

# Fractal Genesis

*For Solo Alto Saxophone*

Benjamin R. Fuhrman

Circa Eight Minutes Thirty Seconds.



## **Performance Notes**

Multiple stands should be set up in a semicircle in the center of the stage. The number of stands will vary depending on the size of the score the performer chose, but will typically be between 3 and 6. The stands should remain at mid-height allowing the performer to play the complete score uninterrupted by page turns.

## **Program Notes**

This piece is an experiment in a new method of composition, primarily the development of gestures through their continued evolution and refinement. As such, the melodic, harmonic, and rhythmic elements are subservient, or possibly inconsequential, when compared to the contour and the interplay of the gestures. As such, the focus of the piece is in the development from the initial idea, through to the final developed phrase.

-Benjamin R. Fuhrman  
3-26-2008



*To Shawn Teichmer.*



# Fractal Genesis

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Moderato  $\text{♩} = 120$

ff      mp      >      mf      >> p      f      ff

ff sfz      ff sfz      ff sfz      mp

> p      < f      mf      mf f      < p

< f      <= f      mf      > mp      > p      mf      ff

> fp      ff      sfz      p      p mp <

29 Sing  
*fff* *mp* *mf* *mp* *pp*

37 3 *pp* *f* *fp* *pp* *mf*

46 *f* 5 > *mf* 5 > *mp* 5 > *p* 3 5

52 *sfsz* 5 *p* 10 *mp* *f* *sfsz*

59 *f* *sfsz* *mf* *ff* 3 3 3 3 *sfsz*

63 *p* *fff*

This image shows a page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures numbered 29 through 63. The key signature changes frequently, indicated by various sharps and flats. The music includes a mix of eighth and sixteenth-note patterns, with several grace notes and slurs. Dynamic markings are prominent, including *fff*, *pp*, *f*, *mf*, *fp*, *sfsz*, *ff*, and *p*. Measure 29 begins with a forte dynamic (*fff*) followed by a dynamic change to *mf*. Measure 37 starts with a piano dynamic (*pp*) followed by a forte dynamic (*f*). Measure 46 begins with a forte dynamic (*f*) followed by a series of dynamic changes: *mf*, *mp*, and *p*. Measure 52 begins with a dynamic marking *sfsz* followed by a piano dynamic (*p*). Measure 59 begins with a dynamic marking *f* followed by a fortissimo dynamic (*ff*). Measure 63 concludes with a dynamic marking *fff*.

3

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

*fff*

*ff*    *sfsz*    *mp ff*    *mp ff*

*ff*

*mp*

*f*

*mf*

*ff*

*mf*

*mp*

*f*

*mf*

*mp*

*Sing*

*mf*

*mp*

*sfsz*

*f*

*mp*

*mf*

4  
88

*mf*

*fff* *mp* *mp*

95

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

102

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

109

*molto vibrato*  
*a tempo* *echo* *ord.* *echo* *ord.*  
*fff* *mp* *fff* *mp* *mf* *fff* *mp*

115

*echo* *ord.* *mf* *ff* *fp* *fp* *mf* *ff* *p fp* *p fp*

123

*Freely, as if from a distance*  
*subtone*

*fffff* < *pp* > *pp* > *pp* > << *mp* == *pp* == *pp*

135

*p* >   *p* > < *mp*   > *pp* < *mp*   *rit.*   *a tempo*   *p* >   *p* <   *mp* >

5

146

*p*   < *mp*   *pp* < *mf*   *p*   *ppp*   *pp* -- *mp*   *p* -- *mp*

Subtone  
accel.  
*a tempo*

Subtone  
accel.  
*a tempo*

as long as possible

158

*pp* >   *pp*   *rit.*   *pp* -- *mf* >