

mewl infans
for organ

This piece was written following extensive research into the organ landscapes of Saxony and Thuringia, Germany. In performing this piece, the organist is asked to keep in mind the sound worlds, flexibility, and idiosyncrasies of the instruments from these regions.

The composing of this piece would not have been possible without the knowledge, artistry, and commitment of Professor Martin Sturm, and thus I dedicate it to him.

Total duration: ca.44 minutes

I – *glōmung*

II – *saboteur*

III – *said the roots to the twig*

IV – *stent*

I – glōmung

Further notes on Registration

Sounds which react flexibly with each other. Perhaps a mixture of **8' basses** and some higher stops pulled out fractionally. If available, and not too harsh or overpowering, a **harmonium** stop might be employed.

Other notes

From the 3rd system onwards, the fluctuating of air vibrations is to be achieved through **stop changes** and **key pressure**. This ends at the *a tempo* marking.

$d = 36$
legato

A soft, semi-stable voice within a calmly pulsing cloud of air. As quietly as possible, but with the melodic lines still clear and separated.

slightly and very gradually change the air vibrations. occasionally becoming more concrete.

II – *saboteur*

Further notes on Registration

Choose one **basis stop** and pull it out some of the way so that it sounds more fragile but still stable and subtle. On top of this, add more stops with greatly reduced wind pressure.

Other notes

Occasionally pause at any time on a single note, dyad, triad, or chord if a note is sounding out of balance with the others in terms of dynamics or tone colour. You may choose to:

- isolate this note in a **fermata** by stopping to play some of the other notes and adjust the stops until the note is in balance with the others. Then continue playing *a tempo*.
- or
- continue to hold the note, dyad, triad, or chord in a **fermata** while you adjust the stops until the note is in balance with the others. Then continue playing *a tempo*.

This change in balance will result in further different imbalances. Affect these in the same way as above described as you see fit, always bearing in mind to keep the written melodic shapes mostly evident.

A new balance in sound is never a final destination, but a set of colours and wind pressures with which to further develop the music. When creating a new balance, changing the **basis stop** is also a possibility as long as the sound remains stable yet fragile and subtle.

In the pedal part of the **penultimate bar**, if the low Db is not available on the instrument, playing it an octave higher is acceptable.

$\text{♩} = 42$

A chaotic and unpredictable sound world but where the melodic shapes are still mostly evident.

Handwritten musical notation for the first system. The treble staff begins with a piano (*p*) dynamic marking. The music consists of several measures with notes and rests, including a half note with a fermata. The bass staff contains complex chordal textures with many notes, some beamed together, and includes a fermata.

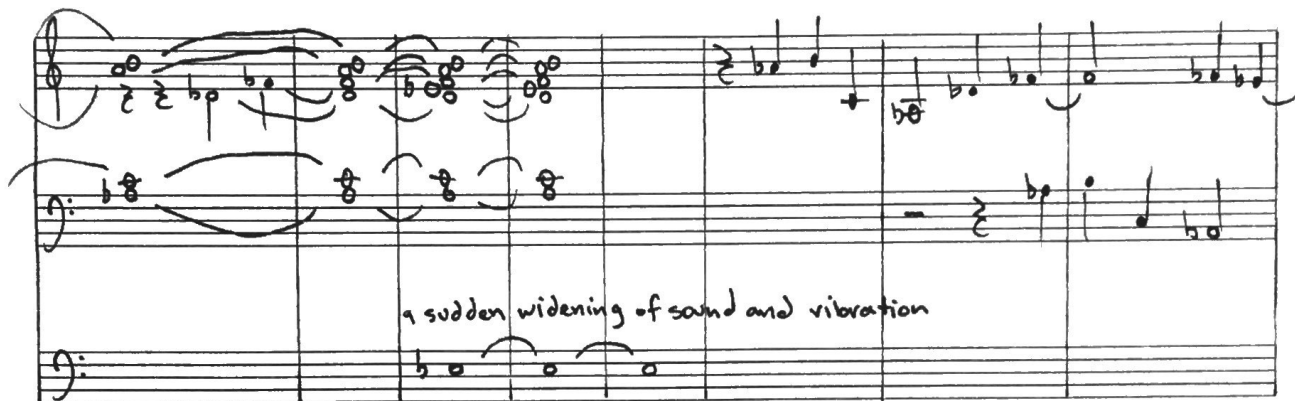
Handwritten musical notation for the second system. The treble staff features a melodic line with notes and rests, including a half note with a fermata. The bass staff continues with complex chordal textures and includes a fermata.

Handwritten musical notation for the third system. The treble staff shows a melodic line with notes and rests, including a half note with a fermata. The bass staff continues with complex chordal textures and includes a fermata.

Handwritten musical notation for the fourth system. The treble staff features a melodic line with notes and rests, including a half note with a fermata. The bass staff continues with complex chordal textures and includes a fermata.

Handwritten musical notation for the fifth system. The treble staff features a melodic line with notes and rests, including a half note with a fermata. The bass staff continues with complex chordal textures and includes a fermata.

Handwritten musical notation for the sixth system. The treble staff features a melodic line with notes and rests, including a half note with a fermata. The bass staff continues with complex chordal textures and includes a fermata.



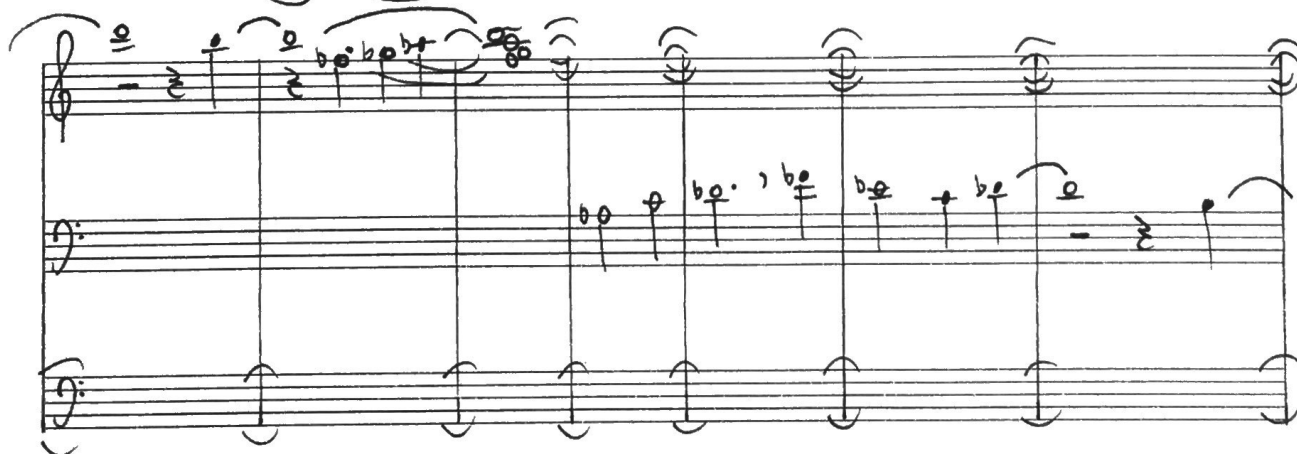
Handwritten musical score system 1, consisting of three staves. The top staff features a complex melodic line with many beamed notes and ties. The middle staff contains a bass line with several chords and notes. The bottom staff has a few notes. A handwritten note in the center reads "a sudden widening of sound and vibration".



Handwritten musical score system 2, consisting of three staves. The top staff has a melodic line with ties and some rests. The middle staff has a bass line with notes and rests. The bottom staff has notes and rests. A handwritten note in the center reads "a sudden widening of sound and vibration".



Handwritten musical score system 3, consisting of three staves. The top staff has a melodic line with many beamed notes and ties. The middle staff has a bass line with notes and rests. The bottom staff has notes and rests.



Handwritten musical score system 4, consisting of three staves. The top staff has a melodic line with many beamed notes and ties. The middle staff has a bass line with notes and rests. The bottom staff has notes and rests.

Handwritten musical notation on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of several measures with various notes, rests, and slurs. The notation is somewhat sketchy and includes some corrections or additions.

Handwritten musical notation on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of several measures with various notes, rests, and slurs. The notation is somewhat sketchy and includes some corrections or additions.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

III – said the roots to the twig

Further notes on Registration

Middle manual up to **2nd system on page 3**, perhaps a **Physharmonica** stop pulled out part of the way, with or without additional stops.

Other notes

Time markings are a guide. By all means, practice with a stopwatch, but do not perform with one.

Glissandi, articulations, and dynamics are to be achieved through **key pressure** and **air pressure** (stop changes).

In the pedal part on **page 4**, if the low Db is not available on the instrument, playing it an octave higher is acceptable.

High-pitched
air noise, like
from a transverse
flute

A complex but
quiet sound,
pure tones,
sounding from
a distance away

Not a drone or
harmonic
progression but
a subtle presence,
unrelated to
everything
else

phrase entrances are free,
roughly corresponding to
time markings

very slow, $d = ca. 24$
phrase entrances are free, roughly corresponding
to time markings

legato

The musical score consists of three systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has three staves: two treble clefs and one bass clef. The third system has three staves: two treble clefs and one bass clef. The score includes various musical notations such as notes, accidentals (flat, double flat), dynamic markings (sub. p), and time markings (1', 2', 3').

Glassy and
piercing,
dissolving
into noise

Handwritten musical score for the first system. The top staff is a treble clef with notes and a wavy line above it. The middle staff is a treble clef with notes and a wavy line above it. The bottom staff is a bass clef with notes and a wavy line above it.

plaintive and mournful

Handwritten musical score for the second system. The top staff is a treble clef with notes and a wavy line above it. The middle staff is a treble clef with notes and a wavy line above it. The bottom staff is a bass clef with notes and a wavy line above it.

A warm, rich sound where the internal melody ebbs and flows like waves approaching the shore, achieved through stop changes. Max. *Mf*

Wedge

plaintive and mournful

Handwritten musical score for the third system. The top staff is a treble clef with notes and a wavy line above it. The middle staff is a treble clef with notes and a wavy line above it. The bottom staff is a bass clef with notes and a wavy line above it.

11' entrances are free, emerging very slowly from cluster, out of time with internal melody

gently, *p*

disappearing back into the cluster

12'

Handwritten musical score for the fourth system. The top staff is a treble clef with notes and a wavy line above it. The middle staff is a treble clef with notes and a wavy line above it. The bottom staff is a bass clef with notes and a wavy line above it.

13'

14'

15'

Glassy and piercing with bright overtones

p quasi-improvised
molto cresc. ← → molto decresc.
largo ← → presto
R & L hands independent

Use different articulations to create dynamic variety

Throbbing and rattling, like an animal trying to escape the cage of the instrument

f

16.5'

Freely hold any notes, accented, for longer

A bold yet uncertain sound that causes the harmonics of the manual parts to shriek and cry in a melancholy fashion

$\text{♩} = 42$

5/4

mf

8va 19'

IV – stent

Further notes on Registration

Perhaps a **flute** stop with the 2nd and 3rd harmonics present.

Other notes

Turn off the motor as you begin playing. The movement ends when the instrument no longer produces sound from **wind**, no matter where you are in the score.

♩ = 36

legato

Beginning with a clear and uncomplicated sound. Turn motor off.

solemn and melancholy, a little uncertain

