

FANTASIE FOR HORNS

FOR FRENCH HORN
AND FOUR-CHANNEL TAPE

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INTRODUCTION

Fantasie for Horn II was composed in two stages: the tape part was completed first, in 1978, and was conceived as a composition in itself (Fantasie for Horns I); a year later the French Horn part was added. After the completion of the tape it seemed natural to add a live horn part. Besides being environmental in its choice of sounds, the tape could now become the acoustic environment for the horn - an instrument which, in turn, has had a long history of functioning as an environmental sound signal in many parts of the world.

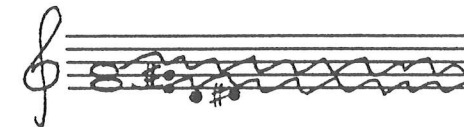
The sound sources for the tape part are Canadian trainhorns, foghorns from both the Pacific and Atlantic coasts of Canada, factory and boathorns from Vancouver and surroundings - horns that Canadians hear in daily life. Additional sound sources are an alhorn and a creek. Most of the material is taken from the World Soundscape Project's environmental tape collection at Simon Fraser University, Vancouver, B.C., Canada; some of it was recorded by myself.

When I first listened to various horns in the collection, I was fascinated by the way their sounds were shaped and modulated by the surrounding landscape. Some horns would echo once, others many times, their sounds slowly fading into the distance. One foghorn had an echo that was an octave lower than the actual sound, another was an octave higher. A trainhorn's echo was half a tone lower as the train approached, but the same pitch as it passed. Each horn acquires its unique sound from the landscape it inhabits. This strong interaction between these sounds and their environment inspired me to work with the horn material. Horns are also interesting because they rise above any ambience, even that of large cities. They are soundmarks that give a place its character and give us, often subliminally, a "sense of place".



NOTES TO THE NOTATION OF THE TAPE

Although it has been quite impossible to notate every sound that is audible on tape I have tried to be as accurate as possible in notating those sounds that are most relevant for the performer. For example, most of the continuous chords contain such complex internal pitches, harmonics and dynamic fluctuations that I could only notate the most prominent pitches and the major dynamic changes. I have notated them as follows:



Here the whole notes (○) are the most prominent and audible pitches, and the black notes (●) are the quieter, less prominent pitches, often overtones or combination tones. But even this can often not be completely accurate because, during the duration of a long chord, less prominent pitches may become more prominent for a while. The wavy line (~~~~~) indicates these internal fluctuations between notated pitches.

In section C the notation of the distant horns is an approximate visual representation only of pitch relationships and rhythmical motion. These sounds occur very quietly on tape, as if in the far distance, and are meant to alternate with and be in communication with the off-stage French Horn solo. (See more about this section below).

NOTES FOR THE FRENCH HORN PART

In sections A and D, the environmentally more abstract sections, horn and tape interact on a purely musical level, whereas in sections B and E the French Horn takes on the sounds of boathorns and foghorns, in interaction with those on tape simultaneously.

In section C, the middle section of the piece, the French Horn should be played in the style of a Swiss alphorn. The music here is derived from a Swiss alphorn tune. This part is to be played off-stage, preferably in a reverberant space. The aim here should be for the live horn and tape to create a sense of landscape. The performer should ideally be able to play this part full strength, should therefore not be too close to the stage. The sound desired for the listener is that of a distant alphorn, not quite as distant as the horns on tape. In other words, the listener is "earwitnessing" the interaction between the off-stage horn and the horns on tape. This section wants to conjure up associations with and memories of horns signals characteristic of European environments (such as hunting horns, post horns, and alphorns).

In section E the French Horn plays a sound in motion, (such as that of a boathorn, for example) against a fairly static foghorn soundscape on tape. Initially it is meant to be a nearby sound moving closer. Then, toward the end of the piece, it is gradually moving away into the far distance. Even though the horn has the same pitch and the same rhythmical pattern throughout this section, it should never sound the same, just like a boathorn or a trainhorn (i.e. a horn in motion) sounds different every time it is blown. Weather conditions, wind, landscape and, of course, the "performance" of the engineer or captain, give life to each individual blast.

Ideally this piece should be performed by heart to avoid regular concert hall distractions and to theatrically emphasize the environmental character of the piece.

NOTATION OF THE FRENCH HORN PART



(at 0'47 and 6'30) valve glissando.



(at 1'55 and 2'25) from closed to half open to open, controlling the pitch change by way of hand motion in the bell. This often works on first valve on the F horn.



(at 2'35") invert mouthpiece to produce a windlike sound as on tape at that point.



(at 2'45) mouthpiece back to regular position.

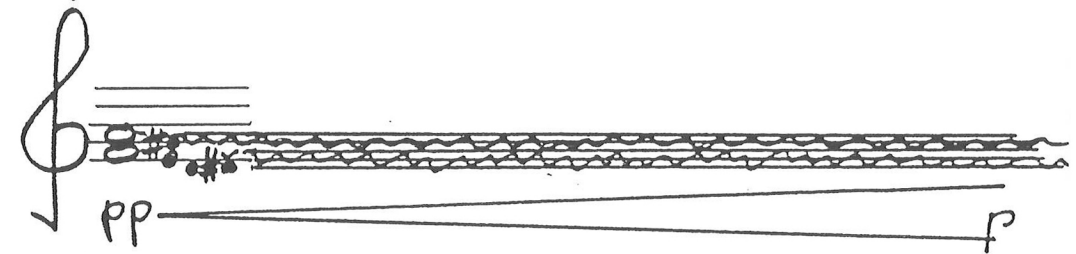
Note: pages 8 and 9 may be copied for off-stage reading.

LIGHTING

The lighting instructions are meant to be suggestions only and can be adapted to each individual performance situation.

LIGHTING: PIECE BEGINS IN DARKNESS →

TAPE

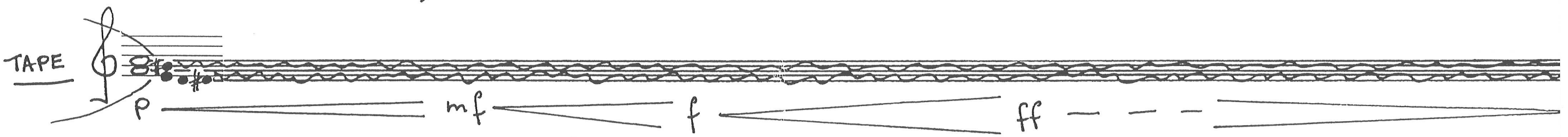


THE SOUND OF A CANADIAN TRAINHORN
(approx. 1'15" to section "A")

FADE UP
SPOTLIGHT ON
PERFORMER, AS
TRAIN SOUND BEGINS
TO FADE DOWN.
LEAVE UP UNTIL 3

2

PERFORMER ENTERS IN DARKNESS



A

FRENCH HORN

Espressivo

4" 4"

mf

legato, calore
(tune slightly sharp)

START STOPWATCH!

25" rub.

38"

45"

58"

acc. cresc. a poco - - - - -

TAPE

TRAIN HORN

34"

pp ff

p mf

12"

p mf mp

0'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 1'00"

FRENCH HORN

"brassy"

15" 25" 42"

ff f > p mp < stringendo f > fp fp < > mp acc. ad lib. < f a tempo mp < f <

(use 1st valve)

coincides with silence on tape

TAPE

ff

31" 38" 41"

mf pp

mf p

1'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 2'00"

FRENCH HORN

FADE OUT SPOTLIGHT
LEAVE OUT UNTIL 7 5

Handwritten musical score for French Horn and Tape.

FRENCH HORN

3" 0
20"
(use 1st valve)
end at 34"
39"

legato espressivo
f mf acc. — — — mf

imitate tug horn on tape, of same pitch (see below at 2'46")

TAPE

11"
14" f
24"
34"
48" TRAIN
46" TUG-BOAT HORN

2'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 3'00"

FRENCH HORN

15" 30" 36" 45"

end at 30" flat "e" (match pitch on tape)

pp "sneak" in f pp fade out until sound blends into tape

TAPE

11" 6" 45" mf

pp p mf

3'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 4'00"

FADE UP DIM SPOTLIGHT →
ON A NATURAL HORN
BACK CENTRE STAGE. LEAVE ON UNTIL [D]
(If this is not available, keep stage dark)

FRENCH HORN

LEAVE STAGE

OFF STAGE

56[#]

f
Play in style of Alphorn

TAPES

train bell, p.

WATER

4'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 5'00"

FRENCH HORN

TAPE

WATER

22" 34" 45" 55"

21" 44"

HORNS (distant) pp p

5'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 6'00"

FRENCH HORN

8" 15" tr. mf forceful 36"

5" p

34" 44"

50" 51"

RETURN TO STAGE

FADE OUT SPOTLIGHT ON HORN [D]

FADE UP SPOTLIGHT FOR PERFORMER. LEAVE UP UNTIL [E] 9

TAPE

WATER

6'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 7'00"

The image is a handwritten musical score on a single page. It features three main horizontal tracks: French Horn, Tape, and Water. The French Horn track is at the top, starting at 6:00 and ending at 7:00. It includes musical notation with a key signature of one sharp (F#) and a time signature of 4/4. Key markings include '8"', '15" tr.', 'mf', 'forceful', and '36"'. There are also dynamic markings 'f' and 'ff' with 'acc.' (accelerando) written below them. The Tape track is in the middle, starting at 5" and ending at 34". It includes musical notation with a key signature of one flat (Bb) and a time signature of 4/4. The Water track is at the bottom, starting at 34" and ending at 44". It includes musical notation with a key signature of one flat (Bb) and a time signature of 4/4. There are also two additional musical staves on the right side, one starting at 50" and ending at 51", and another starting at 50" and ending at 51". The score is annotated with various performance instructions: 'FADE OUT SPOTLIGHT ON HORN' with a box containing the letter 'D' at 36"; 'FADE UP SPOTLIGHT FOR PERFORMER. LEAVE UP UNTIL [E]' with a box containing the letter 'E' at 51"; and 'RETURN TO STAGE' with two arrows pointing down to the 50" and 51" staves. A large bracket on the left side groups the Tape and Water tracks under the label 'TAPES'. A large bracket on the right side groups the French Horn track under the label 'HORN'. The bottom of the page has a timeline from 6:00 to 7:00 in 5-second increments.

FRENCH HORN

Espressivo

15" 35" 43"

balance volume with tape to 8'42"

(listen for rhythm in water)

TAPE

pp f ff ff

WATER

WATER

7'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 8'00"

FADE OUT SPOTLIGHT
LEAVE OUT UNTIL END

E

FRENCH
HORN

Handwritten musical notation for French Horn. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Dynamics markings include *f* (forte) and *p* (piano). A crescendo and decrescendo hairpin are present. A section is marked *calando* (ritardando). A double bar line is placed at the 10" mark, and another at the 42" mark.

FOG HORNS

Handwritten musical notation for FOG HORNS. The staff begins with a bass clef. The notation includes quarter and eighth notes. Time markers 42", 47", 52", and 57" are written above the staff. A double bar line is at the end of the staff.

TAPE

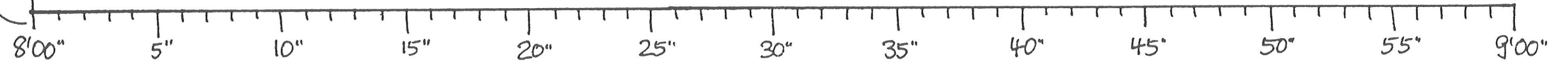
Handwritten musical notation for TAPE. The staff begins with a treble clef. The notation consists of a series of horizontal lines with wavy, scribbled patterns underneath, representing a tape recording. A double bar line is at the end of the staff.

WATER

Handwritten musical notation for WATER. The staff begins with a treble clef. The notation consists of a series of horizontal lines with wavy, scribbled patterns underneath, representing a water recording. A double bar line is at the end of the staff.

WATER

Handwritten musical notation for WATER. The staff begins with a treble clef. The notation consists of a series of horizontal lines with wavy, scribbled patterns underneath, representing a water recording. A double bar line is at the end of the staff.



FRENCH HORN

Imitate Tugboat horn (at 2'48")

mf

10"

35"

f

FOG HORNS:

4" 10" 24" 29" 34" 44" 48" 56"

TAPE

WATER

9'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 10'00"

FRENCH HORN

00" 25" 50"

mf, moving away mp p

begin moving off-stage

FOG HORN(S)

11" 16" 21" 34" 39" 49" 54" 59"

TAPE

WATER

10'00" 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 11'00"

FRENCH HORN

15"
pp, very distant
fade slowly on last three notes

FOGHORN 5:

TAPE

Timeline: 11:00", 5", 10", 15", 20", 25", 30", 35", 40"