

**joakim sandgren**

**bifurcations simples (2015 - 2016, 2018)**  
pour un(e) corniste et ordinateur

**partition**

## scoring

1 horn in F

## score is transposed

## duration 7 minutes

## comments on dynamic notation

the dynamics are notated within quotation marks because it is action dynamics and not decibel dynamics. for example the half valve notes in measure 25 in "f" is more "strained" or energetic than the perhaps stronger sounding normal valve double tongue in measure 26 in "mf".

## fingerings

### B $\flat$ -horn

0 c"  
2 h'  
1 b'  
12 a'  
23 a $\flat$ '

### F-horn

0 g'  
2 g $\flat$ '  
1 f'  
12 e'  
23 e $\flat$ '  
13 d'  
123 d $\flat$ '

## comments on performance techniques

### horn in f

the square note indicates "blow sound". put the mouthpiece backwards over the tube (where you put the mouthpiece). the hornist plays directly into the back of the mouthpiece enclosing it with the lips. change the angle / position of the mouthpiece in relation to the tube to find the angle with a maximum of overtones. this result in a breathy tone quality with a shade of pitch in it (sounding a minor seventh below). strive for a maximum of pitch.

the articulations:

$^{\circ}$ te  
the tongue is covering the hole.  
the 't' snap it away from the hole in a very distinctive way.

$\bar{t}^{\circ}$   
put back the tongue on the hole in a distinctive rhythmic action. perhaps as hard as possible without having a tongue ram effect.

TE  
normal 't' placed on the palate.

FE  
the tongue is away from the hole of the mouthpiece.

THE  
using the 'the' sound to softer the attack of the t. this is to make short long notes (normally two 16ths) as broad / long as possible. played with single tongue

KE  
normal 'k' done with the back of the tongue

TE KE  
TE and KE combined into a double tongue.  
used to produce fast staccato character notes.

placement for bifurcation simples

speaker 1

speaker2

horn

speaker3

speaker4

audience

à sören

# bifurcations simples (2015-2016, 2018)

pour un(e) corniste et ordinateur

joakim sandgren (1965)

0:0  
♩ = 69 acc.

normal valve position

1

horn in f

THE THE TE FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te

*f* *mp*

0:1

♩ = 72 rit.

0:2

♩ = 66 rit.

0:3

♩ = 63 acc.

0:4

♩ = 69

0:5

♩ = 69 acc.

7

FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te

0:6

♩ = 72 rit.

half valve

14

°te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te FE °te °te °te °te °te

*mf* *mf*

normal valve  
double tongue tremolo  
even but no 16ths

1:0

♩ = 56 rit.

21

°te °te °te °te °te °te °te °te °te °te °te °te °te °te °te °te °te TEKE TE ° FE ° °te ° FE °

*f* *mf* *f*

2:0

♩ = 54

3:0

♩ = 54 acc.

4:0

♩ = 60

4:1

♩ = 60 rit.

4:2

♩ = 58 rit.

29

THE THE TE FE °te FE °te FE °te TEKE TE KE TE KE TE °te °te TE KE TE KE TE °

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



62  $6:4$   
 $\text{♩} = 96 \text{ acc.}$   
 half valve normal valve  
  
 $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  
 ("mp")

70  $6:5$   
 $\text{♩} = 101 \text{ acc.}$   
  
 $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  
 ("mp")

78  $6:6$   $6:7$   $6:8$   $6:9$   
 $\text{♩} = 112$   $\text{♩} = 112 \text{ rit.}$   $\text{♩} = 106.7 \text{ rit.}$   $\text{♩} = 101 \text{ acc.}$   
  
 FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  $^{\circ}\text{te}$  FE  
 ("mp")

86  $6:10$   $6:11$   $7:0$   
 $\text{♩} = 106.7 \text{ acc.}$   $\text{♩} = 112 \text{ rit.}$   $\text{♩} = 69$   $\text{♩} = 92$   
  
 $^{\circ}\text{te}$  FE THE THE TE  $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   
 ("mp") **f** "mp"

92  $7:1$   $7:2$   
 $\text{♩} = 69 \text{ rit.}$   
  
 $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$  THE THE TE  $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   $^{\circ}\text{te}$   
 ("mp") **f** "mp"

96  $7:3$   
 $\text{♩} = 66$   
 $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   
 °te °te °te °te TEKE  
 (“mp”) *f* “mp”  
 FE

102  $7:4$   
 $\text{♩} = 66$  rit.  
 $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   
 FE FE FE FE FE FE FE FE FE FE FE TEKE TE °te °te °te °te °te °te °te °te °te °te  
 “p” *ff* “p”

108  $7:5$   
 $\text{♩} = 63$  rit.  
 $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   
 °te °te °te °te °te °te °te °te °te °te °te °te TEKE TE °te °te °te °te °te  
 “mf” *f* “ff” “p”

112  $8:1$   $9:0$   
 $\text{♩} = 60$  acc.  $\text{♩} = 63$  rit.  
 $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   
 °te TEKE  
 “mf” *f*

118  $9:1$   
 $\text{♩} = 60$   
 $3:2$   $5:4$   $5:4$   $5:4$   $5:4$   $5:4$   
 THE THE THE TE °te  
 “ff” *f* “mp”



123 9:2  $\text{♩} = 60 \text{ acc.}$  9:3  $\text{♩} = 63 \text{ acc.}$

°te °te °te °te °te °te TEKE  
 (“*mp*”) *f*

133 10:0  $\text{♩} = 56 \text{ acc.}$  9:4  $\text{♩} = 66 \text{ acc.}$  (♩ = 84)

TE FE °te THETHE TEKE TE °te °te °te THE THE THE THE THE THE TE TEKE TE °te °te °te °te  
 (“*f*”) *mp* *f* *mp* *f* *mp* *f* *mp*

137 10:1  $\text{♩} = 58.7 \text{ rit.}$

°te °te °te °te TE KE TE °te °te °te °te °te °te °te °te °te TEKE TE TE KE  
 (“*mp*”) *f* *f* *ff* *mf* *f*

140 10:2  $\text{♩} = 56$  10:3  $\text{♩} = 56 \text{ acc.}$  10:4  $\text{♩} = 58.7$  10:5  $\text{♩} = 58.7 \text{ rit.}$

TE KE TE KE TE KE TE °te TE KE TE KE TE KE TE KE TE TE TE THE THE THE THE TE t̄°  
 (“*f*”) *mf* *mp* *f* *mf* *mf* *ff* *f* *mp* *f* *mf* *mf* *ff* *mp*

143 10:2  $\text{♩} = 56$  10:3  $\text{♩} = 56 \text{ acc.}$  10:4  $\text{♩} = 58.7$  10:5  $\text{♩} = 58.7 \text{ rit.}$

°te t̄° FE t̄° FE t̄° °te t̄° °te t̄° FE t̄° FE t̄° °te t̄°  
 (“*mp*”)

150

10:6 10:7 10:8 10:9 10:10 10:11

$\text{♩} = 56$   $\text{♩} = 56$  rit.  $\text{♩} = 50.7$  acc.  $\text{♩} = 53.3$  acc.  $\text{♩} = 56$   $\text{♩} = 56$  rit.

3:3 3:3 3:3 3:3 3:3 3:3 3:3 3:3 3:3

°te t̄° FE t̄° FE t̄° °te t̄° FE t̄° FE t̄° °te t̄° °te t̄°

("mp")

159

10:12

$\text{♩} = 53.3$

3:3 3:3 3:3 3:3 3:3 3:3 3:3 3:2 3:3 3:2

FE t̄° °te °te °te TEKE TE °te °te °te °te TE KE TE KE TE KE TE t̄°

("mp") "f" "mp" "ff" "f" "mp"

163

10:13 10:14

$\text{♩} = 53.3$  acc.  $\text{♩} = 56$  rit.

11:0

$\text{♩} = 60$  acc. ( $\text{♩} = 40$ )

3:3 3:3 3:3 3:3 3:3 3:3 2:2 2:2 2:2

°te t̄° FE t̄° FE t̄° °te t̄° °te t̄° FE t̄° TEKE

("mp") "f"

170

11:1

$\text{♩} = 66$  acc.

2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 3:2 2:2

TE FE °te FE °te °te °te °te °te °te °te °te °te °te °te °te °te °te TEKE TE

("f") "mp" "ff" "mf" "mp"

178

11:2 11:3 11:4

$\text{♩} = 69$  rit.  $\text{♩} = 63$  acc.  $\text{♩} = 66$  acc.

2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2 2:2

t̄° FE t̄° °te t̄° FE t̄° °te t̄° FE t̄° °te t̄° FE t̄° °te t̄° FE t̄° °te t̄°

("mp")

11:5  
♩ = 69 rit.

12:0  
♩ = 58 acc.

12:1  
♩ = 60 acc.

12:2  
♩ = 63

12:3  
♩ = 63 rit.

189

THE THE THE THE THE THE THE TE  
t̄° FE t̄° °te t̄° FE t̄° °te  
t̄° FE t̄° °te t̄° FE t̄° °te  
TE KE TE KE TE  
°te °te TE KE TE KE TE KE TE t̄°

*mf* *mf* *mp*

13:0  
♩ = 56 rit.

14:0  
♩ = 54

197

t̄° FE t̄° °te t̄° FE t̄° °te t̄° FE t̄° °te  
TE KE TE KE TE  
°te °te TE KE TE KE TE KE TE t̄°

*mp* *ff* *mp* *ff* *f* *mp*