

To Cormac

# 2019.6

for horn, with triggered fixed-media electronics  
(optionally played through transducers mounted to more horns)

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The horn player triggers audio events using a foot pedal. The electronic gestures should sound as if they are a consequence of the player's actions, which is why I have decided to use triggering for the audio rather than a fixed tape track. This allows the performer to begin each gesture when they feel appropriate.

In general, the piece is free, a degree of improvisation would be encouraged and duration of notes and silences is open to interpretation.

Most material should be played up and down an overtone series, with one set valve position according to the phrase. The electronic part consists exclusively of material using the natural tuning of the overtone series and the player should reflect this in their own tuning.

The score is written in F. All time signatures and tempo markings are local and should be considered null after a change of material.

Circled text with a notename inside indicates that the music from that point until the next indication should be tuned according to the overtone series of that **written** pitch (so G indicates a sounding C overtone series. This is only really relevant where overtones which are significantly out of tune are used (e.g. 5th (a major third 14 cents flat), 7th (a minor seventh 31 cents flat), 11th (halfway between a perfect fourth and an augmented fourth)).

**Horn in F**

**Tape**

**Hit 01**

**Hit 02**

**Hit 03**

**ppp**

**Now wait until elec. is silent**

**Partial expand out in both directions**

2

© **Hit 04** **Hit 05** **Hit 06** **Hit 07**

accel. , , ,

Hn. *sfz* *sfz* *sfz* *pp* start before audio ends

Tape Bursts of notes on each hit *f* *ff*

9/4

© **Hit 08** **Hit 09** **Hit 10** © **Hit 11** **Hit 12** **Hit 13**

*sfz* *sfz* *f* **Presto**

Hn. 9/4

Tape Bursts Rhythmic bursts

9/4

Hn. E $\flat$  Hit 14 E Hit 15 Hit 16 Hit 17

Horn tacet for 20 seconds

in *pp* *sfz* *sfz* *sfz*

Dissonant, revolving around E $\flat$   
*ppp*

Flurries

Flurry turns into a dissonant wall of partials

ELECTRONICS SEQUENCES INTO FIELD RECORDINGS

Tape

Hn. Hit 18

Take tempo from tape - timing can be loose

HORN: extended technique improv.  
 c. 20 seconds (strange unpitched sounds)

in *p* (DRIFTING)

LOOP AD LIB

c. 20 seconds  
 FIELD RECORDINGS  
 (recordings of horn-making process)

Tape

4

Hn. G# Hit 19 Hit 20 Hit 21 Now wait  
until elec. is silent

Tape *p* Partials expand out in both directions

Hn. Eb Hit 22 Hit 23 Hit 24 **LOOP  
AND  
FADE**  
(10 - 15 sec) (looped bar  
should last  
quite a while)

Tape *sfz* (longish wait) *sfz* (*ff*) at first, with gaps between each gesture  
then accelerate Begins with flurries, brings in  
overlapping sustained F#/G

horn tacet  
c. 15 seconds

EMULATE FIELD  
RECORDINGS  
c. 20 seconds  
(clicks, hit instrument with hand  
or mouthpiece, air noise, etc.)

G.P.

G.P.

Tape

Elec. segues to field recordings

(B♭ side handstopped, without transposing [no valves])

Hit 25

*mp*

3

NOW IMPROVISE  
ON F# OT SERIES  
GETTING HIGHER  
AND FASTER  
(15 seconds)

Tape

Swirling, quiet

Stop playing before Elec. fades  
(then let fade to nothing)

Ⓔ **Hit 26**

horn tacet

Tape

Elec. fades to nothing

E major chord + Field Recordings (eventually fade)

Ⓓ **Hit 27**  
accel.  
(1 + 2 B♭ side)

Hn.

Tape

Gradually increasing mass of overtones

The score is divided into two sections, Hit 26 and Hit 27. Hit 26 features a horn part that is tacet and a tape part with an electric fade and an E major chord with field recordings. Hit 27 features a horn part with an accelerating melody and a tape part with increasing overtones.

(C) **Hit 28** (B $\flat$ ) **Hit 29** **Hit 30** **Hit 31**

Hn. *Gliss. up B $\flat$  overtones* *f* | G.P. | *Gliss. up B $\flat$  overtones* *stacc. f*

(3 - 5 seconds) (4 seconds) (20 seconds)

Tape *Previous elec. gliss down a tone, to C, and get quieter* *Field recordings (loud)* *G.P.* *mass of sustained OT*

3/4

**Hit 32** **Hit 33**

**Presto** do not accent metrically (B) horn tacet

Hn. *ff*

Tape *Rhythmic gestures, expanding through overtone series* *Dense B series* *ff*

3/4

(G) **Hit 34** **Hit 35** (G) **Hit 36**  
 Hn. *ff* *ff* *ff*  
 horn tacet  
 Tape *Rhythmic* *Dense Overtones* *Crazy sound mass*

(C) **Hit 37** **Hit 38** **Hit 39** **Hit 40** **Hit 41**  
 Hn. *sfz* *sfz* *sfz* *ffz* *p*  
 accel. *Move on before audio finishes if you like*  
 Tape *Bursts of notes on each hit* *Ebbing and flowing C overtones*  
 ( < > )



The image displays a musical score for two tracks: Horn (Hn.) and Tape. The Horn track is written on a single staff with a treble clef. Above the staff, seven boxes are labeled "Hit 42", "Hit 43", "Hit 44", "Hit 45", "Hit 46", "Hit 47", and "Hit 48". An "accel." marking with a purple arrow points from Hit 42 to Hit 45. The notes for Hits 42, 43, and 44 are quarter notes, while Hit 45 is an eighth note. Hits 46, 47, and 48 are represented by whole notes with a fermata. The Tape track is shown as a single line with a treble clef. It features red text annotations: "Bursts of notes on each hit" with a red dash under Hit 42, and "As intro, but with quiet field recordings added" with a red dash under Hit 46. Dynamic markings include *sfz* for Hits 42-44, *fffz* for Hit 45, and *pp* for Hit 46. A crescendo hairpin is positioned between Hits 45 and 46.

Hn.

Tape

Hit 42 Hit 43 Hit 44 Hit 45 Hit 46 Hit 47 Hit 48

accel.

*sfz sfz sfz fffz pp*

Bursts of notes on each hit

As intro, but with quiet field recordings added