

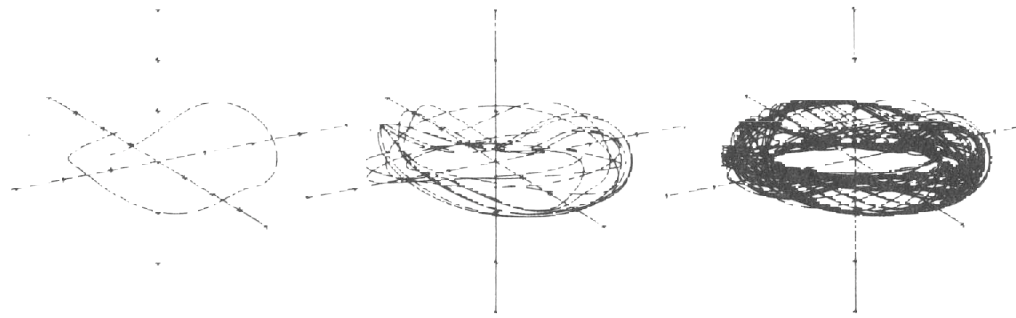
mat martin

**flux**

for solo organ

*after the strange attractors of edward lorenz*

© 2005 mat martin / flatpack music



strange attractors reproduced from : james gleick - chaos (vintage 1988)

« flux »  
*after the strange attractors of edward lorenz*  
for solo organ

note :

i : stops and pitch designations

precise stop choices are left open, with the general instruction to the performer that all sound should be simple, gentle, and as quiet as possible, avoiding complex harmonic development in sustained pitches, particularly in the pedal organ and swell organ (or that controlled by the upper manual). the sound quality assigned to the great organ (or that controlled by the lower manual) may be a little more complex by comparison, and richer in upper partials, but should not differ greatly in volume. the exclusive or substantially dominant use of foundation and flute stops for the pedal and swell organs is suggested, adding string and/or hybrid stops to the great organ. reed stops should be avoided.

the piece is marked *sempre ppp*, and thus a minimal number of pipes should be used for each organ, making the sound as light and clear as possible throughout the piece. once a suitable sound quality has been achieved it should remain unchanged throughout the piece.

pipe lengths are given as numbers (e.g. 2', 32' *etc*) at the start of the piece and subsequent changes are marked at the points at which their effects are first heard. the length applies to all stops used for the manual in question, meaning all pitches played on that manual will behave in the same manner in relation to the written pitch.

ii : scoring

because of the nature of the sustained pitches which make up the piece, only the beginning and end of these pitches are notated in the score. the black square notehead indicates the beginning of a note (key down) and the white square notehead indicates the end of that note (key up). the space between these is left empty.

the initial pitch played on the pedal organ is held throughout the piece. the performer may wish to use a weight or wedge on the pedal to produce the drone and avoid fluctuations in sound quality or physical fatigue. time is allowed for this at both the start and end of the piece.

iii : timing

timing in the piece is free and intuitive but relative to the distances between events on the page. no time line is given : the performer is to hold the texture after each event until the sound settles, moving to the next event when it seems appropriate and being guided in these decisions by the layout of the score (a greater distance between events on the page implies a greater pause in performance). as much as possible two events which are vertically aligned should be executed simultaneously. a square fermata indicates a significantly longer pause between events than occurs elsewhere.

after the strange attractors of edward lorenz,

« flux »

for solo organ

mat martin

lento - sempre rubato

man  
I : 2'  
II : 2'

*ppp sempre*  
(man :) I II II II I I I I II

organ  
*ppp sempre*  
32' (\*)

pedals  
*ppp sempre*  
32' (\*)

man  
I II

ped  
(b-)

(\*) this pitch is held continually throughout the piece.

man

ped

$\frac{I: 4'}{II: 8'}$

I II I II I II I I II II



man

ped

(b-)

man

II : 16'

II : 2'

I

I

II

II

I

(even spacing)

I

II

I

II

II

ped

man

ped

(b. )

man

ped

The first system of music consists of two staves. The upper staff is for the guitar (labeled 'man') and the lower staff is for the piano (labeled 'ped'). The guitar part begins with a capo at the 8th fret (I: 8) and a 4th fret (II: 4). The fret numbers I and II are indicated below the notes. The guitar part contains several chords and single notes, with a final double bar line. The piano part has a few notes, including a final double bar line.



man

ped

The second system of music consists of two staves. The upper staff is for the guitar (labeled 'man') and the lower staff is for the piano (labeled 'ped'). The guitar part contains several chords and single notes, with a final double bar line. The piano part has a few notes, including a final double bar line.