

# Appeals of Distance

Adam Mirza

**1 Fanfares**

Horn in F

Electronic

$\text{♩} = 52$  accel.  $\text{♩} = 96$   $\text{♩} = 60$

*fp* < *sfz* *sfz* *sfz* *mp* < *ff* *f* *sfzp* < *f*

[0:00]

**2 Bright**

Hn.

Elc.

$\text{♩} = 120$

[0:07] *f* [0:10] *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

(low A continues)

*p*  $8^{vb}$

**3 Dark**

Hn.

$\text{♩} = 60$   $\text{♩} = 96$

*p* < *f* *p* < *f* *p* < *f* *p* *sfz* > *mp* *f* > *p* *mp* < *f* > *mp*

[0:15] (low A continues)

*p* < *f*

Hn.

10

*p* < *f* *f* *mp* < *f* *mp* < *fp* >

[0:31]

*p* < *f*

2

**4** Silence

12  $\text{♩} = 144$

Hn.  $f$   $f$   $fp$   $< f$   $fp$   $< mf$   $p$

Elc.

16

Hn.  $\leq f$   $mp$   $f$   $sfz$   $sfz$   $sfz$   $p$   $f$   $f$   $ff$   $mp$   $p$

19

Hn.  $\leq mf$   $mp$   $p$   $mp >$   $mf >$   $pp$   $mp =$

23

Hn.  $= pp$  (air)  $f$   $p < fp$   $fp$



**5** Fanfare 2

27  $\text{♩} = 96$  (take breaths or pauses as needed)

Hn.  $p$   $mfp$   $mfp$   $mf$

Elc.  $[1:23]$   $fp$   $fp$   $fp$   $fp$   $fp$   $p$   $mfp$   $mfp$   $mp$

# Broken Fanfare

33 **6** ♩ = 52

Hn. *mf* *p < f*

Elc. *P < mf* *p < f* **[1:48]** *p < fp* (Hits and Fragments continue)

37

Hn. *mf* *p* *mf* *mp* *ff* *f* *mf* *f* *p*

brassy (nasty) full, rich, noble

41 **7** Last ♩ = 96

Hn. *ff* *ff* *mp* *f* *p* *f* *f*

Elc. **[2:01]** *f* *n* **[2:07]** **[2:10]** (several outbursts)

45 **8** Fading ♩ = 120 ♩ = 60

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

**[2:18]** *f* *p* **[2:22]**

49  $\text{♩} = 96$

Hn.  $p < f > mp < ff > mf$   $n < f > mf < pp$

Elc. (air)  $mp$   $mf$  [2:32]  $mf$

54  $\text{♩} = 120$

Hn.  $f$   $p$   $f$   $p$

Elc.  $f$   $p$   $mf$   $p$

58

Hn.  $mf$   $mp$

Elc.  $p < mf >$   $p$  (muffled) [2:51] [2:55]

61  $\text{♩} = 60$

Hn.  $ff$   $ff$   $ff$

Elc.

64 **9** Air Flutter

Hn. Musical notation for Horn part of 'Air Flutter' in bass clef. It consists of six measures with various dynamics and articulations. Dynamics include *p*, *p < mf*, *p < f*, *p mf*, and *p < f*. There are accents and slurs throughout.

[3:10] *p* *p < mf* *p < f* *p mf* *p < f*

Musical notation for Continues part of 'Air Flutter' in treble clef. It shows a single measure with a dynamic of *p* and the instruction '(fluttereing continues)'.  
*p* (fluttereing continues)

71 **10** Distorted Horn Call use jason's spots in recording

Hn. Musical notation for Horn part of 'Distorted Horn Call' in bass clef. It includes a solo section with a dynamic of *p* and *mf*. Dynamics include *p*, *f*, *p f*, *f*, *ff*, and *mp*. There are accents and slurs.  
*p* *f* *p f* *f* *ff* *mp*

[3:46] (solo) *p* *mf*

Hn. Musical notation for Horn part of 'Stutter Step' in bass clef. It features complex rhythmic patterns with triplets and slurs. Dynamics include *f*, *mp*, *fp*, *f*, *f*, *mf*, *p*, *p*, and *mf*. There are accents and slurs.  
*f* *mp* *fp* *f* *f* *mf* *p* *p* *mf*

Elc. Musical notation for Electric Continues part of 'Stutter Step' in treble clef. It shows a single measure with a dynamic of *p* and *mf*.  
*p* *mf*

**11** Stutter Step

Hn. Musical notation for Horn part of 'Stutter Step' in treble clef. It includes a 'harmonic gliss' and a trill. Dynamics include *p*, *mf*, *p*, and *f*. There are accents and slurs.  
*p* *mf* *p* *f*

Elc. Musical notation for Electric Continues part of 'Stutter Step' in treble clef. It shows two measures with dynamics of *p*, *mf*, *p < mp*, *n*, *mf*, *p*, and *f*.  
*p* *mf* *p < mp* *n* *mf* *p* *f*

[4:11] [4:30]

82

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

Elc. *p* *f* *f*

85

**12 Helicopter**

Hn. *p* *p* *p < mf >* *p < mf >*

Elc. [4:54] *f* *mf* *ff* *p < mf >* *p < mp*

91

Hn. *p < mf >* *f* *p*

Elc. [5:26]

94

(Long Fermati)

Hn. *pp* *f* *pp < mf >*

Elc. *ff*

13

98 Long Tone

$\text{♩} = 96$

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

Elc. *n* *mp*

[6:08]

Hn. *mp* *pp* *mp* *p* *mp* *p* *f*

Elc.

14 Low Buzz

Hn. *p* *f* *p* *f* *p* *f* *ff* *f* *mp*

Elc. *mp*

[7:23]

Hn. *mf* *f* *pp* *pp* *mf* *f* *mp* *f* *p* *p* *f*

Elc. *n* *p*

[7:42]

$\text{♩} = 60$

120

Hn.

*p* < *f* >      *p* < *f* > *p*      *p* — *f* — *p*

126

Hn.

*p* < *mp*      *p* < *mp* > *p*      *mp* >      *p*

133

15

## Low Moan

Hn.

[8:49] *mf* *f* > *p*      *mp*      *p* *f*      *p* — *f*      *pp* < *ff*

Elc.

>      *mp*

139

♩=120

Hn.

*p* < *f* >      *p* — *f*      *p* < *mp* *f*      *p* < *mp* *f*      *p* — *f*

144

Hn.

*ff* — *p*      *p* < *f*      *p*



149

Hn.  $\text{♩} = 120$

Elc. [9:41] (shimmering) *n* *ppp*

*mf* *ppp*

156

Hn. *n* *p* *f*

[10:37]

**16 Blade Runner**

162

Hn.  $\text{♩} = 96$

*f* *mf* *f* *mf* *<* *ff* *mf* *p* *<* *mf* *mp*

Elc. [11:03] *p* *p*

167

Hn.  $\text{♩} = 120$

bell up gradually bring bell down rit.

*mf* *ff* *mf* *f* *mf* *f*

169  $\text{♩} = 96$

Hn.

*mp* *mf* *f*

172  $\text{♩} = 120$   $\text{♩} = 96$

Hn.

*pp* < *ff* *mp* > *pp* *f* *pp* *fp* > *pp* *fp* *mf* >

178

Hn.

*fp* < *f* *mp* < *f* *mp* > *p* < *f* > *p* *p*

184  $\text{♩} = 60$

Hn.

*p* < *mf* *p* < *mf* *p* < *ff* *p* *p* *p* *n*

air

[12:41]

*z* *z* *z*

17 Horn, returns

190  $\text{♩} = 120$

Hn. *p* *f* *mf* *p* *f*

Elc. [13:15] *n* *p*

195

Hn. *p* *f* *mp* *f* *f* *sfz* *p* *ff* [13:40]

199  $\text{♩} = 60$

Hn. *f* *mp* *ff* *f* *p* *mf* *p* *n*

Elc. *p*

203 **18 Warm-up**

Hn. *pp* *pp* *mf* *p* *f*

Elc. [13:53] (Horn Warm-up exercises in the background)

205  $\text{♩} = 60$

Hn. *p* *f* *mf* *f*

Elc. [14:01] *mp* *p* *mf* [14:07] *p* *mf* *mp* *mf*

208

♩=120

Hn. *f* *p*

Elc. *mf* *f*

210

Hn.

Elc.

212

Hn. *6*

Elc.

214

Hn. *6* *f* *6* *mp* *6*

Elc.

215

Hn. *6* *p*

Elc.

19

Record Player

217  $\text{♩} = 96$

Hn.

[14:34]

*mp mf <f <f <mf p <f p <mf*

*f*

222  $\text{♩} = 144$

Hn.

*mf p mf p pp*

*ff fp*

225

Hn.

*f p f f fp*

230

Hn.

*f ff mf ff*

*tr*

14

235  $\text{♩} = 60$

Hn.

*p p p ff f > p mf > mp*

240

7 6 5

**20**

Hn.

*n*

[14:34]

*p (distant) mf f n < f*

**21** Coda

243

Hn.

*f fp p mf p*

(sporading hits)

*f*

246

Hn.

*f ff p p mf > p*