

Mark Carroll

"Stillness & Movement"
(Music for the film "Audition")

for Miike Takashi, with special thanks to Jonathan Clinch for help and inspiration

for Organ

written for the organ of St. George's church, Cullercoats

GENERAL PERFORMANCE NOTES

This piece requires an organ with a "tracker" action and an accessible hand pump, and where there is easy access (for the organist and an assistant) to the motor's on/off switch.

Timings are written above the upper organ staff (and at times above the assistant's staff) in "mins:secs". All music written between time markings should be regarded as proportionally notated, unless otherwise instructed.

"Tick" barlines are used to show time markings or other events where any other barline would be disruptive.

Assistance:

The organist will require an assistant to "perform" the hand pumps and later operate the motor and stops. The organist will also require various objects for depressing keys and keeping keys depressed, including: a heavy book, weights, pencils/keys (for wedging into the gaps above depressed keys).

Notation:

Ties (not attached to a succeeding note) show that the notes are to continue sounding until further instructions are given. Beams are used to show the duration of shorter notes.

Occasionally, traditional note lengths are used, sometimes in conjunction with rests. Unless a strict measure and tempo are given, these may be played with a measure of liberty.

Black, stemless noteheads: notes which are depressed by hand (manuals) or feet (pedals), in areas which are **Senza misura e tempo**.

Diamond noteheads: keys are held down by means of objects (pencils, keys, weights, etc.)

Arrow down noteheads: gradually depress key/pedal (manipulating tracker action to give brief crescendo to beginning of note)

⊙ = switch organ motor on

○ = switch organ motor off

Note that at times notes are written which will not sound (due to insufficient air pressure). However, (depressing) these notes will "steal" air from sounding notes, allowing for an effect on their pitch and volume.

Small, stemless noteheads = for tied, hand/foot-played notes in **Senza misura e tempo** areas, and also used to transfer gradually from one chord to another, by adding notes to (and releasing notes from) the chord. Beams are used to show the duration for which each note should be held down.

Hand-pumping: rhythm of pumping as shown. Dynamics describe force of pump.

Clusters: the noteheads show the top and bottom notes of the cluster, and vertical connecting lines show that this is indeed a cluster. Letters are used beside the clusters: "b" means black notes, "w" means white notes and "b w" means both.

Registration:

ASSISTANT'S INSTRUCTIONS:

At **Fig.9**, three staves are used to "notate" the stop changes as they should be performed by the assistant (the organist will have his/her hands full (of notes)). As with other passages, notation is proportional.

Dynamics (ranging from *p* to *f*) next to a stop change describe the degree to which the stop should be opened, where *f* = fully open (e.g. *mp* = half open).

Circular noteheads containing a cross mean that the stop should be opened. As elsewhere, ties (not attached to a succeeding note) show that the stop is to stay open until further instructions are given and beams are used to show where stops are to be left open for shorter durations. Cross noteheads are used (in cases where beams are not) to show when a stop should be closed. Note that where it is not feasible to fit in a beam (due to the short time between opening and closing the stop, or due to a hairpin), the beam is omitted.

Hairpin crescendo = gradually open stop to "dynamic" marked (or fully if none marked).

ORGANIST'S INSTRUCTIONS: These are marked in a traditional manner.

SPECIFIC PERFORMANCE NOTES

Fig.1: The organ's motor should not be running at the beginning of the piece.

Fig.3: Approx. chord timings are given, as a rough guide for this and further iterations.

Fig.6: Assistant plays, then places rods/pencils into keys.

Fig.7: Motor should be switched on before the pedals cease to sound. Henceforth, until further instructions it should be switched on and off by the assistant such that it is never on for more than 2 seconds and that the pedals never cease to sound (while depressed).

Fig.8: An implied rhythm is given, which should vaguely suggest a dance (this comes more firmly later!)

Fig.9: The **Largo** bar should be played once, at the tempo indicated ($\downarrow=50$). At **Fig.10**, the pedals then continue to play the **Largo** bar at the tempo marked until **Fig.11**, while the manuals (and the assistant "playing" the stops) revert to the time-marking-driven **Senza misura e tempo** (playing, of course, from **Fig.10**).

Shortly before **Fig.11**, the motor is switched on one final time, to ensure consistency of pitch and volume for the final page. The motor should be left on until the performance is finished.

End: the recording should only be stopped after the organ's reverberating sound has ceased to be heard.

0:00

1 Senza misura e tempo

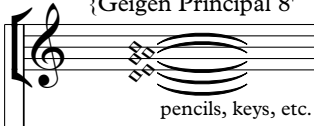
0:28.5

2

0:30.5

Organ
(Swell)

{Geigen Principal 8'



pencils, keys, etc.

Organ
(Great)

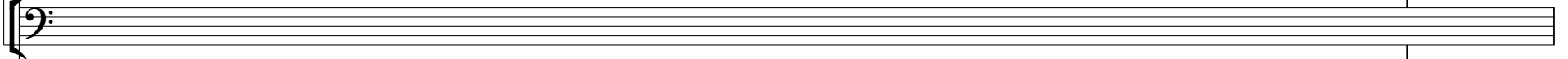
{Small/Large Open Diapason 8'



right hand

Pedals

{Bass Flute 8'



0'00"

1 Senza misura e tempo

2

Hand
pump
(assistant)



(0:30.5)

1:08.5

3

(change wedges
E -> Eb
B -> Bb)



Organ
(Swell)

Musical staff for Organ (Swell) in treble clef. It begins with a series of chords, followed by a melodic line in the final measure.

approx. chord timings:

----- 0:07 ----- 0:14 ----- 0:21 -----

Organ
(Great)

Musical staff for Organ (Great) with treble and bass clefs. It features a dense chordal texture in the treble and a bass line in the bass clef.

Ped.

Musical staff for Pedal in bass clef, showing a bass line with several downward-pointing wedges indicating pedal effects.

(0'30.5")

3

Hand
pump
(assistant)

Musical staff for Hand pump (assistant) starting with a double bar line and ending with a melodic phrase.

(1:08.5)

1:10.5

1:40.5

4

○

⊙

Organ
(Swell)

Musical staff for Organ (Swell) in treble clef. It features a series of chords and sustained notes, with a circled 'O' above the staff at the 1:10.5 mark. The notation includes various chordal textures and sustained notes.

Organ
(Great)

Musical staff for Organ (Great) in treble clef. It contains a complex texture of chords and sustained notes, with a circled 'O' above the staff at the 1:10.5 mark. The notation includes various chordal textures and sustained notes.

Musical staff for Pedal in bass clef. It contains a series of notes and sustained notes, with a circled 'O' above the staff at the 1:10.5 mark. The notation includes various chordal textures and sustained notes.

Ped.

1:40.5

1:42.5

2:12.5

5

Organ
(Swell)

Musical staff for Organ (Swell) in treble clef. It features a series of sustained notes, including a chord at the beginning and a final chord at the end. There are three circled symbols above the staff at approximately 1:40.5, 1:42.5, and 2:12.5.

Organ
(Great)

Musical staff for Organ (Great) in treble clef. It contains a complex melodic line with many notes and rests, including a prominent chord at the beginning.

Musical staff for Organ (Great) in bass clef. It contains a complex melodic line with many notes and rests, including a prominent chord at the beginning.

Ped.

Musical staff for Pedal in bass clef. It contains a simple melodic line with few notes and rests.

(2:12.5) 2:14.5 2:19.5 2:21.5

6 **7**

Organ (Swell) *See below**

{Geigen Principal 4'
{Flautina 2'

Organ (Great)

Ped.

{Bass Flute 8'
{Sub Bass 16'

bw
book

*Assistant plays, then places rods/pencils into keys.

Motor should be switched on before the pedals cease to sound. Henceforth, until further instructions it should be switched on and off by the assistant such that it is never on for more than 2 seconds and that the pedals never cease to sound (while depressed).

(2:51)

3:18.5

8

Organ (Swell)

Organ (Great)

Ped.

Implied rhythm ($\text{♩} = 60-80$):

The score consists of three staves. The top staff, labeled 'Organ (Swell)', features a treble clef and contains several chords. The middle staff, labeled 'Organ (Great)', is divided into two parts: a treble clef part with a melodic line and a bass clef part with a bass line. The bottom staff, labeled 'Ped.', uses a bass clef and contains chords. An annotation 'Implied rhythm ($\text{♩} = 60-80$):' is placed above the middle staff, with a series of notes and beams indicating a rhythmic pattern.

(3:18.5)

9 Largo ♩.=50

Approx.

3:23

10 Senza misura e tempo

Approx.

3:48

Organ (Swell)

Organ (Great)

Rhythm:

Pedals repeat this bar *senza rubato* until Fig. 11, while the other staves revert to **Senza misura e tempo** (see above)

Ped.

9 Largo ♩.=50

10 Senza misura e tempo

(Assistant) Swell Registr.

{Horn 8' < *mp* {Geigen Principal 4'
 {Flautina 2' {Flautina 2'
 {Oboe 8' {Oboe 8'

Great Registr.

{Mixture 4 Rks < *mp* {Flute Harm. 4' <
 {Clarionet 8' {Clarionet 8'

Pedal Registr.

{Large Open Diapason 8' {Bourdon 16'
 {Octave 4' <

{Open Diapason 16' {Open Diapason 16'

3:58

Approx.
4:13

Approx.
4:38

Organ (Swell)

Organ (Great)

(Ped. simile)

Swell Registr.

Great Registr.

Pedal Registr.

{Oboe 8'}

{Horn 8'}

{Flautina 2'}

{Geigen Principal 4'}

{Trumpet 8'}

Clarinet 8'

{Trumpet 8'}

{Fifteenth 2'}

Flute Harm. 4'

{Twelfth 2 2/3'}

{Twelfth 2 2/3'}

{Octave 4'}

{Flute Harm. 4'}

{Posaune 16'}

{Octave 8'}

{Posaune 16'}

{Posaune 16'}

{Mixture 4 Rks}

{Fift. 2'}

{Clarinet 8'}

{Trumpet 8'}

{ALL}

3:58

{Posaune 16'}

{Posaune 16'}

(approx.
4:38.5)

4:48.5

11

Organ (Swell)

Organ (Great)

Ped.

11

Swell Registr.

Great Registr.

Pedal Registr.