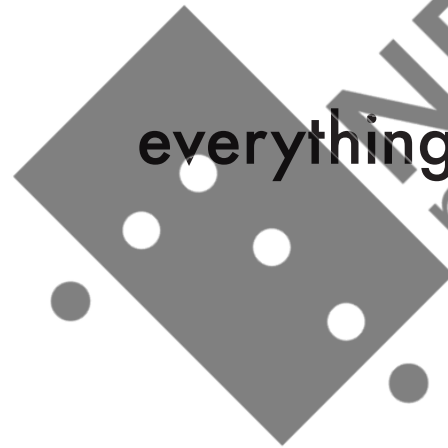


Nils Henrik Asheim

ORGANOTOPIA

everything can be remade



Participants in Organotopia, 17.sept 2022, Oslo:

Organs and keyboards:

Jean-Baptiste Monnot
Susanne Kujala
Hampus Lindwall
Daniel Buner Formo
Guoste Tamulynaite
Jonas Cambien
Vojtěch Procházka
Nils Henrik Asheim

Vocalists:

Sofia Jernberg
Ruth Wilhelmine Meyer
Det norske jentekor
Reshail Mansoor
Juliana Venter
Simin Tander
Håkon Kornstad
Halvor Håkanes
Evelina Petrova
Øystein Elle
Marja Mortenson

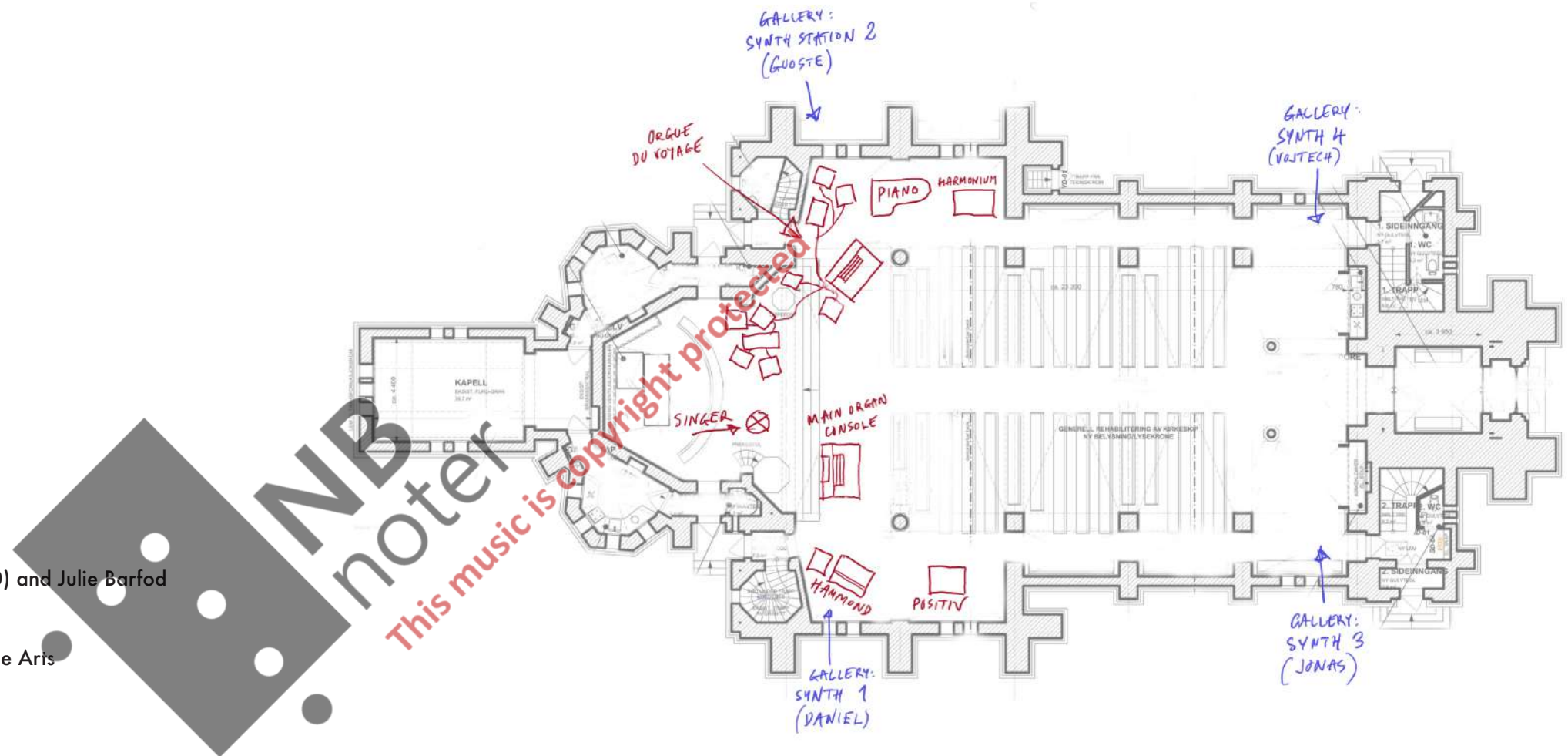
Visual direction, design:

Mira Hahn & Stina Molander Skavlan (Søstra100) and Julie Barfod
Lighting, projection: Boya Bøckman
Choreography: Roza Moshtaghi
Dancers from Khio, Oslo National Academy of the Arts
Sound design/remix: Øyvind Brandtsegg
Concept, artistic direction, music:
Nils Henrik Asheim

In collaboration with

Oslo arkitekturtriennale, Notam, NTNU, Elvebakken videregående skole,
Grünerløkka skole, Paulus Kirke and others

ORGANOTOPIA
INSTRUMENTS



Organotopia is Nils Henrik Asheim's organ universe.
It is also a collaborative work of art with many contributors and participants.

About the music of Organotopia one could say that is a library of ideas and influences.
At the same time, a laboratory of creation.

It reflects Nils Henrik Asheim's ongoing practice over many years,
of questioning and redefining the organ's identity
by researching its sound, combining multiple organ-related instruments,
inventing cross-disciplinary staging concepts around the organ,
and working with classical repertoire as shared goods.

Organotopia aims to show that all can be rebuilt,
that the musical heritage is there to be used with love, responsibility and total freedom.

Organotopia's physical manifestation happens on September 17, 2022,
in Paulus Church and Birkelunden, at Ultima Festival, Oslo.

The performance is divided in 12 hours, each with its own musical concept based on one specific composer or tradition.
The classical material is dismantled and rebuilt, following various methods.

Some of the composers that are borrowed from, are among the great names in the organ repertoire.
Others are chosen because the author (NHA) has a relation or personal story with their music.
Others again have been proposed by external people after inquiries on social media.

The composition is written as a fixed structure with a lot of open fields for improvisation.
The orchestration includes pipe organs of different sizes, electric organs, synthesizers, harmonium and accordion.
The creative input from the keyboard players will be important for the final result.

After about 40 minutes of each hour a vocalist infiltrates the music with his/her voice,
bringing in material related to her own tradition and personal story.

Organotopia is basically an immersive, spatial experience for the people that are present in the room.
The composition emerges from the surround situation, with musicians in spread positions on floor and galleries.
The listener becomes an active participant by choosing position, moving in and out of the church space.

The experience continues outdoors. In the park, the concert is transferred as a real-time remix to several loudspeaker zones.
The remix is a musical reworking by Øyvind Brandtsegg, meant to transplantate the organ sound into the soundscape of the city.

Installations are set up in the park, by the architects Sørstra100.
These are open for use by the public and will also be used by dancers.
Some of them will be moved around during the day.
The installations thematizes the question of ownership and use of public space in a city.

As a background for devising the installations, Organotopia has collected stories from the public.
The stories are to be found on the project's website organotopia.no as an un-organized archive of everyday life experience.

About this score

The score is written in order to keep a structure in the performance and to explain the composer's ideas. However, good ideas are expected to emerge during the rehearsals. The performers are encouraged to have opinions and to contribute.

About the way of playing

All the pieces are based on group improvisation, not solo. It is the total sum that makes up the composition. The players should combine a listening attitude - finding your place in the soundscape and the balance - and an attitude of independence and initiative, as this often is the best way to create good music.

About synchronisation & cues

Because of distance between musicians, there will be in-ear monitor available for cues and clicktracks. Much of the music does not need synchronization, just coordination of certain cues (rehearsal letters A-B-C...). The way of solving this will be a bit different for each piece. In many cases the letters will be read in your ear, a bit before the time, so you don't need to count the bars.

Explanations of notation:

Material that is continued with a solid line is meant to be developed by you. Exact repetition should happen only if there are repeat bars.

Circular box = material can be picked up and developed by all

Dashed circle box = the linear development is suspended and you "move freely around" in the given material, until next cue

Dashed barlines = gradual transition allowed (= no exact synchronization)

Double barline = clean transition (= synchronizing the whole ensemble)

Triple barline = new version of a former rehearsal mark (f.ex. A2, which means a new version of the material written in A)

No barline = free timing until next cue/barline

"Tick" barline = no synchronized playing, but you should keep track of the bars.

Dotted arrows are just for courtesy, they explain relations between material

Organ registrations (16', 8' etc.) are given in a simplified way.

If the synthesizer parts also contain such indications, try to "think organ sound", but it's up to you how you do it.

NB
noter

This music is copyright protected

Organotopia hour by hour:

12:00	In the beginning	p.7
13:00	Eye of the chorale	p.11
14:00	Neighbour to Mozart	p.19
15:00	Electric organ picnic	p.45
16:00	Grieg in a landscape	p.51
17:00	Passacaglia wanderings	p.67
18:00	Schubert characters	p.75
19:00	Toccata façades	p.83
20:00	Widor's industries	p.105
21:00	Escape of the fugue	p.113
22:00	Wagner's fountain	p.119
23:00	The sum of everything	p.133



organotopia
12:00

In the beginning
I begynnelsen



This is the first part of Organotopia.

An open situation where things seem unsettled, or at least a bit unusual, friendly but slightly confusing.

A situation where we are not sure whether the performance has started or not.

There might be sound from outdoors (traffic, voices...) on the loudspeakers, creating an ambiguous atmosphere where one is not sure about being indoors or outdoors.

Already in beforehand, when people come to find seats, we encourage them to move around and look at the keyboard instruments, especially the modular pipe organ in the front.
- and this situation continues when the clock passes 12:00

Then, the instruments are presented and tried, musicians are there, casually, move around, while people in the audience still can move around. Dancers are mingling with the situations around the instruments, (behave like ordinary people but a little strange, testing borders?)

(we even move some instruments a bit around on the floor?)

In between, Nils Henrik does some talking, some sentences like bits of artist talk to the public.

This atmosphere of loose introduction slowly and imperceptibly changes to a performance situation.

After a while musicians and dancers also go up on galleries to the instruments there.

Short musical situations emerge when dancers and instruments react to each other. Very basic musical elements like extremely low sounds, extremely high etc. - no "music" yet.

After 40 minutes (?) the vocalist (Sofia Jernberg) also participates.

The dancers, that have been among the public at first, end up in a formation and at last exit the church. It's 13:00 and next part starts in the park.

before showstart, maybe from 11:40

The audience is encourage to move around and look at the instruments, especially l'orgue du voyage.
Some musicians are present around the instruments, casually moving around, showing and explaining.
Dancers are scattered among the audience and behave like them (?).

Traffic sound on loudspeakers

showstart 12:00

Audience is still around instruments.
Nils Henrik has short talks, less than 1 minute each (now in wireless microphone) about the instruments and other relevant topics, moving around and shifting focus (seems like the talks are cut out from different scripts)?

In pauses between the talks, sounds are played from instruments (like testing sound, not "music")
Dancers do activities, still among the audience.

More and more, one instrument respond to another across the room, like short dialogues in sound testing.
During this part we believe the audience gradually will be seated,
and it will be percieved that it is not more an introduction but a performance.

Still traffic noise on loudspeakers.

at 12:20

At this moment dancers and synth-musicians rapidly open doors, move up stairs, get on the four galleries.
Traffic noise ends here. Nils Henrik's talking ends.
From here, we alternate between "sound circles" (±1 min each) where all 8 musicians play - and total silence.
The dancers act in the silences ?

A sound circle could build on one or more ideas like:

- Exploring low, raw sounds
- Exploring short, noisy clusters
- Exploring high-pitched shrill sounds
- Exploring very fast, volatile passages
- Exploring the totally static and stuck
- Trying to find synchronicity out of chaos
- Trying to find a common pitch out of chaos

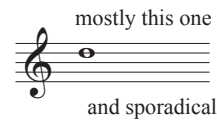
This 20 min sequence is very noisy, chaotic and uncivilized from the start,
as if language and music is not yet invented, we are trying to find out about it.

The last sound-circle ends with soft organ flute tones, that become more and more similar.

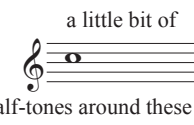
12:40 singer Sofia Jernberg

The last sound-circle ends with organ flute tones on the pitch D
Sofia enters invisible, joins in the flute tones (acoustically, without mic)
Sofia gradually does glissandi to/from and between the organ pitches

mostly this one
and sporadically, other half-tones around these



a little bit of



Glissandi evolve to short phrases of song
Sofia goes to microphone

1. Jiran Hailaas

(Mongolia)

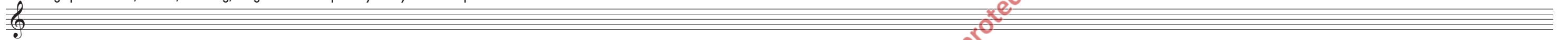


keep organ part very simple, mainly single detached notes, soft

2. improvisation

High-pitched trills, flutters, whistling, tongue sound. Especially the synthesizers join in this

Dancers might join whistling etc.



3. Gigi's lament

(Ethiopia)

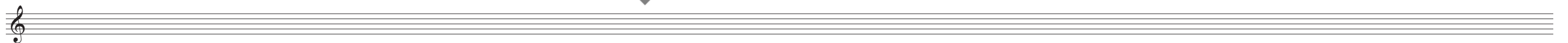


Organs: timbre variations on (mainly) this interval. Can include rapid changes, rich on contrasts, also in dynamics

4. improvisation

Throat voice, wilder melodic phrases etc

Dancers might join with their voices



5. Ihoyiya

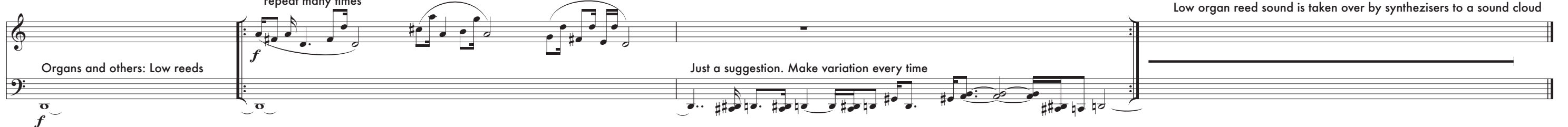
(Miriam Makeba, South Africa)

repeat many times

Dancers join in a formation towards exit

With this song, Sofia and dancers exit.

Low organ reed sound is taken over by synthesizers to a sound cloud



Just a suggestion. Make variation every time

organotopia

13:00

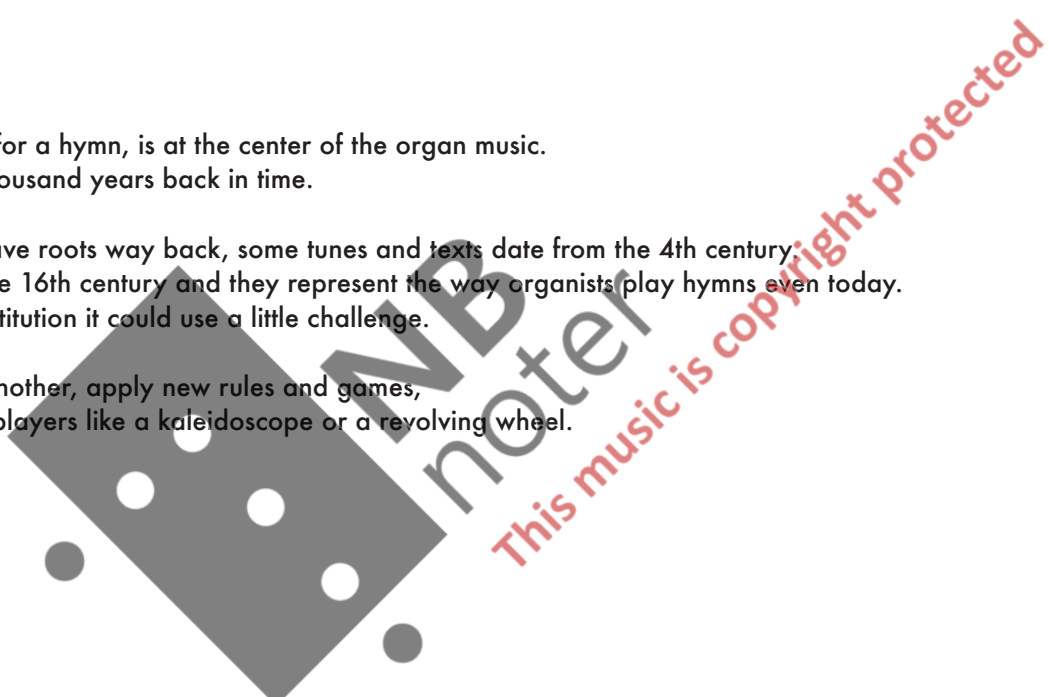
Eye of the chorale

Koralens øye

The Chorale, just another word for a hymn, is at the center of the organ music.
It looks at us from a hundred, thousand years back in time.

The chorales we present here have roots way back, some tunes and texts date from the 4th century.
Many of the settings are from the 16th century and they represent the way organists play hymns even today.
It has proved efficient, but as institution it could use a little challenge.

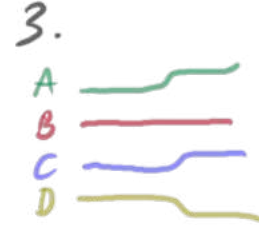
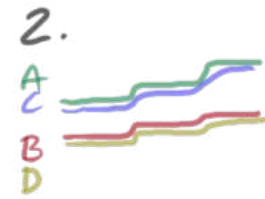
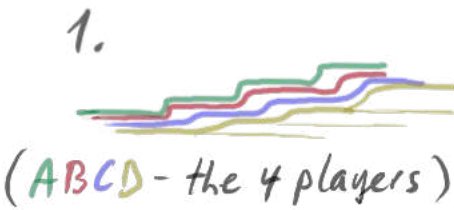
We liberate the voices from each other, apply new rules and games,
sharing the voices between the players like a kaleidoscope or a revolving wheel.



Instructions are meant as starting points
The pieces might evolve in improvisation

A solis ortus cardine

We sing from the boundaries of the earth, from where the sun is rising.



Play one voice in a slow melodic legato, more and more fluent melismatic way (adding notes), very free rubato.
If you have 2 manuals, play some softer background notes hanging after your melody notes, as a 2-3 note cluster.
Don't try to play together, but wait for each other at the end of each phrase. No pauses.

Phrase 1: All play soprano voice.

Phrase 2: All play upper system, both voices, in turn.
AC play soprano, then alto. BD play alto, then soprano.

Phrase 3&4: All play through all voices one by one (the bass voice optionally one oct up).
A play soprano, alto, tenor, bass / B play alto, tenor, bass, soprano.
C play tenor, bass, soprano, alto / D play bass, soprano, alto, tenor.
Improvise transitions between your voices so it sounds like one coherent part.
In phrase 4, higher octave notes can be added.

The last g# and f# in tenor are played only by player D, at the end of the piece.

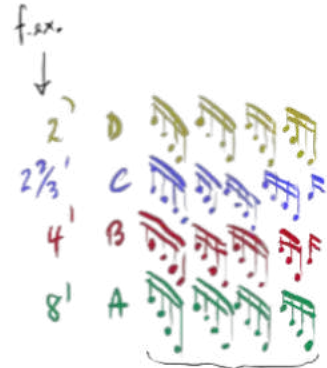
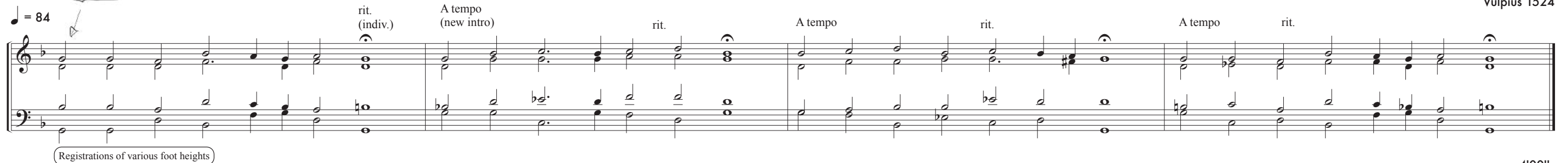
Sedulius, early 5th century
Vulpus 1524



3'00"

Veni, redemptor gentium

Come, redeemer of the peoples

Ambrosius, late 4th century
Einsiedeln ca 1120
Vulpus 1524

4'00"

Wer hat Dich so geschlagen

Who has struck you thus

♩ = 40

Play every chord as a random arpeggio, like a slowly plucked string instrument.
Let all notes hang - first, for 3 beats (1 beat rest), then for 2 beats (2 beats rest), at last just for 1 beat.

Play the chord marked with your letter, and play it 4 times before going to your next chord.
Player B, C, D: Don't start until the player before you has played her chord for the 2nd time.

Passing notes on offbeat 8 notes are played as 4 part chords together with the notes that are sustained with them.
Which means: they create an extra beat in the measure.

This procedure should create a wheel where the harmony is slowly renewing its procedure.

Johann Crüger 1647
J.S. Bach, St. John Passion

Soft 8' of different character

7'00"

Mit Fried und Freud ich fahr dahin (Nunc dimittis)



Play 1 voice. Make chromatic melismas, of 1 note or more, between every melody note.
At first, make every note of the chorale quite distinct.
By and by, let the melismas take over.
Gather at every end of phrase.
During the last phrase, the chorale will dissolve (keep only top voice).

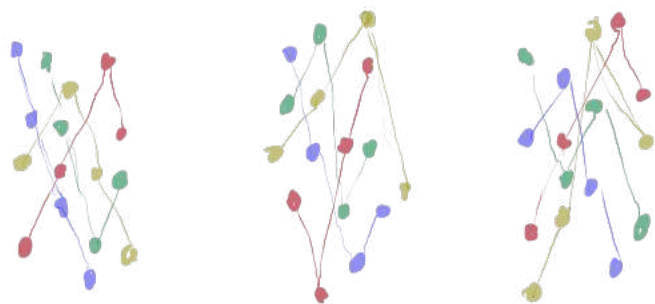
Martin Luther
Haavik, adapted

♩ = 40

contrasting 8' (strings, soft reeds etc)

3'00"

Lobet den Gott im höchsten Thron



Play 1 voice.
 Play every note as a fairly rapid octave arpeggio, as if hitting a harp with let's say 4 fingers.
 Choose high and low octaves in a free, playful way.
 The band should be fairly synchronized in the feeling of the beat, but not in every note.

We play 2 verses.
 For verse 2, do a little change in sound.
 And add a few wrong notes, not too much, just that we create a sort of "dialect version" of verse 1.

♩ = 30

Vulpus 1524

nice, colourful registrations

3'00"

In meines Herzens Grunde



Play the harmony in tight voicing.
 Follow the blue line in tessitura.

We aim for the effect of a super legato, "sliding" chord.
 The chord should move all the time, changing position as smoothly as possible.

The players start with a little delay. Total delay ca. 2 beats between first and last player, so that 3 chords overlap.
 Wait for all to stabilize on the fermatas.

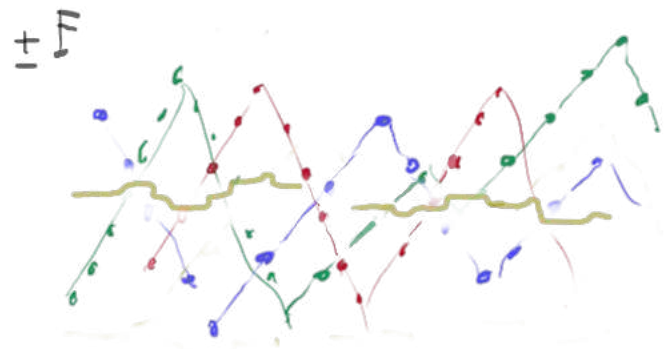
♩ = 60

Melchior Tetschner 1625
 J.S. Bach, from St. John Passion

8' + maybe 4'

4'00"

Komm, heiliger Geist (Veni, creator spiritus)



Play the harmony, moving across all octaves, in an airy, free-directional arpeggio style.
 Sempre non legato.
 Ground speed is the (cirka) 16notes, but you should also go faster.

Registrations with large span if possible: 8' (or 16') + 2' or 1' or mutations.

One of the players plays just legato fragments of the melody in fairly slow notes, transposed one fourth down from soprano, or one octave down like a tenor voice.

Rabanus, early 9th century
 Vulpius 1524

♩ = 40

silvery registrations with large span

4'00"

Allein Gott in der Höh sei Ehr (Gloria)



All players play the whole setting.
 Insert a 3 halfnote space after every 3 halfnotes.
 Play 1 verse.

The players enter in canon with a dotted halfnote's space between.

Use these transpositions:

- A: F major
- B: A major
- C: G major
- D: D major

Nicolaus Decius 1523
 Vulpius 1524

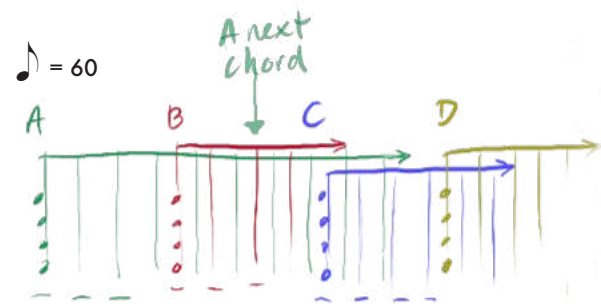
♩ = 52

mixture and similar, 8' or 4' based

3'30"

Pedal notes
 ||: F A G D :||

Befiehl du deine Wege



Play the chords as a series of repeated pulses.
Play in similar speed, but not synchronized.

Enter in canon. Play continuously.

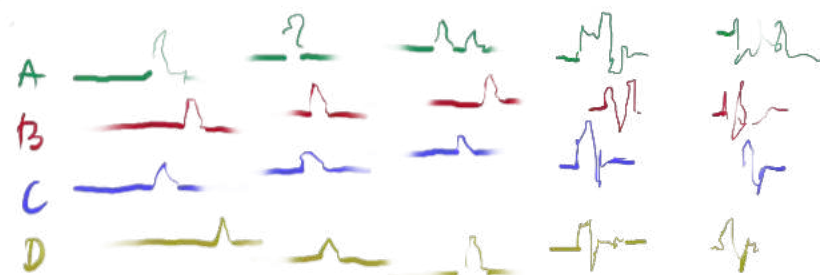
A player changes to next chord approximately each 6 pulses.
As it slows down (last phrase), keep the harmonic pace (= less pulses per chord)

As soft as possible.

Hans Leo Hassler 1601
J.S. Bach, from St. Matthew Passion

5'15"
or 4'30" w/o rep.

Verleih' uns Frieden (Da pacem, Domine)



Play 1 voice each, with soft 4' based registration.

Interrupt every note with short but wide ornaments (intervals of fifth, sixth, seventh)
in a higher register on the same manual.

You should all move forward in the same pace, but not necessarily touching your melody notes in sync.

Through the piece, give the ornaments more and more space
and hold the melody notes shorter.

The final notes in every phrase is without ornaments.

Einsiedln ca 1120 / Wittenberg 1529
Hans Leo Hassler 1608

3'00"

vocalist Ruth Wilhelmine Meyer
enters gradually during this piece

Lux illuxit (Ljaset yver landet dagna)

fragments of the melody

melody, just 1st phrase repeated with lyrics

etc.

witout lyrics, fiddle style

introduce D pitch

organ embroidering around melody, trills / notes

p

Aus tiefer Not (De profundis)

evolution/ornaments on every note

string/reed

mf

also pick up some melody notes

Den største høgtid her på jord

airy sound

F minor

etc.

Bb minor

etc.

clusters / sound clouds blurring the tonality

clusters sometimes mimic parts of the melody shape

p

Nun ruhet alle Wälde

flute-like sound

etc.

G tonality

etc, but make ample space (rests) for vocals

p

Velt alle dine veie

$\text{♩} = \text{ca } 40 \text{ but floating}$

sim.

7 taktslag x 3

Ad lib - perhaps a little arpeggio, upper note sustained

colla parte

additional instruments gradually introduce texture

fine



organotopia

14:00

Neighbours to Mozart

Nabo til Mozart

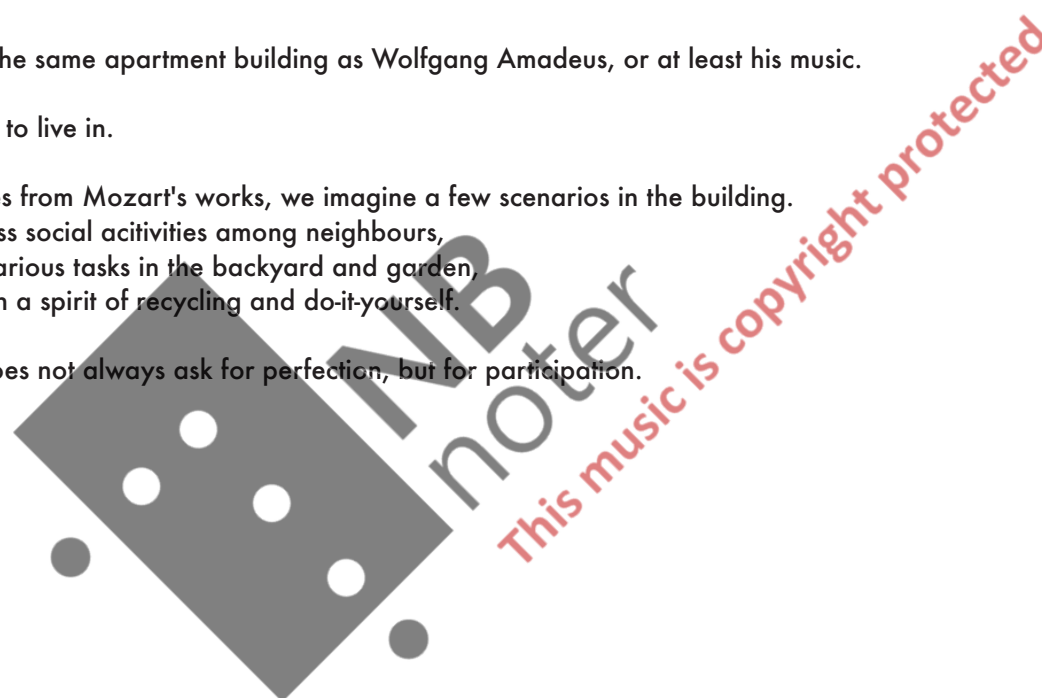
Let's say we are living in the same apartment building as Wolfgang Amadeus, or at least his music.

Music also needs a house to live in.

Using a selection of quotes from Mozart's works, we imagine a few scenarios in the building.

We perform social and less social activities among neighbours, we help each other with various tasks in the backyard and garden, using the tools we have, in a spirit of recycling and do-it-yourself.

Maybe Mozart's music does not always ask for perfection, but for participation.



1. Overture: welcome to the building

(Die Entführung aus dem Serail, K384, final choir)

♩ = 180

joyful and annoying sound

Synth 3

Synth 4

Piano

B3 organ

Organ 1

Organ 2

optional

reedy

ff

The musical score is arranged in six systems. Each system contains two staves (treble and bass clef). The instruments are Synth 3, Synth 4, Piano, B3 organ, Organ 1, and Organ 2. The tempo is marked as quarter note = 180. A performance instruction 'joyful and annoying sound' is placed above the first two systems. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). The word 'reedy' is used in parentheses to describe the sound of the organ parts. An 'optional' section is indicated for the Organ 2 part. A large watermark 'MB noter' is overlaid diagonally across the center of the page.

Durata: 20 sec.

2. Neighbours painting the fence together

Think of the musical phrase as your brush stroke.

You are helping each other to paint the fence. You are developing, improving, doing your best helping each other with the tools you have, maybe not so professionally but with enthusiasm.

This is the structure:

One of the musicians select a phrase from this library and plays it (in unison or octaves), in an expressive way.

As it is repeated, the other musicians join.

Play (circa) in sync with the phrase, but don't copy it exactly.

For every repeat you should expand, add notes, ornaments, more and more.

(not according to any stylistical correctness but just inspired by the beautiful curves of the melody)

Repeat the phrase let's say 8 times - by that time, the phrase should have changed a lot.

The last time, extend it to a free coda. You have all learnt to paint.

Perform this procedure 4 times, with 4 different themes

Suggested instrumentation: Synth 1, Synth 3, Synth 4, Harmonium, Organ 1 and organ 2.

But - anything could be used. Changing sounds/instruments between the modules could also be an idea.

1 K 622
2 K 581
3 K 527
4 K 620
5 K 466
6 K 491
7 K 309
8 K 332
9 K 545
10 K 425
11 K 219
12 K 492
13 K 333
14 K 543
15 K 488
16 K 525

Durata of one module f.ex 1'45"
so 4 will give 7 minutes.

3. Neighbours working on the overgrown garden

(Lacrymosa, from Requiem K626)

The backyard is rather overgrown at first, but as you are tending the climbing plants, hedges, lawns and flower beds the underlying music appears more and more clearly. This means that your music first represents the wilderness of bushes and plants, and your gardening creates openings in it.

A

synth 1 Free choice of texture. Your task is to blur/cover and to unsettle the situation discretely.

Sy.1

synth 4 Free chromatic cluster texture. Also pick up notes from organ. Very thin sound, vibrating.

Sy.4

el.piano Free chromatic variation of pitches, rapid & slightly unstable/irregular rhythm

E.pn.

clean, celesta-like sound. Let ring.

piano (♩ = ca.52) (random accents) etc.

pno.

mp con ped.

This is an example of how you pick your notes from the box. Always mix notes from adjacent chords and don't be afraid to include one or two wrong notes.

Take your pitches from here, without any octave transposition

Select your pitches from a frame of ca.4 chords and later move your frame gradually around in the box. This is where the example is taken from.

Insert this every ca.60 sec

Org.1

let the cluster stay in the background, moving it almost imperceptibly

if you are holding the cluster, play this on a different manual dry/hollow sound, the idea of distant footsteps = ca.30 but not necessarily in sync with Organ 2

Continue until letter B, only interrupted by the falling cluster Direction mostly upwards, but vary a bit.

A ♩ = 30

Org.2

In this part, play exactly what is written.

molto legato

use 2 or 3 manuals "terraces" to achieve dynamics

All other instruments continue their processes →

B **C**

Sy.1

Sy.4

E.pn.

pno.

play this a few times, gradually losing it

a bit softer than Organ 2

Org.1

B **C**

Org.2

D **E** **F**

Sy.1 start to simplify

Sy.4 answer somehow Synth 1

E.pn. calmer than what you did at start, and now keeping within these pitches slightly irregular pulse, around the 30 bpm

pno. (still follow your chords) by and by dropping the lower octave notes

Org.1 play this 4 times, but with irregularities, some hanging notes etc. more and more fragmented

Org.2 **D** **E** **F**

reminiscences

Sy.1 G H

something like this

Sy.4 stop

E.pn.

pno. completely freely, don't try to make it fit in ad lib

Org.1 like Piano, slow arpeggios that live their own life

Org.2 G H

Durata: ca 8:30

4. Practising Mozart on the piano

(Sonata in A, KV 331, Andante grazioso)

Four players rehearse different Variations from the beloved A major Sonata, in their individual way.
A bypasser will hear the whole through the open windows.

NB this should sound as practising.
Don't rehearse it in beforehand :-)

Play your selection as if you were rehearsing it carefully.
All 4 instruments start simultaneously
(= variation I, II, IV, V happen at the same time).
All play from the same section of their variation (A, B, C, D, E - cue is given)
It is suggested that you focus on passages of less than 1 bar length, repeat them at least 3x and make a few beats rest in between.
The two organs don't rehearse Mozart, but they can participate in the soundscape with a free and very discrete role.

The musical score is presented in two systems. The first system, 'Variation I', consists of two staves (treble and bass clef) with a 'Piano/harpsichord sound' label. It is divided into five sections: A, B, C, D, and E. Section A starts with a piano (*p*) dynamic. Section B starts with a forte (*f*) dynamic. Section C starts with a piano (*p*) dynamic. Section D starts with a piano (*p*) dynamic. Section E starts with a forte (*f*) dynamic. The second system, 'Variation II', also consists of two staves with a 'Piano/harpsichord sound' label. It is divided into five sections: A, B, C, D, and E. Section A starts with a piano (*p*) dynamic. Section B starts with a forte (*f*) dynamic. Section C starts with a piano (*p*) dynamic. Section D starts with a piano (*p*) dynamic. Section E starts with a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *cresc.* and *sfp*.

Variation IV
synth 4
Piano/harpsichord sound

Variation V
piano

Adagio

Durata: ca 5 min.



5. Heard through the floor

(Symphony in g minor KV550, Molto allegro, Piano concerto in C major KV 467, Andante)

Many neighbours do not see each other very much. In fact some take the opportunity of the urban lifestyle to have no contact at all. But no one can avoid hearing the neighbour's music. The floor, or ceiling, is a strange surface of connection between parallel lives - and who can resist glueing her ear to the floor to get as close as possible to the neighbour you never want to meet.

The piece is made on base of two orchestral recordings: The symphony, by Colin Davis / London Symphony Orchestra, and the Piano Concerto: Murray Peraiha / The English Chamber Orchestra. The recordings are passed through a filter so that only the loudest parts remain. Then they are juxtaposed in order to be played simultaneously. This is what you see in the two organ parts. The two pieces have very different tempo and number of bars, but by some coincidence they last for about the same time.

synth 1, 2, 3, 4

Create a floor of sound, noisy but not necessarily very loud, through which only the loudest "tutti" sections of the music will (barely) pass through. Please interpret this in your own way.

continue until end of this movement

Organ 1 $\text{♩} = 103$

There are 3 ways of solving the organ/Mozart sample part:
1. Let the soundfile play the orchestral music peaks and leave it there.
2. Let the soundfile play, listen and join at times, like wave crests. This might be the most fun option.
3. Play yourself instead of the soundfile. In that case the registration needs to have a muffled character

Organ 2 $\text{♩} = 55$



16 (barely audible through noise)

5

31

9

46

13

61

17

76

Musical score for measures 76-80. Treble clef has chords and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment.

21

Musical score for measures 21-25. Treble clef has a melodic line with triplets. Bass clef has a steady eighth-note accompaniment.



91

Musical score for measures 91-95. Treble clef has a melodic line with eighth-note runs. Bass clef has a steady eighth-note accompaniment.

25



106

Musical score for measures 106-110. Treble clef has chords. Bass clef has a steady eighth-note accompaniment.

29

Musical score for measures 29-33. Treble clef has a melodic line. Bass clef has a steady eighth-note accompaniment with triplets.

121

33

136

37

151

41

166

45



181

49



196

53



211

57

226

241

256

69

271

73

286

77

301

81

316

85

331

89

346

Musical score for measures 346-355. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including a quintuplet (marked '5') and several triplets (marked '3'). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

93

Musical score for measures 93-96. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets (marked '3'). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

361

Musical score for measures 361-364. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with chords and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

97

Musical score for measures 97-100. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets (marked '3') and a wavy line indicating a tremolo effect. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

376

Musical score for measures 376-385. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with chords and moving lines. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

101

Musical score for measures 101-104. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with chords and moving lines. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

391

(Piano concerto is finished by now)

Durata ca. 7:45 (if we play the whole)



6. Neighbour peeping secretly through curtains

(Serenade for winds, K 361, Adagio)

Make the "peeping" sounds very discrete, short and cut off at the indicated place.
They can be slightly different each time.

unusually slow ♩ = 30

The musical score is arranged in a system with six staves. The top two staves are for Sy.3 and Sy.4. The next two are for B3 org. and Pno. The bottom two are for Org.1 and Org.2. The key signature is B-flat major (two flats). The tempo is Adagio, with a note equal to 30 beats per minute. The score includes various musical notations such as rests, notes, and dynamic markings. Vertical dashed lines indicate specific points in the music. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'. The score is divided into measures by vertical bar lines.

Sy.3: just a kind of airy schwoop sound

Sy.4: like short glimpses of light

B3 org.: very short crescendo on a shiny high cluster or something that fits

Pno.: some kind of stardust you hardly notice, in upper octave

Org.1: *p*

Org.2: *ppp*

alternative

Durata: ca 3 min.

7. Party in the building

(Overture to Die Zauberflöte KV 620)

Played on drum n'bass beat "Sentient" by Bad Company UK.
Better join the neighbour's party than be annoyed by it.

♩ = 174
Beat (playback)

This is the basic groove.
Try and align your improvisations with it.

Pitch / tonality:
Transpose as you wish.
Transform with some chromatic "wrong notes",
maybe doubling with dissonant intervals.
Microtonality and slight pitch bend also fine.
Kind of acid, destroyed character.

Structure:
Pick a figure, play the whole or a fragment.
Think in 1-bar or 2-bar periods.
Make loops.
Take one bar of rest quite often.
Stick to your figure for a while
before swapping to another one.
Dynamics generally loud.

Important figure nr.2
Especially taken care of by B3 ORGAN

Important figure nr.1
Especially taken care of by ORGAN 1
At least in the beginning, keep this one fairly recognizable

All instruments

Adapt rhythm to groove

ORGAN 2
After a while, a reedy bass line

This music is copyright protected

Just go on for the whole night.
Or, durata 4 minutes if you will.

8. Night, everybody in the house at sleep

(Fantasia in c minor KV 475)

In our sleep, we are floating on the very slow waves of the opening bass figures from the Fantasia.

An ever modulating cradle, with a blissful lack of fundament.

Only one of you cannot sleep and turns from side to side on the pillow, trying to find rest.

♩ = 60

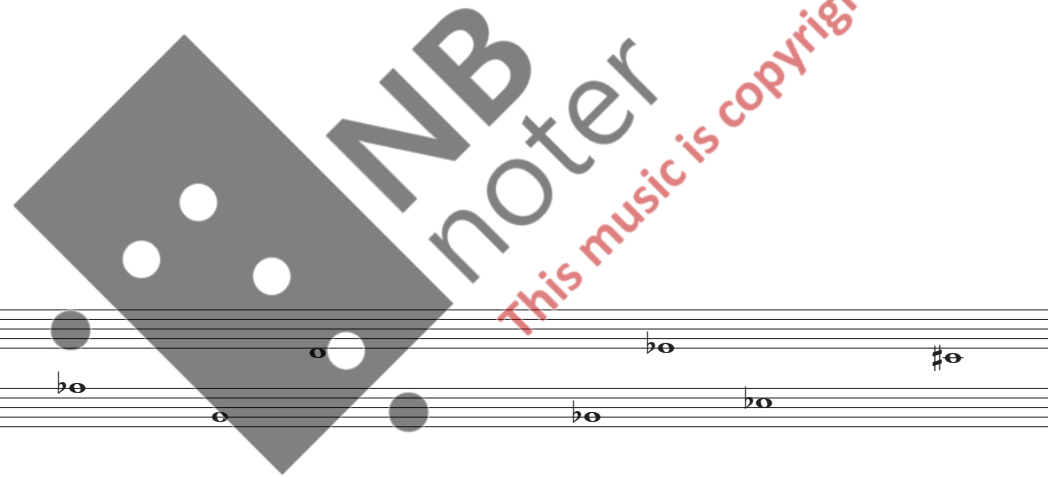
synth 1&4 Barely audible notes, unstable pitch, drifting in and out of the soundscape.
Sometimes, an insect?

Musical notation for the synth part, consisting of a treble and bass clef staff. The notes are sparse and have a wavy, unstable appearance. Dynamic markings include *pppp* and *sim.* There are also some slanted lines above and below the notes.

All other instruments, loosely synchronized

Play as repeated notes (very slow "tremolo"), in a floating way

Musical notation for the other instruments, showing a bass clef staff with repeated notes. A dynamic marking of *pp* is present. A circled '8' is visible on the left side of the staff.



Musical notation for the final section of the piece, consisting of a treble and bass clef staff. The notes are sparse and have a wavy, unstable appearance. The piece ends with a double bar line.

Durata: ca 5 min.

9. Bicycle workshop in the backyard

In the backyard your handy neighbour is at task with the chains of trills and the wheels of the Alberti Bass figures, checking if they spin well, oiling the nave and chain, testing brakes and gears at various speeds.

Orgel og kor er uavhengige, bør ha hvert sitt tempo. Orgelstemmene er improvisert. Det er ingen fast lengde på forspillene. Ta den tiden dere trenger. Orglene følger dere.

1. Tornerose

Koret står i hver sin døråpning ved siden av alteret.

3 ganger.

- 1.vers på "o", langsomt tempo, kanon mellom de 2 gruppene
- 2.vers på "o" myldrekanon, gå langsomt omkring foran alteret.
- 3.vers normalt tempo med tekst, stå samlet (hvor?)

Girls' choir

Organs

Stay long within one chord. Mostly I, sometimes V, basically

improvisasjoner fortsetter i samme stil

Tor - ne - ro - se var et vak - kert barn, vak - kert barn, vak - kert barn, Tor - ne - ro - se var et vak - kert barn, vak - kert barn.

2. Karusellen

Koret danner en ring

2 ganger.

Gå sakte i ring, på 4dels noter

Girls' choir

Organs

accelerando

stopp å gå?

karr - u karr - u karr - u karr - u karr - u karr - u karr - u karr - u kar ru kar ru kar - ru kar - ru - sel - len som skal gå til kvel - den, som skal gå til kvel - den.
(gjør mye ut av "rrr"!)

Begynn å gå igjen, sakte

Ti for de voks - ne og fem for de små, skynd deg på, skynd deg på, nå skal ka - ru - sel - len gå! rrrr -

slutt her etter v.2

3. Tyven, tyven

Still opp i to rekker mot hverandre, midtgangen

2 ganger. 2.gang, i kanon på halvnoten (?)

Girls' choir

Organs

Ty - ven ty - ven skal du he - te for du stjal min bes - te venn! Men jeg har det håp i ven - te
(overdriv dette veldig, som om du skal skremme noen)

Girls' choir

Organs

at jeg snart får en i - gjen. Tror jeg tra - la - la tror jeg tra - la - la tror jeg tra - la - la, ja tror jeg tra - la - la.

4. Sett deg oppi kørja

Vandring rundt omkring

4 ganger

4 ganger, mer og mer usynkront for hver gang

Girls' choir

Organs

Sett deg op-pi kør-ja og la bal-lon-gen gå bal-lon-gen gå bal-lon-gen gå Sett deg op-pi kør-ja og la bal-lon-gen gå bal-lon-gen gå bal-lon-gen gå til værs værs værs
Sett deg op-pi kør-ja og la bal-lon-gen gå til værs værs værs

5. Under den hvite bro

I en ring oppe ved alterpartiet?

Girls' choir

Organs

oo- Un-der den hvi - te bro oo- Un-der den hvi - te bro

Girls' choir

sei - ler en båt med to Bå - ten den væl - va og An - ne hu skreik: Gun - nar, jeg els - ker deg. _____ bli med på glissandoene

oo- - oo- - frie, individuelle glissandoer (fortsett)

Organs

6. Bro bro brille

Still opp som for Bro bro brille-leken?

Bestem deg for to ord i sangen og si dem høyt, helst når ingen andre sier noe

Dette er formen på det hele:

(én og én)

(i munnen på hverandre)

Bro bro brille, klokka ringer elleve.
Keiseren står på sitt høyeste slott
Ser ut over land, ser ut over strand.
Fare, fare krigsmann, du skal ut og stride.
Den som kommer aller sist skal i den sorte gryte.

Girls' choir

Organs

begynner å blande tonearter

(kaos, løser seg opp)

Girls' choir

Organs

7. Ta den ring og la den vandre

Begynn å synge sammen

Herfra begynner flere og flere å lage loops med 2 og 2 ord

Gå (lenge) rundt omkring blant publikum, til slutt ut av kirken.

Girls' choir

Ta den ring og la den vand - re fra den e - ne til den and - re rin - gen er skjult, du ser den ei, nett - opp nå er rin - gen hos deg

Organs

organotopia
15:00

Electric organ picnic

A bit on the the side of the band, behind the leading guitar figures, you can spot someone.
The organist. That guy.

Bands like The Doors, The Band, Genesis, Emerson, Zeppelin og Purple. Stranglers, Iron Butterfly,
had much of their character defined by the organ sound.

We have collected a bunch of samples from these legendaryt musicians and improvise further on, in our way.



This is the procedure:

After having asked on facebook for people's favourite organ solos from rock and prog-rock, we got a fine list.

From this, we have a picked a selection of samples

The samples last for 15 seconds or more. They are played back on the loudspeakers, in the order written here.

We will agree on which musician starts to improvise on each sample. Be ready and start playing into the sample as soon as possible. The sample fades quickly out.

It could be a good idea to have two musicians, one that takes the right hand motives and one for the left hand.

In that case: One pair of musicians take the odd numbers, the other pair the even numbers.

You can mimic what you hear, but don't stay in it for too long, don't stay in the style of the band in the sample. Just stay in the same tempo.

Go on developing it in whatever way.

Others can join.

Next musicians remember to be ready for next sample that will come in 1-2 minutes time and take over.

There is a clicktrack in your ear with each sample, that continues along your improvisation. This to help keep the same tempo/energy.

The Spotify list:

(named *Electric Organ Picnic Organotopia*)

The Doors: Light my fire

Iron Butterfly: In-a-gadda-da-vida

The Band: Chest Fever

Emerson, L & P: Karn Evil 9

Led Zeppelin: Your Time will come

Genesis: Watcher of the skies

Deep Purple: Lazy

Yes: Roundabout

Genesis: Apocalypse in 9-8

The Stranglers: Walk on by

Crowded House: Don't dream it's over

The Band: The Genetic Method

Yes: Awaken

Deep Purple: Highway Star

James Taylor: Theme from Starksy

Manfred Mann: Visionary Mountains

The Specials: Friday Night, Saturday Morning

DJ Shadow: Organ Donor

Santana: Oye come Va

Vanilla Fudge: Keep me hanging on

Medeski, Martin & Wood: ()



These transcriptions are there to help your memory, so you can be prepared as soon as the sample starts. You're not supposed to play what is written here.

1. Deep Purple: Lazy

♩ = 118

Musical notation for '1. Deep Purple: Lazy'. It features a 4/4 time signature with a key signature of one flat. The piece starts with a 3-measure rest in the right hand, followed by a melodic line. The left hand provides a simple accompaniment.

2. Santana: Oye como va

♩ = 128

Musical notation for '2. Santana: Oye como va'. It is in 4/4 time with a key signature of one sharp. The right hand features a complex, rhythmic melody with many beamed notes. The left hand has a steady accompaniment with some chordal textures. Chords Am and D7 are indicated.

3. Medeski, Martin & Wood: Big Time

♩ = 88

Musical notation for '3. Medeski, Martin & Wood: Big Time'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

4. Emerson, Lake & Palmer: Karn Evil

♩ = 146

Musical notation for '4. Emerson, Lake & Palmer: Karn Evil'. It is in 4/4 time with a key signature of three sharps. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

5. (the same)

♩ = 152

Musical notation for '5. (the same)'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

6. Led Zeppelin: Your time has come

♩ = 50

Musical notation for '6. Led Zeppelin: Your time has come'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment with a 3-measure rest. Chord Em7 is indicated.

7. (the same)

♩ = 69

Musical notation for '7. (the same)'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

8. James Taylor orch.: Theme from Starsky & Hutch

♩ = 113

Musical notation for '8. James Taylor orch.: Theme from Starsky & Hutch'. It is in 4/4 time with a key signature of one flat. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

9. The Doors: Light my Fire

♩ = 128

Musical notation for '9. The Doors: Light my Fire'. It is in 4/4 time with a key signature of two flats. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment with triplets. Chords E, G#m/D#, D6, C#m, and B are indicated.

10. The Specials: Friday Night, Saturday Morning

♩ = 140

Musical notation for '10. The Specials: Friday Night, Saturday Morning'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

11. Vanilla Fudge: You keep me hanging on

♩ = 86

Musical notation for '11. Vanilla Fudge: You keep me hanging on'. It is in 4/4 time with a key signature of one sharp. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.

12. Atomic Boogaloo Band: Root Down

♩ = 122

Musical notation for '12. Atomic Boogaloo Band: Root Down'. It is in 4/4 time with a key signature of one flat. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment with triplets.

13. Deep Purple: Highway Star
♩ = 170

14. The Band: Chest Fever
♩ = 115

15. The Band: The Genetic Method
♩ = 97

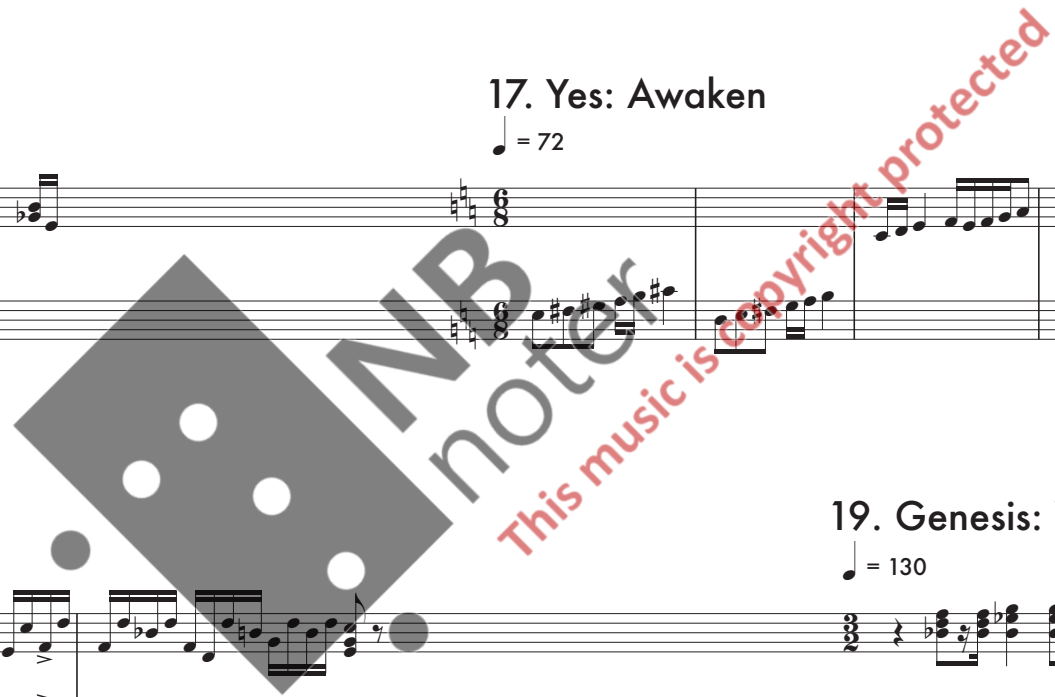
16. Toussaint mcCall: Shimmy
♩ = 115

17. Yes: Awaken
♩ = 72

18. Yes: Roundabout
♩ = 130

19. Genesis: Watcher of the Skies
♩ = 130

20. (same)
♩ = 120



21. DJ Shadow: Organ Donor

♩ = 106

Musical notation for DJ Shadow's 'Organ Donor' in 4/4 time, key of D major. The piece features a steady eighth-note piano accompaniment in the right hand, while the left hand remains silent for the first four measures.

22. Iron Butterfly: In-a-gadda-da-vida

♩ = 120

Musical notation for Iron Butterfly's 'In-a-gadda-da-vida' in 4/4 time, key of D minor. The piece features a steady eighth-note piano accompaniment in both hands, with a melodic line in the right hand.

This will anyway be the last sample. End in the key of D.
Singer Rehsail Mansoor will enter here.

Raga in D phrygian

Musical notation for 'Raga in D phrygian' in 4/4 time, key of D minor. The vocal line (Voc.) has a whole note rest in the first measure, followed by a whole note D in the second measure. The organ accompaniment (Org.) consists of a whole note D in the first measure and a whole note chord (D-F-A) in the second measure.

Raga in E lydian

Musical notation for 'Raga in E lydian' in 4/4 time, key of E major. The vocal line (Voc.) has a whole note rest in the first measure, followed by a whole note E in the second measure. The organ accompaniment (Org.) consists of a whole note E in the first measure and a whole note chord (E-G#-B) in the second measure.





organotopia
16:00

Grieg in a landscape

Grieg i et landskap

Late in his career, in the 1890's, Edvard Grieg's wrote the song cycle Haugtussa - about a girl that is haunted with visions. The music is highly original, especially for the harmony found in the piano part.

In our remake, avoiding the melody, we work on the harmony, painting with it, watering it out, stretching and overlaying it. Maybe we wish Grieg's music to migrate from its urban singer/piano context to a more nature-inspired sonic landscape.

We follow order of Grieg's 8 songs and have given them new titles taken from another of Garborg's Haugtussa poems. They evoke ideas of landscape and psychology (in dialect words very hard to translate).



1. bleike myr bleak moor

A

Starting dark and mysterious (instructions on this top line are for all)
Develop as a slowly pulsating, gradually evolving mass of sound.

B

gradually more life

C

gradually add brilliance

♩ = 52

NB: Take the musical material written here as suggestions.

Ascending movements within base harmony, gradually lighter

synth 3

Pivot notes: Pick a note from present base harmony and make a chromatic or microtonal twist.
f.ex.:

synth 4

add

piano Bass bell: Heavy, resounding, not too often

add

add

Revolving movements around base harmony
Speed: ± 8th note. Fade in/out, short pauses

B3 organ

add to base harmony f.ex. major seconds

Be a shadow of organ 2

8' str.

p

16'

mp

projecting chords from organ 2, just an example

Base harmony

8' str.

p pivoting slowly between these notes

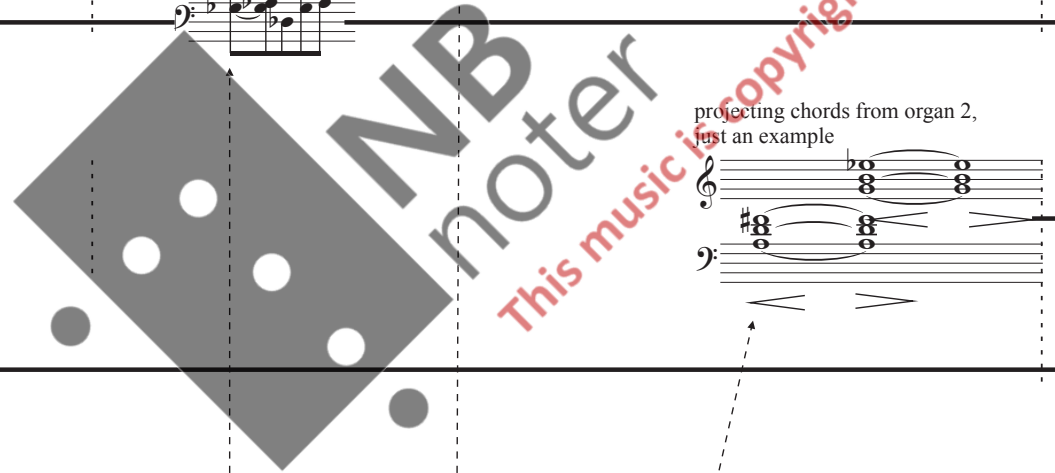
16'

mp Bass pattern keeping the pulse

maybe some overlapping / blurring

+8'

mix in a Bb in your pattern



D

rich in overtones, gradually lighter

B₂

= B but richer

C₂

= C but richer

D₂

= D but richer, longer (ca. 1'30")

fade out one by one

(no bass notes) alternate

prefer these pitches

still picking notes from organ 2 part

Include pivoting movements (like the other instruments)

pitches to chose from

± 2 2/3, 1 3/5 etc

keep sustained chord texture with some pivoting inside it

(8' 4')

infiltrate this

NB
noter
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Durata 6'15"

2. heilo flyr golden plover

A

B

Not too dense! React quickly on eachother but stay a lot in a state of waiting.

synth 3, synth 4(organ), harmonium, organ positiv

bird signals (8')

glass arpeggios
rapid, volatile

play this material **only once** at B, once at C, once at D.
Creates reactions in *bird signals* (back to 8')

8' + 11/3' etc

play this once per cue letter

organ 1

play this chord every ca.15 sec
until end of movement

organ 2

light tremblement can alternate with trill
this figure can be there almost all the time, but mostly quite subdued

primary pitch secondary pitches

play this chord approx. every 10 sec.
until end of movement

until end of movement

play this once per cue letter

C

D

stop together

escaping animal
only one instrument plays exactly this.
The others play fragments on similar intervals - in between the bird signals

string voice

synth 3

play this every cirka 25 sec.
until end of movement (won't be many times!)

Harmonium

play this every cirka 20 sec.
until end of movement

organ 1

digging a dark hole



Org.1

Org.2

Durata 5'00"

3. havsens marm ocean's roar

A

♩ = 120

synth 3
Drone texture in F
free development

synth 4 (organ)
changes of stops can be a response to organ 1&2 rhythm
change: ± 4', 2 2/3, 1 3/5 etc

piano
independent of time
Cycle between different segments of this. Add octave, fifth, maybe richer chords

B3 organ
f

Org.1
4'+mixt.
f
can vary octaves and voicing

Org.2
4'+mixt.
f
can vary octaves and voicing

The score is written for a 3/4 time signature with a tempo of 120 beats per minute. It consists of six staves. The first staff is for 'synth 3', which provides a drone texture in F. The second staff is for 'synth 4 (organ)', which has a changeable stop and responds to the rhythm of the first two organs. The third staff is for 'piano', which plays a sequence of chords independent of time. The fourth staff is for 'B3 organ', which plays a rhythmic pattern starting with a forte dynamic. The fifth and sixth staves are for two organ parts, 'Org.1' and 'Org.2', both using a 4'+mixt. stop and playing a complex chordal texture with varying octaves and voicings.



B

resistance and noise (increasing)

A₂

Imaginative

B₂

a bit aggressive

A₃

Extrovert,
very brilliant

B₃

simplifying

C

Long, final chord (ca 1 min.)
with some inner movement

Musical score for Grieg's "In a Landscape". The score is divided into sections A₂, B₂, A₃, B₃, and C. It includes performance instructions such as "resistance and noise (increasing)", "also very high treble", "rather expansive improvisations whole range", "also use", "reeds texture ad lib.", "breaking chords a bit and short pedal elements", and "more improvised version". Dynamics range from *f* to *pp*.

Durata 5'00"

4. dimd og draug undine gloom

A
Slow, floating, evolving chromatic cluster

B

C

D
Gradually clarifying

ca.45 sec

ca.30 sec

ca.30 sec

♩ = 60

synth 3
soft attack / slightly overlapping notes

continue, expanding very gradually,
just make sure to include the written notes

el.piano
with a long decay time
enter before piano sound has died

piano

continue, expanding very gradually,
just make sure to include the written notes

B3 organ

p soft attack / slightly overlapping notes

Org.1

p slightly overlapping notes

Org.2

start to fill in very carefully the soundscape

enter impercibly after piano attack

(16)

(16)

Poco a poco cresc.

continue independently with minor seconds

pick chromatic cluster note groups from organ

change to synthesizer

continue independently with minor seconds

Org.1

Play together with organ 2

maybe alternating in octaves etc.

etc.

Org.2

+ reeds

E

F

rep. until cue

Gradually distorted

begin to introduce synth solo notes

begin to introduce synth solo notes

synth solo

melodic, turning to noise

synth solo

melodic, turning to noise

guitar amp distortion

ff

ff

ff

ff

ff

5. draumar sviv dreams afloat

♩ = ca.60

A
ca. 30 sec.

B
ca. 30 sec.

A₂
ca. 30 sec.

B₂
ca. 30 sec.

Effect of light reflections

chord B

synth 4

colored sound, adding overtones

chord A

B3 organ

chord A and B belong together, in different degrees of overlapping

This, or similar simplified version of chord A/B

as in B

as in B

synth 2

steady bass pulse (sync)

synth 3

same as synth 2, just alternating dynamics

Org.1

Falling movements

organ 1&2

principals

always 16 notes, inserting a few rests (holes in the texture)

Organ 1&2 play with synth 4 & B3 organ

as in B

only Org.2

16

C
Naivistic music box
each bar ca. 2-3 sec.

organ 1&2 if other musicians want to join, do it very sparsely

Improvised. Irregular rhythm. Think of each bar as a short phrase which the 2 organs share in a kind of tight, interlaced dialogue. Free order of pitches - repetitions may happen.

Slower, even more limping

(flutes 4' etc)

D

Battle of falling movements
ca. 1 min.

mf *f*

Section D consists of five staves (treble and bass clefs) for strings and woodwinds. The first two staves are grouped with a brace on the left. The dynamics range from *mf* to *f*.

E

Chords gradually shining through, as "clouds" of falling movements fade away
ca. 1 min.

synth 4

synth 4: Musical notation showing a chord in treble and bass clefs with a *mp* dynamic marking.

bell-like character - maybe not play the chord exactly but use modulation to create a spectrum

B3 organ

B3 organ: Musical notation showing a chord in treble and bass clefs with a *mp* dynamic marking.

synth 2

synth 2: Musical notation showing a chord in treble and bass clefs with a *mp* dynamic marking.

A single musical staff with a few notes, likely representing a specific chord or transition.

All instruments

First, other instruments fall in rapidly after Organ 2. Later, independently. Repeat this falling figure in a free and expanding way, totally at least 12 times.

Org.2: Musical notation for Organ 2. It features a falling figure with a *mf* dynamic. Above the staff, it says "use these chords successively" and shows a sequence of chords. The notation includes slurs and accents.

Fading out and fragmenting

After fading out you can join the synth chords

Durata 5'00"

6. galdre-song incantation

A

A noisy, talkative, flock of creatures

B

About 1 minute before ending, start to get stuck

All instruments

reedy sounds

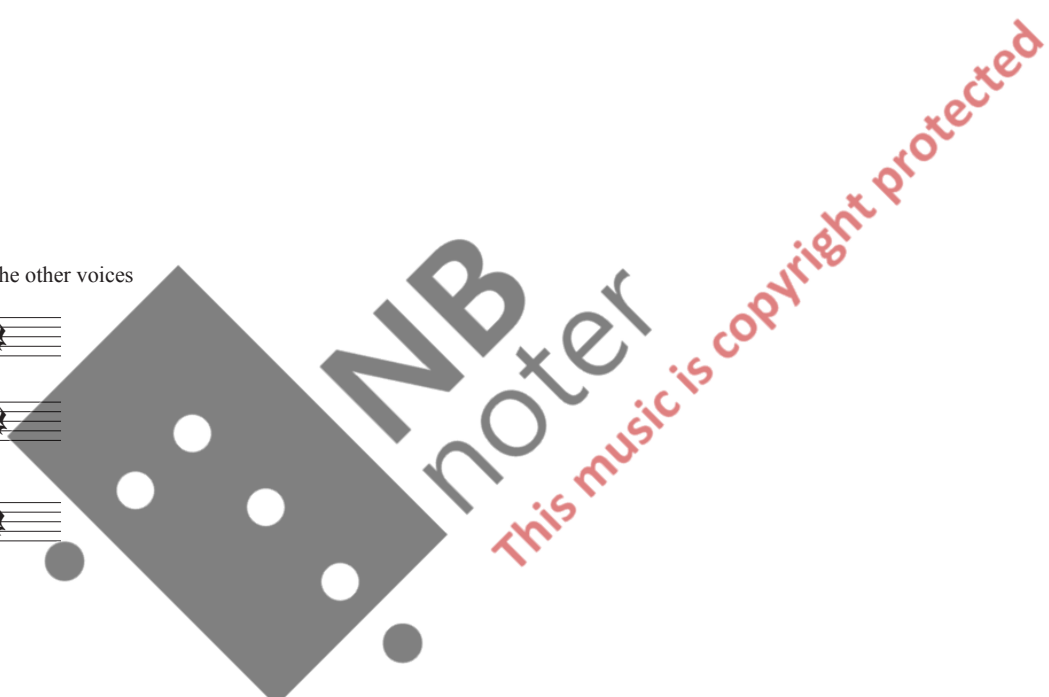
Create your own signal inspired by one of these models.
 Don't copy the model exactly, but include 1 note from G major scale.
 Repeat your signal (but in a creative, not in a mechanical way).
 Sometimes contradict yourself with an additional signal.

Keep your signal stubbornly unchanged until you feel it's time to change it.
 Then, invent a different one.
 This can also happen as a response to changes you hear from the others

This can happen a few times,
 in order to provoke changes in the other voices

organ 2

Org.2



Durata 4'00"

7. skugge-land shadowland

B

C

D

E

$\text{♩} = 30$ All instruments as equal as possible in sound and volume

stay a few seconds on the indicated notes

1 bar = ca.16 sec

synth 2 portamento/legato if possible

synth 3 *p* *sim.*

synth 4 *p* *sim.*

B3 organ *p* *sim.*

Org.1 overlap 3-4 notes *p* *sim.*

Org.2 *p*

(16)

F

G

H

(no cresc.!) *p*

ca.90 sec

go freely and very gradually back to where you started

ca.30 sec

Org.1 *p* *ped.*

Org.2 *p*

Durata 5'15"

8. hegre stig heron's flight

during this movement, singer Juliana Venter enters and continues.

The three parts of Organ 2 should be doubled by 2 or more instruments that play slightly delayed and slower, as "shadows" (but changing the harmony so you get max 1 beat behind the part you follow)
Being a shadow can also be interpreted this way: You pick just a few notes of the part you follow.

♩ = 36

example of shadow

Org.2

p

p

B Instruments that can detune their pitch (a fraction of a tone down), may do it

shadow instrument might stay in lower octave

Org.2

p

p

Org.2



C

during this section, singer Juliana Venter enters

shadow here

Musical score for section C, measures 1-8. The vocal line begins with a rest, followed by a melodic phrase starting on a whole note G4. The accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests and eighth notes in the left hand.

Musical score for section C, measures 9-16. The vocal line continues with a melodic line. The accompaniment maintains the eighth-note texture in the right hand and a bass line with some chromatic movement.

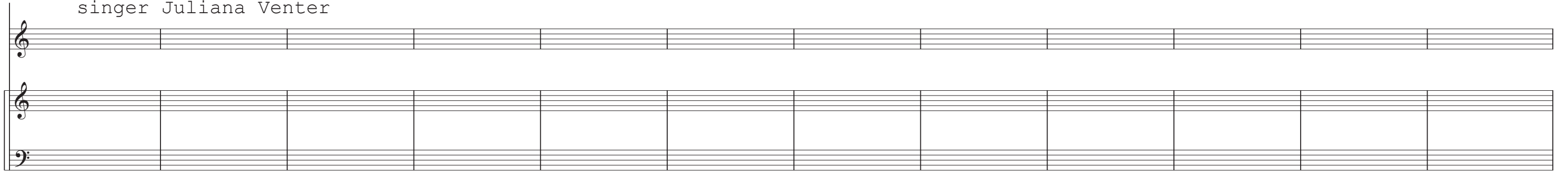
D

Musical score for section D, measures 17-24. The vocal line continues. The accompaniment features a more active right hand with sixteenth-note patterns and triplets in the bass line.

Musical score for section D, measures 25-32. The vocal line continues. The accompaniment features a more active right hand with sixteenth-note patterns and triplets in the bass line. A dashed box highlights the final two measures, with a note above it: "Might be repeated for long, long".

Durata 6'45"

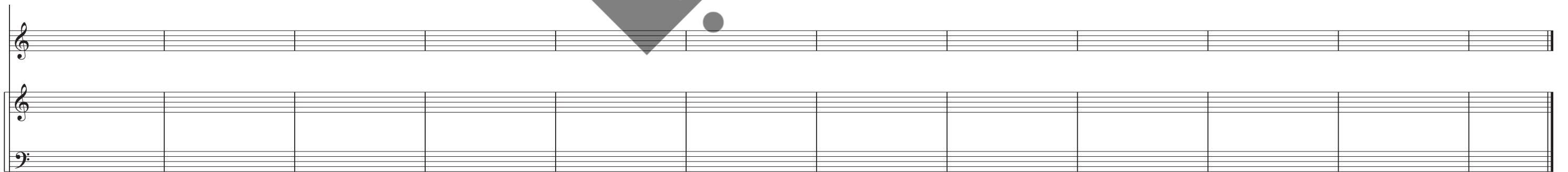
singer Juliana Venter



A musical staff system consisting of three staves. The top staff has a treble clef, and the bottom two staves have a bass clef. The system is divided into 12 measures by vertical bar lines.



A musical staff system consisting of three staves. The top staff has a treble clef, and the bottom two staves have a bass clef. The system is divided into 12 measures by vertical bar lines.



A musical staff system consisting of three staves. The top staff has a treble clef, and the bottom two staves have a bass clef. The system is divided into 12 measures by vertical bar lines.

organotopia

17:00

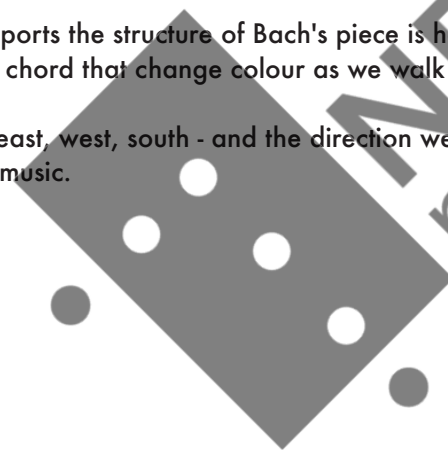
Passacaglia wanderings

Passacaglia vandringer

We are walking the streets in a labyrinthic route starting with J.S.Bach's Passacaglia theme.

The Passacaglia's bass line that supports the structure of Bach's piece is here just used to create an introductory maze, from which emerges an ambiguous chord that change colour as we walk out in the unknown.

The direction of the streets - north, east, west, south - and the direction we walk them, will decide the development of the music.



MB
noter

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The walk

Continuous sound, slowly evolving. Each section starts with the first chord. The second chord is quickly introduced, and the two are mixed. At next section, clean chord again. Every number lasts for about 1 minute.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8

All instr.

00:00	01:48	02:59	03:41	06:01	07:14	08:12	09:33
R N	R E	L N	R E	R S	R W	L S	R W
1	2	3	2	4	5	6	5

All instr.

10:09	11:21	12:08	13:07	14:55	15:55	16:22	17:16
L S	R W	R N	L W	R N	L W	L S	R W
6	5	1	7	1	7	6	5

All instr.

17:43	18:56	19:30	20:53	21:18	22:33	23:32	24:44
L S	L E	R S	R W	L S	L E	L N	R E
6	8	4	5	6	8	3	2

All instr.

25:36	26:26	27:36	30:12	31:25	32:10	33:14	33:40	35:40
L N	R E	L N	R E	L N	L W	R N	L W	
3	2	3	2	3	7	1	7	

32 Unknown chord and transition to singer

The chords should be played as a continuous, slowly evolving layer of sound.
This should happen in collaboration between at least 2 players.
All pitches do not need to be present all the time. Other pitches can be added.
Prioritize to develop an interesting soundscape.

Those who do not sustain the chords play pulses, or gestures,
also with the chord as a starting point.
The chord sustainers may eventually respond to this, and then it's ok to lose some of the chord,
as long as the situation is cleaned up at the start of every number.

Street walk

The evolution of this section is connected to as a wandering up and down the streets
of Grünerløkka (surroundings of Paulus Church).

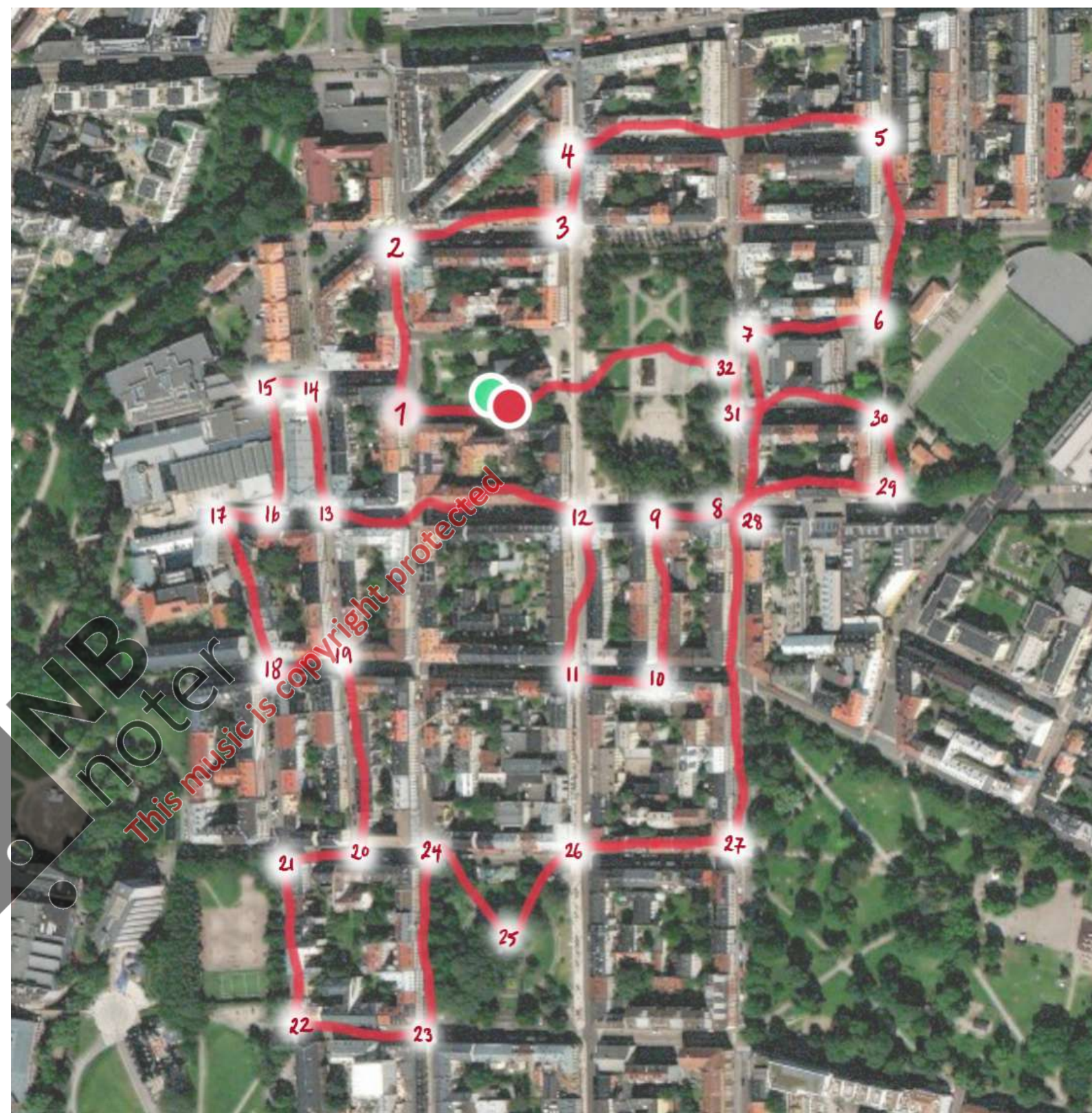
Each number in the score represents a turn at the corner of two streets.

The durations correspond to the walk, which took 35 minutes and 40 seconds
from the door of Paulus church and back again.

In the score, the direction of the walk is marked with: E, W, S, N.

the EW - SN combinations are also numbered 1-8.

How should be mapped to the music will be decided in rehearsals.



at the end of this section,
vocalist Simin Tander takes over (see next page)

Improvisation: homeless cries

End of Passacaglia: Bright, complex chord
(ca 2 minutes)

Low, dark clusters etc.
(ca. 2 minutes)

going towards G

A musical staff with a treble clef and a dynamic marking of *f* at the beginning. A dashed line connects the first instruction box to the second. A dynamic marking of *mp* is placed below the staff. The staff is otherwise empty.

Vocal improvisation on G

A musical staff with a treble clef and a bass clef. The bass clef part contains a few notes: a G chord, followed by a quarter note G, a quarter note A, and a quarter note B. The treble clef part is empty.

Walli de haal

A musical staff with a treble clef and a bass clef. The bass clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B. The treble clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B.

Nana

A musical staff with a treble clef and a bass clef. The bass clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B. The treble clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B.

De kor arman

A musical staff with a treble clef and a bass clef. The bass clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B. The treble clef part contains a few notes: a quarter note G, a quarter note A, and a quarter note B.



Ya kho laro

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/8. The music features a melodic line in the top staff and a rhythmic accompaniment in the bottom two staves. There are first and second endings marked with '1.' and '2.' above the staff. A section of the music is bracketed and labeled 'Passacaglia theme only 2nd time'.

The second system continues the musical score with three staves. It includes first and second endings marked with '1.' and '2.' above the staff. The notation continues with melodic and harmonic lines across the staves.

The third system of the musical score features an 'improvisation' section in the top staff, which is a single note on a staff. Below it, the bottom two staves continue with the accompaniment. A text box in the center of the system contains the following instructions: 'Repeat as long as necessary. Sounding like a soft choir. Already from 2nd round, begin losing the chords. At the end only the Passacaglia melody remains.' The system concludes with a double bar line.

simin walking out

Repeat as long as necessary. Sounding like a soft choir.
Already from 2nd round, begin losing the chords. At the end only the Passacaglia melody remains.



organotopia

18:00

Schubert characters

Schubert-karakterer

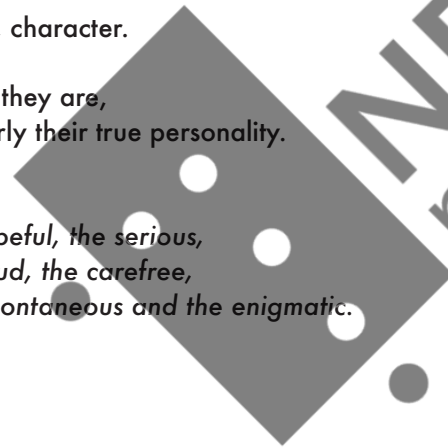
12 samples from Franz Schubert's music appear on the dance floor, one by one, trying to match in pairs.

They all have different keys, tempo, character.

At first they show just a hint of who they are, anxious about not revealing too early their true personality.

They are:

The generous, the heartfelt, the hopeful, the serious, the trustful, the vulnerable, the proud, the carefree, the melancholic, the modest, the spontaneous and the enigmatic.



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This piece consists of 12 Schubert samples, in 12 different keys.
Each sample represents a person, a character.

Two and two characters are approaching each other, trying to meet and match.
A third one is interfering, eventually taking one of the places,
then a fourth one etc etc until all 12 have tried the "dance floor".

Each character plays mostly a very short basic figure (shown in left column of the score)
which is a reduction of the sample to a minimum, serving as a rhythmic impulse.

This impulse is repeated around the rhythmical axis of the piece = a whole note in 36 bpm.
This axis is marked by a short grinding sound that is played back over loudspeakers,
like someone slowly grinding a music box.

All characters play their basic figure close to this axis - right before, on or right after.
Once in a while a character plays more of the sample.
Then one can be more free from the rhythmic axis.
Finally the sample is played to the end (from beginning, or a little after)
Normally, then the character exits.

Rhythmical alignment:

There is a tempo marked for every sample, and a number of rests after the basic figure.
This equals exactly to the period of 4x 36 bpm and will make all the samples align.

Melody and harmonic development:

As you repeat your basic figure, before introducing any melody,
you may follow the harmony of the accompaniment.
Melody should come first as just one note, eventually fragments of phrases.
Introduce yourself gradually - in a teasing way.

Phrasing:

The idea of characters entering the floor by repeating the basic figure,
is that they mark their identity by just a minimal movement.
It is also an idea of pulse - where the musical figure is reduced almost to a basic rhythmic function.
This will emphasize the ambiguity between the different tempi that meet each other.

To achieve this: Play in a discrete and light way.
Accentuate the first beat and make the next one light.
In the beginning, reduce the lower voices, release them earlier than usual.
As you gain confidence on the dance floor, play more and more "full" music.
But never give yourself away in a cheap way.

Example:
This figure



could be first
played this way:



The image shows two musical staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff, labeled 'Example: This figure', shows a sequence of notes: a quarter rest, a quarter note G2, a quarter note A2, and a quarter note B2. The second staff, labeled 'could be first played this way:', shows a quarter rest, a quarter note G2, a quarter note A2, and a quarter note B2, but with a different rhythmic grouping, suggesting a different phrasing or articulation.

Additional layers / instrumentation:

There is always one layer of prepared piano playing a loose but continuous texture.

Three instruments will be busy with characters, as explained before.
The fifth instrument plays slow melodic notes, in its own world,
partly connected to notes that appear in the character voices.

Suggested instrumentation:

Only acoustic instruments play this piece.
Accordion plays nr. 3, 6, 9, 12
Harmonium plays nr. 2, 5, 8, [11], or maybe not all of them
The rest by organ 1 or 2

When you don't play a character, take on the fifth instrument voice (see above)

The sequence of 12 characters may take a 25 minutes.
After that, it is entirely up to the players to decide what should happen for the next 15 minutes.
Maybe someone wants to get back to their character, and maybe it will be more crowded on the floor.
Or the situation might dissolve into a dream, where the aftermath of seduction or deception will take over.

Well this was a lot of talk about preparing mentally.
But the more intuitively you can play, the better.
Experience the meetings between musical characters as a social situation.

—

Next page shows an example of how the three first characters might introduce themselves.

texture: prepared piano

slow melodic line

etc.

character 1

4/4 36 Bpm

Character 2

character 3

half of its melody

rest of melody

character 4

This column shows your starting figure and "pace"

This column shows the whole sample that belongs to your character

1. The generous

Symphony nr.8 "Unfinished"

♩ = 72

Musical notation for the starting figure of 'The generous' in G major, 3/4 time. It shows the first two measures of the piano part, with a tempo marking of quarter note = 72.

Musical notation for the whole sample of 'The generous' in G major, 3/4 time. It shows the first 12 measures of the piano part, including the starting figure and its subsequent development.

2. The heartfelt

"Notturmo" for piano trio

♩ = 45

Musical notation for the starting figure of 'The heartfelt' in B-flat major, 4/4 time. It shows the first two measures of the piano part, with a tempo marking of quarter note = 45.

big sostenuto at every end of phrase!

Musical notation for the whole sample of 'The heartfelt' in B-flat major, 4/4 time. It shows the first 12 measures of the piano part. A note above the first measure indicates 'big sostenuto at every end of phrase!' with a bracket under the first measure.

3. The hopeful

Moment musical nr.2

♩ = 36

Musical notation for the starting figure of 'The hopeful' in B-flat major, 12/8 time. It shows the first two measures of the piano part, with a tempo marking of quarter note = 36.

ossia:

Musical notation for the whole sample of 'The hopeful' in B-flat major, 12/8 time. It shows the first 12 measures of the piano part. Above the first measure, there is a bracket labeled 'ossia:' with three horizontal lines underneath it. The notation includes dynamic markings like *fp*.

4. The serious

Fantasia for piano 4 hands

♩ = 81

Musical score for 'The serious' in 4/4 time, key of B-flat major. It features a four-hand piano arrangement with a treble and bass clef for each hand. The piece begins with a 5/4 time signature change. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

5. The trustful

2nd theme from Sonata in A minor D 784

♩ = 54

Musical score for 'The trustful' in 4/4 time, key of A minor. It is a four-hand piano arrangement. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of eighth notes. A large watermark 'NB noter' is visible over the score.

6. The vulnerable

Sonata A major D 959, 2nd mvt. Andantino

♩ = 72

Musical score for 'The vulnerable' in 3/8 time, key of A major. It is a four-hand piano arrangement. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. Dynamics markings include *pp* and *fp*. A large watermark 'NB noter' is visible over the score.


7. The proud

Piano trio D 929, 2nd mvt. Andante con moto

♩ = 72



melody can also be played in tenor position



8. The carefree

Impromptu D 935 nr.3

♩ = 72



9. The melancholic

Waltz D 145 nr.10

♩ = 90



(probably drop the repetitions)

10. The modest

Deutsches Tanz D 783 nr.2

♩ = 81

Musical score for 'The modest' in 3/4 time, key of D major. It features a piano introduction and a main melody with accompaniment.

11. The spontaneous

Valse Sentimentale D 779 nr.13

♩ = 54

Musical score for 'The spontaneous' in 3/4 time, key of D major. It features a piano introduction and a main melody with accompaniment.

Continuation of the musical score for 'The spontaneous', showing the piano accompaniment and the main melody.

12. The enigmatic

Wanderer-Phantasie, D 760, Adagio

♩ = 72

Musical score for 'The enigmatic' in 4/4 time, key of D major. It features a piano introduction and the original piano notation for the first few measures.

Continuation of the musical score for 'The enigmatic', showing the piano accompaniment and the main melody with various ornaments and trills.

When we are close to 40 minutes, the last Schubert samples are played and the music has got a mystical, floating, abstract character

singer Håkon Kornstad enters at the end

Håkon Kornstad

In the abstract landscape Håkon enters with sparse, short semitone and glissando-like motives anticipating the character of his first song

Musical score for Håkon Kornstad's piece. It consists of a treble and bass staff. The treble staff contains sparse notes with glissando-like motives, while the bass staff is mostly empty.

Tre giorni son sche Nina (Pergolesi)

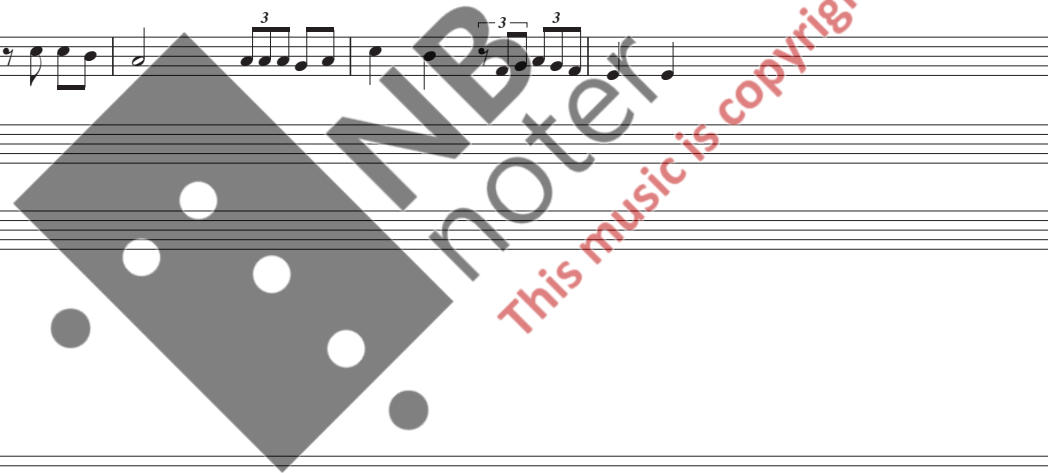
Musical score for 'Tre giorni son sche Nina' by Pergolesi. It consists of a treble and bass staff. The treble staff contains a melody with a triplet and a glissando-like motive, while the bass staff contains a simple accompaniment.

Ideale (?)

Musical score for 'Ideale (?)'. It consists of a treble and bass staff. The treble staff contains a melody with several triplets, while the bass staff contains a simple accompaniment.

whistling

Musical score for 'whistling'. It consists of a treble and bass staff. The treble staff contains a melody, while the bass staff contains a simple accompaniment.



organotopia
19:00

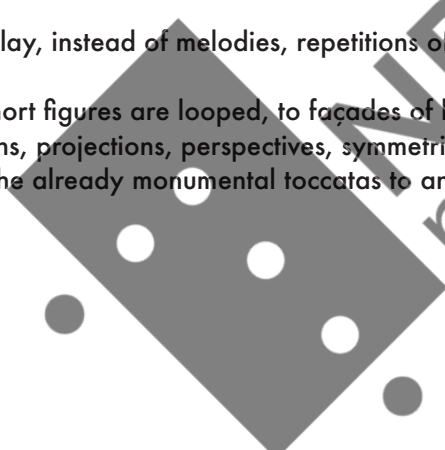
Toccatà Façades

Toccatà-fasader

Four of J.S.Bach's toccatas for organ are interpreted in an architectural way.

From Bach's hand, the toccatas display, instead of melodies, repetitions of patterns along axes.

It is easy to compare the way the short figures are looped, to façades of buildings with their repeated elements. Inspired by the sight of rows, columns, projections, perspectives, symmetries, we expand the façade drawing of the already monumental toccatas to an even larger scale.



MP
noter
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1. D minor towers, dragons & rooftops

cue system: follow org.1

♩ = 60 Instruments enter as canon

A 1 2 3 4 (5...if more) 1 2 3 4

quasi improvisato repeat cirka fragment continue after same canon principle, using your intuition (mix in)

4 or more organs

f *p* (man.II, if you have)

make some variation in the notes you choose to hold - release them when you feel like, or have to

B gradually morphing to dirty sound and back to clean sound

dirty clean

(man.II) *p* (can repeat former fragments)

(man.I) *f* continue some kind of movement (f.ex.)

ff *pp*

16

C 1 2 3 4

mp *p*

etc.

D ♩ = 84 1 2 3 4

E 1 2 3 4

clusters & scales intense !!

f rit. indiv.rit. as long time as we need to make a proper dim... *pp*

... and end up in a pianissimo d minor "bowl of dust" arpeggio

F ♩ = 60

Sporadic intrusions in the texture. Play just random bits of this, lots of space in between

mf evolving into

Improvising within this (starting by introducing just fragments!) etc.

pp d minor dust texture continues

G organ 1 **organ 2** **organ 1**

f **everybody else** **All**

H

sim. *rit.* *piu f* *rit.*

improvise on the different diminished chords

I 1 2 3 4

f *mf* *f* *mf* *f* *mf* *f* *mf*

J **organ 1&2 sync** **El. instruments start sonic "space" improvisation** 1 minute at least

p

K ♩ = 104

organ 2 **Play 4x** **other instruments fill in**

(organ 2)

L **Play 4x, impro/expand/cresc.**

1, 2, 3, 4.

1. organ 3
2. organ 4
3. organ 1

M Half tempo ♩ = 52

N ♩ = 72 **o.1** **o.2** **o.1** **o.2** **o.1** **o.2** **o.1** **o.2** **All** **O**

ff *noise* *ff*

others, ad lib. **Alternative ending: long dim. and spaced out soundscape**

2. F major glass walls & reflections

A 1.time: canon with 4 bars interval
2.time: - " - 6 bars interval

starting with organ 1

organ 1, 2, 3, 4

♩ = 50

1.time: mf
2.time: mp. O1 & 3 can play 8va.up

B

O.3&4: 2.time start simplifying from here (hanging notes)

C Canon 6 bars from here

D 1.time: Ped.solo soft (all)
2.time: Ped.solo loud (played only by Org.1, others play sustained notes adapting to harmony)

4

1.

2.

Other organs accompany Organ 1.
Stop in time so you can prepare for E

E

f ornamental impro - - - -

Org 1&2 canon 4 bars
O.2 can play some things 8va.up

just a suggestion

just a suggestion

f

2

F

G

alternate between sustained notes and  movements

alternate between sustained notes and  movements

[possible skip to letter L]

If skipping to letter L, play this instead

lower voice: optional additional pedal for the other pipe organ

H Create series of echoes, expanding

sim. - follow Org. 1/2

1 2 (1 ♩ delay)

III ad lib.

sim.

I

organ 2 organ 1 organ 2 organ 1 organ 2

+1

J Series of echoes, expanding

sim. - follow Org. 1/2

K

1 2 (1 ♪ delay)

III ad lib. sim.

organ 2

organ 1 organ 2 organ 1 organ 2 organ 1

L

move freely

organ 2 impro crossing the whole range

a few pedal notes once in a while

M Free individual tempi - light, loose improvisations with lots of space, ca. 1 min.

Only this organ keeps its thing sustained, but with variation

pp

use many other fragments !

sometimes

pp

Play three times and end, or expand to a longer improvisation

1. 2. 3.

Durata: ca 11 min.



3. C major oddities & symmetries

♩ = 60

A

B

synth 2

synth 3 *f* accentuated, punchy sounds

Org.1

Org.2 *f*

synth 1 or B3 organ

maybe more metallic than synth 2&3

synth 4

you may add things around the written notes

Org.1

Org.2

Ped.

Man.

D

sy.2

sy.3

sy.1

sy.4

Org.1

Org.2

sy.1&4

Org.1

Org.2

synth 1&4 develop

Ped.

Man.

Ped.

Ped.

Man.

E Synth 1,2,3,4 filling in more and more of the bar

F Synth solos section.
Maybe based on 16notes patterns.

Musical score for two organs, Org. 1 and Org. 2, spanning measures 1 to 16. The score is written in treble and bass clefs. Org. 1 features a complex rhythmic pattern of eighth and sixteenth notes, while Org. 2 has a more melodic line with some rests. A large watermark 'NB noter' is visible across the middle of the page.

Org. 1 & 2 simplify gradually (this part can be ca. 16 bars)

Musical score for two organs, Org. 1 and Org. 2, spanning measures 17 to 32. The complexity of the rhythmic patterns in both organs decreases significantly compared to the previous section. The watermark 'NB noter' is still present.

G While organ pedal solo is running, gradually simplify your figures to just a few single stabs

Musical score for section G. It features three staves: a grand staff (treble and bass clefs) and two organ staves labeled 'organ 1' and 'organ 2'. The organ 2 staff contains a dense, continuous sixteenth-note pedal solo. The organ 1 staff has sparse, rhythmic figures. The grand staff is mostly empty.

stop cirka here

Musical score for the continuation of section G. It features three staves: a grand staff and two organ staves. The organ 2 staff continues with a dense sixteenth-note pedal solo. The organ 1 staff has sparse figures. The grand staff is mostly empty.

H Play 3x, each time longer (?...)

Musical score for section H. It features four staves: a grand staff, two organ staves (Org.1 and Org.2), and two synth staves (synth 1&2 and synth 3&4). The organ 2 staff has a dense sixteenth-note pedal solo with triplets. The organ 1 staff has sparse figures. The synth staves have rhythmic patterns. The grand staff has sparse figures. Annotations include 'same kind of passages as organ 1, but you can move into other major scales' and '3rd time B₄ instead of B_b'. A large watermark 'NB noter' is overlaid on the score.

let the nervous notes evolve into streams of repeated notes.
Use these pitches and follow each other in the melody

J Wind gusts - starting as C major scales, developing to noise.
Circa 40 sec

finish after 1 phrase and then join the passages

play around the shapes of organ 1. Lots of <>

not too loud and not too distinct, and very improvisato-style. Alternate between manuals.

Org.1

Org.2

from here on, improvise and make it sound more and more like nature noise

Org.1

Org.2



K Rolling bass noise
Circa 40 sec.

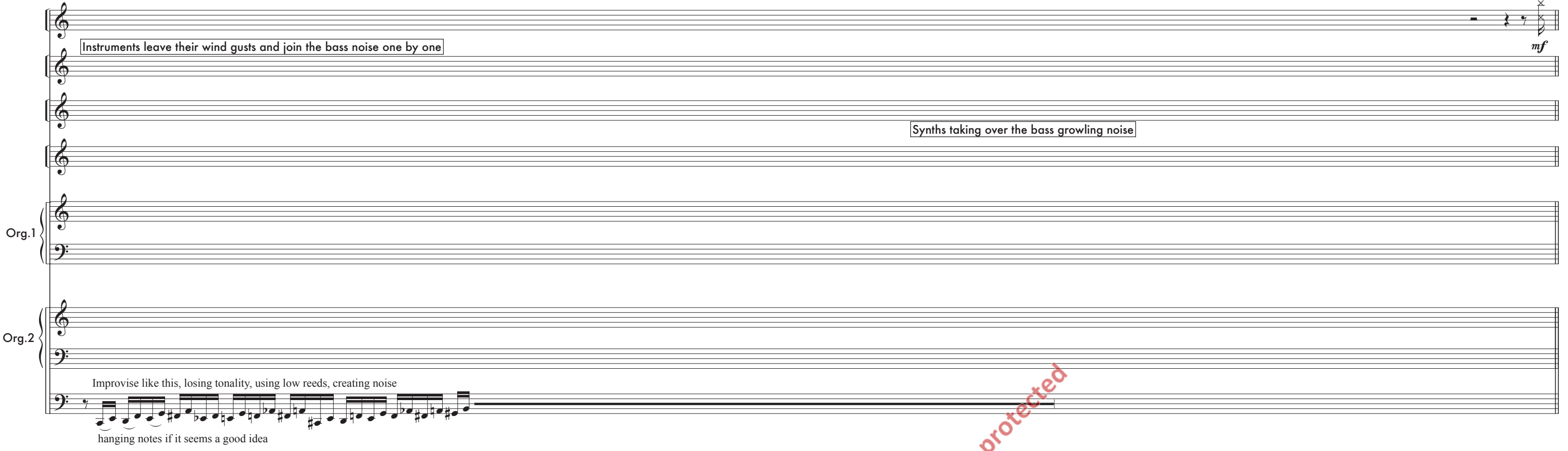
Instruments leave their wind gusts and join the bass noise one by one

Synths taking over the bass growling noise

Org.1

Org.2

Improvise like this, losing tonality, using low reeds, creating noise
hanging notes if it seems a good idea



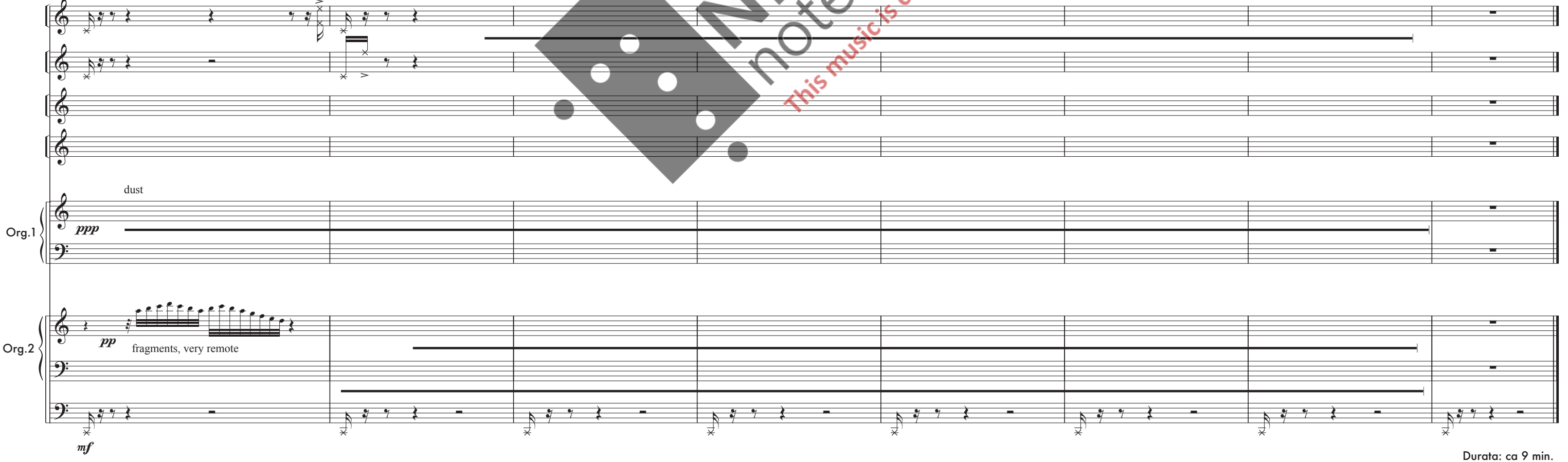
L Evoking the rhythms of the start, but without clear pitches

dust

ppp

pp fragments, very remote

mf





4. Dorian scales & proportions

Overview of the material:

BELLS

Synth 2, 3, 4. These are examples of what you can play. Adapt it to your synthesizer sound. During the piece it can transform slowly so that the chords are less predominant, more bell sound

Bell-like sound but still with a clear element of tonal pitch

1

"Piano bell" sound

2

different "Piano bell" sound

3

GRID

This is played exactly as written. It defines the music at the start of every sequence, each 16th bar. Organs: Bright sound, cornet-like. Synthesizers: Organ-like, but with a chorus/vocal quality

suggested FIGURES

These are examples and should always be varied. Stay in the key. Own ideas: try to pick up figures that occur in the combination of other instruments and repeat/shift / develop them. Never "solo"-like

etc. ad lib

BASE LINE

The chords take over as the grid begins to fade away. Mellow 8' sound

the base line without the chords

This one is there from the start

A ♩ = 72

Sy.2

Sy.3 *f* Synth 2,3,4 play "bells"

Sy.4 *f*

B3 *f* In blank spaces you can fill in discretely

Org.1 *f* In blank spaces you can fill in discretely

Org.2 *f* In blank spaces you can fill in discretely

B organ sound, "vocal/chorus" character

Sy.2 back to playing "bells"

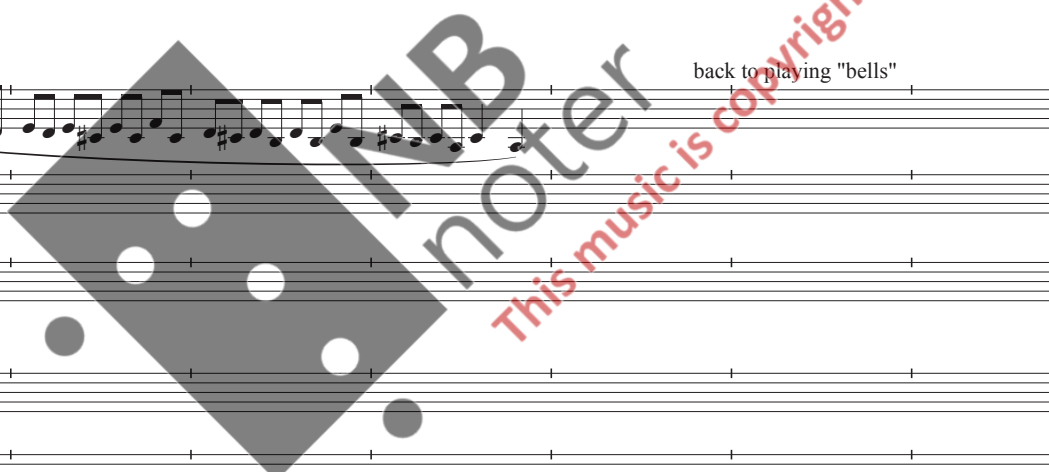
Sy.3

Sy.4 *) bell stroke synchronized at first beat (does not need to be the first stroke in your loop)

B3

Org.1 In blank spaces you can fill in discretely

Org.2



C

Sy.2 back to playing "bells"

Sy.3 (bell sync)

Sy.4

B3 etc.

Org.1

Org.2

D

Sy.2 (bell sync)

Sy.3

Sy.4 mf back to playing "bells"

B3 mf

Org.1 mf

Org.2

E

Sy.2,3,4 (bell sync)

B3

Org.1

Org.2

F

Sy.2,3,4 (bell sync)

B3

Org.1 *mp*

Org.2 *mp*

G From here the bells dominate

Sy.2,3,4

B3

Org.1

Org.2

H

Sy.2,3,4

B3

Org.1

Org.2

p

B3 stops playing here

I

Sy.2,3,4

Org.1

Org.2

p

This music is copyright protected

J Bells still play, but more sparse, softer

Sy.2,3,4

Org.2

transition to vocals
Halvor Håkanes, singer

Halvor Håkanes

Så kom eg meg åt vatna dei (Draumkvæe)

First system of music. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f* and is divided into four measures labeled v.1, v.2, v.3, and v.4. The piano accompaniment starts with a dynamic marking of *f* and is divided into four measures labeled v.2, v.3, and v.4. The piano part features a tremolo effect in the right hand.

Heiemo og nykken

Second system of music. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *mp* and is divided into five measures labeled v.1, v.3, v.4, and v.5. The piano accompaniment starts with a dynamic marking of *mp* and is divided into five measures labeled v.1, v.3, v.4, and v.5. The piano part features a tremolo effect in the right hand. The text "between vocal phrases" is written below the piano part.

Den svarte blomen

Third system of music. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* and is divided into two measures labeled v.2 and v.4. The piano accompaniment starts with a dynamic marking of *p* and is divided into two measures labeled v.2 and v.4. The piano part features a tremolo effect in the right hand. The text "continuum" is written below the piano part. The text "Interlude" is written above the vocal part. The text "loose melodic fragments" is written below the piano part.

Den lyse dag forgangen er

Fourth system of music. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* and is divided into three measures labeled v.3, v.4, and v.3. The piano accompaniment starts with a dynamic marking of *mf* and is divided into three measures labeled v.2 and v.3. The piano part features a tremolo effect in the right hand. The text "Transition" is written above the vocal part.

(xtra) Jøkulen og fagran fonne

Fifth system of music. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* and is divided into three measures labeled v.3, v.4, and v.3. The piano accompaniment starts with a dynamic marking of *mf* and is divided into three measures labeled v.2 and v.3. The piano part features a tremolo effect in the right hand.

organotopia
20:00

Widor's industries

Motives from Ch.-M. Widor's Symphony nr.6 are becoming machine parts in a factory



THE MACHINE (next page)

Changing the harmony:

The exact Widor chords have to be present only at the start of every letter.
Organ 2 will keep them a bit longer than the others.

"colored", "dissonant", "noisy", "sliding" = How to transform your chord

Use different triads, also augmented ones.

Just include something from the original chord.

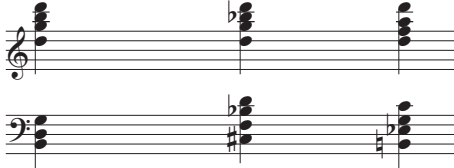
Choose a characteristic sound which makes you different from the others. Change to high or low octave, as it suits your idea.

Every bar is played 4 times. Shift one or two notes every time to obtain a gradual development.


Development during A2, A3, A4:

All players include more and more sliding movements, so the chord gradually loses its grip,
with effort, resistance.

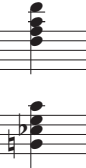
for instance, this chord




could be played as




or even



or this chord, with instruction "noisy"



could be done this way:



A $\text{♩} = 48$ Poco a poco accel e dim

Sy.2 play 4x sliding ff 4x 4x 4x 4x 4x 4x p not the last time

Sy.3 simple ff p

Sy.4 noisy ff p

B3 colored ff p

Org.1 dissonant ff p

Org.2 ff I II I II p

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A1=02:37

A2 As A1, more noisy, 1 bar shorter $\text{♩} = 48$ ff p $\text{♩} = 96$

A3 As A1, more noisy, 2 bars shorter $\text{♩} = 48$ ff p $\text{♩} = 96$

A4 (Simplified notation) All chords now turn gradually into slides $\text{♩} = 48$ ff p $\text{♩} = 96$

B Low-pitched noise crescendo ca. 30 sec ff

continue bass line keep 16' reed

This page might take 10 minutes

C All instruments at work, fast, unison!
Played 10x or until cue

♩ = 152

All instr.

Powerful synthesizer solos

suggested starting point

in this order:
synth 2
synth 3
synth 4

All instr.

after some repetitions, run gradually away from the correct notes - but keep the same speed.
At the start of a new loop, align for a moment before running away again

1 loop = ca. 30 sec

cirka 5 minutes

D Play anything - just observe the dynamics
The section is played 5x.

Improvised "industrial" accordion sounds in the silences

♩ = 76

All instr.

p ff sim.

cirka 5 minutes



E

All instr.

Ritardando

[Half tempo - 8 notes as count-in to next bar]

F Play 6x, each time with a change in sonority. By time it can also lose some of its rhythmical strictness.

In tempo ♩ = 76

(reduce to make space for the other group's sound)

Sy.3&4 Org.2

f

LH: free choice of chord, slowly changing

Sy.2, B3 Org.1

(from 2.time)

(reduce to make space for the other group's sound)

f

LH: free choice of chord, slowly changing

cirka 4 minutes

G

reduce to a low rattling

Sy.3&4 Org.2

p

reduce to a low rattling

Sy.2, B3 Org.1

p

All instruments: Free section, improvisation with rhythmical character. Production line in the factory, everyone performs an individual task

Bass line played either by a musician or by a programmed track

All instr.

cirka 5 minutes

H Play as in letter C, this time a bit shorter

All instr. $\text{♩} = 152$

f

cirka 3 minutes

All instr.

All instr.

It started good, but now it's dislocating into a mayhem of independent, metallic sounding voices

attacca

cirka 3 minutes

I $\text{♩} = 76$

All instr.

Improved "industrial" accordeon sounds in the silences

p \leftarrow *ff* sim.

J Disposal of waste, destruction
all kinds of sounds indiscriminately mixed in

All instr.

mf \leftrightarrow *ff*

reduce just enough to make space for next section

cirka 4 minutes

K Free, rhythmical improvisation. Individual tasks.

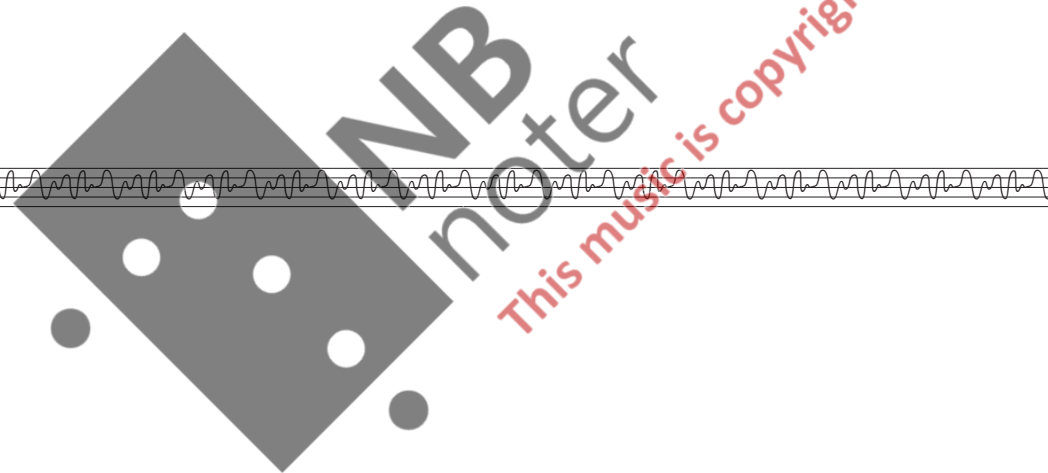
All instr.

p \leftrightarrow *mf*

this time, the bass line is more unpitched / abstract

by and by bass pattern disappears

singer Evelina Petrova joins in the impro
rhythmical improvisation continues with the singer for a 5 minutes or so



Evelina Petrova

Vanja (the boy)

Rytmic impro alternating with fast Russian song "Vanja"

Musical score for 'Vanja (the boy)'. The score consists of three staves. The top staff is a treble clef with a key signature of two sharps (D major). It features a melodic line starting with a piano (*p*) dynamic and a tempo marking of 8_{tb}. The melody is characterized by fast, rhythmic eighth-note patterns. A section of the melody is marked with a forte (*f*) dynamic. The bottom two staves are a grand staff (treble and bass clefs) with a piano (*p*) dynamic. The text 'Everything is still very fast' is written above the grand staff, and 'gradually calming down' is written below it.

Musical score for 'Gore (grief)'. The score consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. It features a melodic line with a tempo marking of 'simpler, slower' and a dynamic of *mf*. The melody is described as 'still revolving movements, but elegic/expressive' and 'bits of the melody'. The text 'Improvise on melody fragments' is written above the staff. The bottom two staves are a grand staff with a dynamic of *mf*. The text 'this melody is self-contained, organ figures be loose and with rests between' is written below the grand staff. On the right side, the text '3 verses in c, then 3 verses in eb' is written.

Musical score for 'Kumushki (girlfriend)'. The score consists of three staves. The top staff is a treble clef with a key signature of three flats (Eb major) and a 4/4 time signature. It features a melodic line with a dynamic of *mf*. The text 'texture, split in layers, non-tonal environment' and 'trills high pitch, low hollow chords responding to lyrics,' is written below the staff. The bottom two staves are a grand staff with a dynamic of *mf*.

Musical score for 'Kolechko (the ring)'. The score consists of three staves. The top staff is a treble clef with a key signature of three flats (Eb major) and a 4/4 time signature. It features a melodic line with a dynamic of *mf*. The text 'similar chords' is written below the staff. The bottom two staves are a grand staff with a dynamic of *mf*.



organotopia
21:00

Escape of the Fugue

Fugens flukt



A number of fugue themes from various composers, drawn as graphic curves and used as starting points for improvisation.

The sources are shown on next page for your reference - but this is not what we will play.
The music should in no way resemble the original fugues.
We are liberating the subjects from their original context.

Turn to next pages. This is the score.
We select from this library of graphic curves and interpret them in different ways.
Choose the way you are inspired by the curve - using the whole or just a detail.

How to navigate in the score we can discuss together.

We could also switch between a few guidelines for improvisation, like f.ex:

- Learn to forget
- Learn to swim
- Learn to speak
- learn to wait
- learn to protest
- learn to follow
- learn to fly
- learn to... ?

Yes, and one important thing:
The music should be fast.



NB
noter

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Sources:

(proposed from public on Facebook)

Not listed in the same order as the drawings on next pages.

Bach: Theme from Das Musikalische Opfer



Samuel Barber: Piano sonata



Buxtehude: Preludium & Fugue in e minor



Bach: Chromatische Fantasie & Fugue BWV 903



Beethoven: Grosse Fuge



Bach h-moll: messe Kyrie



Brahms: Fugue for organ



Marcel Dupré: Fugue in g minor



Bartok: Concerto for Orchestra



Bach Prel.&Fugue e minor BWV 584



Hindemith: Metamorphosen



Beethoven: 9th Symphony



Max Reger: Wachtet auf



Bach: Fugue XIV, Wohltemperierte BWV 883



Mendelssohn: Fugue e minor for piano



Shostakovich: Prelude & fugues op.87 nr 5 in D



Mozart: Fugue in c minor for 2 pianos



Richard Strauss: Zarathustra



Handel: Messiah, He trusted in God



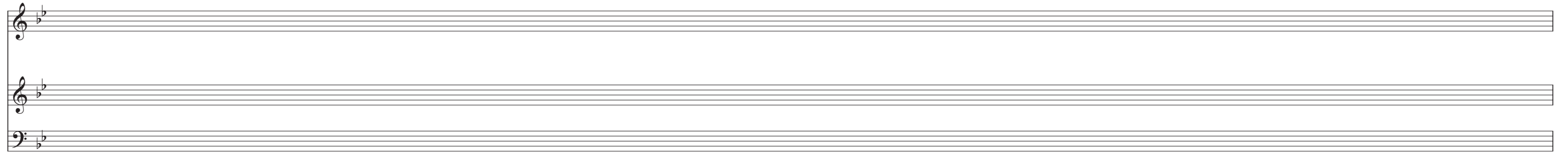


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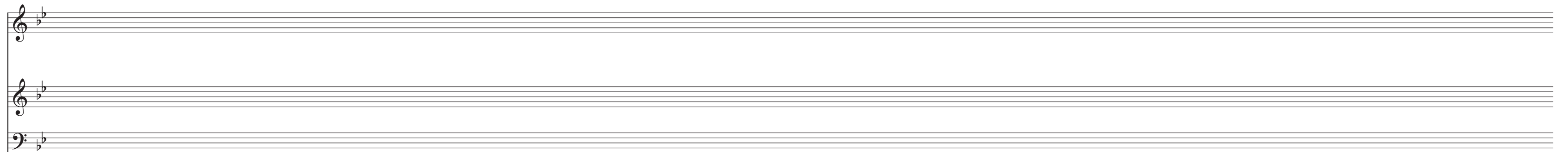
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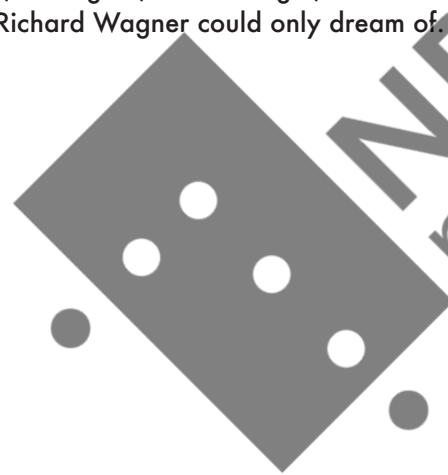
Ah chinfelice sempre (Vivaldi)



organotopia
22:00

Wagner's Fountain

Excerpts from the operas Lohengrin, Rheingold, Meistersinger, Tannhäuser, Tristan and Isolde and Parsifal flow together in a sound bath that Richard Wagner could only dream of.



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1. Lohengrin - the Light

A All instruments play high pitch "ray of light" ca.2 min
Starting with synth 3, 4

B3 join

Organ 1&2 join

Electronics

send the ray from instrument to instrument
The first ones can be 10 sec. long

B ca. 90 sec

El.

Org.1

Org.2

sim.

C Tempo

El.

(continue)
sy.3, 4, B3

synth 3

synth 4

B3 organ

poco

mf

Org.1

Org.2

poco

mf

D Rays of light - more vibrating, piercing - ca 90 sec

E

El.

Org.1

Org.2

pp

pp

pp

pp

pp

pp

F Very slow, gliding.
Instruments mimic either top or bottom line of Org.2 or both

El.

Org.2

p

2. Rheingold - the River

El.

All instruments

Drones over E. Overtones, filter sweeps etc.

p

El.

Material from Wagner, if you want:
Besides arpeggios over E major, the Rheingold Prelude contains figure like these

This well-known leitmotiv, of course

We could even paraphrase this Siegfried Idyll passage

El.

recorded reminiscence of Part 1

f

slowly mixing in e minor

p

3. Meistersinger - the Voice

Very slow

The enormous crescendi are the main focus. Maybe stay longer on the dynamic peaks

♩ = 72

Ascending scales, not in sync

El.

not sure, maybe repeat first phrase instead of going on

and then, a long D plane here before (if) going on

ff *f* *f*

El.

definitely dissolving here

f *ff* *p*

4. Tannhäuser - Give and Take

♩ = 60

El.

A The 5/4 meter is just a guide for longer & shorter chords. Don't play it too strictly. The chords should have a little diminuendo and overlap the next instrument a bit. Chords can be placed in different inversions, for variation, but not exaggerated

el.piano Calm, undulating, enveloping the organ chords
mf free dynamics, a little accents here and there continue freely

synth 4 **B3 organ** **organ 1** **organ 2** (Principal + oboe or similar)

El.

B



El.

C Overlapping can increase
Tempo can increase
Extra voices can increase

El.

D

El.

E Played at least 4x. Synth4 and B3 organ add free improvised lines.
Very slow. Vibrating, brilliant chorus sound.
Those who have delay effects, use it.

All instruments e_m b_m $F\#$ D g_m d_m A F Bb_m f_m C $F7$ -5 E a_m a_m C B

Last time: diminuendo

El.

All instruments

Transition: Slow downwards spiral.
Undulating, chromatically descending chords G - Gb - F - E - F - E - Eb - D (repeat)
Each chord ca. "1 bar" - overlap each other

5. Parsifal - the Elevation

closer instructions will come

From here, the actual played pieces and the playback recordings are drifting across each other and it is not clear what is what.

El.

Musical score for the first system, featuring piano and bass staves. Dynamics include *p* and *f*. Annotations include "Long Ab major".

El.

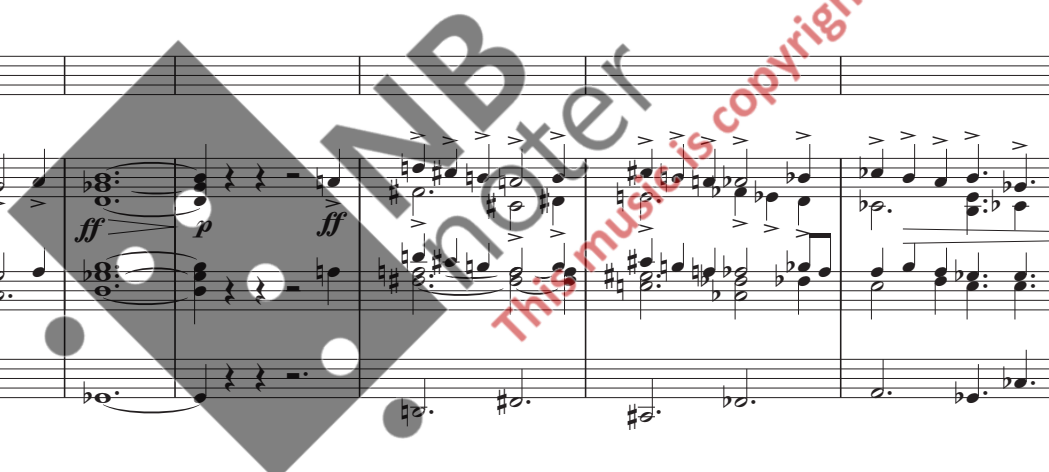
Musical score for the second system, featuring piano and bass staves. Annotations include "Long c minor".

El.

Musical score for the third system, featuring piano and bass staves. Dynamics include *f*, *ff*, *p*, and *Sostenuto*.

El.

Musical score for the fourth system, featuring piano and bass staves. Dynamics include *p* and *pp*.



Source material for Isolde
Basically played in extenso by N.H. as others play drifting sounds from this and other pieces.
See page 131 for where to join in the climax

(28))

40

Finale

„Mild und leise“

Orgelbearbeitung:
Erwin Horn

Sehr mäßig beginnend

Man. *pp*

5 *cresc.*

9 *p molto cresc.*

11 *f* *dolce pp* **Etwas bewegter**

40

13

15 *dolce p*

dolce p

19 *p*

21 *dolce*
p
p

23
p

25 *dolce*
p
p

20 *pp*
poco cresc.

31
dim.

33
più p
pp
dolce

35
più p

37 *morendo*
più p
pp
cresc.

40 ⁴⁷ ⁴⁸

43 ⁴⁹ ⁵⁰ ⁵¹

molto cresc. *f* *p*

45 *f* *p* *f* *p*

47 ⁵²

44 ⁵³

cresc.

51 ⁵⁴

53 ⁵⁵

pp

55 ⁵⁶ ⁵⁷

cresc.

A
 NB
 notet
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Musical score for measures 57-60. The system includes a grand staff with treble and bass clefs. Measure 57 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measures 58-60 continue with similar rhythmic patterns and triplet markings.

Musical score for measures 59-61. Measure 59 shows a triplet of eighth notes in the treble. Measure 60 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 61 continues with similar rhythmic patterns.

Musical score for measures 62-63. Measure 62 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 63 continues with similar rhythmic patterns.

Musical score for measures 64-65. Measure 64 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 65 continues with similar rhythmic patterns.

Musical score for measures 46-67. Measure 46 is marked *Sempre ff*. Measure 67 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. The system includes a grand staff with treble and bass clefs.

Musical score for measures 69-70. Measure 69 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 70 continues with similar rhythmic patterns. A red bracket highlights a section of the score.

instead:
 [B] repeated
 many times
 and blurred

Musical score for measures 71-72. Measure 71 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 72 continues with similar rhythmic patterns. The system includes a grand staff with treble and bass clefs.

Musical score for measures 74-75. Measure 74 features a triplet of eighth notes in the treble and a sixteenth-note accompaniment in the bass. Measure 75 continues with similar rhythmic patterns. The system includes a grand staff with treble and bass clefs.

*) drei Manuale

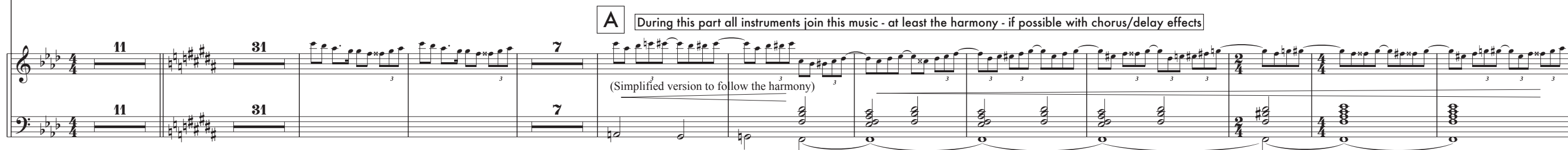
6. Isolde - the Ecstasy

Played by Org.2 from the score in previous pages.
Other instruments: drifting sounds from here and other pieces.

El. Playback of drifting sounds from other pieces, bathed in reverb

A During this part all instruments join this music - at least the harmony - if possible with chorus/delay effects

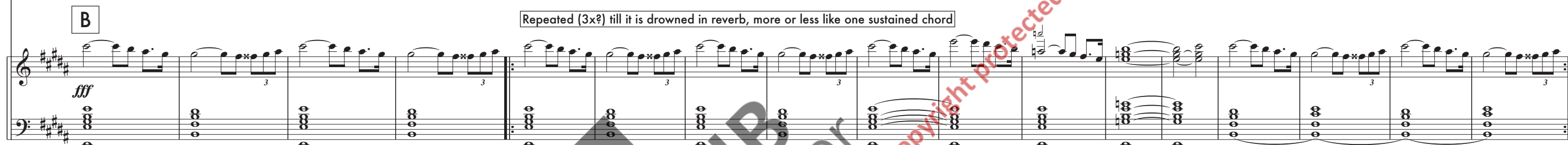
(Simplified version to follow the harmony)



El.

B Repeated (3x?) till it is drowned in reverb, more or less like one sustained chord

fff



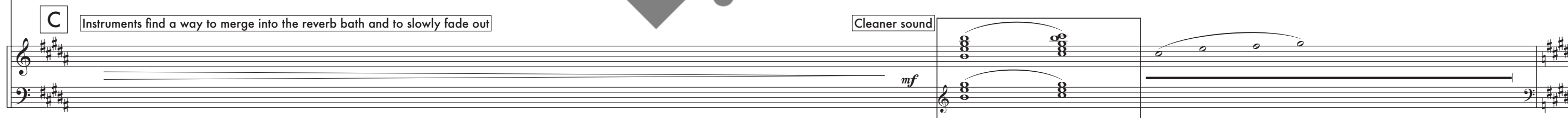
The reverb-bath slowly fades out (several minutes)

El.

C Instruments find a way to merge into the reverb bath and to slowly fade out

Cleaner sound

mf



singer Marja Mortensson enters

Marja Mortensson
Tjelvie - the wave

continues in an improvised way

Musical score for 'Tjelvie - the wave' by Marja Mortensson. It features a treble clef staff with a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. A slur covers the first six notes. The bass clef staff shows a C# m7 chord. The key signature has three sharps (F#, C#, G#).

A son (joik)

(elements)

Musical score for 'A son (joik)'. The treble clef staff contains a melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a chord progression: G#m7, F#m7, E#m7, D#m7. The key signature has three sharps.

Impro 2

Musical score for 'Impro 2'. The treble clef staff contains a melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a chord progression: G#m7, F#m7, E#m7, D#m7. The key signature has three sharps.

Johan Anders Persson (joik)

Musical score for 'Johan Anders Persson (joik)'. The treble clef staff contains a melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff shows a chord progression: G#m7, F#m7, E#m7, D#m7. The key signature has three sharps.



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organotopia
23:00

Summing it up
Summen av det hele



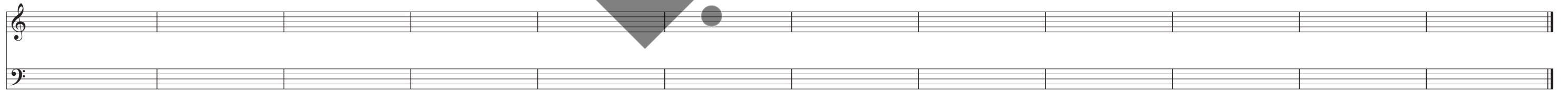
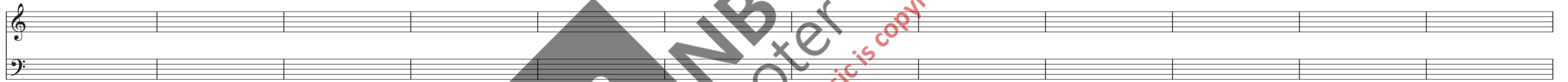
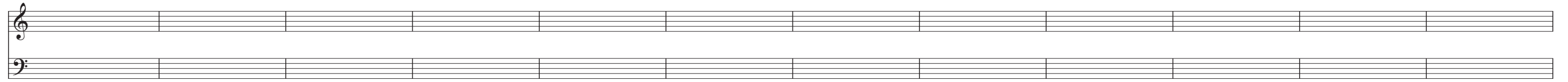
This is the last part of Organotopia

Improvised drones

Reminiscences from earlier sections

to be agreed during our rehearsals





show ends before 24:00