

Pablo E. Furman

Vox Chordae

for string orchestra and percussion

(EXCERPTS)

# Vox Chordæ

Commissioned by the San José Chamber Orchestra and the Koussevitzky Music Foundation. First performance, June 10, 2001  
For The Serge Koussevitzky Music Foundation in the Library of Congress, and dedicated to the memory of Natalie and Serge Koussevitzky

In a surreal landscape strings ordain the music. The "voice" or call of the strings is an instrument-inspired sound voyage. Melodies, harmonies, textures and gestures appear through the imaginary perspective of the string instrument as if, in a fantastic rendezvous, they had taken control of the performance space, picked up scattered notes and revealed them through their idiosyncratic acoustical nature.

## EXCERPT #1

Pablo E. Furman  
2001

$\text{♩} = 96$

Violin I

Violin II

Viola

Violoncello

Contrabass

Perc.  
(One player)

with nail

pizz. Div.

arco 3

pizz. Div.

unison arco

fff

p

with nail

pizz. arco

Div.

fff

fpp

fff

with nail

pizz. arco

Div.

fff

fpp

fff

with nail

pizz. arco

Div.

fff

fpp

fff

foot stomp

gliss.

arco

3

with nail

pizz. arco

Div.

fff

fpp

fff

foot stomp

gliss.

arco

3

slap strgs. against fgr-board

pizz.

non div. 2-hand slap on body, both sides

pizz.

fff

fff

Vln. I unison arco *ff* *pp* *mf* *ff* *f* *p* Div. a 2' pont.

Vln. II unison arco *fff* *pp* *mf* *ff* *f* *p* Div. a 2' pont.

Vla. Div. a 4' non trem. *fff* *f* *mf* *ff* *fp* *ff* exaggerated wide vibrato

Vc. Div. a 3' gliss. *mf* *f* slap body L.H. foot stomp

Cb. *fff* "tok" *fff* *mf* slap body L.H. foot stomp

Voice: loud & secco

Voice: (secco) tah uh

Voice: (secco) tah uh

Vln. I unison pizz. *ff* *fff* *p* Start tog. then ad lib. tremolo as fast as possible

Vln. II unison pizz. *ff* *fff* *p* Start tog. then ad lib. tremolo as fast as possible

Vla. *pp* *mp* *f* *p* Div. Ord. accents ad lib.

Vc. arco secco *ff* *fp* *fff* *pp* *mp* *f* *p* ad lib. accents

Cb. arco secco *ff* *fp* *fff* *pp* *mp* *f* *p* Div. arco pont. *mf* *p*

Voice: (growl) rr --- ah!

Voice: (growl) rr --- ah!

Voice: (growl) rr --- ah!

EXCERPT #2

allargando...  $\text{♩} = 60$   
Ord. pizz.secco

Vln. I Div. pont. Gliss. to 1/4-tone *p* gliss. Ord. vib. *pp* *mf* *f*

Vln. II Div. pont. Gliss. to 1/4-tone *p* gliss. *pp* *mf* *f* Ord. vib. Div.

Voice ee *pp* zz *mf* ee *f*

Vla. (trill and trem.) *tr* (cont. 4-trill during gliss.) pizz. secco arco pont. *mf*

Vlc. Div. 1 2 3 gliss. *p* *pp* pizz. Ord. *f* pizz. *fff*

Cb. Sul A arco pont. *p* gliss. [To plectrum] plectrum *fff*

Vln. I *pont.* *pp* *mf* *p* Ord. *pizz. arco* Div. *f* *p* *f* *pp*

Vln. II Div. a 4 (Each part) *p* *fff* *f* *p* *f* *pp* Div. a 2 *pizz. arco*

Vla. *f* *p* Ord. *pizz. arco* Div. *f* *p* *f* *pp*

Vc. *arco pont.* *f* *f* *ff*

Voice *cc* *p* *f* *n* *zz* *f* (Alt. pitch)

Cb. *arco* *p* *f* *pizz.* *fff*

Vln. I

unison

*p* < *f* > *p* < *mf*

Voice eh ee

Vln. II

unison

*p* < *f* > *p* < *mf*

Voice eh ee

Vla.

unison

*p* < *f* > *p* < *mf*

Voice eh ee

Vc.

*p* < *f* > *p* < *mf*

Voice eh ee

Vc. solo pont. Almost touching pont. Produce harmonics.

Quasi rubatto (to 117)

poco vib. → no vib. → molto vib. *pizz.* *f* > *mf* < *f* *tasto*

(Breathe as needed. Re-attack imperceptibly)

Voice eh (Always on "eh")

*p* < *f* > *p*

Cb.

slap body L.H. >

*fff* *pizz.*

Div. arco loco

*p* < *mf* > *p*

Div. (alt. 3<sup>rd</sup>)

Voice ee

*p* < *mf* > *p*

5  
4

4  
4

6  
4

4  
4

3  
4

Vln. I

Voice

eh  
*p*

Vln. II

Voice

Div. a 2  
Div.  
eh  
*p*

Vla.

Voice

eh  
*p*

Vc.

(Solo, cont.)  
Ord. pont.  
Ord. pizz.  
Ord. tasto  
Ord. (f)

(Voice)

Cb.1

pont.  
(almost touching pont.)  
*p* < *f* >

Div. a 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Perc.

Finger cymb.

*f* < *ff*

*mf* < *f*

*p*<sup>3</sup>

unison

Div.

unison

*f* < *ff*

*mf* < *f*

*p*

Div.

unison

*f* < *ff*

*mf* < *f*

*p*

→ pont. (almost touching)

furioso

Div. Vc.1

Ord.

Vc.2,3

Vc.2,3 arco

*fff*

*f*

*p*

Tutti

8<sup>va</sup>

furioso

*pp*

*fff*

5

Finger cymb.

*mp*

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EXCERPT #3

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamics such as *p*, *mf*, *mp*, and *n*, along with articulation markings like *Ord.* and *n*. The Vln. I part features a melodic line with a crescendo leading to a *mf* dynamic. The Vln. II part has a rhythmic accompaniment with triplets and a crescendo leading to a *mf* dynamic. The Vla. part has a melodic line with a crescendo leading to a *mf* dynamic. The Vc. part has a rhythmic accompaniment with a crescendo leading to a *mf* dynamic. The Cb. part has a melodic line with a crescendo leading to a *mf* dynamic.

Vln. I *pp* (Voice only) *lunga* *arco* *tasto*  $\text{♩} = 48$   
*Ord.* *p* *mf* *hm* *p* *pp* *unison* *p* *mf* *ee* *mf* *p* *ee-ah-m*

Vln. II *pp* (Voice only) *unison* *arco* *tasto*  
*hm* *p* *pp* *unison* *p* *mf* *ee* *mf* *p* *eh-ah-m*

Vla. *pp* *tasto*  
*hm* *p* *pp* *Voice* *ee* *mf* *p* *eh-ah-m*

Vc. *tasto* *pont.* *tasto* (Normal bow speed)  
*pp* *n* *p* (slow bow mvt. Press down) *p* *mf* *ee* *mf* *p* *ee*

Cb. *pp*  
*hm* *p*

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Div. Vn. (top) trill C-harm.  
Vn. (bottom) trill B-harm.

(tasto) —————> pont.

Vln. I *mf* *f* *p* *mf*

Voice ee -- ah -- m *p* < *f* > ee ee -----> eh *p* ----- *mf*

Vln. II *mf* *f* *p* *mf*

Voice ee -----> eh *p* ----- *f* ----- *p* ----- *mf*

Vla. *mf* *f* *p* *mf*

Voice ee -- ah -- m *p* < *f* > ee ee -----> eh ----- m *p* ----- *mf*

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

→ ah -----> m *mf* ee -- ah -- m *p* < *f* > ee ee -----> eh ----- m *p* ----- *mf*

Cb. Ord. *pizz.*  $\delta^{va}$  ----- *pizz.* *p* < *mf* > *p* ----- *pp* ----- *mf*

Detailed description of the musical score: The score is in 4/4 time and consists of five systems. Each system includes staves for Vln. I, Vln. II, Vla., Vc., and Cb., along with a vocal line. The vocal line has lyrics 'ee -- ah -- m' and 'eh' with various dynamic markings and phrasing slurs. The instrumental parts feature complex rhythms with 3/4 and 2/4 time signatures. Dynamic markings are prominent throughout, including accents and crescendos. Performance instructions like '(tasto) —————> pont.' and 'Div.' are present. A box in the top right corner contains specific trill instructions for Violins I and II. The Contrabasso part includes 'Ord. pizz.' and 'pizz.' markings.

*allargando* ----- *a tempo*

unison

Vln. I

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

m ee -----> ch -----> m  
*p* < *f* >

eh  
*p* *mp*

Ord.

Vln. II

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

ee -----> ch -----> m  
*p* < *f* >

eh  
*p* *mp*

Ord.

Vla.

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

ee -----> ch -----> m  
*p* < *f* >

eh  
*p* *mp*

Ord.

Vc.

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

ee -----> ch -----> m  
*p* < *f* >

eh  
*p* *mp*

Ord.

arco tasto punta d'arco Sul G

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

Voice

eh -----> m  
*p* < *mp* >

zz

**Vln. I**  
Div. Vn. 1-3  
punta d'arco  
p  
rit. al fine  
unison  
pizz. Ord.  
mp

**Vln. II**  
Div. Vn. 1, 2  
punta d'arco  
mf  
p  
rit. al fine  
unison  
pizz. Ord.  
mp

**Vla.**  
punta d'arco  
p  
mf  
p < f >  
mp  
rit. al fine  
pizz. Ord.  
mp

**Vc.**  
Div. a 3  
punta d'arco  
p < mf >  
mf  
unison  
punta d'arco  
rit. al fine  
p  
mf  
p

**Cb.**  
pont.  
p  
mf  
p  
p  
mf  
rit. al fine  
punta d'arco

**(Voice)**  
p  
p  
mf  
p  
n  
ee  
n

**Crotales**  
arco  
Perc.  
p (Balance dynamics with Vc.)

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Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*mf*

*p*

*pp*

*lunga*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mp*

*pp*

*ppp*

*pp*

*ppp*

ee m ee ah m m n

ah m ee ah m m n

ec m n ah m m n

Div. a 3 pont. mp pp p ppp

pont. pp mp pp p ppp