Sonata for Harpsichord

with optional
electronic amplification and effects

(1998)

I. Divergentia
II. Phrygidian Cadences
III. Dementia

Robert J. Frank

Sonata for Harpsichord

Performance Notes

This work may be performed either solo without effects, or using amplification and electronic effects (with effects, if available, is prefered by the composer). If electronics are used, they should be mixed so as to allow independent control of both the unprocessed, amplified signal and the post effects signal. The effects called for are simply:

Mvt. I:
- one-second, panning (left-right) delay. This movement should begin totally unamplified with a balanced, presence from the effects.

Mvt. II:
- detune + reverb/delay, producing a "quiet, haunting, shimmering" effect. The effects should predominate, with the lid of the harpsichord closed, so that only the quiet, processed sound is heard until the end.

Mvt. III
- heavy-metal rock guitar distortion effect, that becomes as loud as is comfortably possible.

Suggested, standard registrations are provided for the harpsichordist, as well as general dynamics. If electronics are not employed, the performer should make any adjustments to the suggested registrations to best convey the desired effect.

Program Notes

Sonata for Harpsichord is in three movements. The first, *Divergentia*, reverses the normal sonata form, beginning with two melded, fully developed themes which gradually separate and are finally presented separately, each going their own separate way. The second movement, *Phrygidian Cadences*, uses the haunting "phrygian cadence" (iv^6 - V) of the Baroque Period, but never allows it to resolve. The last movement, *Dementia*, consists of a series of variations that become faster and more distorted in a delusional, wild, rock-and-roll finale.

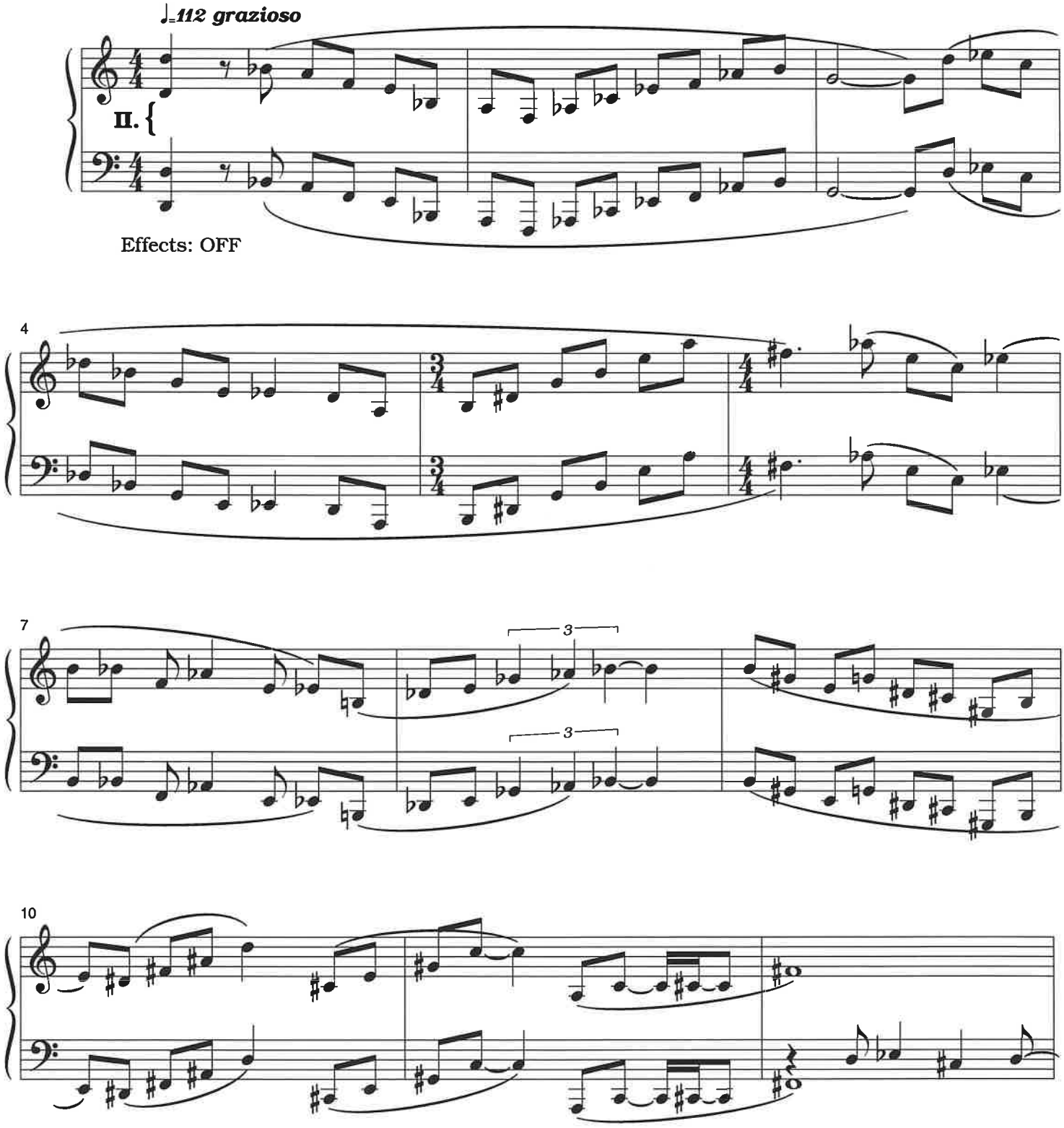
for more information: http://members.aol.com/robfrank/
or email the composer at: robfrank@aol.com

SONATA FOR HARPSICHORD

I. Divergentia

Robert J. Frank

I: 8' 4'
II: 8'
Electronic Effects: 250 ms panning delay



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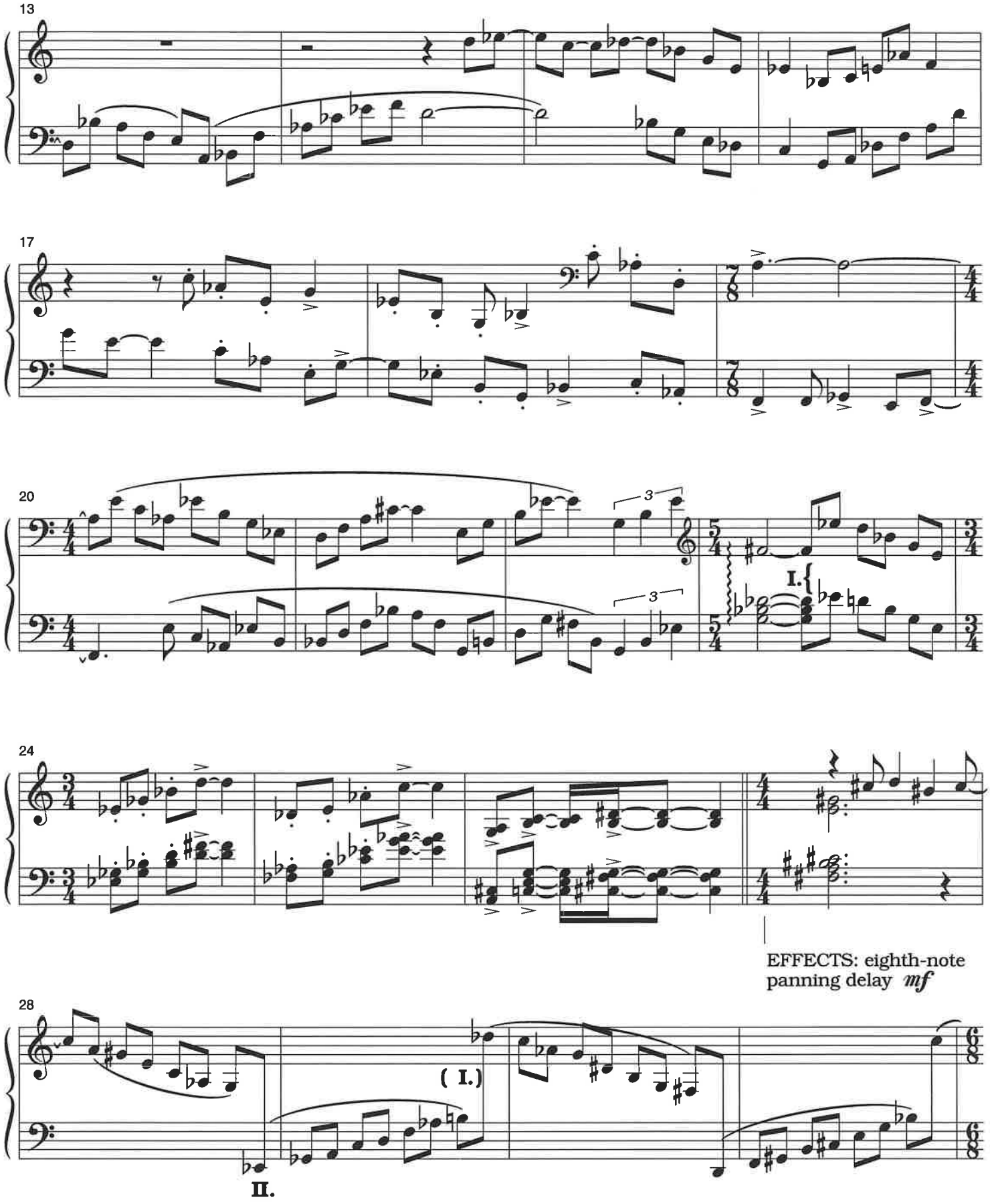
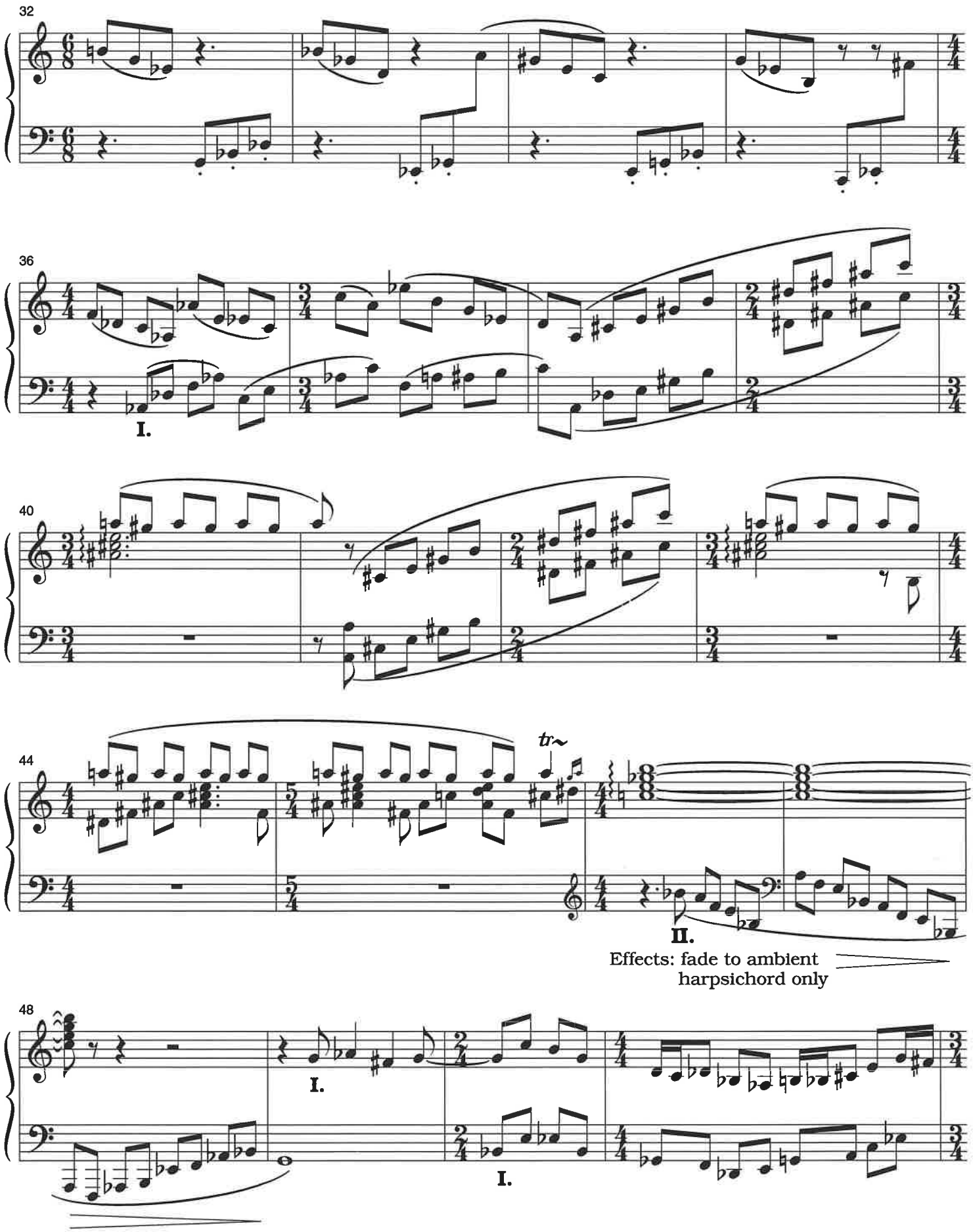

13
17
20
I.
24
EFFECTS: eighth-note
panning delay mf
28
(I.)
II.


32
36
I.
40
44
tr~
II.
Effects: fade to ambient
harpsichord only
48
I.
I.

52

55

58

Effects:
fade up amp.

f

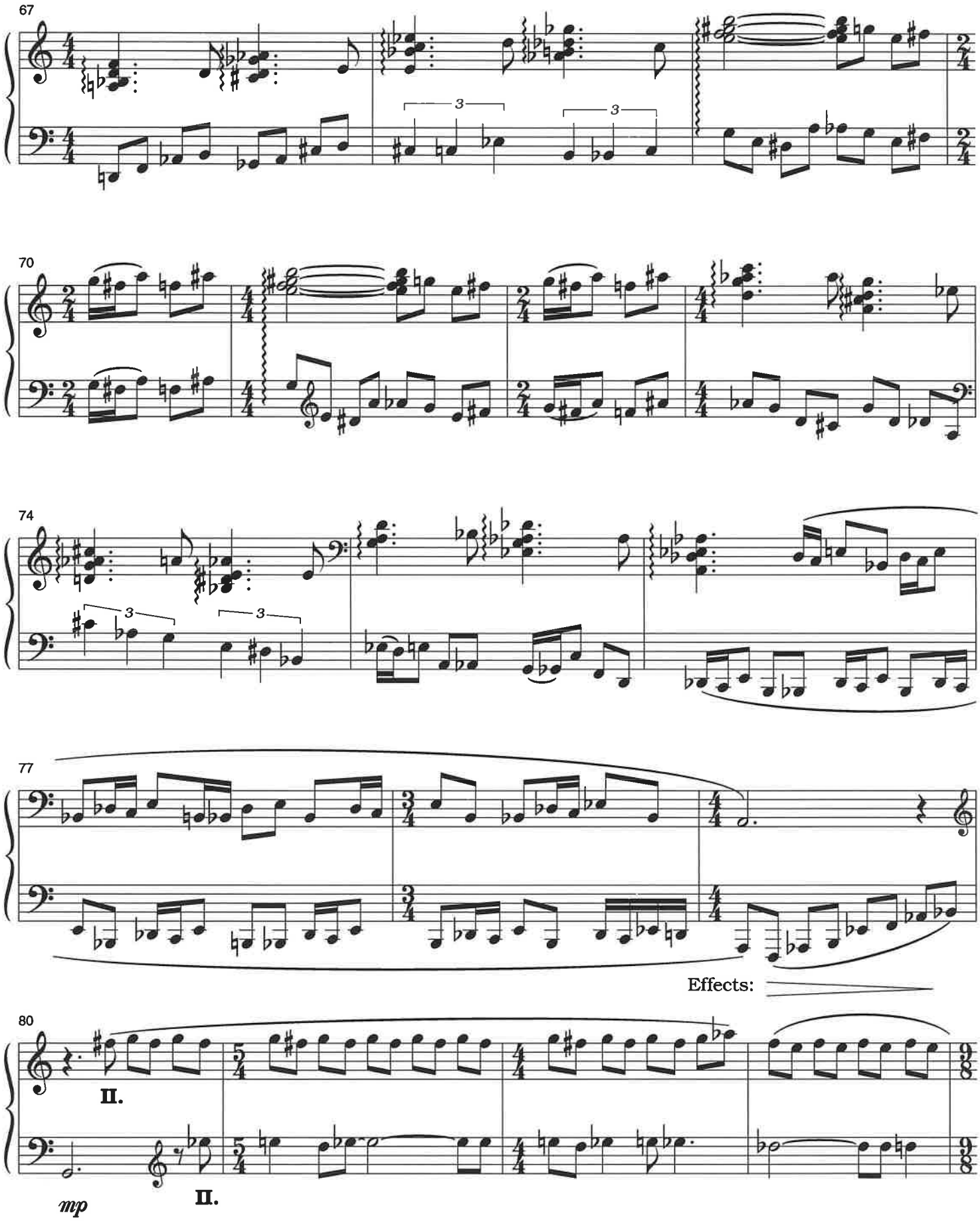
61

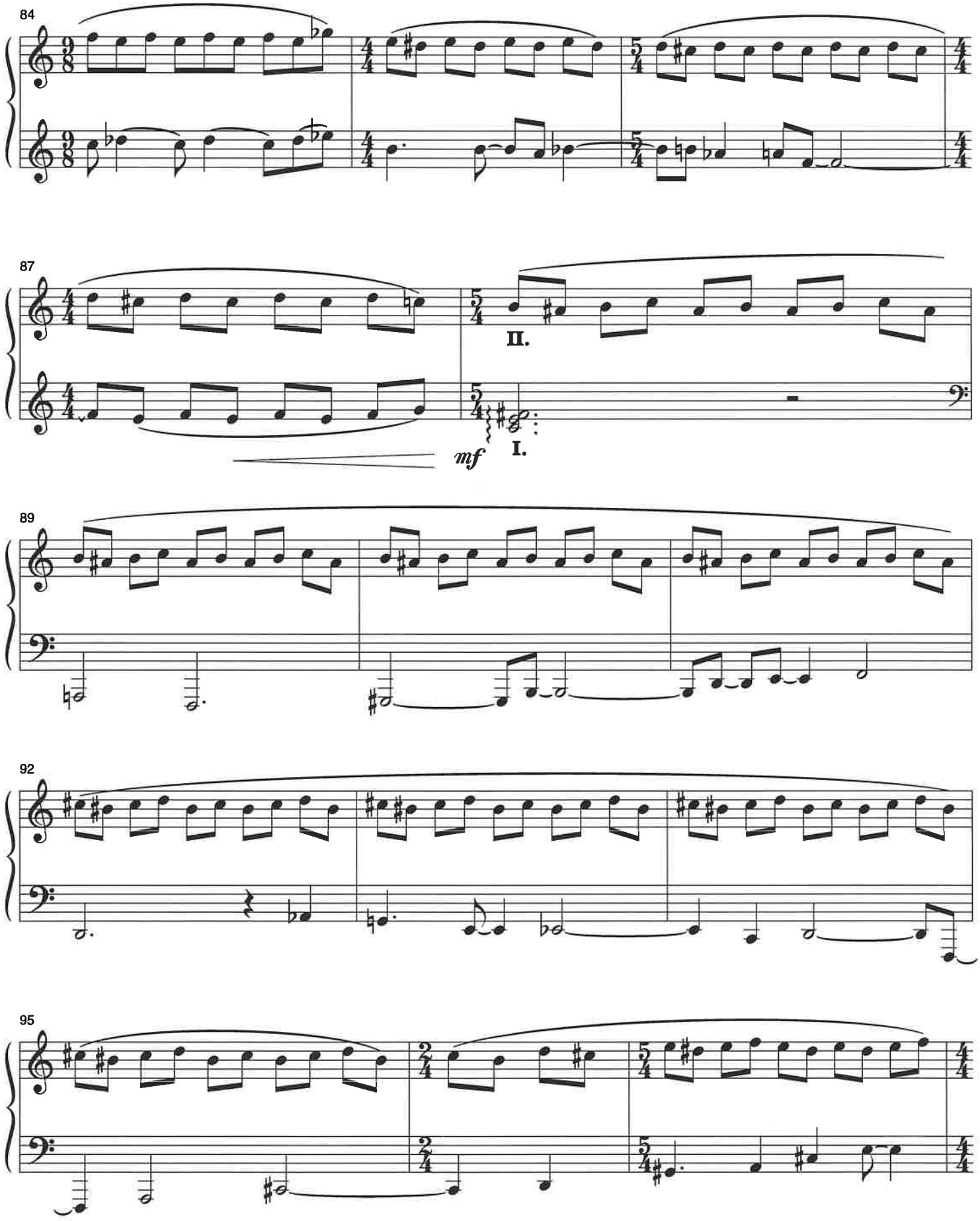
3

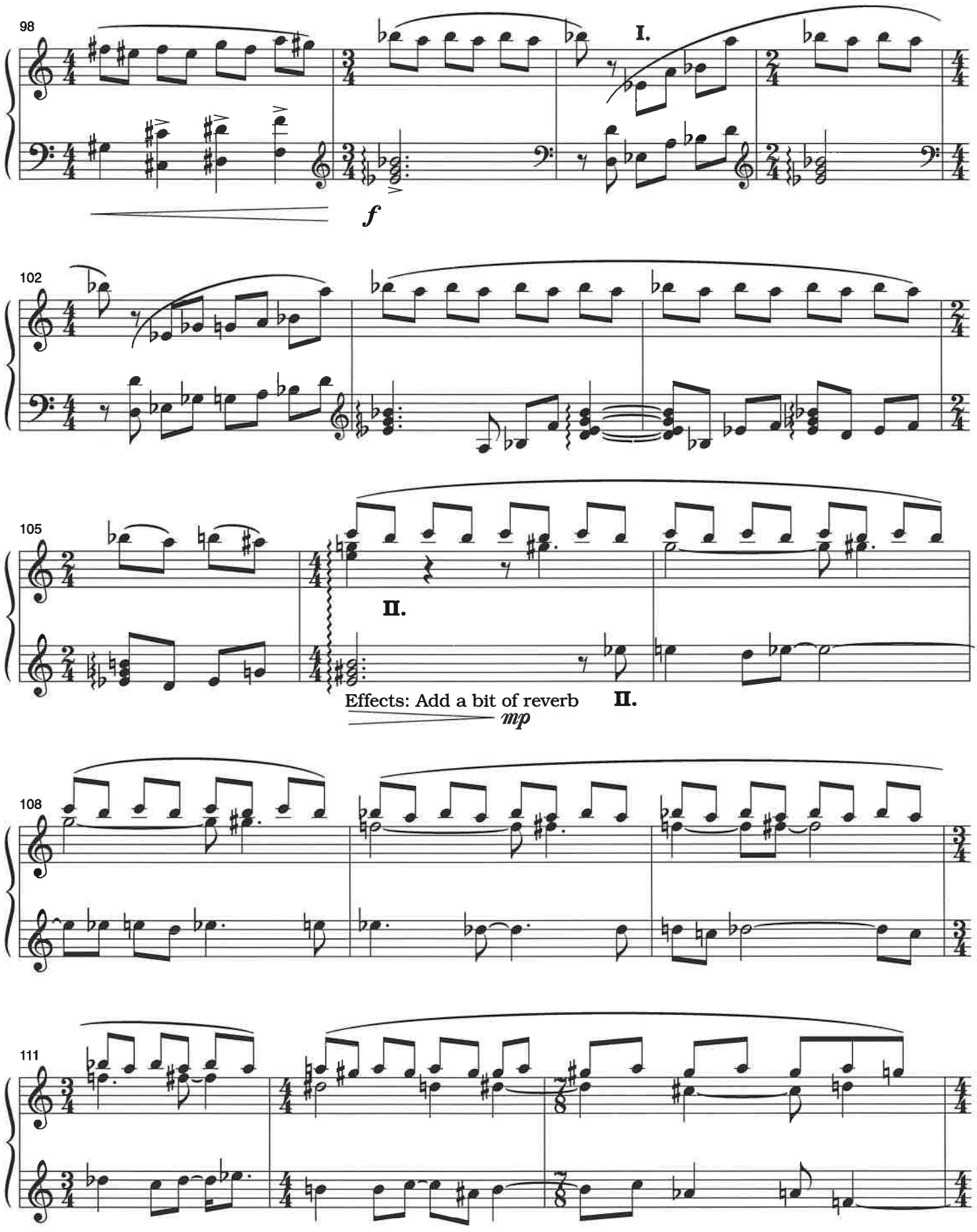
64

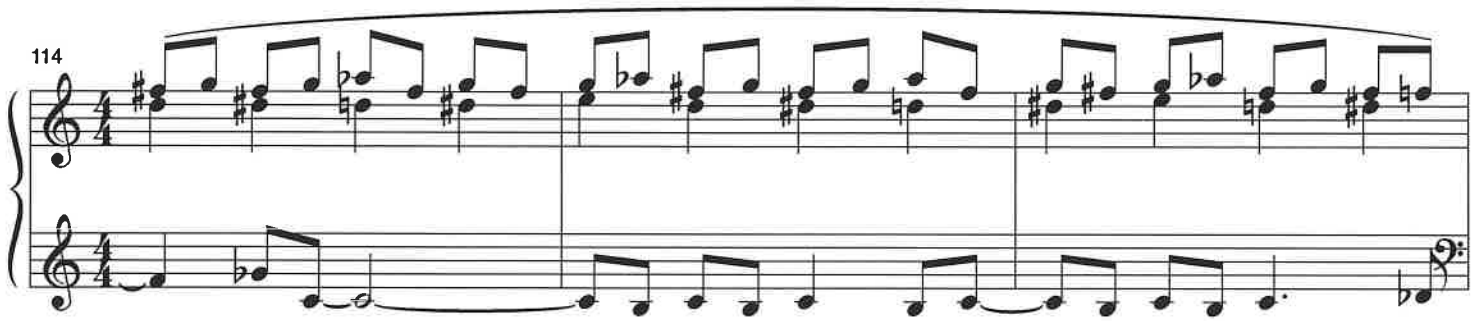
3

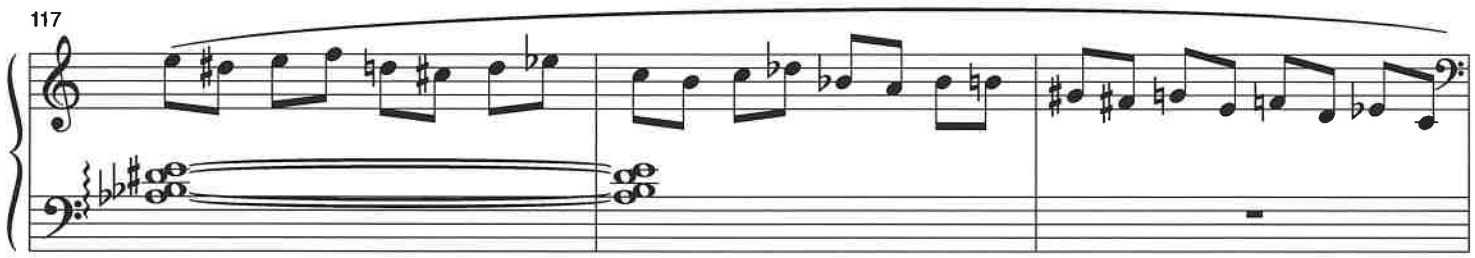
3


67
70
74
77
Effects:
80
II.
II.
mp

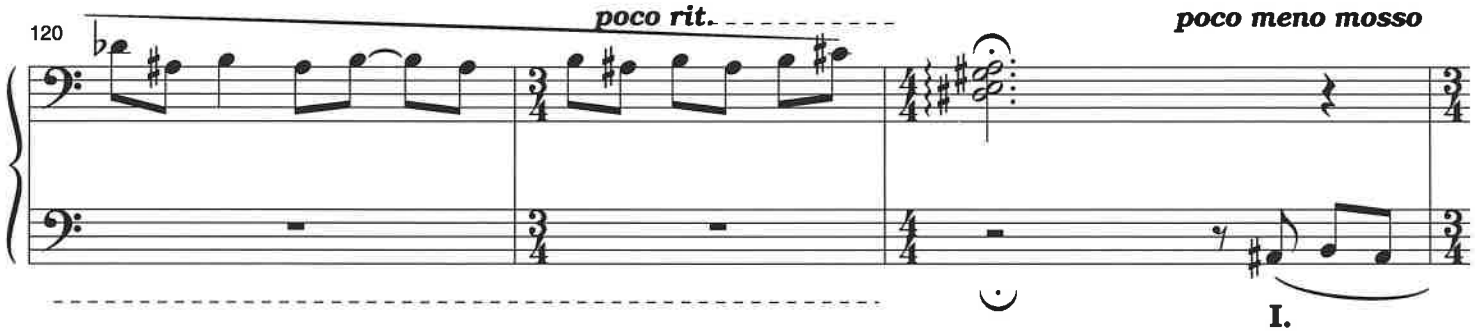

84
87
II.
mf
I.
89
92
95

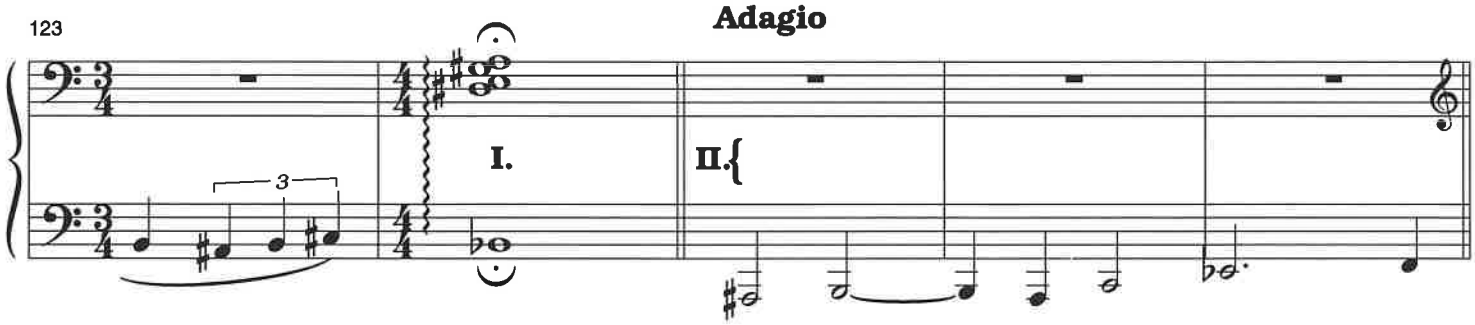

98
I.
f
102
105
II.
Effects: Add a bit of reverb
mp
II.
108
111

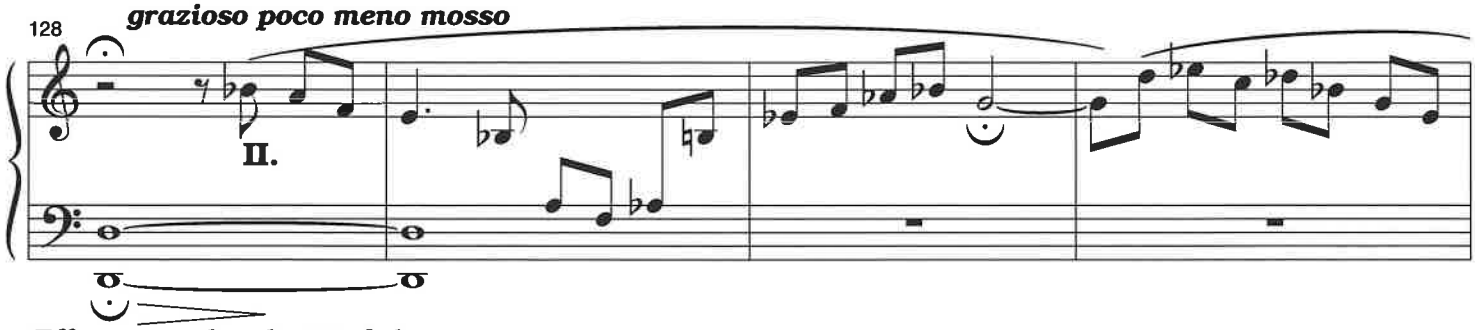




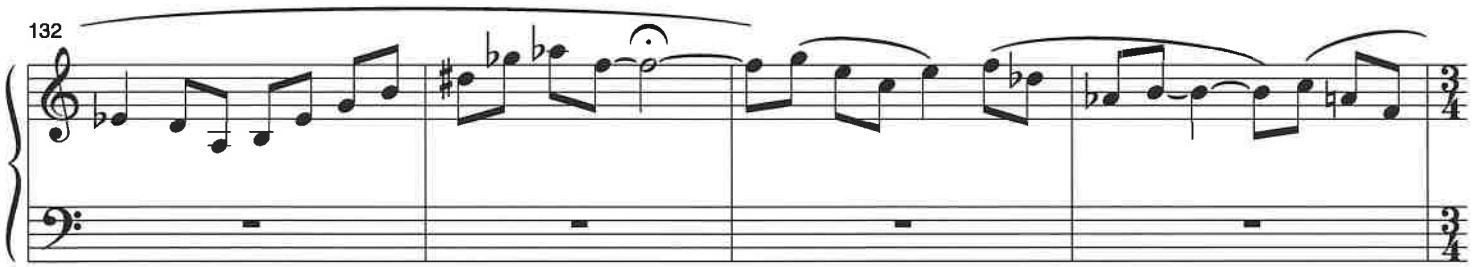
Effects: increase reverb to large room.

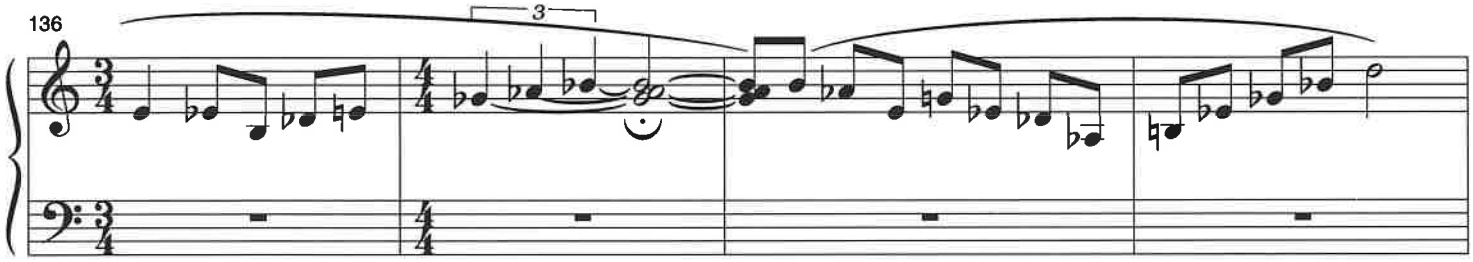


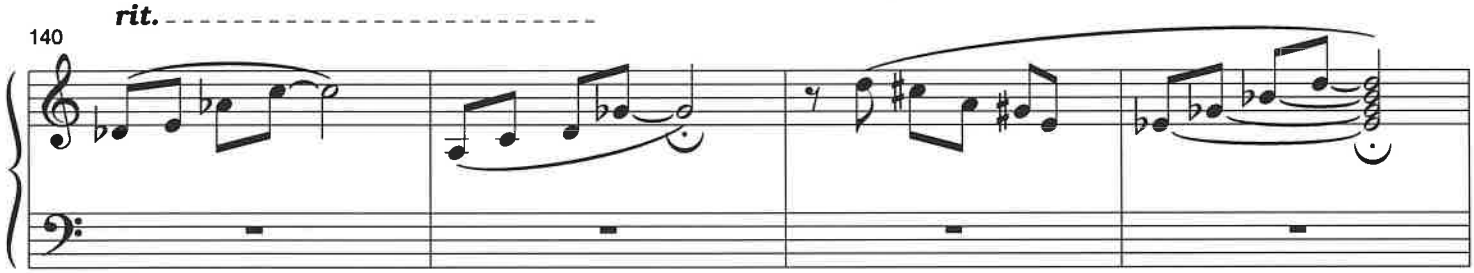




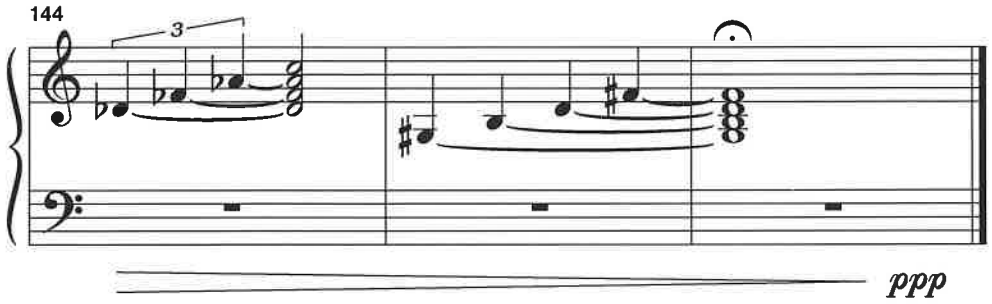
Effects: reverb only, *mp* fade
amplified harpsichord
to nothing







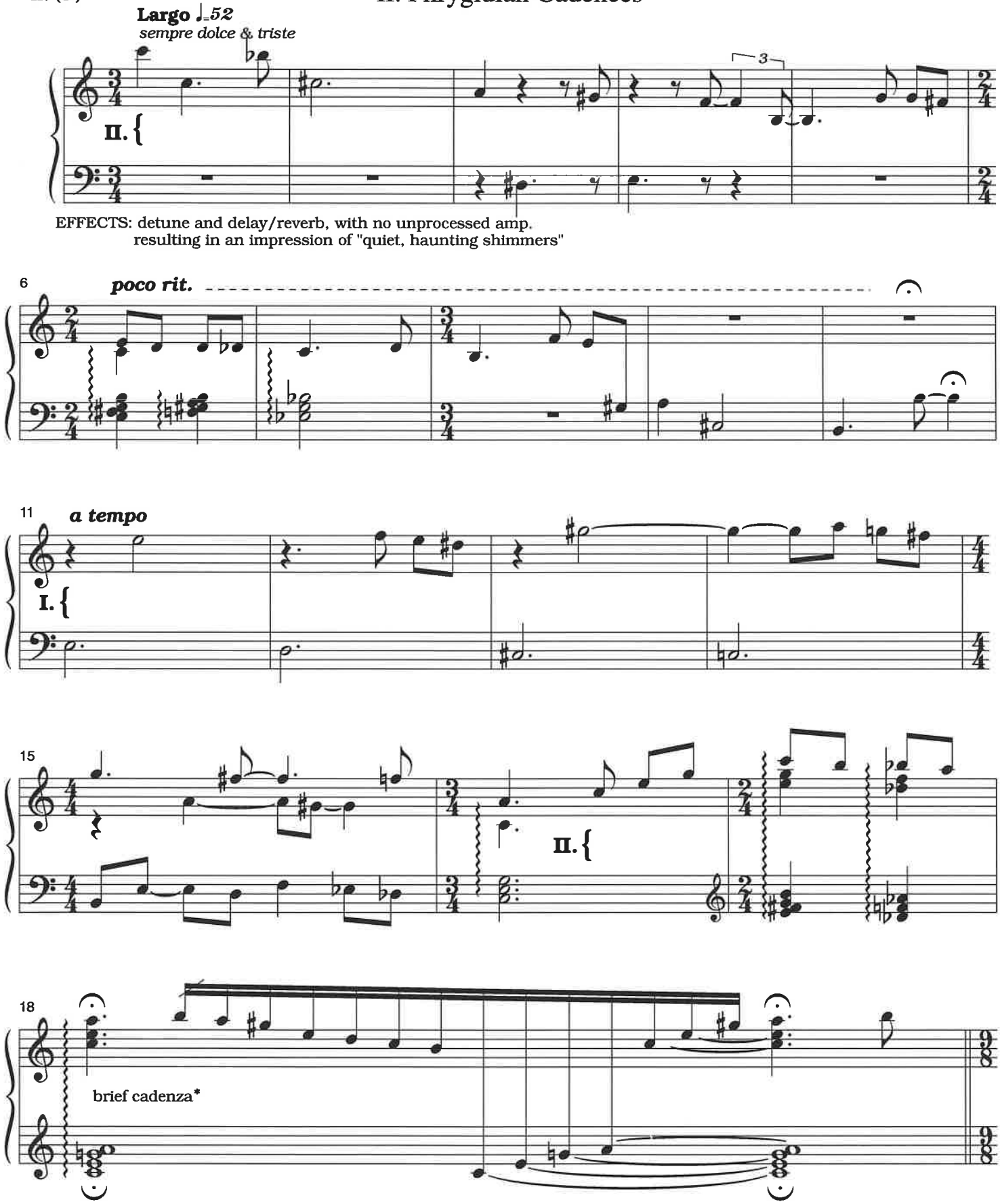
Effects: *p*



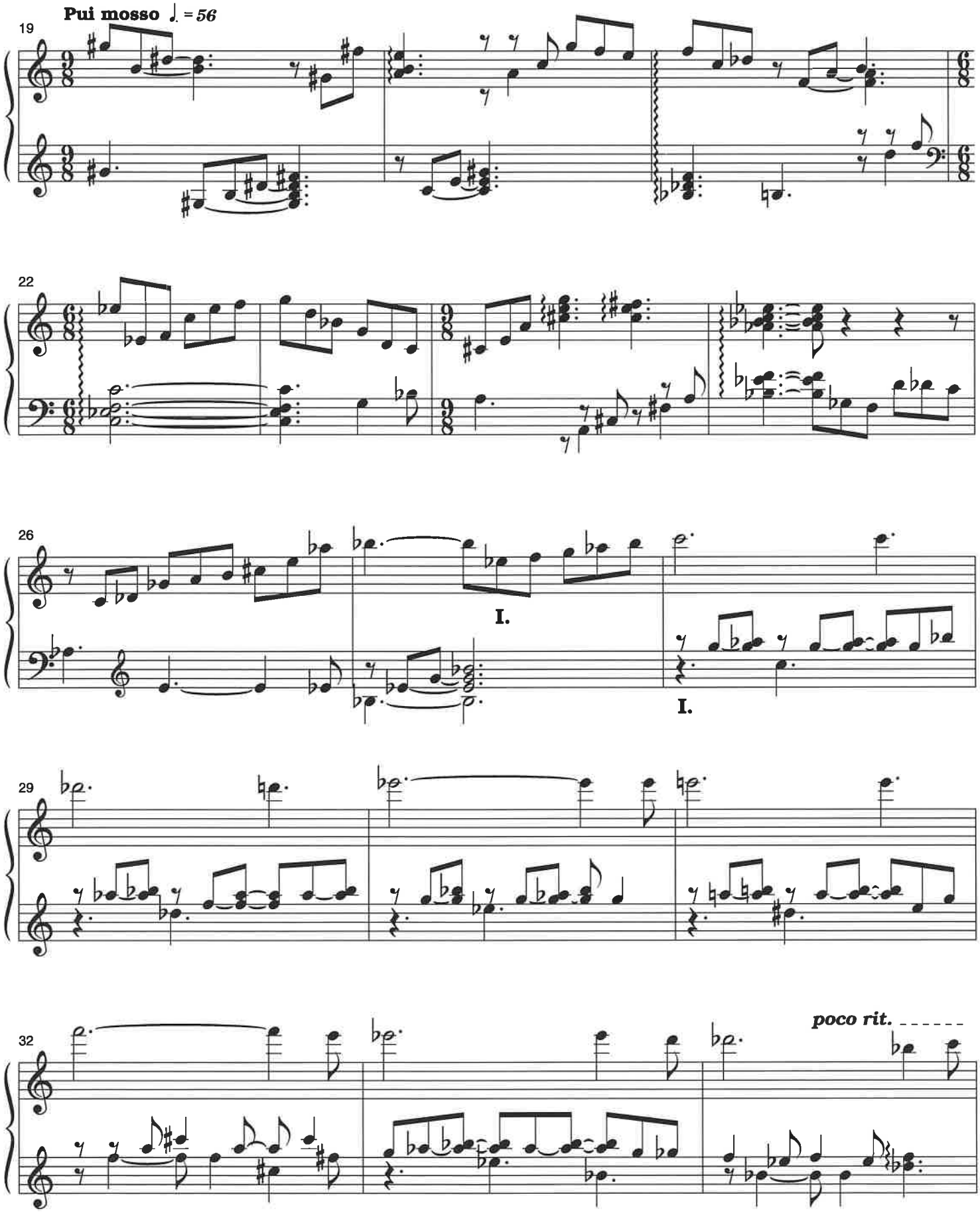
note: the length of the fermatas on this page should be increased when electronic effects are employed. This section should convey a greater and greater sense of solitude through the end of the movement.

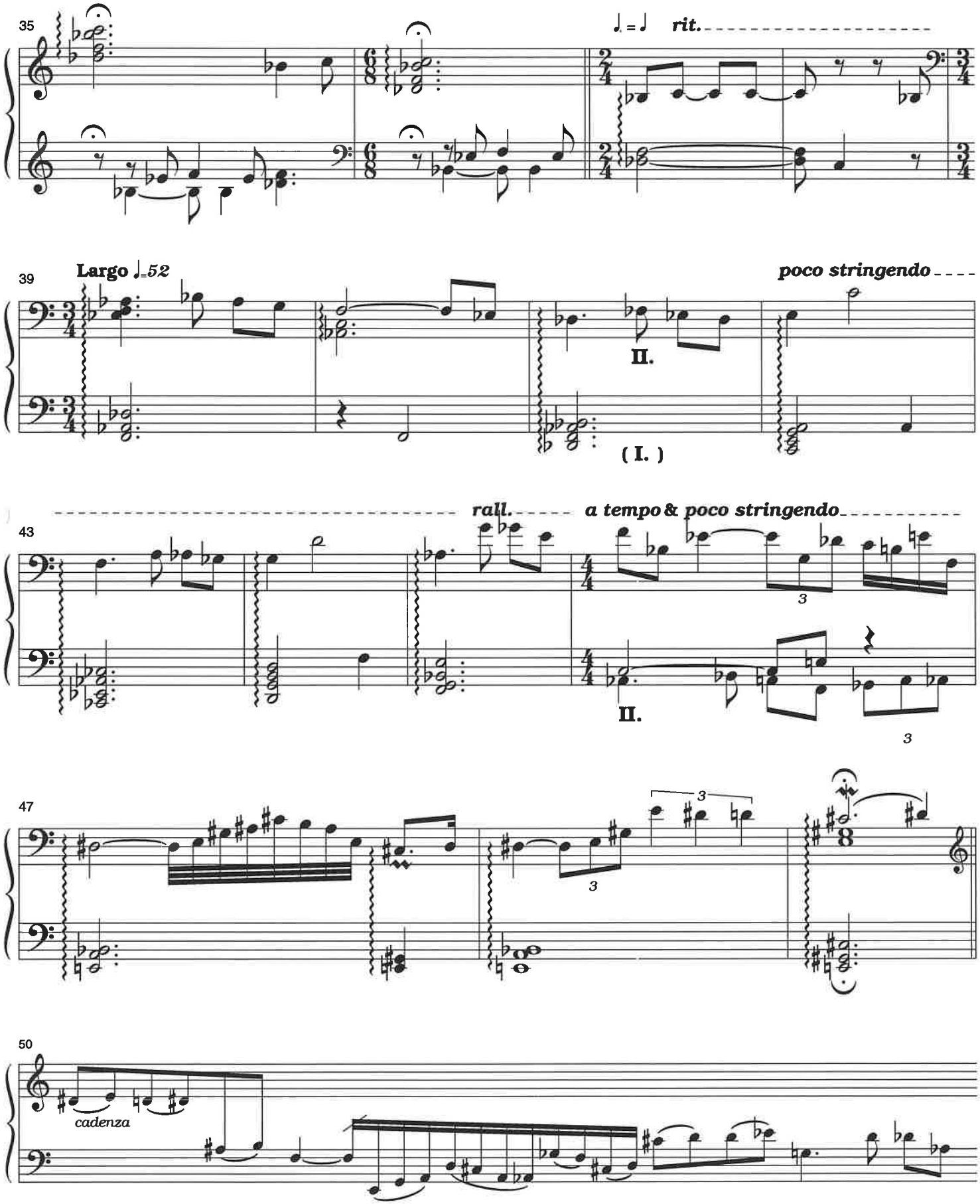
I: (4')
II: (8')

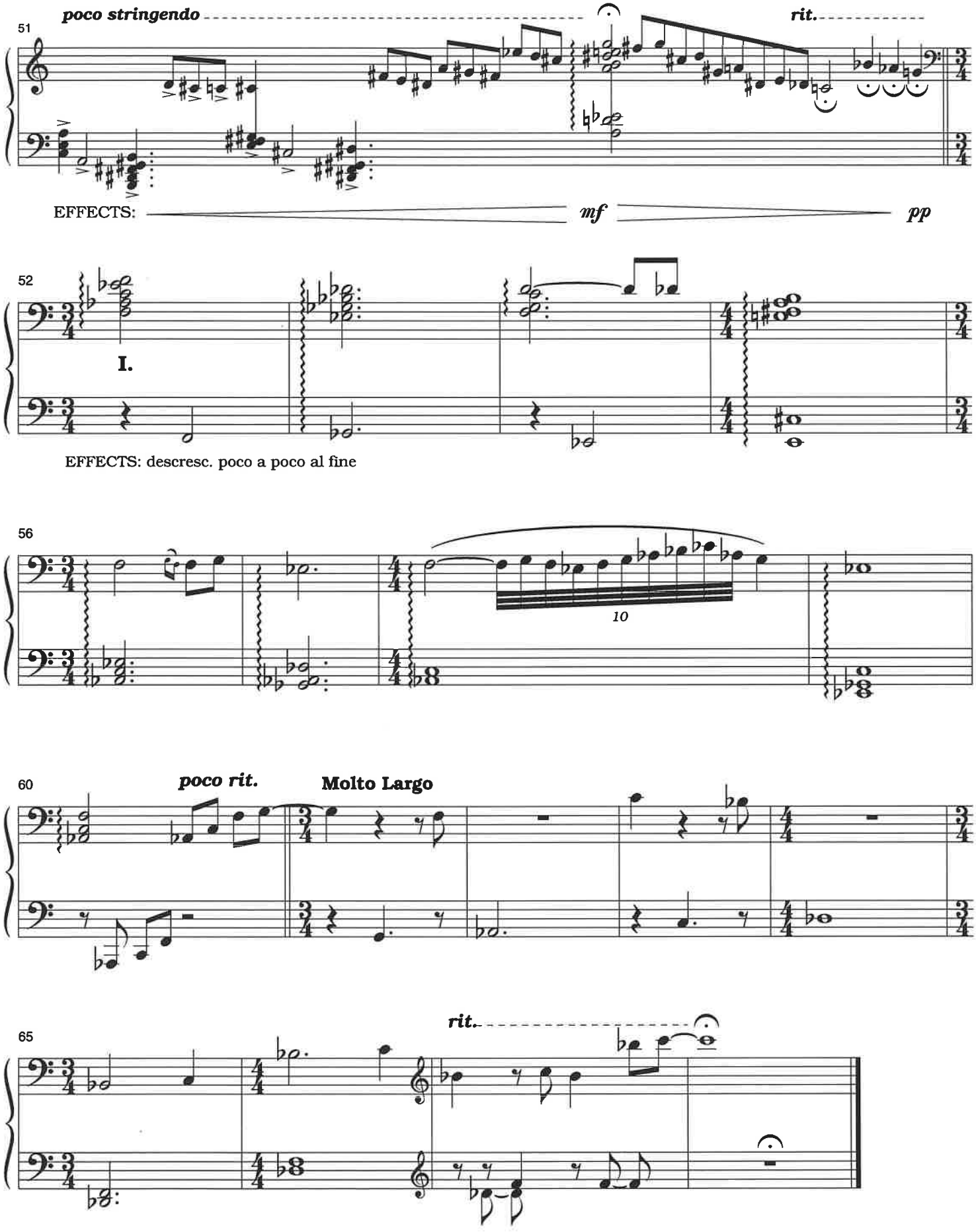
II. Phrygidian Cadences



* - performer may play the written cadenzas or his or her own in a similar character and length, beginning and ending on the indicated pitches.


Pui mosso ♩. = 56
19
22
26
I.
I.
29
32
poco rit.

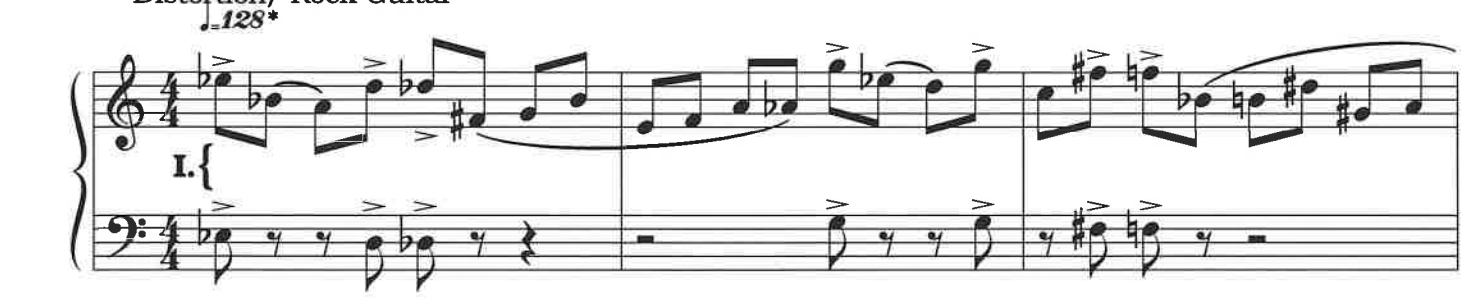

35
♩ = ♩ rit.
39
Largo ♩=52
poco stringendo
II.
(I.)
43
rall.
a tempo & poco stringendo
3
II.
3
47
3
3
50
cadenza


poco stringendo
rit.
51
EFFECTS:
mf
pp
52
I.
EFFECTS: descresc. poco a poco al fine
56
10
60
poco rit.
Molto Largo
65
rit.

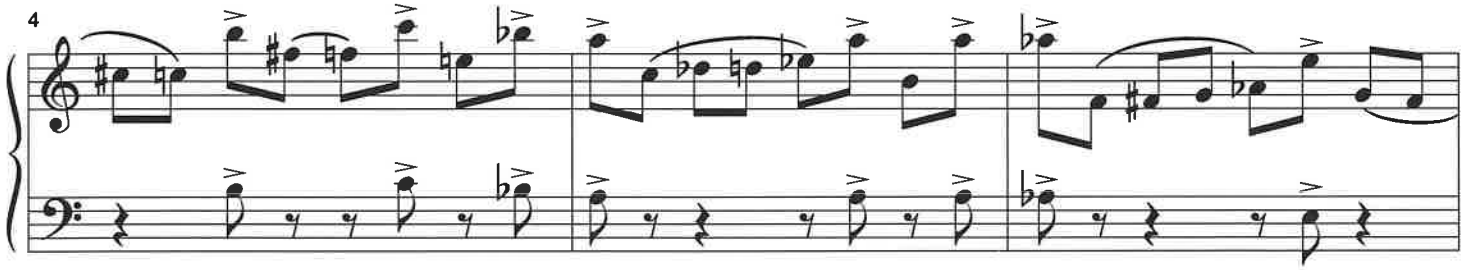
I: 8, 4
II: 8

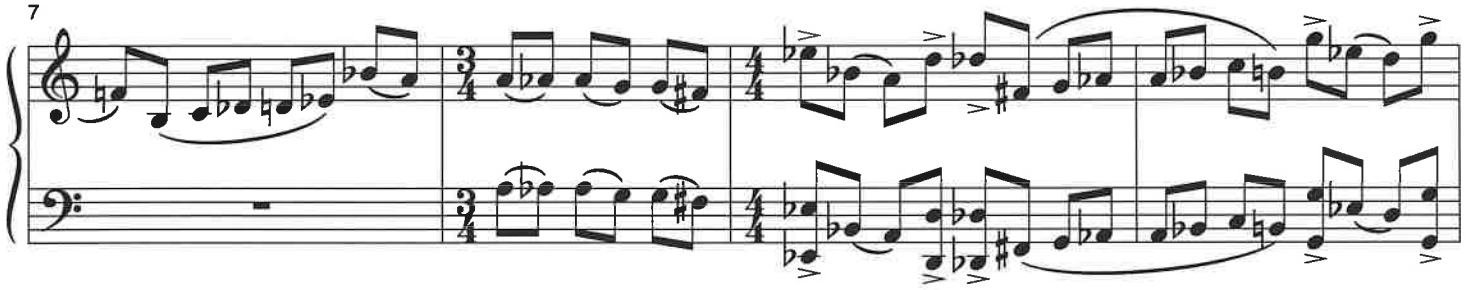
III. Dementia

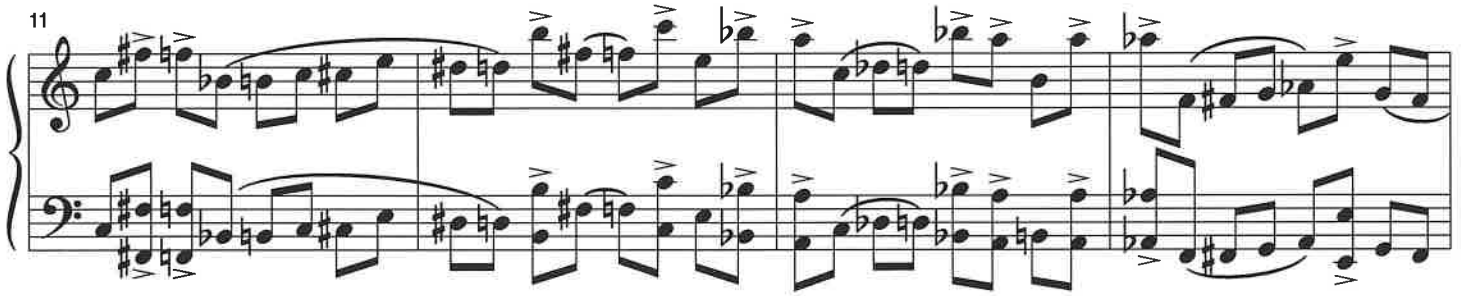
EFFECTS: Full amplification, *f* to *fff*
Distortion/ Rock Guitar

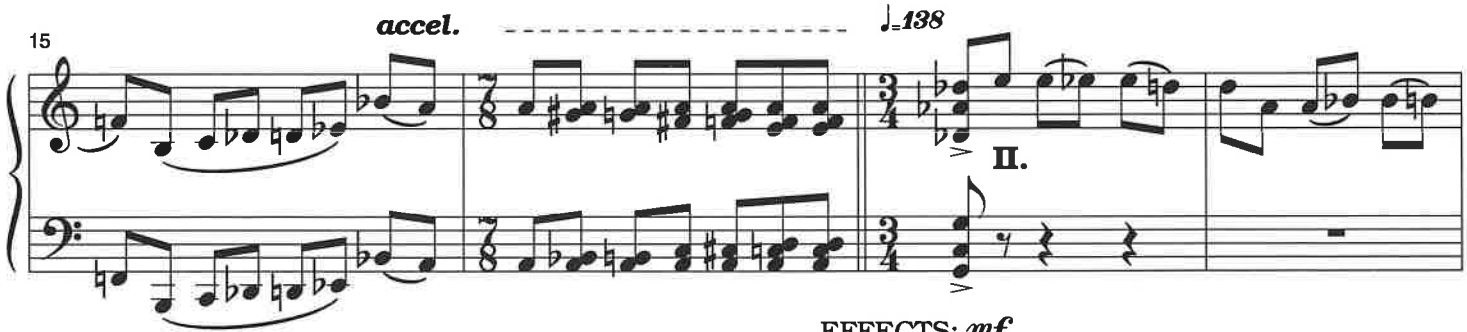


EFFECTS: amp. to : *f*
mild/slight distortion



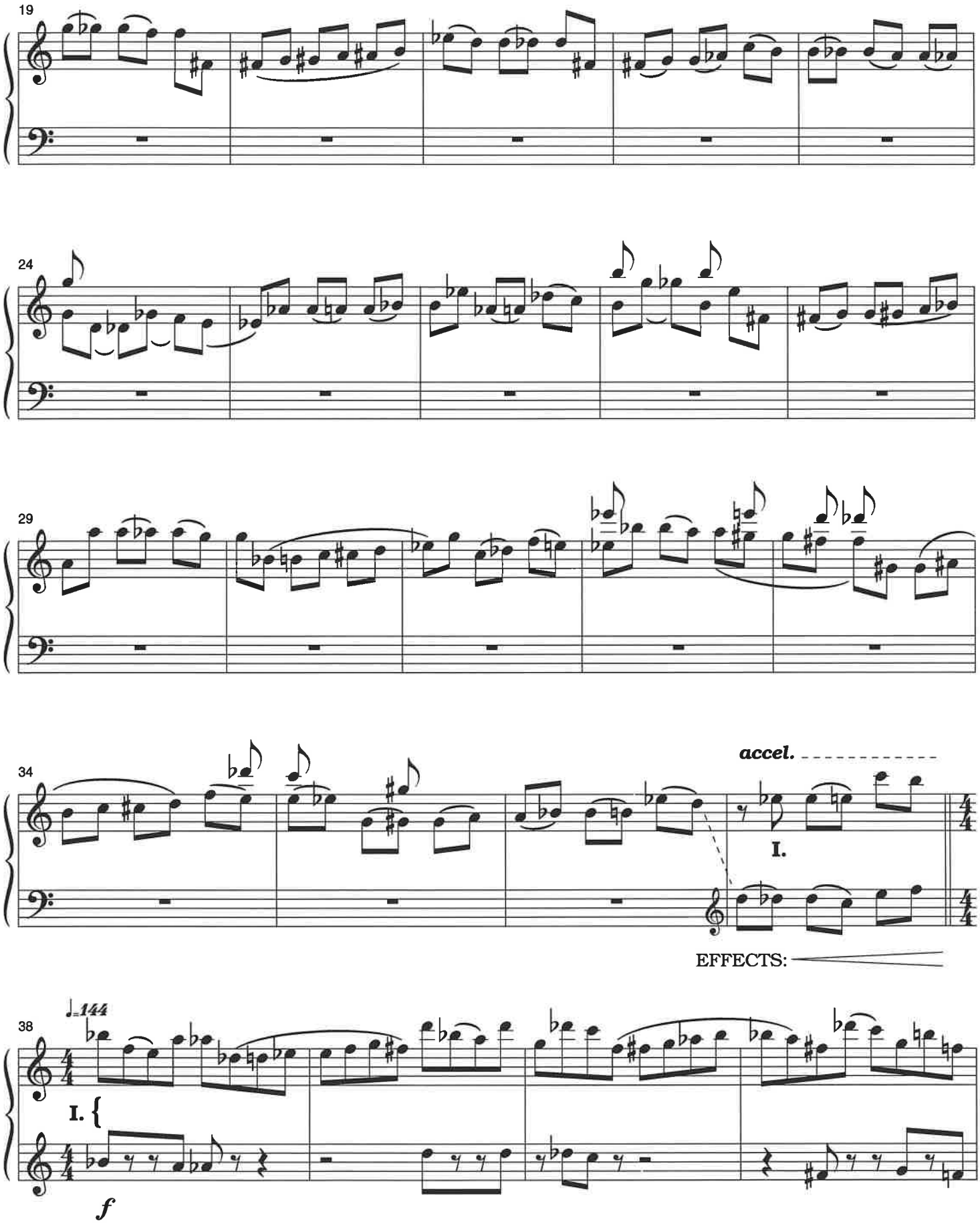


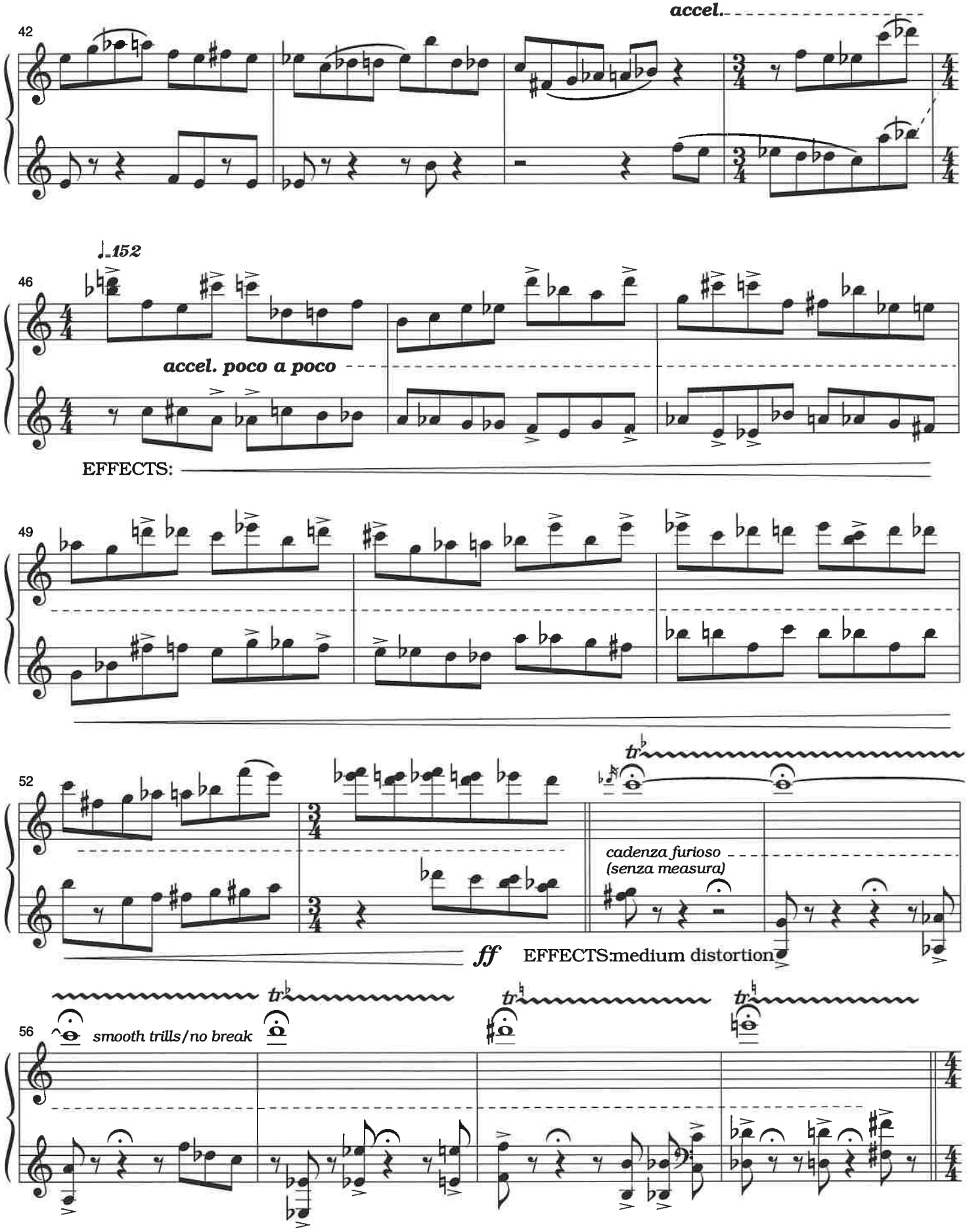


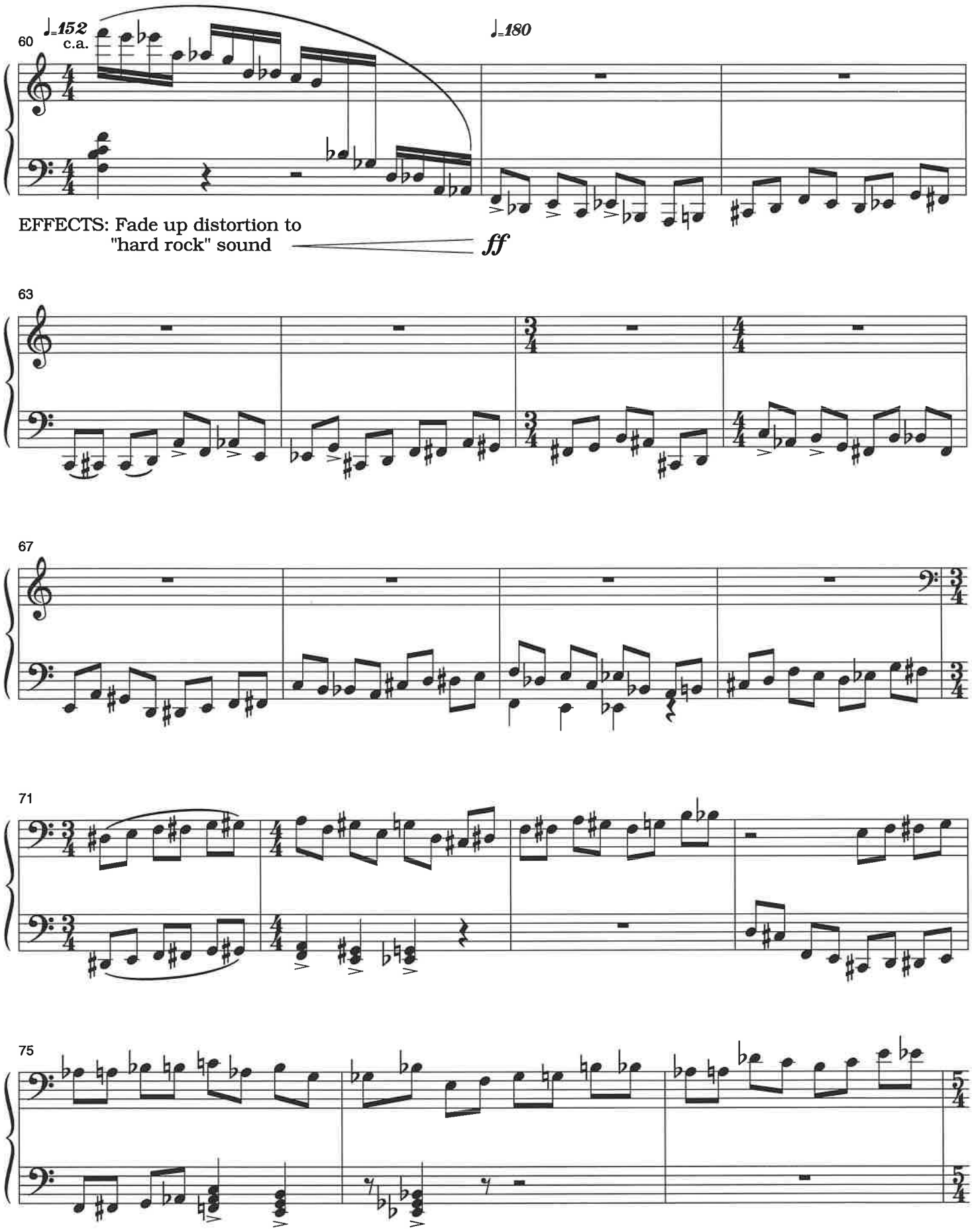


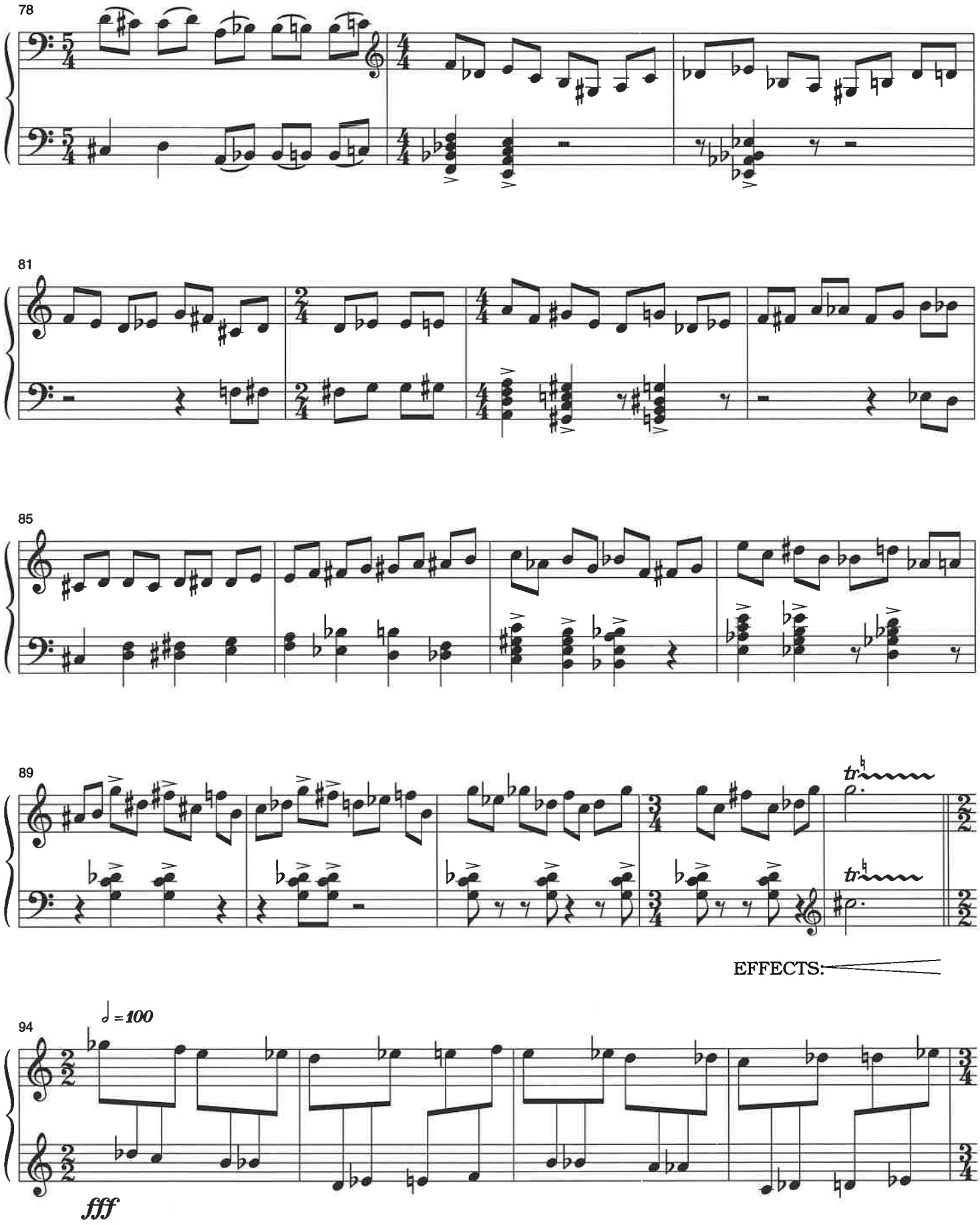
EFFECTS: *mf*

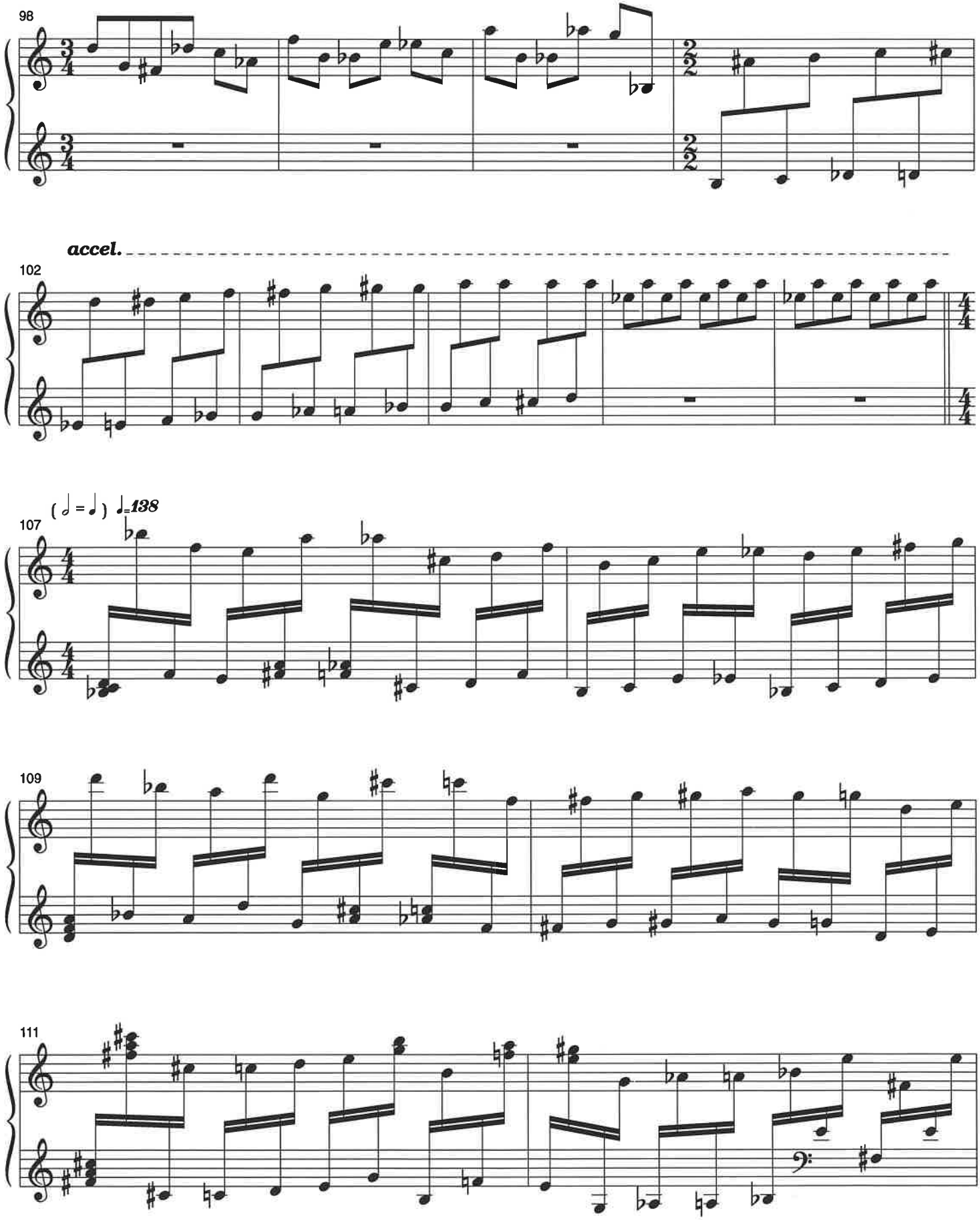
* The tempi in this movement should continuously increase until the end. The performer may adjust the given tempi to accomodate this effect and match his or her capabilities.

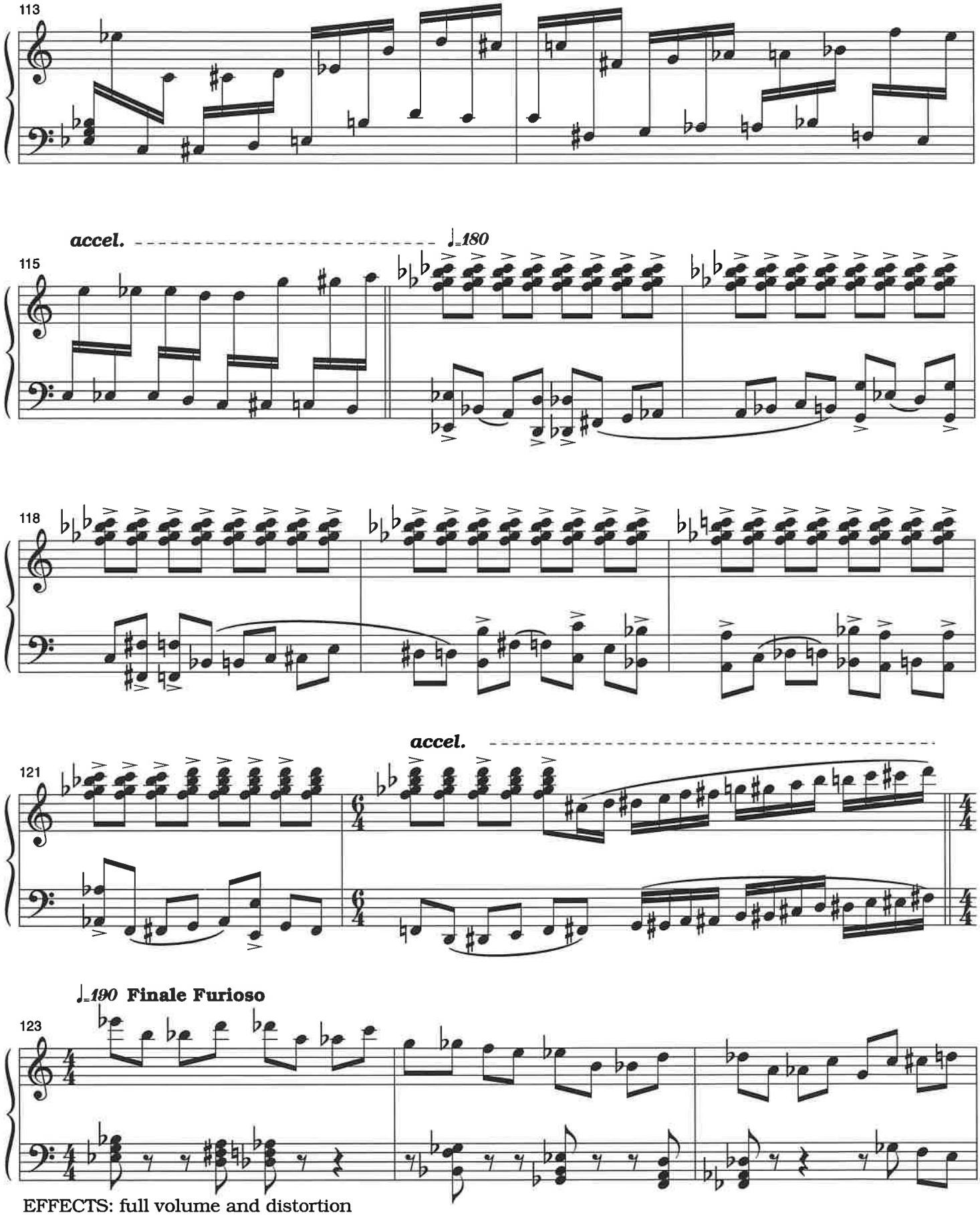

19
24
29
34
accel.
I.
EFFECTS:
38
♩=144
I.
f


42
accel.
♩=152
46
accel. poco a poco
EFFECTS:
49
52
tr
cadenza furioso
(senza measura)
ff
EFFECTS:medium distortion
56
smooth trills/no break
tr
tr
tr

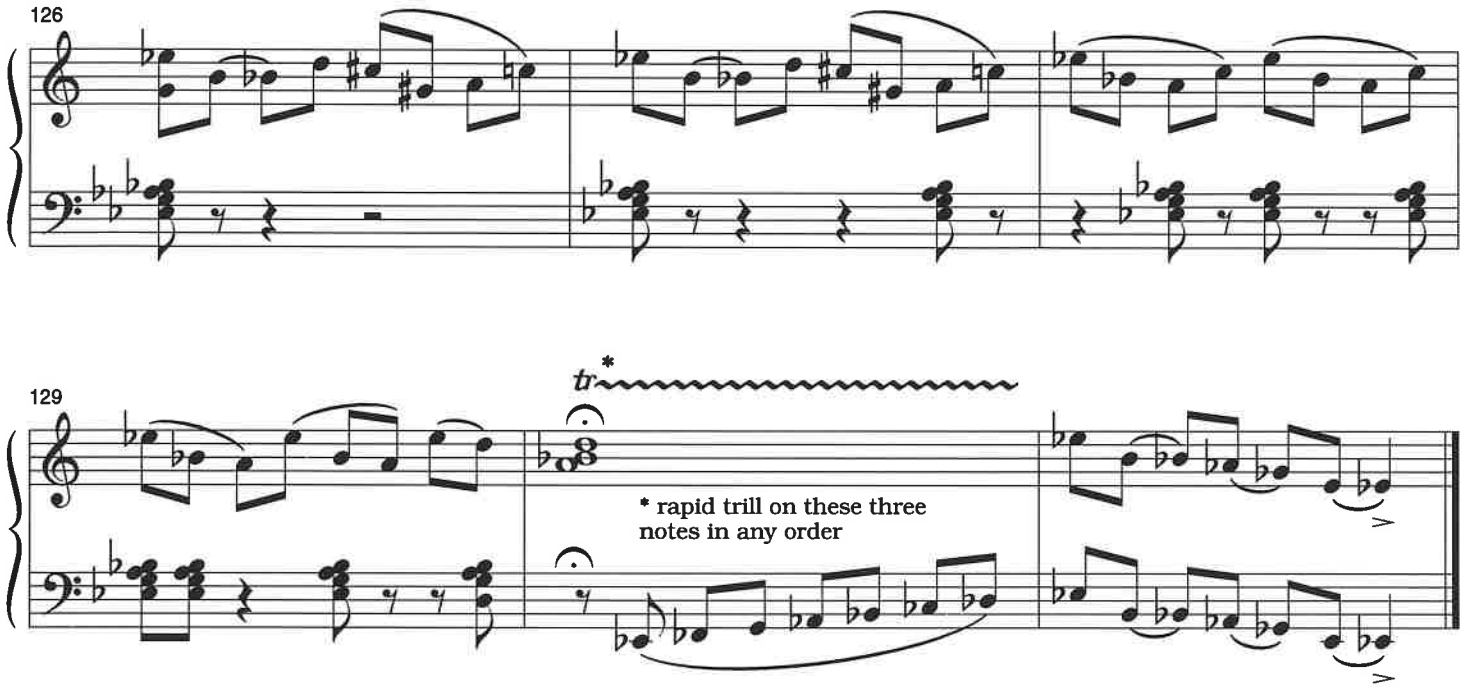

♩=152
c.a.
60
♩=180
EFFECTS: Fade up distortion to
"hard rock" sound
ff
63
67
71
75


78
81
85
89
tr
tr
EFFECTS:
94
♩ = 100
fff


98
accel.
102
(𝅗𝅥 = 𝅗𝅥) ♩=138
107
109
111



EFFECTS: full volume and distortion


126
129
tr
*
* rapid trill on these three
notes in any order