The Contrabulous Fabtraption of Professor Horatio Hufnagel

for chamber ensemble

Ethan Hayden

2011

Instrumentation:

Flute
B♭ Bass Clarinet (doubling B♭ Clarinet)
Percussion:
- Bongos
- Brake Drum
- Drum Set:
  - Crash Cymbal
  - Ride Cymbal
  - Hi-Hat
  - Snare Drum (piccolo)
  - Floor Tom
  - Kick Drum

Piano
Violin
'Cello

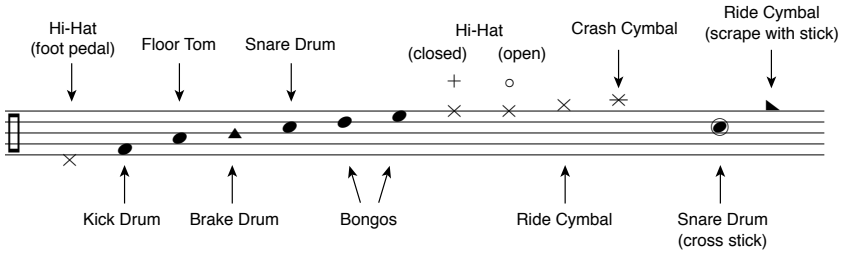
A concerto for chamber ensemble, *The Contrabulous Fabtraption of Professor Horatio Hufnagel* was composed in the Spring of 2011 for the New York New Music Ensemble, to whom it is dedicated. The piece's form is not unlike a performance by a jazz combo, in which, after cycling through the main material, each performer plays her/his own solo before a tutti recapitulation of the "head."

The work attempts to explore a listener's need for "rest." Here, various sections of loud, fast music are concatenated into aggressive chains of quickly moving gestures. Occasionally, these chains are broken by softer references to various historical or vernacular musical styles, acting as periods of rest or moments to "catch one's breath" from the relentlessness of the busier sections, but these are very brief. The piece is not meant to be antagonistic to its audience, but rather becomes a form of play: as the listener begins to recognize the vocabulary of the work, the ensemble keeps shifting and changing the succession of materials into new and unexpected combinations.

4/22/11

Performance Notes

- Except at tempo changes, ♪ = ♪ / 𝅘𝅥𝅯 = 𝅘𝅥𝅯 across all barlines.
- Sections marked ♫ = ♩ 3 𝅘𝅥𝅯 are performed with swing rhythms.
- Sections marked ♫ = ♫ are performed with straight rhythms.
- The drums in the drum set should be very dry and have as little resonance as possible. The preferred snare drum is a piccolo snare, and all other drum set instruments should be in the middle to higher range (e.g., 14"-16" crash cymbal is preferable to 18" or larger). Brake drum can be of any size available.
- Percussion dynamics in the score rarely exceed the *mf-f* range. The performer should use her/his discretion to ensure that they never overpower the other members of the ensemble, and may substitute standard drum sticks with a softer variety if she/he deems it necessary.
- The percussion instruments are arranged on the staff in the following manner:



Duration: ca. 4.5 - 5'

Score in C

The Contrabulous Fabtraption
of Professor Horatio Hufnagel

Ethan Hayden

♩ ca. 160
Jagged

Flute

Bass Clarinet

Bass Clarinet

Percussion

drum sticks

Piano

Violin

Cello

sffz *mf*

1 2 3 4 5

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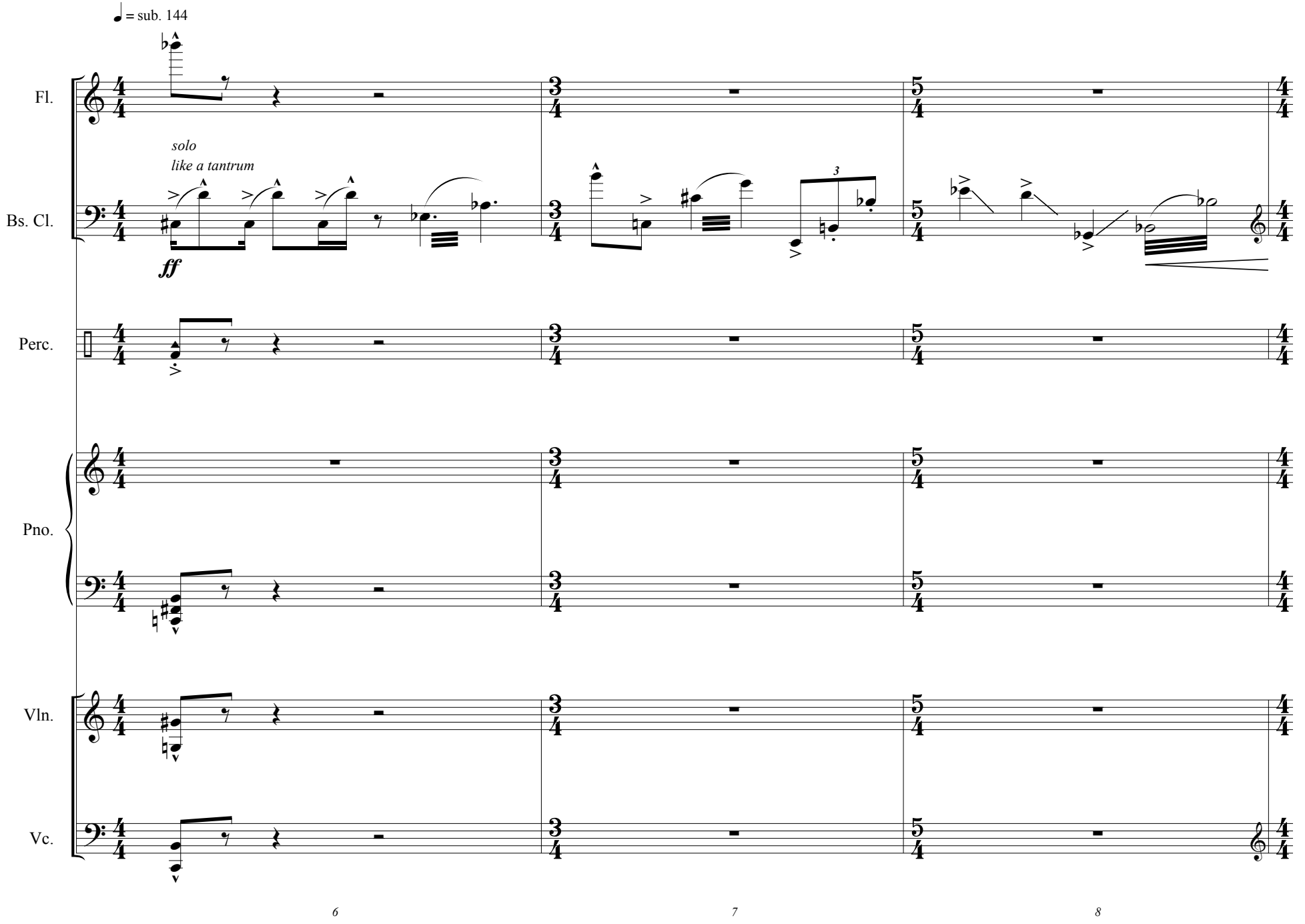
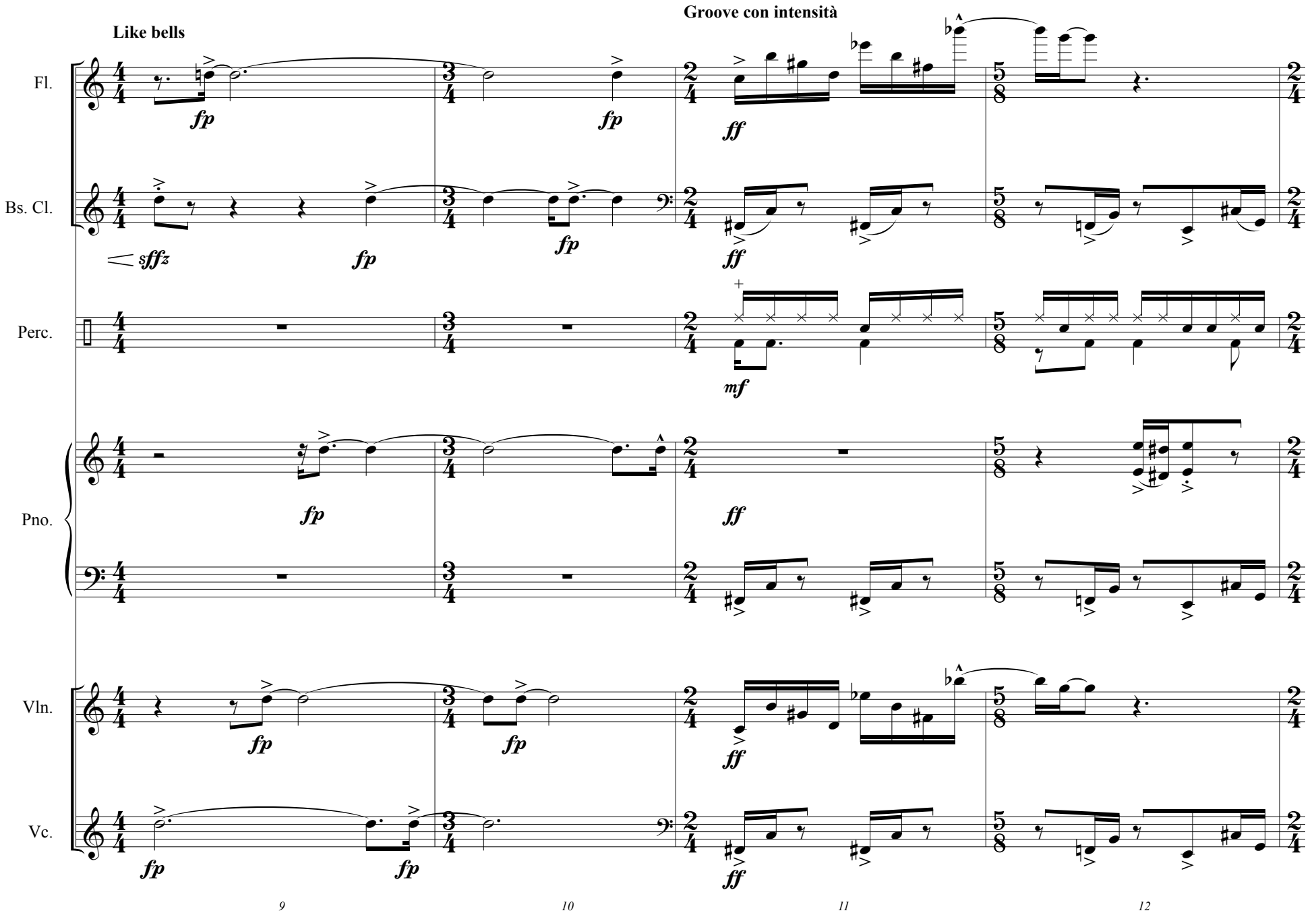
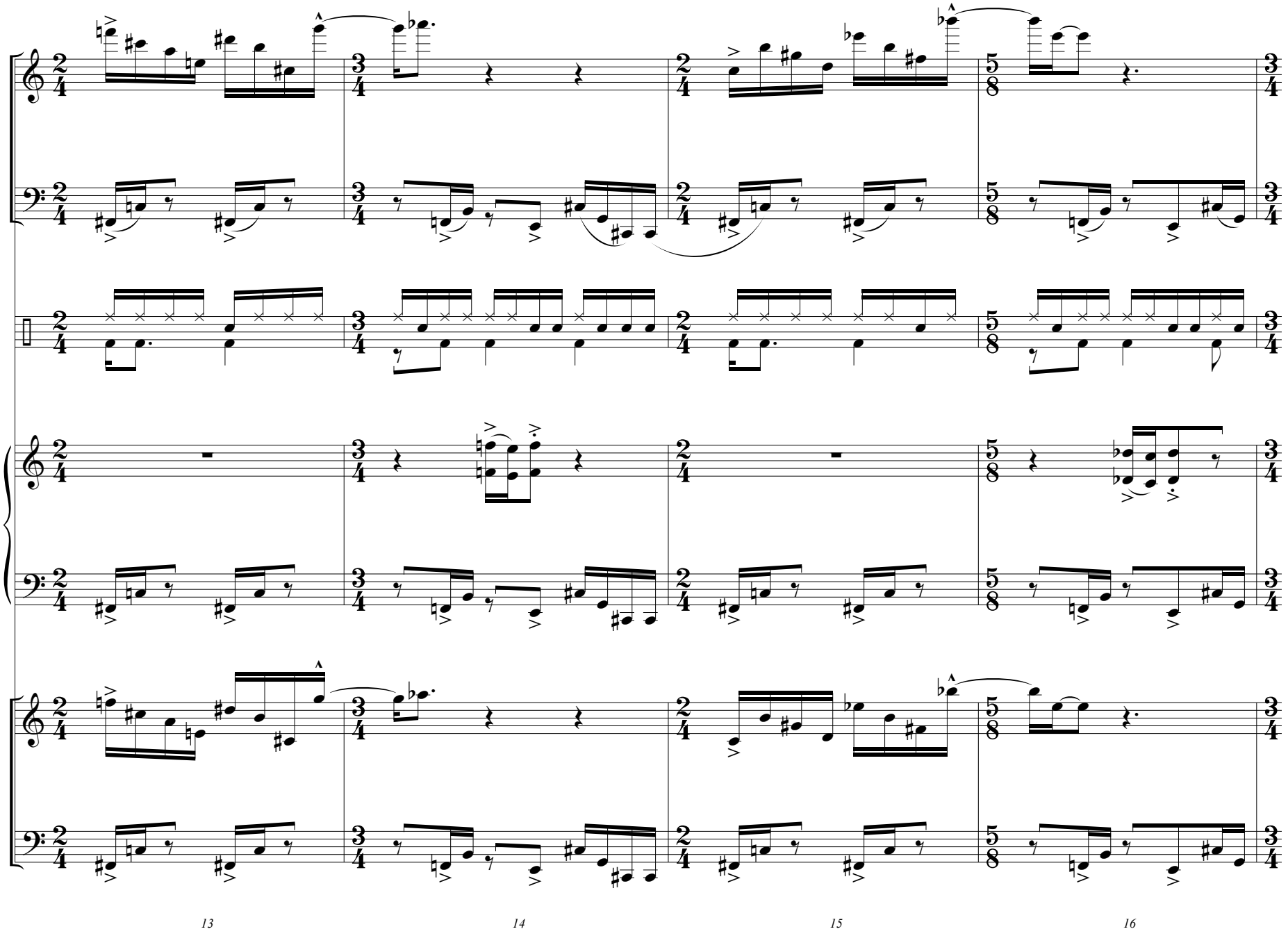
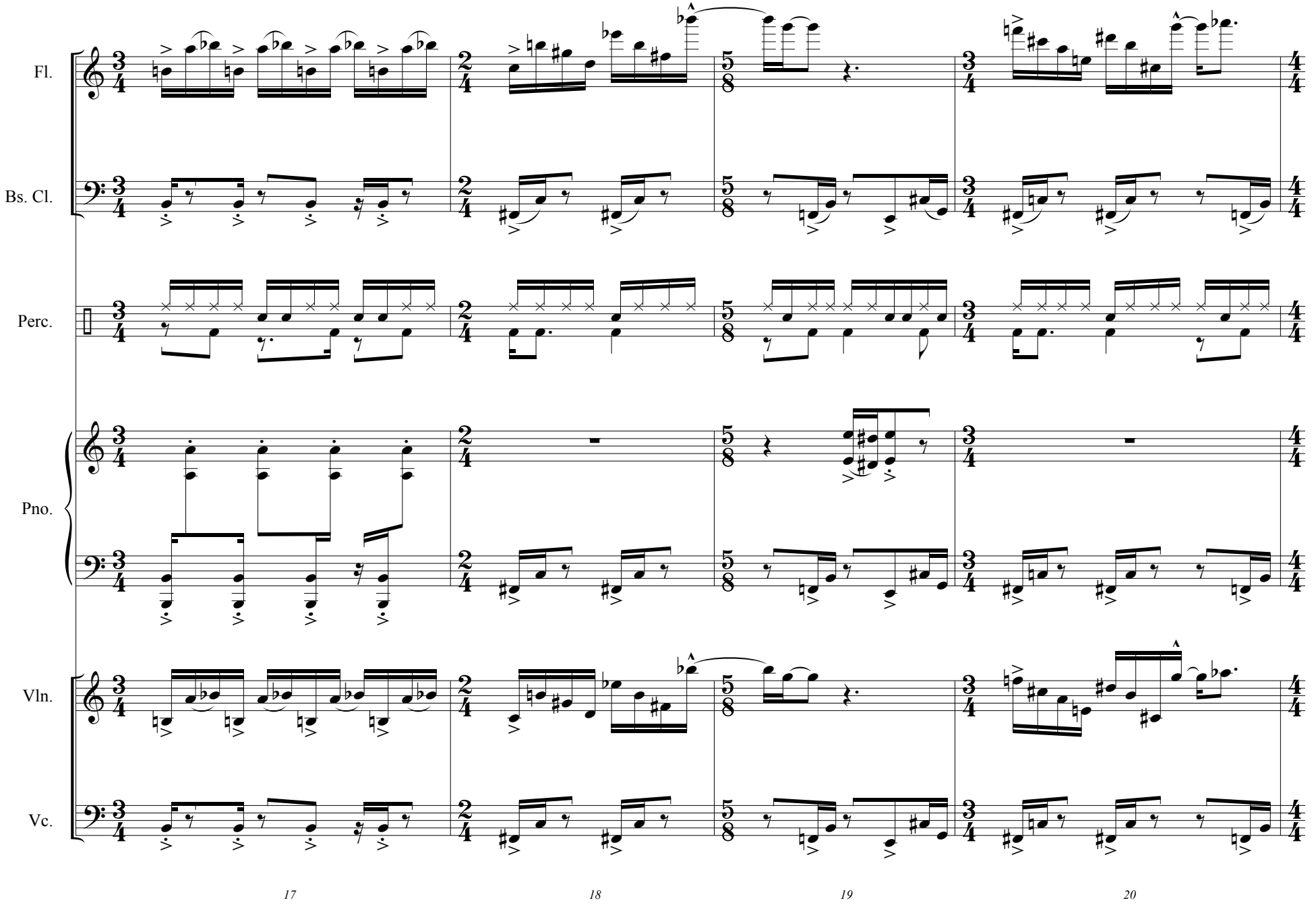
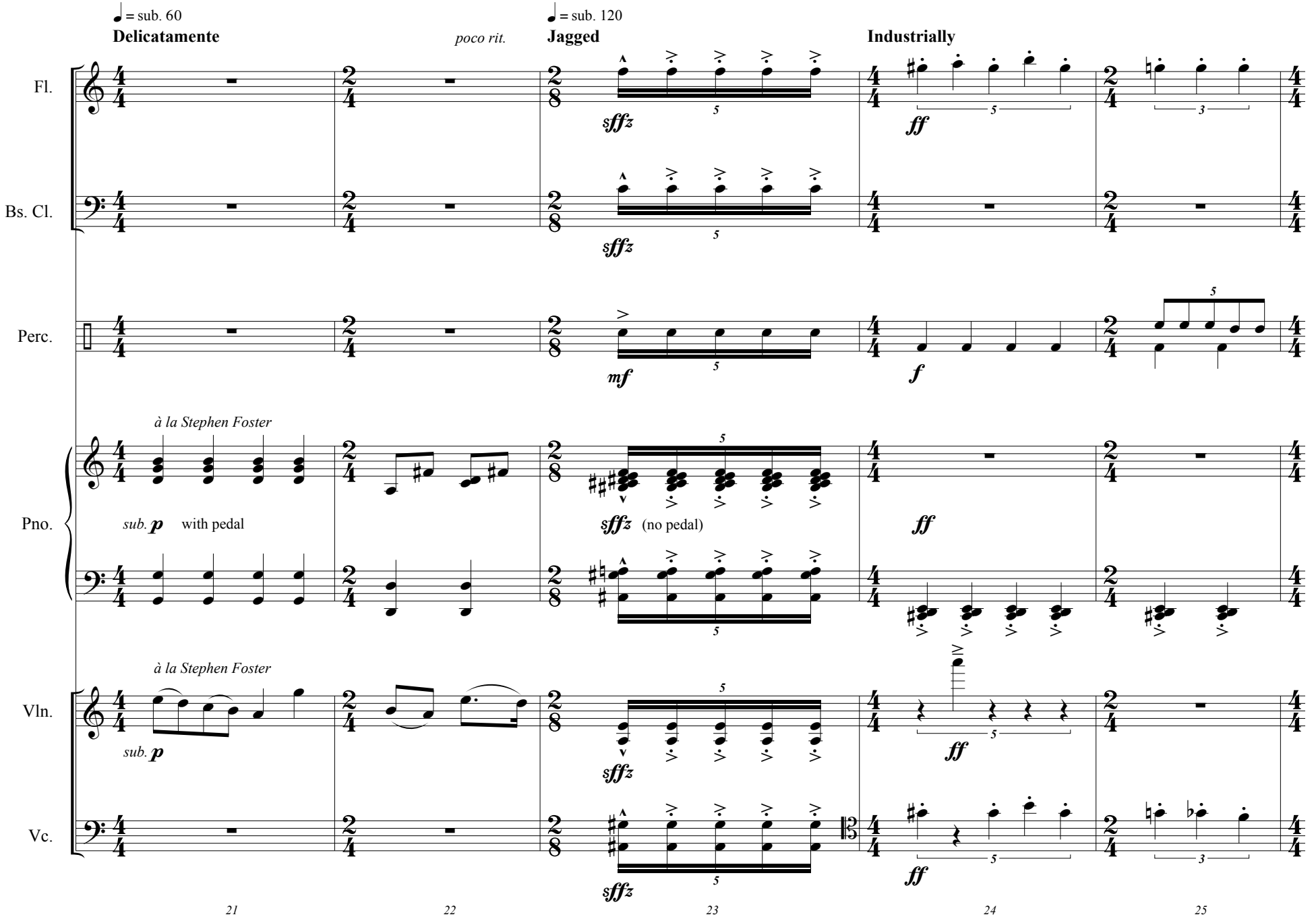
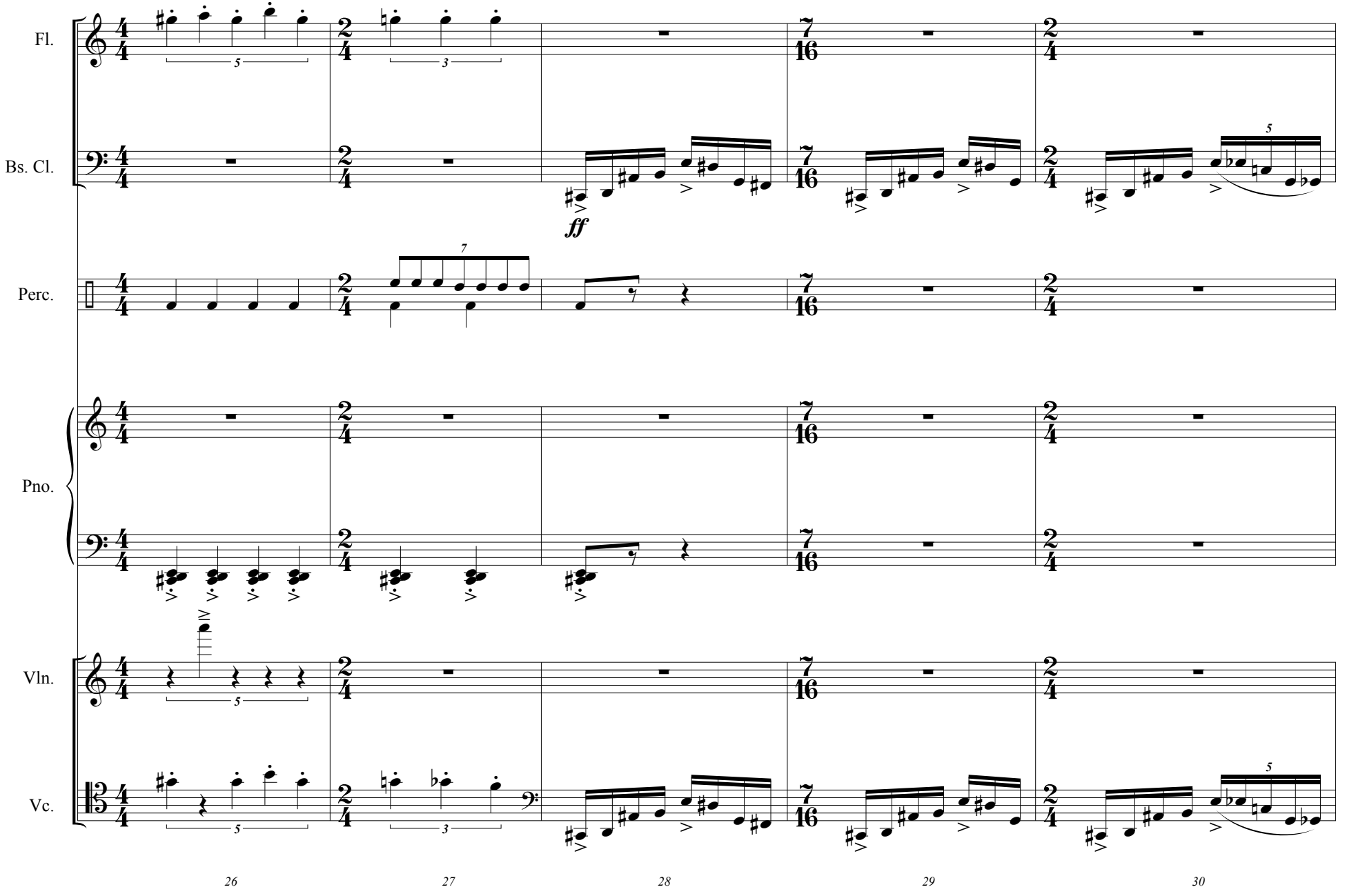

♩ = sub. 144
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
solo
like a tantrum
ff
3
6
7
8

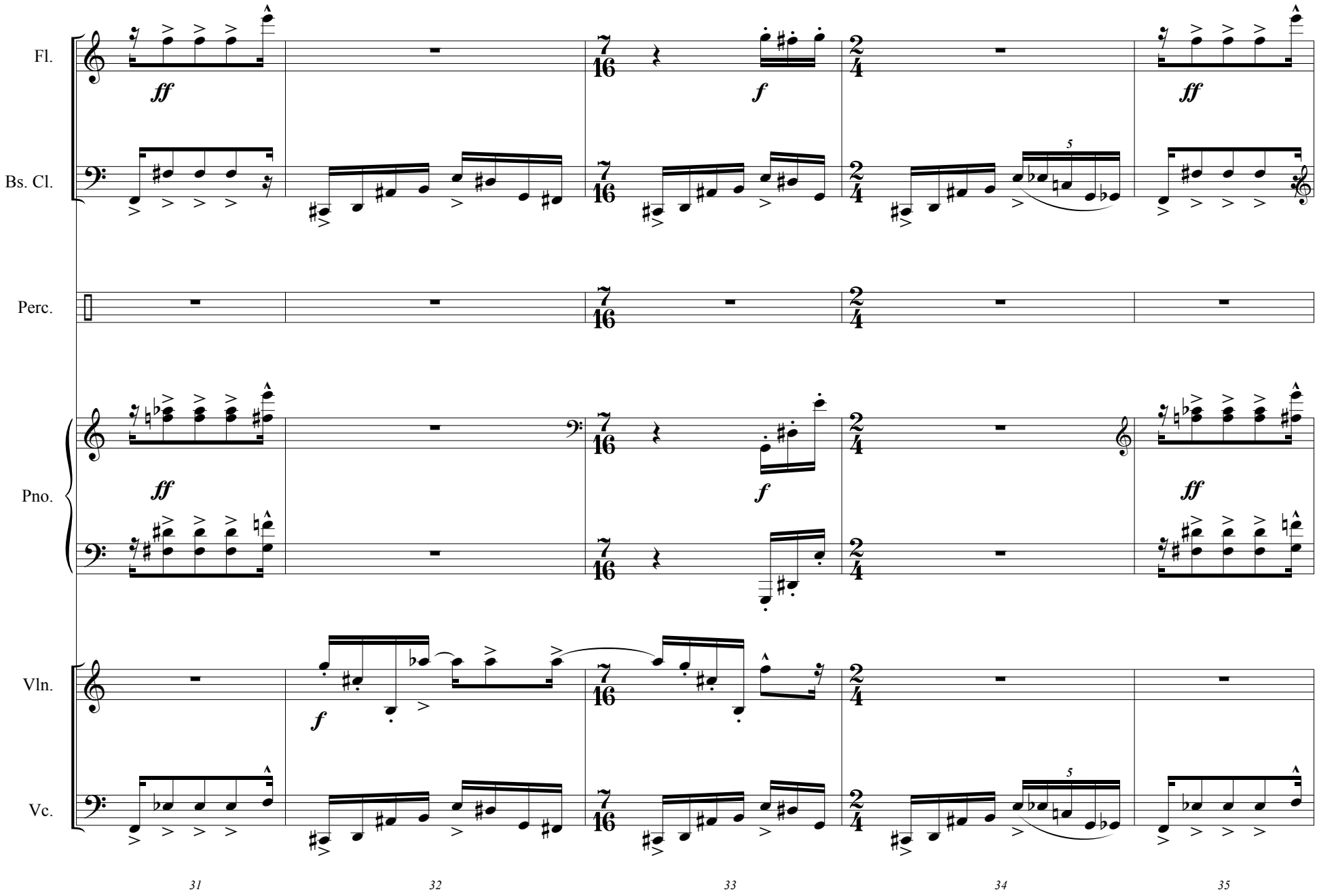

Like bells
Groove con intensità
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
fp
ff
sffz
mf
9
10
11
12

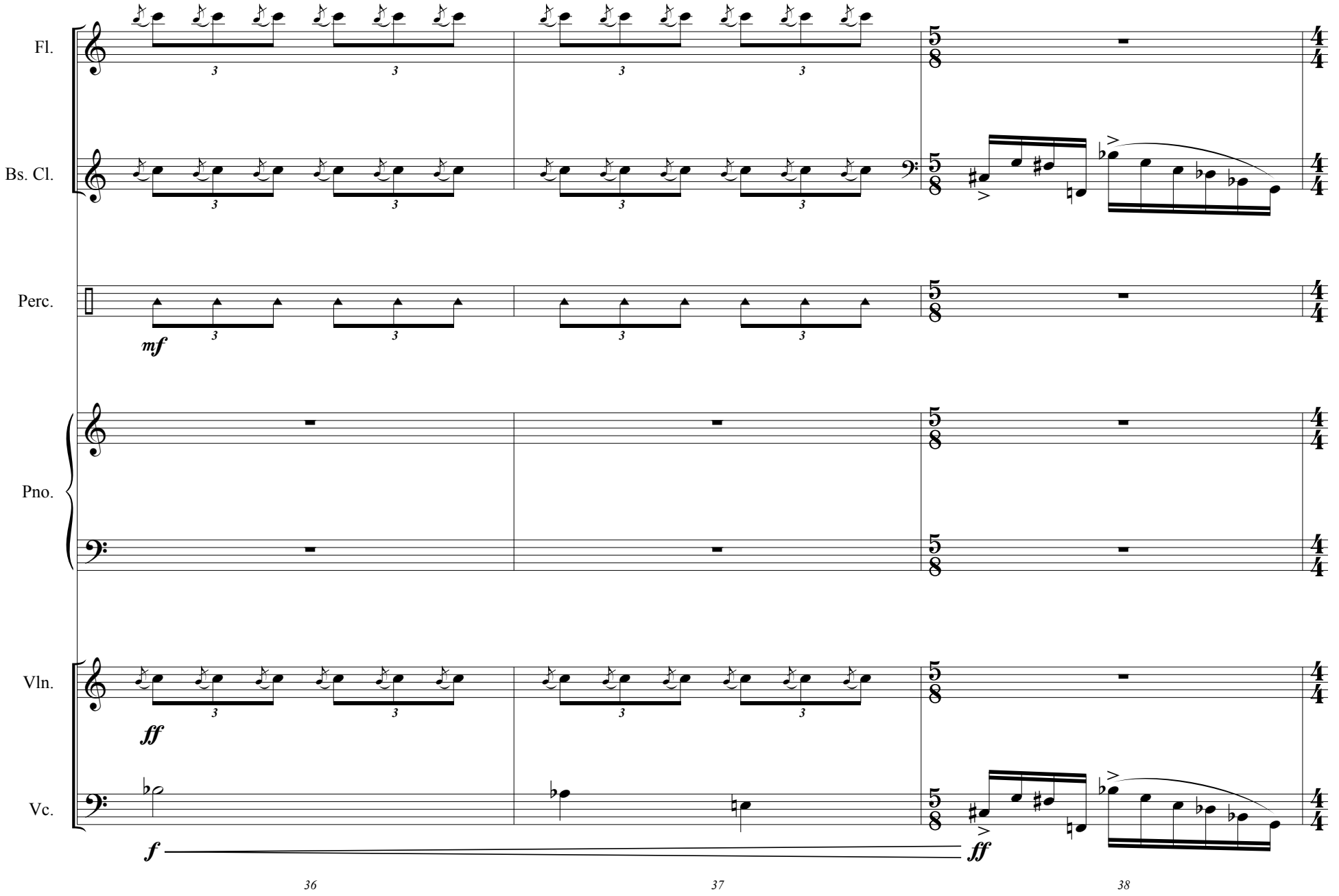

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
13
14
15
16

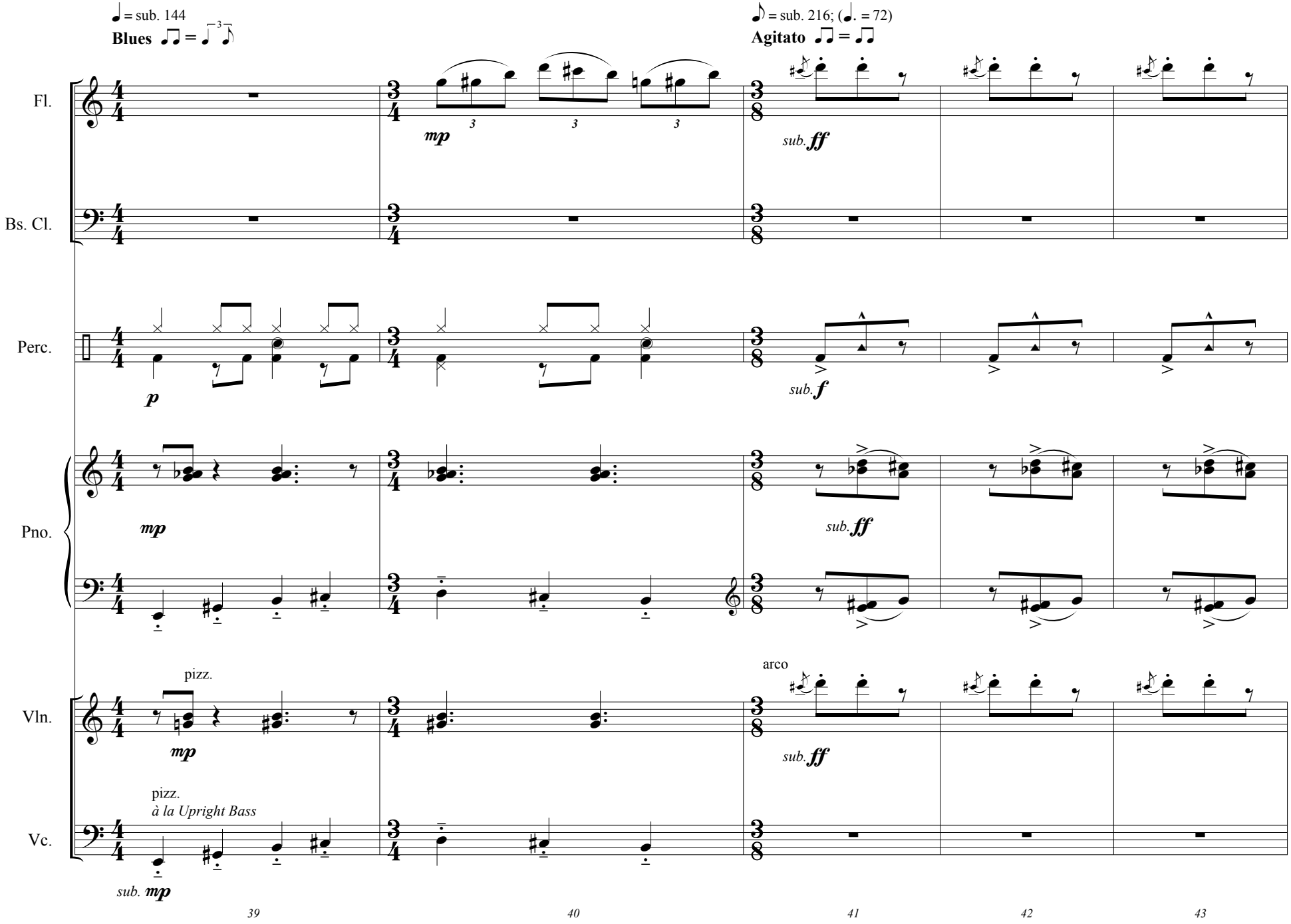

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
17
18
19
20

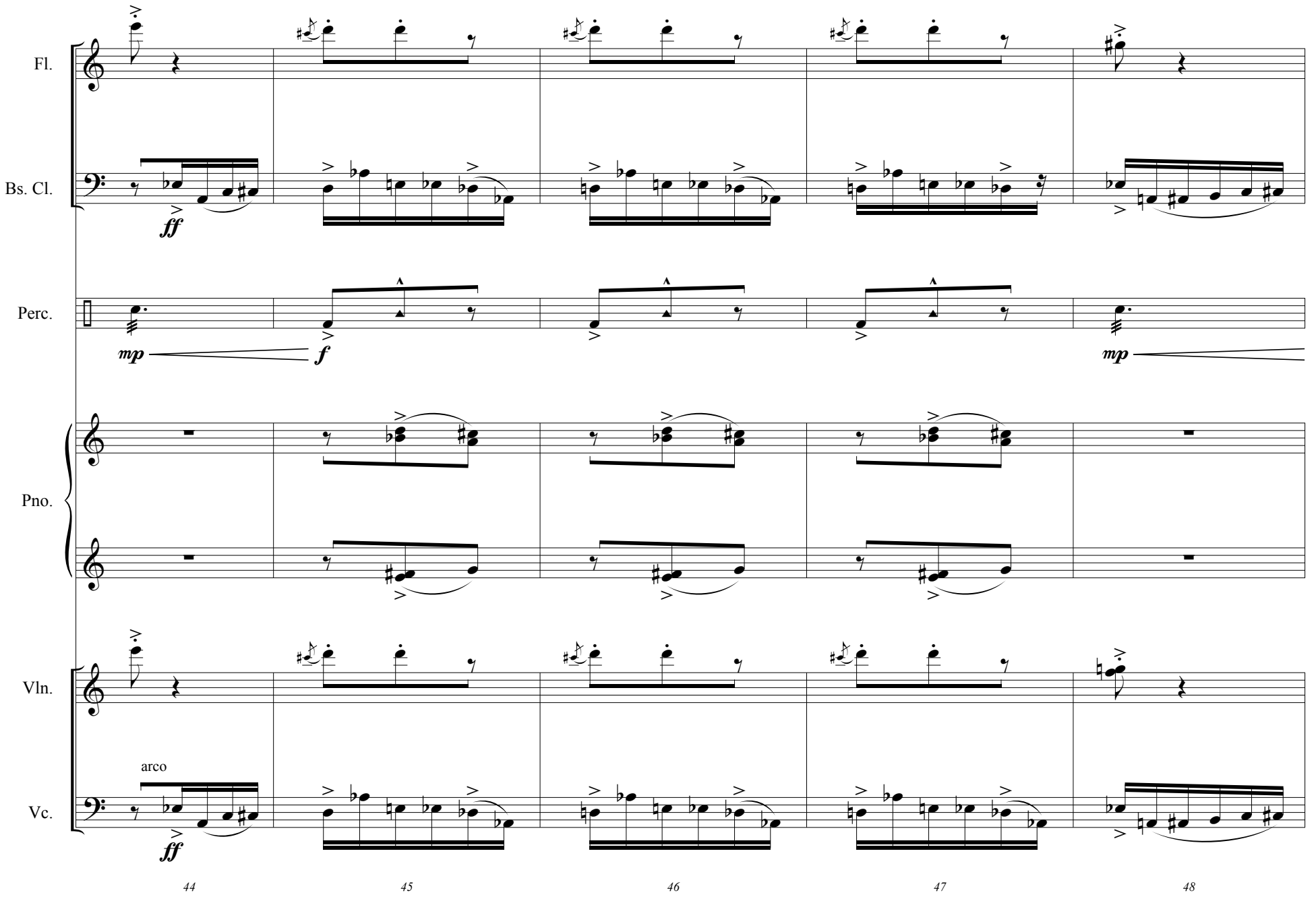

♩ = sub. 60
Delicatamente
poco rit.
♩ = sub. 120
Jagged
Industrially
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
à la Stephen Foster
sub. p
with pedal
sffz
(no pedal)
mf
f
ff
21
22
23
24
25

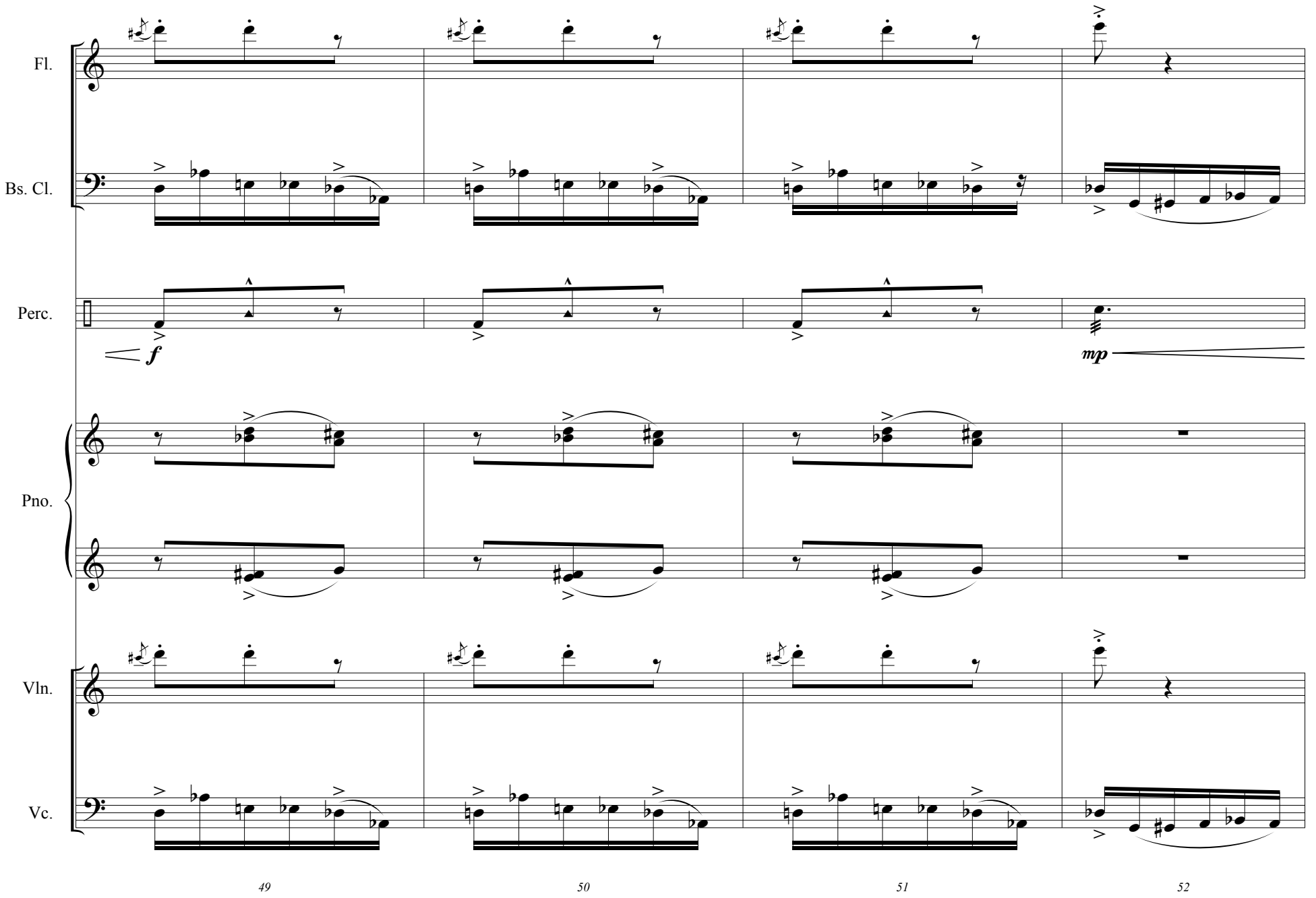

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
ff
26
27
28
29
30

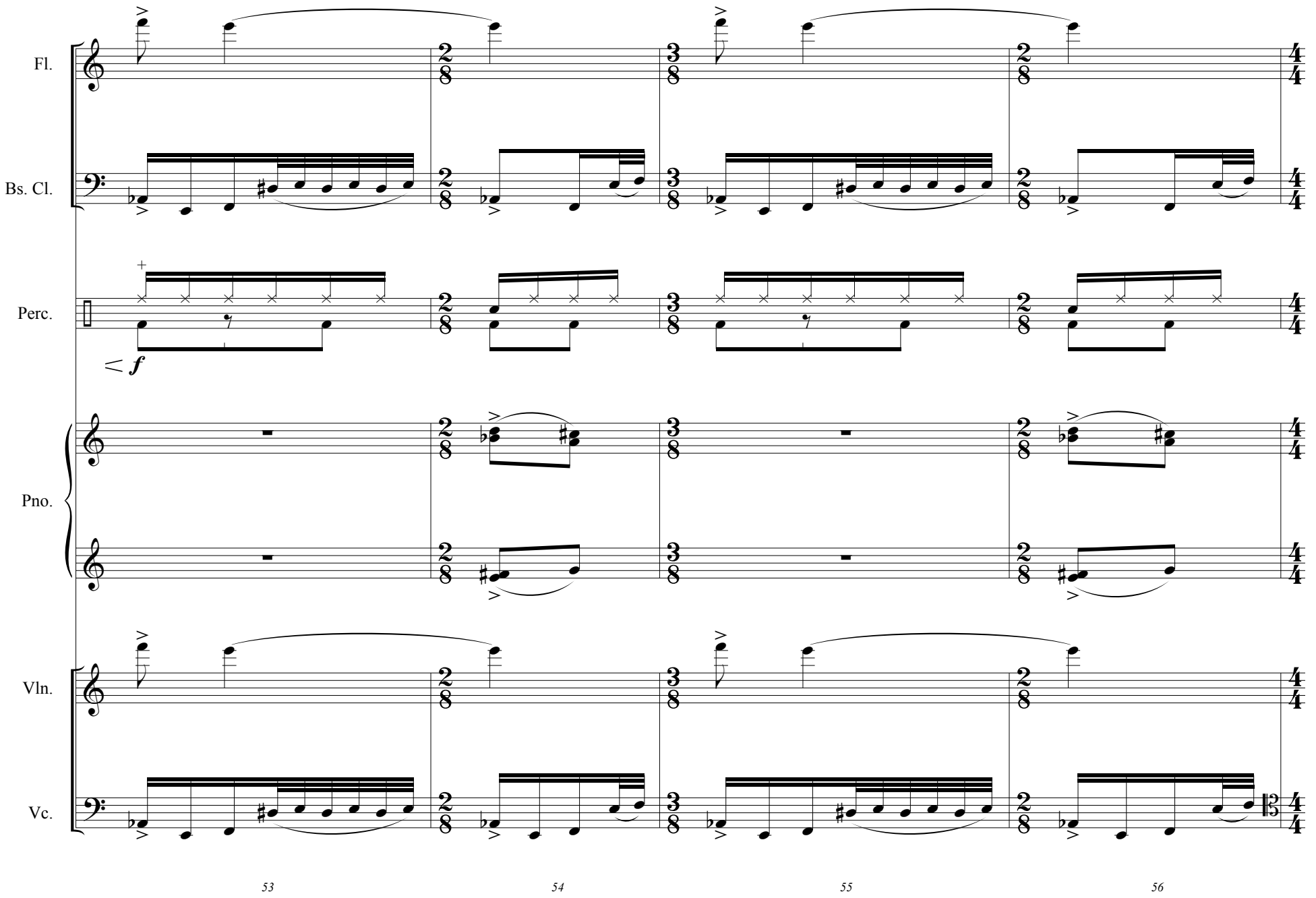

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
ff
f
ff
f
ff
f
5
5
31
32
33
34
35

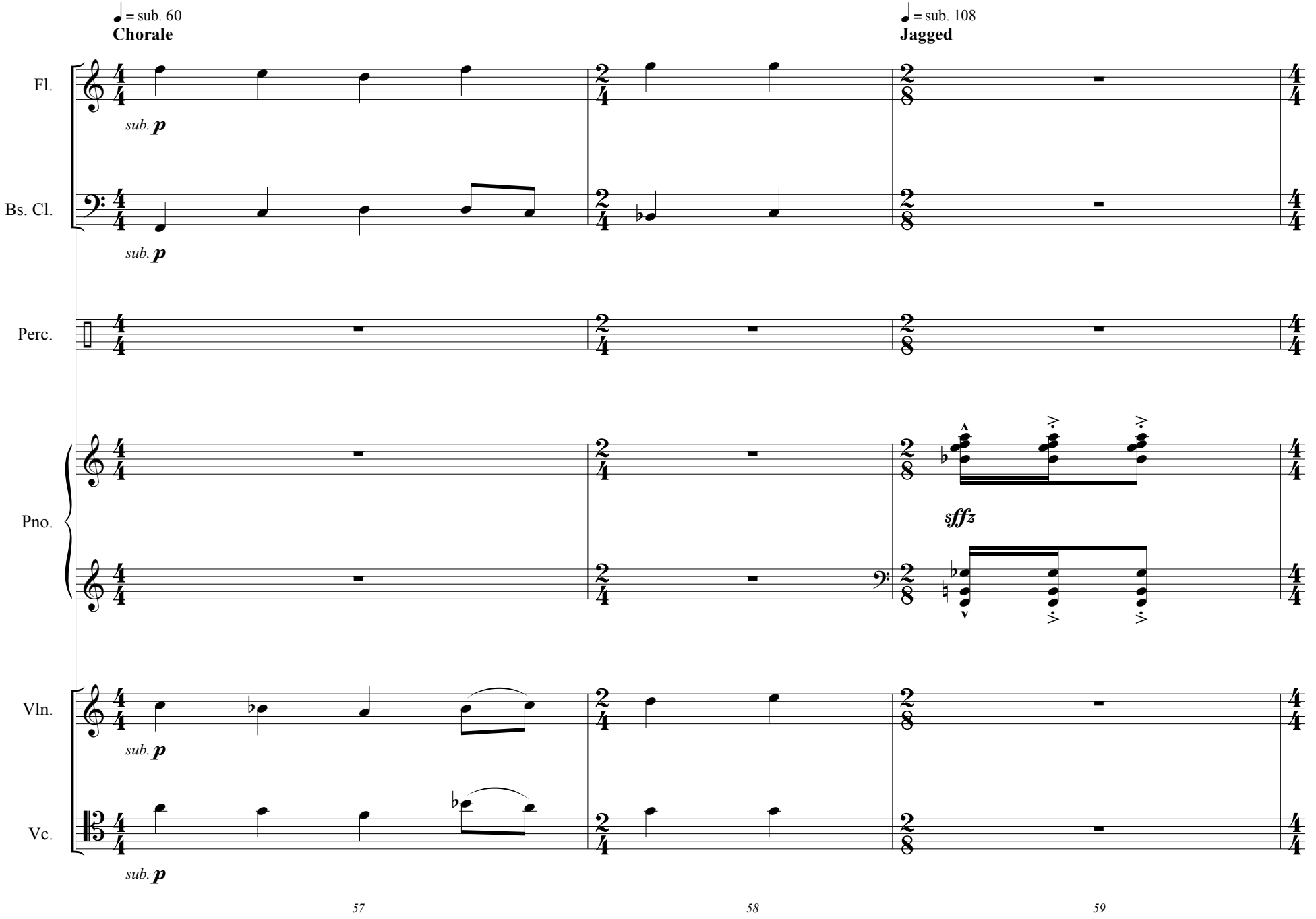

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
mf
ff
f
ff
36
37
38

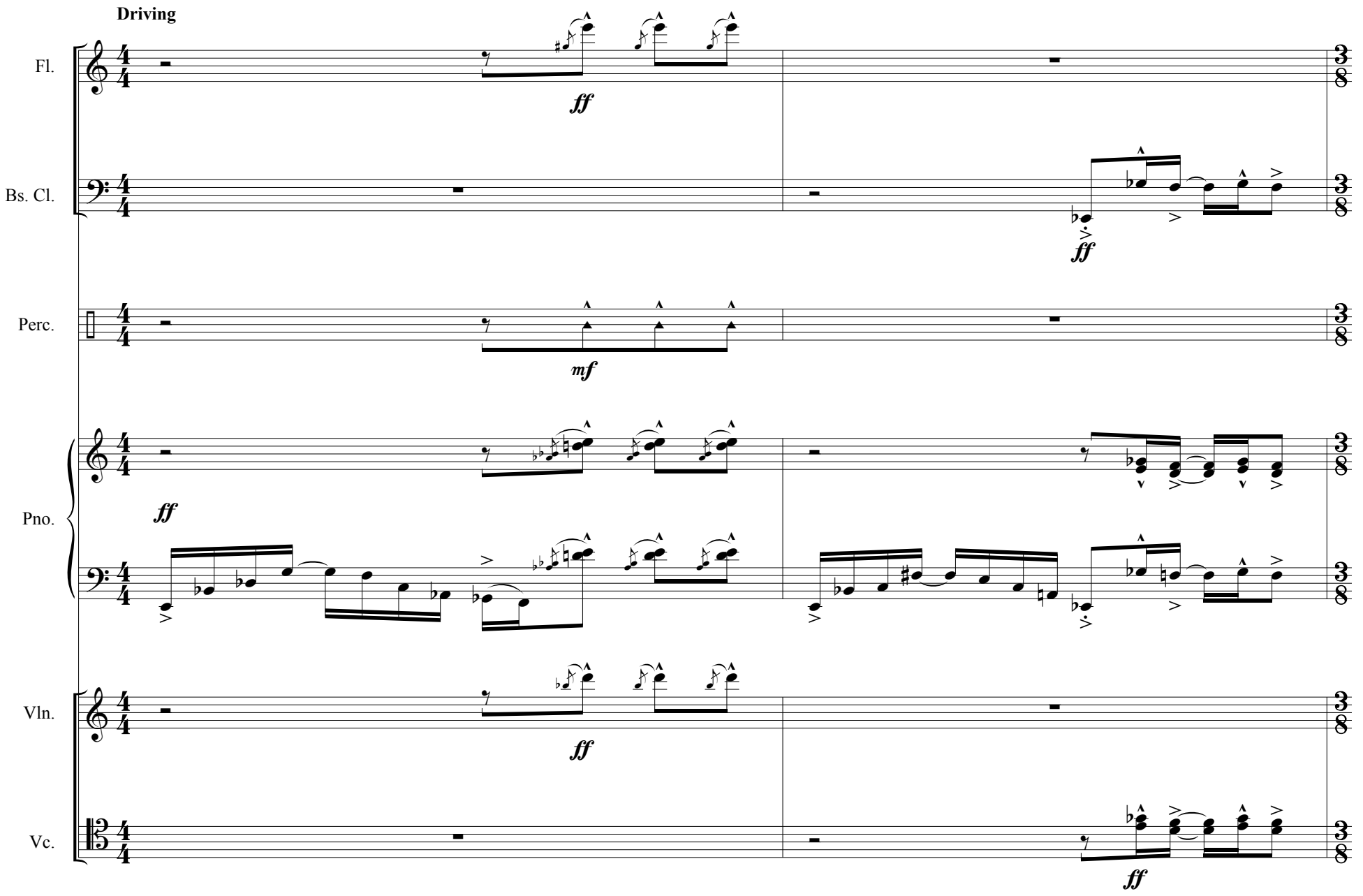

♩ = sub. 144
Blues ♫ = ♩ ³ ♪
♪ = sub. 216; (♩. = 72)
Agitato ♫ = ♫
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
mp
sub. ff
p
sub. f
pizz.
arco
pizz.
à la Upright Bass
sub. mp
39
40
41
42
43

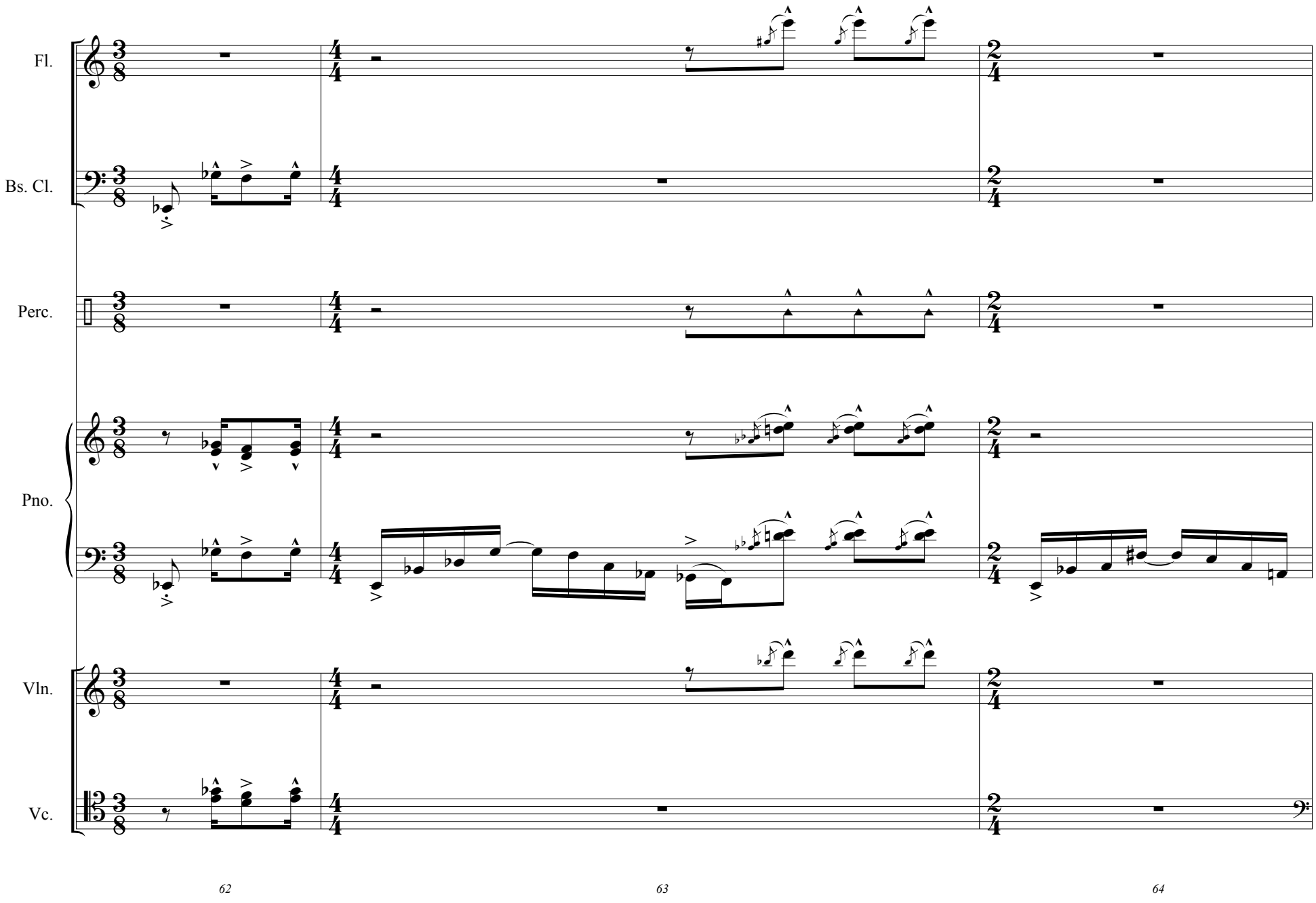

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
arco
ff
mp
f
mp
ff
44
45
46
47
48

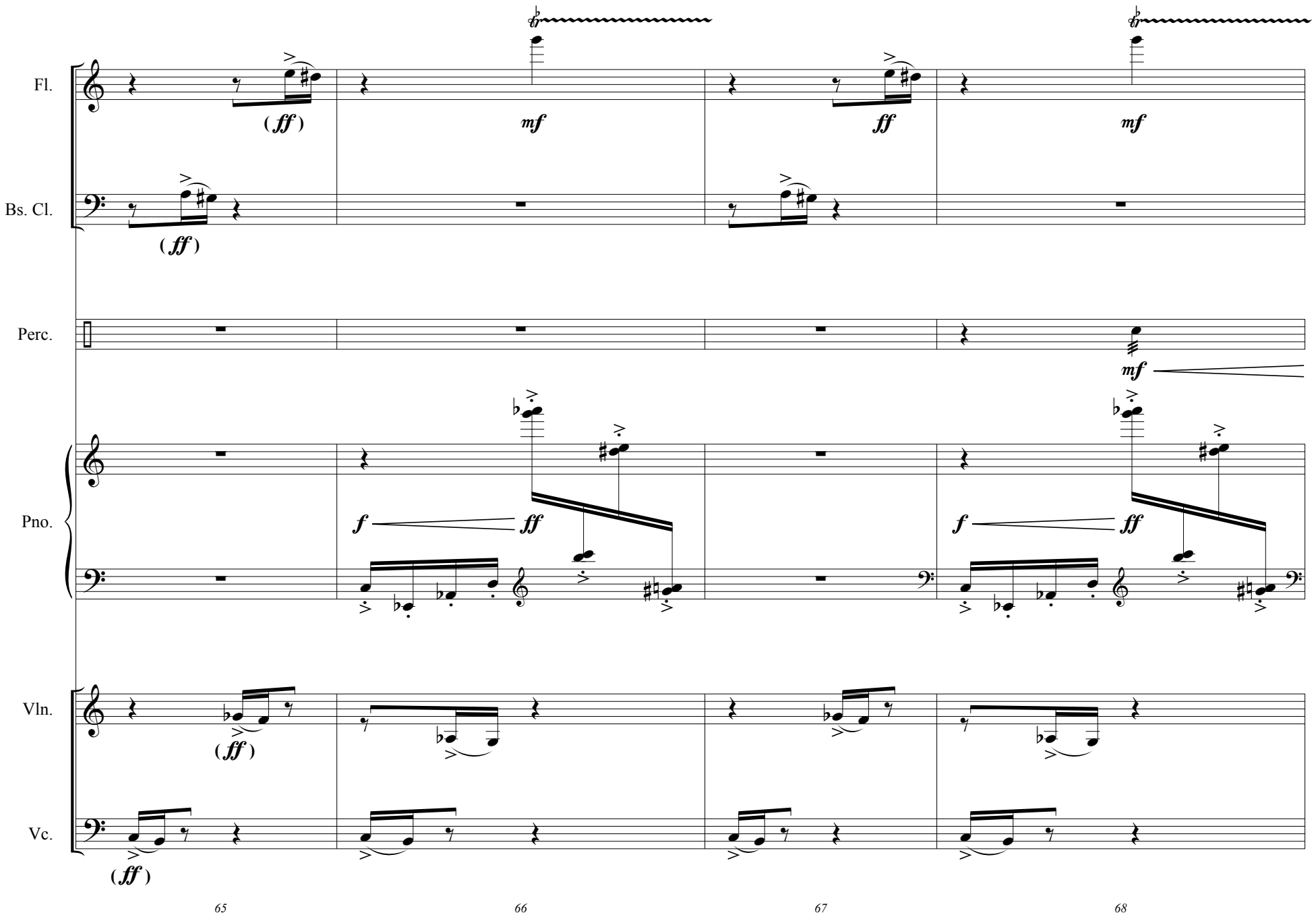

Fl.
Bs. Cl.
Perc.
f
mp
Pno.
Vln.
Vc.
49
50
51
52

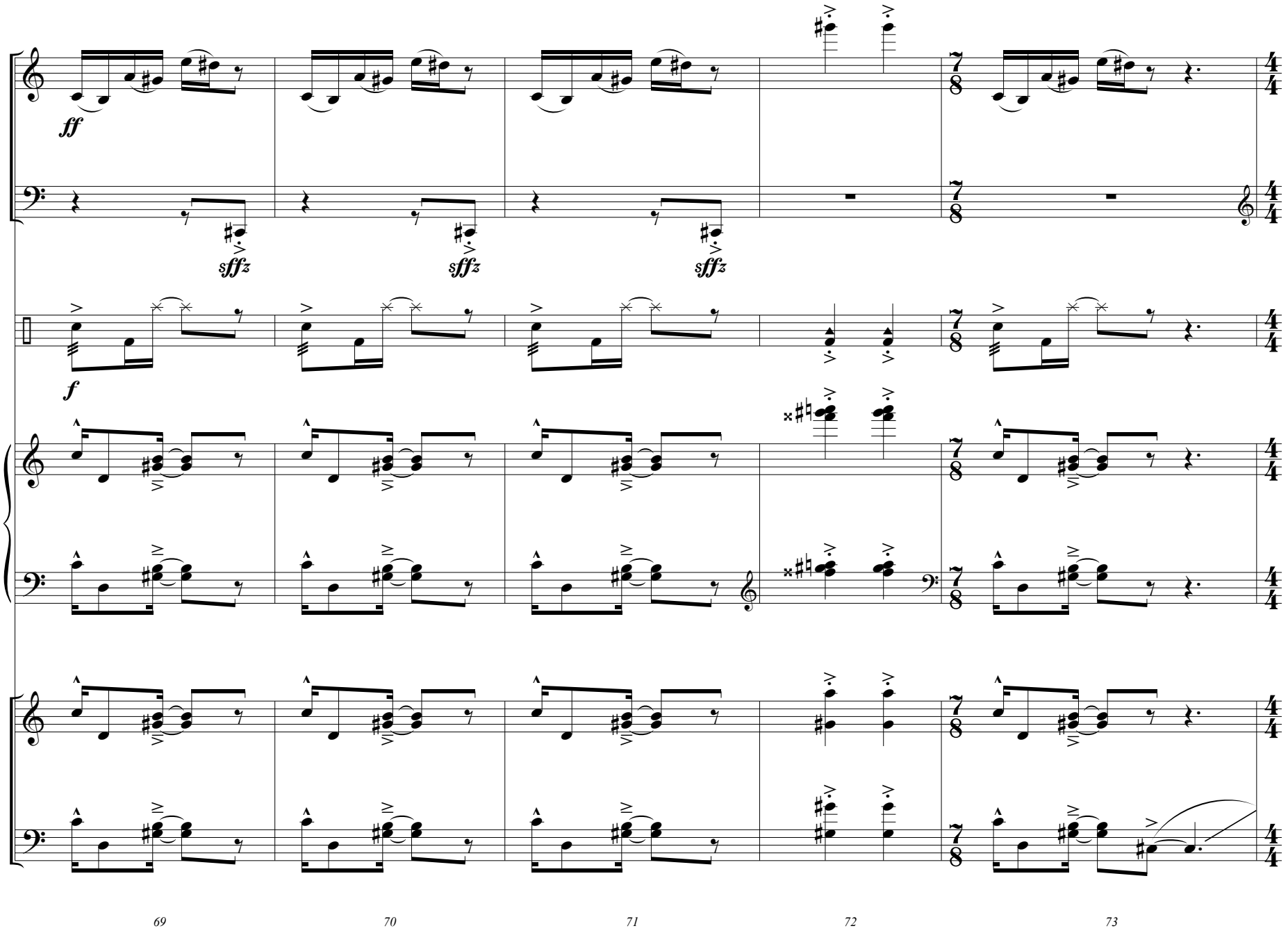

Fl.
Bs. Cl.
Perc.
< f
Pno.
Vln.
Vc.
53
54
55
56

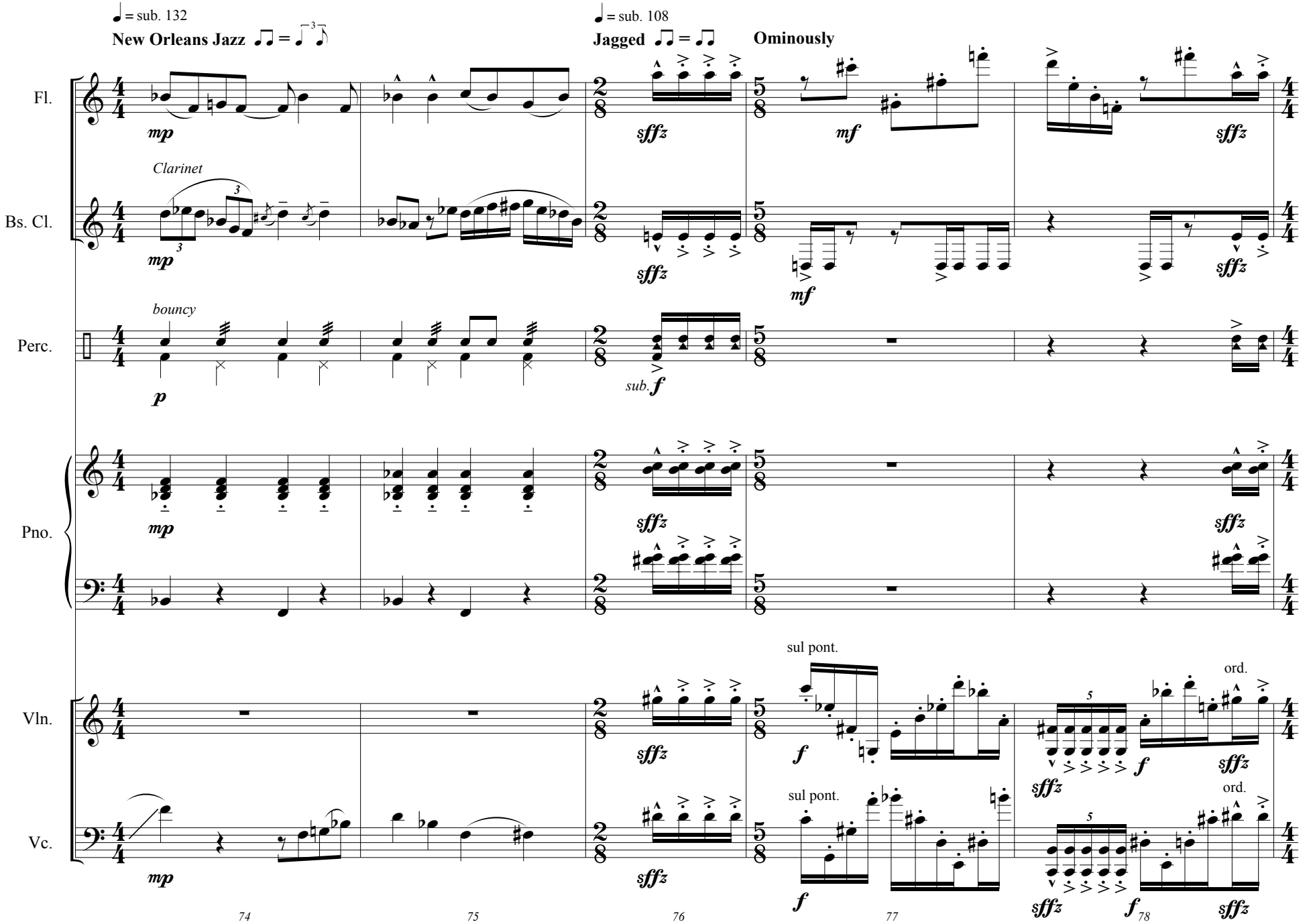

♩ = sub. 60
Chorale
♩ = sub. 108
Jagged
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
sub. p
sfffz
57
58
59

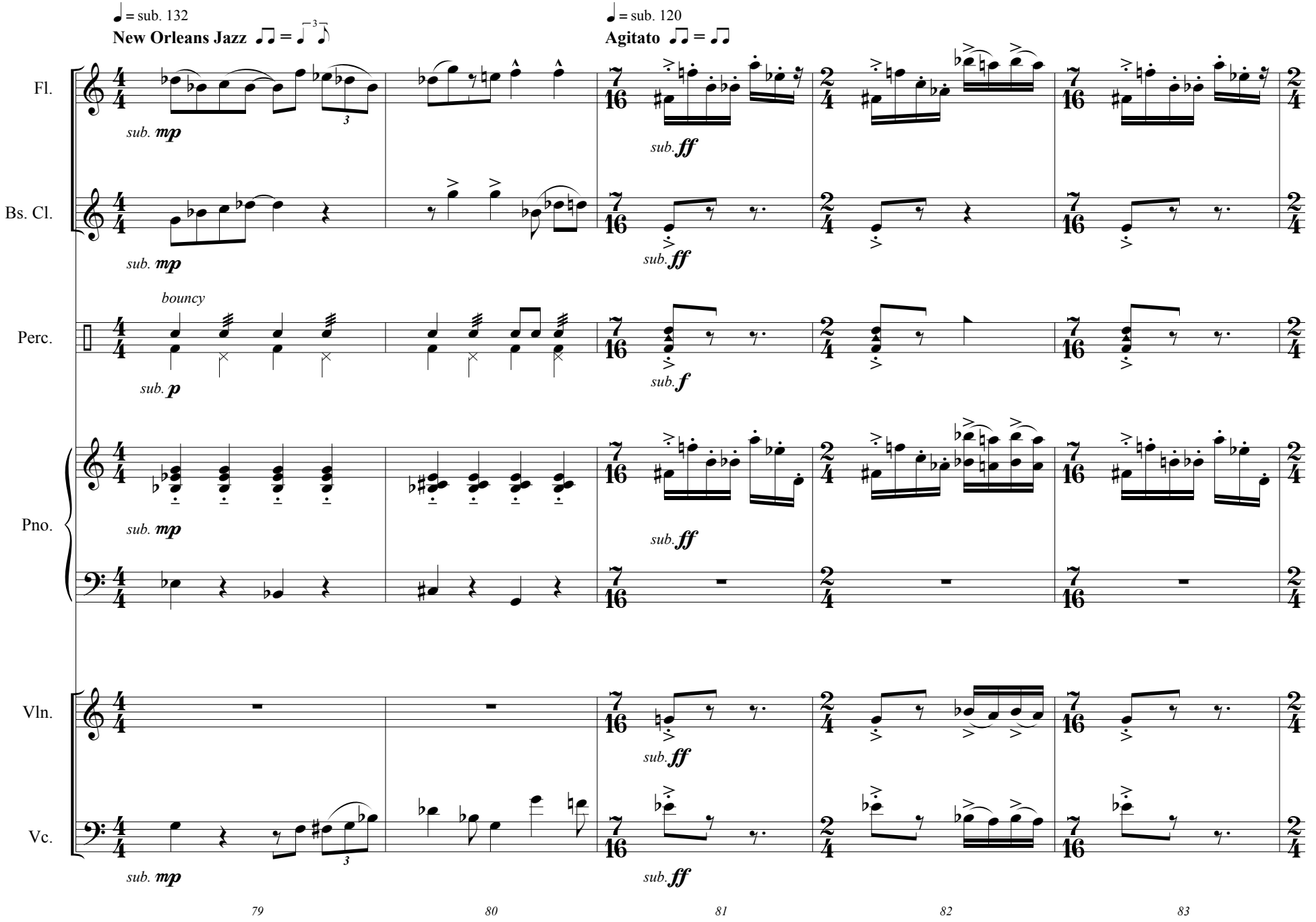

Driving
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
ff
mf
60
61

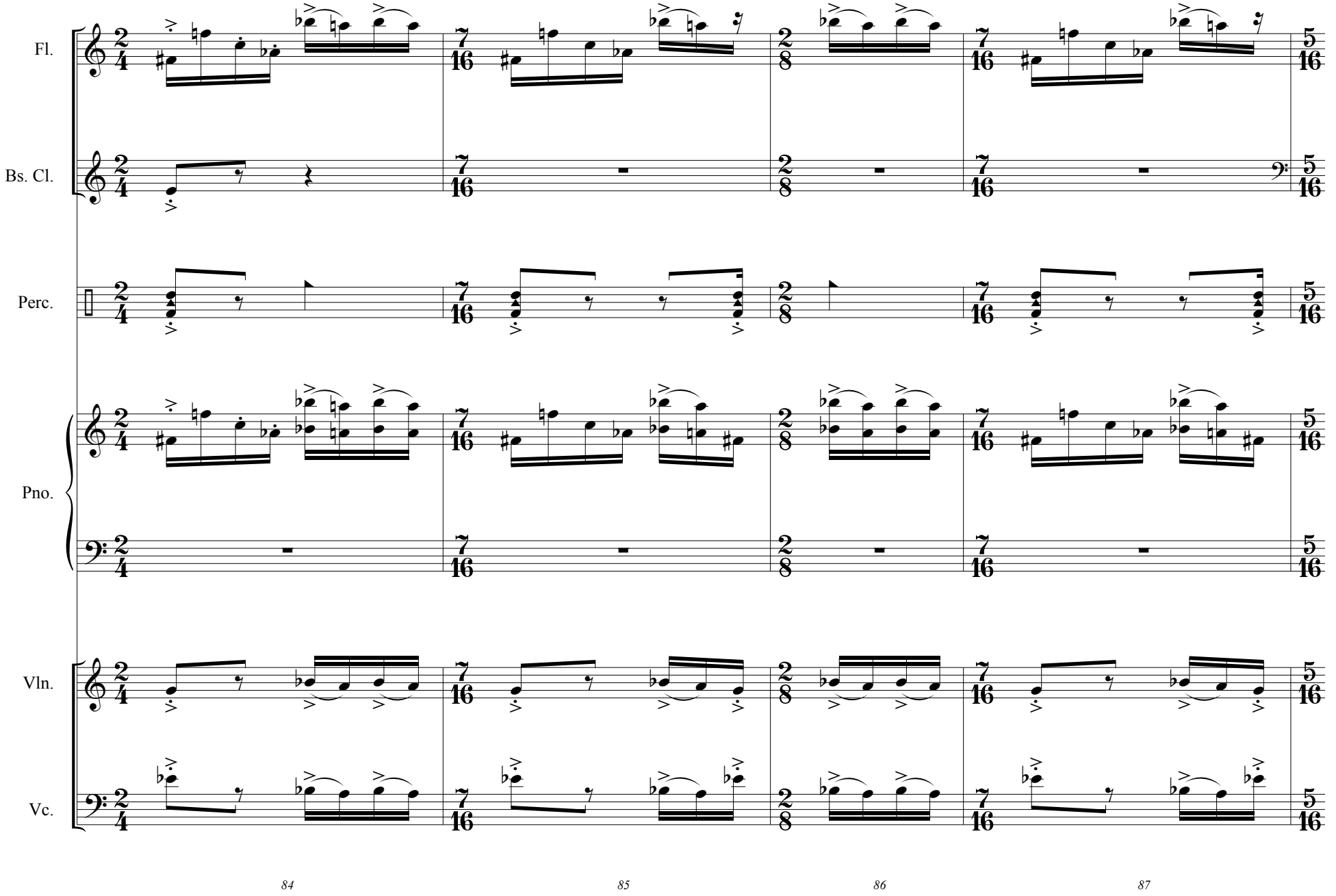

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
62
63
64

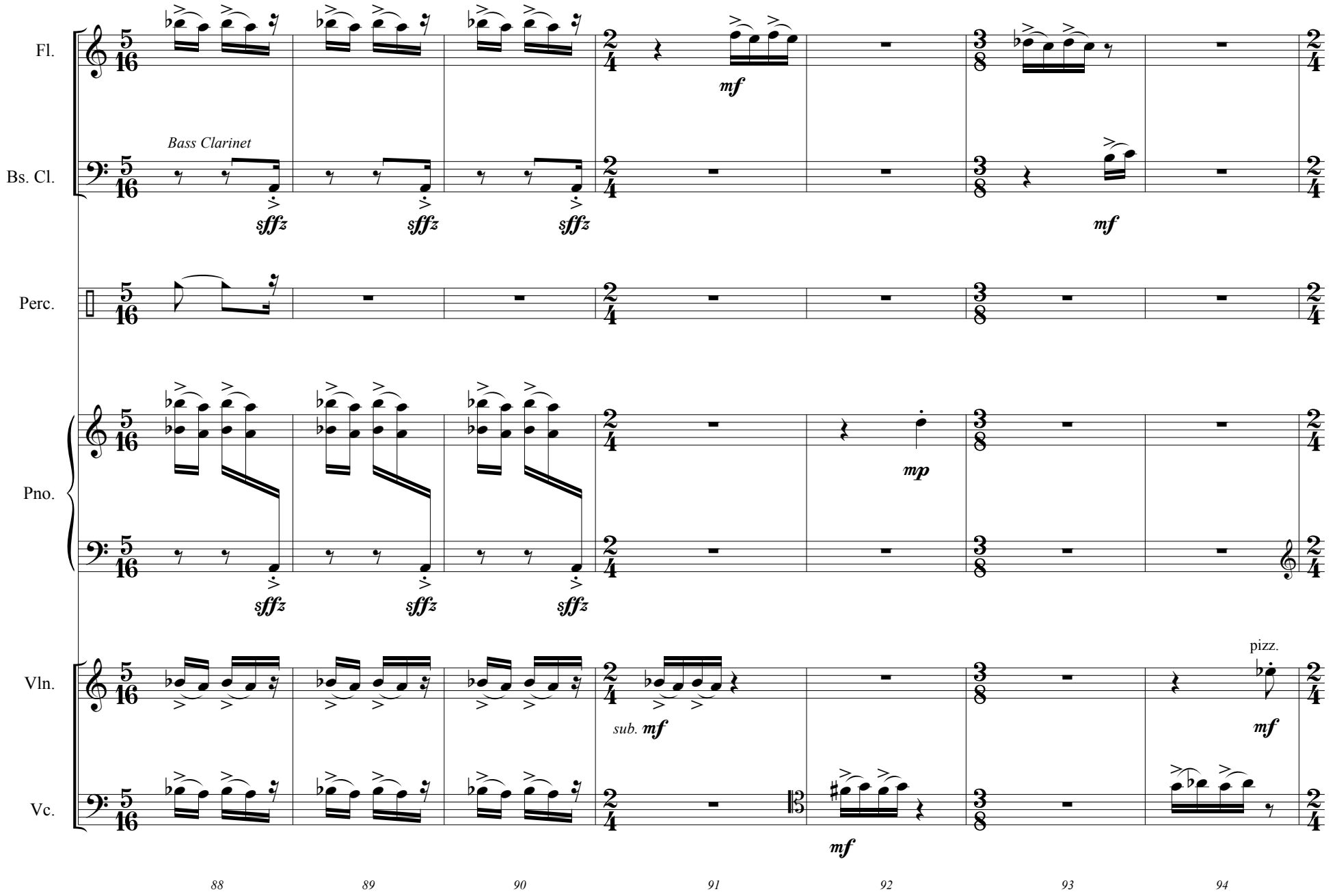

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
(ff)
mf
ff
f
65
66
67
68

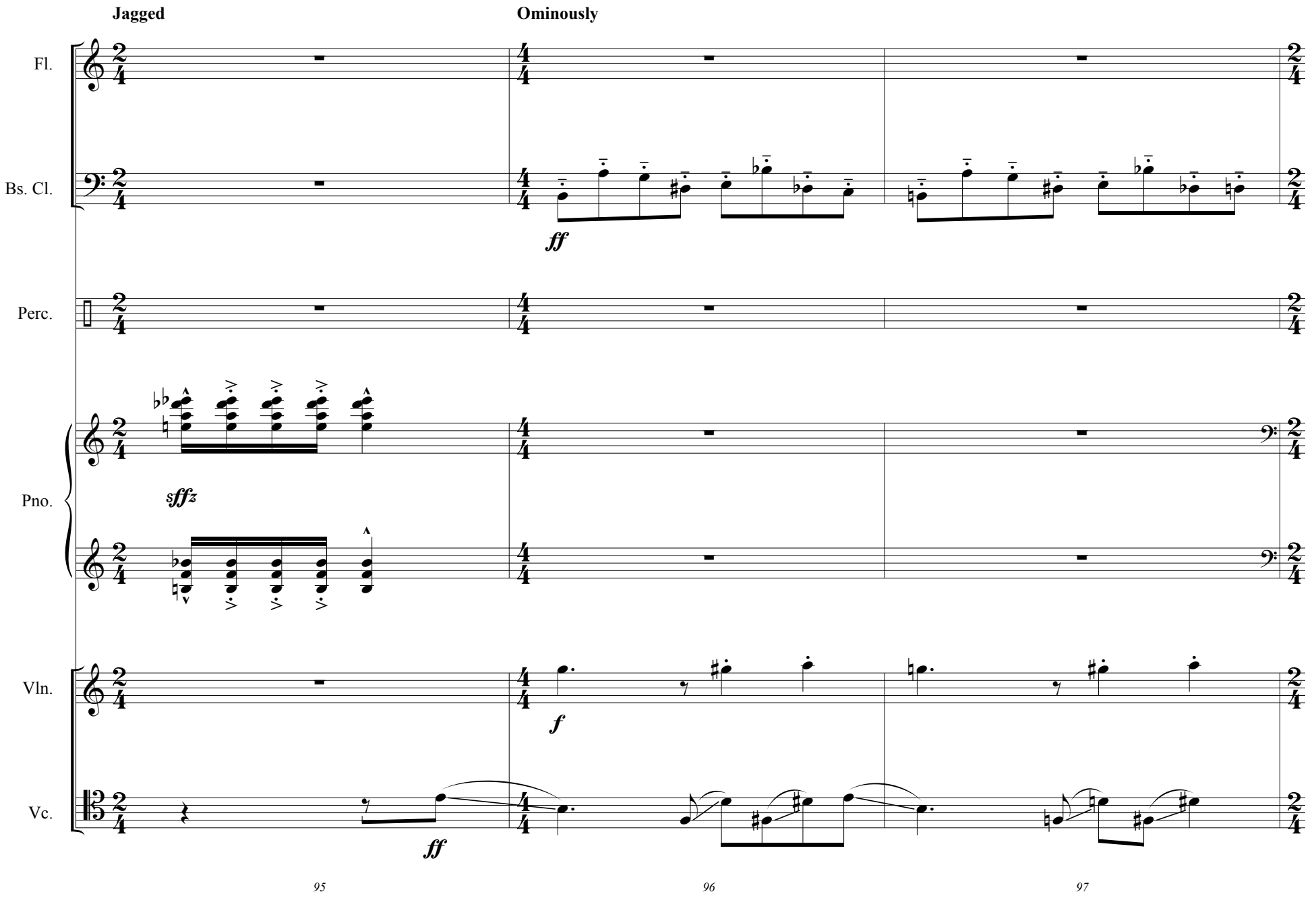

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
ff
sffz
sffz
sffz
f
69
70
71
72
73

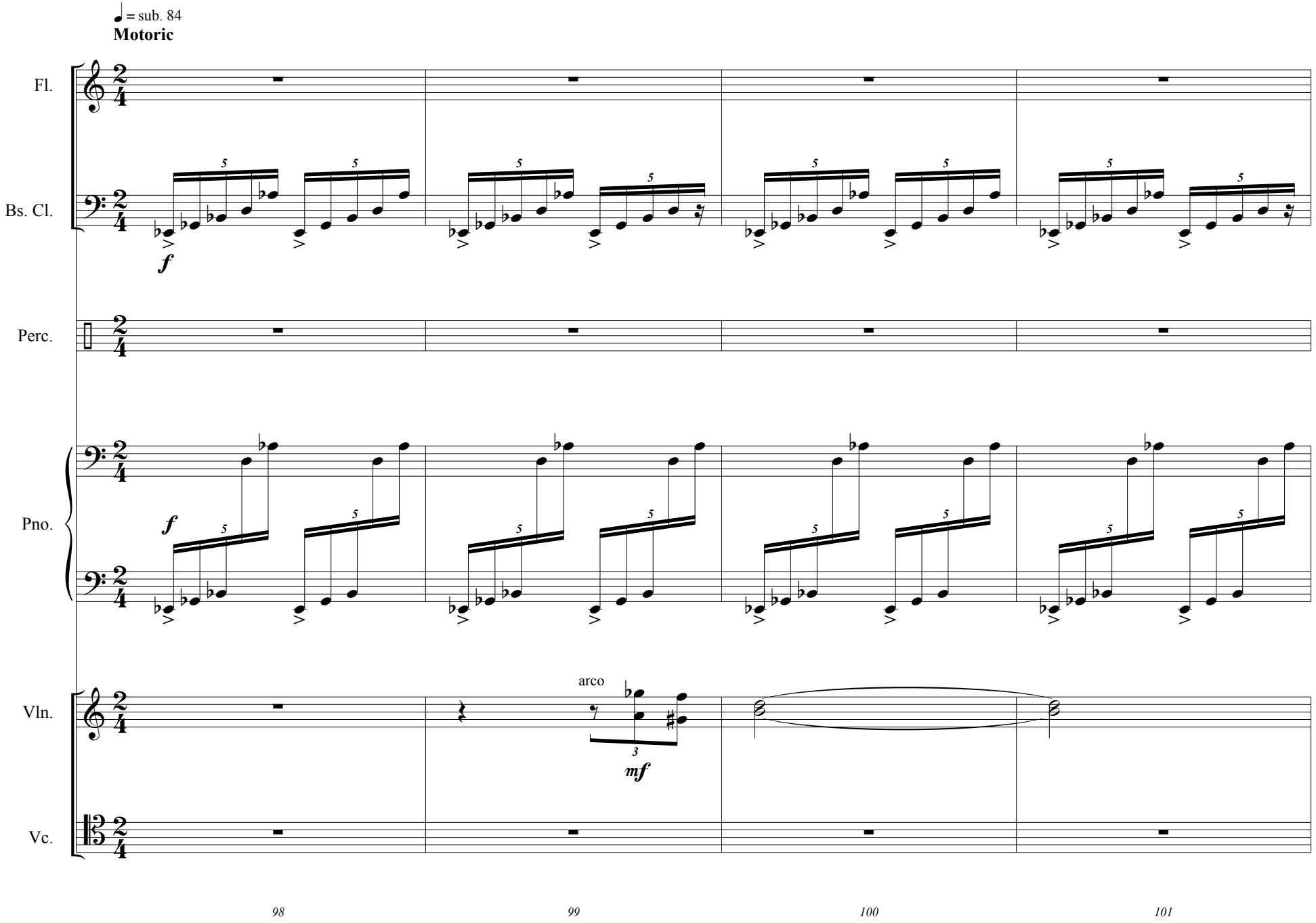

♩ = sub. 132
New Orleans Jazz ♫ = ♩ ♪
♩ = sub. 108
Jagged ♫ = ♫
Ominously
Fl.
Bs. Cl.
Clarinet
Perc.
bouncy
Pno.
Vln.
Vc.
sul pont.
ord.
74
75
76
77
78

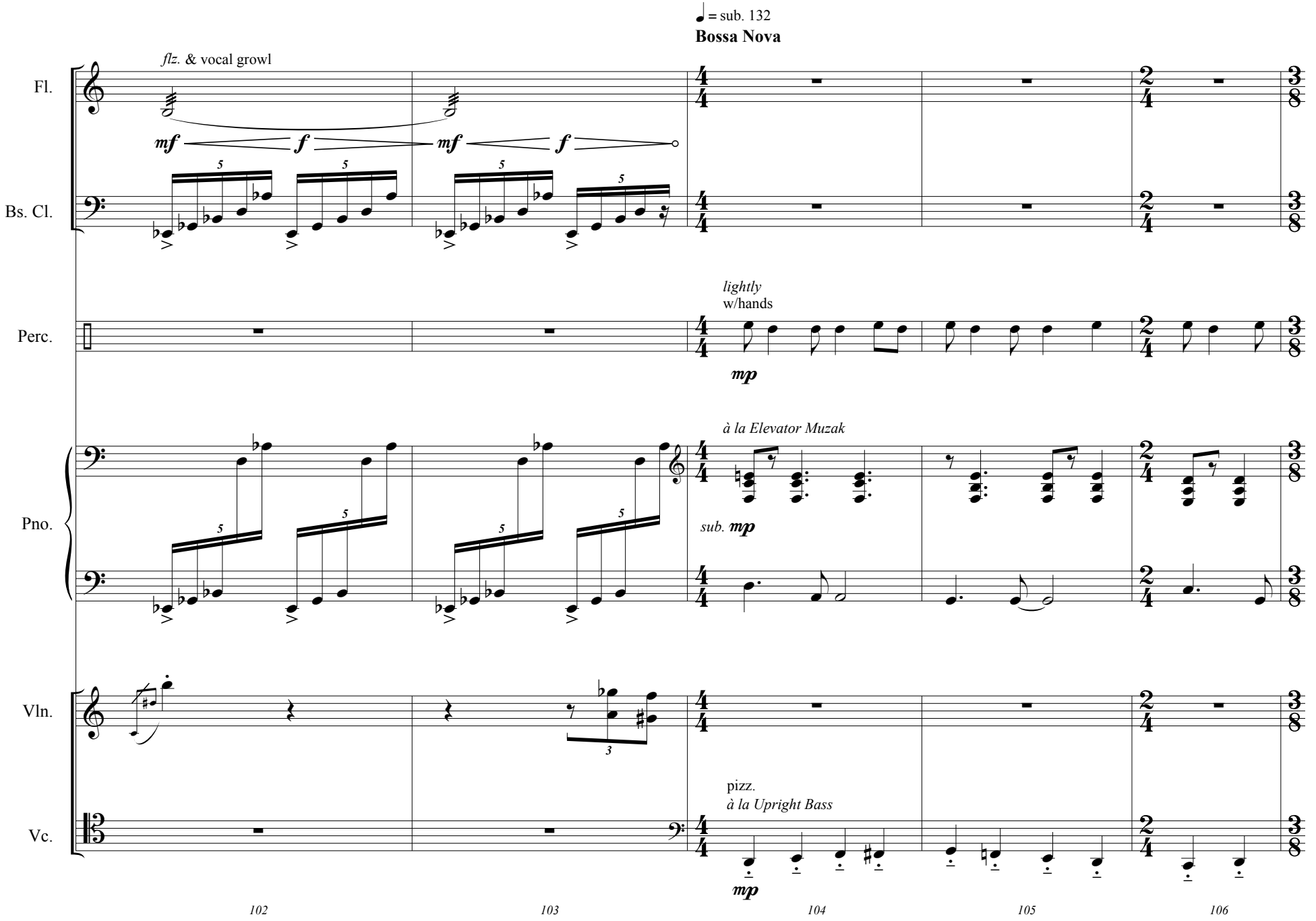

♩ = sub. 132
New Orleans Jazz ♫ = ♩ ³ ♪
♩ = sub. 120
Agitato ♫ = ♫
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
bouncy
sub. mp
sub. ff
sub. p
sub. f
79
80
81
82
83

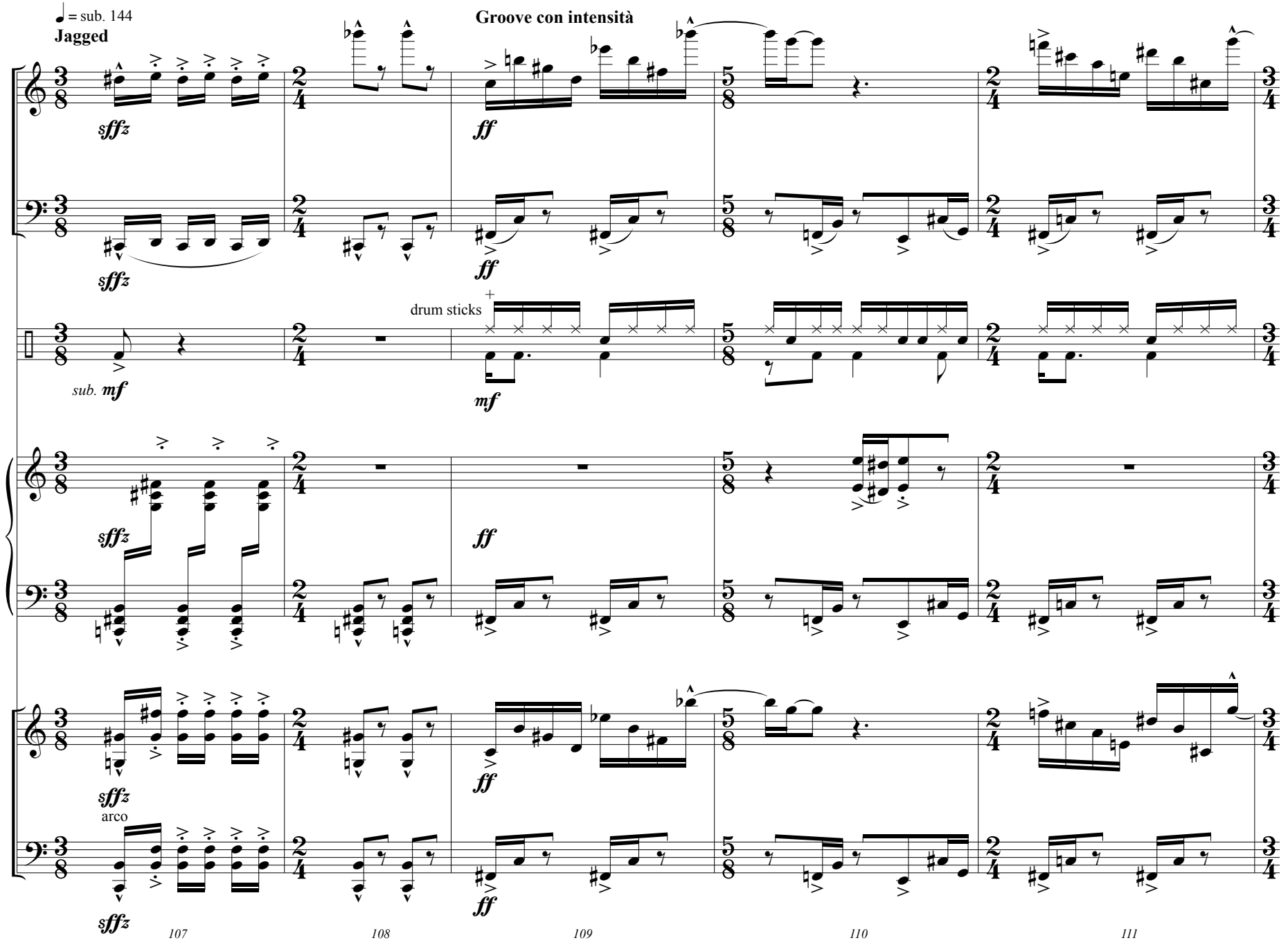

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
84
85
86
87

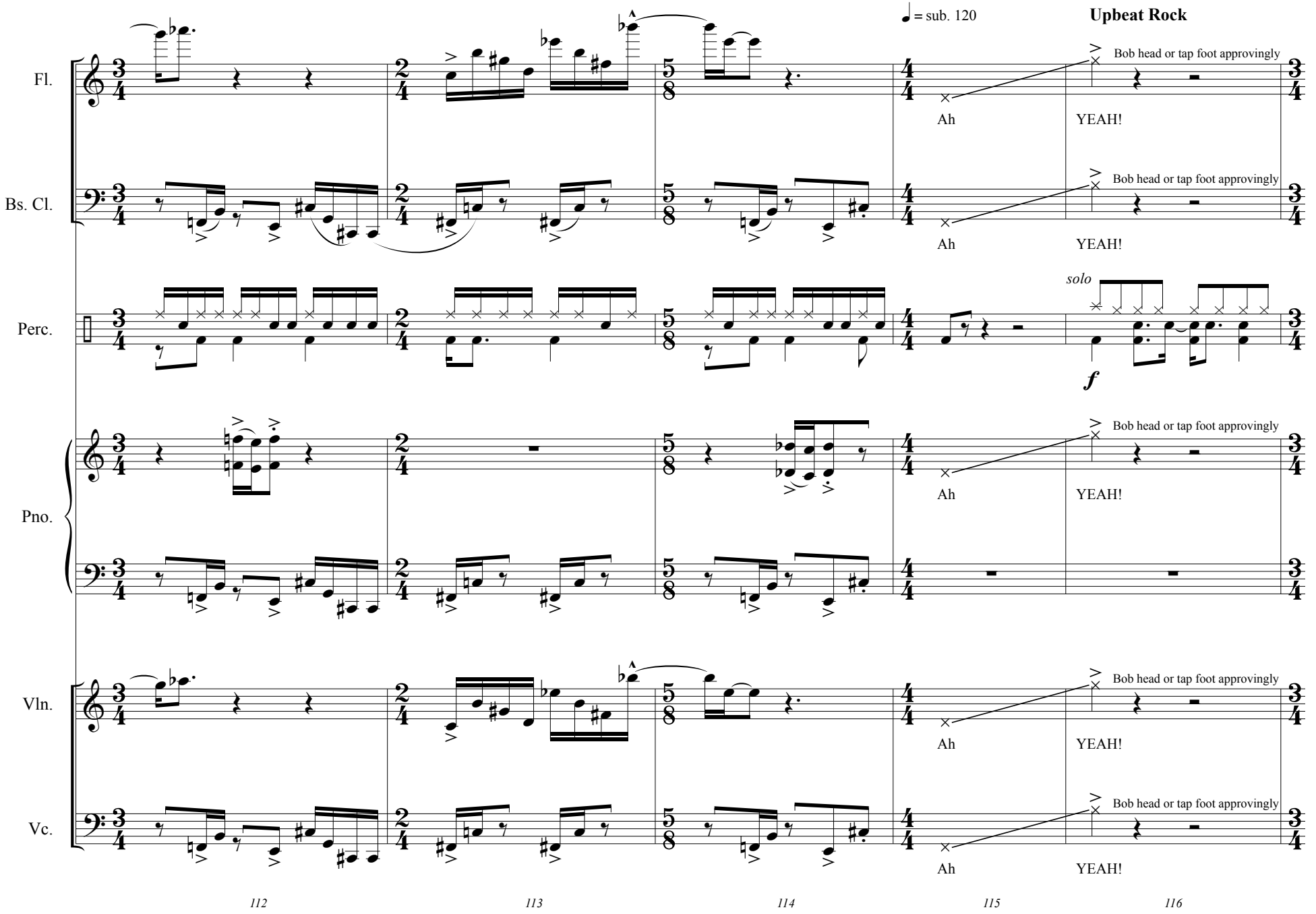

Fl.
Bs. Cl.
Bass Clarinet
Perc.
Pno.
Vln.
Vc.
pizz.
sub. mf
88
89
90
91
92
93
94

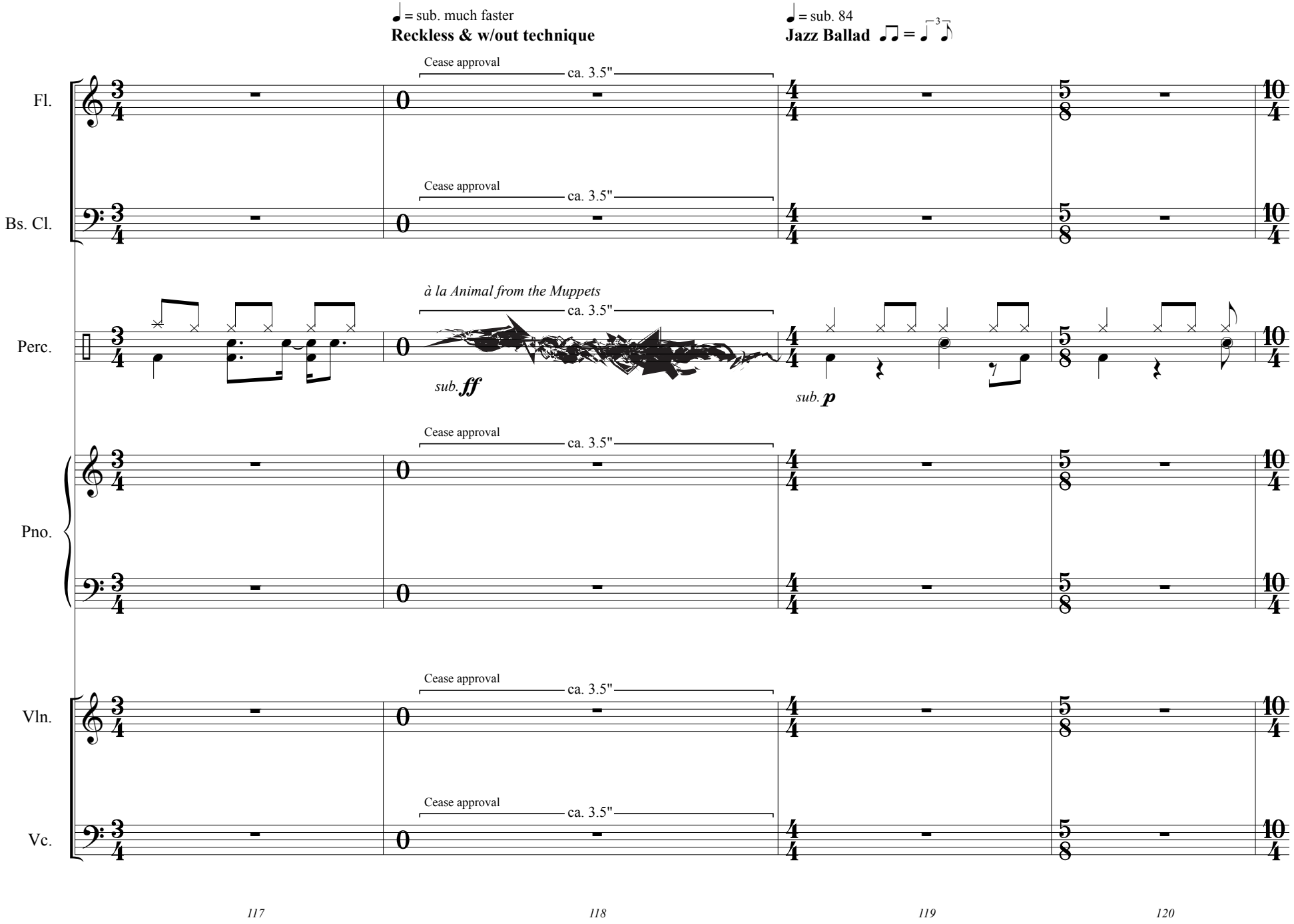

Jagged
Ominously
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
ff
sffz
f
ff
95
96
97


♩ = sub. 84
Motoric
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
arco
98
99
100
101


♩ = sub. 132
Bossa Nova
Fl.
flz. & vocal growl
mf f mf f
Bs. Cl.
Perc.
lightly
w/hands
mp
Pno.
à la Elevator Muzak
sub. mp
Vln.
Vc.
pizz.
à la Upright Bass
mp
102
103
104
105
106


♩ = sub. 144
Jagged
Groove con intensità
Fl.
Bs. Cl.
Perc.
drum sticks
Pno.
Vln.
arco
Vc.
sffz
ff
sub. mf
mf
107
108
109
110
111


♩ = sub. 120
Upbeat Rock
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
Bob head or tap foot approvingly
Ah
YEAH!
solo
f
112
113
114
115
116


♩ = sub. much faster
Reckless & w/out technique
♩ = sub. 84
Jazz Ballad ♫ = ♩ ³ ♪
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
Cease approval
ca. 3.5"
0
à la Animal from the Muppets
sub. ff
sub. p
117
118
119
120

♩ = sub. much faster
Reckless & w/out technique ♫ = ♫

♩ = sub. 120
Baroque Concerto

solo
à la Recorder

Fl.

Bs. Cl.

à la Animal from the Muppets

Perc.

sub. ***ff***

Pno.

Vln.

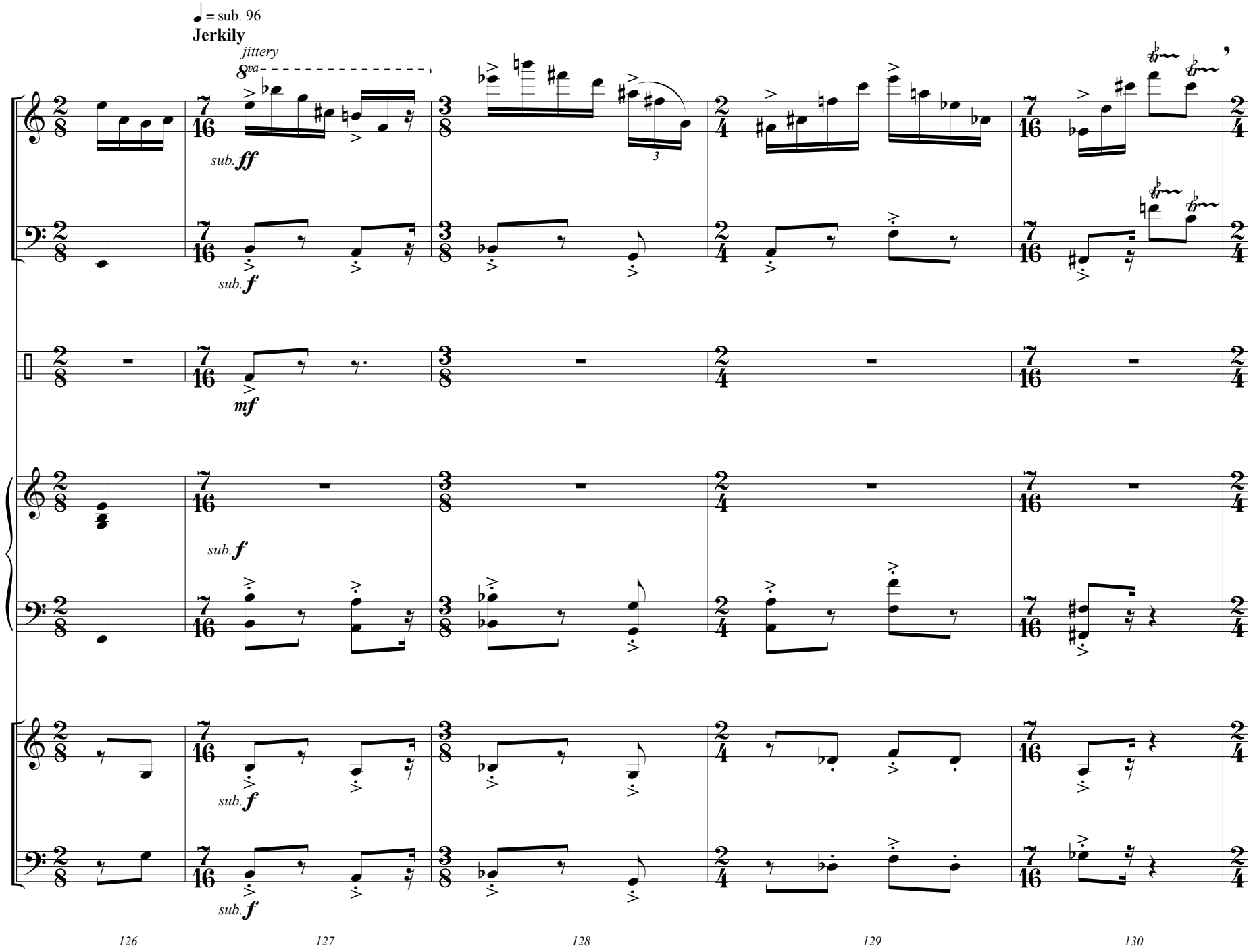
Vc.

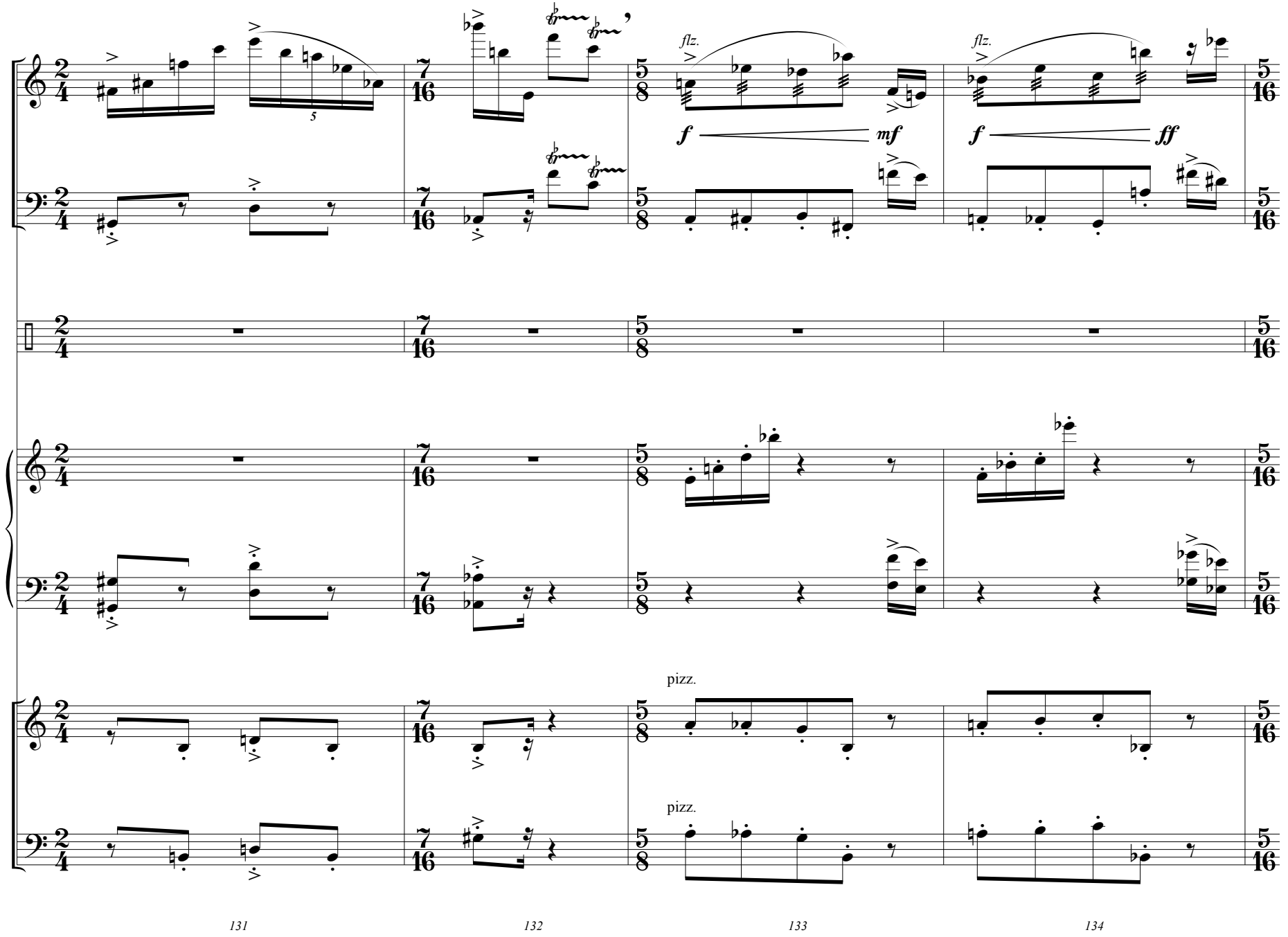
ca. 5"

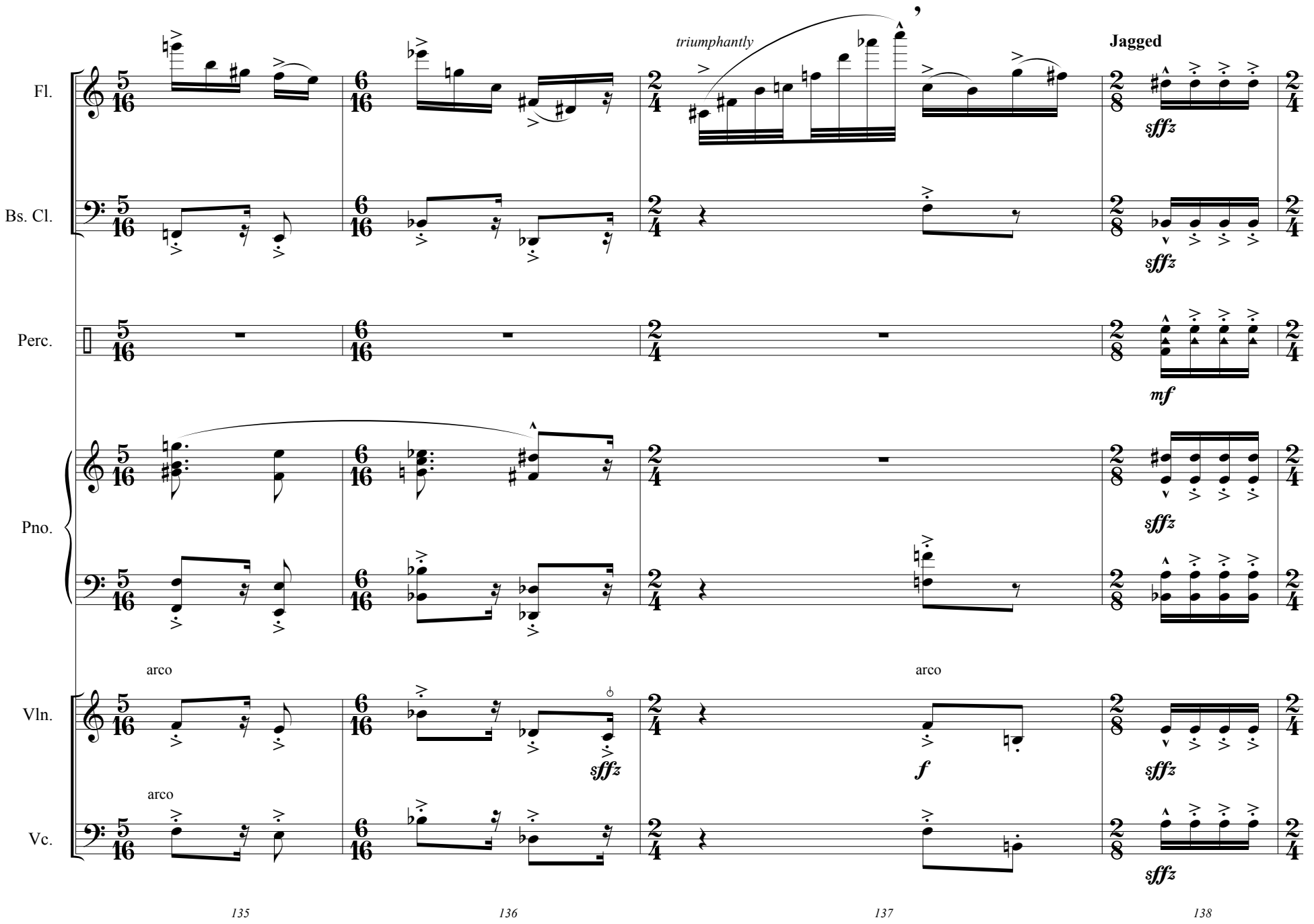
mp

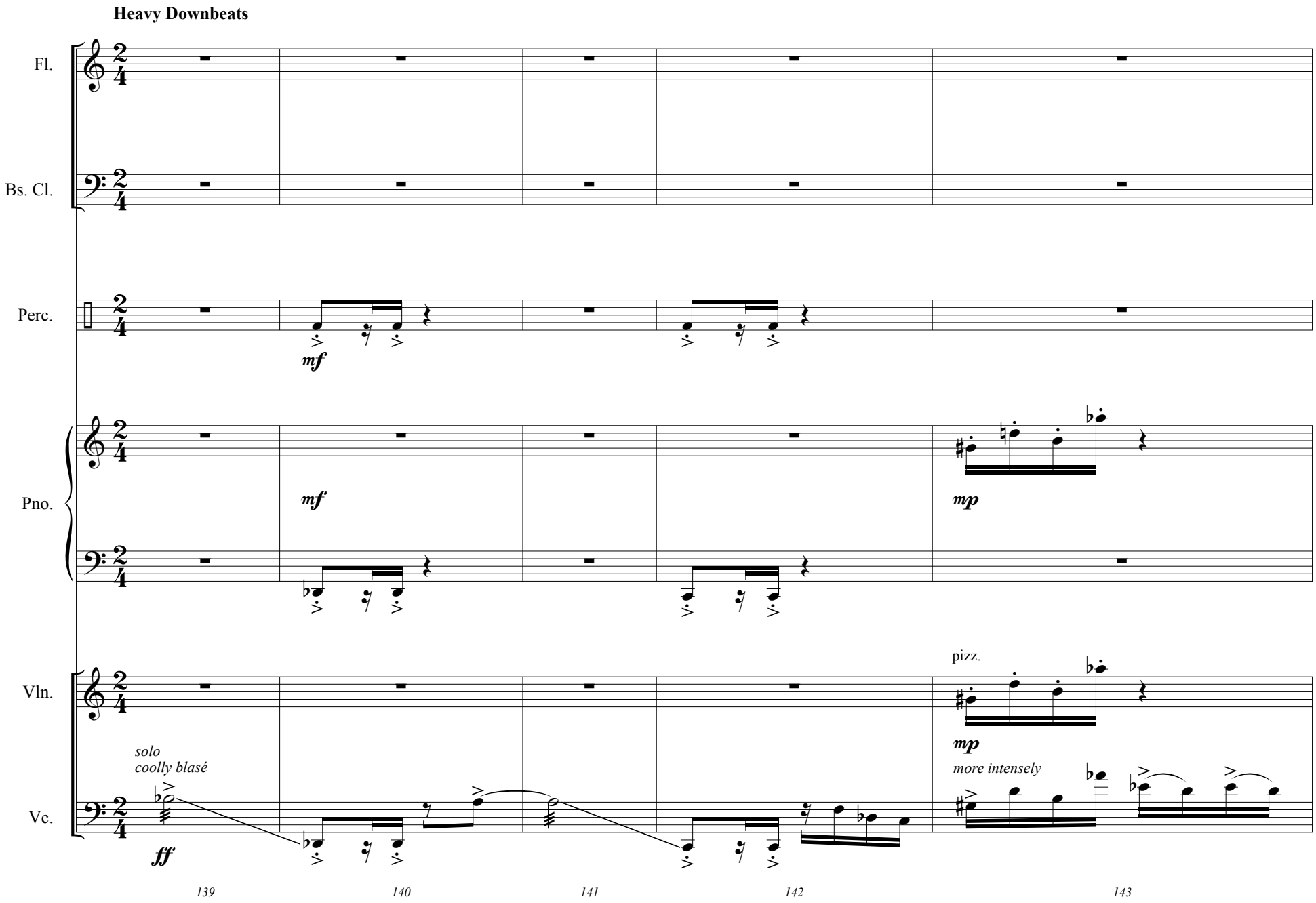
p

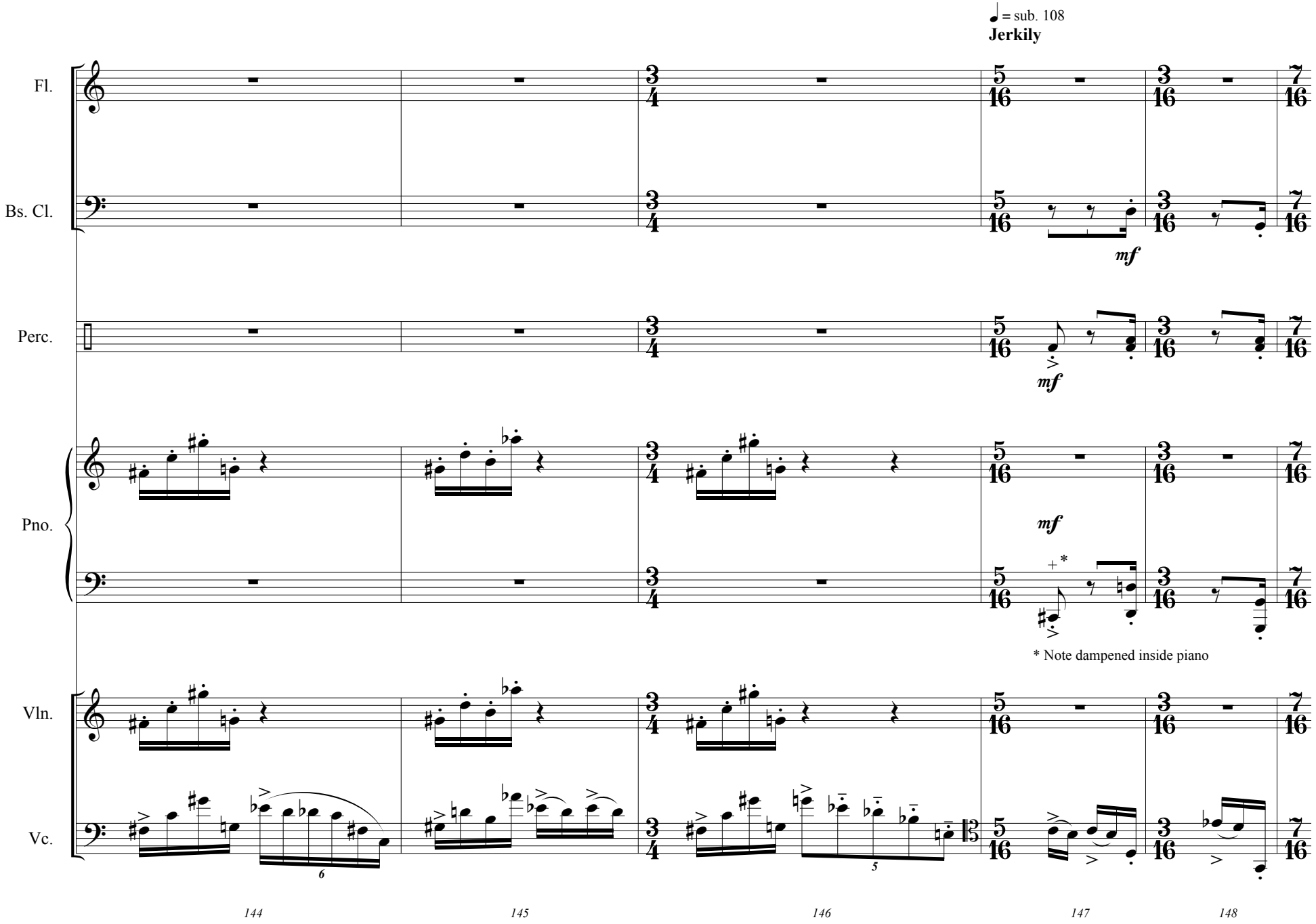
121 122 123 124 125

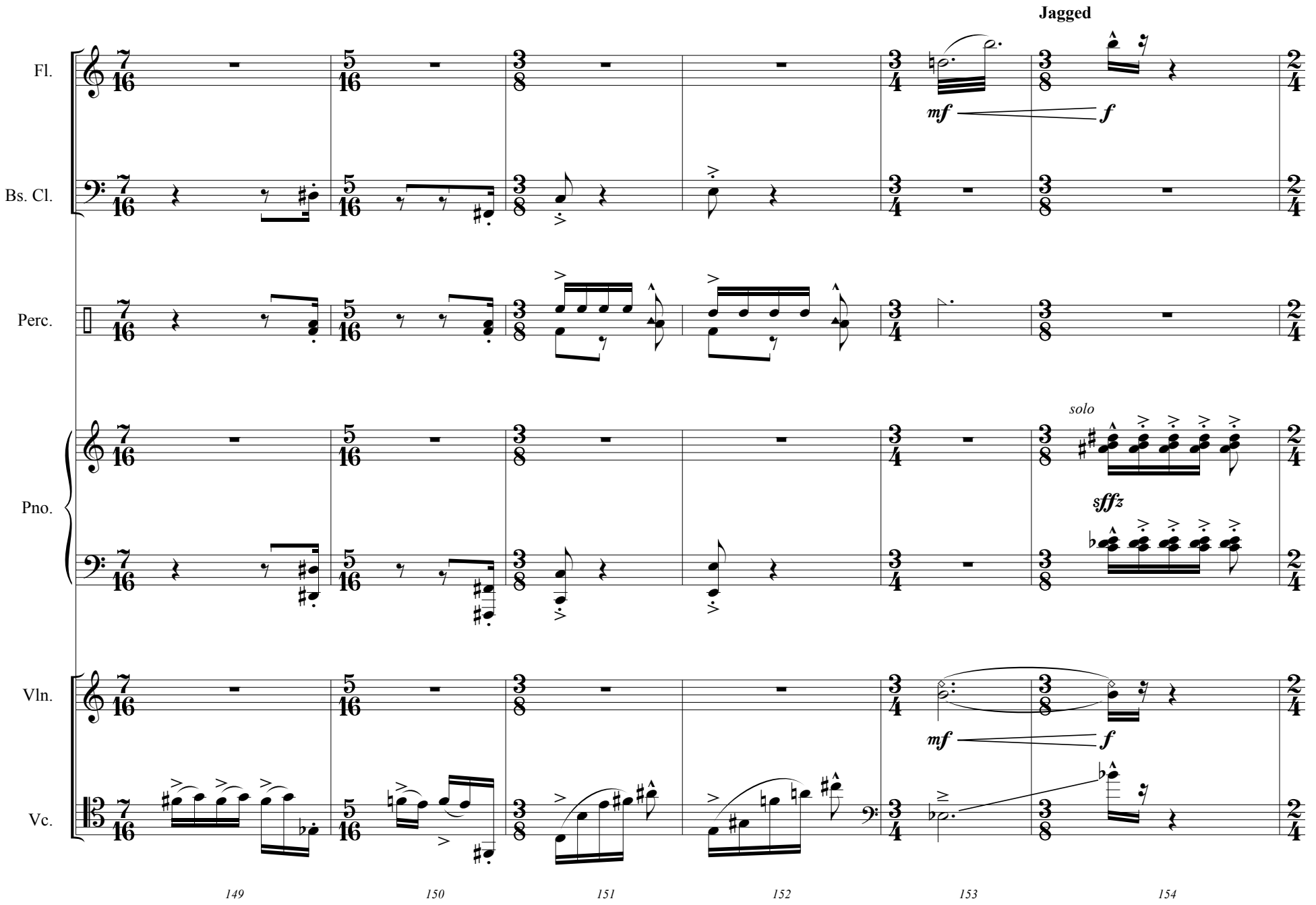

♩ = sub. 96
Jerkily
jittery
8va
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
sub. ff
sub. f
mf
3
126
127
128
129
130

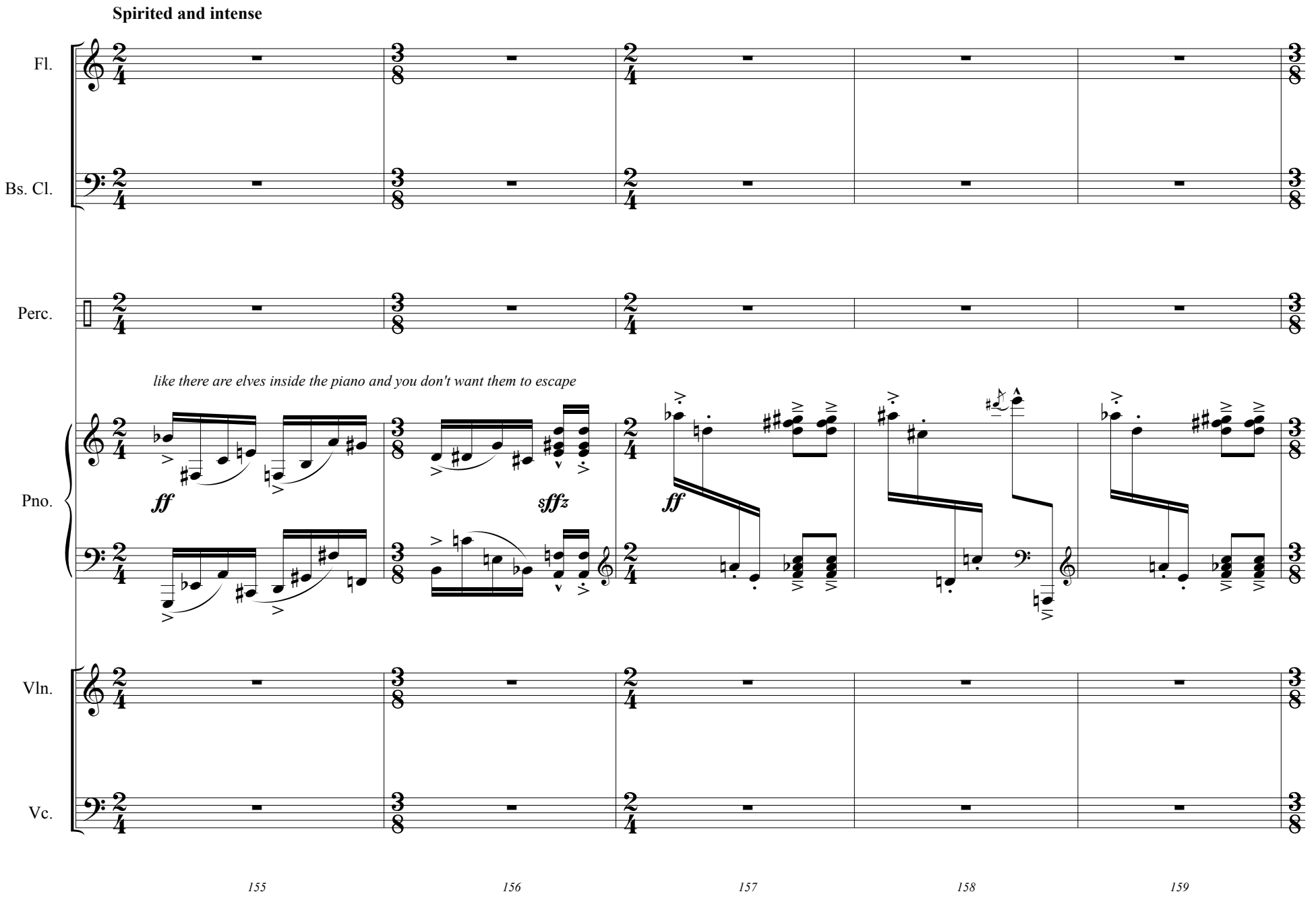

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
flz.
flz.
f
mf
f
ff
pizz.
pizz.
131
132
133
134

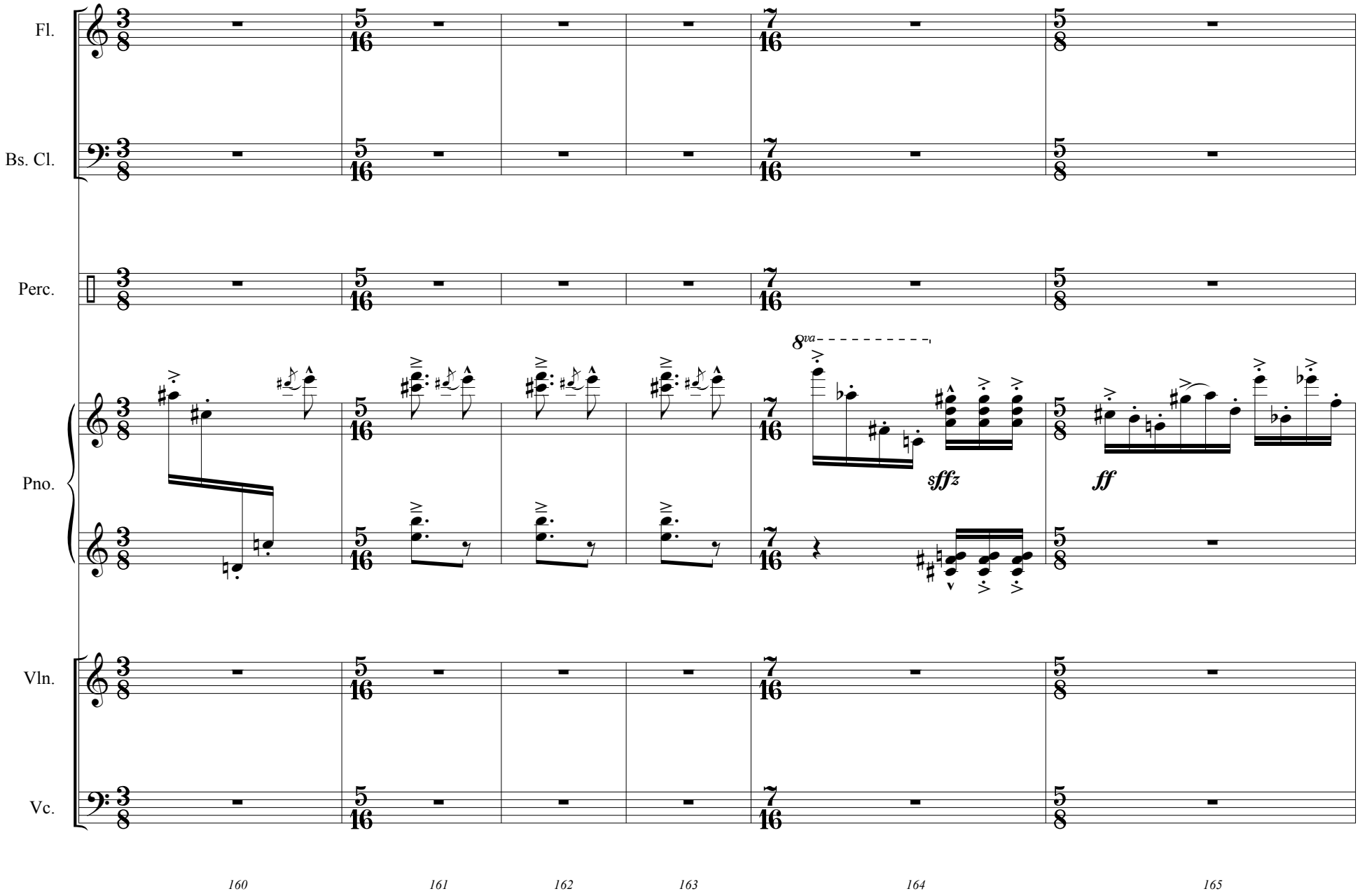

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
triumphantly
Jagged
sffz
mf
f
arco
arco
arco
135
136
137
138

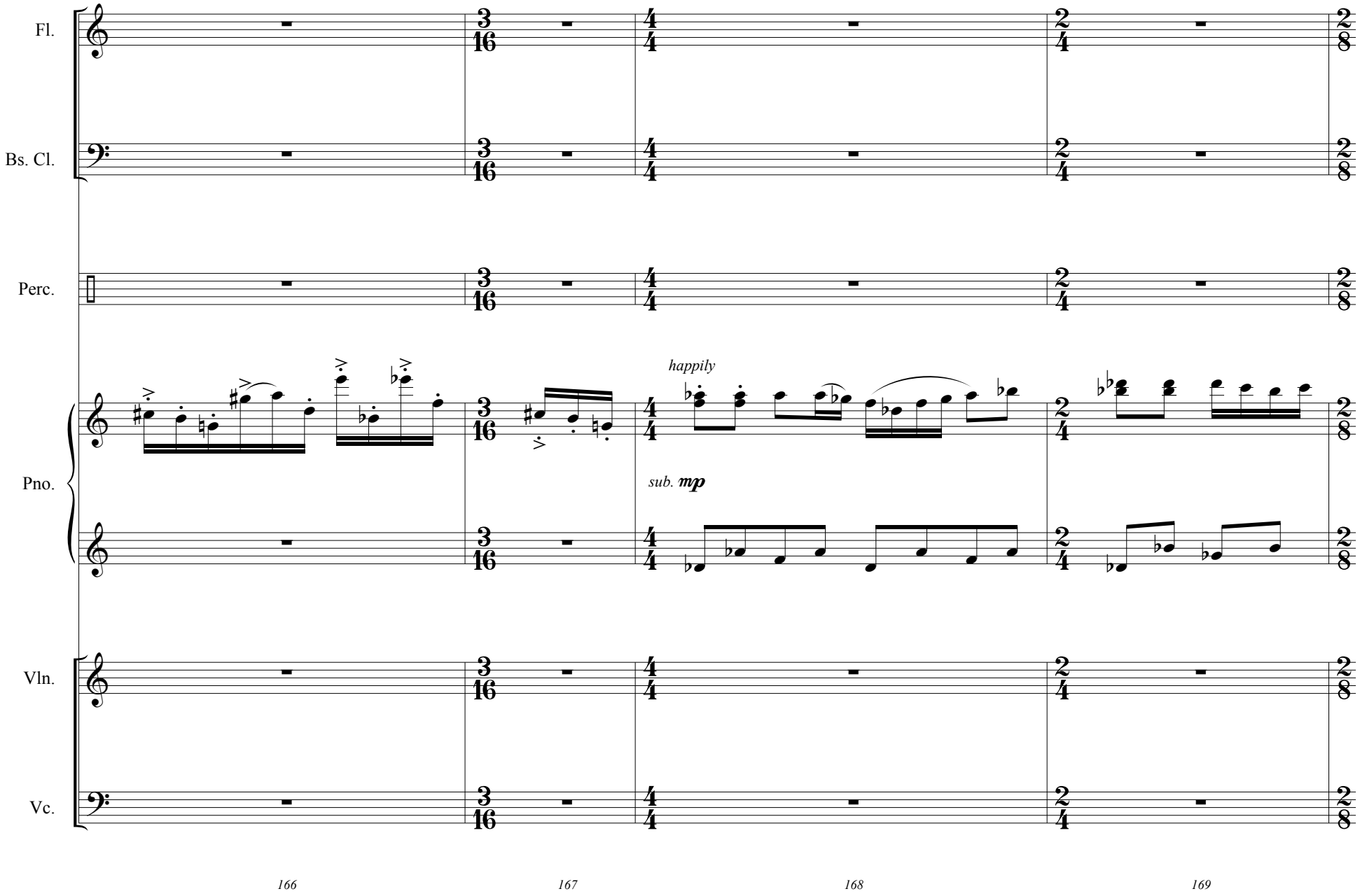

Heavy Downbeats
Fl.
Bs. Cl.
Perc.
mf
Pno.
mf
mp
Vln.
pizz.
mp
solo
coolly blasé
more intensely
Vc.
ff
139
140
141
142
143

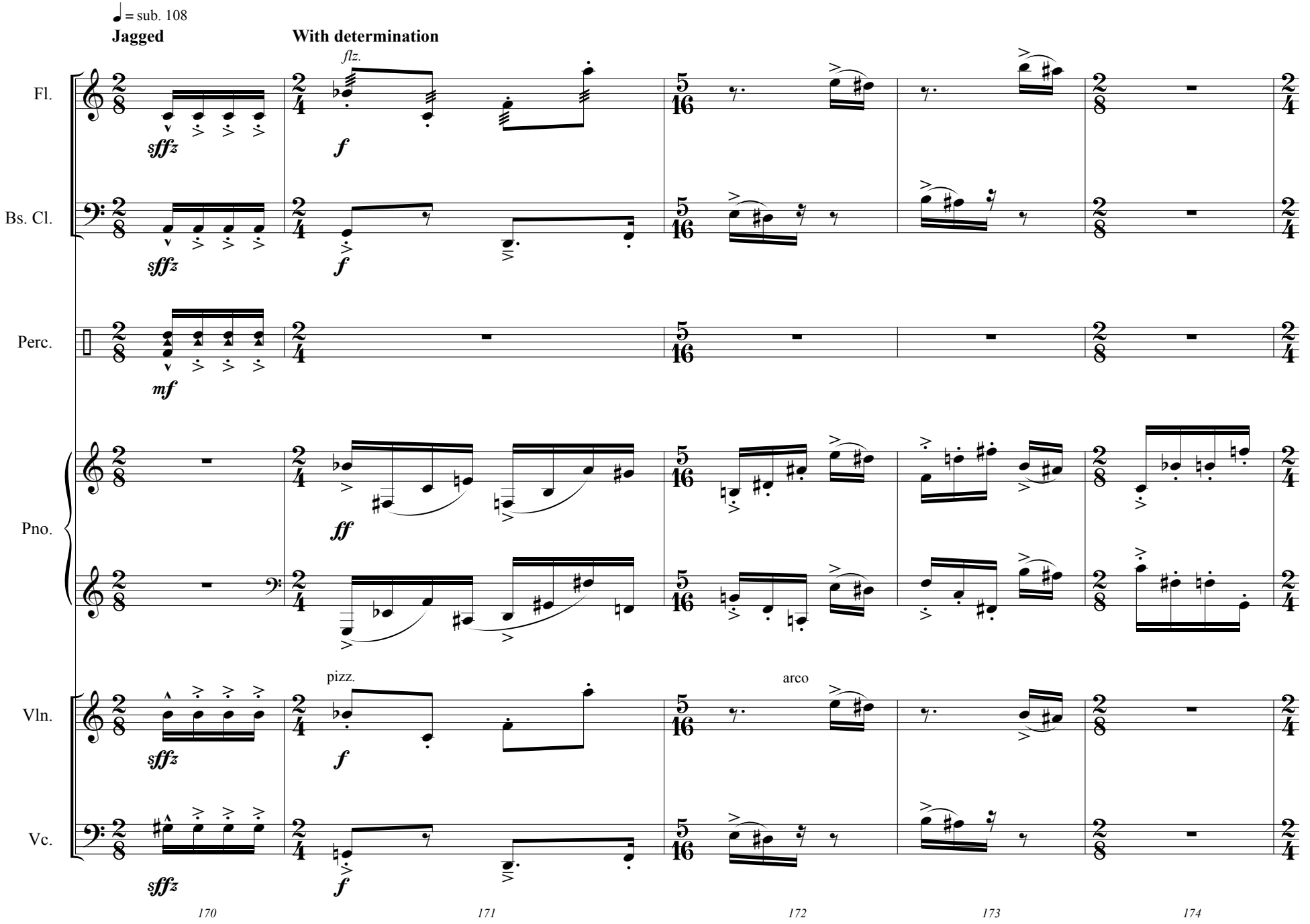

♩ = sub. 108
Jerkily
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
mf
mf
mf
* Note dampened inside piano
144
145
146
147
148

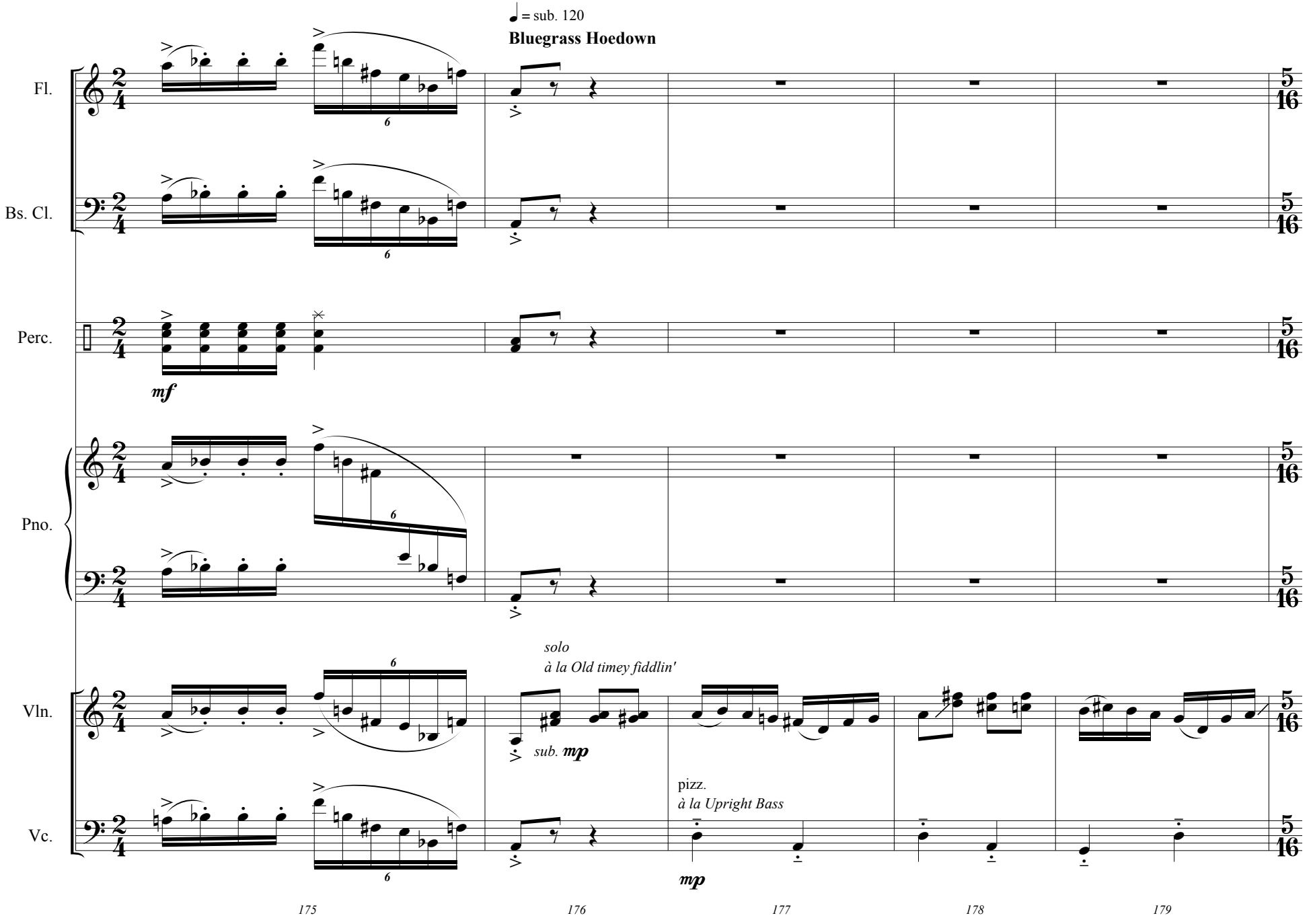

Jagged
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
mf
f
solo
sfffz
149
150
151
152
153
154

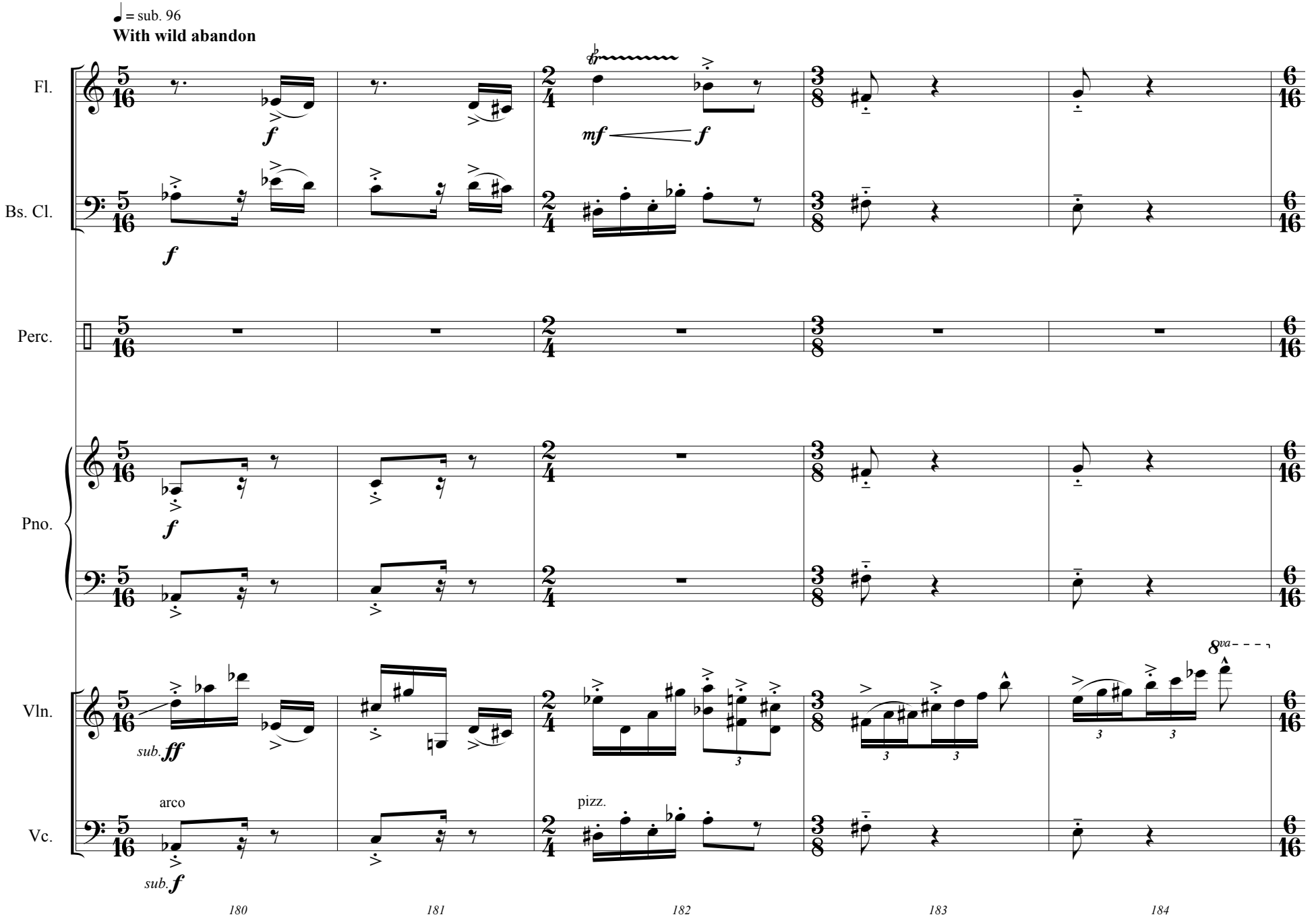

Spirited and intense
Fl.
Bs. Cl.
Perc.
like there are elves inside the piano and you don't want them to escape
Pno.
ff
sffz
ff
Vln.
Vc.
155
156
157
158
159

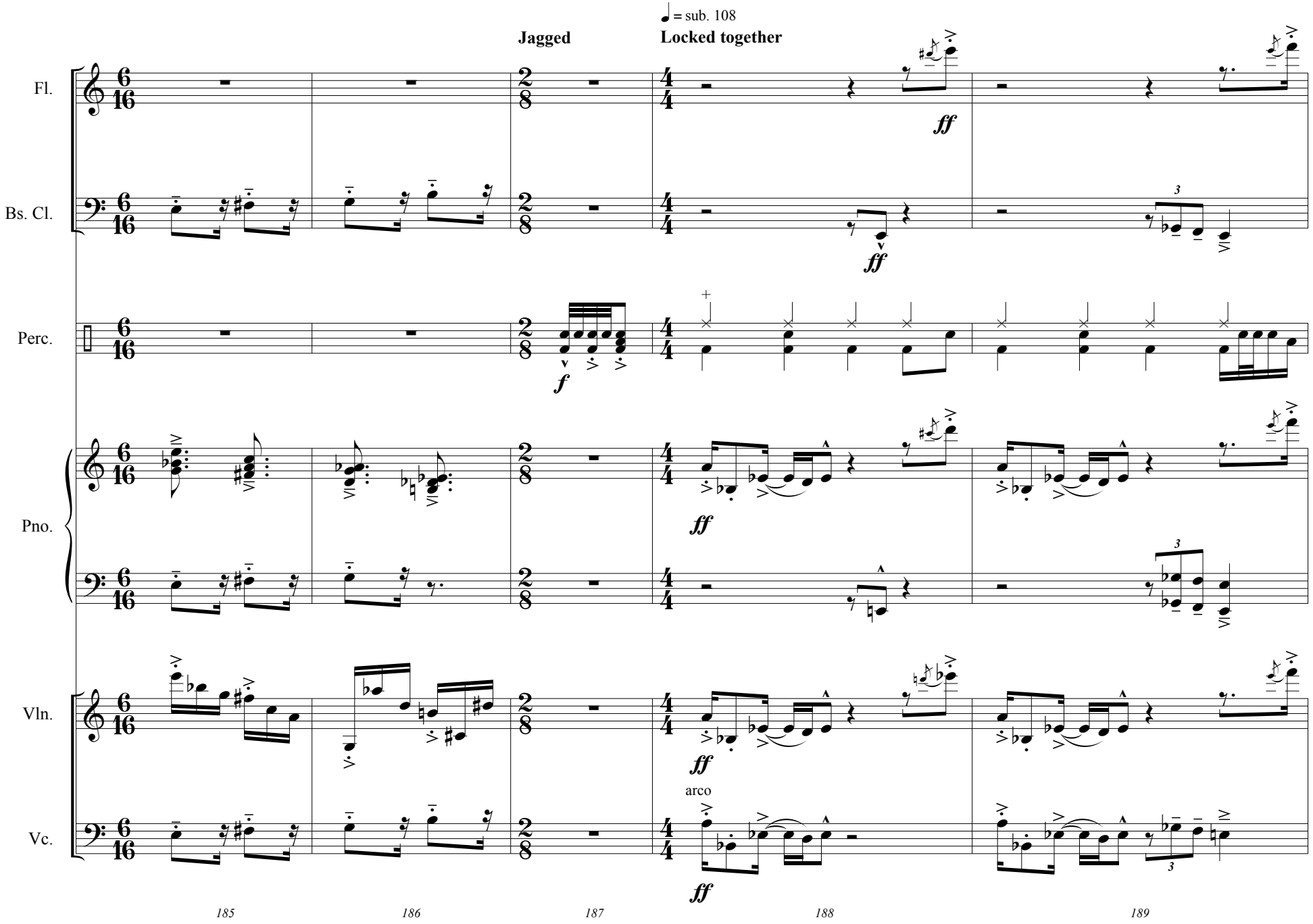

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
8va
sffz
ff
160
161
162
163
164
165

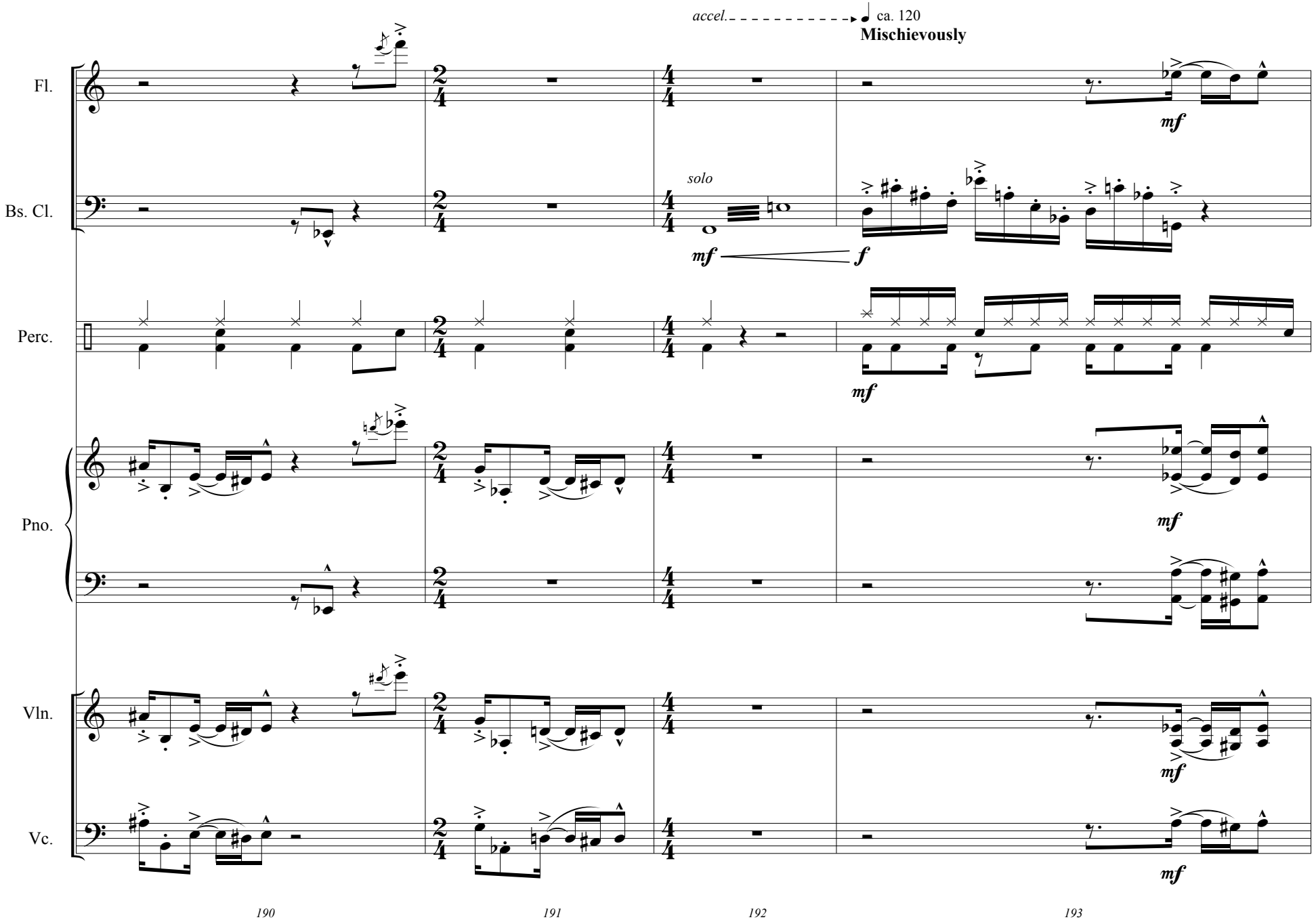

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
happily
sub. mp
166
167
168
169

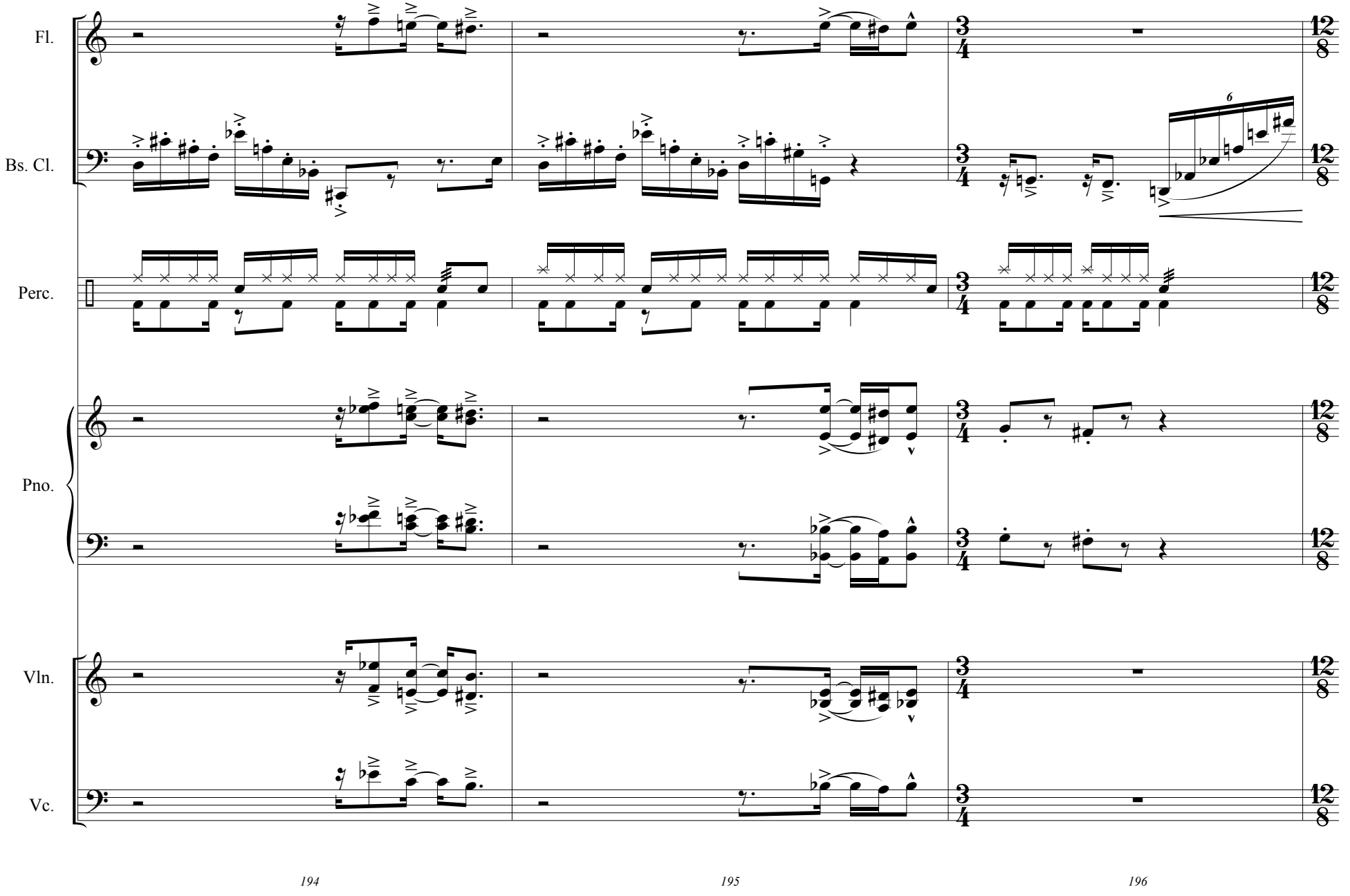

♩ = sub. 108
Jagged
With determination
flz.
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
pizz.
arco
sffz
f
mf
ff
170
171
172
173
174


♩ = sub. 120
Bluegrass Hoedown
Fl.
Bs. Cl.
Perc.
mf
Pno.
Vln.
solo
à la Old timey fiddlin'
sub. mp
Vc.
pizz.
à la Upright Bass
mp
175
176
177
178
179


♩ = sub. 96
With wild abandon
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
arco
pizz.
sub.
180
181
182
183
184

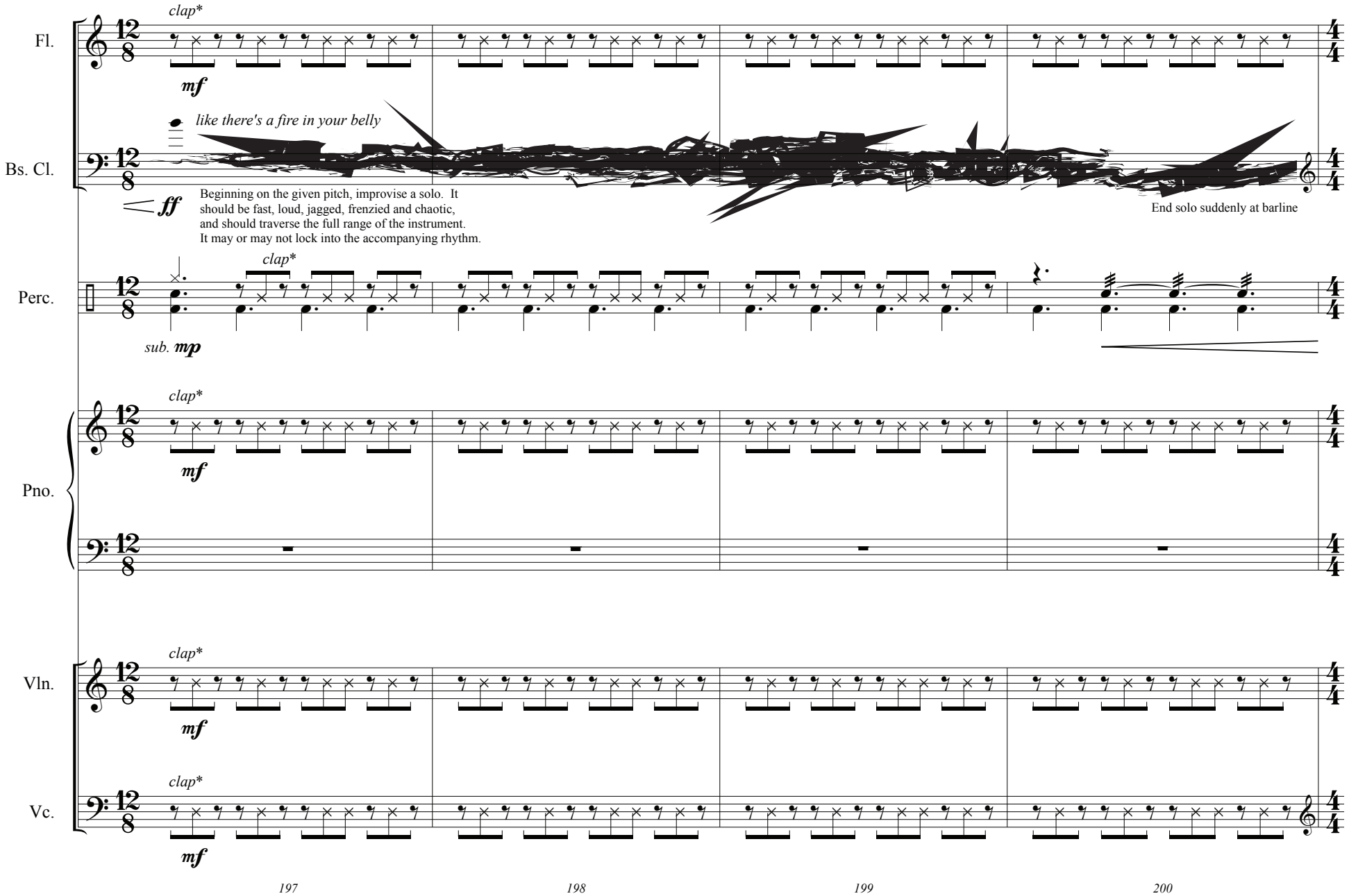

♩ = sub. 108
Jagged
Locked together
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
arco
185
186
187
188
189


accel.
ca. 120
Mischievously
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
solo
mf
f
190
191
192
193

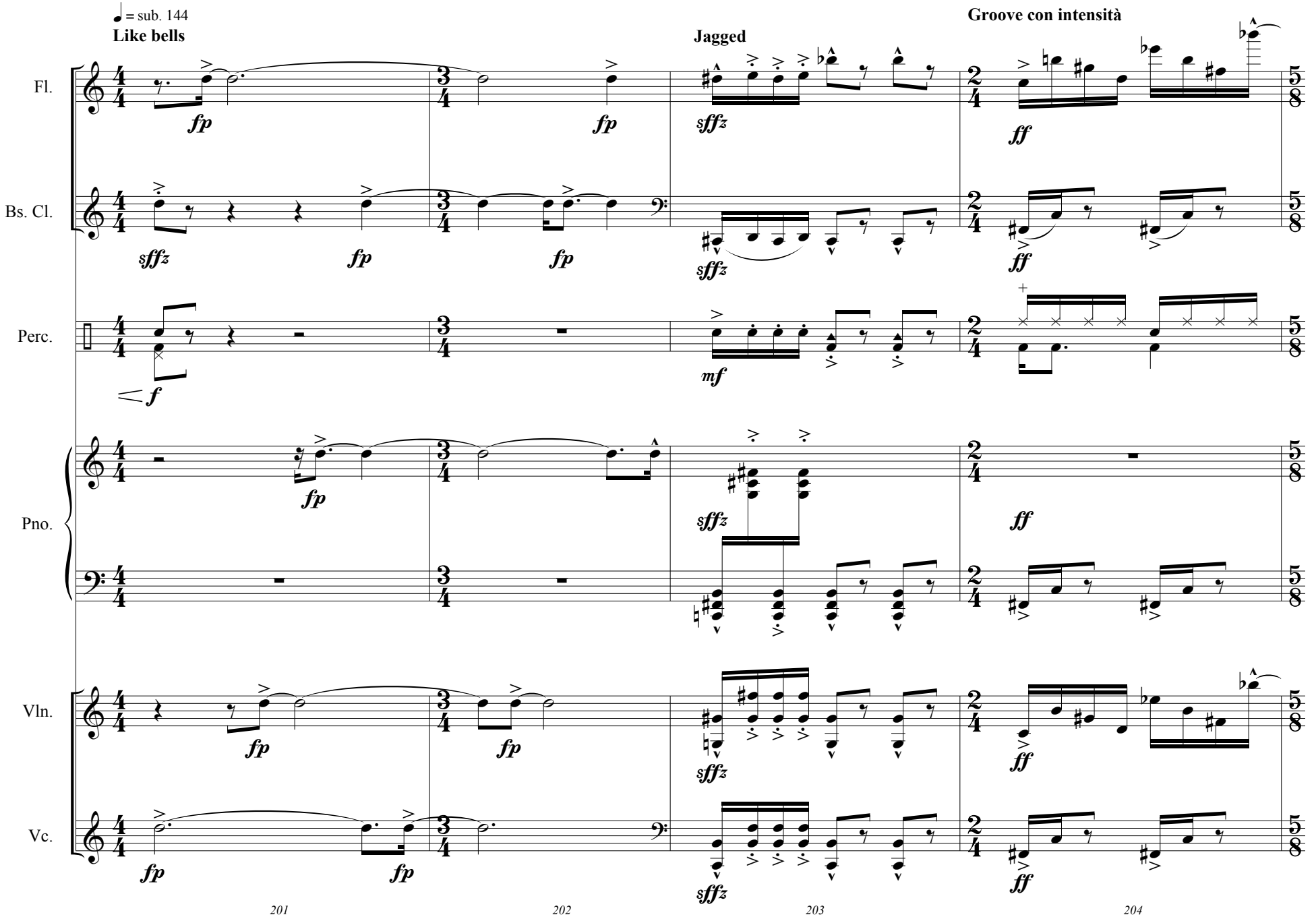

Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
6
194
195
196

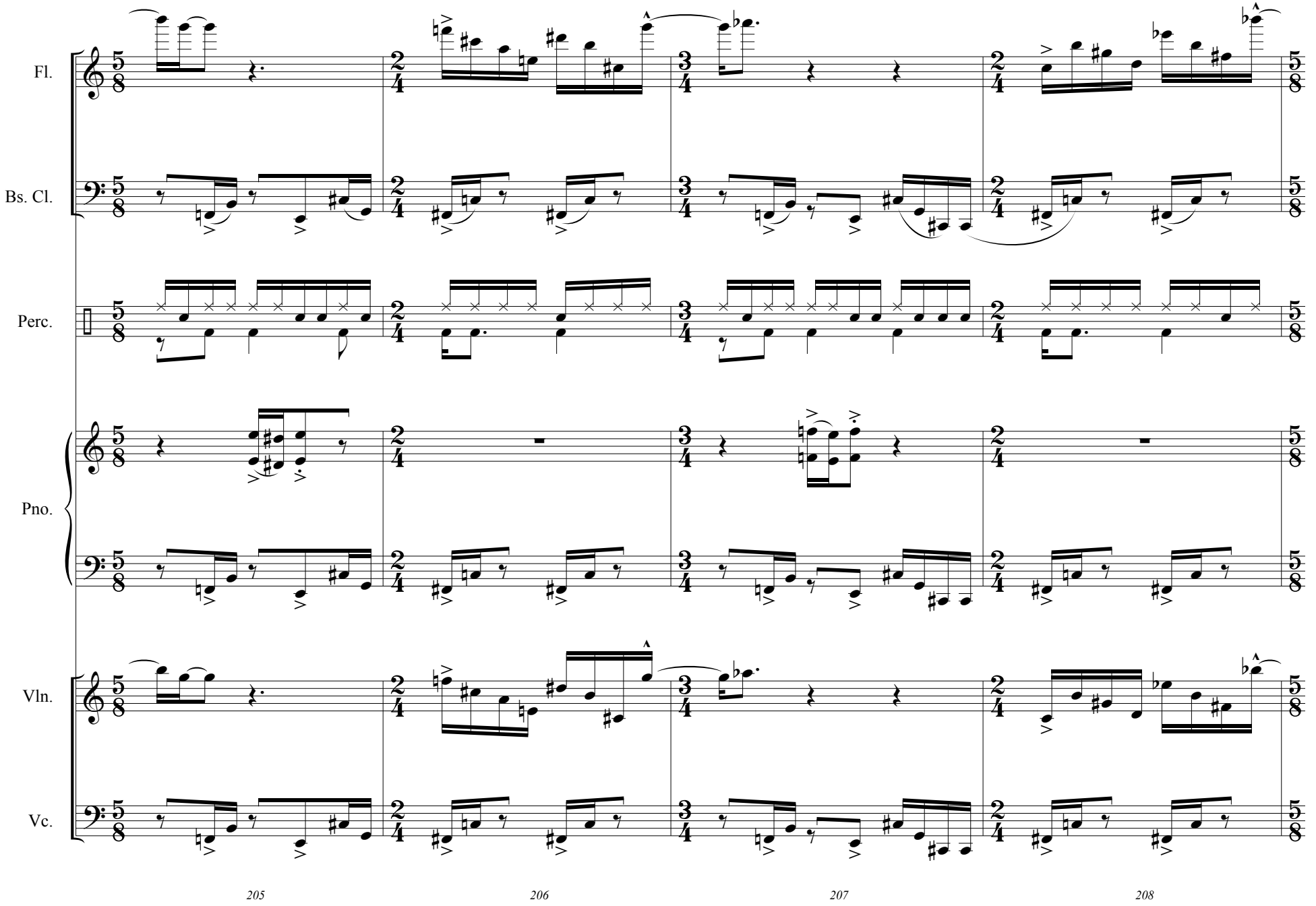
♩. = sub. 84

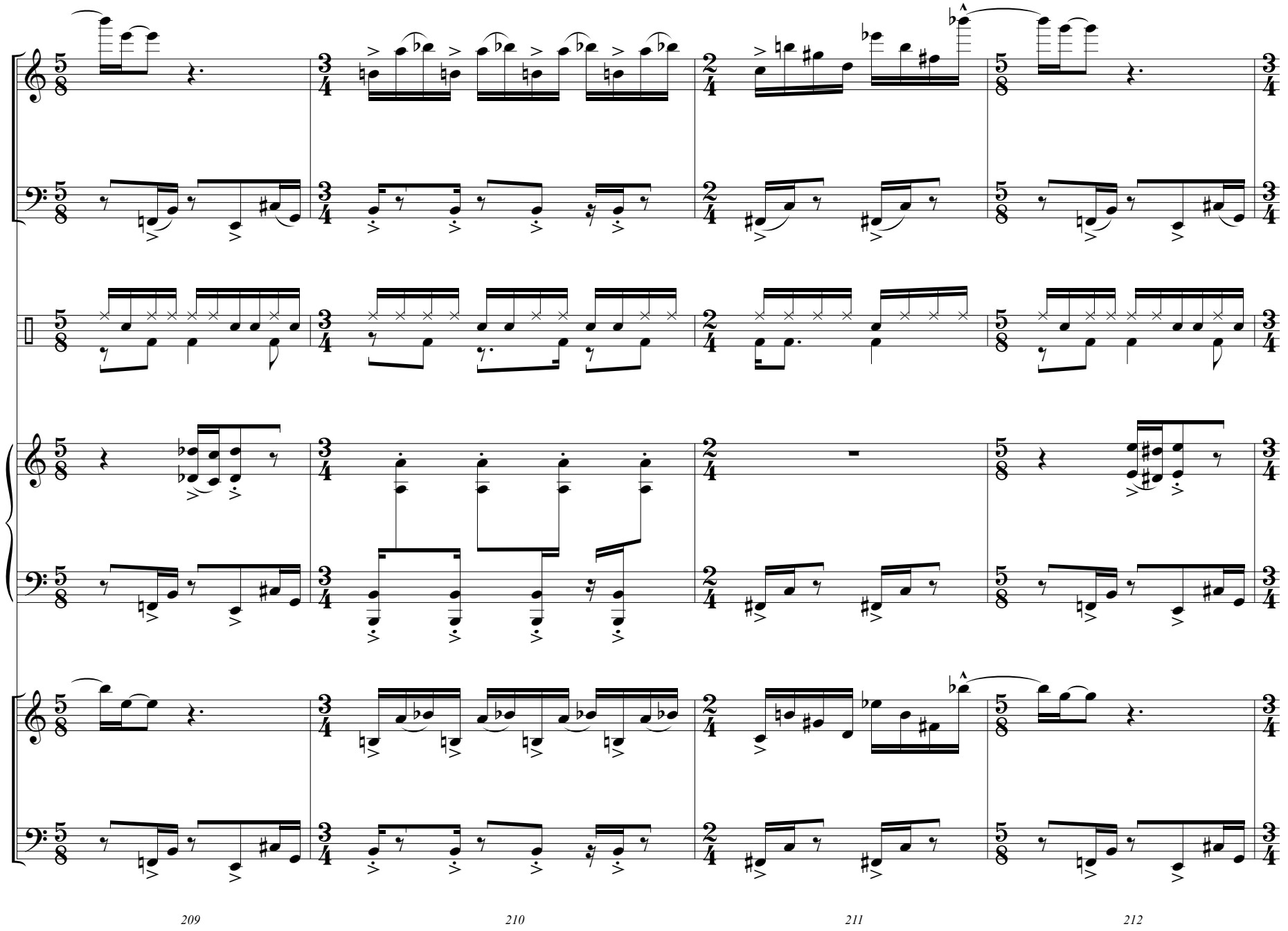
Tent Revival (hommage à Mingus)

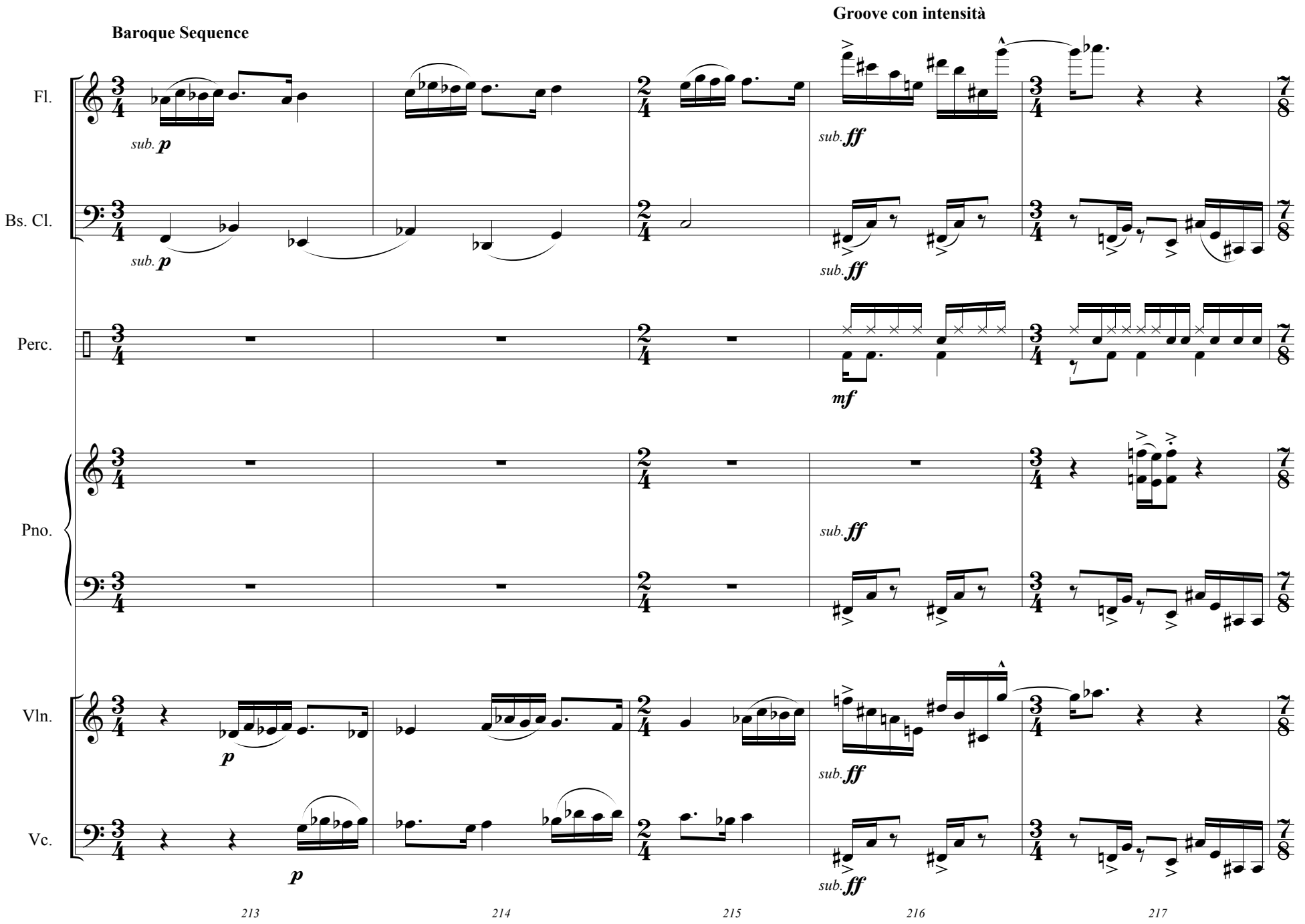


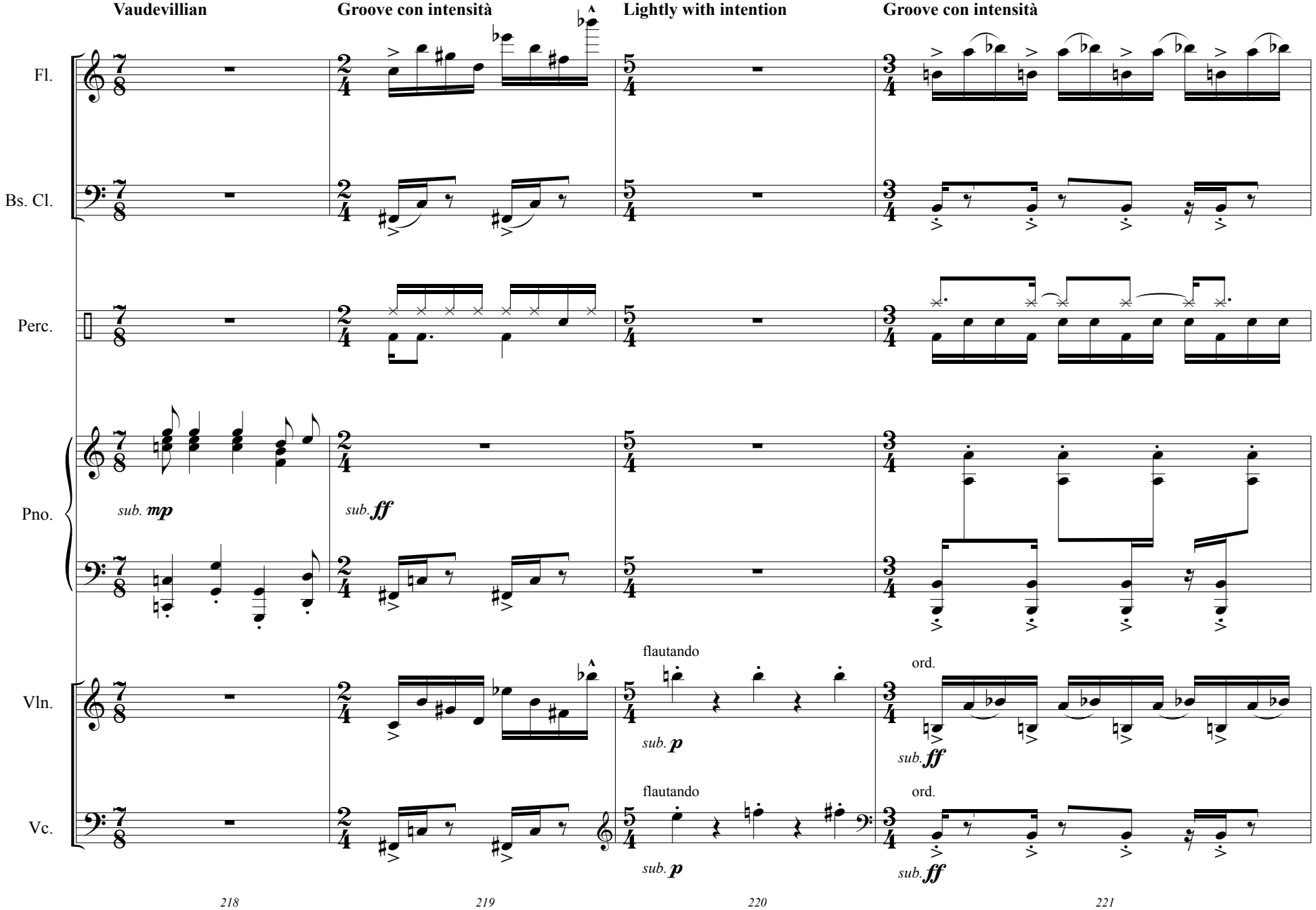
*While clapping, occasionally vocally affirm clarinet player (e.g., "Preach it!", "That's right", "Whoo!", "Uh-huh", "Amen!," etc.). Conductor should also do this until time to cue m. 201.

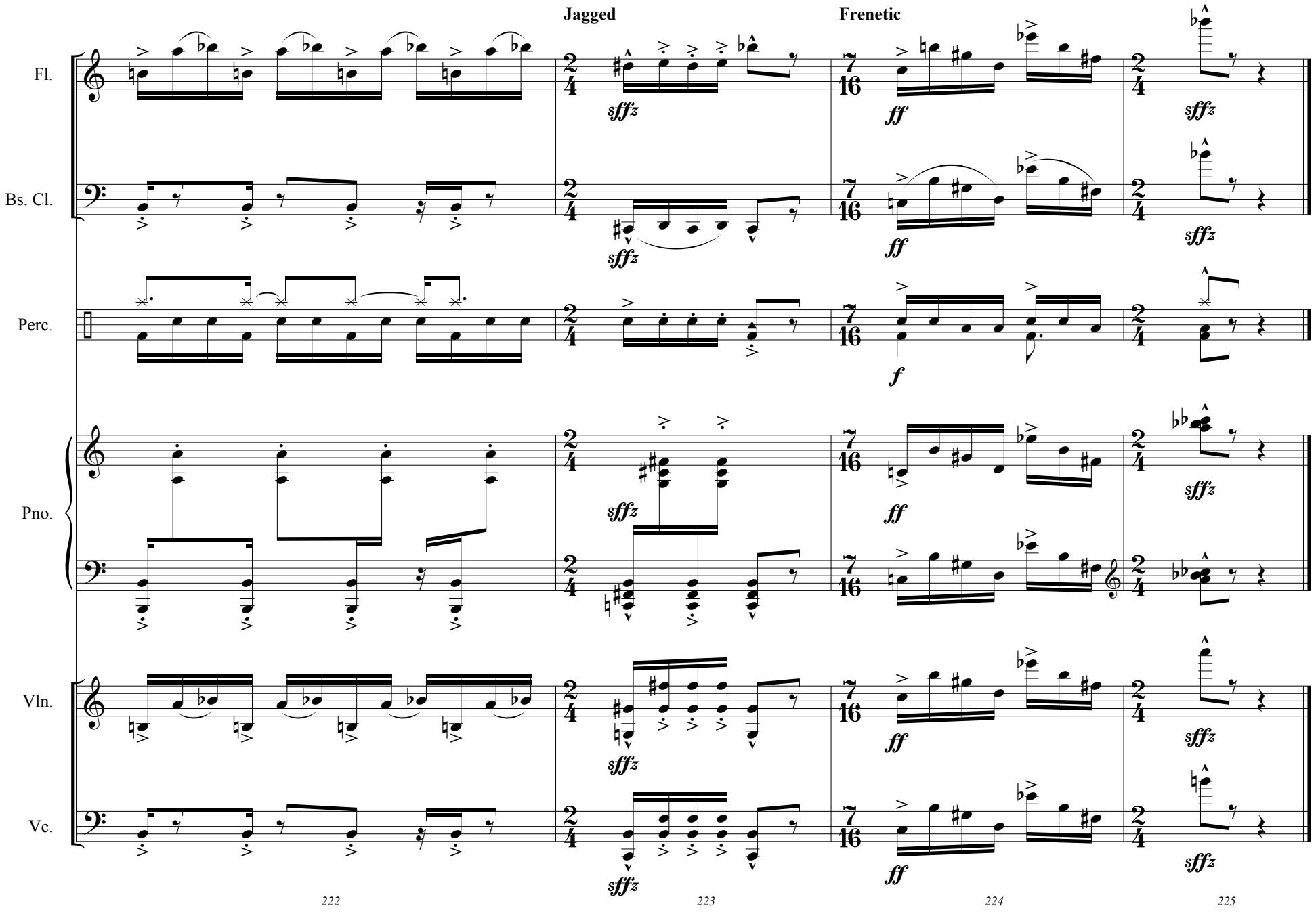

♩ = sub. 144
Like bells
Jagged
Groove con intensità
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
fp
sffz
ff
mf
f
201
202
203
204


Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
205
206
207
208


Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
209
210
211
212


Baroque Sequence
Groove con intensità
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
sub. p
sub. ff
mf
213
214
215
216
217


Vaudevillian
Groove con intensità
Lightly with intention
Groove con intensità
Fl.
Bs. Cl.
Perc.
Pno.
Vln.
Vc.
sub. mp
sub. ff
flautando
ord.
sub. p
sub. ff
218
219
220
221



buffalo, ny
march 2011