

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 \flat *doubles* Clarinet in E \flat

one **Clarinet** (1 or 2) *doubles* Bass Clarinet

Bassoon 1 *doubles* Tenoroon

Trumpet 1 in B \flat *doubles* Trumpet in C / Piccolo Trumpet in B \flat

Trumpet 2 in B \flat *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

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

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 = B \flat , C \sharp , E \flat , 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: Manoeuvre

2.2.2.2. 2.2.1.1. 2. 3. 0. 8.8.6.6.3.
duration 7'

Clarinets are B \flat clarinets unless otherwise indicated
 Trumpets are B \flat 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 violas
 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 *1° doubling* piccolo
 2 oboes *2° doubling* english horn
 2 clarinets
 2 bassoons *1° doubling* tenoroon
 2 horns
 2 trumpets *1° doubling* piccolo trumpet in Bb
 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: Manoeuvre flute
piccolo
2 oboes
clarinet in E \flat
clarinet
2 bassoons
2 horns
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 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 instrumental ‘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

In order to fully experience Richard Serra's huge ('cast') sculptures 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 an 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 commonalities 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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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.

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 continuous 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 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 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 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 seductive eyes
and I lose my reason.

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

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: Manoeuvre

a companion to **Fabrication 12** in which Conway's **The Game of Life** is again applied to a set of 'dots' occurring 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 occurrence 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

ff sempre

①

②

mf sub. *ff* *mf sub.*

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

③

f *mp* *f_{sub.}*

④

fsp *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

Musical staff with dynamics *p* and *mf*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

12

Musical staff with dynamics *p* and *mf*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

13

Musical staff with dynamics *p* and *mf*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings. Below the staff, the instruction "sing 'F'" is written.

Musical staff with dynamics *p* and *mf*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

Musical staff with dynamics *p* and *mf*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

14

Musical staff with dynamics *fff*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

Musical staff with dynamics *f* and 3:2 ratio markings. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

Musical staff with dynamics *fff* and *mp sub.* markings. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

15

replace mute while playing

(con sord.)

Musical staff with dynamics *ff*. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

Musical staff with dynamics *sfz* and *ff*, and 3:2 ratio markings. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

16



Musical staff with dynamics *sfz* and *ff*, and 3:2 ratio markings. The staff contains a series of eighth and sixteenth notes with slurs and dynamic markings.

The image shows two staves of musical notation. The first staff begins with a bass clef and a key signature of two flats. It contains a sequence of notes with dynamic markings *sfz* and *ff* under a hairpin crescendo. Above the staff are two circular arrows: one pointing clockwise and one pointing downwards. Measure 17 is circled and contains a triplet of notes. The staff continues with notes and rests, ending with a *f* dynamic marking and three whole notes. The second staff begins with a circled measure 18, which contains a triplet of notes. Above this staff are several circular arrows: one clockwise, one upwards, one downwards, one upwards, one downwards, one clockwise, one upwards, one clockwise, and one downwards. The staff concludes with a double bar line.






Cambridgeport MA, 3/9/08

Fabrication 2:

Cut

tuba

Fabrication 2 requires the performer to make four distinct movements, each occurrence 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.).



Na - ta - lie Port - man looks at me with her se - duct - ive eyes and I lose my rea - son.

She beck - ons with one fin - ger, — licks her ru - by red lips, and winks. her eyes full of prom - ise.

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 seductive eyes
and I lose my reason.

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 suedctive eyes
and I lose my reason.

She beckons wnth 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)

Tuba

$\text{♩} = 52c.$

mp dolce *poco* *pp* *mp* *p*

ft. *nat.*

①

poco mf *mf* *mp*

$\text{♩} = 80c.$

sf *f* *sf* *f* *sf* *mp* *sf* *f*

$\text{♩} = 52c.$ *ft.*

mp *poco*

$\text{♩} = 80c.$ *nat.*

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

$\text{♩} = 52c.$

f *sf* *f* *sf* *sf* *mp*

(mp)

$\text{♩} = 80c.$

sf *f* *sf* *f* *mp*

$\text{♩} = 52c.$

p *mf*

②

$\text{♩} = 80c.$

sf *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f*

$\text{♩} = 52c.$

p *dolcissimo* *p*

↓

♩ = 80c.

ft. nat.

mf *p*

f *sf* *f* *sf* *mp* *sf* *sf* *f* *sf* *mp*

3 5 6 5

♩ = 80c.

♩ = 80c.

♩ = 52c.

♩ = 52c.

sf *f* *mp* *ff* *p* *sfz* *mp* *sfz* *sempre* *mp*

5 3

♩ = 80c.

♩ = 52c.

sfz *sempre* *mp* *sfz* *sempre* *mp*

3

③

♩ = 80c.

♩ = 52c.

sfz *sempre* *mp* *sfz* *sempre* *mp* *sf*

3

p *sf* *mp*

3

♩ = 80c.

♩ = 52c.

sfz *sempre* *mp* *ft.* *nat.* *mp*

3

4

$\text{♩} = 80\text{c.}$
 p f
 $\text{♩} = 52\text{c.}$
 mp
 $\text{♩} = 80\text{c.}$
 p mf

$\text{♩} = 52\text{c.}$
 mp
 $\text{♩} = 80\text{c.}$
 p ff
 $\text{♩} = 52\text{c.}$
 mp
 $\text{♩} = 80\text{c.}$
 sf p ff
 $\text{♩} = 52\text{c.}$
 mp

$\text{♩} = 80\text{c.}$
 sf p ff
 $\text{♩} = 80\text{c.}$
 sf p ff
 $\text{♩} = 80\text{c.}$
 p ff

5

$\text{♩} = 80\text{c.}$
 mp sf

$\text{♩} = 80\text{c.}$
 mp sf
 $\text{♩} = 52\text{c.}$
 mp

6

$\text{♩} = 80\text{c.}$
 ff

$\text{♩} = 80\text{c.}$
 ff
 $\text{♩} = 80\text{c.}$
 ff

$\text{♩} = 52\text{c.}$
 ff

↻ ↓ ↻ ↓

♩ = 80c.

↻ ↓

♩ = 80c.

sfz sempre

mp

↻ ↓

♩ = 80c.

mp *sf* *p*

♩ = 52c.

mp

⑦ ↓

♩ = 80c.

pinched

♩ = 52c.

mp

sf p sf p sf p sf

liquid

♩ = 80c.

p *ff*

mf *sf*

♩ = 52c.

(ff)

♩ = 80c.

ff *mf* *sf* *ff*

mf sf ff mf

sf ff mf sf

ff mf sf ff mf

8
sf ff
♩ = 52c. ft. nat. ♩ = 60c.
pp mp p pp p

3
poco p poco
breath sound

9
♩ = 66c.
mp p mp p

poco mf mf

10

♩ = 70c.

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

11

♩ = 76c.

mf *p*

poco *pp* *mp*

pp *f* *mp*

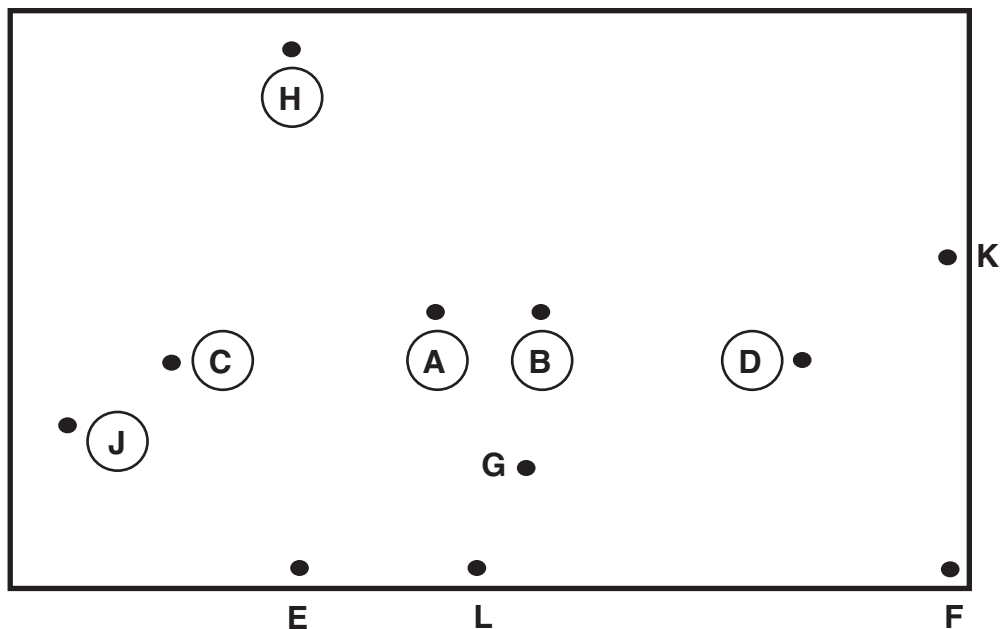
12

♩ = 52c.

pp *mp* *pp*

Fabrication 3: Dodge

B \flat clarinet and violin



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

Stage setup:

six performance positions with music stands:

Music Stand A (facing forward)

Music Stand B (facing forward)

Music Stand C (facing into the stage)

Music Stand D (facing into the stage)

Music Stand H (facing forward)

Music Stand J (facing Position F)

and

seven performance positions without music stands:

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

Position F

3 paces behind Position F

Position G (facing stage right)

Position K (facing offstage)

Position L (facing forward)

Directly next to it (facing forward)

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

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

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

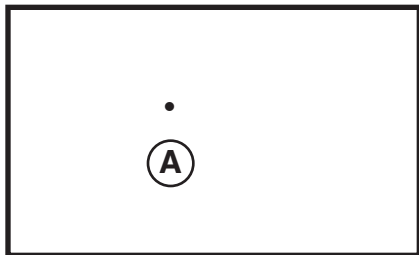
The pulse for each pace is ♩ = 132 (as it is for most of the music itself), except where noted. If the stage is small the performers may choose, instead, to pace once every two, three, or four beats.

Performer movements are shown on the following pages.

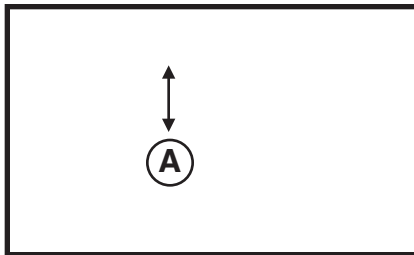
If the performers prefer a version with no movements **Fabrication 3a** may be substituted.

Clarinet

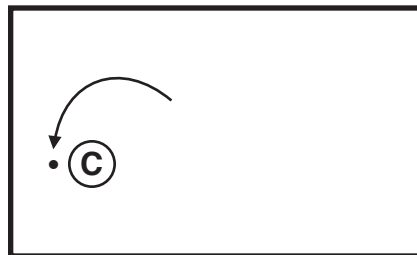
stand 2 or 3 paces behind music stand A



walk backwards and forwards 4 or 5 paces in each direction



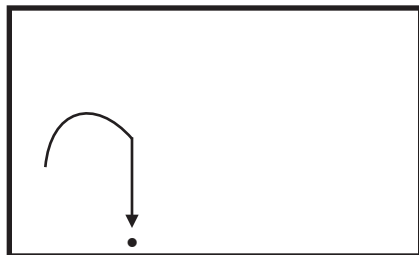
walk to music stand C



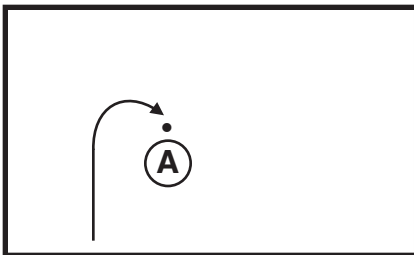
at ②

at ④

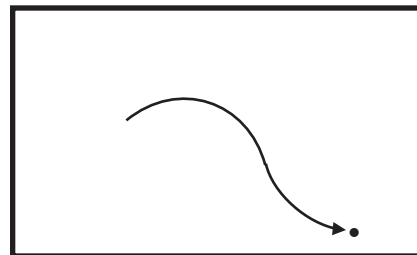
walk to E



walk to music stand A



walk toward F keeping 3 paces behind the violinist

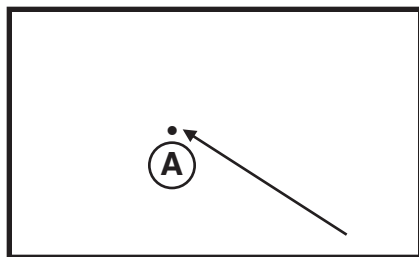


at ⑧

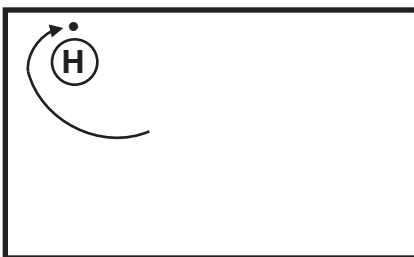
at ⑨

at ⑭

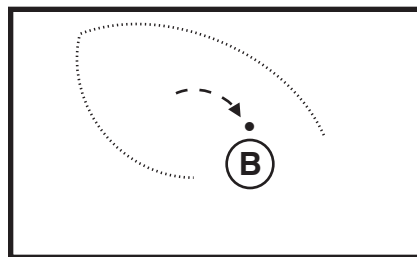
walk to music stand A



walk to music stand H



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

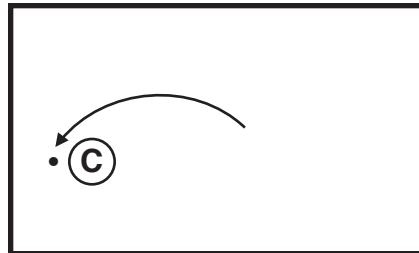


at ⑮

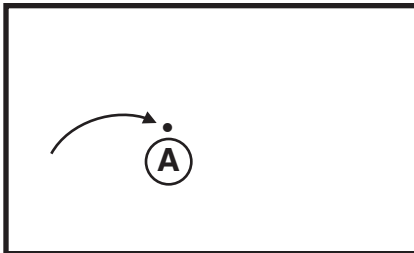
at ⑳

at ㉕

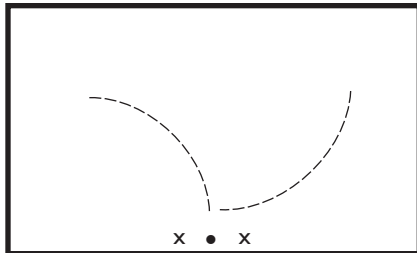
walk to music stand C



walk to music stand A



walk freely around the stage, then to L



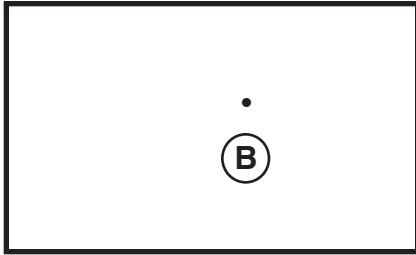
at ㉘

at ㉚

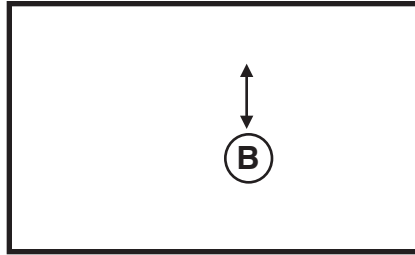
at ㉙

Violin

stand 2 or 3 paces behind music stand B



walk backwards and forwards 4 or 5 paces in each direction



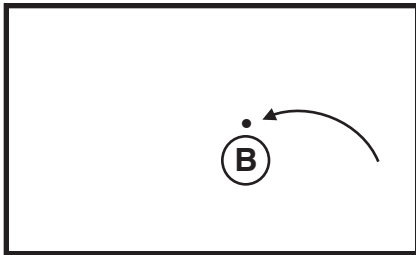
walk to music stand D



at ③

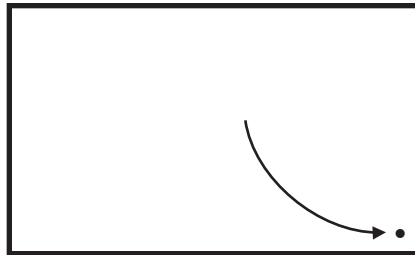
at ④

walk to music stand B



after ⑨

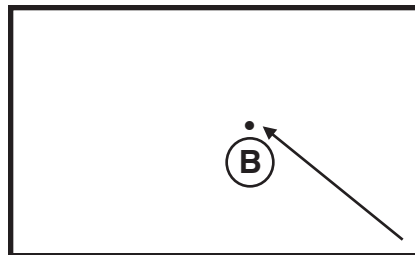
walk to F



at ⑬

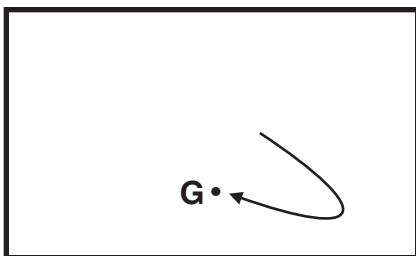
F

walk to music stand B



at ⑯

walk to G



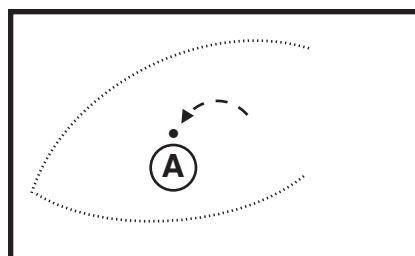
at ⑰

walk to music stand J



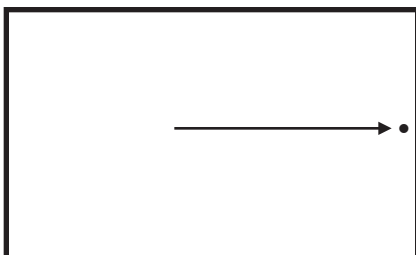
at ⑳

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



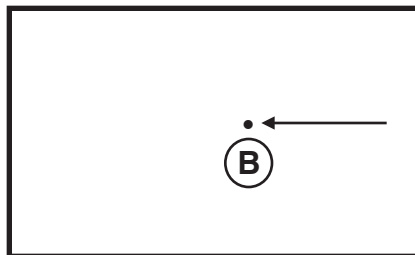
at ㉕

walk to K



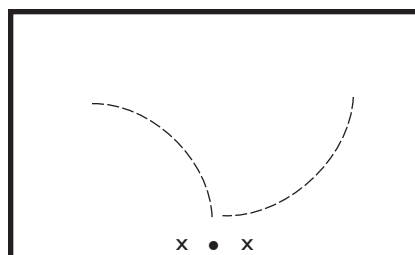
at ㉘

walk to music stand B



at ㉛

walk freely around the stage, then to L



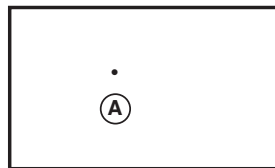
at ㉞

L

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

Fabrication 3: Dodge

ANDY VORES
(2008)



stand 2 or 3 paces
behind music stand A

♩ = 132

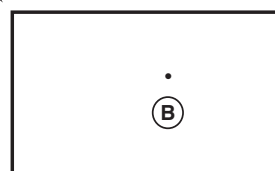
Clarinet in B \flat

repeat, varying the duration
of the pause under □

c.12''

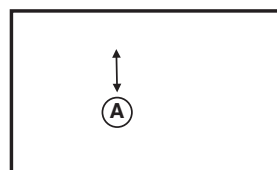
Violin

stand 2 or 3 paces
behind music stand B



①

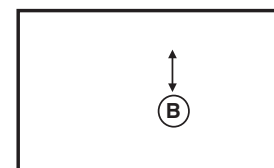
②



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

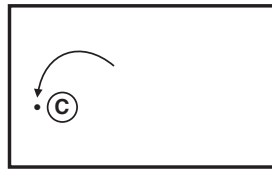
③

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



Musical score for two staves, measures 1-4. The music consists of eighth and sixteenth notes with various accidentals and dynamics.

4



walk (at ♩ = 132) to music stand C

Musical score for two staves, measures 5-8. Measures 5 and 6 are boxed and labeled with the dynamic marking *mp*. The music continues with eighth and sixteenth notes.

walk (at ♩ = 132) to music stand D



5

at music stand C

Musical score for two staves, measures 9-12. Measures 9 and 10 are marked with the dynamic *fff*. The music features eighth and sixteenth notes with various accidentals.

at music stand D

6

rotate in place — at least 2 revolutions

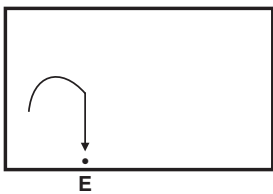
Musical score for two staves, measures 13-16. Measures 13 and 14 are boxed and labeled with the dynamic marking *mp sub.*. The music continues with eighth and sixteenth notes.

rotate in place — at least 2 revolutions

7

fff

8

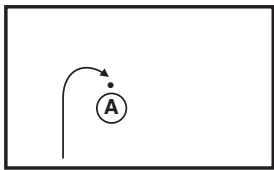


walk (at ♩ = 132) to front of stage (E)
while playing a gradual *accelerando*

as close to ♩ = 132 as possible

The first system of music consists of two staves. The upper staff contains a melodic line with a series of eighth notes, some marked with a flat. The lower staff contains a more complex rhythmic accompaniment with triplets and quintuplets. There are various articulation marks such as accents and slurs throughout the piece.

9



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

10

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

The second system of music continues with two staves. The upper staff has a melodic line with a triplet. The lower staff features a complex rhythmic pattern with many beamed notes. A diagram of a square box with a curved arrow pointing to a circled letter 'B' is positioned between the staves.

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

The third system of music consists of two staves. The upper staff has a melodic line with many beamed notes and a triplet. The lower staff has a rhythmic accompaniment with many beamed notes.

The fourth system of music consists of two staves. The upper staff has a melodic line with many beamed notes and a triplet. The lower staff has a rhythmic accompaniment with many beamed notes.

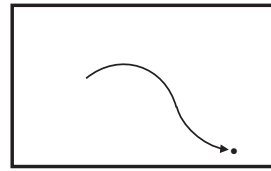
11

♩ = 132

hold until clarinet has reached 11

at music stand B

14



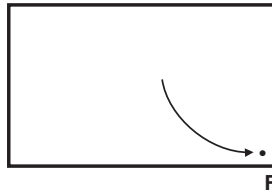
walk (at ♩ = 132) toward front corner of stage left (F) keeping 3 paces behind violinist

12

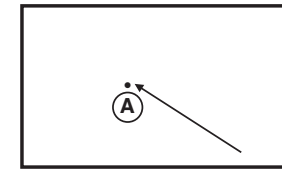
13

Two staves of musical notation. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of eighth notes with stems pointing down, starting with a half note rest. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of eighth notes with stems pointing up. Both staves are marked with *mp*. There are two rectangular boxes highlighting specific measures: one in the top staff at measure 13 and one in the bottom staff at measure 13.

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



16



walk (at ♩ = 132) to music stand A

15

turn to face forward

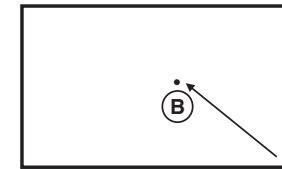
facing forward

Two staves of musical notation. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a series of eighth notes with stems pointing down. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of eighth notes with stems pointing up. The first two measures are labeled 'turn to face forward' and 'facing forward' respectively. There are two rectangular boxes highlighting specific measures: one in the top staff at measure 15 and one in the bottom staff at measure 15.

turn to face forward

facing forward

walk (at ♩ = 132) to music stand B



Two staves of musical notation. The top staff is in treble clef with a key signature of one flat and a common time signature, containing a series of eighth notes with stems pointing down. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a series of eighth notes with stems pointing up.

at music stand B

p

p

poco a poco cresc..

poco a poco cresc..

18

f *mp sub.*

f

p *mf* *p*

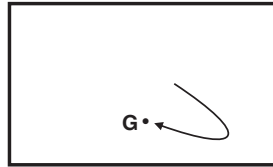
repeat, raising each 'A' a quarter-tone higher on each repetition

19

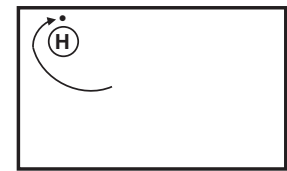
f *psub.* *mf* *p* *ffsub.*

walk (slower than ♩ = 132) to G

cresc.



21



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

p *poco* *ffsub.* *poco*

at G

ff *mp*

walk (at ♩ = 132) to music stand J



22

at music stand H

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

at music stand J

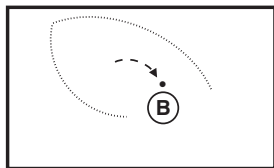
pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

23

rotate in place — at least 4 revolutions

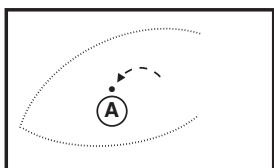
rotate in place — at least 4 revolutions

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

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



26

♩ = 88c.

at music stand B

pp *gl.*
to sul pont. to molto sul pont. to nat.
pp
at music stand A

27

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

28

mp *p* *p*
to molto sul pont. to nat.
mp *mf* *pp*

29

f *pp* *pp*
to sul pont. to molto sul pont. to nat.
mf

to 9 sul pont. 9 nat. 6 to

pp 10 *mf* 10 10 *pp*

30

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

pp 10 9 9

31

nat. 9 7

f

ft. nat. p mf

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

9 p mf pp sub.

32

to sul pont. nat. 7 gl. mf

mf mfp mf pp f

33

pp mf gl.

to sul pont. to nat. 9 10 11 to

pp mp pp mp pp sub.

34

.. sul pont. *pp* to nat.

ppp *gl.* 9 10 9

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

35

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

gl. *ft.*

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

mfppp *nat.* to nat.

9 9 10 *mp ppp sub.*

Detailed description: This system covers measures 36 and 37. The upper staff has a melodic line with a fermata over the second measure. The lower staff continues the eighth-note pattern with fingerings 9, 9, and 10. Dynamics include *mfppp*, *mp*, and *ppp sub.*. Performance instructions include *nat.* (natural).

36

10 10 9 9

Detailed description: This system covers measures 37 and 38. The upper staff has a melodic line with a fermata over the second measure. The lower staff continues the eighth-note pattern with fingerings 10, 10, 9, and 9.

37

fp to sul pont.

mf *ppp*

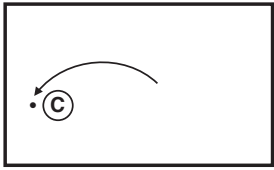
Detailed description: This system covers measures 38 and 39. The upper staff has a melodic line with a fermata over the second measure. The lower staff continues the eighth-note pattern with fingerings 7 and 7. Dynamics include *mf* and *ppp*. Performance instructions include *fp* (fortissimo) and *sul pont.* (sul ponticello).

ppp *mf*

nat. 10 9 7 6 *mf*

Detailed description: This system covers measures 39 and 40. The upper staff has a melodic line with a fermata over the second measure. The lower staff continues the eighth-note pattern with fingerings 10, 9, 7, and 6. Dynamics include *ppp* and *mf*. Performance instructions include *nat.* (natural).

38



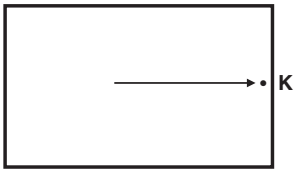
walk (at ♩ = 132) to music stand C
 ♩ = 132

39

at music stand C

Vn.

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



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

mf *f*

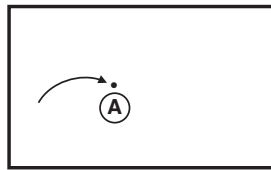
40

mp sub. *pp sub.*

41

c.9"

42



walk to music stand A

43

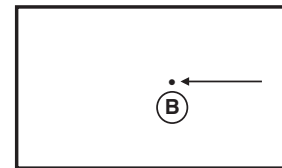
accelerando (clarinet only)

play only
after violinist
has reached
music stand B

♩ = 92c.

repeat, varying the duration
of the pause under □

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



44

♩ = 132

at music stand A

ff
at music stand B

45

46

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

Musical notation for measures 46 and 47. Measure 46 is boxed and contains two staves with *p sub.* dynamics. Measure 47 is marked with *fff* and contains two staves with complex rhythmic patterns.

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

Musical notation for two staves, continuing the piece with various rhythmic and melodic lines.

Musical notation for two staves, continuing the piece with various rhythmic and melodic lines.

Musical notation for two staves, continuing the piece with various rhythmic and melodic lines.

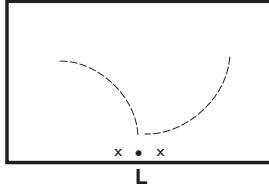
48

c.15"

walk freely (at ♩ = 132) in any direction

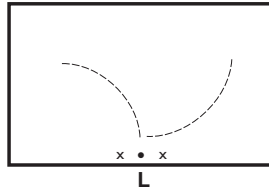
walk freely (at ♩ = 132) in any direction

49



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

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



50

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

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

Fabrication 3a: Dodge

ANDY VORES
(2008)

$\text{♩} = 132$

Clarinet in B \flat

Violin

repeat, varying the duration of the pause under \square

ff *mp* *cresc.* **C.12''**

$\text{♩} = 132$

ff *mp* *cresc.*

①

fff *f* *fff*

②

mp *mp*

③

fff *fff*

Fabrication 3a

The first system consists of two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff continues the melodic line with similar rhythmic values and accidentals.

The second system features two staves. The upper staff has a circled number '4' above it. A box highlights a specific note with a flat (Bb) and the dynamic marking 'mp sub.'. The lower staff has a box highlighting a note with a flat (Bb) and the dynamic marking 'mp sub.'. A horizontal line connects these two boxes. To the right, a circled number '5' is above the upper staff, which begins with the dynamic marking 'fff'. The lower staff also has 'fff' below it. The music continues with eighth and sixteenth notes.

The third system consists of two staves of music, continuing the melodic and harmonic development from the previous systems. It features a variety of note values and accidentals, including slurs and accents.

The fourth system consists of two staves of music. The upper staff has a treble clef and a key signature of one flat (Bb). It contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff continues the melodic line with similar rhythmic values and accidentals.

The fifth system consists of two staves of music, continuing the melodic and harmonic development from the previous systems. It features a variety of note values and accidentals, including slurs and accents.

The sixth system consists of two staves of music. The upper staff has a circled number '6' above it. Below the lower staff, there is a performance instruction: 'as close to ♩ = 132 as possible'. The music continues with eighth and sixteenth notes, including a triplet of eighth notes in the lower staff.

The first system of music consists of two staves. The upper staff contains a series of notes with a fermata over the final measure. The lower staff features a complex melodic line with several triplet markings (3) and a five-note run (5). A dynamic marking 'nat.' is placed above the first measure, and 'gl.' is written above a slanted line that spans across the measures.

7

as close to ♩ = 132 as possible

The second system of music is marked with a circled '7' and the instruction 'as close to ♩ = 132 as possible'. It consists of two staves. The upper staff contains a highly rhythmic and melodic line with multiple triplet markings (3) and a five-note run (5). The lower staff provides a steady accompaniment with a series of eighth notes. A dynamic marking 'gl.' is placed above a slanted line in the lower staff.

8

Musical score for measures 8-9. The score consists of two staves per system. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines. A circled number '8' is placed above the first measure of the system.

9

Musical score for measures 10-11. The score consists of two staves per system. The upper staff begins with a *mp* dynamic marking. A circled number '9' is placed above the first measure. Two specific musical phrases are highlighted with rectangular boxes: one in the upper staff and one in the lower staff. The lower staff also begins with a *mp* dynamic marking. The music continues with melodic and harmonic development.

10

p

poco a poco cresc.

poco a poco cresc.

11

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

f *p*

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

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

3

poco ff sub. > poco

p

cresc. ff mp

12

pp sub.

mf pp

mf pp sub. f

pp f

pp < mf

mf

pp < p

pp < p

pp < p

pp < p

pp < mp

13

mf

f p < mf

mf >

f > mp < mf

p < f

mf

f

f

f

pp sub.

pp < p

pp < p

pp < p

pp < p

pp < p

mf

p

f

mf

mp < f

f

f p mf

pp

mf pp sub.

mf

pp sub.

f pp sub.

mp

14

f p

mp pp

p < mf

mf

key sound — lots of breath

mf

bounce bow on string

mf (>)

pp

mf pp sub.

p

pp < mf

pp < mp

15

♩ = 88c.

16

17

18

9 9 6
 to sul pont. to nat. to
pp 10 *mf* 10 10 *pp*
gl.

19

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

20

nat.
 9 *f* 7

ft. *nat.* *mf*
 to molto sul pont. *p* to sul pont. *mf* *pp sub.*
 9 *gl.* 10 10 *p* *nat.*

21

mf *mf* *mf* *pp* *f*
 to sul pont. *nat.* 7 *gl.* 7 7

22

pp *mf* *gl.*
 to sul pont. to nat. to
 7 9 9 10 11
pp *mp* *pp* *mp* *pp sub.*

23

.. sul pont. *pp* to nat.

ppp *gl.* 9 10 9

24

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

nat. *mfpp* to nat.

9 9 10 *mp ppp sub.*

25

10 10 9 9

26

fp to sul pont.

mf *ppp* 7 7

ppp *mf*

nat. 10 9 7 6 *mf*

27

♩ = 132

28

pp

mp

cresc.

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

mf

f

29

mp sub.

pp sub.

30

♩ = 92c.

accelerando (clarinet only)

repeat, varying the duration
of the pause under □

ff

gl.

31

♩ = 132

ff

ff

32

Two staves of musical notation. The upper staff features a melodic line with various accidentals and a long slur. The lower staff provides a harmonic accompaniment with chords and moving lines.

Two staves of musical notation. Both staves begin with a *fff* dynamic marking. The upper staff has a melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment.

33

Two staves of musical notation. Each staff begins with a boxed-in measure containing a single note with the dynamic marking *p_{sub.}*. This is followed by a *fff* dynamic marking and a complex melodic and harmonic passage.

Two staves of musical notation. The upper staff has a melodic line with many slurs and accents. The lower staff has a rhythmic accompaniment with slurs.

Two staves of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with slurs.

34

rallentando ----- *nat. ft.* *accelerando molto* -----
dim. *p* *cresc.* *sfp* ----- *sfz*
rallentando ----- *accelerando molto* -----
p *cresc.* *sfp* ----- *sfz*

Fabrication 4: Device

double wind quartet

2 Flutes
2 Clarinets in B \flat
2 Bassoons

2 Horns in F

Fabrication 4: Device

ANDY VORES
(2009)

$\text{♩} = 60c.$ (11-15x) (5-9x) (5-9x) (7-12x) (3-5x)

1 Flute *pp sempre*

2 Flute *pp sempre*

1 B♭ Clarinet *pp sempre*

2 B♭ Clarinet *pp sempre*

1 Bassoon *pp sempre*

2 Bassoon *pp sempre*

1 Horn in F *pp sempre*

2 Horn in F *pp sempre*

*) 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

(3-5x) (5-9x) (5-9x) (7-12x) (6-8x) (3-5x)

14

1 Fl.

2 Fl.

1 B♭ Cl.

2 B♭ Cl.

1 Bn.

2 Bn.

1 Hn.

2 Hn.

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

$\text{♩} = 82\text{c.}$
p

A

sta - tion wa - gon man, sta - tion wa - gon man, ev - ery - bo - dy loves ____

sta - tion wa - gon man.

$\text{♩} = 82\text{c.}$
p

B

beep beep, beep beep.

$\text{♩} = 82\text{c.}$
p

C

big crab.

D $\text{♩} = 96\text{c.}$

mf *ppp*

E $\text{♩} = 82\text{c.}$ *ritardando*

mf *ppp*

F $\text{♩} = 58\text{c.}$

mf *ppp*

Fabrication 6: Pretext ensemble

Flute doubling Piccolo and Alto Flute
B \flat 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'

2 CH. CYM.
HI-HAT Cym.

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

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

Pc. *mp* *mf* *mp* *f* *pp* *f*

dome *cymbal*

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

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

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

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

Pc. *p* *f* *f* *p* *f* *ff*

5:4

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

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. *mp* *mf* *dreamily*

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

Pc. MRCAS.

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

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

39

A.Fl. *p* *mp* *gl.* *breathy* *mf* *... to nat.*

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

Pc. MRCAS.

Vn. *p* *pp* *mfpp*

Vc. *p* *mp* *pp*

45

A.Fl. *mf p* *dreamily* 5:4 *p* *mp*

Cl. *mf sub.* *p* *poco* *p* *gl.* 3:2

Pc. MRCAS. *dreamily* 5:4 *p* *mp* *p* 3:2

Vn. *mf* *poco* *mp* *p* 3:2

Vc. *poco* *p* *p*

51

A.Fl. *p*

Cl. *pp* *p* *mf* *ppp* *p* *gl.*

Pc. MRCAS.

Vn. *pp* *p* *sul tasto*

Vc. *p*

58

A.Fl. *mp* *mf* *mp* *mf* *take Flute*

Cl. *mp* *poco* *mp* *poco*

Pno. *poco mf sempre* *3:2* *3* *3* *3*

Red. sempre

CHIMES
MRCAS. leather beater

Pc. *p* *p* *5* *5* *5* *5*

Vn. *mp* *mp* *mf* *mp*

Fabrication 6

62

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

Cl. *mp* *mf* *fp* *mf* *mp*

Pno. (Sop.)

Pno. (Red.)

CHIMES MRCAS.

Pc. 5 5 5 5

Vn. *mp* *mf* *poco* *mf* *pp* senza sord.

Vc. *mf* *mp*

67

Fl. *mf* *p* *pp* *mp* *poco mf* *pp*

Cl. *mf* *p* *mf* *mp*

Pno. (Sop.)

Pno. (Red.)

CHIMES MRCAS.

Pc. *pp* *mf* *dim.*

Vn. *mf* *p* *pp* *poco mf* *pp*

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

71

Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

pp

mf > *mp*

pp

mf > *mp*

pp

mf > *pp*

(See)

(See.)

CHIMES
MRCAS.

pp

pp

pp

mf > *mp*

pp

mp

5

3

3:2

3:2

3:2

3:2

5

5

5

5

5

5

3

♩ = 104c.

76

Cl.

Pno.

Vn.

Vc.

take **Bass Clarinet**

(See)

(See.)

(Sprechstimme)

(That was Cream and I Feel Free', and now on won - der - ful
heel of the bow)

f

pp

3

3

3

CHIMES

Pc.

Vn.

hard beaters

Ra - di - o One here's The Herd with 'From The Un - der-world')

mf

p

pp

3

3

3

Second Song: after FROM THE UNDERWORLD by The Herd

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

The musical score is divided into three systems, each starting at a measure number (82, 86, 88). The instruments are Flute (Fl.), Bass Clarinet (B.Cl.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Viola (Vc.).

- System 1 (Measures 82-85):** Flute has a melodic line with triplets and a 5:3 ratio. Bass Clarinet and Violin play a similar melodic line. Piano and Chimes provide accompaniment. Dynamics range from *p* to *mf*. A *port.* marking is present.
- System 2 (Measures 86-87):** Flute continues with triplets and 5:3 ratios. Bass Clarinet and Violin play sustained notes. Piano and Chimes play rhythmic patterns. Dynamics include *mf*.
- System 3 (Measures 88-91):** Flute continues with triplets and 5:3 ratios. Bass Clarinet and Violin play sustained notes. Piano and Chimes play rhythmic patterns. Dynamics include *mf*. A *port.* marking is present.

Additional markings include *crisp* for the Flute in measure 84, *knitting needles* for the Chimes in measure 84, and *sul G (through m.104)* for the Violin in measure 82.

91

Fl. *f* 5:3

B.Cl. *f*

Tpt. *ff*

Pno. *mp* *f* *mp* *f* *mp*

Pc. CHIMES *f* hard beaters *mp* *mf*

Vn. *f* sul pont. *fp* *fp* to

Vc. *f* 3

94

Fl. *f* 3

B.Cl. *ff*

Tpt. 3

Pno. *f* *mp* *ff* 3 3

Pc. CHIMES *mp* *f* *mp* *f* 3 3

Vn. crush tone *fp* nat. senza vib. *sfp* con vib. *ff*

Vc. *ff*

Fabrication 6

Fl. *ff* *f* *ff*

B.Cl. *p* *mf* *f* *pp*

Tpt. *p* *mf* *p*

Pno. *mp* *ff* *mp*

Pc. CHIMES *f*

Vn. *p* *mf* *f* *pp*

Vc. *p* *mf* *f* *pp*

con sord.

5:3

3

3

5:3

3

3

5:3

100 *take Piccolo*

Fl. *mp* *ff*

B.Cl. *p* *ff*

Tpt. *poco* *mp*

Pno. *mp* *ff*

Pc. CHIMES *p* *mf*

Vn. *p* *ff*

Vc. *p* *ff*

5:3

3

3

3

3

103

B.Cl. *f* *mp* *p*

Tpt. *f* *mf* *p*

Pno. *f* *mp* *p*

CHIMES

Pc. *mf*

Vn. *f* *mp* *p*

Vc. *f* *mp* *p*

take Clarinet

B.Cl. *mf* *pp*

Tpt. *mf* *pp*

Pno. *mf* *pp*

CHIMES

Pc. *p* SUSP. CYM. CHIMES SUSP. CYM.

Vn. *mf* *pp*

Vc. *mf* *pp*

Third Song: after HAPPY JACK by The Who

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

113 *con forza*
Picc. *f sempre*
Cl. *ff marcato* 3:2 3:2 3:2
Pno. *f ff* 8va
Pc. *mf* 3:2
Vc. *ff marcato* 3:2 3:2 3:2

121
Picc. 3 3 3 3
Cl. 3:2 3:2 3:2 3:2 3:2 3:2
Pno. *loco* 8va *loco*
Pc. *f mf* 3:2
Vc. 3:2 3:2 3:2 3:2 3:2 *f mfsub.*

129

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

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

Pno. *ff* *f*

Pc. WBLK. CENC. *ff* *mp sub.*

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

137

Picc. *mf sub.* *f*

Cl. *f* *mp sub.*

Pno. *mf sub.* *f*

Pc. WBLK. CENC. *f* WBLK. HI-HAT *mf*

Vc. *f* *mp sub.*

144

Picc. *f*

Cl. *f*

Pno. *loco*

Pc. CENC. *f* *p* *ff*

Vn.

Vc. *f*

151

Picc.

Cl.

Pno.

Vn.

158

Picc.

Pno.

Pc. SUSP. CYM. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc.

165

Picc. *mf sub.*

Cl. *mp sub.*

Pno. *mf sub.*

CENC.

Pc. *mp*

Vc. *mp sub.*

loco

172

Picc. *f*

Cl. *f* *mp sub.* *ff*

Pno. *f* *ff*

CENC. TOMS

Pc. *f* *f*

Vc. *f* *mp sub.* *ff* *pizz.*

179

Cl.

Pno.

Vc.

185

Cl.

Pno.

Vc.

191

Cl.

Pno.

Pc. SUSP. CYM.

Vc.

mp

mp

ff

mp < *f*

mp < *f*

mp < *f*

pp

arco

mp

198

Picc. *f*

Cl. *ff* *f*

Pno. *f*

Pc. SUSP. CYM. *mf* *p* *mp* *p* *mp* *p* *mp*

Vc. *ff*

204

Picc. *mf sub.*

Cl. *mp sub.*

Pno. *mf sub.*

Pc. SUSP. CYM. *p* *pp* *f* WBLK. CENC. *f* *mf*

Vc. *f* *mp sub.*

211

Picc. *ff*

Cl. *mf* *ff*

Pno. *ff* *loco*

Pc. WBLK. CENC. *ff*

Vc. *mf* *ff*

219

Picc. *rall.* ♩ = 104c.

Cl. *f*

Pno. *p*

Pc. WBLK. CENC. SUSP. CYM. *p*

Vc.

(Sprechstimme)
(The Who with 'Happy Jack')

residual tone

Picc. *mf* *mp* *p*

Cl. here on Ra - dio One)

Picc. take Flute *ff*

$\text{♩} = 72c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$

Pc. SN. DR. TOMS *ff*

Pc. SN. DR. TOMS 228

Pc. SN. DR. TOMS 232 *mf sub.*

Pc. SN. DR. TOMS 239 *f* *ff* 5:4

Pc. SN. DR. TOMS 244 7:4 3 5:4

Fourth Song: after FLOWERS IN THE RAIN by The Move

♩ = 120c. jaunty, but measured

248

Fl. *mf* 3 3 3 3 3 3 *p* 3 3 3

Tpt. *p* con sord. *poco*

Pno. *mf* 3 3 3 3 3 3 *p* 3 3 3

Vn. *f* pizz.

Vc. *f* pizz.

254

Fl. *f* *pp* dolce

Cl. *pp* dolce

Tpt. *p* *mf*

Pno. *f* *mp* loco

Vn. *pp* arco dolce

Vc. *pp* arco dolce

Detailed description: This page of a musical score, numbered 18, contains measures 248 to 254. The score is for a chamber ensemble consisting of Flute (Fl.), Trumpet (Tpt.), Piano (Pno.), Violin (Vn.), and Viola (Vc.). The music is in 4/4 time and features a complex, multi-measure rest system. The Flute part begins at measure 248 with a melody of eighth notes, marked *mf*, and includes triplet and 3:2 multi-measure rests. The Trumpet part enters at measure 250 with a single note, marked *p*, and includes a 3-measure rest. The Piano part follows the Flute's melodic line with triplets, marked *mf* and *p*. The Violin and Viola parts play a rhythmic pattern of eighth notes, marked *f*, with pizzicato articulation. At measure 254, the Flute and Clarinet (Cl.) parts play sustained notes, marked *pp* and *dolce*. The Trumpet part has a 3-measure rest, and the Piano part has a 3-measure rest. The Violin and Viola parts continue their rhythmic pattern, with the Viola marked *pp* and *arco dolce*. The score includes various dynamic markings, articulations, and multi-measure rests throughout.

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

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

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

270 *mp* *fsub.* *mp* *p*

Fl. *mp* *fsub.* *mp* *p*

Vn. *mp* *mfsub.* *molto* *p*

Vc. *mp* *mfsub.* *molto* *p*

275 *mf* *p sub.* *p* *mf*

Fl. *mf* *p sub.* *p* *mf*

Cl. *p*

Tpt. *senza sord.* *p*

Pno. *p* *mf*

Pc. CHIMES *soft beaters* *p*

Vn. *arco* *p*

Vc. *arco* *p*

280

Fl. *mf* *p* *mf* *pp*

Cl. *mf* *p sub.* *mf* *p* *mf* *pp*

Tpt. *mf* *p sub.* *mf* *p* *mf* *pp*

Pno. *f*

CHIMES

Pc. *mf*

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

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

285

Fl. *rough, agitated* *ff*

Cl. *rough, agitated* *ff* *sfz*

Vn. *rough, agitated* *ff*

291

Fl.

Cl. *sfz*

Vn.

297

Fl. Cl. Vn.

sfz

This system contains measures 297 through 302. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts consist of eighth-note patterns with various accidentals and slurs. The Violin part features triplet eighth-note patterns. A dynamic marking of *sfz* is present in the Clarinet staff.

303

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 303 through 308. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns and slurs. The Violin part continues with triplet eighth-note patterns. Dynamic markings of *sfz* are present in the Clarinet staff at measures 303 and 308.

309

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 309 through 314. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns and slurs. The Violin part continues with triplet eighth-note patterns. Dynamic markings of *sfz* are present in the Clarinet staff at measures 309 and 314.

315

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 315 through 320. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns and slurs. The Violin part continues with triplet eighth-note patterns. Dynamic markings of *sfz* are present in the Clarinet staff at measures 315 and 320.

321

Fl.

Cl.

Tpt.

Pno.

Vn.

pp

pp

mf

take D Trumpet

f

mf

pizz.

327

Cl.

Pno.

Vn.

Vc.

mf

arco

mf

pizz.

331

Cl.

Pno.

Vc.

mfpp

poco

mfpp

334

Fl. *pp*

Cl. *mf* *pp*

Pno. *p*

Vn. *pp* *arco* *pizz.* *p*

Vc. *pp* *pizz.* *p*

344

Fl. *mp*

Cl. *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. *p*

Cl. *p*

Pno.

Vn. *mfsub.* *molto* *p*

Vc. *mfsub.* *molto* *p*

Fabrication 6

354

Fl. *mf* *p sub.* *mf* *p sub.*

Cl. *pp sub.* *mf* *p sub.*

Pno. *mf* *mp*

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

♩ = 104c. (← ♩ = ♩ →)

359

Fl. *mf* *f* *mp*

Pno. *mp*

Pc. TAM-TAM *mp*

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

Fifth Song: after AUTUMN ALMANAC by The Kinks

♩ = 120c. urbane, unhurried

361

Fl. *pp*

Cl. *pp* *p* *mf* *mf*

Tpt. *pp* *pp*

Pno. *mf*

Vn. *p* *mf*

Vc. *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. *p* *poco f*

Tpt. *p*

Pno. *f* *mf* *mp* *p* *f* *ff* *f* *mf*

Vn. *f* *mf* *mp* *mf* *p* *f* *mp*

Vc. *f* *mf* *mp* *p* *warm* *ff* *mp*

arco

3

392

Cl. *mp* *mf* *f* *p* *poco f*

Tpt. *mp*

Pno. *f* *p* *f* *ff* *f* *mf*

Vn. *mf* *f* *p* *f*

Vc. *mf* *f* *pizz.* *p* *arco* *ff* *mp*

3

398

Cl. *mp* *mf* *ff* *p* *cresc.*

Tpt. *pp*

Pno. *ff* *poco f* *p* *cresc.*

Vn. *mp* *mf* *f* *ff*

Vc. *mf* *pizz.* *poco f* *p* *cresc.* *arco*

404

Fl. *f* *ff*

Cl. *ff* *p* *cresc.*

Tpt. *mf*

Pno. *ff* *p* *cresc.*

Vn. *mfp* *cresc.*

Vc. *ff* *pizz.* *p* *arco*

409

Cl. *f*

Pno. *ff* *f*

Vn. *f* *sfp* *f*

Vc. *ff* *pizz.* *nat.* **) molto vibrato (pizz.)*

413

Cl. *ff*

Pno.

Vn.

Vc.

418

Tpt. *p* *f*

Pno. *f*

Vn. *f*

Vc. *f* *arco*

424

Cl. *mp* *cresc.* *f* *mf sub.*

Pno. *mf sub.*

Vn. *mp sub.* *cresc.* *f* *mf sub.*

Vc. *mp* *cresc.* *f* *mf sub.*

429

Cl. *ff* *f* *mf p*

Pno. *poco f*

Vn. *ff* *p* *f* *poco f*

Vc. *pizz.* *poco f*

434

Cl. *f* *sf* *sf* *sf*

Pno. *sf*

Vn. *f* *sf*

Vc. *arco* *f* *sf* *sf*

438
Fl.
Pno.
TOMS
Pc.
Vn.

f
f
mf *f*

441
Fl.
Pno.
Vn.

444
Fl.
Cl.
Pno.
SN. DR. TOMS
Pc.
Vn.
Vc.

f *dim.* *mf* **) breath sound* *mp*

mf *dim.* *p*

f *p*

f *dim.* *mp*

**) = 72c.*

♩ = 104c. (← ♩ = ♩ →)

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

451

Cl. *mf* *f*

SN. DR. TOMS

Pc. *ff*

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. *mf* pizz.

459

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vn. *pp*

Vc. *mf* *mf* *pp*

arco pizz. arco

467

Fl. *p*

Cl. *p* *mf*

D Tpt. *p*

Pno.

Vn. *p* *mf*

Vc. *pizz.* *arco* *mp* *pizz.* *mf*

474

Fl. *pp* *p*

Cl. *pp* *p*

D Tpt. *pp* *p* *pp*

Pno.

CHIMES

Pc. *mf*³ *hard beaters*

Vn. *pp* *p*

Vc. *arco* *mf* *pp*

484

Fl. *mf* 3

Cl. *mf* *f*

D Tpt. *mf* *f*

Pno. *mf* 3

Vc. *mf* pizz. arco

488

Fl. 3

Cl. 3 *ff*

D Tpt. 3 take C Trumpet

Pno. (S^{no}) 3

Vc. pizz. arco pizz. arco

493

Cl. *p* *pp* *mf* *pp*

Fabrication 6

498 ♩ = 72c.

Fl. *p* *ff*

Cl.

Pc. *ff*

SN. DR. TOMS

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

502

Fl. *ff*

Cl. *p* *mf*

Tpt. *pp*

Pc. *ff*

SN. DR. TOMS

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

506 *) sing pitch while playing

Fl. *pp* nat.

Cl. *pp* *) sing pitch while playing

Tpt.

Pc. *pp*

SN. DR. TOMS

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

5:4

7:4

518

Fl.

Cl.

Tpt.

SN. DR.
TOMS

Pc.

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

Vn.

take Alto Flute

take Bass Clarinet

$\text{♩} = 120c.$

senza vib.

fp

(Sprechstimme)

(next on won-der-ful Ra-di-o One it's 'Pa-per Sun' from Traf-fic)

Tpt.

mf

to sul pont.

Vn.

Seventh Song: after PAPER SUN by Traffic

(♩ = 120c.) restrained

522

A.Fl. *p* *poco* *p*

Cl. *mfpp* *poco* *p*

Pno. *) pluck strings with fingernails *mp* *mp* *mp* *mf*

Pc. TOMS soft mallets *mp* CH. CYM. SUSP. CYM. bowed

Vn. nat. *p* to sul pont. *mf*

Vc. *mfpp* *poco*

532

A.Fl. *p*

Cl. *f* *mfpp*

Tpt. *p* *poco*

Pno. *mf* *mp*

Pc. CH. CYM. SUSP. CYM.

Vn. nat. *mfpp* *poco* *p*

Vc. sul pont. *p* *poco*

541

A.Fl. *mf*

Cl. *mf* *p*

Tpt. *f*

Pno. *mf* *legato*

Pc. CH. CYM. SUSP. CYM.

Vn. *p* *mf* *poco*

Vc. *p* *mf*

to sul pont.

548

Cl. *mf* *pp*

Tpt. *pp* *mf*

Pno.

Pc. CH. CYM. SUSP. CYM. (soft mallets) *mp* with soft stick *pp*

Vn. *pp* *mfpp* *nat.*

555

A.Fl. *pp* *poco*

Cl. *mf* *p*

Tpt. *p* senza sord.

Pno. *p* *mf* *p*

Pc. CH. CYM. SUSP. CYM. bowed

Vn. *mf* *p*

Vc. *pp* *poco* *p*

562

A.Fl. *pp* *mp* *mf*

Cl. *mp* *p* *mf* *pp*

Tpt. *poco* *p* *mp*

Pno. *mf*

Pc. CH. CYM. SUSP. CYM. *Red.* TOMS (soft mallets) *p*

Vn. *mf*

Vc. *pp* *mf* to sul pont.

*) sing a concert D while playing the concert A

♩ = 120c.

571 take **Bass Clarinet**

Cl. *(Sprechstimme)*
 ('Pa - per Sun' from Traf - fic, and now Pink Floyd with 'See Em - i ly Play')

Tpt. *mf* *gl.* *f*

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

Pc. TAM-TAM *mf*

Red. sempre

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*
 (*Red.*)

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

Vn. *con vib.* *f* *mf*

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

578

A.Fl.

B.Cl.

Pno.

(Red.)

TAM-TAM

Pc.

Vn.

Vc.

gl.

mp

f

mf

p

mf

p

mf

gl.

mf

gl.

mf

♩ = 180c. *manic*

583

Pno.

(Red.)

TAM-TAM

Pc.

Vn.

Vc.

tr

ff

6

gl.

mp

f

gl.

mp

f

587

Pno.

TAM-TAM
f
*) scrape edge with triangle stick

GLOCK.
f

Vn.
ff

tr

gl.

590

Pno.

GLOCK.

Vn.
ff

Vc.
ff

tr

gl.

593

GLOCK.

10"

Vn.

Vc.

gl.

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 fad.

Vc. *con sord.*
p *poco* *p*

pp *p*
*) 5

*) 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. *p*

B.Cl. *p*

Pno. *pp* *p* *mp*

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

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

604

A.Fl. *mp* *p*

B.Cl. *mp* *p*

Pno. *p* *mp* *mp*

Vn. *poco mf* *p* *mp*

Vc. *poco mf* *p*

608

A.Fl. *mf* *mp*

B.Cl. *mf* *mp*

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

Vn. *pizz.* *mp*

Vc. *poco mf*

613

A.Fl. *pp* *mp* *dim.*

B.Cl. *p* *mp* *dim.*

Pno. *poco mf* *mp* *poco mf*

Vn.

Vc. *p* *poco mf*

617

A.Fl. *ppp*

B.Cl. *ppp*

Pno. *poco mf*

Vn.

Vc. *poco mf*

621

A.Fl. *mf* *p* *mp* *mp* *mf* *ft. *)*

B.Cl. *mp* *mp* *mf* *ft. *)*

Pno. *mp clear* *mp* *mf*

Vn. *sul pont. punta d'arco*

Vc. *ppp* *mfppp*

*) quarter-tone pitch bend

625

A.Fl. *p* *mf* *p* *mp* *mp* *mf* *ft.*

B.Cl. *p* *mp* *mf* *ft.*

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

Pc. *SUSP. CYM. TOMS* *soft beaters* *mp* *mf*

Vn. *arco sul pont. punta d'arco* *ppp* *mfppp*

Vc. *ppp* *mfppp*

629

A.Fl. *mf* *f* *p* nat. 5:6

B.Cl. *mf* *f* *p* nat. 3

Pno. *ff* *p sub.* con *Scd.*

Pc. SUSP. CYM. TOMS *p* *mf*

Vn. *mf* *ff*

Vc. *mf* *ff* nat. 3:2 3:2 3:2 3:2

633

A.Fl. *poco mf* *p sub.* *mp* *pp sub.* 5:6

B.Cl. *poco mf* *p sub.* *mp* *pp sub.* 3

Pno. *poco mf* *mp* *pp* *p* 5

Vn. *poco mf* *p* *mp* nat.

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

637

A.Fl. *poco mf* *pp sub.* *mf*

B.Cl. *poco mf* *pp sub.* *mf*

Pno. *poco mf* *mp* *mf* *p*

Vn. *poco mf* *p* *mp*

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

642

A.Fl. *mp* *p*

B.Cl. *mp* *p*

Pno. *mf sub.* *p*

Pc. SUSP. CYM. *pp* *p*

Vc. *poco mf* *p* *poco mf* *p* *pp*

647

A.Fl.

B.Cl.

Pno.

Vc.

mf *pp*

mf *pp*

f

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

655

A.Fl.

B.Cl.

Pno.

Pc.

Vn.

Vc.

f *f*

mp *f*

SUSP. CYM.
TOMS

p *mf*

f

mp *f*

659

A.Fl. *mf*

B.Cl. *mf*

Pno. *mf*

Pc. SUSP. CYM. *mp*

Vn. *mf*

Vc. *mf*

663

A.Fl. *mp* *dim. molto al fine*

B.Cl. *mp* *dim. molto al fine*

Pno. *mp* *dim. molto al fine*

Vn. *dim. molto al fine*

Vc. *mp* *dim. molto al fine*

667

A.Fl. *(dim.)*

B.Cl. *(dim.)*

Pno. *(dim.)*

Pc. TAM-TAM *p*

Vn. *(dim.)*

Vc. *(dim.)*

670

A.Fl. *pppp*

B.Cl. *pppp*

Pno. *pppp*

Pc. SUSP. CYM. *pp*

Vn. *pppp*

Vc. *pppp*

(♩ = 96c.)

(Sprechstimme)

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

673 **10"**

Vn. *mp*

Vc. *mp*

♩ = 72c.

675

A.Fl. *f*

B.Cl. *f*

Tpt. *f*

Pc. *p* *mp* *mf*

Vn. *col legno battuto*

Vc. *col legno battuto*

*) air sound: no pitch

679

A.Fl.

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

Tpt.

Pc. *GLOCK.*

Vn. *snap pizz.*

Vc. *snap pizz.* *col legno battuto*

682

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

Vn. col legno battuto

Vc.

688

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

Vn.

Vc.

693

A.Fl.

B.Cl.

Tpt.

697 $\text{♩} = 96c.$

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

$\text{♩} = 88c.$ hard, driving

699 senza vib.

Picc. *f*

Cl. *f*

Pno. *f*

705

Picc. *f*

Cl. *f*

Pno. *f*

SUSP. CYM. nylon tipped stick; hit on dome with tip of drumstick

HI-HAT on rim (tip of drumstick)

Pc. *mp* *mf* *mp*

709

Picc. *mf* *p*

Cl. *mf* *p*

Pno.

SUSP. CYM.
HI-HAT on rim *mf*

713

Picc.

Cl.

Pno.

SUSP. CYM.
HI-HAT on dome *mp*

716

Picc. *f*

Cl. *f*

Pno.

SUSP. CYM.
HI-HAT (still on dome) *mf*

SUSP. CYM.
TOMS on rim *f*

6

719 take Flute

Picc. *p*

Cl. *p*

D Tpt. *p*

Pno.

Pc. SUSP. CYM. TOMS *mf*

Vn. *p* senza vib. *f*

Vc. *p* senza vib. *f*

725

Fl. *mf*

Cl. *mf*

D Tpt. *mf*

Pno.

Pc. TOMS *mf*

Vn. *p*

Vc. *p*

731

Fl. *p*

Cl. *p*

D Tpt. *p*

Pno. *mf*

Pc. SUSP. CYM. TOMS *mp* *p*

Vn. *f* *p*

Vc. *f* *p*

736

Fl. *fp*

Cl. *fp*

D Tpt. *fp*

Pc. TOMS *mf* *mp*

Vn. *mf* *mp*

Vc. *mf* *mp*

742

Fl. *mf*

Cl. *mf*

D Tpt. *mf*

Pno. *mf* *f*

Vn. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

746

Fl. *cresc.*

Cl. *cresc.*

D Tpt. *cresc.*

Pno. *f*

Pc. TOMS *f*

Vn. *cresc.*

Vc. *cresc.*

748

Fl. vib. nat. *f*

Cl. vib. nat. *f*

D Tpt. vib. nat. *f*

Pno. *cresc.*

Pc. CH. CYM. SUSP. CYM. *mp* to con vib. *f*

Vn. to con vib. *f*

Vc. *f*

750

Fl.

Cl.

D Tpt.

Pno.

Pc. CH. CYM. SUSP. CYM. *cresc.* to molto vib.

Vn. to molto vib.

Vc.

752

Fl. *ff*

Cl. *ff*

D Tpt. *ff*

Pno. *ff* *cresc.*

Pc. CH. CYM. SUSP. CYM. *f*

Vn. *ff*

Vc. *ff*

754

Fl. *ffff*

Cl. *ffff*

D Tpt. *ffff*

Pno. *ffff*

Pc. CH. CYM. SUSP. CYM. *cresc.*

Vn. *ffff*

Vc. *ffff*

Fabrication 6

756

Fl.

Cl.

D Tpt.

Pno.

CH. CYM.
SUSP. CYM.

Pc.

Vn.

Vc.

758

Fl.

Cl.

D Tpt.

Pno.

CH. CYM.
SUSP. CYM.

Pc.

Vn.

Vc.

ffff

Fabrication 7: Apologue

soprano

tenor

2 B \flat 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.



Staff 1: Musical notation in 4/4 time, treble clef, key of D major. The melody consists of quarter and eighth notes. The lyrics are: *Show me the way to go home, I'm tired and I want to go to bed. I had a lit - tle drink a - bout an*



Staff 2: Musical notation in 4/4 time, treble clef, key of D major. The melody continues with quarter and eighth notes. The lyrics are: *hour a - go, and it's gone right to my head. No mat - ter where I roam, on land, or sea, or foam, you'll al - ways hear me*

repeat 5 times



Staff 3: Musical notation in 4/4 time, treble clef, key of D major. The melody starts with a repeat sign. The lyrics are: *sing - ing this song; Show me the way to go home. Show me the way to go home, I'm tired and I want to go to*



Staff 4: Musical notation in 4/4 time, treble clef, key of D major. The melody continues with quarter and eighth notes. The lyrics are: *bed. I had a lit - tle drink a - bout an hour a - go, and it's gone right to my head. No mat - ter where I*



Staff 5: Musical notation in 4/4 time, treble clef, key of D major. The melody concludes with quarter and eighth notes. The lyrics are: *roam, on land, or sea, or foam, you'll al - ways hear me sing - ing this song; Show me the way to go home.*

Fabrication 7: Apologue

ANDY VORES
(2012)

♩ = 120

p sempre

Tenor

show tired had

*) pizz.

Contrabass

1

2

p sempre

*) pizz.

*) in each half measure the player chooses either the upper or lower voice

7

Tn.

gone ma land all

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

Cb.

1

2

14

Sop.

home home bed

Tn.

show

Cb.

1

2

21

Sop.

hour head roam

Cb.

1

2

Fabrication 7

28

Sop. foam sing home show

Tn.

Cb. 1 home

2

35

Sop. and drink my

Tn. bed hour head

Cb. 1

2

42

Sop. roam song

Tn. roam foam sing home

Cb. 1

2

49

Sop. show I'm a

Tn. home want had go

Cl. 1 p

2 p

Cb. 1

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 'l', 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. Sop.
 to my I roam

Tn. Tn.
 right to ter where sea or

Cl. Cl.
 1
 2

Cb. Cb.
 1
 2

93

Sop. Sop.
 song

Tn. Tn.
 me sing - ing home

Cl. Cl.
 1
 2

Cb. 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

9

9

9

9

11

9

f

f

mp sub.

mf

mf

mp

Musical staff 1: Bass clef, complex rhythmic pattern with slurs and fingerings. The staff contains a series of eighth and sixteenth notes, some beamed together. There are two slurs, each with a '5' underneath, indicating a fifth finger fingering. The staff ends with a *pp* dynamic marking.

Musical staff 2: Bass clef, melodic line with a treble clef section. The staff contains a series of eighth and sixteenth notes, some beamed together. There is a treble clef section in the middle of the staff. The staff ends with a *pp* dynamic marking.

Musical staff 3: Bass clef, melodic line with dynamic markings. The staff contains a series of eighth and sixteenth notes, some beamed together. There are three dynamic markings: *f*, *mf*, and *mp*. The staff ends with a *mp* dynamic marking.

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

Musical notation for the Violin part, consisting of two staves. The first staff contains a series of sixteenth notes with various accidentals. The second staff continues the melody with some longer notes and a fermata.

Viola

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

ppp

Musical notation for the Viola part, consisting of three staves. The first two staves contain sixteenth-note patterns similar to the Violin part. The third staff has a few longer notes and a fermata.

Violoncello

$\text{♩} = 44c.$

mf *mf*

Musical notation for the Cello part, consisting of a single staff in bass clef. It features a series of eighth and sixteenth notes with various accidentals. Dynamics include *mf* and *mf*.

Vn.

5

as before

ppp

Musical notation for the Violin part, consisting of two staves. The first staff contains sixteenth-note patterns. The second staff continues the melody.

Va.

as before

ppp

Musical notation for the Viola part, consisting of three staves. The first two staves contain sixteenth-note patterns. The third staff has a few longer notes.

Vc.

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

Musical notation for the Cello part, consisting of a single staff in bass clef. It features a series of eighth and sixteenth notes with various accidentals. Dynamics include *mf*, *f*, *mp*, *mf*, and *mp sub.*

norm. *gl.* *ppp*

8^{va}

3 3 3

norm. *gl.* *ppp*

Musical notation for the Violin and Viola parts, consisting of two staves. The Violin part (top staff) has a fermata and then a triplet of eighth notes. The Viola part (bottom staff) has a triplet of eighth notes. Dynamics include *ppp* and *mp sub.*

(8va)-----

10

Vn.

Va.

Vc.

mf

mf

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

ppp

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

ppp

14

Vn.

Va.

Vc.

norm.

gl.

ppp

pp

mp

p

mp

19 *gl.* *detached, punta d'arco, poco sul pont, very fast* *ppp*

Vn. *norm.* *gl.* *p*

Va. *gl.* *detached, punta d'arco, poco sul pont, very fast* *ppp* *norm.* *gl.* *p*

Va

Vc. *mf* *mp*

23 *gl.* *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Vn. *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Va. *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Vc. *mf* *p*

26 *mp* *pp* *mp* *pp* *3* *3* *3* *3* *4:3* *7* *5* *mf*

Vn. *mp* *pp* *3* *3* *3* *3* *4:3*

Va. *mp* *pp* *7* *5*

Vc. *mf*

29

Vn. *gl.* *ppp* *mp* *ppp*

Va. *gl.* *ppp* *mp* *ppp*

Vc.

32

Vn. *legato, sul tasto, fast* *ppp*

Va. *legato, sul tasto, fast* *ppp*

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

38

Vn. *senza sord.* *norm.* *mp sempre*

Va. *senza sord.* *norm.* *mp sempre*

Vc. *mp* *gl.* *ppp*

45

Vn.

Va.

Vc.

legato, sul tasto, fast

ppp

51

Vn.

Va.

Vc.

f *mf* *f* *mf*

55

Vn.

Va.

Vc.

f *meno f* *f* *meno f*

60

Vn.

Va.

Vc.

mp *mf* *mp* *mf*

Fabrication 8

66 *dolce*

Vn. *p*

Va. *p*

Vc. *mp* *p*

71 *sul G*

Vn. *p*

Vc. *mf* *mp sub.*

i con sord. *ppp*

ii con sord. *ppp*

iii con sord. *ppp*

iv con sord. *ppp*

v con sord. *ppp*

vi con sord. *ppp*

76

2

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

81 *senza sord. detached *)*

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

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

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

mp *ppp sub.* *sim.* *ppp*

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

86 *sim.*

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

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

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

detached

91 *detached*

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

Va. *detached* *pp*

Vc. *mf* *detached* *pp sub.*

96

Vn. *fpp* *mf*

Va. *fpp* *mf*

Vc. *fpp* *mf*

101 *detached*

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

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

Vc. *p* *mf* *p*

107

Vn. *mp*

Va. *mp*

Vc. *mp*

Musical score for measures 107-110. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *mp* (mezzo-piano) for all parts. The music features a consistent eighth-note rhythmic pattern across all staves.

111

Vn.

Va.

Vc.

Musical score for measures 111-115. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 112, then to 3/4 at measure 113, and finally to 3/4 with a common time signature at measure 114. The dynamics are not explicitly marked in this system.

116

Vn. *ff*

Va. *ff*

Vc. *ff*

Musical score for measures 116-118. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 117, and then to 5/8 at measure 118. The dynamics are marked *ff* (fortissimo) for all parts. The music features a consistent eighth-note rhythmic pattern.

119

Vn. *p*

Va. *p*

Vc. *p*

Musical score for measures 119-122. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 5/8 to 6/8 at measure 119, then to 6/8 at measure 120, 5/8 at measure 121, and finally to 2/4 at measure 122. The dynamics are marked *p* (piano) for all parts.

123

Vn. *ff*

Va. *ff*

Vc. *ff*

Musical score for measures 123-127. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 6/8 to 5/8 at measure 123, then to 5/8 at measure 124, 2/4 at measure 125, 6/8 at measure 126, and finally to 3/4 at measure 127. The dynamics are marked *ff* (fortissimo) for all parts. The music features a consistent eighth-note rhythmic pattern.

128

Vn. *pp*

Va. *pp*

Vc. *pp*

132

Vn. *pp*

Va. *pp*

Vc. *mp* *pp*

136

Vn. *cresc.*

Va. *cresc.*

Vc. *cresc.*

140

Vn. *mf*

Va. *mf*

Vc. *mf*

144

Vn. *ff* *mfsub.*

Va. *ff* *mfsub.*

Vc. *ff* *mfsub.*

149

Vn. *p*

Va. *p*

Vc. *p*

155

Vn. *ff* *pp* *sfpp* *mf* *p*

Vc. *ff* *p sub.*

162

Vn. *f* *mf*

Va. *mp* *mf* *mp*

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

167

Vn. *mf*

Va. *mf* *mp*

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

172

Vn. *mf* *f*

Va. *mf* *f*

Vc. *f* *p sub.*

177

Va. *mp* *pp*

Vc. *f* *p*

182

Vn. *p* *mf*

Va. *f* *mp* *mf*

Vc. *f* *mp* *mf*

187

Vn. *p sub.*

Va. *p sub.*

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

191

Vn. *mf p sub.*

Va. *mf p sub.*

Vc. *mf p sub.*

195

Vn. *mf p sub.*

Va. *mf p sub.*

Vc. *mf p sub.*

199

Vn. *mf*

Va. *mf*

Vc. *mf*

203

Vn. *p*

Va. *p*

Vc. *fp*

Measures 203-208. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4. The Vn. and Va. parts feature sixteenth-note patterns with dynamic markings of *p*. The Vc. part has a more rhythmic pattern with a dynamic marking of *fp*.

209

Vn. *mp*

Va. *mp*

Vc. *mp*

Measures 209-214. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 2/4 to 3/4. The Vn. and Va. parts feature sixteenth-note patterns with dynamic markings of *mp*. The Vc. part has a more rhythmic pattern with a dynamic marking of *mp*.

215

Vn.

Va.

Vc.

Measures 215-220. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature changes to two flats (Bb, Eb). The time signature is 2/4. The Vn. part features sixteenth-note patterns. The Va. and Vc. parts have more rhythmic patterns.

221

Vn. *f* *p* *mf* *p*

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

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

Measures 221-224. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is two flats (Bb, Eb). The time signature changes from 3/4 to 2/4. The Vn. part features sixteenth-note patterns with dynamic markings of *f*, *p*, *mf*, and *p*. The Va. and Vc. parts have more rhythmic patterns with dynamic markings of *f*, *p*, *mf*, and *p*.

225

Vn. *f* *poco*

Va. *f* *poco*

Vc. *f* *poco*

Measures 225-230. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is two flats (Bb, Eb). The time signature changes from 2/4 to 3/4. The Vn. part features sixteenth-note patterns with dynamic markings of *f* and *poco*. The Va. and Vc. parts have more rhythmic patterns with dynamic markings of *f* and *poco*.

229

Vn. *f*

Va. *f*

Vc. *f*

♩ = 44c.

233

i *pp*

ii *pp*

iii

Vn.1

iv *pp*

v *pp*

vi *pp*

i *pp*

ii *pp*

iii *pp*

Vn.2

iv *pp*

v *pp*

vi *pp*

vii *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* *mf*

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

386 $\text{♩} = 86c.$

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. *mp* *pp*

Va. *mp* *pp*

Vc. *mp* *pp*

Fabrication 8

424

Vn. *pp*

Va. *p*

Vc. *p*

431

Vn. *mf* *f* *mf* *f* *mf* *f* *mf* *mp*

Va. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

437

Vn. *p* *p* *mf*

Va. *mf*

Vc. *mf*

444

Vn. *psub.*

Va. *psub.*

Vc. *psub.*

accel.

450

Vn. *f* *dim.*

Va. *psub.* *f* *dim.*

Vc. *f* *dim.*

$\text{♩} = 104c.$ *rall.*

103 $\text{♩} = 60c.$

Vn. *p* *pp* con sord.

Va. *p* *pp*

Vc. *p* *pp*

Vn.1 i ii iii iv v vi

ppp

110

Vn.1 i ii iii iv v vi

4

♩ = 36c. *unsettled*

TRIO 1 443 (con sord.)

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

Va. *p* (con sord.)

Vc. *mf*

9:8 7 12

447

Vn.

Va.

Vc. 10 3 10 9 10

451

Vn.

Va.

Vc. 10

455

Vn.

Va.

Vc. 7 7

459

Vn. Va. Vc.

9 10

Detailed description: This system contains measures 459 to 462. The Violin (Vn.) and Viola (Va.) parts are mostly rests with some notes in measure 460. The Violoncello (Vc.) part features a complex rhythmic pattern with slurs and accents, including a 9-measure phrase in measure 460 and a 10-measure phrase in measure 461.

463

senza sord.

Vn. Va. Vc.

9 9 9 9

Detailed description: This system contains measures 463 to 466. The instruction "senza sord." is placed above the Violin staff. The Violoncello part has a prominent 9-measure phrase in measure 463, which is repeated in measures 464, 465, and 466. The Violin and Viola parts have fewer notes, with some slurs and accents.

467

senza sord.

Vn. Va. Vc.

11 f f f

Detailed description: This system contains measures 467 to 470. The instruction "senza sord." is placed above the Viola staff. The Violoncello part has an 11-measure phrase in measure 467. The system concludes with a change in time signature to 2/2 and a dynamic marking of *f* (forte) for all parts in measure 470.

470

Vn. Va. Vc.

9 7 11 11 12

f *f* *f* *f*

Detailed description: This system contains measures 470 to 473. It begins with a change in time signature to 2/2. The Violoncello part has a 9-measure phrase in measure 470, followed by 7-measure phrases in measures 471 and 472, and a 12-measure phrase in measure 473. The Violin and Viola parts also feature 9-measure phrases in measures 470 and 471, and 11-measure phrases in measures 472 and 473. Dynamic markings of *f* are present throughout.

473

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

Va. *mp sub.* *mf* *p sub.*

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

477

Vn. *f*

Va. *f*

Vc. *f*

481

Vn. *mp sub.*

Va. *mf*

Vc. *mp sub.*

accel.

484

Vn. *f* *f* *ff*

Va.

Vc.

steady *rall.* *tempo* ♩ = 72c.

488

Vn. *mp*

Va. *ff* *mp*

Vc.

493

Vn. *pp*

Va. *pp*

498

Vn. *pp*

Va.

Vc. *pp*

504

Vn. *mp*

Va. *mp* *ppp* *mp*

Vc. *mp* *ppp* *mp*

TRIO 1

512

Musical score for TRIO 1, measures 512-518. The score is for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measure 512 is marked with a dynamic of *f*. The music features a complex rhythmic pattern with many rests and a key signature of one flat.

TRIO 2

Musical score for TRIO 2, measures 512-518. The score is for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measures 512-517 are silent. Measure 518 is marked with a dynamic of *f*. Measure 519 is marked with a dynamic of *mp*. The music features a complex rhythmic pattern with many rests and a key signature of one flat.

TRIO 1

520

Musical score for TRIO 1, measures 520-523. The score is for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measures 520-521 feature a 9-measure melodic line in the Vn. and Va. parts, marked with a dynamic of *mf*. Measures 522-523 are marked with a dynamic of *mp*. The music features a complex rhythmic pattern with many rests and a key signature of one flat.

TRIO 2

Musical score for TRIO 2, measures 520-523. The score is for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measures 520-521 feature a 9-measure melodic line in the Vn. and Va. parts, marked with a dynamic of *mf*. Measures 522-523 are marked with a dynamic of *mp*. The music features a complex rhythmic pattern with many rests and a key signature of one flat.

5

TRIO 2 $\text{♩} = 88\text{c. hypnotic}$

Vn. *mf*
 Va. *mf*
 Vc. *mf* 5 7 *p*

$\text{♩} = 88\text{c. hypnotic}$
 527
 i *mp* 5
 ii *mp* 7
 iii *mp*
 Vn.i *mp*
 iv *mp*
 v *mp*
 vi *mp*
 Va.i *mp*
 i *mp*
 Vc. ii *mp*
 iii *mp*

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. *p* *mf* *mf*

Va. *mf*

Vc. *mf sempre* 5 3

532

i 5

ii

iii 5 5 3

Vn.1

iv

v

vi

Va.i

i

Vc. ii

iii

Vn.
Va.
Vc.

5

Detailed description: This block contains the first system of a musical score for Violin (Vn.), Viola (Va.), and Cello (Vc.). The key signature is two sharps (F# and C#). The Violin part features a melodic line with eighth-note patterns. The Viola part has a similar eighth-note pattern, often in parallel motion with the Violin. The Cello part provides a bass line with a mix of eighth and sixteenth notes. A fingering '5' is indicated under a Cello note in the first measure.

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

5

mp

mp

Detailed description: This block contains the second system of the musical score, starting at measure 537. It includes parts for Violin I (Vn.1), Violin II (Vn.2), Viola (Va.), and Cello (Vc.). The Violin I part has a melodic line with a five-fingered scale-like passage. The Violin II part has a simpler melodic line. The Viola part has a melodic line with eighth-note patterns. The Cello part has a bass line with eighth-note patterns. A fingering '5' is indicated under a Violin I note in the first measure. The dynamic marking *mp* (mezzo-piano) is present in the Viola and Cello parts.

Vn. 

Va. 

Vc. 

542

i 

ii 

iii 

Vn.1 

vi 

i 

ii 

iii 

i 

ii 

iii 

Vn. *mp* *p*

Va.

Vc.

547

ii

Vn.1 *p*

vi *p*

i *p*

Va. ii *p*

iii *p*

i *mf* *p*

Vc. ii *p*

iii *p*

Vn.
Va.
Vc.

552
i
ii
iii
Vn.1
iv
v
vi
i
Va.
ii
iii
i
Vc.
ii
iii

Vn.
Va.
Vc.

mf

mf

Detailed description: This block contains the first system of the score for Violin (Vn.), Viola (Va.), and Cello (Vc.). The Violin part is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with eighth-note patterns and slurs. The Viola part is in the bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. The Cello part is also in the bass clef with the same key signature and time signature, playing a similar rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in both the Violin and Viola parts.

557
i
ii
iii
Vn.1
iv
v
vi
i
Va.
ii
iii
i
Vc.
ii
iii

mf p

mf p

mf p

cresc.

cresc.

Detailed description: This block contains the second system of the score, starting at measure 557. It includes parts for Violin 1 (Vn.1) and Cello (Vc.). The Violin 1 part consists of five staves (i-vi) in the treble clef with a key signature of two sharps. Staves i-iii have rests, while staves iv-vi play a rhythmic accompaniment of eighth notes. A dynamic marking of *mf p* (mezzo-forte piano) is shown at the end of the section. The Cello part consists of three staves (i-iii) in the bass clef with a key signature of two sharps. Staves i-iii play a rhythmic accompaniment of eighth notes, with a *cresc.* (crescendo) marking below the first and third staves. The Viola part (Va.) consists of three staves (i-iii) in the bass clef with a key signature of two sharps. Staves i-iii have rests until measure 560, where they enter with a melodic line. Dynamic markings of *mf p* are present for the Viola part in measures 560 and 561.

562

Vn.

Va.

Vc.

iii

Vn.I

vi

i

Va. ii

iii

ii

Vc. ii

Vc. iii

pp

pp

f

mf

f

Vn. *pp sub.*

Va. *pp sub.*

Vc.

567

Vn.i *p*

Vn.iii

Va.i *p*

Va.ii *mf* *pp*

Va.iii *p*

Vn. *pp* 3

Va.

Vc. *pp* 3

572

Vn.i *pp* 3

Vn.iii

Va.ii *pp* 3

Vn.

Va.

Vc.

577

Vn.i

Vn.iii

Va.ii

Vn.

Va.

Vc.

582

Vn.i

Vn.iii

Va.ii

Vn.

Va.

Vc.

cresc. poco a poco

587

Vn.i

Vn.iii

Va.ii

Vn. Va. Vc.

592 Vn.1 i iii Va. ii

Vn. Va. Vc.

597 Vn.1 i ii iii Va. ii

Musical score for measures 602-605. The score includes parts for Vn. (Violin), Va. (Viola), Vc. (Violoncello), Vn.i (Violin I), Vn.ii (Violin II), and Va.ii (Viola II). The key signature is two sharps (F# and C#). The time signature is 2/4. The music features complex rhythmic patterns with many sixteenth notes, often grouped in pairs or fours. Fingerings are indicated with numbers 1-5. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A *Sua* marking is present above measure 602.

Musical score for measures 606-609. The score includes parts for Vn. (Violin), Va. (Viola), Vc. (Violoncello), Vn.ii (Violin II), Vn.i.iv (Violin I - 4th staff), V (Violin - 5th staff), and Vn.ii (Violin II - 6th staff). The key signature is two sharps (F# and C#). The time signature is 2/4. The music continues with complex rhythmic patterns. Dynamics include *pp* (pianissimo), *f* (forte), and *pp sub.* (pianissimo subito). Fingerings are indicated with numbers 1-5. An upward-pointing arrow is located between the Vc. and Vn.ii staves in measure 607.

611

Vn. *cresc.*

Va.

Vc.

Vn.i *pp*

Vn.iv

Va.i

Va.ii *pp*

616

Vn. *f*

Va. *mp*

Vc. *mp*

Vn.i

Vn.iv

Va.i

Va.ii

The musical score is written for a string ensemble. The top system contains the Violin (Vn.), Viola (Va.), and Cello (Vc.) parts. The bottom system contains the Violin (Vn.i, Vn.iv), Viola (Va.i, Va.ii), and Cello (Vc.) parts. The score is in 2/4 time and features complex rhythmic patterns, including triplets and quintuplets. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The key signature is one sharp (F#).

621

Vn. *ppp* *ff* *mp*

Va. *ppp sub.* *mp*

Vc. *ppp sub.* *mp*

i *fp*

Vn.i *f* *mp* 5

ii *f* *mp*

iii *f* *mp*

Va. ii *f* *mp* 3

Vci *f* *mp* 3

625

Vn. *mf* *mp* *mf* *mp* *mf*

Va. *no cresc. / no dim.* 5 5 5 5 5 5 5 5

Vc. *no cresc. / no dim.*

i

ii 5 5 5 5 5 5 5 5

iii

Vn.i *p*

v *p*

vi

Va.ii 3 3 3 3 3 3 3 3 *p*

i *p*

Vc.ii *p*

631

This musical score page contains measures 631 through 635 for a string ensemble. The top system includes Violin (Vn.), Viola (Va.), and Cello (Vc.) parts. The Vn. part features dynamic markings of *mp* and *mf*, with hairpins indicating volume changes. The Va. and Vc. parts play a rhythmic pattern of eighth notes with five-fingerings. The middle system includes Violin I (Vn. i), Violin II (Vn. ii), and Violin III (Vn. iii) parts, all playing eighth-note patterns with five-fingerings. The bottom system includes Viola I (Va. i), Viola II (Va. ii), Viola III (Va. iii), Cello I (Vc. i), Cello II (Vc. ii), and Cello III (Vc. iii) parts. The Va. ii part has a dynamic marking of *p*. The Vc. i part has a dynamic marking of *p*. A *S^{va}* marking is present in the Vn. ii part. A *p* dynamic marking is centered at the bottom of the page.

636

Vn.

Va.

Vc.

p

mp

i, iv
v, vi

(8va)

Vn.1
ii

iii

i

Va.
ii

iii

Vc.
i
ii
iii

641

Vn.

Va.

Vc.

i, iv
v, vi

(Sua)

Vn.1

ii

iii

ff

p

i
iii

Va.

ii

i
ii
iii

Vc. ii
iii

645

Vn.
mf

Va.
mf

Vc.
mf

Vn.1
mf

Vn.2
mf

Vn.3
mf

Vn.4
mf

Vn.5
mf

Vn.6
mf

Va.1
mf

Va.2
mf

Vc.1
mf

Vc.2
mf

Vc.3
mf

no cresc. / no dim.

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

$\text{♩} = 44c.$

mf

Vn.

5

as before

ppp

Va.

as before

ppp

Vc.

mf

f

mp

mf

mp sub.

norm. *gl.*

ppp

3 3 3

8va

norm. *gl.*

ppp

(8va)-----

10

Vn.

Va.

Vc.

mf

mf

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

ppp

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

ppp

14

Vn.

Va.

Vc.

norm.

gl.

ppp

pp

mp

p

mp

19 *gl.* detached, punta d'arco, poco sul pont, very fast *ppp*

Vn. *norm.* *gl.* *p*

Va. *gl.* detached, punta d'arco, poco sul pont, very fast *ppp* *norm.* *gl.* *p*

Va

Vc. *mf* *mp*

23 *gl.* *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Vn. *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Va. *mp* *ppp* *ppp* *ppp* *gl.* *ppp*

Vc. *mf* *p*

26 *mp* *pp* *mp* *pp* *7* *5* *mf*

Vn. *mp* *pp* *7* *5* *mf*

Va. *mp* *pp* *7* *5*

Vc. *mf*

29

Vn. *gl.* *ppp* *mp* *ppp*

Va. *gl.* *ppp* *mp* *ppp*

Vc.

32

Vn. *legato, sul tasto, fast* *ppp*

Va. *legato, sul tasto, fast* *ppp*

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

38

Vn. *senza sord.* *norm.* *mp sempre*

Va. *senza sord.* *norm.* *mp sempre*

Vc. *mp* *gl.* *ppp*

45

Vn.

Va.

Vc.

legato, sul tasto, fast

ppp

51

Vn.

Va.

Vc.

f *mf* *f* *mf*

55

Vn.

Va.

Vc.

f *meno f* *f* *meno f*

5

60

Vn.

Va.

Vc.

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

Fabrication 8a

66

Vn. *dolce*

Va. *p*

Vc. *mp* *p*

71

Vn. *p* sul G

Va. *ppp* con sord. senza vib.

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

76

2

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

1 senza sord. detached *)

Vn. *p leggiero*

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

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

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

6 *sim.* detached

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

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

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

11 detached

Vn. (no dim.) *pp* detached

Va. detached *mf* detached *pp*

Vc. *mf* detached *pp sub.*

16

Vn. *sfpp* *mf*

Va. *sfpp* *mf*

Vc. *sfpp* *mf*

21 detached

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

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

Vc. *p* *mf* *p*

27

Vn. *mp*

Va. *mp*

Vc. *mp*

Musical score for measures 27-30. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features a consistent eighth-note rhythmic pattern across all staves. Dynamic markings of *mp* (mezzo-piano) are present for each instrument.

31

Vn.

Va.

Vc.

Musical score for measures 31-35. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature remains one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 32, then to 3/4 at measure 34, and finally to 3/4 with a common time signature at measure 35. The eighth-note rhythmic pattern continues.

36

Vn. *ff*

Va. *ff*

Vc. *ff*

Musical score for measures 36-38. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 37, and then to 5/8 at measure 38. The music is marked with *ff* (fortissimo) and includes accents over the notes.

39

Vn. *p*

Va. *p*

Vc. *p*

Musical score for measures 39-42. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 5/8 to 6/8 at measure 39, then to 6/8 at measure 40, 5/8 at measure 41, and 2/4 at measure 42. The music is marked with *p* (piano).

43

Vn. *ff*

Va. *ff*

Vc. *ff*

Musical score for measures 43-46. The system includes three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The key signature is one sharp (F#). The time signature changes from 6/8 to 5/8 at measure 43, then to 5/8 at measure 44, 2/4 at measure 45, 6/8 at measure 46, and finally 3/4 at measure 46. The music is marked with *ff* (fortissimo) and includes accents over the notes.

48

Vn. *pp* *pp*

Va. *pp* *pp*

Vc. *pp* *pp*

Detailed description: This system contains measures 48 through 51. It features three staves: Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The music is written in 3/4 time and consists of continuous eighth-note patterns. The dynamic marking *pp* (pianissimo) is indicated at the beginning of each staff and is maintained throughout the system.

52

Vn. *pp*

Va. *pp*

Vc. *mp* *pp*

Detailed description: This system contains measures 52 through 55. The time signature changes to 6/8. The Violin (Vn.) and Viola (Va.) parts continue with eighth-note patterns, marked *pp*. The Violoncello (Vc.) part also continues with eighth notes, marked *mp* (mezzo-piano) in the first two measures and *pp* in the last two. The dynamic markings are placed below the staves.

56

Vn. *cresc.*

Va. *cresc.*

Vc. *cresc.*

Detailed description: This system contains measures 56 through 59. The time signature changes to 2/4. The music continues with eighth-note patterns. The dynamic marking *cresc.* (crescendo) is placed below each staff, indicating a gradual increase in volume across the measures.

60

Vn. *mf*

Va. *mf*

Vc. *mf*

Detailed description: This system contains measures 60 through 63. The time signature changes to 3/4. The music continues with eighth-note patterns. The dynamic marking *mf* (mezzo-forte) is placed below each staff, indicating a moderate increase in volume.

64

Vn. *ff* *mfsub.*

Va. *ff* *mfsub.*

Vc. *ff* *mfsub.*

Detailed description: This system contains measures 64 through 67. The time signature changes to 2/4. The music continues with eighth-note patterns. The dynamic marking *ff* (fortissimo) is placed below each staff in the first two measures, and *mfsub.* (mezzo-fortissimo) is placed below each staff in the last two measures, indicating a decrease in volume.

69

Vn. *p*

Va. *p*

Vc. *p*

Detailed description: This system contains measures 69 through 74. The Violin (Vn.) part consists of a continuous eighth-note pattern in G major. The Viola (Va.) part has a similar eighth-note pattern, starting with a flat. The Violoncello (Vc.) part also features a continuous eighth-note pattern. All three parts end with a dynamic marking of *p* (piano) and a hairpin indicating a gradual decrease in volume.

75

Vn. *ff* *pp* *sfpp* *mf* *p*

Vc. *ff* *p sub.*

Detailed description: This system contains measures 75 through 81. The Violin (Vn.) part begins with a continuous eighth-note pattern, then transitions to a melodic line with accents and slurs. Dynamic markings include *ff*, *pp*, *sfpp*, *mf*, and *p*. The Violoncello (Vc.) part has a continuous eighth-note pattern in the first two measures, then rests, and finally plays a melodic line with a dynamic marking of *p sub.* (piano subito).

82

Vn. *f* *mf*

Va. *mp* *mf* *mp*

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

Detailed description: This system contains measures 82 through 86. The Violin (Vn.) part starts with a rest, then plays a melodic line with dynamics *f* and *mf*. The Viola (Va.) part has a continuous eighth-note pattern with dynamics *mp* and *mf*. The Violoncello (Vc.) part has a continuous eighth-note pattern with dynamics *mp*, *mf*, *p sub.*, and *mp*.

87

Vn. *mf*

Va. *mf* *mp*

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

Detailed description: This system contains measures 87 through 91. The Violin (Vn.) part has a melodic line with a dynamic marking of *mf*. The Viola (Va.) part has a continuous eighth-note pattern with dynamics *mf* and *mp*. The Violoncello (Vc.) part has a continuous eighth-note pattern with dynamics *mf*, *mp sub.*, and *mf*.

92

Vn. *mf* *f*

Va. *mf* *f*

Vc. *f* *p sub.*

Detailed description: This system contains measures 92 through 96. The Violin (Vn.) part has a melodic line with dynamics *mf* and *f*. The Viola (Va.) part has a continuous eighth-note pattern with dynamics *mf* and *f*. The Violoncello (Vc.) part has a continuous eighth-note pattern with dynamics *f* and *p sub.*

97

Va. *mp* *pp*

Vc. *f* *p*

102

Vn. *p* *mf*

Va. *f* *mp* *mf*

Vc. *f* *mp* *mf*

107

Vn. *p sub.*

Va. *p sub.*

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

111

Vn.

Va.

Vc. *mf p sub.*

115

Vn.

Va.

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

119

Vn. *mf*

Va. *mf*

Vc. *mf*

123

Vn. *p*

Va. *p*

Vc. *fp*

Measures 123-128: Violin and Viola parts feature sixteenth-note patterns with dynamic markings *p*. The Violoncello part features a bass line with dynamic marking *fp*. Time signatures include 3/4 and 2/4.

129

Vn. *mp*

Va. *mp*

Vc. *mp*

Measures 129-134: Violin and Viola parts feature sixteenth-note patterns with dynamic marking *mp*. The Violoncello part features a bass line with dynamic marking *mp*. Time signatures include 5/8, 6/8, and 2/4.

135

Vn.

Va.

Vc.

Measures 135-140: Violin and Viola parts feature sixteenth-note patterns. The Violoncello part features a bass line. Time signatures include 2/4 and 3/4.

141

Vn. *f* *p* *mf* *p*

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

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

Measures 141-144: Violin and Viola parts feature sixteenth-note patterns with dynamic markings *f*, *p*, *mf*. The Violoncello part features a bass line with dynamic markings *f*, *p*, *mf*. Time signatures include 3/4 and 6/8.

145

Vn. *f* *poco*

Va. *f* *poco*

Vc. *f* *poco*

Measures 145-148: Violin and Viola parts feature sixteenth-note patterns with dynamic markings *f* and *poco*. The Violoncello part features a bass line with dynamic markings *f* and *poco*. Time signatures include 6/8, 2/4, and 3/4.

149

Vn.

Va.

Vc.

f

$\text{♩} = 44c.$
senza vib.

153

Vn.

Va.

Vc.

pp

senza vib.

pp

senza vib.

pp

3

♩ = 90c. *stately*

354

Vn. *ff* *mp* *poco* *p* *mf*

Vc. *mf* *f* *mf*

361

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

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

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

♩ = 86c.

386

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. *mp* *pp*

Va. *mp* *pp*

Vc. *mp* *pp*

Fabrication 8a

424

Vn. *pp*

Va. *p*

Vc. *p*

431

Vn. *mf* *f* *mf* *f* *mf* *f* *mf* *mp*

Va. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

437

Vn. *p* *p* *mf*

Va. *mf*

Vc. *mf*

444

Vn. *psub.*

Va. *psub.*

Vc. *psub.*

accel.

450

Vn. *f* *dim.*

Va. *psub.* *f* *dim.*

Vc. *f* *dim.*

rall.

$\text{♩} = 104c.$

456 $\text{♩} = 60c.$

Vn. *p* *pp* *ppp*

Va. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

con sord. senza vib.

$\text{♩} = 86c.$

463

Vn.

Va.

Vc.

4

♩ = 36c. *unsettled*

(con sord.)
p
(con sord.)
p

Vn.

Va.

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

Detailed description: This system contains measures 16 through 19. The Violin (Vn.) and Viola (Va.) parts are mostly rests, with some notes in measure 19. The Violoncello (Vc.) part features a complex rhythmic pattern with slurs and accents. Measure numbers 9 and 10 are indicated above the Vc. staff.

20

senza sord.

Vn. Va. Vc.

9 9

Detailed description: This system contains measures 20 through 23. The instruction "senza sord." is placed above the Violin staff. The Vc. part continues with its rhythmic pattern, featuring slurs and accents. Measure numbers 9 are indicated above the Vc. staff.

24

senza sord.

Vn. Va. Vc.

11

f

Detailed description: This system contains measures 24 through 26. The instruction "senza sord." is placed above the Viola staff. The Vc. part continues with its rhythmic pattern. Measure number 11 is indicated above the Vc. staff. A dynamic marking of *f* (forte) is present at the end of the system.

27

Vn. Va. Vc.

9 7 11 12

f

Detailed description: This system contains measures 27 through 30. The Vc. part continues with its rhythmic pattern. Measure numbers 9, 7, 11, and 12 are indicated above the Vc. staff. Dynamic markings of *f* (forte) are present at the beginning and end of the system.

30

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

Va. *mp sub.* *mf* *p sub.*

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

10 3 10 9 10

34

Vn. *f* *f*

Va. *f* *f*

Vc. *f* *f*

10 10 10

38

Vn. *mp sub.*

Va. *mf*

Vc. *mp sub.*

accel.

10

41

Vn. *f* *f* *ff*

Va.

Vc.

9 9

steady *rall.* *tempo* ♩ = 72c.

45

Vn. *mp*

Va. *ff* *mp*

Vc.

50

Vn. *pp*

Va. *pp*

55

Vn. *pp*

Va.

Vc. *pp*

61

Vn. *mp*

Va. *mp* *ppp* *mp*

Vc. *mp* *ppp* *mp*

69

Vn.

Va.

Vc.

f

77

Vn.

Va.

Vc.

mf

mp

9

5

♩ = 88c. *hypnotic*

The musical score is divided into five systems, each with three staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as 88c and the mood is 'hypnotic'. Dynamics include *mf*, *p*, *mp*, and *mf sempre*. Articulations include accents and slurs. Fingerings are indicated with numbers 3, 5, and 7. The score includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests.

System 1 (Measures 1-6): Treble clef starts with *mf*. Bass clef starts with *mf*. Lower bass clef starts with *mf*. Measure 6 has a *p* dynamic in the lower bass clef.

System 2 (Measures 7-12): Treble clef starts with *p* and *mf*. Bass clef has *mf sempre*. Lower bass clef has *mf sempre*. Measure 12 has a *mf* dynamic in the treble clef.

System 3 (Measures 13-18): Treble clef has *mp* and *p*. Bass clef has *mp*. Lower bass clef has *p*.

System 4 (Measures 19-24): Treble clef has *mp* and *p*. Bass clef has *mp*. Lower bass clef has *p*.

System 5 (Measures 25-30): Treble clef has *mp* and *p*. Bass clef has *mp*. Lower bass clef has *p*.

31

mf

mf

This system contains measures 31 through 36. It features three staves: Treble, Bass, and a lower Bass staff. The music is in 3/4 time with a key signature of one sharp (F#). Measures 31-34 show a consistent rhythmic pattern of eighth notes. Measures 35-36 introduce a change in the upper staves, with a dynamic marking of *mf*. The lower Bass staff continues with eighth-note patterns.

37

5 5 5 5 5 5

This system contains measures 37 through 42. It features three staves. Measures 37-42 show a consistent rhythmic pattern of eighth notes. The upper staff has a dynamic marking of *mf*. The lower Bass staff continues with eighth-note patterns.

43

5 5 5 5 5 5

pp sub.

pp sub.

pp 3

This system contains measures 43 through 47. It features three staves. Measures 43-47 show a consistent rhythmic pattern of eighth notes. The upper staff has a dynamic marking of *pp sub.*. The lower Bass staff continues with eighth-note patterns. A dynamic marking of *pp* and a triplet '3' are present at the end of the system.

48

5 5 5 5 5 5

3 3 3 3 3 3

This system contains measures 48 through 52. It features three staves. Measures 48-52 show a consistent rhythmic pattern of eighth notes. The upper staff has a dynamic marking of *pp*. The lower Bass staff continues with eighth-note patterns.

53

5 5 5 5 5 5

3 3 3 3 3 3

This system contains measures 53 through 58. It features three staves. Measures 53-58 show a consistent rhythmic pattern of eighth notes. The upper staff has a dynamic marking of *pp*. The lower Bass staff continues with eighth-note patterns.

59

5 5 5 5 5 5 5 5 5 5 5 5

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

65

cresc. poco a poco

cresc. poco a poco

5 5 5 5 5 5 5 5 5 5 5 5

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

71

mf

mf

mf

5 5 5 5 5 5 5 5 5 5 5 5

77

pp

pp

5 5 5 5 5 5 5 5 5 5 5 5

81

pp

f

pp sub.

f

pp sub.

f

pp sub.

5 5 5 5 5 5 5 5 5 5 5 5

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

86

cresc.

f

mp

mp

3 3 3 3 3 3

5 5 5 5

92

ppp

ppp sub.

ppp sub.

5 5 5 5 5 5

5 5 5 5

97

ff

mp

mf

mp

mf

mp

5 5 5 5 5 5

5 5 5 5 5 5

103

mp

mf

mp

mf

5 5 5 5 5 5

5 5 5 5 5 5

109

mp

mf

p

mp

5 5 5 5 5 5

5 5 5 5 5 5

115

mf

mf

mf

120

no cresc./no dim.

mf

mf

Cambridgeport MA, 2/8/08

Fabrication 9: Disposition

ensemble

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

**4 Violins
2 Violas
2 Violoncellos
1 Contrabass**

Fabrication 9: Disposition

ANDY VORES
(2012)

$\text{♩} = 60c.$

molto accel. poco a poco

Musical score for measures 1-7. The score is in 2/4 time and features a woodwind section (Flute 1.2, Oboe 1.2, B♭ Clarinet 1.2, Bassoon 1.2) and a string section (Violin 1-4, Viola 1.2, Violoncello 1.2). The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mp sub.*. The strings play a similar pattern, with dynamics ranging from *f* to *mp sub.*. The score includes fingerings (e.g., 5) and articulation marks (e.g., *a 2*). The tempo is marked *molto accel. poco a poco*.

Musical score for measures 8-14. The score continues from the previous page and features the same woodwind and string sections. The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *mp* to *f*. The strings play a similar pattern, with dynamics ranging from *f* to *mp*. The score includes fingerings (e.g., 5) and articulation marks (e.g., *a 2*). The tempo is marked *molto accel. poco a poco*.

16

Fl. 5 6

Ob. 5 6

Cl. 5 6

Bn. 5 6

Vn. 5 6

Va. 5 6

Vc. 5 6

f

23

Fl.

Ob.

Cl.

Bn.

Vn.

Va.

Vc.

f

fast ♩ = 144

29

Fl. *a 2*
p

Ob. *a 2*
p

Cl. *a 2*
p

Bn. *a 2*
p

Vn. *p*

Va. *p*

Vc. *p*

5

5

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*

fast ♩ = 144 *rall.* *) //

43

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Vn. *mp*

Va. *mp*

Vc. *mp*

a 2

DIV. UNIS.

DIV. UNIS.

*) // 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.)

A

accel. _____ //

51

1 Fl. *mf* 5

2 Fl. *mf* 5

1 Ob. *mf* 5

2 Ob. *mf* 5

1 B♭ Cl. *mf* 5

2 B♭ Cl. *mf* 5

1 Bn. *mf* 5

2 Bn. *mf* 5

Vn. *mf* 5

Va. *mf* 5

Vc. UNIS. *mf* 5

Cb. *mf* 5

A1

*) from here until (E) 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

Fabrication 9

GROUP 1

tempo 1°

GROUP 2 plays (B)

A4

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

(B) *tempo 1° accel. _____ // tempo 1°*

B1

Vn. 1 *mp* *mf*

Vn. 2 *mp* *mf*

Vn. 3 *mp* *mf*

Vn. 4 *mp* *mf*

Va. 1 *mp* *mf*

Va. 2 *mp* *mf*

Vc. 1 *mp* *mf*

Vc. 2 *mp* *mf*

Cb. *mp* *mf*

GROUP 2

GROUP 1

accel.

// tempo 1°

Score for GROUP 1, measures 1-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bn.).

- Fl. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- Fl. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- Ob. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- Ob. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- B♭ Cl. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- B♭ Cl. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- Bn. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).
- Bn. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *ff* (measures 5-6), *mp* (measures 7-8).

Measures 5 and 6 feature complex rhythmic patterns with slurs and fingerings (5 and 6) indicated above the notes. Measures 7 and 8 show a change in dynamics and tempo.

Score for GROUP 2, measures 1-6. The score includes parts for Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

- Vn. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Vn. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Vn. 3:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Vn. 4:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Va. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Va. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Vc. 1:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Vc. 2:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Cb.:** Starts with a rest, then plays a melodic line starting on G4. Dynamics: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).

The score for GROUP 2 is primarily melodic and sustained, with dynamics remaining at *p* throughout the measures shown.

GROUP 2

GROUP 1

GROUP 2 plays (C)

Musical score for Group 1 instruments. The score is written for Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, and Bassoon 1 and 2. The music is in 3/4 time and begins with a *mp* dynamic. An arrow points to the start of the piece, which is marked with a circled 'C'.

Musical score for Group 2 instruments. The score is written for Violin 1, 2, 3, and 4; Viola 1 and 2; Violoncello 1 and 2; and Contrabass. The score is in 3/4 time and begins with a circled 'C' and the tempo marking *tempo 1°*. The dynamics are marked *mp* and *accel.*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 3, 6).

GROUP 2

GROUP 1

D $\text{♩} = 52c.$ *accel.* $\text{♩} = 120c.$

D1

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

Fl. 2 *mp* *mf* *pp sub.*

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

Ob. 2 *mp* *mf* *pp sub.*

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

B♭ Cl. 2 *mp* *mf* *pp sub.*

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

Bn. 2 *mp* *mf* *pp sub.*

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

C5 *tempo 1^o* $\text{♩} = 52c.$ *accel.* $\text{♩} = 120c.$

1 *mf* *pp sub.*

2 *mf* *pp sub.*

3 *mf* *pp sub.*

4 *mf* *pp sub.*

1 *mf* *pp sub.*

2 *mf* *pp sub.*

1 *mf* *pp sub.*

2 *mf* *pp sub.*

1 *mf* *pp sub.*

2 *mf* *pp sub.*

Cb. *mf* *pp sub.*

GROUP 2

Fabrication 9

poco accel.

GROUP 1

D6

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

cresc. molto

Detailed description: This block contains the musical score for Group 1 instruments. It features four staves for Flute (Fl.), two for Oboe (Ob.), two for Bass Clarinet (B♭ Cl.), and two for Bassoon (Bn.). The music is written in treble clef for the upper instruments and bass clef for the lower ones. The key signature has one sharp (F#). The score includes dynamic markings of *cresc. molto* and a tempo instruction of *poco accel.* at the top right.

poco accel.

molto rit.

C11

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

cresc. molto

Detailed description: This block contains the musical score for Group 2 instruments. It features four staves for Violin (Vn.), two for Viola (Va.), two for Violoncello (Vc.), and one for Contrabasso (Cb.). The music is written in treble clef for the upper instruments and bass clef for the lower ones. The key signature has one sharp (F#). The score includes dynamic markings of *cresc. molto* and tempo instructions of *poco accel.* and *molto rit.* at the top. Some staves include fingering numbers like '5'.

GROUP 2

GROUP 1

molto rit. ————— *tempo 1°*

D11
 1
 Fl.
 2
 Ob.
 1
 2
 Bb Cl.
 1
 2
 Bn.
 1
 2

C16
 1
 2
 Vn.
 3
 4
 Va.
 1
 2
 Vc.
 1
 2
 Cb.

tempo 1°

GROUP 2

GROUP 1

D16

Fl.
Ob.
Bb Cl.
Bn.

GROUP 1 joins with GROUP 2 to play (E)

E1

ff
mp

(E) FULL ENSEMBLE

C22

Vn.
Va.
Vc.
Cb.

GROUP 2

F12

1 take Piccolo

2 take Piccolo

1 *f*

2 *f*

1 *f*

2 *f*

B♭ Cl. 1

2

Bn. 1

2

Vn. 1 *f*

2 *f*

3 *f*

4 *f*

Va. 1

2

Vc. 1

2

Cb.

GROUP 3

ⓐ tempo 1° accel. _____ // tempo 1°

ⓐ
G1

1
Picc.
2
1
Ob.
2

ppp sempre

5

5

5

5

5

5

GROUP 3 plays ⓐ*

1
2
3
4

Vn.

ppp sempre

5

5

5

5

5

5

F20

a 2

Cl.

a 2

Bn.

f

f

UNIS.

Va.

UNIS.

Vc.

Cb.

f

f

f

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

GROUP 3

GROUP 4 plays (H)

accel. _____ // ♩ = 52c.

1 G5

Picc. 1 2

Ob. 1 2

Vn. 1 2 3 4

(H)

tempo 1° accel. _____

H1

B♭ Cl. 1 2

Bn. 1 2

Va. 1 2

Vc. 1 2

Cb.

GROUP 4 *ppp sempre*

GROUP 3

G10

1
Picc.

2
cresc.

1
cresc.

2
mp

1
Ob.

2
mp

1
Vn.

2
cresc.

3
cresc.

4
cresc.

tempo 1^o accel. // ♩ = 52c.

H3

1
Bb Cl.

2
p

1
Bn.

2
p

1
Va.

2
p

1
Vc.

2
p

1
Cb.

2
p

GROUP 4

accel. _____

G15

1 *mp* *cresc.* *mf* *ppp*

2 *cresc.* *mf* *ppp*

1 *mp* *ppp*

2 *mp* *mf* *ppp*

1 *mp* *mf* *ppp*

2 *mp* *cresc.* *mf* *ppp*

3 *mp* *mf* *ppp*

4 *mp* *mf* *ppp*

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

H9

1

2

1

2

1

2

1

2

1

2

Fabrication 9

GROUP 3

fast ♩ = 144

poco accel.

molto rit.

G20

Musical score for Group 3, measures 1-5. The score is divided into three systems. The first system includes Piccolo (Picc.) and Oboe (Ob.) parts. The second system includes Violin (Vn.) parts. The third system includes Violin (Vn.) parts. The tempo markings are *fast* (♩ = 144), *poco accel.*, and *molto rit.*. The dynamic marking *mp* is used throughout. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingering (5).

molto rit.

tempo 1°

H15

Musical score for Group 4, measures 1-5. The score is divided into three systems. The first system includes Bass Clarinet (Bb Cl.) and Bassoon (Bn.) parts. The second system includes Viola (Va.) and Violoncello (Vc.) parts. The third system includes Contrabass (Cb.) parts. The tempo markings are *molto rit.* and *tempo 1°*. The dynamic markings *mp* and *p* are used. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingering (5).

GROUP 4

GROUP 3

tempo 1°

G25

Musical score for Group 3, measures 25-30. The score includes parts for Piccolo (Picc.), Oboe (Ob.), and Violin (Vn.). The Piccolo part (measures 1 and 2) and Oboe part (measures 1 and 2) both start with a dynamic marking of *p*. The Violin part consists of four staves (measures 1, 2, 3, and 4), all starting with a dynamic marking of *p*. The music is in 4/4 time and features a mix of eighth and quarter notes with rests.

H20

Musical score for Group 4, measures 20-25. The score includes parts for Bassoon (Bb Cl.), Bassoon (Bn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Bassoon parts (measures 1 and 2) and Viola part (measures 1 and 2) are in treble clef with a key signature of one flat. The Violoncello and Contrabass parts (measures 1 and 2) are in bass clef with a key signature of one flat. The music is in 4/4 time and features a mix of eighth and quarter notes with rests.

GROUP 4

GROUP 3 joins with GROUP 4 to play (J)

accel. molto

// ♩ = 48c.

J1

Picc. 1 2

Ob. 1 2

Vn. 1 2 3 4

(J) FULL ENSEMBLE

H29

B♭ Cl. 1 2

Bn. 1 2

Va. 1 2

Vc. 1 2

Cb.

J1

GROUP 4

ff

Ⓚ



tempo 1°

J8

1 Picc. *ppp*

2 Picc. *ppp*

1 Ob. *ff* *ppp*

2 Ob. *ppp*

1 B♭ Cl. *ppp*

2 B♭ Cl. *ppp*

1 Bn. *ppp*

2 Bn. *ppp*

1 Vn. *ppp*

2 Vn. *ppp*

3 Vn. *ppp*

4 Vn. *ff* *ppp*

1 Va. *ppp*

2 Va. *ppp*

1 Vc. *ppp* pizz.

2 Vc. *ppp* pizz.

1 Cb. *ppp* pizz.

2 Cb. *ppp* pizz.

molto accel. poco a poco

L
↓

M
↓

N
↓

P
↓

Q
↓

1
Picc.

2

1
Ob.

2

1
Bb Cl.

2

1
Bn.

2

1
Vn.

2

3

4

1
Va.

2

1
Vc.

2

Cb.

molto accel. poco a poco - - - - -

molto accel. poco a poco - - - - -

molto accel. poco a poco

molto accel. poco a poco - - - - -

molto accel. poco a poco - - - - -

molto accel. poco a poco - - - - -

molto accel. poco a poco - - - - -

molto accel. poco a poco - - - - -

Ⓡ
Ⓢ
Ⓣ
Ⓤ

Picc. 1 2
 Ob. 1 2
 B♭ Cl. 1 2
 Bn. 1 2
 Vn. 1 2 3 4
 Va. 1 2
 Vc. 1 2
 Cb.

molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —
molto accel. poco a poco — — — — —

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

The musical score is written for Bass Clarinet and Marimba. It consists of five systems of music, each with a Bass Clarinet staff on top and a Marimba staff on the bottom. The piece is in 2/4 time and features a variety of dynamic markings and articulations.

System 1 (Measures 1-6): Both instruments play a rhythmic pattern of eighth notes. The Bass Clarinet part starts with a *f* dynamic. The Marimba part also starts with a *f* dynamic.

System 2 (Measures 7-10): The Bass Clarinet part has a melodic line with dynamics *mf*, *f*, and *mf*. The Marimba part continues with a rhythmic accompaniment, starting with *mf*.

System 3 (Measures 11-16): The Bass Clarinet part features a melodic line with dynamics *ff*, *mp*, and *f*. The Marimba part has a rhythmic accompaniment with dynamics *ff* and *f*.

System 4 (Measures 17-22): The Bass Clarinet part has a melodic line with a *ff* dynamic. The Marimba part features a rhythmic accompaniment with dynamics *mf*, *mf*, and *ff*.

System 5 (Measures 23-24): The Bass Clarinet part has a melodic line. The Marimba part features a rhythmic accompaniment with dynamics *mf* and *ff*.

27

poco
mf *ff* *mf sub.*

32

sfp *f*
fff *f*

37

f
ff

41

fff *ff*
fff *ff*

47

ff
ff

52

ff
ff

58

ff
ff

62

67

73

79

84

90

96

Fabrication 10

102

f *mp sub.*

108

f *mf* *f*

114

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

120

125

sffp *fff*

130

fff

136

Musical notation for measures 136-141. Treble and bass staves. Time signatures: 5/16, 2/4, 3/4, 5/16. Includes triplets and slurs.

142

Musical notation for measures 142-147. Treble and bass staves. Time signatures: 3/8, 2/4, 5/16. Includes quintuplets and slurs.

148

Musical notation for measures 148-152. Treble and bass staves. Time signatures: 5/16, 1/4, 3/4, 2/4. Includes triplets and slurs.

153

Musical notation for measures 153-157. Treble and bass staves. Time signatures: 2+3/4, 3/16, 2/4. Includes slurs.

158

Musical notation for measures 158-163. Treble and bass staves. Time signatures: 2/4, 3/4, 5/16. Dynamics: *mf*.

164

Musical notation for measures 164-169. Treble and bass staves. Time signatures: 3/4, 2/4, 5/16. Dynamics: *poco*, *mf*, *ff*.

169

169-174

ffp

fff *mf*

Detailed description: This system contains measures 169 through 174. The top staff is in treble clef with a 3/8 time signature, featuring a melodic line with slurs and accents. The bottom staff is in bass clef with a 2/4 time signature, featuring a rhythmic accompaniment with triplets and slurs. Dynamic markings include *ffp* in the top staff and *fff* and *mf* in the bottom staff.

175

175-180

fff *ffp*

ff *mf* *ff*

Detailed description: This system contains measures 175 through 180. The top staff continues the melodic line with slurs and accents, marked with *fff* and *ffp*. The bottom staff features a complex rhythmic pattern with triplets and slurs, marked with *ff*, *mf*, and *ff*.

181

181-185

fff

fff *mf* *ff*

bass clarinet as fast as possible: wild

marimba maintains the pulse

Detailed description: This system contains measures 181 through 185. The top staff has a melodic line with slurs and accents, marked with *fff*. The bottom staff has a rhythmic accompaniment with triplets and slurs, marked with *fff*, *mf*, and *ff*. Performance instructions are present: "bass clarinet as fast as possible: wild" and "marimba maintains the pulse".

186

186-187

fff *mf* *ff*

Detailed description: This system contains measures 186 and 187. The top staff features a dense melodic line with many notes, slurs, and accents. The bottom staff has a rhythmic accompaniment with triplets and slurs, marked with *fff*, *mf*, and *ff*.

188

188-192

fff *f*

in tempo

Detailed description: This system contains measures 188 through 192. The top staff has a melodic line with slurs and accents, marked with *fff* and *f*. The bottom staff has a rhythmic accompaniment with slurs and accents, marked with *fff* and *f*. The instruction "in tempo" is written above the top staff.

193

193-198

mp *fsub.*

f *mp* *f* *mp* *f* *mp* *f* *mp* *sim.*

fff *f*

Detailed description: This system contains measures 193 through 198. The top staff has a melodic line with slurs and accents, marked with *mp* and *fsub.*. The bottom staff has a rhythmic accompaniment with slurs and accents, marked with *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, and *sim.*. The instruction "in tempo" is written above the top staff.

199

Musical score for measures 199-202. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 200. Dynamics include *p*, *mf*, *p*, and *f*. The bottom staff features a complex rhythmic pattern with triplets and accents.

203

Musical score for measures 203-207. The top staff is in treble clef and contains rests. The bottom staff is in bass clef. The key signature has one flat. The time signature changes from 3/4 to 2/4 at measure 204, then to 5/16 at measure 205, and back to 2/4 at measure 207. Dynamics include *ff*. The bottom staff features a complex rhythmic pattern with triplets and accents.

208

Musical score for measures 208-211. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The time signature changes from 3/4 to 4/4 at measure 209, then to 2/4 at measure 210. Dynamics include *ff*, *fff*, and *poco*. The top staff features a melodic line with a triplet and a fermata. The bottom staff features a complex rhythmic pattern with triplets and accents.

Fabrication 11: Cast orchestra

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

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





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

Piano

2 Percussion

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

Strings
8.8.6.6.3

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

WOODWINDS

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

BRASS

- ^φ air sound; no pitch
- ◊[●] growl upper note, sing lower note
(*trombone*)

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

PIANO

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

STRINGS

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

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

Two Fabrications

ANDY VORES
(2008)

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

♩ = 96c.

The score is written for a 4/4 time signature with a tempo of ♩ = 96c. It features six staves: Flute (1 and 2), Oboe (1 and 2), B♭ Clarinet (1 and 2), Horn in F (1 and 2), B♭ Trumpet (1 and 2), and Tenor Trombone. The Flute and Oboe parts include dynamic markings such as *sfz*, *f*, and *fff*. The Oboe parts include the instruction "remove reed - blow through tube (**)" and dynamic markings *f* and *fff*. The B♭ Clarinet parts include dynamic markings *sfz*, *f*, and *ff*. The Horn in F parts include dynamic markings *f* and *mf*. The B♭ Trumpet parts include dynamic markings *f*, *mf*, and *ff*. The Tenor Trombone part includes dynamic markings *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

5

Fl. 1 *sfz* *tuh* *sfz* *tuh* *ff* *poco* *mp* *sfz* **)*

Fl. 2 *sfz* *kuh* *sfz* *tuh* *sfz* *sfz*

Ob. 1 *fff* *f* *fff* *f*

Ob. 2 *f* *fff* *f* *fff*

Bb Cl. 1 *mf* *f* *poco* *sfz* *sfz* *ff* *poco*

Bb Cl. 2 *mf* *f* *poco* *sfz* *sfz* *sfz* *ff* *poco*

Hn. 1

Hn. 2

Bb Tpt. 1 *ff* *mf* *ff* *f*

Bb Tpt. 2 *ff* *f* *ff*

Tbn.

*) residual tone

22
OCN.
DR.

(2)
(swirl)

1
Pc. SUSP. CRASH CYM.

2

1
2

mf
p
mp < f

pp
mp

to

gl.

mf
fpp

mf
fpp

mf
fpp

mf
fpp

ff
p sub.

ff
p sub.

ff
p sub.

ff
p sub.

p

ff

gl.

p

3 3

5

3 3

poco sul pont.

5

nat.

5

ff

mf

gl.

poco sul pont.

ff

mf

gl.

nat.

ff

mf

p

Fabrication 11

3

♩ = 92c.

30

B♭ Cl. 1 freely f f f mf

B♭ Cl. 2 freely f f f

TAM-TAMS

Pc. 1 ff pp mf ff mp

NIPPLE GONGS 2 f mf f center mp

Pno. sffz

Vn.1 i-iv f mp

Vn.2 v-viii f mp

Va. p sub.

Vc. i-iii mf

Cb. i nat. sffp

Cb. ii nat. sffp

Cb. iii nat. sffp

ff

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

36

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

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

TAM-TAMS

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

NIPPLE GONGS

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

Pno. *mf* *ffz* *f*

* *Red.*

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

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

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

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

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

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

Bn.1 *f* ***)*

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

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

Pno. *sffz* *sffz* *f* *ff* *** *Red.*

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

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

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

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

48 (5)

Bn.1

Bn.2

Hns. 1

Hns. 2

Tbn.

OCN. DR.

NIPPLE GONGS

BS. DR.

Vc.

Cb.iii

mf

f

freely

mf

freely

mf

p

poco mf

p

pp

mf sub.

pp

mf sub.

pp

p

pp

poco mf

p

DIV. a3

*) hit underside of drum in center of skin

54

6

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bn.1

Bn.2

Hns. 1

Hns. 2

Tbn.

Pc. 1
OCN. DR.

Pc. 2
BS. DR.

Vn. 1

Vn. 2

Vc.

mf *ff* *mf* *ff*

mp *mp* *mp* *mf*

p *mp*

p *ff* *f*

p *pp* *pp*

p *mp* *mf* *mfpp*

p *mfpp*

gl. *gl.*

mfpp *mfpp*

DIV. *DIV. a4*

*) blow into mouthpiece

59

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

Obs. *fff*

B♭ Cls. *fff* *pp* *freely*

1 *mf* *freely* *ff*

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

Hns. *ff* *ff* *fff*

Tbn. *ff* *ff*

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

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

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

1 *fff* *mp* *pp*

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

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

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

iii *ff* *ffp* *ff*

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

7

64

Bn. 1

Bn. 2

Pno.

Vn.1 i ii iii iv v vi vii viii

Vn.2 i ii iii iv v vi vii viii

Va. i ii iii iv v vi

Vc. i ii iii iv v vi

Cb. i ii iii

p *mf*

mf

nat.

3

8

♩ = 96c.

71

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

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

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

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

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

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

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

B♭ Tpt. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B♭ Tpt. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

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

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

Vn. iii *ff* *pizz.* *ff* *pizz.*

Vn. iv *ff* *pizz.* *ff* *pizz.*

Vn. vii *ff* *pizz.* *ff* *pizz.*

Vn. viii *ff* *pizz.* *ff* *pizz.*

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

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

Vn. iii *ff* *pizz.* *ff* *pizz.*

Vn. iv *ff* *pizz.* *ff* *pizz.*

Vn. v *ff* *pizz.* *ff* *pizz.*

Vn. vi *ff* *pizz.* *ff* *pizz.*

Vn. vii *ff* *pizz.* *ff* *pizz.*

Vn. viii *ff* *pizz.* *ff* *pizz.*

Fabrication 11

Musical score for measures 75-88. The score is divided into two systems. The first system includes parts for Flute (1 and 2), Oboe (1 and 2), Bass Clarinet (1 and 2), Horns (1 and 2), Trumpets (1 and 2), Trombone, and Violins (vi and v). The second system includes parts for Horns (1 and 2), Trumpets (1 and 2), Trombone, and Violins (vi and v). Dynamics include *mp*, *sfz*, *mf*, *p*, and *f*. There are also performance markings such as *pizz.* and *arco*.

Musical score for measures 79-88. The score is divided into two systems. The first system includes parts for Bassoon (Bns.), Violins (i-iv), and Viola (Va.). The second system includes parts for Violins (v-viii), Viola (Va.), and Violoncello/Double Bass (Vc.). Dynamics include *f*, *mf*, and *mp*. There are also performance markings such as *arco*, *pizz.*, and *UNIS.*

10

♩ = 60c.

86

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

Ob. *pp*

Bb Cls. *pp*

Bns. *f*

Pc.2 *CROTALES* *with cello bow* *p* *f*

Pno. *mf*

Vn.1 *mf* *ff* *pp* *mf* *pp* *sul pont.*

Vn.2 *mf* *ff* *mp*

Va. *mf* *ff* *sfp*

Vc. *UNIS.* *mp* *mf* *ff* *sfp*

*) 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

The musical score for page 16 of 'Fabrication 11' includes the following parts and markings:

- Fls. (Flutes):** Part 1 (91) and Part 2 (60). Part 1 has a trill marked with a '3'. Part 2 has a trill marked with a '3'.
- Ob. (Oboes):** Part 1 and Part 2.
- B♭ Cls. (B-flat Clarinets):** Part 1 and Part 2. Dynamics include *f*, *pp*, and *pp*. Part 1 has a trill marked with a '3'.
- B♭ Tpts. (B-flat Trumpets):** Part 1. Dynamics include *ppp*, *mp*, and *ppp*. Includes the instruction 'con sord.' and a trill marked with a '5'.
- Pc. (Percussion):** CROTALES (1 and 2). Dynamics include *p* and *mf*. Includes the instruction 'with cello bow'.
- Pno. (Piano):** Part 1 and Part 2. Dynamics include *mf*. Includes a section marked 'Sua' and 'Red.' with a trill marked with a '9'.
- Vn. (Violins):** Parts i, ii, iii, iv, v, vi, vii, viii, and Vn.2. Parts i-viii have trills marked with a '3'. Dynamics include *pp*, *ff*, and *pp*. Vn.2 has a section marked with an asterisk (*) and a trill marked with a '3'. Dynamics include *mp* and *f*.
- Va. (Violas):** Parts i, ii, iii, iv, v, vi. Dynamics include *poco* and *sfp*.

*) arpeggio on all four strings behind the bridge

94

Fls.

Ob. 1

Ob. 2

B \flat Cls.

f \triangleright *pp*

B \flat Tpts.

mp

CROTALES

Pc.

CROTALES

p $\#$ *p* \rightarrow *f*

p \rightarrow *f*

S ra

Pno.

mf

* $\#$

Vn.1

i

ii

iii

iv

v

vi

vii

viii

Vn.2

i

ii

iii

iv

v

vi

sf \rightarrow *poco*

sf \rightarrow *poco*

sf \rightarrow *poco*

sf \rightarrow *poco*

pp

pp

pp

pp

p

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

- Fls. (Flute):** Part 1, starting at measure 97 with a triplet of eighth notes. Part 2, featuring a half note with a dynamic marking of *p*.
- Ob. (Oboe):** Part 1, featuring a half note with a dynamic marking of *p*.
- Bb Cls. (B-flat Clarinet):** Part 1, starting at measure 97 with a triplet of eighth notes and a dynamic marking of *pp*. Part 2, featuring a half note with a dynamic marking of *ff*.
- Bb Tpts. (B-flat Trumpets):** Part 1, featuring a half note with a dynamic marking of *ppp*.
- Pc. CROTALES (Crotales):** Part 1, featuring a half note with a dynamic marking of *p*. Part 2, featuring a half note with a dynamic marking of *f*.
- Pno. (Piano):** Part 1, featuring a triplet of eighth notes with a dynamic marking of *p*. Part 2, featuring a triplet of eighth notes with a dynamic marking of *f*. A *Red.* (Reduction) marking is present below the staff.
- Vn.1 (Violin I):** Parts i, ii, iii, iv, v, vi, vii, viii, each starting with a dynamic marking of *mf* and ending with a dynamic marking of *pp*.
- Vn.2 (Violin II):** Part i, starting with a dynamic marking of *mf* and ending with a dynamic marking of *pp*.
- Va. (Viola):** Parts i, iii, v, each starting with a dynamic marking of *mf* and ending with a dynamic marking of *pp*.
- Violoncello (Cello):** Part i, starting with a dynamic marking of *mf* and ending with a dynamic marking of *pp*.
- Double Bass (Bass):** Part i, starting with a dynamic marking of *mf* and ending with a dynamic marking of *pp*.

103

Fls.

B \flat Cls.

Bns.

Hns.

B \flat Tpts.

Tbn.

THNDR. SHEET

Pc. 1 CROTALES

Pc. 2

Pno.

(8va)

Vn.1 i ii

Vn.1 iii iv

Vn.1 v vi

Vn.1 vii viii

Vn.2

Va. i ii

Va. iii iv

Va. v vi

Vc. Cb. i.ii

ff

pp

f

ppp

f

p

f

f

pp

pp

pp

pp

pp

pp

f

pp

ff

ff

ff

mp

mp

5

8va

$\downarrow \uparrow$

$\downarrow \uparrow$

105

Fls. 1

Ob. 2

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

CROTALES 1

Pc. CROTALES 2

Pno. (Sup) (Sub)

Vn.1 i ii iii iv v vi vii viii

Vn.2

Va. i ii iii iv v vi

pp *f* *mp* *ppp* *mf* *ff*

with sticks

Red.

Detailed description: This page of a musical score for 'Fabrication 11' contains measures 105-107. The score is for a large ensemble including woodwinds, brass, percussion, piano, and strings. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones) parts feature dynamic markings such as *pp*, *f*, *mp*, *ppp*, and *mf*. The Percussion part includes Crotales, with specific instructions like 'with sticks'. The Piano part has complex rhythmic patterns in both hands, with dynamics ranging from *mp* to *mf*. The String section (Violins and Violas) is divided into multiple parts (i-vi), with dynamics including *ff*, *pp*, and *mf*. The score uses various musical notations including slurs, accents, and dynamic hairpins.

108

Fls.

1

Ob.

2

Bb Cls.

pp *pp* *ff*

Bb Tpts.

ppp

CROTALES

1

Pc.

CROTALES

2

with sticks
p

with cello bow
p

Pno.

mp

8va

9

10

i

ii

iii

iv

Vn.1

v

vi

vii

viii

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

Vn.2

pp *pp*

i

ii

Va.

iii

iv

v

vi

fp *ff* *ff* *ff* *ff*

Vc.

ff

Cb.

mp

110

B♭ Tpts. *mp*

1 CROTALES *mf*

Pc. CROTALES

2

Pno. *f*

(8^{va})

i *mf* nat.

ii *mp* *mf* nat.

iii *mp* *mf* nat.

iv *mp* *mf* nat.

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

vi *mp* *mf* nat.

vii *mp* *mf* nat.

viii *mp* *mf* nat.

Vn.2 *mp* *pp* *mf*

i *p*

Va. ii *p*

iii *p*

iv *p*

v *p*

vi *p*

Vc. *p*

Cb. *ff* *pp*

This page of a musical score, titled 'Fabrication 11' and numbered '25', contains the following components:

- Instrumentation:** Violins (Vn.1, Vn.2), Violas (Va.), Cellos (Vc.), and Contrabasses (Cb.i).
- Staffing:** Vn.1 (i-iv), Vn.2 (i-viii), Va. (i-vi), Vc. (i-vi), and Cb.i.
- Measure Numbers:** '112' is written above the first staff.
- Dynamics:** 'mf' (mezzo-forte) is indicated throughout the score.
- Performance Markings:** Trill-like markings (e.g., '3') are present in the lower strings.
- Notation:** The score uses standard musical notation including notes, rests, and stems.

115 $\text{♩} = 96c.$

Fls. $\text{a} 2$
 f

B \flat Cls. 1° f $\text{a} 2$ mf

Hns. 2° mf $\text{a} 2$ mf

B \flat Tpts. 2° mp 1° f

Tbn. ff mf

PC.1 THNDR. SHEET mf

Vn.1 i ii f

Vn.2 iii iv f

Va. v-viii f

Vc. f

Cb. i f

Cb. ii mf f

Cb. iii mf f

Fabrication 12: Grapevine orchestra

2 Oboes
2 Clarinets in B \flat

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 *p*
2 *p*

B♭ Clarinet
1 *p*
2 *p*

Trumpet
1 *p* con sord.
2 *p* con sord.

Percussion
1 MAR. *p*
2 VIB. soft sticks *p*
3 MAR. *p*

Piano 1
p

Piano 2
p

Violin 1
i.ii sul pont. *p*
iii.iv pizz. *p*
v.vi pizz. *p*
vii.viii pizz. *p*

Violin 2
i.ii sul pont. *p*
iii.iv pizz. *p*
v.vi pizz. *p*
vi.viii pizz. *p*

Viola
i.ii con sord. *p*
iii.iv con sord. *p*
v.vi con sord. *p*

11

Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Tpt. 1
Tpt. 2
MAR.
Pc. 1
Pc. 2
MAR.
Pc. 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

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Tpt. 1
Tpt. 2

Pc. 1
Pc. 2
Pc. 3

Pno.1
Pno.2

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

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

Va. i.ii
Va. iii.iv
Vcl. v.vi

MAR.
VIB.
MAR.

mf
mf
mf
mf
mf

35

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Hn. 1 *pp* con sord.

Hn. 2 *pp* con sord.

Tpt. 1 *pp*

Tpt. 2 *pp*

i.ii *pp* nat. pizz.

iii.iv *pp*

Vn.1 *pp*

v.vi *pp*

vii.viii *pp*

i *pp* nat. pizz.

ii *pp* nat. pizz.

iii *pp*

Vn.2 *pp*

iv *pp*

v *pp*

vi *pp*

vi.viii *pp*

47

1
Ob.
ff *pp*

2
ff *pp sub.*

1
B♭ Cl.
ff *pp sub.*

2
ff *pp*

1
Hn.
ff *pp sub.* senza sord.

2
ff *pp* senza sord.

1
Tpt.
ff *pp* senza sord.

2
ff *pp sub.* senza sord.

MAR.
1
ff *pp*

VIB. medium sticks
2
ff *pp sub.* Red. *

MAR.
3
ff *pp*

Pno.1
ff *pp sub.*

Pno.2
ff *pp*

1 (tutti)
Vn.
ff arco

2 (tutti)
mf *p*

i
Va.
ff *pp sub.* senza sord.

ii
ff *pp* senza sord.

iii
ff *pp* senza sord.

iv
ff senza sord.

v
ff *pp* senza sord.

vi
ff senza sord.

59
MAR.

1

Pc. 2
VIB.

3
MAR.

Pno.1



71
MAR.

1

Pc. 2
VIB.

3
MAR.

Pno.1

83

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Tpt. 1 *pp* *sempre* con sord.

Tpt. 2 *pp* *sempre*

MAR. 1 *pp* stem up = hard stick stem down = medium sticks

VIB. 2 *pp*

Pc. 3 *pp*

Pno.1 *p*

Pno.2 *p*

Vn.1 i-iv arco *p*

Vn.1 v-viii arco *p*

Vn.2 (tutti) pizz. *pp*

Va. i.ii *p*

Va. iii.iv *p*

v.vi *p*

93

Ob. 1 2

B♭ Cl. 1 2

Tpt. 1 2

MAR. VIB. Pc. 3

Pno.1

Pno.2

Vn.1 v-viii

Vn.2 (tutti)

i.ii Va. iii.iv v.vi

mf

mp

mf

mp

mf

mp

mf

mp

112

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

Tpts. a 2

MAR. 1

VIB. 2

3 Pc. MAR.

Pno.1

Pno.2

i-iv Vn.1

v-viii Vn.2 (tutti)

i.ii Va. iii.iv v.vi

p

ff

p

doppio movimento ♩. = 132

121

Violin I (Vn.1) staves i-viii: *sul pont.*, *ppp*

Violin II (Vn.2) staves i-viii: *arco*, *sul pont.*, *ppp*

Viola (Va.) staves i-viii: *arco*, *sul pont.*, *ppp*

Bottom of page: *ppp*

129

The musical score is organized into three systems of eight staves each. The first system is labeled 'Vn.1' and the second 'Vn.2'. The third system is labeled 'Va.'. Each staff is numbered from 'i' to 'viii'. The notation consists of rhythmic patterns of eighth and sixteenth notes, often with accents (marked with a '7' symbol). The patterns are distributed across the staves, with some staves having rests in certain measures. The overall texture is dense and rhythmic.

137

The image shows a musical score for a string ensemble, measures 137 through 144. The score is organized into two systems of staves. The first system includes staves for Violins 1 (Vn.1) and Violins 2 (Vn.2), and the second system includes staves for Violas (Va.) and Cellos/Double Basses (C.). Each instrument part is numbered i through viii. The notation consists of rhythmic patterns of eighth and sixteenth notes, with some measures containing rests. A double bar line is present at the end of measure 144.

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 2° doubling Piccolo
2 Oboes 2° doubling English Horn
2 Clarinets in B \flat
2 Bassoons 1° doubling Tenoroon

2 Horns in F
2 Trumpets in B \flat
1° doubling Piccolo Trumpet in B \flat
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*

♩ = 172c. *swirling*

Flutes
a 2
sempre f

Oboes
a 2
sempre f

Fls.
9

Obs.

Fls.
18

Obs.

Fls.
26

Obs.

B♭ Cls.
a 2
sempre f

B♭ Picc.
Tpt.

p *sempre f*

41

B \flat Cls.

Hns.

B \flat Tpt.2

SM. TAMB.

1

Pc.

LG. TAMB.

2

Pno.

Va.

Vc.

Cb.

p

sempre f

ff

ff

ff

ff

5

5

5

49 3

Ob.1

Cls.

Hns.

Picc.

Tpt.2

SM. TAMB.

Pc. 1

2

LG. TAMB.

Pno.

Va.

Vc.

Cb.

f

p

f

ff

ff

ff

ff

79

Obs.

Tn.

Bn.2

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

SM. TAMB.

Pc. 1 LG. TAMB. 2

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

7

5

5

p

sempre f

ff

ff

ff

ff

5

5

88

Obs.

Tn.

Bn.2

Hns.

B \flat
Picc.
Tpt.

B \flat
Tpt.2

1
Vn.

2

sempre f

115

10

B♭ Cl. 1

B♭ Cl. 2

Bn. 2

Hns.

Tpt. 2

Tbn.

MTD. TAMB.

Pc. 1

MTD. TAMB. BGOS.

Pc. 2

Pno.

Vn. 1 ii

Va.

mf

f

ff

p

arco

127

B♭ Cls. a 2

Tn. (f)

Bn.2 (f)

Hns. 3

Tbn. ff con sord.

Pc. 1 MTD. TAMB. ff

2 MTD. TAMB. BGOS. ff

Pno. ff

Va. 5 sempre f

133

11

B♭ Cls.

Tn.

Bn.2

Hns.

Tbn.

Pc.1
MTD.
TAMB.
TMBS.

Pno.

Va.

5

5

5

+

+

+

ff

ff

ff

DIV.

UNIS.

141

E.Hn. (12) (f) 3 5

Bb Cln. 5 5 3 5

Tn. 5 5 3

Bn.2 5 5 3 3

Hns. + + + + ff

Tbn. ff

1 MTD. TAMB. ff

Pc. 2 MTD. TAMB. BGOS. ff

Pno. ff

Va. 5 5 3 5

156

13

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

Musical score for 'Fabrication 13', page 18, measures 171-176. The score is written for a symphony orchestra and includes the following parts:

- Fls.** (Flutes): Measures 171-176, featuring melodic lines with triplets and slurs.
- Ob.1** (Oboe 1): Measures 171-176, mostly rests, with a melodic line starting in measure 175.
- E.Hn.** (English Horn): Measures 171-176, mostly rests, with a melodic line starting in measure 175.
- B♭ Cl. 1 & 2** (B-flat Clarinets): Measures 171-176, featuring melodic lines with triplets and slurs.
- B♭ Picc. Tpt.** (B-flat Piccolo Trumpet): Measures 171-176, featuring melodic lines with triplets and slurs.
- Pc.** (Percussion): Includes MTD. TAMB. (1) and LG. TAMB. (2) parts, mostly rests.
- Pno.** (Piano): Measures 171-176, featuring a simple accompaniment.
- Vn.1** (Violin 1): Measures 171-176, featuring melodic lines with triplets and slurs.
- Vn.2** (Violin 2): Measures 171-176, featuring melodic lines with triplets and slurs, marked *f*.
- Va.** (Viola): Measures 171-176, mostly rests.
- Vc.** (Violoncello): Measures 171-176, mostly rests.
- Cb.** (Contrabass): Measures 171-176, mostly rests.

The score is in 3/4 time and features various musical notations including slurs, triplets, and dynamic markings such as *f* (forte).

192

Ob.1

E.Hn.

B♭
Cls.

Hns.

Tbn.

MTD.
TAMB.

1

Pc.

MX. BL.

2

BGOS.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

(17)

ff

ff

ff

ff

UNIS.

TUTTI
UNIS. pizz.

201

Ob.1

E.Hn.

B♭ Cts.

Tn.

Bn.2

Hns.

Tbn.

1 MTD. TAMB.

2 PC. MX. BL. BGOS.

Pno.

i

ii

Vn.1

iii

iv

v-viii

i

ii

iii

iv-viii

Va.

Vc.

Cb.

The musical score is written for a full orchestra. It begins at measure 201. The woodwind section includes Oboe 1, English Horn, Bass Clarinet, Trombone, and Bassoon 2. The brass section includes Horns, Trombones, Trumpets (1 and 2), and Percussion (MTD. TAMB., PC. MX. BL., BGOS.). The piano part is also present. The string section is divided into Violins 1 and 2, and Violas, Cellos, and Double Basses. The score features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamics range from *ff* (fortissimo) to *f* (forte). The 'arco' marking indicates that the strings should be played with the bow. The score is numbered 201 at the top left.

216

Bb Cls.

Tn.

Bn.2

Hns.

Tbn.

1 MTD. TAMB. TMBS.

2 MX. BL. BGOS.

Pno.

Vn.1

i-iv

v pizz. ff

Vn.2

vi pizz. ff

vii pizz. ff

viii pizz. ff

Va.

Vc. arco f

Cb.

224 (19)

Ob.1

E.Hn.

B♭ Cls.

Tn. *to Bassoon*

Bn.2

Hns.

Tbn.

MTD. TAMB.

Pc. 1

TMBS.

Pc. 2

MX. BL.

BGOS.

HI-HAT tightly closed

wooden sticks

Pno.

Vn.1

i

arco

f

pizz.

ff

Vn.2

ii

arco

f

pizz.

ff

iii-viii

Va.

Vc.

Cb.

231

20

Ob.1

E.Hn.

B \flat Cls.

Bns.

Hns.

B \flat Picc. Tpt.

B \flat Tpt.2

Tbn.

MTD. TAMB.

1

TMBS.

Pc.

HI-HAT

2

BGOS.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

mf

mf

mf

ff

mf

mf

ff

mf

accel.

240

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

Picc. Tpt.

Tpt.2

Tbn.

MTD. TAMB.

Pc. HI-HAT

BGOS.

Pno.

Vn.

Va.

Vc.

Cb.

cresc.

cresc.

ff

mp

ff

mp

senza sord.

VIB. motor off
hard yarn sticks

(21)

♩ = 186c.

249

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Picc. Tpt.1

B♭ Tpt.2

Tbn.

VIB.

1

Pc. MTD. TAMB.

2 HI-HAT

Pno.

1

Vn.

2

Va.

Vc.

Cb.

ff

ff

fp

fp

fp

ff

ff

fp

pizz.

ff

257

Fl.1

Picc.

Ob.1

E.Hn.

B♭
Cls.

Bns.

Hns.

B♭
Picc.
Tpt.

B♭
Tpt.2

VIB.

Pc.
1
MTD.
TAMB.
2
LG.
TAMB.

Pno.

Vn.
1
2

Va.

Vc.

Cb.

cresc.

p

265

(22)

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Picc. Tpt.

Tpt.2

VIB.

1

MTD. TAMB.

Pc.

LG. TAMB.

cresc.

Pno.

1

Vn.

2

Va.

Vc.

Cb.

275

23

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

Tbn.

VIB.

1

Pc.

MTD. TAMB.

LG. TAMB.

2

Pno.

1

Vn.

2

Va.

Vc.

Cb.

ff

ff

ff

284

The score is arranged in a system of staves. The top section includes Fl.1, Picc., Ob.1, E.Hn., B♭ Clns., and Bns. The middle section includes Hns., B♭ Picc. Tpt., B♭ Tpt.2, and Tbn. The bottom section includes VIB. 1, Pc., LG. TAMB. 2, Pno., Vn. 1 and 2, Va., Vc., and Cb. The music is in 5/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play sustained textures, while the percussion provides rhythmic accents.

Fl.1

Picc.

Ob.1

E.Hn.

B♭ Clns.

Bns.

Hns.

B♭ Picc. Tpt.

B♭ Tpt.2

Tbn.

VIB. 1

Pc.

LG. TAMB. 2

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

24

♩ = 132c.

292

Hns. *sffz* *gl.*

B♭ Picc. Tpt. *sffz* *gl.* to B♭ Trumpet

B♭ Tpt.2 *sffz* *gl.*

1 TMBS. *p* con *ced.* *mf* *mp*

2 LG. TAMB. *thumb roll* *pp*

Pno. *mf*

Vn.1 i ii *p* *arco* *tr#* *mf* *mp*

Gli Altri *pp* *arco* *mf*

Vn.2 *p* *arco* *mf* *mp*

Va. *p* *arco* *mf* *mp*

Vc. *p* *arco* *mf* *mp*

Cb.

296

Fl.1

Picc.

Ob.1

E.Hn.

1

Bb Cl.

2

VIB.

1

Pc.

LG. TAMB.

2

Pno.

i

ii

Vn.1

Gli Altri

Vn.2

Va.

Vc.

mf

ff

mp

f

hit

f

pp

299 (25)

Fl.1 *mp*

Picc. *mp*

Ob.1 *mp*

E.Hn. *mp*

1 *mp*

B♭ Cl. *mp*

2 *mp*

Bns. *f*

Hns. *mp* con sord. *mf*

Tbn. *mp* *mf*

Pc.1

Pno. *f*

Vn.2 UNIS. sul tasto *mp* *p* *mf*

Va. sul tasto *mp* *p* *mf*

Vc. arco sul tasto *mp* *p* *mf*

303

Ob.1
mp sub. *mf* *p*

E.Hn.
mp sub. *mf* *p*

1
Bb Cl.
mp sub. *mf* *p*

2
Bb Cl.
mp sub. *mf* *p*

Bns.
mp sub. *mf* *p*

Hns.
pp

Tbn.
pp

VIB.
Pc.1

Pno.
mp *mf*

1
Vn.
D.V.
p

2
Vn.
D.V.
p

Va.
D.V.
p

Vc.
p

Cb.
arco
p

306

Fl.1

B♭ Cls.

Hns. 1

Hns. 2

B♭ Tpts.

Tbn.

TMBS.

Pc. 1

Pc. 2

LG. TAMB.

Pno.

Vn. 1

Vn. 2

Vc.

Cb.

(26)

mp

mp

pp

con sord. (harmon)

mf

mf

mf

mp

mp

nat. pizz.

mf

nat. pizz.

mf

slower ♩ = 96c.

309

Fl.1 *p*

Picc. *p*

B♭ Cls. *p*

SM. TAMB.

1 *hit* 3 3 *shake* *mp*

Pc. HI-HAT

2 *mp* 3 3 6

Vn.1 *pp* 6 6 6 6 3 3 UNIS. DIV. *mp* 6

vi vii viii

Vn.2 *mp* nat. 3 3 UNIS. DIV. 6

vi vii viii *mp* nat. 3 3 6

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



crash
cymbal

ride
cymbal

14"
tom-tom

bass
drum

hi-hat
stick

12"
tom-tom

snare
drum

hi-hat
pedal

hi-hat tambourine

attach to hi-hat after m.438

Fabrication 14: Lookalike

ANDY VORES
(2017)

♩ = 144c. *untrammelled, headlong*

8va

Piano

pp

3 5 3 5 3 3 5 5 5

3 5 3 5 3 3 5 5 5

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

3 5 3 5 3 3 5

3 3

9

5 5 3 3 3

3 3 3

(ff)

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

(S^{va})

Musical score for measures 13-16. The system consists of three staves: two treble clefs and one bass clef. The top two staves feature complex, rapid sixteenth-note passages with frequent trills and slurs, marked with '3' (triplets). The bottom staff contains a bass line with eighth and sixteenth notes, some marked with square accents.

(S^{va})

Musical score for measures 17-20. The system consists of three staves. Measures 17-18 show dense sixteenth-note patterns with slurs and triplets. Measure 19 features a dynamic shift from *ff* to *pp sub.* with a triplet of sixteenth notes. Measure 20 includes a quintuplet of sixteenth notes. The bottom staff has a bass line with eighth notes and rests, some marked with square accents.

(S^{va})

Musical score for measures 21-25. The system consists of three staves. Measures 21-24 feature dense sixteenth-note passages with slurs and triplets. Measure 25 is a *mf sub.* section with a different rhythmic pattern. The bottom staff includes a section labeled 'DRUM KIT' with dynamics *mf*, *f*, and *ff* corresponding to the drum kit's activity.

Musical score for measures 26-30. The system consists of three staves. Measures 26-27 feature a bass line with slurs and dynamics *ff* and *p*. Measures 28-30 feature a bass line with slurs and dynamics *mf*. The bottom staff has a bass line with eighth notes and rests, some marked with square accents.

33 *pp sub.*

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

Δ = on dome

37 *ff pp sub.*

41

45 *ff pp sub.*

(8va) -----

49

mf

DRUM KIT

mf

/ = edge of skin, near shell
o = center of skin

53

ff

ff

60

mp

f

p sub.

mp

67

(8va) -----

mf

pp sub.

p

mf

p

mf

(8va)

72

5 3 3 5 5 3 3 3

ff pp sub.

3 3 3 3

p < mf *p* *mf* *p* *mf*

(8va)

76

ff pp sub.

3 3 3 3

p *mf* *p*

(8va)

80

5 3 5 3 3 3 3

ff pp sub.

3 5 3 3 3

mf *p < mf* *p < mf* *p < mf* *p < mf*

84

mf *ff*

mp *f* *ff*

91

Musical score for measures 91-97. The score is written for piano and includes a guitar part. The piano part consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The guitar part is in bass clef. The time signature changes from 3/4 to 3/8 and back to 3/4. Dynamics include *mf sub.*, *ff*, and *mf*.

98

Musical score for measures 98-105. The score is written for piano and includes a guitar part. The piano part consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The guitar part is in bass clef. The time signature changes from 3/4 to 2/4. Dynamics include *mp*, *mf*, and *p sub.*.

106

Musical score for measures 106-111. The score is written for piano and includes a guitar part. The piano part consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The guitar part is in bass clef. The time signature changes from 3/4 to 4/4. Dynamics include *ff*, *pp sub.*, and *mp pp*. There are also markings for *ff* at the bottom of the page.

(S^{va})

Musical score for measures 112-118. The score is written for piano and includes a guitar part. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in treble clef. The guitar part is in bass clef. The time signature is 4/4. Dynamics include *ff*, *pp sub.*, and *f*.

(8va)

115

pp sub. 3 *ff* *pp sub.* 3

pp *p* *f*

(8va)

118

f *p* *f* *snare off*

124

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

131

ff *mp*

137

ff *mp* *mp*

144

ff *p*

8va

152

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

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

Red.

155

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

pp *f* *p* *f*

snare on

160

ff *mf sub.*

mf

166

ff *mf sub.*

ff *mf sub.*

173

180

187

194

(8va)-----
200

203

3 3 5 5

p

Sub

p

206

5 5

mf *ff*

(Sub)

mf *mf*

212

mf sub. *mp*

Sub

219

mf *pp sub.*

Sub

pp

224

5 5 3 5 3 *ff* 5 5

(Sub) Red. *

mf

228

3 5 3 5 5 *pp* *ff* *pp sub.*

Red. *

pp *mf*

231

3 5 3 3 3 5 3 3 3 5 3 3 *ff* *pp* *ff* *p* *mf*

Red. *

p *f*

236

mf *mp*

244

cresc. *f* *ff*

252

mf *mp* *ff*

259

mf *p* *ff*

262

265

pp

268

ff

271

pp

3

275

f

f *p*

282

ff

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

3

286

3

289

8^{vb}

292

(8^{vb})

295

(8^{vb})

298

(8^{vb})

301

(8vb)

3

3

3

3

304

(8vb)

sf

+ = rim shot

312

sf sf sf mf sf mf sf mp p pp

+ = rim shot

320

mf p

mf pp

326

mf

mf

331

Musical score for measures 331-337. The piece is in a minor key. The right hand features a complex, multi-measure rhythmic pattern, while the left hand has a more melodic line. The time signature changes from 3/4 to 2/4 and back to 3/4. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents.

338

Musical score for measures 338-344. Similar to the previous system, it shows a piano accompaniment with a complex rhythmic pattern in the right hand and a melodic line in the left hand. The time signature changes from 3/4 to 2/4 and back to 3/4. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents.

345

Musical score for measures 345-351. This system features a more melodic piano accompaniment in both hands, with a consistent 2/4 time signature. The right hand has a series of chords and moving lines, while the left hand provides a harmonic foundation. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents.

352

Musical score for measures 352-359. The piano accompaniment is marked *f* (forte) and features a complex rhythmic pattern in the right hand and a melodic line in the left hand. The time signature changes from 3/8 to 2/4 and back to 3/4. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents, marked *p* (piano).

360

Musical score for measures 360-366. The piano accompaniment is marked *mp* (mezzo-piano) and features a complex rhythmic pattern in the right hand and a melodic line in the left hand. The time signature changes from 3/4 to 3/8 and back to 3/4. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents, marked *f* (forte).

367

Musical score for measures 367-373. The piano accompaniment features a complex rhythmic pattern in the right hand and a melodic line in the left hand. The time signature changes from 3/4 to 4/4 and back to 3/4. A third staff at the bottom shows a detailed view of the right-hand accompaniment with fingerings (7) and accents.

375

383

390

396

Sua

400

(Sua)

(8va)-----

404

5 5

3 3

mf

pp sub.

3

pp

(8va)-----

408

3 3 3 3

3 3 3 3

3

3

3

(8va)-----

412

3 3 3 5 3

3 3 3 5 3

3 3 3 3 3

(8va)-----

416

5 3 3 5 5 5 5 3

5 3 3 5 5 5 5 3

3 3 3 3 3 3 3 3

(no cresc.)

(no cresc.)

(8va)

419

fff sub.

3 3 3 3 3 3

5 3 5 3 3 5 5 5

fff sub.

3 3 3 3 3

(8va)

423

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

(8va)

427

3 3 5 3 5 3

3 3 3 3

3 3 3 3

3 6 6 3

fff sub.

(8va)

430

3 5 5 5 3 3

3 3 3 3

3 3 3 3

6 3 3 3

(S^{va})

433

(S^{va})

436

(S^{va})

439

(S^{va})

443

(S^{va})

447

(8^{va})

451

455

sfpp *cresc.*

459

sfz *fff*

463

p *Red.*

467

p *Red.*

470

mf

mf

ff

Detailed description: This system contains measures 470 to 475. It features three staves. The top staff is in bass clef with a 4/4 time signature, containing a complex melodic line with many accidentals and slurs. The middle staff is also in bass clef with a 4/4 time signature, containing a simpler melodic line. The bottom staff is a guitar-style staff with a 4/4 time signature, showing a sequence of chords with 'x' marks on the strings and some triplets. Dynamics include *mf* and *ff*.

473

Detailed description: This system contains measures 473 to 475. It features two staves in treble clef with a 3/4 time signature. The top staff has a melodic line with many accidentals and slurs. The bottom staff has a simpler melodic line. Dynamics are not explicitly labeled in this system.

476

S_{va}

fff

fff

Detailed description: This system contains measures 476 to 481. It features three staves. The top staff is in treble clef with a 3/4 time signature, containing a melodic line with a triplet and a slur. The middle staff is in treble clef with a 4/4 time signature, containing a melodic line with many accidentals and slurs. The bottom staff is a guitar-style staff with a 4/4 time signature, showing chords with 'x' marks and triplets. Dynamics include *fff*. A dashed line labeled *S_{va}* spans across the system.

479

Detailed description: This system contains measures 479 to 481. It features three staves. The top staff is in treble clef with a 4/4 time signature, containing a melodic line with many accidentals and slurs. The middle staff is in bass clef with a 4/4 time signature, containing a melodic line with many accidentals and slurs. The bottom staff is a guitar-style staff with a 4/4 time signature, showing chords with 'x' marks and triplets. Dynamics are not explicitly labeled in this system.

482

S_{ub}

Detailed description: This system contains measures 482 to 487. It features three staves. The top staff is in bass clef with a 4/4 time signature, containing a melodic line with many accidentals and slurs. The middle staff is in bass clef with a 4/4 time signature, containing a melodic line with many accidentals and slurs. The bottom staff is a guitar-style staff with a 4/4 time signature, showing chords with 'x' marks and triplets. Dynamics are not explicitly labeled in this system. A dashed line labeled *S_{ub}* spans across the system.

485

(8^{va})

488

(8^{va})

491

(8^{va})

494

(8^{va})

**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* *p*

♩ = 96-102

First system of musical notation. Treble clef, bass clef, key signature of two flats, 4/4 time signature. The piece begins with a piano (*pp*) dynamic. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble clef continues with a melodic line, and the bass clef features a more active accompaniment with some chords. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

Third system of musical notation. The treble clef has a melodic line with some rests, and the bass clef has a more complex accompaniment with chords. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef has a more complex accompaniment with chords. Dynamics include *mp* (mezzo-piano).

Fifth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef has a more complex accompaniment with chords.

Sixth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef has a more complex accompaniment with chords. Dynamics include *pp* (pianissimo).

Fabrication 15: Amplification ensemble

Flute doubling Alto Flute
Clarinet in B \flat doubling Bass Clarinet

Piano

Percussion

vibraphone
3 suspended cymbals

Violin

Violoncello

commissioned by Boston Musica Viva

Fabrication 15: Amplification

ANDY VORES
(2013)

♩ = 150c.

Musical score for measures 1-7. The score is in 4/4 time and features the following parts:

- Alto Flute**: Rests in measures 1-4, then plays a quarter note G4 in measure 5, followed by a quarter rest in measure 6, and a quarter note G4 with a flat in measure 7.
- Bass Clarinet**: Rests in measures 1-4, then plays a quarter note G4 with a flat in measure 5, followed by a quarter rest in measure 6, and a quarter note G4 with a flat in measure 7.
- Piano**: Plays a series of chords. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5. Measure 7: G4, B4, D5.
- Percussion**: Vibraphone (VIB.) motor off, hard sticks. Rests in measures 1-4, then plays a quarter note G4 with a flat in measure 5, followed by a quarter rest in measure 6, and a quarter note G4 with a flat in measure 7.
- Violin**: Rests in measures 1-4, then plays a quarter note G4 in measure 5, followed by a quarter rest in measure 6, and a quarter note G4 in measure 7.
- Violoncello**: Rests in measures 1-4, then plays a quarter note G4 with a flat in measure 5, followed by a quarter rest in measure 6, and a quarter note G4 with a flat in measure 7.

Dynamic markings: *f sempre* for Alto Flute, Bass Clarinet, Piano, and Violin. *f sempre* for Percussion. *sempre sim.* for Percussion.

Musical score for measures 8-11. The score is in 4/4 time and features the following parts:

- A. Fl.**: Rests in measures 8-9, then plays a quarter note G4 with a flat in measure 10, followed by a quarter rest in measure 11.
- Bs. Cl.**: Rests in measures 8-9, then plays a quarter note G4 with a flat in measure 10, followed by a quarter rest in measure 11.
- Pno.**: Plays a series of chords. Measure 8: G4, B4, D5. Measure 9: G4, B4, D5. Measure 10: G4, B4, D5. Measure 11: G4, B4, D5.
- Pc.**: Vibraphone (VIB.). Rests in measures 8-9, then plays a quarter note G4 with a flat in measure 10, followed by a quarter rest in measure 11.
- Vn.**: Rests in measures 8-9, then plays a quarter note G4 with a flat in measure 10, followed by a quarter rest in measure 11.
- Vc.**: Rests in measures 8-9, then plays a quarter note G4 with a flat in measure 10, followed by a quarter rest in measure 11.

15

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

22

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

(A)

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.

Vn.

Vc.

48

(B)

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

pizz.

54

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

pizz.

60

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

arco

65

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

pizz.

69

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

arco

Musical score for measures 69-73. The score includes parts for Alto Flute (A. Fl.), Bass Clarinet (Bs. Cl.), Piano (Pno.), Vibraphone (VIB.), Percussion (Pc.), Violin (Vn.), and Viola (Vc.). The piano part features complex rhythmic patterns and chords. The viola part includes a 'arco' marking.

74

A. Fl.

Bs. Cl.

Pno.

VIB.

Pc.

Vn.

Vc.

Musical score for measures 74-78. The score includes parts for Alto Flute (A. Fl.), Bass Clarinet (Bs. Cl.), Piano (Pno.), Vibraphone (VIB.), Percussion (Pc.), Violin (Vn.), and Viola (Vc.). The piano part continues with complex rhythmic patterns and chords.

Fabrication 15

ⓓ

78

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

VIB. arco

Detailed description: This system contains measures 78 through 82. It features six staves: A. Fl., Bs. Cl., Pno., Pc., Vn., and Vc. The Pno. part is split into two staves. The music is in 2/4 time. A circled 'D' is located above the A. Fl. staff at the beginning of measure 79. The A. Fl. part has notes in measures 78, 79, 80, and 82. The Bs. Cl. part has notes in measures 79, 80, 81, and 82. The Pno. part has chords and some melodic lines in measures 78, 79, 80, 81, and 82. The Pc. part has chords in measures 78, 79, 80, and 82. The Vn. part has notes in measures 78, 79, 80, and 82. The Vc. part has notes in measures 79, 80, 81, and 82. The Pno. part has 'VIB.' and 'arco' markings above it.

83

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

VIB.

Detailed description: This system contains measures 83 through 86. It features six staves: A. Fl., Bs. Cl., Pno., Pc., Vn., and Vc. The Pno. part is split into two staves. The music is in 2/4 time. The A. Fl. part has notes in measures 84, 85, and 86. The Bs. Cl. part has notes in measures 84, 85, and 86. The Pno. part has chords and some melodic lines in measures 83, 84, 85, and 86. The Pc. part has notes in measures 84, 85, and 86. The Vn. part has notes in measures 84, 85, and 86. The Vc. part has notes in measures 84, 85, and 86. The Pno. part has 'VIB.' marking above it.

87

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

VIB.

2/4

Detailed description: This system contains measures 87 through 90. It features six staves: A. Fl., Bs. Cl., Pno., Pc., Vn., and Vc. The Pno. part is split into two staves. The music is in 2/4 time. The A. Fl. part has notes in measures 88, 89, and 90. The Bs. Cl. part has notes in measures 88, 89, and 90. The Pno. part has chords and some melodic lines in measures 87, 88, 89, and 90. The Pc. part has notes in measures 88, 89, and 90. The Vn. part has notes in measures 88, 89, and 90. The Vc. part has notes in measures 88, 89, and 90. The Pno. part has 'VIB.' marking above it. The system ends with a 2/4 time signature.

91 **E**

A. Fl.

Bs. Cl.

Pno.

VIB.

Vn.

Vc.

99

A. Fl.

Bs. Cl.

Pno.

VIB.

Vn.

Vc.

107 **F**

A. Fl.

Bs. Cl.

Pno.

VIB.

Vn.

Vc.

114

A. Fl.

Bs. Cl.

Pno.

Pc. VIB.

Vn.

Vc.

120

A. Fl.

Bs. Cl.

Pno.

Pc. VIB.

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

fff

fff

fff

fff

144

A. Fl.

Bs. Cl.

Pno.

VIB. Pc.

Vn.

Vc.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

♩ = 170c. ♩ = 66c.

150

A. Fl. *pppp poss.* *mfp* to B \flat Clarinet

Bs. Cl. *pppp poss.*

Pno. *pppp poss.* *sub. fff* *pp*

Pc. VIB. *pppp poss.* *sub. fff* *Red.* motor on fast medium sticks *mp*

Vn. *pppp poss.*

Vc. *pppp poss.*

155

A. Fl. *pp* *poco mf*

Pno. *pochiss.* *pp* *poco mf*

Pc. VIB. *mf* *p* *Red.* *mf*

Vn. col legno battuto *mp* *mf* *p*

159 K

A. Fl. *pp* *ppp* *poco* *ppp*

Cl. *ppp* *poco* *ppp*

Pno. *sub. ppp* *mp* *p*

Pc. *mf* *ppp* *mp*
* *Sed.* *

Vn. *ppp* *poco* *ppp*

Vc. *ppp* *poco* *ppp*

163

A. Fl. *ppp* *poco* *ppp* *ft.* *poco*

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

Pno.

Pc. *ppp* *poco* *ppp* *ppp* *ppp*
* *Sed.* * * *Sed.* *

Vn. *ppp* *poco* *ppp* *mp* *ppp* *mf*
to sul pont.
senza vib. sul pont.

Vc. *ppp* *poco* *ppp* *mp* *ppp* *mf*

167

A. Fl. *nat.* *ppp* *poco*

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

Pno.

Pc. *VIB.* *mf* *Red.* *ppp* *ppp* *Red.* *mp*

Vn. *nat.* *ppp* *mp*

Vc. *nat.* *ppp* *mp*

(L)

171

A. Fl. *ppp* *mp* *ppp sempre* *bend*

Cl. *ppp* *mp* *ppp sempre* *bend*

Pno.

Pc. *VIB.* *mp* *Red.* *ppp* *mf* *ppp* *ppp*

Vn. *ppp* *mf* *ppp sempre*

Vc. *ppp* *mf* *ppp sempre*



175

A. Fl. *breathy* *bend*

Cl. *breathy* *bend*

Pno. *pp*

Vn. *poco col legno tratto*
(some hair, mostly bow)

Vc. *sul tasto*

181

A. Fl. *bend* *to norm.* *breathy* *bend*

Cl. *bend* *pochiss.* *ppp* *breathy* *bend*

Pno. *mp* *pp*

Pc. *VIB.* *triangle beaters* *ppp* *Red.* ***

Vn. *to norm.* *pochiss.* *ppp* *poco col legno tratto*

Vc. *ppp*



188

A. Fl. norm. to *breathy*
bend

Cl. *ppp* norm. to *breathy*
ppp *bend*

Pno. *pp* *mp*

Vn. VIB. norm. to poco col legno tratto
ppp

196

A. Fl. norm. *bend* *bend* *bend*
poco *ppp* *ppp*

Cl. norm. *bend* *bend* *bend*
poco *ppp* *bend* *ppp*

Pno. *p*

Pc. VIB. *ppp*
Red. *

Vn. norm. *ppp*

Vc. *ppp*

202

A. Fl. *bend* *bend*

Cl. *bend* *bend*

Pno.

Vn. *port.* *port.*

208

A. Fl.

Cl.

Pno.

Vn.

mp

poco

mp

213

A. Fl.

Cl.

Pno.

VIB.

Pc.

Vn.

P

p

pp

mp

pp

port.

bend

bend

to Flute

222

Fl.

Pno.


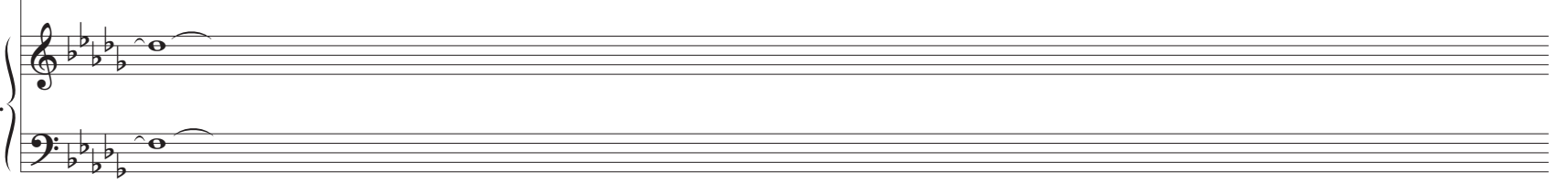
p

pppp poss.

p

as fast (and as quiet) as possible

Red.

Fl. 
Pno. 

(*And.*) hold until sound dies away

Fl. 
Pno. 
Vn. 
Vc. 

231 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*

Pc. *motor off, soft sticks*

Vn. *mfpp*

Vc. *mfpp*

♩ = ♩

246 (R) ♩ = 92

Fl. *p* *pp*

Cl. *p*

Pno. *p* *pp*

Vn. *p* *pizz.* *pp*

Vc. *p*

255 (S)

Fl. *mp* *pp*

Cl. *pp* *mp* *pp*

Pno. *pp*

Pc. *pp* *mp*

Vn. *pp* *mp*

Vc. *pp* *mp*

262

Fl. *p* *mf* *p*

Cl. *mf* *p*

Pno. *mf*

Pc. *pp* *mf*

Vn. *pp* *mf* *p*

Vc. *pp* *mf* *p*

269 **(T)**

Fl. *pp* *mp*

Cl. *pp* *mp*

Pno. *pp* *mp*

VIB. *pp* *mp*

Vn. *>pp* *mp*

Vc. *>pp* *mp*

276 **(U)**

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Pno. *pp* *ppp*

VIB. medium sticks *ppp* *ff*
Red. hold until sound dies away

Vn. *pizz.* *arco*

Vc. *pp*

♩ = 96

285

Fl.

Cl.

Pno.

VIB.

Pc.

with stick handles

mf

Red.

6

6

7

pp

*

Ⓟ

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

290

Fl.

pppp poss.

Pno.

VIB.

Pc.

soft sticks

ppp

Red.

p

pp

p

ppp

Red.

*

Fl.

Cl. 296

Pno.

Vib. Pc.

pp *p* *pp* *p*

ppp *pp* *ppp* *ppp*

red. * *red.* * *red.* * *red.*

bend *flt.* *nat. bend* *flt.*

Fl.

Cl. 302

nat. bend (W) ft. (X)

pp *p*

Pno.

VIB. Pc.

(Red.) * Red. *p* *ppp* * Red.

VIOLIN and CELLO: each play as close to ensemble's tempo ($\text{♩} = 96 / \text{♩} = 192$) 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. 6 6 6 6 6 6

Vc. *pppp* poss. 6 6 6 6 6 6

308

Pno.

VIB.

Pc. (Red.)

Vn.

Vc.

15

14

mp

pp

mp

312

Fl.

Cl.

Pno.

VIB.

Pc. (Red.)

Vn.

Vc.

pp

nat.

pp

p

Red.

Y

322

Fl.

Cl.

Pno.

Pc.

VIB. $\#^b$

(red.)

Vn.

Vc.

very slow gliss.

p

pp

* (red.)

very slow gliss.

Detailed description: This page of a musical score, titled 'Fabrication 15' and numbered '26', contains six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in 4/4 time. The Flute part begins at measure 322 and features a melodic line with a triplet of eighth notes in the second measure. The Clarinet part follows a similar melodic contour. The Piano (Pno.) part consists of two staves with a complex, arpeggiated accompaniment. The Percussion (Pc.) part is on a single staff, starting with a vibraphone (VIB.) section marked with a flat and a sharp sign, and a redaction symbol. It includes dynamic markings for *p* and *pp*, and a redaction symbol with an asterisk. The Violin (Vn.) and Viola (Vc.) parts are at the bottom. The Violin part has a long glissando marked 'very slow gliss.' and dynamic markings for *p* and *pp*. The Viola part provides a harmonic foundation with sustained chords and glissandi. The score is written in a modern, minimalist style with various articulations and dynamics.

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 (AA) but should be finished before (DD)

327

Fl.

Cl.

Pno.

VIB.
Pc.

Vn.

Vc.

(AA)

pppp poss.

pppp poss.

p

pp

p

gliss.

gliss.

Fl.

Cl.

Pno.

331

(BB)

Pc.

VIB.

(Red.)

pp

pppp poss.

Vn.

Vc.

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

Fl. *335*

Cl.

Pno.

Red.

Pc.

Vn.

Fl. *339*

Cl.

Pno.

Red.

Pc.

Vn.

343

Fl. *slap tongue* *mp* *nat.* *pp* *mp* *slap tongue*

Cl.

Pno. *pp* *poco*

(Red.) * Red.

348

Cl. **EE**

Pno. *pp*

Red. *

Pc. SUSP. CYMS.

Vn. *sul pont.* *pp* *mf*

Vc. *sul pont.* *pp* *mf*

354

Cl.

Pno. Red. *

SUSP. CYMS.

Pc. *mf* *pp* *mp* *pp* *p* *mf*

Vn. *punta d'arco* *ppp* *mf* *ppp* *p*

Vc. *punta d'arco* *ppp* *mf* *ppp* *p*

360

FLUTE and PIANO: play as fast as possible

FF

Fl. *mf* *pppp poss.*

Cl. *mf* *pppp poss.*

Pno. *mf* *pppp poss.*

sempre molto Red.

Pc. *pp* *p* *mp* *pp* *mf*

Vn. *nat.* *pp*

Vc. *nat.* *pp*

SUSP. CYMS.

FLUTE: maintain tempo ($\text{♩} = 96 / \text{♩} = 192$)

Cl. *pppp poss.*

Pno.

Vn.

Vc.

Fl. *no cresc.*

Cl. *no cresc.*

Pno. *f*

Vn. *no cresc.*

Vc. *no cresc.*

Red.

Fl.

Cl. **CLARINET play as fast as possible**

Pno. *ppp*

Vn. *mfpppp*

Vc. *mfpppp*

GG

At Cue
VIOLIN and CELLO play as fast as possible

(Red.)

Fl.

Cl.

Pno.

(~~sed.~~) hold until sound dies away *mf*

SUSP.
CYMS.

Pc.

Vn.

Vc.

Fl.

Cl.

SUSP.
CYMS.

Pc.

365

Fl. *mp* *sf* *pp* *sf* *p* *sf*

Cl. *mp* *sf* *pp* *sf* *p* *sf*

Pno. *mp* *sf* *pp* *sf* *p* *sf*

Vib. soft sticks hard stick soft sticks hard stick soft stick hard stick

Vn. *mp* *sf* *pp* *sf* *p* *sf*

Vc. *mp* *sf* *pp* *sf* *p* *sf*

Fabrication 16: Misstatement ensemble

Clarinet in B \flat
Bass Clarinet in B \flat

Guitar

Piano
Violin
Viola
Violoncello

Fabrication 16: Misstatement

ANDY VORES
(2016)

I. Arnold, Robert, Erik, Claude

♩ = 126c. *brisk*

Musical score for the first system, measures 1-8. The score is in 2/4 time and includes parts for Clarinet, Bass Clarinet, Guitar, Violin, Viola, and Violoncello. The Clarinet and Bass Clarinet parts start with a *mf* dynamic and transition to *mf* and *f* in the final measure. The Guitar part starts with *mf* and ends with *mp*. The Violin part starts with *mf* and *mp*. The Viola part starts with *mf* and *mp*. The Violoncello part starts with *mf* and *mp*. The word *spiccato* is written above the first measure of the Viola part.

Musical score for the second system, measures 9-12. The score is in 2/4 time and includes parts for Clarinet (Cl.), Bass Clarinet (Bs.Cl.), Guitar (Gtr.), Piano (Pno.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Clarinet part starts with a *p* dynamic and transitions to *ff* and *p*. The Bass Clarinet part starts with a *p* dynamic. The Guitar part starts with *f* and *p*. The Piano part starts with *mf* and *pp*. The Violin part starts with *pp* and *ff* and *p*. The Viola part starts with *p* and *p* and *mp*. The Violoncello part starts with *p* and *p* and *pp*. The word *pizz.* is written above the final measure of the Violoncello part.

16 $\text{♩} = 92c. \textit{slower}$ $\text{♩} = 104c. \textit{slightly faster}$

Cl. *ff* *molto* *mp* *f*

Bs.Cl. *ff* *molto* *mp* *f*

Gtr. *mp* *ff*

Pno. *ff* *mf*

Va. *spicc.* *mp* *ff* *arco* *mp* *f*

Vc. *f* *mp* *f*

22 $\text{♩} = 126c. \textit{tempo 1}^\circ$

Cl. *fp* *ff* *mf*

Bs.Cl. *fp* *ff* *mf*

Gtr. *f* *ff* *mf*

Va. *mf* *f* *mf* *norm.* *col legno* *nat.*

Vc. *mf* *mf*

28 *rall.*

Cl. *f* *pp*

Bs.Cl. *f* *p*

Gtr. *f* *p*

Pno. *mp* *pp*

Vn. *mp* *pp* *solo norm.*

Va. *f* *mp* *pp* *norm.*

Vc. *f* *p* *pp*

♩ = 66c. slow

34 *♩ = 58c. slower again*

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

Bs.Cl. *pp* *ppp* *pp* *pp*

Gtr. *pp* *pp*

Pno. *pp* *ped.*

Vn. *p* *poco* *p* *pp* *mf* *sul tasto*

Va. *pp* *sul tasto* *pp* *mf*

Vc. *pizz.* *pp* *arco sul tasto* *pp* *mf*

rall. $\text{♩} = 44c.$ *very slow*

41

Cl. *poco* *ppp*

Bs.Cl. *ppp*

Gtr.

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

Vn. *poco* *ppp*

Vc.

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

Bs.Cl. *ppp*

Gtr. *pp* non arpegg.

Pno. *pp*

Vn. *pp*

Va. *pp* *ppp*

Vc. *pp* *ppp*

II. Ludwig, Giacinto

♩ = 56c. *measured*

to **Piano**

play on piano (concert pitch)

Cl. *pp sempre*

Gtr. *pp sub.*

Pno. *mp*

8

Cl.

Gtr.

Pno.

Vn.

Va.

Vc.

p sub.

pp *pizz.* *pp sempre*

pp *sul pont.* *poco*

16

Cl.

Gtr.

Pno.

Vn.

Va.

p sub. *cresc.* *sf*

mp

23

Gtr.

Pno. *mp* *cresc.*

Vn. *ppp* *pp*

Va. *ppp* *pp*

Vc.

30

Gtr.

Pno. *f* *mp* *ppp*

Vn. *fpp* *nat.*

Va. *fpp* *nat.*

Vc.

III. Olivier, Erik, Joseph

♩ = 96c. *grand*

Pno. *fff*

Red. * *Red.* * *Red.* * *Red.* *

Pno. *p* *cresc.*

Red. * Red. * Red. * Red. * Red.

8va

Detailed description: This system contains the piano score for measures 9 through 16. The music is written in a grand staff with treble and bass clefs. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamic marking starts at *p* (piano) and includes a *cresc.* (crescendo) instruction. There are several *Red.* (reduction) markings with asterisks below the staff. An *8va* (octave) marking is present above the treble clef in measure 11. The time signature changes from 4/4 to 2/4, then 3/4, 4/4, 3/4, 4/4, 3/4, and finally 2/4.

Cl. *ff*

Gtr. *ff*

Pno. *fff* *p*

Vn. *ff*

Detailed description: This system contains the piano score for measures 17 through 24. The piano part (Pno.) is marked *fff* (fortississimo) and includes a *p* (piano) dynamic marking. The clarinet (Cl.) and violin (Vn.) parts are marked *ff* (fortissimo). The guitar (Gtr.) part is also marked *ff*. The music continues with complex rhythmic patterns and rests. The time signature changes from 2/4 to 4/4, then 3/4, 2/4, 3/4, 4/4, 3/4, 4/4, and finally 2/4.

Cl. *ff*

Bs.Cl. *ff*

Gtr. *ff*

Pno. *ff*

Vn. *ff*

Va. *ff*

Vc. *ff*

♩ = 126c. fast

8va

Detailed description: This system contains the piano score for measures 25 through 32. The tempo is marked *fast* with a metronome marking of *♩ = 126c.*. The woodwind parts (Cl., Bs.Cl.) and string parts (Vn., Va., Vc.) are all marked *ff* (fortissimo). The piano part (Pno.) is also marked *ff*. The music continues with complex rhythmic patterns and rests. The time signature changes from 4/4 to 5/4, then 4/4, 5/4, 4/4, 5/4, 4/4, and finally 4/4. An *8va* (octave) marking is present above the piano part in measure 28.

♩ = 96c. *slower*

♩ = 126c. *fast*

33

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

Detailed description: This block contains the musical score for measures 33 through 38. The score is arranged in a system with six staves: Clarinet (Cl.), Bass Clarinet (Bs.Cl.), Guitar (Gtr.), Piano (Pno.), Violin (Vn.), and Viola (Vc.). The music is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as 'slower' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part is particularly complex, with multiple voices in both the right and left hands. The guitar part features a melodic line with some chromaticism. The string parts provide harmonic support and texture.

♩ = 60c. *slow*

40

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

Detailed description: This block contains the musical score for measures 40 through 45. The score is arranged in a system with seven staves: Clarinet (Cl.), Bass Clarinet (Bs.Cl.), Guitar (Gtr.), Piano (Pno.), Violin (Vn.), Viola (Va.), and Viola (Vc.). The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked as 'slow' with a quarter note equal to 60 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part continues with complex textures. The guitar part has a melodic line. The string parts, including the newly added Viola, provide harmonic support and texture.

♩ = 126c. *fast*

♩ = 60c. *slow*

47

Cl.

Bs.Cl.

Pno.

Vn.

Va.

Vc.

pp *mp*

pp *mp*

p *ff*

p *pp* *mp*

pp *mp*

pizz. *p*

Sva

53

Cl.

Bs.Cl.

Pno.

Vn.

Va.

pp *mp* *pp*

pp *mp* *pp*

dim. *mp* *p*

pp *mp* *pp*

pp *mp* *pp*

60

Gtr. *p p*

Pno.

Vn. *pp dolce*

68

Cl. *pp dolce*

Gtr. *poco cresc. poco mp*

Pno. *poco cresc. poco mp*

Vn. *arco*

Vc. *pp dolce*

♩ = 44c. *very slow*

76

Cl.

Gtr. *pp* *p*

Pno. *mp*

Vn. *mp* pizz.

Va. *mp* pizz.

Vc. *mp* pizz.

83

Cl. *pp* *poco*

Gtr. *mf*

Pno. *mf*

Vn. *mf*

Va. *mf*

Vc. *mf*

89

Cl. *pp sub.*

Gtr. *p*

Pno. *p*

Vn. *p*

Va. *p*

Vc. *p*

95

Cl. *pp*

Bs.Cl. *pp*

Gtr.

Pno. *mf*

Vn. *mf*

Va. *mf*

Vc. *mf*

poco

pp sub.

pp sub.

mf

p

p

p

101

Gtr. *pp*

Pno. *pp* 3

Vn. *pp*

Va. *pp*

Vc. *pp*

Cambridgeport MA, 5/8/16

Fabrication 17:

Stunt

clarinet, violin and piano

Fabrication 17: Stunt

written for The Zodiac Trio

ANDY VORES

(2010)

$\text{♩} = 180c.$

Clarinet in B \flat *p*

Violin *p* sul tasto

Piano *mp* > *p* una corda

5

9

mp > *p*

mp > *p*

mp > *p*

Fabrication 17

14

pp

19

mp *p sub.*

24

mp *p sub.*

28

(no dim., no cresc.) *mf bright, jaunty* *mf*

nat. *mf* *f* *mf*

r.h. held back *poco mf* *poco mf*

tre corde bring out l.h. but keep under clarinet and violin

35

f *mf*

poco mf

This system contains measures 35 through 41. It features three staves: two treble clefs and one grand staff (bass clef). The first two staves have melodic lines with dynamic markings *f* and *mf*. The grand staff has a complex accompaniment with chords and moving lines, marked *poco mf*.

42

mf

This system contains measures 42 through 48. The first two staves have melodic lines, with the second staff marked *mf*. The grand staff continues the accompaniment.

49

This system contains measures 49 through 55. The first two staves have melodic lines. The grand staff continues the accompaniment.

56

f *mf* *p* *mf*

f *mf* *mf*

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

This system contains measures 56 through 62. It features three staves with dynamic markings *f*, *mf*, *p*, and *mf* across the staves. The grand staff has a *p sub.* marking.

63

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

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

poco mp

sul D 3:2 sul A 3:2

70

f *ff*

ff

f *poco f*

sul D 3:2 sul A 3:2

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

p *cresc.* *f*

sul D

p *cresc.* *f*

p *cresc.* *f*

accel. $\text{♩} = 220c.$ *subito a tempo* $\text{♩} = 180c.$ *accel.*

101

poco f *ff* *poco f*

f *ff* *poco f*

poco f *ff* *poco f*

$\text{♩} = 220c.$ *subito a tempo* *accel.* $\text{♩} = 180c.$

108

ff *mp sub.* *mf cresc.*

f *mp* *cresc.*

♩ = 220c. *subito a tempo*
♩ = 180c.

molto accel.

115

122

♩ = 234c. *subito a tempo*
♩ = 180c.

128

135

141

149

158

165

Musical score for measures 165-171. The score is in 3/4 time and features a complex rhythmic structure with frequent changes in meter: 3/4, 4/4, 5/4, 4/4, 5/4, 4/4, 5/4, and 4/4. The key signature is three sharps (F#, C#, G#). The dynamics include *p* (piano) and *mfp* (mezzo-forte piano). A triplet of eighth notes is marked with a bracket and '3:2' above it. The piano part includes a *p* dynamic marking.

172

Musical score for measures 172-177. The score is in 4/4 time with a key signature of three sharps. Dynamics include *mf* (mezzo-forte), *f* (forte), and *poco f* (poco forte). The piano part features a *poco f* dynamic marking.

178

Musical score for measures 178-184. The score is in 4/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns and dynamic markings including *f* (forte) and *mf* (mezzo-forte).

185

Musical score for measures 185-191. The score is in 3/4 time with a key signature of one sharp. It features complex rhythmic patterns and dynamic markings including *mf* (mezzo-forte), *mfp* (mezzo-forte piano), and *f* (forte).

191

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

197

accel. $\text{♩} = 220c.$ *pochiss. meno mosso* $\text{♩} = 200c.$

f blunt *f blunt* *poco f*

204

211

218

Musical score for measures 218-224. It features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. The key signature has three flats and the time signature is 4/4. The piano part includes a low register accompaniment with sustained notes.

225

Musical score for measures 225-232. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes. The time signature changes to 3/4 and then back to 4/4.

233

più f

Musical score for measures 233-239. The vocal line has a melodic line with accents. The piano accompaniment has a bass line with eighth notes. The time signature changes to 3/4 and then back to 4/4. The dynamic marking *più f* is present.

240

ff *mf sub.*

Musical score for measures 240-246. The vocal line has a melodic line with accents. The piano accompaniment has a bass line with eighth notes. The time signature changes to 3/4 and then back to 4/4. The dynamic markings *ff* and *mf sub.* are present.

248

fff
ff

256

$\text{♩} = 180c.$

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

263

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

268

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

*) # ossia

272

Musical score for measures 272-277. The score is in 3/4 time and features a complex rhythmic pattern with frequent changes in meter. The first staff has a melodic line with a *mp* dynamic. The second staff has a more active line with trills and a dynamic range from *mf* to *p*. The piano accompaniment consists of sustained chords in the left hand and a rhythmic pattern in the right hand.

278

Musical score for measures 278-283. The score continues with a similar complex rhythmic structure. The first staff features a melodic line with trills and a dynamic range from *pp* to *mfp*. The second staff has a melodic line with a trill and a dynamic range from *mfp* to *mp*. The piano accompaniment is mostly sustained chords in the left hand.

284

Musical score for measures 284-288. The score continues with a similar complex rhythmic structure. The first staff features a melodic line with a *mf* dynamic and a trill. The second staff has a melodic line with a trill and a dynamic range from *mfp* to *mf*. The piano accompaniment is mostly sustained chords in the left hand.

289

Musical score for measures 289-294. The score continues with a similar complex rhythmic structure. The first staff features a melodic line with a *f* dynamic and a *mp* dynamic. The second staff has a melodic line with trills and a dynamic range from *f* to *p*, with a *molto* marking. The piano accompaniment is mostly sustained chords in the left hand.

♩ = 96c.

297

304

313

♩ = 132c.

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

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

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

l.h. sempre mp

318

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

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

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

323

Musical score for measures 323-327. The score consists of three systems of staves. The first system has a treble clef staff with a 3:2 ratio bracket and dynamics *mf* and *mp sub.*. The second system has a treble clef staff with dynamics *f*, *mp*, and *mf mp sub.*. The third system has a grand staff with a treble clef staff containing triplets and dynamics *mf mp sub.*, and a bass clef staff with dynamics *mf mp sub.*.

328

Musical score for measures 328-333. The score consists of three systems of staves. The first system has a treble clef staff with dynamics *mf sub.*, *p sub.*, *f sub.*, *f sub.*, *mp sub.*, *f*, and *p*. The second system has a treble clef staff with dynamics *f*, *p sub.*, *f sub.*, *mp*, *f*, and *p*. The third system has a grand staff with a treble clef staff containing triplets and dynamics *mf mp sub. mf sub. mp mf mp sub. mf mp sub. p*, and a bass clef staff with the instruction *l.h. sempre p*.

334

Musical score for measures 334-338. The score consists of three systems of staves. The first system has a treble clef staff with dynamics *f*, *p sub.*, *mf sub.*, *p sub.*, *mf*, *ff*, and *p sub.*. The second system has a treble clef staff with dynamics *f*, *p sub.*, and *ff p sub.*. The third system has a grand staff with a treble clef staff containing triplets and dynamics *mf p sub. mf p sub. mf p sub.*, and a bass clef staff with dynamics *mf p sub. mf p sub.*.

rall.

339

mf *f*

molto

$\text{♩} = 44c.$

accel.

344

mf *f*

molto

a tempo $\text{♩} = 180c.$

molto molto rall.

348

mf *f*

very slow

più mosso $\text{♩} = 96c.$

$\text{♩} = 44c.$

352

(no dim.) *p sub.*

accel.

356

356

f

f

359

$\bullet = 180c.$

360

360

p

p

363

364

364

cresc.

3

370

371

371

f

mp

f

f

mp

mf

376

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

Musical score for measures 404-413. The system consists of two staves. The upper staff is in bass clef with a key signature of three flats and a 6/4 time signature. It features dynamic markings of *f*, *mp sub.*, *f*, and *mp*. The lower staff is also in bass clef with the same key signature and time signature, containing mostly whole and half notes.

414

Musical score for measures 414-418. The system consists of three staves. The upper two staves are in treble clef with a key signature of one sharp and a 2/4 time signature, marked *mf*. The lower staff is in bass clef with the same key signature and time signature, marked *poco mf*. It features a complex rhythmic pattern with triplets and slurs.

419

Musical score for measures 419-424. The system consists of three staves. The upper two staves are in treble clef with a key signature of one sharp and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature, featuring a complex rhythmic pattern with triplets and slurs.

425

Musical score for measures 425-430. The system consists of three staves. The upper two staves are in treble clef with a key signature of one sharp and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature, featuring a complex rhythmic pattern with triplets and slurs.

431

Musical score for measures 431-436. The system consists of three staves. The upper two staves are in treble clef with a key signature of one sharp and a 2/4 time signature, marked *mp* and *cresc.*. The lower staff is in bass clef with the same key signature and time signature, marked *mp* and *cresc.*. It features a complex rhythmic pattern with triplets and slurs.

438

Musical score for measures 438-443. The score is in 4/4 time and features a complex rhythmic structure with frequent meter changes. The first system includes measures 438-443. The upper staves (treble and alto) contain melodic lines with dynamics ranging from *f* to *ff*. The lower staves (piano and bass) feature a dense accompaniment with triplets and sixteenth-note patterns. The piano part includes a prominent triplet figure in the right hand and a more rhythmic bass line.

444

Musical score for measures 444-449. The score continues with the same complex rhythmic structure. The upper staves show melodic development with some chromaticism. The piano part maintains the triplet accompaniment, with the right hand playing a continuous stream of triplets and the left hand providing harmonic support. Dynamics are consistent with the previous section.

450

Musical score for measures 450-458. This section is marked with a dynamic of *mp* and includes a *cresc.* (crescendo) instruction. The upper staves feature a more melodic and sustained texture. The piano part continues with triplets, but the right hand's triplet pattern becomes more varied and includes some grace notes. The overall texture is more spacious than the previous sections.

459

Musical score for measures 459-464. The score begins with a dynamic of *f* and includes a *mf* (mezzo-forte) instruction. The upper staves show a return to a more rhythmic and accented style. The piano part features a dense triplet accompaniment in the right hand, with dynamics ranging from *f* to *poco mf*. The left hand continues with a rhythmic bass line.

464

Musical score for measures 464-470. The score is in 2/4 time and features a complex rhythmic structure with frequent changes in meter (2/4, 3/4, 2/4, 3/4, 2/4, 3/4). The upper staves (treble clef) contain melodic lines with dynamics *p* and *mp*. The lower staves (bass clef) feature a continuous eighth-note triplet pattern with dynamics *p* and *mp*. The piece concludes with a key signature change to three flats.

470

Musical score for measures 470-476. The score is in 3/4 time and features a complex rhythmic structure with frequent changes in meter (3/4, 4/4, 2/4, 3/4, 2/4, 3/4, 2/4). The upper staves (treble clef) contain melodic lines with dynamics *mp*. The lower staves (bass clef) feature a continuous eighth-note triplet pattern with dynamics *mp*. The piece concludes with a key signature change to two flats.

476

Musical score for measures 476-482. The score is in 2/4 time and features a complex rhythmic structure with frequent changes in meter (2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4). The upper staves (treble clef) contain melodic lines with dynamics *cresc.*. The lower staves (bass clef) feature a continuous eighth-note triplet pattern with dynamics *cresc.*. The piece concludes with a key signature change to one flat.

482

Musical score for measures 482-488. The score is in 4/4 time and features a complex rhythmic structure with frequent changes in meter (4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4). The upper staves (treble clef) contain melodic lines with dynamics *f* and *pp*, and the instruction *sul tasto*. The lower staves (bass clef) feature a continuous eighth-note triplet pattern with dynamics *f* and *pp*. The piece concludes with a key signature change to one flat.

487

poco *f* *pp*

poco *f sub.* *pp*

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

subito meno mosso ♩ = 132c.

492

poco *pp* *f sub.* *pp sub.*

poco *pp* *p*

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

subito a tempo ♩ = 180c.

497

poco mf

poco mf

pp *poco mf*

*subito
meno mosso*

♩ = 132c.

subito a tempo

♩ = 180c.

502

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

507

pp *ff* *molto* *pp* *pp*

nat. *sul tasto*

pp *pp* *mf* *molto* *pp*

subito meno mosso ♩ = 132c.

subito a tempo ♩ = 180c.

512

mf *p*

mf *p* *mp* *p*

mf *p* *mf sub.*

517

mf p sub. poco mf pp sub. f sub. pp sub. f p sub.

mf p sub. poco mf pp sub. f sub. pp sub. f p sub.

p mf p sub. f mf pp sub.

522

pp f p mf fp f pp sub. pp

pp

r.h. sempre pp

mf mf mf

527

f sub. pp sub. mp pp sub. mf sub. pp sub.

mf pp

f pp

mf

532

532-536

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

3 3 3 3 3:2 3:2

3 3 3:2 3:2

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

3 3 3:2 3:2

3 3 3:2 3:2

3 3 3:2 3:2

537

537-541

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

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

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

542

542-546

mp *poco mf* *nat.*

3 3 3 3 3 3:2

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

mp *poco mf* *poco mf*

3:2 3:2

547

547-551

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

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

3 3 3 3 3

4+8 4+8 2/4 3/4

rit. _____

551

mf

mf

mf

3 3

3:2 3:2 3:2

3

♩ = 66c.

556

pp

poco f

pp

poco f

pp

poco f

3 3:2 3:2 3

a tempo ♩ = 180c.

563

mp

mp

mp

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

3 3

una corda

566

mp

mp

mp

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

3 3

569

3 3 3 3 3

572

3 3 3 3 3 3 3 3 3 3

575

3 3 3 3 3 3 3 3

(no louder)
tre corde

578

3 3 3 3 3 3 3 3

Musical score for three staves, measures 581-583. The score is in treble clef with a key signature of one sharp (F#). Measure 581 begins with a treble clef and a sharp sign. The first staff contains a triplet of eighth notes, followed by another triplet, and then a long melodic line with a slur and a *poco* dynamic marking. The second staff contains a triplet of eighth notes, followed by another triplet, and then a long melodic line with a slur and a *poco* dynamic marking. The third staff contains a triplet of eighth notes, followed by a long melodic line with a slur and a *poco* dynamic marking. The bottom two staves of the grand staff are empty.

Cambridgeport MA, 8.1.10

Fabrication 18:
Fairyland
vibraphone

Fabrication 18: Fairyland

ANDY VORES
(2012)

$\text{♩} = 72c.$
motor on, soft sticks

Vibraphone

p

9 *poco* *pp* *p* *pp*

17 *p* *pp* *p* *mp*

25 *pp*

35 *p* *pp* *mp* *p* *pp* *p* *pp*

43 *p* *pp*

50 *poco* *pp*

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

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

72 *pp* *p* *mp* *l.v.*

Fabrication 19:

Slant

soprano, tenor, orchestra

Soprano
Tenor

2 Flutes
Oboe
English Horn
2 Clarinets in B \flat

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.
I saw that he was painfully unhappy.

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*

Percussion 3 B. DR. *ppp*

Violin 1 (divisi) *p* sul pont. *pp* nat.

Violin 2 *p* sul pont. *pp* nat.

Viola *pp* *mp* *pp* *pp* *pp*

Violoncello *pp* *pp* *pp* *pp* *pp*

Contrabass *p* sul pont. *pp* nat.

10

B♭ Cl.1 *p*

Ten. *p*

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

Pc.3 B. DR. *ppp* *ppp*

Vn.1 (div.) *pp*

Vn.2 *pp* *mf* *pp*

Va. *p* sul pont. *pp* nat.

Vc. *ppp* pizz. arco *pp* *p* *pp*

Cb. *ppp* pizz. arco *pp* *p* *pp*

18

1 Fl. 1 *pp* *mp* *pp*

2 Fl. 2 *pp* *mp* *pp*

Ob.1 *pp* *mp* *pp*

E.Hn. *pp* *mp* *pp*

1 B♭ Cl. *poco* *pp*

2 *pp*

1 Hn. *pp*

2 *pp*

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

B. DR Pc.3 *p*

Vn.2 *pp* *mp*

Va. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *gl.*

24

1 Fl. 1

2 Fl. 2

Ob. 1

1 Bb Cl. 1

2 Bb Cl. 2

1 Hn. 1

2 Hn. 2

Ten.

SN. DR. Pc. 3

1 Vn. 1

2 Vn. 2

pp *poco* *pp*

p *pp* *mp*

p *mp*

p *mf* *ppp*

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

31

B♭ Cl. 1 2

Hn. 1 2

Ten.

Pc.3 SN. DR.

Vn. 1 2

Va.

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

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

36

Fls. *mf* *ff*

Ob.1 *mf* *ff*

B♭ Cl. 1 *f*

B♭ Cl. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Ten. *f*

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

XYLO. 1 *p* *f*

VIB. 2 *mf* *p* *f*

SN. DR. 3 *mf* *p sub.* *f*

Vn. 1 *p* *mf* *ff* arco

Vn. 2 *p* *mf* *ff* arco

Va. *p* *mf* *ff* arco

Fabrication 19

$\text{♩} = 52c.$ simply

42

Fls. *ppp* *p* *ppp* *p*

Ob.1 *ppp* *p* *ppp* *p*

B♭ Cl.1 *pp* *pp*

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 *p*

Vn. 1 *ppp* *poco* *ppp*

Va. 2 *ppp* *poco* *ppp*

3 *ppp* *poco* *ppp*

47

Fls. *ppp* *p* *ppp* *p* *pp*

Ob.1 *ppp* *p* *ppp* *p*

E.Hn. *pp*

B♭ Cl. 1 *pp*

2 *pp*

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

Vn. 1 *poco* *ppp*

2 *poco* *ppp*

Va. *poco* *ppp*

51

Fls. *poco* *ppp*

E.Hn. *poco* *ppp*

1 Bb Cl. *poco* *ppp*

2

Hns.

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

XYLO. 1

Pc. VIB. 2

TRGL. 3

Vn. 1 *pp* *poco*

2 *pp* *poco*

Va. *pp* *poco*

♩ = 66c. *mysterioso*

57

1 B♭ Cl. *pp*

2 B♭ Cl. *pp*

Hns. *pp*

Ten. *pp*
fin - ger - nails and her long hair.

2 VIB. Pc. *pp*

3 TRGL. *pp*

1 Vn. *ppp* sul pont. *p* <

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

Va. *ppp* *pp* *mp* *pp*

Vc. *pp* *gl.* *pp* *gl.*

Cb. *pp* *gl.* *pp* *gl.* 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*

Vn.2 *pp* sul pont. *p* <

Va. *pp* *pp* *mf*

Vc. *pp* *gl.* *pizz.* *pp* *arco* *pp* *gl.*

Cb. *pp* *gl.* *pp* *pizz.* *arco* *pp* *gl.*

74

E.Hn. *pp*

Sop. *pp*

1 *pp* DIV. UNIS. DIV.

2 *pp* UNIS. DIV. UNIS.

Va. *ppp*

Vc. *p* *gl.*

Cb. *p* *gl.*

watch-ing the world from the oth - er side. Clouds moved the oth - er way, the lights in cit - ies were

81

Fls. *pp* *a 2* *mf*

E.Hn. *mf*

B♭ Cls. *pp* *a 2* *mf*

Hns. *mf*

Sop. *mf*

stars. De - serts were the sur - face of the moon. When he climbed

2 *TMPL. BLK.* medium sticks *mf*

3 *SN. DR.* on edge of skin *p*

1 *UNIS.* *mp*

2 *DIV.* *UNIS.* *gl.* *pp* *mf* *mp*

Va. *pp* *gl.* *mf* *3 SOLI* *5* *f*

Vc. *pp* *gl.* *mf*

86

Fls. *f*

E.Hn. *f* *mp*

B♭ Cls. *f*

Hns. *f* *mf* *mp*

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

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

3 *f* *mf* *mp*

Vn. 1 *f*

2 *f*

Va. *ff* *mp*

91

Ob.1 *mp* *p*

E.Hn. *p*

B♭ Cls. *mp* *p*

Hns. *p*

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

Pc. 2 *p*

3 *p*

Va. *sul pont.*

a 2
b e

96

Fls.

Ob.1

E.Hn.

B♭ Cls.

Sop.

Vn.1

Va.

pp

pp

pp

pp

pp

p

ppp

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

♩ = 52c. *simply*

102

Fls.

Ob.1

E.Hn.

B♭ Cls.

1 Hn.

2 Hn.

Sop.

XYLO.

1

Pc. VIB.

2

TRGL.

3

1 Vn.

2 Vn.

pp

pp

pp

pp

pp

pp

pp

p

pizz.

p

One eve - ning we sat watch - ing the sun set, and I asked him, "Why did you re -

106

Fls.

Ob.1

E.Hn.

Bb Cls.

1 Hn.

2 Hn.

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

Pc. VIB.

2

TRGL.

3

1 Vn.

2 Vn.

110 *mf* *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

Pc. VIB.

2

TRGL.

3

1 Vn.

2

Va.

pizz.

p

116

Fls.

Ob.1

E.Hn.

Bb Cls.

Hn.2

Sop.

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

VIB.

2

Pc.

B. DR

3

1

Vn.

arco

poco

ppp

2

arco

poco

ppp

Va.

arco

poco

ppp

Vc.

pizz.

pp

arco

ppp

gl.

Cb.

ppp

gl.

Fabrication 20: Assemblage

2 violins

written for Sharan Leventhal

Fabrication 20: Assemblage

ANDY VORES

(2014)

♩ = 92 *brutal*

Violin

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

2 *ff* *mf* *ff* *mp* *mf*

8 *ff* *ff* *ff* *ff* *ff* *p* *mf*

ff *p*

15 *f* *ff* *ff* *ff* *ff* *ff*

22 *mf* *mf* *mf* *mf* *mf* *mf*

mf

29 *ff* *ff* *ff* *ff* *mf* *ff* *ff*

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

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

ff *mf* *ff* *f*

44 *flowing*

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

50

p *mf* *p* *p* *p*

57

cresc. *mf* *mf* *mf* *f* *f*

64

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

71

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

78

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

84

f mp poco pp

f mp poco pp

92

a little faster

f f

99

tempo 1°

ff ff

105

mf sub. ff mp sub. ff

mf sub. ff mp sub. molto ff

111

mf mf

118

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

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

Musical score for measures 124-131. The piece is in 5/16 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *mf*, *ff*, *mp*, *f*, and *mf*. A triplet of eighth notes is marked in measure 128. The system concludes with a repeat sign.

Musical score for measures 132-138. The tempo is marked *a little faster*. The right hand has a melodic line with a *p cantabile* marking. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*, *p*, and *mp*. The system ends with a repeat sign.

Musical score for measures 139-143. The right hand features a melodic line with a *p* marking. The left hand has a rhythmic accompaniment. Dynamics include *p*, *mf*, and *pp*. The system ends with a repeat sign.

Musical score for measures 144-149. The right hand has a melodic line with a *pp cantabile* marking. The left hand has a rhythmic accompaniment. Dynamics include *pp cantabile* and *poco cresc.*. The system ends with a repeat sign.

Musical score for measures 150-154. The right hand has a melodic line with a *mf* marking. The left hand has a rhythmic accompaniment. Dynamics include *mf*. The system ends with a repeat sign.

Musical score for measures 155-161. The right hand has a melodic line with a *cresc.* marking. The left hand has a rhythmic accompaniment. Dynamics include *cresc.*. The system ends with a repeat sign.

161

f

f

This system contains measures 161 through 166. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with sustained notes and some chromatic movement. A dynamic marking of *f* (forte) is present at the end of the system.

167

mp

mp

This system contains measures 167 through 172. Both the upper and lower staves feature continuous eighth-note patterns with slurs. A dynamic marking of *mp* (mezzo-piano) is indicated in both staves.

173

mf

mf

This system contains measures 173 through 178. The musical texture continues with eighth-note patterns in both staves, maintaining a dynamic level of *mf* (mezzo-forte).

179

This system contains measures 179 through 185. The eighth-note patterns in both staves conclude with a final note and a rest in the final measure.

186

mp

mf

p

mp

mf

p

This system contains measures 186 through 196. The upper staff has a sparse texture with rests and occasional notes, while the lower staff has a more active accompaniment. Dynamic markings of *mp*, *mf*, and *p* (piano) are used throughout.

197

mf

mf

dim poco a poco

dim poco a poco

This system contains measures 197 through 202. Both staves feature eighth-note patterns. A dynamic marking of *mf* is at the start, and *dim poco a poco* (diminuendo poco a poco) is indicated at the end of the system.

203

This system contains measures 203 through 208. The musical texture continues with eighth-note patterns in both staves, maintaining the *dim poco a poco* dynamic instruction.

208

pp

pp

213

f

pp

220

f

tempo 1°

225

f

mf

mf sub.

mf sub.

233 sul D

mp

mf

mp

ff

mp

sf

mp

ff

mp

sf

Fabrication 22:
Earful
string orchestra

written for Yoichi Udagawa and The Boston Conservatory String Orchestra

Fabrication 21: Earful

ANDY VORES

(2009)

♩ = 116c.

Violin 1
Violin 2
Viola
Violoncello
Contrabass

p *ff* *pp* *mp*

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

16 *vib. norm.*
1 *mp*
Vn. *vib. norm.*
2 *mp*

♩ = 152c.

26
1 *mp*
Vn. *p*
2
Va. *p*

36
1
Vn. *p*
2
Va. *p*

46

1 Vn. *mf*

2 Vn. *mp*

Va. *mp*

Vc. *mf*

Cb. *f*

56

1 Vn.

2 Vn.

Va.

Vc.

Cb.

66

1 Vn. *mf*

2 Vn. *mf*

Va. *mp*

Vc. *mf*

Cb. *mf*

76

1 Vn.

2 Vn.

Va.

Vc.

Cb.

86

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

Detailed description: This system contains measures 86 through 95. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 3/4 time. Measures 86-90 show a melodic line in Vn. 1 and a rhythmic accompaniment in Vn. 2, Va., Vc., and Cb. Measures 91-95 continue this pattern with some dynamic markings like *mf* and *ff*.

96

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

ff mp mf

Detailed description: This system contains measures 96 through 104. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The music continues from the previous system. Dynamic markings *ff*, *mp*, and *mf* are present. A key signature change to one sharp (F#) occurs at measure 103. The Viola part has a consistent eighth-note accompaniment.

105

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

mp mf

Detailed description: This system contains measures 105 through 113. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The music continues. Dynamic markings *mp* and *mf* are present. The Viola part continues with its eighth-note accompaniment.

114

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

Detailed description: This system contains measures 114 through 122. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The music continues. The Viola part continues with its eighth-note accompaniment.

Fabrication 21

122

1 Vn. *ff* *mf*

2 Vn. *ff* *mf*

Va. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

130

1 Vn.

2 Vn.

Va.

Vc.

Cb.

138

1 Vn. *ff* *mp*

2 Vn. *ff* *mp*

Va. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

146

1 Vn. *ff* *mf*

2 Vn. *ff* *f* *mp*

Va. *ff* *mf*

Vc. *ff*

Cb. *ff*

187

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mf

f

mf

mf

3

3

3

195

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mf

p

mp

ff

ff

ff

mf

ff

205

Vn. 1

Vn. 2

Va.

Vc.

Cb.

mf

p

p

mp

ff

ff

ff

mf

ff

215

Vln.

Va.

mf

molto vib.

mf

molto vib.

mf

mf

mf

225

DIV.
molto vib.

pp *ff*

UNIS.

$\text{♩} = 152c.$

235

UNIS.

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

245

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

255

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

265

1 Vn. 2 Va. Vc. Cb.

ff

275

1 Vn. 2 Va. Vc. Cb.

pp

286

Solo 1 Vn.1 Solo 2 Gli Altri Vn.2

mf

mf

mp

mp

296

Solo 1 Vn.1 Solo 2 Gli Altri Vn.2

cresc. poco a poco

cresc. poco a poco

Fabrication 22:

Smoke

ensemble

Flute
Clarinet in B \flat 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 *mp*

Piano *mp*

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)

Violin

Electric Bass *mp*

Violin dynamics: *sfz*, *sfmp*, *sfz*, *ff*, *f*, *fff*, *sfz*, *sfz*, *fff*, *sfz*, *fff*

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

Fl. 5

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

Pno.

Vn. *sfz*, *ff*, *sfz*, *ff*, *sfz*, *ff*, *sfz*

E.Bs.

Violin ratios: 7:6, 7:5, 7:9, 5:6, 4:3


Violin markings: *nat.*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*

*) ♯ = crush tone

Fl. 

Pno. 

Vn. *molto sul pont. extremely fast tremolo*
nat. 7:6
f sfz fff sfz sfz ff sfz fff 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
nat. gliss. sfz fff sfz sfz

E.Bs. 

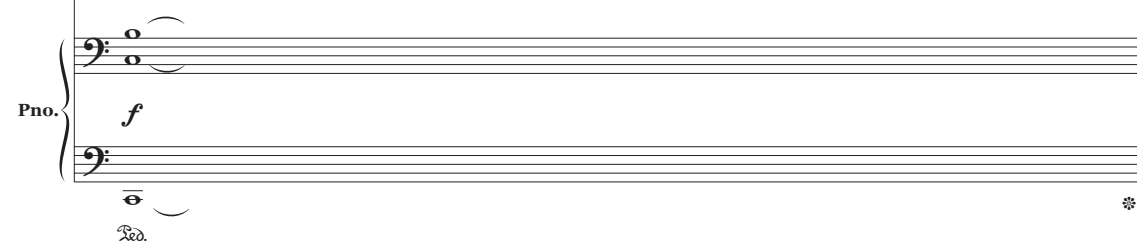
*) if all of SCRIBBLE 1 hasn't been played, stop during this measure anyway at the point reached — the important matter is to allow three or four beats before starting SCRIBBLE 1a


Vn. *gliss. nat. 6*
sfmp sfz fff f f fff sfz sfz fff sfz fff sfz
to molto sul pont. extremely fast tremolo
nat. molto sul pont. extremely fast tremolo
nat. 7
sfz fff sfz fff sfz

Vn. *nat. 7:5*
ff
7:9
5:6
4:3
nat. 3
sfz fff sfz sfz sfz sfz sfz

Vn. *nat. 7:6*
f fff
nat. gliss. fff sfz sfz
nat. 6
sfz fff sfz sfz
 (no break)

Tbn. 14 SCRIBBLE 2 (solo trombone)
ff gliss. flt. add growl nat. gliss.
ffff ff

Pno. *f*


Tbn. *gliss.*
sfp ff mp f p fff ff mf


Tbn. *ff* *sfp* *gliss.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

LOUNGE 2 (clarinet, piano, violin)

15

Fl. *mf*

Cl. *mp* *mp* *mp*

Tbn. *v*

Pno. *mp* *mp* *mp*

Vn. *dolce* *p* *mf* *p* *mf* *p*

E.Bs. *mp* *mf* *mp* *mf*

18

Cl. *mf* *f*

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

Tbn. shorter than in SCRIBBLE 2, and with no growl *sfp* *gliss.* *ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *mf* *f*

Vn. *molto vib.* *nat.* *mf* *f*

23

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

Tbn. *sfp* *ff* *mp* *fff* *f*

Pno. *mp* *mp* *mp*

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

27

Cl. *p* *mp* *p* *mf* *f*

Tbn. *sfp* *fff*
shorter than in SCRIBBLE 2,
and with no growl
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
nat. *fl.*

Pno. *mp* *mf*

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

SCRIBBLE 2b (solo trombone)

shorter than in SCRIBBLE 2a, and with no fluttertongue

31

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

Tbn. *f* *sfp* *fff*
shorter than in SCRIBBLE 2a,
and with no fluttertongue
gliss. *gliss.*

LOUNGE 3 (flute, piano, bass)

32

Fl. *mp*

Tbn. *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *mp*

E.Bs. *mp* *f*

37

Fl. *mf* *p* *p*

Pno. *mf* *f* *p* *p* *p*

E.Bs. *mf* *f* *p* *p* *p*

42

Fl. *p* *mf* *pp* *f*

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

Bs.Cl. *fff*

Pno. *p* *mf* *pp* *f*

E.Bs. *p* *mf* *pp* *f*

Bs.Cl. *mp* *fff sub.* *sfp* *fff* *pff*

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

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. 6 6 3 3

Pno. 6 6 3 3

(no break)

SCRIBBLE 1b (solo violin)
independent of bass

♩ = 96c.

48

nat. 6 to molto sul pont. extremely fast tremolo nat. molto sul pont. extremely fast tremolo nat. 7

gliss.

sfz sf mp sfz ff f fff sfz sfz fff

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

nat. *

ff sfz sfz sfz mp mf

*) ↓ = pick with tip of finger near to bridge

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

sfz fff sfz ff sfz ff

fff mf

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

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

fff sfz

LOUNGE 1b

49

Fl. *p mp*

Cl. *mp p*

Pno. *mp*

Vn. *p*

E.Bs. *mp*

53

Fl.

Cl.

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

Pno.

Vn.

E.Bs.

Detailed description: This block contains the musical score for measures 53 through 56. It features six staves: Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), Piano (Pno.), Violin (Vn.), and Electric Bass (E.Bs.). The Flute part begins with a complex sixteenth-note passage. The Clarinet part has a rhythmic pattern of eighth notes. The Trombone part is marked with *dolce* and *port.* (portamento) and starts at *mp*. The Piano part consists of chords and arpeggiated figures. The Violin and Electric Bass parts have rhythmic patterns of eighth notes.

57

LOUNGE 3b

Fl. *pp*

Cl. *mp*

Tbn. *port.*

Pno. *mp*

Vn. *mp* pizz. (fingernail)

E.Bs. *mp*

Detailed description: This block contains the musical score for measures 57 through 60. It features the same six staves as the previous block. Measure 57 starts with a new section titled "LOUNGE 3b". The Flute part has a triplet of eighth notes marked *pp*. The Clarinet part has a rhythmic pattern of eighth notes marked *mp*. The Trombone part is marked *port.*. The Piano part has chords and arpeggiated figures marked *mp*. The Violin part has a rhythmic pattern of eighth notes marked *mp* and includes a *pizz. (fingernail)* instruction. The Electric Bass part has a rhythmic pattern of eighth notes marked *mp*. The time signature changes from 2/4 to 4/4 between measures 58 and 59.

61

Fl. *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf*

Pno. *mf*

Vn. *f*

E.Bs. *f* *mp* *mf*

65

Fl. *f* *p* *p*

Cl. *mf* *p* *p* *p*

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

Pno. *f* *p* *p* *p* *p*

Vn. *pizz. norm.* *p* *p* *p*

E.Bs. *f* *p* *p* *p* *p*

70

Fl. *p* *mf* *pp* *f* *p*

Cl. *p* *mf* *pp* *f* *p*

Tbn. *port.* *mf* *pp* *f* *p*

Pno. *mf* *pp* *f* *p*

Vn. *mf* *pp* *f* *arco* *gliss.* *sfz* *sfmp* *sfz*

E.Bs. *mf* *pp* *f* *p*

75

Fl.

Cl.

Tbn.

Pno.

Vn. *nat. 6* *gliss.* *nat. 6* *ff* *sfz* *sfmp* *sfz* *ff*

E.Bs.

CODA

♩ = 96 strictly

76

Pno. *fff*

79

Pno.

Vn.

fff

sfp < *fff*

*molto sul pont.
sul D and A*

82

Pno.

Vn.

E.Bs.

fff

fff

nat.

85

Pno.

Vn.

E.Bs.

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

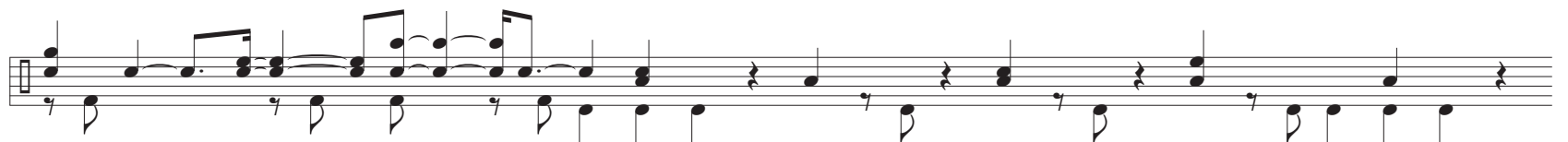
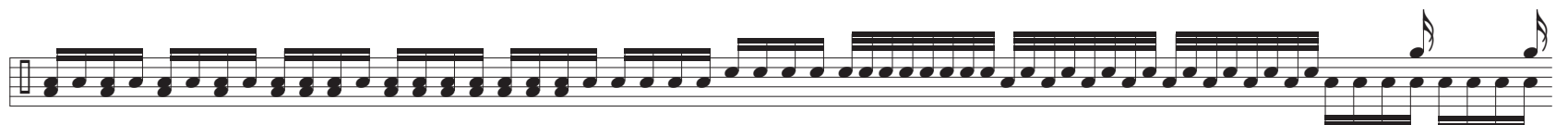
(2010)

$\text{♩} = 120$

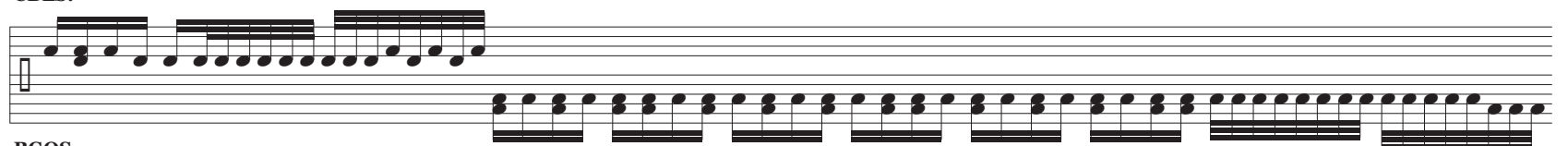
BGOS.
TM-TMS.
BS. DRS.



sempre f



PIPES
CBLS.



BGOS.
TM-TMS.
BS. DRS.

Two systems of musical notation. Each system consists of two staves. The upper staff of each system contains a melodic line with various rhythmic values and rests. The lower staff contains a bass line with chords and single notes. The first system features a complex rhythmic pattern with many sixteenth notes. The second system has a similar pattern but with some longer note values.

PIPES
CBLs.

Musical notation for pipes and bagpipes. The upper staff has a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff has a bass line with chords and single notes. The tempo is indicated as $\text{♩} = 120$.

PIPES
CBLs.

$\text{♩} = 120$

Musical notation for pipes and bagpipes. The upper staff has a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff has a bass line with chords and single notes. The tempo is indicated as $\text{♩} = 120$.

BGOS.
TM-TMS.
BS. DRS.

Musical notation for bagpipes. The upper staff has a melodic line with several 3:2 ratio markings (indicated by a bracket with '3:2' above the notes). The lower staff has a bass line with chords and single notes. The tempo is indicated as $\text{♩} = 120$.

Musical notation for bagpipes. The upper staff has a melodic line with various rhythmic values and rests. The lower staff has a bass line with chords and single notes.

Musical notation for bagpipes. The upper staff has a melodic line with various rhythmic values and rests. The lower staff has a bass line with chords and single notes.

$\text{♩} = 120$

Musical notation for bagpipes. The upper staff has a melodic line with various rhythmic values and rests. The lower staff has a bass line with chords and single notes. The tempo is indicated as $\text{♩} = 120$.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and some beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and two triplet markings over groups of three notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

BGOS.
TM-TMS.
BS. DRS.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

BGOS.
TM-TMS.
BS. DRS.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

M. PLT.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. It contains a sequence of notes and rests, including eighth and sixteenth notes, and several groups of beamed sixteenth notes.

A musical staff with a treble clef and a common time signature. The melody consists of quarter notes and eighth notes, with some rests. The bass line features eighth notes and quarter notes.

PIPES
CBLs.

A musical staff with a treble clef and a common time signature. It features two triplet markings over eighth notes. The bass line continues with eighth and quarter notes.

BGOS.
TM-TMS.
BS. DRS.

A musical staff with a treble clef and a common time signature. The melody is composed of quarter notes and eighth notes, with some rests. The bass line has eighth notes and quarter notes.

A musical staff with a treble clef and a common time signature. It includes two triplet markings over eighth notes. The bass line features eighth notes and quarter notes.

BGOS.
TM-TMS.
BS. DRS.

A musical staff with a treble clef and a common time signature. It features two triplet markings over eighth notes. The bass line has eighth notes and quarter notes.

M. PLT.

A musical staff with a treble clef and a common time signature. It includes three triplet markings over eighth notes. The bass line features eighth notes and quarter notes.

A musical staff with a treble clef and a common time signature. It features a triplet marking over eighth notes. The bass line has eighth notes and quarter notes.


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

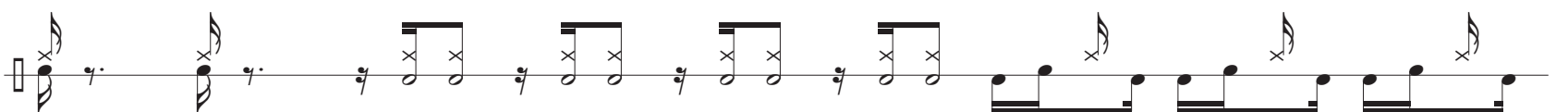
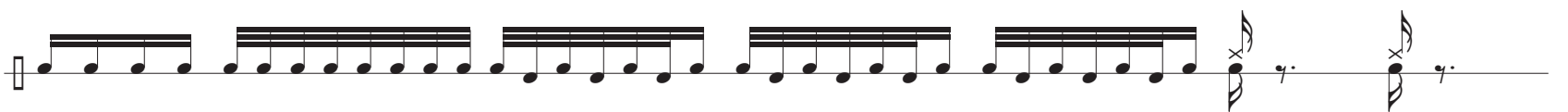
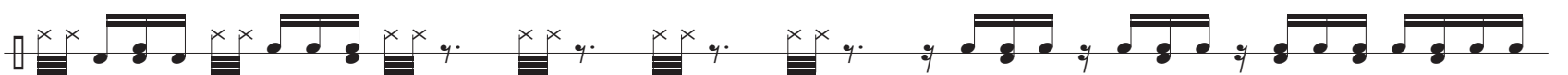
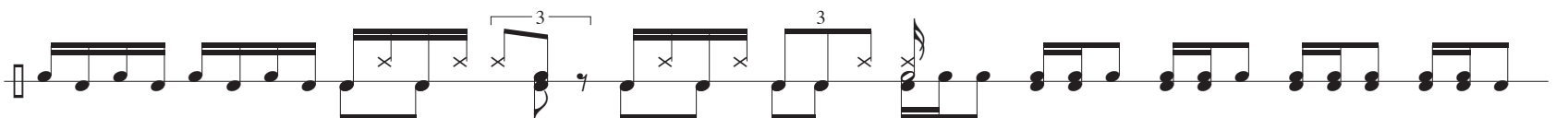
Fabrication 24: Upshot

for Sam Solomon's Snare Drum Etude Project

ANDY VORES
(2008)

♩ = 120

sempre ff



The musical score for Fabrication 24, page 2, consists of six staves. The first staff starts with two triplet markings over eighth notes, followed by a sequence of eighth notes. The second staff features a series of eighth-note triplets. The third staff continues with eighth-note patterns. The fourth staff shows a mix of eighth-note runs and quarter notes. The fifth staff includes eighth-note patterns with 'x' marks above some notes. The sixth staff concludes with eighth-note patterns and 'x' marks above notes.

Cambridgeport MA, 8/7/08

Fabrication 25:

Carbon

ensemble

Flute
Clarinet in B \flat

Piano

Percussion
bass drum, tam-tam, vibraphone

Violin
Violoncello

written for Boston Musica Viva

Fabrication 25: Carbon

ANDY VORES
(2019)

♩ = 104c.

Flute

Clarinet

Piano

Percussion

breath sound

pp

p

TAM-TAM

soft beater

pp

3:2

11

Fl.

Cl.

Pno.

Vn.

Vc.

ppp

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

molto flautando
air noise

pp

pp

molto flautando
air noise

3:2

3:2

22

Fl. *pp*

Cl. *pp*

Pno. *pp* *p* *mp*

Pc. Piano

Vn.

32

Fl. *mf* flt. 3 3 nat.

Cl. *mf*

Pno. *mf*

Pc. B.DR. medium vibraphone sticks *mf sfz*

Vc. crush tone *sf*

39

Fl. *mf*

Cl. *mf*

Pno. *mf*

Pc. TAM-TAM (vibraphone sticks) *p < mf* B.D.R. *ff* *sfz*

Vn. *mf* pizz. finger nail

Vc. *sfz* nat.

44

Fl. *mp*

Cl. *p*

Pno. *p*

Pc. B.D.R. *ff* *mf sub.* *p*

Vn. *mf* *p sub.* arco

Vc. *ff* *sfz* *f* nat. pizz.

48

Fl. 3

Cl. *mf* *p* 5 *mf* *p* 5

Pno. 7 6 6 6 7 6

Pc. B.D.R. *sfz*

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

Vc. *p*

50

Fl. 3 3 3 3 3 *ff*

Cl. 5 5 5 5 5 *mf* 5 *nat.*

Pno. 6 6 7 3 3 3 3 3 3 3 3

Pc. B.D.R. *p* TAM-TAM *sfz*

Vn. *p sub.* 6 6 *crush tone* *nat.* *ff* *sfz*

Vc. 3 3 *f*

individual rubato
players may choose to employ rubato between → and ←, returning to tempo giusto at ▽

53 nat. 3 3 3

Fl. *f*

Cl. *f* 6 6 6 6 3

Pno. *f* 6 6 7 6 6 7

Pc. *mp* *ff*

Vn. *f* arco 5 5 5 5

Vc. *f*



Fl. *p* 3 3

Cl. *p* 3 3

Pno. *p* 6 6 7 3 3 3 3 3 3

Pc. *Red.*

Vn. *p* 5 5

Vc. *p* 6 6

Fl. *3* *3* *3* *3* *3*

Cl. *3* *6* *6* *6* *6*

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *6* *6* *7*

Pc. VIB.

Vn. *5* *5* *5* *5*

Vc.

Fl. *3* *3* *3* *3*

Cl. *6* *3* *3*

Pno. *6* *6* *7* *6* *6*

Pc. VIB.

Vn. *sul pont.* *nat.* *5* *5* *5* *5*

Vc.

← ▽



Fl. *3*

Cl. *3*
(8va) *6*

Pno. *6* *6* *6* *6* *7*
3 *3*

VIB. *Red.* *

Vn. *5* *5* *5* *5* *5* *nat.* *5*

Vc. *6* *6*

64

Fl. *3* *3* *3* *3* *3* *3*

Cl. *ft.* *nat.* *3* *6* *6* *6* *6*

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *6* *6* *7*
3 *3*

VIB. *Red.* *

Vn. *5* *5* *5* *5* *5* *5*

Vc. *sul pont.*



This musical score page, titled "Fabrication 25" and numbered "10", is arranged in a system of staves. The instruments and their parts are as follows:

- Flute (Fl.):** Features melodic lines with triplets and slurs.
- Clarinet (Cl.):** Features melodic lines with triplets and slurs.
- Piano (Pno.):** Includes both treble and bass clefs. The treble clef part has complex rhythmic patterns with slurs and fingerings (6, 5:4, 6, 7, 6, 6, 7). The bass clef part has slurs and fingerings (3, 3).
- Viola (Vc.):** Features melodic lines with slurs and fingerings (5, 6, 6).
- Violin (Vn.):** Features melodic lines with slurs, fingerings (5, 5), and performance markings: "nat.", "sul pont.", and "nat.". A quintuplet (5) is also present.
- Percussion (Pc.):** Labeled "VIB.", it consists of dense, rhythmic patterns with "Red." markings.

The score is written in a key signature of one flat (B-flat) and includes various musical notations such as slurs, ties, and dynamic markings.

Fabrication 26:

Subterfuge

ensemble

Alto Flute
Clarinet in B \flat

Piano

Percussion
bass drum, tam-tam, vibraphone

Violin
Violoncello

Fabrication 26: Subterfuge

ANDY VORES
(2019)

$\text{♩} = 104\text{c.}$

Alto Flute *mf*

Clarinet *mf*

Piano *p* *mp* *mf*

Percussion B.D.R. medium vibraphone sticks *mf* *sfz* VIB.

9

A.Fl. *mf*

Cl. *mf*

Pno. *mf*

Pc. TAM-TAM (vibraphone sticks) *p* *mf*

Vn. *mf* pizz. finger nail

15

A.Fl.

Cl.

Pno.

B.DR.

Pc.

Vn.

6

3

3

3

3

3:2

3:2

3:2

sfz

20

A.Fl.

Cl.

Pno.

TAM-TAM

(vibraphone sticks)

Vn.

Vc.

mf

mf

mf

p

mf

pp

pp

pp

con sord.
sempre sul G

arco
con sord.
sempre sul D

molto
flautando
air noise

pp

28

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

TAM-TAM

soft beater

pp

molto flautando

air noise

nat.

molto flaut.

nat.

molto flaut.

nat.

nat.

molto flaut.

nat.

37

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

B.DR.

brushes

ppp

molto flaut.

nat.

molto flaut.

nat.

molto flaut.

nat.

molto flaut.

nat.

molto flaut.

nat.

45

A.Fl.

Cl.

Pno.

strike low strings with flat of hand

mp *Red.* *

mp *Red.* *

mp *Red.* *

B.DR.

Pc.

Vn.

nat.

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

molto flaut.

nat.

molto flaut.

nat.

Vc.

52

A.Fl.

Cl.

Pno.

Vn.

Vc.

59

A.Fl.

Cl.

Pno.

Pc. VIB. with bow

Vn.

Vc.

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

66

A.Fl.

Cl.

Pno.

Pc. VIB.

Vn.

Vc.

breath sound

73

breath sound

A.Fl.

Cl.

Pno.

Vn.

Vc.

3:2

3:2

3:2

3/4

4/4

3/4

3/4

3/4

3/4

80

A.Fl.

Cl.

Pno.

3:2

3:2

3:2

3/4

4/4

3/4

3/4

3/4

TAM-TAM brushes

circle edge

ppp

Pc.

Vn.

Vc.

3:2

3/4

4/4

3/4

3/4

3/4

88

A.Fl.

Cl.

Pno.

TAM-TAM

Pc.

Vn.

Vc.

p **Red.**

mp **Red.**

p **Red.**

(brushes) **B.DR.**

ppp

3:2

3:2

3:2

94

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

p **Red.**

B.DR.

key sounds
vary pattern and repeat freely

3:2

3:2

100

A.Fl.

Cl.

Pno.

B.D.R.
TAM-TAM

Pc.

Vn.

Vc.

ppp scrape a middle-low wound piano string along its length
Red. *

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

106

A.Fl.

Cl.

Pno.

B.D.R.
TAM-TAM

Pc.

Vn.

Vc.

ppp Red. *

ppp Red. *

ppp Red. *

ppp Red. *

ppp Red. *

ppp Red. *

slowly scratch along G string

ppp

slowly scratch along G string

ppp

124

A.Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

tap body of piano with fingertips
repeat pattern freely

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 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 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 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 seductive eyes
and I lose my reason.

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

And I lose my reason.

Frederick Choi

Fabrication 27: Romance

ANDY VORES
(2019)

$\text{♩} = 104c.$ *firmly*

The score is for a 2/4 time signature piece in D major. It features three parts: Bassoon, Horn, and Piano. The tempo is marked as 104 c. (beats per minute) and the dynamics are *mf* (mezzo-forte). The piece consists of five measures. The Bassoon and Piano parts feature prominent triplet patterns. The Horn part has a more melodic line with some rests.

Bassoon

1 *mf* 3 3 3

2 *mf* 3 3 3

Horn

1 *mf*

2 *mf* 3

Piano 1

mf 3 3 3

Piano 2

mf 3 3 3

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

Musical score for measures 13-18. The score is divided into two systems, each with two Piano (Pno.) staves (1 and 2). The instruction *molto ritardando* (independent of Piano 2) is written above the first system. The music continues with complex rhythmic patterns and triplets. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the beginning of their respective staves.

Piano accompaniment for two pianos (Pno.1 and Pno.2). Pno.1 features a complex melodic line with triplets and a 3:2 ratio. Pno.2 provides harmonic support with chords and triplets.

Vocal line (Tenor) and piano accompaniment (Pno.1 and Pno.2). The tempo is marked as ♩ = 52c. The vocal line includes lyrics: "Na - ta - lie Port - man looks at me with her se - duct-ive eyes and". The piano accompaniment includes a section for Pno.2 with a specific performance instruction: "small metal object tapped with metal stick to create a tight 'tick' with little resonance".

♩ = 52c.

p

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

Pno.2 small metal object tapped with metal stick to create a tight 'tick' with little resonance

pp

Vocal line (Tenor) and piano accompaniment (Pno.2). The vocal line includes lyrics: "I lose my rea-son. She beck - ons with one fin-ger, licks her ru - by red lips, and winks, her eyes full of".

Ten. 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

Pno.2

Fabrication 27

♩ = 104c. *firmly*

25

Ten. *prom-ise.*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Pno.1 *mf*

Pno.2 *mf*

31

Bn. 1 *dim.*

Bn. 2 *dim.*

Hn.1 *pp*

Hn.2 *pp*

Pno.1 *dim.*

Pno.2 *dim.*

p

38

Bn. 1 *f*

Bn. 2 *f*

Hns. *f*

Pno.1 *f*

Pno.2 *f*

rall.

44

Bn. 1 *mp sub.*

Bn. 2 *mp sub.*

Hns. *mp sub.*

Pno.1 *mp sub.*

Pno.2 *mp sub.*

Fabrication 27

♩ = 52c.

slower (♩ = 44c.)

tempo (♩ = 52c.)

51 *mp*

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

spoken *deliberate*

su - dec - tive

mp

eyes and I lose my

1 Bn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

1 Hn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

Pno.1 *pp*

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

Pno.2 *mp*

57

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

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

1 Bn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

1 Hn. *pp* \triangleleft *mf*

2 *pp* \triangleleft *mf*

Pno.1

Pno.2 *mp*

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

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

Bn. 1 *pp* *mf*

Bn. 2 *pp* *mf*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Pno.1 *pp*

Pno.2 *mp*

♩ = 104c. *firmly*

69

Bn. 1 *mf*

Bn. 2 *mf*

Hns. *mf*

Pno.1 *mf*

Pno.2 *mf*

♩ = 52c.

75

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

Bn. 1

Bn. 2

Hns.

Pno.1 *pp*

Pno.2 *pp*

slower (♩ = 44c.)

tempo (♩ = 52c.)

81

Ten. *mf* *3* *3:2*
su - dec - to - vi eyes and I lose my rea - son. She

Bn.1 *mf*

Bn.2 *mf*

Hn.1 *mp*

Hn.2 *mp*

Pno.1 *pp*

Pno.2 *pp*

mp *pp*

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

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

Bn. 1 *mf* 3 *mf* 3

Bn. 2 *mf* 3 *mf* 3

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Pno.1

Pno.2

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

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

Bn. 1 *mf* 3 *mf* 3

Bn. 2 *mf* 3 *mf* 3

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Pno.1

Pno.2

Fabrication 27

tempo (♩ = 52c.)

slower (♩ = 44c.)

♩ = 104c. firmly

97

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

1 Bn. mf f f

2 Bn. mf f f

1 Hn. f f

2 Hn. f f

Pno.1 f f

Pno.2 f f

103

1 Bn. f mf mp f

2 Bn. f mf mp f

1 Hn. f mf mp f

2 Hn. f mf mp f

Pno.1 f mf mp f

Pno.2 f mf mp f

$\text{♩} = 52c.$ *slower* ($\text{♩} = 44c.$) *tempo* ($\text{♩} = 52c.$) *slower* ($\text{♩} = 44c.$)

108 *mp* *1^o* *2^o* *1^o*

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

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

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

Pno.1 *mp* *mp*

Pno.2 *pp*

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

tempo ($\text{♩} = 52c.$) *slower* ($\text{♩} = 44c.$) *tempo* ($\text{♩} = 52c.$)

114

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

Bns. *mp* *p* *mf*

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

Pno.1 *mp*

Pno.2

121

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

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

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

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

Hn. 2

Pno.1 *mp* *mp*

Pno.2

128

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

Ten. rp - by red lp - bis and

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

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

Hn. 2

Pno.1 *mp* *mp*

Pno.2

134

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

Ten. wings her eyes full of prom - se.

Bn.1 *mp* *mp*

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

Pno.1 *mp* *mp*

Pno.2

140

♩ = 104c. firmly

1 *f* *f* *f* *f*

Bn. 2 *f* *f* *f* *f*

Hn. 1 *f* *f* *f* *f*

2 *f* *f* *f* *f*

Pno.1 *f* *f* *f* *f*

Pno.2 *f* *f* *f* *f*

Fabrication 27

♩ = 52c.

144

Bn. 1
Bn. 2
Hn. 1
Hn. 2
Pno. 1
Pno. 2

slower (♩ = 44c.)

tempo (♩ = 52c.)

slower (♩ = 44c.)

148

Ten.
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Pno. 1
Pno. 2

mp
Na - tai - el Porm - tna
pp small metal object tapped with metal stick to create a tight 'tick' with little resonance
looks at me
eith her

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

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

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

Hn.
1 *p*
2 *mp*

Pno.1
p *f*

Pno.2
p *f*

160

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

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

Bn. 1 *p* ————— *f* *p* ————— *f* *p*

Bn. 2 *p* ————— *f* *p* ————— *f* *p*

Hn. 1 *p* ————— *p* *p* ————— *p*

Hn. 2 *mp* ————— *p* *mp* ————— *p*

Pno.1 *p* ————— *f* *p* ————— *f*

Pno.2 *p* ————— *f* *p* ————— *f*

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

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

Bn. 1 *p* *f*

Bn. 2 *p* *f*

Hn. 1 *p*

Hn. 2 *mp* *p*

Pno.1 *p* *f*

Pno.2 *p* *f*

3

172

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

Ten. wull of pr-som-ie.

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

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

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

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

Pno.1 *p* ————— *f* *p* ————— *f* *p*

Pno.2 *p* ————— *f* *p* ————— *f* *p*

tempo (♩ = 52c.)

178

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

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Pno.1 *p sempre*

Pno.2 *p sempre*

ritardando

185 *mf* *pp*

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

Bn. 1 *mf* *pp*

Bn. 2 *mf* *pp*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Pno.1 *pp*

Pno.2 *pp*

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

1 *Andante*

2 *Moderato*

3 *Allegro molto rall. tempo molto rall.*

4 *Moderato*

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*

Var. A-1

♩. = 60c.

Piano 1

♩. = 60c.

1

Var. A-2

♩. = 62c. *giocoso*

1

1

1

2

una corda

32

1 *mf* *mf* *mf*

2 *pp*

(una corda)

Var. A-3 ♩. = 104c. *a little dark*

38 *f* *p*

46 *poco mf*

53 *ppp* *sfz* ♩. = 66c.

1 *ppp* *sfz*

2 *(una corda) ppp* *very fast* *sfz* **Theme B** *mf*

*Red. * Red. * tre corde*

Var. B-18 ♩. = 60c.

63 *mp* *f*

2 *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

Red. *

129

p

134

mf

f

Var. B-16

♩ = 84c.

140

sfz

very fast

mp

mf

148

pp

mp

mf sub.

p sub.

Var. B-15

♩ = 84c.

157

mf detached

166

2

p sub.

Var. B-14

(♩ = 84c.)

174

1

f

174

2

f

ff

182

1

p

182

2

p

ff

p

ff

188

2

p

f

mp

Var. A-5

♩ = 72c.

(♩ = 84c.)

194

1

ff

194

2

ff

201

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

206

f *molto* *mp*

Var. A-6

(♩. = 72c.)

212

f *p*

219 ♩. = 72c.

mf *f* *mp*

224

mf *f* *ff* *dim.*

Var. B-13

♩. = 66c. gentle

230

p *sfz* *mf*

230

very fast *sfz* *mf* *p*

235

pp *mp* *p*

Var. B-12

$\text{♩} = 66c.$ *apassionato*

242

pp *mf* *f*

con Sord.

251

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

257

f

263

dim.

270

p

Var. A-7

♩ = 92c.

(♩ = 66c.)

280

289

294

298

303

Var. A-8

♩ = 72c.

309

318

1

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

p *p* *p* *p* *p* *p*

324

1

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

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

330

1

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *sfz*

very fast

330

2

sfz

Var. B-11

♩ = 98c.

337

2

pp

Var. A-9

(♩ = 98c.)

349

1

p

349

2

mf sub. *p*

con fuoco

1
360
f *ff* *f* *ff*
7 7
3 3

2
360
f *ff* *mf* *f*
3 3 5:4 5:4 3
8th

1
365
f sub. *ff* *mf* *fff*
3 7 6 6

2
365
ff *mf* *f* *ff*
3 5

1
371
fff
3 3 3 3

2
371
fff
3 3 3 3

1
376
mf
3:2

2
376
fff
3

1
382
ff sub.
mp
ff

2
382
mf
mp
f

1
388
sfz

2
388
ff
sfz
very fast

Var. B-10

♩ = 98c.

2
392
ff sempre
l.h.
sim.

2
400

2
407

Interlude

♩ = 120c.

fff

1

414

2

414

1

425

2

425

1

431

2

431

1

437

2

437

Var. A-10

(♩ = 120c.)

1

443

mp *ff*

2

443

f *ff* *f* *ff*

1

449

mf *ff*

2

449

mf *ff* *mf*

1

454

2

454

fff

1

459

fff

2

459

463

1

2

mf

mf

ff sub.

mp

471

1

2

ff

mp

ff

ff

Var. B-9

$\text{♩} = 98\text{c.}$

477

2

mp

pp

mp

pp

485

1

pp

una corda

485

2

mp

pp

f

p

494

1

pp

(una corda)

2

494

pp

mf

Var. A-11

♩ = 86c.

503

1

mf

tre corde

3

3

3

2

503

ff

509

1

p sub.

3

514

1

f

p sub.

ff

p

ppp

p

molto rit.

♩ = 20c.

Red.

2

514

p

pp

Var. B-8

accel. $\text{♩} = 86\text{c.}$ *molto rit.* $\text{♩} = 52\text{c.}$

1

520

2

520

2

526

2

536

Var. B-7

$\text{♩} = 66\text{c.}$ *misterioso*

1

545

2

545

1

553

2

553

557

1

Red. * *Red.* * *Red.* * *Red.* *

557

2

Red. * *Red.* * *Red.* * *Red.* *

561

1

Red. * *Red.* * *Red.* * *Red.* *

mp

561

2

Red. * *Red.* * *Red.* * *Red.* *

565

1

mf

Red. * *Red.* *

565

2

ff

Red. * *Red.* *

570

2

molto molto rall. $\bullet = 20c.$

molto dim. *ppp* *pp*

Red. *

Var. A-12

♩. = 44c. inquieto

1

577

2

577

1

584

2

584

1

589

2

589

1

594

2

594

600 *rall.*

1

2

fff *p*

Red. * *Red.* *

Var. A-13

♩ = 132c.

606

1

sfz *pp* *ff*

612

1

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

Sub - - -

618 *rit.*

1

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

Sub - - -

Sub - - -

Var. B-6

♩ = 44c. *semplice*

625

1

sfz *very fast*

2

sfz *sempre pp*

mp

Sub - - -

632

Var. B-5

♩ = 60c.

rit.
640 (*sempre pp*)

651

659

659

Var. B-4

♩ = 104c. *detached*

667

676

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

System 1: Treble and Bass clefs. Treble clef has chords and rests. Bass clef has chords and rests.

System 2: Treble and Bass clefs. Treble clef has chords and rests. Bass clef has chords and rests.

725

System 1: Treble and Bass clefs. Treble clef has chords with accents. Bass clef has chords with accents. Dynamics: *ff*.

System 2: Treble and Bass clefs. Treble clef has rests. Bass clef has chords with accents. Dynamics: *f*, *ff*.

Var. A-15

♩ = 132c.

733

System 1: Treble and Bass clefs. Treble clef has chords with accents. Bass clef has chords with accents. Dynamics: *pp*. Time signature: 5/16 + 6/16. Includes 'Red.' and '*' markings.

System 2: Treble and Bass clefs. Treble clef has rests. Bass clef has chords with accents. Dynamics: *pp*. Includes 'Red.' and '*' markings.

739

System 1: Treble and Bass clefs. Treble clef has chords with accents. Bass clef has chords with accents. Dynamics: *pp*. Includes 'Red.' and '*' markings.

System 2: Treble and Bass clefs. Treble clef has chords with accents. Bass clef has chords with accents. Dynamics: *pp*. Includes 'Red.' and '*' markings.

743

1

Red. *

743

2

Red. *

1

* Red. * Red. * Red. *

2

* Red. * Red. * Red. *

752

1

Red. * Red. * Red. * Red. *

752

2

Red. * Red. * Red. * Red. *

756

1

Red. * senza Red. pppp

756

2

Red. * senza Red. pppp

763

1

2

Red. * Red.

Red. * Red.

Var. A-16

♩ = 96c.

1

p

p sempre

2

p

*

*

775

Var. B-3

♩ = 132c. *pesante*

783

1

sfz

2

very fast

mp

mp

f

mf

mf

791

1

mp

mp

mp

mp

2

f

mf

mf

mf

mf

f

f

mf

mf

801

2

809

2

816

2

Var. A-17

♩ = 96c.

824

1

824

2

831

1

837

1

837

2

Var. B-2

♩ = 144c. pesante

843

2

f

Var. B-1

♩ = 144c. raffinato

849

2

p

mp

857

866

873

1

p

873

2

p

884

long long

♩ = 44c. semplice

1

p

Coda

The musical score for the Coda section consists of two systems of staves, labeled 1 and 2. System 1 includes a bass clef staff with a melodic line starting at measure 892, marked *a niente*, and a grand staff (treble and bass clefs) with piano accompaniment. System 2 includes a grand staff with piano accompaniment. The score concludes with a double bar line at the end of measure 900. Dynamics include *p* (piano) and *a niente* (piano to nothing).

Cambridgeport MA, 4/4/15

Fabrication 29:
Spiel
double string quartet

Fabrication 29: Spiel

ANDY VORES

(2019)

♩ = 132c. *bright*

The score is divided into four systems of staves. The first system (measures 1-7) features Violin 1 and 2 with *mf* dynamics, Violin 3 with *mp* and *f* dynamics, and Violin 4 with *mp* and *ff* dynamics. The second system (measures 8-15) includes Violin 1 and 2 with *mf* dynamics, Violin 3 with *f* dynamics, Violin 4 with *mf* and *mp* dynamics, and Viola 2 with *mp* and *mf* dynamics. The third system (measures 16-23) features Violin 1 and 2 with *mf* dynamics, Violin 3 with *p* and *f* dynamics, and Violin 4 with *mf* dynamics. The fourth system (measures 24-32) includes Violin 1 and 2 with *mf* dynamics, Violin 3 with *f* dynamics, Violin 4 with *mf* and *p* dynamics, and Viola 2 with *p* and *f* dynamics. The score includes various musical notations such as trills, triplets, and dynamic markings.

32

Vn.1

Vn.2

Vn.3

Vn.4

f

mf

f

mf

41

Vn.1

Va.1

Vc.1

Vn.3

Vn.4

mf

mf

mp \leftarrow *mf*

mp \leftarrow *mf*

mf

50

$\text{♩} = 86c. \textit{sweetly}$

Vn.1

Vn.2

Va.1

Vc.1

Vn.3

Vn.4

Va.2

Vc.2

p

p

p

mp

p

mp

mp

p

mp

p

mp

p sub.

p sub.

mp

p sub.

59

Musical score for measures 59-65. The score is for a string quartet and two violas. It features complex rhythmic patterns with frequent changes in time signature (3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4). Dynamics include *poco*, *mp*, *p*, and *mf*. Trills and triplets are used for ornamentation. A five-measure rest is present in the first violin part.

66

Musical score for measures 66-74. The score continues with similar rhythmic complexity and time signature changes. Dynamics range from *p* to *mp*. Trills and triplets are used for ornamentation. A five-measure rest is present in the first violin part.

75

Musical score for measures 75-81. The score continues with similar rhythmic complexity and time signature changes. Dynamics range from *p* to *mf*. Trills and triplets are used for ornamentation. A five-measure rest is present in the first violin part.

83

Musical score for measures 83-91. The score is for a string quartet (Vn.1, Vn.2, Va.1, Vc.1 and Vn.4, Va.2, Vc.2). The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4, then 2/4, and finally 3/4. Dynamics include *mf* and *mp*. Trills are present in Vn.1 and Vn.2.

92

Musical score for measures 92-100. The score is for a string quartet. The key signature has one flat. The time signature changes from 4/4 to 3/4, then 2/4, and finally 3/4. Dynamics include *p*, *mf*, and *mp*. Trills are present in Vn.1 and Vn.2.

♩ = 72c. slightly darker

101

Musical score for measures 101-109. The score is for a string quartet. The key signature has one flat. The time signature changes from 3/4 to 4/4, then 3/4, and finally 2/4. Dynamics include *pp*, *p*, *mf*, and *mp*. Trills are present in Vn.1 and Vn.2.

108

Musical score for measures 108-117. The score is for six instruments: Vn.1, Vn.2, Va.1, Vc.1, Va.2, and Vc.2. The time signature changes from 2/4 to 3/4, then 2/4, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4, and finally 2/4. Dynamics include *mf*, *p*, *mp*, *pp*, and *ppp*. Trills are marked with *tr* and wavy lines. Slurs are used for phrasing. The Vc.1 and Vc.2 parts feature a steady eighth-note accompaniment.

118

Musical score for measures 118-125. The score is for six instruments: Vn.1, Vn.2, Va.1, Vc.1, Va.2, and Vc.2. The time signature changes from 4/4 to 3/4, then 2/4, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4, and finally 3/4. Dynamics include *p*, *mf*, and *mf*. Trills are marked with *tr* and wavy lines. Slurs are used for phrasing. The Vc.1 and Vc.2 parts feature a steady eighth-note accompaniment.

126

accel.

Musical score for measures 126-135. The score is for six instruments: Vn.1, Vn.2, Va.1, Vc.1, Va.2, and Vc.2. The time signature changes from 3/8 to 2/4, then 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, and finally 2/4. Dynamics include *mf*, *mp*, and *f*. Trills are marked with *tr* and wavy lines. Slurs are used for phrasing. The Vc.1 and Vc.2 parts feature a steady eighth-note accompaniment.

♩ = 86c. *sweetly*

spare, clean

135

Musical score for measures 135-143. The score is for five instruments: Vn.1, Vn.2, Va.1, Vc.1, and Vc.2. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *ff*, *mf*, and *p*. Trills are marked with *tr* and wavy lines. The Vc.1 and Vc.2 parts have a *ff* dynamic in the first half and a *p* dynamic in the second half.

144

Musical score for measures 144-152. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mf*. Trills are marked with *tr* and wavy lines. The Vc.1 and Vc.2 parts have a *mf* dynamic.

153

Musical score for measures 153-162. The time signature changes from 2/4 to 5/8, 4/4, and 3/4. Dynamics include *mf*, *p*, and *mp*. Trills are marked with *tr* and wavy lines. The Vc.1 part has a *mp* dynamic. The Vc.2 part has a *p sub.* dynamic in the first half and a *pp* dynamic in the second half.

163

Musical score for measures 163-171. The time signature changes from 2/4 to 5/8, 4/4, and 3/4. Dynamics include *mp*, *pp*, and *f*. Trills are marked with *tr* and wavy lines. The Vc.1 part has a *pp* dynamic in the first half and a *f* dynamic in the second half.

169

with increased energy

Musical score for measures 169-173. The score is for a string ensemble with parts for Violin 1 (Vn.1), Violin 2 (Vn.2), Viola 1 (Va.1), Violoncello 1 (Vc.1), Violin 3 (Vn.3), and Violoncello 2 (Vc.2). The music is in 2/4 time and features dynamic markings such as *p*, *f*, *mp*, and *ff*. Trills are indicated with 'tr' and wavy lines. A phrase starting at measure 170 is marked 'with increased energy' and includes a crescendo leading to a fortissimo (*ff*) section.

174

Musical score for measures 174-178. The score continues with the same string ensemble parts. It features dynamic markings such as *p*, *f*, *mp*, and *mf*. Trills are indicated with 'tr' and wavy lines. The music includes various rhythmic patterns and dynamic shifts across the measures.

178

Musical score for measures 178-183. The score is arranged in two systems. The first system includes Vn.1, Vn.2, Va.1, and Vc.1. The second system includes Vn.3, Vn.4, Va.2, and Vc.2. The time signature changes from 2/4 to 3/4. Dynamics include *p*, *mp*, *mf*, and *f*. Trills are marked with *tr* and wavy lines. Vn.1 has a long melodic line with trills. Vn.2 and Vc.2 have trills in the later measures.

184

Musical score for measures 184-189. The score is arranged in two systems. The first system includes Vn.1, Vn.2, and Vc.1. The second system includes Vn.3, Vn.4, Va.2, and Vc.2. The time signature changes from 3/4 to 4/4. Dynamics include *p*, *mp*, *mf*, and *f*. Trills are marked with *tr* and wavy lines. Vn.1 has a melodic line with trills. Vn.2 and Vc.1 have trills. Vn.3 and Vn.4 have trills. Va.2 and Vc.2 have trills. A *rit.* marking is present at the end of the first system.

188

Vn.2 *p*

Va.1 *mp*

Vc.1 *p*

Vn.3 *p* *trill*

Vn.4 *p* *trill*

Va.2 *p* *trill* *mp*

Vc.2 *mf* *trill*

196

Va.1 *pp* *mp*

Vc.1 *pp* *mp*

Vn.3 *p* *mp* *trill*

Vn.4 *p* *mp* *trill*

Va.2 *p* *mp* *trill* *pp*

Vc.2 *p* *mp* *trill* *pp*

205

Vn.1 *p* *pp*

Vn.2 *p* *pp*

Va.1 *p* *pp* *trill*

Vc.1 *p* *pp*

Vn.3 *p* *pp* *trill*

Vn.4 *p* *pp* *trill*

Va.2 *p* *pp* *trill*

Vc.2 *p* *pp* *trill*

211

Musical score for measures 211-216. The score is arranged in two systems of staves. The first system includes Vn.1, Vn.2, Va.1, and Vc.1. The second system includes Vn.3, Vn.4, Va.2, and Vc.2. The music features various dynamics such as *p*, *pp*, and *ppp*, along with trills and tremolos. The time signature changes from 4/4 to 3/4 in the second system.

♩ = 72c. slightly darker

217

Musical score for measures 217-222. The score is arranged in two systems of staves. The first system includes Vn.1, Vn.2, Va.1, and Vc.1. The second system includes Vn.3, Vn.4, Va.2, and Vc.2. The music features various dynamics such as *mp*, *p*, and *mf*, along with trills and tremolos. The time signature changes from 4/4 to 3/4 in the second system.

Musical score for Fabrication 29, page 11, measures 223-228. The score is arranged in two systems of staves. The first system includes Vn.1, Vn.2, Va.1, and Vc.1. The second system includes Vn.3, Vn.4, Va.2, and Vc.2. The music is written in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics including *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). Trills are indicated with wavy lines and labels such as *tr* and *trb*. The piece concludes with a fermata over the final notes.

Fabrication 30:

Imitation

ensemble

Clarinet
Guitar
Piano
Violin

Fabrication 30: Imitation

ANDY VORES
(2015)

$\text{♩} = 63$ brittle and rhythmic

The musical score is arranged in five systems, each containing staves for Clarinet, Guitar, Piano, and Violin. The first system (measures 1-4) features a Clarinet part with a sixteenth-note run (marked '6') and a dynamic of *ff*. The Guitar part has a similar sixteenth-note run. The Piano part has a sixteenth-note run in the left hand (marked 'l.h.') and a dynamic of *ff*. The Violin part has a sixteenth-note run (marked '6') and a dynamic of *ff*. The second system (measures 5-8) features a Clarinet part with a sixteenth-note run (marked '4') and a dynamic of *ff*. The Guitar part has a sixteenth-note run and a dynamic of *mf*. The Piano part has a sixteenth-note run in the left hand (marked 'l.h.') and a dynamic of *ff*. The Violin part has a sixteenth-note run (marked '6') and a dynamic of *ff*. The third system (measures 9-12) features a Clarinet part with a sixteenth-note run (marked '7') and a dynamic of *ff*. The Guitar part has a sixteenth-note run and a dynamic of *mf*. The Piano part has a sixteenth-note run in the left hand (marked 'l.h.') and a dynamic of *ff*. The Violin part has a sixteenth-note run and a dynamic of *mf*. The score is characterized by intricate rhythmic patterns and imitative textures between instruments.

Fabrication 30

2

6

Cl. *senza vib.*
p *f* *f*

Gtr. *poco* *mf*

Pno. *poco* *mf*

Vn. *mf* *p* *fp*

Cl. 15

Gtr. *clear and cold* *mf* *3*

Pno. *mp*

Vn. *f*

Cl. *(senza vib.)* *pp* *f*

Gtr. *mp*

Pno. *mp* *p*

Vn. *(senza vib.)* *pp* *f* *vib. norm.* *mf* *3* *3* *3* *3* *3* *3* *3*

Gtr. *p* *p*

Pno. *p*

Vn. *p* *f* *p* *ff*

Cl.

Gtr. *ff*

Pno.

Vn.

Cl. ²³ *fp* vib. norm.

Gtr.

Pno.

Vn. *fp*

26

Cl.

Gtr.

Pno.

Vn.

28

Cl.

Gtr.

Pno.

Vn.

31

Cl.

Gtr.

Pno.

Vn.

f

ff

mf

sfp

cresc.

mf

sfp

cresc.

Detailed description: This page of a musical score for 'Fabrication 30' contains four systems of staves. The instruments are Clarinet (Cl.), Guitar (Gtr.), Piano (Pno.), and Violin (Vn.). The first system (measures 26-27) shows the Cl. and Vn. staves with a whole note and a half note respectively, while the Gtr. and Pno. staves have rhythmic patterns. The second system (measures 28-29) features a prominent guitar and piano part with *ff* dynamics, and a clarinet part with *f* and *ff* dynamics. The third system (measures 30-31) continues the guitar and piano parts with *mf* and *sfp* dynamics, and the clarinet part with *mf* and *sfp* dynamics. The fourth system (measures 32-33) shows the violin part with *mf* and *sfp* dynamics, and the clarinet part with *sfp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

34

Cl. *ff*

Gtr. *poco* *sub. ff*

Pno. *poco* *sub. ff*

Vn. *ff*

37

Cl.

Gtr.

Pno. *mf*

Vn. *ff* *p sub.* *mf sub.*

44

Cl. *dolce* *pp*

Gtr. *mf*

Pno. *mp*

Vn. *mf*

50

Gtr. *mf* *f sub.*

Pno. *f* *ff*

Vn. *mf* *ff sub.*

3 3 3 6

54

Cl. *ff*

Gtr. *(Sua)*

Pno. *l.h.* *l.h.*

Vn.

6 3

57

Cl.

Gtr.

Pno. *l.h.*

Vn.

6 3 6

60

Cl.

Gtr.

Pno.

Vn.

64

Cl.

Gtr.

Pno.

Vn.

6

p

68

Cl.

Gtr.

Pno.

Vn.

pp

mf

p

mf

mp

p

pp

77

Cl. *f* *fmp*

Gtr. *mp* *f*

Pno. *mf*

Vn. *fmp*

6

6

6

Cl. *f* *ff*

Gtr. *ff*

Pno. *ff*

Vn. *f* *ff*

6

82

Cl. *(no rit.)*

Gtr.

Pno. *l.h.*

Vn.

6

Cambridgeport MA, 3/5/15

Fabrication 31: Fiction

soprano, tenor, orchestra

**Soprano
Tenor**

**2 Flutes
Oboe**

**English Horn
2 Clarinets in B \flat
2 Bassoons**

**2 Horns in F
2 Trumpets in B \flat
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)

$\text{♩} = 112\text{c.}$ *stately, measured*

Bb Clarinets

Bassoon

Horns in F

Bb Trumpet

Tenor Trombone

Tuba

Soprano
There is a line connect-ing us

Tenor
There is a line connect-ing us

Violin

Viola

Violoncello

Contrabass

6

Ob.1 *p*

E.Hn. *p*

Bb Cln. *p* 3:2

Bb Tpt. 1 *mp* *p*

Bb Tpt. 2 *p*

Tbn. *p*

Tba. *p*

Sop. *p* 3:2
but it does not bend. When you point north, I look to the south. When you point

Ten. *p* 3:2
but it does not bend. When you point north, I look to the south. When you point

Vn. 1 *p* *gl.*

Vn. 2 *p* *gl.*

Vc. *p* *gl.*

Cb. *p* *gl.*

11

B♭ Cls.

1

Bn.

2

Tbn.

Tba.

Pc.2

SUSP.
CYM.

Sop.

Ten.

Vn. 1

Vn. 2

Va.

Vc.

p

p

ppp

gl.

p

p

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

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

17

Ob.1 *p* *mf*

E.Hn. *p* *mf*

Bb Cls.

1 Bn.

2 Bn.

Bb Tpts.

Tba. *p*

Pc.2 SUSP. CYM. *p* SIZZ. CYM. *ppp* *mf* SUSP. CYM. *p*

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

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

Va.

Vc.

24

Fl.1 *p* *mf*

A.Fl. *p* *mf*

Hns. *p*

Bb Tpts.

Sop. *mf*

Ten. *mf* *p*

1 Vn. *mf*

2 Vn. *gl.* *mf*

Vc. *mf*

Cb. *gl.* *mf*

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.

Hns. *p*

B \flat Tpts. 2^o con sord. (harmon)

Pc.2 B.D.R. *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

Vn. 1 *p*
2 *p*

Va. *p*

Vc. *p*

34

A.Fl. *p*

Ob.1 *p*

E.Hn.

B \flat Cls. *a 2* *p*

Hn.1 *p*

1 *p*

2 *p*

VIB.

Pc.1 *medium sticks*
motor off *p*

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

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

1 *pp*

Vn. 2 *pp*

Va. *pp*

Cb. *gl.* *p*

39

Fl.1

A.Fl.

E.Hn.

Bb Cls.

Bns.

1

Hns.

2

1

Bb Tpt.

2

Tbn.

Tba.

VIB.

Pc.1

Sop.

Ten.

1

Vn.

2

Va.

Vc.

Cb.

p

a 2

p

p

p

p

pa - tient long - ing, stu - dy - ing each an - gle of your face, slow -

pa - tient long - ing, stu - dy - ing each an - - - gle of your face,

44

Fl.1

A.Fl.

Ob.1

E.Hn.

Bns.

Hn.2

1

B♭ Tpt.

2

Tba.

VIB.

Pc.1

Sop.

Ten.

1

Vn.

2

Va.

Vc.

p

p

p

p

p

3:2

3:2

3:2

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

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

50

Fl.1

A.Fl.

Ob.1

E.Hn.

p

VIB.

Pc.1

Sop.

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

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.

Vc.

p

63

FL.1

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

Bns.

Hns.

B♭ Tpts.

Tbn.

Tba.

Sop.

Ten.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

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

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

p

3:2

3:2

68

FL.1
f *ff* *f* *pp*

A.Fl.
f *ff* *mf* > *pp*

Ob.1
f *ff* *f* > *pp*

E.Hn.
f *ff* *pp*

1
f *ff* *f* *pp*

Bb Cl.
2
f *ff* *f* *pp*

Bns.
f *ff*

Hns.
f *ff*

1
f *ff* *f* > *pp*

Bb Tpt.
2
f *ff* *mf* > *pp*

Tbn.
f *ff*

Tba.
f *ff*

THNDR. SHEET
1
ppp *f* *VIB.* *f* *mp* *pp*

SUSP. CYM.
2
ppp *f*

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

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

Vn.1
i
ii
mf *pp*

Vn.1
iii
iv
mf *pp*

Vn.1
v
vi
mf *pp*

Vn.1
vii
viii
mf *pp*

Vn.2
mf

Va.
mf *pp*

Vc.
SOLO *mf* *p*

mf *mf* *p*

73

Fl.1

A.Fl.

Ob.1

E.Hn.

1

B♭ Cl.

2

Hns.

1

B♭ Tpt.

2

VIB.

1

Pc.

B.DR.

2

Sop.

Ten.

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

mf

mp sub.

mf

pp

mf

mp sub.

mf

p

mf

p

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

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

78

Fl.1

A.Fl.

Ob.1

E.Hn.

1

B♭ Cl.

2

Hns.

1

B♭ Tpt.

2

Perc.

B.D.R.
pp

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

Va.

Vc.

SOLO
p

85

FL.1

A.Fl.

Ob.1

E.Hn.

B♭ Cls.

Hns.

B♭ Tpts.

THNDR. SHEET

1

Pc.

SUSP. CYM.

2

Sop.

Ten.

Vn.

1

2

Va.

Vc.

TUTTI

gl.

p

Cb.

p

90

Bns. *p* *f*

Tbn. *p*

Tba. *p*

Pc.2
SIZZ.
CYM.
mf

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

Ten. *p* *mf*
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. *p*

2 Vn. *p*

Va. TUTTI *p*

Vc.

Cb.

95

Tbn.

Tba.

Sop.

Ten.

1 Vn.

2 Vn.

Va.

Vc.

Cb.

vent you from see - ing who is com - fort - ing you in your last mo - ments.

vent you from see - ing who is com - fort - ing you in your last mo - ments.

f *mf* *mp* *p*

p *p*

ppp *ppp* *ppp*

Fabrication 32: Manoeuvre

orchestra

Flute

Piccolo

2 Oboes

Clarinet in E \flat

Clarinet in B \flat

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*

This musical score is for 'Fabrication 32: Manoeuvre', a piece by John Conway's *Game of Life*. The score is written for a large ensemble and includes the following parts:

- Flute 1**: Treble clef, 3/8 time, *f*.
- Piccolo**: Treble clef, 3/8 time, *f*.
- Oboes**: Treble clef, 3/8 time, *f*.
- E♭ Clarinet**: Treble clef, 3/8 time, *f*.
- B♭ Clarinet**: Treble clef, 3/8 time, *f*.
- Bassoons**: Bass clef, 3/8 time, *f*.
- Horns**: Bass clef, 3/8 time, *f*.
- Trumpets**: Treble clef, 3/8 time, *f*.
- Tenor Trombone**: Bass clef, 3/8 time, *f*.
- Tuba**: Bass clef, 3/8 time, *f*.
- Percussion**: Three staves (1, 2, 3) with *f*.
 - Staff 1: XYLO. (Xylophone), *f*.
 - Staff 2: VIB. (Vibraphone), *f*, with instruction 'medium sticks motor off'.
 - Staff 3: MAR. (Maracas), *f*.
- Piano 1**: Treble clef, 3/8 time, *f*.
- Piano 2**: Bass clef, 3/8 time, *f*.
- i-viii Violin**: Treble clef, 3/8 time, *f*, with instruction 'DIV.'.
- ix-xvi Violin**: Treble clef, 3/8 time, *f*, with instruction 'DIV.'.
- Viola**: Bass clef, 3/8 time, *f*, with instruction 'DIV.'.
- Violoncello**: Bass clef, 3/8 time, *f*, with instruction 'DIV.'.
- Contrabass**: Bass clef, 3/8 time, *f*.

Fabrication 32

11

Fl.1

Picc.

Obs. 2^o

Ob.

E♭ Cl.

B♭ Cl.

Bns.

1

Hns.

2

1

Tpt.

2

Tpts.

Tbn.

Tba.

XYLO.

1

Pc. VIB.

2

MAR.

3

Pno.1

Pno.2

i-viii

Vn.

ix-xii

xiii-xvi

Va.

Vc.

Ch.

23

Fl.1
Picc.
Obs.
1
Ob.
2
Eb Cl.
Bb Cl.
Bns.
1
Hns.
2
1
Tpt.
2
Tbn.
Tba.
XYLO.
1
Pc.
VIB.
2
MAR.
3
Pno.1
Pno.2
i-viii
Vn.
ix-xvi
Va.
Vc.
Cb.

34

Fl.1

Picc.

Obs.

E♭ Cl.

Bsn.

Hn.2

Tpt.1

Tbn.

Tba.

Pno.1

Detailed description of the musical score: The score is for a 12-ensemble orchestra. It begins at measure 34. The Flute 1 part has a melodic line with eighth and sixteenth notes. The Piccolo part plays a rhythmic pattern of eighth notes. The Oboe part has a melodic line with eighth notes and rests. The Eb Clarinet part plays a rhythmic pattern of eighth notes. The Bassoon part plays a rhythmic pattern of eighth notes. The Horn 2 part plays a rhythmic pattern of eighth notes. The Trumpet 1 part plays a rhythmic pattern of eighth notes. The Trombone part plays a rhythmic pattern of eighth notes. The Tuba part plays a rhythmic pattern of eighth notes. The Piano 1 part has a melodic line with eighth notes and rests. The score ends at measure 45.

This page of the musical score for "Fabrication 32" contains measures 45 through 48. The score is written for a large ensemble of instruments. The woodwind section includes Flute 1, Piccolo, Oboe, Eb Clarinet, Bb Clarinet, Bassoon, Horns (with a 2nd octave marked 'a2'), Trumpets, Trombones, and Tubas. The brass section includes three parts of Xylophone, Vibraphone, and Maracas. The keyboard section consists of two pianos. The string section includes Violins I and II, Violas, Violas, and Cellos. The dynamic marking *ff* (fortissimo) is prominent throughout the score, indicating a very loud volume. The score is arranged in a standard orchestral layout with staves grouped by instrument family. Measure numbers 45, 46, 47, and 48 are clearly marked at the beginning of each system. The notation includes various rhythmic values, accidentals, and articulation marks.

54

Fl.1
Picc.
Obs.
Eb Cl.
Bb Cl.
Bns.
Hns.
1
Tpt.
2
Tbn.
Tba.
XYLO.
1
VIB.
2
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.

Tpts.

Tbn.

Tba.

XVLO.

1

Pc.

VIB.

2

MAR.

3

Pno.1

Pno.2

i-viii

Vn.

ix-xvi

Va.

Vc.

Cb.

Detailed description: This page of a musical score, titled 'Fabrication 32', contains 15 staves of music. The instruments are listed on the left: Fl.1, Picc., Obs., E♭ Cl., B♭ Cl., Bn. 1 & 2, Hns., Tpts., Tbn., Tba., XVLO. 1, Pc. 2, MAR. 3, Pno.1 & 2, i-viii, Vn., ix-xvi, Va., Vc., and Cb. The score begins at measure 64. The woodwinds and strings play rhythmic patterns, while the brass instruments have more melodic lines. The percussion section includes xylophone, vibraphone, and maracas. The piano parts provide harmonic support. The string section includes violins, violas, violas da gamba, and cellos. The score is written in a standard musical notation with various clefs and time signatures.

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.

mp sub.

mp sub.

mp sub.

mp sub.

85

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bsn.

Hns.

Tpts.

Tbn.

Tba.

1
VYLO.

2
VIB.

3
MAR.

Pno.1

Pno.2

i-viii

Vn.
ix-xii

xiii-xvi

Va.

Vc.

Cb.

This page of the musical score, numbered 13, is titled "Fabrication 32". It features a complex orchestration with the following instruments and parts:

- Flutes (Fl.1):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Piccobini (Picc.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Oboes (Obs.):** Part 1, starting at measure 135. Dynamics: *mf*.
- E♭ Clarinets (Eb Cl.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- B♭ Clarinets (Bb Cl.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Bassoons (Bns.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Horns (Hns.):** Part 1, starting at measure 135. Dynamics: *mf*.
- Trumpets (Tpts.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Trombones (Tbn.):** Part 1, starting at measure 135. Dynamics: *mf*.
- Tuba (Tba.):** Part 1, starting at measure 135. Dynamics: *mf*.
- Xylophone (XYLO. 1):** Part 1, starting at measure 135. Dynamics: *mf*.
- Vibraphone (VIB. 2):** Part 1, starting at measure 135. Dynamics: *mf*.
- Maracas (MAR. 3):** Part 1, starting at measure 135. Dynamics: *mf*.
- Piano 1 (Pno.1):** Part 1, starting at measure 135.
- Piano 2 (Pno.2):** Part 1, starting at measure 135.
- Violins (i-viii):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Violas (Vn.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Violins (ix-xvi):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.
- Viola (Va.):** Part 1, starting at measure 135. Dynamics: *mf*. Includes marking "DIV. a 3".
- Violoncello (Vc.):** Part 1, starting at measure 135. Dynamics: *mf*. Includes marking "DIV. a 3".
- Double Bass (Cb.):** Part 1, starting at measure 135. Dynamics: *ff*, *mf*.

144

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

XYLO.

1

Pc. VIB.

2

MAR.

3

i-viii (DIV.)

Vn.

ix-xvi (DIV.)

Va. (DIV.)

Vc. (DIV.)

Cb.

153

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

1 XYLO.

2 VIB.

3 MAR.

i-viii Vn.

ix-xvi Va.

Vc.

Cb.

mf

mf sub.

161

The image displays a page of a musical score for 'Fabrication 32', page 16, starting at measure 161. The score is arranged in a multi-staff format. The top section includes woodwinds: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe (Obs.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cl.), and Bassoon (Bns.). The middle section includes brass: Horns (Hns.), Trumpets (Tpts.), Trombone (Tbn.), and Tuba (Tba.). Below these are Percussion parts: XYLO. (1), VIB. (2), and MAR. (3). The bottom section includes strings: Violin i-viii (i-viii Vn.), Violin ix-xvi (ix-xvi Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as 'f'. The key signature is one sharp (F#), and the time signature is 6/8. The page number '161' is written at the beginning of the first staff.

Musical score for Fabrication 32, page 17. The score is in 6/8 time and features complex rhythmic patterns and dynamics. The instruments and parts are as follows:

- Fl. 1:** Flute 1, starting at measure 170.
- Picc.:** Piccolo.
- Obs.:** Oboe.
- Eb Cl.:** Eb Clarinet.
- Bb Cl.:** Bb Clarinet.
- Bns.:** Bassoon.
- Hns.:** Horns.
- Tpts.:** Trumpets.
- Tbn.:** Trombones.
- Tba.:** Tuba.
- XYLO.:** Xylophone (part 1).
- VIB.:** Vibraphone (part 2).
- MAR.:** Maracas (part 3).
- i-viii Vn.:** Violins (parts i-viii).
- ix-xvi Vn.:** Violins (parts ix-xvi).
- Va.:** Viola.
- Ve.:** Violoncello (Cello).
- Cb.:** Double Bass.

The score includes various dynamics such as *f* (forte) and rests. The percussion parts (XYLO., VIB., MAR.) are marked with *f* and play rhythmic patterns. The woodwind and string parts feature complex rhythmic figures and melodic lines.

Fabrication 32

This page of the musical score, titled "Fabrication 32" and numbered "18", contains 24 staves of music. The score is written in 8/8 time and begins at measure 180. The instruments and parts are as follows:

- Fl. 1:** Flute 1, starting with a melodic line.
- Picc.:** Piccolo, playing a rhythmic accompaniment.
- Obs.:** Oboe, playing a melodic line.
- E♭ Cl.:** E-flat Clarinet, playing a melodic line.
- B♭ Cl.:** B-flat Clarinet, playing a melodic line.
- Bns.:** Bassoon, playing a melodic line.
- Hns.:** Horns, playing a rhythmic accompaniment.
- Tpts.:** Trumpets, playing a rhythmic accompaniment.
- Tbn.:** Trombone, playing a rhythmic accompaniment.
- Tba.:** Tuba, playing a rhythmic accompaniment.
- XVLO. 1:** Xylophone 1, playing a rhythmic accompaniment.
- Pc. 2:** Percussion 2, playing a rhythmic accompaniment.
- MAR. 3:** Maracas 3, playing a rhythmic accompaniment.
- ii:** Violin II, playing a rhythmic accompaniment.
- iii.iv:** Violin III and Violin IV, playing a rhythmic accompaniment.
- v.vi:** Viola and Violoncello, playing a rhythmic accompaniment.
- vii.viii:** Violin VII and Violin VIII, playing a rhythmic accompaniment.
- Vn.:** Violoncello, playing a rhythmic accompaniment.
- ix.x:** Violin IX and Violin X, playing a rhythmic accompaniment.
- xi.xii:** Violin XI and Violin XII, playing a rhythmic accompaniment.
- xiii.xiv:** Violin XIII and Violin XIV, playing a rhythmic accompaniment.
- xv.xvi:** Violin XV and Violin XVI, playing a rhythmic accompaniment.
- i.ii:** Violin I and Violin II, playing a rhythmic accompaniment.
- Va. iii.iv:** Viola III and Viola IV, playing a rhythmic accompaniment.
- v.vi:** Viola V and Viola VI, playing a rhythmic accompaniment.
- i.ii:** Violoncello I and Violoncello II, playing a rhythmic accompaniment.
- Ve. iii.iv:** Violoncello III and Violoncello IV, playing a rhythmic accompaniment.
- v.vi:** Violoncello V and Violoncello VI, playing a rhythmic accompaniment.
- i.ii:** Violoncello I and Violoncello II, playing a rhythmic accompaniment.
- Cb. iii:** Contrabass III, playing a rhythmic accompaniment.

The score features a consistent *ff* (fortissimo) dynamic throughout. The music is characterized by a complex, layered texture with many instruments playing rhythmic patterns while others play melodic lines. The notation includes various note values, rests, and articulation marks.

192

FL. I

Picc.

Obs.

E♭ Cl.

Bns.

Hns.

Tpts.

Tbn.

Tba.

XVLO.

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

Fabrication 32

206

Fl.1
Picc.
1
Ob.
2
Bb Cl.
Bb Cl.
1
Hns.
2
1
Tpt.
2
Tbn.
Tba.
1
TIMB.
SM.
TAMB.
PC.
3
BGOS.
Pno.1
Pno.2
i-iv
v-viii
Vn.
ix-xii
xiii-xvi
i.ii
Va.
iii.iv
v.vi

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

♩ = 132c. firmly

FL.1

Picc.
tuh tuh

1
Ob.
2

E♭ Cl.
ff

B♭ Cl.
sfz ff f

Tpts.

Tbn.

Tba.

1
TIMB.
norm.

2
VIB.
ff

3
BGOS.
norm. with sticks
ff

Pno.1
mf

Pno.2
mf

iii
Vn.
p mf

iii-viii
UNIS. arco
tr#

ix-xvi
DIV. arco
pp

Va.
UNIS.
ff

Ve.
UNIS. pizz.
ff

Cb.
UNIS. pizz.
ff

219

Fl.1

Picc.

Obs.

E♭ Cl.

B♭ Cl.

VIB.

Pc.2

Pno.1

Pno.2

i.ii

Vn. iii-viii

ix-xvi

mf

ff

mp

f

mp

mf

pp

mp

223

Fl.1 *mp*

Picc. *mp*

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

E♭ Cl. *mp* *f* *f* *mp sub.*

B♭ Cl. *mp* *f* *f* *mp sub.*

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

Hns. *con sord.* *mp* *mf*

Tbn. *mp* *mf*

Pc.2 *f*

Pno.1 *f*

Pno.2 *f* *mp* *mf*

i-viii Vn. *p*

ix-xvi Vn. *UNIS. con sord.* *mp* *p* *mf* *p*

DIV. *p*

DIV. *p*

228

Obs. *mf* *p*

E♭ Cl. *mf* *p* *mp*

B♭ Cl. *mf* *p* *mp*

Bns. *mf* *p*

1 Hns. *pp*

2 Hns. *pp*

Tpts. *pp* con sord. (harmon)

Tbn. *pp*

Pno.1

Pno.2

i-viii Vn. (DIV.)

ix-xvi Vn. (DIV.)

♩ = 106c.

232

Picc. *p*

E♭ Cl. *p*

B♭ Cl. *p*

1 Hns.

2 Hns.

Tpts.

Tbn.

1 TIMB. *mf*

2 SM. TAMB.

3 LG. TAMB. *mf*

on shell *mp*

hit 3 *mp*

shake

Pno.1 *mf*

Pno.2 *mf*

i-iv *mp* DIV. *pp* UNIS. DIV. *mp*

v-viii *mp* *pp* UNIS. DIV. *mp*

Vn. ix.x *mp* *pp* UNIS. DIV. *mp*

xi.xii *mp* UNIS. DIV. *mp*

xiii-xvi *mp* UNIS. DIV. *mp*

Ve. pizz. *mf*

Cb. pizz. *mf*