Herbert Bielawa

Quodlibet

SF42569

(1969)

For Pipe Organ
and Prerecorded Tape

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Quodlibet SF 42569
For Organ and Prerecorded Tape

Performance Notes

Quodlibet SF 42569 is a concert piece pipe organ and prerecorded tape. The tape holds two half track channels of synthesized sound material and therefore requires two speakers as well as a stereo amplifier system and a half track stereo tape recorder. Although it is possible for an organist to turn on the tape recorder and leave it on throughout the whole performance, it is recommended that an operator be in charge of this so that intensity level adjustments can be made where necessary.

Each score page (except page 1) holds two lines of music which are framed inside black borders. Each of these frames is also divided into an upper and lower area. The tape part is represented above by an analog graph and the organ part is represented by its own notation below. The most detailed aspect of the graph is that of rhythm. This is for cuing purposes allowing the organist to anticipate tape events as they unfold. Space in the score represents actual time marked off in seconds by the vertical lines. These second marks are convenient rehearsal numbers when rehearsing with the tape. Musical durations for any gesture are to be determined by the amount of paper space that is devoted to them. Certain places are fairly regular and even in 3/4 meter, though not marked as such; as at numbers 80 and 240.

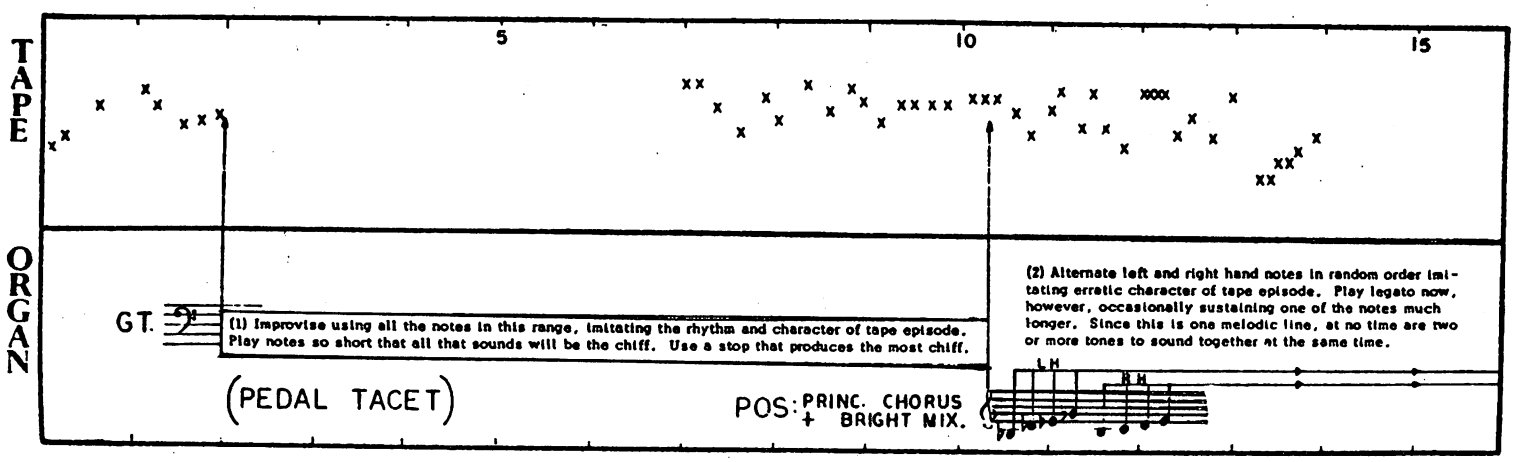
A series of stemless quarter note heads linked by straight lines are to be performed as a series of evenly spaced notes at a tempo in keeping with the score space allotted them. Note heads are connected in groups, each to be felt as a phrase unit. There should be a subtle break between each of these. If connecting lines are vertical, the notes are to be played together as a chord. If connecting lines come off from a note head, it means it is to be held down until the line terminates with an arrow. When a group off notes is encircled by a fine line, it means that, as these notes are being played in time, they are to be held over into a growing cluster. Quit the cluster or parts of it when they go beyond the encirclement.

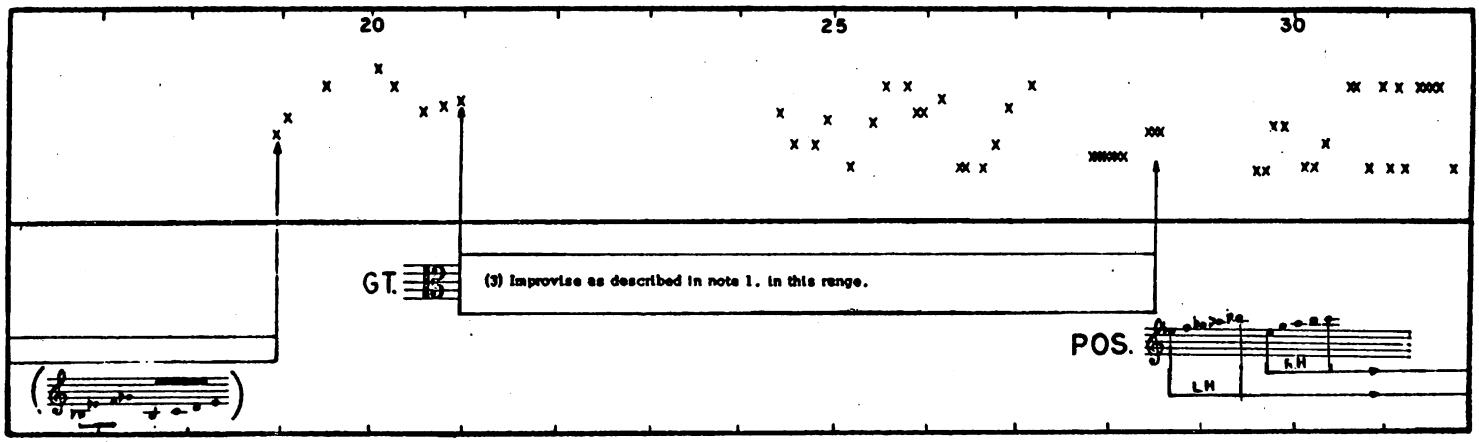
In order to facilitate the reading a sharps, flats and naturals in passages where notes are crowded together (from page 6 onward) naturals are indicated by a white circles, sharps by a vertical ovals and flats, by a black horizontal ovals.

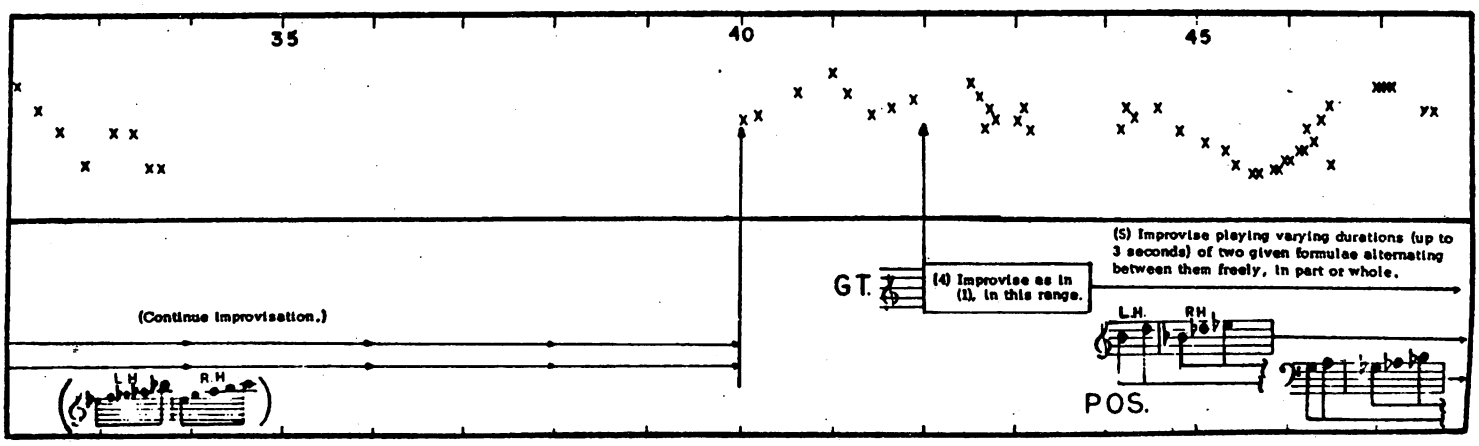
Quodlibet SF 42569
by
Herbert Bielawa

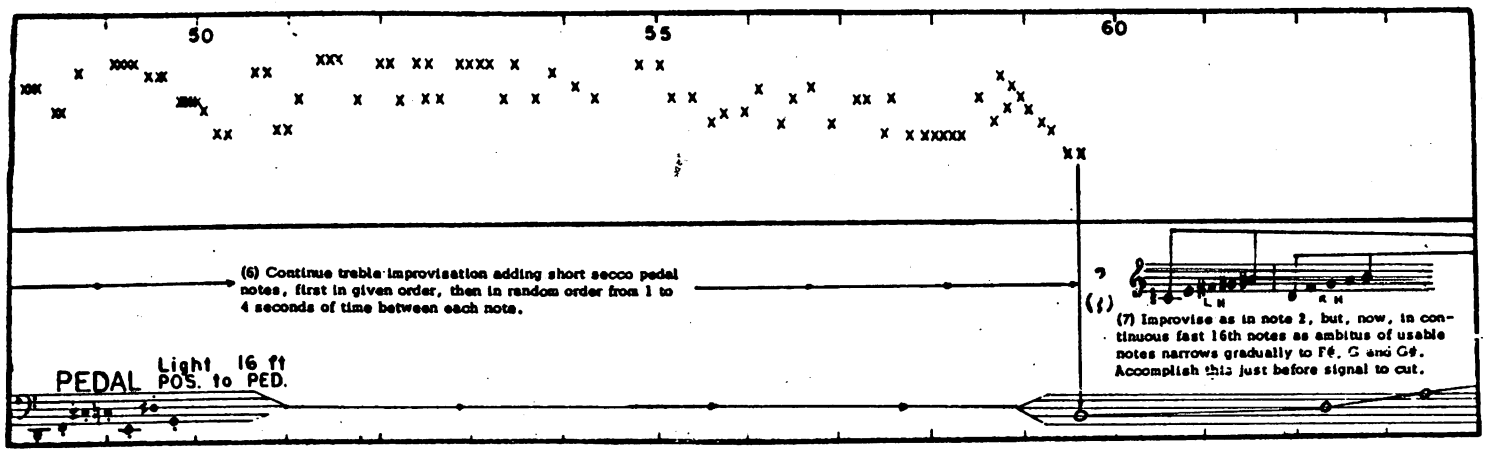
Quodlibet SF 42569 was commissioned by Sandra Soderlund for a recital in San Francisco on April 25, 1969, hence the title. The Buchla synthesizer was programmed to reproduce fragments of each of the other pieces on that recital. The melodic and rhythmic parameters of these fragments were taken over but the wave shapes or timbres were not, which masks their recognition. The organ part has none of these,m but rather various planes of aleatoric activity. The result is a witty and dramatic interplay between organ pipes and electronic sounds.

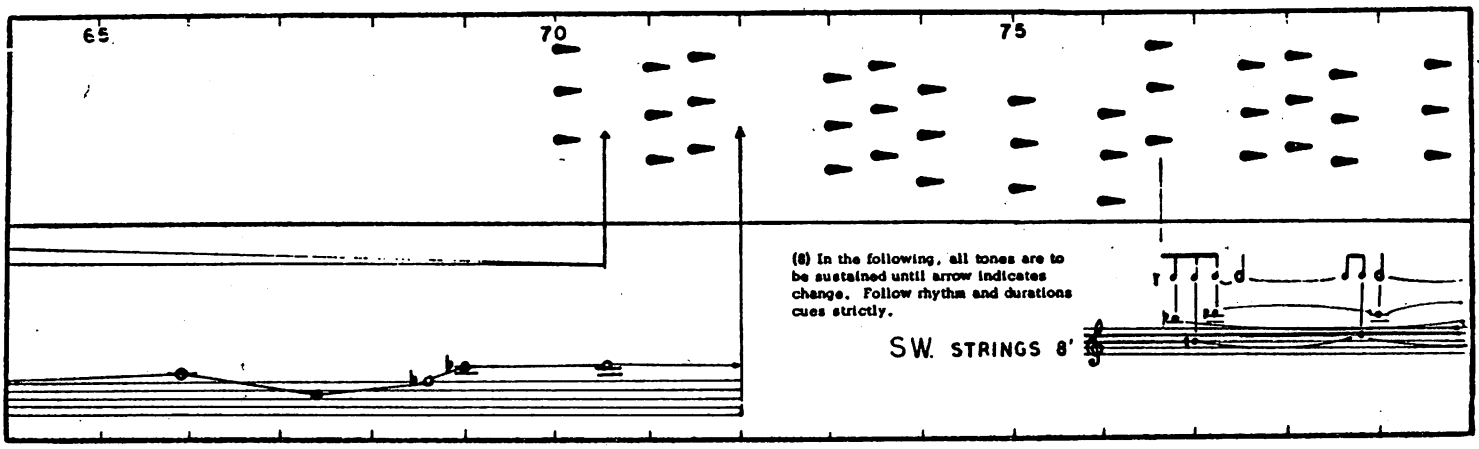
A recording of a performance of the work is available on compact disk from ARKAY Records, number AR6089.

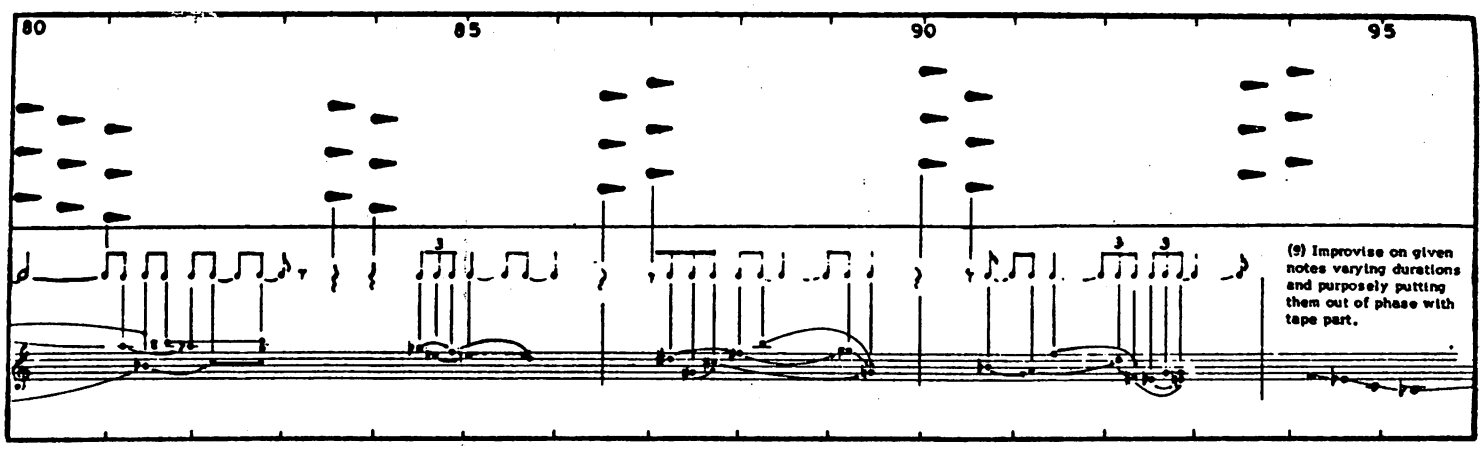


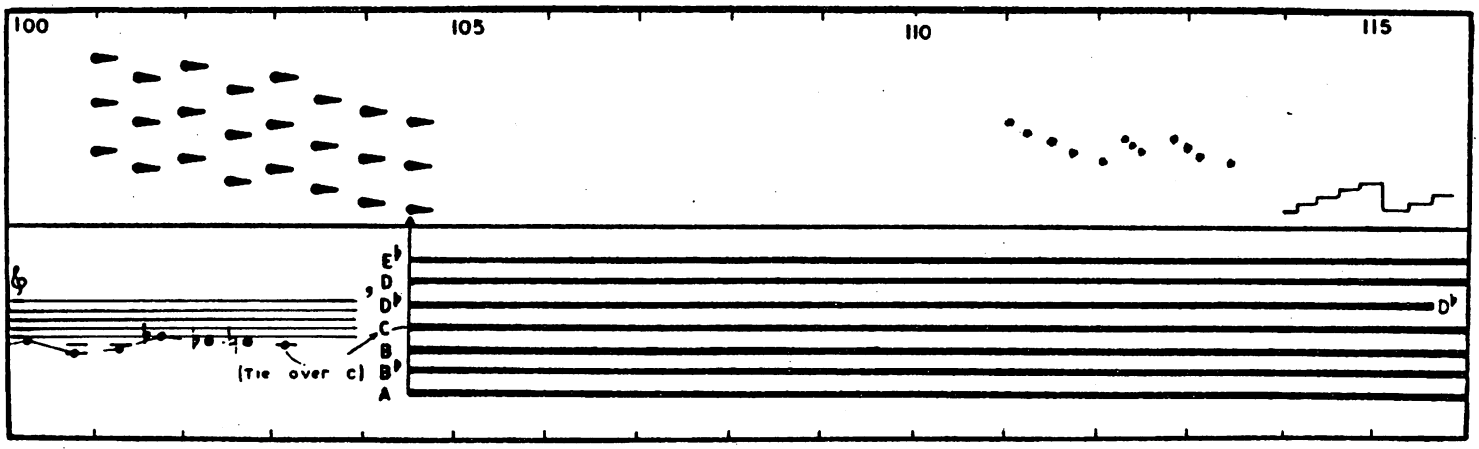

20
25
30
GT.
(3) Improvise as described in note 1. in this range.
POS.
R.H
L.H

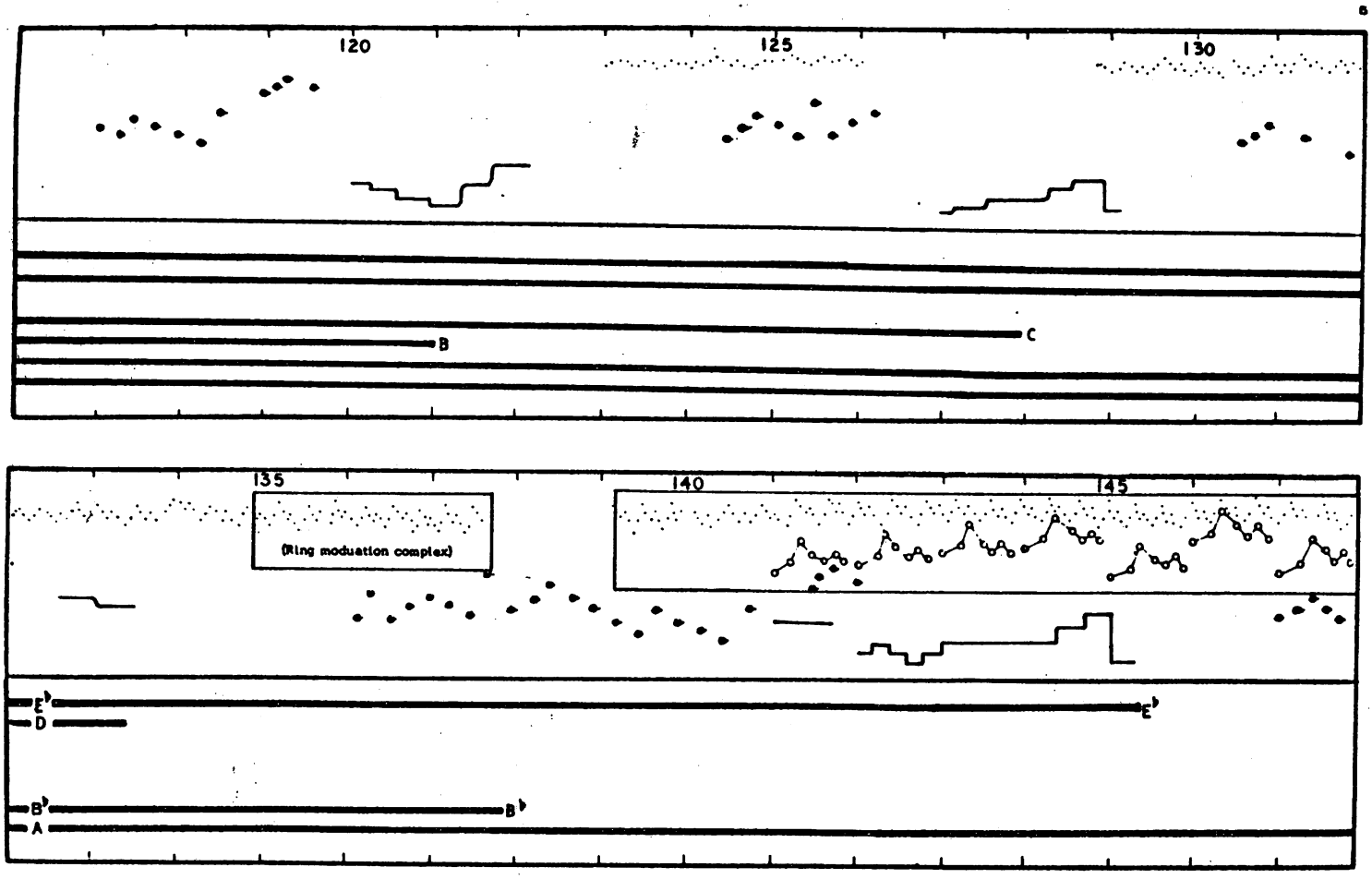

35
40
45
(Continue improvisation.)
L.H
R.H
GT.
(4) Improvise as in (1), in this range.
(5) Improvise playing varying durations (up to 3 seconds) of two given formulae alternating between them freely, in part or whole.
L.H.
RH
POS.

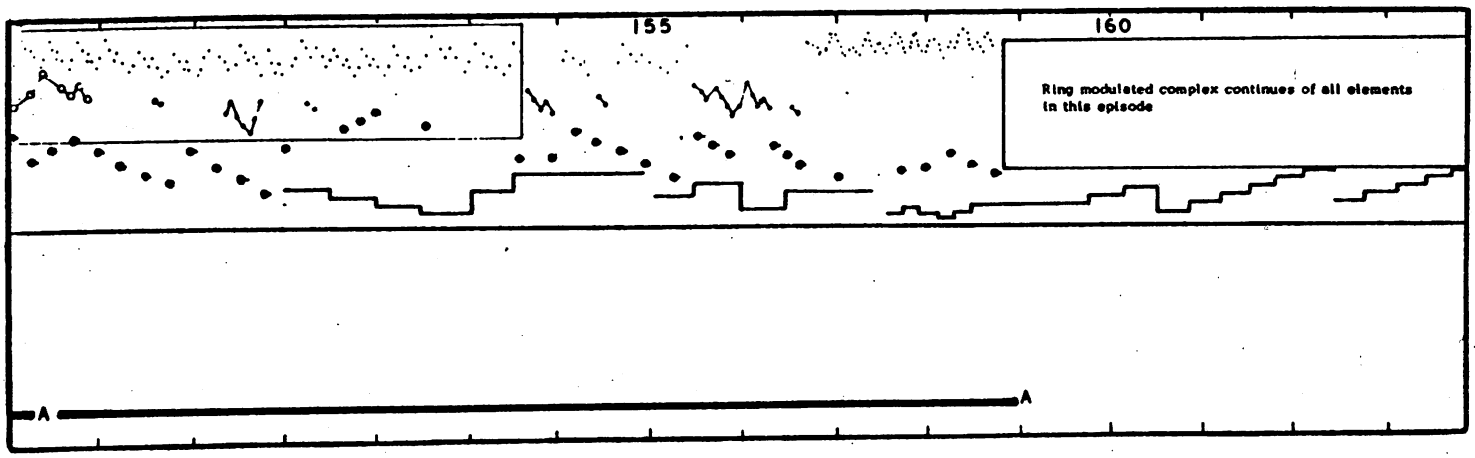

50
55
60
(6) Continue treble improvisation adding short secco pedal notes, first in given order, then in random order from 1 to 4 seconds of time between each note.
PEDAL Light 16 ft POS. to PED.
(7) Improvise as in note 2, but, now, in continuous fast 16th notes as ambitus of usable notes narrows gradually to F♯, G and G♯. Accomplish this just before signal to cut.

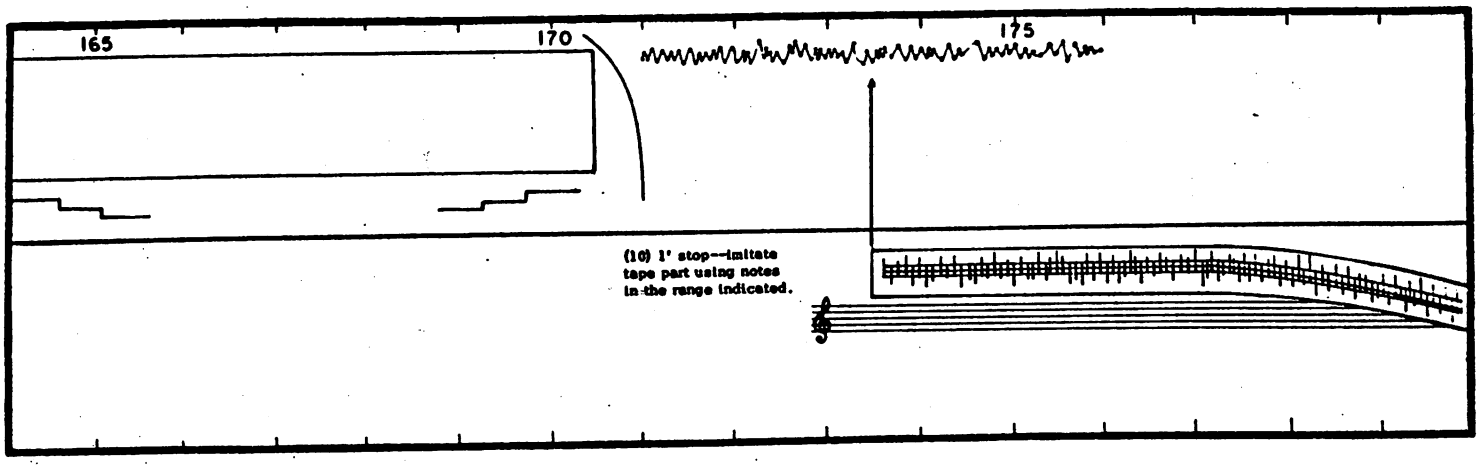

65
70
75
(8) In the following, all tones are to be sustained until arrow indicates change. Follow rhythm and durations cues strictly.
SW. STRINGS 8'

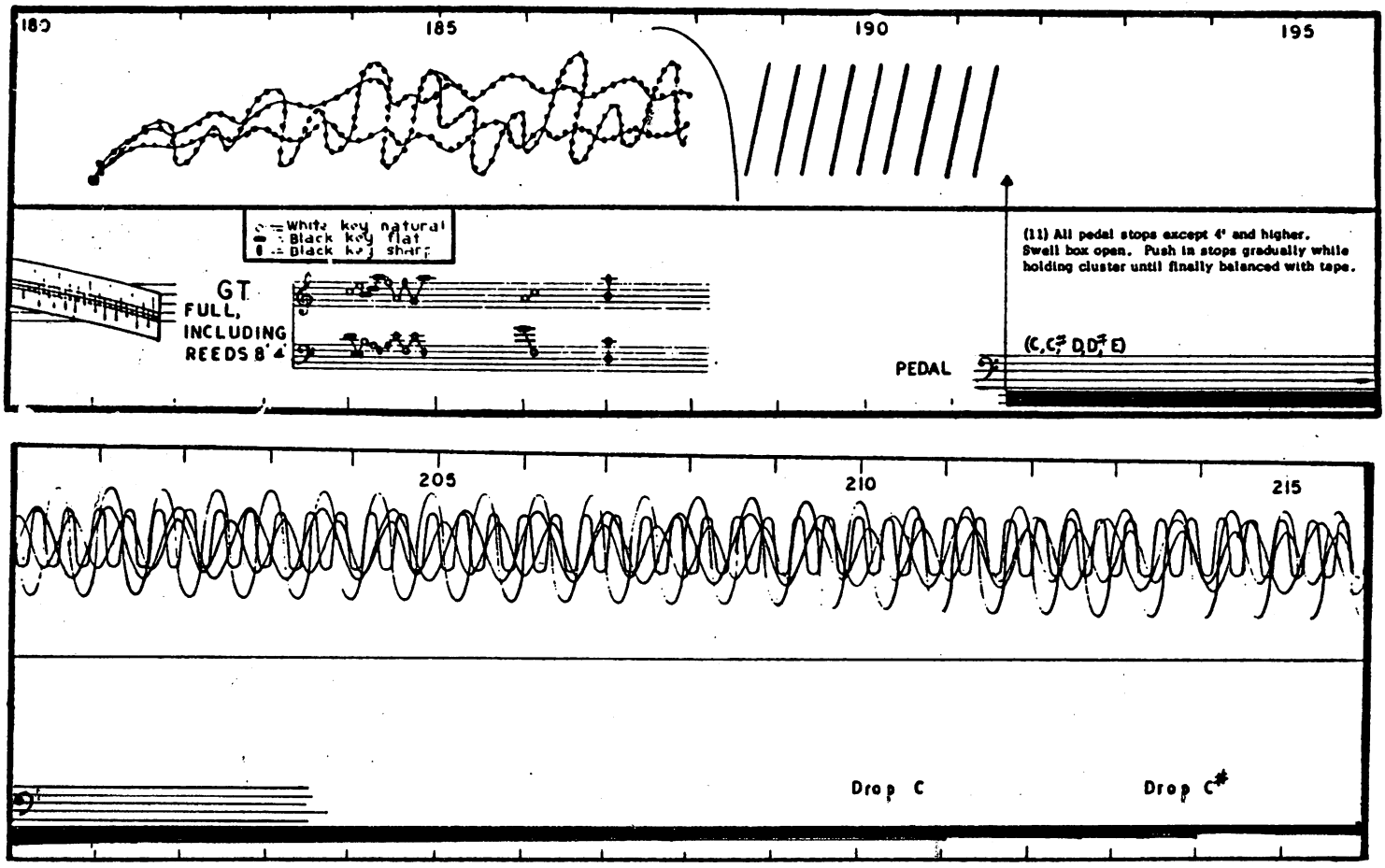

80
85
90
95
(9) Improvise on given notes varying durations and purposely putting them out of phase with tape part.


100
105
110
115
E♭
D
D♭
C
B
B♭
A
D♭
(Tie over c)

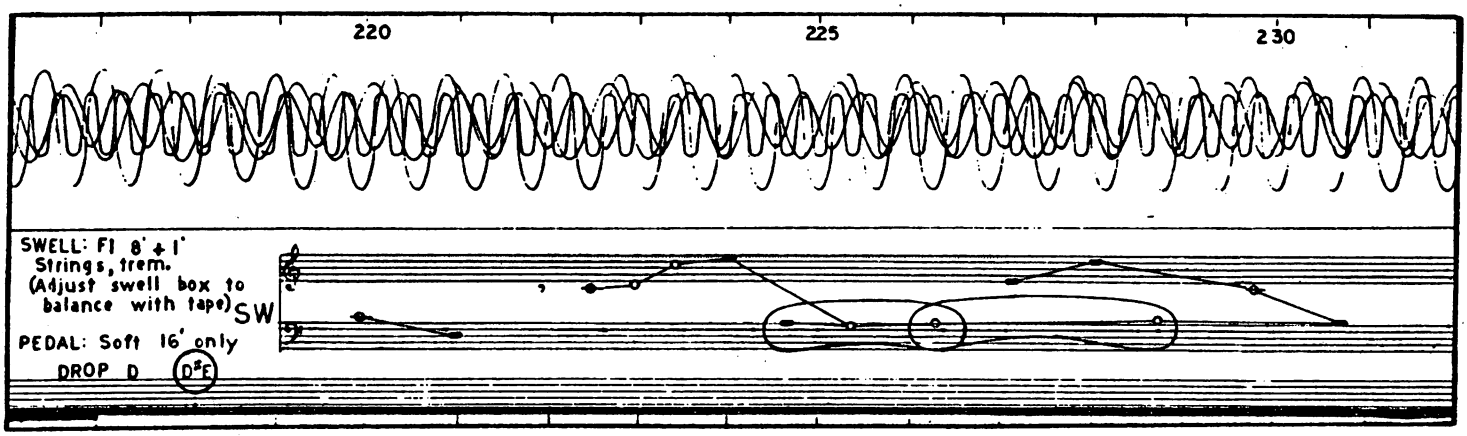

120
125
130
B
C
135
140
145
(Ring moduation complex)
E♭
D
E♭
B♭
B♭
A

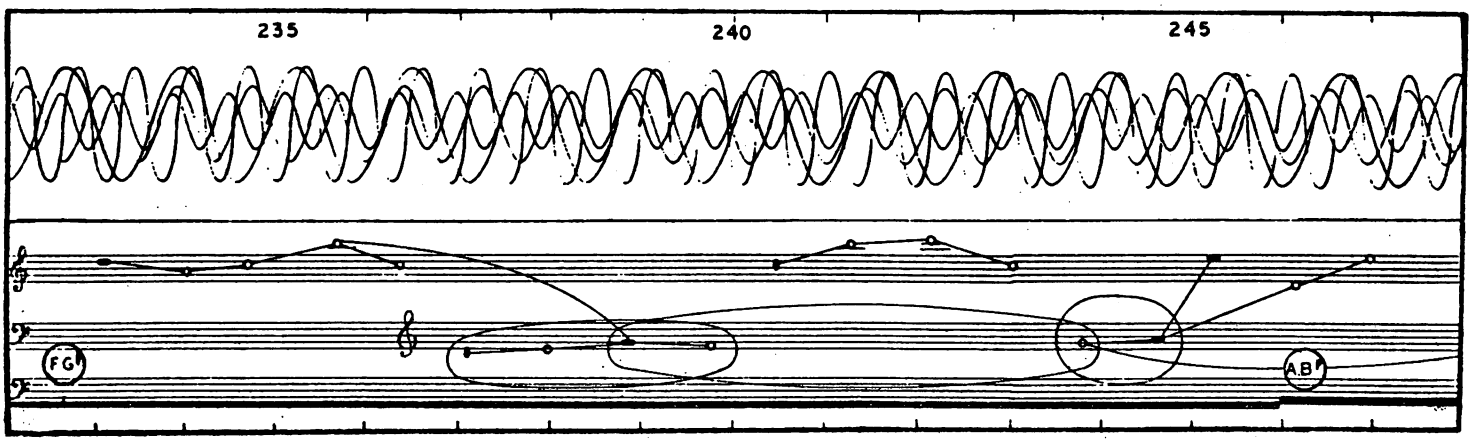

155
160
Ring modulated complex continues of all elements in this episode
A
A

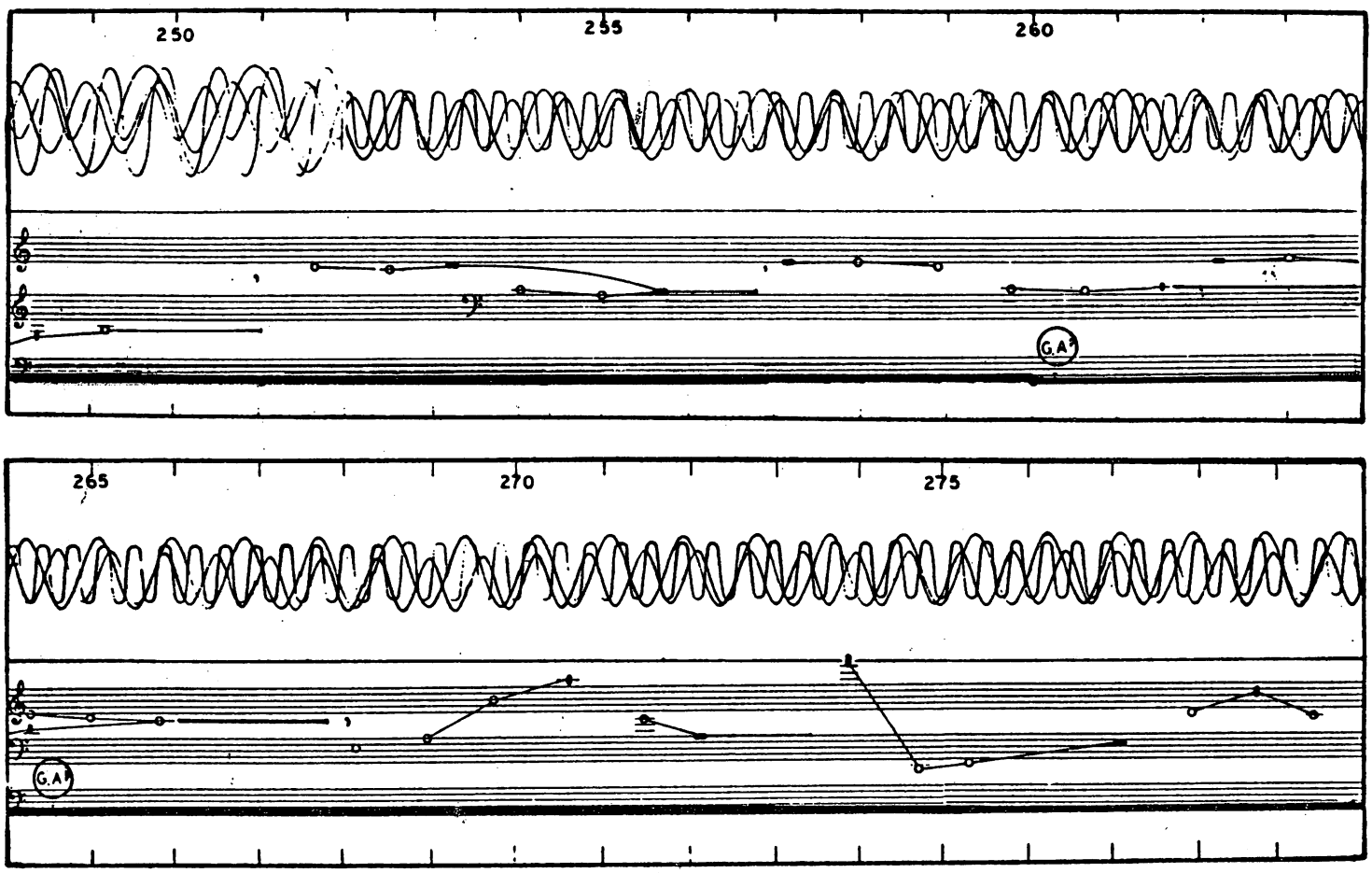

165
170
175
(10) 1' stop--imitate tape part using notes in the range indicated.

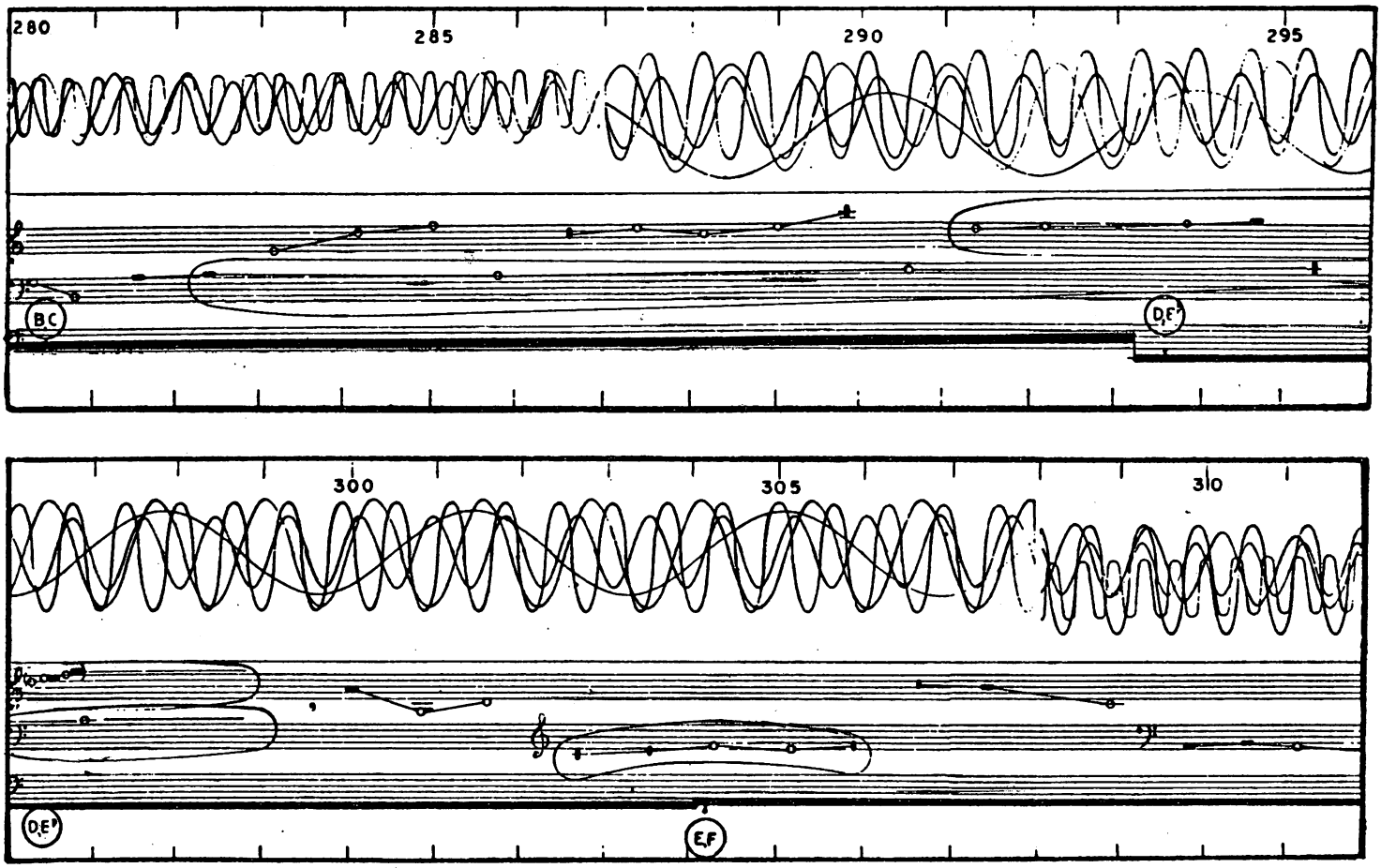

180
185
190
195
= White key natural
= Black key flat
= Black key sharp
GT
FULL,
INCLUDING
REEDS 8' 4'
(11) All pedal stops except 4' and higher. Swell box open. Push in stops gradually while holding cluster until finally balanced with tape.
PEDAL
(C, C♯, D, D♯, E)
205
210
215
Drop C
Drop C♯

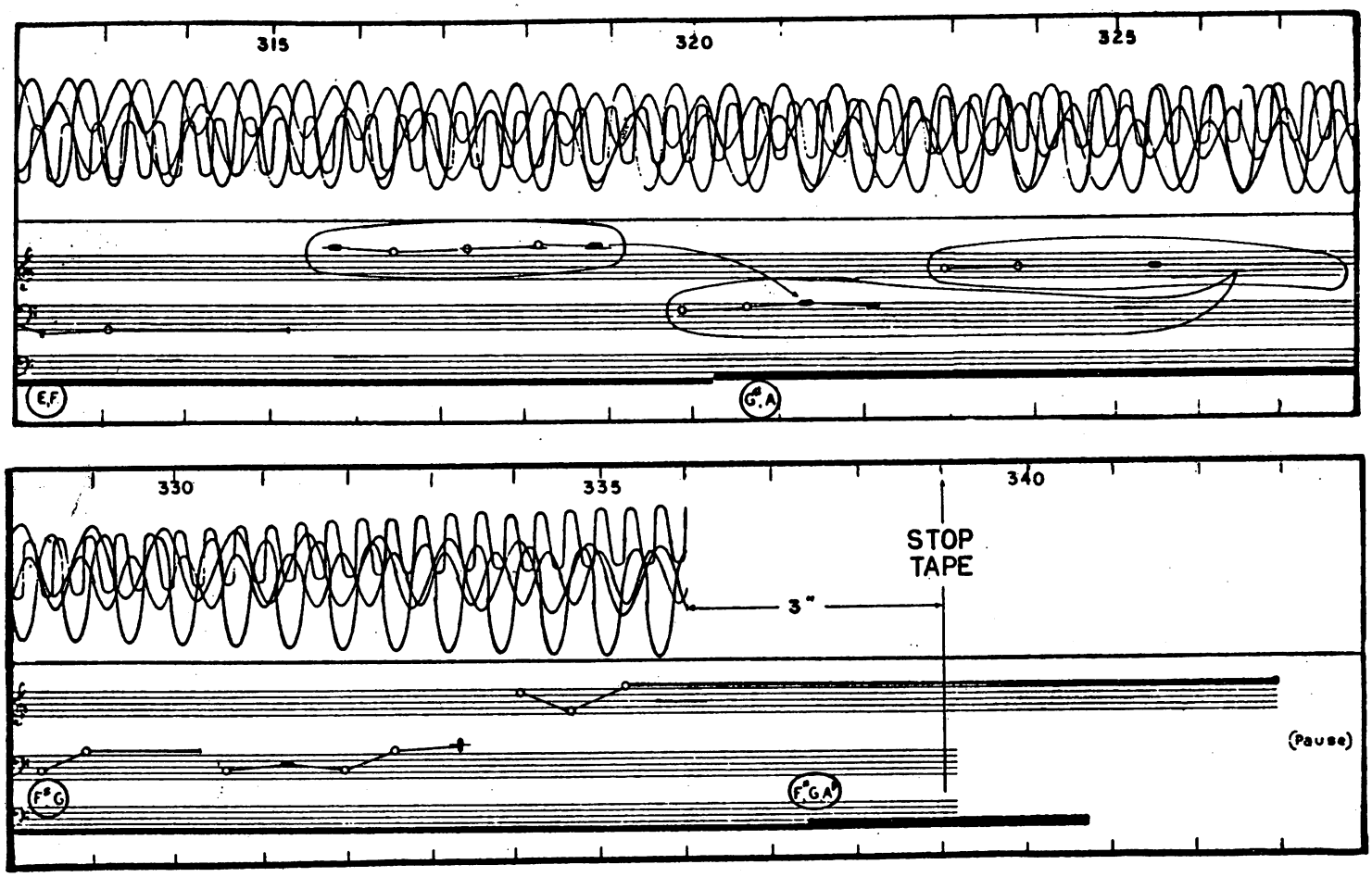
8

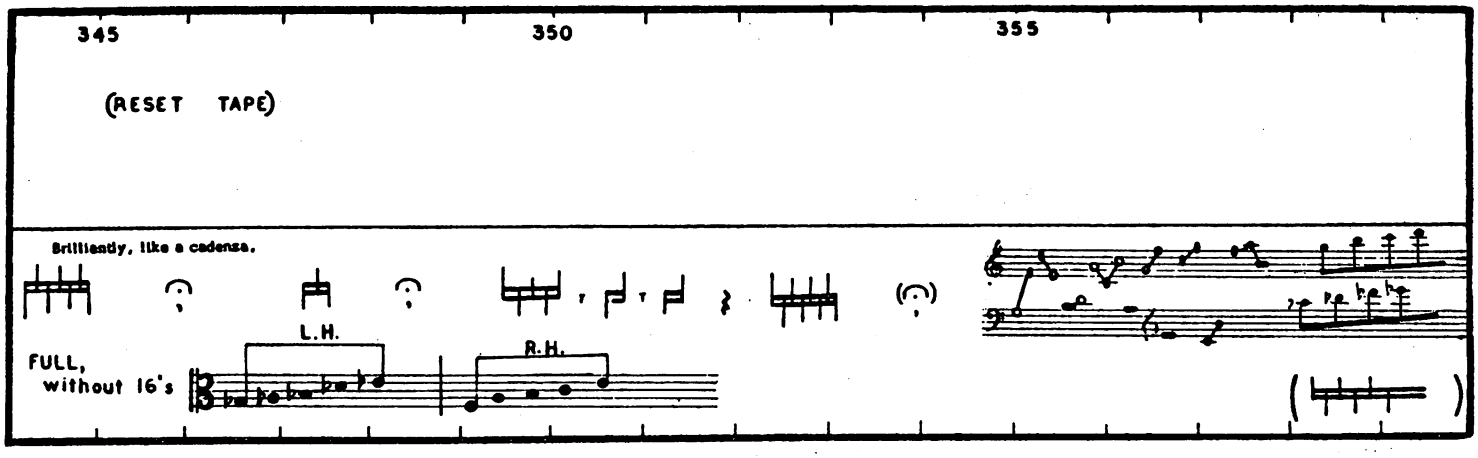

220
225
230
SWELL: FI 8' + 1'
Strings, trem.
(Adjust swell box to
balance with tape)
SW
PEDAL: Soft 16' only
DROP D
D#E

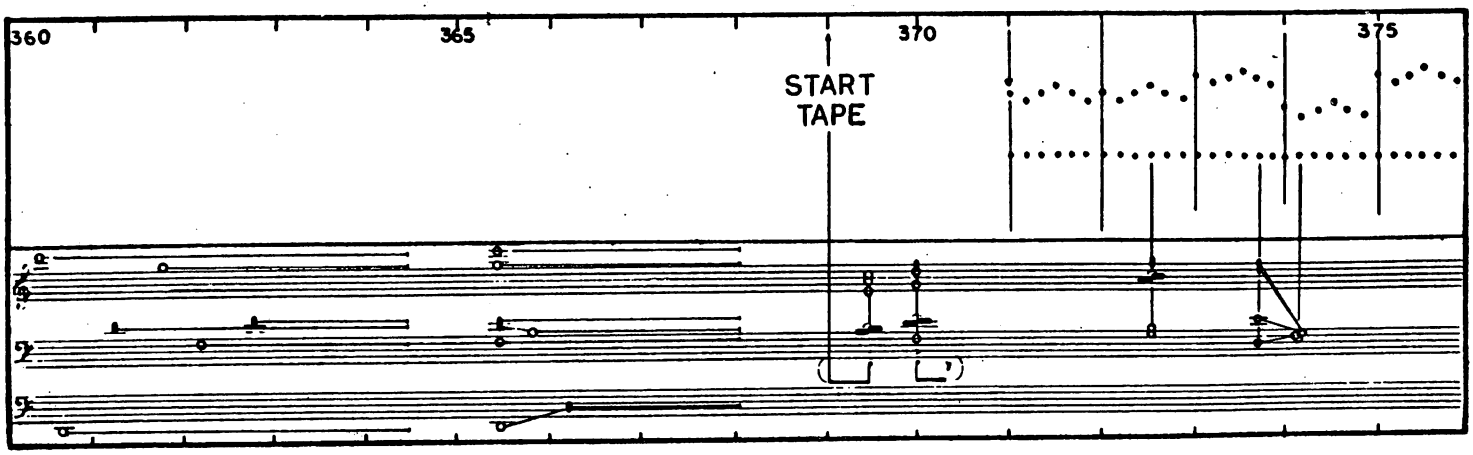

235
240
245
FG
AB

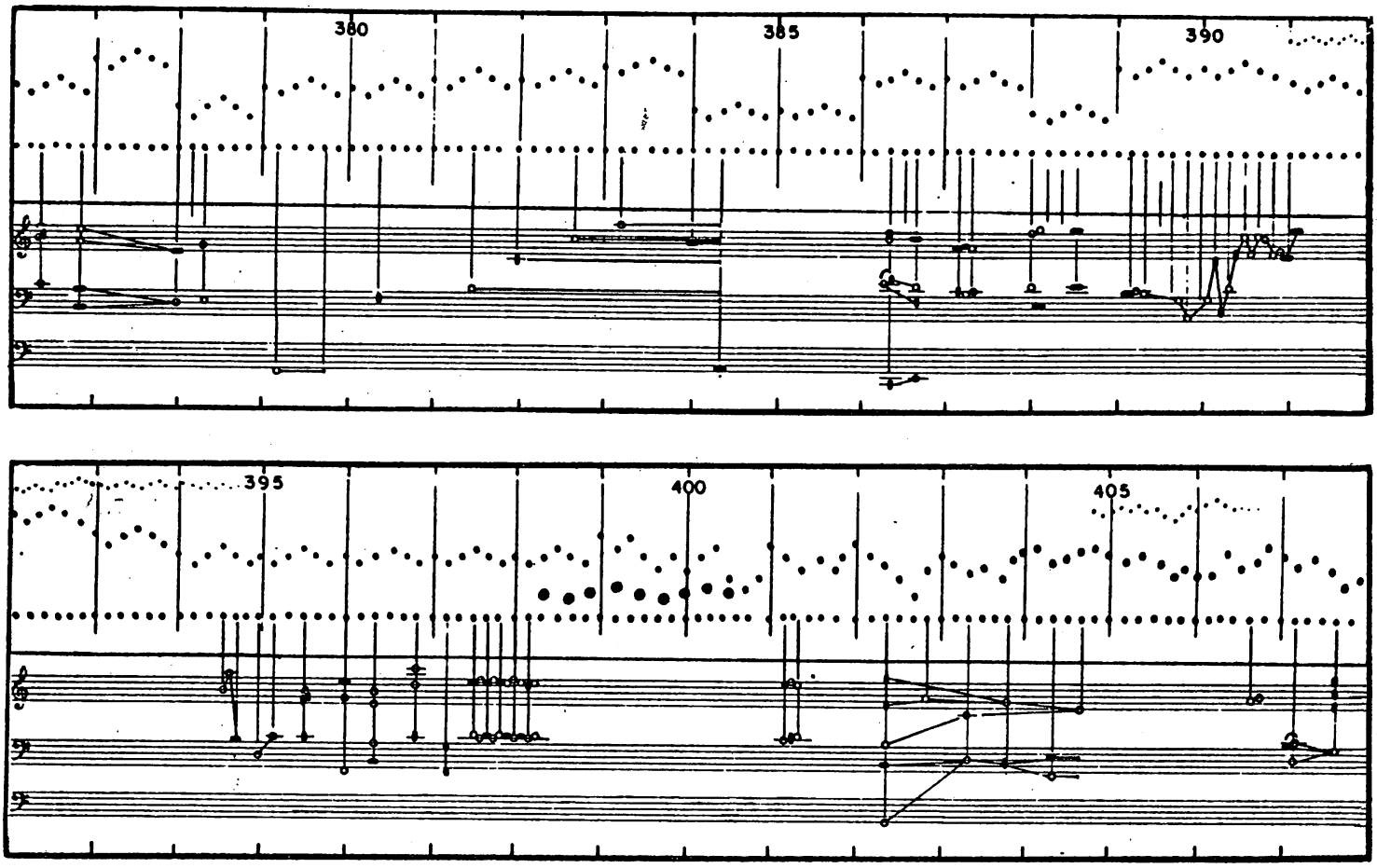

250
255
260
G.A.
265
270
275
G.A.

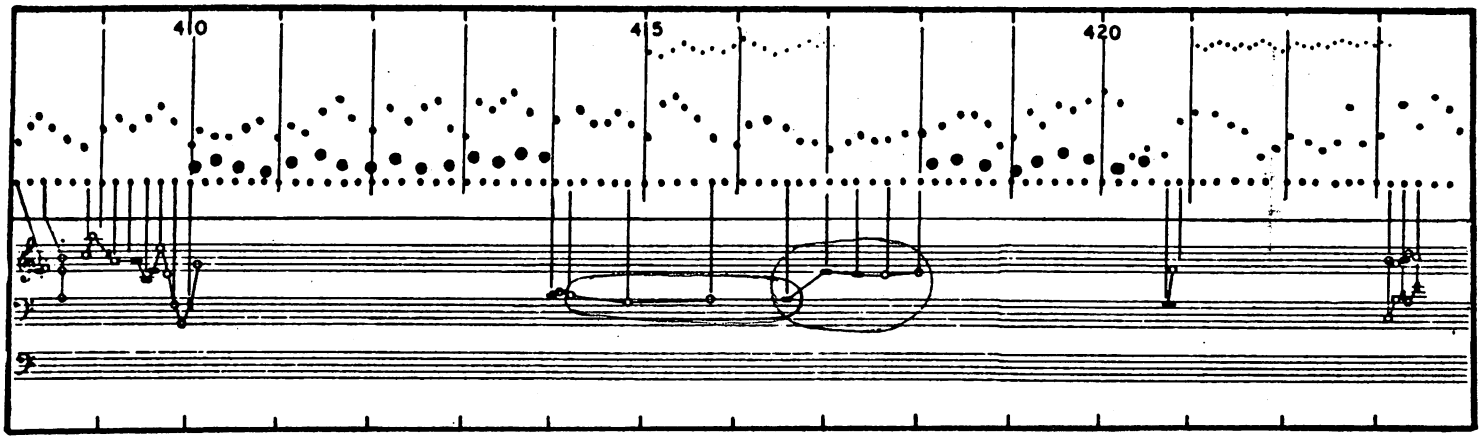

280
285
290
295
B,C
D,E♭
300
305
310
D,E♭
E,F

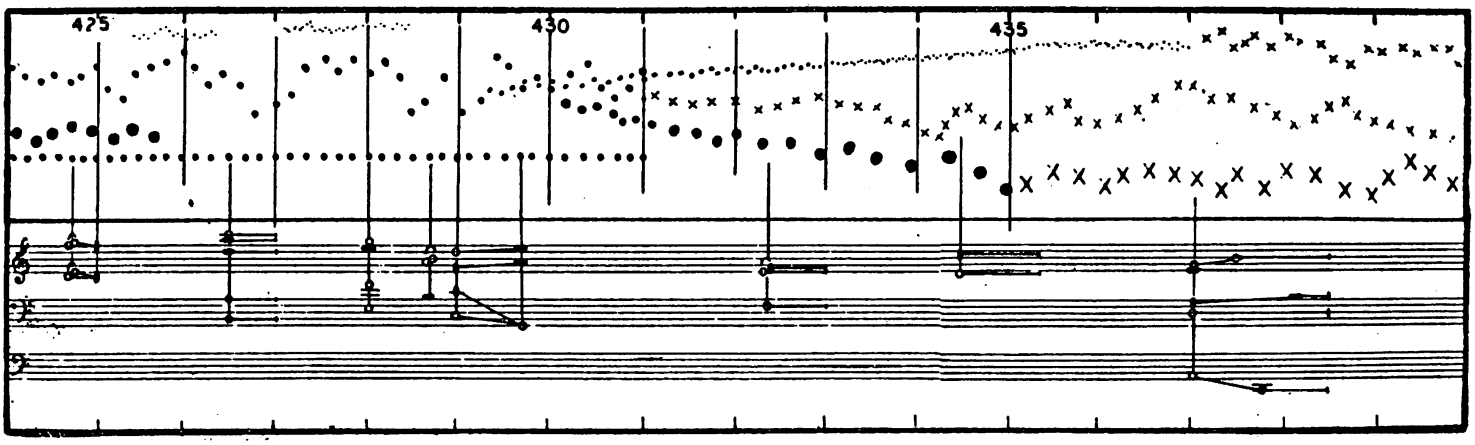

315
320
325
E.F
G.A
330
335
340
STOP
TAPE
3"
(Pause)
F#G
F#GA

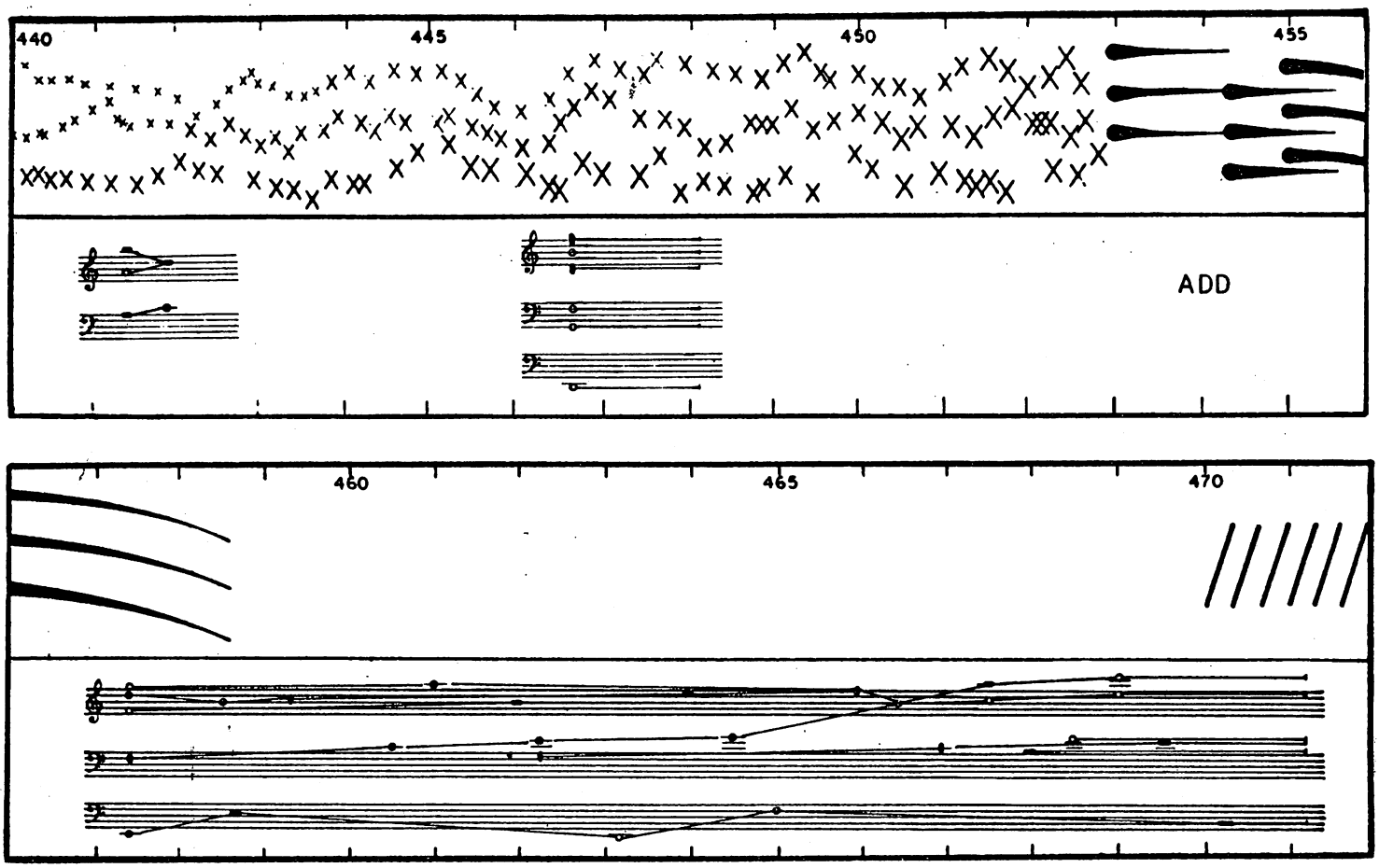

345
350
355
(RESET TAPE)
Brilliantly, like a cadenza.
L.H.
R.H.
FULL,
without 16's

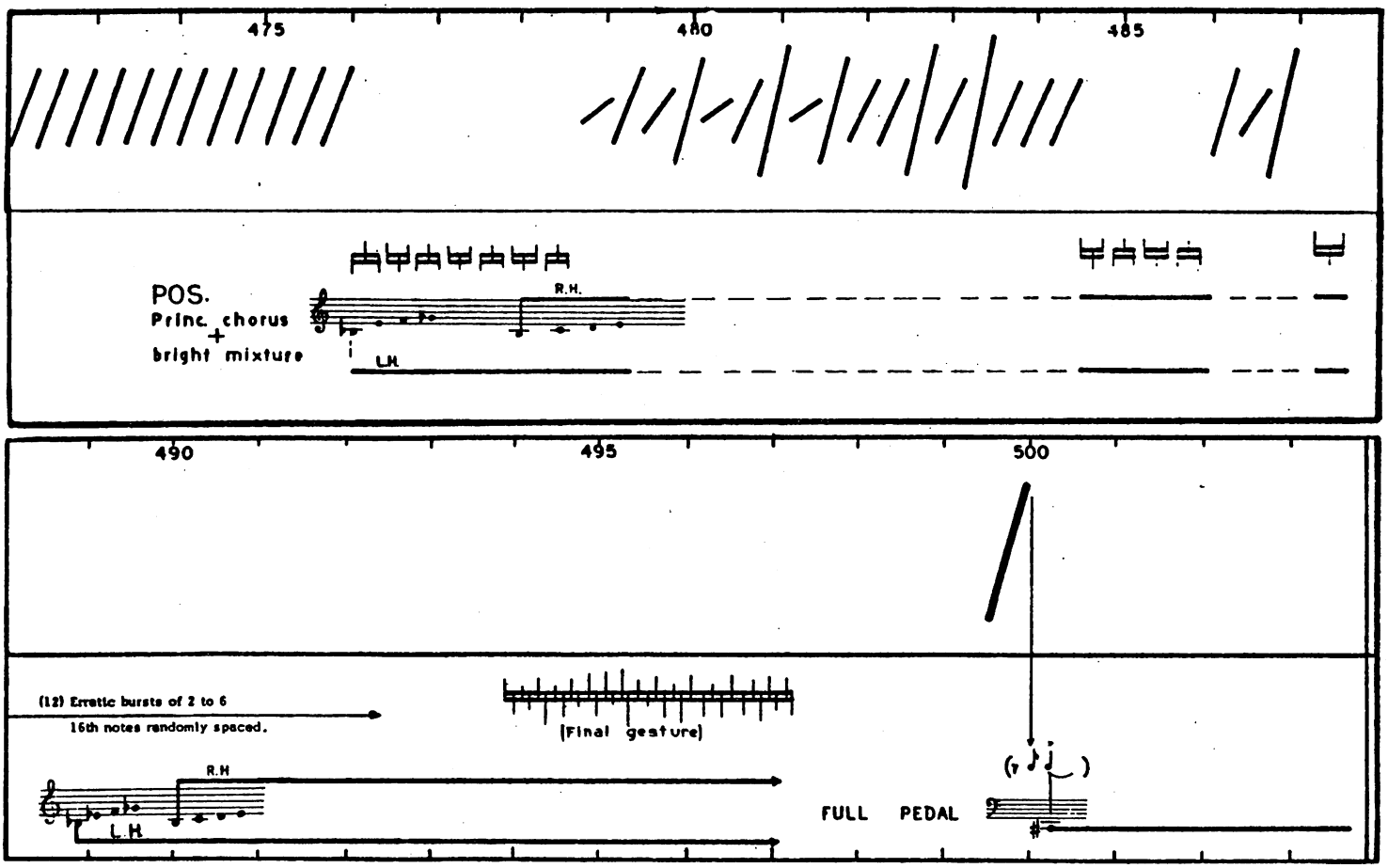

360
365
370
375
START
TAPE


380
385
390
395
400
405


410
415
420


425
430
435


440
445
450
455
ADD
460
465
470


475
480
485
POS.
Princ. chorus
+
bright mixture
R.H.
L.H.
490
495
500
(12) Erratic bursts of 2 to 6
16th notes randomly spaced.
(Final gesture)
R.H
L.H.
FULL PEDAL