Apposte Messe

caccia

For 'tracker' organ

(# 35)

Michael Edward Edgerton

Notes:

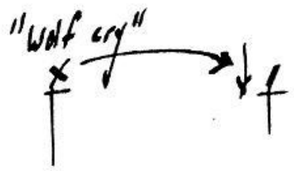
This is a harsh, yet quick and precise articulation. The key should be fully depressed. When the key reaches the full range of motion, the finger should slip off the front of the key, allowing the key to 'spring' up.

Partially valving the instrument: The wind source is controlled by the depth of depression on each key. This tracker organ features a number of transient states which occurs on each controller (key) from the slightest downward pressure to approximately half depression. These transient states are replicable, but highly sensitive to the touch.

For this figure, the performer should choose among the various transient states, when not otherwise indicated (see below). In fact, the performer should take care not to maintain a steady state, but should move freely among the various frequencies found on each controller.

This figure loosely identifies the specific frequencies found among the various controllers. In practice, each controller has slight differences from the others, but they do share enough common characteristics that this symbol will generally denote the appropriate approximations. Not only is each controller slightly different in its response to finger pressure and its valving characterisitcs, but each instrument will react slightly different, as well. As a result of this variance, I've used a limited and consistent pitch set that will transfer between the differences among controllers and even tessitura.

This notation identifies the key to be depressed on the left in parenthesis, with the transient figures on the right. The frequencies approximate the sequence from initial touch to half depressed contoller. The fourth symbol indicates a 'break' or frequency shift to a higher register, often with inharmonic, 'noise' elements.



A particularly obvious gesture is found within these transient states - the 'cry of the wolf. This gesture includes the rise of the pure tones to the break (howl) and in followed by a lengthy frequency decline to mimic the entire gesture.

Slightly depress specified controllers with the 'heel' of the palm, frequently while playing other pitches with the fingers of the same hand. It might be useful to think of your hand resting lightly on the specified keys.

A change from the half-valving to full range of motion.

Tone clusters, with hands or forearms, utilizing all keys within the range specified.

All half-valved and sustained for the approximate length of each slur. A sense of rubato is desired - the general rate of time should not be too fast, allowing each note a personality.

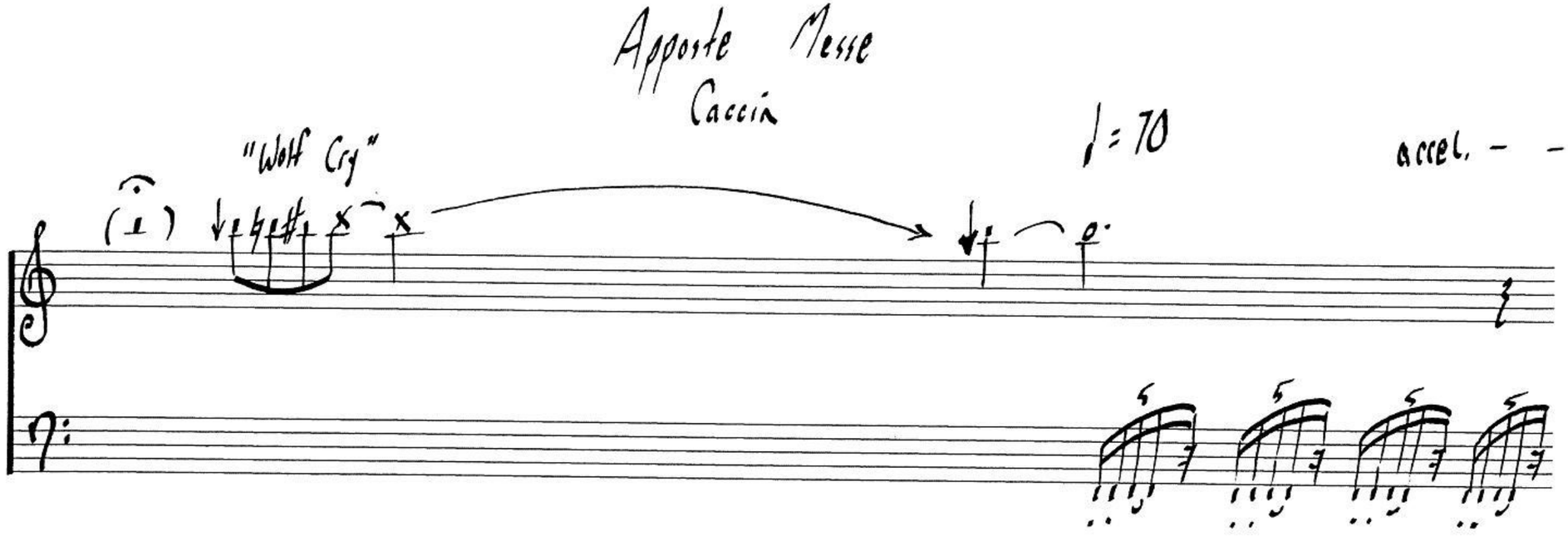
duration - approximately 16'13"

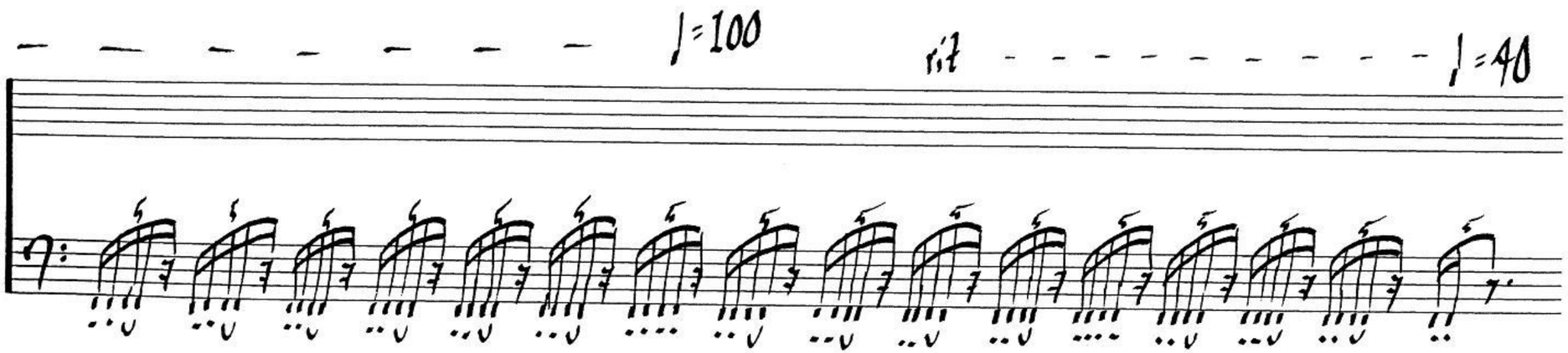
for Max Yount

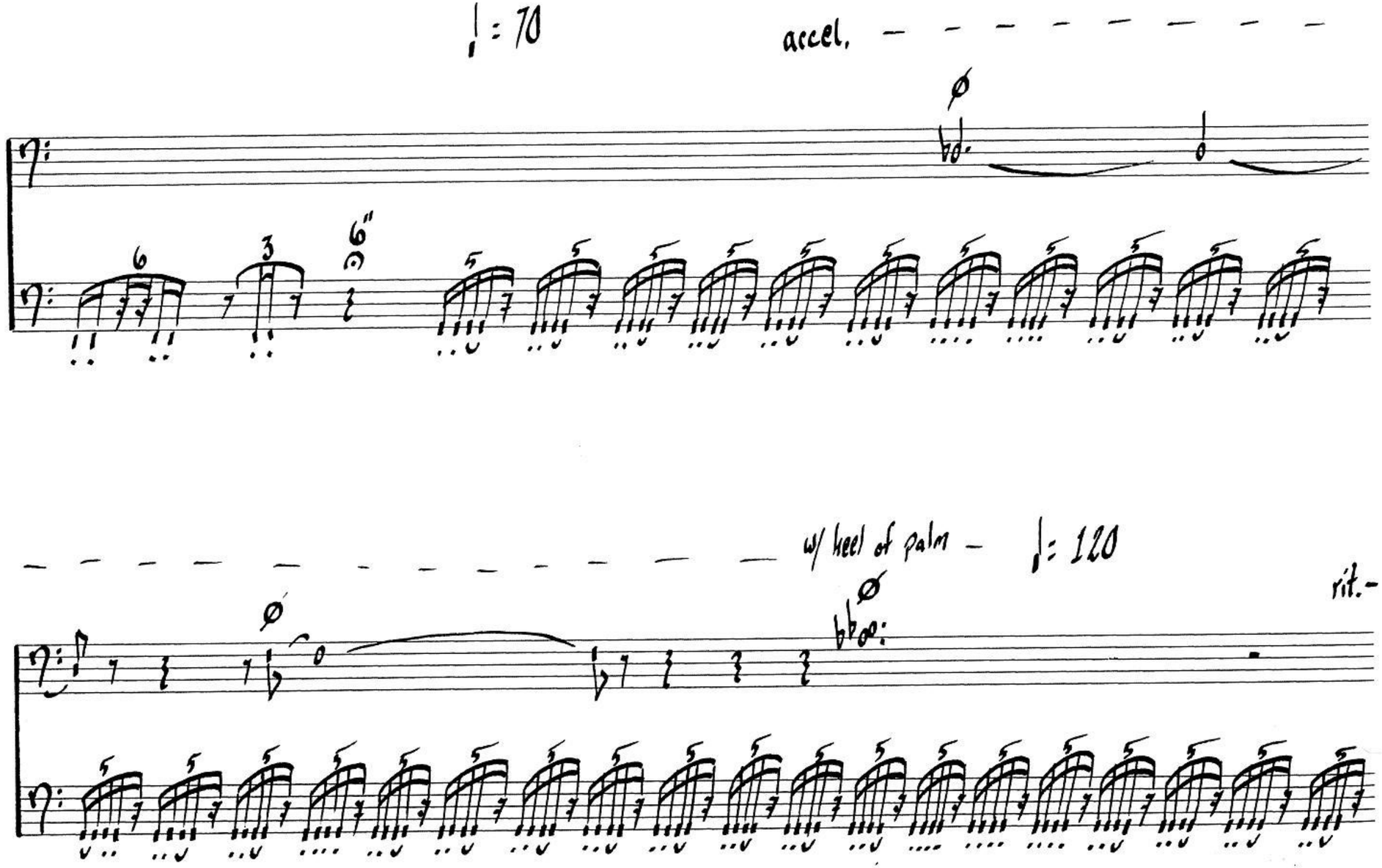
(Beloit College)

Apporte Messe

Caccia



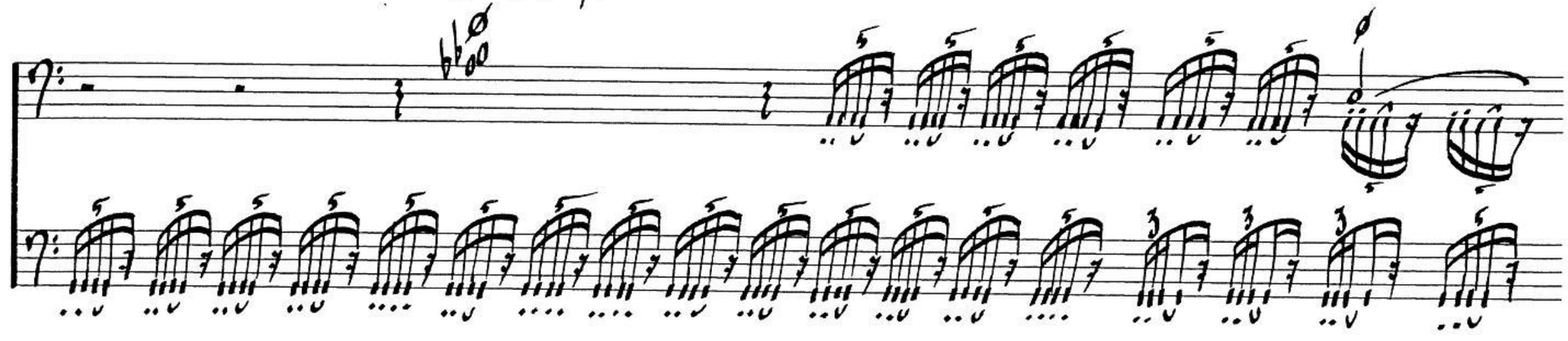


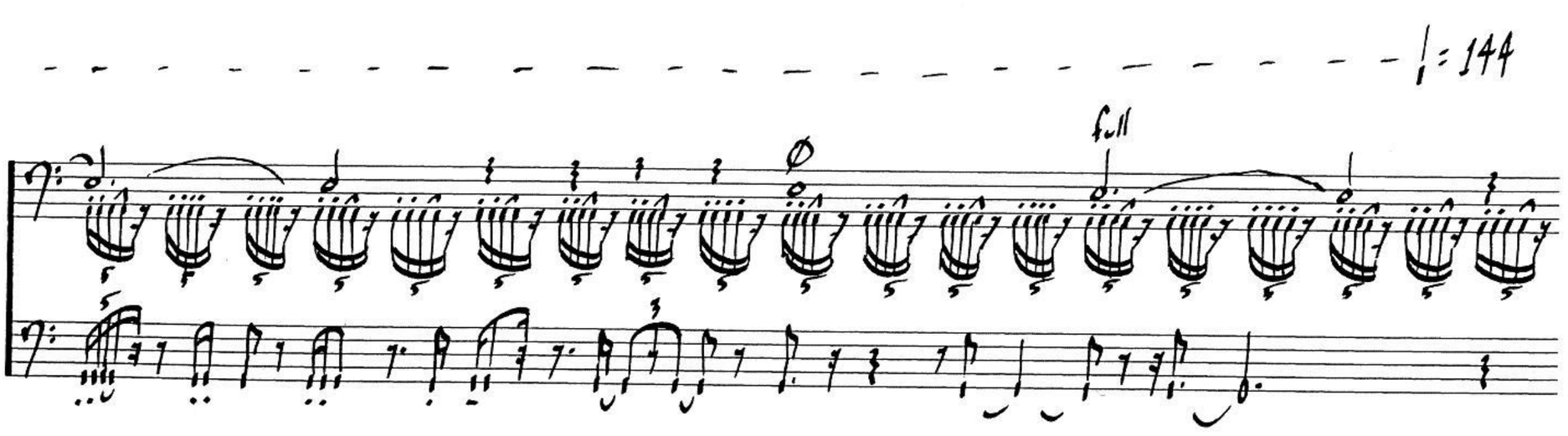

♩ = 70
accel.
w/ heel of palm
♩ = 120
rit.

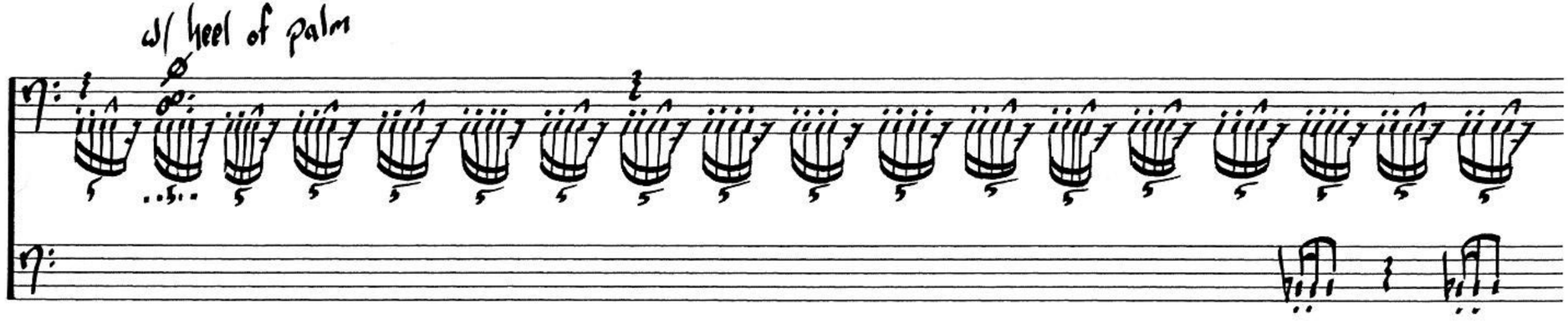
(rit) - - - - - - ♩= 40

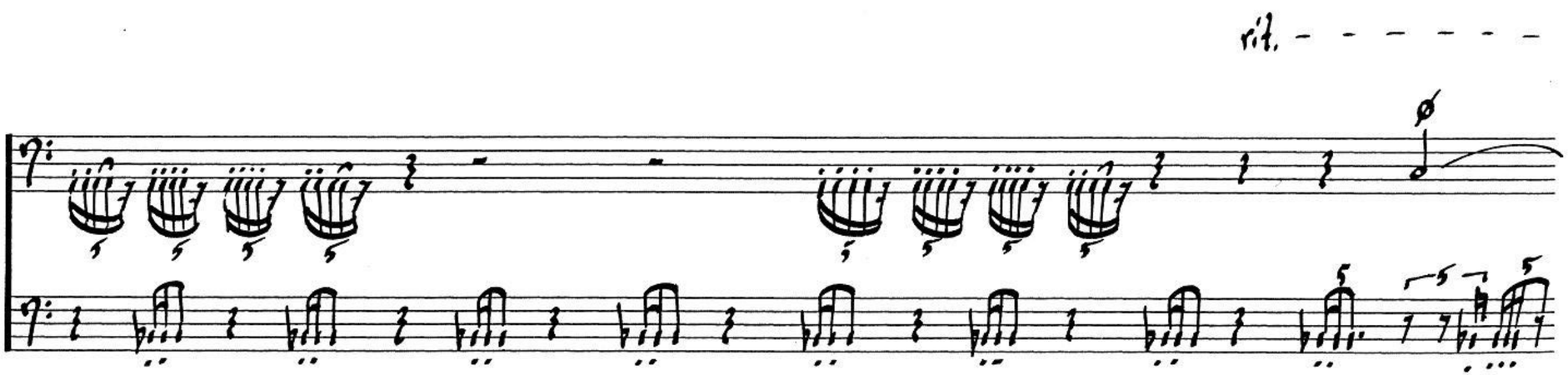
w/ heel of palm

accel. - - - - -



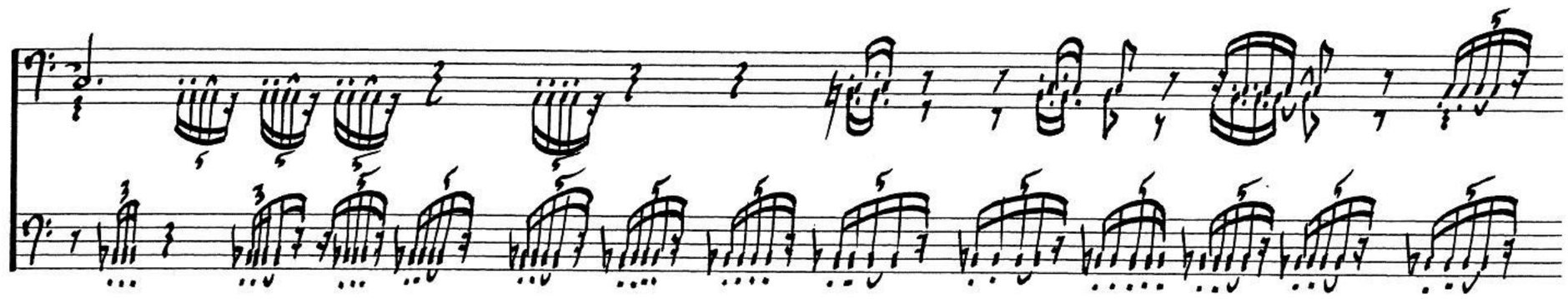



w/ heel of palm


rit. - - - - - - -

♩= 70

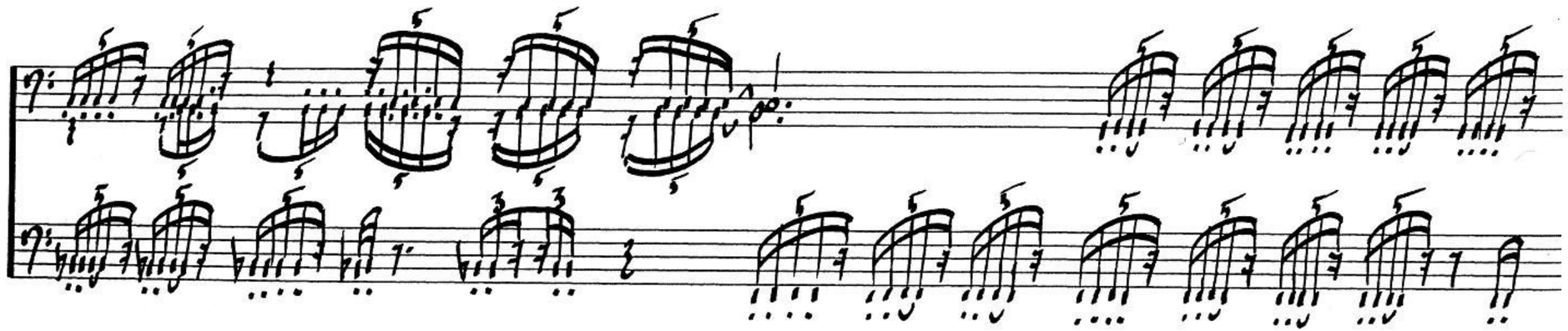
rit.



♩= 40

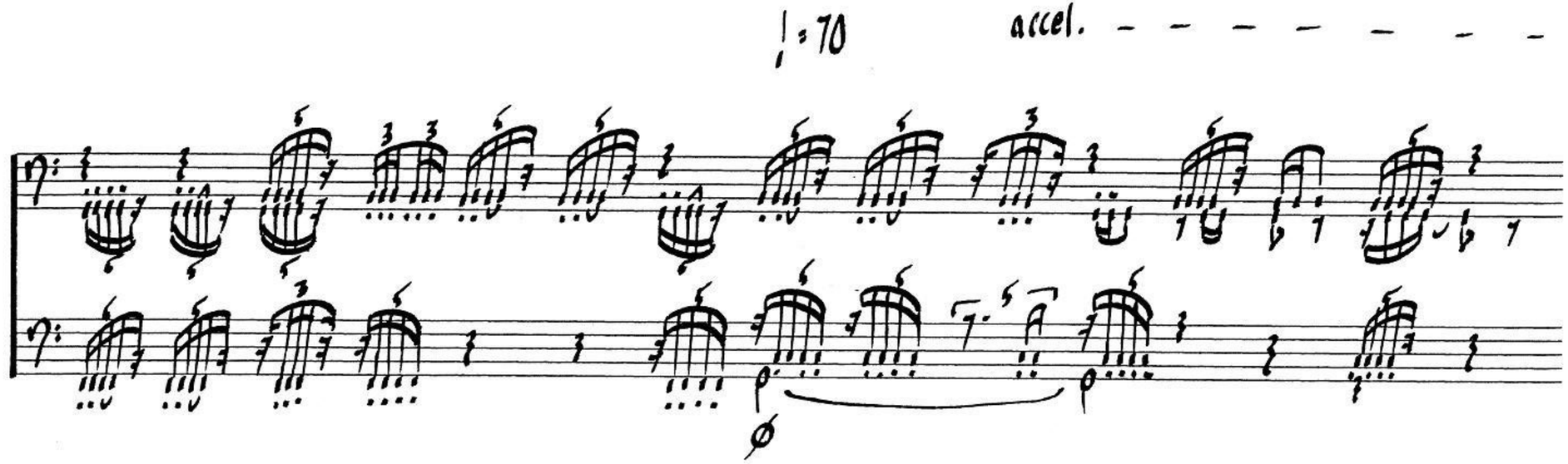
♩= 70

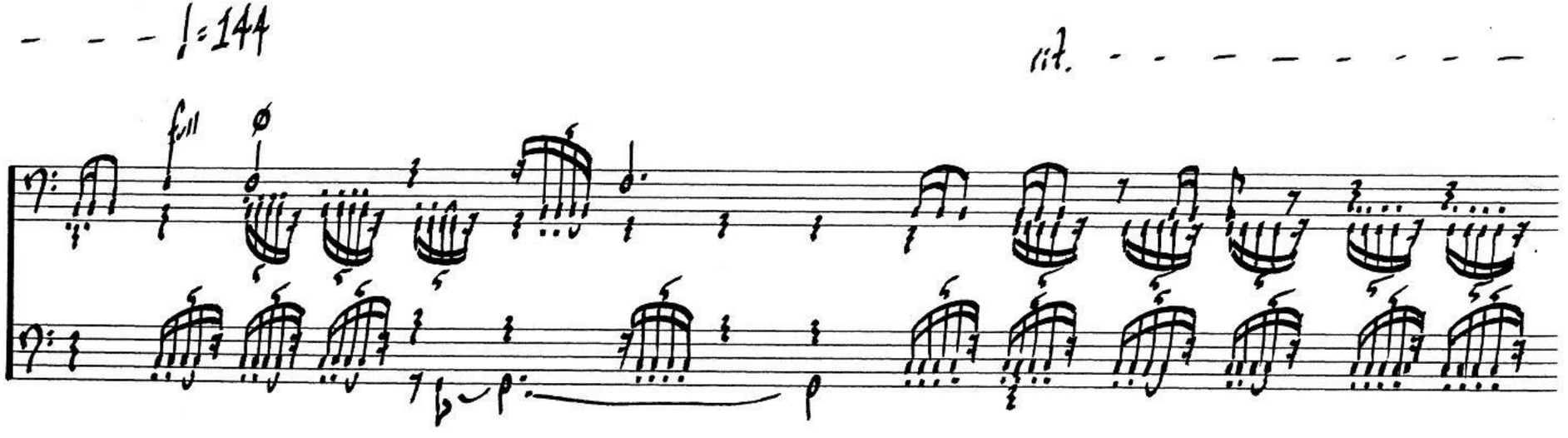
accel.

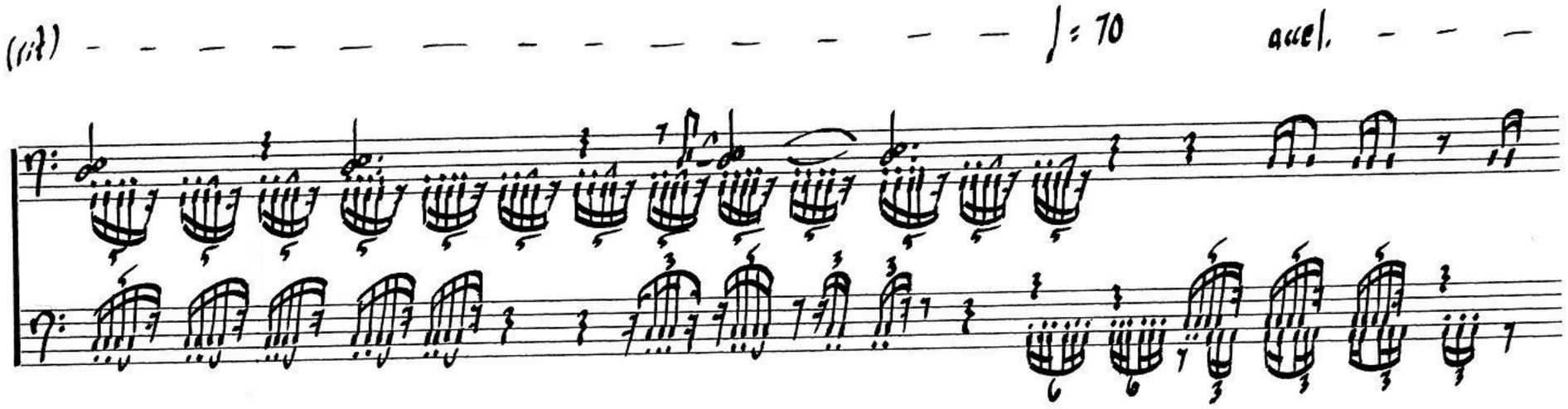


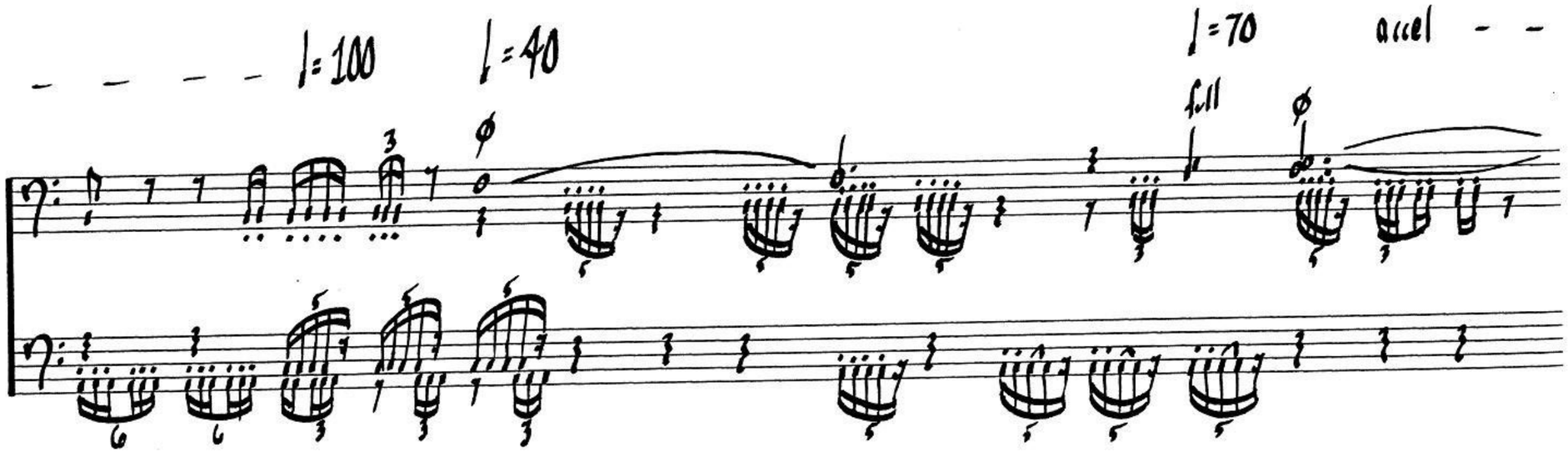
♩=120

w/ heel of palm


♩=70
accel.


♩=144
rit.
full


(rit)
♩= 70
accel.


♩= 100
♩= 40
♩= 70
accel
full

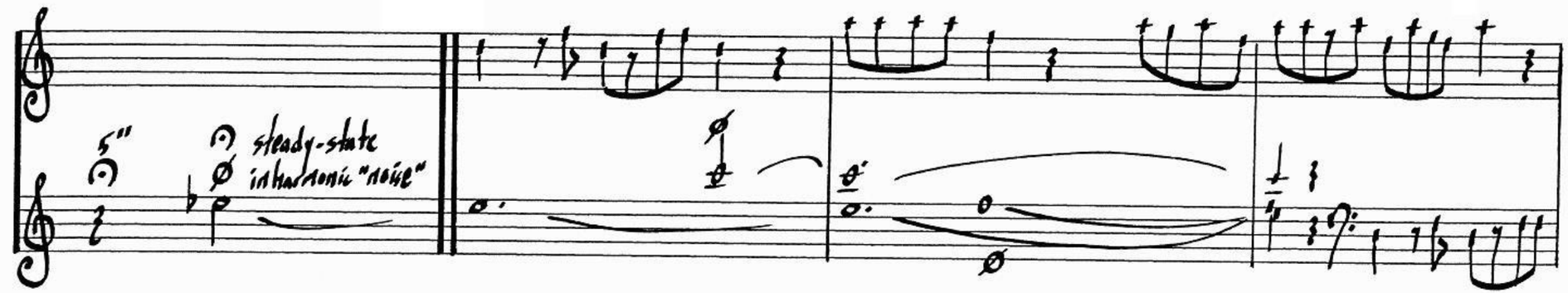
♩= 144

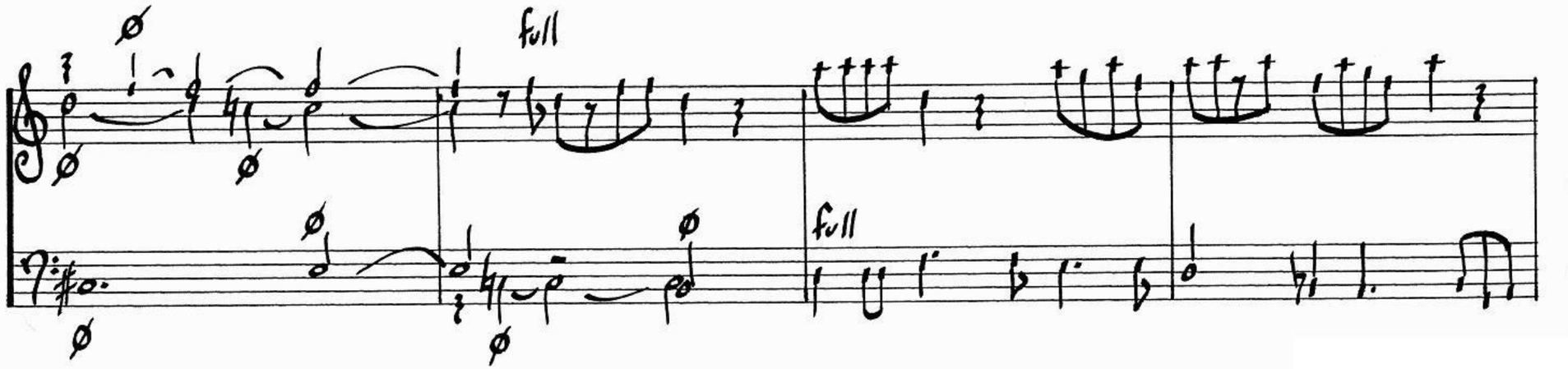
rit. - -

(rit.)

♩=40

♩= 72

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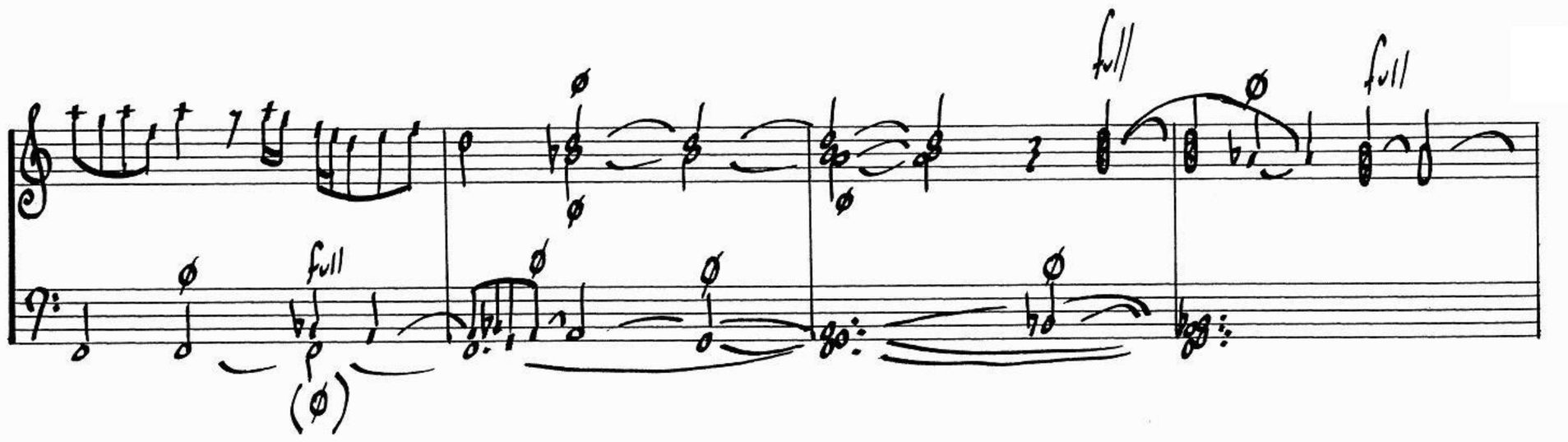
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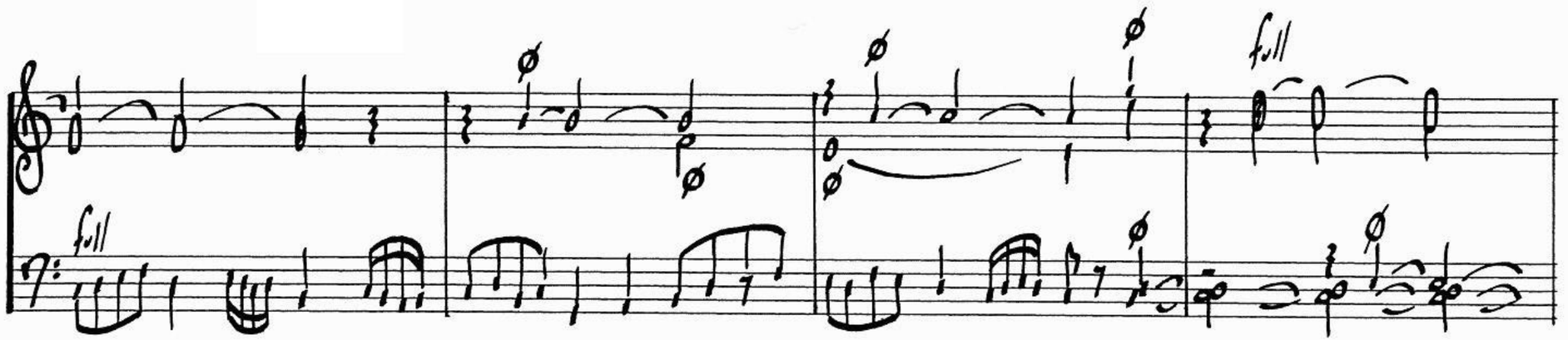
full
full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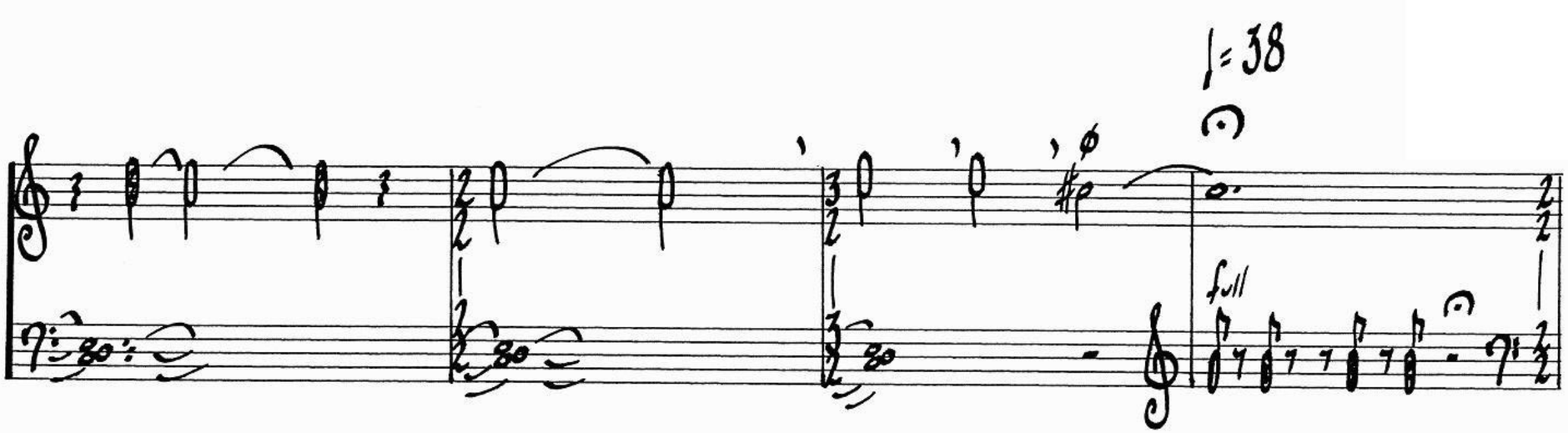
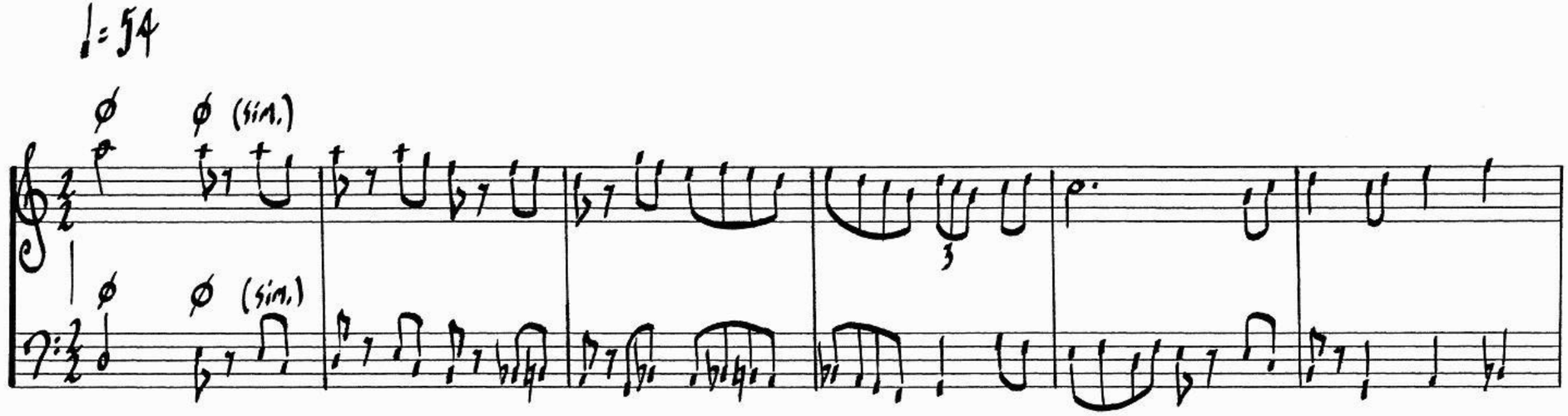
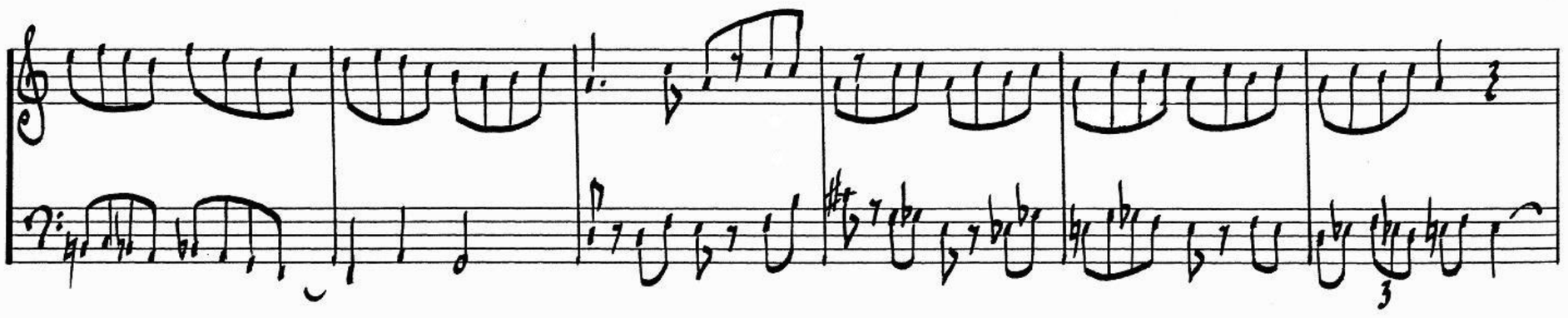
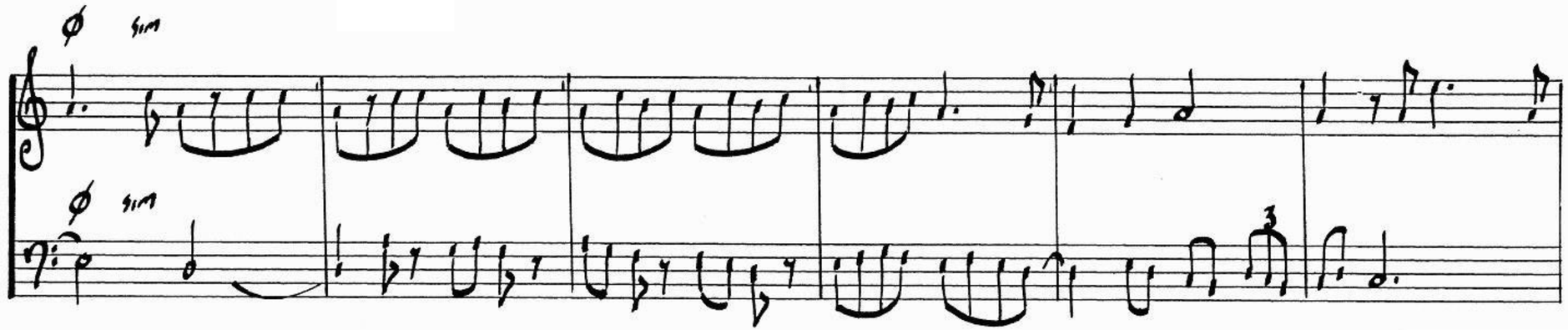
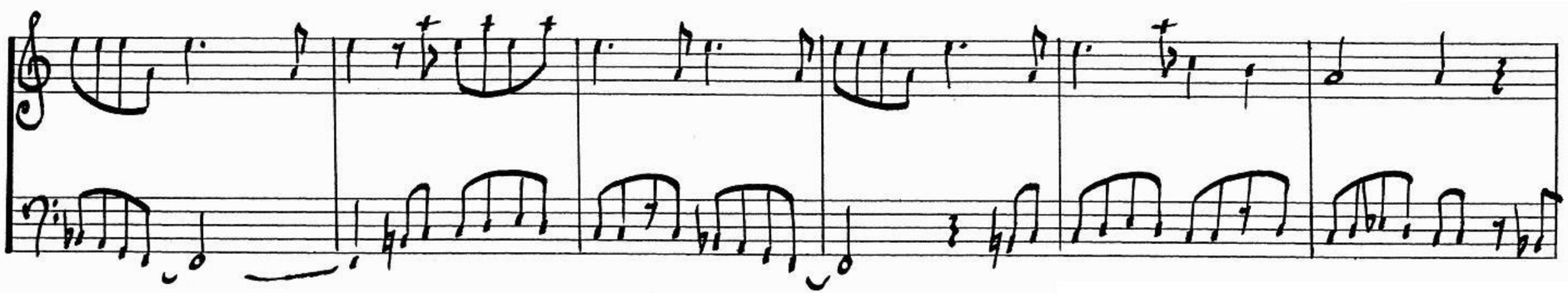

♩= 38
full


♩= 54
ø
ø (sim.)
ø
ø (sim.)



Con Moto





sim

sim

faster

♩= 84

full

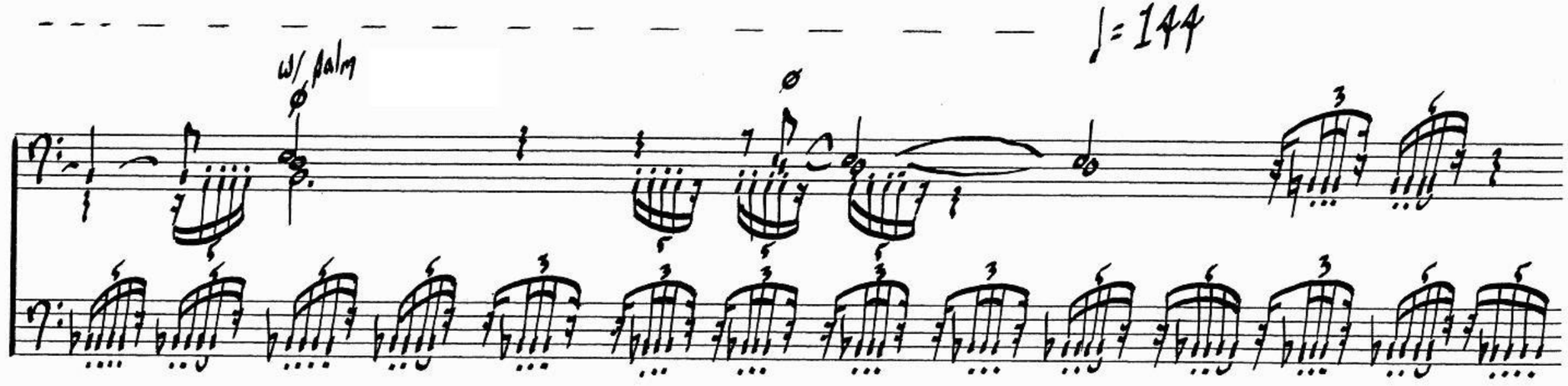
7

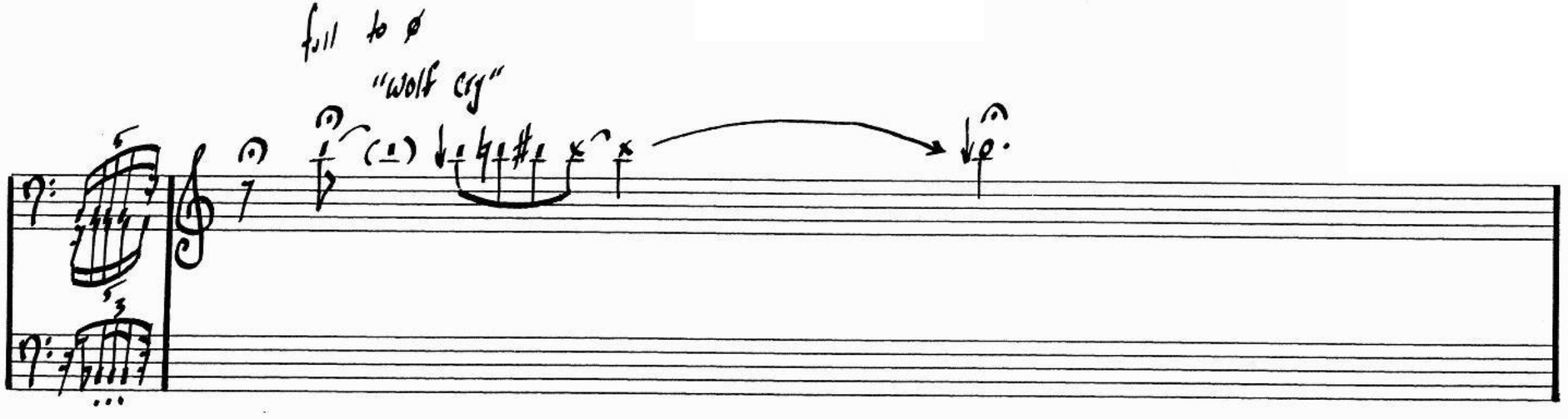
♩= 70

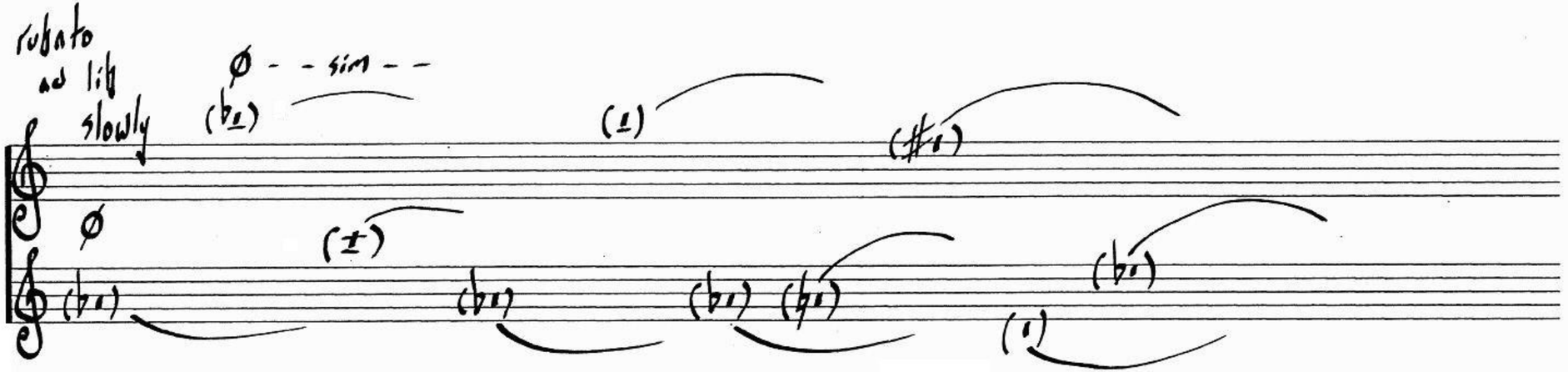
w/ palm of hand

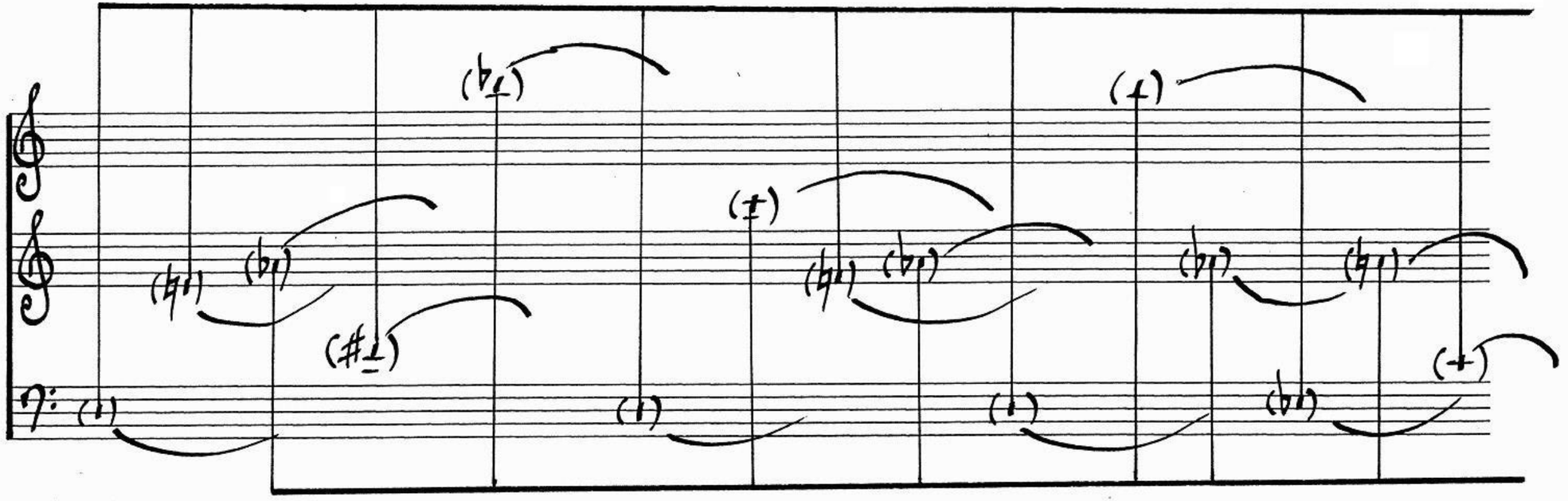
accel.

full


w/ palm
♩= 144


full to ø
"wolf cry"


rubato
as lift
slowly
sim



"Wolf Cry"

7"

ø steady-state
inharmonic "noise"

5"

7"

7"

!= 70

3"

7"

full

ø

"Wolf cry"

full

full

inharmonic steady-state

"noise"

full

full

full

full

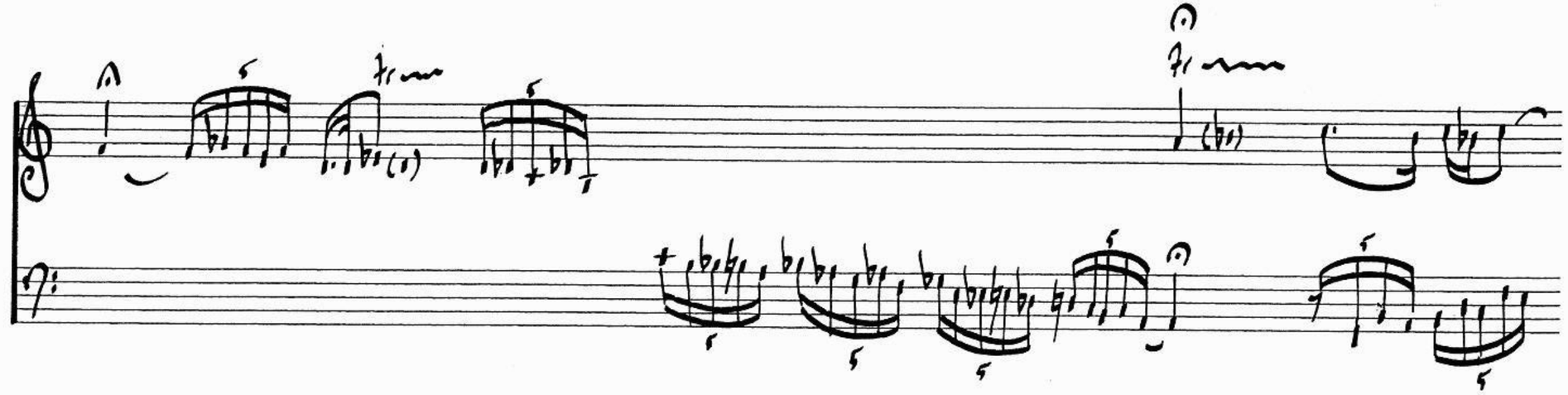
rubato, ad lib slowly

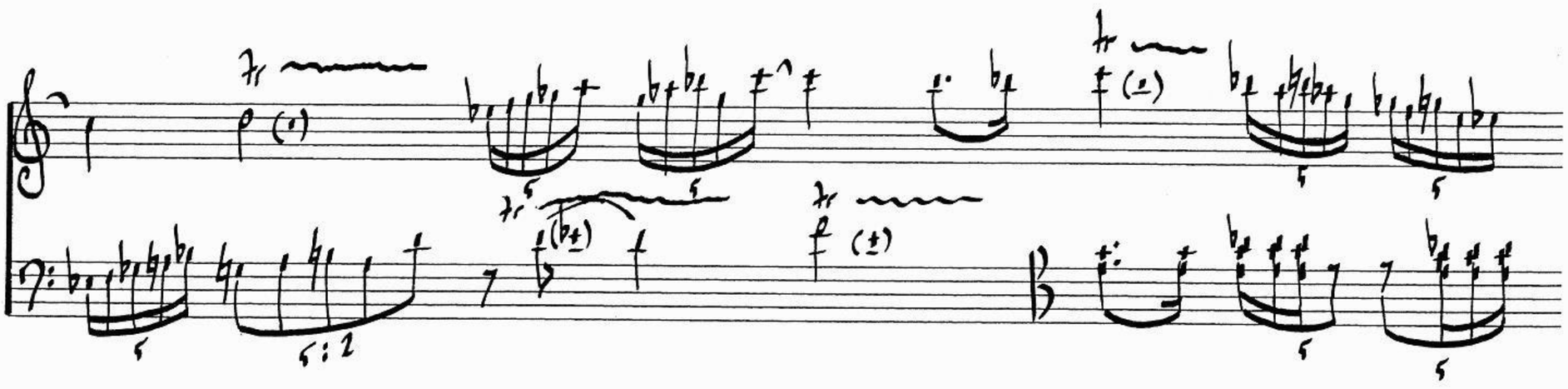
Ø (sim)

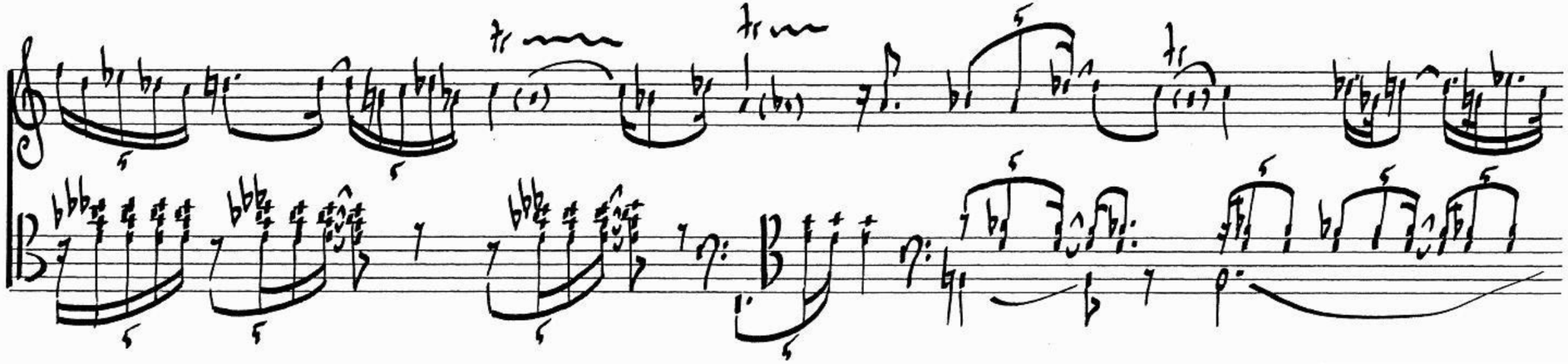
full! pull out 16' stop,

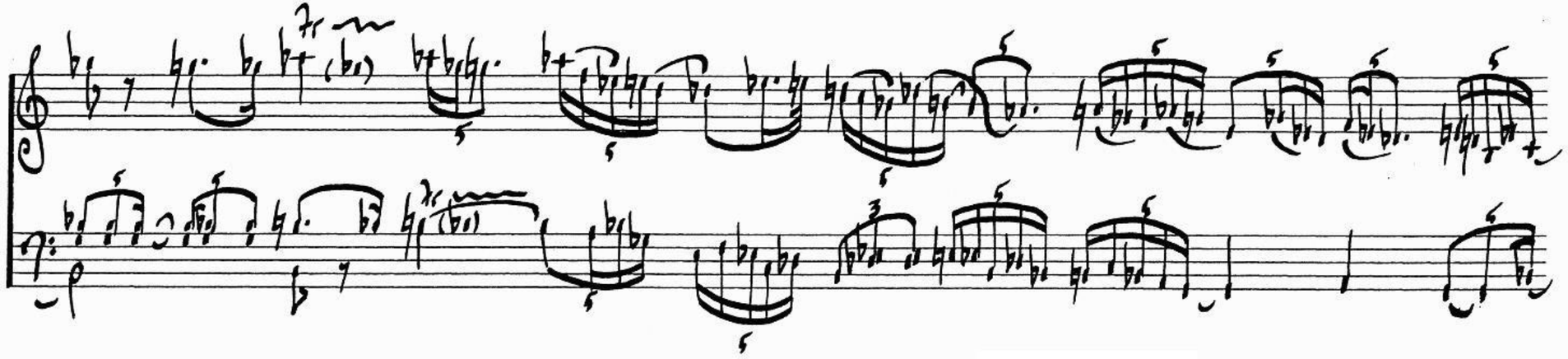
while sustaining trichord

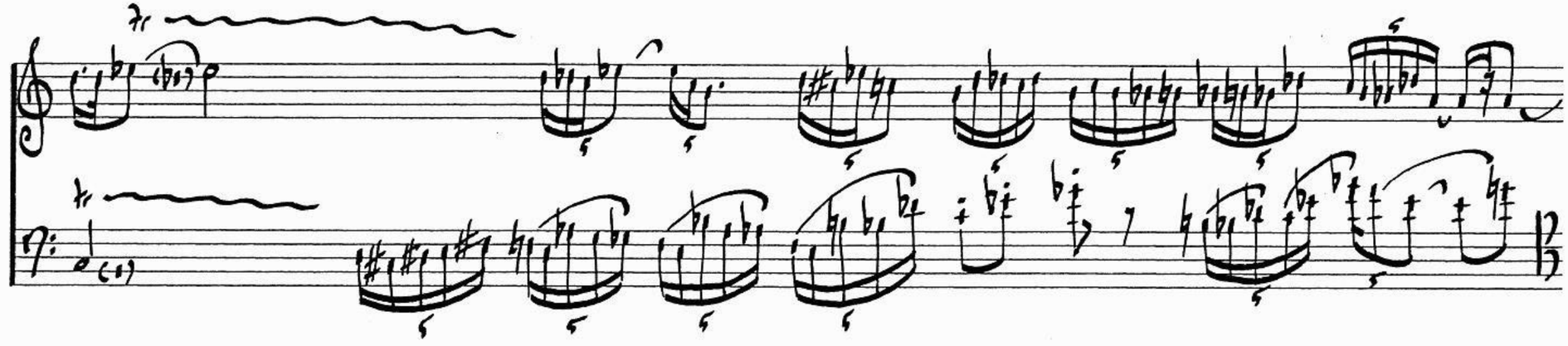
♩= 108 agressive !

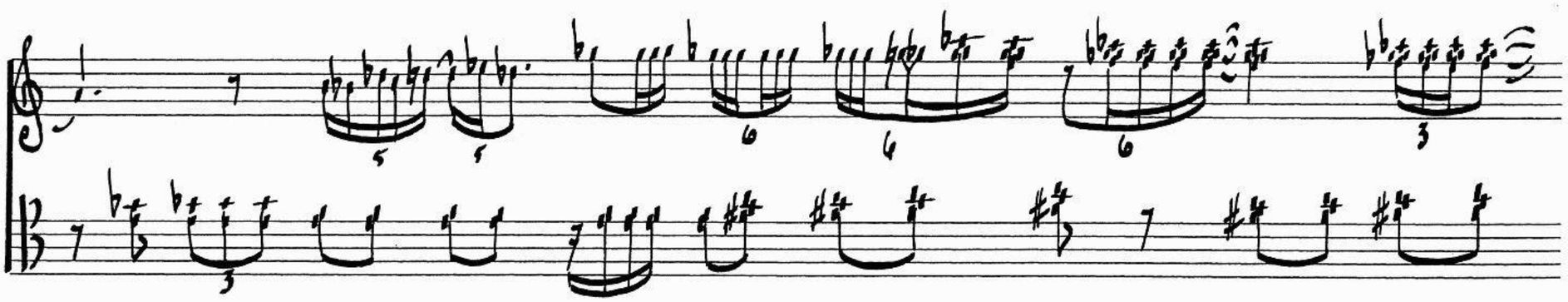




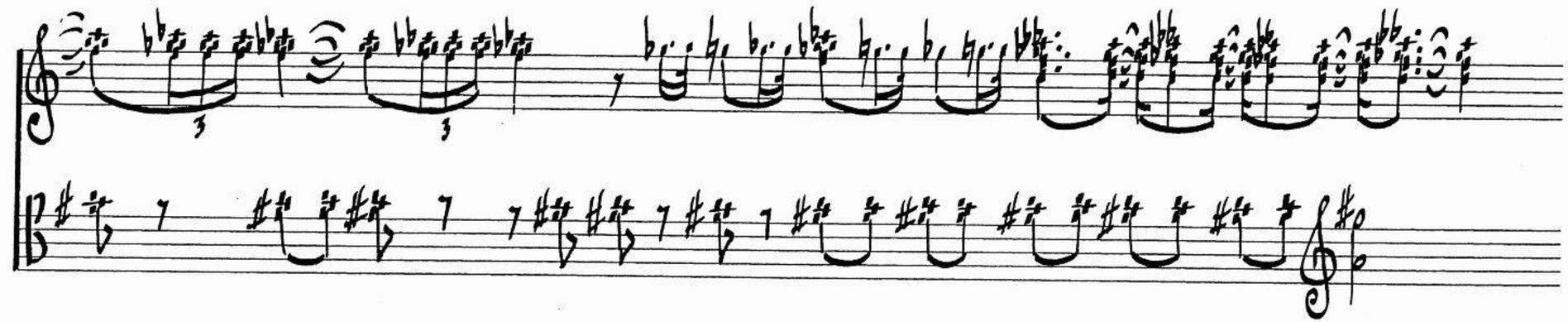




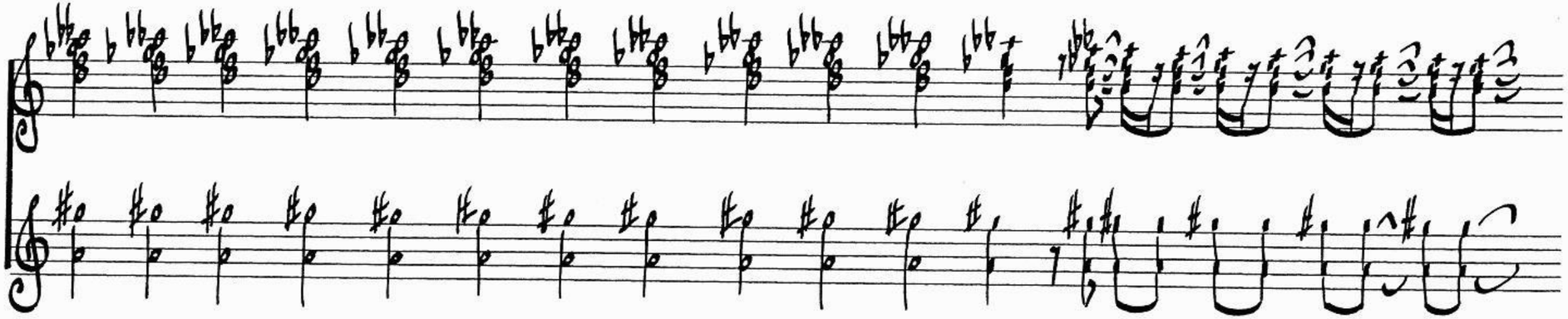




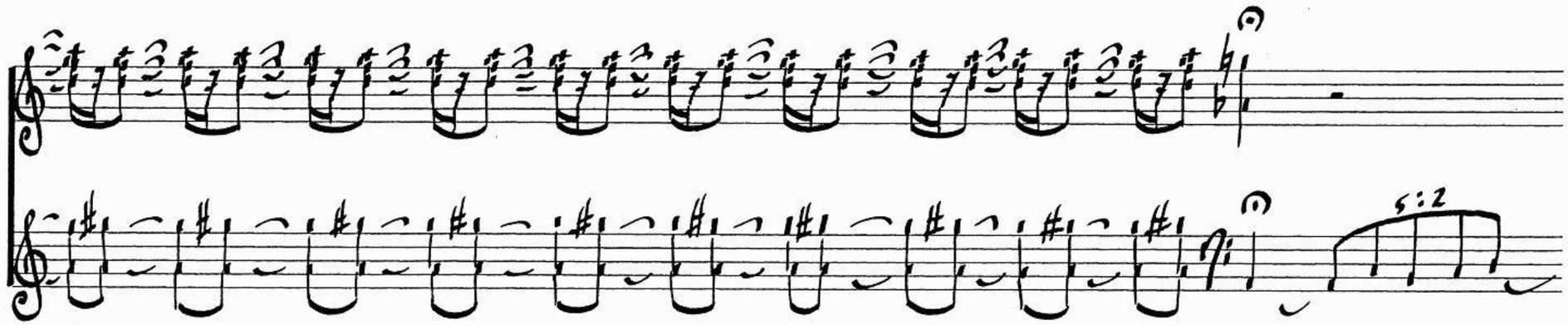
accel. - -

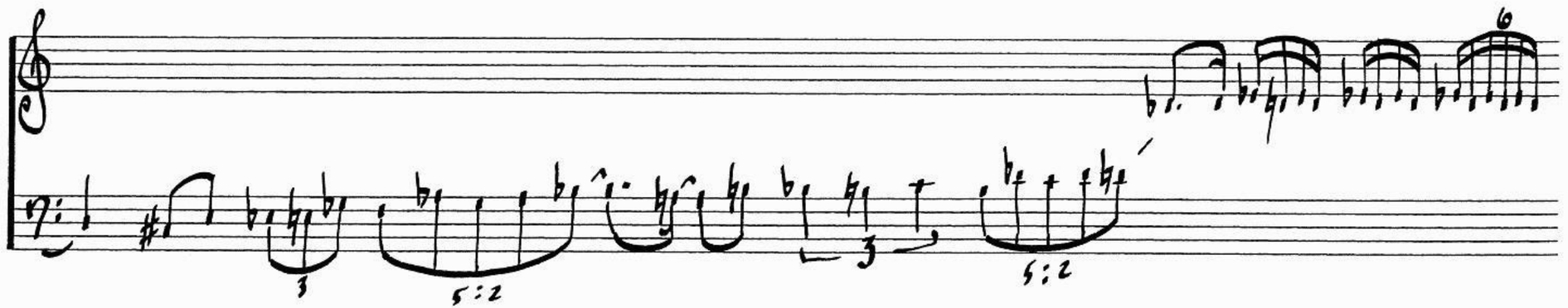


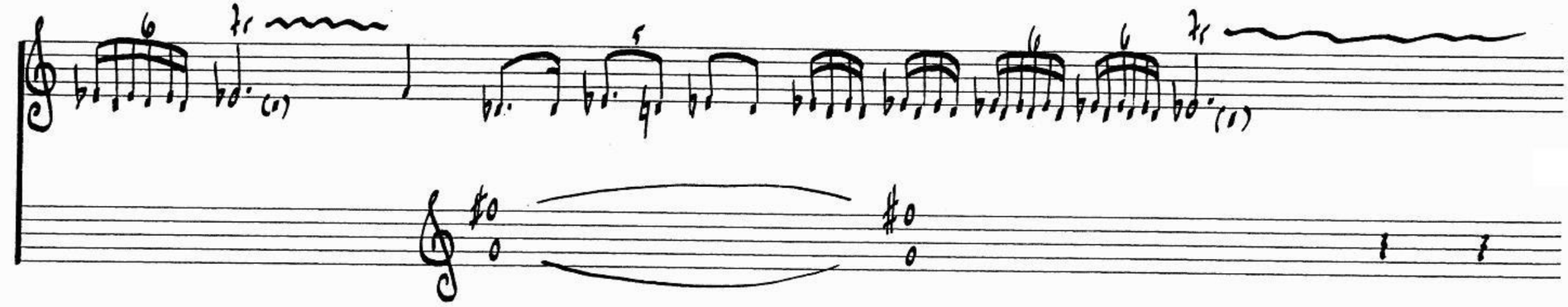
♩ = 60

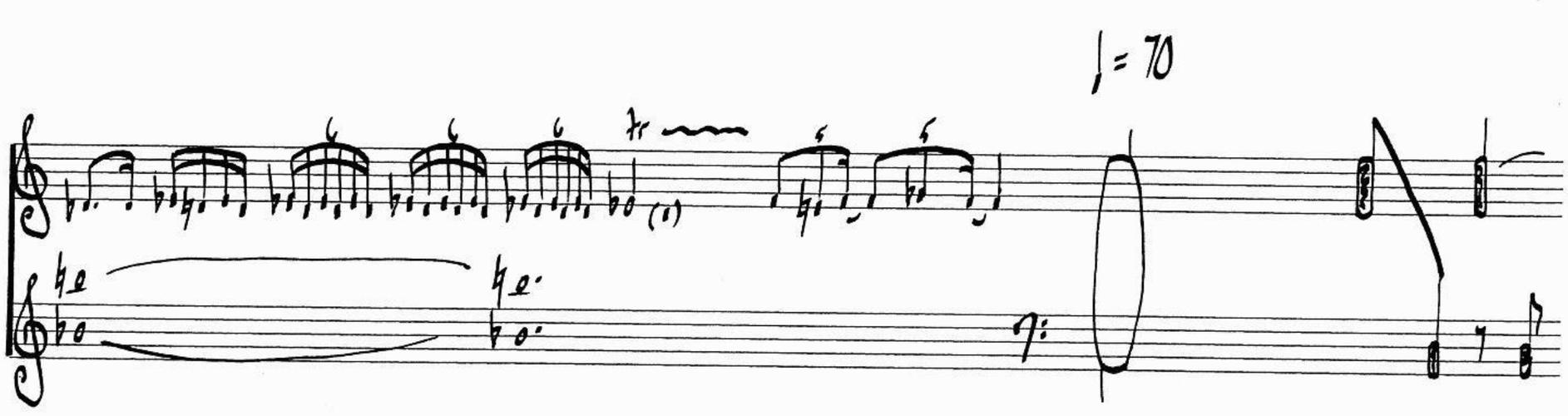


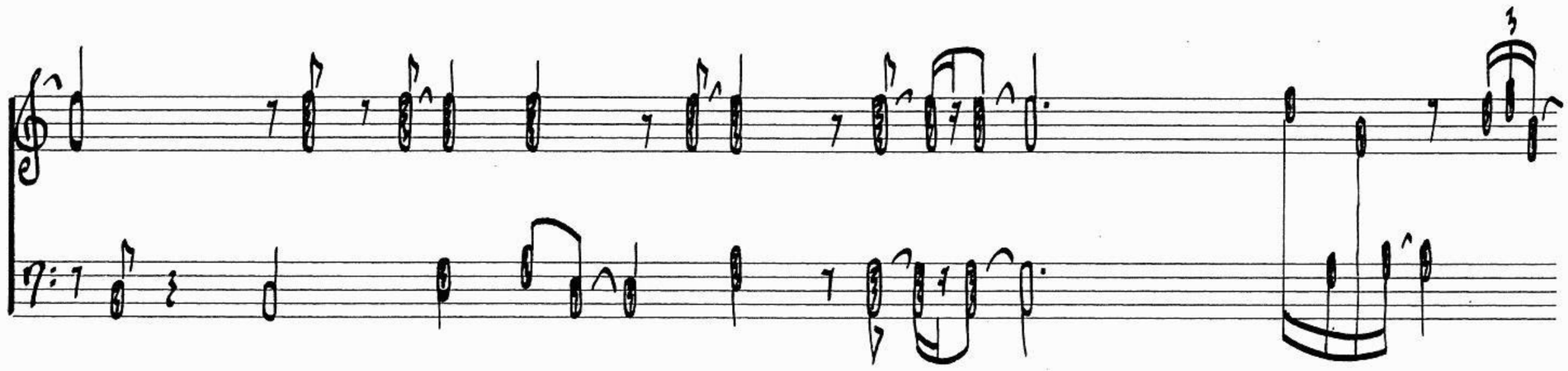
♩= 66

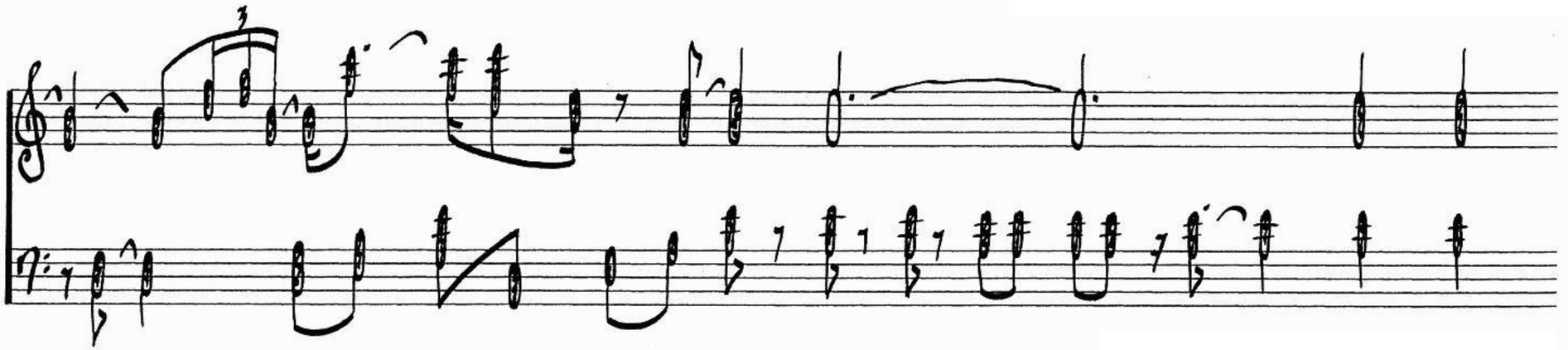


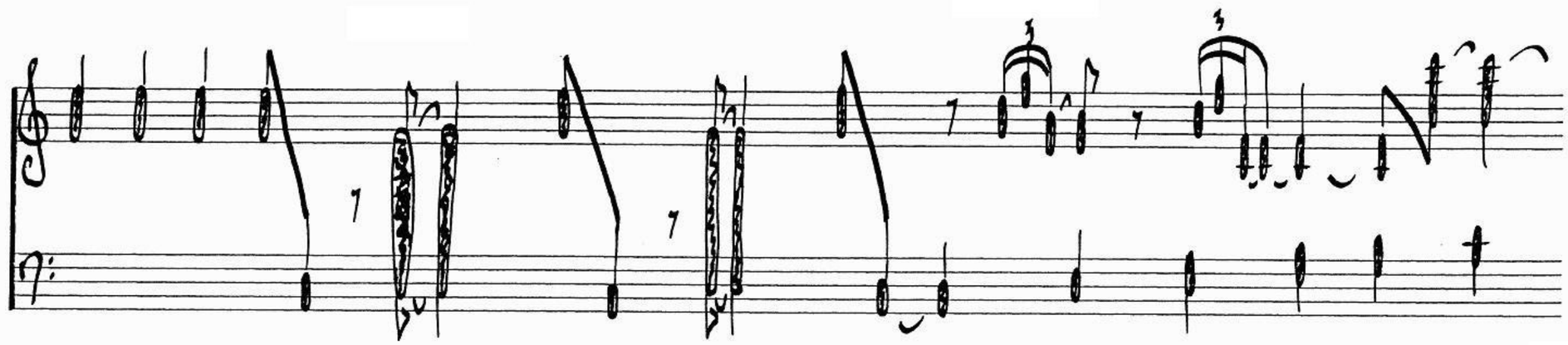


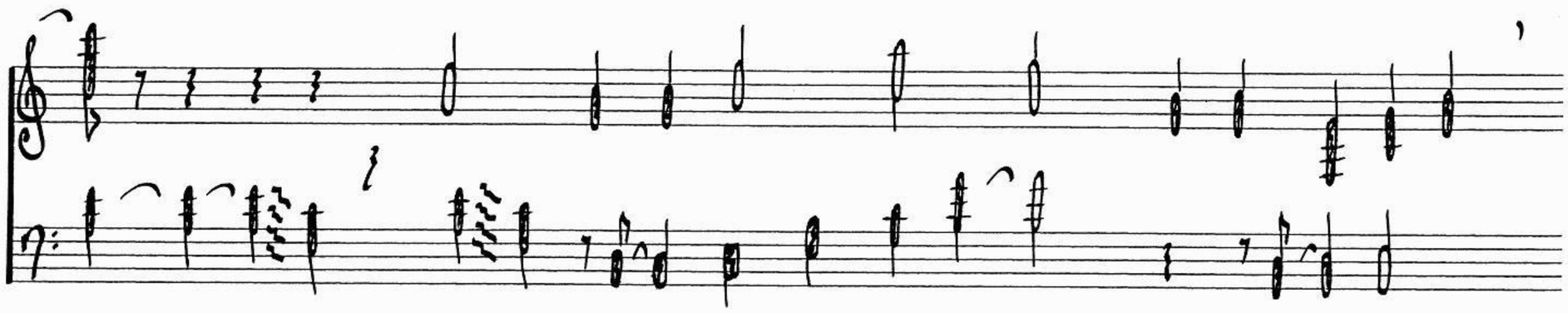


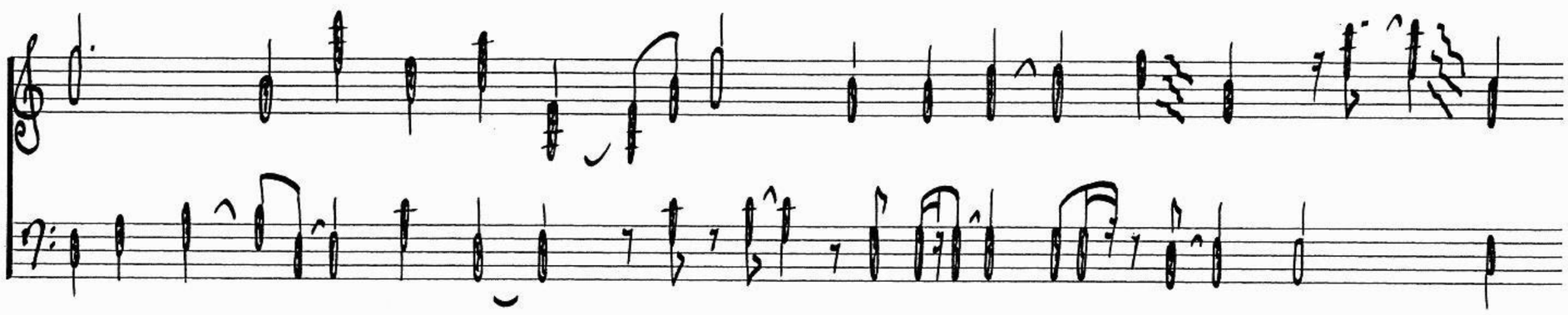

♩= 70



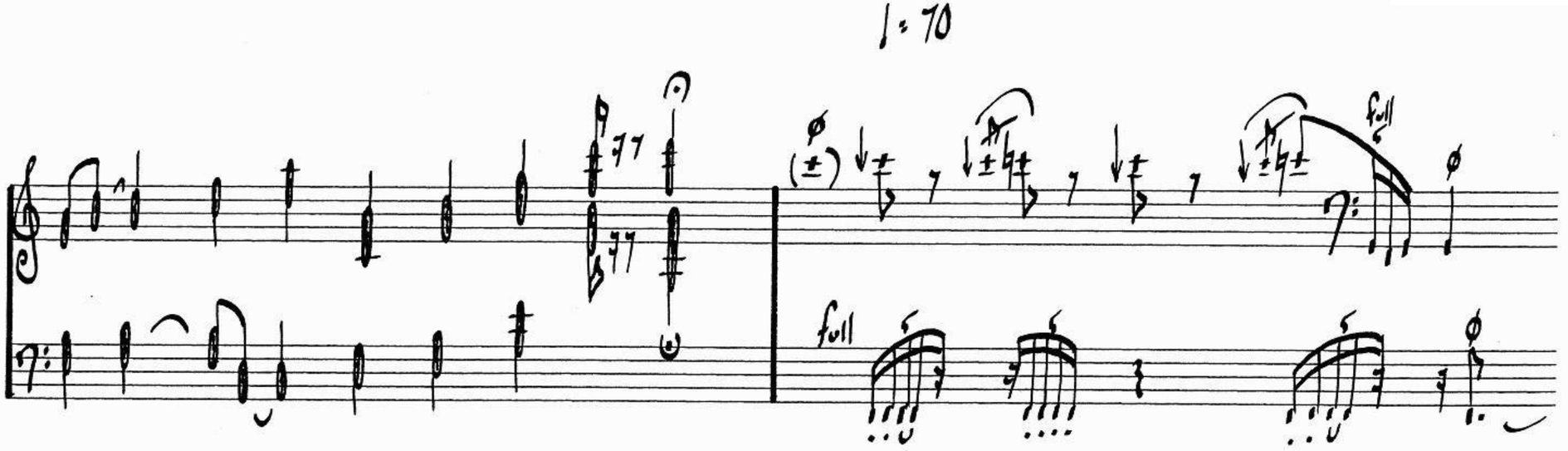


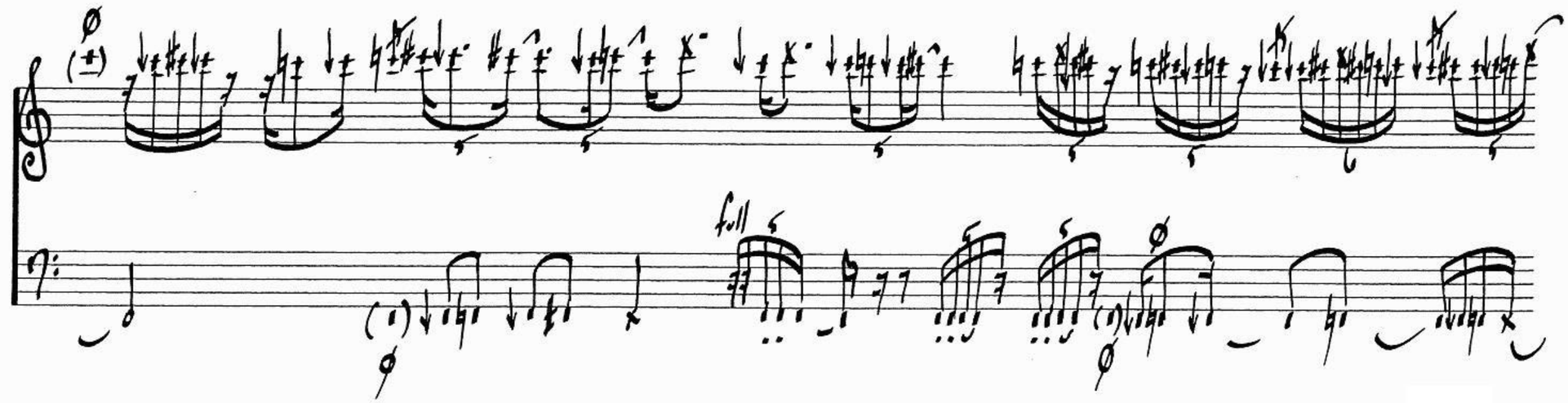


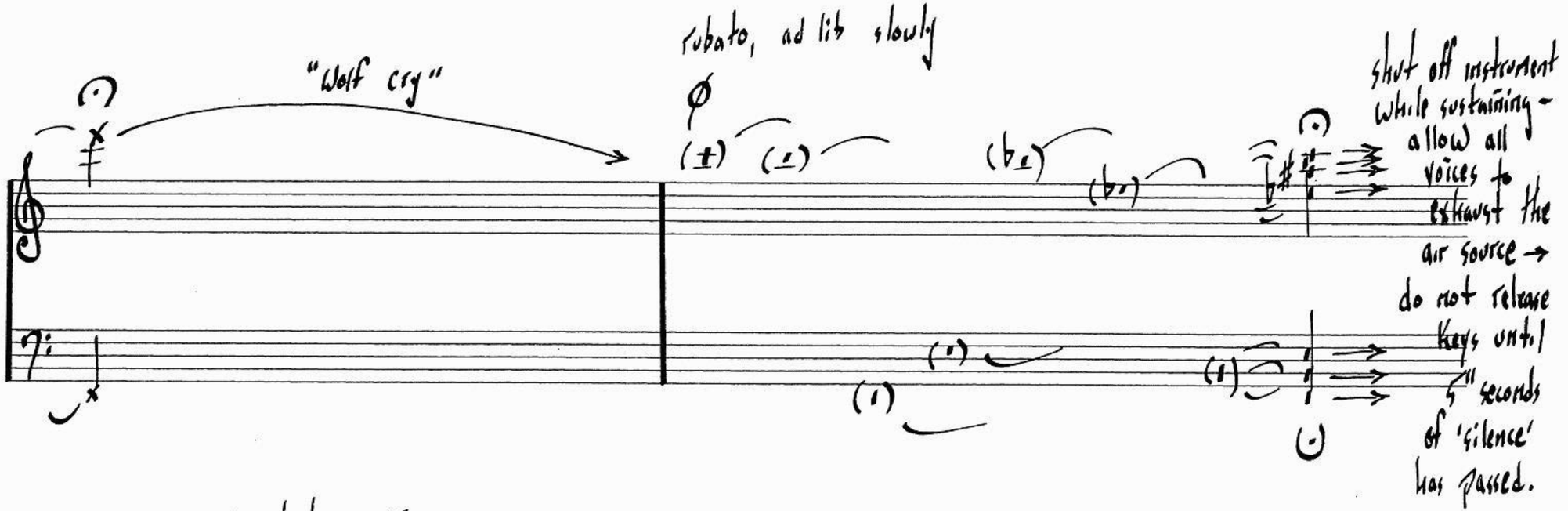




♩= 70







Appleton, WI
August 9, 1996

JJ