Interpretations

for organ and chorus

Stephen F. Lilly

(2017)

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Program Notes

Traditional notation, while arguably a very precise medium, always requires analysis before one can identity any patterns or reoccurring gestures. In this work, I did not want to convey precision but instead communicate the piece's structure as clearly as possible. I leave all the precision work to the performing musicians.

Performance Notes

There are a total of sixteen systems (two per page), read sequentially. For any given performance, the duration of one system is fixed, but performers may adjust the overall length of the piece from performance to performance by condensing or elongating their interpretation (e.g. setting the duration of one system to thirty seconds results in an eight minute piece, whereas a fifteen second system would result in a four minute piece). Within each system, height denotes pitch and color suggests timbre. The shaping of dynamics is left to the discretion of the ensemble and its director.

Lines and shapes in black are interpreted by the organ. The chorus is notated in seven different colors (red, brown, orange, yellow, green, blue, and purple). Each ensemble determines their interpretation of these colors (e.g. different styles of singing as in John Cage's *Aria*, different vowel sounds, different pitched vocal sounds, etc.).

This work was conceived for a large concert choir accompanied by a church or theatre organ. As such, each "line" was intended to be sung by a subsection of the choir, not a soloist. Only if performed by a chamber choir may the "lines" be interpreted as soloists. If an organ is not available, the lines and shapes in black may be interpreted electronically.

As colored ink can make printing scores costly, I encourage reading the score from a mobile device or projection.

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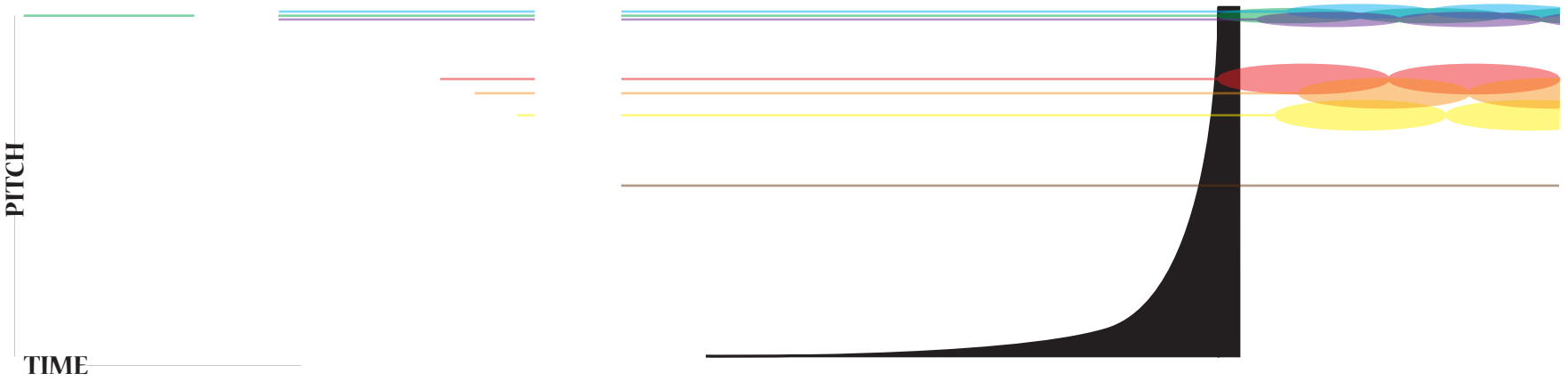
TIMBRE

1



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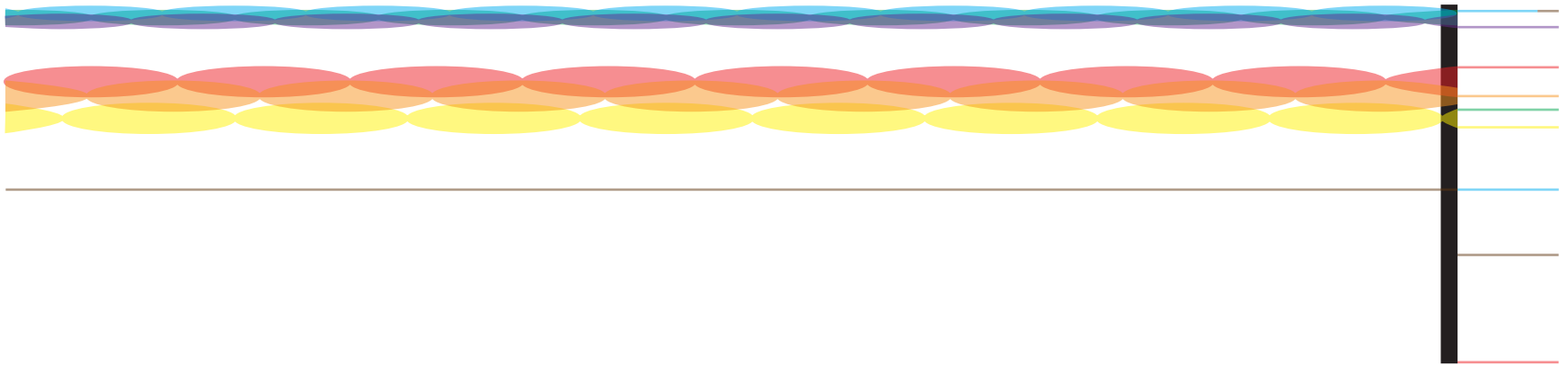

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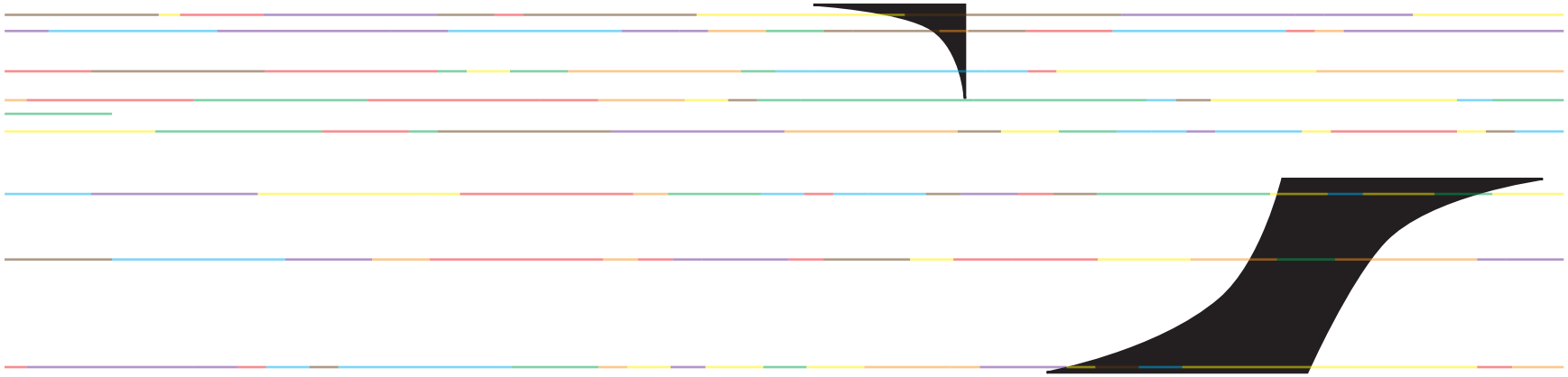

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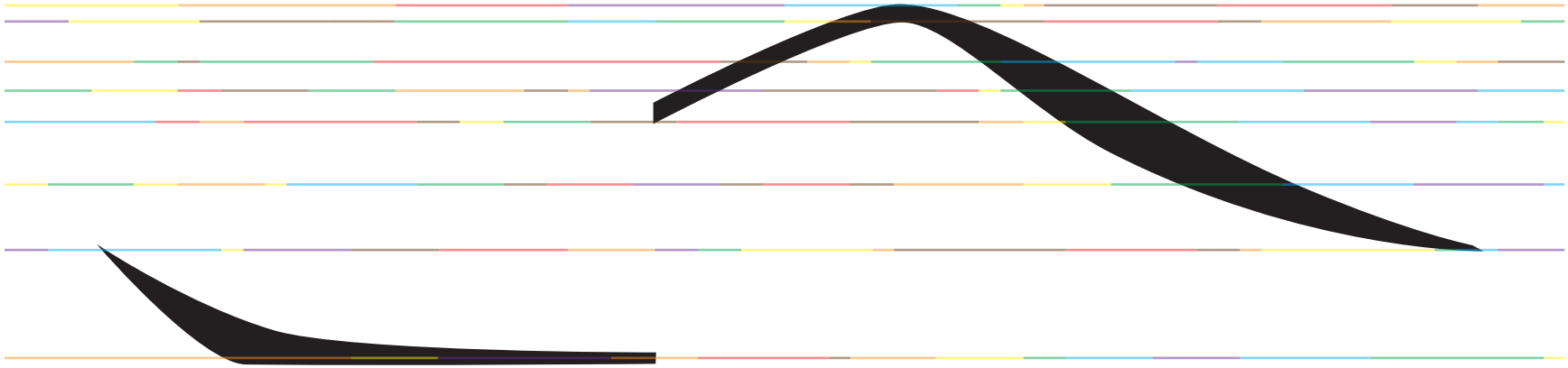

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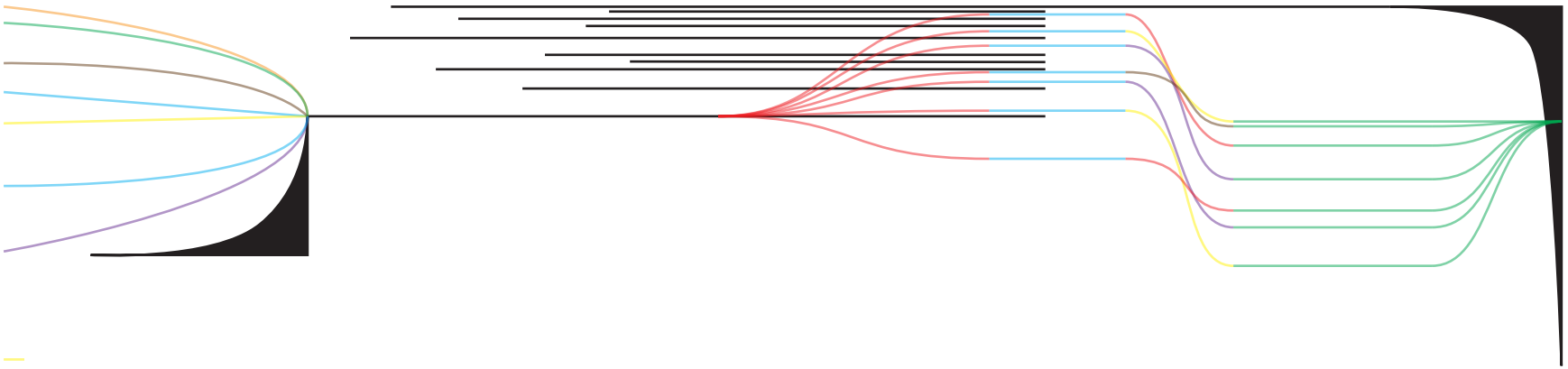

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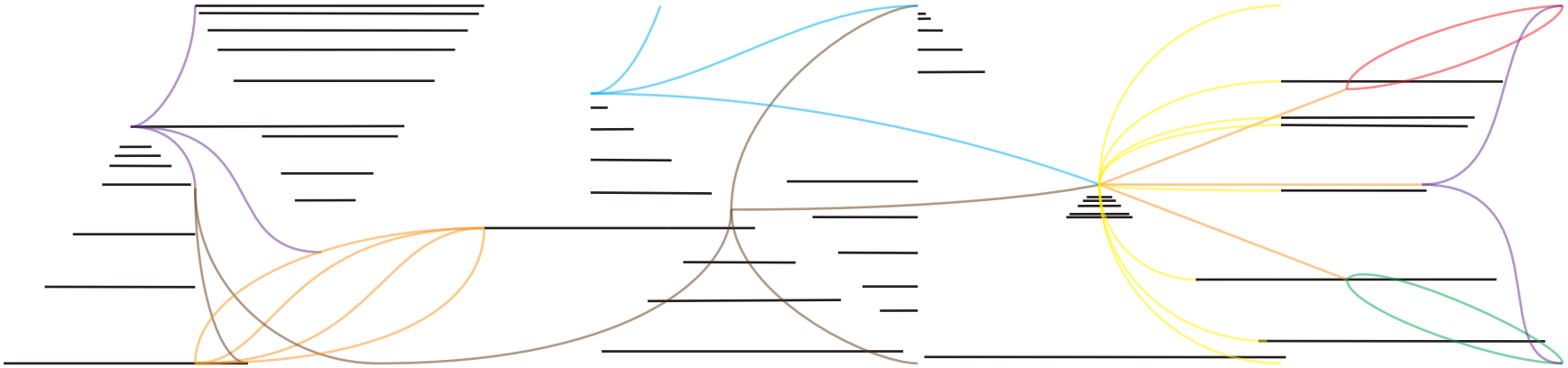

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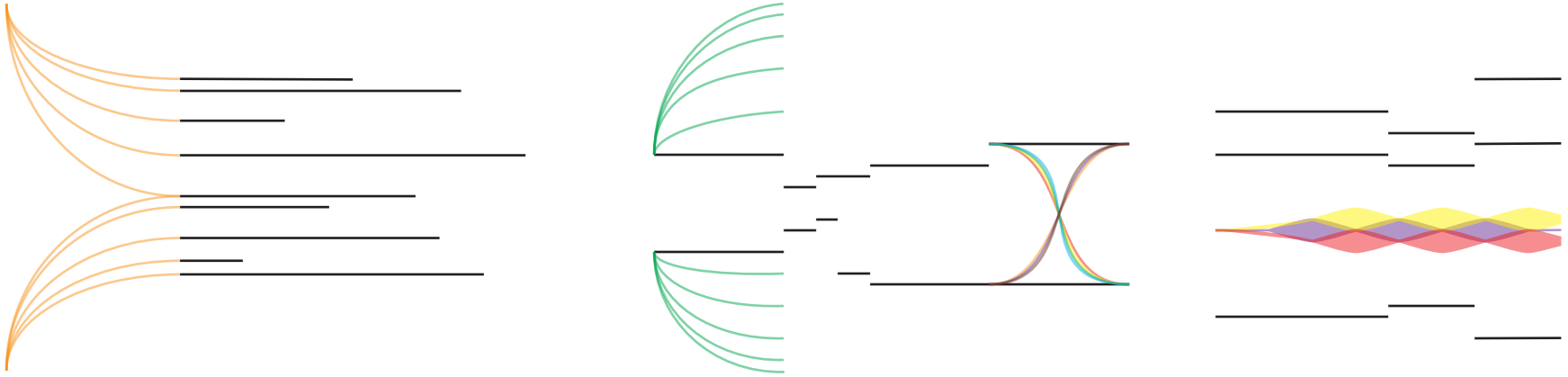

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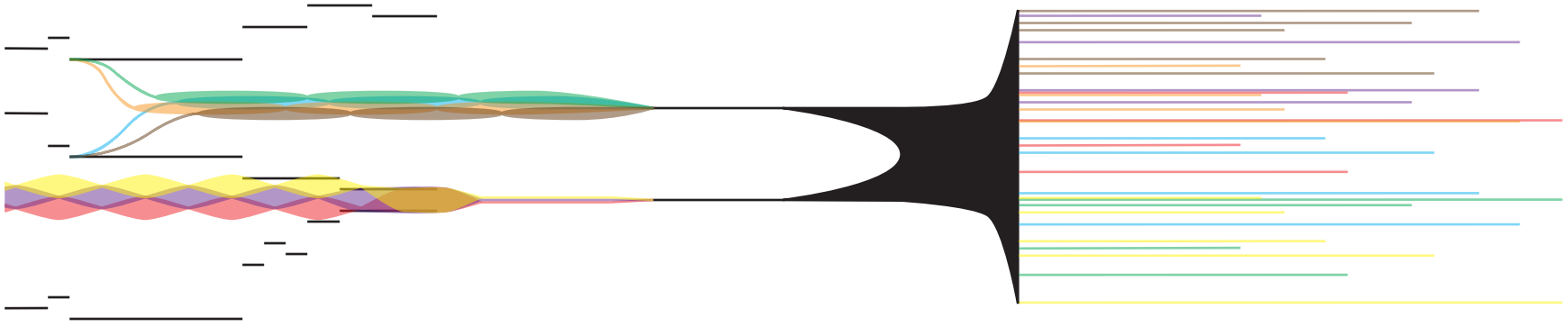

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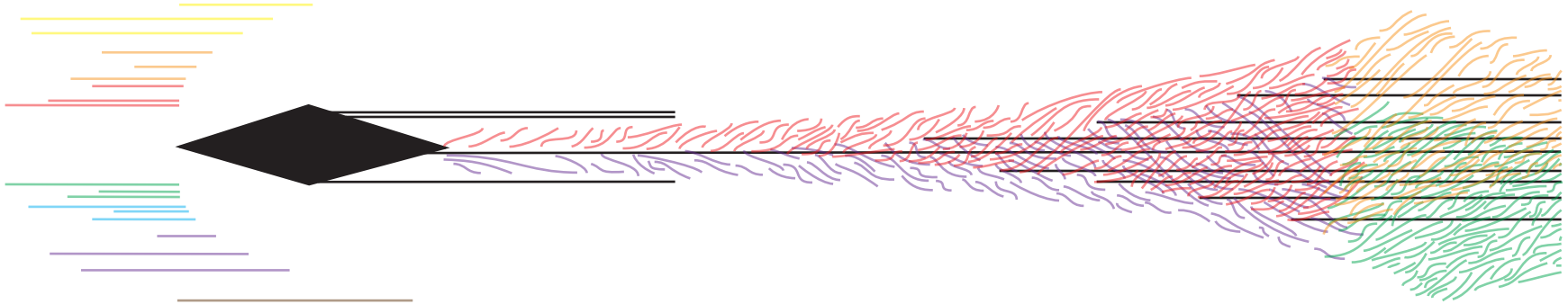

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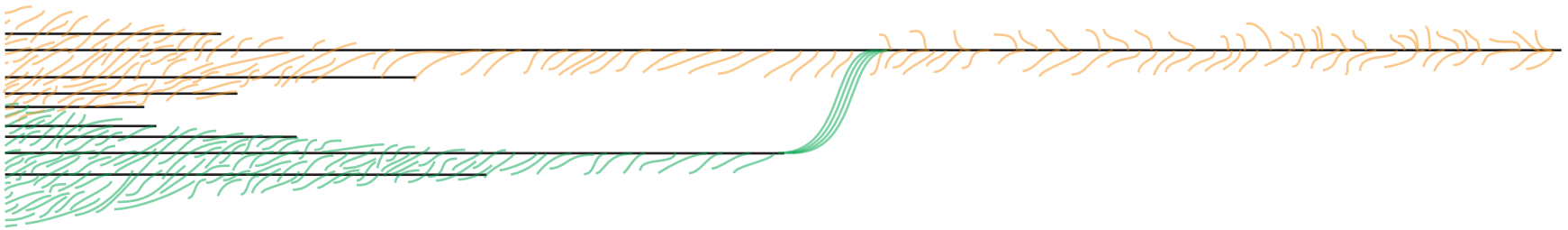

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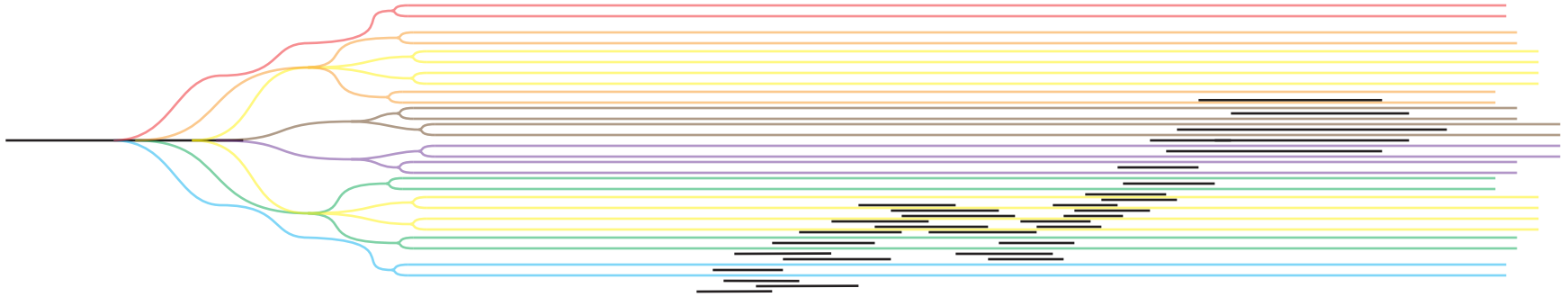

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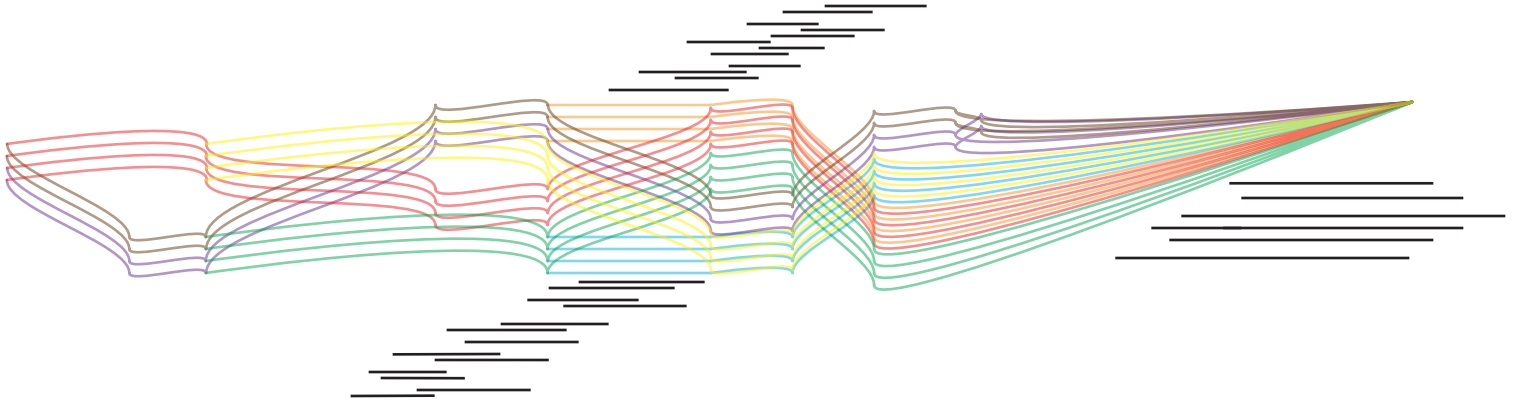

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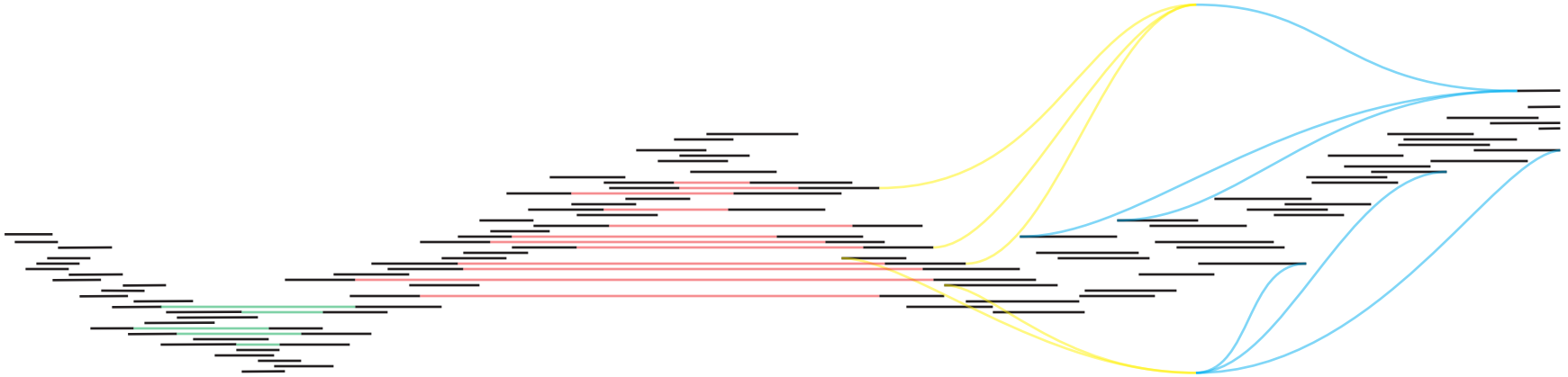

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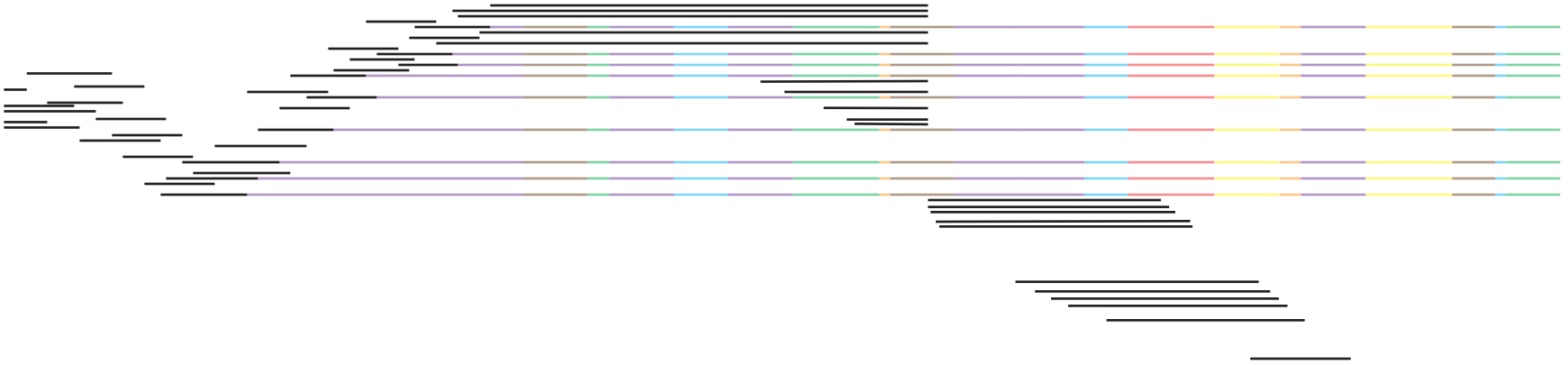

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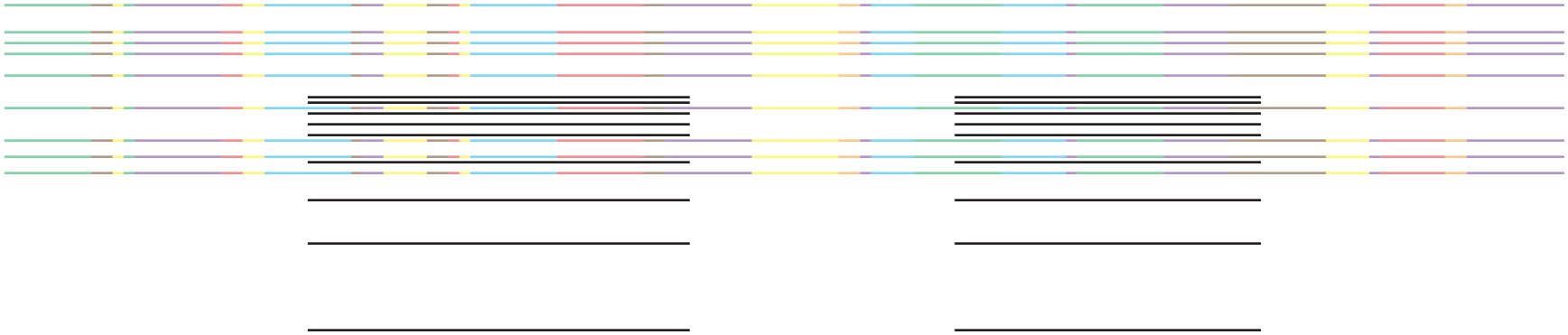
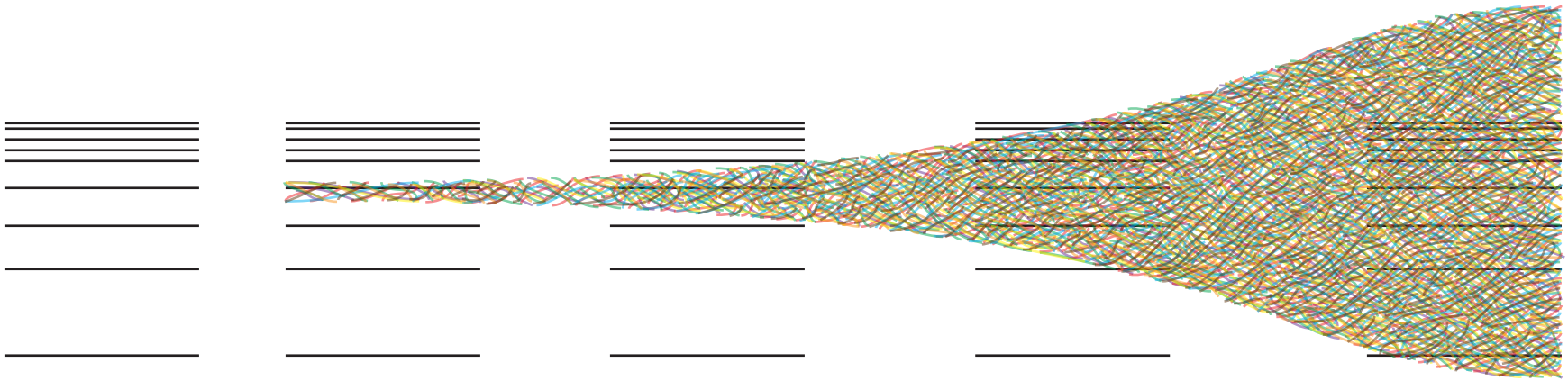
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