

**Firma | Foundation**

for  
Organ

**Mark Vaughn**

2019

Firma | Foundation

Written by: Mark Vaughn

For: Organ

Duration: 8 minutes

Denton, Texas

April, 2019

© 2019 Mark Vaughn

## **Acknowledgements and Dedications:**

This piece was written for organist Christoph Hintermüller and the Moller organ at the University of North Texas as part of the American Guild of Organists' 2018-2019 Student Commissioning Project. I wish to express my thankfulness to both Christoph and the AGO for the opportunity to write this piece. It was a wonderful experience to collaborate with Christoph and to immerse myself in the beautiful and unique sounds of the Moller organ.

I would also like to dedicate this piece to Kelly Buchanan, who I am indebted to for her love, support, and wonderful sense of humor while I was writing this piece. I am so lucky to share my life with her.

## **A note on the concept of this piece:**

The content of this piece is almost entirely comprised of works written by famous composers for the organ. The material covers a historical span from the sixteenth to the turn of the twentieth century and includes music from J.S. Bach, Charles Ives, Leon Boëllman, François Couperin, César Franck, Girolamo Frescobaldi, Dietrich Buxtehude, John Bull, and Camille Saint-Saëns. The practice of using pre-existing music in this way is clearly aligned with the compositional techniques of modern composers like John Zorn, but appropriation is everywhere in music, from cantus firmi, to improvisation on a jazz head, to mashups, to sampling. When composing in this way it becomes clear that multiple frameworks for perceiving music are present, including but not limited to the historical, the cultural, the referential, the visceral, and the analytical. Though this work explicitly uses traditions, styles, composers, and histories as the basis for the piece, it is interesting to consider how even non-appropriative works do so as well.

## **A note on the performance of the piece:**

This work was written specifically for the Moller organ at the University of North Texas, as such, the registrations and pedal markings indicated are highly specific to that organ. Though the piece is written for the Moller, an organist may of course feel entirely free to develop new registrations for the piece if they desire to play the work on a different organ. As one who has drastically changed the work of others for my own creative ends, I feel no need to place any limits on how this work is interpreted, used, or reimagined in any subsequent performances.

## List of Symbols and Terms Used

- ^ This symbol designates a short fermata
- SETTING 1 This graphic is used to indicate a change to the preset registrations that are indicated on the registration sheet. The preset change should occur at the beginning of the measure in which this graphic is placed.
- Sw. Indication to play on the swell manual
- Ch. Indication to play on the choir manual
- Gt. Indication to play on the great manual
- C.P. An abbreviation for the crescendo pedal. This abbreviation is always followed by either “full,” “off,” or “1/2” indicating whether the crescendo pedal is engaged and by how much. The full indication means the crescendo pedal is fully engaged and the 1/2 indication means the crescendo pedal should be halfway engaged.
- S.P. An abbreviation for the swell pedal. This abbreviation is also followed by either “full” or “off.”
- Sfz. An abbreviation to engage the sforzando setting. This abbreviation is always followed by either “on” or “off.”
- +/- “stop” The plus or minus sign are used to indicate the addition or subtraction of a single stop at certain points throughout the piece

## Registration

### Setting 1

Pedal: Diapason 16  
Swell: Octave Flute 4  
Great: Diapason 16

### Subsetting: Ch. 1

Choir: Fagotto 8, Cromorne 8, Contra Fagotto 16, Sifflöte 1

### Setting 2

Pedal: Bombarde 8, Bourdon 8, Octave 8  
Swell: Trumpet 8, Clarinet 8, Plein Jeu VI, Oboe 8, Flute Traverse 8, Diapason 8, Principal 4  
Great: GREAT 4, Fourniture IV, Harmonic Flute 4, Octave 4, Harmonic Flute 8, Harmonic Flute 4, Bourdon 8, Diapason 8  
Choir: Trumpet 8, Fagotto 8, Cromorne 8, Flute Celeste 8, Bourdon 8, Principal 8  
Couplings: Swell to Great 8, Choir to Great 8, Swell to Pedal 8

### Setting 3

Pedal: Octave 8, Rohr Flöte 8  
Swell: Salicional 8, Voix Celeste 8  
Great: Bourdon 8  
No Couplings

### Setting 4

Pedal: Bombarde 8, Bourdon 8, Octave 8  
Swell: Clarinet 8, Clarion 4, Nazard 2 2/3, Rohr Flöte 8  
Great: Super Octave 2, Harmonic Flute 4, Harmonic Flute 8, Gemshorn 8, Bourdon 8, Diapason 8, Diapason 16, Fourniture IV  
Choir: Fagotto 8, Cromorne 8, Octave 4, Nazard 2 2/3, Principal 8

### Setting 5

Pedal: Bourdon 8, Octave 8  
Swell: Rohr Flöte 8, Vox Celesta 8, Octave Flute 4  
Great: Octave 4, Harmonic Flute 4

### Setting 6

Pedal: Diapason 16, Quintaton 16, Bourdon 16, Octave 8, Bourdon 8, Rohr Flöte 8  
Swell: Oboe 8, Trumpet 8, Clarinet 8, Principal 4, Flute Traverse 8, Diapason 8, Rohr Flöte 8, Octave Flute 8, Plein Jeu VI, Flute Traverso 4, Nazard 2 2/3  
Great: Fourniture IV, Harmonic Flute 4, Octave 4, Bourdon 8, Diapason 8, Harmonic Flute 8  
Choir: Clarion 4, Trumpet 8, Cromorne 8, Fagotto 8, Bourdon 8, Octave 4, Spitz Flöte, Principal 8

# Firma | Foundation

Mark Vaughn

Tempo I (♩ = 96-108)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of staves. The first system includes staves for Sw. (Solo), Organ, Gt., and a lower staff for C.P. (Cymbal Pedal). The second system includes staves for Org. (Organ), Sw., Gt., and a lower staff for C.P. The third system includes staves for Org. and a lower staff for C.P. The score includes various performance instructions such as 'SETTING 1', 'Sfz. On', 'C.P. Full', 'C.P. Off', and 'C.P. 1/2'. The piece concludes with a fermata over the final notes.

Sw.

Organ

Gt.

SETTING 1

Sfz. On

Gt.

C.P. Full

C.P. Off

5

Sw.

Sfz. Off

(Gt.)

Gt.

C.P. Off

C.P. Full

12

Org.

C.P. Full

C.P. 1/2

**Subsetting: Ch. 1**

Choir to Pedal 8

♩ = ♩. (a bit faster)

**Tempo I**

(Ch.)

Org.

Ch.

C.P.  
Off

Gt.

Org.

C.P.  
Off

C.P.  
Full

♩ = ♩. (a bit faster)

Org.

Ch.

C.P.  
Off

Pedal: + Bombarde 16 (Left)

Tempo I

Org. Pedal: - Bombarde 16

32

Sfz. On Gt. Cancel Ch. 1

Tempo II (♩ = 76-84)

Tempo I

Org. Pedal: + Bombarde 16 (Left)

37

Sfz. Off C.P. Off C.P. Full C.P. Off SETTING 2

Org.

41

43

Org.

S.P. Full > S.P. Off S.P. Full

Tempo II

45

Org.

S.P. Full > S.P. Off S.P. Full

47

Org.

S.P. Full > S.P. Off S.P. Full

49

Sw.

Ch.

Pedal: - Bombarde 8

51

53

Gt.

Pedal: + Bombarde 8

55

Org.

SETTING 3

Musical score for Organ, measures 55-58. The score is in treble and bass clefs. Measure 55 has a "SETTING 3" box. The music features chords and single notes with phrasing slurs.

59

Org.

(Gt.)

Sw.

Musical score for Organ, measures 59-63. The score is in treble and bass clefs. Measure 59 has "(Gt.)" above and "Sw." below. The music features chords and single notes with phrasing slurs.

64

Org.

Gt.

C.P.  
Off

Musical score for Organ, measures 64-67. The score is in treble and bass clefs. Measure 64 has "Gt." above. Measure 66 has "C.P. Off" below. The music features chords and single notes with phrasing slurs.

Org.

69

< C.P. Full > C.P. Off C.P. Full

Org.

72

C.P. Off

Tempo III (♩ = 112-116)

Org.

75

Sfz. On

SETTING 4

Sfz. Off

Sw.

79 (Sw.)

Org. Ch.

81

Org.

84 rit. ----- Tempo II (♩ = 76-84)

Org. (Sw.) Gt. Gt. C.P. Off

87 **accel. ----- Tempo III (♩ = 112-116)**

Org. **Pedal: - Bombarde 8**

C.P. Full C.P. Off

Detailed description: This system covers measures 87 to 90. The right-hand part (RH) begins with a half note chord (G4, B4, D5) and a half note (G4). It then moves to a quarter note (G4), followed by a half note (G4) and a quarter note (B4). The melody continues with a half note (D5), a quarter note (C5), and a half note (B4). The left-hand part (LH) starts with a half note chord (G2, B2, D3) and a half note (G2). It then plays a quarter note (G2), followed by a half note (G2) and a quarter note (B2). The LH continues with a half note (D3), a quarter note (C3), and a half note (B2). The pedal line consists of a half note (G2), a quarter note (B2), and a half note (D3). Pedal instructions include 'Pedal: - Bombarde 8' and 'C.P. Full' to 'C.P. Off'.

91

Org.

Detailed description: This system covers measures 91 to 97. The right-hand part (RH) begins with a half note chord (G4, B4, D5) and a half note (G4). It then moves to a quarter note (G4), followed by a half note (G4) and a quarter note (B4). The melody continues with a half note (D5), a quarter note (C5), and a half note (B4). The left-hand part (LH) starts with a half note chord (G2, B2, D3) and a half note (G2). It then plays a quarter note (G2), followed by a half note (G2) and a quarter note (B2). The LH continues with a half note (D3), a quarter note (C3), and a half note (B2). The pedal line consists of a half note (G2), a quarter note (B2), and a half note (D3).

98

Org. **Pedal: + Bombarde 16 (Left)**

Detailed description: This system covers measures 98 to 103. The right-hand part (RH) begins with a half note chord (G4, B4, D5) and a half note (G4). It then moves to a quarter note (G4), followed by a half note (G4) and a quarter note (B4). The melody continues with a half note (D5), a quarter note (C5), and a half note (B4). The left-hand part (LH) starts with a half note chord (G2, B2, D3) and a half note (G2). It then plays a quarter note (G2), followed by a half note (G2) and a quarter note (B2). The LH continues with a half note (D3), a quarter note (C3), and a half note (B2). The pedal line consists of a half note (G2), a quarter note (B2), and a half note (D3). Pedal instructions include 'Pedal: + Bombarde 16 (Left)'.

104

Org.

Pedal: - Bombarde 16 (Left)

C.P. Off

a little slower

109

Org.

C.P. Full

C.P. Off

C.P. Full

C.P. Off

115

Org.

C.P. Full

C.P. Off

C.P. Full

Tempo II (♩ = 76-84)

Org.

120

Sw.

Gt.

S.P. Off

C.P. Off

SETTING 5

Org.

125

Org.

130

135

Org.

140

Org.

a little slower

145

Org.

(Sw.)

SETTING 6

(Gt.)

S.P.  
Full

Org.

149

Org.

153

Org.

157

161

Org.

C.P.  
Off

165

Org.

Gt.

C.P.  
Full

169

Org.

Sfz.  
On