

N° 1138

Eve Beglarian

Einhorn

2011

for horn and pre-recorded electronics



EVBVD MUSIC
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Einhorn is inspired by a poem by Rilke that I have been wanting to work with for more than ten years. Love creates a space in which the impossible becomes real: how amazing is that?! **Einhorn** was commissioned by Lydia Van Dreel and is dedicated to her with vast affection. Many thanks also to the Hermitage in Florida, where I wrote this piece during a residency in March 2011.

O dieses ist das Tier, das es nicht gibt.
Sie wußtens nicht und habens jeden Falls
- sein Wandeln, seine Haltung, seinen Hals,
bis in des stillen Blickes Licht - geliebt.

Zwar war es nicht. Doch weil sie's liebten, ward
ein reines Tier. Sie ließen immer Raum.
Und in der Raume, klar und ausgepart,
erhob es leicht sein haupt und brauchte kaum

zu sein. Sie nährten es mit keinem Korn,
nur immer mit der Möglichkeit, es sei.
Und die gab solche Stärke an das Tier,

daß es aus sich ein Stirnhorn tried. Ein Horn.
Zu einer Jungfrau kam es weiß herbei –
und war im Silber-Spiegel und in ihr.

Rilke: Sonnet to Orpheus II:4

Oh this beast is the one that never was.
They didn't know that; unconcerned, they had
loved its grace, its walk, and how it stood
looking at them calmly, with clear eyes.

It hadn't BEEN. But from their love, a pure
beast arose. They always left it room.
And in that heart-space, radiant and bare,
it raised its head and hardly needed to

exist. They fed it, not with any grain,
but always just with the thought that it might be.
And this assurance gave the beast so much power,

it grew a horn upon its brow. One horn.
Afterward it approached a virgin, whitely --
and was, inside the mirror and in her.

translated by Stephen Mitchell

NOTES TO THE PERFORMER:


The piece is written for natural horn in F or modern horn paying on the F harmonic series without correcting intonation. Notes marked with a + should be gradually bent flat with the right hand, as far down as the pitch will go without fully stopping.

Depending on the live space in which you perform the piece, you may wish to add reverb to the live horn sound. The idea is always to match the live horn more closely to the pre-recorded horn: the live horn should always seem to be growing out of the texture of the electronics.

Ein Horn

MM=60

Eve Beglarian

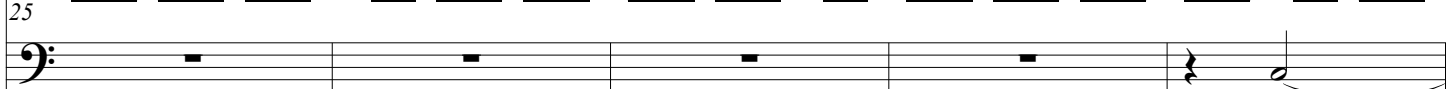
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pp



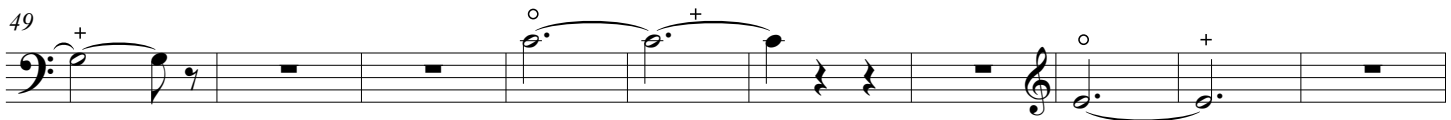
p



pp

p

sim. with overall crescendo to m. 72





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68 *Hand out of bell, bell up*
f ff

77 *Hand in bell, bell down*

85 *f*

93

101

110 *mf mp*

119 *p mp*