

THE CLEAR ARCHITECTURE
OF THE NERVES

for solo horn with
piano resonator

Robert Hasegawa
2000

the clear architecture of the nerves

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A ♩ = 80

ff *p* *mf* *p* *mf* *fp*

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

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

B poco meno mosso

f *ffp* *mf* *p* *p* *f* *p* *p* *mf* *p*

p *f* *p* *mf* *p* *mp* *mf*

p *mf* *p* *p* *mp* *mf* *mf*

C Tempo I

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

f *mp* *mp* *mf* *f* *sfz*

mp ff mf mf f ff mp

p mp mf mp ff

mp p pp

D *piu mosso*

sempre ff

3 3 3

E *meno mosso (Tempo II)*

p f p

p mf p p mf pp

mp mf mp f p

p *mf* *mf* *p* *mf*

p *mp* *f* *mf* *p* *mp* *p*

F Tempo I
fff *f* *ff* *f* *ff*

f *mp* *ff* *fff* *mf* *ppp*

'doodle-tongue'

Performance Notes

- 1) The performer should play into an amplified piano resonator. Performance without the resonator is possible, but not ideal. The piano should have the sustain pedal fully depressed throughout; a block of wood behind the pedal mechanism is effective. A microphone should be placed *under* the piano, and amplified so that the loudest resonance is equivalent to a *mezzo forte* for the trumpet. Two loudspeakers, one on each side of the stage, are preferred, though a single loudspeaker is also acceptable.
- 2) All rhythmic indications may be interpreted quite freely. The performer should (if performing with the resonator) tailor his interpretation to react to the decay of the resonating strings. At all times, projecting the shape of each gesture should take precedence over rhythmic exactitude.