

the clear architecture of the nerves

for solo horn with optional piano resonator

Robert Hasegawa

2000

Performance notes

1. piano resonator (optional but recommended)

The hornist should play into an open grand piano, with the sustain pedal held down throughout the piece to allow sympathetic vibration of the strings. Except in small performance venues, amplification of the piano resonator is desirable: the resonance of the piano should be equal at its loudest point to a *mezzo-piano* dynamic in the horn. The best microphone location is under the piano, with the mic pointing upwards towards the area where bass and treble strings cross.

2. microtonal notation and fingerings

The microtonal pitches are approximated as quartertones for ease of reading, but in fact are based on the natural 7th and 11th partials of the harmonic series, transposed by the use of the valves on an F/B-flat double horn. Microtonal fingerings based on the 7th partial will sound slightly sharper than the notated quartertone. All fingerings for microtonal pitches are indicated in the score.

The chart below (transposed for Horn in F, sounding a perfect fifth lower) shows the fingerings for all microtonal pitches used in the score. “T” refers to the thumb trigger used to switch between the F and B-flat sides of the double horn: thus “T23” is the B-flat horn with valves 2 and 3 pressed, and “2” is the F horn with only valve 2 pressed.

1/2 1/3 2/3 3 1 2 0 T 2/3 T 3 T 1 T 2 T 0 1 2 0 T 2/3 T 3 T 1 T 2 T 0

These fingerings allow a complete microtonal scale between the notated pitches E-flat₄ and B₅ (still sounding a perfect fifth lower):

1/2 1/3 2/3 3 1 2 0 T 2/3 T 3 T 1

T 2 T 0 1 2 0 T 2/3 T 3 T 1 T 2 T 0

3. rhythmic interpretation

All rhythmic indications may be interpreted quite freely. The performer should be aware of the resonance provided by the piano, adjusting the interpretation (and particularly the timing and dynamics) to react to the decay of the resonating strings. At all times, projecting the expressive shape of each gesture should take precedence over metronomic exactitude.

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A ♩ = 80

Musical score for section A, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). It features a variety of dynamic markings and articulations. Measures 1-3 start with a fortissimo (ff) dynamic and include trills. Measures 4-6 show a piano (p) dynamic with a sixteenth-note triplet. Measures 7-9 feature a mezzo-forte (mf) dynamic with a sixteenth-note triplet and a sixteenth-note group. Measures 10-12 conclude with a fortissimo (ff) dynamic and a sixteenth-note group. Fingerings and trills are indicated throughout.

B poco meno mosso

Musical score for section B, measures 13-24. The tempo is marked 'poco meno mosso'. The score continues in treble clef with a key signature of one sharp. Measures 13-15 show dynamics of f, ffp, mf, and p. Measures 16-18 feature p, f, and p dynamics. Measures 19-21 show p, mf, and p dynamics. Measures 22-24 conclude with mp, mf, and mf dynamics. The score includes various articulations and fingerings.

C Tempo I

Musical score for section C, measures 25-30. The tempo is marked 'Tempo I'. The score continues in treble clef with a key signature of one sharp. Measures 25-27 start with a fortissimo (ff) dynamic and include trills. Measures 28-30 feature a fortissimo (ff) dynamic with a sixteenth-note triplet and a sixteenth-note group. Fingerings and trills are indicated throughout.

T_2 T_1 T_1-2 T_1 T_1-2 T_2-3
f *mp* *mp* *mf* *f* *sfz*

T_3 T_1 T_1 T_2 T_1-2 T_2 T_1 T_1 T_3
mp *ff* *mf* *mf* *f* *ff* *mp*

T_2-3 0 T_2 T_1 T_2-3 2 0 T_2
p *mp* *mf* *mp* *ff*

T_1 T_0 2 T_2 1 T_1
mp *p* *pp*

D *piu mosso*

0 T_3 T_2-3 2 0 T_3 T_2-3 T_1-2 T_1 2 T_2 3 T_2-3 0
sempre ff

T_2-3 T_3 T_1 T_2-3 T_3 0 3 T_1 T_2 T_2-3 3
p *f* *p*

E *meno mosso (Tempo II)*

T_3 T_2-3 T_0 T_2 T_2 T_1-2
p *f* *p*

F Tempo I