

Learning to Breathe

for organ solo

Jess Langston Turner

Senza misura - dark and still

Man. 7-10 sec. Swell *pppp* soft as possible (release points) 5-7 sec.

16' bourdon

32' principal 2 sec. \flat \flat $\flat\flat$ 3-5 sec.

Ped. *pppp*

Swell (Swell) \sharp

5-7 sec.

3-5 sec. 2-3 sec.

\flat \flat $\flat\flat$

A

Swell 3-5 sec. 2-3 sec.

\sharp \flat \flat 2-3 sec. \flat \flat $\flat\flat$ 2-3 sec.

Swell poco *ppp* 2-3 sec. poco *pp* 2-3 sec. poco 2-3 sec.

\sharp \flat \flat 2-3 sec. \sharp \flat \flat 2-3 sec.

C \sharp B \flat

2

B

p

pppp

2-3 sec.

4-6 sec.

G

Ab

E

As smoothly as possible, transfer notes from the r.h. to the l.h. The result should be a palm cluster in the l.h. with the approximate range indicated.

Swell

pppp

pppp

3-5 sec.

D

Eb

F#

C

mp slow chromatic palm smear (include black and white keys)

pppp

pppp

3-5 sec.

2-3 sec.

3-5 sec.

3-4 sec.

8' flute forearm

to positive (8' flute)

12-15 sec.

D

pppp (swell box)

pp

forearm roll

1-2 sec.

2-3 sec.

2-3 sec.

1-2 sec.

2-3 sec.

1-2 sec.

2-3 sec.

1-2 sec.

2-3 sec.

1-2 sec.

2-3 sec.

16' bourdon

+16' contrabass

+16' posauene

cresc. ped. (if available)*

* If no cresc. pedal is available, add stops in the rests between reh. D and E to increase power.

E

Swell *mf* forearm smear 12-15 sec. *pp* 12-15 sec. 4' flute palm smear to 8va

Positive *mf* *pp*

-16' bourd.,
-16' contrabass,
-16' posauene

+4' flute *ppp*

F

Swell *ppp* 3-4 sec. (release)

Positive 2-3 sec. palm roll 16' clarinet *pp* c.a. 1 sec. c.a. 2 sec. (release)

G

Swell *ppp* (8va)

Positive 1 sec. 1 sec. 2 sec. 2 sec. +8' principal 2 sec.

Swell (8va)

Positive 5-7 sec. 1 sec. 2 sec. +16' quintatón +8' tuba, viola 1 sec. 2 sec. *p*

4

(8^{va})

+ 4' dulciane

Swell

Posi-
tive

+4' octave

- 16' quint., 8' tuba/vla., 8' principal

H Piu mosso

Improvise as rapidly as possible,
using only the notated pitches

(8^{va})

Swell

Posi-
tive

+4' dulciane, 8' vox celeste

+16' quintaton

2-3 sec. half forearm

forearm + palm

forearm + palm

2-3 sec.

+8' spire flute, 8' bourdon

(8^{va})

+ 2 2/3' nasard, 2' octavin, 8' hautbois

Swell

Posi-
tive

l.h. to
great →

+ 10 2/3' quinte, 8' violoncelle, 8' octave

I

Swell

Positive

Great

16' montre, 8' montre

pp

(cresc. ped.)

ff

2-3 sec.

2 sec.

(forearm + palm)

4-5 sec.

5-7 sec.

2-3 sec.

8', 4' stops (all)

r.h.

(release)

Detailed description: This musical score for section I features three staves: Swell, Positive, and Great. The Swell staff has a wavy line indicating a swell effect. The Positive staff includes a 16' montre and 8' montre, with a dynamic marking of pp and a crescendo pedal (cresc. ped.) leading to ff. The Great staff shows a 2-3 second swell, followed by a 2-second forearm and palm stroke, a 4-5 second sustained section, a 5-7 second section, and a final 2-3 second section. A right-hand (r.h.) part is indicated with 8' and 4' stops. A release is marked at the end of the Great staff.

J Maestoso

Positive

Great

ff

pp

(release)

pp

ff

pp

2-3 sec.

2-3 sec.

2 sec.

4-5 sec.

4-6 sec.

2-3 sec.

2 sec.

2-3 sec.

1 sec.

4-5 sec.

16' + 8' stops (all)

Detailed description: Section J, Maestoso, consists of Positive and Great parts. The Positive staff has two main sections, each with a 2-3 second duration, marked with ff. The Great staff begins with a 2-3 second section marked pp (release), followed by a 2-second section, a 4-5 second section, a 4-6 second section, a 2-3 second section, and a final 2-second section. The bottom staff shows a 2-3 second section marked ff, a 1-second section, and a 4-5 second section marked ff. The score is titled '16' + 8' stops (all)'.

Positive

Great

pp

fff

pp

pp

2-3 sec.

full

2-3 sec.

4-6 sec.

2-3 sec.

4-5 sec.

2 sec.

4-6 sec.

1 sec.

+32' stops

fff

Detailed description: This section continues the musical score for section J. The Positive staff has two sections, each 2-3 seconds long, with a 'full' dynamic marking between them. The Great staff starts with a 4-6 second section marked pp, followed by a 2-3 second section marked fff, then another 2-3 second section marked pp. This is followed by a 4-5 second section, a 2-second section, and a final 4-6 second section marked pp. The bottom staff shows a 1-second section marked fff, followed by a 4-5 second section and a 4-6 second section. The score is titled '+32' stops'.

16' bourdon, **K**
16' basson,
8' voix celeste

left palm

Swell *pp* c.a. 1 sec. c.a. 1 sec. sim. (swell box)

-all stops except 16' quintaton (+ trem.)

Positive *fff* 2-3 sec. transfer smoothly to right forearm/palm (r.h.) *ppp*

Great *fff* 2-3 sec. *pp* 2 sec. 7-9 sec. *fff*

4-5 sec. *fff* -32' stops, 8' stops -16' stops except bourdon *ppp* *E_b*

Swell *ppp*

Great *pp* 2 sec. 7-9 sec. *f*

(forearm only) (transfer) (r.h.) *ppp* *G*

55 *F#* *G* *F#*

E# *ppp* *D*

L

-16' basson forearm →

Swell *ppp* (-trem.) *mp*

Positive *ppp* *F#* *E* (partial forearm) (transfer) (r.h.) *ppp* *E* *G#*

Great *pp* 2 sec. 7-9 sec. *mf*

D_b *ppp* *E_b* *D* *C#*

7

gradually slow

2-3 sec. 2-3 sec.

Swell *ppp* (swell box) *ppp* (swell box) *mp* *ppp*

Positive (release G[♯])

M

palm (l.h.)

Swell *pppp* (swell box) *p* *pp* c.a. 3 sec.

Positive (release G^b) (release F)

(b[♭]♭)

slow palm smear transfer smoothly to r.h. 8^{va} -all stops except 2' octavin, 1 3/5 tierce

Swell *ppp* 8-10 sec. 2' doublette, 1 3/5 tierce (palm smear)

Positive (release E^b) (release D)

l.h. *ppp* 8-10 sec.

3-4 sec.

N

4-5 sec. 4-5 sec. 4-5 sec. gradually becoming more sparse and sporadic

Swell *ppp* 3-4 sec.

Positive

(#[♯]♭)

+32' principal

continuing to become more sparse and sporadic →

3-4 sec. -1 3/5 tierce 6-8 sec.

Swell

(swell box) *pppp* *n*

Posi-
tive

gradually slow - - - - -
2 sec. 1 sec.

(#oo) (release C#) #

-16' bourdon

Swell

Posi-
tive

3 sec. 2 sec. 4 sec. 3 sec. 6-8 sec.

(#oo) (#) → (#ioi)