

# 2017.4 - Horn Quartet

Full Score  
written in F

Written in celebration of the life of Victor Malirsh, the father of Irish horn-playing

S. Adams (begun 21.8.2017)  
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♩ = 88

Horn in F 1

*pp possible*

Horn in F 2

*p*

*meno*

Horn in F 3

*p*

*meno*

Horn in F 4

*p*

*meno*

Hn.

*pp possible*

Hn.

*p easily*

*p mellow*

*meno, darker*

Hn.

*p easily*

*p mellow*

*meno, darker*

Hn.

*p easily*

*p mellow*

*meno, darker*

13 **A**

Hn.

*pp possible*

*pp*

*pp cold*

Hn.

*mp*

*pp echo poco f*

*subito p*

*p warm*

Hn.

*mp*

*pp echo poco f*

*subito p*

*p warm*

Hn.

*f*

*pp echo poco f*

*p warm*

Tune all notes to overtone series of written C (sounding F)  
i.e. play with all valves open [until b. 53]

22

**B** Lento ♩ = 60

Hn. *pp cresc.* *slow, free, tranquil descent through harmonic series* *mf tranquil*

Hn. *meno* *mf tranquil*

Hn. *meno* *mf tranquil*

Hn. *meno* *mf tranquil*

28

Hn. *mf*

Hn. *mf*

Hn. *mf* *poco rubato*

Hn. *mf*

32

Hn. *mf* *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

37 **C**

Hn. *mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

*mf* *mf* *mp*

41 This phrase can push forward a little

Surging forwards, slightly brash

Hn. *mf* *poco cresc.* *f*

Hn. *poco cresc.* *f*

Hn. *poco cresc.* *f*

Hn. *poco cresc.* *f*

Tempo slightly free

Other parts inactive

**D** a tempo (♩ = 60)

44

Hn. *mf* *mp* *f*

*tranquillo, with freedom*

Hn. *mf* *tranquillo, warm* *f*

Hn. *mf* *tranquillo, warm* *f*

Hn. *mf* *tranquillo, warm* *f*

48

Hn. *p* *(quasi rubato)* *p*

Hn. *p* *(quasi rubato)* *p*

Hn. *p* *(quasi rubato)* *p*

Hn. *p* *(quasi rubato)* *p*

50

THESE TWO BARS  
NEED REWORKING

Equally tempered  
tuning

Hn. *p dim.* *pp* *pp* *pp*

Hn. *p dim.* *pp* *pp* *pp*

Hn. *p dim.* *pp* *pp* *pp*

Hn. *p dim.* *pp* *pp* *pp*

54

poco rit.

**E** = 128

upbeat  
in new  
tempo

*f* knife-like

*f* knife-like

*p* dusky

*p* dusky

*p* dusky

*p* dusky

Hn. *f* knife-like *f* knife-like *p* dusky *p* dusky

Hn. *f* knife-like *f* knife-like *p* dusky *p* dusky

Hn. *f* knife-like *f* knife-like *p* dusky *p* dusky

Hn. *f* knife-like *f* knife-like *p* dusky *p* dusky

61

Hn.

Hn.

Hn.

Hn.

*f knife-like*

*f knife-like*



66

Hn.

Hn.

Hn.

Hn.

*poco cresc.*

*running out of steam*



69

**F**

Hn.

Hn.

Hn.

Hn.

*f knife-like*

*sfz*

*f knife-like*

*f*

*f knife-like*

*f knife-like*

74

Hn.

*pin-pricks*

Hn.

*pin-pricks*

Hn.

*pin-pricks*

Hn.

*pin-pricks*



81

**G**

Hn.

*f knife-like*

Hn.

*f knife-like*

Hn.

*f knife-like*

Hn.

*f knife-like*

*mp*

*mp*



87

**H**

Hn.

*f*

Hn.

*f manic*

Hn.

*mp*

Hn.

*mp*

*f manic*

93

Hn.

*f*

*manic*

3

3

*manic*

98

*poco accel.*

Hn.

*ff*

*emphatic*

3

*ff*

*emphatic*

*f manic*

*f manic*

102 **I** a tempo

Hn.

*ff*

*p dusky*

*pp dusky (as soft as possible)*

*p dusky*

Hn.

*ff*

*p dusky*

*pp dusky (as soft as possible)*

*p dusky*

Hn.

*ff*

*p*

*p*

Hn.

*ff*

*pp staccatissimo*

*p*

108

Hn. *p dusky*

Hn. *p dusky*

Hn. *p*

Hn. *p*

*ff cresc. knife-like*

*ff cresc. knife-like*

113

Hn. *p dusky*

Hn. *p dusky*

Hn. *p*

Hn. *p*

*f* *p dusky* *f* *p dusky*

*f* *p dusky* *f* *p dusky*

*p* *p* *p* *p*

118

Hn. *f* *p dusky*

Hn. *f* *p dusky* *mf knife-like* *p*

Hn. *p* *p* *p* *p*

Hn. *p* *p* *p* *p*

**J**



123

Four staves of Horns (Hn.). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two flats (Bb, Eb). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). A double bar line is present after measure 127.

128

Four staves of Horns (Hn.). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two flats (Bb, Eb). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The music continues with various rhythmic patterns and dynamics, including *p* (piano) and *f* (forte). A double bar line is present after measure 130.

131

Four staves of Horns (Hn.). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two flats (Bb, Eb). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns and dynamics, including *cresc.* (crescendo) and *p* (piano). A double bar line is present after measure 135.

**K**

Tune all notes to overtone series of written D (sounding G)  
i.e. play on B $\flat$  side with 1st and 2nd valves closed [until b. 154]

With impetus (♩ = c. 120)

133

Hn. *sempre ff*

Hn. *sempre ff*

Hn. *sempre ff*

Hn. *sempre ff*

-14 -49 -31

3 3

137

Hn. *sempre ff*

Hn. *sempre ff*

Hn. *sempre ff*

Hn. *sempre ff*

*cresc.*

3 3

6

140

Hn.

Hn.

Hn.

Hn.

3 3

6 7

6

143

**L**

Più mosso (♩ = 128)

Hn. *ff* firm, blazing *f* meno

Hn. *ff* firm, blazing *f* meno

Hn. *ff* firm, blazing *f* meno

Hn. *ff* firm, blazing *f* meno

No longer play in D overtone series.  
Some notes are equally tempered.  
Some G sharps (those marked "14") belong to E overtone series,  
and should be tuned flat but can be played in any suitable place  
on the instrument.

151

Extreme piano from this point

-14 (pure third)

Hn. *poco p, more darkly* *pp*

If playing higher D, aim to blend with 4th horn sound

Hn. *poco p, more darkly* *pp* *subterranean - think purgatory*

Hn. *poco p, more darkly* *p* *pp dusky*

Hn. *poco p, more darkly* *pp subterranean - think purgatory*

160 -14 -14 (3rd plays ET) -14

Hn. *pp dusky* *pp dusky* *pp dusky* *pp dusky*

Hn. *pp dusky* *pp dusky* *pp dusky* *pp dusky*

Hn. *pp dusky* *pp dusky* *pp dusky* *pp dusky*

Hn. *pp dusky* *pp dusky* *pp dusky* *pp dusky*

equally tempered third (1st plays -14c)

ET third

ET third

167

REWRITE PASSAGE IN FLATS?

Hn. *sempre pp*  
 Hn. *sempre pp* *slinkily*  
 Hn. *sempre pp*  
 Hn. *sempre pp* *pin-pricks*

Do not play 8va!

8va if necessary  
(dark sound vital)



174

Hn. *pp dusky*  
 Hn. *pp dusky*  
 Hn. *pp dusky*  
 Hn. *pp dusky*

-14

ET m3



181

Hn. *pp dusky*  
 Hn. *pp*  
 Hn. *pp dusky*  
 Hn. *pp*

ET -14

ET

Tune all notes to overtone series of written F (sounding B $\flat$ )  
i.e. play on B $\flat$  side with all valves open [until P]

13

POSSIBLY 4/4

187 **N**

Hn.

Harmonic tuning on F (written) series

*celestial*

195 **Tranquillo** (spacious, but not necessarily slower)

Hn.

*pp* *celestial*

*pp* *celestial*

*pp* *celestial*

*pp* *celestial*

**O**

201

Back into strict tempo (c.  $\text{♩} = 120$ )

*p* *poco cresc.*

*p* *poco cresc.*

*p*

*p* *poco tenuto*

207

Hn.

*p* *cresc. poco a poco* 3

Hn.

*p* *cresc. poco a poco* 3

Hn.

*pp* 6 6

Hn.

*pp* *p*



211

Hn.

3 *poco f* *pp* 6 6 *p*

Hn.

3 *poco f*

Hn.

*pp* 6 6

Hn.



214

Hn.

3 *sf < ff* 3

Hn.

3 *sf < ff* 3

Hn.

*pp* *p* 6 6

Hn.

*mp*

## 216 Transition towards ET tuning

Four Horn staves (Hn.) are shown. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is in 2/4 time. The first staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics are *mp* and *mf cresc.*. The tempo is 6/6.



## 218 ET tuning

Four Horn staves (Hn.) are shown. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is in 2/4 time. The first staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics are *p dusky*, *f knife-like*, and *f ecstatic*. The tempo is 6/6.



## 224

Four Horn staves (Hn.) are shown. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is in 2/4 time. The first staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff has a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics are *f knife-like*, *ff manic*, and *ff manic*. The tempo is 6/6.

229

Hn.

Hn.

Hn.

Hn.

233

**Q**

Overtone tuning F (sounding B $\flat$ )

Hn.

Hn.

Hn.

Hn.

*ff* brilliant

*ff* brilliant

*ff* brilliant

*ff* brilliant

235

Hn.

Hn.

Hn.

Hn.

*ff* brilliant

*ff* brilliant

*ff* brilliant

*ff* brilliant





18

S

Overtone tuning F (sounding B $\flat$ )

253

Hn. *ff* brilliant

Hn. *ff* brilliant

Hn. *ff* brilliant

Hn. *ff* brilliant

ET

257

ET tuning

Hn. *f* militaristic

Hn. *f* militaristic

Hn. *f* manic

Hn. *f* manic

incisive

261

Hn.

Hn.

Hn.

Hn.

264

Hn.

Hn.

Hn.

Hn.

*f*

*f*

*f in rilievo*

*f in rilievo*

**T**

267 Overtone tuning F (sounding B $\flat$ )

Hn.

Hn.

Hn.

Hn.

*f*

*ff*

*ff*

*ff*

271 ET tuning

Overtone tuning F (sounding B $\flat$ )

Hn.

Hn.

Hn.

Hn.

*f*

*mp cresc.*

*ff*

*ff*

*ff*

275

ET tuning

Overtone tuning F (sounding B $\flat$ )

Hn. *poco dim.* 3 *cresc.* *ff* 3 *p*

Hn. 3 *poco dim.* *cresc.* *ff* 3 *p*

Hn. *poco dim.* 3 *cresc.* *ff* 3 *p*

Hn. *poco dim.* 3 *f* *ff* 3 *p*



279

ET tuning

OT

Hn. *f cresc.* 3 3 3 3 *ff brilliant* 3

Hn. *f cresc.* 3 3 3 3 *ff brilliant* 3

Hn. *f cresc.* 3 3 3 3 *ff brilliant*

Hn. *f cresc.* 3 3 3 3 *ff brilliant*



282

ET

OT

ET

OT

Hn. 6

Hn. 3 3 3 3 6

Hn. 3 3 3 3 6

Hn. 3 3 3 3 6

286

ET

OT

ET

6

6

3

3

3

3

3

ff

6

287

Hn.

*ff*

Hn.

*ff cresc.*

Hn.

*ff cresc.*

Hn.

*ffz*

U (♩ = c. 120)

*ff*

*fff*

*fff*

*fff*

289

Hn. *f*

Hn. *f*

Hn. *f*

Hn. *f*

**V** Lento

 293 *still not sure of this chord*

Hn. *f* *mf* *mf* *mp*  
 Hn. *f* *mf* *mp*  
 Hn. *f* *mf* *mf* *mp*  
 Hn. *f* *mf* *mf* *mp*



299

Hn. *p* *p* *p*  
 Hn. *p*  
 Hn. *p* *pp*  
 Hn. *p*

*p dim. al niente  
ad lib. / rubato*



302

Hn. *molto tranquillo* *pp*  
 Hn. *molto tranquillo* *pp legato*  
 Hn.  
 Hn. *molto tranquillo* *p*