Firma | Foundation

for
Organ

Mark Vaughn

2019

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Written by: Mark Vaughn

For: Organ

Duration: 8 minutes

Denton, Texas

April, 2019

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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, Diaposon 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 Flüte 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, Nasard 2 2/3, Principal 8

Setting 5
Pedal: Bourdon 8, Octave 8
Swell: Rohr Flüte 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 Flüte 8
Swell: Oboe 8, Trumpet 8, Clarinet 8, Principal 4, Flute Traverse 8, Diapason 8, Rohr Flüte 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

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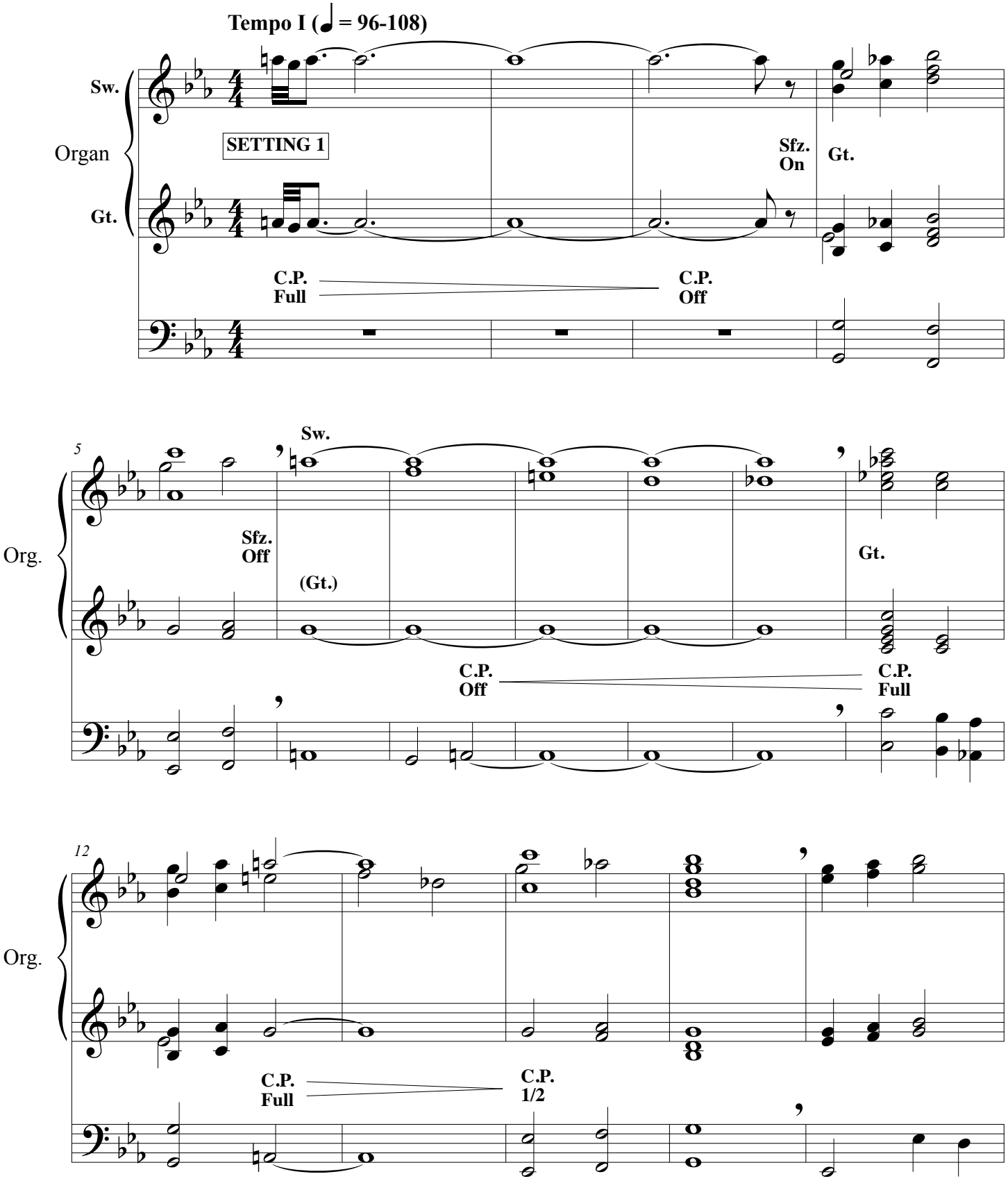

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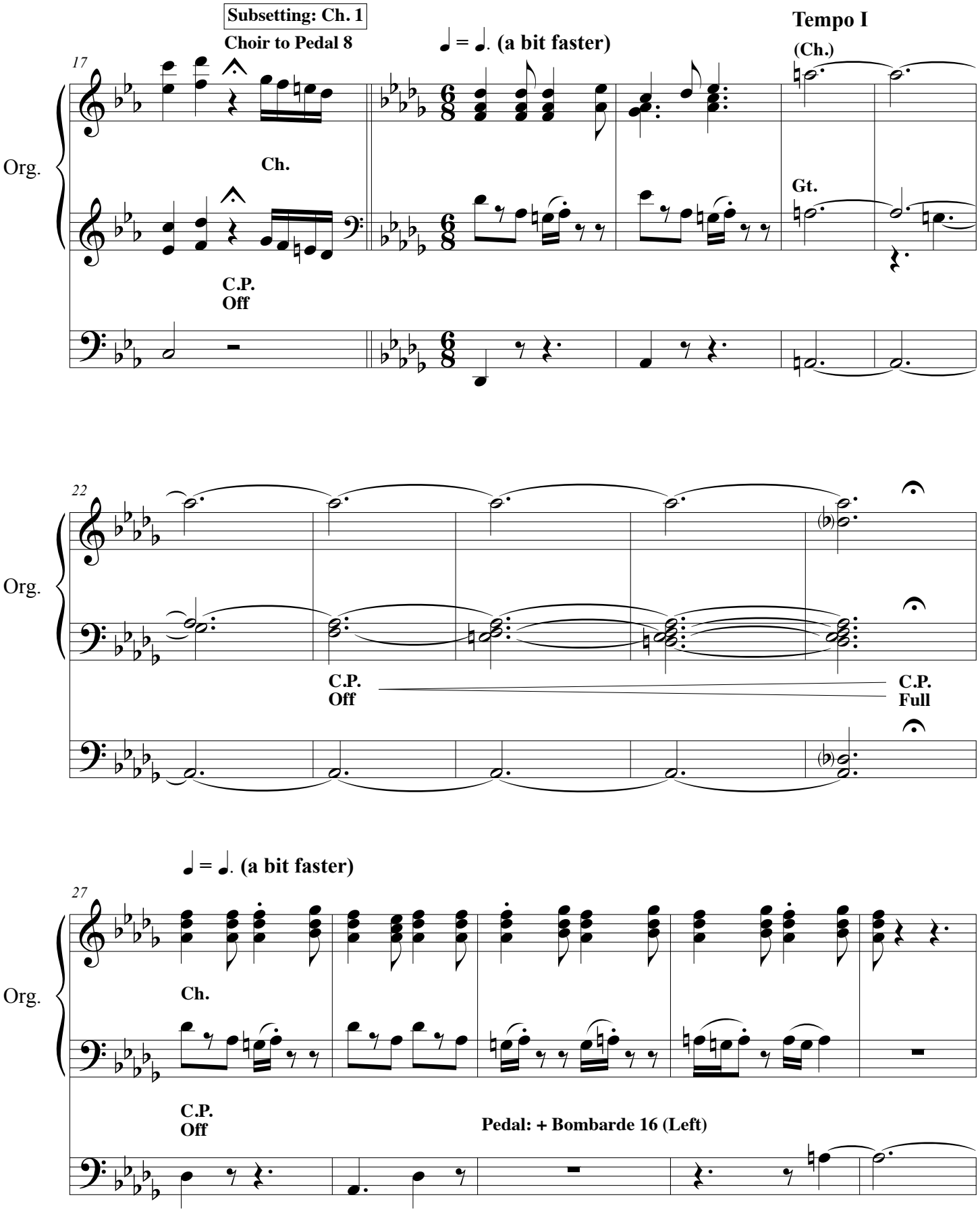
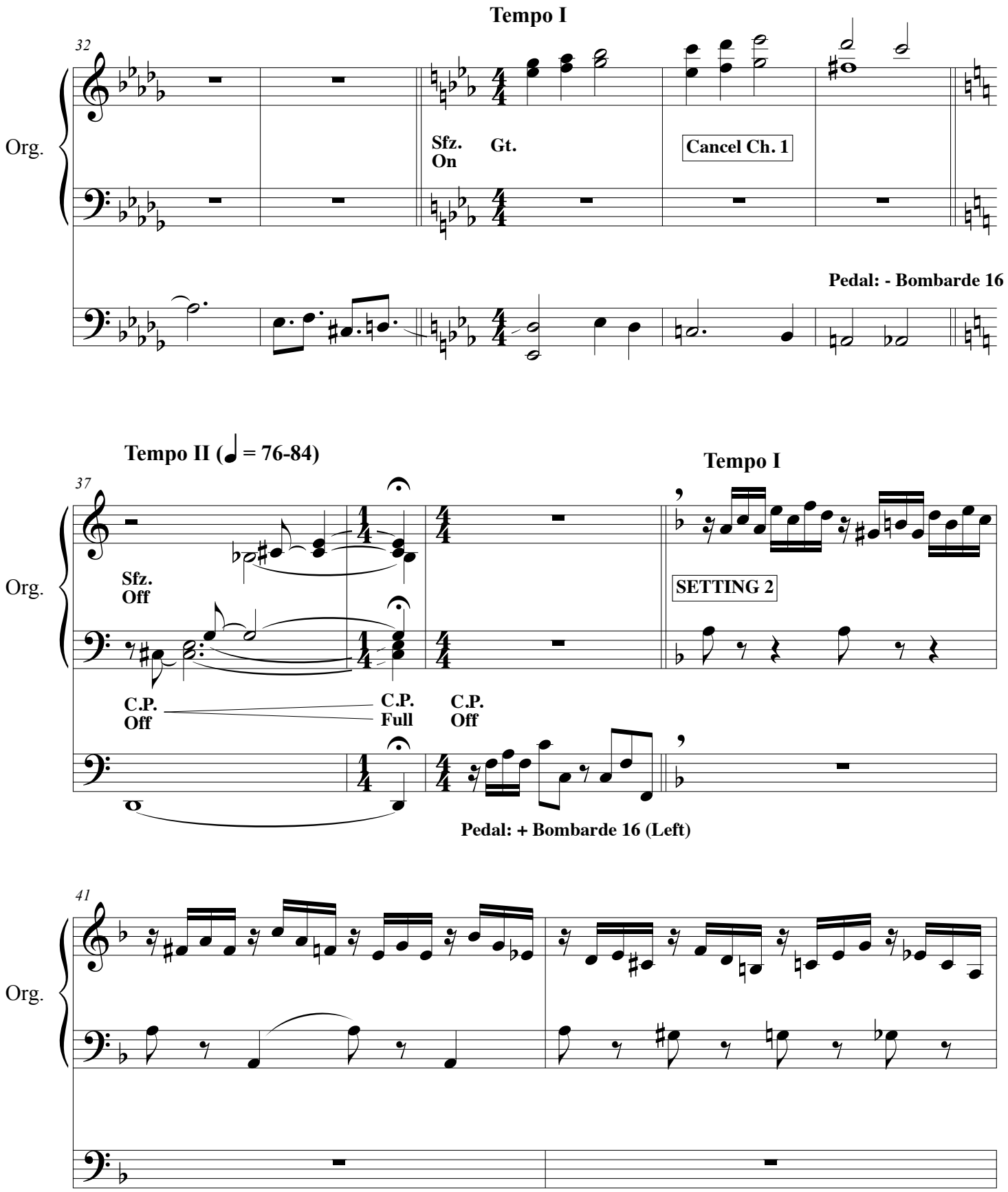
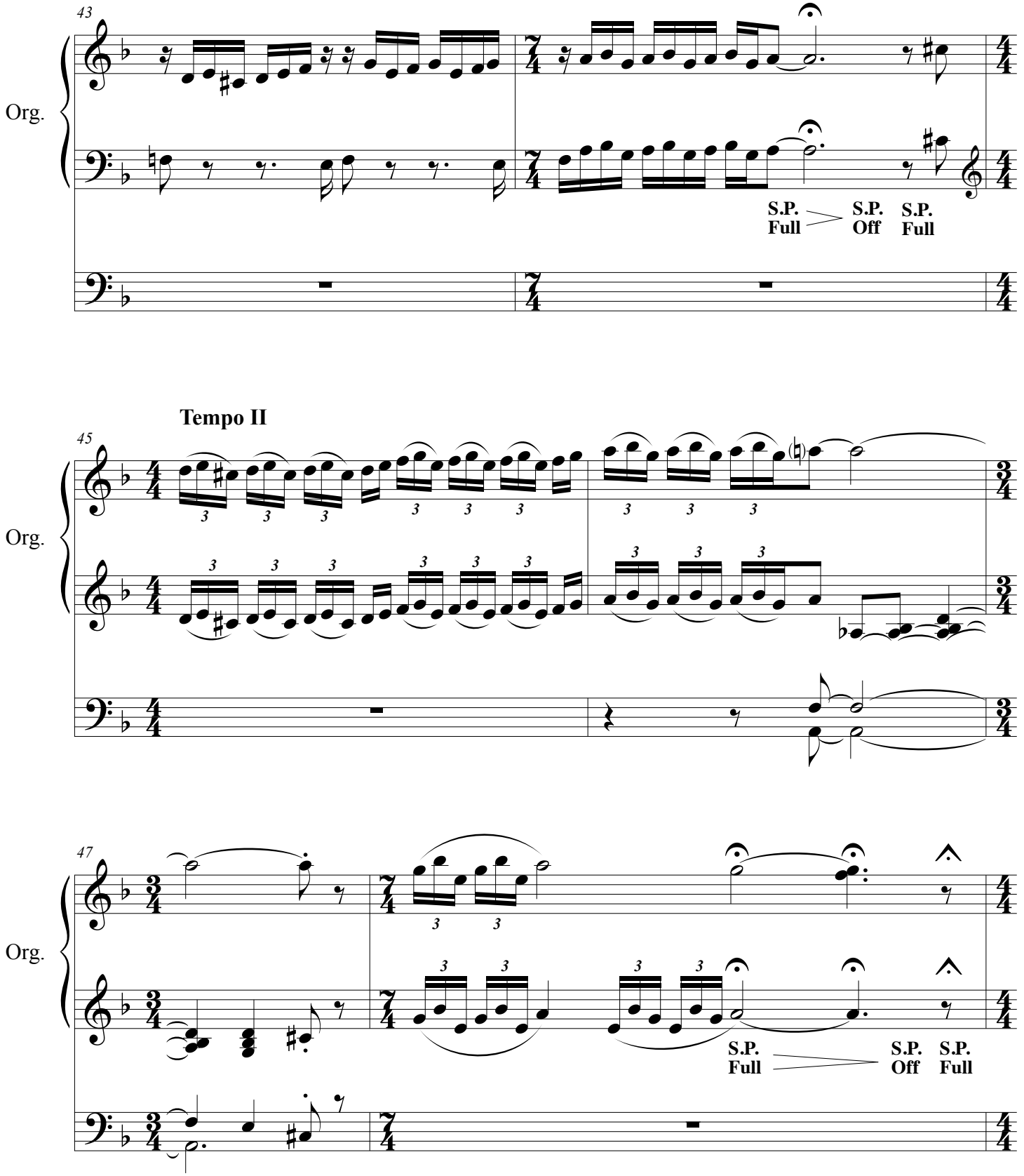
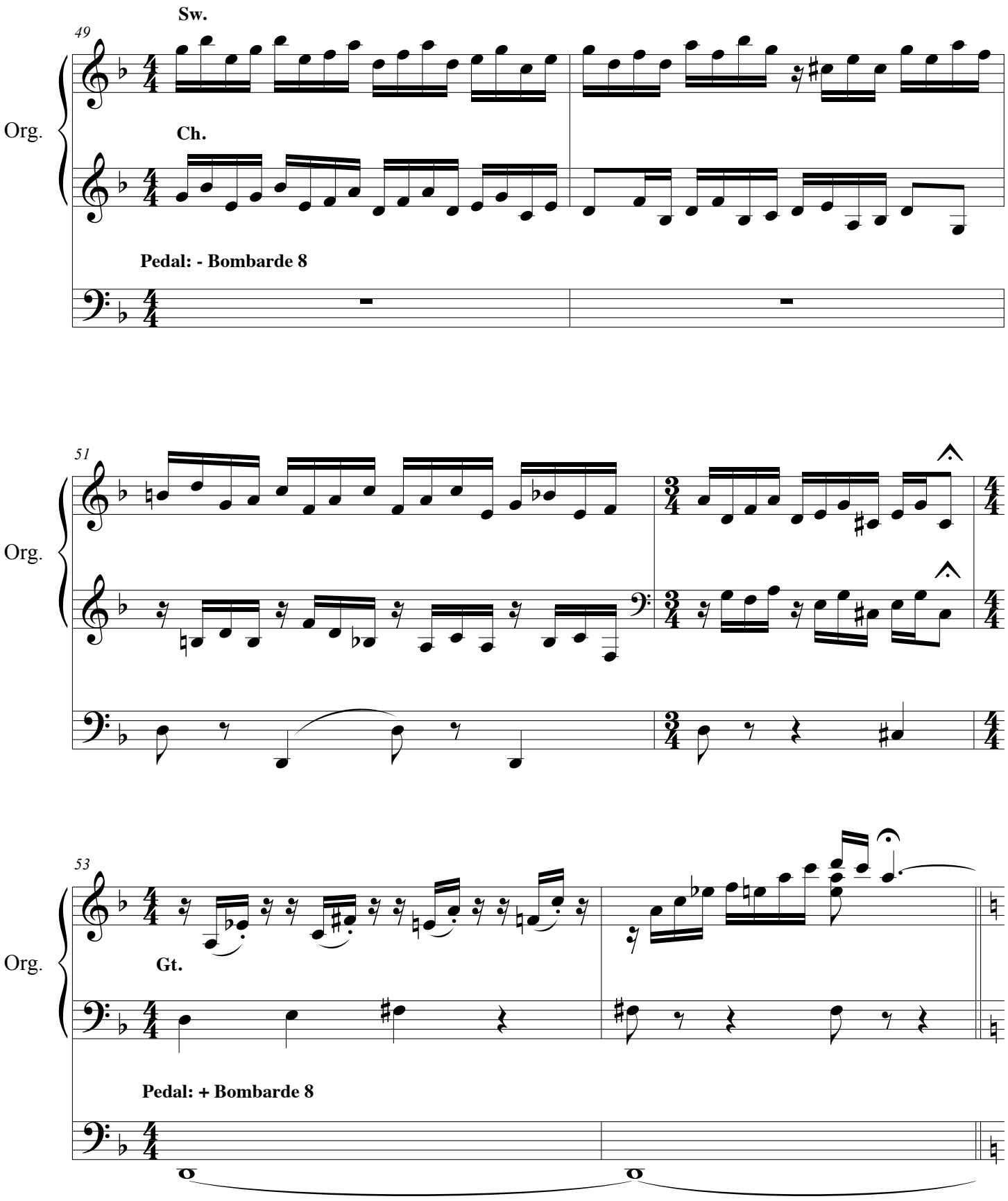
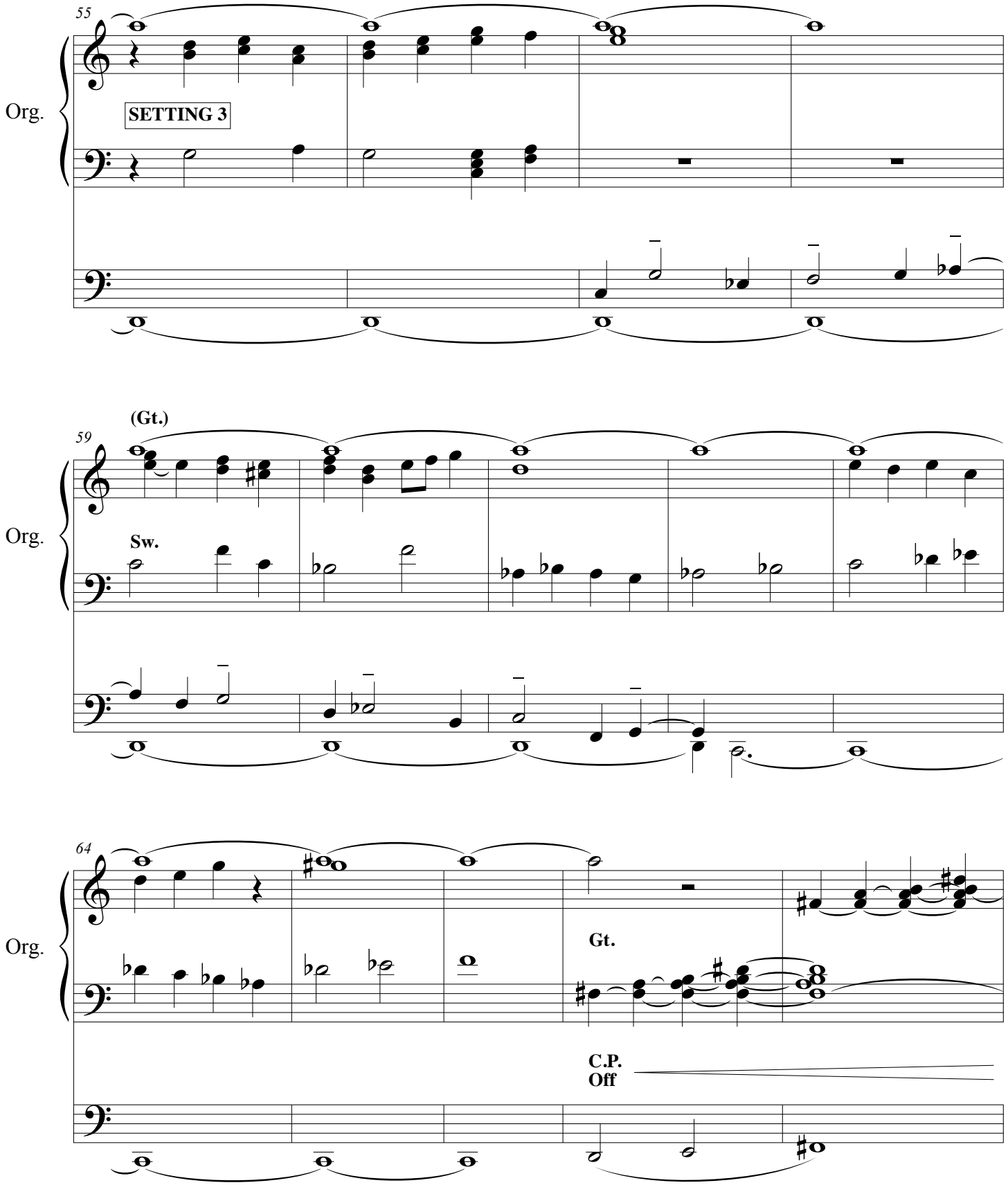
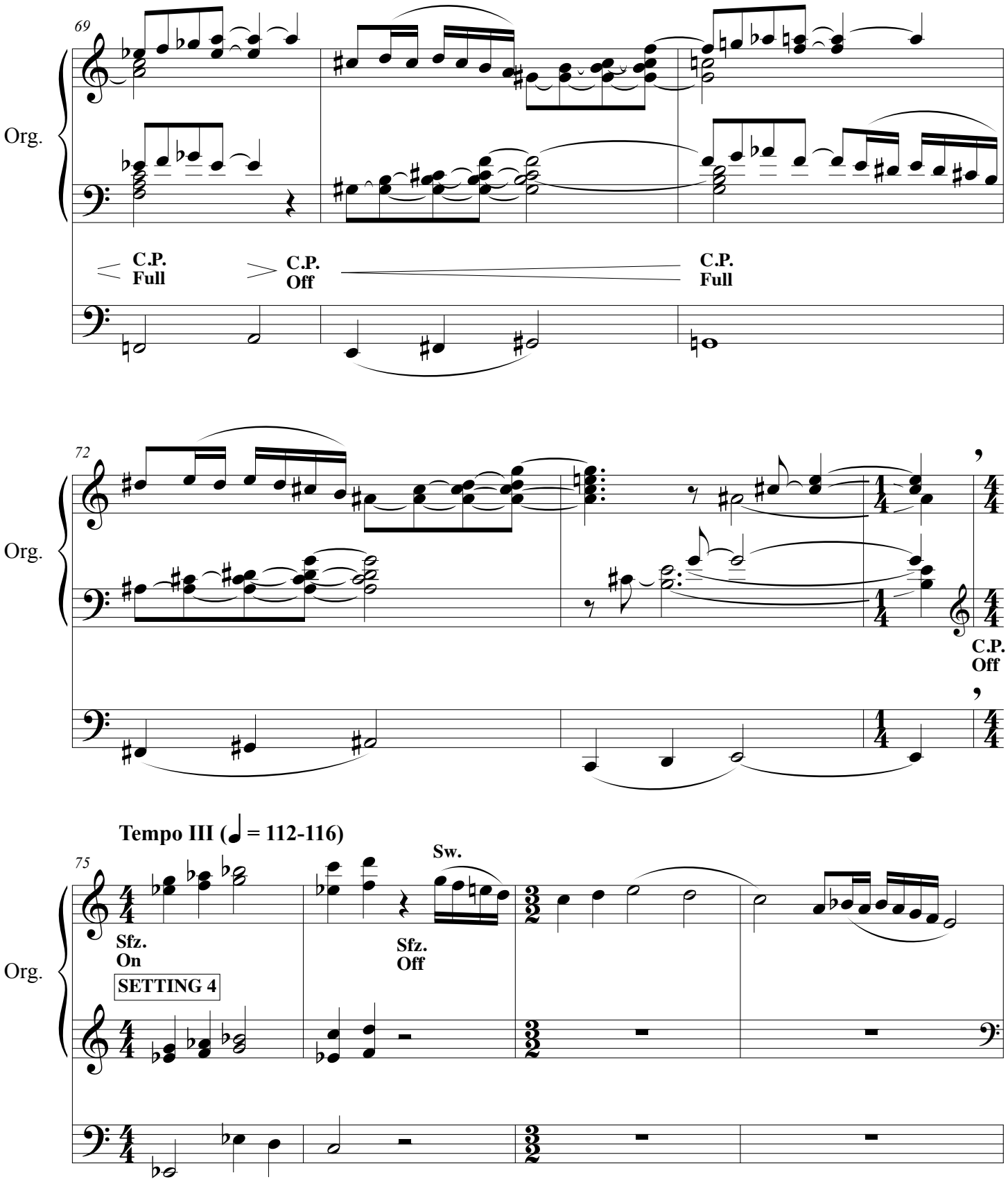

Subsetting: Ch. 1
Choir to Pedal 8
♩ = ♩. (a bit faster)
Tempo I
(Ch.)
17
Org.
Ch.
Gt.
C.P.
Off
22
Org.
C.P.
Off
C.P.
Full
♩ = ♩. (a bit faster)
27
Org.
Ch.
C.P.
Off
Pedal: + Bombarde 16 (Left)

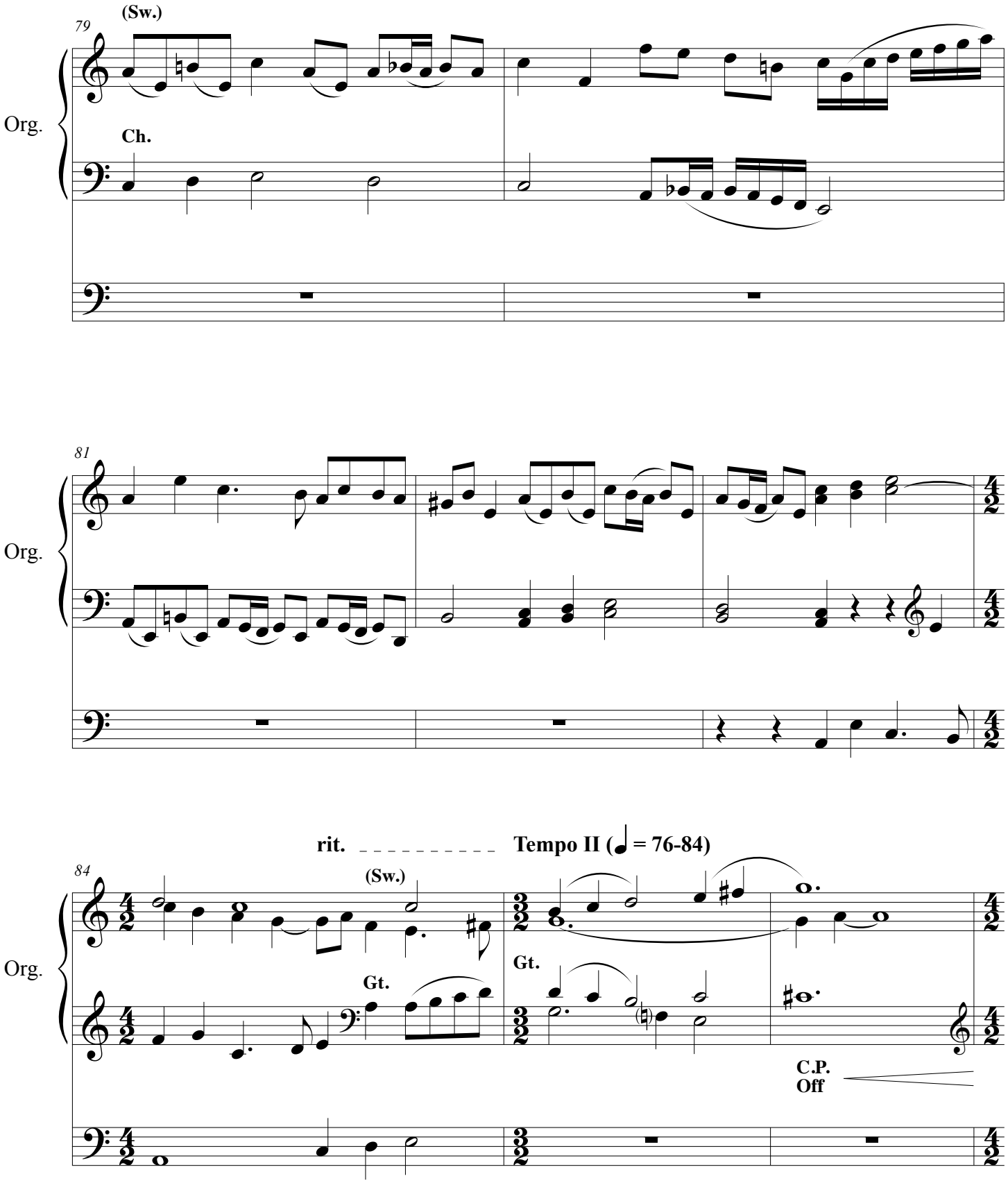

Tempo I
32
Org.
Sfz. On
Gt.
Cancel Ch. 1
Pedal: - Bombarde 16
Tempo II (♩ = 76-84)
37
Sfz. Off
C.P. Off
C.P. Full
C.P. Off
Tempo I
SETTING 2
Pedal: + Bombarde 16 (Left)
41

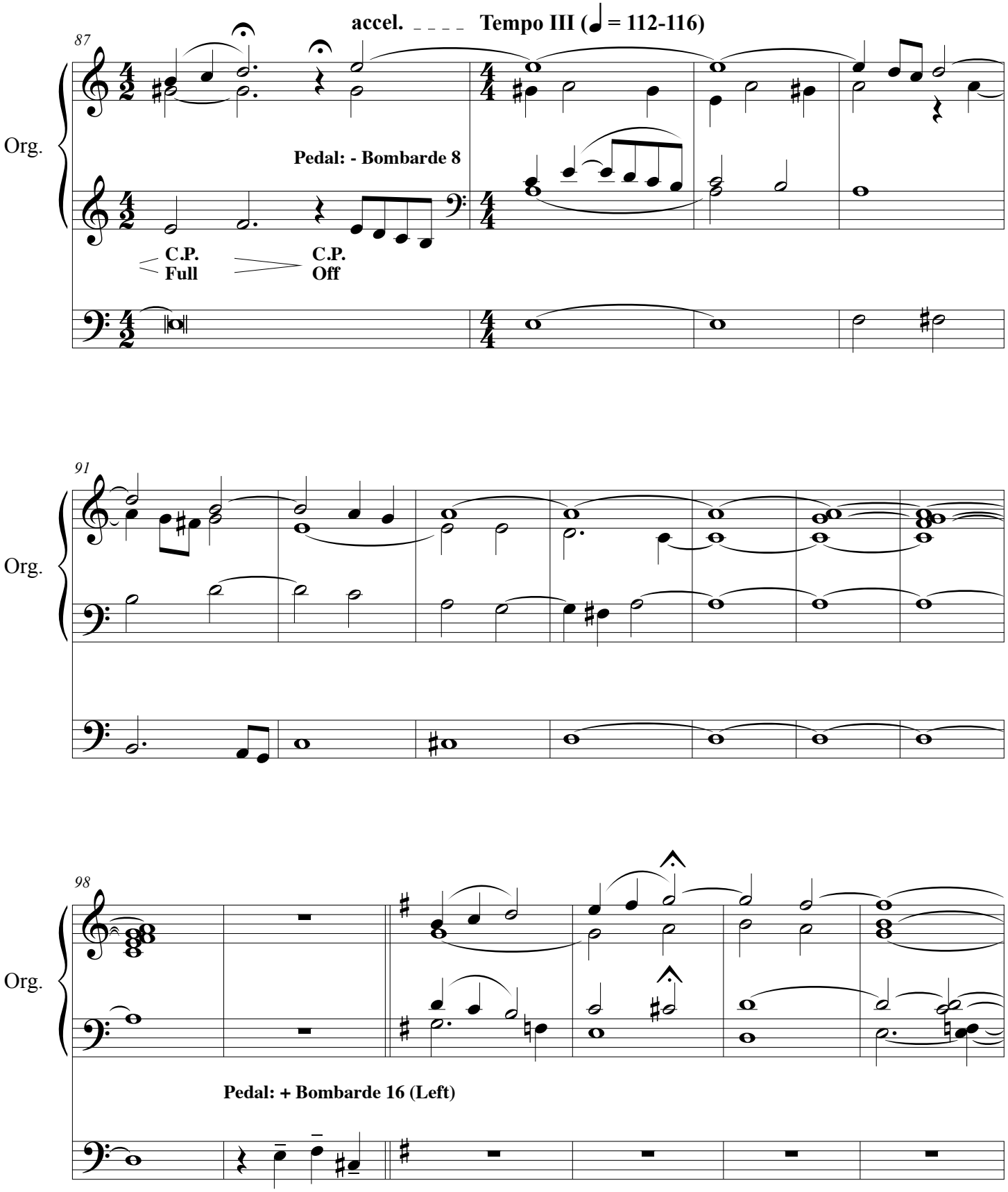

43
Org.
S.P. Full
S.P. Off
S.P. Full
Tempo II
45
Org.
47
Org.
S.P. Full
S.P. Off
S.P. Full

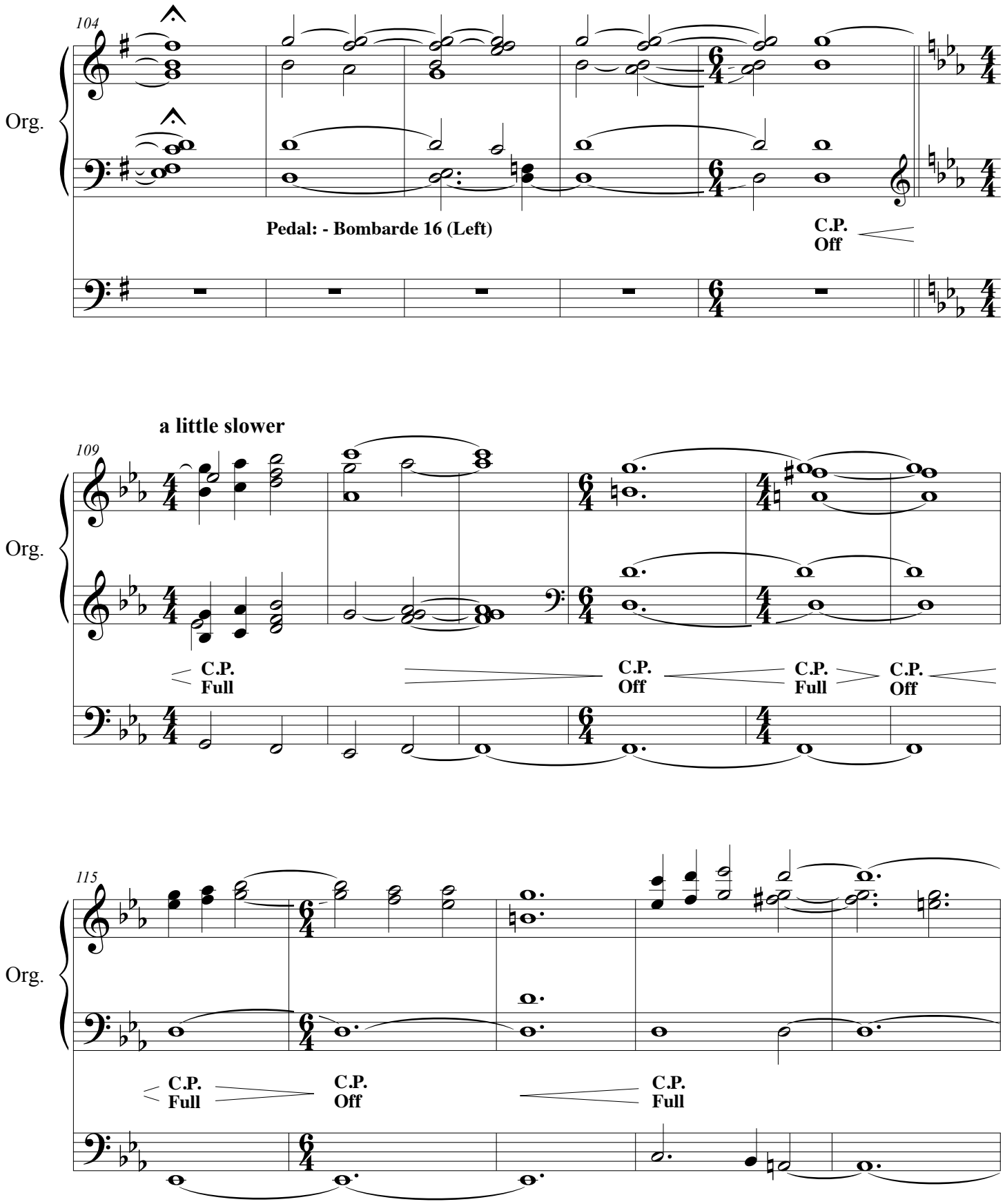

49
Sw.
Org.
Ch.
Pedal: - Bombarde 8
51
Org.
53
Org.
Gt.
Pedal: + Bombarde 8

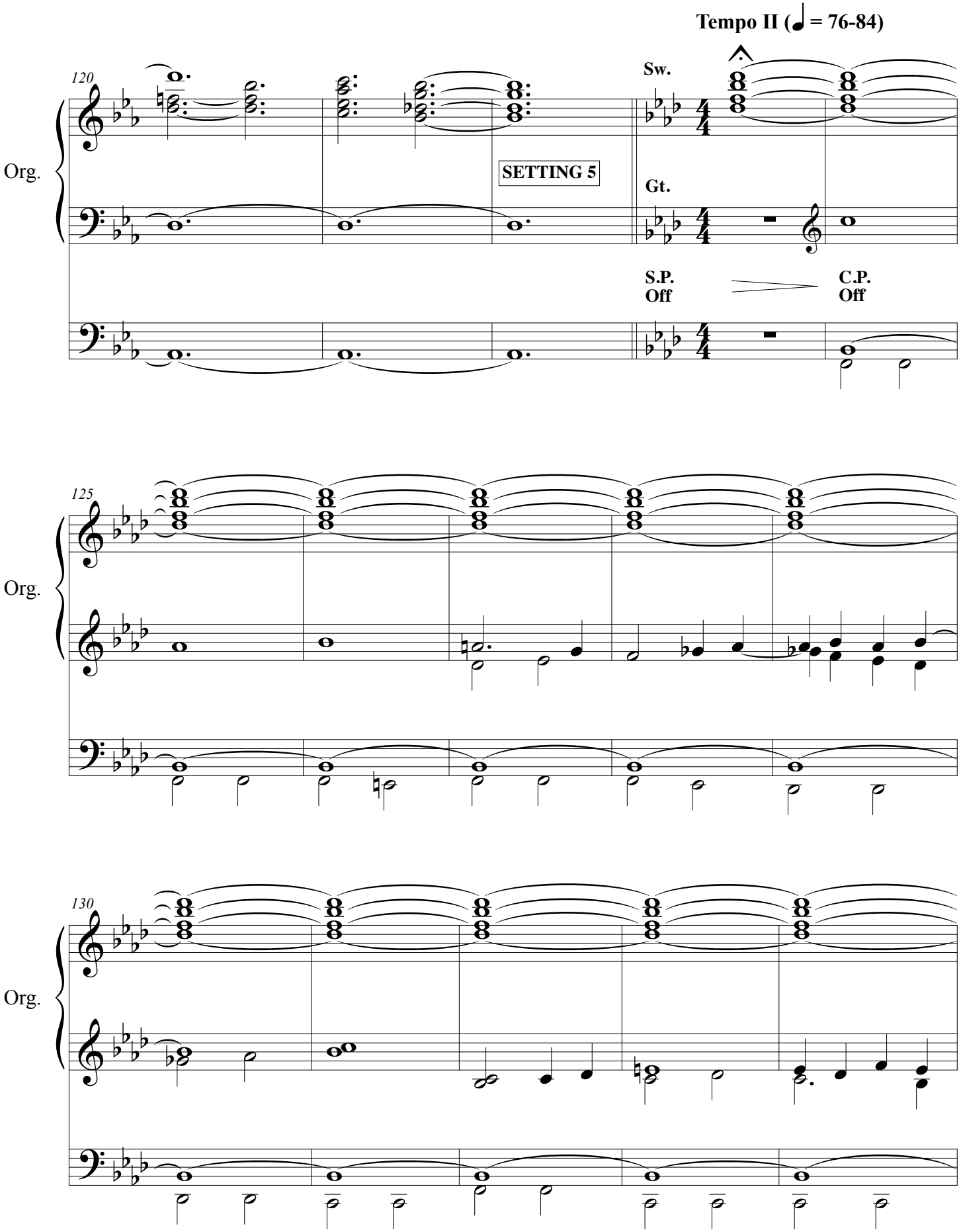

55
Org.
SETTING 3
(Gt.)
59
Org.
Sw.
64
Org.
Gt.
C.P.
Off

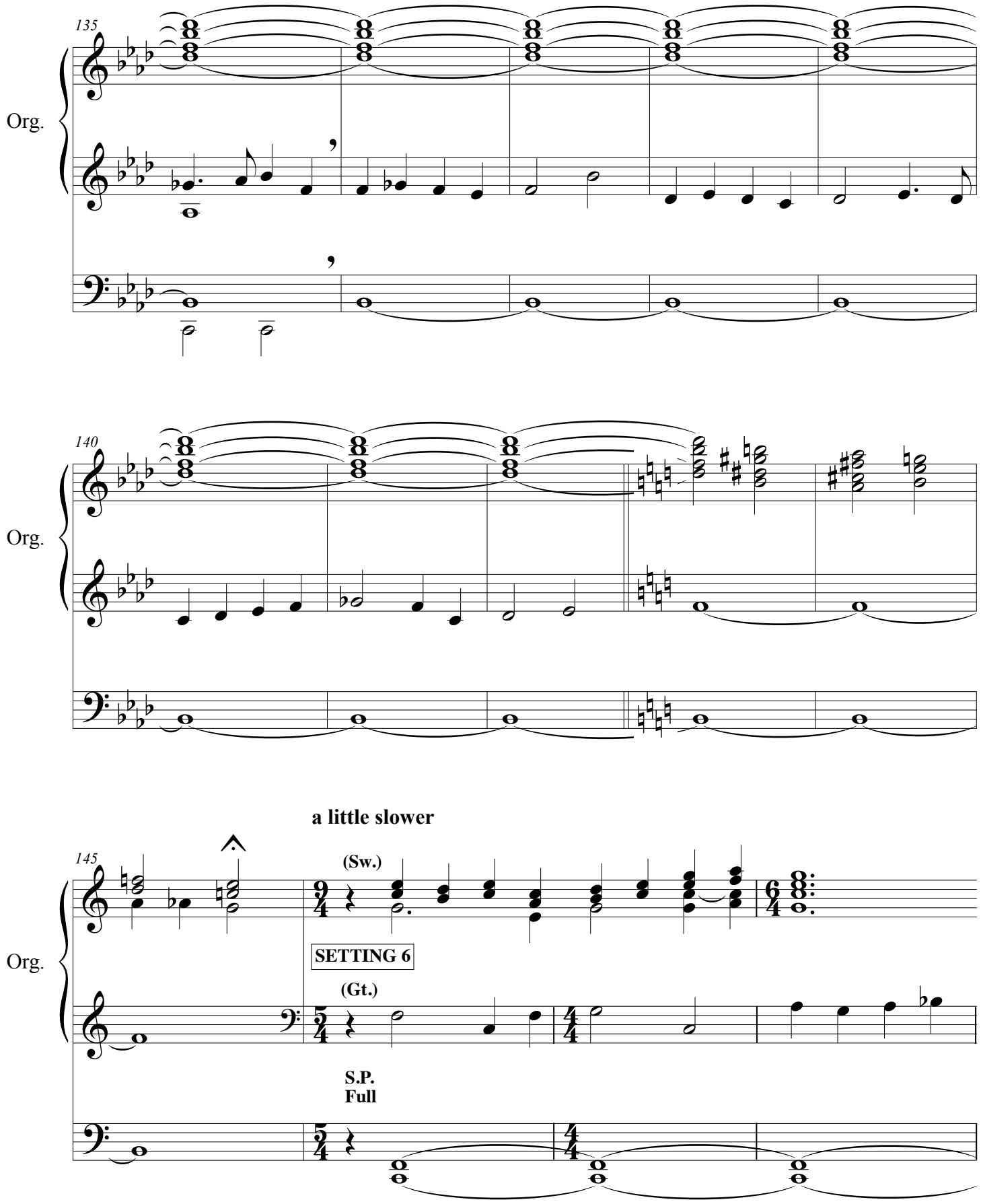

69
Org.
C.P. Full
C.P. Off
C.P. Full
72
Org.
C.P. Off
Tempo III (♩ = 112-116)
75
Org.
Sfz. On
SETTING 4
Sfz. Off
Sw.

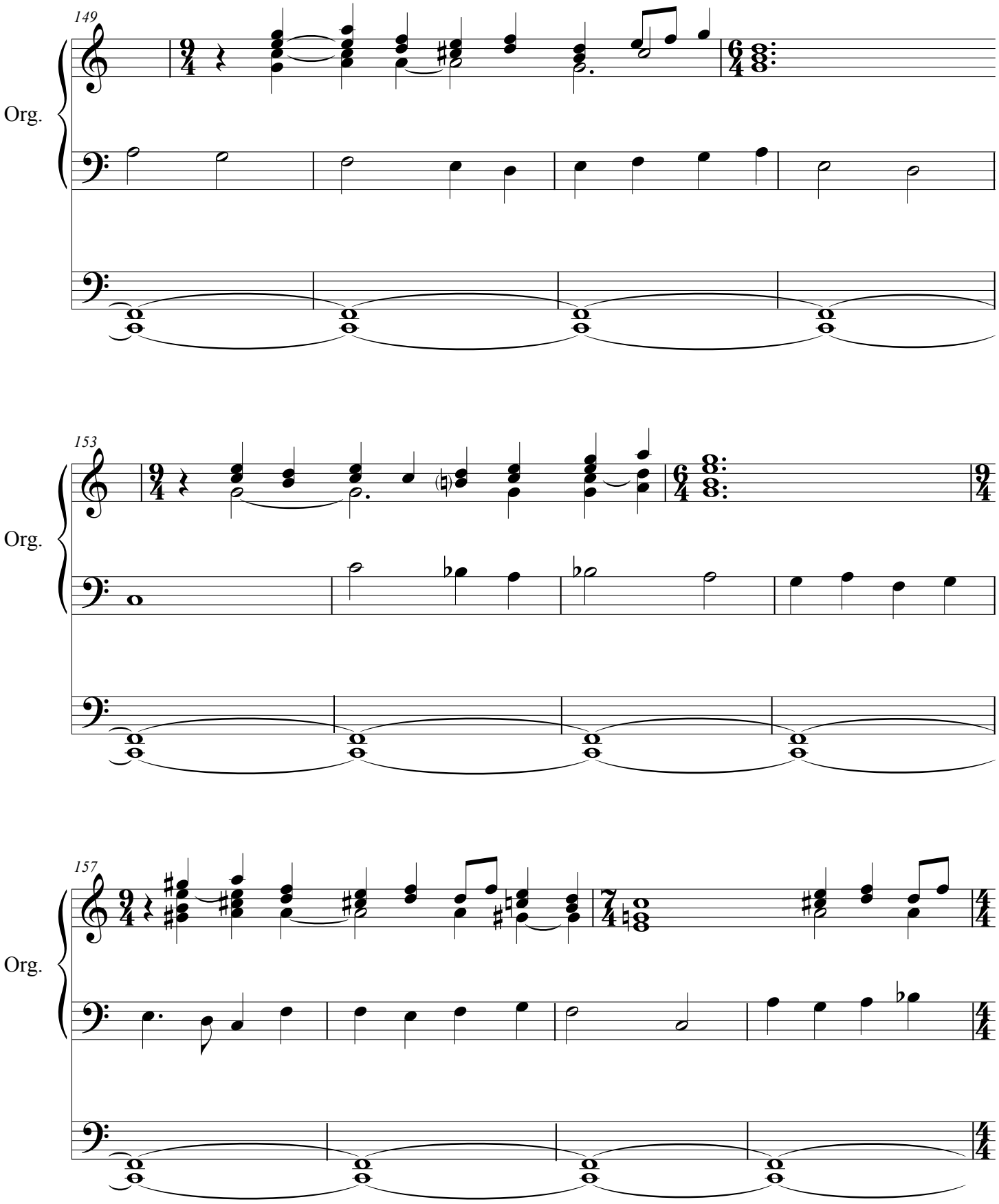

79
(Sw.)
Org.
Ch.
81
Org.
rit.
Tempo II (♩ = 76-84)
84
(Sw.)
Org.
Gt.
Gt.
C.P.
Off

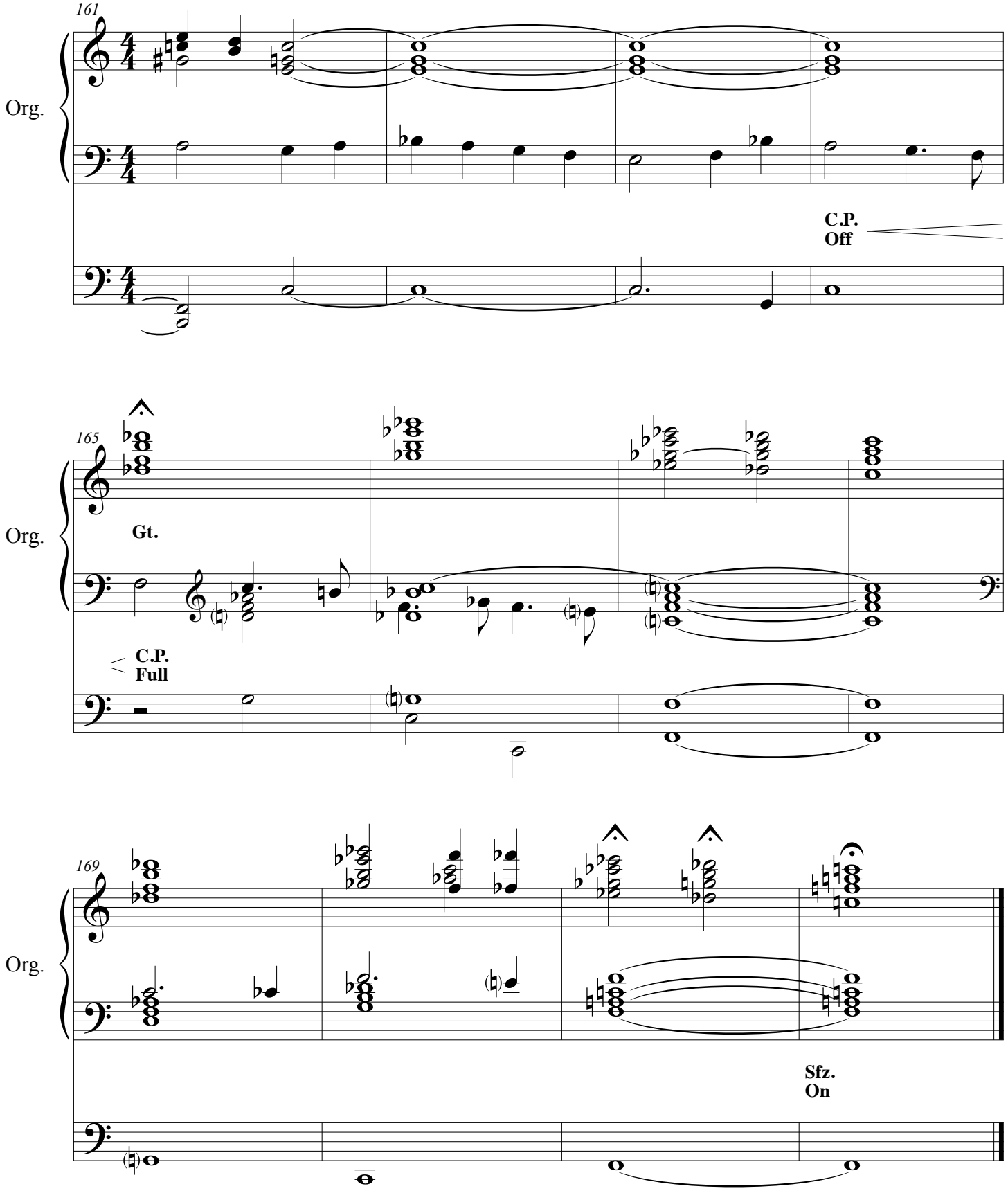

accel.
Tempo III (♩ = 112-116)
87
Org.
Pedal: - Bombarde 8
C.P.
Full
C.P.
Off
91
Org.
98
Org.
Pedal: + Bombarde 16 (Left)


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)
120
Org.
SETTING 5
Sw.
Gt.
S.P.
Off
C.P.
Off
125
Org.
130
Org.


135
Org.
140
Org.
a little slower
145
Org.
(Sw.)
SETTING 6
(Gt.)
S.P.
Full


149
Org.
153
Org.
157
Org.


161
Org.
C.P.
Off
165
Org.
Gt.
C.P.
Full
169
Org.
Sfz.
On