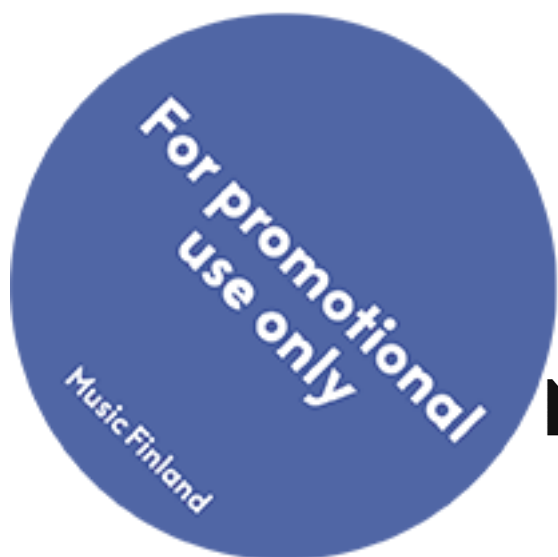


Tiina Myllärinen

Fantasy

Version for mechanical action organ

2010



Music Finland

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Performance instructions

Fantasy

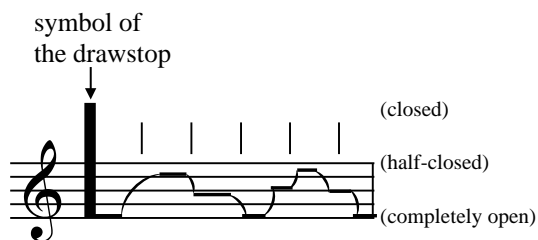
version for mechanical action organ

(both stop action and tracker action need to be mechanical.)

See reasons below.)

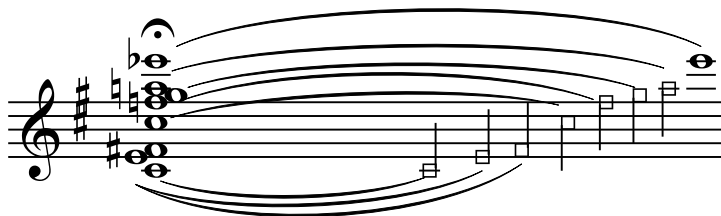
MICROTONES

All the glissandos, microtones and overtones are produced manually with stops, closing (and opening) them the amount wanted.

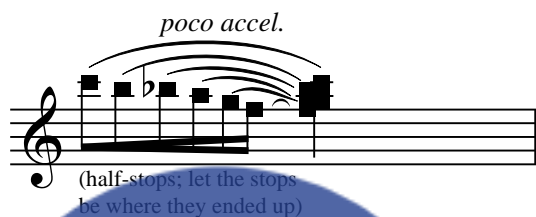


When more detailed movement of the drawstop is wanted, it is shown in a diagram with symbol of the drawstop. When the line is in the lowest ledger line, the stop is completely open (normal way of playing). When the line goes up, the drawstop goes inside as much as the line shows. Until the 5th ledger line microtones emerge. After that overtones come out. If the line should reach the top of the symbol, the stop should be completely closed.

DIFFERENT NOTEHEADS



Open square noteheads show the keys to be taken off. In this example the notes of the chord are taken away from down to up. E flat remains (normal notehead).



Black square noteheads mean that notes are normally played, but because of the position of the register stop(s), the sound that comes out is not exactly what is written, but rather overtones of the written notes. "Half-stops" mean that the stops should be half-closed.

Press the key (f and c natural) very little, almost not at all. (It can help, if you push back with another finger from down.)

Clear overtones should be heard.

When you change the pressure, different overtones emerge (the lines symbolize change of pressure).

This effect differs a lot from organ to organ.

Try to find the best registration.

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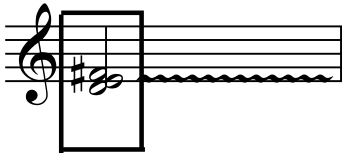
Carillon 1 a 3 pags

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Air tones; open the stops so little that no pitch comes out, only air.

FIGURES



Rapid changes of these notes ad. lib. Try to avoid any regular figures.

Crosses and flats are valid only during the group in which they emerge.

In pages 1-9 all the **pauses** wanted are written in the score. The performer shouldn't make any extra ones.



Fantasy

On the hymn "Tibi laus salus sit Christi"

For mechanical action organ

Tiina Myllärinen (2010)

Allegretto ♩ = 120 Giocoso ♩ = 176 (or faster)

(fast, abrupt figures)

Man. I

Montre 8'

mf



Man. I

♩ = 120



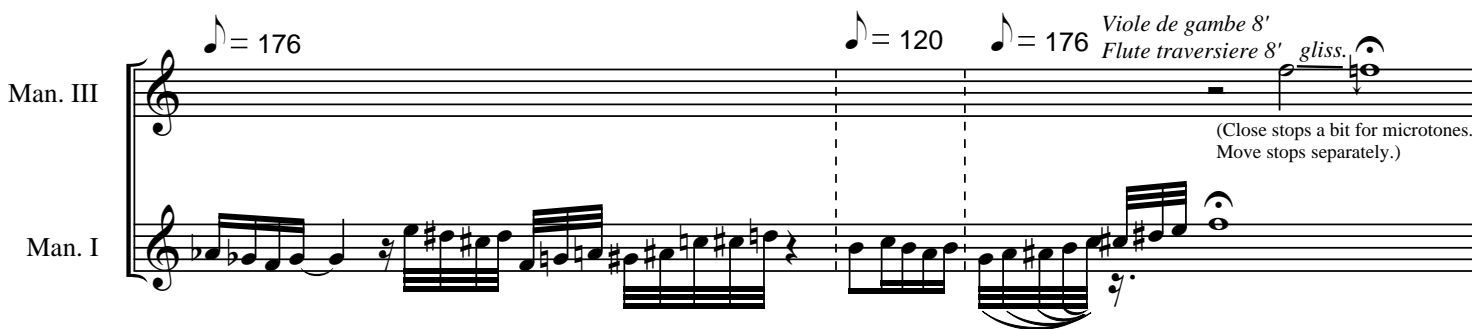
Man. III

♩ = 176 ♩ = 120 ♩ = 176

Viole de gambe 8'
Flute traversiere 8' gliss.

(Close stops a bit for microtones.
Move stops separately.)

Man. I



(Man. III: Open stops *Flute*, *Viole de gambe*)

Man. I

♩ = 120



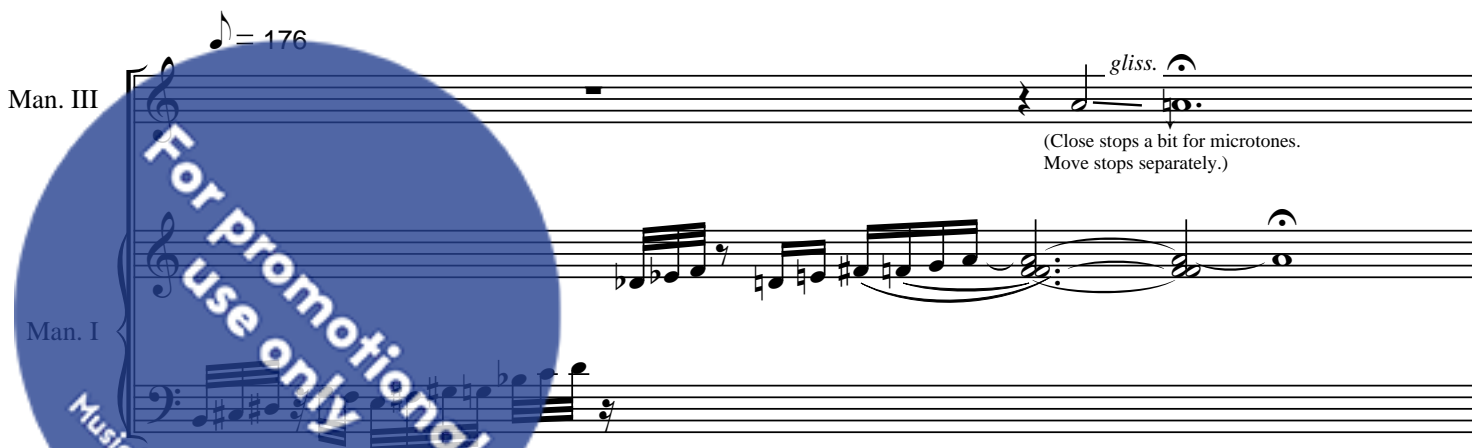
Man. III

♩ = 176

gliss.

(Close stops a bit for microtones.
Move stops separately.)

Man. I



(Man. III: Open stops *Flute, Viole de gambe*)

♩ = 120

Man. I

♩ = 176

Man. I

accel.

Man. I

accel.

♩ = 120

Man. I

76

♩ = 120

Man. I



Man. I

$\text{♩} = 176$

Man. I

Man. I

Man. I

Man. I

$\text{♩} = 120$

Man. I

Man. I

$\text{♩} = 176$

Man. I



Fantasy

4

Man. I

(keys off)

Ped.

Basse 8'

$\text{♩} = 120$

Man. I

Ped.

$\text{♩} = 176$

Man. I

Ped.

rit.

Man. II

Man. I

Ped.

Dulciane 4'

Basse 8'

$\text{♩} = 120$



$\text{♩} = 176$

Man. II

Man. I

Man. II

Man. I

Man. II

Man. I

Prepare II: *Salicional 8', Cor de nuit 8'*

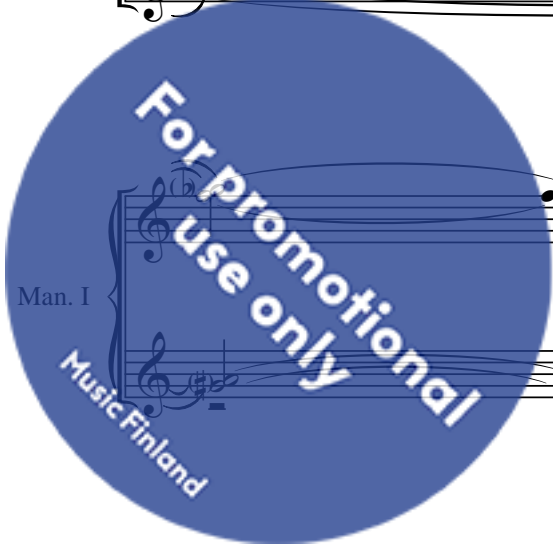
(Man. I)

Man. I

rit.

(keys off)

Man. I



Fantasy

- Montre 8'
+ Montre 16'

Man. I

Ped.

Salicional 8'
Cor de nuit 8'

accelerando

+ III/II + Quintaton 16'

Man. II

Man. I

Ped.

Montre 16'
Bourdon 16'

(keep fingers down as long as poss.)

ritardando

(Man. II)

Man. II

Ped.

Prepare I: -Montre 16', -Bourdon 16'
+ Montre 8'

- Quintaton 16'

Man. II

Ped.

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Montre rit.

rit.

Contrebasse 16'

Man. II

Man. I

Ped.

(♩ = 176, or as fast as possible)

- III/II

Dulciane 4'

Flute douce 4'

Man. II

Man. I

Man. II

Man. I

Man. II

Man. I

Man. II

Man. I

Salicional 8'

Montre 16'

Montre 8'

3♩:5♩

4♩:6♩

accelerando



+ III/II

Man. II

Man. I

- III/II

Flute douce 4'
Dulciane 4'

Prepare III: Bourdon 16'

Man. II

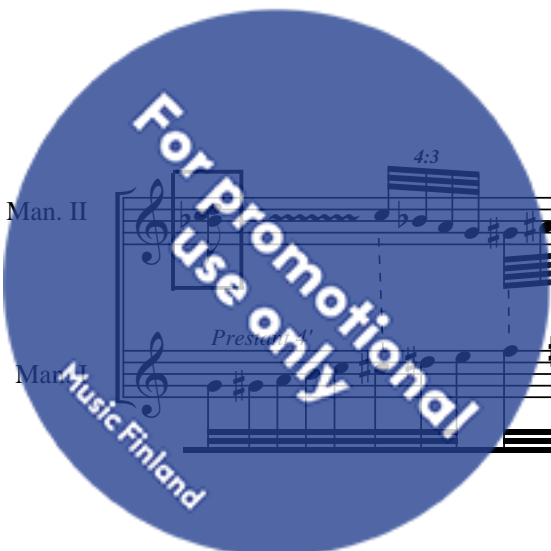
Man. I

Man. II

Man. I

Man. II

Man. I



20"-30" 7"-15"

Violo de gambe 8'
(microtones)

Man. III

(close the stop a bit for microtones)
Cor de nuit 8'
(microtones)

Man. II
(free tempo)
(note durations are relative)

Bourdon 16'
(microtones)

Man. I
(close the stop a bit for microtones)

(Listen to the different vibrations)

17"-25"

Man. III

Man. II

Man. I



c. 3"

Flute travers 8'

(overtones)

Man. III Flute travers 8' accel.

(sub. *ppp*)

Cor de nuit 8'

(overtones) (Cor de nuit 8') + Salicional 8'

(sub. *ppp*)

Man. II

Man. I (Bourdon 16') + Montre 16'

gliss.

(close the stops a bit for microtones)

♩ = 120

Man. II

Man. I

Man. II + Trompette 8' (free tempo)

(chromatic cluster)

f

Man. I Trompette 8'

(close the stop a bit for microtones)

f

Man. II

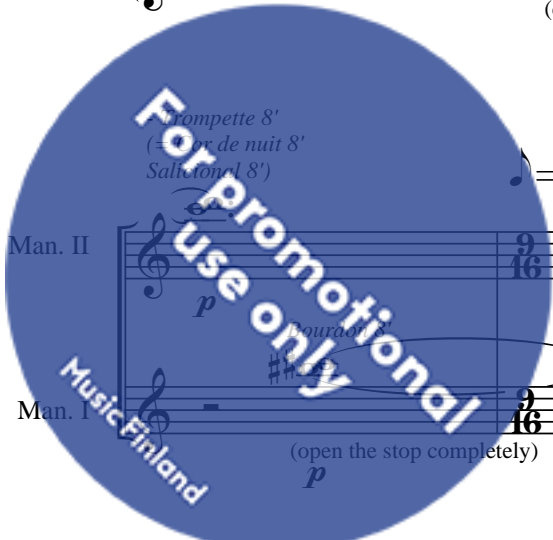
Man. I

♩ = 120

p

(open the stop completely)

p



Man. II

Man. I

G.P.

Man. II

Man. I

Ped.

Man. II

Man. I

Ped.

Dulciane 4'
Flute douce 4'
Doublette 2'

Trompette 8'
Fagott 16'
(cromatic clusters)

Contrebasse 16'
Soubasse 16'

(free tempo)

Man. I

Ped.

+ Soubasse 32'

+ Bombarde 16'

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Man. II *Cor de nuit 8'*

Man. I *Bourdon 8'*
gliss.
(close the stop a bit for microtones)

Ped.

Man. II

Man. I

Man. III *Voix celeste 8'*

Man. II

Man. I

(close the stop a bit for microtones)

Man. III $\text{♩} = 120$

(free tempo)

Man. I *Cor de nuit 8'*
(microtones)



(Move the stops all the time. Try to get only overtones, no "train whistle" sound. You can also close some stops for a while, so that others can be heard better.)

Man. III

Man. II

Man. I

Ped.

Viole' de gambe 8' - Voix celeste 8'

(microtones)₁
+ Salicional 8'
Unda maris 8'

Unda maris 8' - Salicional 8'

Montre,
Bourdon,
Violoncello 8'

(overtones)

Flute octaviante 4'

+ Flute traversière 8' + Octavin 2'
+ Quinte 2 2/3

Doublette 2'
(open the stop completely)

pp

Trompette 8'
(open the stop completely)

f

(sim.)



Fantasy

14

Man. III

poco accel.

(half-stops; let the stops be where they ended up)

cont. sim.

Man. I

Bourdon 8' + Flute harmonique 8'

Octave 4' Quinte 2 2/3

(open the stops completely)

cont. sim.

Ped.

Flute 4'

OSSIA: Overtones can also be made with movements of drawstop *Carillon* (using same technique as before in overtones).

c. 20"

Man. II

Carillon 1 a 3 rangs (sim.)

Press the key very little, almost not at all. Clear overtones should be heard. When you change the pressure, different overtones emerge. This effect differs a lot from organ to organ. Try to find the best registration.

♩ = 120

Man. III

Trompette 8'

(open the stops completely)

Man. II

Trompette 8' Clarinette 8'

Man. I

Trompette 8' (chromatic cluster)

(free tempo) All tones, open the stops so little that no pitch comes out, only air.

Make crescendo by starting with opening one stop and quickly opening more and more stops. Start with Bourdon 8'.

last: Trompette 8' (or something else with a lot of rush)

+ *Plein jeu 7r* (half-stop) (open slowly; tones come out slowly)

poco accel.

Man. I

Bourdon 8'

Voix celeste 8' (fast changes, rhythms ad lib.) c. 4" Flute travers. 8' (half-stops)
 Viole de gambe 8' Flute octave 4' Quinte 2 2/3 Octavin 2'

Man. III

Man. II
 Cor de nuit 8' Salicional 8' Carillon 1-3r

Man. I
 Flute harm. 8' Plein jeu

Man. II

Man. I
 Air tones, no pitch (choose keys that won't give pitch)

(Diminuendo: less stops, less tones and less articulation) (Crescendo: more stops, more tones and more articulation)

Man. III
 Octavin 2' (open the stops completely) Viole de gambe 8' 8' (ad. lib.)

Man. II
 Salicional 8' 8' (ad. lib.)

Man. I
 Trompette 8' Montre 8' 8' (ad. lib.) (sim.)

f

Assistants change the 8' stops ad lib. in all the manuals.
 There should be constant change also in the amount of stops in use.

Man. III

Man. II

Man. I

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Man. III

Man. II

Man. I

Man. III

Man. II

Man. I

Ped.

Octavin 2'

p

ff (elbow cluster)

(palm cluster)

(palm)

ff

Basse 8'
Contrebasse 16'

c. 1"30

Man. II

Man. I

Ped.

Trompette 8'

Cornet 5r
Trompette 8'

+ Soubasse 32'

-Trompette 8'
+Montre 8'



Man. III
Clairon 4'

c. 6"

Man. I

Man. I
Cornet 5r
Montre 8'

- Montre 8'

Cornet 5r

Ped.

Man. II:
Unda maris 8'
Cor de nuit 8'
Doublette 2'

Man III:
Viole de gambe 8'
Flute octaviante 4'
Clairon 4'
Viole d'amour 4'

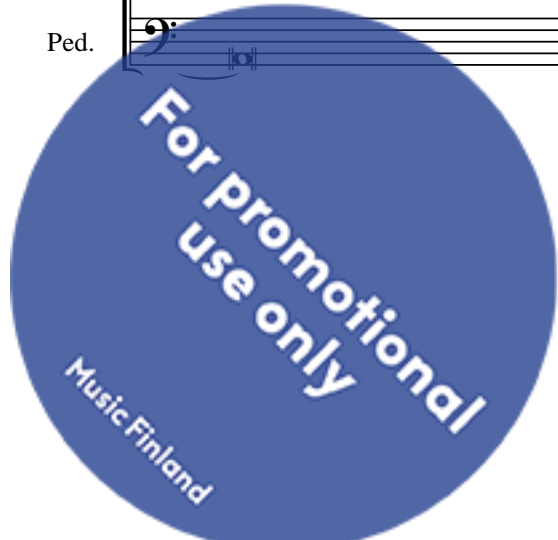
c. 10"

cont. sim.

Man. II Man. III Man. I Man. II Man. III

Man. II Man. III Man. I Man. III

Ped.



Man. I:
 -Bourdon 16'
 +Montre 8'
 +Bourdon 8'
 +Flute harm. 8'
 +Cornet 5r

Man. II:
 +Trompette 8'

Prepare III:
 Trompette 8'
 Viole de gambe 8'

Man. I:
 Montre 8'

Man. II:
 Clarinette 8'

Man. I:
 Bourdon 16'
 Montre 16'

Man. III:
 Clairon 4'

$\text{♩} = 60$

Man. I
 Man. II
 Man. I
 Man. II
 Man. III
 Man. I
 Man. II
 Man. I
 Man. II
 Man. III
 Man. I
 Man. II
 Man. I
 Basse 8'
 Bourdon 8'
 Ped.

$\text{♩} = 80$

Prepare III:
 Flute octaviante 4'
 Flute traversière 8'
 Trompette 8'
 Basson et hautbois 8'
 Bourdon 16'
 Basson 16'

Man. I:
 +Violoncelle 8'
 +Bourdon 16'

+ III/I
 Man. I:
 - Cornet 5r
 +Plein jeu 7r
 +Octave 4'

- III/I
 Man. I:
 Bourdon 8'

Man. I
 Ped.

7:6
 poco accel.

6:5
 poco accel.

7:6
 poco rit.

3:5
 poco rit.

f *p*

Contrebasse 16'
 Soubasse 16'
 Trompette 8'



Man. III

Man. II

Man. I

Ped.

(Clarinette 8'
Trompette 8')

+ *Flute harmonique 8'*

- Trompette 8'
+ Bourdon 8'
+ Basse 8'

Viole d'amour 4'
Flute octaviante 4'
Octavin 2'
Clairon 4'

Salicional 8'
Cor de nuit 8'
Dulciane 4'
Flute douce 4'
Doublette 2'

3:5

(key off)

Man. II

Ped.

rit.

(keys off)

+ Trem.

$\text{♩} = \text{c. } 66$

Man. II

Ped.

c. 30"

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