36 113

Tiina Myllärinen

Reflections

for organ

2024

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Performance notes

Reflections for organ

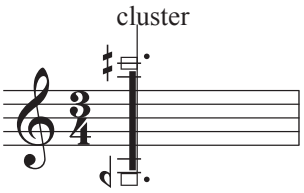
The name of the piece, reflections, refers to the reflections a sound has in a space. In the piece there're several imagenary reflections (for example the figure in octaves in bar 3), and the organ itself is the space where these reflections happen. These reflections are colourful, a bit like reflections of light in a prism.

This composition is composed for organ situated in The Helsinki Music Centre, Finland, built by Rieger Orgelbau GmbH. The organ has many special features that are used in the piece, including Sostenuto, several swell boxes and microtonal stops. However it can be played with other organs too, making some adjustments. For example, the microtonal changes can be made by half-opening stops in mechanical action organ to get a bit lower pitch than written. Sostenuto can be made by holding the keys with hands as long as possible.

Pitches are written in the pitches they are played, not in the sounding pitches. Microtonal stops sound 1/4-tone higher.

With microtonal stops closed swell boxes are often used (for example bar 20). If the microtonal stops are situated in the back of the pipes, the box doesn't necessarily need closing. The point is that the sound would come from "behind". In several places the sound "goes around the organ" being first in the left side (marked "left" in the score), then in the back and then right side of the pipes (marked "right" in the score) -for ex. bars 19–28.

quartertone up/quartertone down/three quartertones down



Cluster is marked with square noteheads in the highest and lowest note and a line between these notes.

Half-closed stops are marked with a line across the notehead. Open the stops only partly, so that they make a noisy sound preferably with no clear pitch, using flute stops and overtone stops. As the noisy sound grows during bars 129-136 it should become louder than the other layer of music. If a noisy sound is not possible with the organ, this part can be played just with a thought of a continuous diminuendo in the other layer.

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This marking for the last note of the piece means that the note should be played behind two closed swell boxes, if possible.

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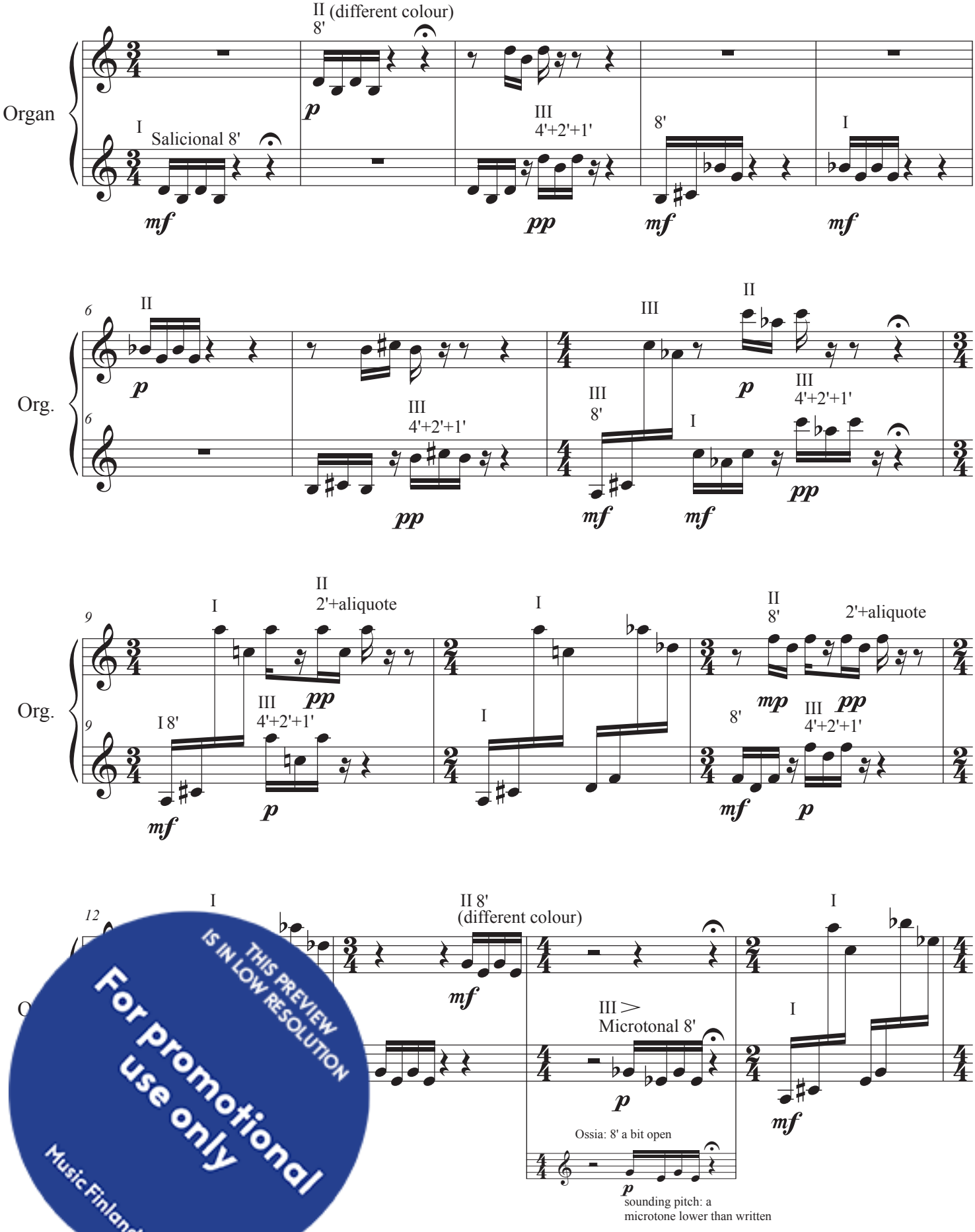
Reflections

for organ

Tiina Myllärinen (2024)

Vivid ♩ = 90



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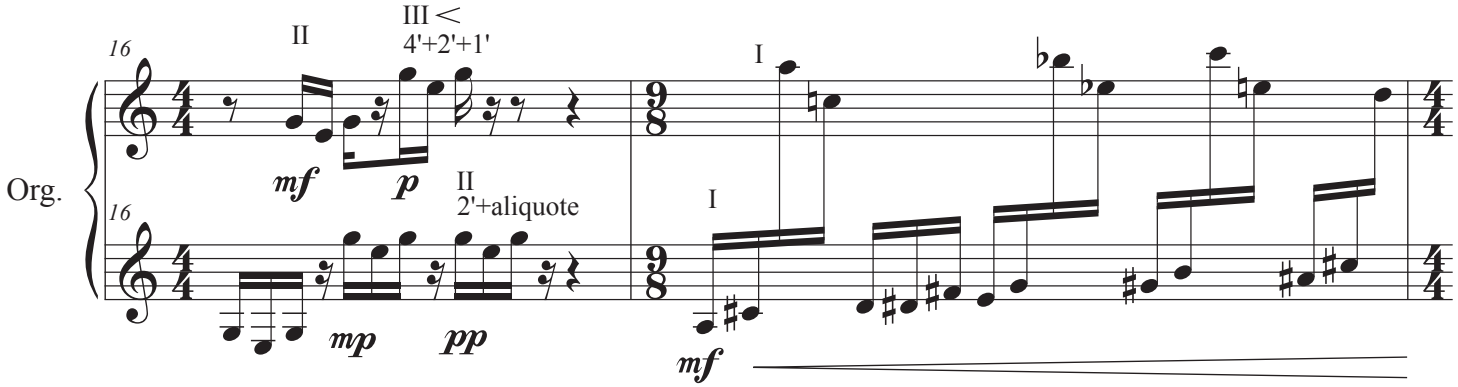

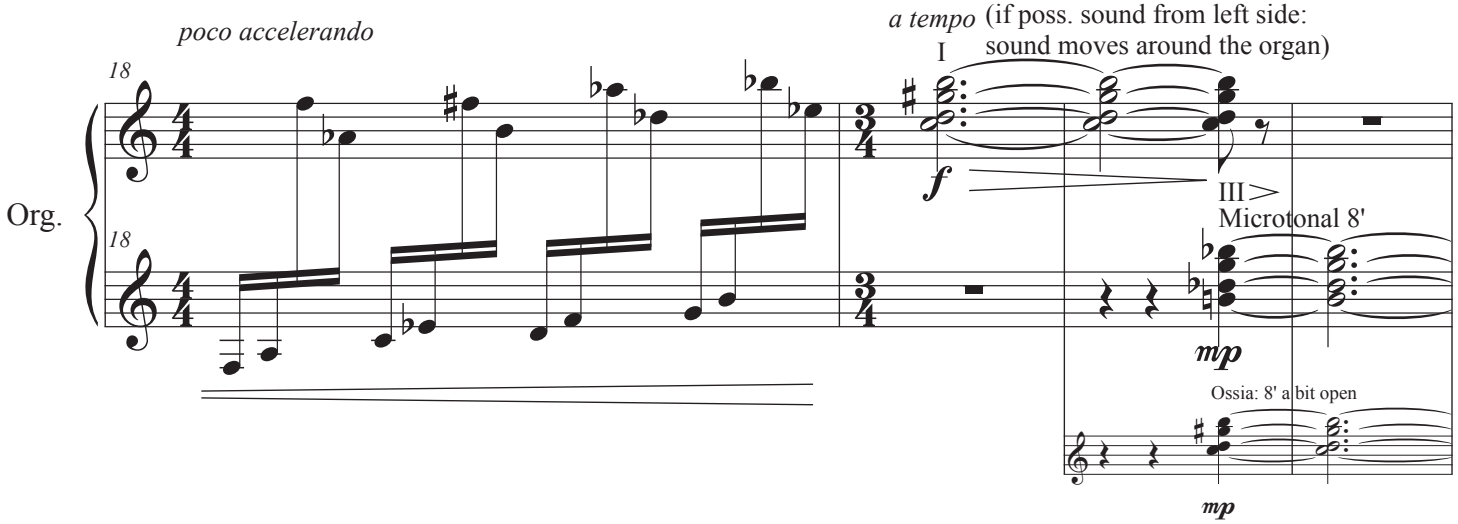

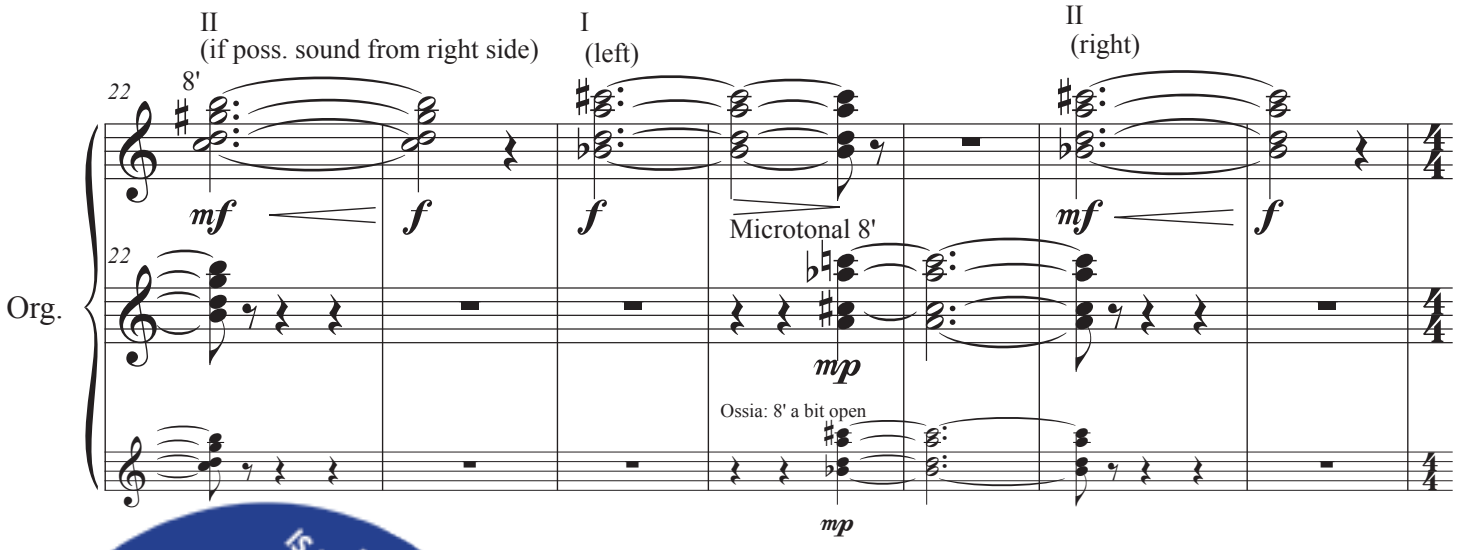

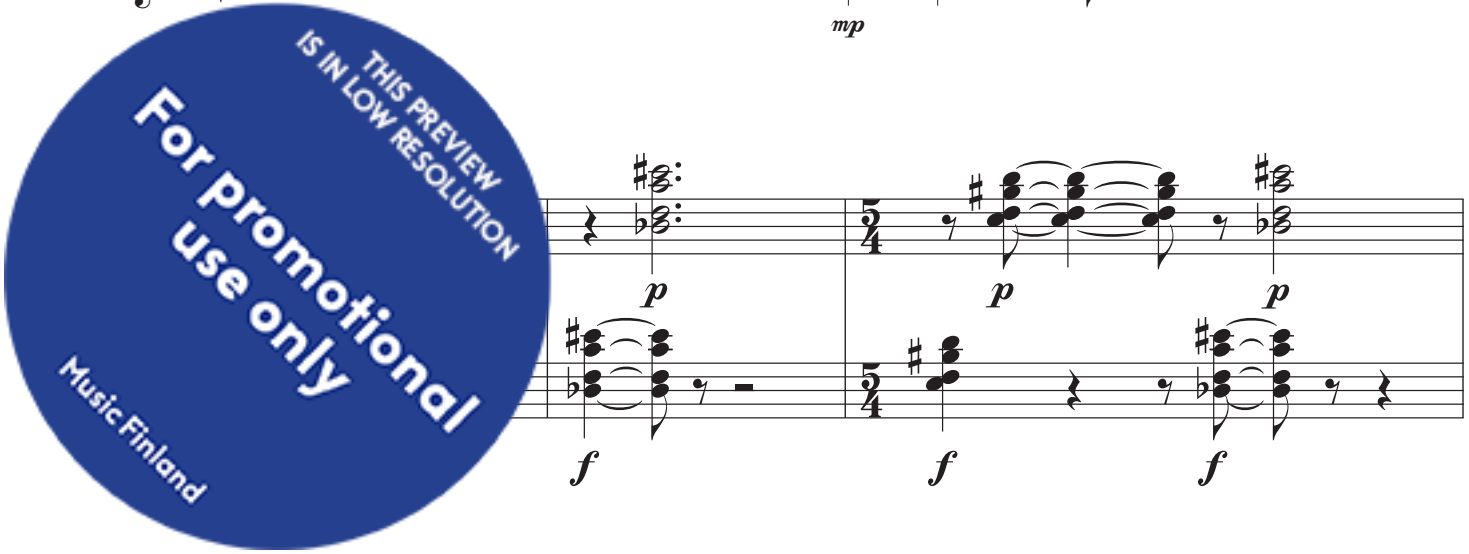

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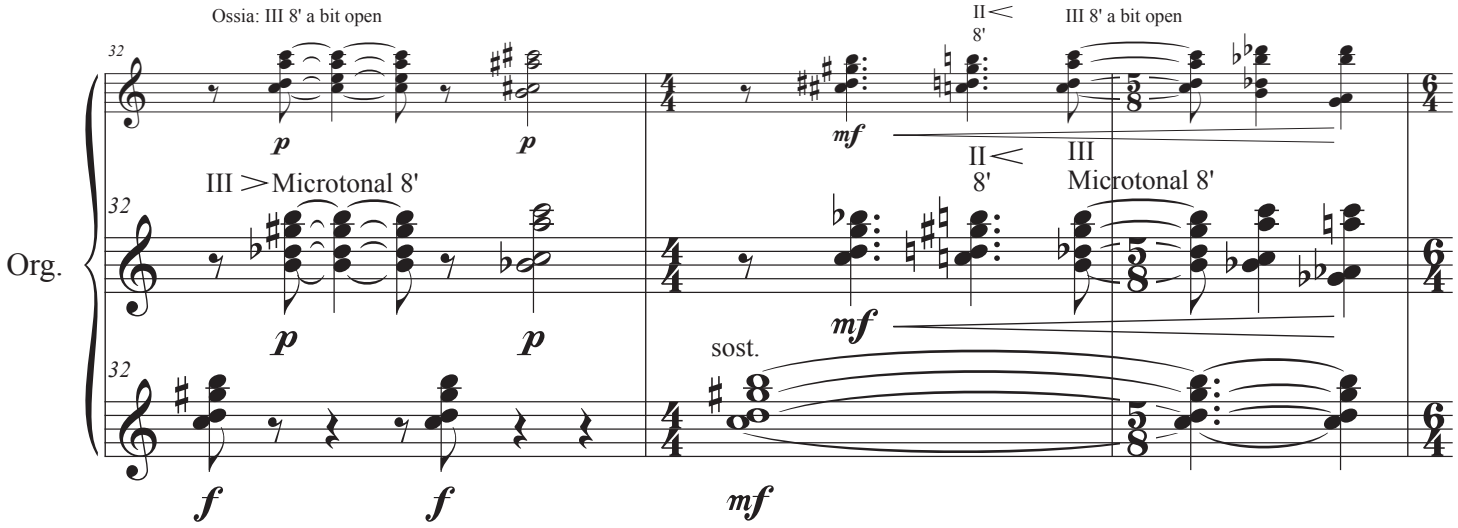

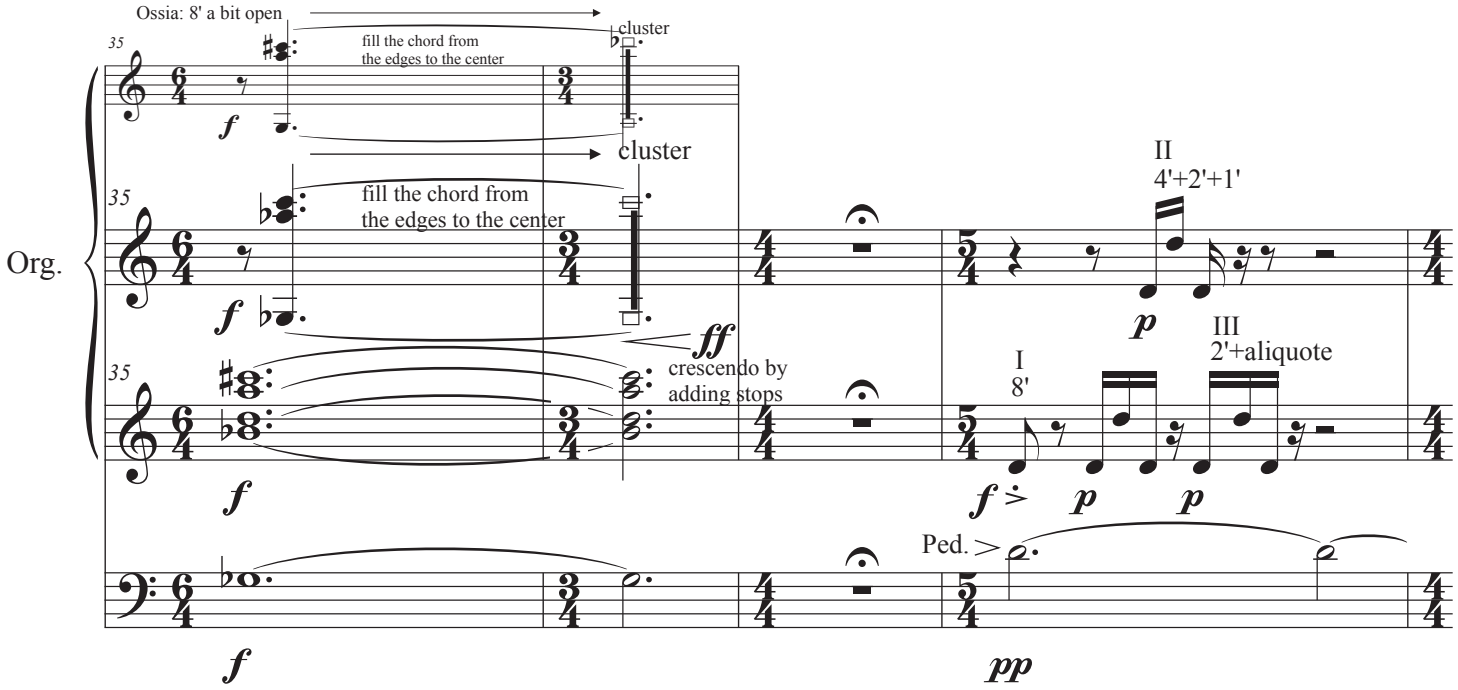

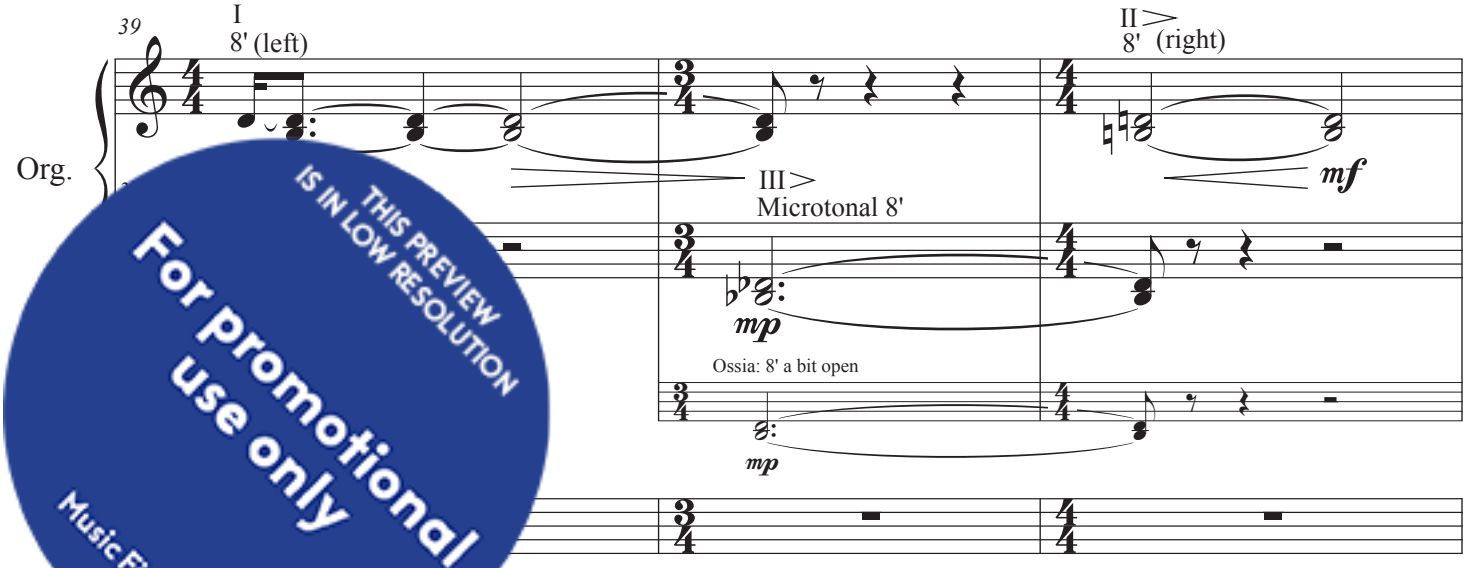

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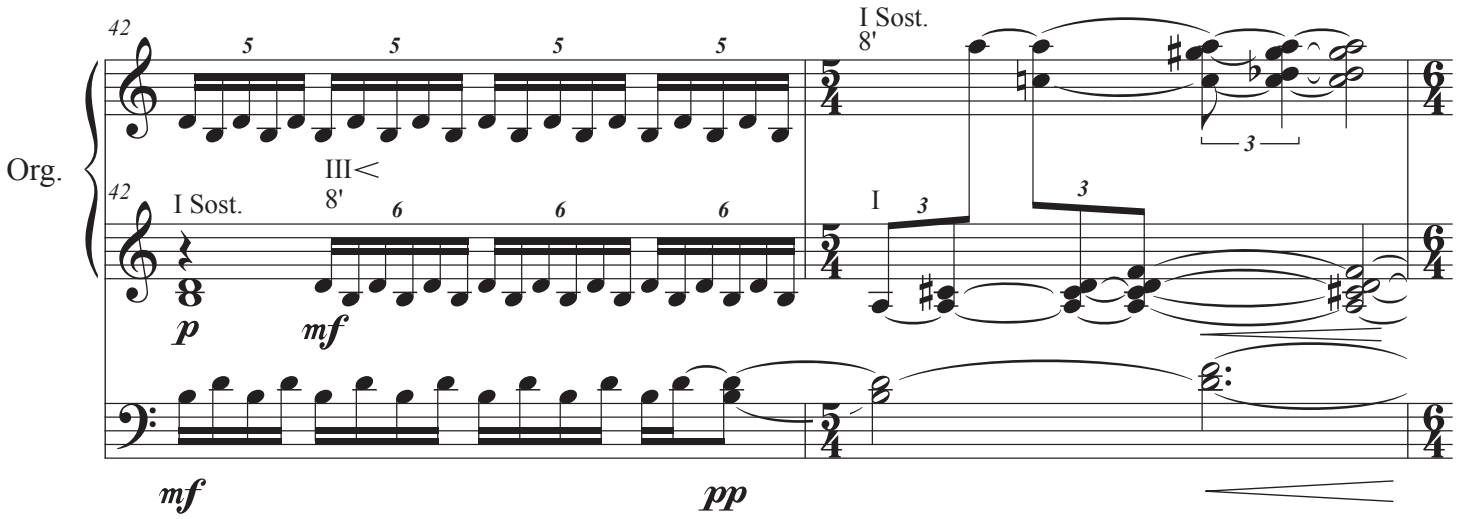

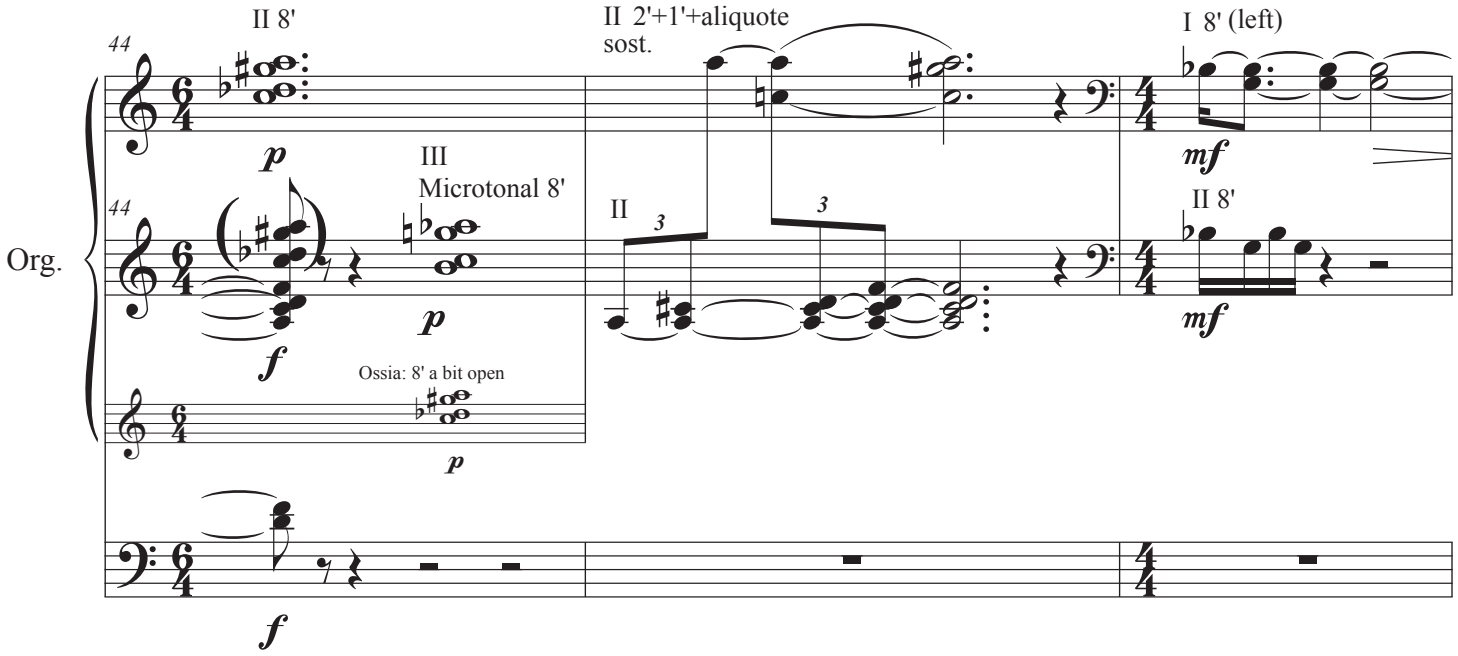

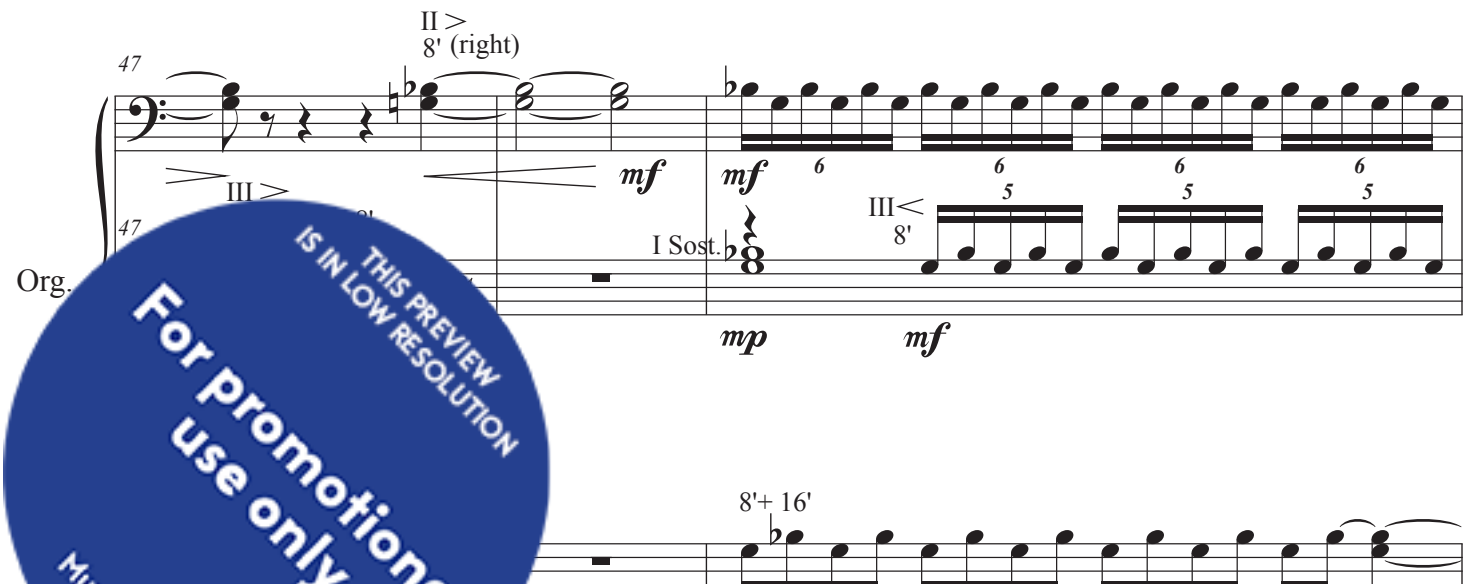

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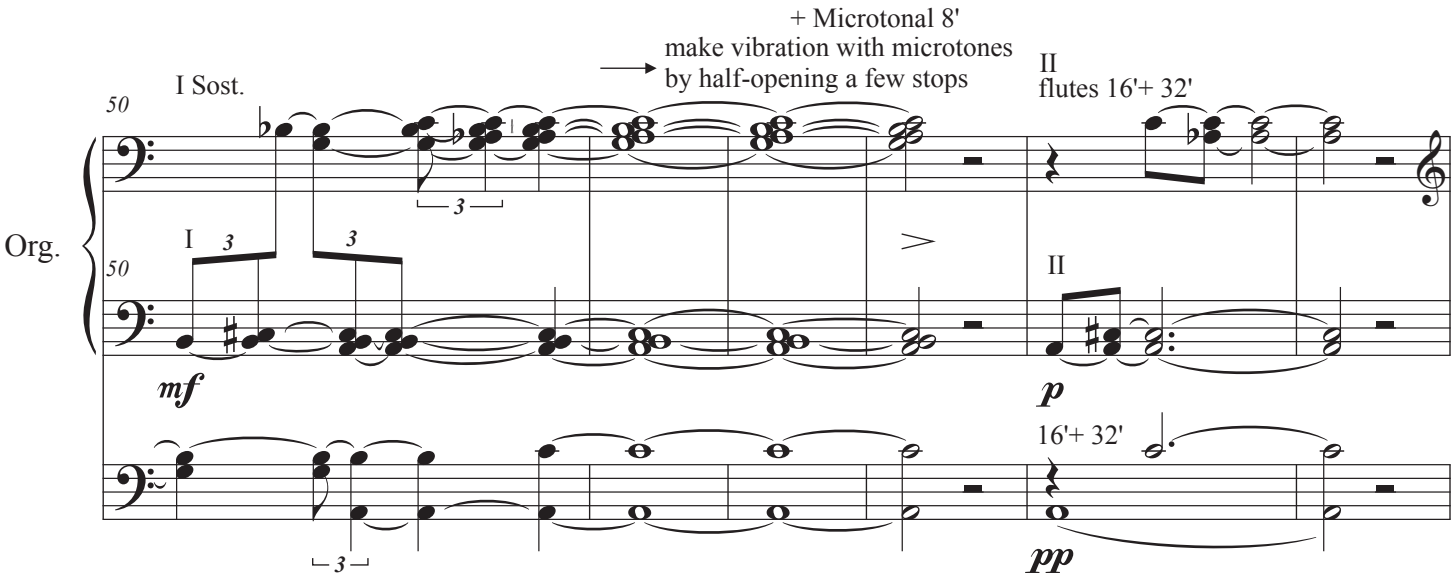

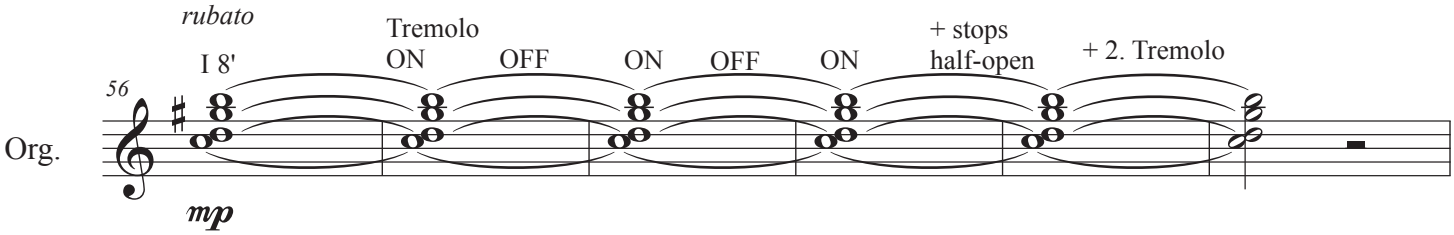

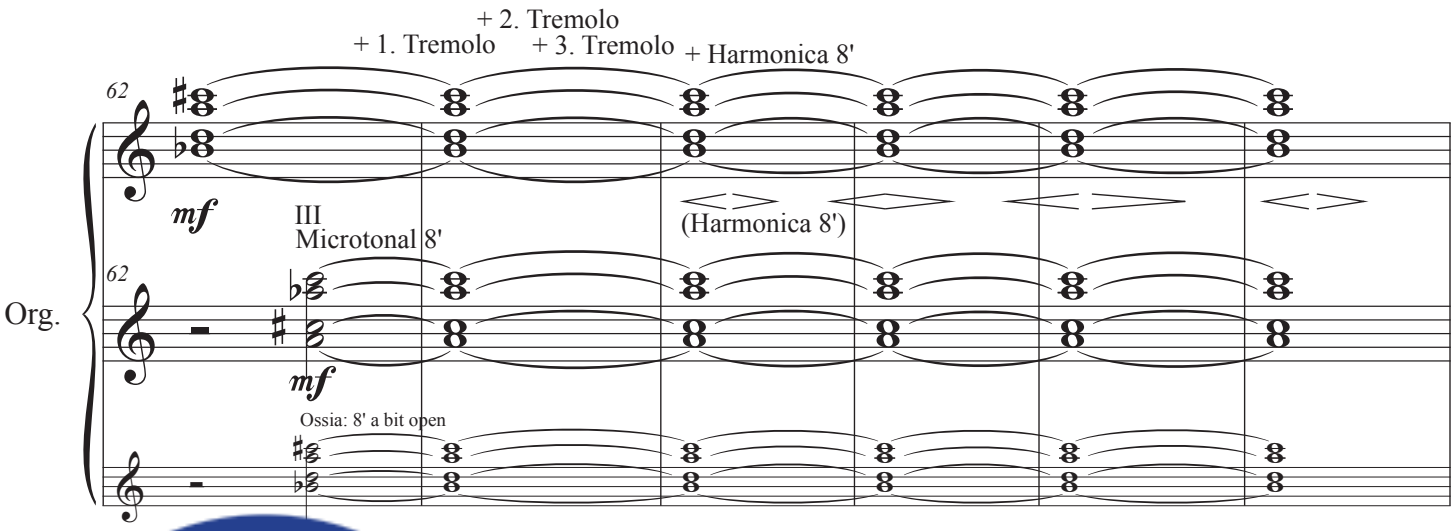

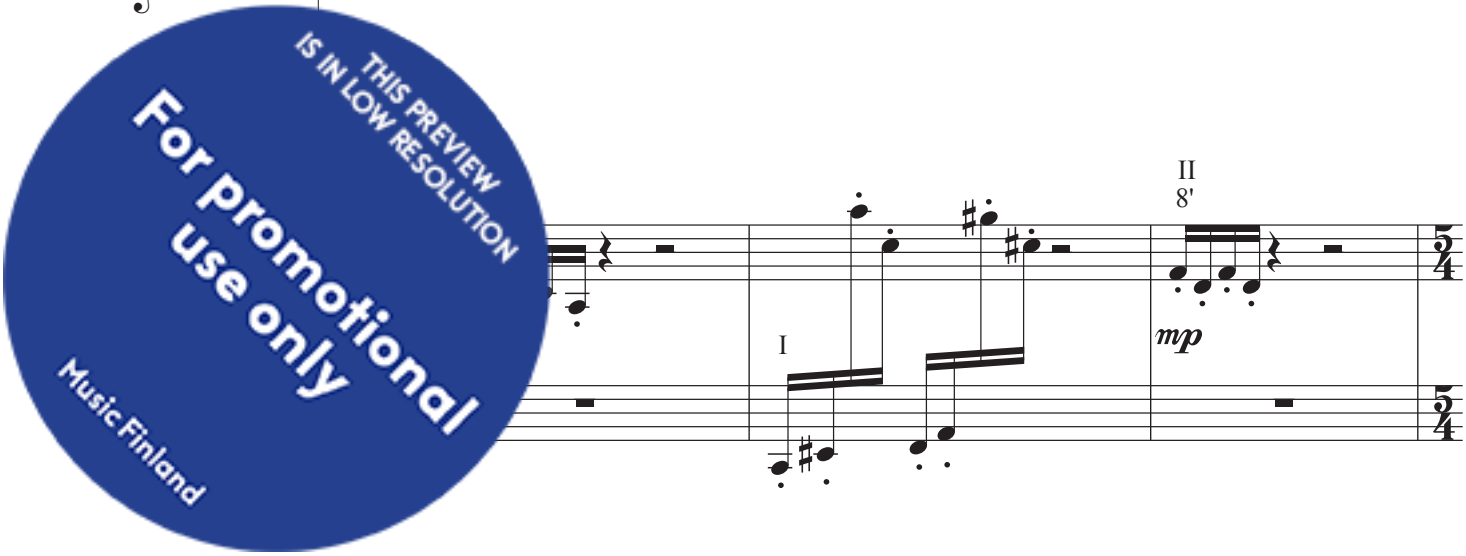

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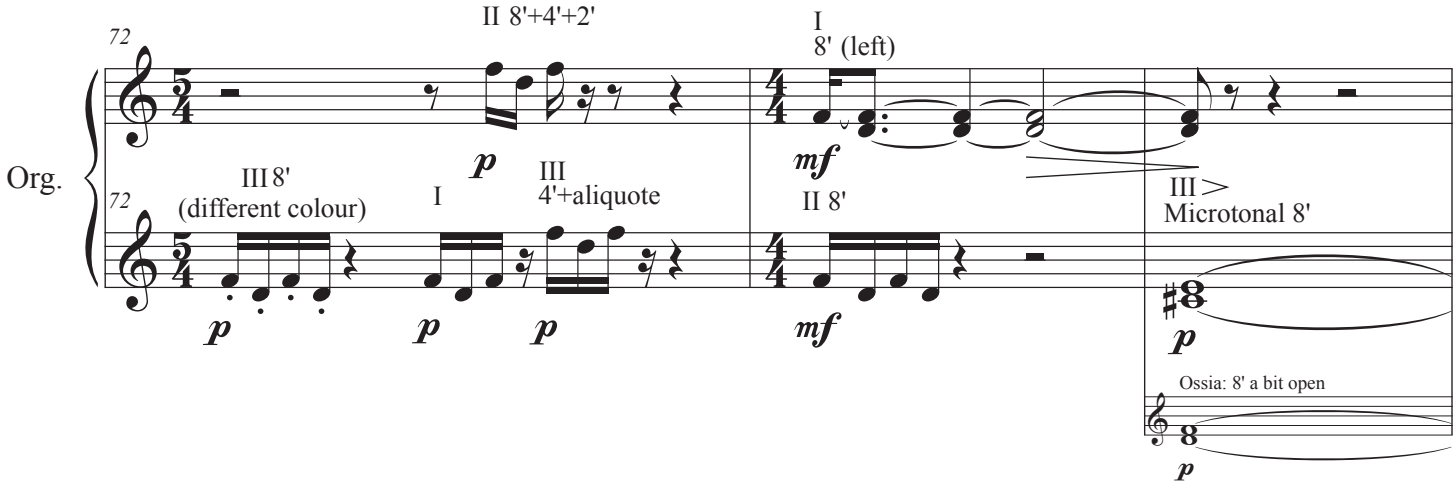

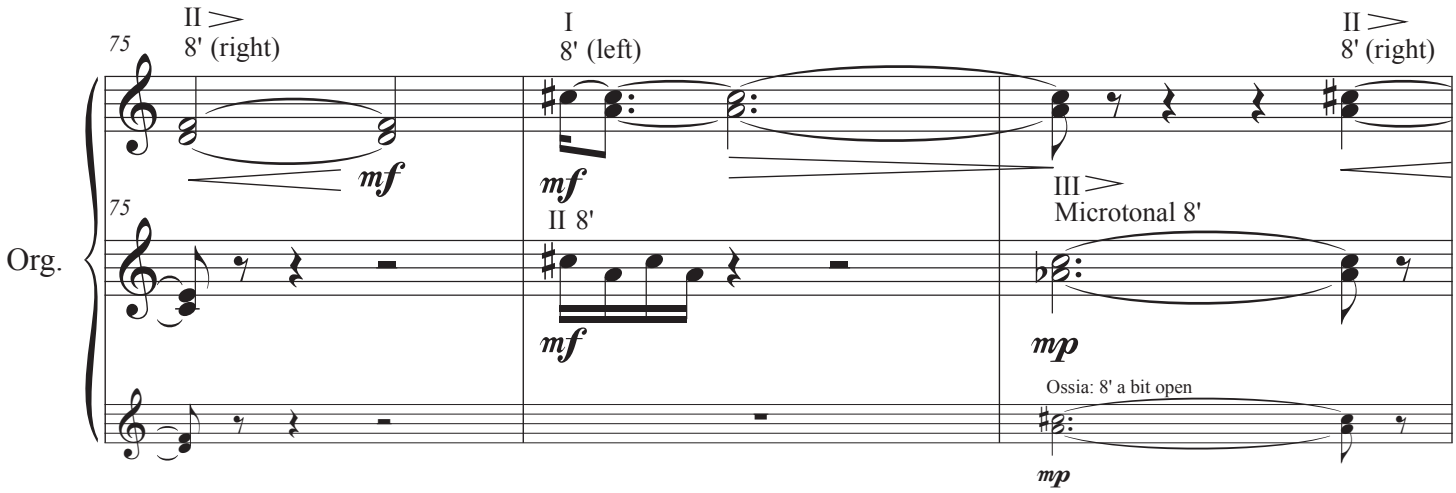

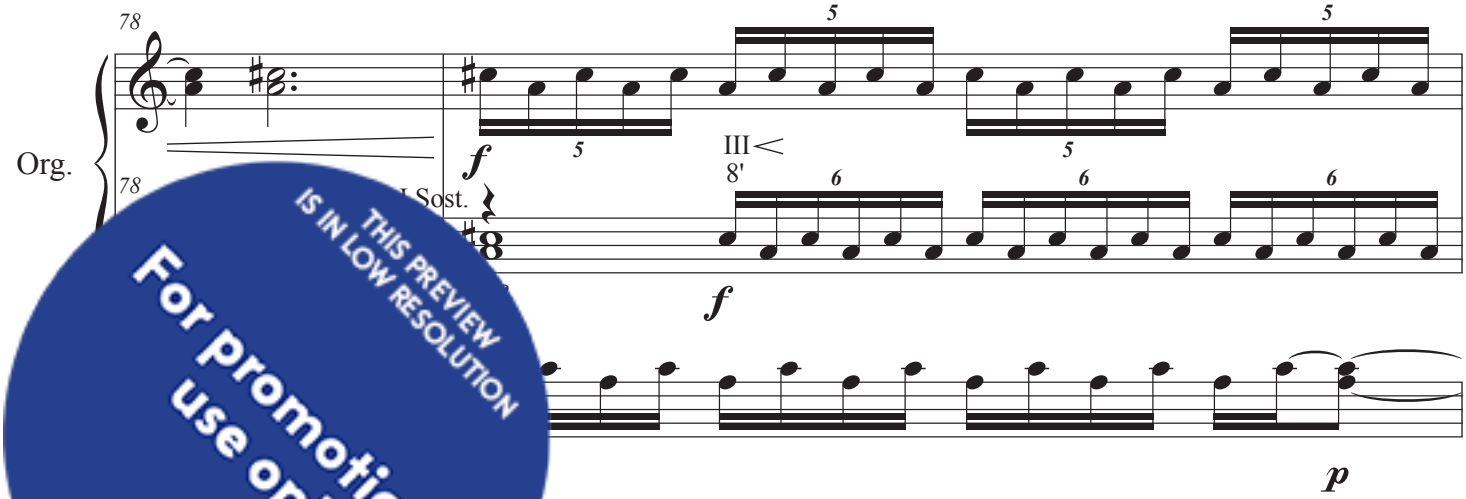

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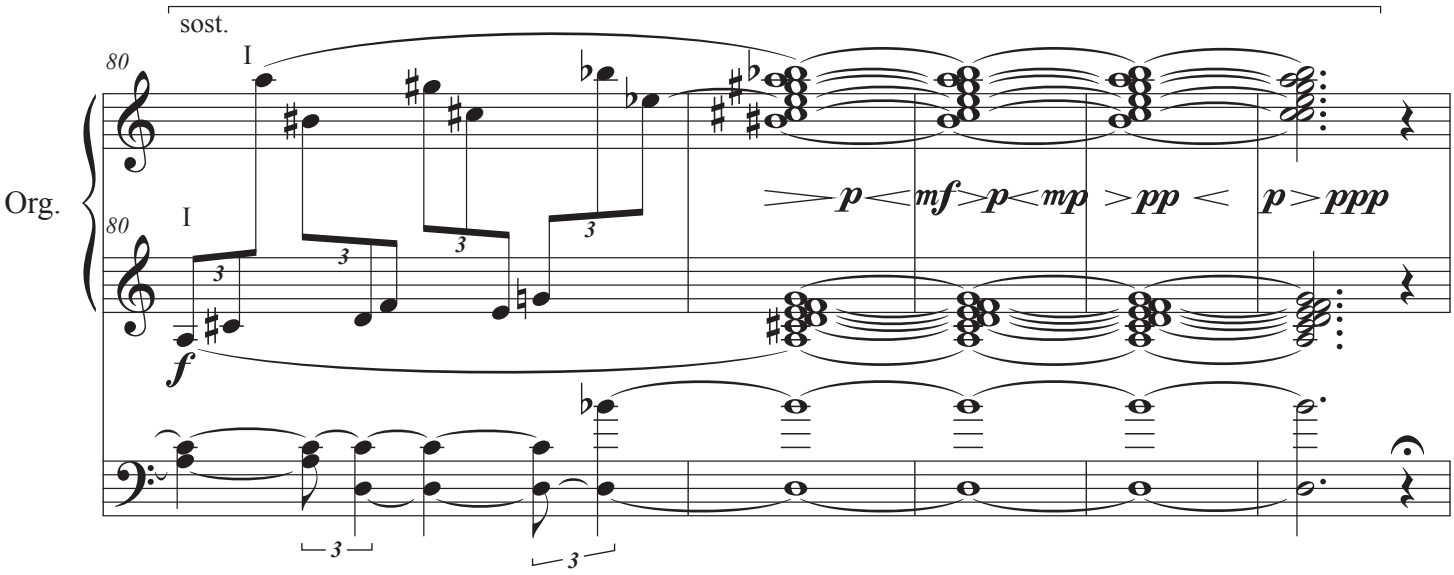

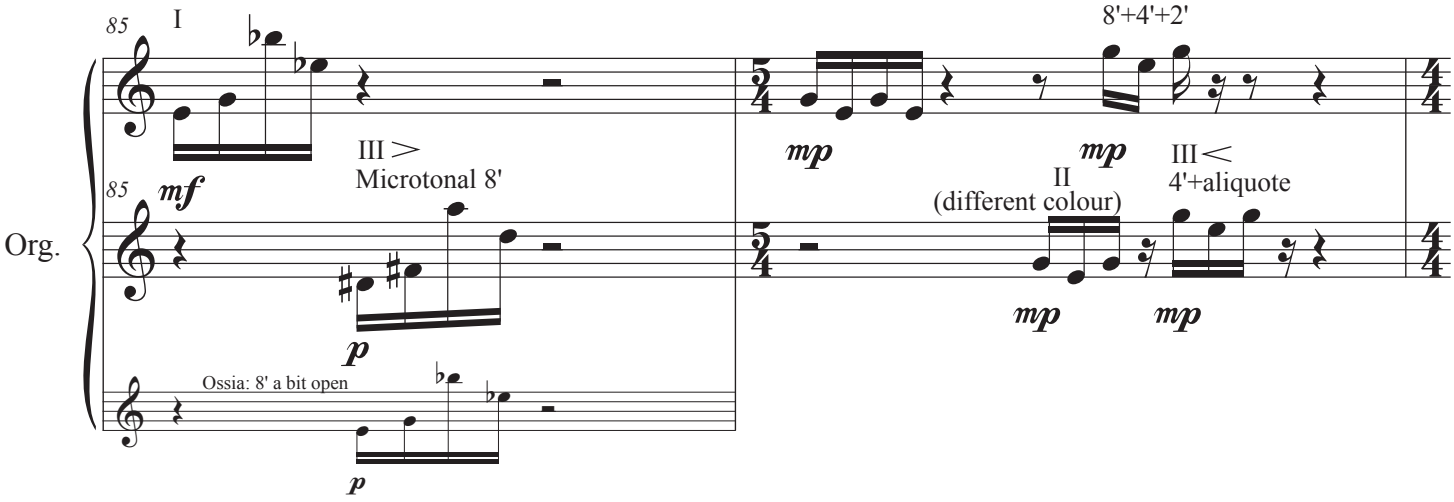

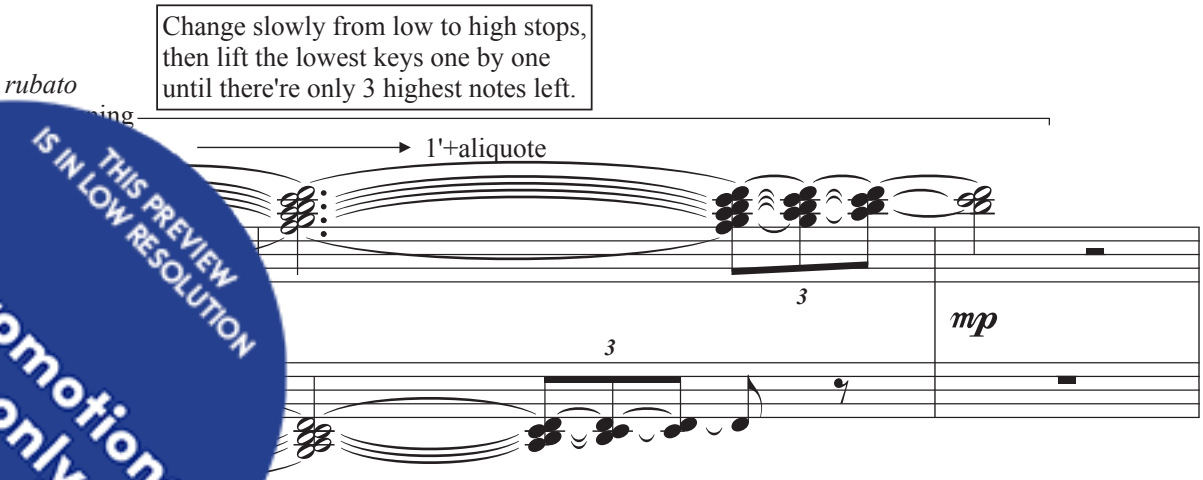

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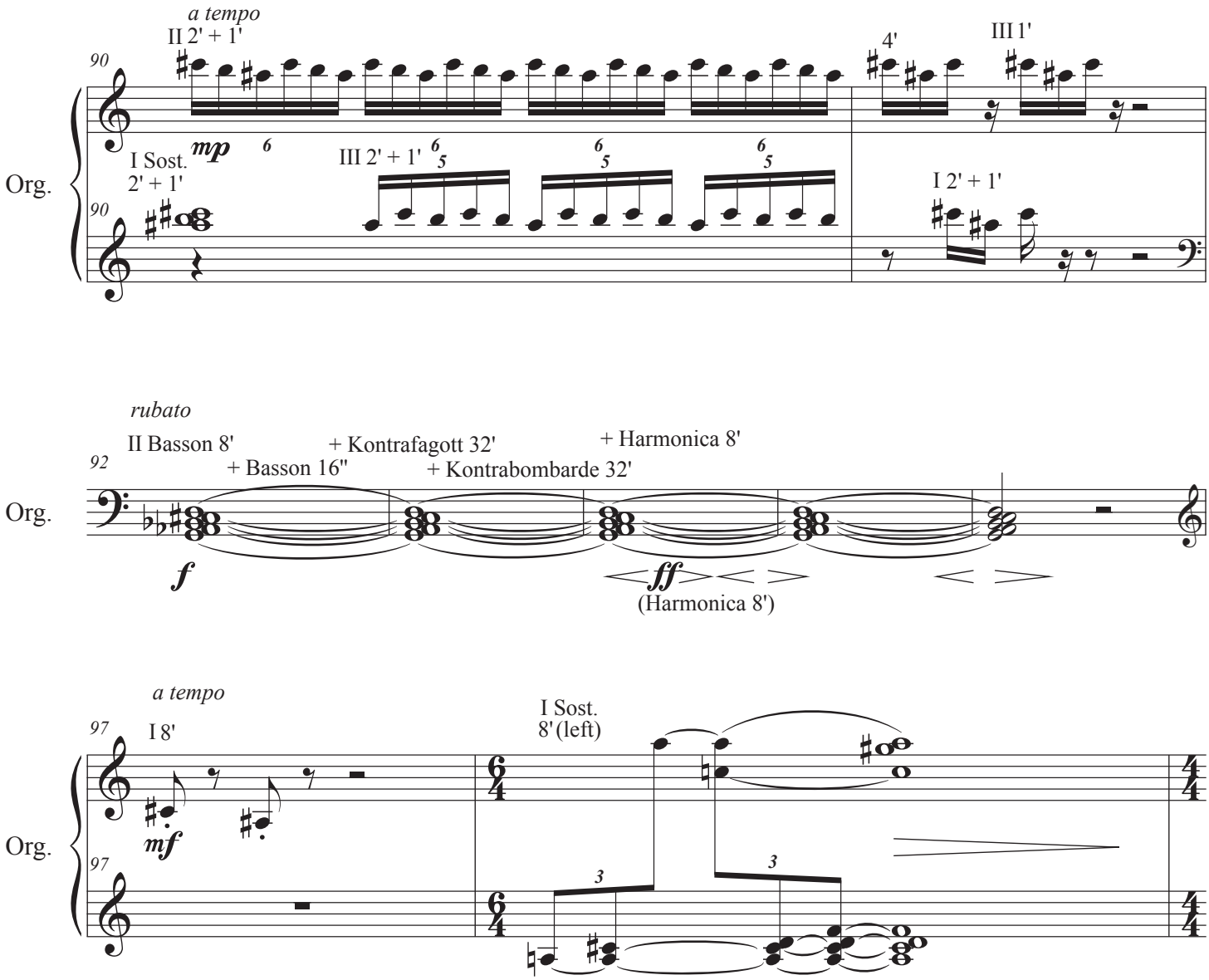
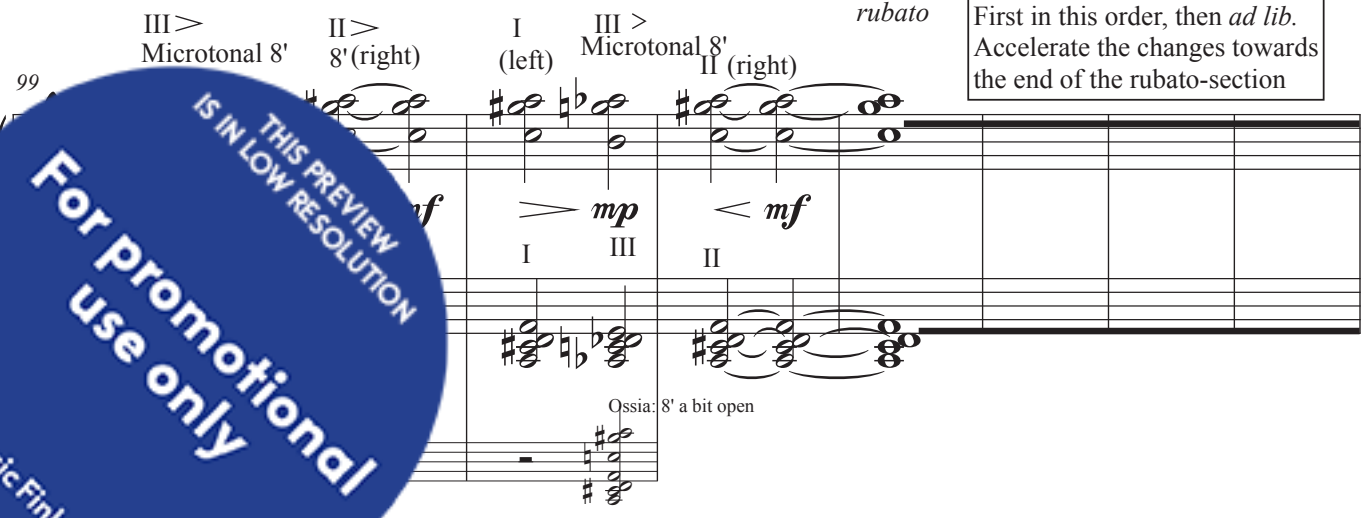


Hold the chord and change colours of stops:
1) soft (flutes 8'+ 16')
2) discant, sharp, overtones
3) bass, sturdy (16'+32')
4) crackling (Kfg 32', kontrabomb. 32')
First in this order, then *ad lib.*
Accelerate the changes towards the end of the rubato-section



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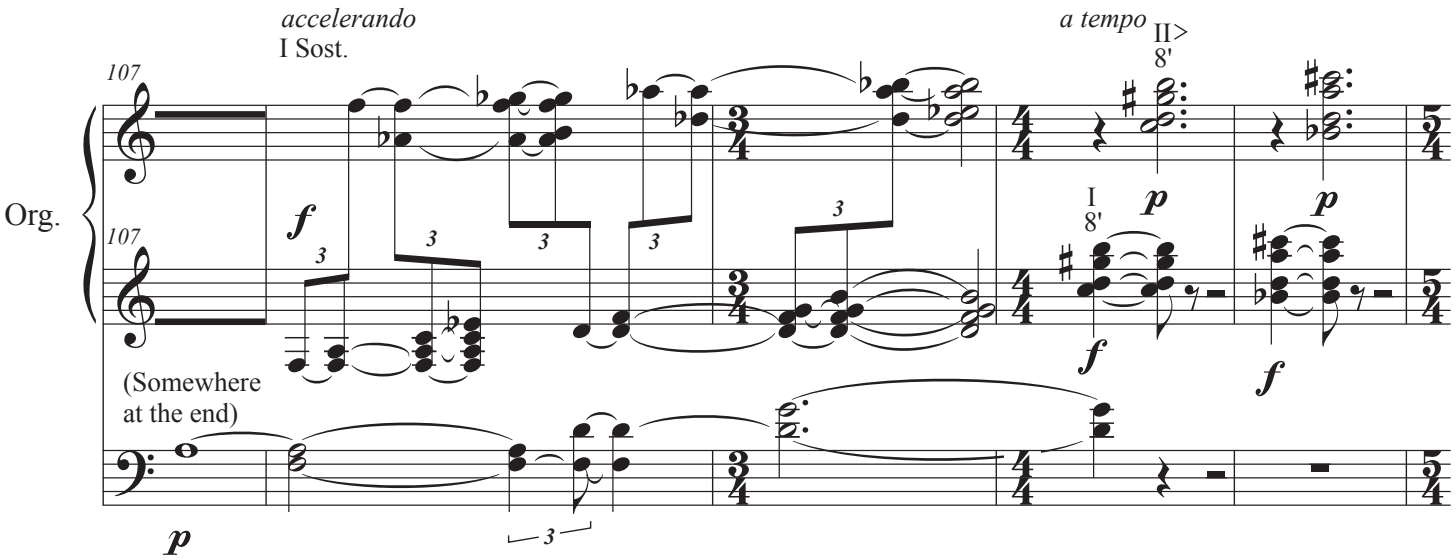

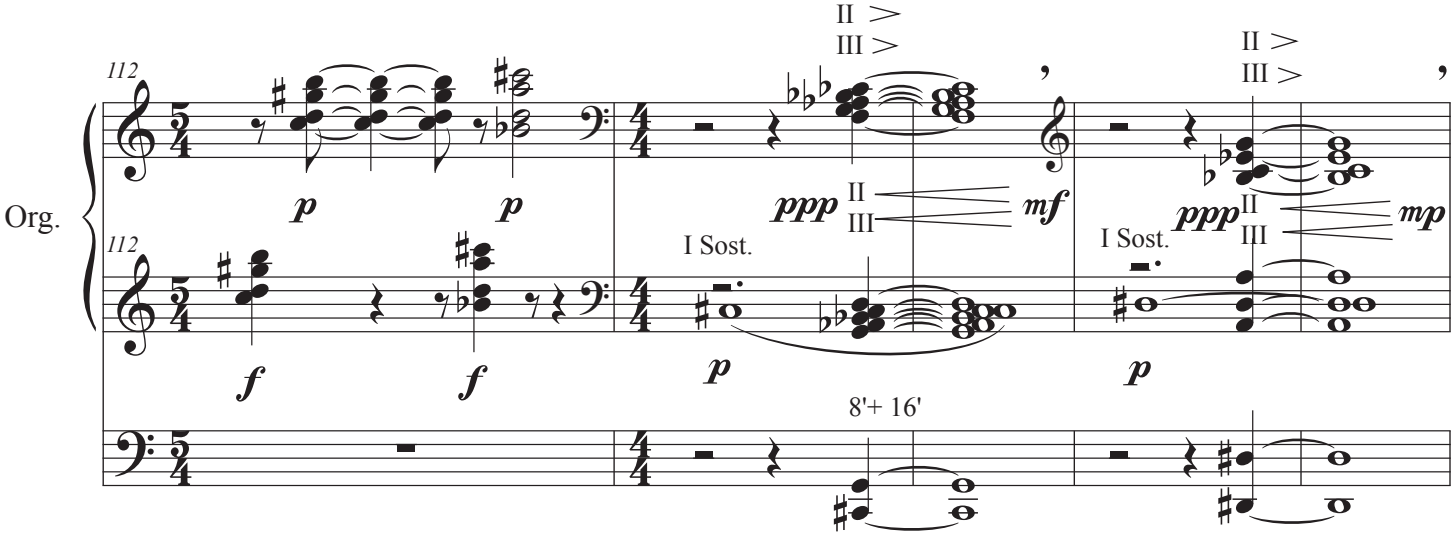

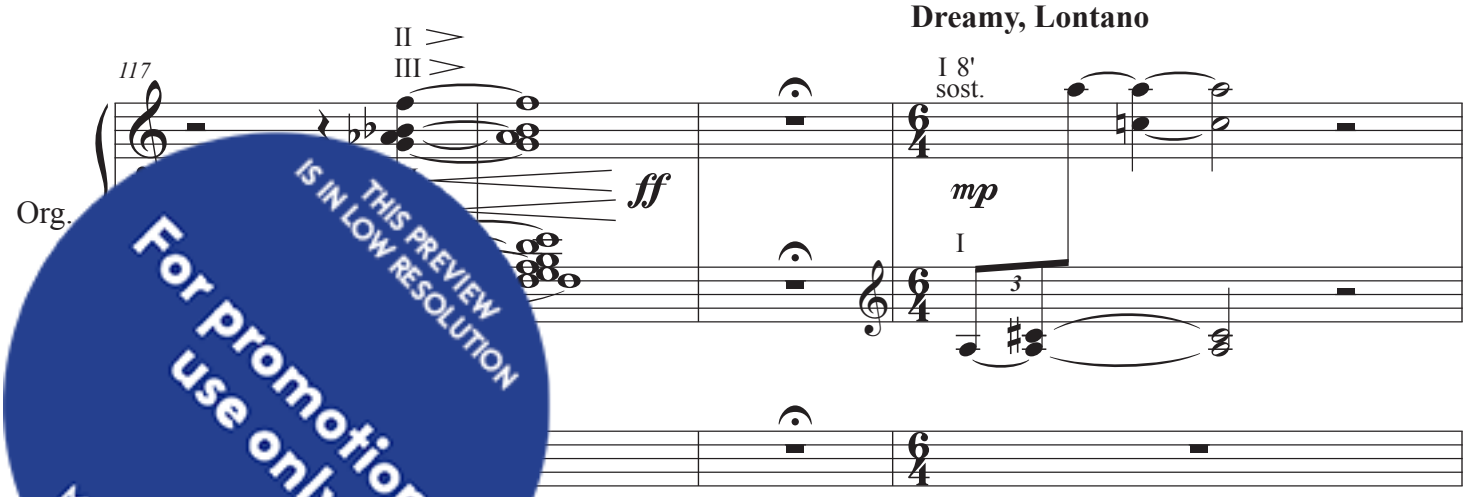

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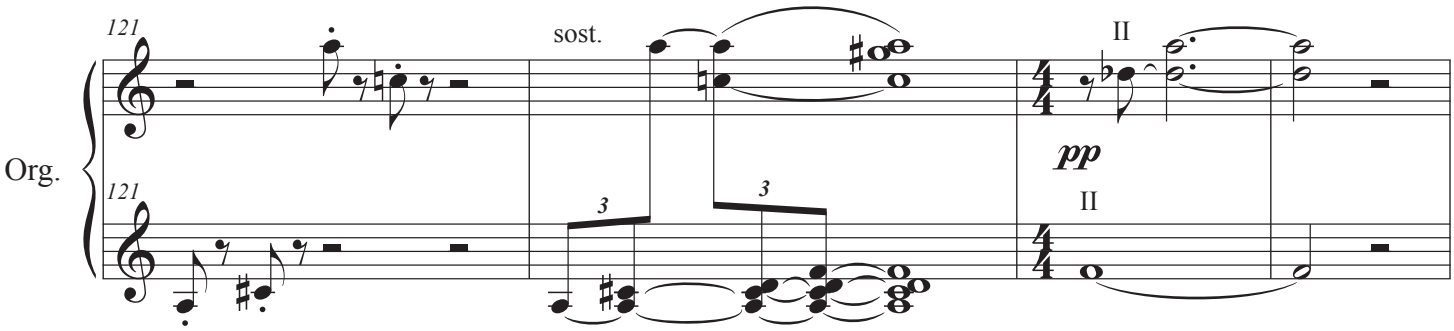
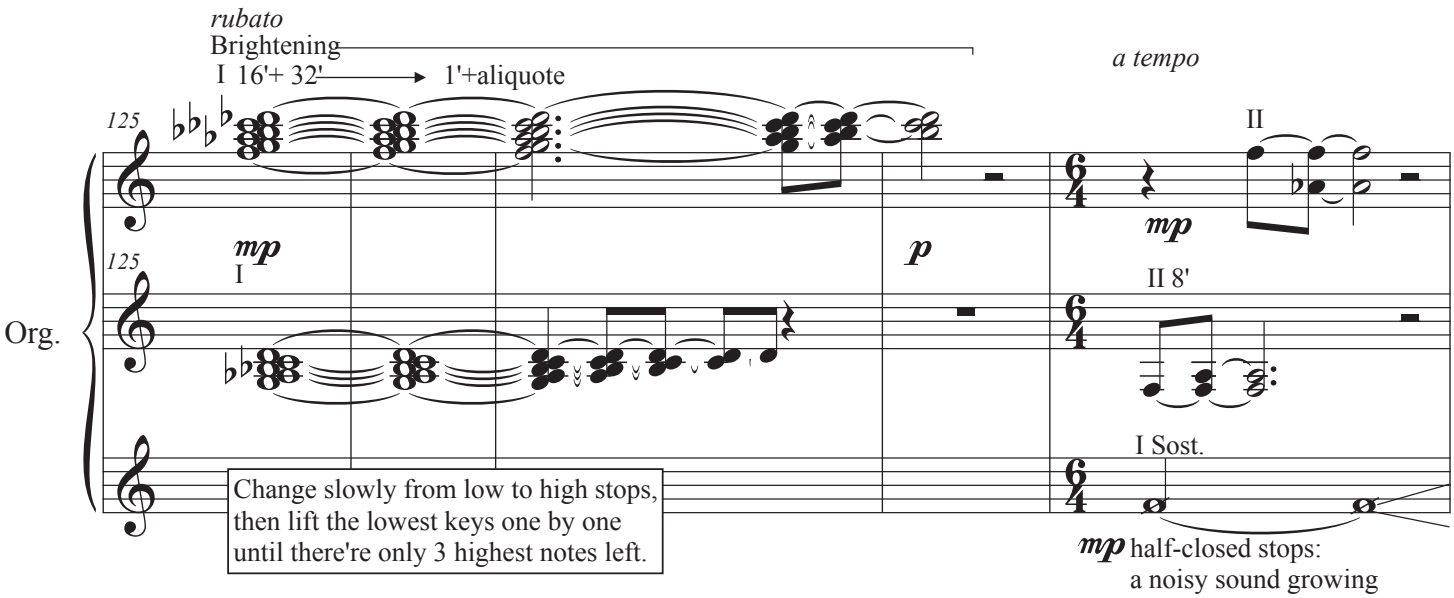
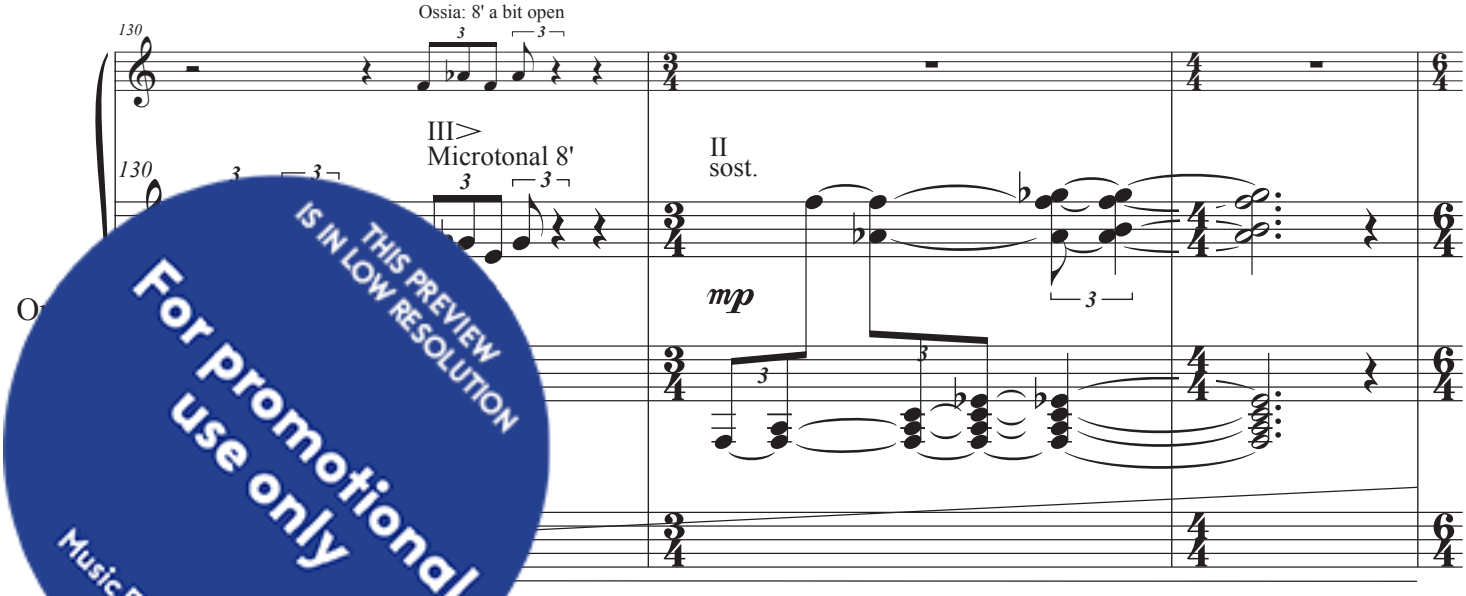




I Man. part can be played in Ped. if Sostenuto is not available using noisy pitches from f until a seventh slowly growing during bars 131–137. Ped. part in bars 135–138 should in this case be played in Man I.



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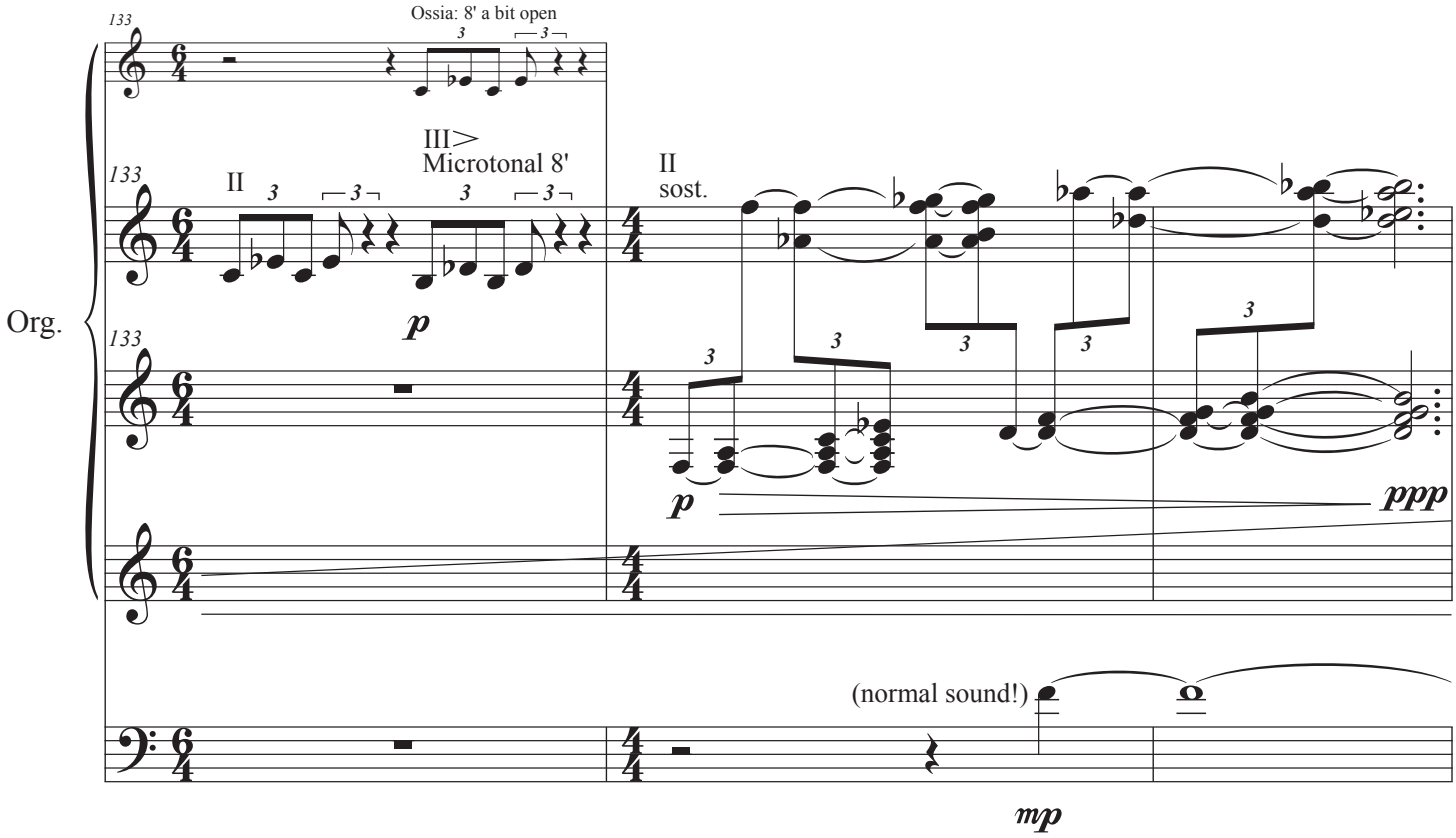

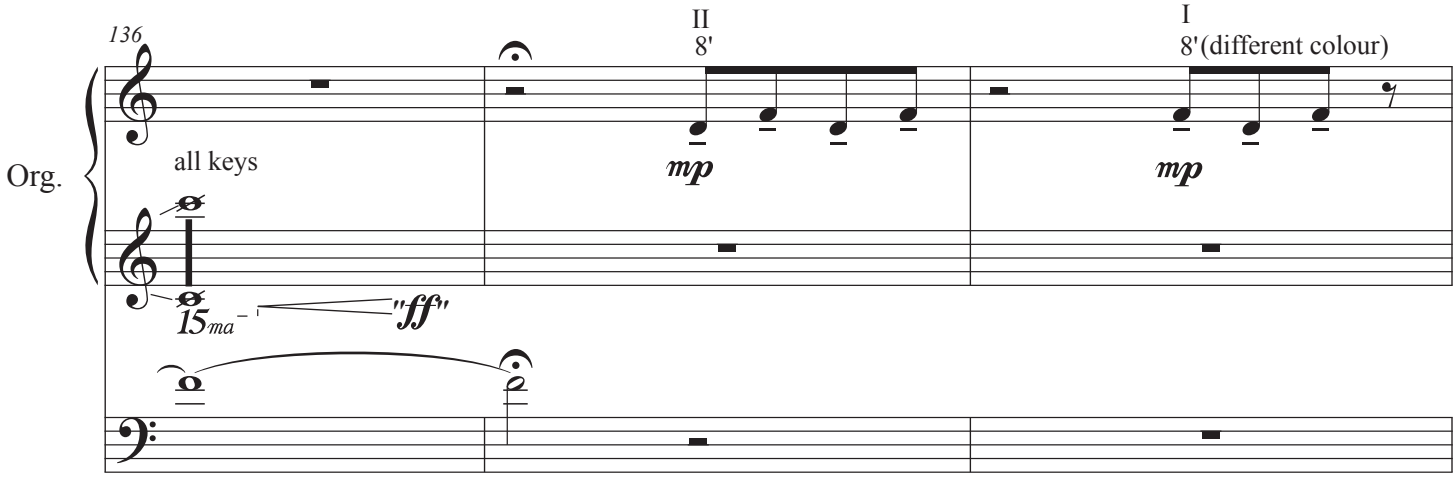

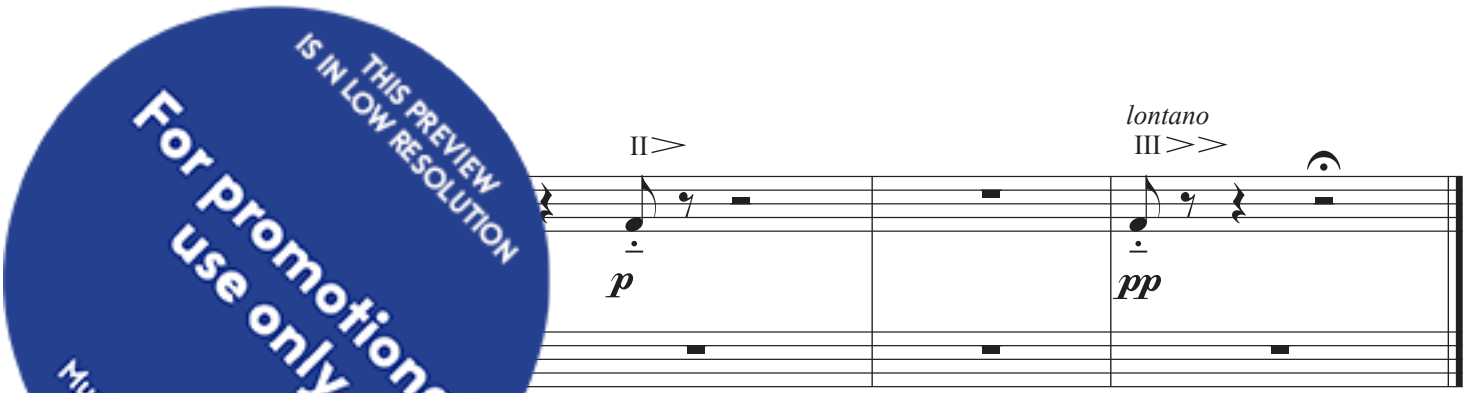

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