

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^b-horn

0	c'
2	h'
1	b ^b '
12	a'
23	a ^b '

F-horn

0	g'
2	g ^b '
1	f'
12	e'
23	e ^b '
13	d'
123	d ^b '

comments on performance techniques

- 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 slashed square note indicate the same blow sound but with half valve. it is a weaker sound with a more unpredictable pitch.

the articulations:

°te

the tongue is covering the hole.
the 't' snap it away from the hole in a very distinctive way.
this is a 'hard' articulation.
make sure you do the most of the difference between the hard 't's and the soft H's.

̄t°

put back the tongue on the hole in a distinctive rhythmic action without having a tongue ram effect.

TE

normal 't' placed on the palate.
this is a 'hard' articulation.
make sure you do the most of the difference between the hard 't's and the soft H's.

H

the tongue is away from the hole of the mouthpiece.
do the H without glottis.
this is the soft articulation.
make sure you do the most of the difference between the hard 't's and the soft H's.

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.

à sören

bifurcations simples (2015-2016, 2018)

joakim sandgren (1965)

0:0

$\text{♩} = 69 \text{ acc.}$

normal valve position

1

horn in f

f THE THE TE H °te H °te H °te H °te H °te H °te H °te H °te

mp

0:1

$\text{♩} = 72 \text{ rit.}$

0:2

$\text{♩} = 66 \text{ rit.}$

0:3

$\text{♩} = 63 \text{ acc.}$

0:4

$\text{♩} = 69$

0:5

$\text{♩} = 69 \text{ acc.}$

7

H °te H °te H °te H °te H °te H °te H °te H °te H °te H °te H °te H

0:6

$\text{♩} = 72 \text{ rit.}$

half valve

14

°te H °te H °te H °te H °te H °te H °te H °te H °te H °te H °te °te °te °te °te °te

mf *mf*

normal valve
double tongue tremolo
even but no 16ths

1:0

$\text{♩} = 56 \text{ rit.}$

21

°te °te °te °te °te °te °te °te °te °te °te °te °te °te °te °te TEKE TE °te H °te °te °te H °te

f *mf* *f*

2:0

$\text{♩} = 54$

3:0

$\text{♩} = 54 \text{ acc.}$

4:0

$\text{♩} = 60$

4:1

$\text{♩} = 60 \text{ rit.}$

4:2

$\text{♩} = 58 \text{ rit.}$

29

THE THE TE H °te H °te H °te TEKE TEKE TEKE TE °te °te TE KE TE KE TE °te

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

62 6:4
 ♩ = 96 acc.
 half valve normal valve

°te H °te H °te H °te H °te H °te H

("mp")

70 6:5
 ♩ = 101 acc.

°te H °te H °te H °te H °te H °te H

("mp")

78 6:6 6:7 6:8 6:9
 ♩ = 112 ♩ = 112 rit. ♩ = 106.7 rit. ♩ = 101 acc.

H °te H °te H °te H °te H °te H °te H

("mp")

86 6:10 6:11 7:0
 ♩ = 106.7 acc. ♩ = 112 rit. ♩ = 69

°te H THE THE TE °te °te °te °te °te °te °te °te °te °te °te °te

("mp") "f" "mp"

92 7:1 7:2
 ♩ = 69 rit.

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

("mp") "f" "mp"

96 $7:3$
 $\text{♩} = 66$
 $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$
 $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ TEKE
 ("mp") *f* "mp"

102 $7:4$
 $\text{♩} = 66$ rit.
 $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$
 H H H H H H H H H H H H H H TEKE TE
 "p" *ff* "p"
 $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$

108 $7:5$
 $\text{♩} = 63$ rit.
 $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$
 $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ TEKE TE
 "mf" *f* *ff* "p"
 $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$ $^{\circ}\text{te}$

112 $8:1$
 $\text{♩} = 60$ acc. $9:0$
 $5:4$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$
 $^{\circ}\text{te}$ TEKE
 "mf" *f*

118 $9:1$
 $\text{♩} = 60$
 $3:2$ $5:4$ $5:4$ $5:4$ $5:4$ $5:4$
 THE THE THE TE $^{\circ}\text{te}$
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 9:4 $\text{♩} = 56 \text{ acc.}$ $\text{♩} = 66 \text{ acc.}$ ($\text{♩} = 84$)

TE H te THETHETHE TEKE TE te te te THE THE THE THE THE THE TE KE 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 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 KE TE THE THE THE THE TE t̄o
 ("f") mf mp mf ff f mp f mf mf ff mp

143

te t̄o H t̄o H t̄o te t̄o te t̄o H t̄o H t̄o te t̄o
 ("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.

te t̄° H t̄° H t̄° te t̄° H t̄° H t̄° te t̄° te t̄°

("mp")

159

10:12

$\text{♩} = 53.3$

H t̄° te te TEKE 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.

te t̄° H t̄° H t̄° te t̄° te t̄° H t̄° TEKE

("mp") "f"

170

11:1

$\text{♩} = 66$ acc.

TE H te H 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.

t̄° H t̄° te t̄° H t̄° te t̄° H t̄° te t̄° H t̄° te t̄° H t̄° t̄° te t̄°

("mp")

11:5
♩ = 69 rit.

12:0
♩ = 58 acc.

12:1
♩ = 60 acc.

12:2
♩ = 63

12:3
♩ = 63 rit.

189

5:4 4:4 2:2 2:2 2:2 2:2 2:2

THE THE THE THE THE THE TE t̄° H t̄° °te t̄° H t̄° °te t̄° H t̄° °te

mf *mf* *mp*

13:0
♩ = 56 rit.

14:0
♩ = 54

197

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

t̄° H t̄° °te t̄° H t̄° °te t̄° H t̄° TE KE TE KE TE °te °te TE KE TE KE TE KE TE t̄°

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