

Matti Heininen

Subverted Apparitions

for Solo Horn

2018



Music Finland

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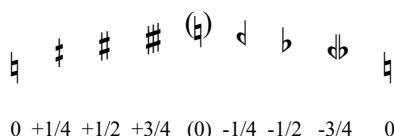
for Christine Chapman

Duration ca. 4–5 minutes

Performance notes:

- a) The score is written in F [transposing a fifth lower also in the bass clef].
- b) Double barlines show a change in one or more aspects of the material, and do not generally stand for any pause or break in the music. Where a pause between two measures is called for, a dot and/or fermata is used to indicate it.

- c) Quarter-tones:



- d) Non-tempered secondary accidentals, slightly modifying the indicated pitch in the direction of the appended arrow: etc.

- e) All accidentals apply for the duration of a whole bar. Except for the special split-tones, The given overtones (above the staff, E 10. etc.) are only suggestions. Other fingerings/techniques (for ex. a special quarter-tone mechanics) can be used to obtain the given pitches.

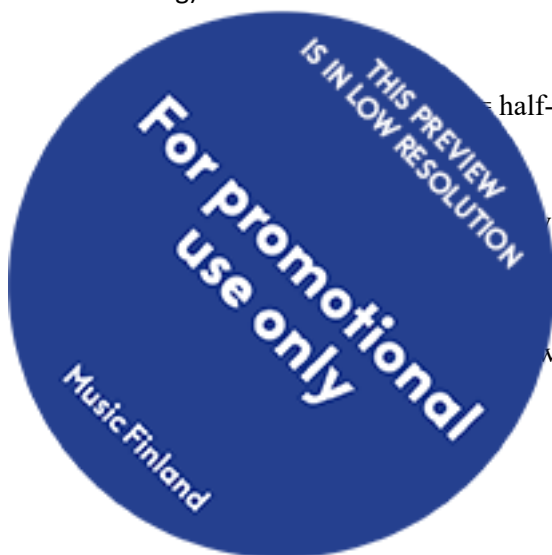
- f) + ° = stopped, open, half-stopped

- g) frull. = frullato (flutter-tonguing)

- h) = half-valved

- i) = air. The sounding pitch will be produced a major seventh (plus a fifth F-transposition) lower [the sounding pitches are written below the staff b. 1), or attached to the stems (for ex. b.13).

- j) = v from a distance of approx. 1cm from the mouthpiece (air-sounds).



k) [t], [k], [e], [o] etc.

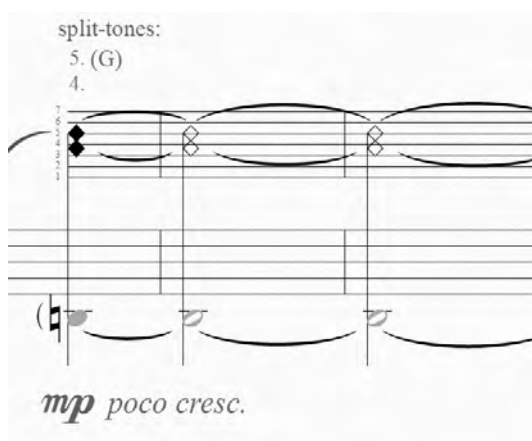
= speak the consonant/vocals into the instrument

l)



= tongue-ram

m) split-tones: Try to ignite two consecutive partials at the same time. The fundamental is given on the lower, regular staff. The numbers of partials are indicated by the lines of the upper staff.



Subverted Apparitions

for Solo Horn

for Christine Chapman

Matti Heininen

[2018]

Precisamente, molto intenso

in F

$\text{♩} = 72$

[Bb] 1 3] [Bb] 2 3] [Bb] 1 3] [etc]

only air*

p $\curvearrowright$ *mf*

fz' *mf*

fz'

molto legato

5:3 5:4

5:3 5:4

Ab (7.) E 7. C 7. (*poco cuivré*)

ppp $\curvearrowright$ *sfz*

sounds:

$\text{♩} = 120$ sub.

4

5:3

(*o*)

6:7

F# 7. (*poco cuivré*)

(*o*)

(Echo)

pp sub. $\curvearrowright$ *ff* *pp* sub. *ffz*

esplosivo
"bright"***

7

ord. (only air) 7:8

(tongue-ram) 5:3

ord. 4:5

pp sub. *fz* *p* *pp* $\curvearrowright$ *mp*

sounds:

$\text{♩} = 96$ sub. *poco nervoso*

10

[e] [t] [k] [u] [i] [k] [a] [t] [k] [t] [a]

6:7 7:8

[o]

-- $\rightarrow$ 1/2-valved'

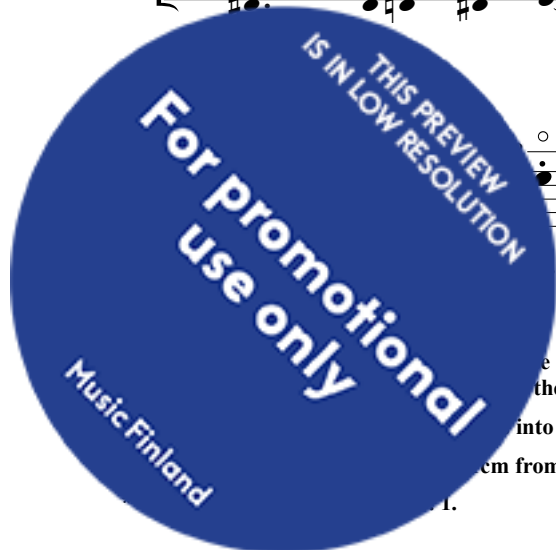
mp *sf* *ff'* *p* sub. $\curvearrowright$ *mp* *mf* sub. $\curvearrowright$ *ppp*

sounds:

"bright" [e] (V) "dark" (breathe in) (breathe out)

frull.

f' $\curvearrowright$ *mf'* $\curvearrowright$ *ff'*



The sounding pitch will be (the F-transposition) lower.

into the instrument.

cm from the mouthpiece

1.

♪ = 120 sub.

1 cm → ord.

[t] [k] [t] [k] [t] [t] [t] "bright" "dark" ord.

sim. *f* *sffz* *mf* *ff* *pp* *sub.*

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and 2 still half pressed

2 half pressed (valve 3 full pressed)

37 *legato* *pungente* *marcatissimo*

ff *p* *ff* *fff*

Subito calmo e molto cantabile

$\text{♩} = 48 \text{ sub.}$

39 *immobile* *dolce con molto espress.* *molto leg.* *F# 7.*

mf *p sub.* *ff*

43 *C 11.* *E 13.* $\text{♩} = 96 \text{ sub.}$ $\text{♩} = 72 \text{ sub.}$

mp sub. *p* *f* *p sub.* *pp*

47 *molto dolce* *C 11.*

p *pp* *ppp* *fff*

50 *pungente* $\text{♩} = 96 \text{ sub.}$ *immobile*

p *mp* *pp* *pp* *f* *fff* *mf sub.* *p sub.*

Calmo, liberamente
 lit-tones:
 (G)

mp poco cresc. *fp*

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split-tones: (G)

60

4. 3. 6. 5. () 5. 4. 4. 3. 3. 2.

mf < *ff* *p* sub.

67

trasparente

4:3

F 8. D $\flat$ 10. (lower intonation)

spettrale 1/2

mf *sfz* *mf* *mp-p* *pp* *ppp* sub.

71

1/2

subito esplosivo

ord.

4:3

frull.

ord.

gliss.

mf *mf* *ffz*

poco lontano

1/2

(raise vocal pitch)

(add split-tones)

*transition to pressed "split-noise" (lower vocal pitch, ad lib.)

75

split-tones: (D $\flat$)

75 Voice: suono reale!

Horn in F:

ppp poss. *cresc.*

"split-noise"

split-tones: (G)

(Horn in F) (*cuivré*)**

gliss.

pp < *sfz*

1 cm "bright"

ppp Fine

differentiated/pressed "split-noise" produced by the upper partials
back (exaggerated by a brassy/cuivré sfrozato)

