

Special Project Composition

MUSI4016 UNUK SUM (21-22)

Student no. 20383257

Seven Last Words from the Cross

for Hammond Organ

by Alex Boyle

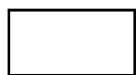
a meditation on seven expressions

Composer's programme notes

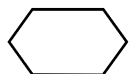
Seven Last Words from the Cross is a meditation for Holy Week. Although it could be played without the spoken parts, their inclusion heightens the quality of meditation. The seven movements, here called words, should be played through and not separated.

Performance notes

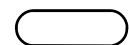
The notation system used is a hybrid of conventional left to right music notation and flowchart systems. A description of flowchart systems used are provided below.



A process, here a musical operation. In this piece small rectangles are processes within larger rectangles acting as systems.



A preparation, here for a musical operation.



A terminator, here start and end.



An off-page connector, here used to connect systems via small connectors and between movements via large connectors. The small connectors also act as rehearsal figures.



or



Connectors, usually time specified by accompanying instruction. If no time unit is specified, move immediately to the next operation. The diamond connector always instructs to move immediately to the next operation.

Hammond Organ

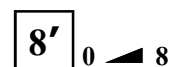
The Hammond organ should be a B3 or similar model with Leslie speaker facility. The provision of drawbars are essential as is a pedalboard and expression pedal.

Conventional notation for the Hammond

UPR	Play on the upper manual.
LWR	Play on the lower manual.
PED	Play on the pedalboard
LESLIE	Leslie speaker cabinet, a rotating speaker with settings of slow, fast and off.
CHORUS	Chorus and Vibrato settings, here set to C3. (<i>on</i> or <i>off</i>)
<i>exp. ped.</i>	Expression pedal

Initial registrations include 2 number rows consisting of 9 numbers between the value of 0 and 8. These are the drawbar settings for the manuals, here 0000000000. There are only 2 drawbars for the pedalboard.

Hammond organ notation specific to this piece



This indicates the drawbar that is to be moved to the specified level. The manual is indicated. The speed of engagement is decided by the time unit enclosed in a circle. These time units are used throughout the piece, a unit being approximately the time interval between human heartbeats. This may vary from person to person and emotional state and are a guide. When there are 2 or more of these instructions in the same process rectangle, they should happen simultaneously and at a similar rate. If the instruction is placed above a note the drawbar movement should be simultaneous with this note.



Place a wedge in a key to sustain note indicated. A clarinet reed is ideal. Note clusters can be held down by a noteweight. A cross through this symbol instructs removal of a wedge.



Pump the expression pedal. Here coordinated with note strikes on the manual. The loudest point should be shortly after the strike of the note, creating a sound similar to the booming of a wind turbine blade's revolution. In the rectangles that contain pump marks, the performer can pump any notes of their choice whether they are marked or not. However they should sound erratic.



Hold a continuous note or notes until instructed otherwise.



End a note or notes.



Splutter, a tremolo on one note, here intermittent.



Glissando with the left forearm placing elbow on note cluster indicated by black circle, moving forearm and hand clockwise 90° along keys toward target cluster indicated by black circle. Then reverse process by moving forearm anticlockwise.



A volume dial symbol by an instruction indicates use of the volume switch.

Expression pedal indicator



The expression pedal indicator appears at the bottom of each large system rectangle. A lighter shade suggests a softer dynamic on the expression pedal, a darker shade suggests a louder dynamic. Dynamic changes via drawbars are independent of expression pedal dynamics. It is possible that the expression pedal dynamic movement is contrary to the drawbar dynamic movement. A short black line as shown above means a short pump. (loud) These pumps are not linked with the striking of notes. A dark bulge indicates a marked increase in dynamic but less sudden than the pumps. The aim of the expression pedal indicator is to influence rather than constrain the organist.

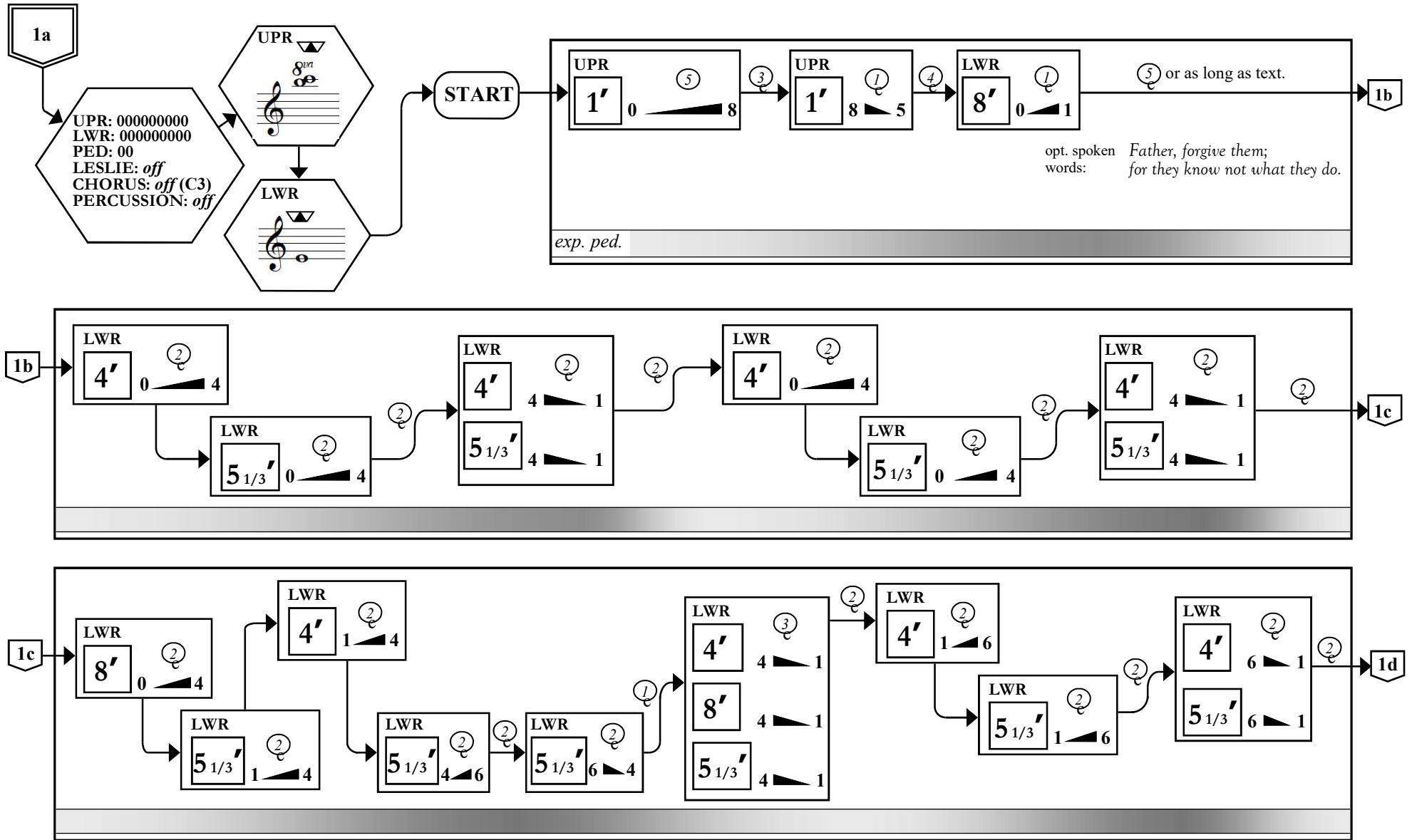
Note durations

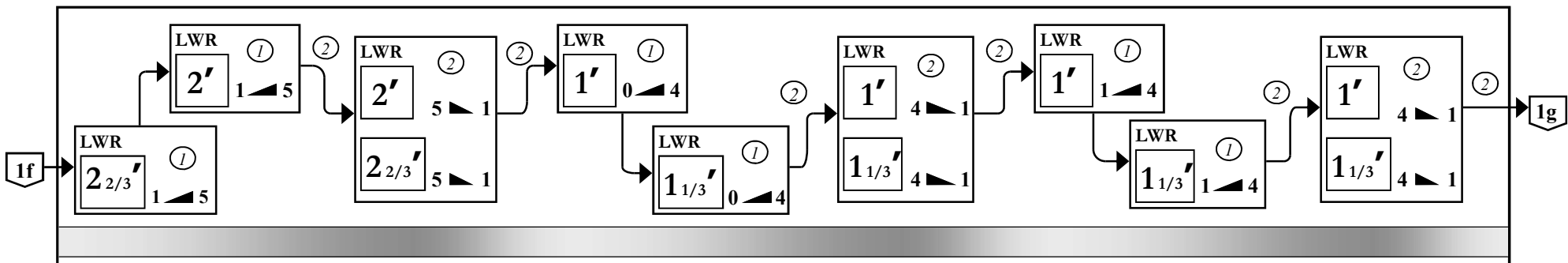
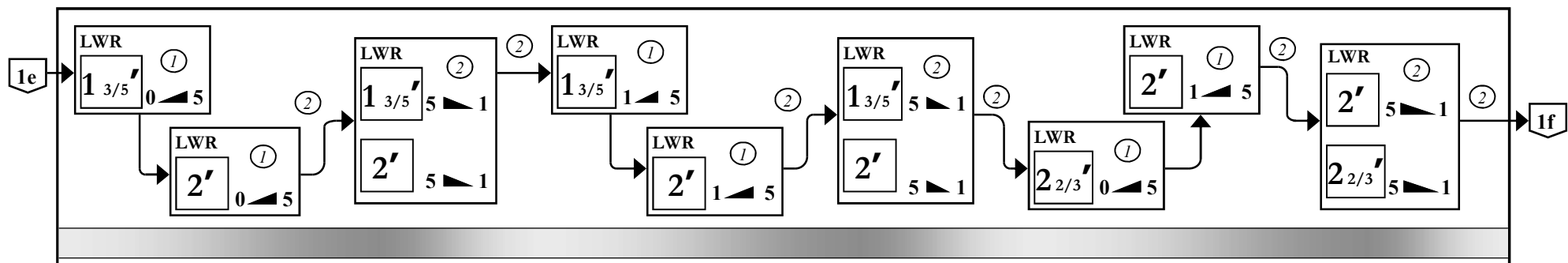
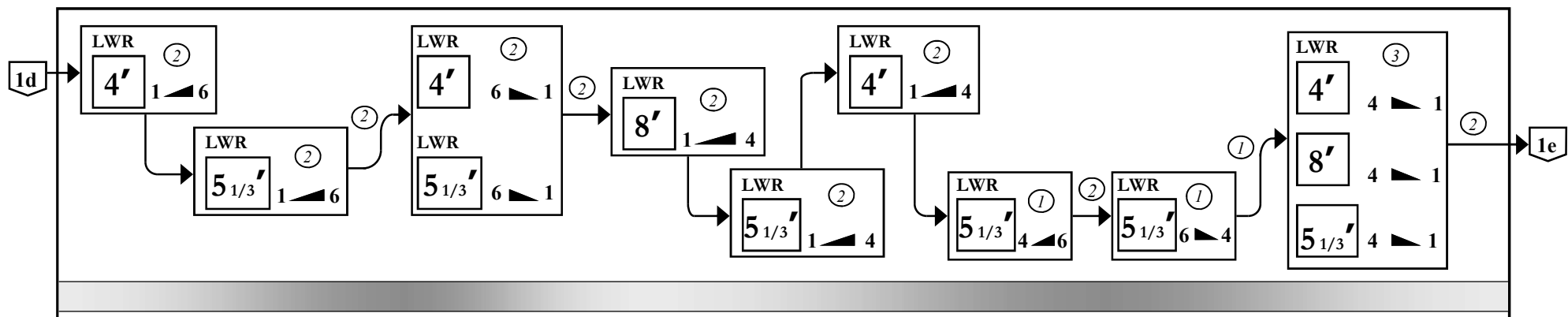
Crotchet noteheads indicate notes of short duration. (approx. 1 unit) Minim noteheads should be sustained. (approx. 3 units). Semibreve noteheads should be sustained to the next command. Note rapidity is flexible, though guidelines are sometimes provided. Notes are to be played smoothly unless stated otherwise. Where notes are slurred the last note of each grouping should be short. Where the instruction *regular* is given, notes should form a regular pulse complimenting other simultaneous processes.

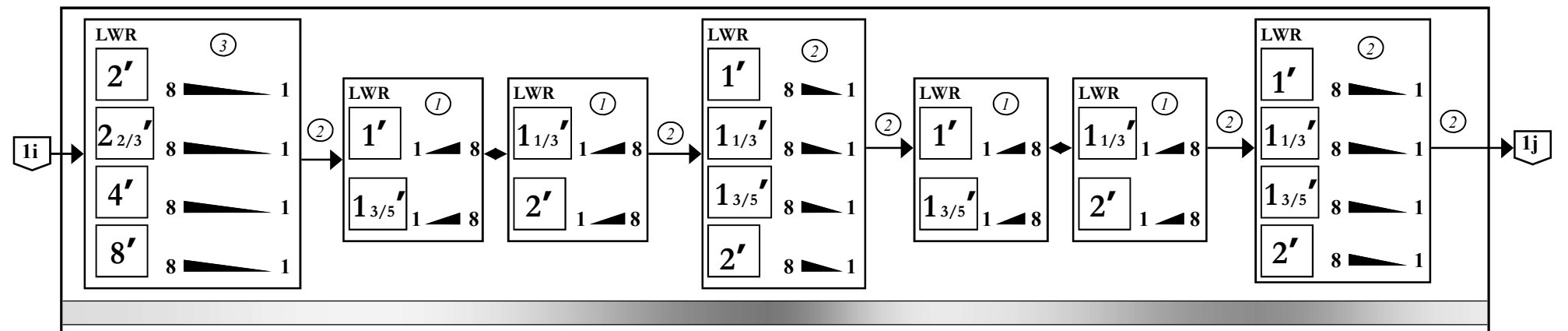
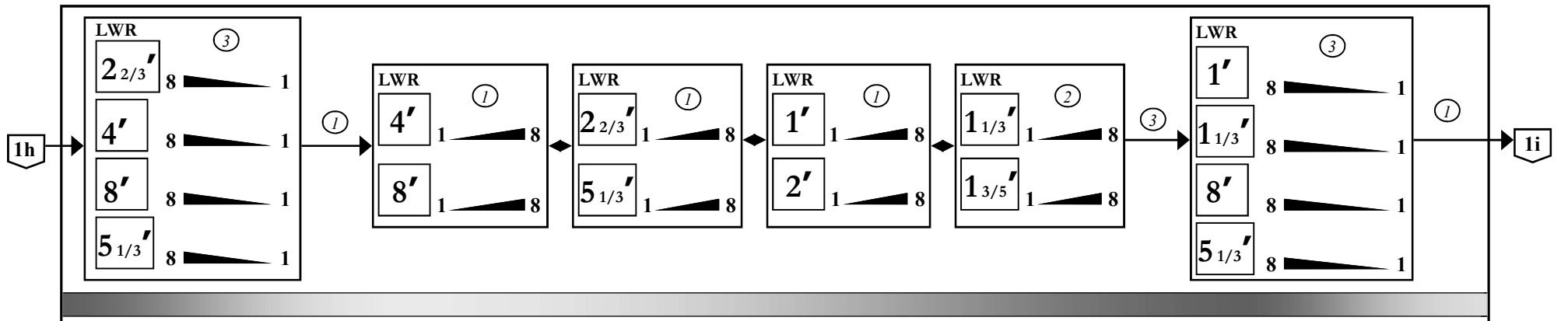
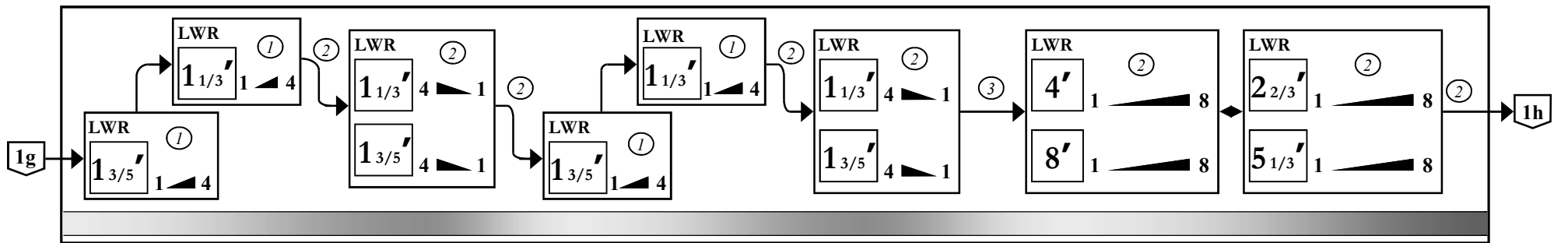
Seven Last Words from the Cross

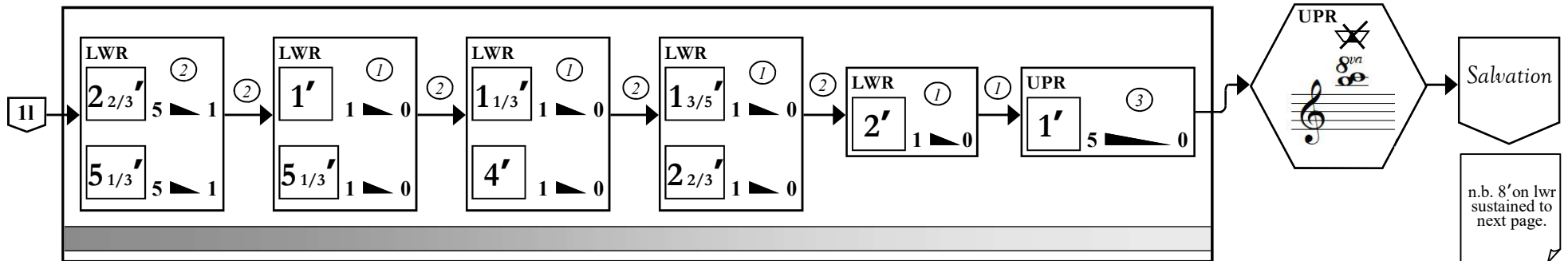
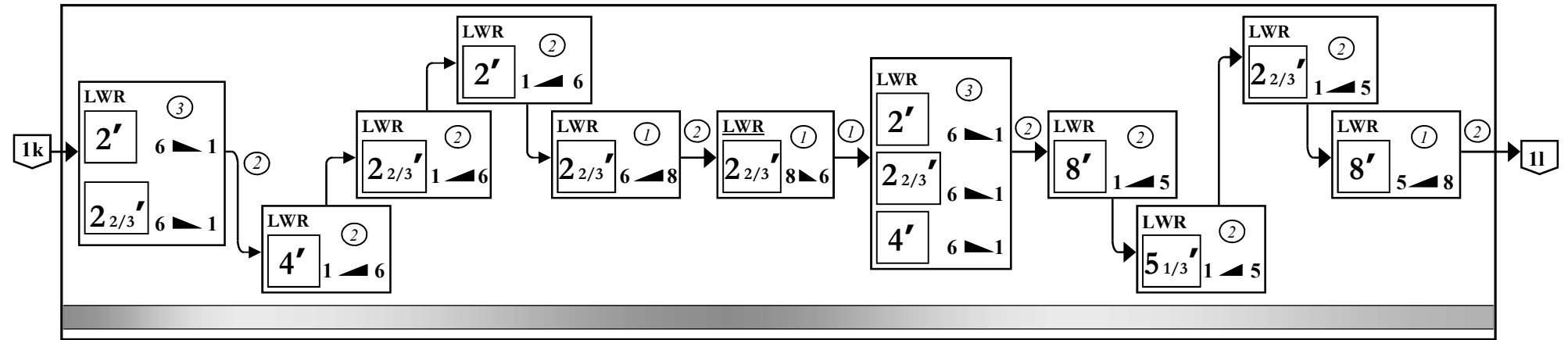
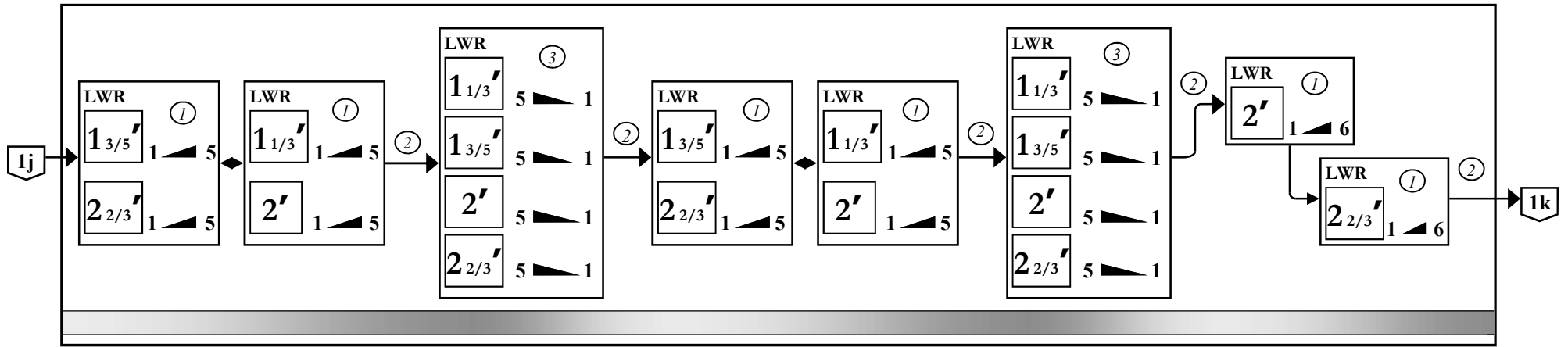
Forgiveness

Alex Boyle

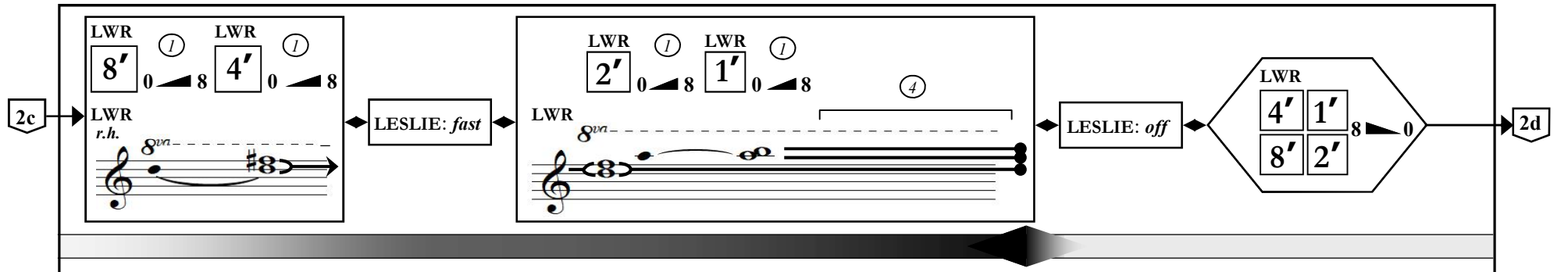
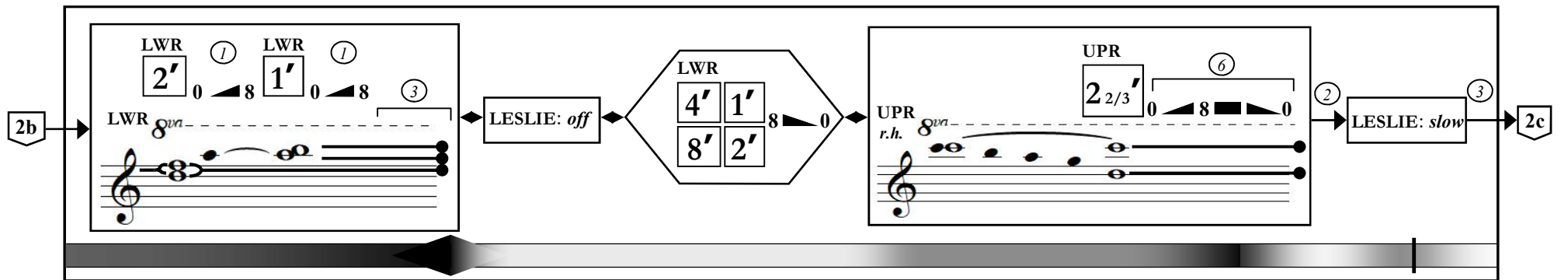
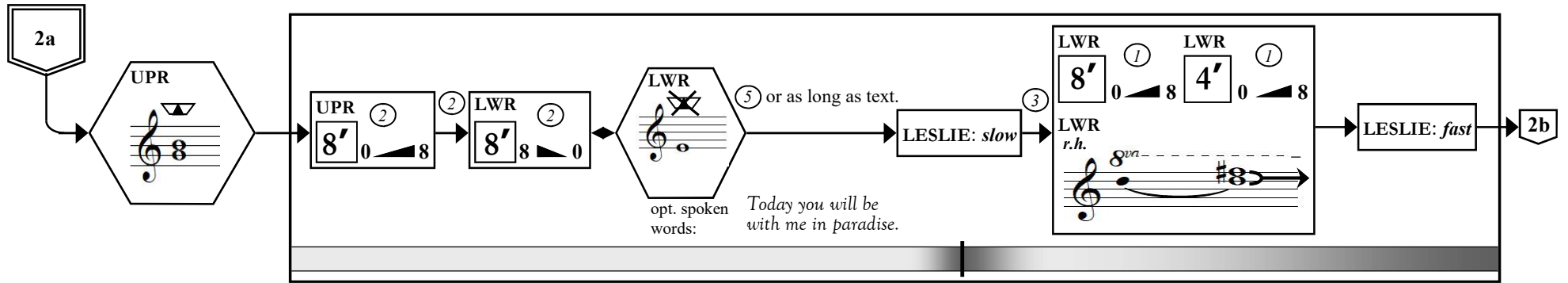


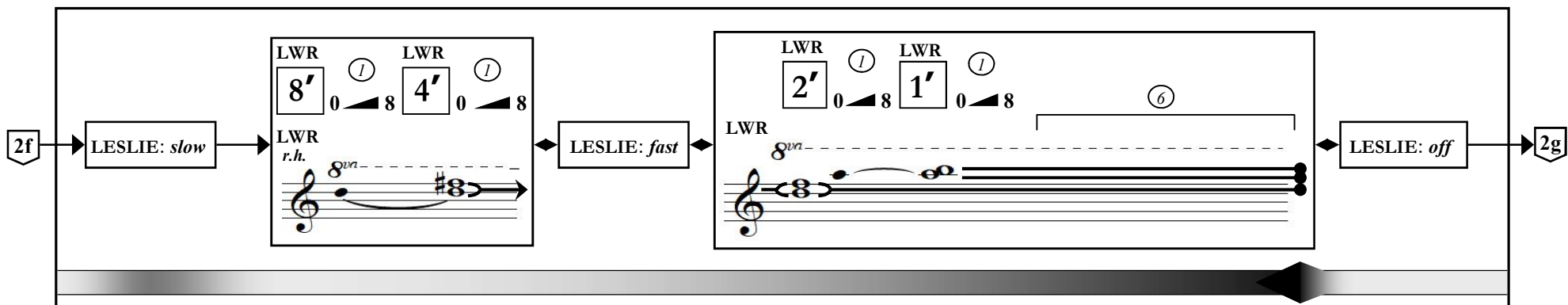
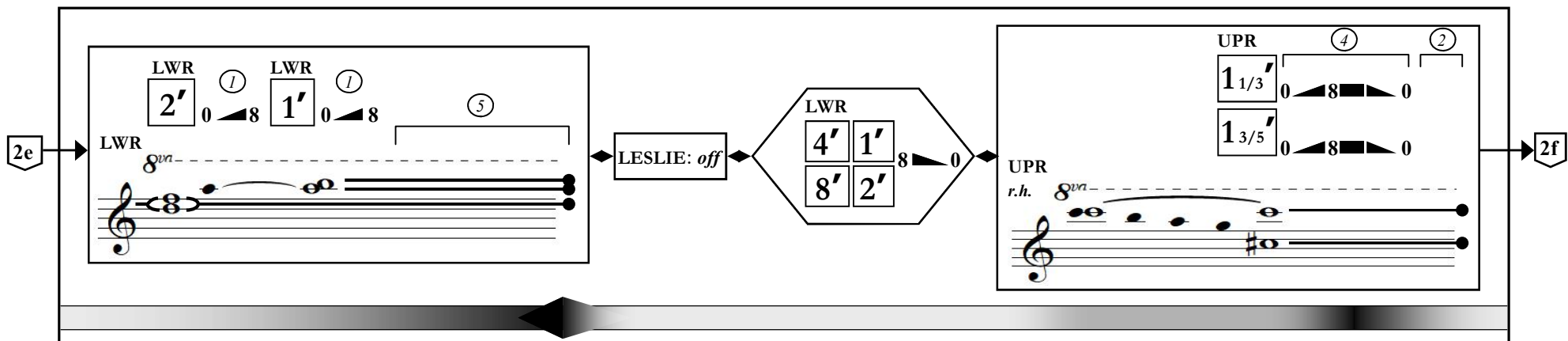
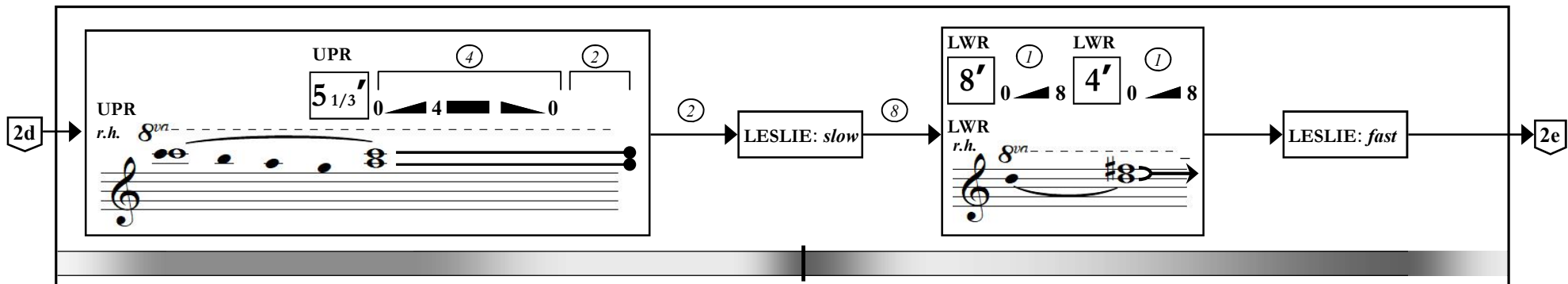


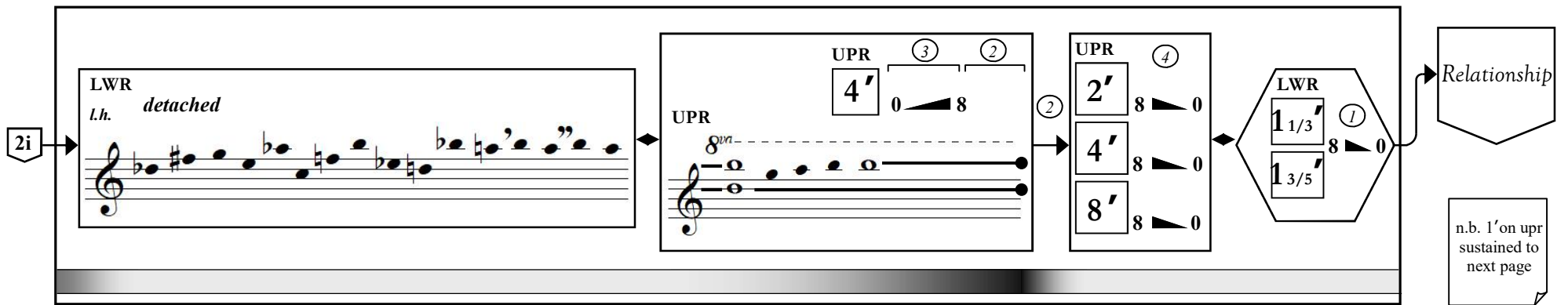
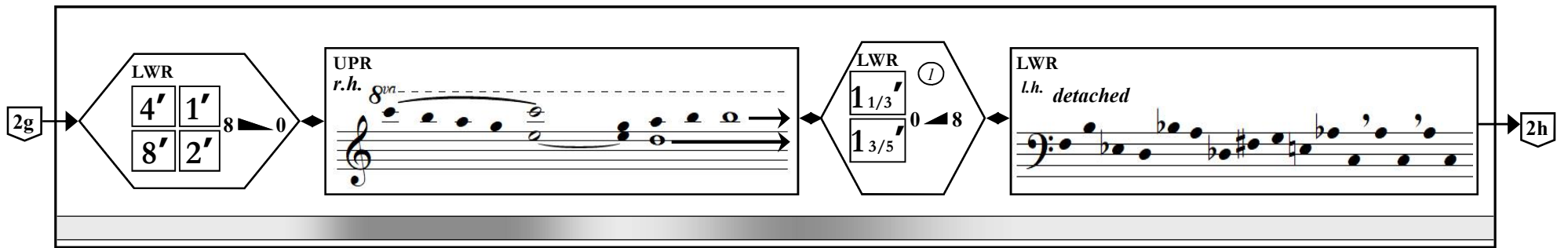




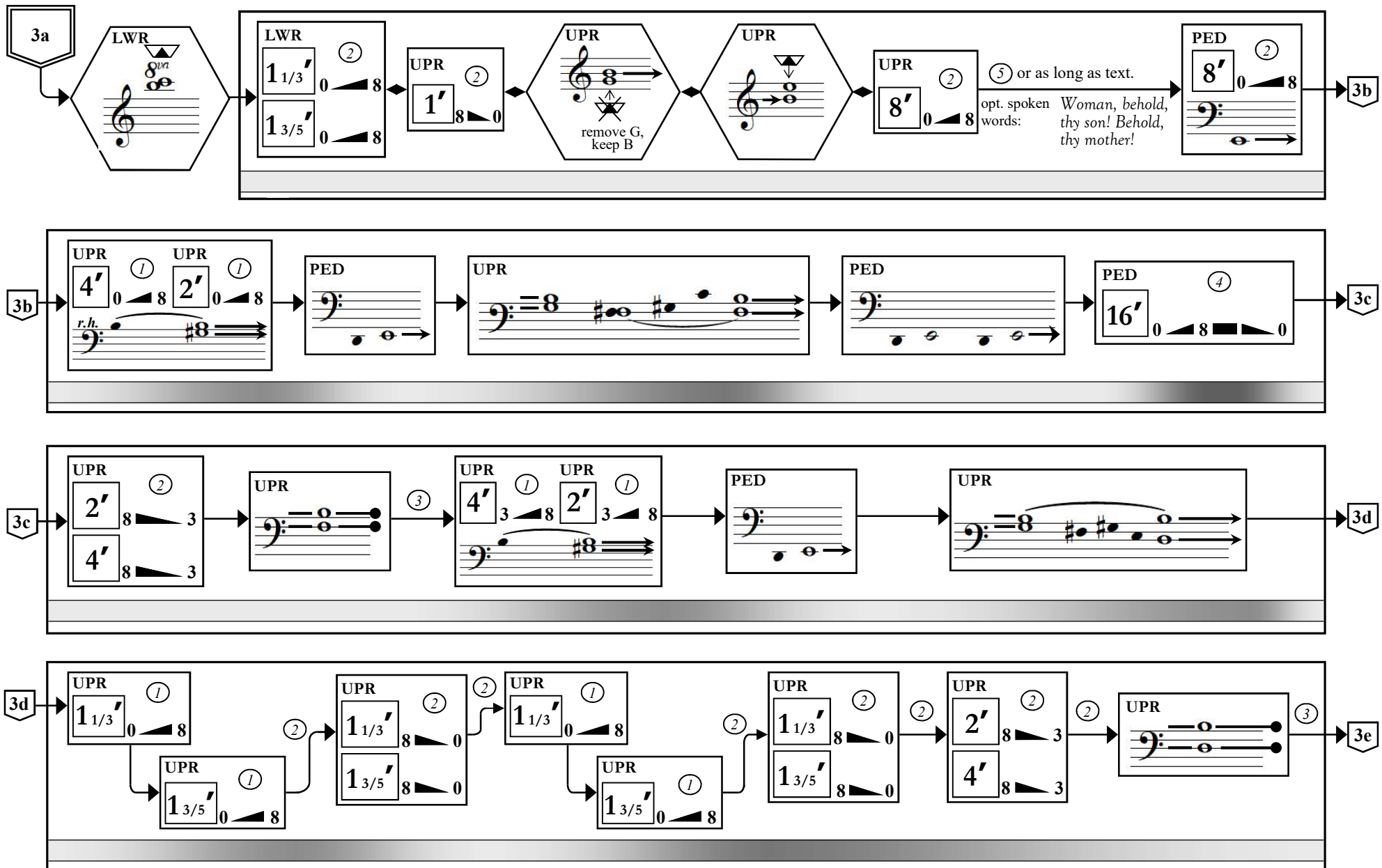
Salvation







Relationship



3e →

UPR 4' 2' UPR 2' UPR PED UPR UPR 1' 3e → 3f

3f →

UPR UPR 1' UPR UPR 1' 3f → 3g

3g →

PED UPR PED UPR UPR UPR PED UPR PED 3g → 3h

Gradually slowing until 3rd process of 3h.

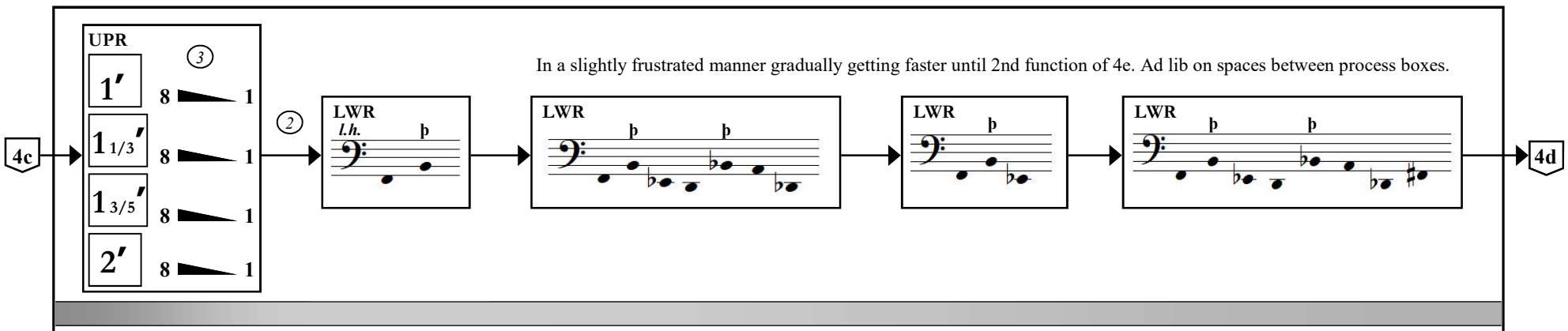
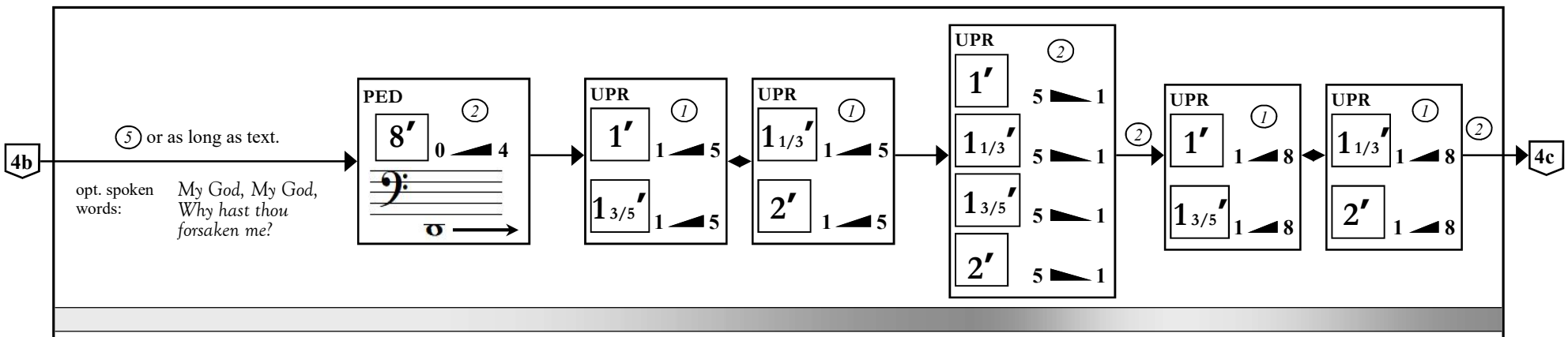
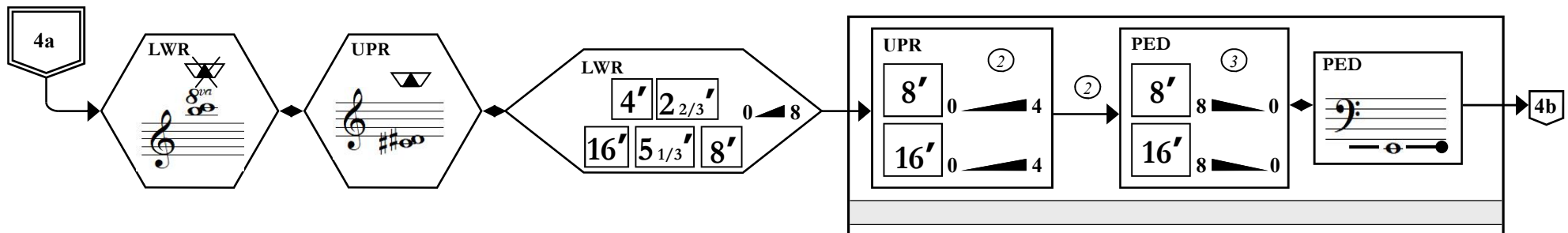
3h →

UPR PED UPR PED UPR 2' 4' UPR LWR 1 1/3' 1 3/5' UPR PED UPR Abandonment 3h

(Gradually slowing until 3rd process of 3h.)

n.b. 8' and 16' on ped sustained to next page

Abandonment



4d →

4e

4e →

4f

4f →

4g

In a more frustrated manner gradually getting faster until 4th function of 4h. Ad lib on spaces between process boxes.

4g →

4h

4h →

→ 4i

4i →

→ 4j

4j →

In a yet more frustrated manner gradually getting faster until 2nd function of 4i. Ad lib on spaces between process rectangles.

→ 4k

4k →

→ 4l

4l → LWR \flat \flat → LWR \flat \flat \flat → LWR → LWR → LWR → CHORUS: *on* → 4m

4m → UPR $\left. \begin{matrix} 1' \\ 1\frac{1}{3}' \\ 1\frac{3}{5}' \\ 2' \end{matrix} \right\} 1 \text{---} 8 \text{---} 3 \text{---} 8 \text{---} 3 \text{---} 8 \text{---} 0$ → CHORUS: *off* → LWR $\left. \begin{matrix} 2' & 1' \\ 16' & 4' \end{matrix} \right\} 8 \text{---} 0$ → LWR *r.h. 8^{ov}* → 4n

4n → LWR 8^{ov} → LWR 8^{ov} → LESLIE: *slow* → LESLIE: *fast* → 4o

4o → PED $8'$ → PED → UPR $8'$ → UPR \times → LWR $1\frac{1}{3}'$ → LWR $2\frac{2}{3}'$ → LESLIE: *off* → Distress

n.b. 8' on lwr sustained to next page

Distress

5a

UPR

UPR

UPR

LWR

LWR

5 or as long as text.

opt. spoken words: *I thirst!*

LWR

A small amount of distortion is desirable here. If none present, add overdrive.

Gliss with left forearm*

5b

5b

LWR

UPR *r.h.*

UPR

UPR *regular*

Continue with glissandi at regular time intervals, gradually decreasing in range.

5c

5c

LWR

LWR

UPR *regular*

splutter sporadically

Continue with glissandi at regular time intervals, gradually decreasing in range.

5d

5d

LWR

LWR *r.h.*

UPR *regular*

Continue with glissandi at regular time intervals, gradually decreasing in range.

5e

5e

LWR

LWR

UPR *regular*

Continue with glissandi at regular time intervals, gradually decreasing in range.

5f

5f

LWR

UPR

UPR

LWR

Remove overdrive (if used)

LWR

Triumph

n.b. 1' on upr sustained to next page

Triumph

6a

UPR $1\frac{1}{3}$ ' 0 \blacktriangle 8 (2) (5) or as long as text.
opt. spoken *It is finished.*
words:

LWR $8'$ 0 \blacktriangle 8

LWR *l.h.*

LWR *r.h.* $4'$ 0 \blacktriangle 8 (3)

LESLIE: *fast*

LWR LESLIE: *off* (2) (3)

Detailed description: This section contains five boxes of musical notation. The first box is a UPR (Upper Pedal Reverb) box with a value of 1 1/3', a starting point of 0, and an ending point of 8, with a circled 2. The second box is a LWR (Lower Pedal Reverb) box with a value of 8', a starting point of 0, and an ending point of 8. The third box is a LWR for the left hand (l.h.) with a treble clef and a single note. The fourth box is a LWR for the right hand (r.h.) with a value of 4', a starting point of 0, and an ending point of 8, with a circled 3. The fifth box is a LWR for Leslie off with a value of 2, a starting point of 0, and an ending point of 8, with a circled 3. Arrows connect these boxes in sequence. A box labeled 'LESLIE: fast' is between the fourth and fifth boxes. A large arrow points from the right side of the fifth box back to the left side of the first box.

6b

LWR *briskly*

r.h.

l.h.

Detailed description: This section shows a piano accompaniment for six measures. The right hand (r.h.) is in the treble clef and plays a sequence of eighth notes with slurs. The left hand (l.h.) is in the bass clef and plays a sequence of eighth notes with slurs. The tempo is marked 'briskly'. The notation is contained within a large box with a grey bar at the bottom.

6c

LWR

Detailed description: This section shows a piano accompaniment for six measures, similar to 6b. The right hand (r.h.) is in the treble clef and plays a sequence of eighth notes with slurs. The left hand (l.h.) is in the bass clef and plays a sequence of eighth notes with slurs. The notation is contained within a large box with a grey bar at the bottom.

6d

LWR

Detailed description: This section shows a piano accompaniment for six measures, similar to 6b. The right hand (r.h.) is in the treble clef and plays a sequence of eighth notes with slurs. The left hand (l.h.) is in the bass clef and plays a sequence of eighth notes with slurs. The notation is contained within a large box with a grey bar at the bottom.

6e → **LWR** → 6f

This musical exercise consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The exercise is divided into eight measures by vertical dashed lines. The notation includes various note values (quarter and eighth notes), slurs, and accidentals (sharps and flats). The exercise concludes with a right-pointing arrow labeled '6f'.

6f → **LWR** → 6g

This musical exercise consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The exercise is divided into eight measures by vertical dashed lines. The notation includes various note values (quarter and eighth notes), slurs, and accidentals (sharps and flats). The exercise concludes with a right-pointing arrow labeled '6g'.

6g → **LWR** → 6h

This musical exercise consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The exercise is divided into eight measures by vertical dashed lines. The notation includes various note values (quarter and eighth notes), slurs, and accidentals (sharps and flats). The exercise concludes with a right-pointing arrow labeled '6h'.

6h → **LWR** → 6i

This musical exercise consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The exercise is divided into eight measures by vertical dashed lines. The notation includes various note values (quarter and eighth notes), slurs, and accidentals (sharps and flats). The exercise concludes with a right-pointing arrow labeled '6i'.

6i → **LWR** → 6j

6j → **LWR** → 6l

6l → **LWR** → 6m

6m → **LWR** → 6n

6n → **LWR** → 6o

6o → **LWR** → 6p

gradually slowing

6p → **LWR** → 6r

much slower

6r → **LWR** *gradually slowing* → **LWR** → **UPR** → **UPR** → Reunion

n.b. 5 1/3', 8', 4' & 2 2/3' on lwr sustained to next page

Reunion

7a

LWR	$2\frac{2}{3}$ '	8	4	②
	4'	8	4	
	8'	8	4	
	$5\frac{1}{3}$ '	8	4	

⑤ or as long as text.

opt. spoken words: *Father into thy hands I commend my spirit.*

UPR

$1\frac{1}{3}$ '	0	8	②
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UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

UPR

$1\frac{1}{3}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{3}{5}$ '	1	8	②
------------------	---	---	---

7b

7b

UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

PED

16'	0	6	④
-----	---	---	---

UPR

16'	0	8	②
-----	---	---	---

LWR

4'	4	8	①
8'	4	8	

LWR *l.h.*

UPR

$1\frac{1}{3}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{3}{5}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

7c

7c

UPR

$1\frac{1}{3}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{3}{5}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

LWR

UPR

$1\frac{1}{3}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{3}{5}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

UPR

$1\frac{1}{3}$ '	1	8	②
------------------	---	---	---

UPR

$1\frac{3}{5}$ '	1	8	②
------------------	---	---	---

7d

7d

UPR

$1\frac{1}{3}$ '	8	1	②
$1\frac{3}{5}$ '	8	1	

LWR

LWR

$2\frac{2}{3}$ '	4	8	②
------------------	---	---	---

LWR

LWR

16'	0	8	②
-----	---	---	---

UPR

$5\frac{1}{3}$ '	4	8	①
------------------	---	---	---

7e

7e

LWR

LWR

UPR

LWR *r.h.*

UPR

7f

7f

LWR

LWR

UPR

LWR

UPR

LWR

7g

7g

UPR

LWR

UPR

LWR

UPR

7h

7h

LWR

UPR

LWR

PED

UPR

END