Meditatio/Commotio

Liturgical Drama for Organ

Neil Thornock

Performance note

Meditatio/Commotio may be performed on any two- or three-manual organ, with registrations adapted accordingly. Larger instruments with ample mixtures and mutations are preferred.

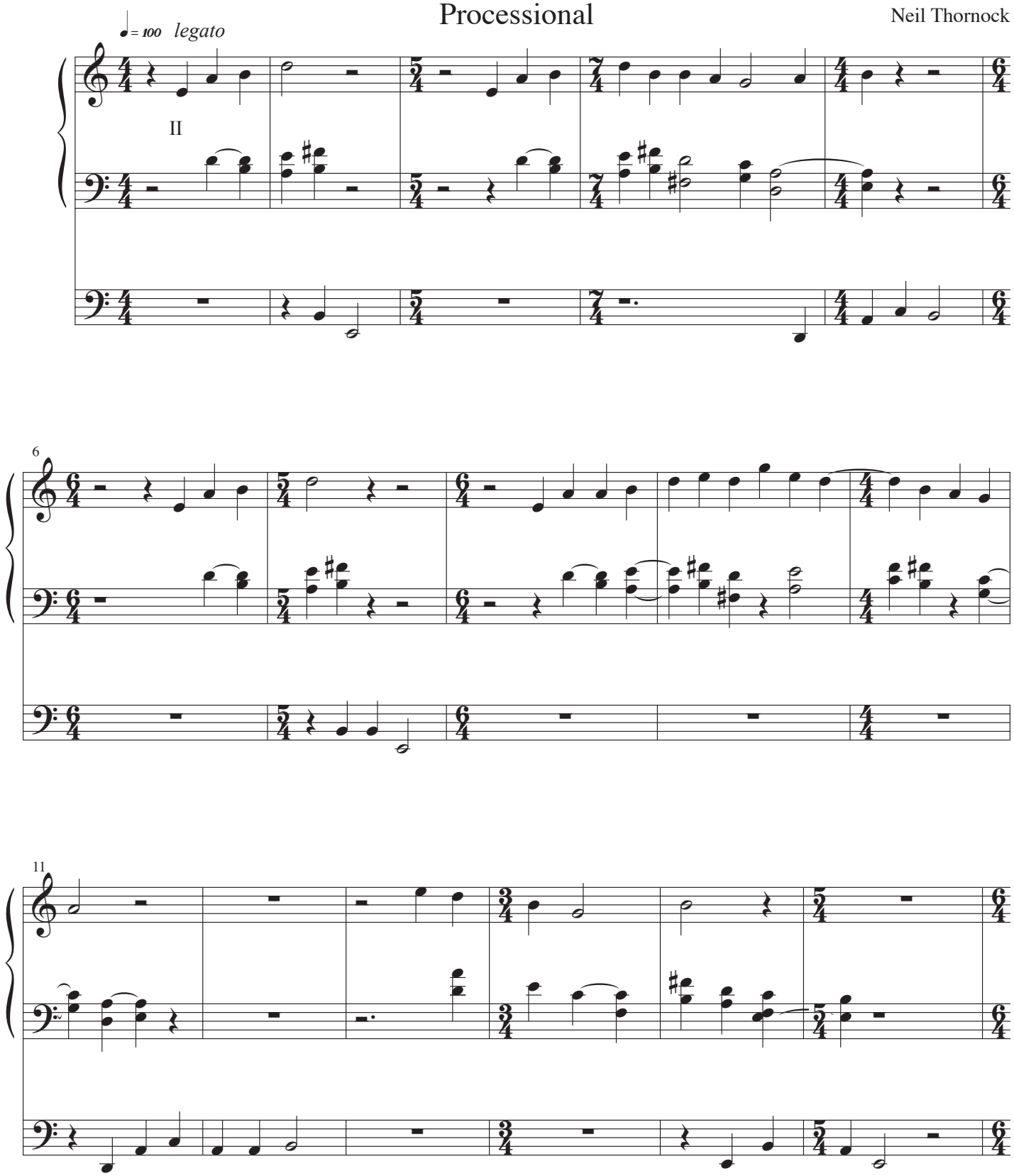
Meditatio/Commotio

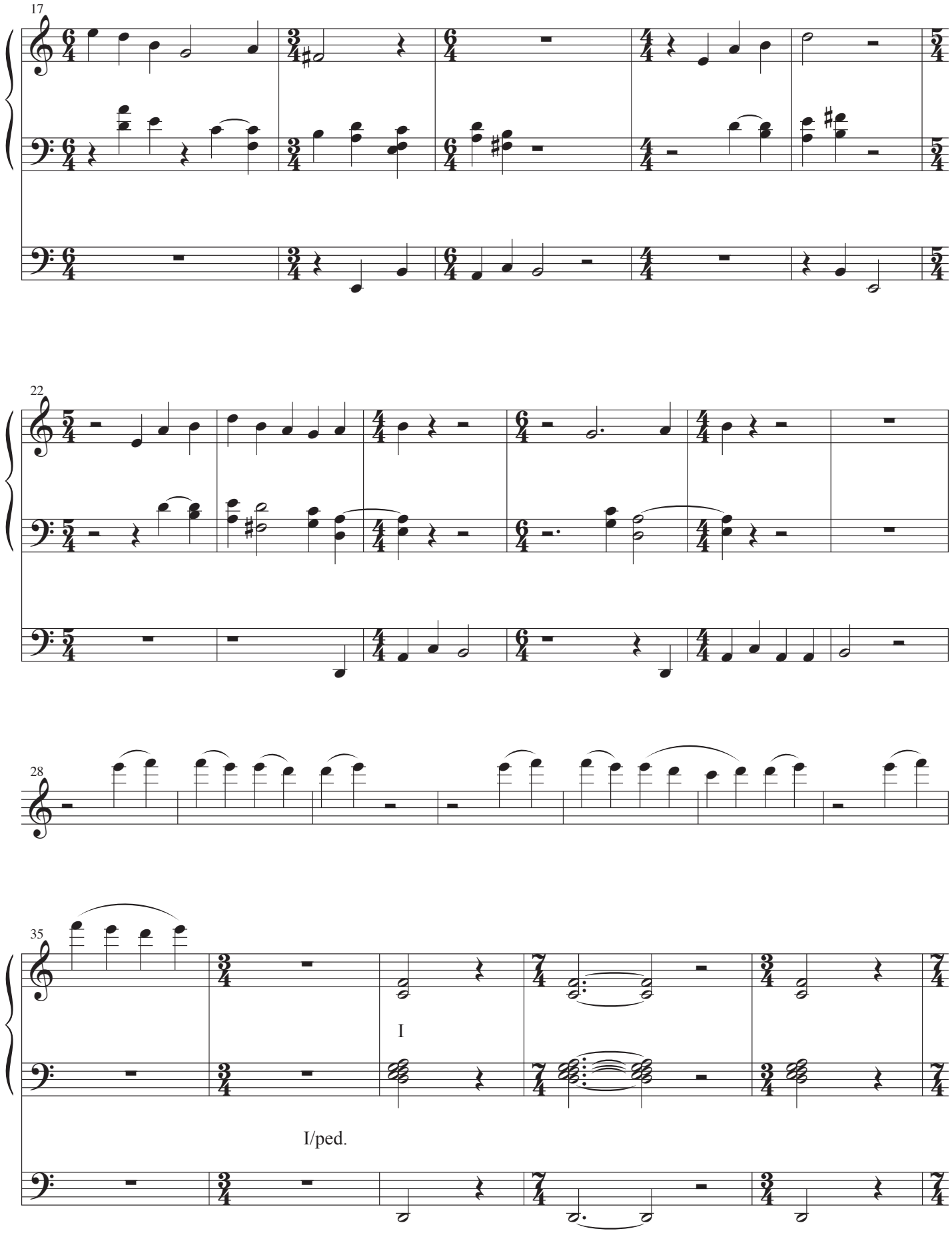
Liturgical Drama for Organ

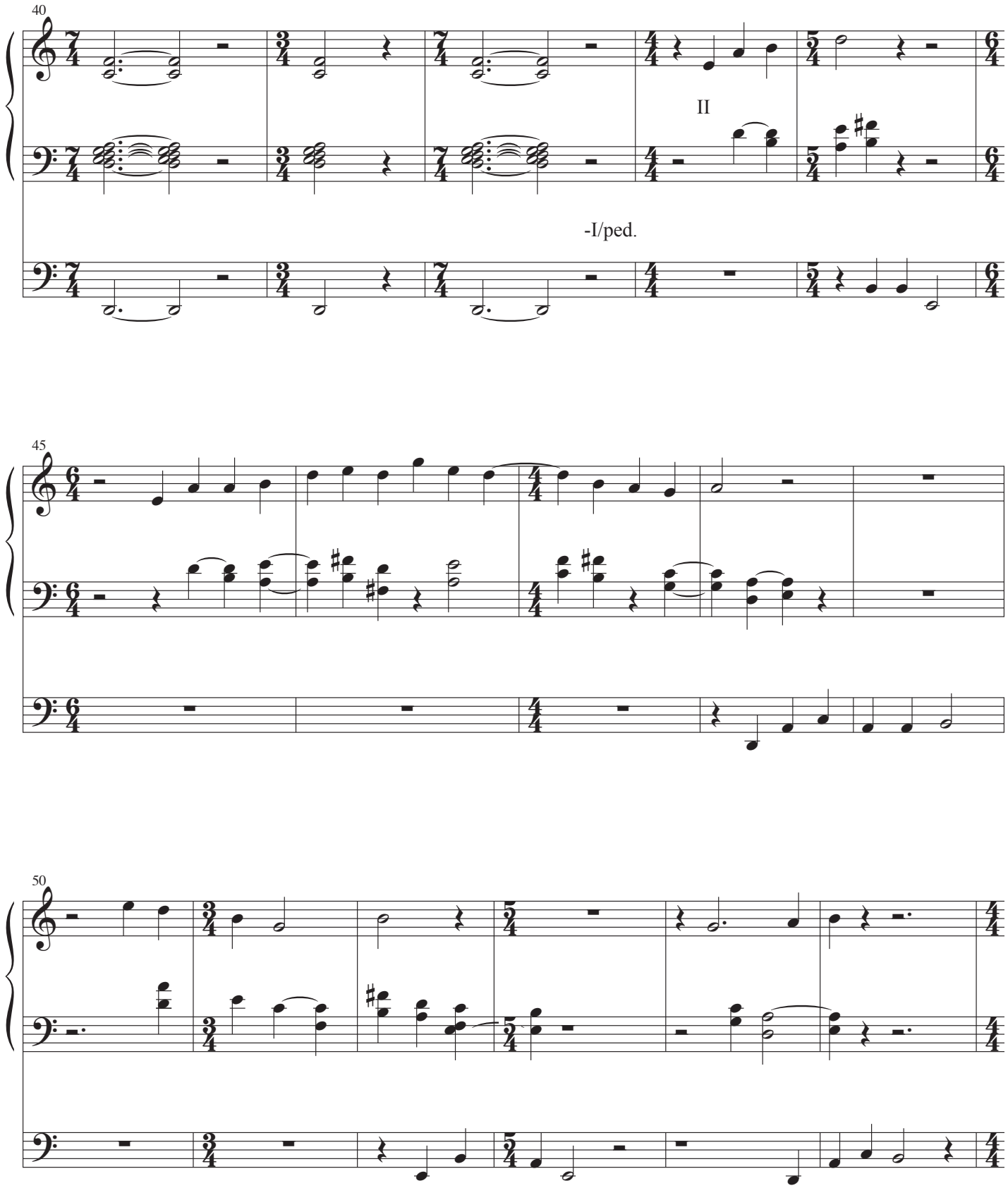
I: All Pr., Fl., Str. 8'
II: Fl. 8'
Ped: Fl. 8', 16'

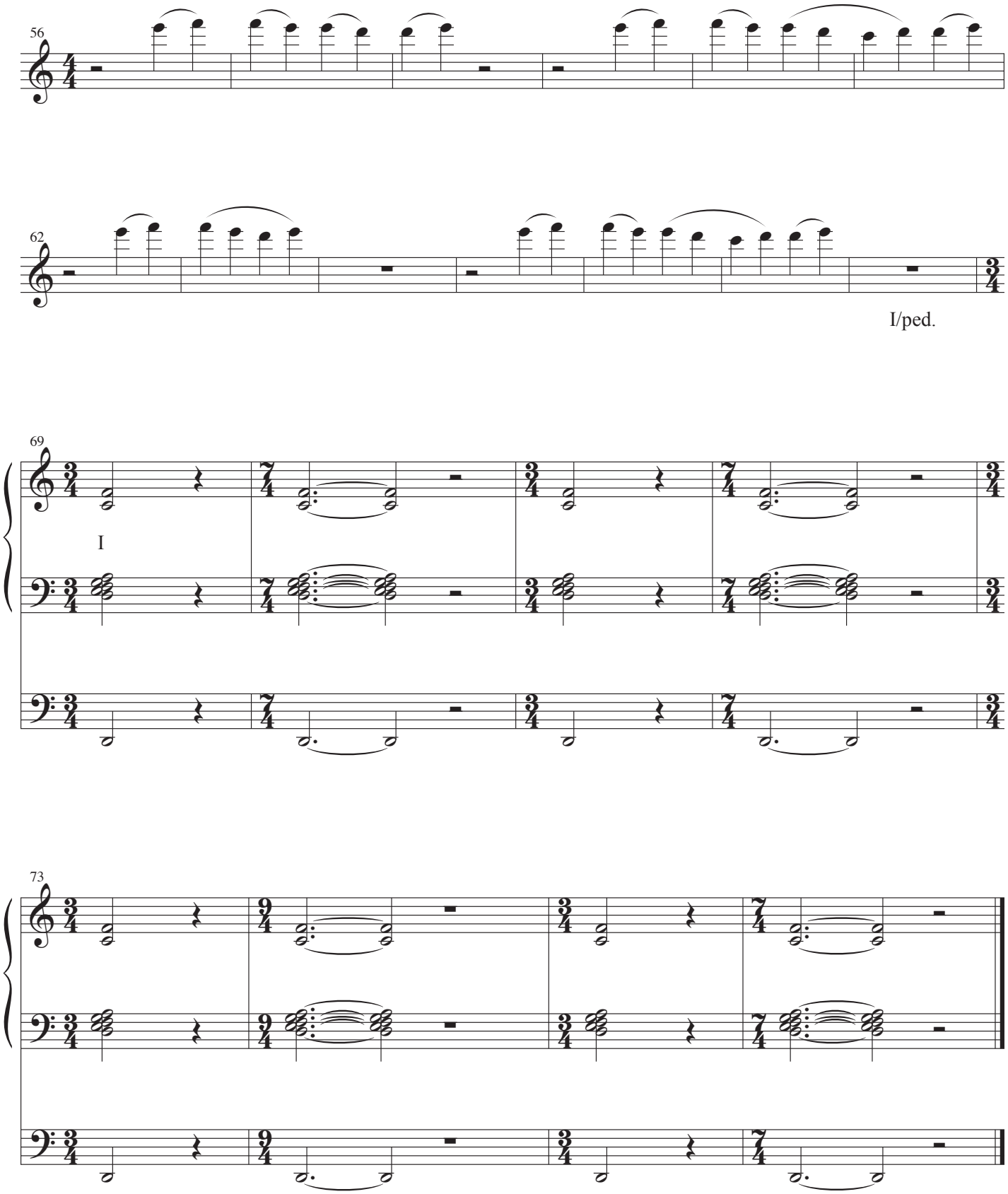
Meditation 1
Processional

Neil Thornock




17
22
28
35
I
I/ped.

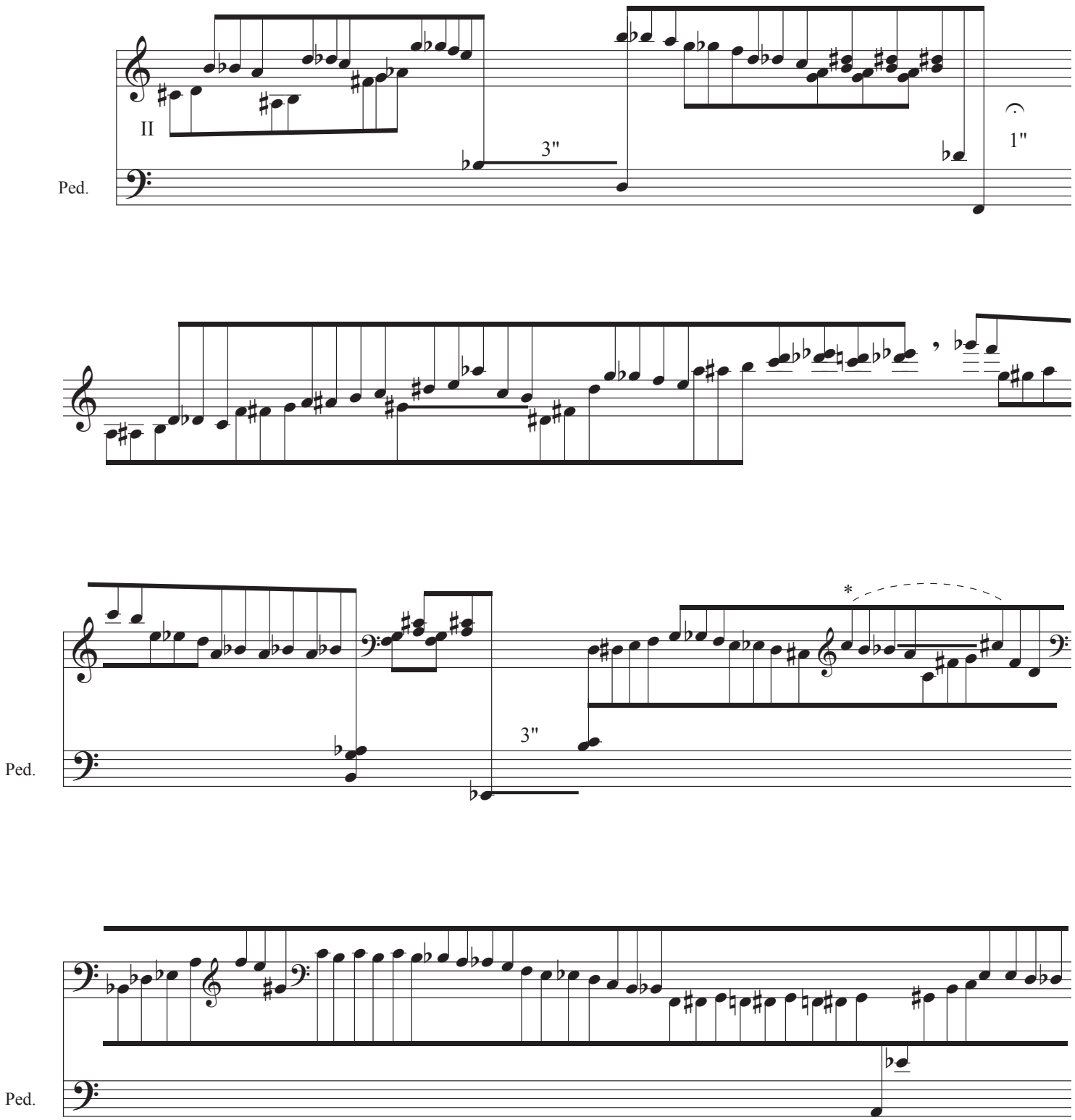

40
II
-I/ped.
45
50


56
62
I/ped.
69
I
73

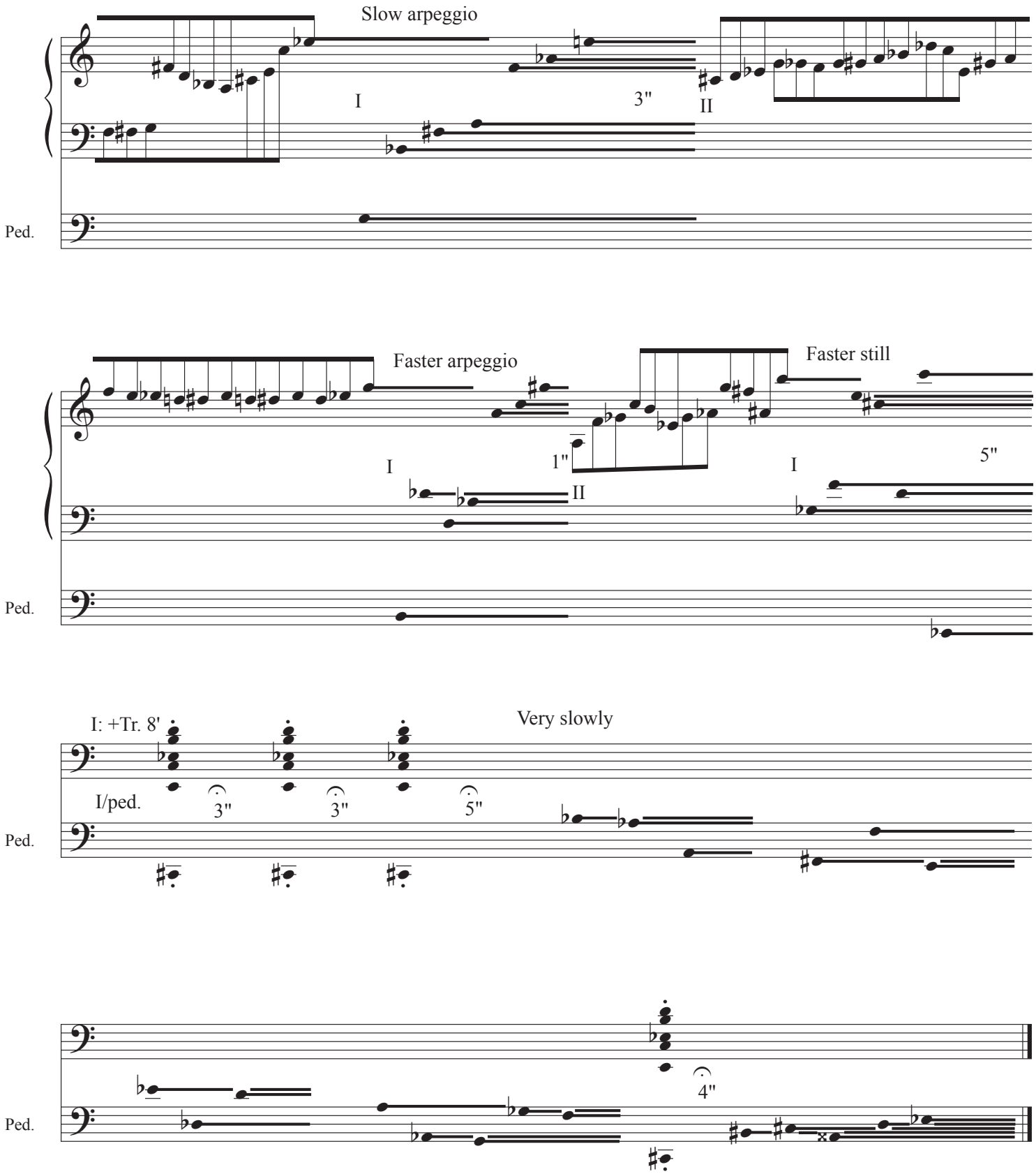
Toccata 1
Unclean Spirits

I: 4' flue stops, all mutations
II: Fl. 4', 2-2/3
Ped: Reed 16'

As fast as possible, smeared if necessary
Accidentals refer only to the note which they immediately precede



*Hold the C until the C♯.


Slow arpeggio
I
3"
II
Ped.
Faster arpeggio
I
1"
II
Faster still
I
5"
Ped.
I: +Tr. 8'
Very slowly
I/ped.
3"
3"
5"
Ped.
4"
Ped.

I: Fl. 8', 2-2/3'
II: Fl. celestes

Meditation II
The Soul's Desire

Somewhat slow, *rubato* ♩= 88

I

II

7

12

rit.

Somewhat slower

poco accel.

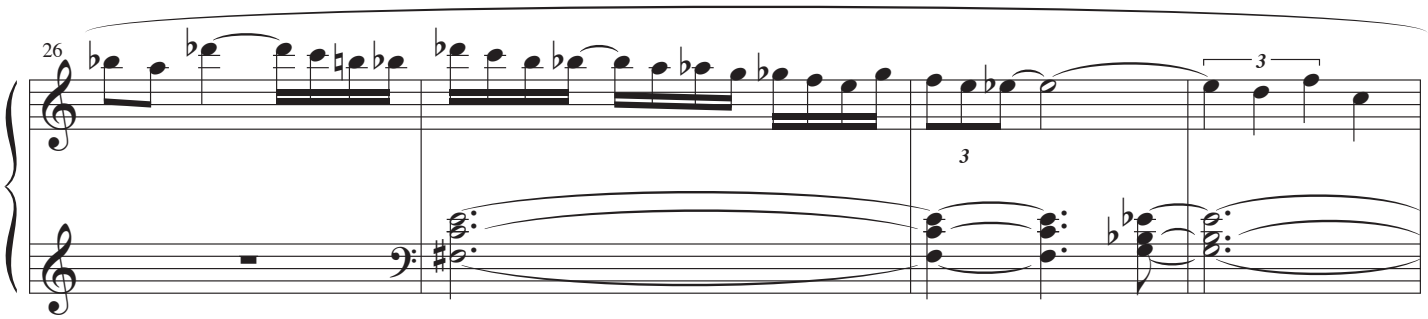
15

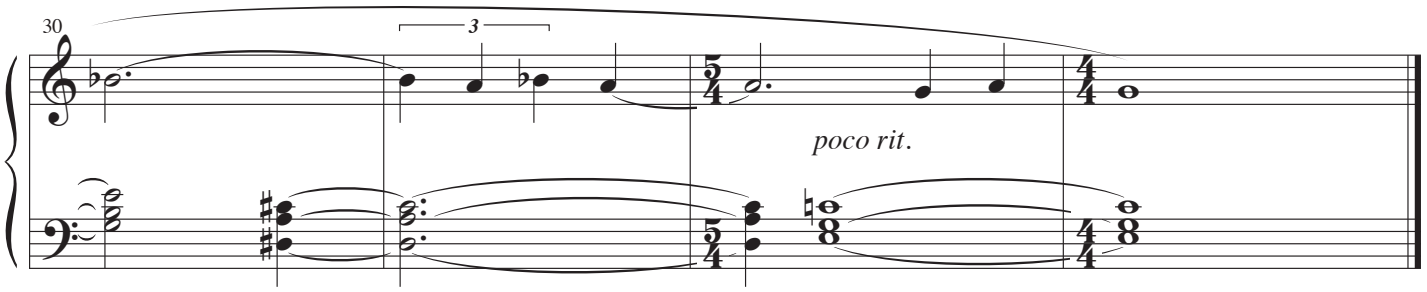
poco rit.

Still slower

20

Tempo I

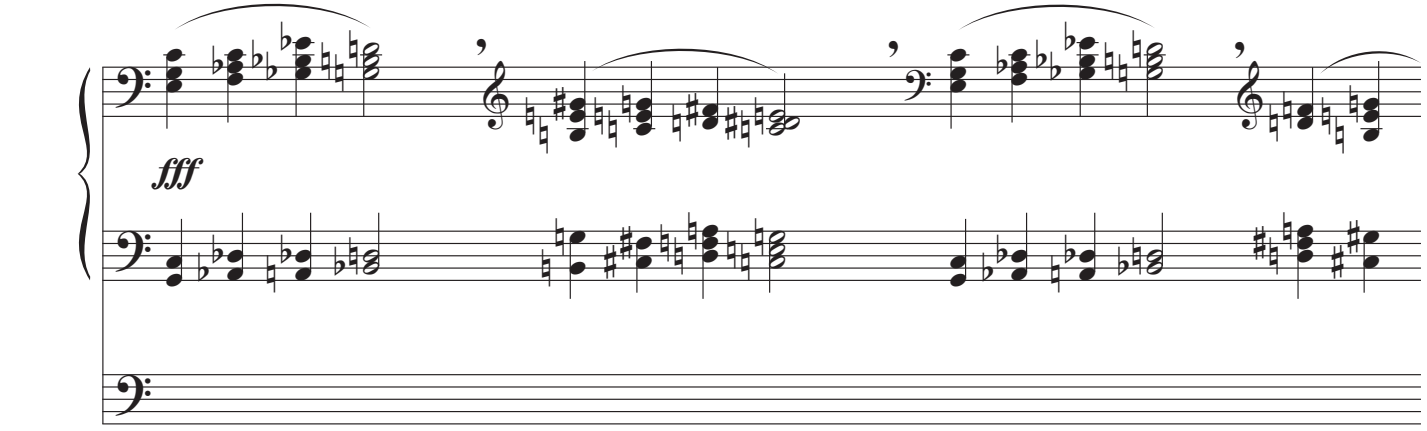


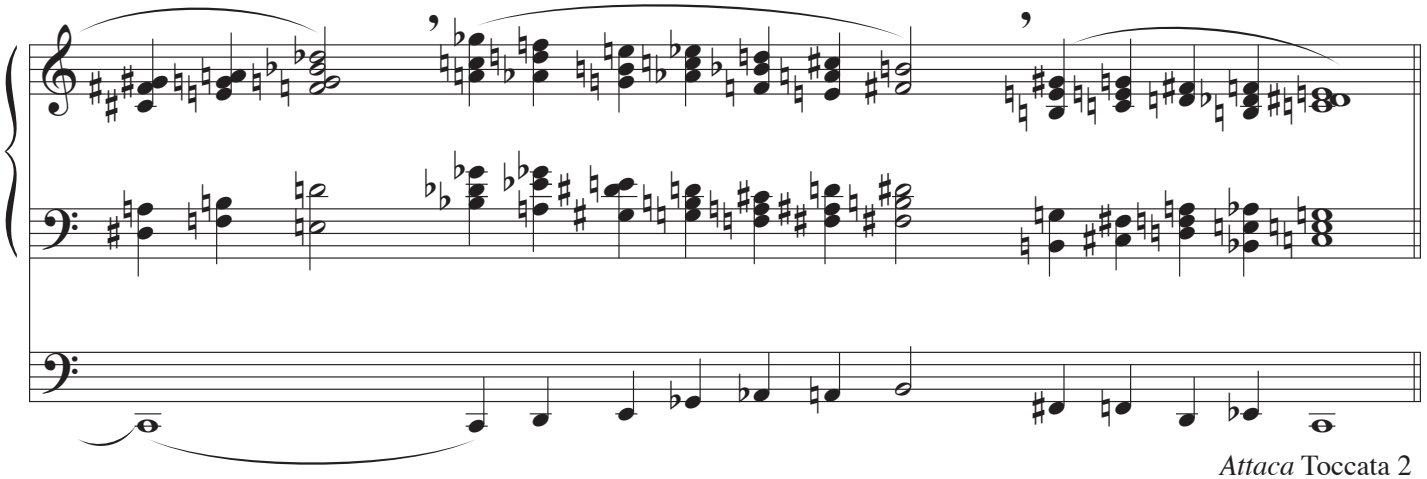


All flues, reeds, mutations, and mixtures

Chorale I
Plea

Very slow ♩= ca. 3"; 𝅗𝅥= ca. 6"

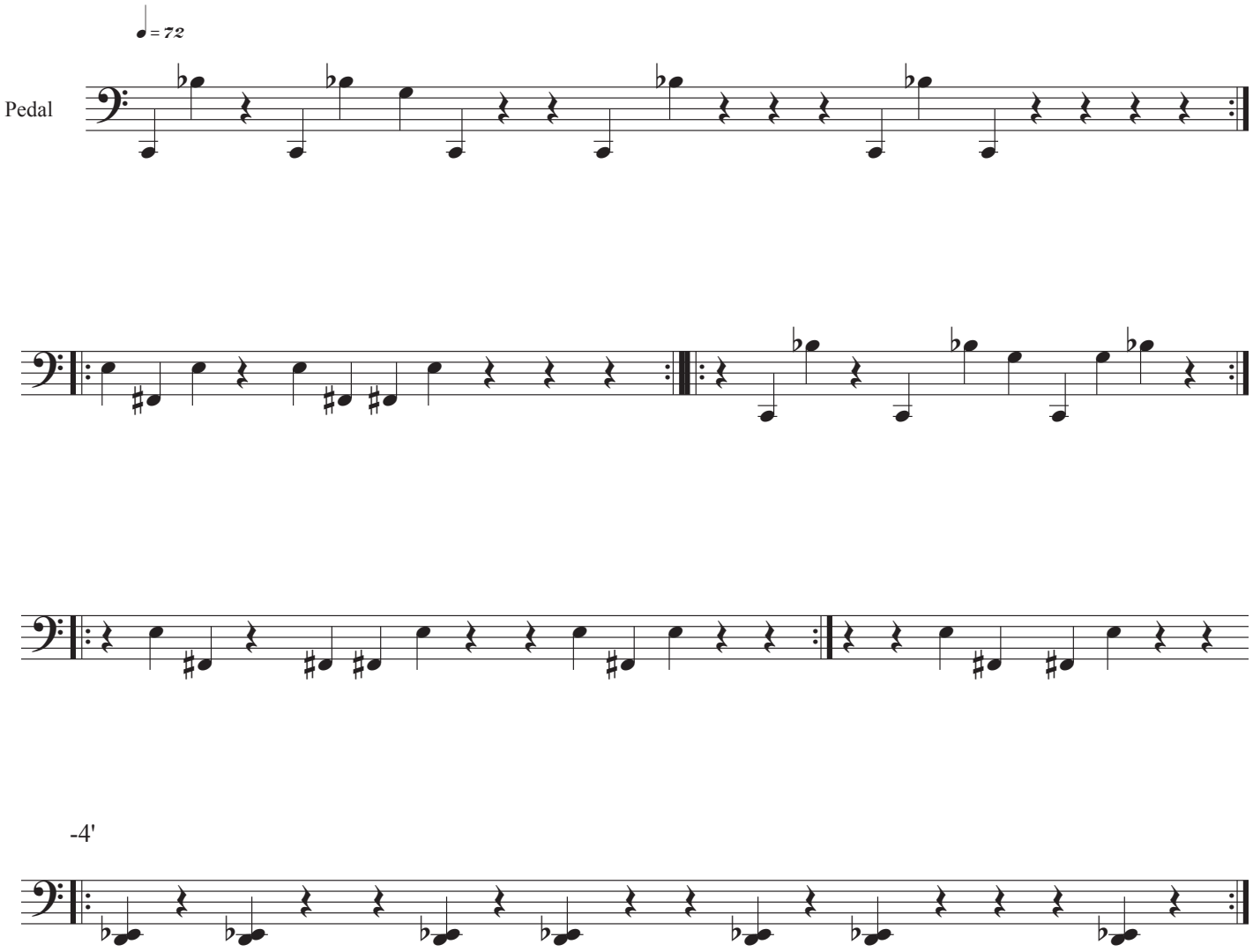




Attaca Toccata 2
(no pause!)

Meditation 2
Solitude

Ped: Fl. 16', 4'



Toccata 2
Devil Dance

Same registration as Chorale 1

Furiously ♩ = 100

I nonlegato

Man.

fff

4

7

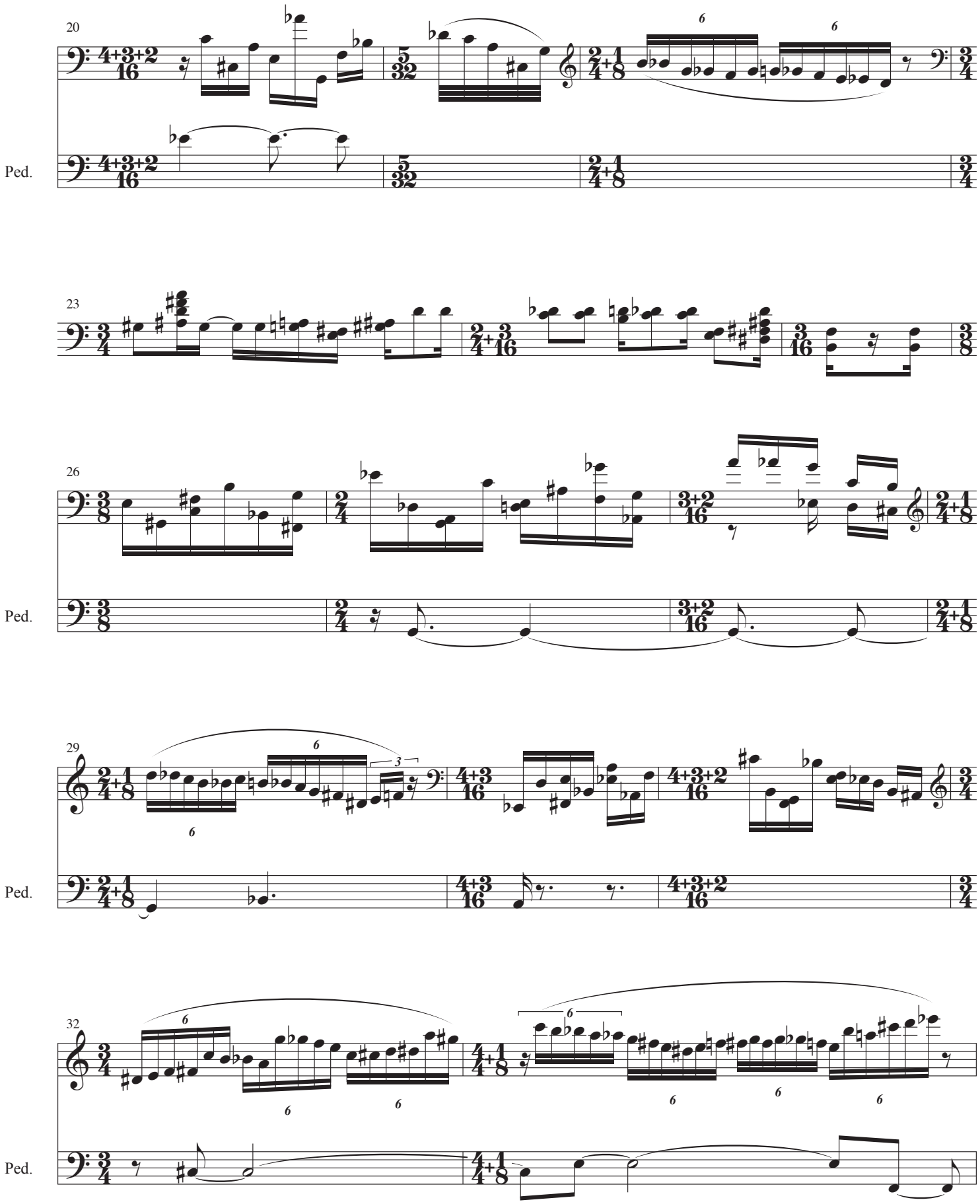
11

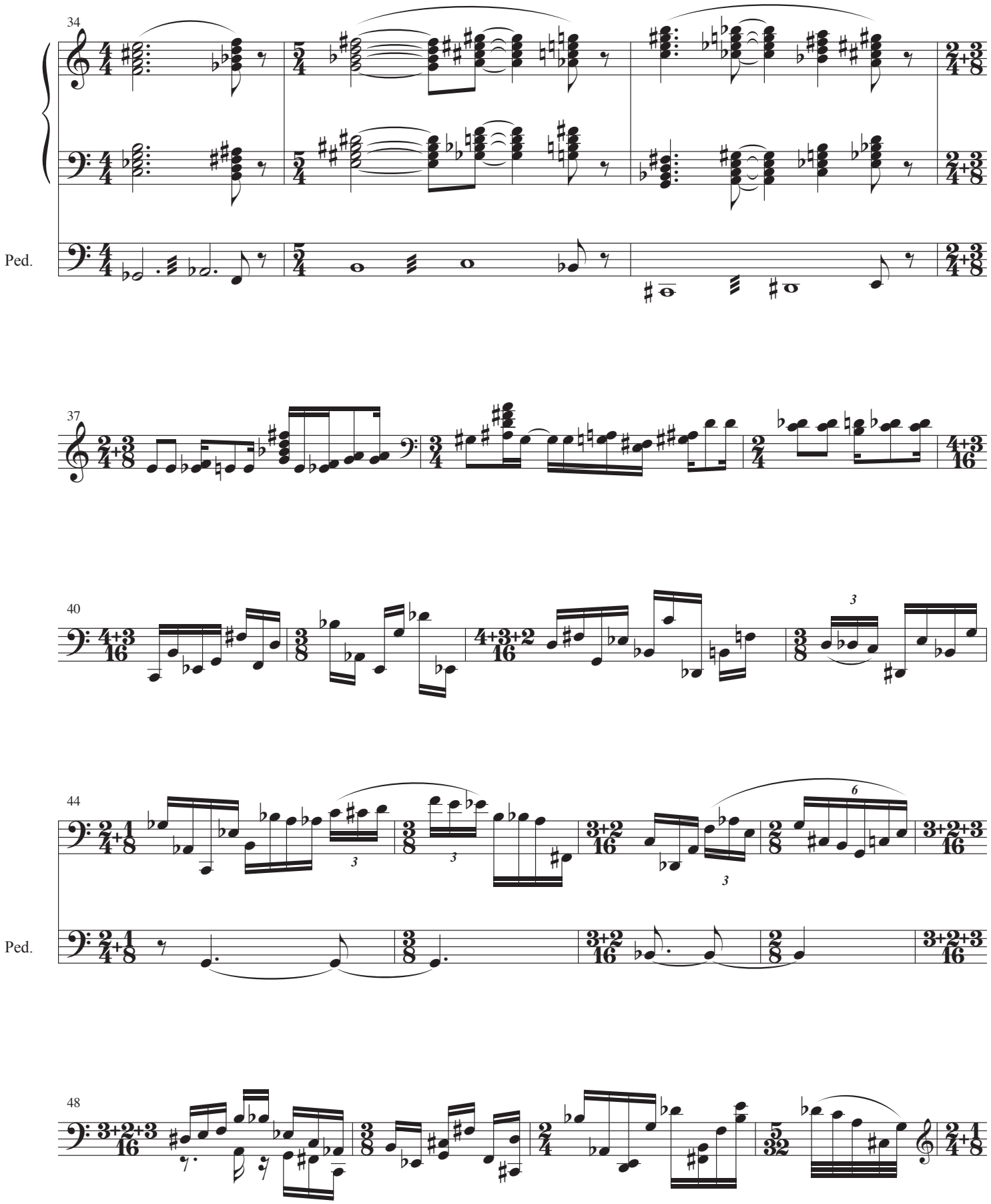
14

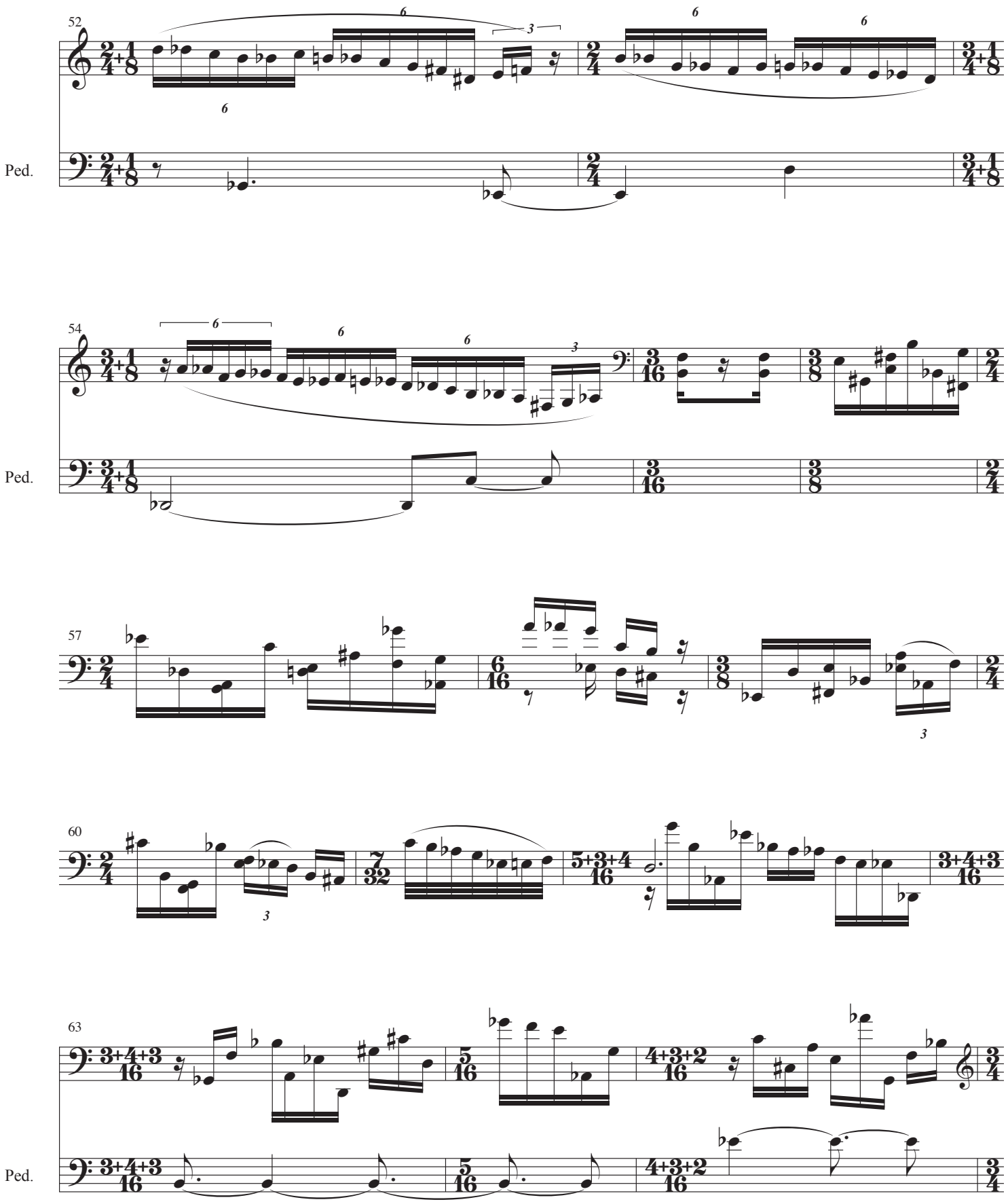
Ped.

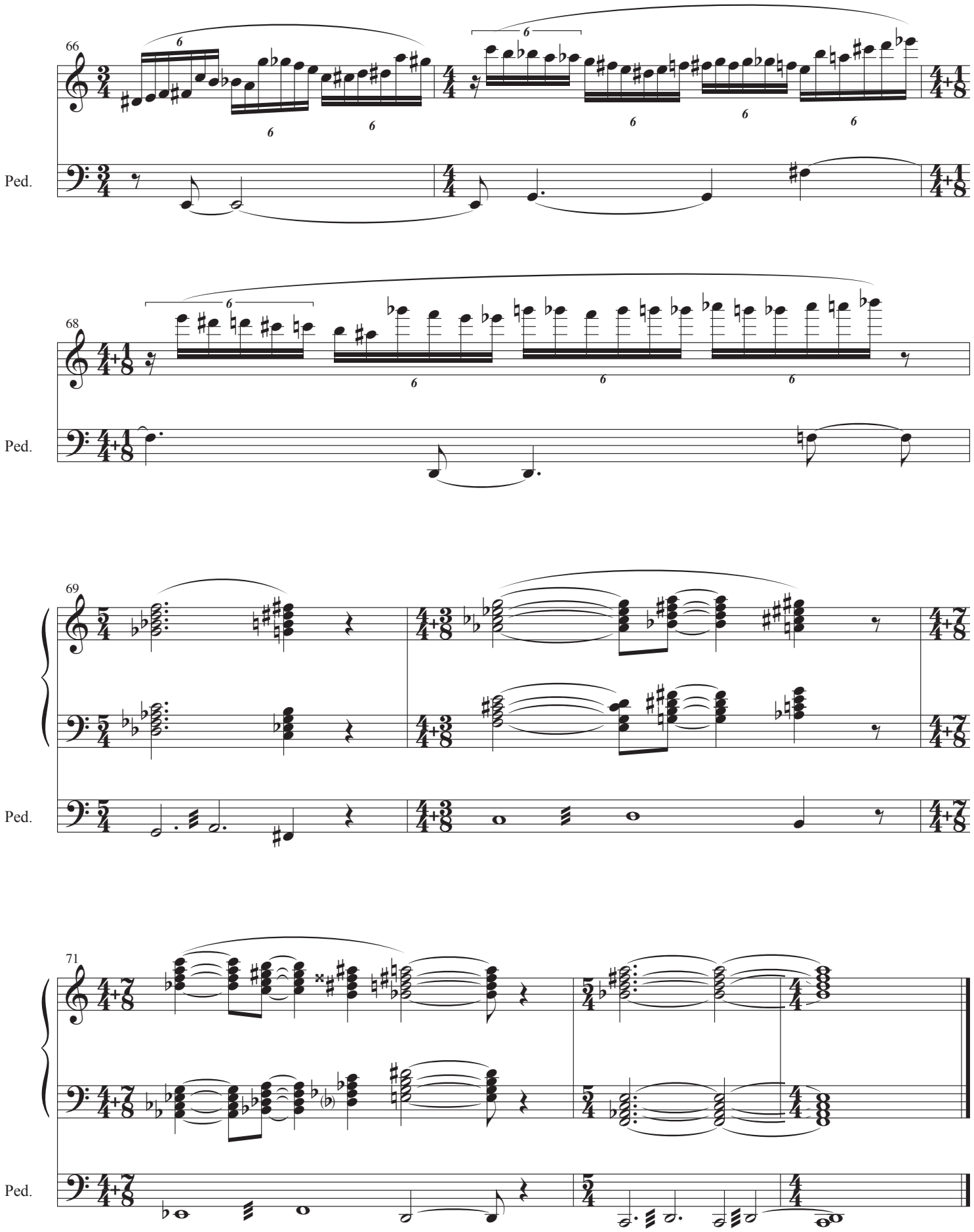
17

Ped.


20
Ped.
23
26
Ped.
29
Ped.
32
Ped.


34
Ped.
37
40
44
Ped.
48

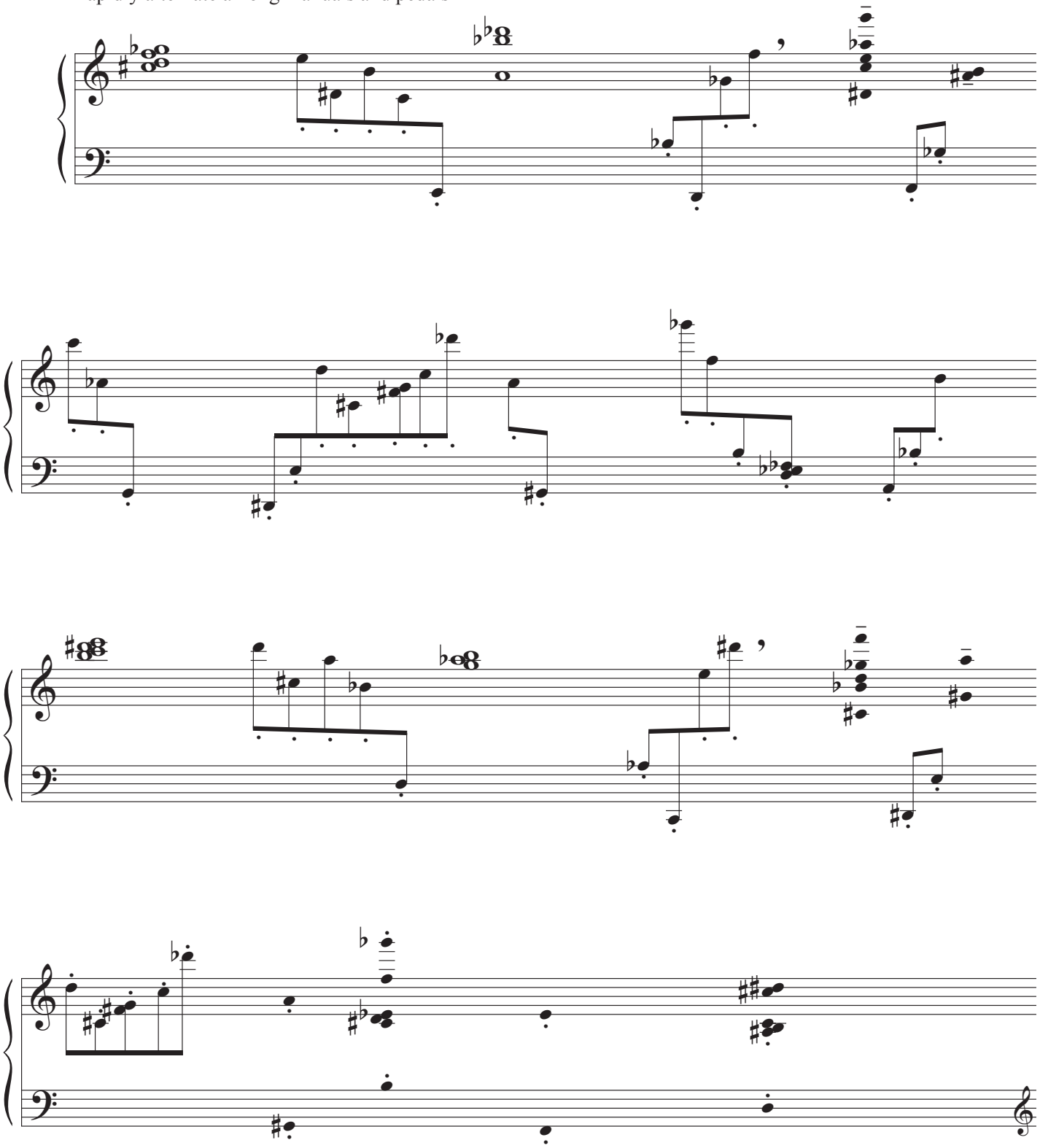

52
Ped.
54
Ped.
57
60
63
Ped.

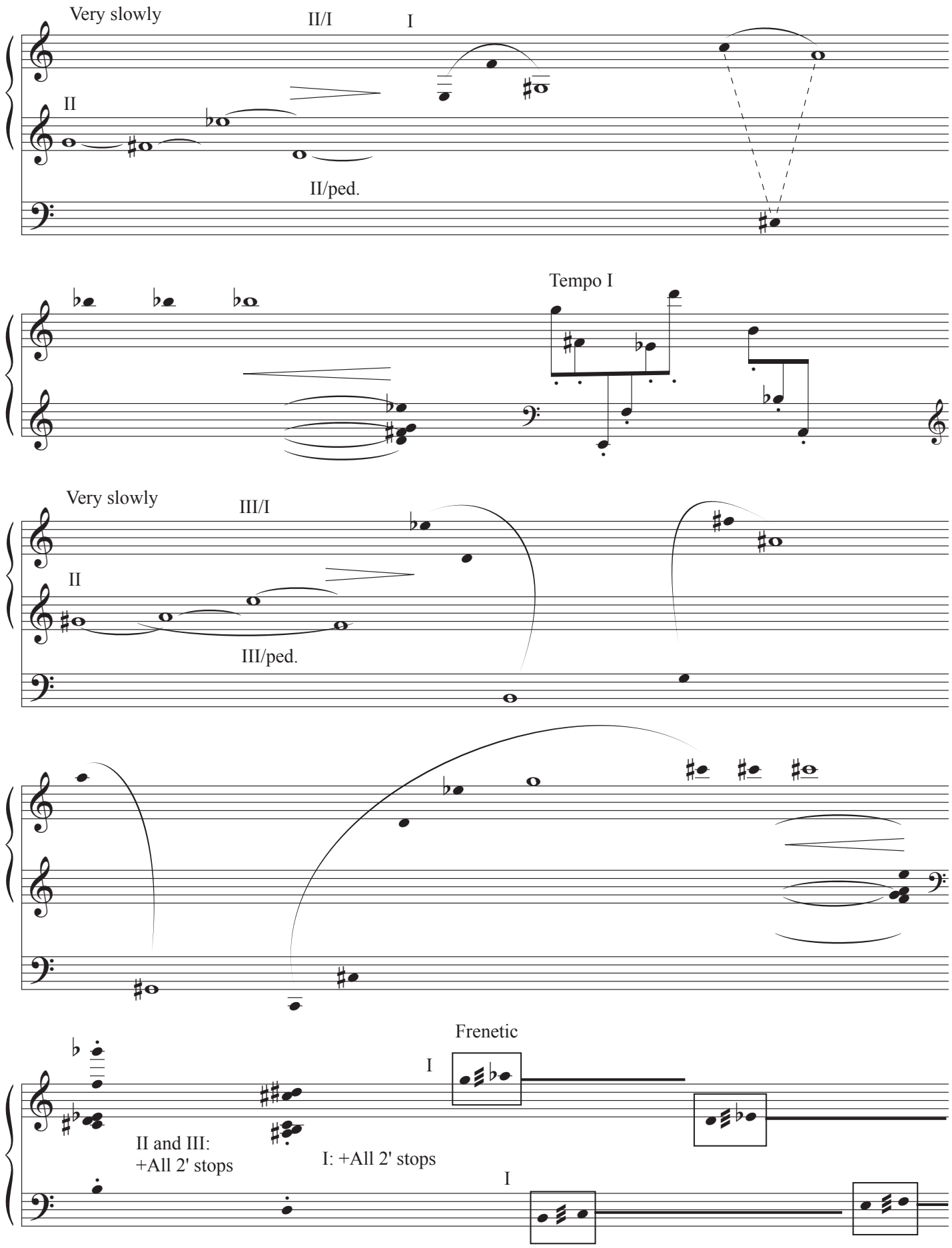

66
Ped.
68
Ped.
69
Ped.
71
Ped.

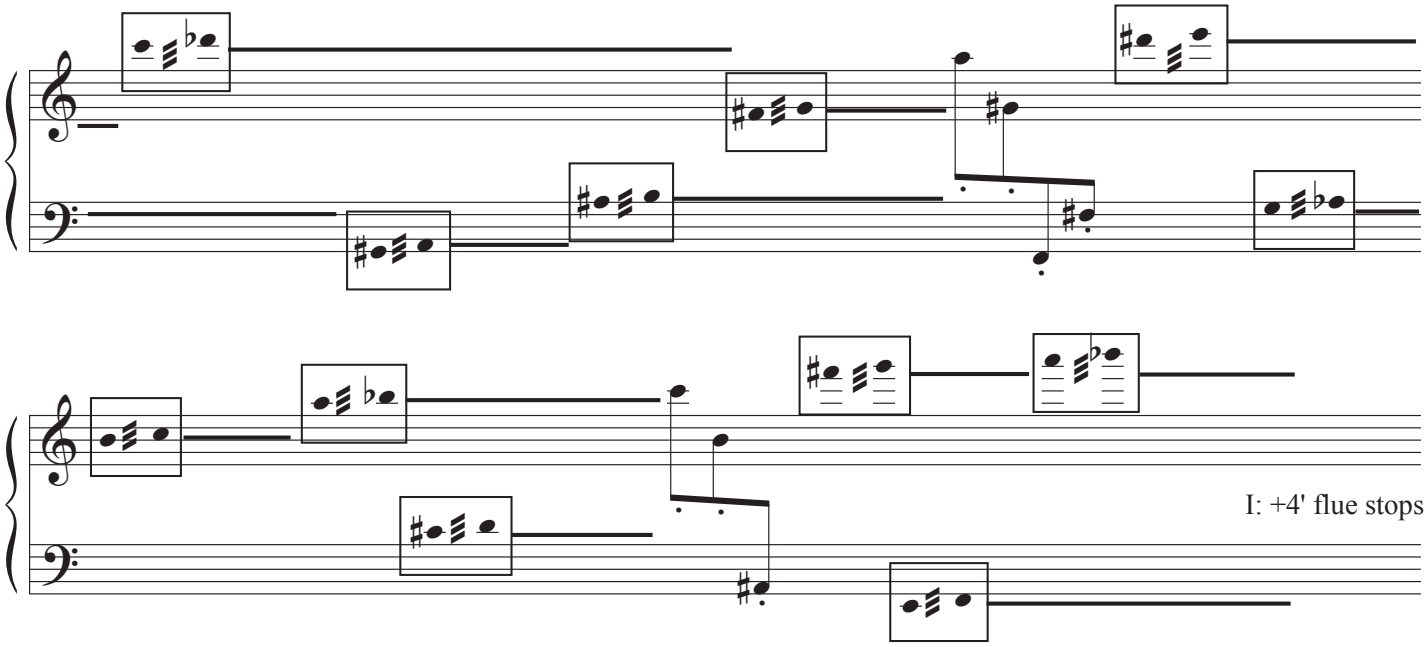
Toccata 3
Final Confrontation and Subjection of Wickedness

I, II, III, and Ped: All mixtures and mutations, no coupling; one other light, colorful stop per manual may be used

Fast; improvisatory; some very long durations; mostly even eighth notes
Rapidly alternate among manuals and pedals

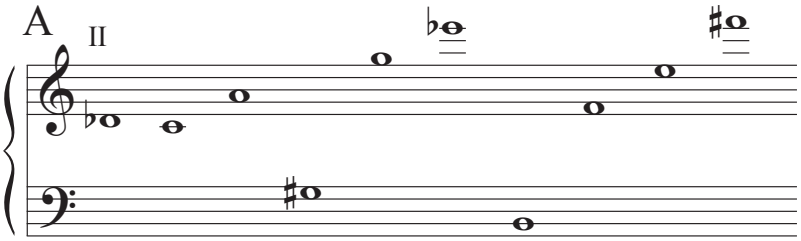



Very slowly
II/I
I
II
II/ped.
Tempo I
Very slowly
III/I
II
III/ped.
Frenetic
I
II and III:
+All 2' stops
I: +All 2' stops
I

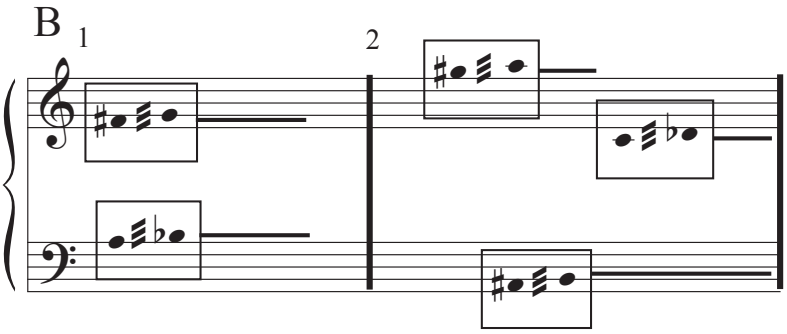


Right Hand: Improvise three and four note clusters in angular lines throughout the range of manual I. Begin very slowly, gradually increasing the speed.
Left Hand: At any time, begin placing weights on manual II on the pitches in segment Ain the order shown.

At any time during the improvisation, play the trills in segment B on manual I. Both should occur before all weights are placed. Parts 1 and 2 of segment B should be separated by improvisation.



After all the weights are placed, continue improvising for a time with both hands on manual I, then proceed to the next page.



After finishing segment B 1 and 2, begin gradually adding palm slaps (octave clusters) to the improvisation. Continue improvising clusters as you continue adding the weights to the pitches above.

Very slowly (with all weights in place)

I: +Trumpet 8'

Ped: +Pr. 16'
I/ped.

Manaul I: Cluster improv, increasing in range, size of clusters, speed - increasingly frenetic, nervous, agitated.
Build up to a forearm cluster. Take your time.

II: +All 4' stops

Ped: +Reed 16'

Palm cluster trill

4"

Add stops to II

Add stops to I

3" 4" 7" 5"

Right arm: forearm clusters
in the range of the weighted pitches.

Left hand: remove weights
during this fermata.
Then play a low forearm cluster.

Attaca Chorale 2
(no pause!)

Chorale 2
Praise

Registrations and tempo as in Chorale 1

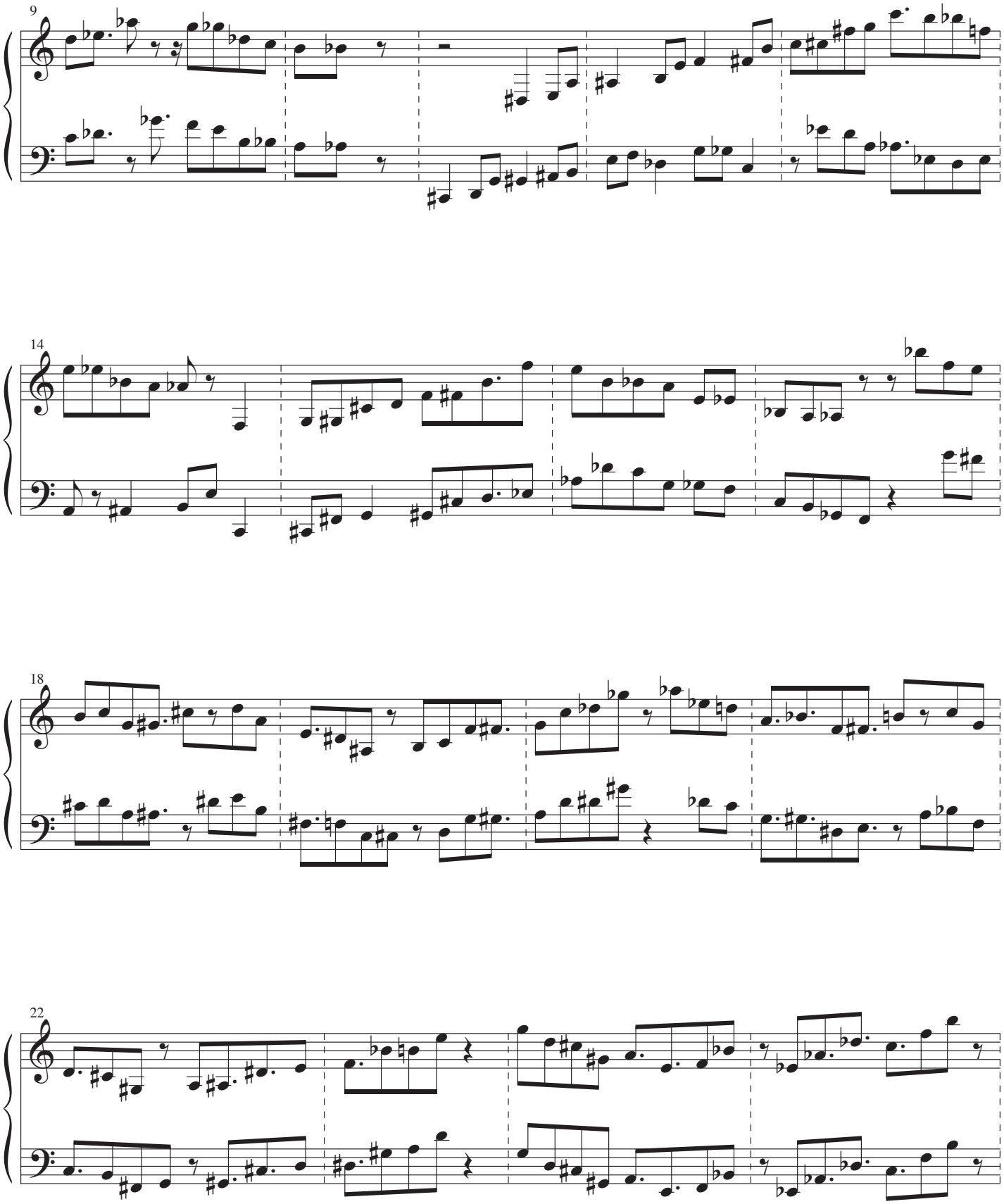
fff

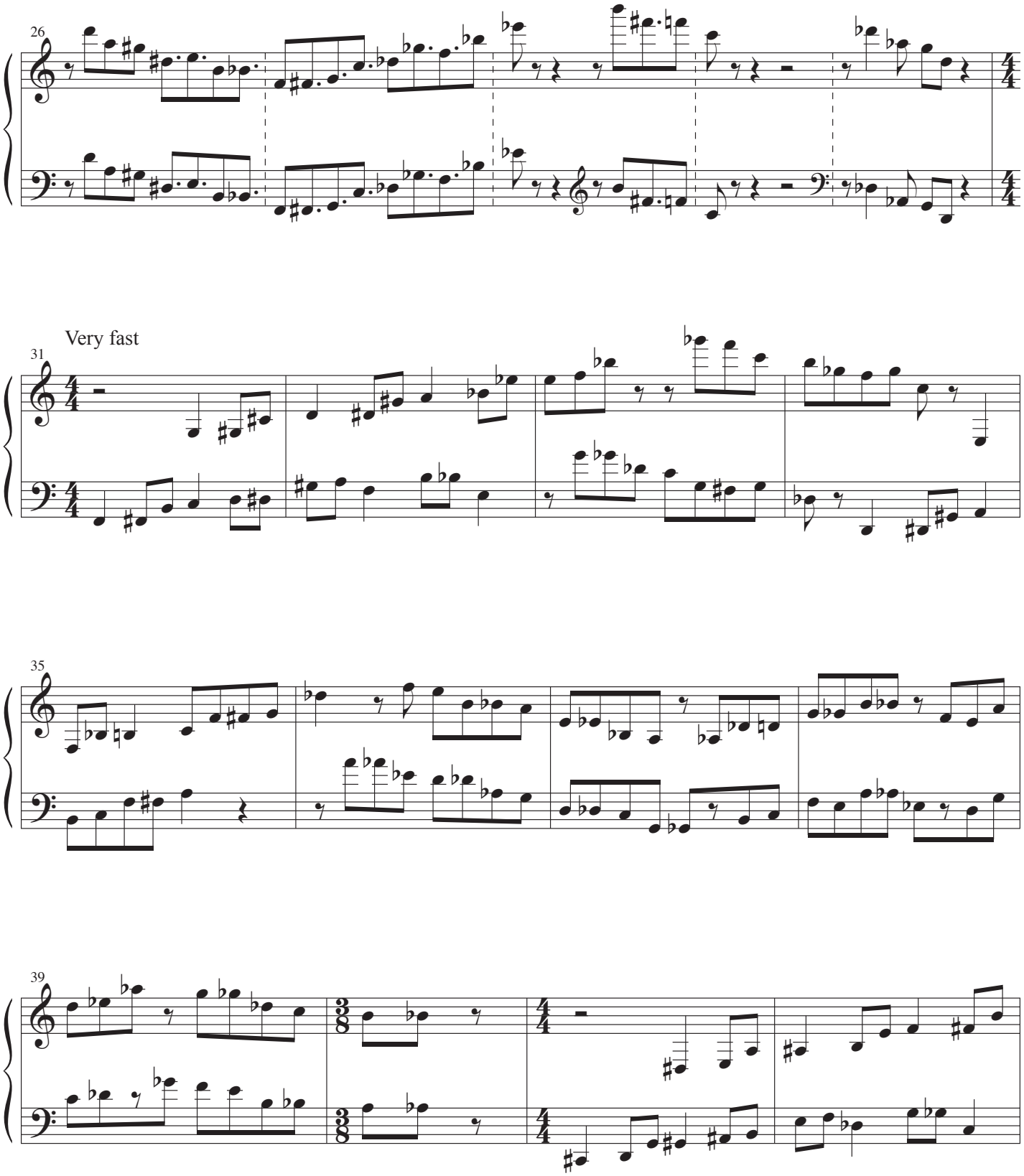
Interlude 2
Joy of the Delivered Soul

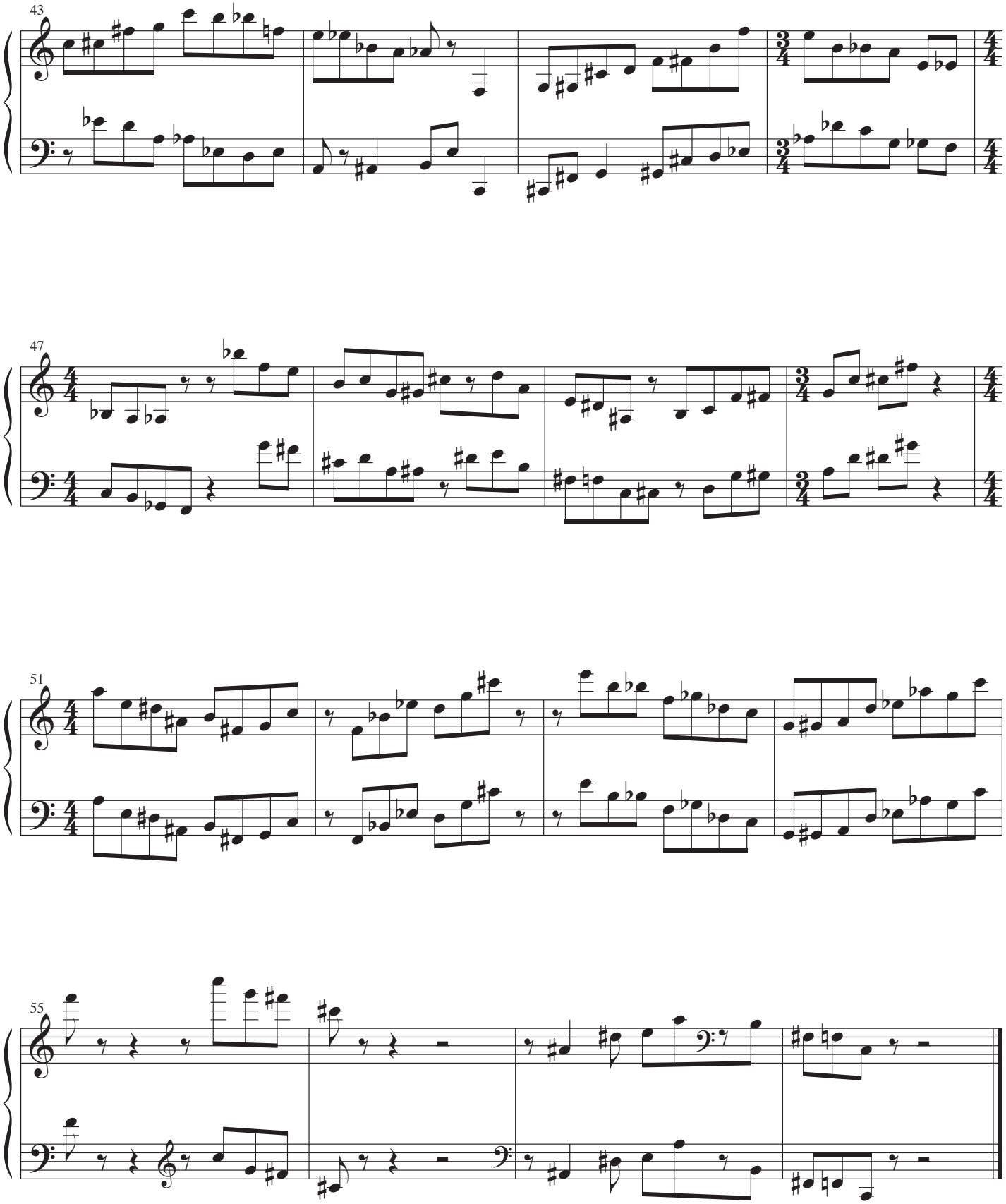
All 8', 4', 2' stops

Moderately fast

5


9
14
18
22

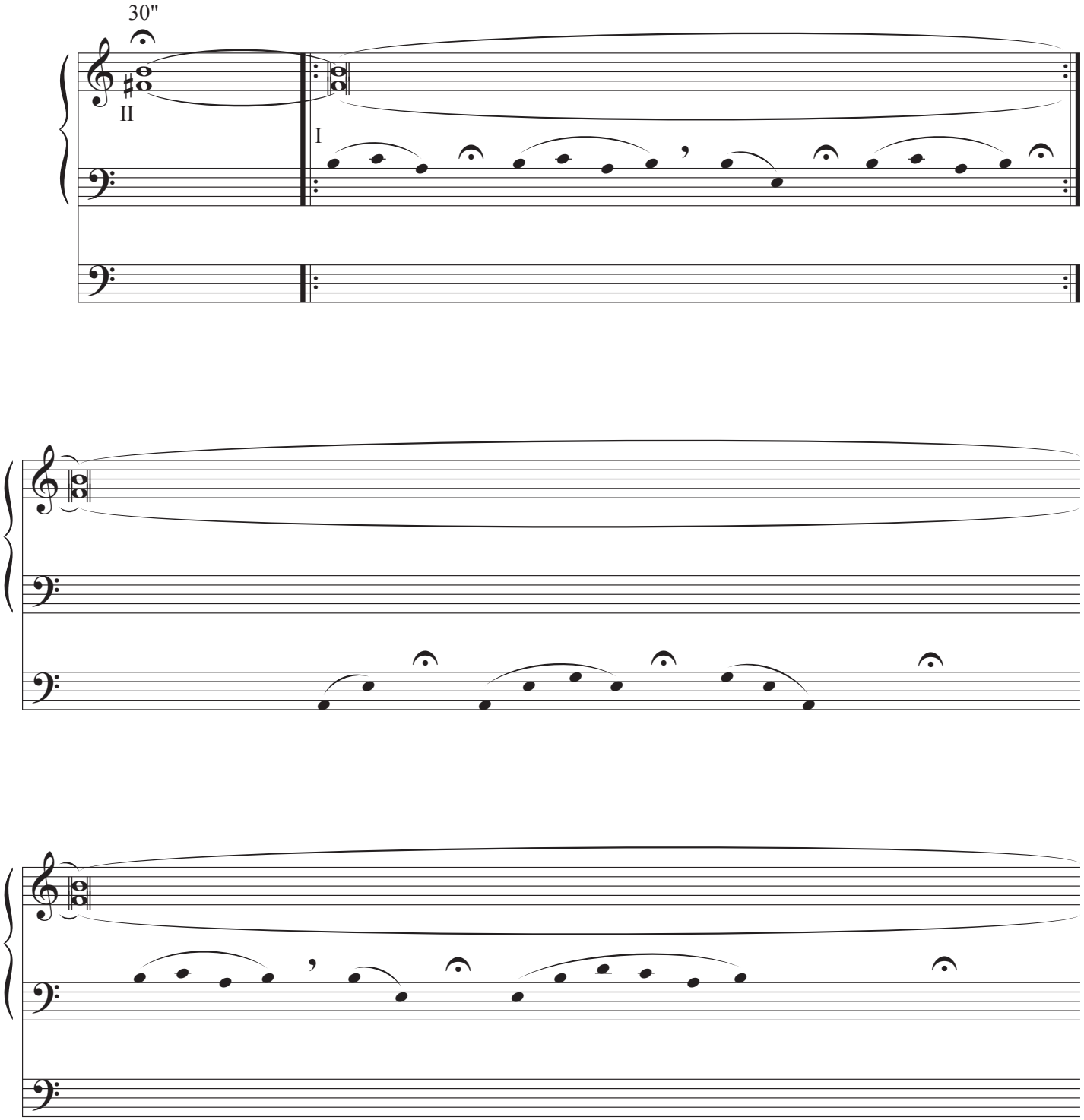

26
Very fast
31
35
39

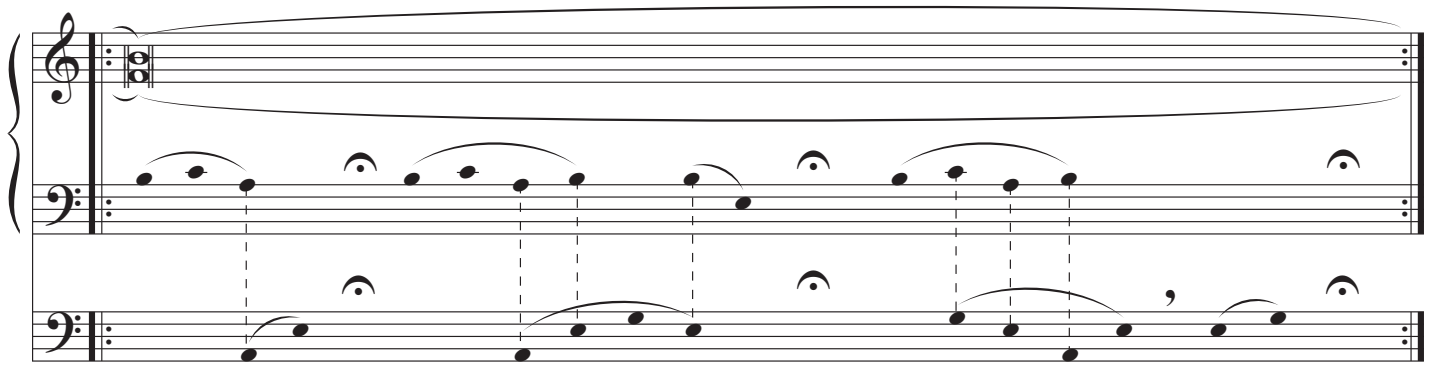

43
47
51
55

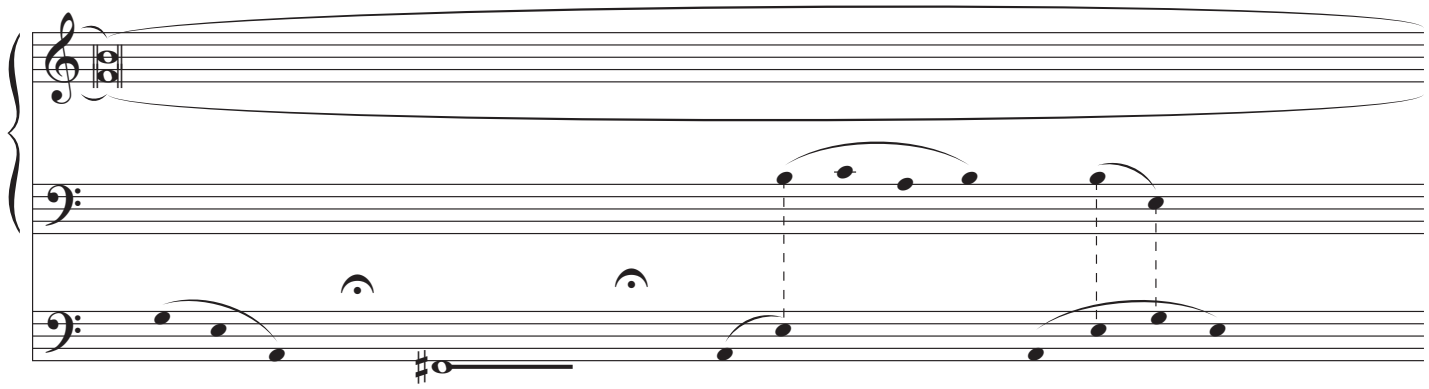
Meditation 3
Ascent

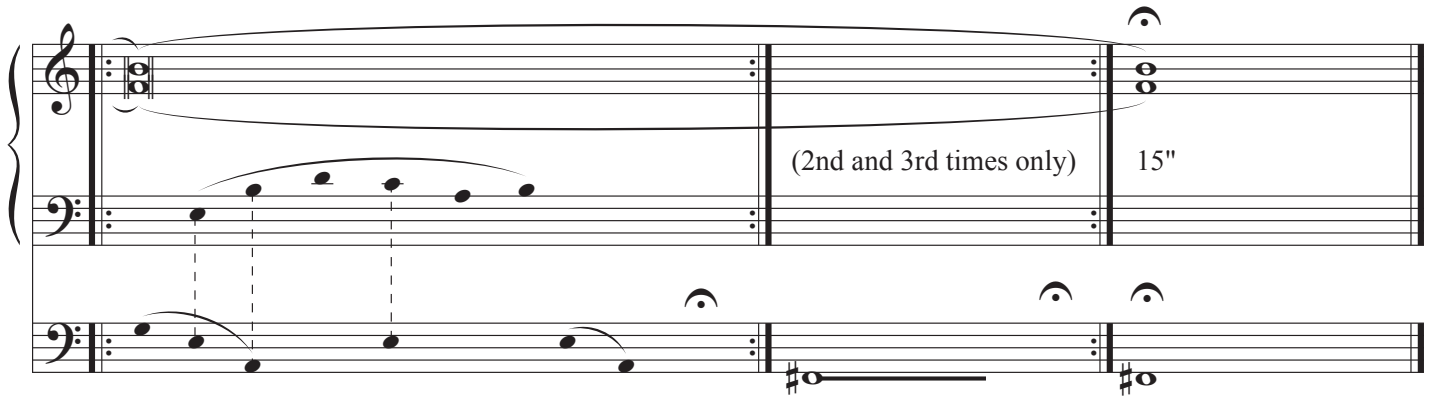
I: Fl. 4', 2-2/3'
II: Softest 8' stop possible,
with swell box closed
Ped: Fl. 16, 8

Extremely slow ♩= 45








(2nd and 3rd times only)
15"