pete stollery

pipeline

(2016)

for organ and digital sound

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Pipeline was composed for Roger Williams, who gave the first performance on 25th October 2016 at King's College Chapel, University of Aberdeen, as part of the **sound** festival 2016 (http://www.sound-festival.co.uk).

It was commissioned by Roger Williams as part of the Aberdeen Organ Book project.

The digital sound part consists of five triggered sound files, one as a pre-show file as indicated in the score. The sound files are in stereo format and can be distributed across as many pairs of loudspeakers as is deemed suitable for the performance venue.

for roger williams

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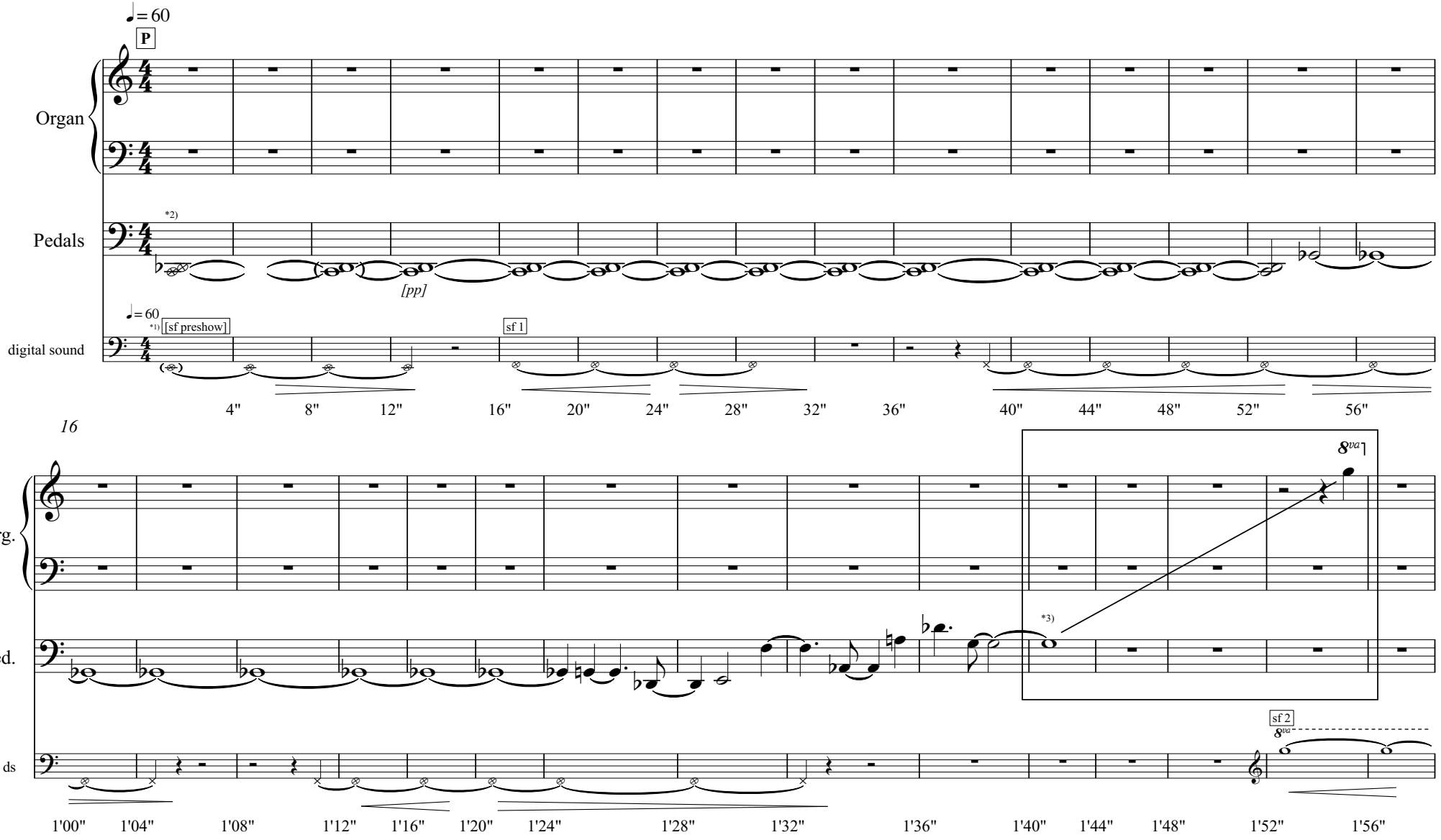
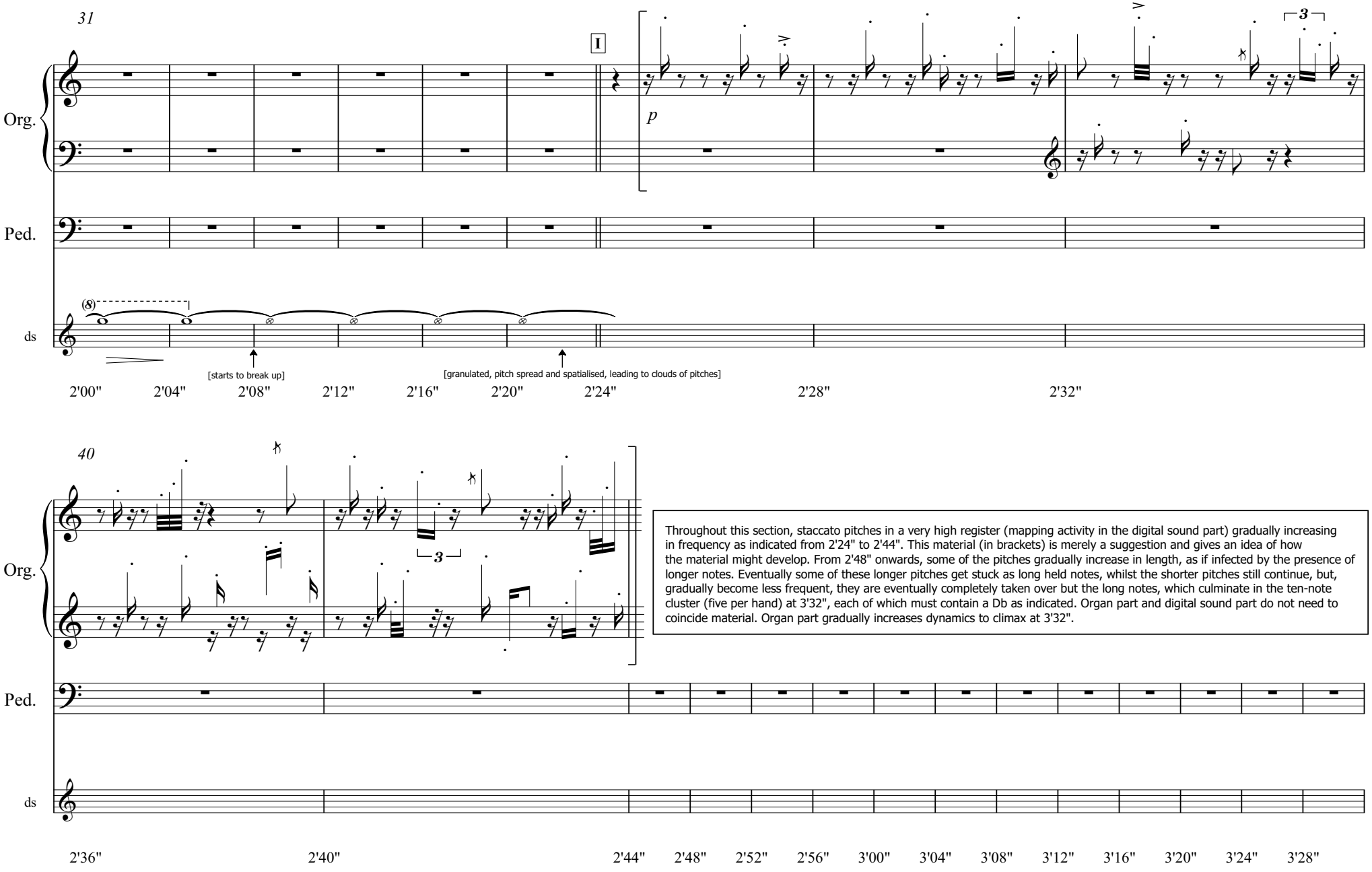
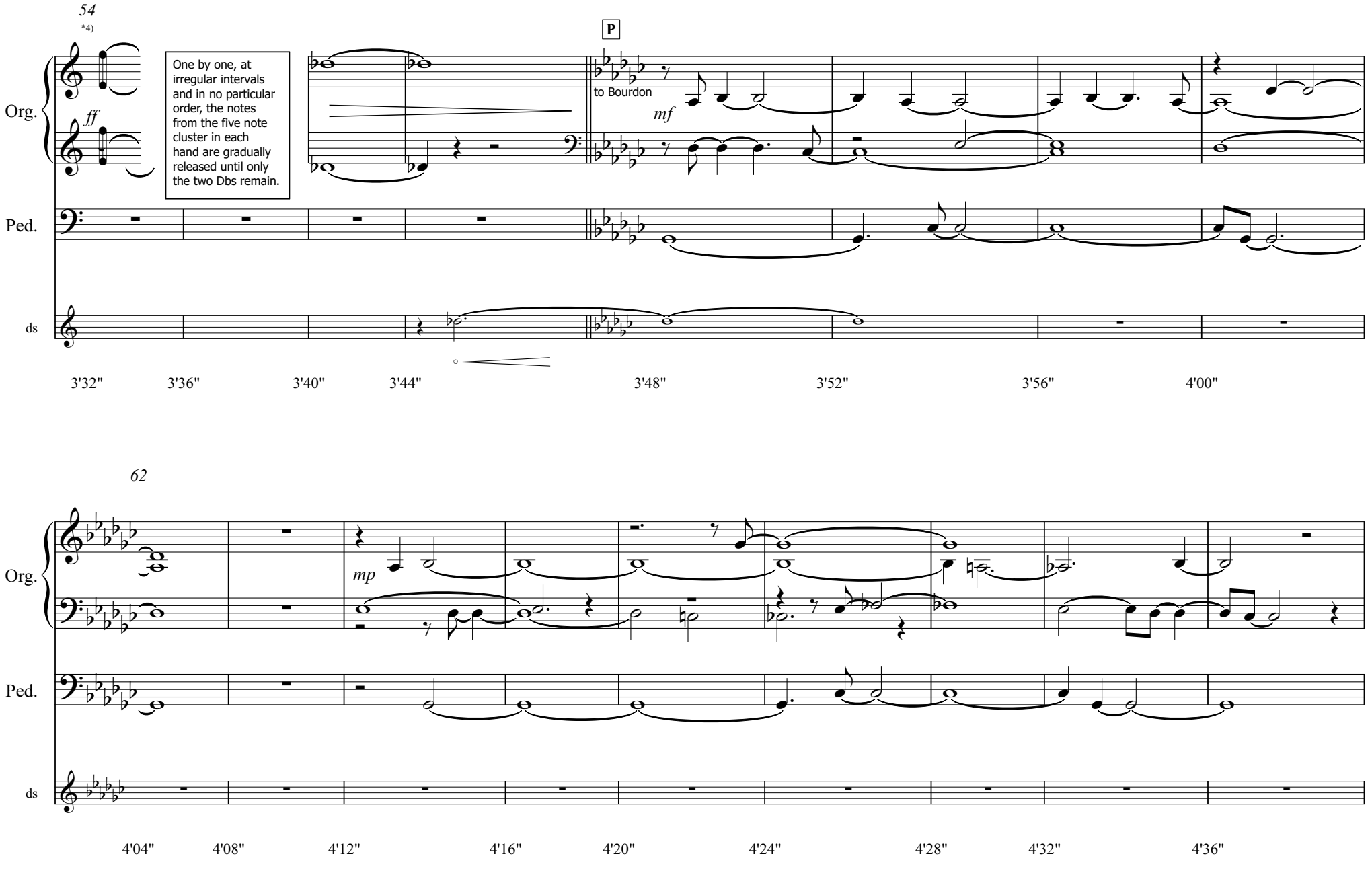


*1) Before the first sound of the pedal notes there is a "pre-show" drone in the digital sound part, which is faded out over 8" after the pedal notes begin to sound.

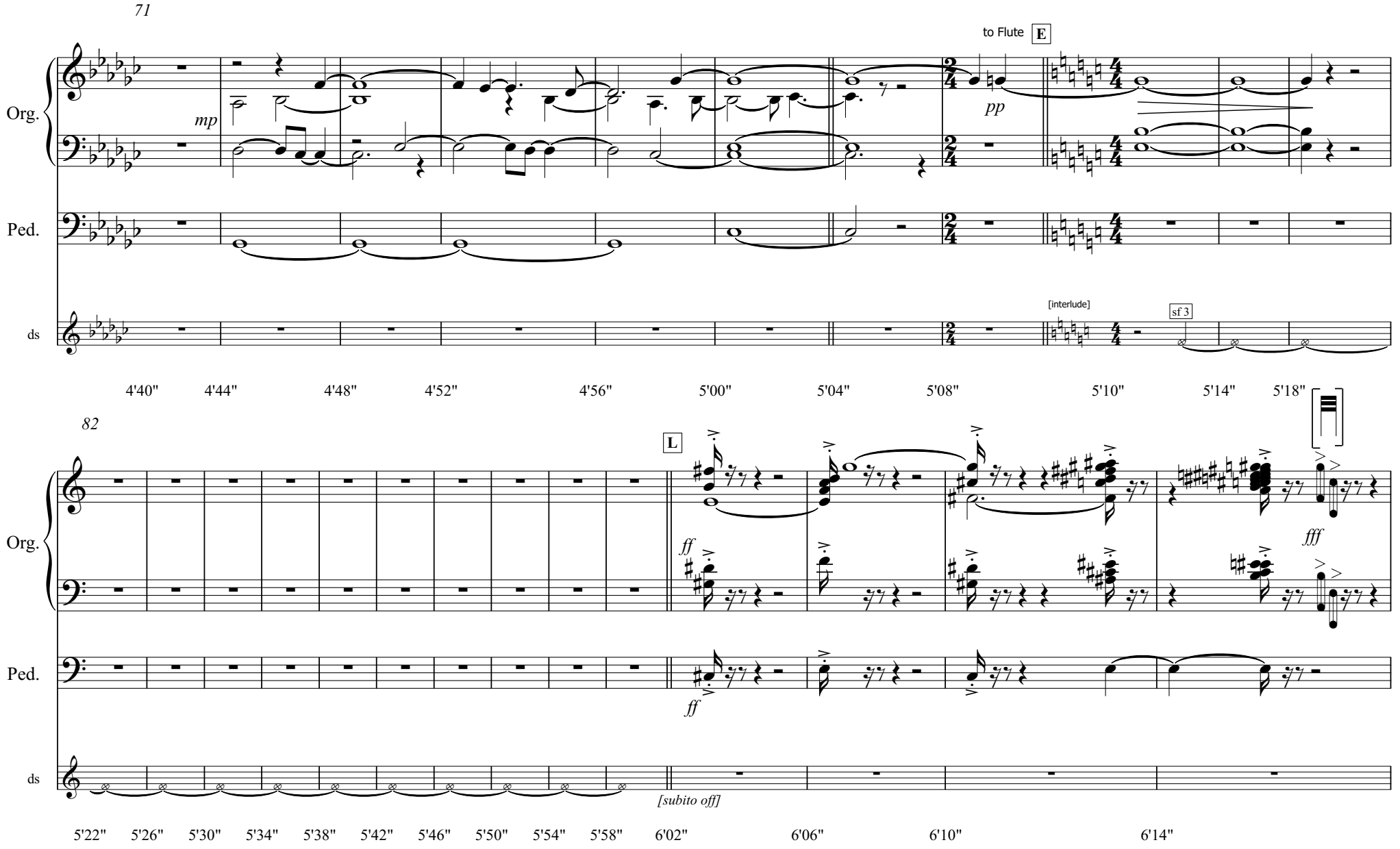
*2) Having depressed the pedal notes, gradually pull out 16' Principal pedal stop, moving through air sound into pitch by 12".

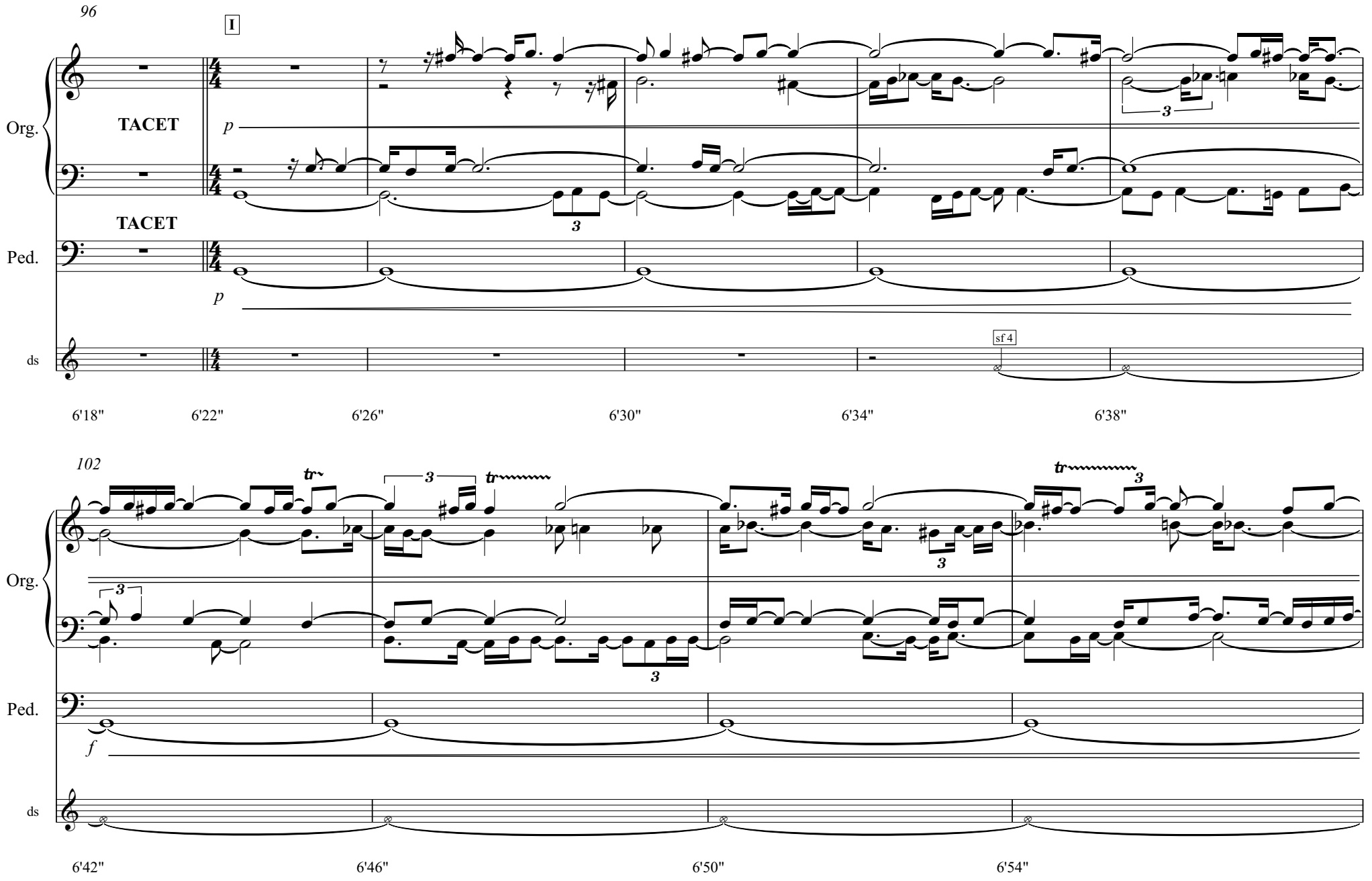
*3) Gradually move through similarly sounding registrations to reach G at 1'39". The effect is one of seamless movement through timbre and pitch which eventually blends into the digital sound part.

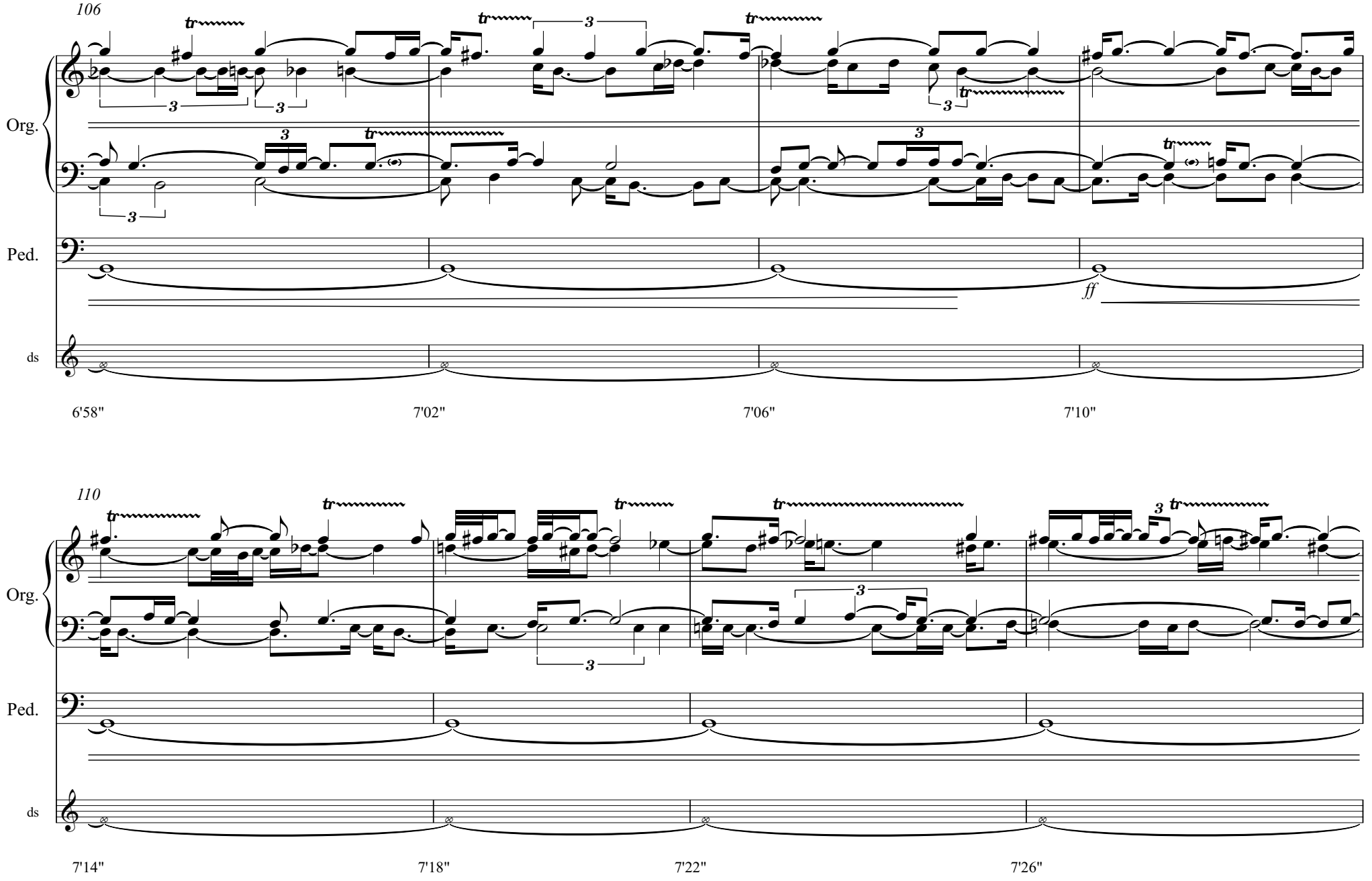

31
I
Org.
Ped.
ds
p
3
(8)
[starts to break up]
[granulated, pitch spread and spatialised, leading to clouds of pitches]
2'00"
2'04"
2'08"
2'12"
2'16"
2'20"
2'24"
2'28"
2'32"
40
3
Throughout this section, staccato pitches in a very high register (mapping activity in the digital sound part) gradually increasing in frequency as indicated from 2'24" to 2'44". This material (in brackets) is merely a suggestion and gives an idea of how the material might develop. From 2'48" onwards, some of the pitches gradually increase in length, as if infected by the presence of longer notes. Eventually some of these longer pitches get stuck as long held notes, whilst the shorter pitches still continue, but, gradually become less frequent, they are eventually completely taken over but the long notes, which culminate in the ten-note cluster (five per hand) at 3'32", each of which must contain a Db as indicated. Organ part and digital sound part do not need to coincide material. Organ part gradually increases dynamics to climax at 3'32".
2'36"
2'40"
2'44"
2'48"
2'52"
2'56"
3'00"
3'04"
3'08"
3'12"
3'16"
3'20"
3'24"
3'28"

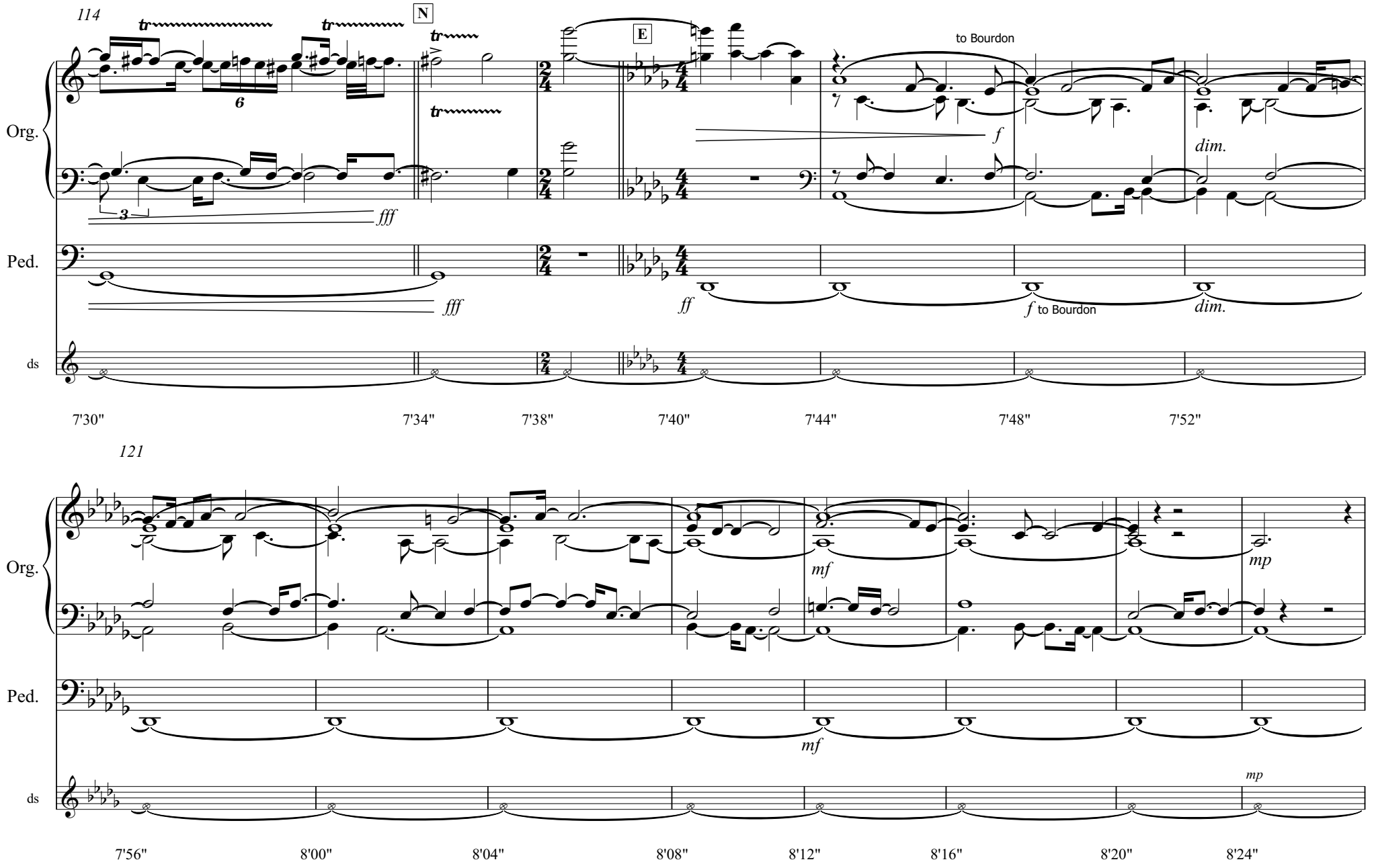


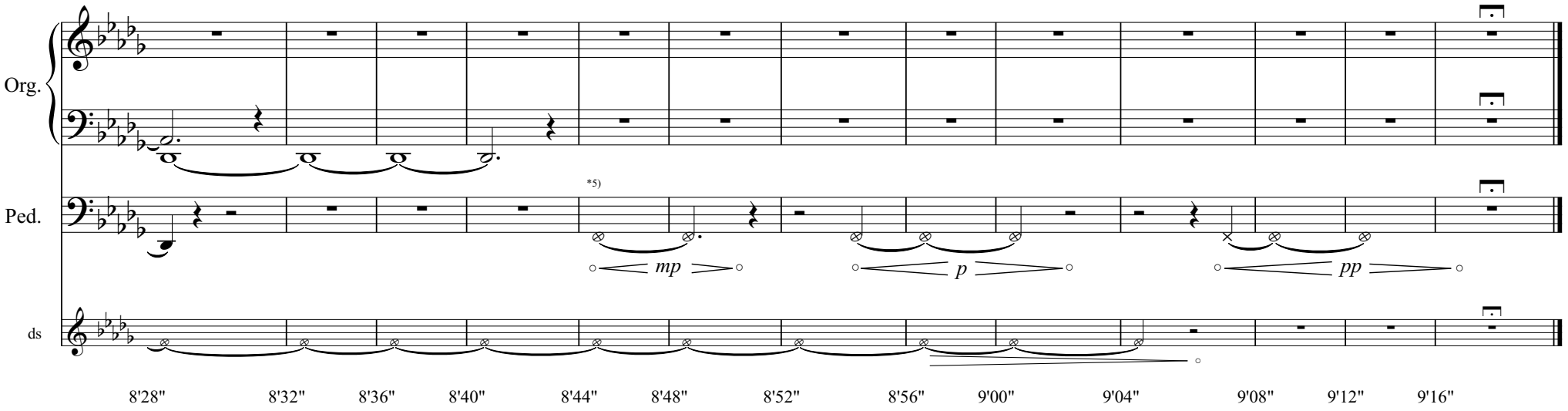
*4) The five note cluster in each hand must contain the Db indicated at 3'40".


71
to Flute
E
Org.
mp
pp
Ped.
ds
[interlude]
sf 3
4'40"
4'44"
4'48"
4'52"
4'56"
5'00"
5'04"
5'08"
5'10"
5'14"
5'18"
82
L
Org.
ff
fff
Ped.
ff
ds
[subito off]
5'22"
5'26"
5'30"
5'34"
5'38"
5'42"
5'46"
5'50"
5'54"
5'58"
6'02"
6'06"
6'10"
6'14"


96
I
Org.
TACET
p
TACET
Ped.
p
ds
sf 4
6'18"
6'22"
6'26"
6'30"
6'34"
6'38"
102
Org.
Ped.
f
ds
6'42"
6'46"
6'50"
6'54"


106
Org.
Ped.
ds
ff
6'58"
7'02"
7'06"
7'10"
110
Org.
Ped.
ds
7'14"
7'18"
7'22"
7'26"


114
N
E
to Bourdon
Org.
Ped.
ds
fff
ff
f
dim.
f to Bourdon
7'30"
7'34"
7'38"
7'40"
7'44"
7'48"
7'52"
121
mf
mp
7'56"
8'00"
8'04"
8'08"
8'12"
8'16"
8'20"
8'24"



*5) Hold down a six note cluster on pedalboard with no stops out, then gradually pull out Buzene stop to create air sound (or any stop which produces air sound), mapping dynamic contour indicated, without letting the note sound.

(Monymusk, September 2016)