

Syllogism No. 1
for solo French horn

James Paul Sain

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Syllogism No. 1

for solo French horn

by **James Paul Sain**
for Paul Basler

Program Notes

Syllogism No. 1, as the title implies, is a teleological extrapolation of two musical premises. These two premises, though obviously symmetrically related around a pivotal interval of a semi-tone, are recontextualized and combined to form a logical musical conclusion. Written for the French horn virtuoso, the piece utilizes numerous advanced techniques including sung multiphonics.

- notes with triangle-shaped heads pointing upward indicate to play the highest note possible.
- notes with a plus (+) symbol above the note heads are played stopped.
- notes with a plus (o) symbol above the note heads are played open (and all notes afterwards as well).
- accidentals carry through the beam group (since there are no bar lines).
- for further explanation of advanced techniques see; Hill, Douglas. Extended Techniques for the Horn. (Studio 224: 1983).

About the Composer

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

*Most current and machine-readable forms of the above prose can be found at –
<http://jamespaulsain.com/> or via email – jsain@ufl.edu*

duration: 5'00"

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free (♩ = ca 72)
"ah"

sffz sffz sffz sffz sub pp

legato

mp mf

legato

with emphasis (♩ = 86)

mf p f

5:4

ff mp rfz rfz

5:4 5:4

delicate

metered (♩ = 60)

p gliss ff pp mf

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free (somewhat slower) "oh" delicate (♩=60) with direction

pp gliss *f*

5:4 (not in horn) "ah" brash st. mute

mf *rfz* *p* *f*

3 3 3 3 sffz sffz sffz ff

3

6:4

5:4 (not in horn) "ah" open a niente

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"ah" (♩ = 86)

mf *f* 5:4

mf *f* 3

gliss

fff 6:4

1/2 V.

sfz < *sfz* < *sfz* < *sfz* < *sfz* <

ff

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Musical staff 1: Treble clef, key signature of two flats. It begins with a triplet of eighth notes marked with a '+' and a glissando line. This is followed by a series of eighth notes with accents, a triplet of eighth notes, and a 5:4 ratio section.

Musical staff 2: Treble clef, key signature of two flats. It starts with a whole note marked 'n.v.' (no vibrato). This is followed by three 5:4 ratio sections, each consisting of a half note and a quarter note. Dynamics range from *pp* to *mp*.

Musical staff 3: Treble clef, key signature of two flats. It features a 5:4 ratio section with a glissando line, followed by another 5:4 ratio section. The final part consists of eighth notes with '+' and 'o' markings, ending with a glissando line and a *f* dynamic.

Musical staff 4: Treble clef, key signature of two flats. It begins with a 5:4 ratio section marked with a '+' and a *ff* dynamic. This is followed by a triplet of eighth notes, a 1/2 V. section, and a 5:4 ratio section. The piece concludes with a whole note marked with a '+' and a *mp* dynamic, with the vocalization 'ah' written above.

Musical staff 5: Treble clef, key signature of two flats. It starts with a 5:4 ratio section marked with a '+' and a *mf* dynamic. This is followed by a 5:4 ratio section marked with a '+' and a *mp* dynamic, and another 5:4 ratio section marked with a '+' and a *f p < f* dynamic.

Musical staff 6: Treble clef, key signature of two flats. It begins with a triplet of eighth notes marked with a '+' and a *p* dynamic. This is followed by three 5:4 ratio sections, each marked with a '+' and an 'o' symbol. The piece ends with a 5:4 ratio section marked with a '+' and a glissando line.

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6:4
sub fff
gliss *
gliss *

3
1/2 V.
gliss *

forcefully, bell sound

pp

delicate

sub pp
fff

delicate

pp

* = highest note possible