Theme and Four Interpolated Interpolations

for

Horn and Contrabass

by

Michael Wittgraf

Theme and Four Interpolated Interpolations

Directions for Performance

When a single part is written in two staves, play as if it called for two different instruments.

x noteheads indicate speech. The manner of speech should be urgent and crisp, even at soft dynamics. Do not merely say the syllables -- use conviction! Noteheads are on the top, middle, and bottom lines of the staff, regardless of clef, indicating, respectively, speech in the high, middle, and low registers of the performer's voice.

+ noteheads for the contrabassist indicate knocking on the body of the instrument with the knuckles (N.B. + markings that are not noteheads are normal left hand pizz.). Choose areas that resonate well with as much bass quality as possible (the front and back work better than the sides). Do not produce feeble knocks. In many cases the left hand will be most convenient, but all instances are left to the discretion of the performer.

Contrabass harmonics sound an octave lower than notated (as do the rest of the pitches in the contrabass part).

The horn mute should be made of fibre, if possible.

The bass mute should be made of wood, if possible.

Metronome markings are approximate, not absolute. However, relative values must be observed, and identical metronome markings should be identical to each other.

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Transposed Score

Duration: circa 13 minutes

for Horn and Contrabass

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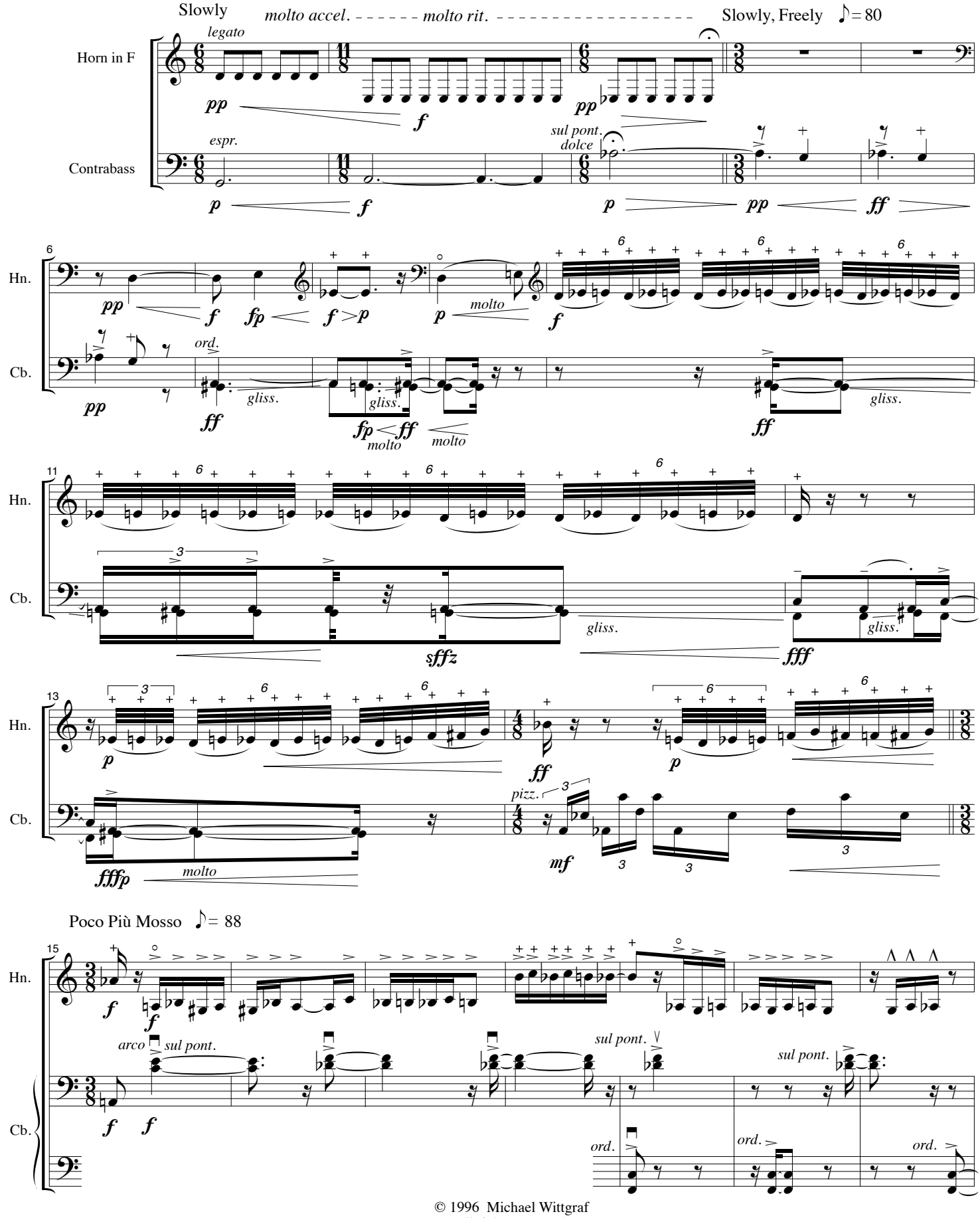

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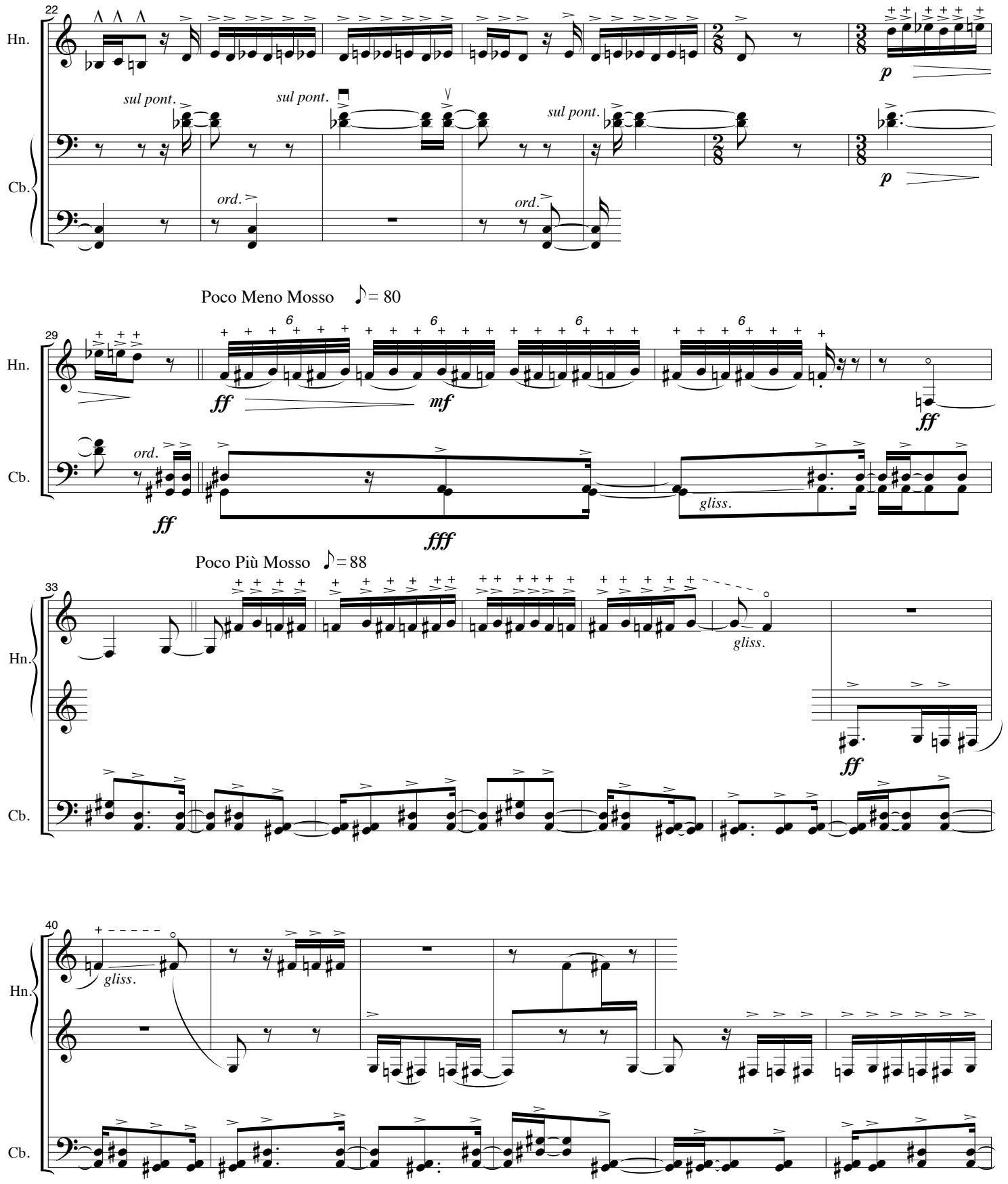
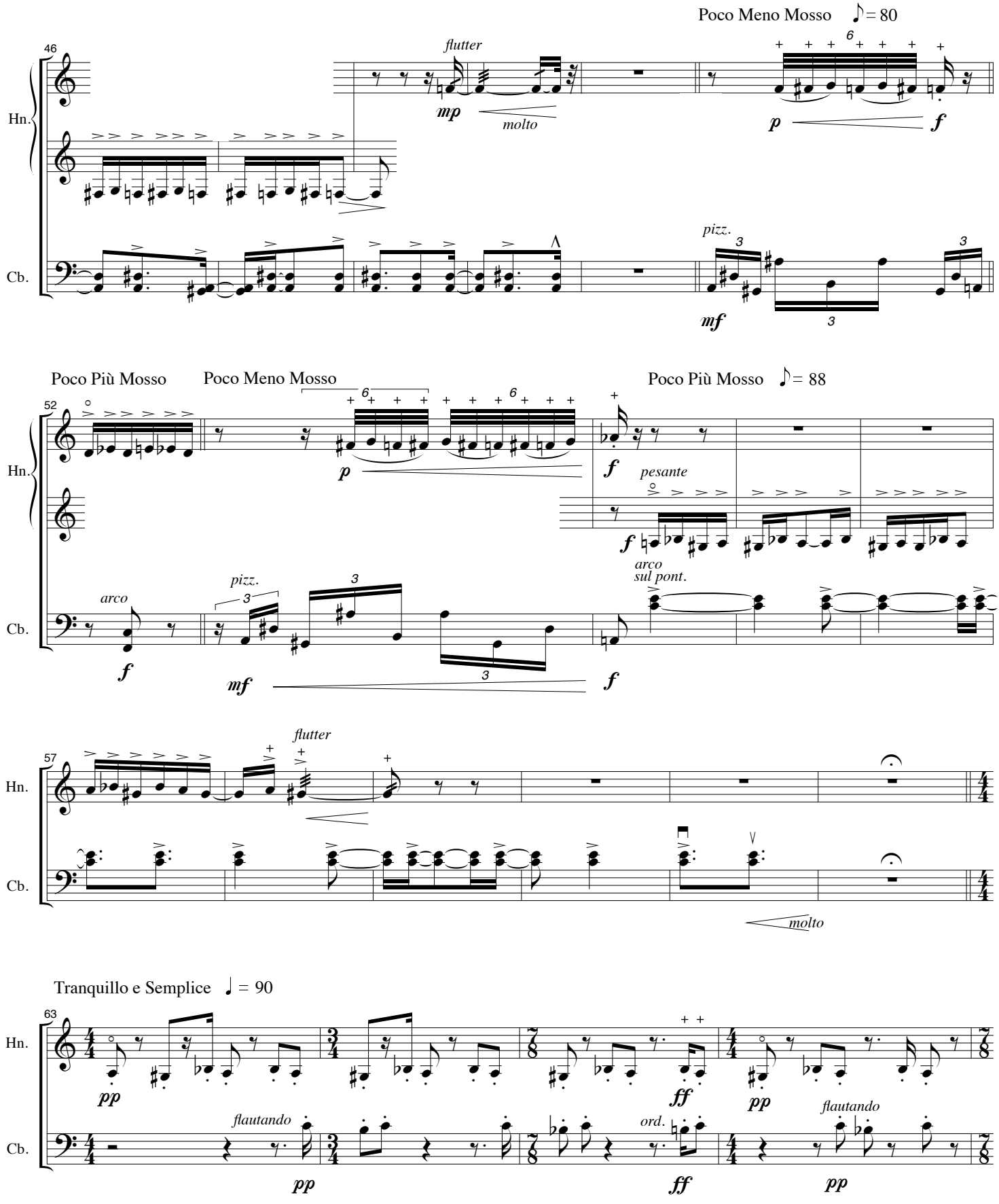
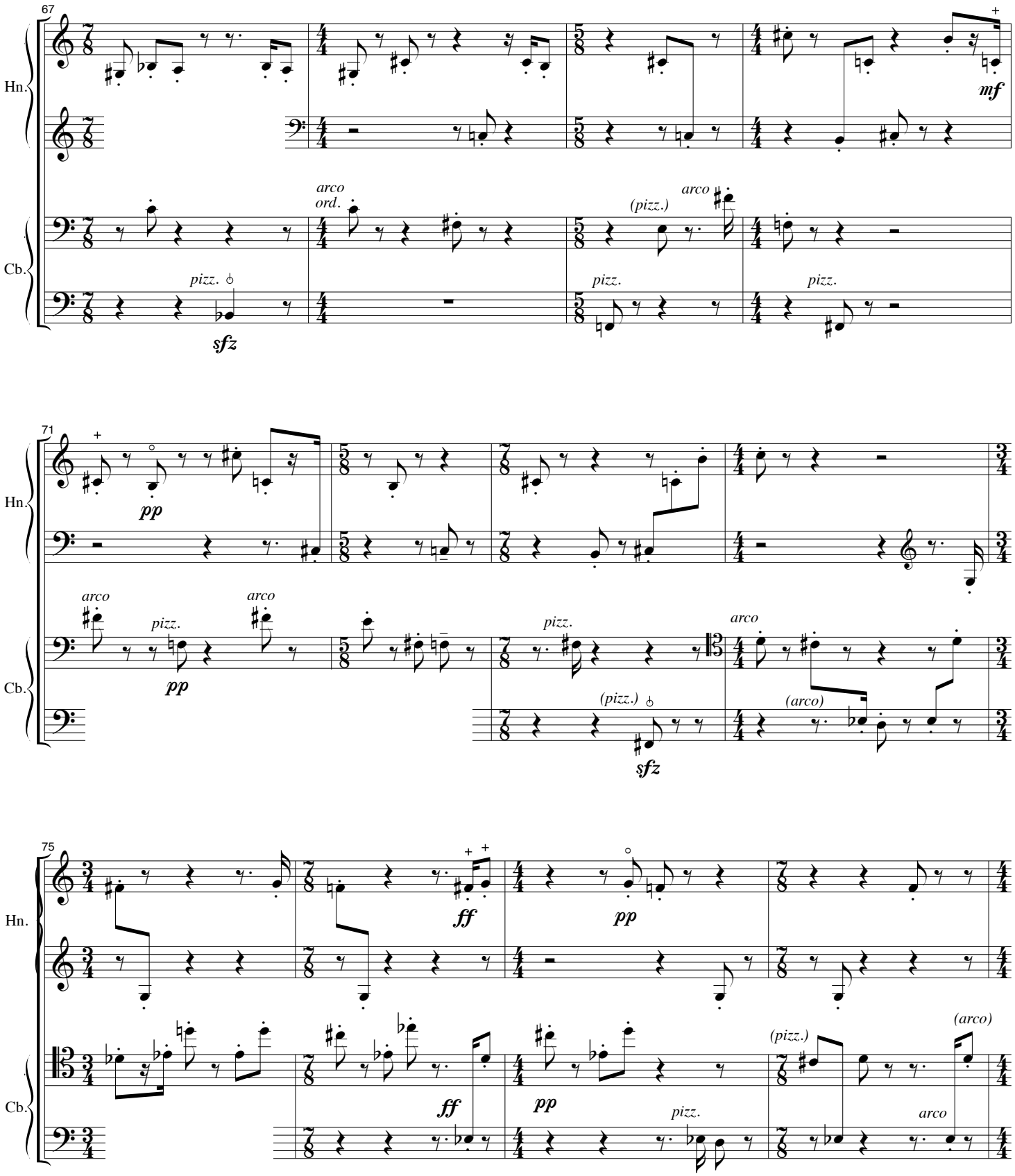
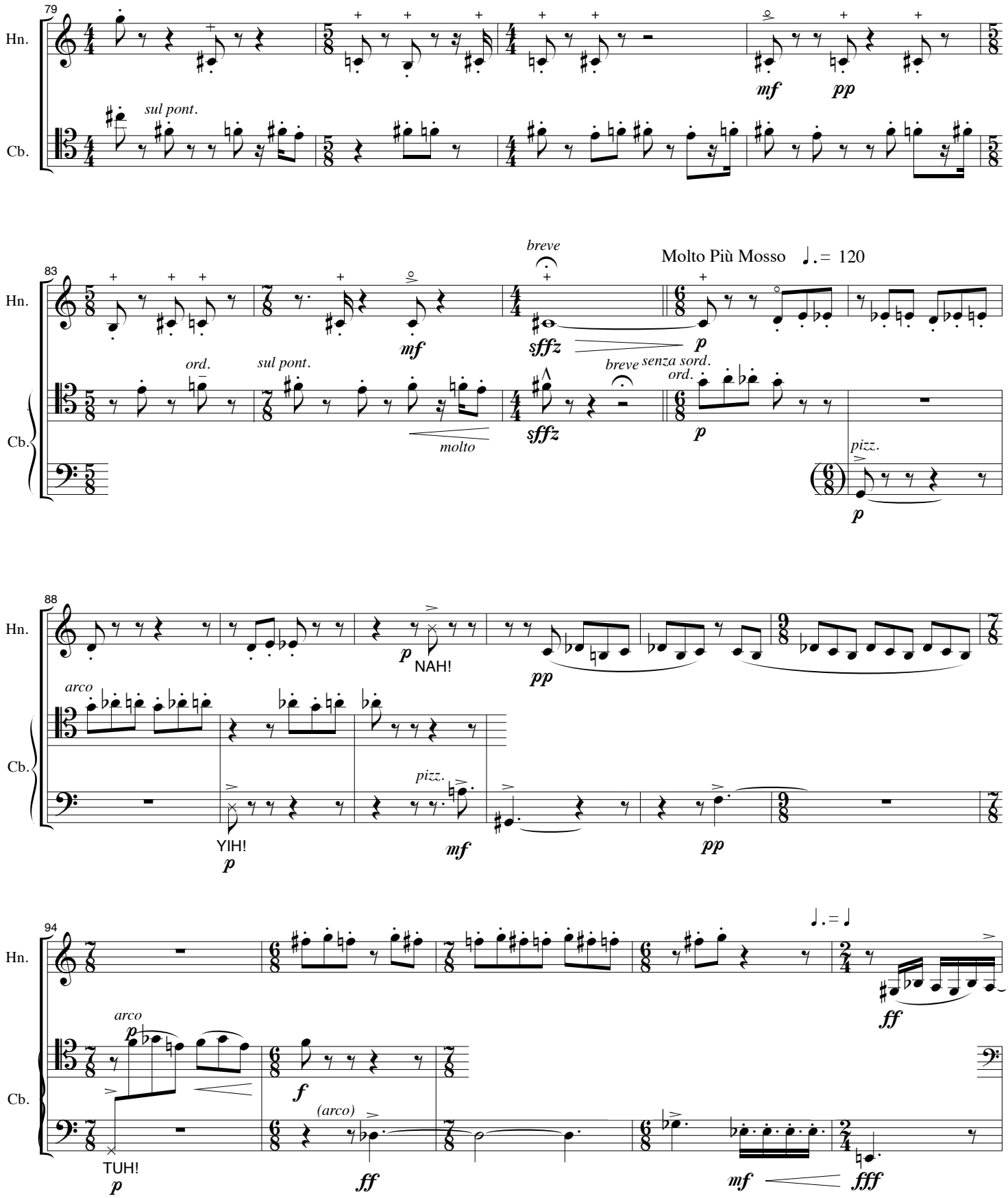
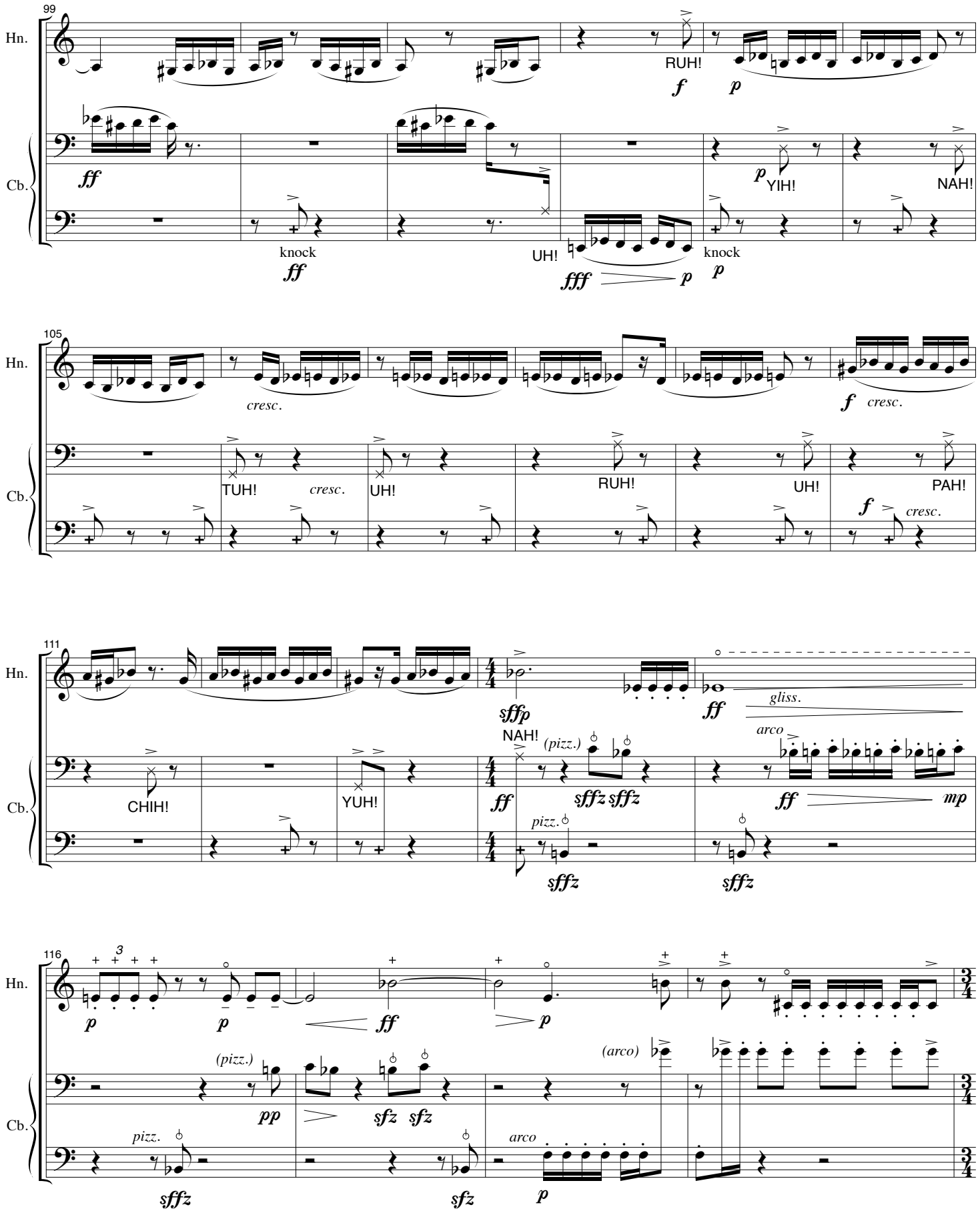
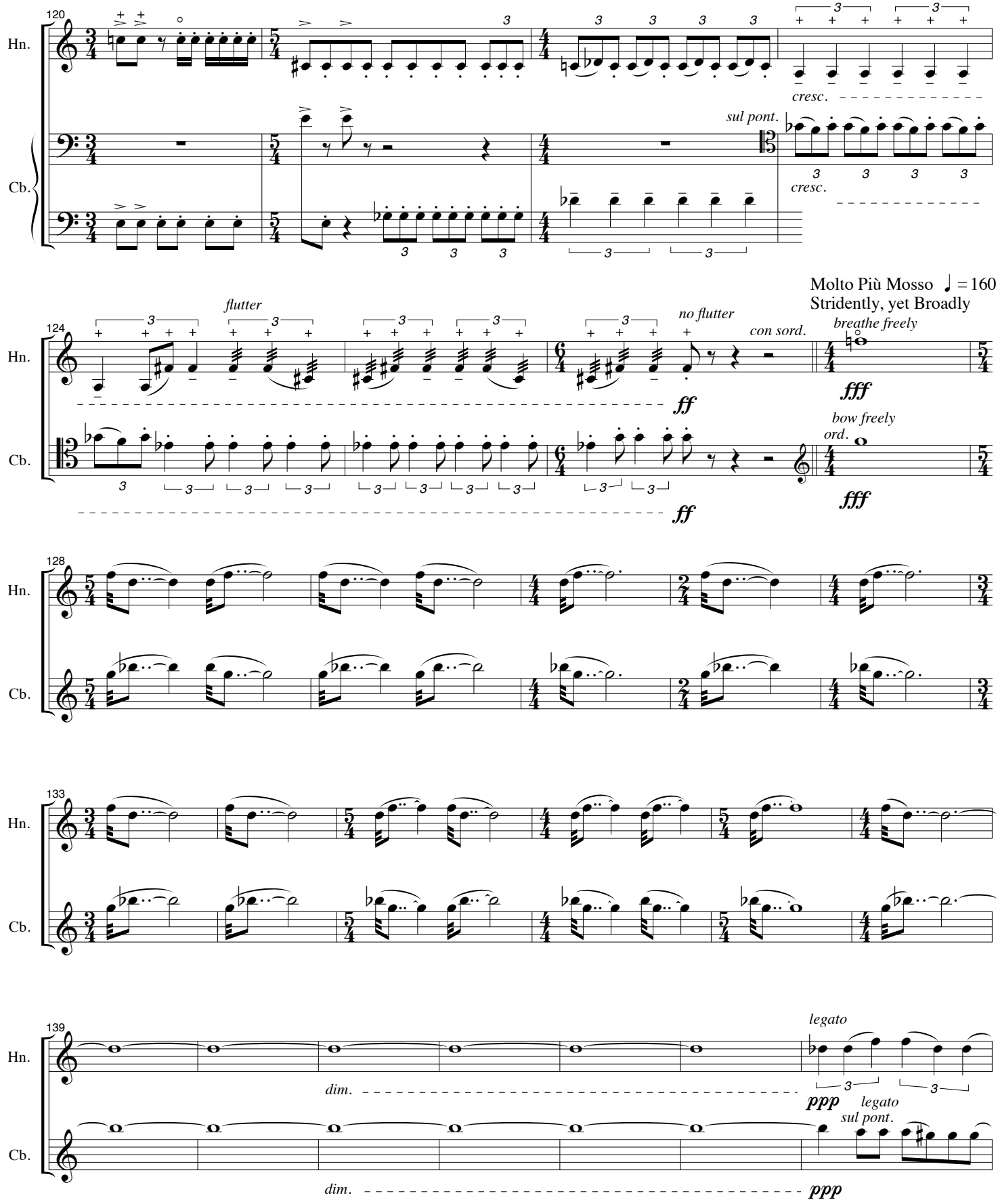

22
Hn.
Cb.
sul pont.
sul pont.
sul pont.
ord.
ord.
p
p
Poco Meno Mosso ♪= 80
29
Hn.
Cb.
ff
mf
ff
ord.
ff
fff
gliss.
Poco Più Mosso ♪= 88
33
Hn.
Cb.
gliss.
ff
40
Hn.
Cb.
gliss.

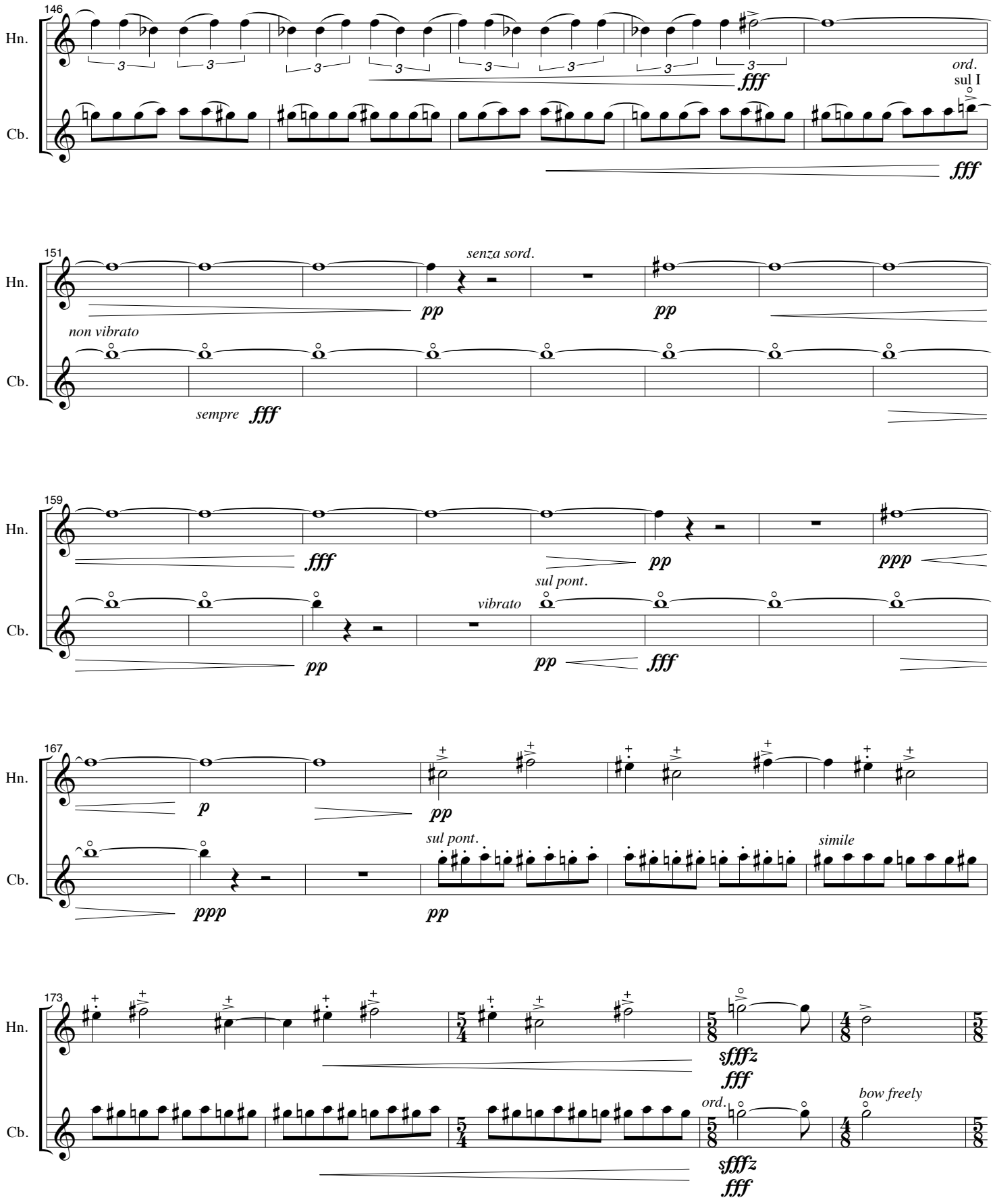

Poco Meno Mosso ♪= 80
46
Hn.
Cb.
flutter
mp
molto
p
f
pizz.
mf
Poco Più Mosso
Poco Meno Mosso
Poco Più Mosso ♪= 88
52
arco
pizz.
pesante
arco
sul pont.
57
flutter
molto
Tranquillo e Semplice ♩ = 90
63
flautando
ord.
flautando
pp
ff

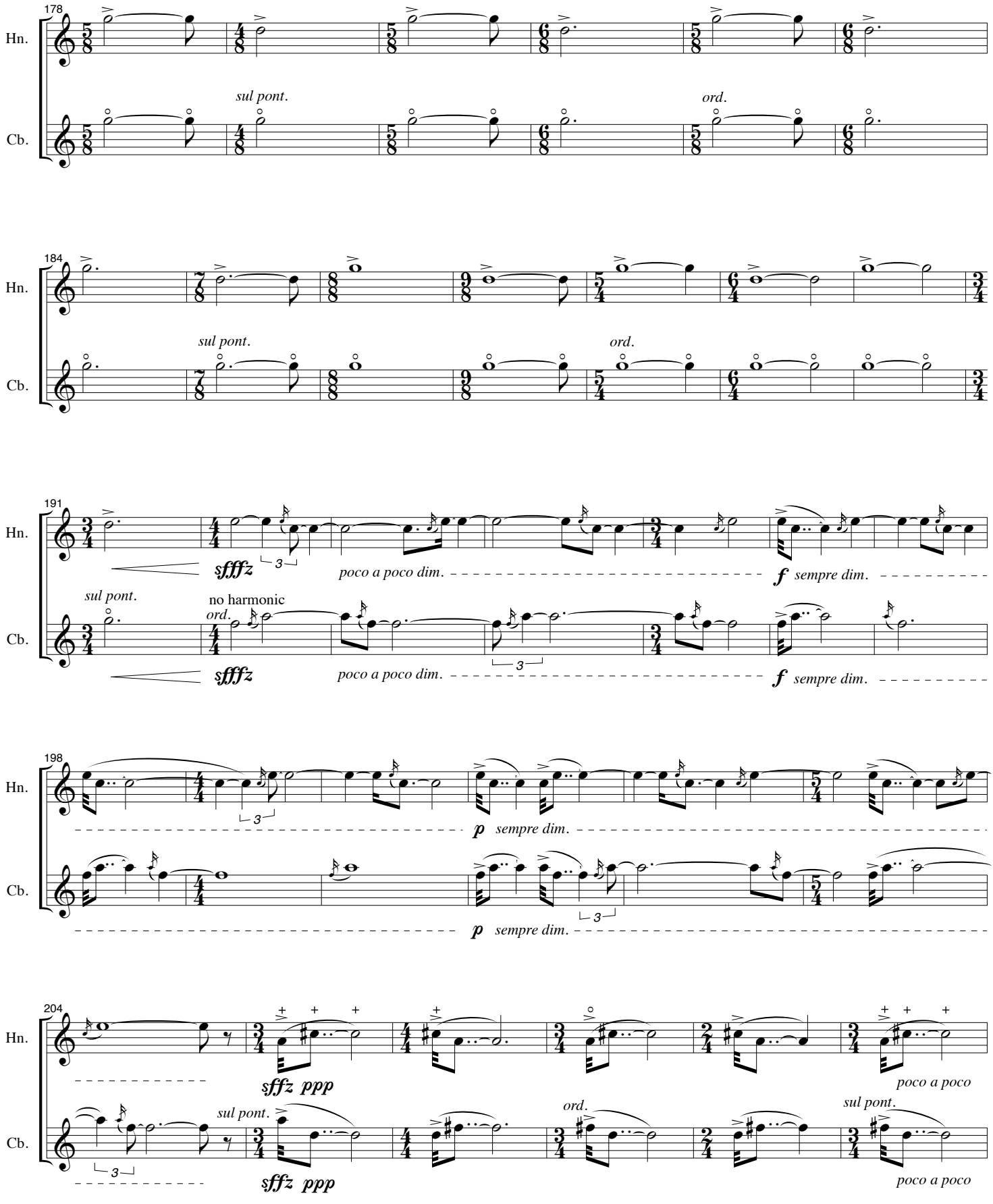

67
Hn.
Cb.
arco
ord.
pizz.
(pizz.)
arco
mf
sfz
71
pp
arco
pizz.
(pizz.)
(arco)
75
ff
pp
(arco)

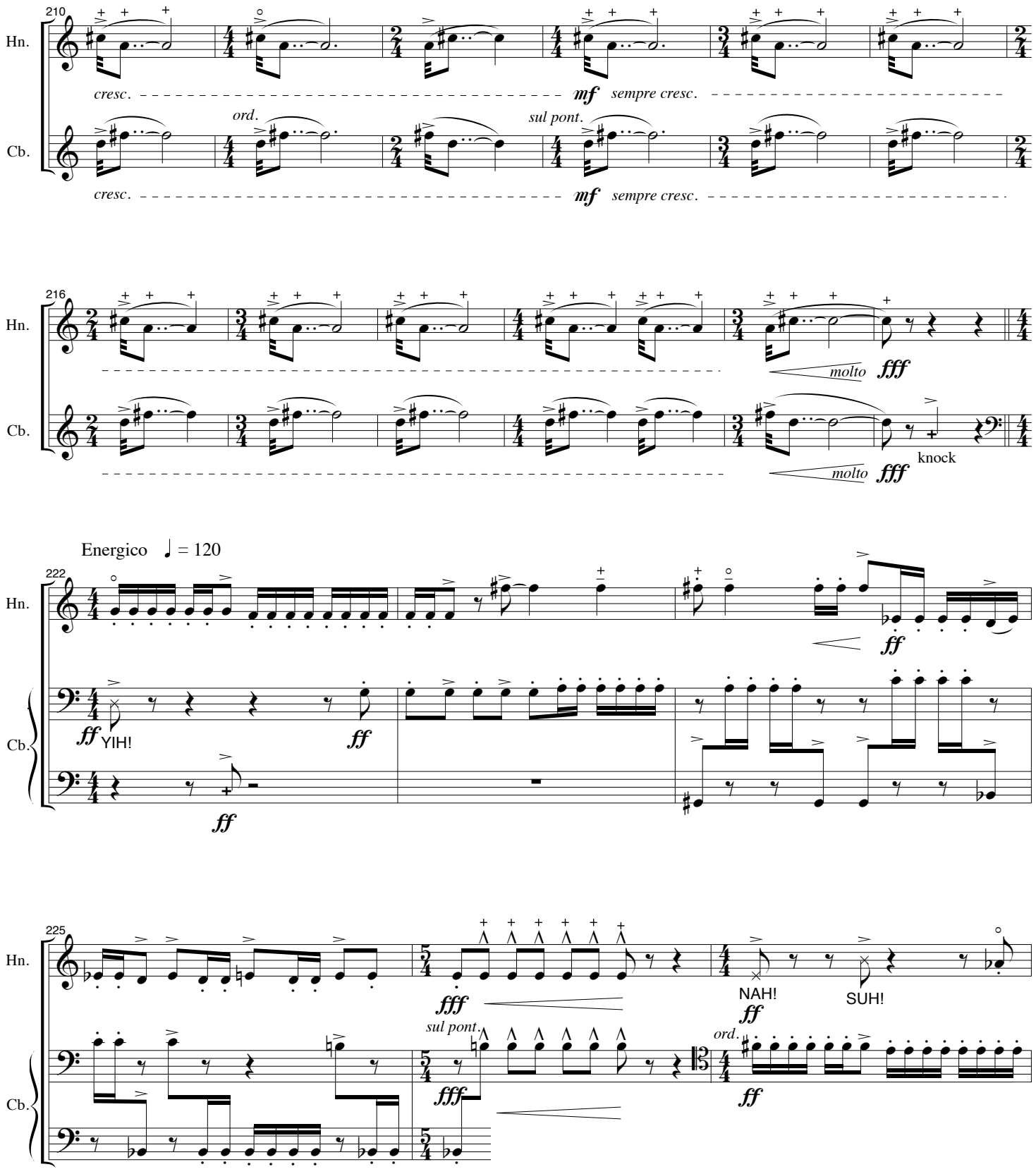

79
Hn.
Cb.
sul pont.
mf
pp
83
breve
Molto Più Mosso ♩. = 120
sffz
p
ord.
sul pont.
molto
senza sord.
pizz.
88
arco
NAH!
YIH!
TUH!
94
♩. = ♩
ff
(arco)

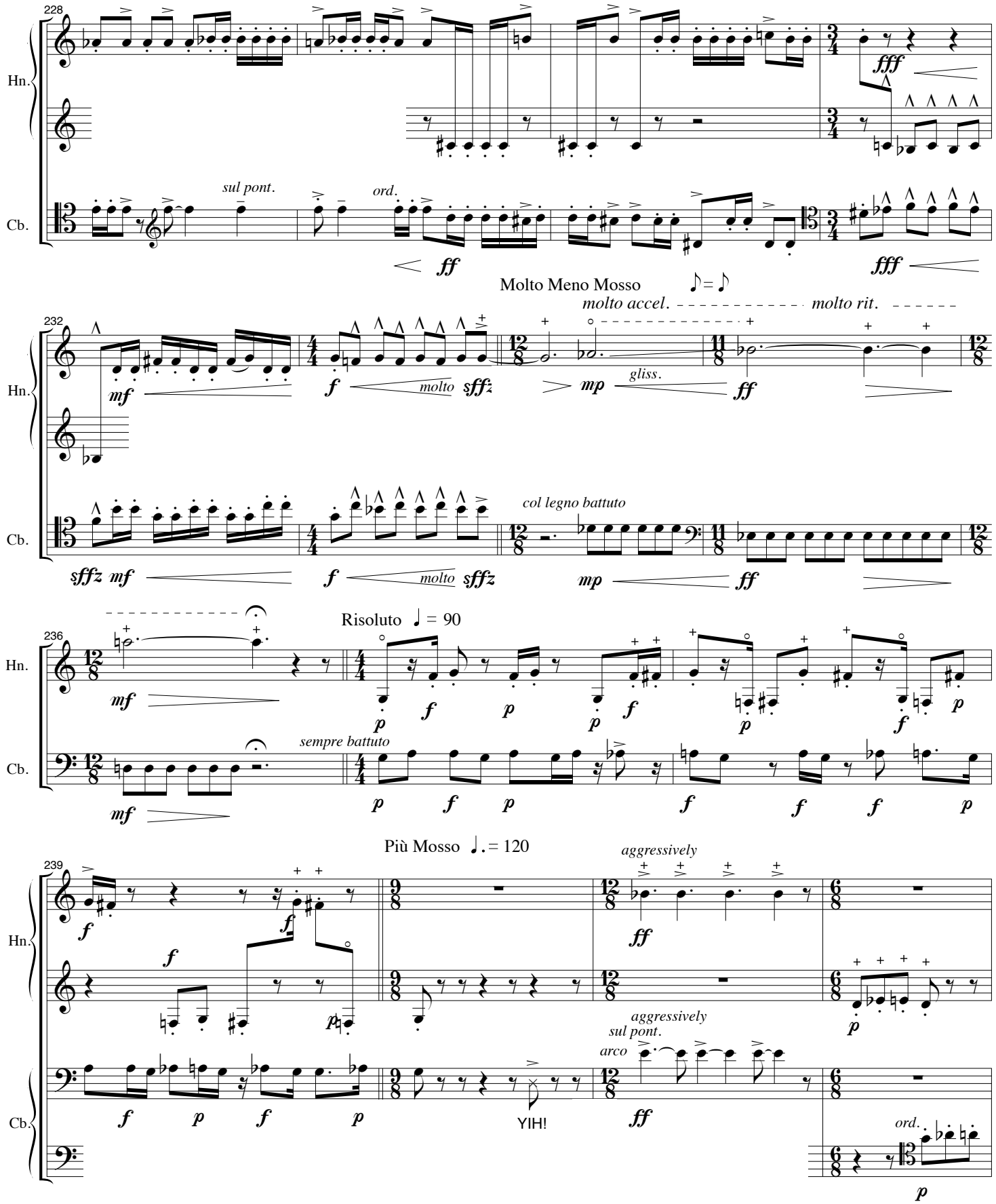

99
Hn.
Cb.
RUH!
f
p
ff
p
YIH!
NAH!
knock
ff
UH!
fff
p
knock
p
105
Hn.
Cb.
cresc.
f
cresc.
TUH!
cresc.
UH!
RUH!
UH!
PAH!
f
cresc.
111
Hn.
Cb.
sfffp
NAH!
ff
gliss.
CHIH!
YUH!
ff
(pizz.)
sffz sffz
arco
ff
mp
pizz.
sffz
sffz
116
Hn.
Cb.
p
3
p
ff
p
(pizz.)
pp
sfz sfz
(arco)
pizz.
sffz
sfz
arco
p

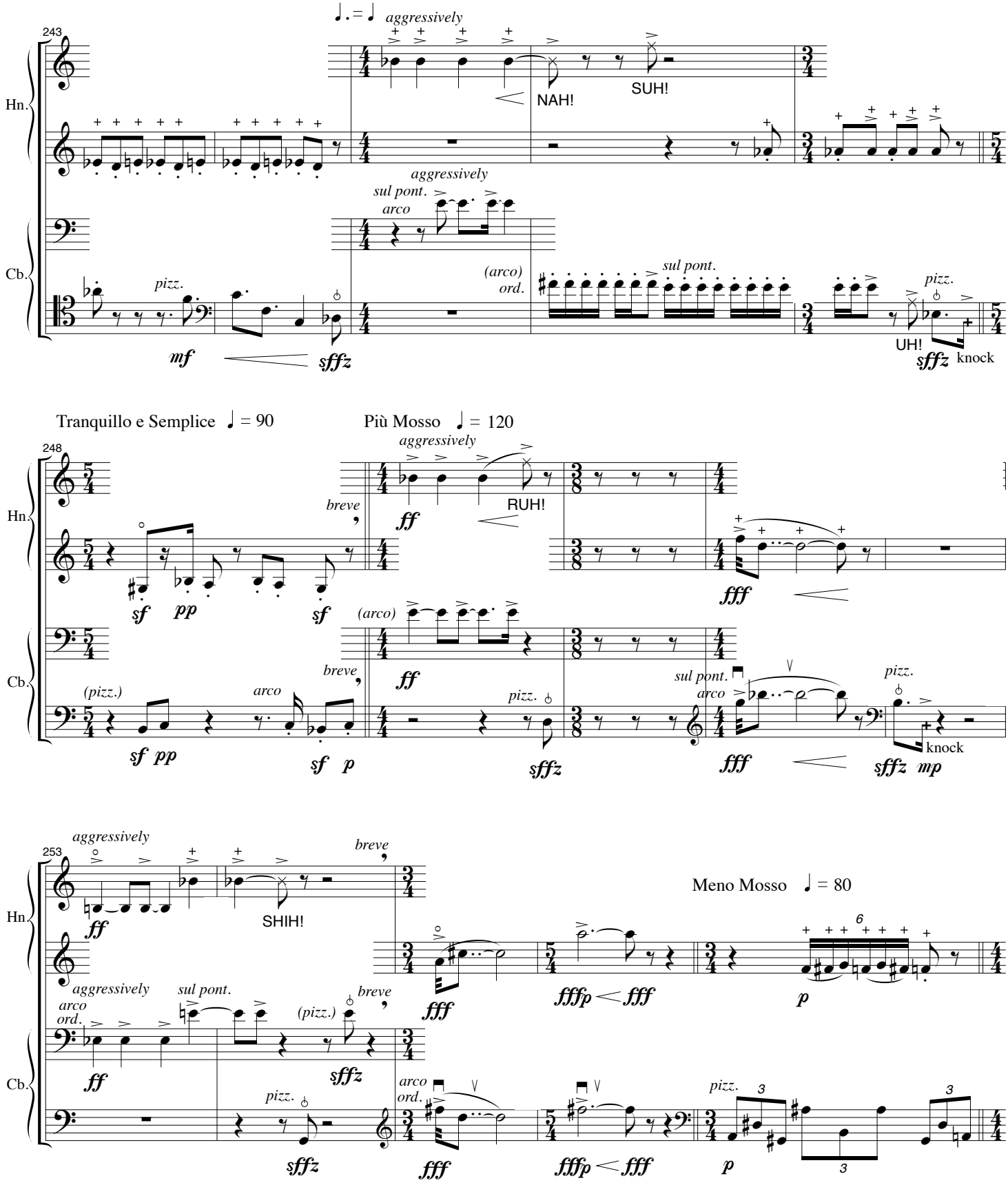

120
Hn.
Cb.
cresc.
sul pont.
cresc.
124
flutter
no flutter
con sord.
breathe freely
fff
bow freely
ord.
fff
ff
ff
Molto Più Mosso ♩ = 160
Stridently, yet Broadly
128
133
139
legato
dim.
ppp
legato
sul pont.
dim.
ppp

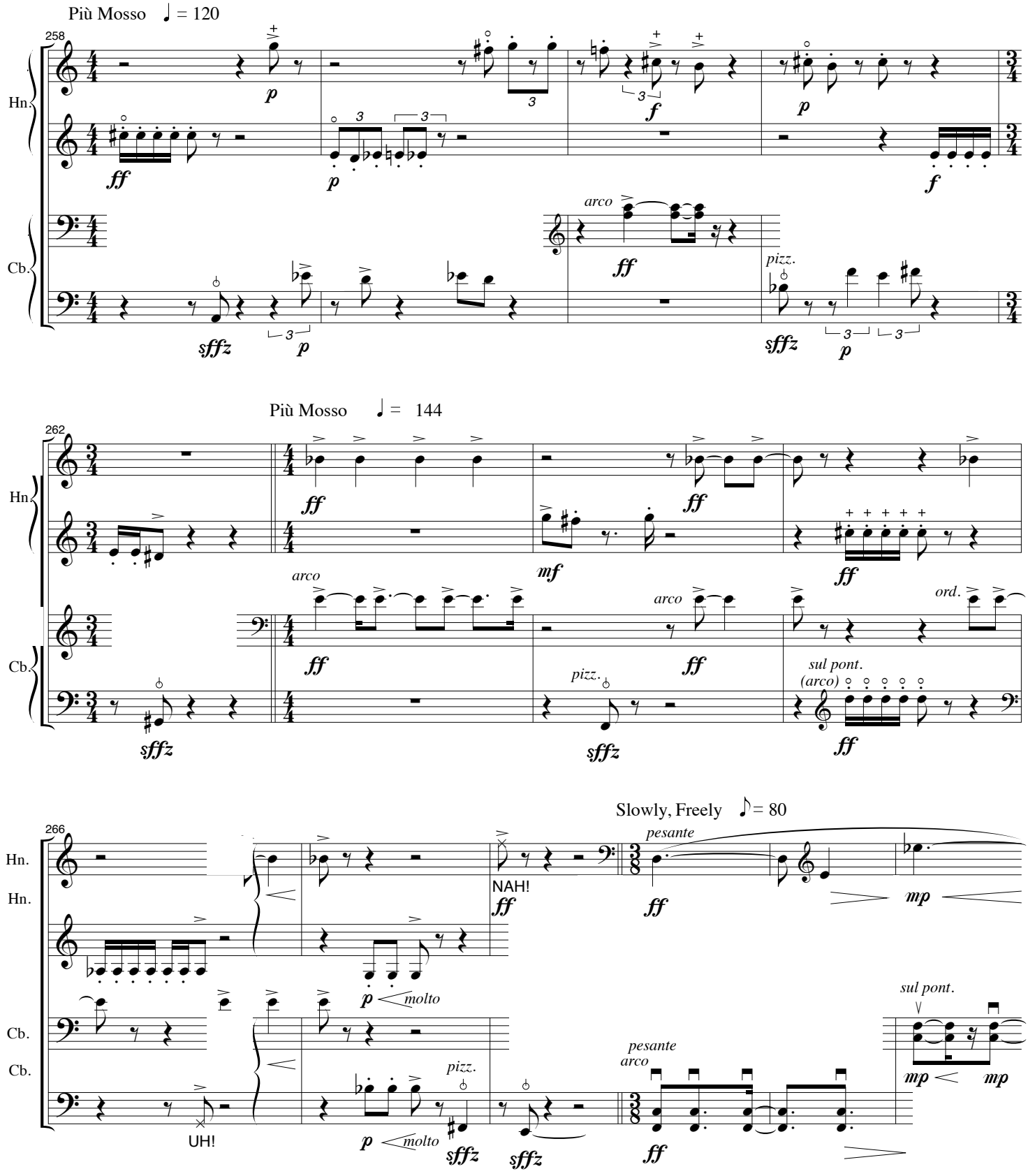

146
Hn.
Cb.
fff
ord.
sul I
fff
151
senza sord.
pp
pp
non vibrato
sempre fff
159
fff
pp
ppp
sul pont.
vibrato
pp
pp
fff
167
p
pp
sul pont.
simile
ppp
pp
173
sfffz
fff
ord.
bow freely
sfffz
fff

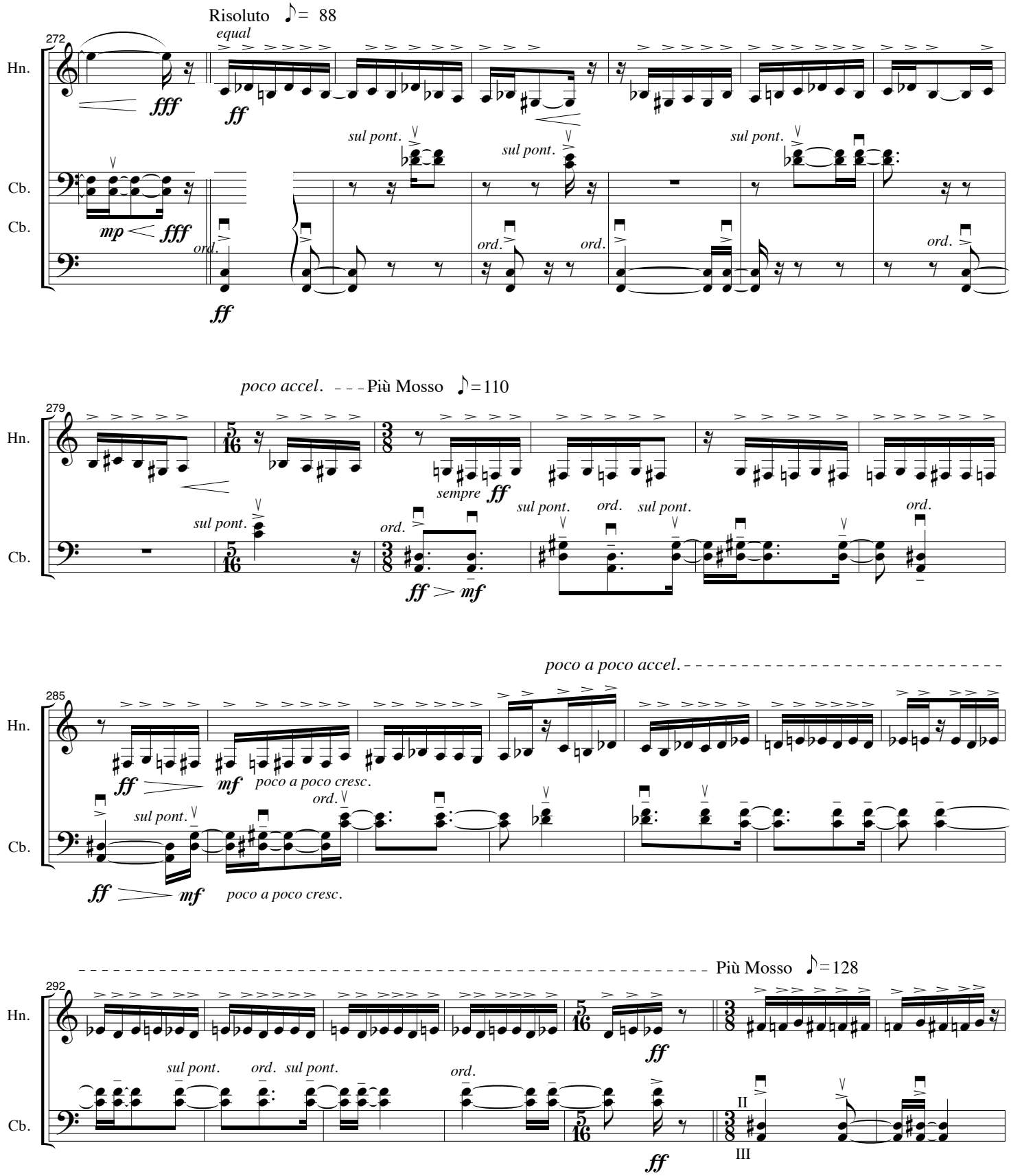

178
Hn.
Cb.
sul pont.
ord.
184
Hn.
Cb.
sul pont.
ord.
191
Hn.
Cb.
sul pont.
no harmonic
ord.
sfffz
poco a poco dim.
f sempre dim.
198
Hn.
Cb.
p sempre dim.
204
Hn.
Cb.
sul pont.
ord.
sfffz ppp
poco a poco

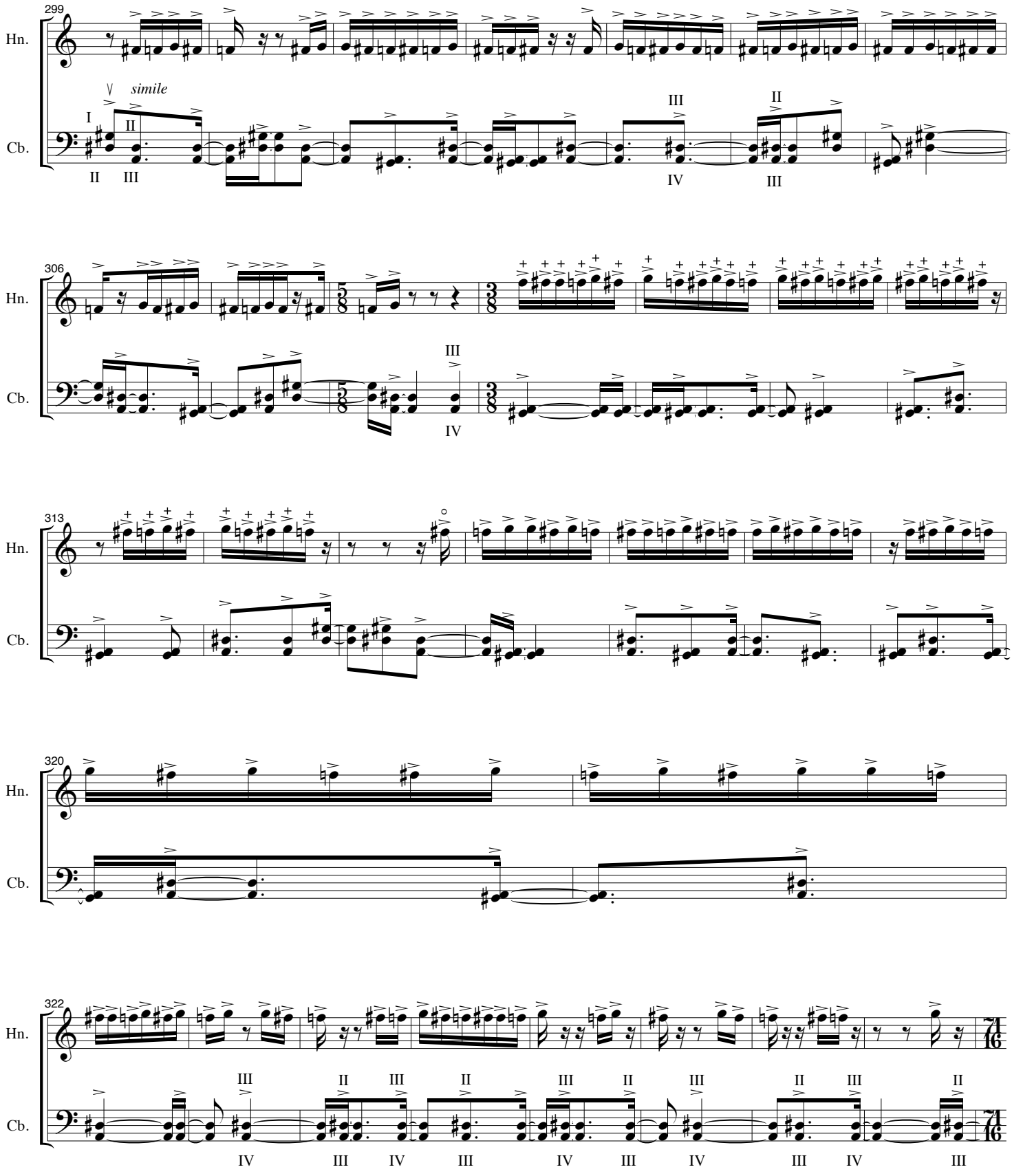

210
Hn.
Cb.
cresc.
mf
sempre cresc.
ord.
sul pont.
216
molto
fff
knock
Energico ♩ = 120
222
ff
YIH!
225
NAH!
SUH!

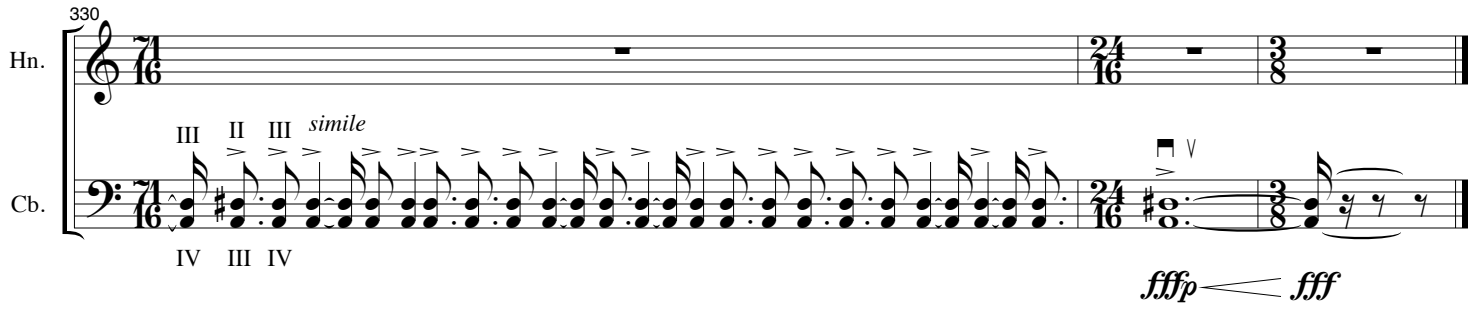

228
Hn.
Cb.
sul pont.
ord.
ff
fff
Molto Meno Mosso
♪ = ♪
molto accel.
molto rit.
232
mf
f
molto
sfffz
mp
gliss.
ff
col legno battuto
Risoluto ♩ = 90
236
p
sempre battuto
Più Mosso ♩. = 120
239
aggressively
YIH!
arco


243
Hn.
Cb.
aggressively
NAH!
SUH!
sul pont.
arco
pizz.
(arco)
ord.
UH!
knock
Tranquillo e Semplice ♩ = 90
Più Mosso ♩ = 120
248
RUH!
breve
(pizz.)
253
SHIH!
Meno Mosso ♩ = 80


Più Mosso ♩ = 120
258
Hn.
Cb.
arco
pizz.
Più Mosso ♩ = 144
262
Hn
Cb.
arco
pizz.
ord.
sul pont.
(arco)
Slowly, Freely ♪ = 80
266
Hn.
Hn.
NAH!
pesante
molto
Cb.
Cb.
UH!
pizz.
pesante
arco
sul pont.


Risoluto ♪= 88
equal
272
Hn.
Cb.
Cb.
fff
ff
sul pont.
ord.
mp
poco accel.
Più Mosso ♪=110
279
sempre ff
ff > mf
poco a poco accel.
285
mf
poco a poco cresc.
Più Mosso ♪=128
292
II
III


299
Hn.
simile
Cb.
I
II
III
IV
306
313
320
322


330
Hn.
Cb.
III II III simile
IV III IV
fffp fff