The Mountain

Peter Nagle

(2019)

The Mountain

for horn with soundtrack

Duration 10' 30"

SCORE

The score shows the solo horn part, with a small stave below indicating elements in the soundtrack – points at which the tonal centres change or new tones appear, plus the moments when samples of bells appear – to help the player orient themself. The horn does not need to align precisely with these, only approximately. The player is free to use rubato as they wish. The soundtrack is notated in F (i.e. the same pitch as the horn). Some notated pitches may be shifted by octaves for visual convenience.

Stemless notes: Where notes are written without stems, the rhythm is entirely free, with noteheads indicating only an approximate relative duration (black shorter than white which in turn is shorter than "semibreve" head).

The opening section is played entirely on the open horn (if available, this section may be performed on a natural or alp-horn before moving to a valved instrument). Thereafter, underlined numbers indicate which valves are to be used: 0/1/2/3 or any combination thereof. A Bb- double horn is assumed. Unless the Bb- side is indicated the player should use the F side.

For the chords at the end sung pitches are indicated by blue noteheads, but the player may sing the upper tone instead if this fits their vocal range better. An ossia with only played pitches is provided.

The soundtrack was created as a stereo track. Multi-channel (quadraphonic, 5.1 etc) versions may be supplied on request.

TUNING

This piece makes extensive use of the natural tunings of the harmonic series up to the 13th harmonic. The instrument should be tuned so as to produce the following series:

0 (no valves) – harmonic series starting on C (sounding F)
1 – lowers pitch by 15/16 (just diatonic semitone), harmonic series starting on B
2 – lowers pitch by 9/10 (just minor whole tone), harmonic series starting on Bb
3 – lowers pitch by 5/6 (just minor third), harmonic series starting on A

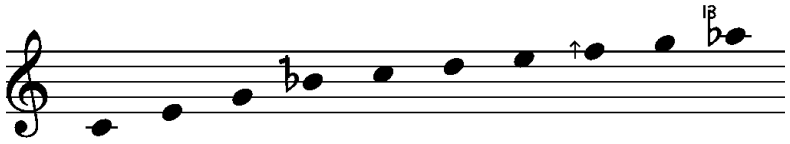
The entire series transposed up a fourth for the Bb- side (so 123 on the Bb- side is the same pitch as 0 on the F side).

A complete table of pitches is given at the end of the score for reference.

NOTATION
This score uses Ben Johnston's notational system for extend just intonation. Uninflected notes represent a just C major scale, in which the triads CEG, FAC and GBD are justly-tuned major triads in ratios 4-5-6.

- The symbols **+** and **–** raise or lower the tone by the syntonic comma, 81/80 (approximately 21.5 cents). As in this system the interval D to A is narrower than a perfect fifth, the D must be lowered to D–: this affects the notation of open strings, e.g. the top three strings of the 'cello are A, D–, G–.
- The symbols **#** and **b** raise/lower by a chromatic semitone, 25/24 (approximately 70 cents).
- The symbol **7** lowers by a septimal chroma, 35/36 (approximately 49 cents). This represents the flattened seventh harmonic.
- The symbol ↑ raises by an 11-limit chroma, 33/32 (approximately 53 cents, the difference between a perfect fouth and the "sharp" fourth of the 11th harmonic.)
- Finally, the symbol **13** raises by a 13-limit chroma, 65/64 (approx. 23 cents, the difference between a minor sixth and the 13th harmonic.)
- The **7,** ↑ and **13** symbols may be combined with the **#** and **b** to form compound accidentals. (the + and – symbols are always separate)

Thus the harmonic series from 4 to 13 on a fundamental (written) C:



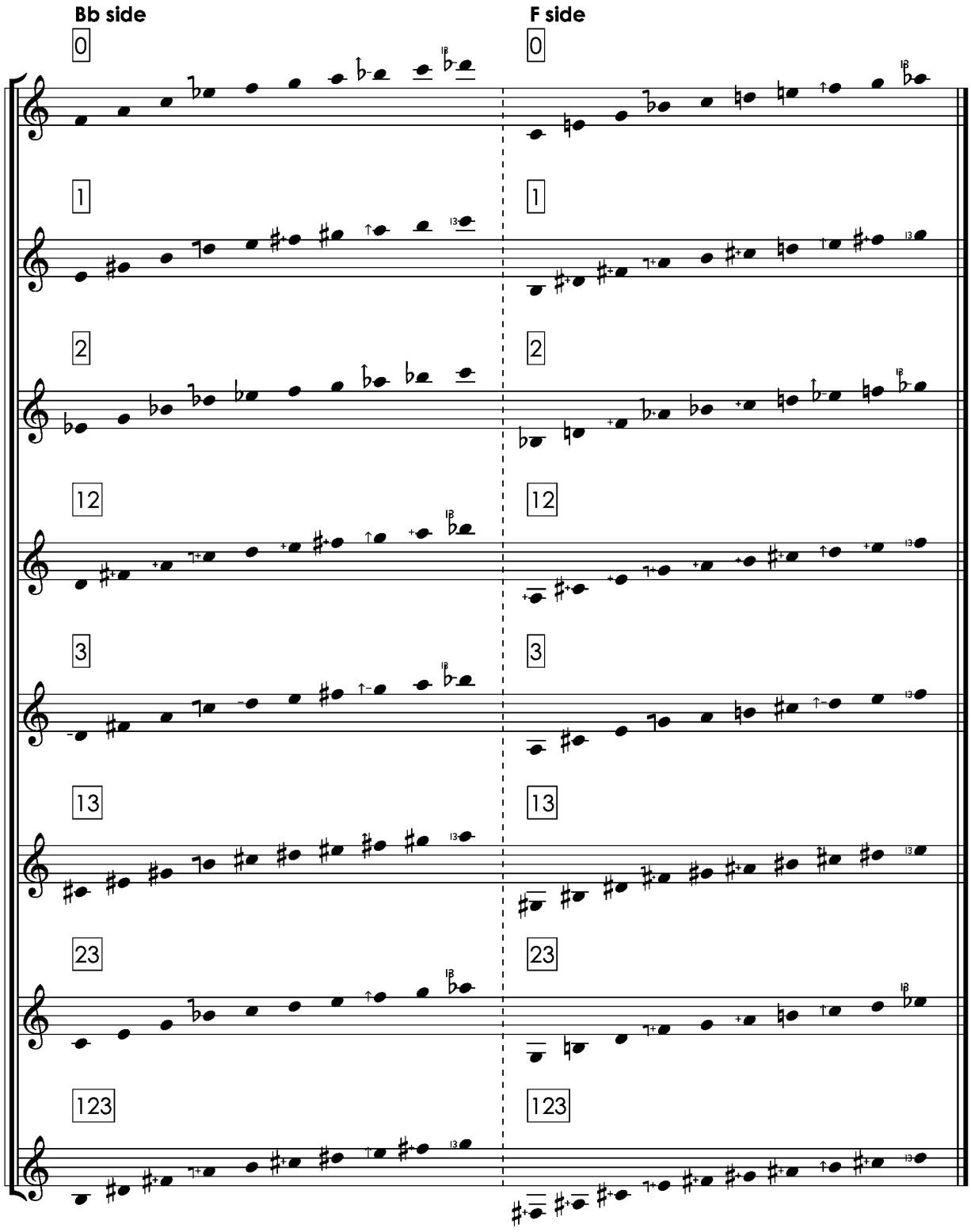
Programme Note

The mountain is not necessarily a geographical place but it is a place nevertheless. It may be a place of retreat and isolation, of challenge and ardour, exploration and self-discovery, or all these at once. I went to the mountain in search of wisdom. The wisdom was with me all along, it turned out, but it took the journey to realise that. It still does.

This piece uses the folk song "Hares on the Mountain" as its primary melodic material as well as allusions to Richard Strauss's Alpine Symphony.

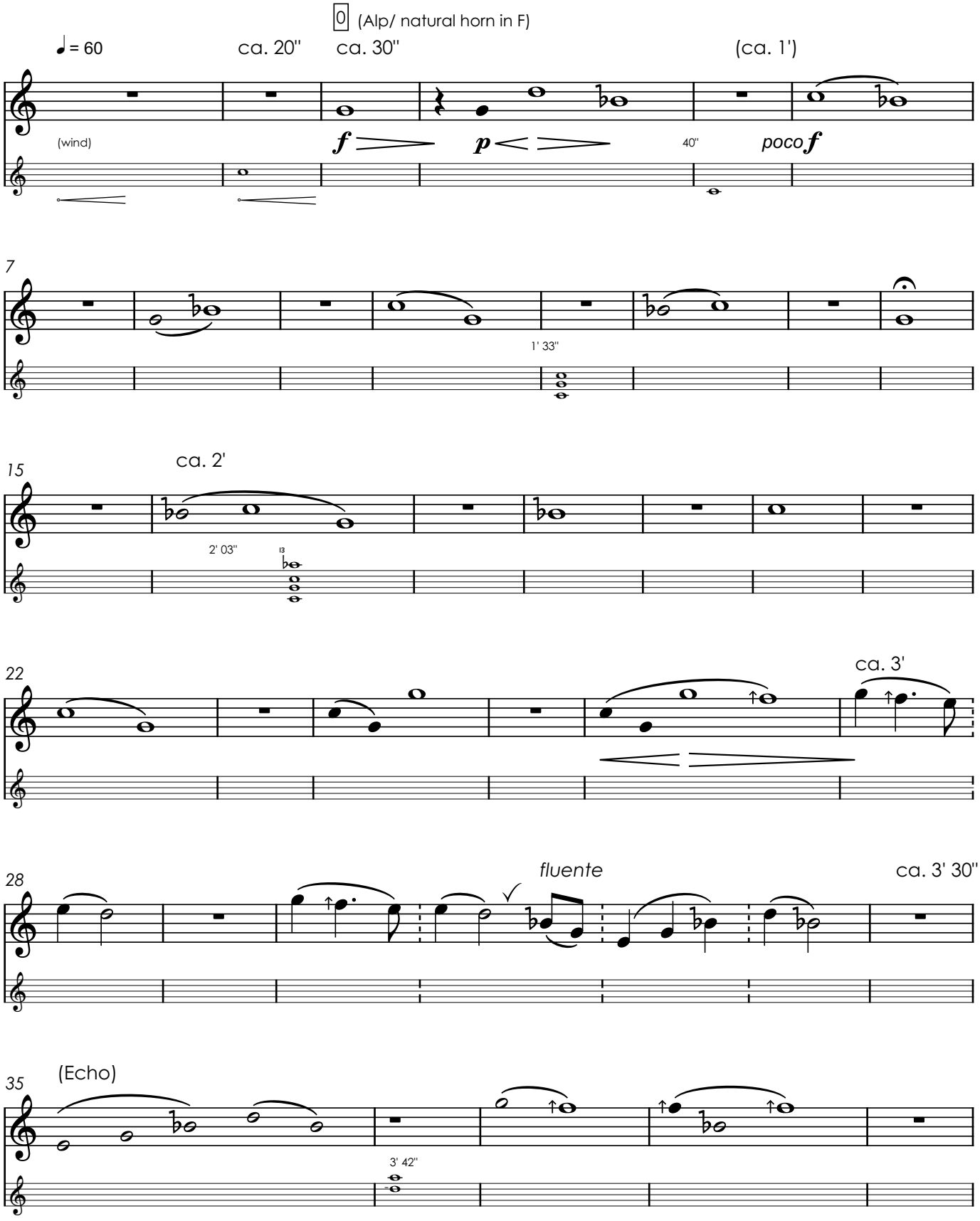
The soundtrack is available in stereo, quadraphonic or 5.1 mixes.

Horn notations for EJI

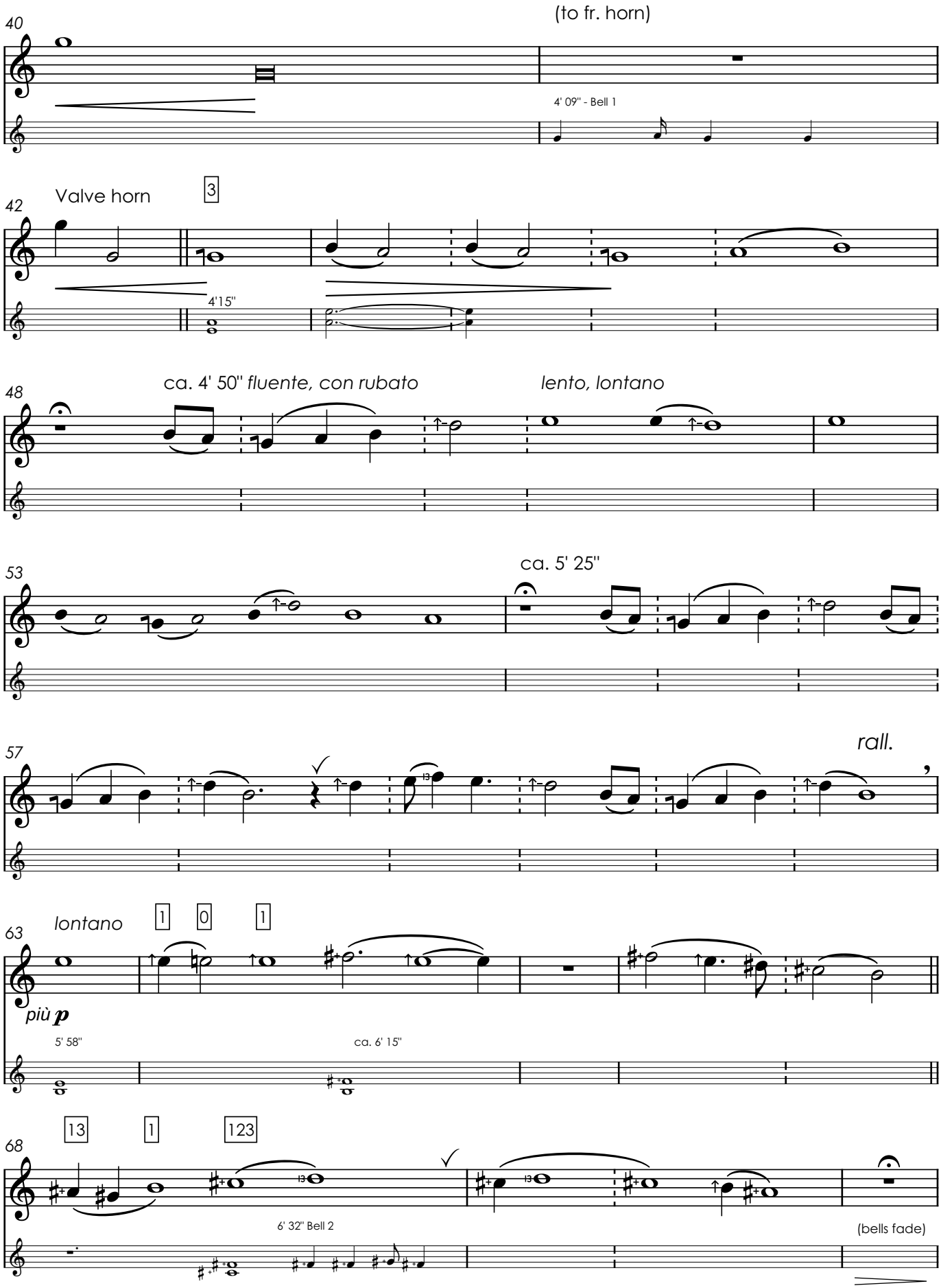


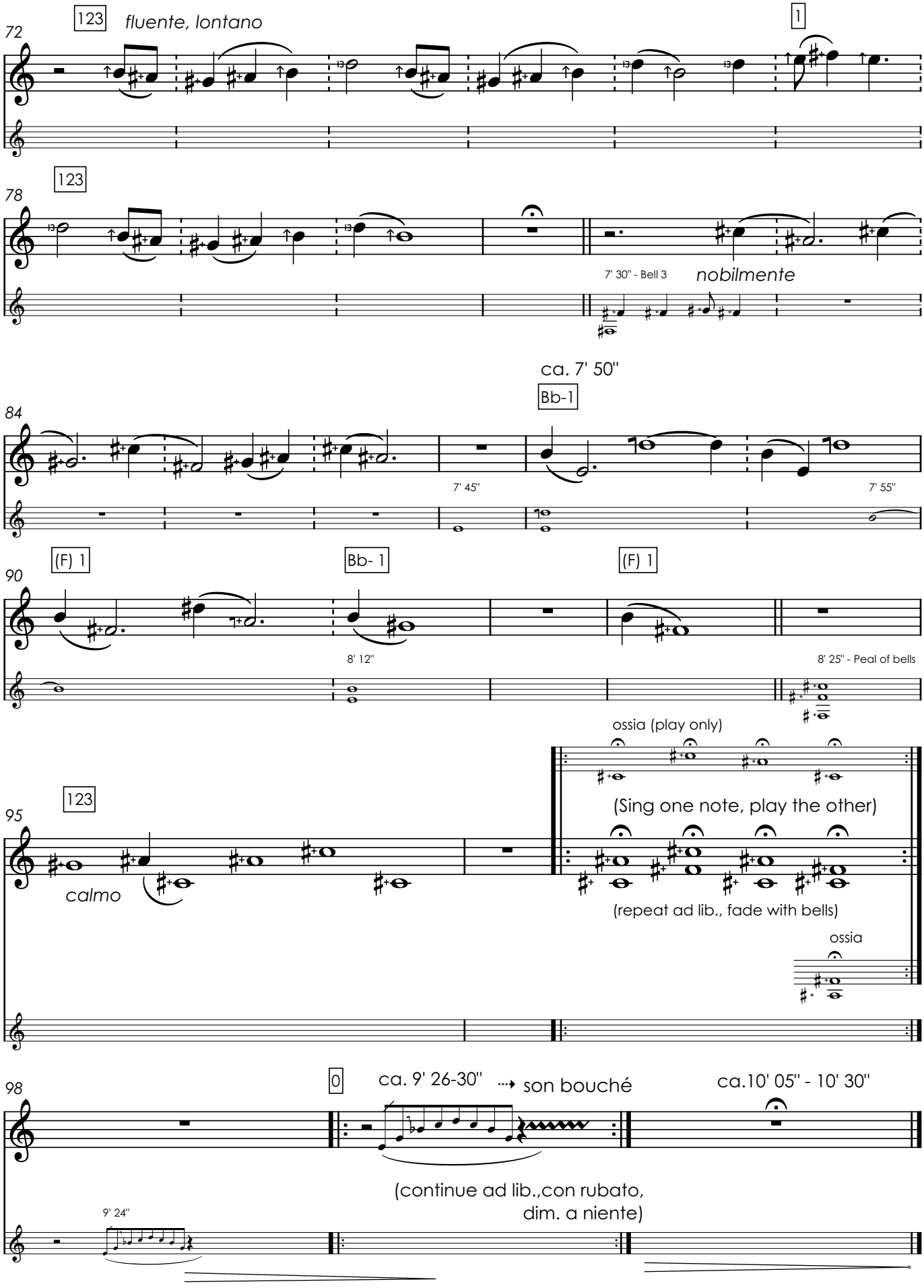
The Mountain

Peter Nagle



© 2019 by Peter Nagle


40
(to fr. horn)
4' 09" - Bell 1
42
Valve horn
3
4'15"
48
ca. 4' 50" fluente, con rubato
lento, lontano
53
ca. 5' 25"
57
rall.
63
lontano
1
0
1
più p
5' 58"
ca. 6' 15"
68
13
1
123
6' 32" Bell 2
(bells fade)


72
123
fluente, lontano
1
78
123
7' 30" - Bell 3
nobilmente
ca. 7' 50"
84
Bb-1
7' 45"
7' 55"
90
(F) 1
Bb- 1
(F) 1
8' 12"
8' 25" - Peal of bells
ossia (play only)
95
123
(Sing one note, play the other)
calmo
(repeat ad lib., fade with bells)
ossia
98
0
ca. 9' 26-30"
son bouché
ca.10' 05" - 10' 30"
(continue ad lib.,con rubato,
dim. a niente)
9' 24"