

Pierre-Henri Wicomb

Solecism

for

Horn in F and Soundtrack

Preface

The piece is for Horn and Soundtrack, played over a stereo speaker setup. The amplification of the horn is optional. A monitor can be used so that the instrumentalist can orientate him/herself within the soundtrack (levels and balance) and to enhance the volume of the soundtrack for the player, which is crucial for orientation within the piece. A click track may be used to simplify and guarantee synchronisation with the soundtrack. The latter is notated in the score to make synchronising with it easier. The notation of the soundtrack is sometimes reduced to simplify reading it. These sections are indicated with the "more prominent pitches" instruction. An onomatopoeic wording is implemented to emphasize certain cues more clearly. A crossed note head indicates a percussive sound, but with certain unclear pitches the same symbol is also used. The level of the soundtrack should be as such that the solo horn can easily vary between playing louder and softer than it. The dynamics in the score can also be an indication.

The horn part makes use of quarter tones which should only have the effect of playing out of tune. The quarter tone aspect is also notated in the soundtrack part to make harmonising/playing in tune with it clear. The half-stop technique is used to accomplish this, but any other means is allowed to create this effect. There are two techniques in the score referring to recordings. These will be included with the score.

Instructions: 'semi unstable' and 'unstable' are used to indicate playing around a given pitch microtonally in a more aggressive or less aggressive way and only applies to a specific note. 'Semi unstable' should have the effect of gently moving away and back from the indicated pitch, but not as frequently, while 'unstable', suggests a more erratic, unpredictable moving away and back to the indicated pitch. Any method is allowed, but the same techniques used in the recordings are suggested. The soundtrack can also be an indication for the specific movement of these pitch indentations.

The glissandi of the voice part where an end destination/note is not indicated should be from the indicated note to the hornist's lowest singing note. The glissandi should be executed over the duration of the value of the note decrescendo-ing to silence.

The part of the soundtrack is in concert pitch. The voice part is also transposed, a perfect 5th higher.

All stopped notes should not be compensated for in pitch. See score for more information.

The duration of the piece is approx. 8 minutes and 27 seconds.

for Mathew S James

SOLECISM

P.H. Wicomb

$\text{♩} = 60$ harmonics

Soundtrack

mf

gliss.

3

gliss.

$p < f$

Voice

mf

Horn in F

p

pp

p

The effect of this half stopped note should be G quarter sharp, without compensating for the pitch change. All stopped notes should not be compensated for in pitch.

7

Sndtr.

pp

gliss.

0.27

sh

sh

zsh

Vc.

mf

Hn.

pp

12

Sndtr.

oh oh trr

p

f

gliss.

pp

p

pp

sigh

roar

pp

Vc.

p

mf

Hn.

sub.f

pp

ppp

mf

17 *nya nya* **1.05**
roar

Sndtr. *pp* *mf*

Vc. *gliss.* *mf*

Hn. *pp* *p* *gliss.* *mf* *pp* *mf*

-----+ flutter tongue

21 **prominent sounds**
high tick—

Sndtr. *ppp* *f*

Vc. *mf* *gliss.* *mf*

Hn. + ⊕ ⊕ ⊕ ⊕

23 *phwee* *echo*
tach *pppp* *mf* *pppp* *mf* *p* *ppp*

Sndtr. *pppp* *mf* *pppp* *mf* *p* *ppp*

Vc. *mf* *ff*

Hn. *p* *ppp*

refer to recording: low F partial valve combination multiphonics (2nd at 18 seconds)

1.36

26 'airy' hee hoo

3

3

3

3

ts

gliss.

'airy' ah

Sndtr.

ppp

mf

3

Hn.

pp

29 evolves

poultry sounds

1.54

horn sound

semi unstable

horn

3

3

Sndtr.

3/4

5/4

3

3

Hn.

mf

32 pitches and rhythm not specified

'airy' ah

'airy' ta

z

z

z

ppp

p

pp

3

Sndtr.

ppp

p

pp

3

Hn.

unstable

34

echo

seagull

echo, nearly inaudible

gliss.

z

z

ppp

pppp

mf

p

pppp

Sndtr.

ppp

pppp

mf

p

pppp

Hn.

pp

p

gliss.

sub. ppp

39 z

high

after gliss
fluctuating pitch

2.29

ff

semi unstable
play all 4 valves
together halway
to create unstable
sound

semi unstable
play 3valves
together halway
to create unstable
sound

pp *f*

42

high (unspecified)

f

pp *f*

44

high

phrase off
together

fluctuating
pitch

fluctuating
pitch

ppp *mf* *pp* *p*

48

fluctuating
pitch

fluctuating
pitch

fluctuating
pitch

flutter
tongue

pp *mf* *mf* *pp* *mf* *pp*

51

fluctuating pitch reverb

Sndtr.

Hn.

mf > *f* > *f* > *pp* < *f*

ppp

pitches should fluctuate (unstable)

54

3.15.5

Sndtr.

Vc.

Hn.

ff

mf

flutter tongue

pp < *mf* *mp*

57

horn textured

3.37

Sndtr.

Vc.

Hn.

mf

p

gliss.

gliss.

< *p*

62

horn slightly textured

very slightly higher

horn

3.53.5

Sndtr.

Vc.

Hn.

gliss. *gliss.*

mp

semi unstable

pp

66

Sndtr.

Hn.

unstable

67

Sndtr.

Hn.

refer to recording: low C hand stopped air sound air (2nd one)

semi unstable

pp *mf* *pp* *p*

69

Sndtr.

Vc.

Hn.

refer to recording: low C hand stopped air sound air (1st one)

mf

70

Sndtr.

Hn.

4.17.5 low

refer to recording: low C hand stopped air sound air (1st one)

p *mf*

72

Sndtr.

Hn.

low

unstable

refer to recording: low C hand stopped air sound air (2nd one)

p

75

Sndtr.

Hn.

refer to recording: low C hand stopped air sound air (1st one)

p *mp* *gliss.*

76

Sndtr.

Hn.

p

77 4.42.5

Sndtr.

Hn.

refer to recording: low C hand stopped air sound air (2nd one)

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

79

Sndtr.

Hn.

horn

mp *pp* *mp*

81

Sndtr.

Hn.

fluctuating pitch

contaminated pitches

fluctuating pitch

most prominent pitches

horn

p *mp* *p*

83 horn contaminated pitches fluctuating pitch

Sndtr. *mf* *mp*

Hn. refer to recording: low C hand stopped air sound air (2nd one)

85 echo fluctuating pitch, tremolo fluctuating pitch fluctuating pitch

Sndtr. *mf* *p* *f*

Hn. flutter tongue

88 prominent pitches, focus on 'G'

Sndtr. *mf*

Hn. *f*

90 echo 5.45.5

Sndtr. *p* *mf*

Hn. *f*

94 texture ch

Sndtr. *mf* *ppp* *p* *f*

Hn. *p* *pp*

99

p gliss. *gliss.* Sndtr. *gliss.* echo 6.26.5 fluctuating

Hn. *p*

103

Sndtr. fluctuating *gliss.*

Hn. refer to recording: low C hand stopped air sound air (2nd one) *mf*

105

Sndtr. fluctuating *f* prominent pitches *gliss.* fluctuating

Hn. *ppp* *pp*

110

Sndtr. 7.01.5

Hn. *f* *p* *p* *f* *sub.p*

113


Sndtr.

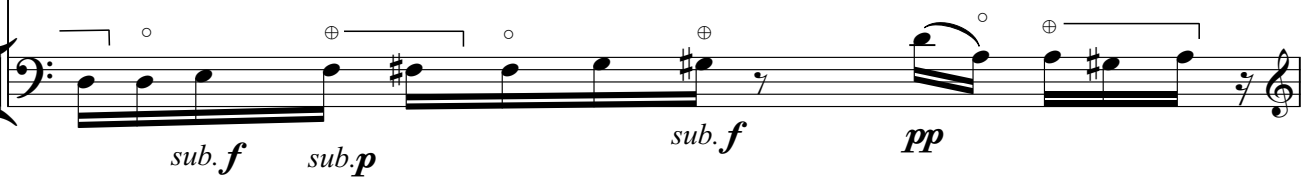
Hn. *gliss.* *sub. ff* *pp*

11

fluctuating pitch,
tremolo

114

Sndtr. 

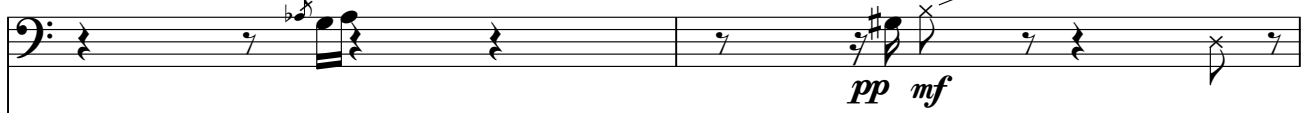
Hn. 

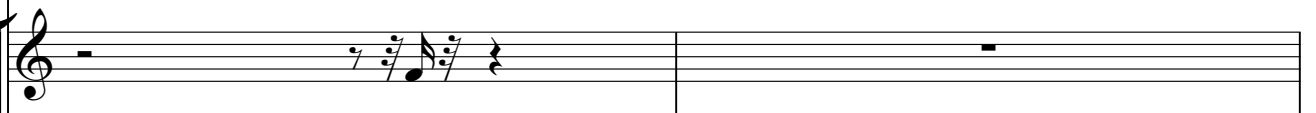
sub.f sub.p sub.f pp

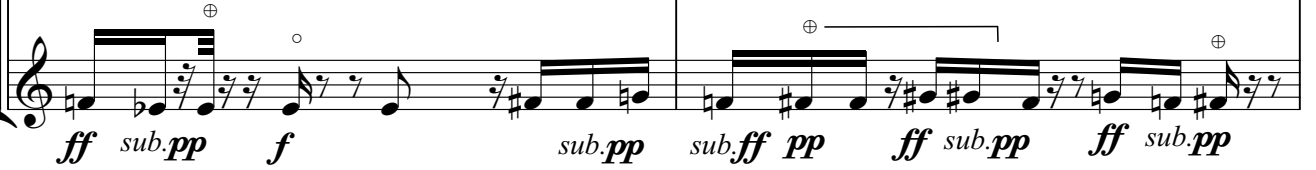
115

prominent pitches

gliss.

Sndtr. 

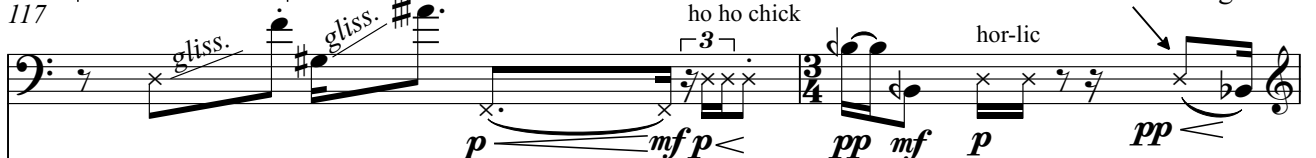
Vc. 

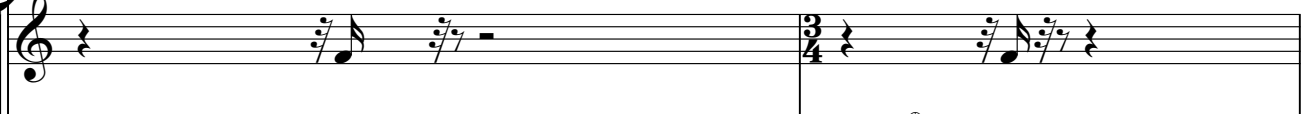
Hn. 


pp mf ff sub.pp f sub.pp sub.fff pp ff sub.pp ff sub.pp

117

fast
fluctuating

Sndtr. 

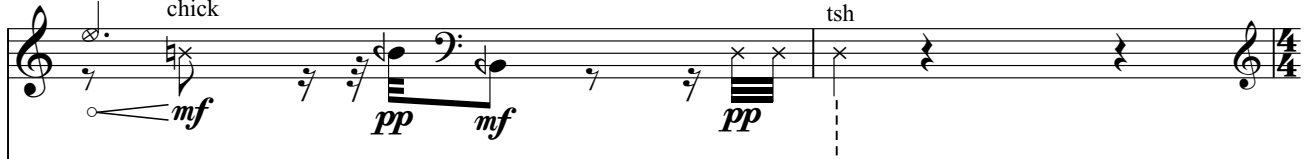
Vc. 

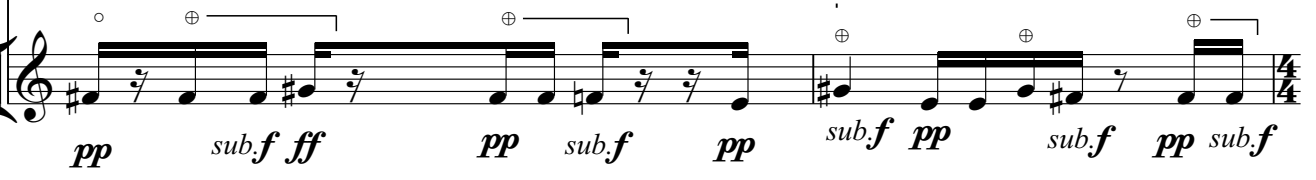
Hn. 

f sub.pp f sub.pp f sub.pp ff p mf p pp mf p pp mf p pp

119

phrase off
together

Sndtr. 

Hn. 

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

121

Sndtr. *pp mf*

Hn. *pp sub.f pp f pp sub.f*

122

Sndtr. *pp mf*

Hn. *pp sub.f pp sub.f*

123 *molto rit.*

Hn. *p sub.f p sub.f mf*

124 ♩ = 40

Sndtr. *mf* *gwaha* *ng*

Hn. *mf sub.ppp ff f*