

PROGRAMME NOTE

These three miniatures are linked by shared ideas, but separately characterised, as their titles suggest: *Prelude*, *Study (non peritos)* and *Nocturne*. I have aimed to write for the beautiful tone quality of the horn, as well as its capacity for timbral variation and microtonal inflection. Each miniature lasts a couple of minutes.

The title *After Lindisfarne* reflects my love of visiting 'Holy Isle' in Northumberland.

Prelude (Crossing the Causeway) suggests the spacious sands – serene or treacherous, according to the tide. *Study* (In the sand dunes) evokes the unfrequented wild places along the north coast of the island. At night, the sound of Lindisfarne is the 'song' of the seals. *Nocturne* (St Cuthbert's Isle and seals) conjures up something of this haunting soundscape:

'the isle is full of noises
sounds and sweet airs, that give delight and hurt not...'

After Lindisfarne for solo horn is one of a collection of 200 solo pieces written to celebrate the bicentenary of the Royal Academy of Music in 2022. The first soloist will be Joseph Langstaff.

Nicole LeFanu

PERFORMANCE NOTES

Transposition ('in F') applies throughout, except in indications of fundamentals. Where harmonics are used, the fundamental and specific harmonic are notated thus:

'Horn in Bb – 7'; the notated Eb would sound as a 'flat' Ab from a fundamental Bb. Do not correct the natural intonation.

Notated quarter notes are microtonal inflections, not necessarily exact numbers of cents.

The symbol \circ (open) after $+$ (stopped note) must not be confused with the symbol \circ for harmonic.

Where repeated pitches are notated with stems in opposite directions, different fingerings should be used, to create timbral variation. Pitches with no stem (eg bar 5) are not re-attacked but show the end of a portamento, whether by hand-stopping or lipped down.

Where 'half-stopping' is used in *Nocturne*, maximum pitch and timbral variation is intended.

In performance, leave a short break between the miniatures, rather than playing 'attacca'. Interpret the metronome marks liberally, and use rubato where you feel it appropriate.

After Lindisfarne

Three Miniatures for solo horn

1: Prelude (*Crossing the causeway*)

Nicola LePain

Serene (♩ = c.80)

Horn in F

p *legato* *mp*

5 *p* *legato* *mp*

10 *sfz* *pp* *p* *mp* *Poco più mosso*

14 *sfz* *f* *p* *mp*

19 *f* *mp*

24 *f* *pp*