

EWA TRĘBACZ

MINOTAUR


for horn and surround sound


in collaboration with
JOSIAH BOOTHBY, horn

MINOTAUR

by Ewa Trębacz
in collaboration with
Josiah Boothby (horn)
2005


The horn player is encouraged to freely utilize right-hand coloration. Indicated hand-mute marks are a suggestion but are not to be interpreted only as explicit instructions, but rather as a basis of creative interpretation. This notation is based on *Extended Techniques for the Horn* by Douglas Hill.¹

 regular flutter tongue (ftzg., frull.).

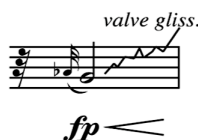
 breath tremolo, irregular density.

◊ ◆ **half-valved sounds:** diamond-shaped noteheads indicate APPROXIMATE pitches.
Change the pitch following the shape above a note, oscillating the fingers and subtly changing timbre.
Treat each diamond-shaped note as an axis of pitch oscillation.

 narrow-range pitch oscillation (1/4 - 1/6 - 1/8 tone)

 wide-range pitch oscillation

Note: an alternate narrow range oscillation effect can be also achieved by valve tremolo (fast fingering change on a single pitch, giving an impression of a timbral change.)



valve flutter glissando :
flutter valves in a random fashion while slurring to the final pitch.



"scoop-up"
finger the open note and attack
from a lower covered pitch



"scoop-down"
attack the grace note with the
fingering of the resultant stopped
note

Notes for Soloist:

This piece creates a conversation between the multi-channel pre-recorded tape, the space, and the soloist. The practice CD is intended to help guide the soloist in preparing for the piece. The CD is a stereo mix of the piece separated into 10 tracks. The accompanying score has 10 matching parts. These parts should be considered a base for creative improvisation, not a traditional music score. They are merely a trace of the motifs that you can hear in the pre-recorded parts. The notation is non-linear and there is no strict synchronization with the tape part within those sections. Please treat the score as a reference and a starting point to build your own emotional space based on your imagination.

During the performance it is critical that the soloist try to explore the entire concert hall or performance space. The soloist should **walk** through the space and at times become invisible, haunting the perimeter of the audience and occasionally leaving the space enclosed by the speaker array.

Technical Notes:

1. The 'tape' is a multi-channel audio file, either 4, 6 discrete channels or a B-format audio file that would require custom decoding, depending on needs.
2. In a big hall it might be necessary for the performer to use wireless headphones for monitoring playback.
3. The tape is very reverberant. If the acoustics of the performance hall is very dry there will be too much disparity between tape and that space. It may be necessary to compensate for this by adding reverb to the live horn solo.

¹ Hill, Douglas. *Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers*. Hialeah, Fla.:Studio 224, 1983.

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HORN in F

Track 1, duration 01'07"

play like 'echo' of tape part

122

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

(breath tremolo) "scoop-up" "scoop-down" valve gliss.

Track 2, duration 01'52"

"dirty sound"

mf *f* *pp*

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

minotaur, track 2 - continuation

The first staff of music begins with a treble clef and a key signature of one sharp (F#). It starts with a triplet of eighth notes marked with a forte (*f*) dynamic. This is followed by a group of seven notes, including a triplet of eighth notes. The music then moves to a whole note with a tremolo effect, marked with a pianissimo (*ppp*) dynamic. The staff continues with a triplet of eighth notes, followed by a half note with a mezzo-forte (*mf*) dynamic, and ends with a triplet of eighth notes marked with a fortissimo (*fp*) dynamic.

The second staff of music continues with a treble clef and a key signature of one sharp (F#). It begins with a triplet of eighth notes marked with a forte (*f*) dynamic. This is followed by a half note marked with a mezzo-piano (*mp*) dynamic. The staff then features a triplet of eighth notes, followed by a half note with a piano (*p*) dynamic, and concludes with a triplet of eighth notes marked with a pianissimo (*pp*) dynamic.

(breath tremolo) -----

The third staff of music continues with a treble clef and a key signature of one sharp (F#). It begins with a half note marked with a forte (*f*) dynamic, followed by a half note marked with a mezzo-forte (*mf*) dynamic, and then a half note marked with a mezzo-piano (*mp*) dynamic. The staff continues with a half note marked with a piano (*p*) dynamic, followed by a half note marked with a pianissimo (*pp*) dynamic, and then a half note marked with a mezzo-forte (*mf*) dynamic. The staff concludes with a triplet of eighth notes marked with a piano (*p*) dynamic.



Track 3, duration 01' 29"

(*ftzg.*)

ff *sfz* *fp* *sffz*

valve gliss.

fp *ff*

f *fp*

f *fp*

"dirty sound" *fff* *mf*

valve gliss. *ff*

Track 4, duration 01' 13" :: **HORN TACET**

Track 6. duration 00' 59"

start playing at :: ca 00' 25"

a piacere, senza misura
[half-valved]

The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It starts with a *p* dynamic. A slur covers the first six notes, with a wavy line above it. The seventh note is marked with a '7' below it. The staff ends with a *ppp* dynamic and a wavy line above it.

The second staff continues with a *pp* dynamic. A slur covers the first five notes, with a wavy line above it. The sixth note is marked with a '5' below it. The staff ends with a *p* dynamic and a wavy line above it.

The third staff begins with a *mf* dynamic. A slur covers the first two notes. The third note is marked with a '3' below it. The staff ends with a *ppp* dynamic and a wavy line above it.

Performance markings include *molto rubato* above the first staff, *molto rit.* above the second staff, and *(stopped)* above the third staff. A *(ftz.g.)* marking is also present above the third staff.

Track 7, duration 01' 51"

repeat varying tempo and dynamics

The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It starts with a *mp* dynamic. The first six notes are grouped into triplets, each marked with a '3' above it. The staff ends with a *p* dynamic.

The second staff begins with a *fp* dynamic. Above the first six notes are six plus signs (+). The staff ends with a *p* dynamic.

Track 7 - continuation

The first staff of music features sixteenth-note runs with fingering numbers 6 and 7, and a dynamic marking of *mp*. The second staff begins with a dynamic marking of *f*, includes a *sf* marking, and ends with a *fp* marking and a "valve gliss." instruction. The third staff contains triplet markings and dynamic markings of *ff*, *subito p*, and *pp*.

Track 8, duration 00' 59

overlap with track 9 - keep playing during silence at the beginning of track 9

The first staff of music includes dynamic markings of *ppp*, *sfz pp*, and *p*. The second staff features *ppp*, *mp* with a triplet marking, and *fp* markings. The third staff includes a "(half-valved)" instruction, dynamic markings of *p*, *pp*, *mp*, and *ppp*, and a triplet marking.

Track 8 - 9 [continuous transition]

[half-valved]

ppp *sempre*

Track 9, duration 01' 37"

play like 'echo' of tape part

f *mf* *mp* *p* *pp* *ppp* *pppp*

[half-valved]

ppp *cresc.* *decresc.* *sfz*

$\text{♩} = 75 - 85$

[half-valved]

pp *ppp* *p* *pppp*