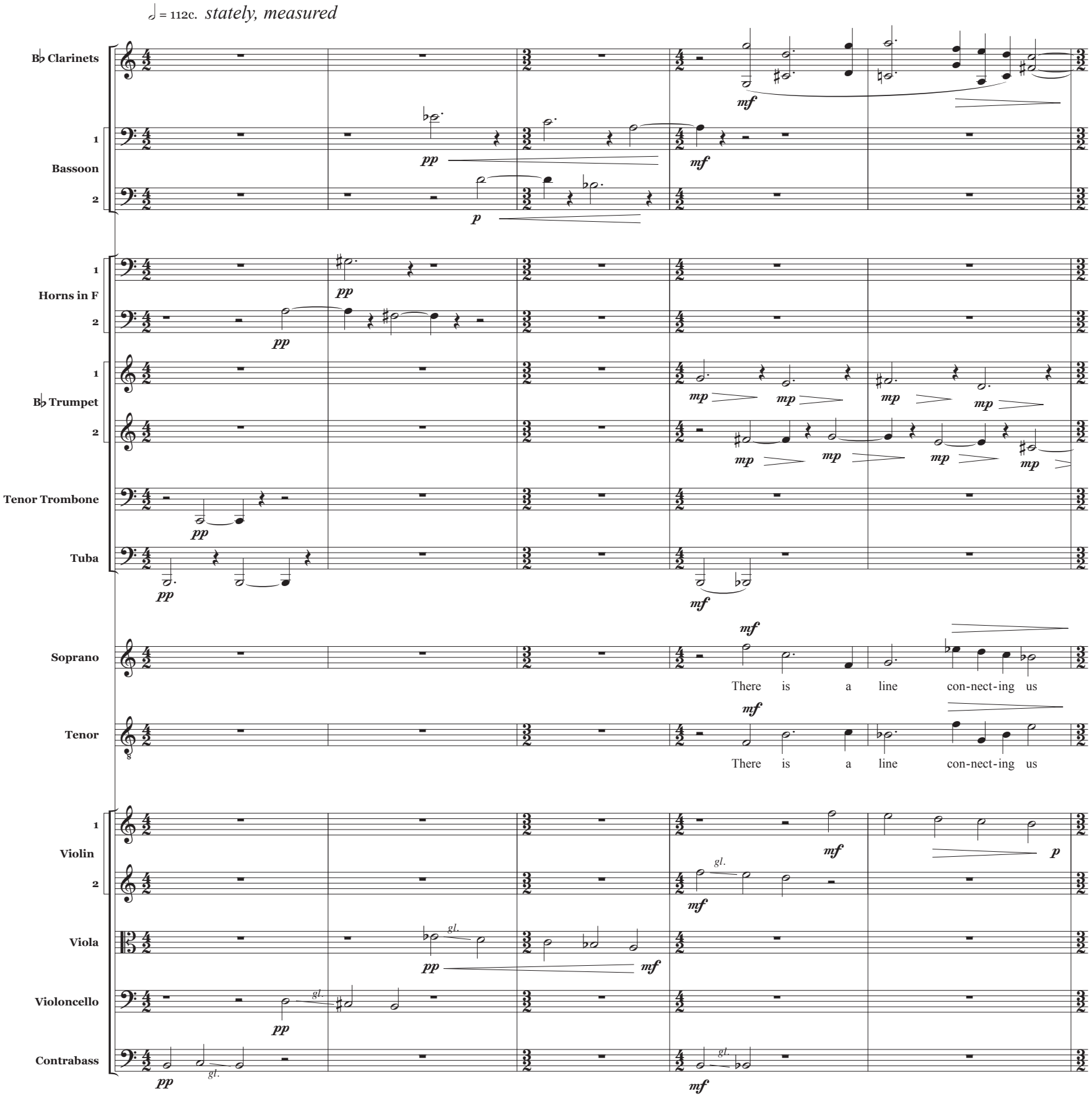
Either way you won't recognize me.

Not even if I show you the top of my head.

Frederick Choi

Fabrication 31: Fiction

ANDY VORES
(2019)



6

Ob.1

E.Hn.

B♭ Cls.

3:2

1

B♭ Tpt.

2

Tbn.

Tba.

Sop.

but it does not bend. When you point north, I look to the south. When you point

Ten.

but it does not bend. When you point north, I look to the south. When you point

1

Vn.

2

Vc.

Cb.

gl.

11

B♭ Cls.

1 Bn.

2

p

p

Tbn.

Tba.

SUSP. CYM.

Pc.2

ppp

Sop.

east, I look to the west. when you are in Chi - na, I am ex - act - ly

Ten.

east, I look to the west. when you are in Chi - na, I am ex - act - ly

1 Vn.

2

gl.

p

Va.

p

Vc.

p

17

Ob.1

E.Hn.

B♭ Cls.

1
Bn.
2

B♭ Tpts.

Tba.

Pc.2

Sop.

Ten.

Va.

Vc.

p *mf*

p *mf*

p

SUSP. CYM.

SIZZ. CYM.

SUSP. CYM.

p *ppp* *mf* *p*

mf *p*

op - po - site trudg - ing a - long the bot - tom of the At - lan - tic per - haps.

mf *p*

op - po - site trudg - ing a - long the bot - tom of the At - lan - tic per - haps.

24

Fl.1

A.Fl.

Hns.

B♭ Tpts.

Sop.

Ten.

1 Vn. 2

Vc.

Cb.

p

mf

3:2

gl.

I think, if I can be - come clev - er e - nough, some - day we'll meet,

I think, if I can be - come clev - er e - nough, some - day we'll meet, but

30

Fl.1 *p*

A.Fl. *p*

E.Hn. *p*

Hns. *p*

B♭ Tpts. 2º con sord. (harmon)

B.DR.

Pc.2 *ppp* *mp*

Sop. *p*
but stuck here at the bot - tom of the pen - du - lum I see on - ly parts of you;

Ten. *p*
stuck here at the bot - tom of the pen - du - lum I see on - ly parts of you; a

1 Vn. *p*

2 *p*

Va. *p*

Vc. *p*

34

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

a 2

Hn.1

1

B♭ Tpt.

2

VIB.

medium sticks
motor off

Pc.1

Sop.

a strand of hair, the bot-toms of your feet. I stare up-wards with im-

Ten.

strand of hair, the bot-toms of your feet. I stare up-wards with im-

1

Vn.

2

Va.

Cb.

gl.

39

Fl.1
A.Fl.
E.Hn.
B♭ Cls.
Bns.
a 2
1
Hns.
2
1
B♭ Tpt.
2
Tbn.
Tba.
VIB.
Pc.1
Sop.
pa - tient long - ing, stu - dy - ing each an - gle of your face, slow -
Ten.
pa - tient long - ing, stu - dy - ing each an - - - gle of your face,
1
Vn.
2
Va.
Vc.
Cb.

44

Fl.1

A.Fl.

Ob.1

E.Hn.

Bns.

Hn.2

1
B♭ Tpt.
2

Tba.

VIB.

Pc.1

Sop.

- - ly re - vealed then quick - ly hid - den with each swing of the arc brought in - to

Ten.

slow - ly re - vealed then quick - ly hid - den with each swing of the arc brought in - to

1
Vn.
2

Va.

Vc.

50

Fl.1

A.Fl.

Ob.1

E.Hn.

p

VIB.

Pc.1

3:2

3:2

Sop.

be - ing in pha - ses like the moon's; a few luck - y se - conds ev - ery third day keep my hope

3:2

Ten.

be - ing in pha - ses like the moon's; a few luck - y se - conds ev - ery third day keep my hope

1

Vn.

2

Va.

p

Vc.

p

57

Fl.1

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tba.

VIB.

Pc.1

Sop.

Ten.

1 Vn. 2

Va.

Vc.

Cb.

pp

2⁰ senza sord.

sim - mer - ing, con - stant. I spend all my eve - nings and

sim - mer - ing, con - stant. I spend all my eve - nings and

p

63

Fl.1

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

p

Tba.

Sop.

3:2

week - ends scru - tin - i - zing hea - vy, im - pen - e - tra - ble text - books in dark u - ni - ver - si - ty li - braries

Ten.

3:2

week - ends scru - tin - i - zing hea - vy, im - pen - e - tra - ble text - books in dark u - ni - ver - si - ty li - braries

1 Vn. 2

Va.

Vc.

Cb.

68

Fl.1

A.Fl.

Ob.1

E.Hn.

1
B♭ Cl.
2

Bns.

Hns.

1
B♭ Tpt.
2

Tbn.

Tba.

THNDR. SHEET

1
Pc.
SUSP. CYM.
2

Sop.

try - ing to find a loop - hole in the rules of geo-me - try. One day the steel rod will

Ten.

try - ing to find a loop - hole in the rules of geo-me - try. One day the steel rod will

i
ii
Vn.1

iii
iv

v
vi
Vn.1
Vn.1
vii
viii

Vn.2

Va.

Vc.

con sord. (harmon)

VIB.

SOLO

73

Fl.1

A.Fl.

Ob.1

E.Hn.

1

B♭ Cl.

2

Hns.

1

B♭ Tpt.

2

VIB.

1

Pc.

B.DR.

2

pp *mf* *mf* *mp sub.*

mf *p*

Sop. break in half, or a bone will snap, and at last I will rush to your side. I will see your

mf *p*

Ten. break in half, or a bone will snap, and at last I will rush to your side. I will see your

i
ii

iii
iv

Vn.1

v
vi

vii
viii

1.2

3.4

Vn.2

5.6

7.8

Va.

Vc.

mf *p* *mf* *p*

78

Fl.1

A.Fl.

Ob.1

E.Hn.

1

B♭ Cl.

2

Hns.

1

B♭ Tpt.

2

B.DR.

pp

Pc2

3:2

Sop.

face, not in sha - dow. I will see all of you, your eyes, your mouth, your bo - dy.

Ten.

face, not in sha - dow. I will see all of you, your eyes, your mouth, your bo - dy.

1

Vn.

2

SOLO

p

Va.

Vc.

85

Fl.1

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

Hns.

B♭ Tpts.

2°

a 2

THNDR. SHEET

1

Pc.

SUSP. CYM.

2

Sop.

I will take you in - to my arms and you will squirm like a six - year old child, say - ing, "Who are you?

Ten.

I will take you in - to my arms and you will squirm like a six - year old child, say - ing, "Who are you?

1

Vn.

2

Va.

TUTTI

Vc.

Cb.

90

Bns.

Tbn.

Tba.

SIZZ.
CYM.

Pc.2

Sop.

What do you want?" or bet-ter may-be, your bo-dy, con-vuls-ing with the spa-sms of death, will pre-

Ten.

What do you want?" or bet-ter may-be, your bo-dy, con-vuls-ing with the spa-sms of death, will pre-

1 Vn.

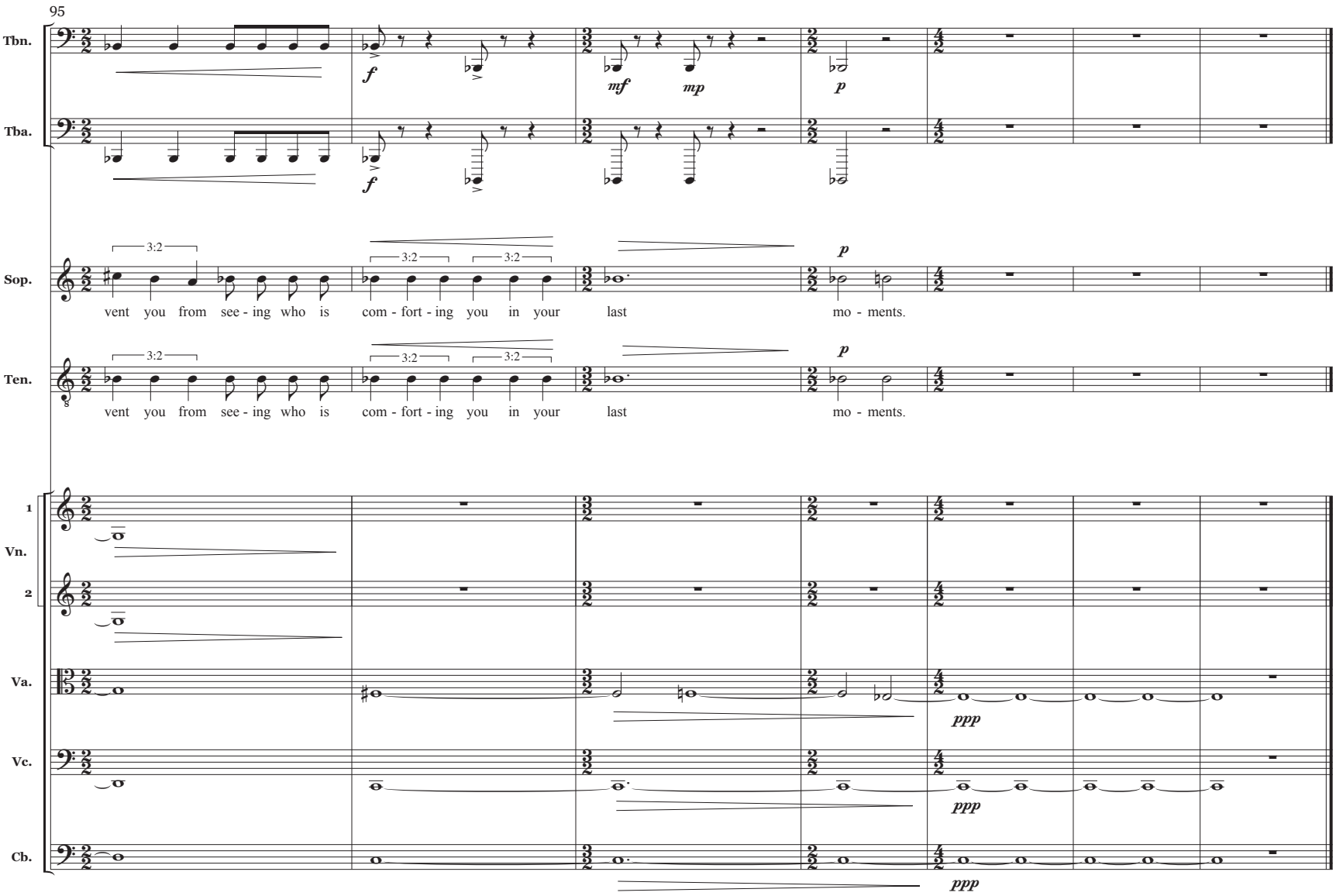
2

TUTTI

Va.

Vc.

Cb.



Cambridgeport MA, 2/4/19

Fabrication 32: Manoeuvre

orchestra

Flute
Piccolo
2 Oboes
Clarinet in E♭
Clarinet in B♭
2 Bassoons

2 Horns in F
2 Trumpets in C
Tenor Trombone
Tuba

3 Percussion
1. timbales, xylophone
2. small tambourine, vibraphone
3. large tambourine, marimba

Strings
(8.8.6.6.3)

Fabrication 32: Manoeuvre

after John Conway's *Game of Life*

♩ = 172c. *sprung, buoyant*

Flute 1
Piccolo
Oboes
E♭ Clarinet
B♭ Clarinet
Bassoons
Horns
Trumpets
Tenor Trombone
Tuba
Percussion 1 — XYLO.
Percussion 2 — VIB. — medium sticks, motor off
Percussion 3 — MAR.
Piano 1
Piano 2
i–viii Violin — DIV.
ix–xvi Violin — DIV.
Viola — DIV.
Violoncello — DIV.
Contrabass

11

Fl.1
Picc.
Obs.
2°
Ob1
E♭ Cl.
B♭ Cl.
Bns.
1
Hns.
2
1
Tpt.
2
Tpts.
Tbn.
Tba.
XYLO.
1
VIB.
Pc.
2
MAR.
3
Pno.1
Pno.2
i–viii
Vn.
ix–xii
xiii–xvi
Va.
Vc.
Cb.

23

Fl.1

Picc.

Obs.

1
Ob.
2

E♭ Cl.

B♭ Cl.

Bns.

1
Hns.
2

1
Tpt.
2

Tbn.

Tba.

XYLO.

1

VIB.

Pc.
2

MAR.

3

Pno.1

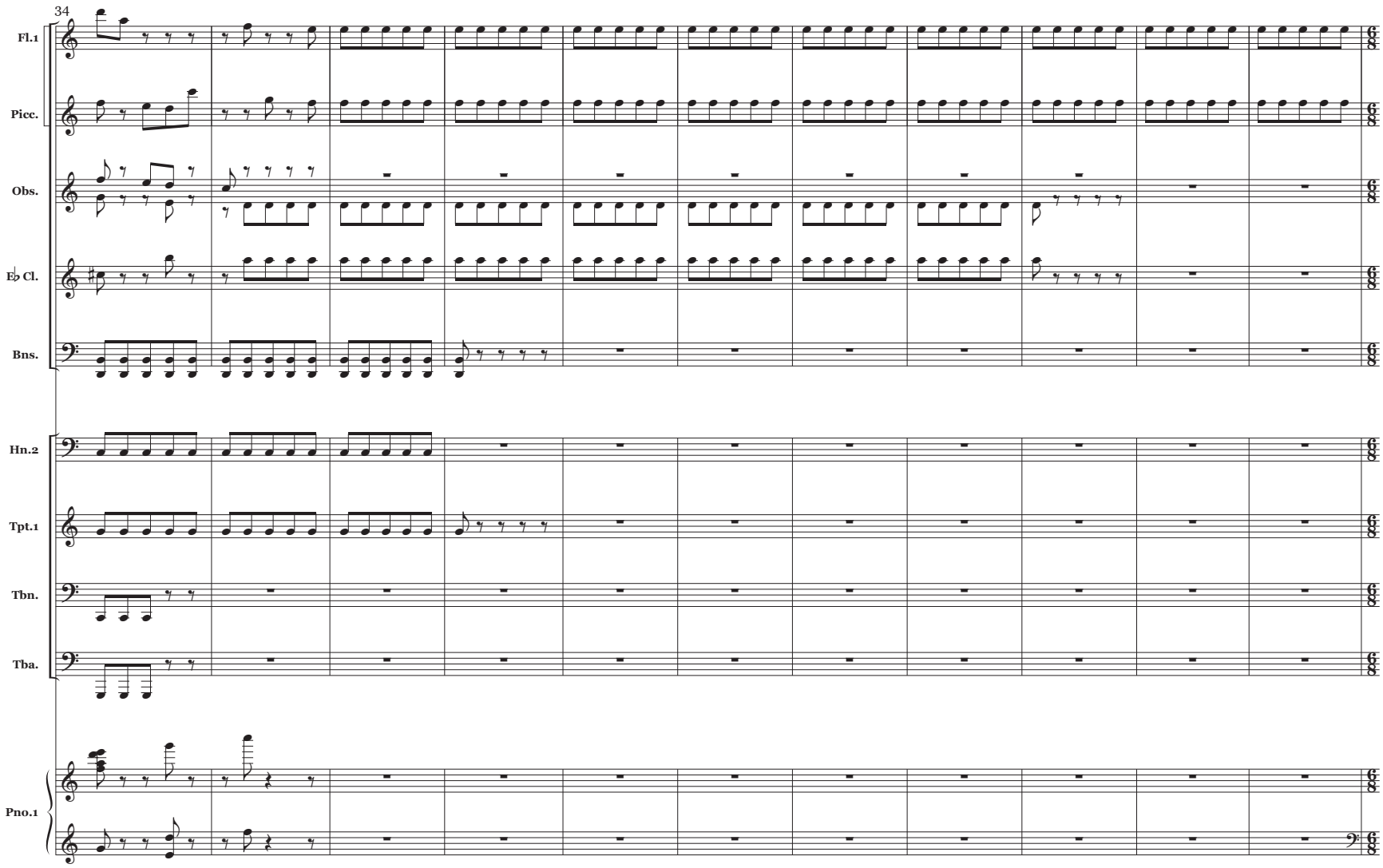
Pno.2

i–viii
Vn.
ix–xvi

Va.

Vc.

Cb.


34
Fl.1
Picc.
Obs.
E♭ Cl.
Bns.
Hn.2
Tpt.1
Tbn.
Tba.
Pno.1

45

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

a 2

Hns.

Tpts.

Tbn.

Tba.

XYLO.

1

Pc. 2

VIB.

MAR.

3

Pno.1

Pno.2

i–viii

Vn.

ix–xvi

Va.

Vc.

Cb.

54

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
1
Tpt.
2
Tbn.
Tba.
XYLO.
1
Pc.
2
VIB.
MAR.
3
Pno.1
Pno.2
i–viii
Vn.
ix–xvi
Va.
i–iii
Vc.
iv–vi
Cb.

64

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

1

Bn.

2

Hns.

1°

Tpts.

Tbn.

Tba.

XYLO.

1

VIB.

Pc.

2

MAR.

3

Pno.1

Pno.2

i–viii

Vn.

ix–xvi

Va.

Vc.

Cb.

75

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
Tbn.
Tba.
XYLO.
1
Pc.
VIB.
2
MAR.
3
Pno.1
Pno.2
i–viii
Vn.
ix–xvi
Va.
Vc.
Cb.

mp sub.

85

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

1 XYLO.

Pc. VIB.

2

3 MAR.

Pno.1

Pno.2

i–viii

Vn. ix–xii

xiii–xvi

Va.

Vc.

Cb.

96

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
Tbn.
Tba.
MAR.
Pc.3
Pno.1
Pno.2
i–viii
Vn. ix–xii
xiii–xvi
Va.
Vc.
Cb.

1°

mp

107

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
i–viii
Vn.
ix–xvi
Va.
Vc.

(DIV.)

cresc.

117

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
1
Tpt.
2
Tpts.
i–iv
Vn.
ix–xvi
Va.
Vc.

cresc.

126

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
1
Tpt.
2
Tpts.
Tbn.
Tba.
VIB.
2
Pc.
MAR.
3
Pno.1
Pno.2
i–viii
Vn.
ix–xvi
Va.
Vc.

ff
a 2
(DIV.)

135

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

XYLO.

1

Pc. 2

VIB.

MAR.

3

Pno.1

Pno.2

i–viii

Vn.

ix–xvi

Va.

Vc.

Cb.

DIV. a 3

DIV. a 3

144

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
Tbn.
Tba.
XYLO.
1
VIB.
Pc. 2
MAR.
3
(DIV.)
i–viii
Vn.
ix–xvi
Va.
Vc.
Cb.

153

Fl.1

Picc.

Obs. *mf*

E♭ Cl. *mf sub.*

B♭ Cl. *mf sub.*

Bns. *mf sub.*

Hns.

Tpts. *mf sub.*

Tbn.

Tba.

XYLO. *mf*

1

Pc. VIB. *mf*

2

MAR.

3

i–viii *mf sub.*

Vn.

ix–xvi *mf sub.*

Va.

Vc. *mf*

Cb. *mf sub.*

161

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
Tbn.
Tba.
XYLO.
1
VIB.
Pc. 2
MAR.
3
(DIV.)
i–viii
Vn.
(DIV.)
ix–xvi
(DIV.)
Va.
(DIV.)
Vc.
Cb.

170

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

f

f

XYLO.

1

Pc. 2

VIB.

MAR.

3

f

i–viii

Vn.

ix–xvi

Va.

f

Vc.

Cb.

180

Fl.1
Picc.
Obs.
E♭ Cl.
B♭ Cl.
Bns.
Hns.
Tpts.
Tbn.
Tba.
XYLO.
1
VIB.
Pc. 2
MAR.
3
i.ii
iii.iv
v.vi
vii.viii
Vn.
ix.x
xi.xii
xiii.xiv
xv.xvi
i.ii
Va. iii.iv
v.vi
i.ii
Vc. iii.iv
v.vi
i.ii
Cb.
iii

ff

192

Fl.1

Picc.

Obs.

E♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

XYLO.

1

Pc.

VIB.

2

i.ii

iii.iv

v.vi

vii.viii

Vn.

ix.x

xi.xii

xiii.xiv

xv.xvi

i.ii

Va.

iii.iv

v.vi

i.ii

Vc.

iii.iv

v.vi

i.ii

Cb.

iii

206

Fl.1
Picc.
1
Ob.
2
E♭ Cl.
B♭ Cl.
1
Hns.
2
1
Tpt.
2
Tbn.
Tba.
TIMB.
1
SM. TAMB.
Pc.
BGOS.
3
Pno.1
Pno.2
i–iv
v–viii
Vn.
ix–xii
xiii–xvi
i.ii
Va.
iii.iv
v.vi

tuh
flt.
on shell
on rim, with stick
pluck string
pizz.
sul pont.

*) tongue ram
**) air sound: no pitch
***) slaptongue
****) damp strings

♩ = 132c. *firmly*

Fl.1

Picc.

tuh tuh

1 Ob. 2

E♭ Cl.

B♭ Cl.

Tpts.

Tbn.

Tba.

a 2

gl.

TIMB. 1

Pc. 2

VIB.

BGOS. 3

norm.

norm. with sticks

con Ped.

Pno.1

Pno.2

i.ii Vn. iii–viii

ix–xvi

DIV. arco

UNIS. arco

Va.

Vc.

UNIS. pizz.

Cb.

219

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

VIB.

Pc.2

Pno.1

Pno.2

(DIV.)

i.ii

Vn.
iii–viii

(DIV.)

ix–xvi

223

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tbn.

Pc.2

Pno.1

Pno.2

i–viii

Vn.

ix–xvi

con sord.

VIB.

UNIS.

con sord.

DIV.

228

Obs.
E♭ Cl.
B♭ Cl.
Bns.
1 Hns.
2
Tpts.
Tbn.
Pno.1
Pno.2
i–viii Vn.
ix–xvi

mf *p* *mp* *pp* con sord. (harmon) (DIV.)

232

♩ = 106c.

Picc.

E♭ Cl.

B♭ Cl.

1 Hns. 2

Tpts.

Tbn.

TIMB.

Pc. 1

SM. TAMB. 2

LG. TAMB. 3

on shell

hit

shake

Pno.1

Pno.2

DIV.

i–iv

v–viii

Vn. ix.x

xi.xii

xiii–xvi

UNIS.

pizz.

Vc.

Cb.