mewl infans

for organ

Rishin Singh 2020

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*

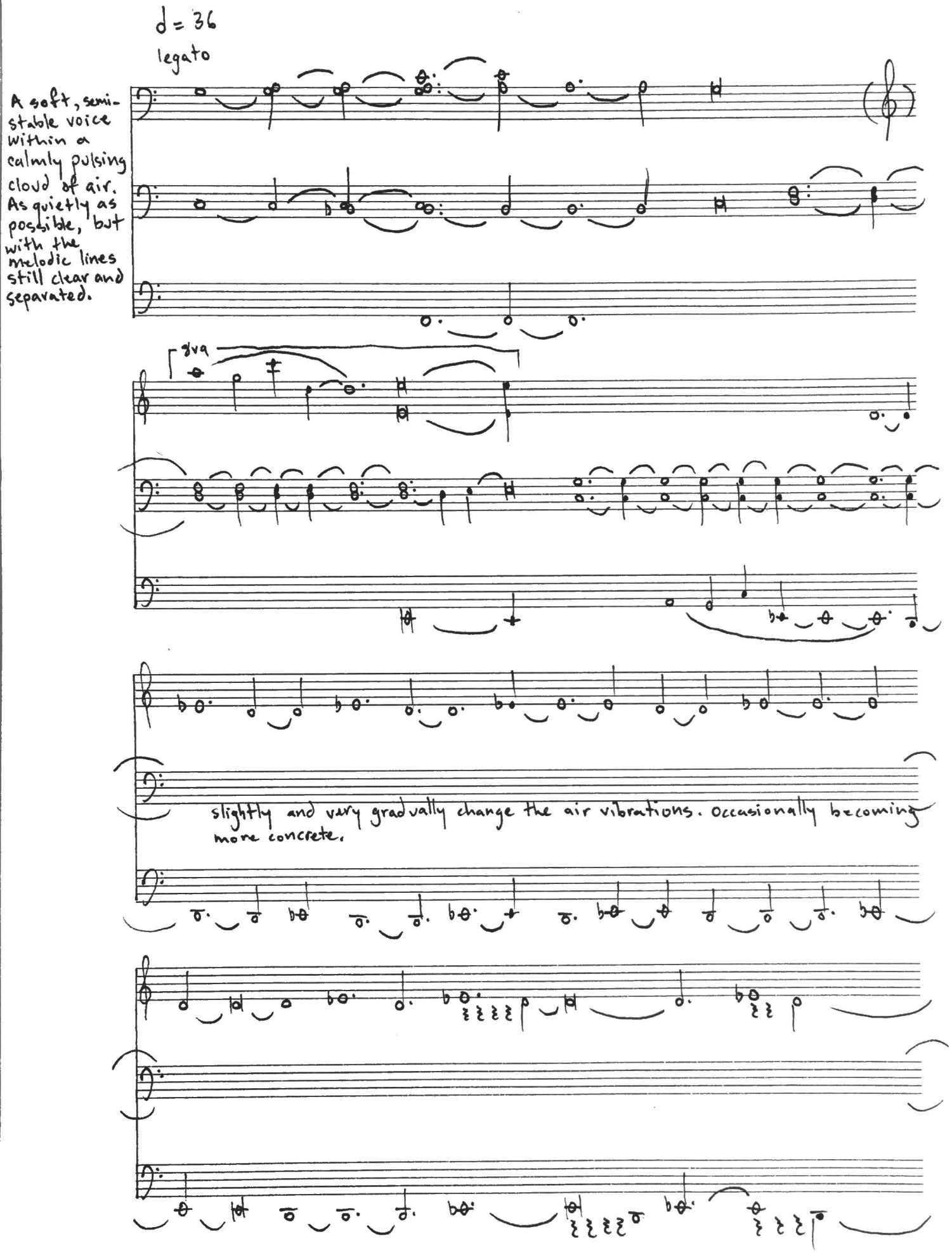
I – *glōmung*

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.


♩= 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.
8va
slightly and very gradually change the air vibrations. Occasionally becoming more concrete.

poco rubato
a tempo

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*.

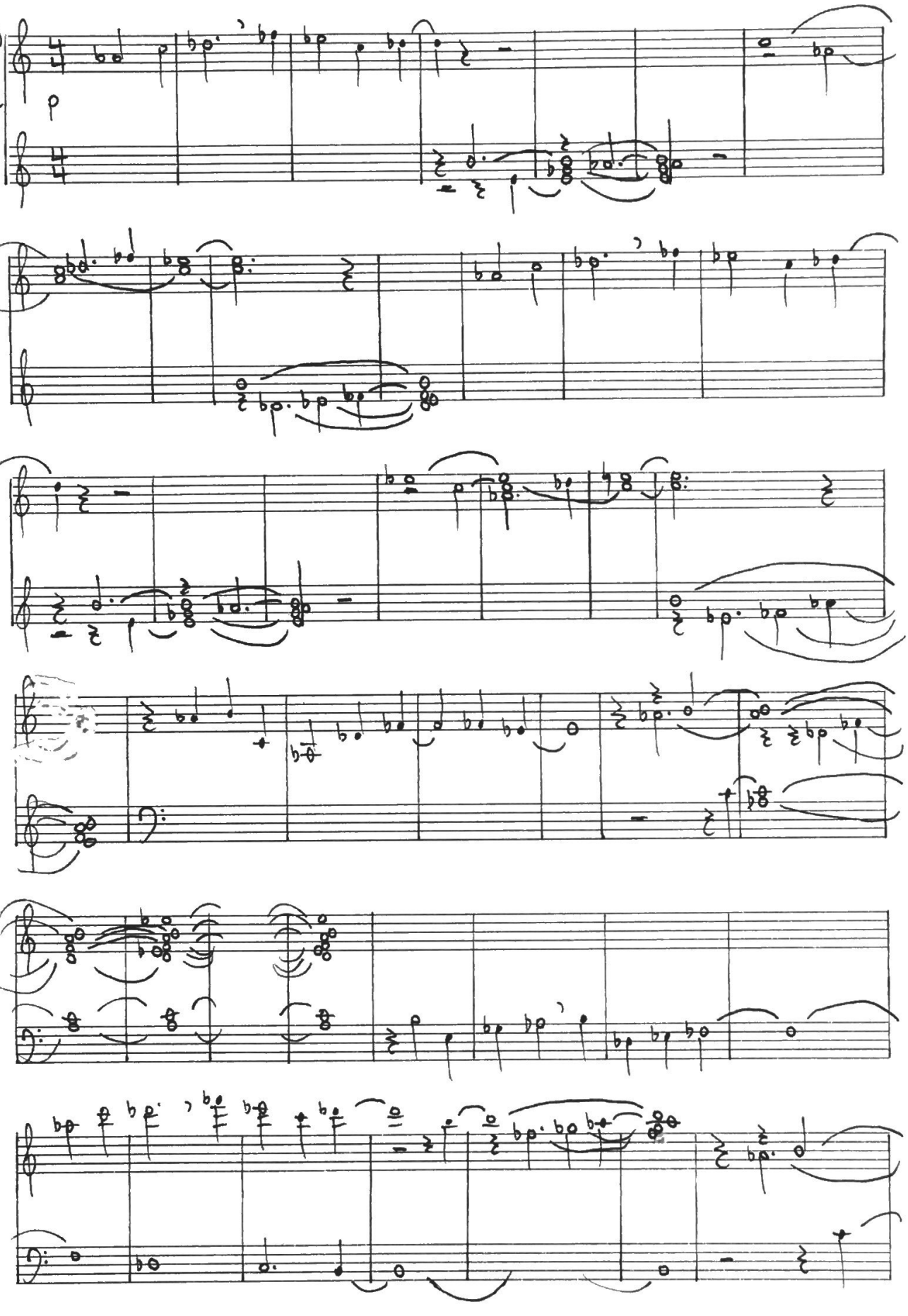
This change in balance will result in further different imbalances. Affect these in the same way as above described as you see fit, always bearing in mind to keep the written melodic shapes mostly evident.

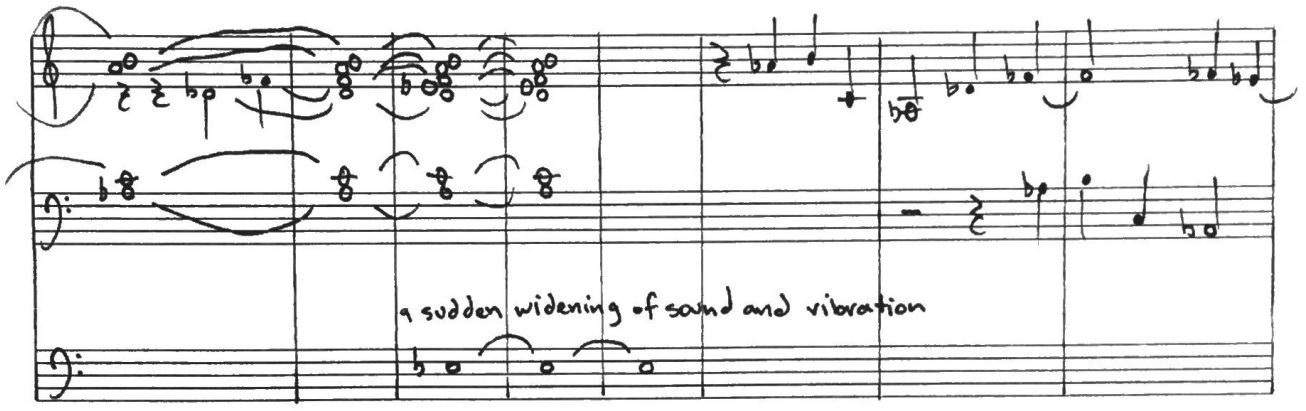
A new balance in sound is never a final destination, but a set of colours and wind pressures with which to further develop the music. When creating a new balance, changing the **basis stop** is also a possibility as long as the sound remains stable yet fragile and subtle.

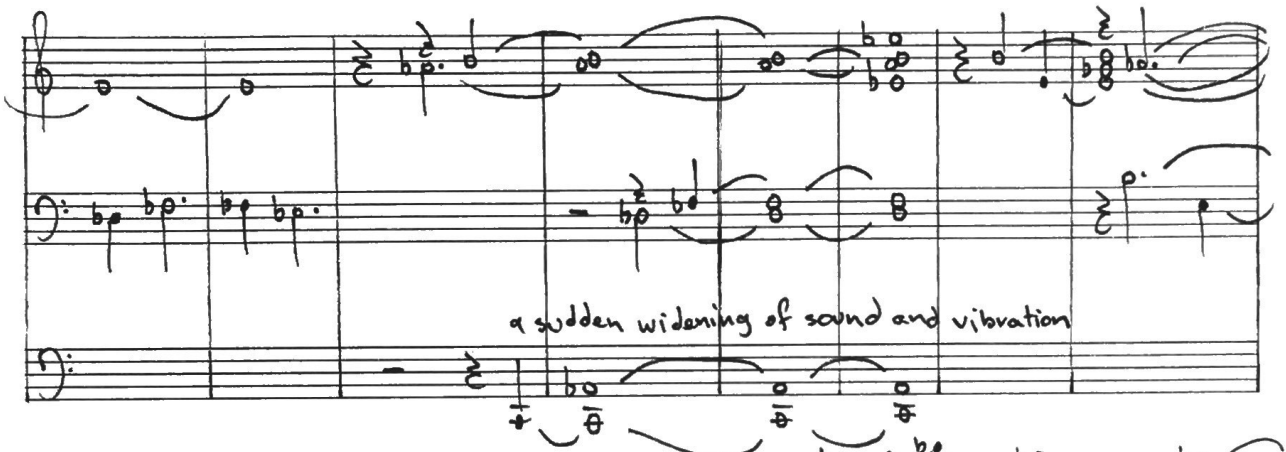
In the pedal part of the **penultimate bar**, if the low Db is not available on the instrument, playing it an octave higher is acceptable.

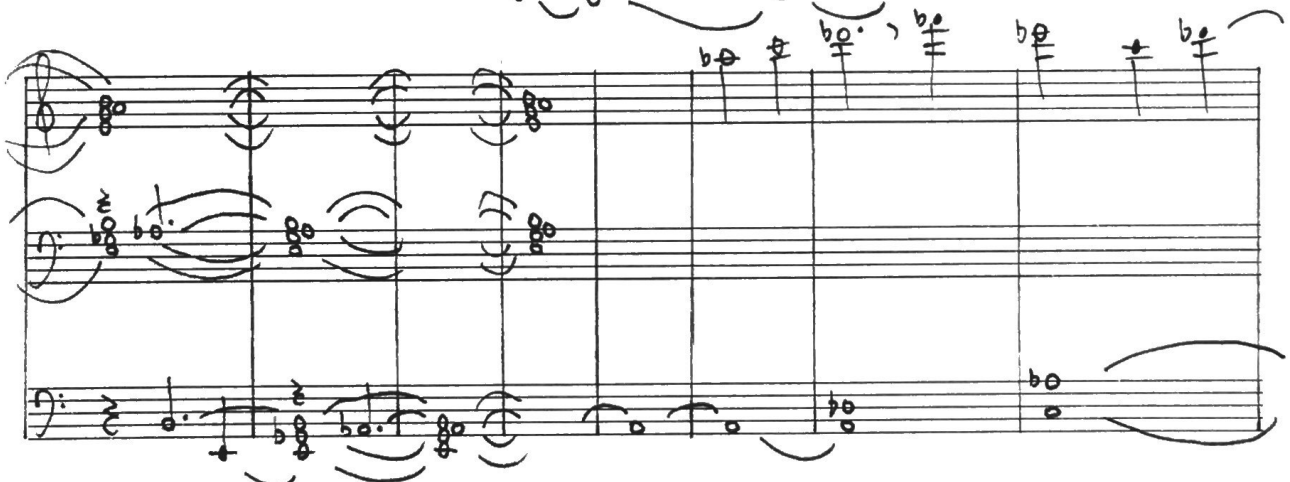
♩ = 42

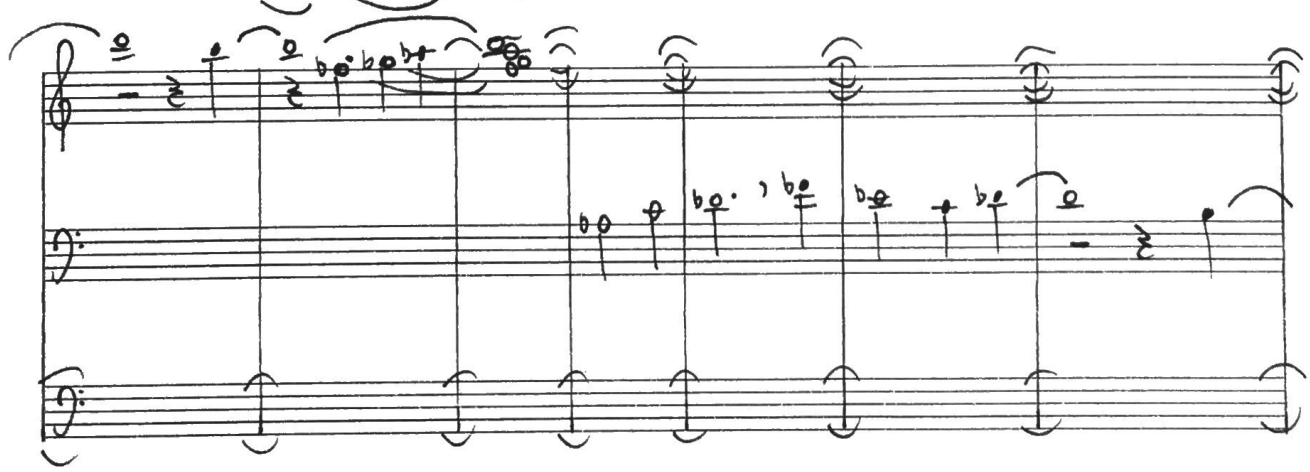
A chaotic and unpredictable sound world but where the melodic shapes are still mostly evident.

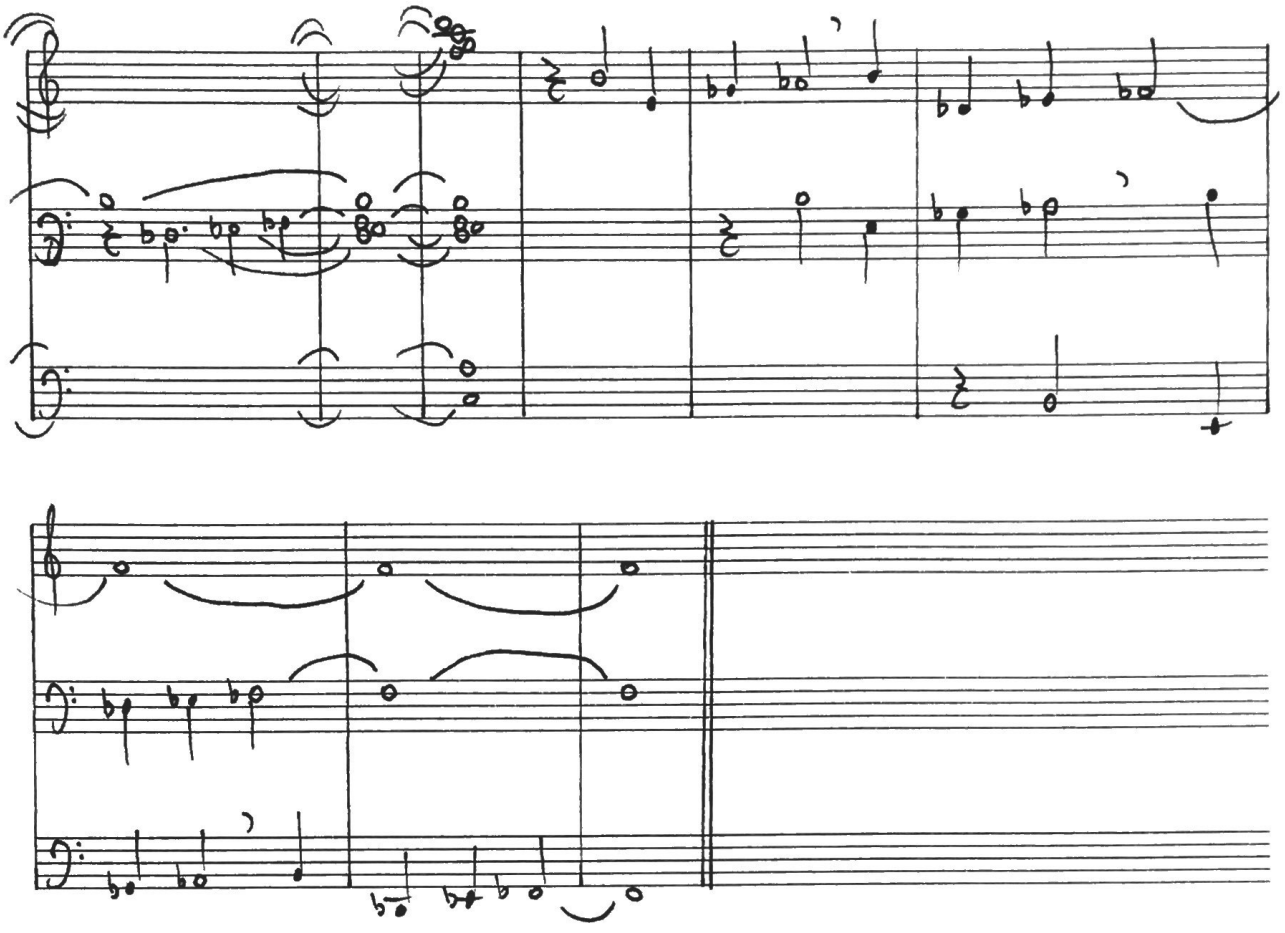



a sudden widening of sound and vibration


a sudden widening of sound and vibration







III – *said the roots to the twig*

Further notes on Registration

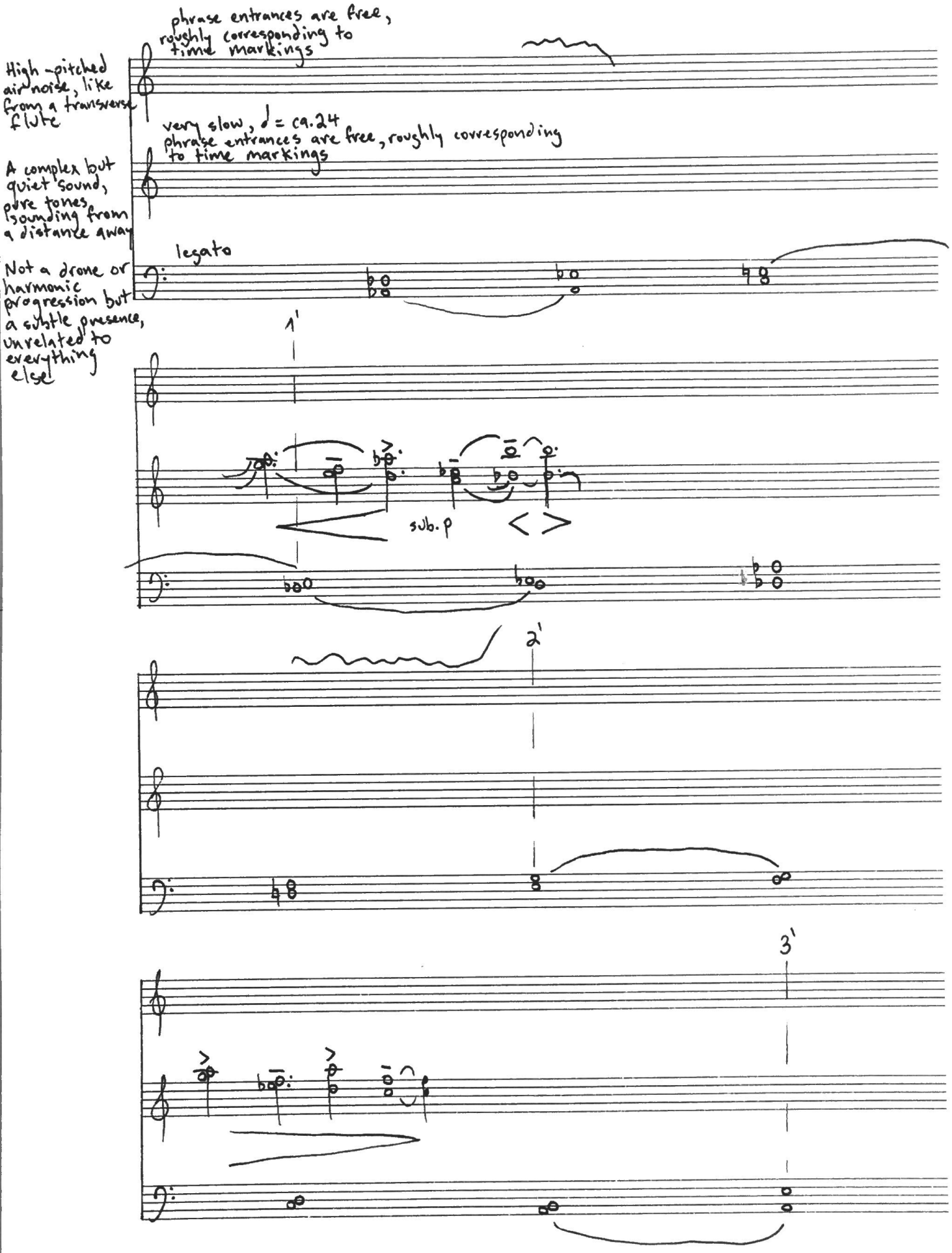
Middle manual up to **2nd system on page 3**, perhaps a **Physharmonica** stop pulled out part of the way, with or without additional stops.

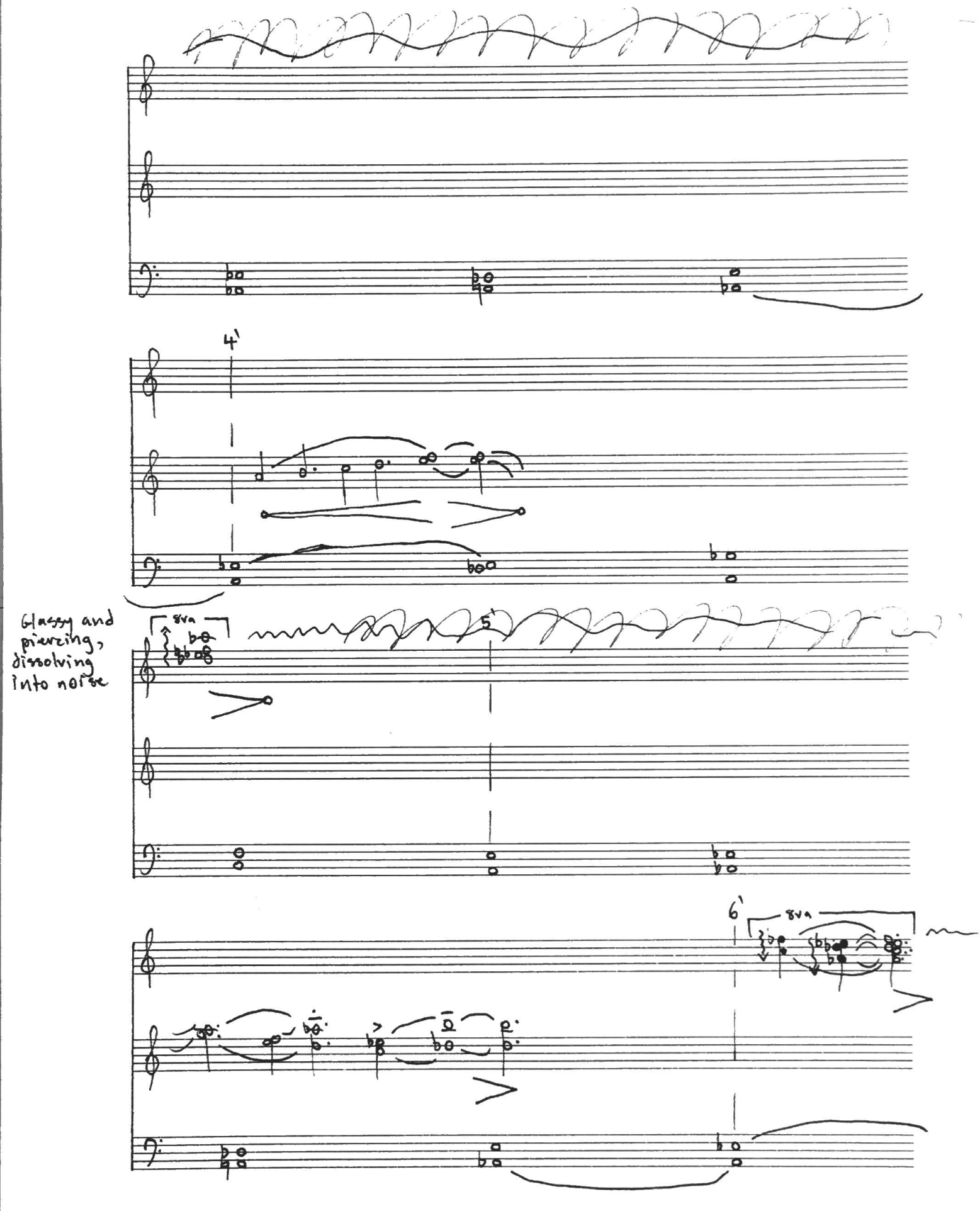
Other notes

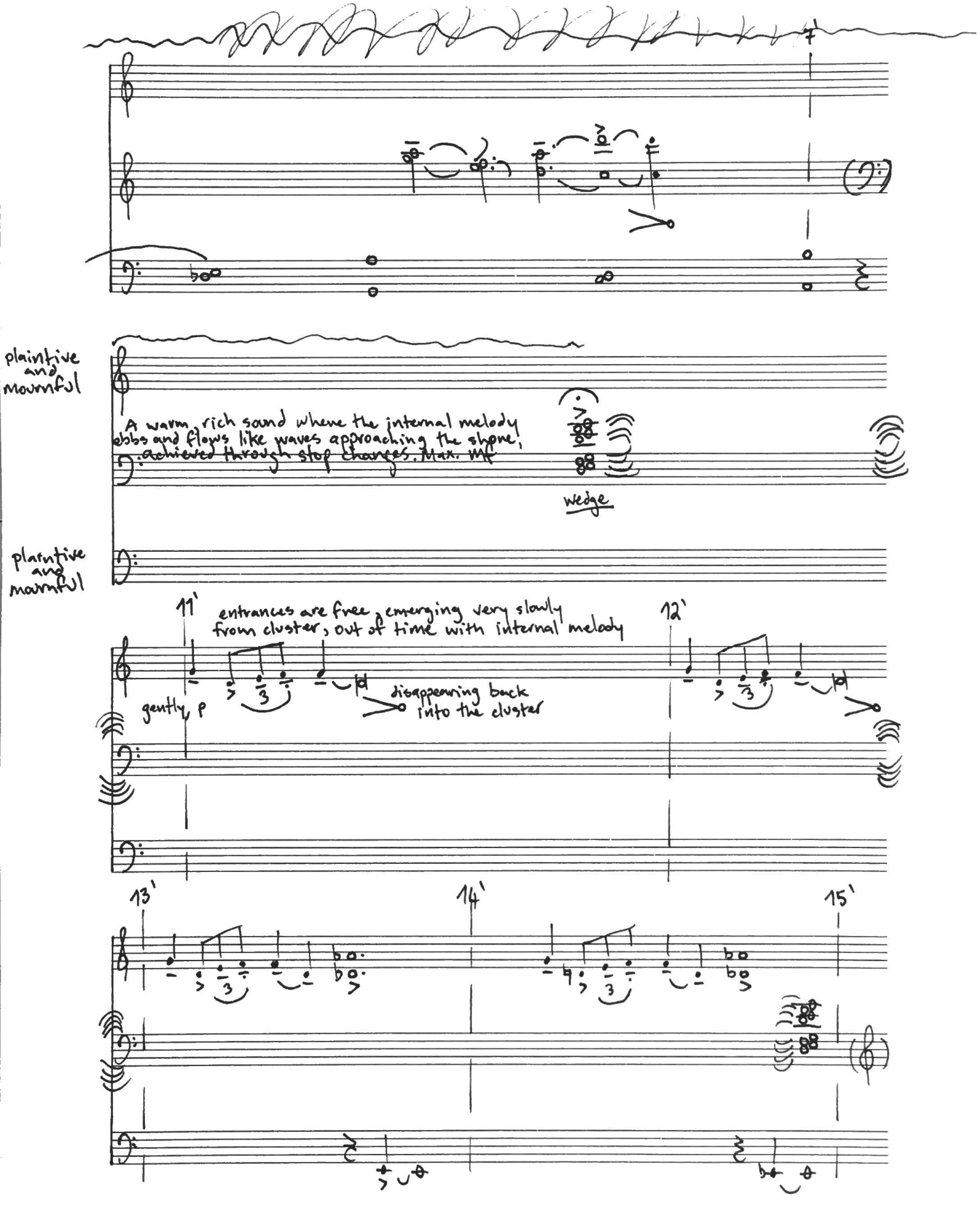
Time markings are a guide. By all means, practice with a stopwatch, but do not perform with one.

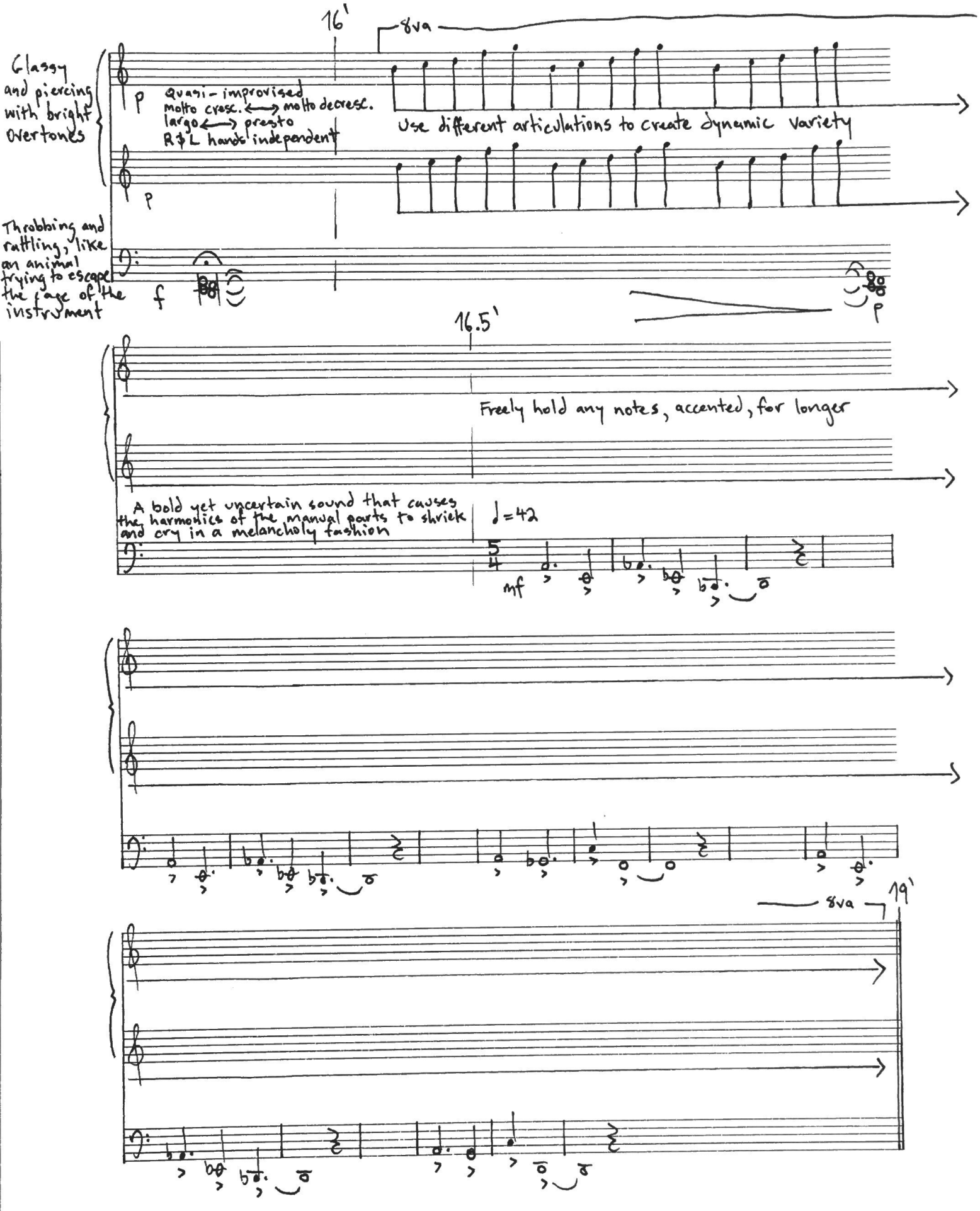
Glissandi, articulations, and dynamics are to be achieved through **key pressure** and **air pressure** (stop changes).

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


phrase entrances are free, roughly corresponding to time markings
High-pitched air noise, like from a transverse flute
very slow, ♩ = ca. 24
phrase entrances are free, roughly corresponding to time markings
A complex but quiet sound, pure tones, sounding from a distance away
legato
Not a drone or harmonic progression but a subtle presence, unrelated to everything else
1'
sub. p
2'
3'


4'
Glassy and piercing, dissolving into noise
8va
5'
6'
8va


plaintive and mournful
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
11'
entrances are free, emerging very slowly from cluster, out of time with internal melody
gently, p
disappearing back into the cluster
12'
13'
14'
15'


16'
8va
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
p
Throbbing and rattling, like an animal trying to escape the confines of the instrument
f
p
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
♩=42
5/4
mf
19'
8va

IV – *stent*

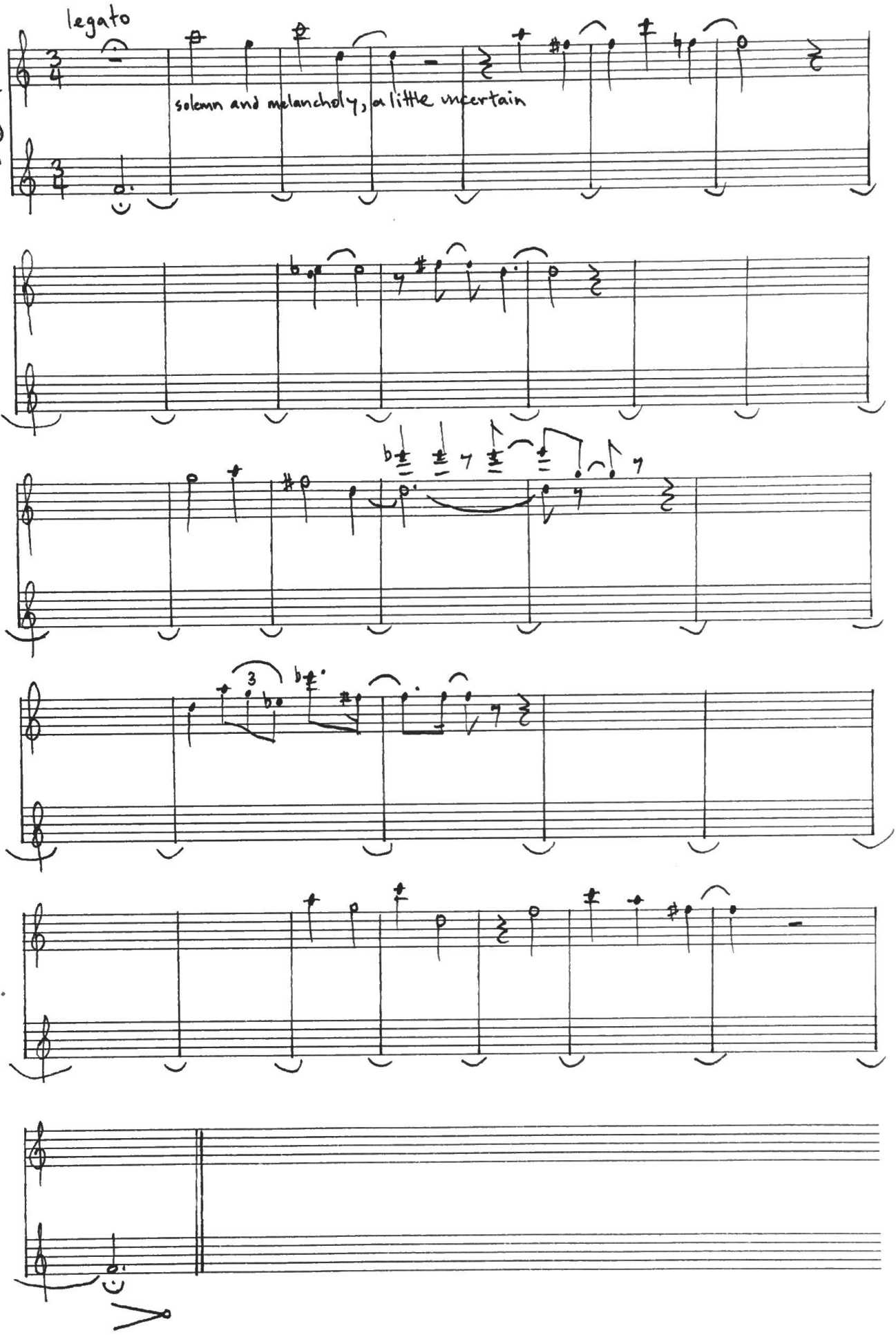
Further notes on Registration

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.