

16

Org. *fff*

ppp

stop motor

gliss.

motor on

fff

P + SW: Rohrflöte 8',
Voix Celeste 8', Tierce 1 3/5'

Bowls
Chin. TaTa/
Crot. *pp hectic*

Bell
Wbl. *sffz*

W. ToTo

G.C.
TaTa *sffz*

21

Org. *pp*

II: Blockflöte 4', (trem.)
Vox Humana 8' slowly in and out

Note: the pitch of Vox Humana 8' is lowered, this is intentional

pp very smooth, from far away

+ trem.

- trem.

damp strongly with hand

stop with arms

ppp

molto

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

34

+ ca. 50% Vox Humana 8'

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

mp

mp

ppp

sfz

sempre

39

I: Oktave 2', Mixtur 5f.
Scharff 3f. Trompete 8'
Cornet, Tierce 1 3/5'

III: Trompette Harmonique 8'
Fourniture 5f., Nasard 2 2/3',
Tierce 1 3/5', Octave 2', Sifflet 1'

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

ff (good balance between I and III, adjust if necessary),
nasty and "modulated" sound

ff let it ring, intense

Crotales

Musical score for measures 42-43. The score includes staves for Organ (Org.), Bells (Bell Wbl.), and Percussion (Bowls Chin. TaTa/Crot., W. ToTo, G.C. TaTa). The Organ part features a complex melodic line with many accidentals. The Percussion parts consist of rhythmic patterns with '7' indicating septuplets. The Bells and W. ToTo parts are mostly silent.

Musical score for measures 44-45. The score includes staves for Organ (Org.), Bells (Bell Wbl.), and Percussion (Bowls Chin. TaTa/Crot., W. ToTo, G.C. TaTa). The Organ part continues with complex melodic lines and includes a trill in measure 45. The Percussion parts continue with rhythmic patterns. The Bells and W. ToTo parts are mostly silent. A box in the Organ bass line contains the text: "P+Pos: Quinte 2 2/3' / Terz 1 3/5', Quinte 1 1/3' / Gedackt 8'".

47

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

pp

p

P+Pos.: 50% Untersatz 32'
(Gedackt 8'), Trem., Subbass 16'

try to damp both pitches

58

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

III: Rohrflöte 8'

pp magic, from far away

+Tierce 1 3/5'

+ Siffelt 1'

I: Prinzipal 16', Oktave 8', Cornet 5f.
Trompete 16', 8', Mixtur

ff mighty but slightly subpressed

Ped: Untersatz 32', Prinzipal 16',
Posaune 16', Trompete 8'

ff

66

Org.

Bows

Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

let it ring

74

III: Bombarde 16'

Org.

Bows

Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

Remark: the chord on II has to be prepared with fixed weights and shall already sound in bar 74; when bar 75 starts the sound should not yet be clear due to reduced air. In the following section the assistant "improvises" with changing air pressure moving the stop in and out smoothly. The real chordal sound may be clear for a short time only. The whole atmosphere is supposed to be dark and murky.

II: Gedackt 8'

Ped: Gemshorn 8'

very smooth

Bows

ppp

sfz

mute secco, "f"

5

sfz

79

Org. *simile*

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

81

III: 50 % Voix Celeste 8', Trem.
perhaps also Tierce 1 3/5' if
smooth

iridescent sound ppp

III: Rohrflöte 8'

I: Trompete 16'

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

p

III: 50 % Voix Celeste 8', Trem.
perhaps also Tierce 1 3/5' if
smooth

84

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa



III: Rohrflöte 8'

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

Prepare the following chord with weights

III: Voix Celeste 8', trem 25 % Rohrflöte 8', with microtonal deviations

inaudible at the beginning

Push the stops slowly in order to achieve an utmost continuous disintegration and distortion of the original chord. As it might be different with each instrument, no further de-registration is notated.

pp like a heartbeat pp > pp > pp > pp >

simile: slowly push the stops, only air sound in the end

II: Gedackt 8', Quinte 1 1/3' Or Terz 1 3/5', trem.

pp

pp timid

pp >

133

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa

135

Org.

Bowls
Chin. TaTa/
Crot.

Bell
Wbl.

W. ToTo

G.C.
TaTa