compostela/finisterre

for organ

Chris Dench

compostela/finisterre

(2005-6)

for organ

for Andrew Blackburn
Kevin Bowyer
Carson Cooman
and Jack Evans
wherever he may be

Program note:

Santiago de Compostela is the final western destination of the mediæval pilgrimage route, the *Camino de Santiago*, across north Spain. Named after the Apostle James (Saint James = *Santiago*), it acquired the suffix 'de Compostela' because of a local legend: Saint James was killed by Herod Agrippa in the year 44; because burial in Palestine was forbidden, his disciples reputedly transported his body by boat to the Spanish coast—to the Roman port *Iria Flavia*—and buried his body on a nearby hill. In 813 the hermit Pelagius "heard music, and saw a bright light" in the sky above that same hillside, and it came to be known as 'Campus Stellae', *field of the star*, in Spanish *Compostela.* Another possible derivation comes from the Latin: *componere*, to bury.

The Roman name for this most north-western part of Spain was *'Finis Terrae'*, 'end of the world'. This name endures as Cape Finisterre, the bleak cliff that ends the pilgrimage route on the coast—the farthest western point of mainland Europe.

While this might all seem eminently appropriate for an instrument as ecclesiastical as the organ, I had a rather less pious vision as I wrote the piece. *Compostela* has always reminded me of the night sky, of our view of the galaxy; 'the Milky Way' was the nickname for the Roman trade route that became the *Camino*, famously referred to in Buñuel's film about the pilgrimage route, *la Voie Lactée.* And beyond the galactic rim, the *finis terrae*, is the intergalactic void, the dark night of souls far vaster than our own.

Duration: circa 18 minutes

Performance notes

1 Accidentals only apply to the notes they immediately precede.

2 The given metronomic tempi arise from the proportions of the work's architecture and are mostly on the fast side. Performance tempi should be chosen to suit the musical character of sections (ie, *toccata*-like, or plainsong-like), while trying both to retain the sectional contrast, and avoid making the music lethargic.

3 This piece is written for a THREE manual instrument, with normal *C'* to *f'* pedalboard. Written range for all three manuals is *C'* to *g'''*. In sections which use only 4' and higher, it is permissible, where practical, to play the section an octave higher and use 8'. Please, no transpositions of anything shorter than a whole section.

4 No metre is indicated for bars. Slashes indicate elapsing beats, but they are not assembled into bars. Barlines indicate SECTIONS, and are numbered. Interpolated pedal solos do not carry separate section numbers so as to emphasise their parenthetical character—they should be played as 'shove-ins'.

5 Written dynamic range is ***ppp—pp—p—mf—f—ff—fff—ffff*** (note, no *mp*). These are only guides, however; choice of timbre is more important than actual volume of sound.

6 Wherever ambiguous, new attacks are flagged by accidentals, whether strictly necessary or not. Sustains from one line to the next also carry accidentals; these are (usually) bracketed—they do not imply a new attack.

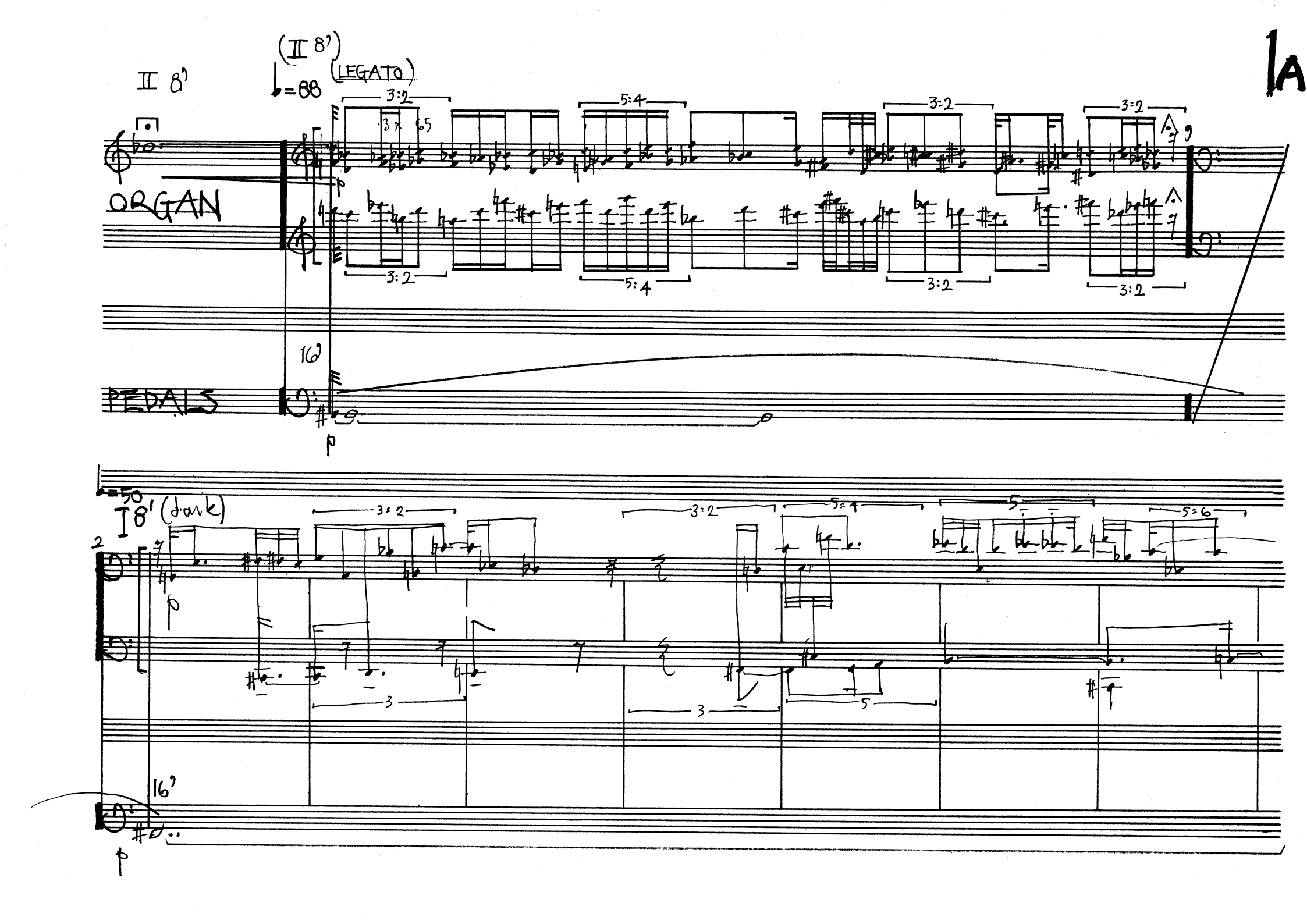
7 Notated rhythm predicates a degree of performer rubato, although this should not be exaggerated. Commas indicate momentary pauses, "breaths", perhaps. Additional pauses may be introduced at barlines, but not so as to interrupt the music's flow.

8 The other meaning that commas frequently have, is to underline the durational end of sustained notes. Although the notated note-length provides the necessary information as to where the sound should end, I have in some cases added a comma as a visual aid.

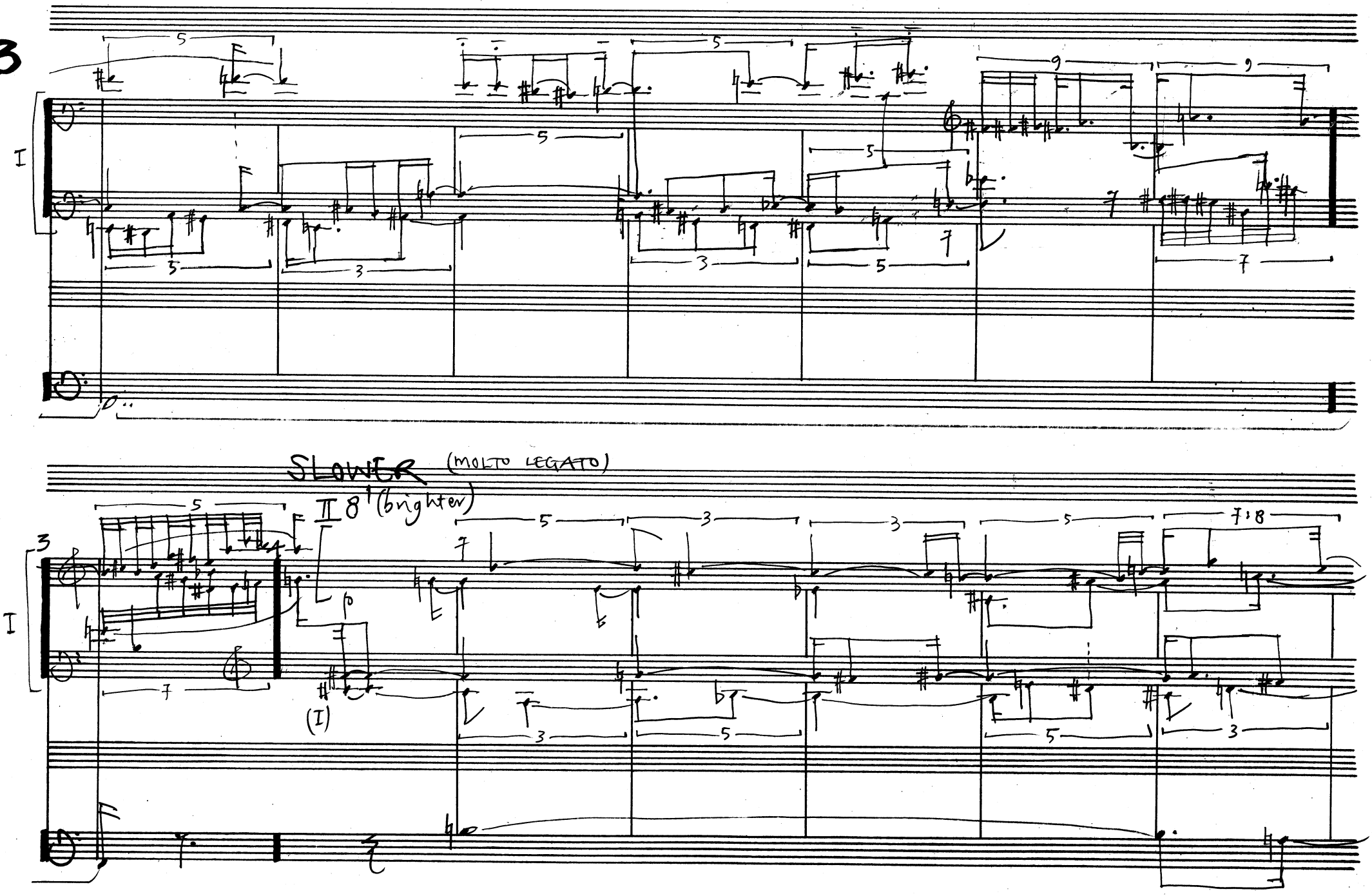
9 Note that the irrational rhythms ***3:2*** and ***9:8*** are interchangeable—***9:8*** is simply the 'compound time' version of ***3:2***, that is,

it is a beat divided into three, and each triplet is then also divided into three. NB: the ***9:8*** irrational does not always *phrase* as three groups of three.

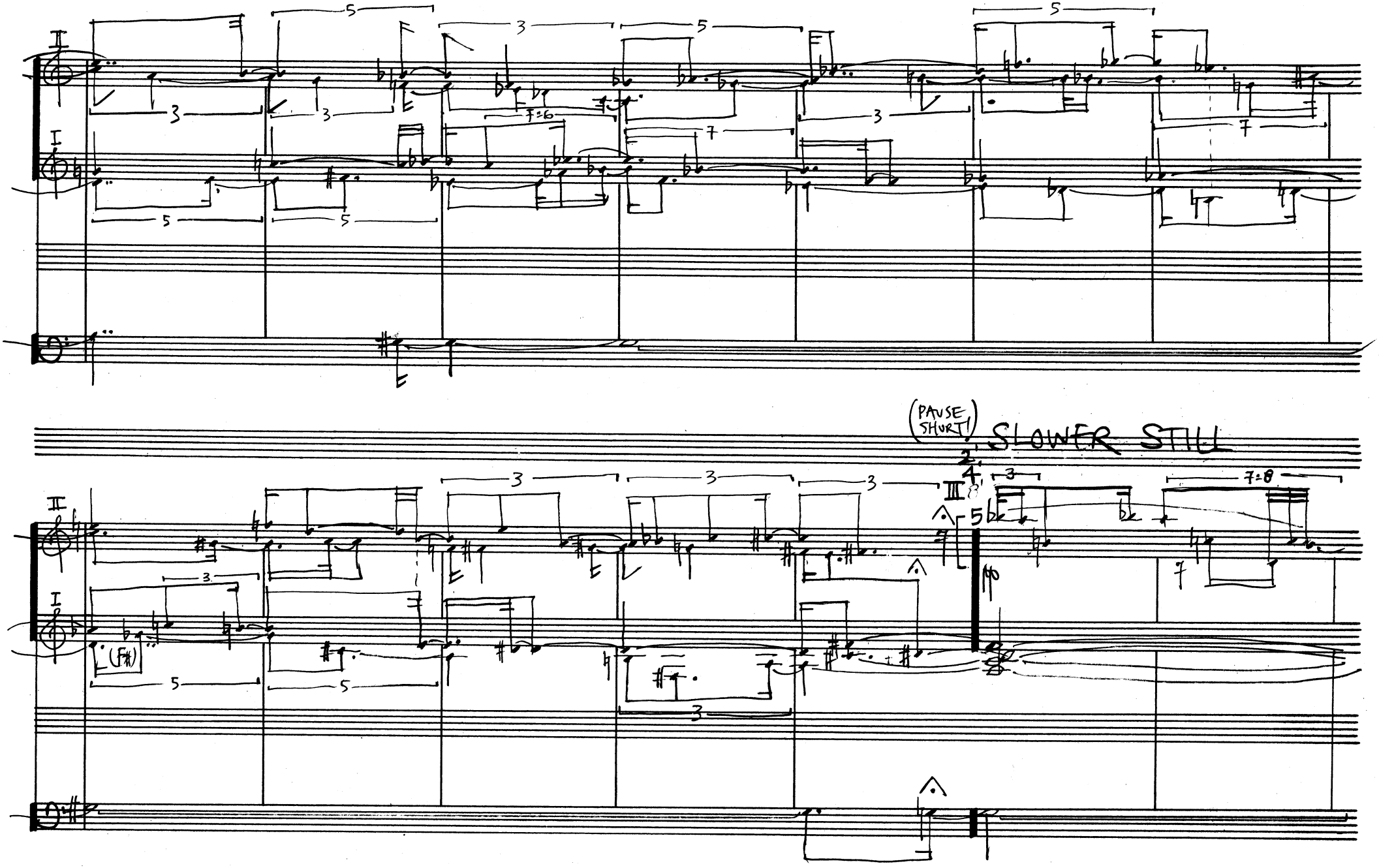
10 There are several basic musics in this piece, which all undergo various permutations and evolutions. As far as possible, use similar registrations for each appearance of related material, with appropriate modifications to reflect local tensions, dynamics, and so on. All registrational indications are *suggestions* only. The piece's *ur*-soundworld should be austere.


II 8'
(II 8')
(LEGATO)
♩=88
3:2
5:4
3:2
3:2
ORGAN
16'
PEDALS
p
♩=50
I 8' (dark)
3:2
3:2
5:4
5
5:6
3
3
5
16'
p

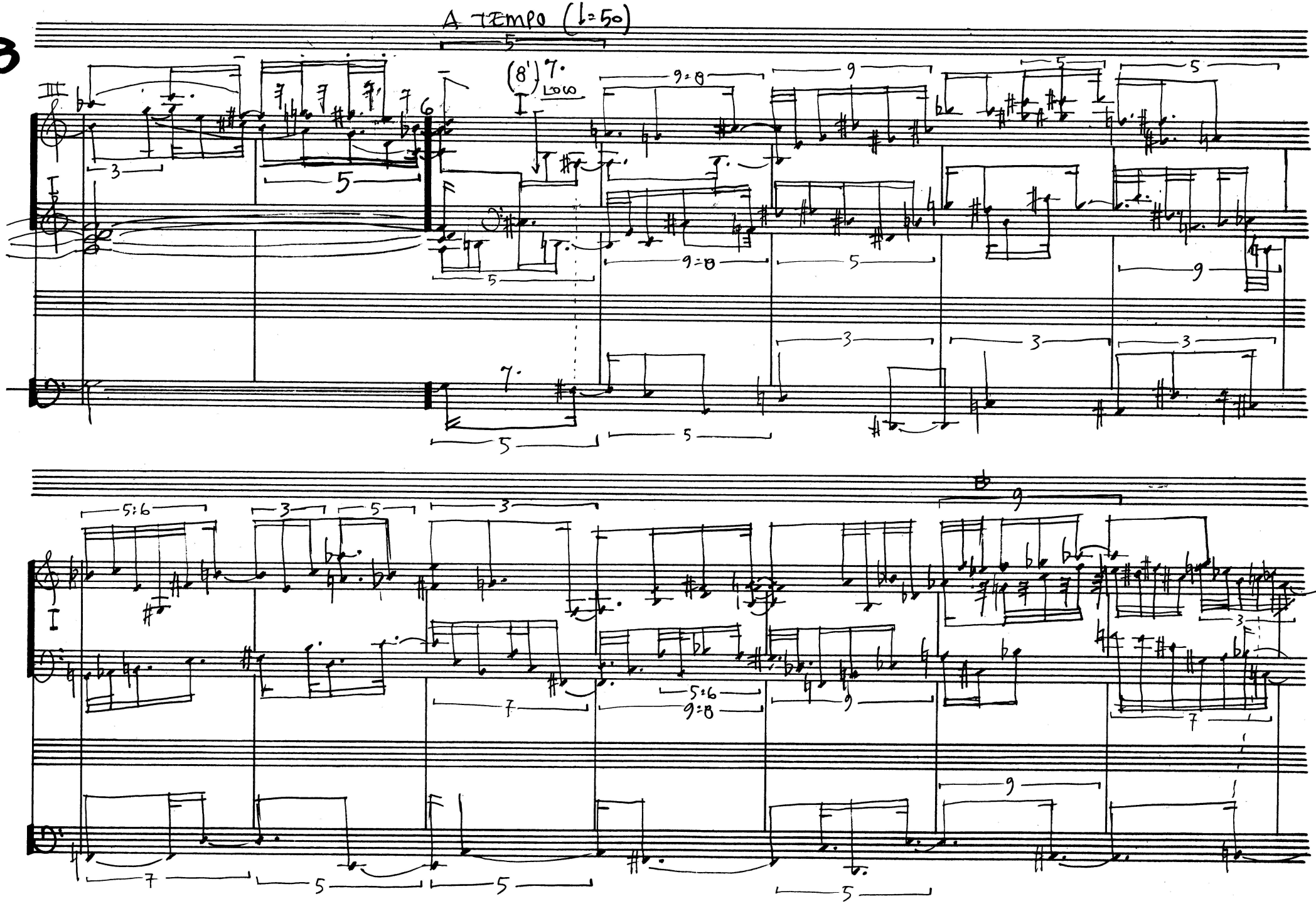
1B

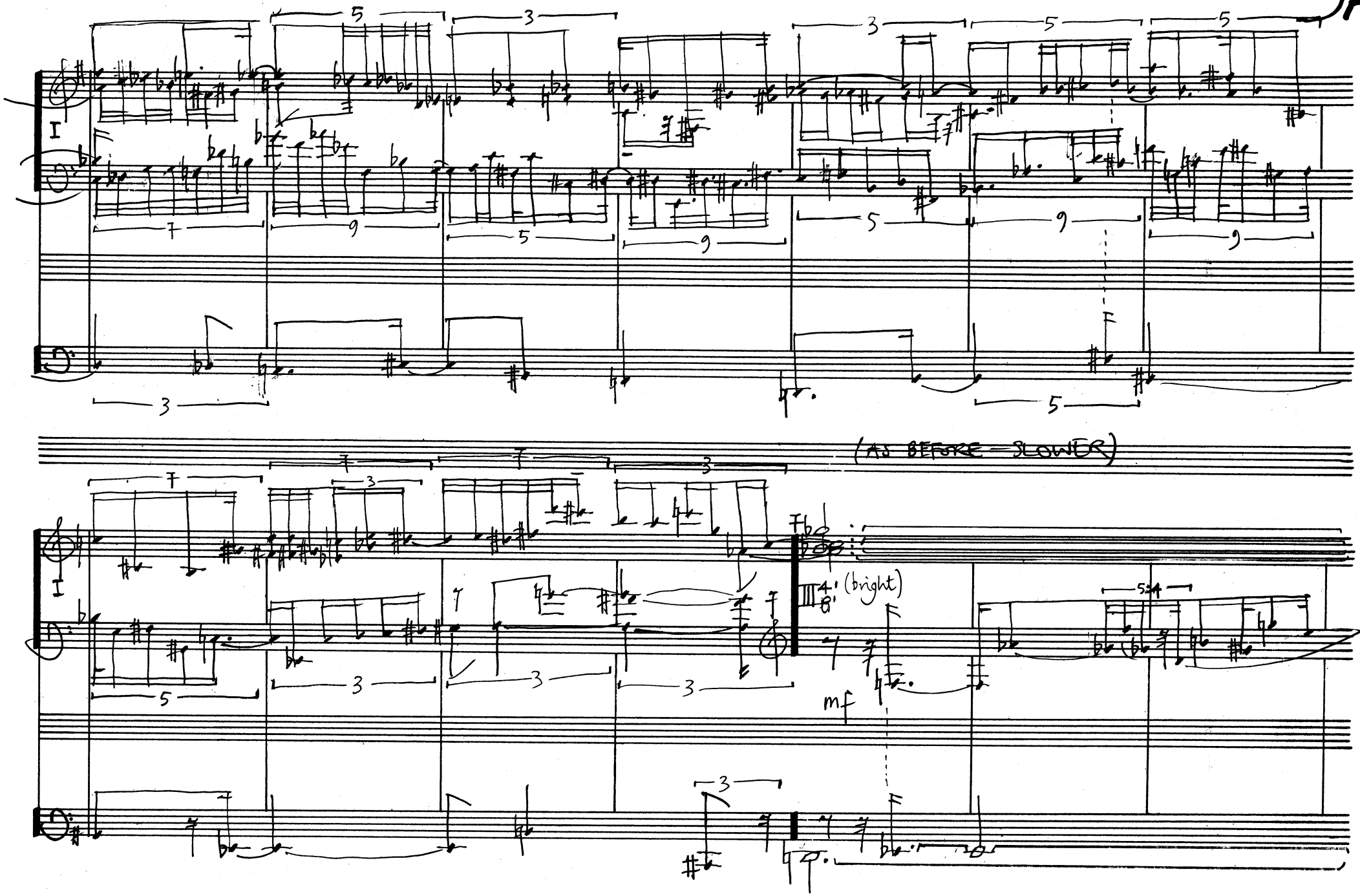


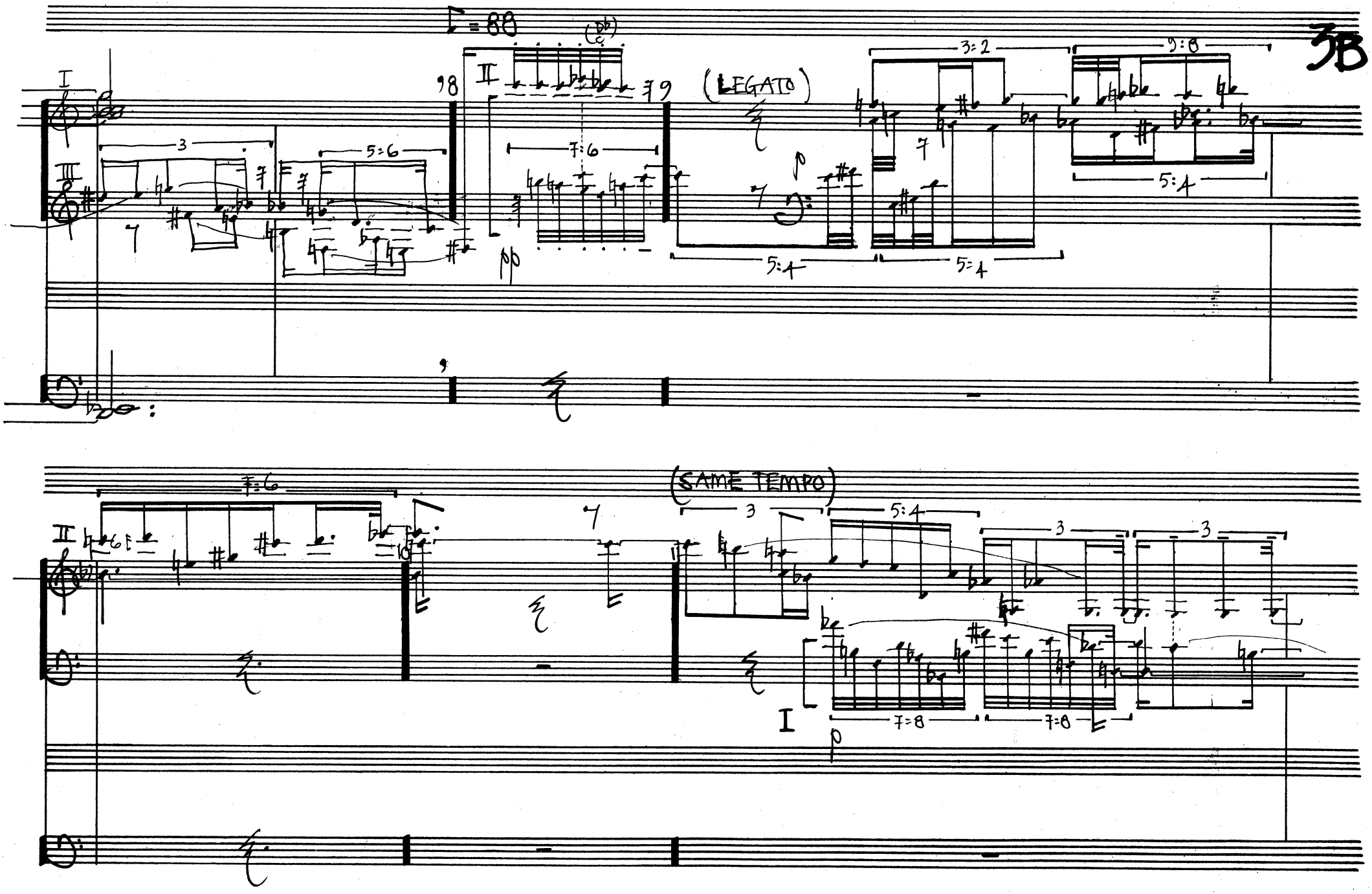
2A

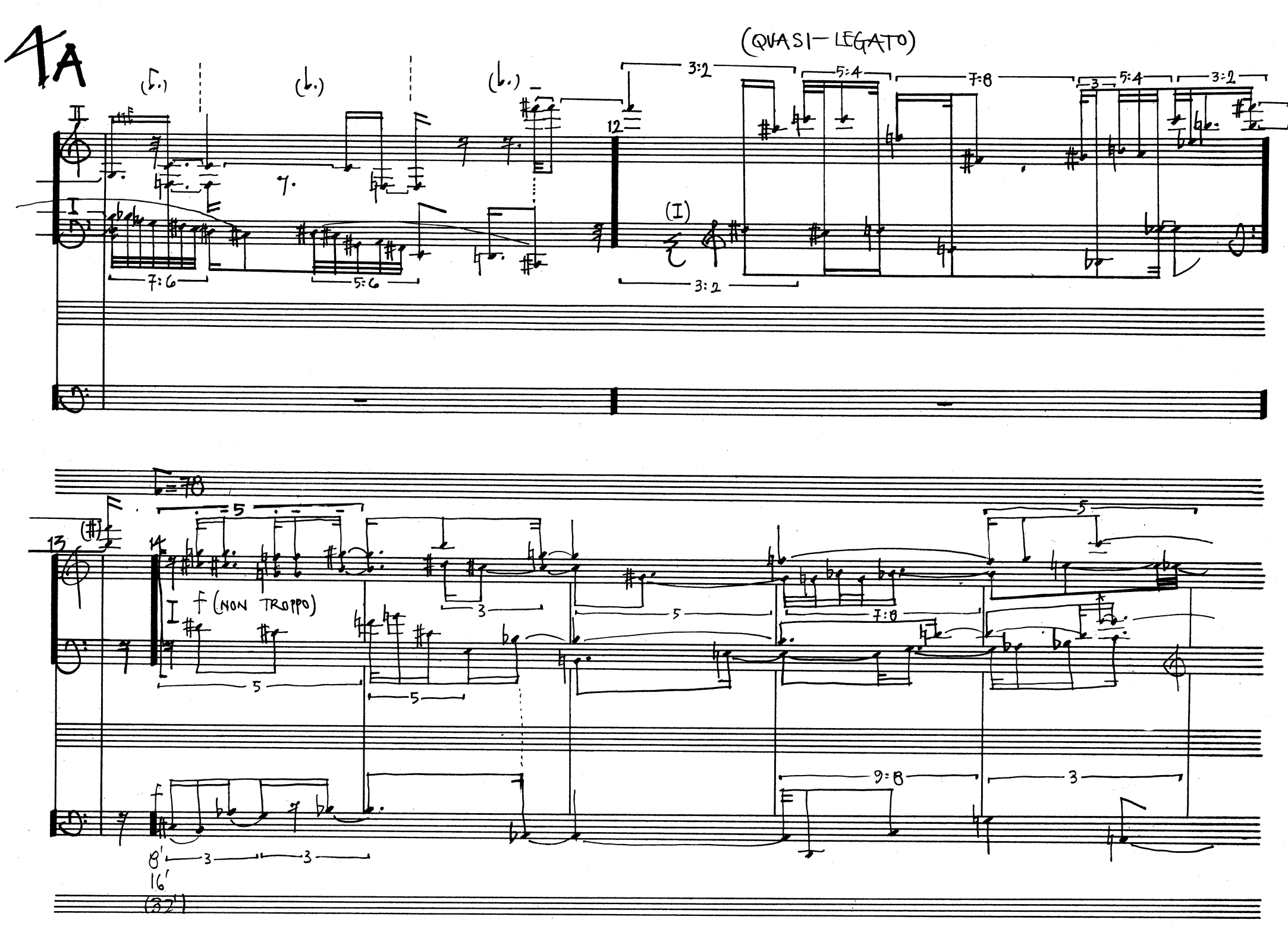


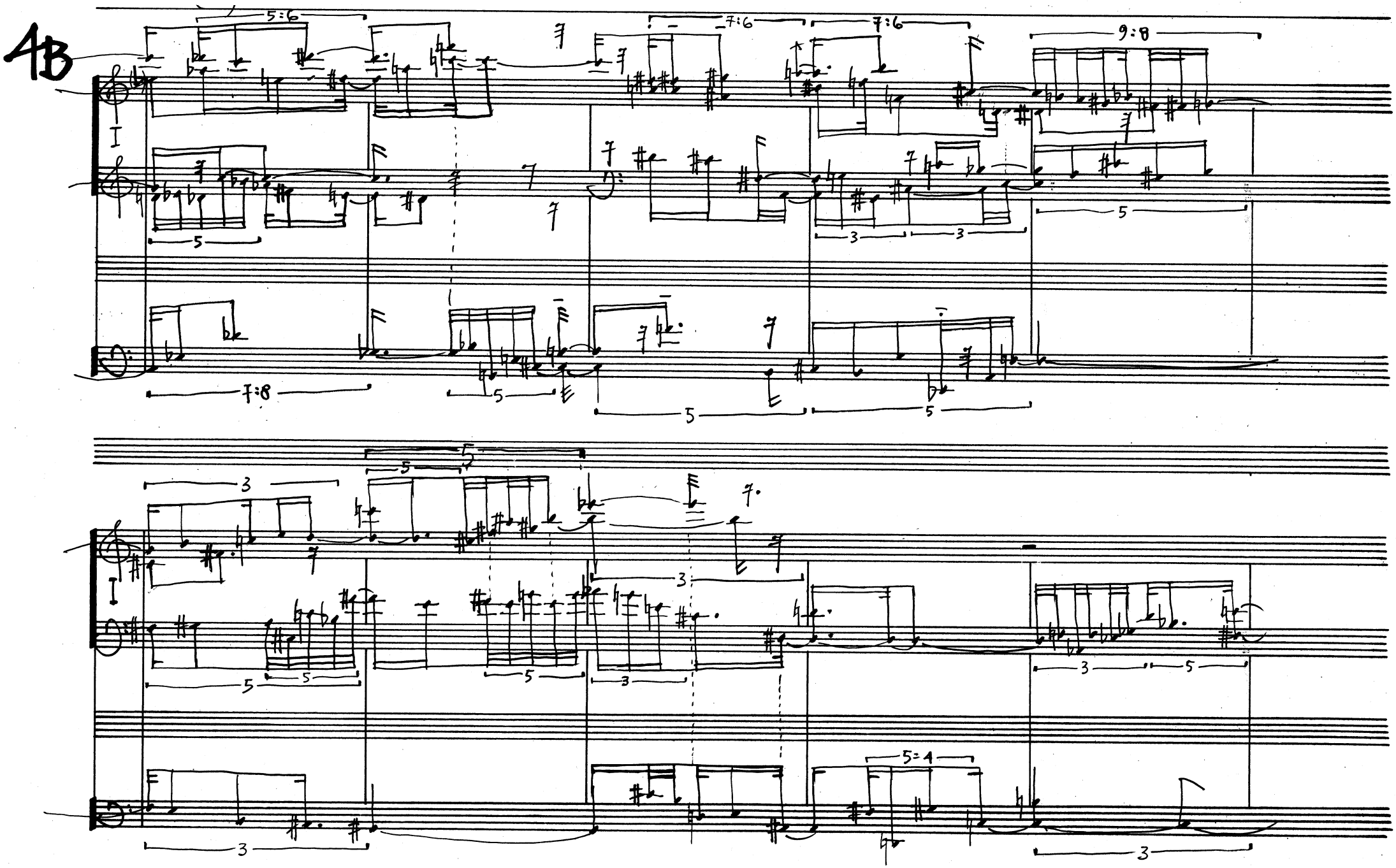
2B

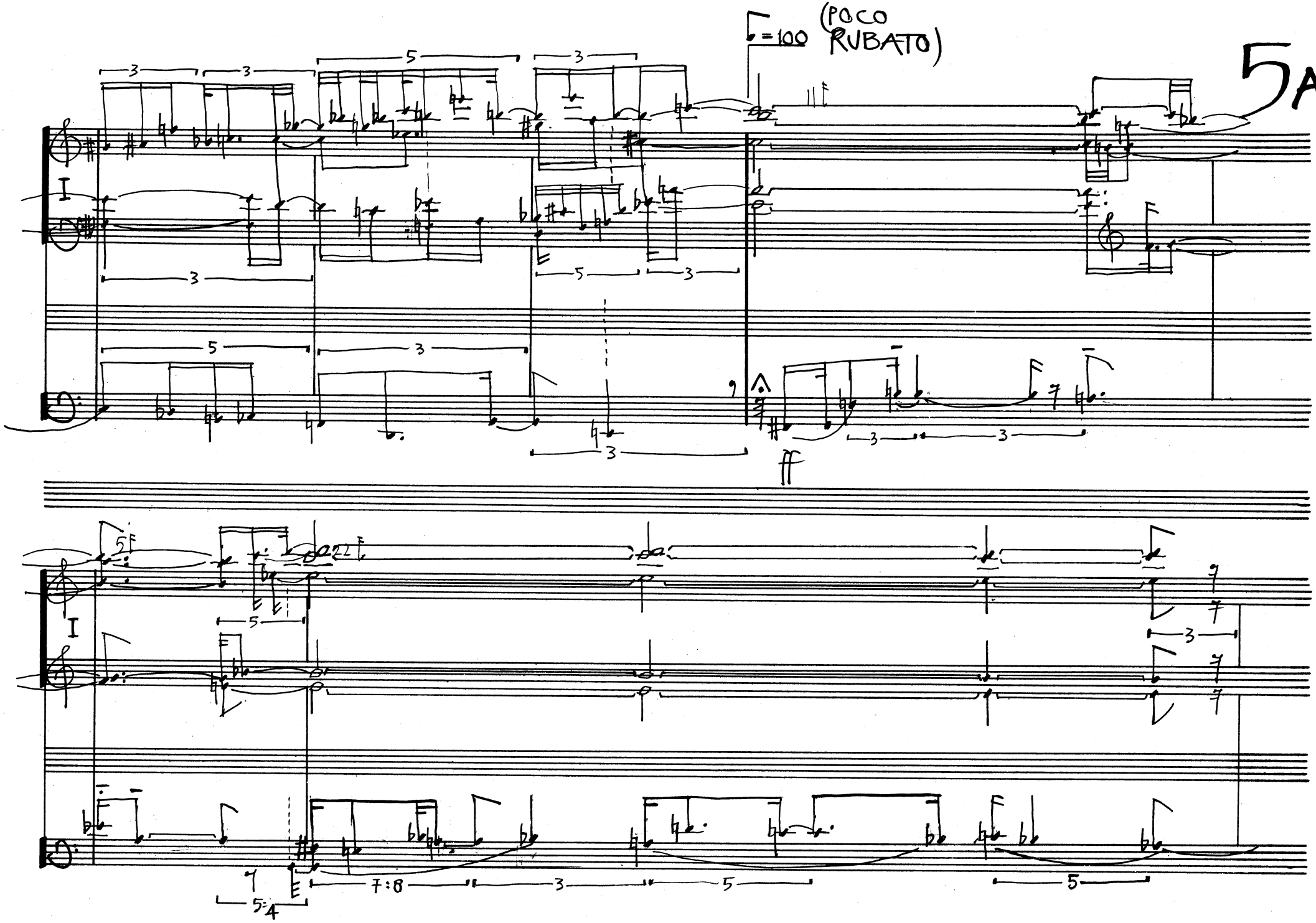


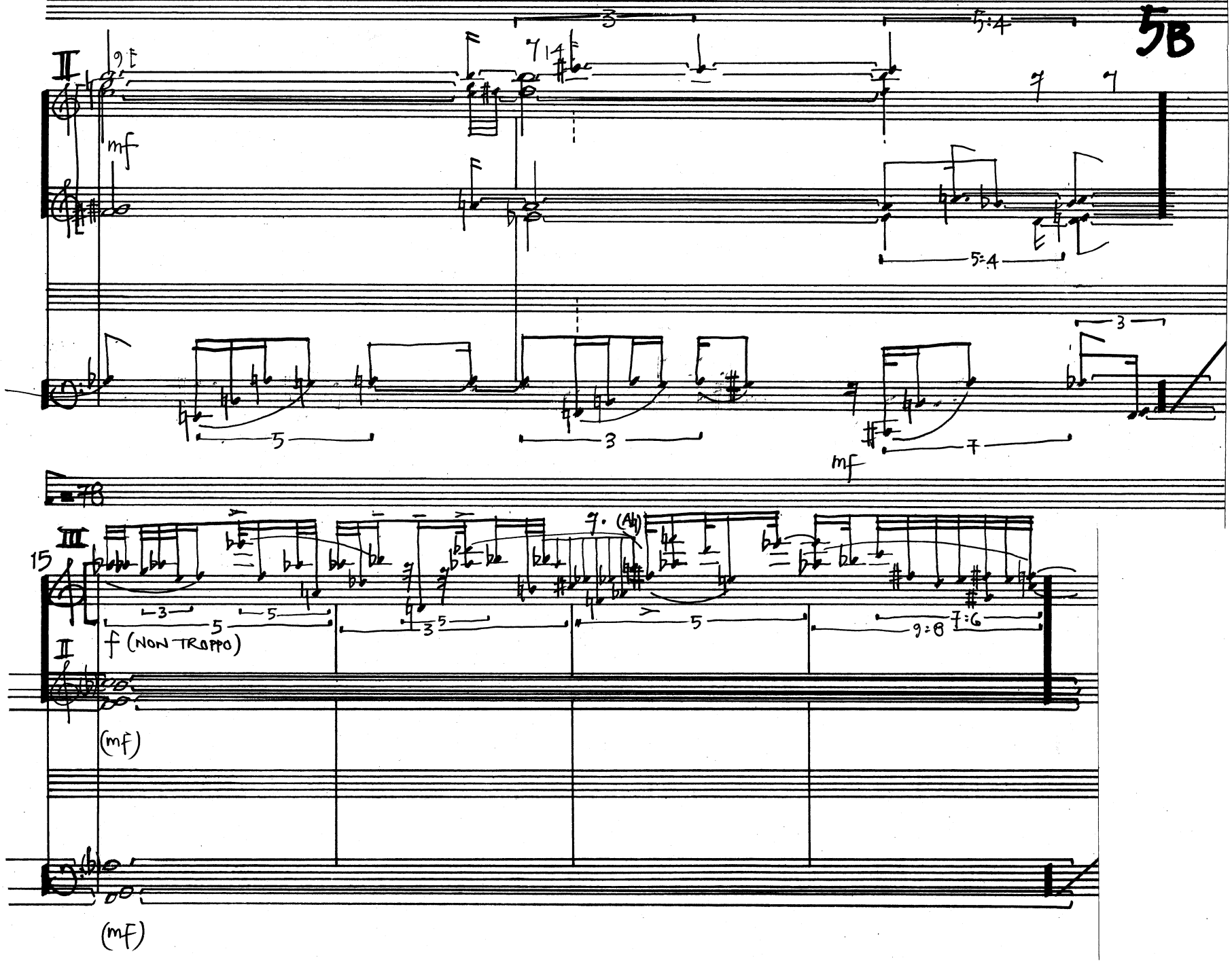

I
(AS BEFORE – SLOWER)
I
(bright)
mf

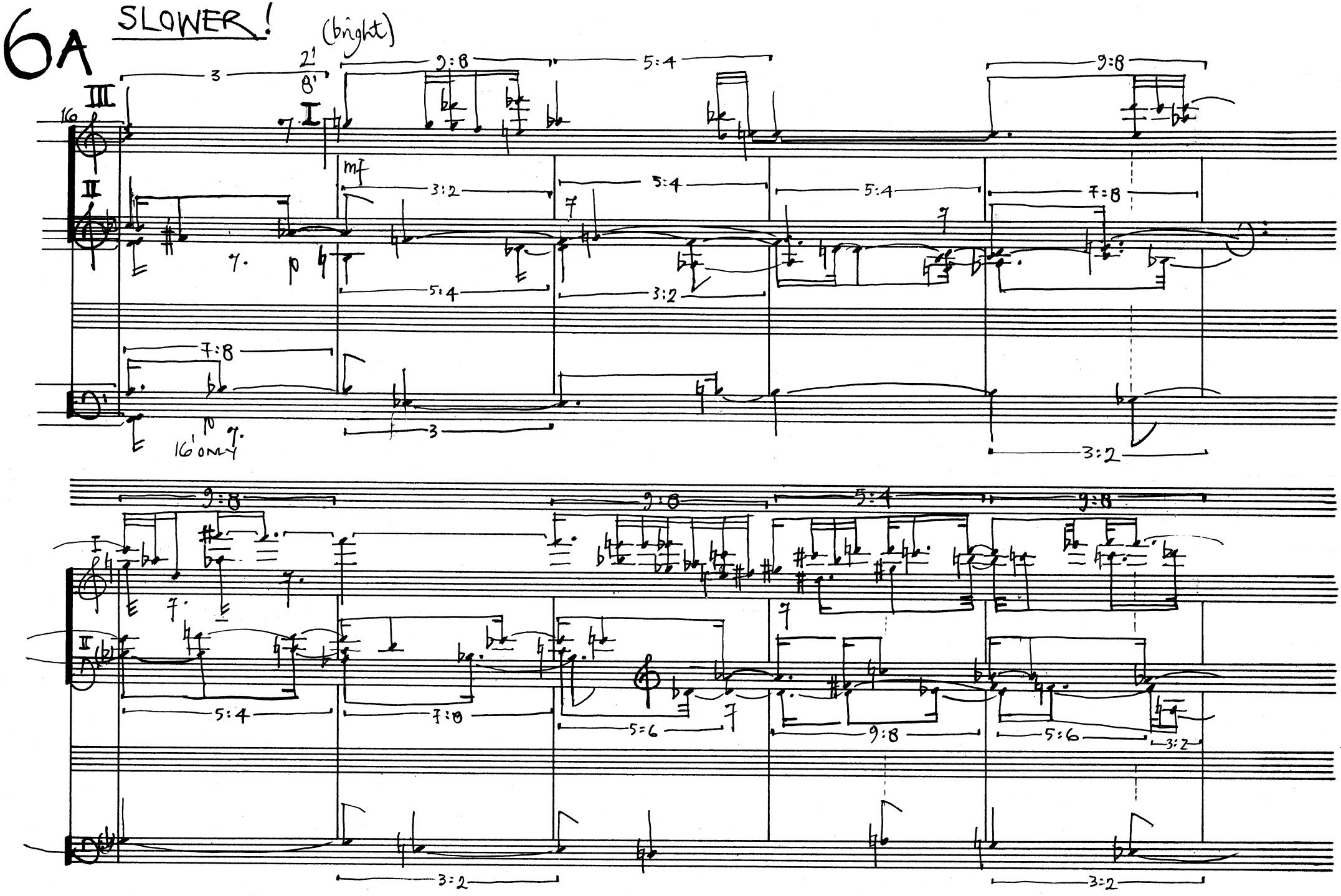

3B
♩ = 88
(LEGATO)
(SAME TEMPO)
I
II
III
3
5:6
7:6
3:2
9:8
5:4
7:8
pp
p

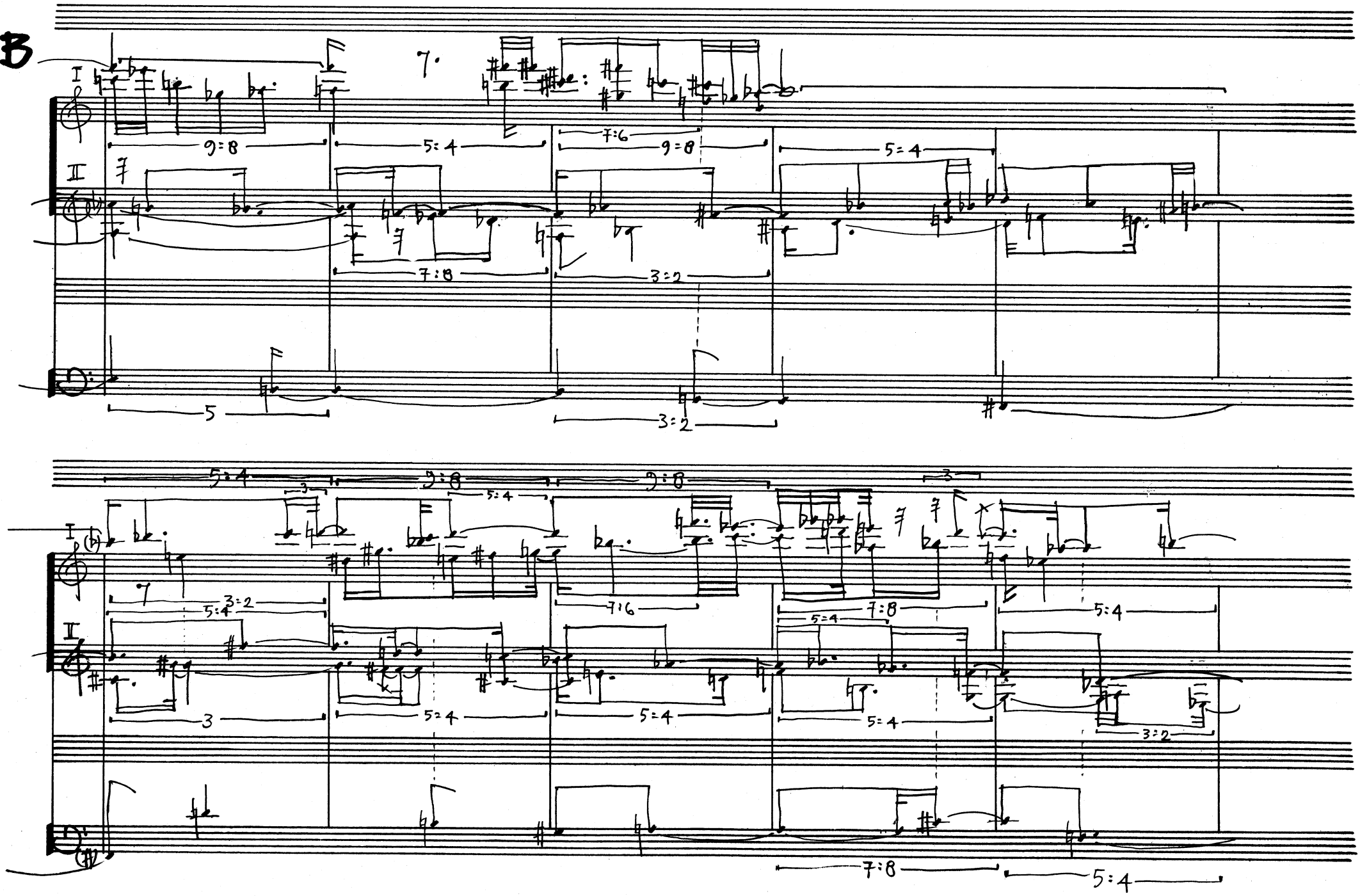

4A
(QUASI – LEGATO)
(I)
f (NON TROPPO)
f
8'
16'
(32')

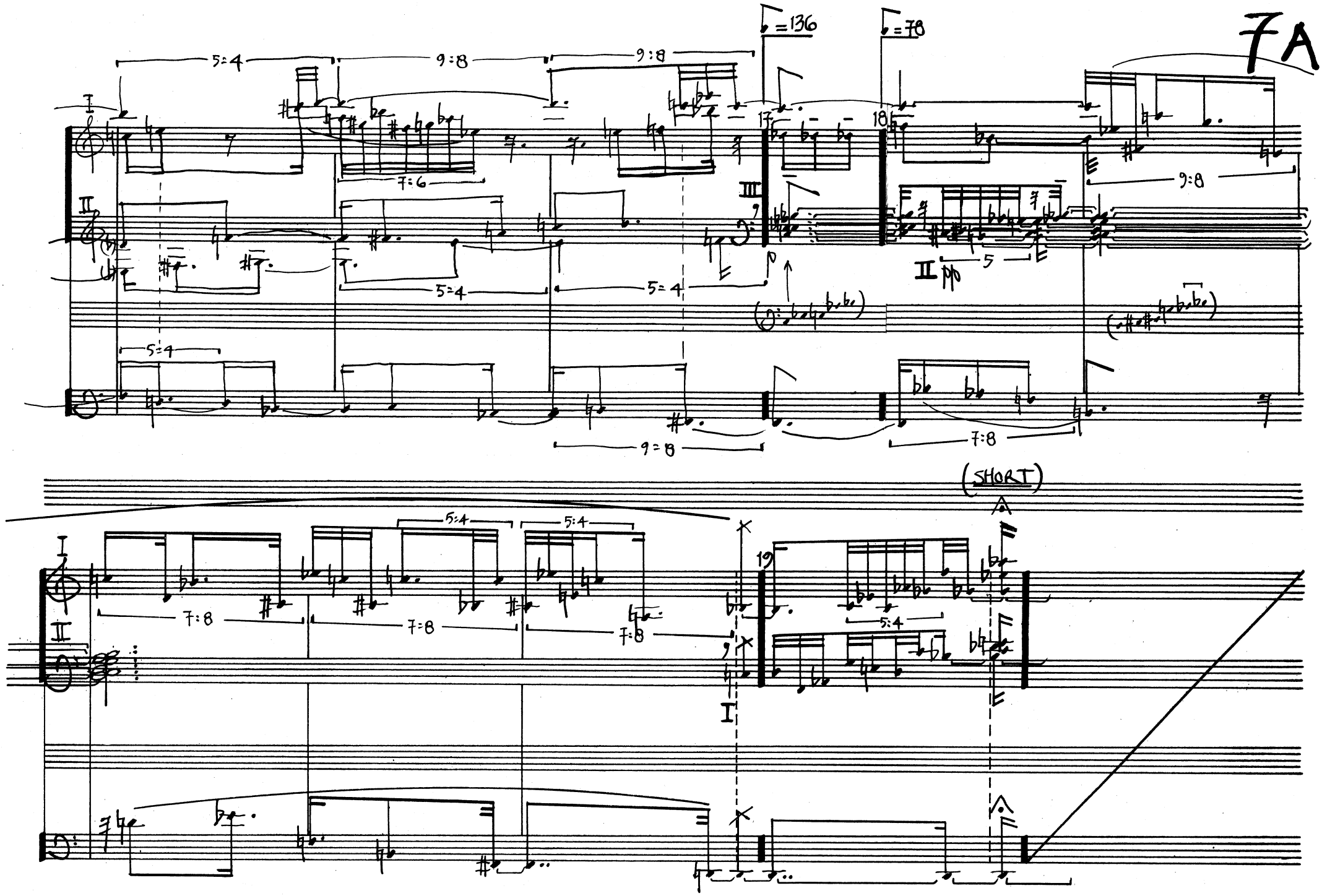

AB
5:6
7:6
7:6
9:8
7:8
5:4

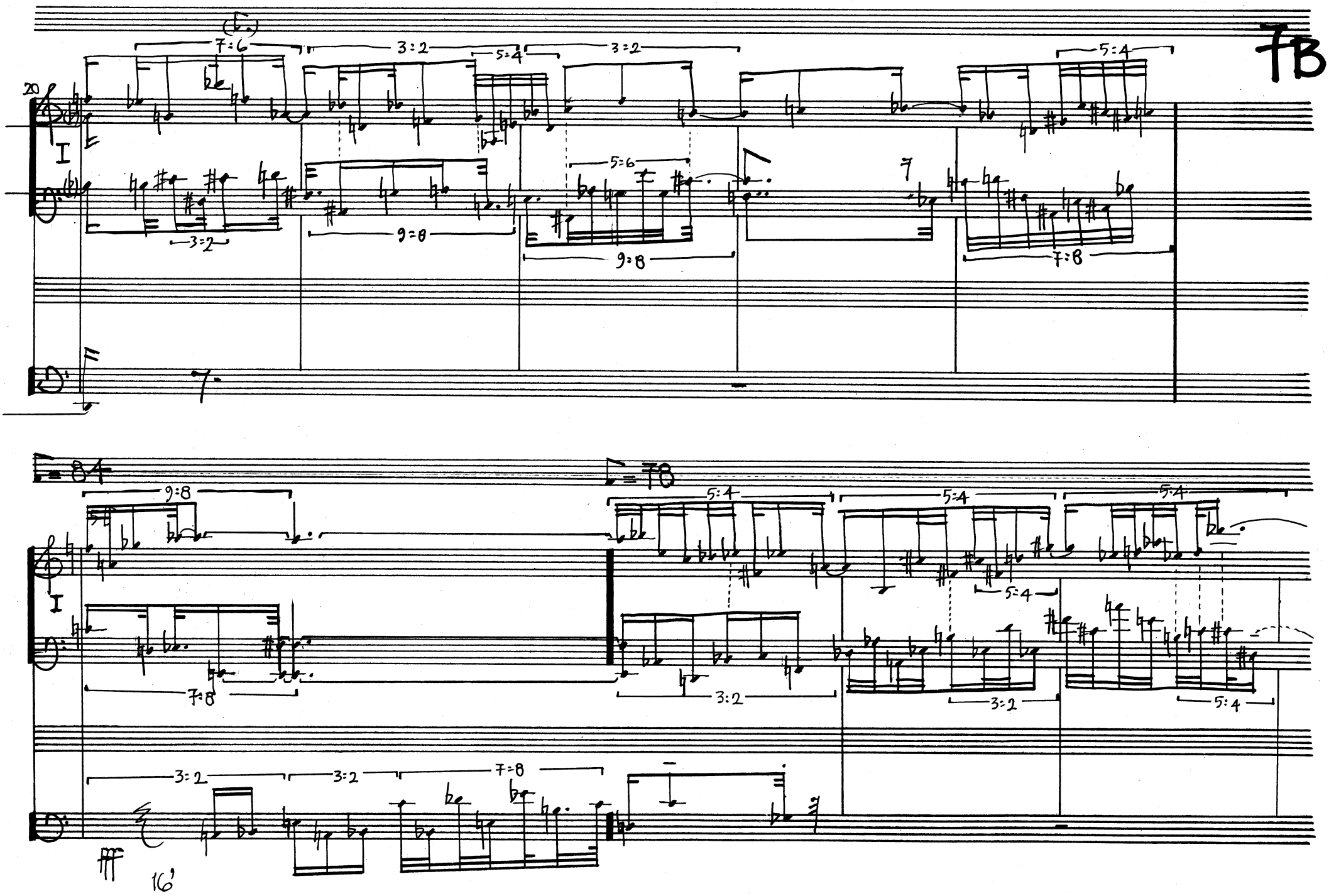

♩=100 (POCO RUBATO)
5A
I
ff
I
7:8
5:4

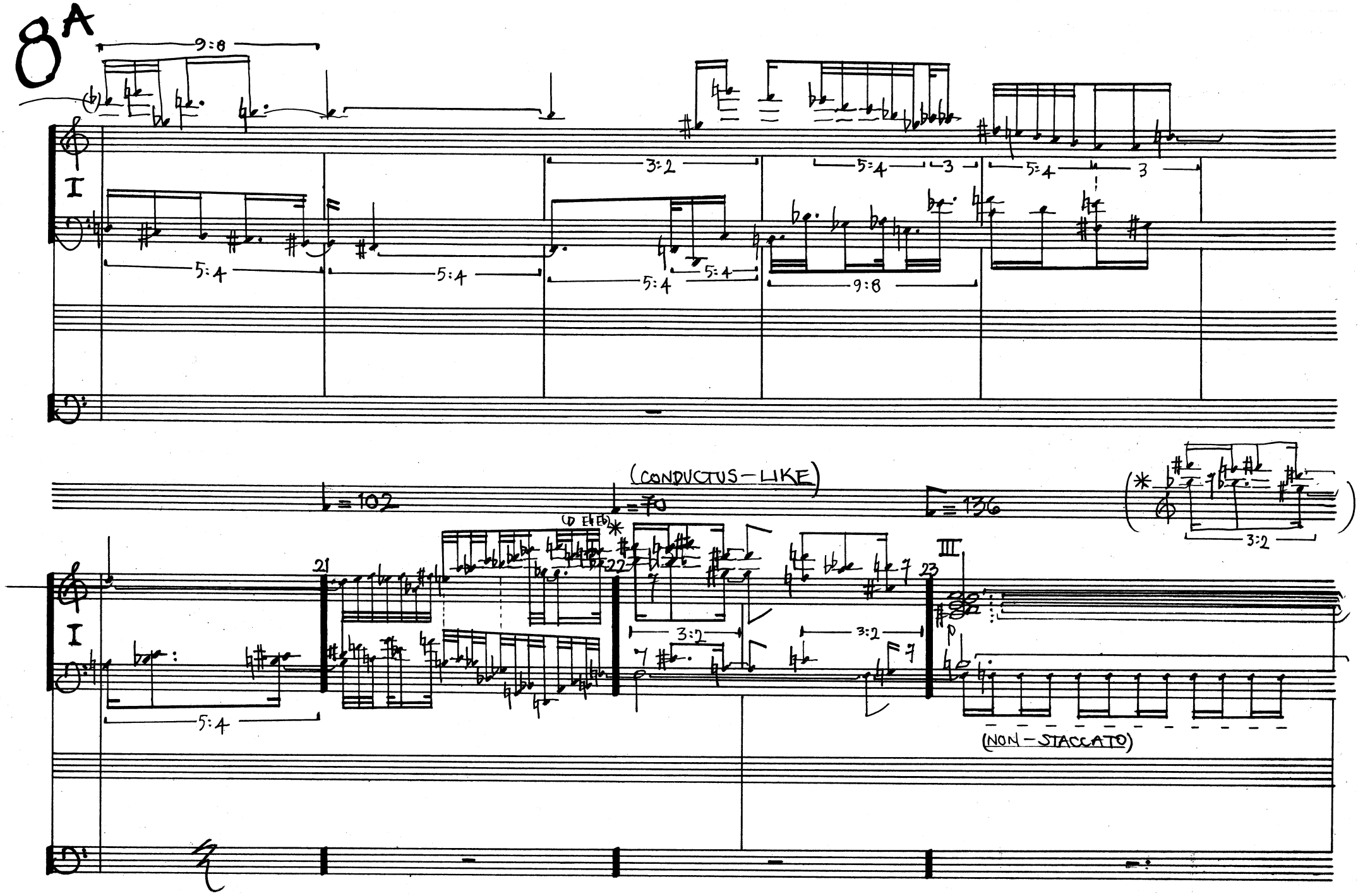

5B
II
mf
5:4
5
3
7
mf
III
15
f (NON TROPPO)
(mf)
(mf)
9:8
7:6

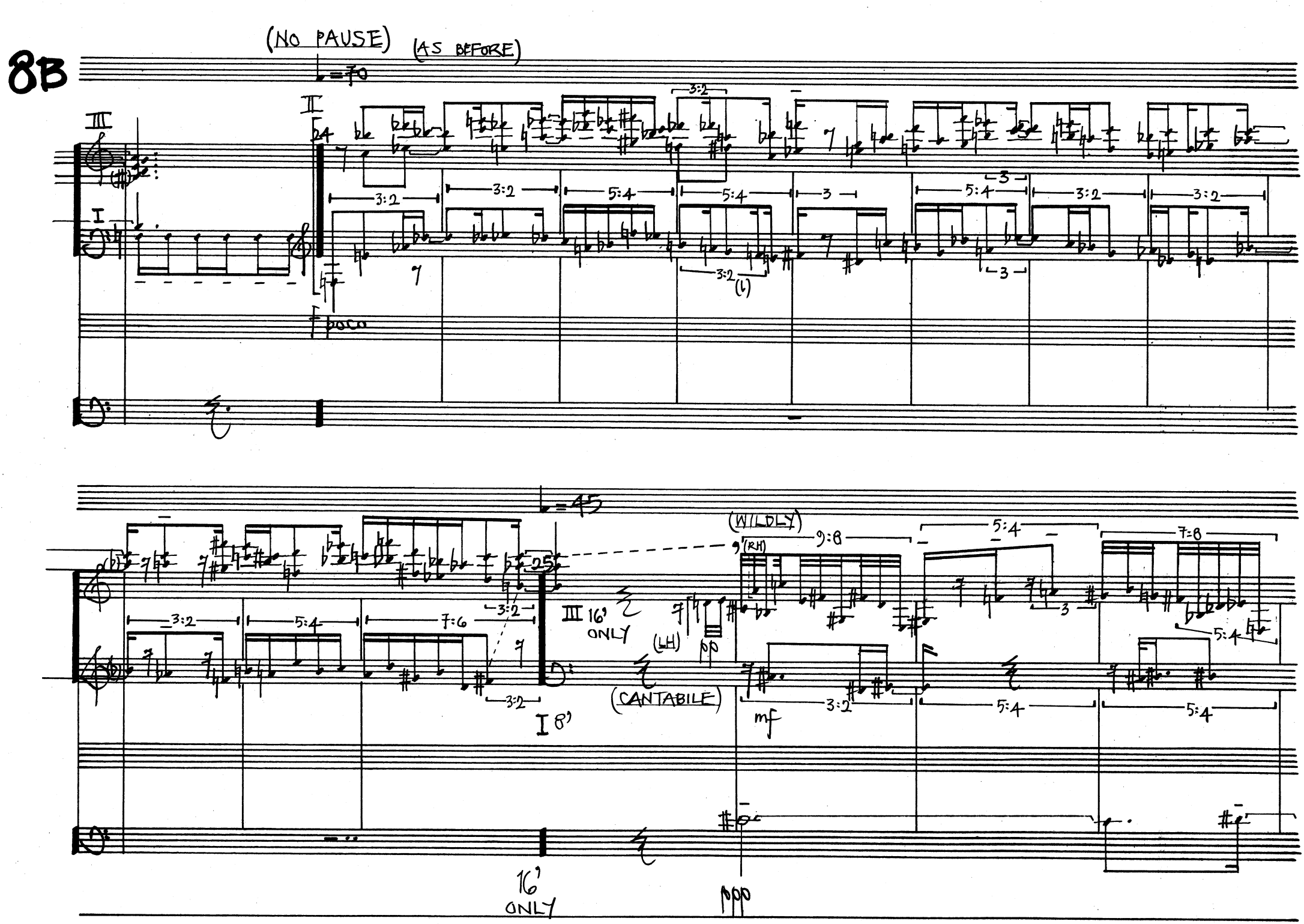

6A
SLOWER!
(bright)
2'
8'
III
16
I
II
mf
p
16' only
3
9:8
5:4
3:2
7:8
5:6

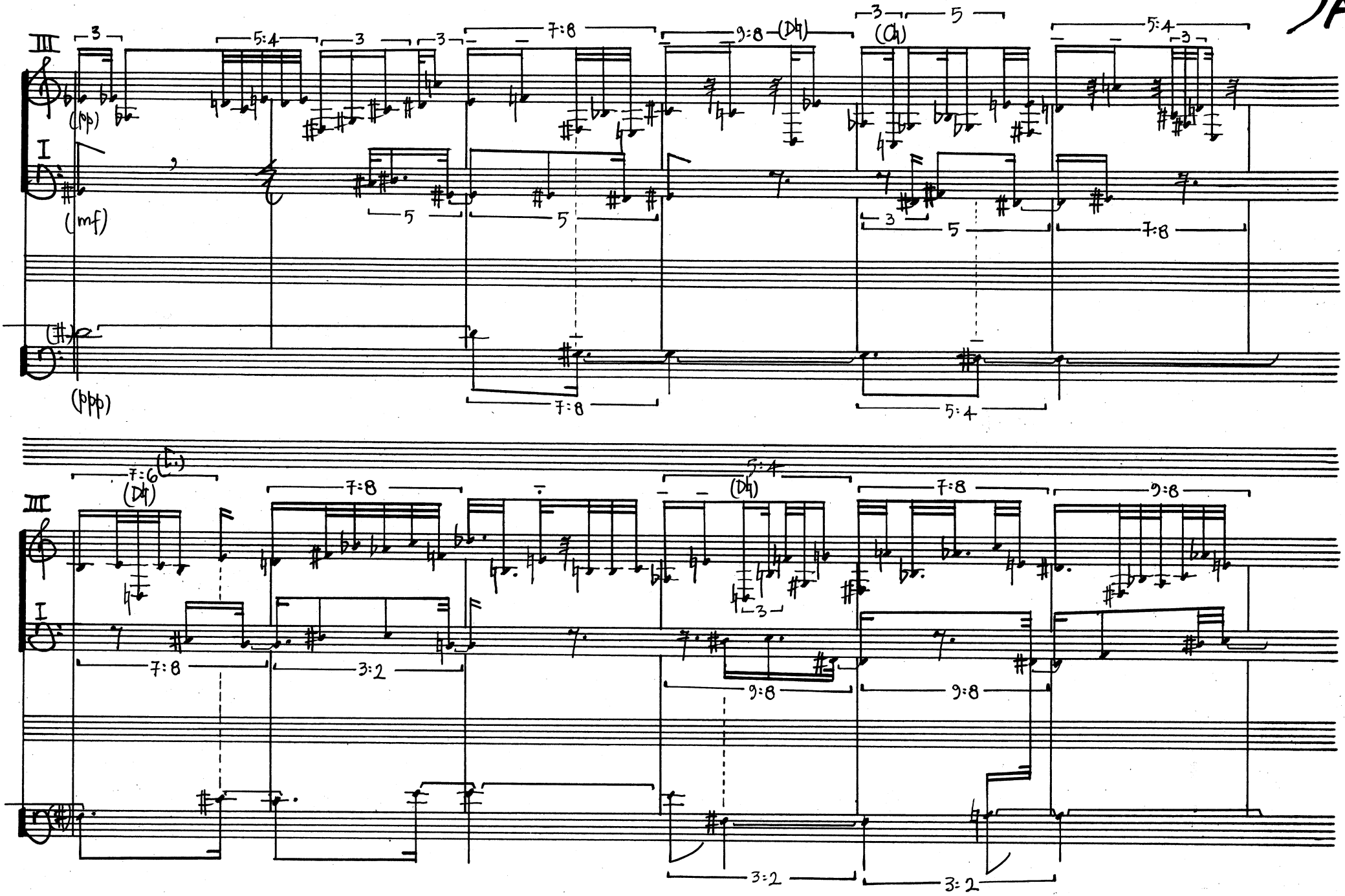

6B
I
II
7.
9:8
5:4
7:6
9:8
5:4
7:8
3:2
5
3:2
5:4
9:8
9:8
3
5:4
3:2
5:4
7:6
7:8
5:4
5:4
3
5:4
5:4
5:4
3:2
7:8
5:4

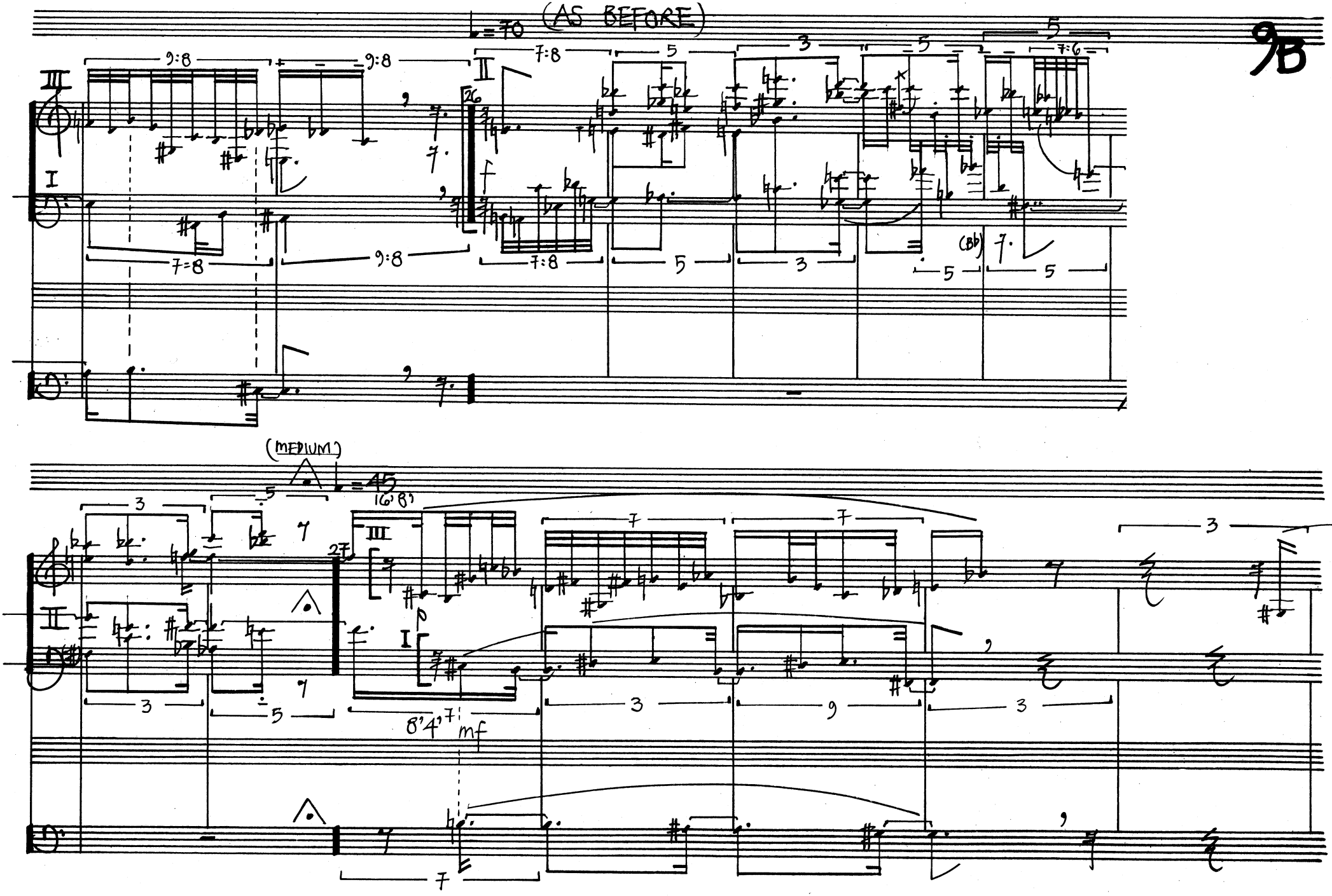

7A
♩=136
♩=78
17
18
19
I
II
III
5:4
9:8
7:6
7:8
(SHORT)


7B
20
I
7:6
3:2
5:4
3:2
5:4
3:2
9:8
5:6
9:8
7:8
7
84
78
9:8
5:4
5:4
5:4
5:4
7:8
3:2
3:2
5:4
3:2
3:2
7:8
16'

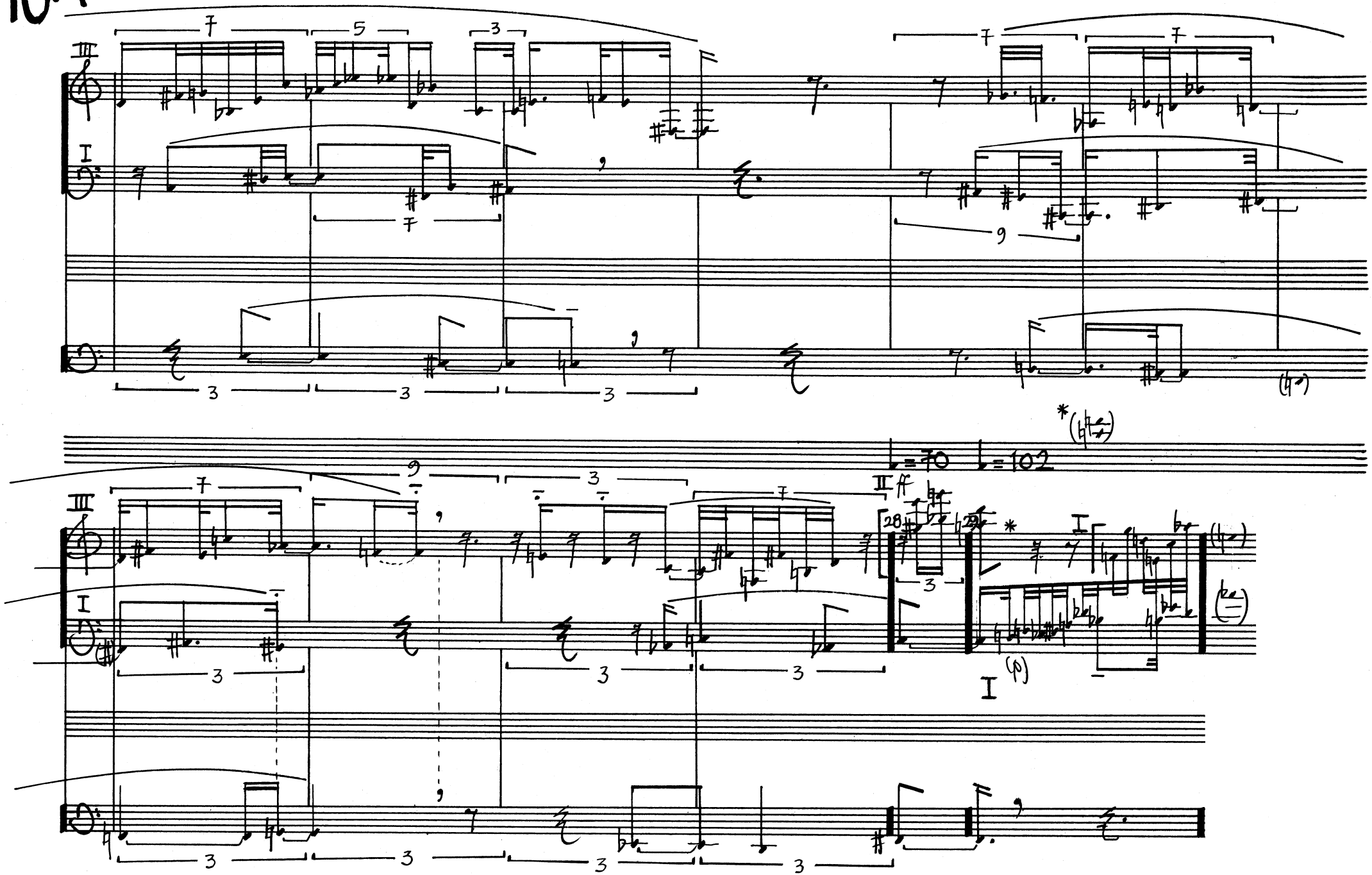

8A
9:8
3:2
5:4
5:4
3
5:4
3
5:4
5:4
5:4
5:4
9:8
(CONDUCTUS-LIKE)
♩=102
♩=70
♩=136
3:2
21
22
23
III
3:2
3:2
5:4
(NON-STACCATO)

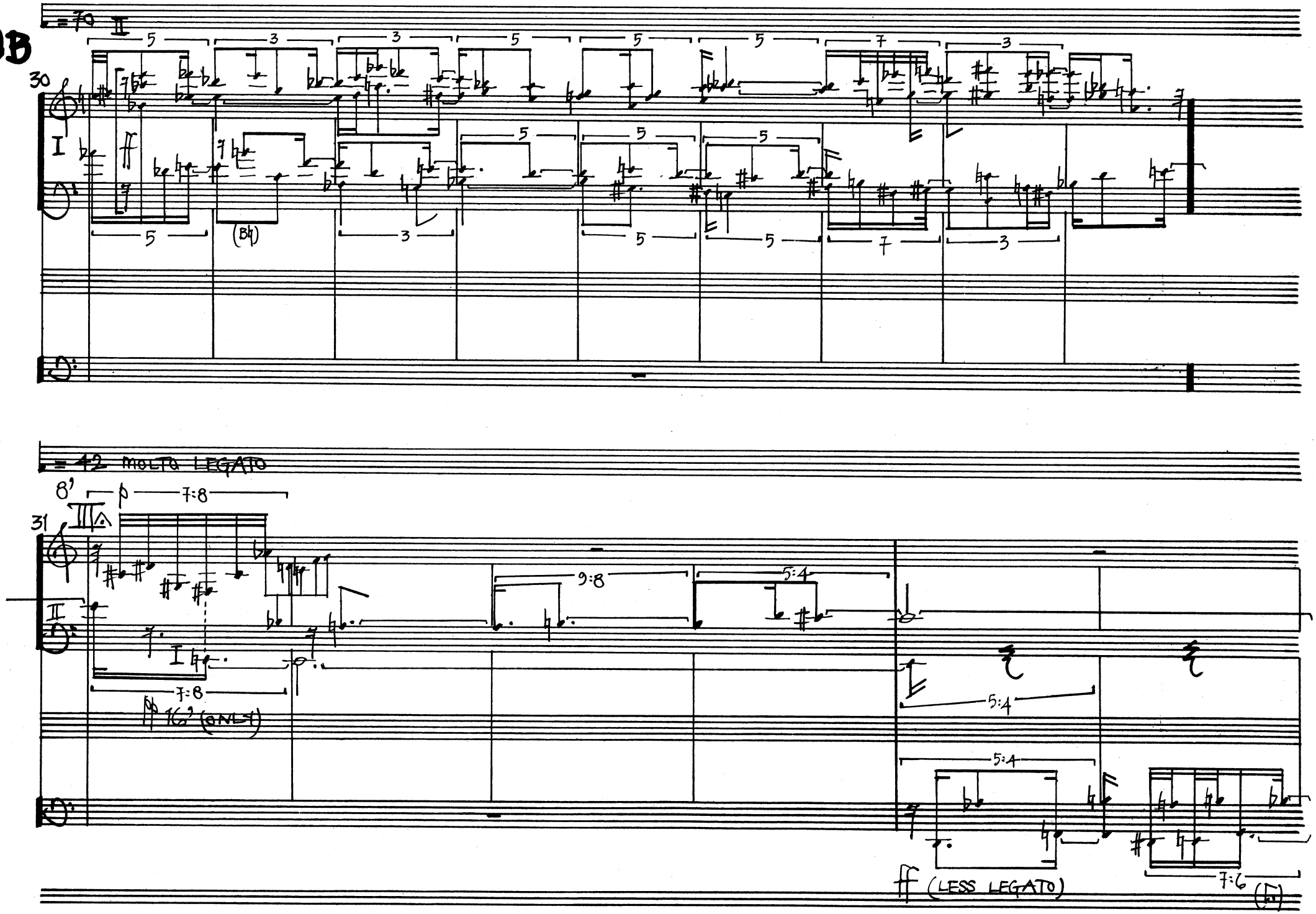

8B
(NO PAUSE)
(AS BEFORE)
♩=70
III
II
I
3:2
5:4
3
7
(l)
poco
♩=45
(WILDLY)
9:8
7:8
(RH)
III 16'
ONLY
(LH)
pp
(CANTABILE)
mf
I 8'
16'
ONLY
ppp

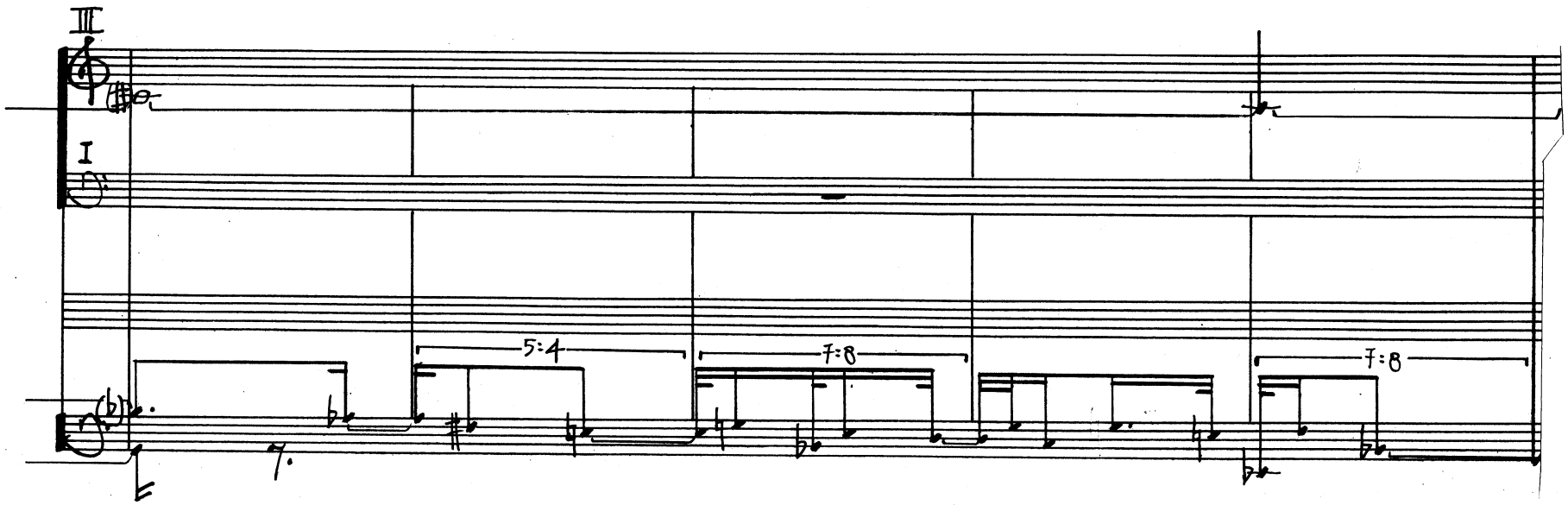

III
I
(pp)
(mf)
(ppp)
3
5:4
3
3
7:8
9:8
(Db)
(Ch)
3
5
5:4
3
5
5
3
5
7:8
7:8
5:4
(Db)
7:6
(Db)
7:8
5:4
(Db)
7:8
9:8
7:8
3:2
3
9:8
9:8
3:2
3:2

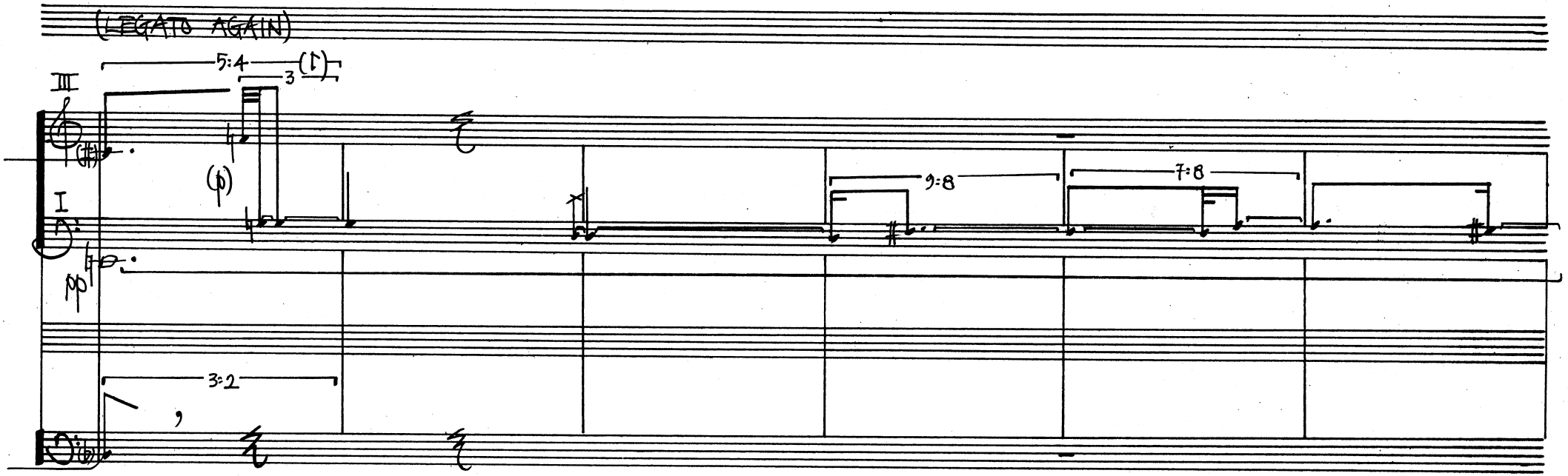

9B
(AS BEFORE)
♩=70
9:8
7:8
5
3
7:6
26
(B♭)
(MEDIUM)
♩=45
16'8'
27
8'4'7
mf

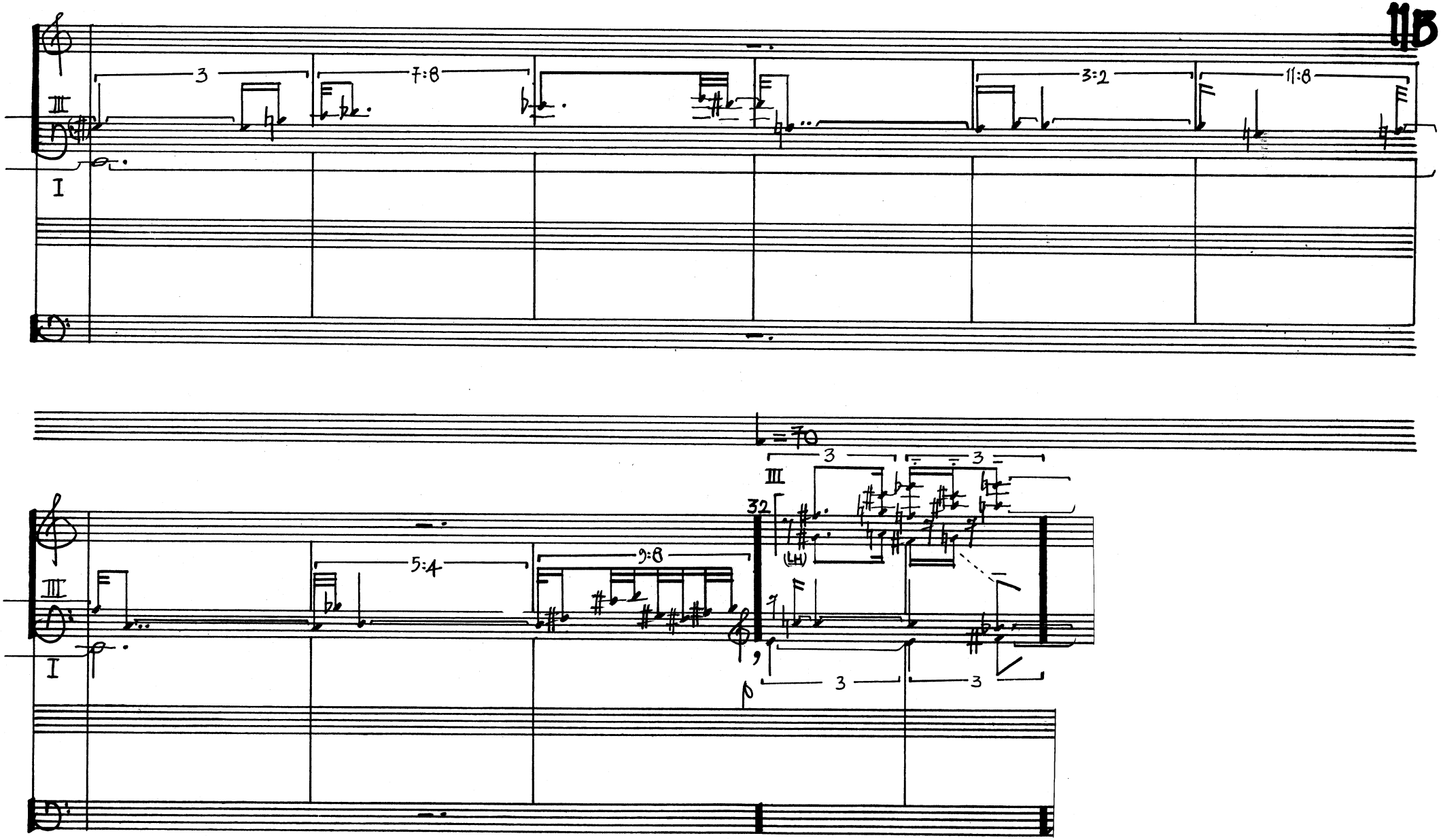
10A

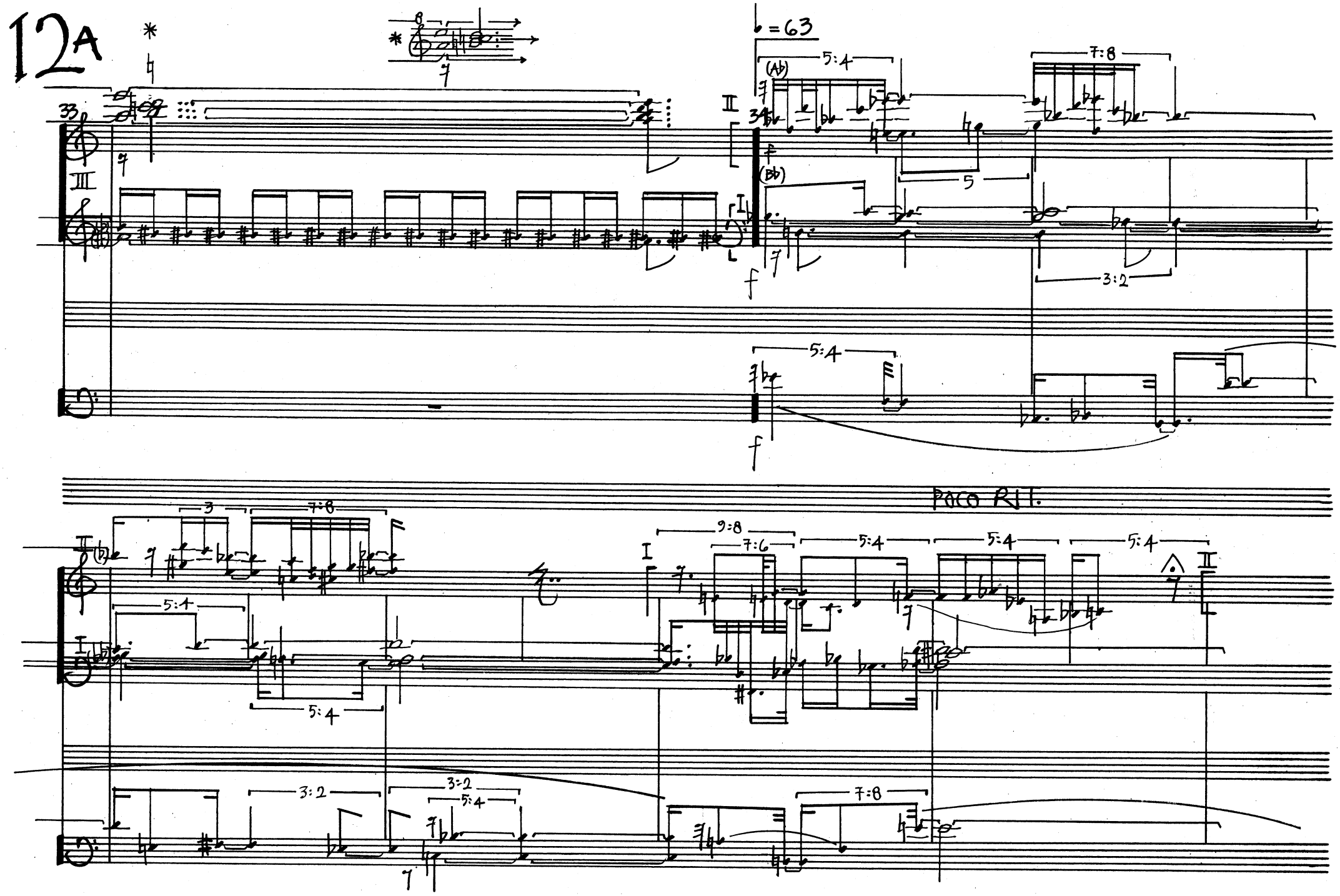


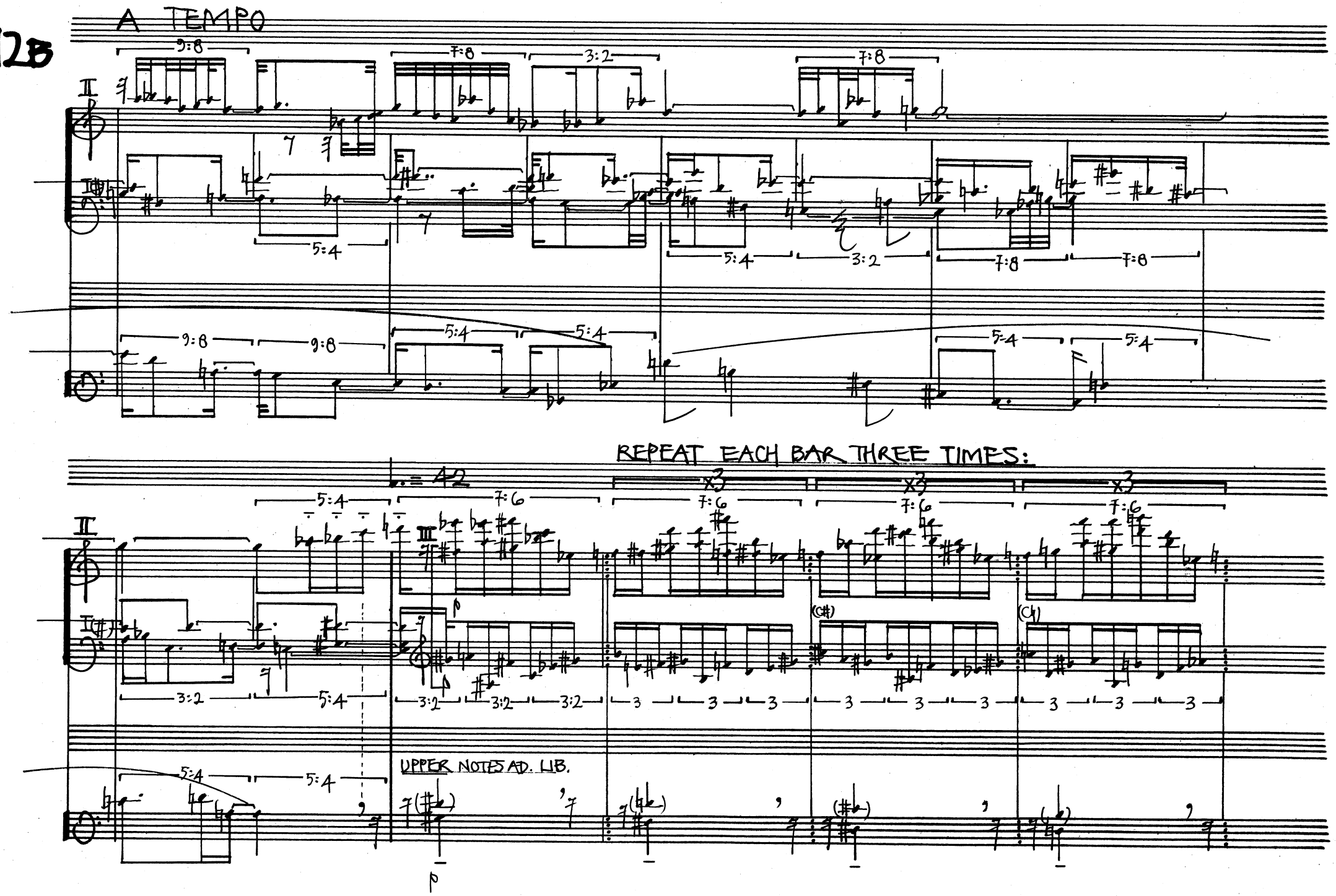

10B
= 70
30
= 42 MOLTO LEGATO
8'
31
7:8
9:8
5:4
16' (ONLY)
(LESS LEGATO)
7:6

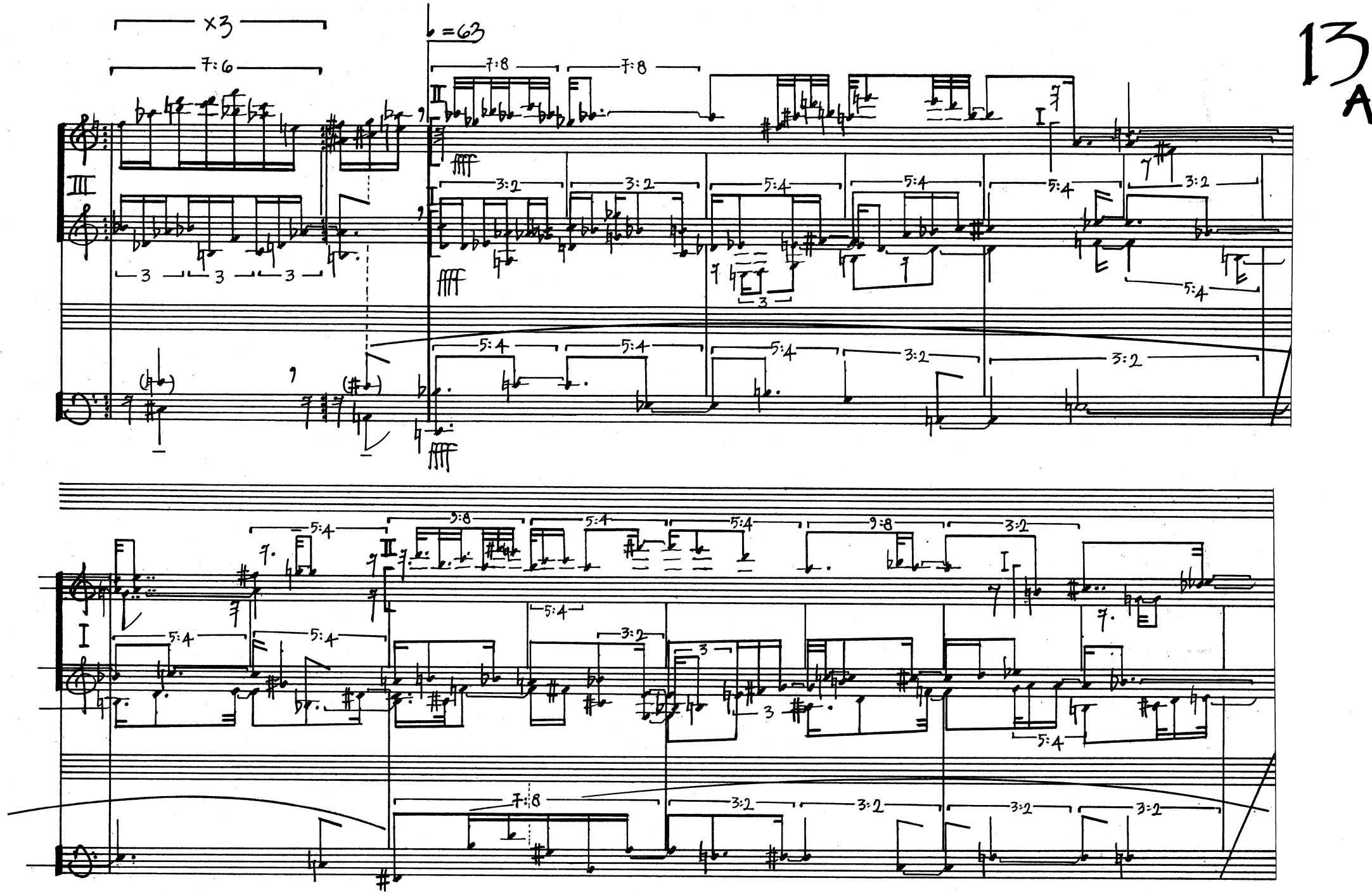

III
I
5:4
7:8
7:8


(LEGATO AGAIN)
5:4
3
III
I
9:8
7:8
3:2

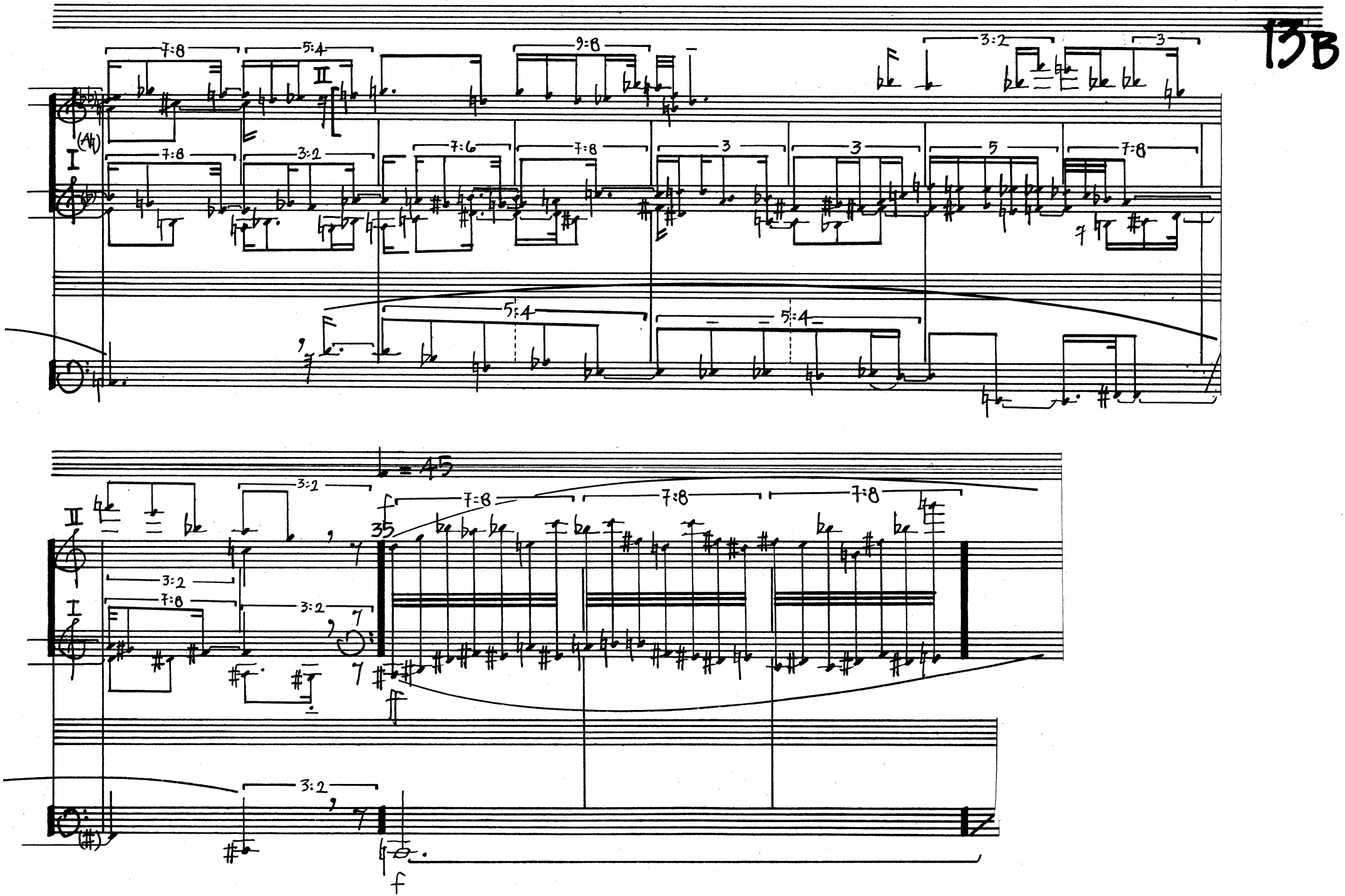

III
I
3
7:8
3:2
11:8
III
I
5:4
9:8
32
(LH)
3
3
3
3

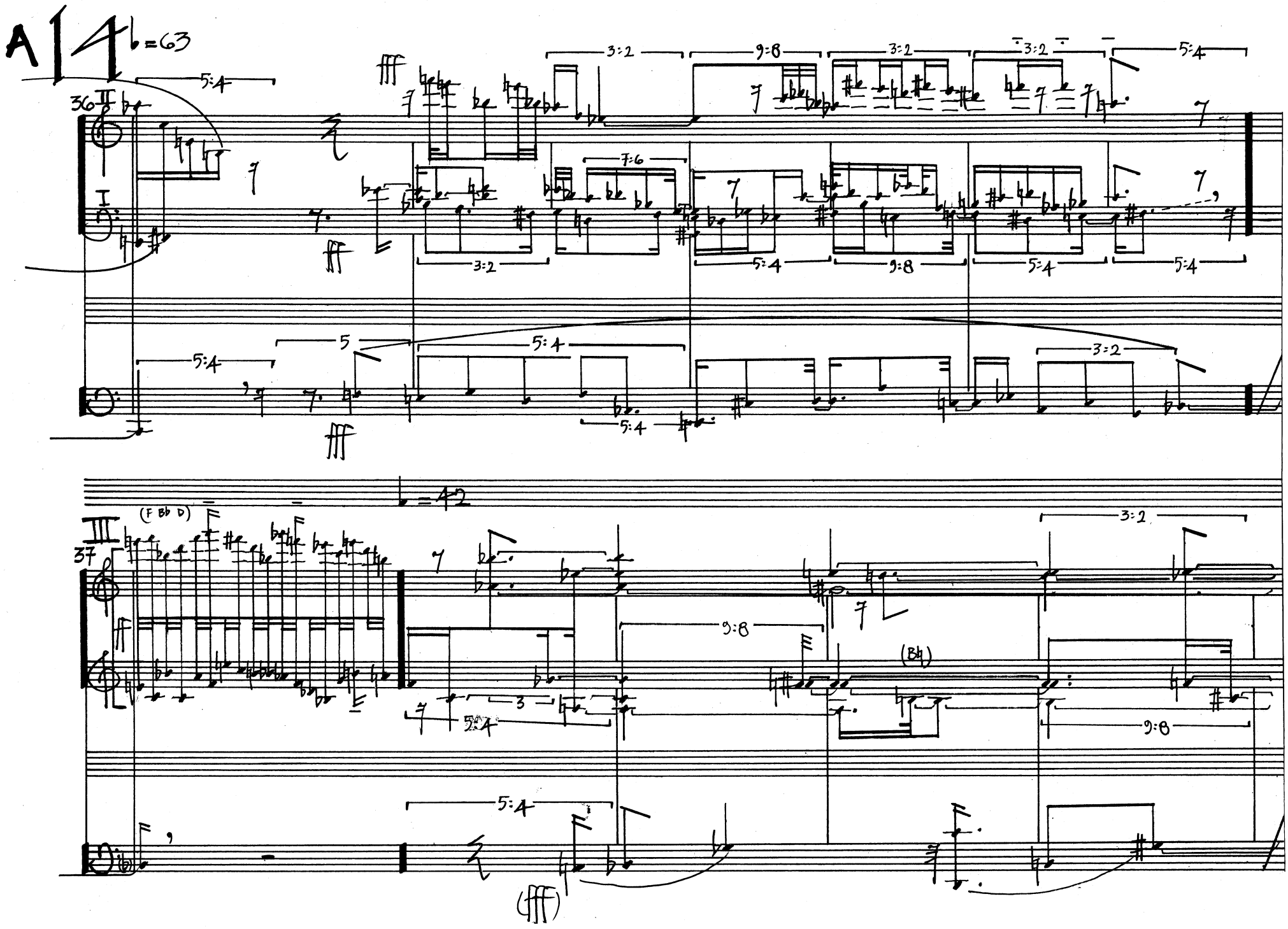

12A
33
34
♭=63
(A♭)
(B♭)
5:4
7:8
5
3:2
POCO RIT.
3
9:8
7:6
3:2

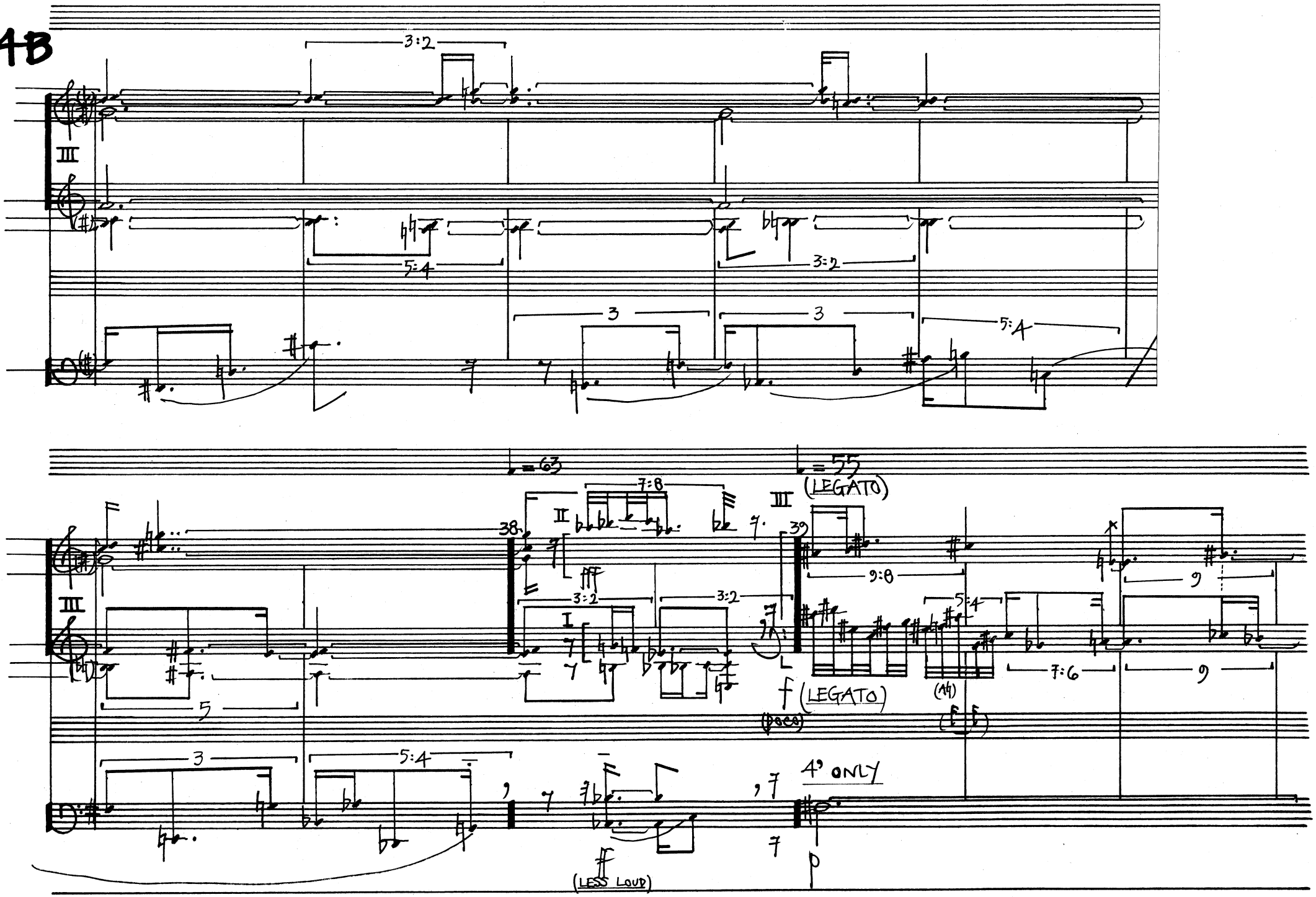

A TEMPO
REPEAT EACH BAR THREE TIMES:
UPPER NOTES AD. LIB.
p

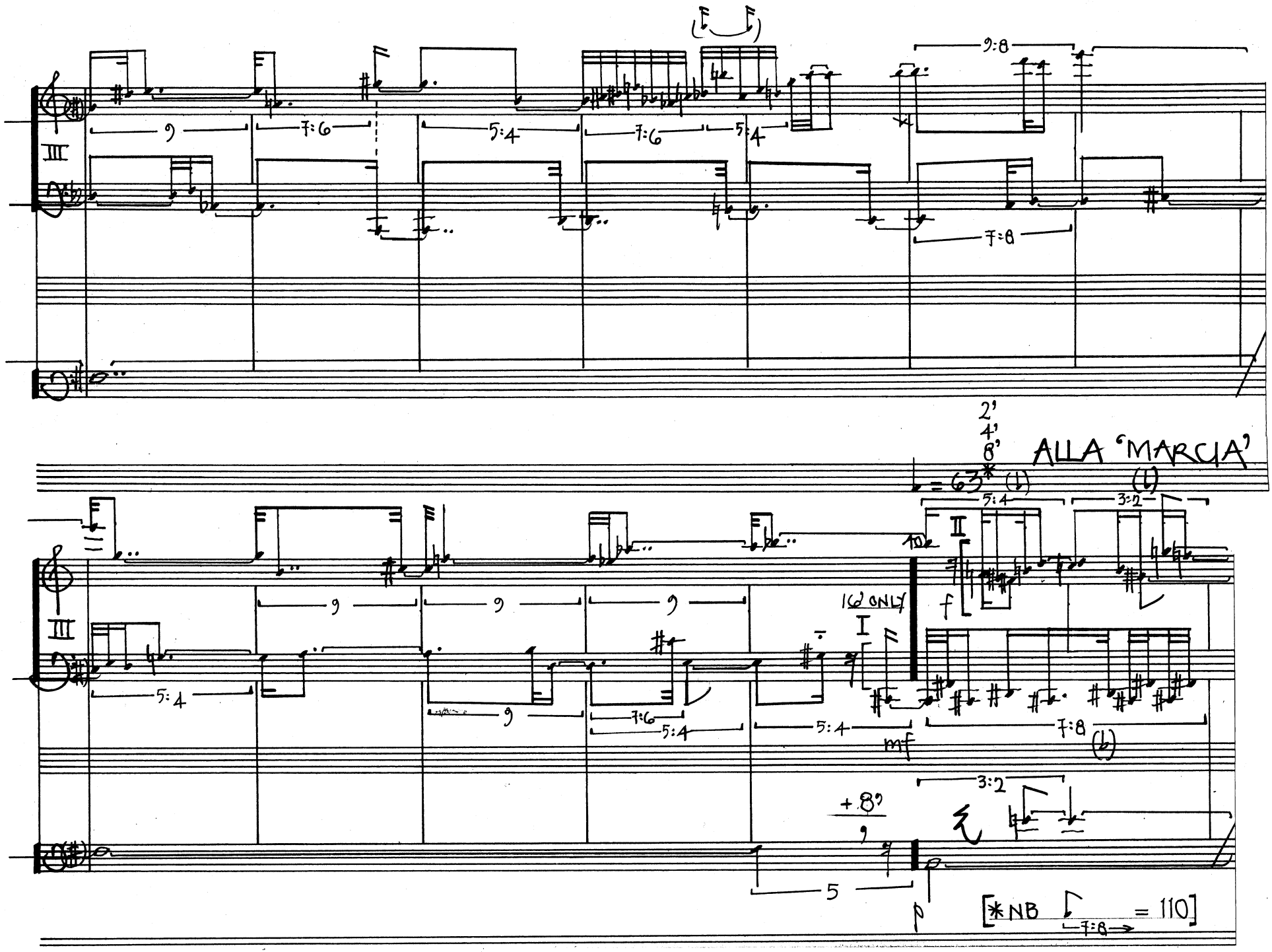

×3
7:6
♭=63
7:8
7:8
3:2
3:2
5:4
5:4
5:4
3:2
5:4
5:4
5:4
5:4
3:2
3:2
5:4
9:8
5:4
5:4
9:8
3:2
5:4
5:4
5:4
3:2
5:4
7:8
3:2
3:2
3:2
3:2

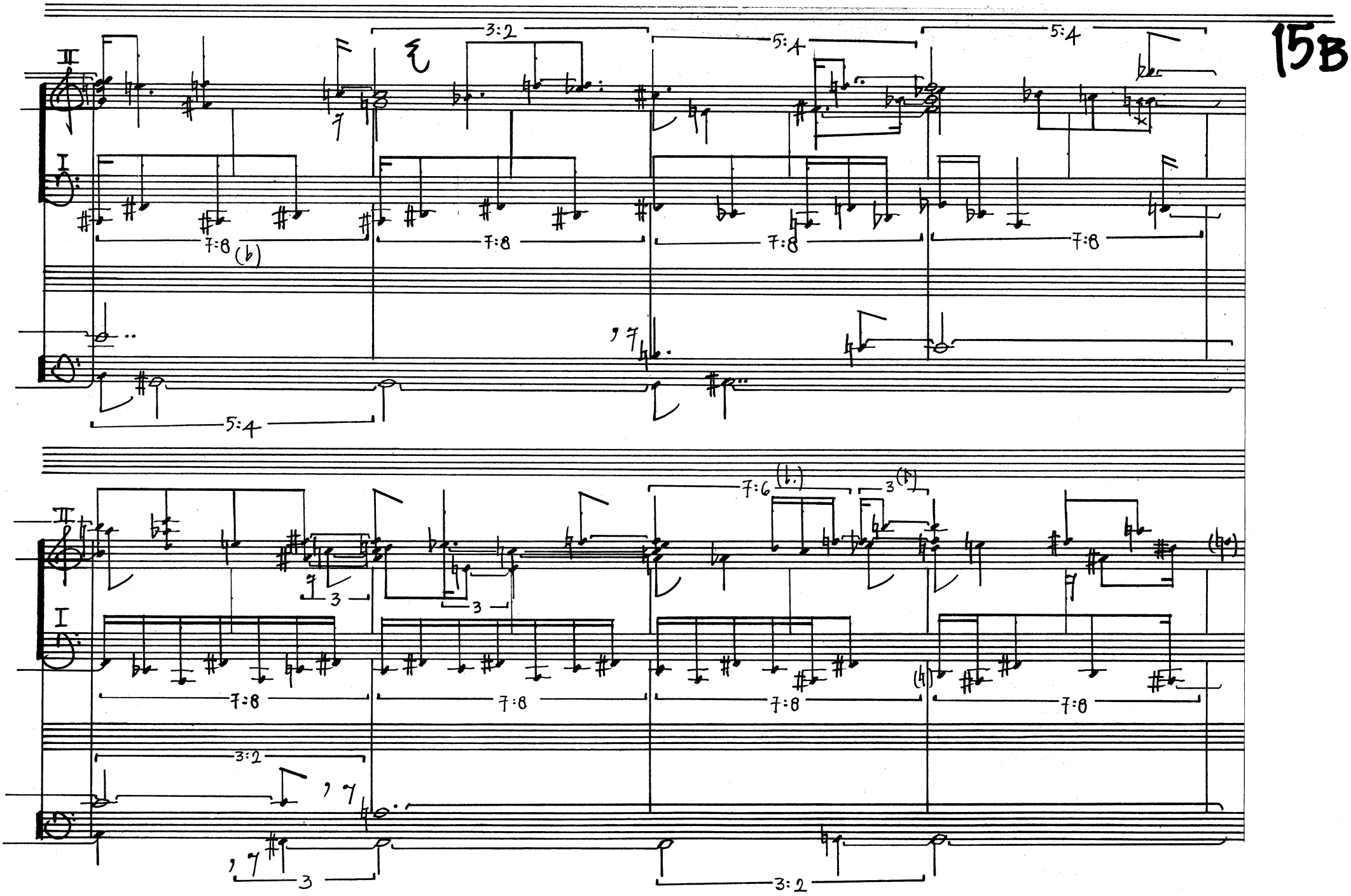
13 A


7:8
5:4
9:8
3:2
3
II
I
7:8
3:2
7:6
7:8
3
3
5
7:8
5:4
5:4
♩= 45
3:2
f
7:8
7:8
7:8
35
II
I
3:2
7:8
3:2
3:2
ff
f

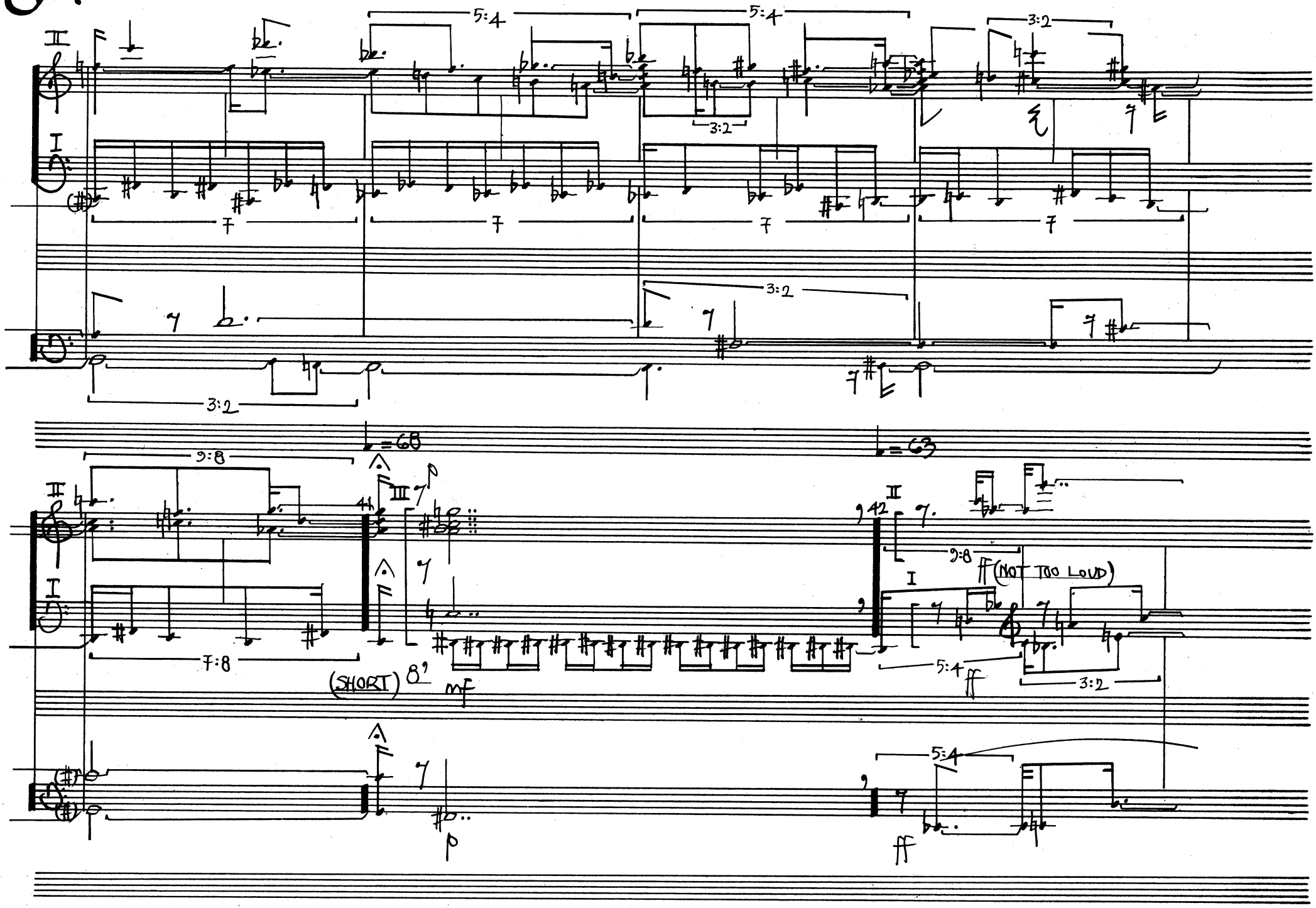

A 14
♭=63
36
II
I
III
37
♭=42
(F B♭ D)
(B♮)
(fff)


3:2
III
5:4
3:2
3
3
5:4
♩=63
♩=55
(LEGATO)
7:8
II
38
39
III
9:8
9
3:2
3:2
I
5:4
7:6
9
5
f (LEGATO)
(poco)
(Ah)
3
5:4
4' ONLY
ff
(LESS LOUD)
p

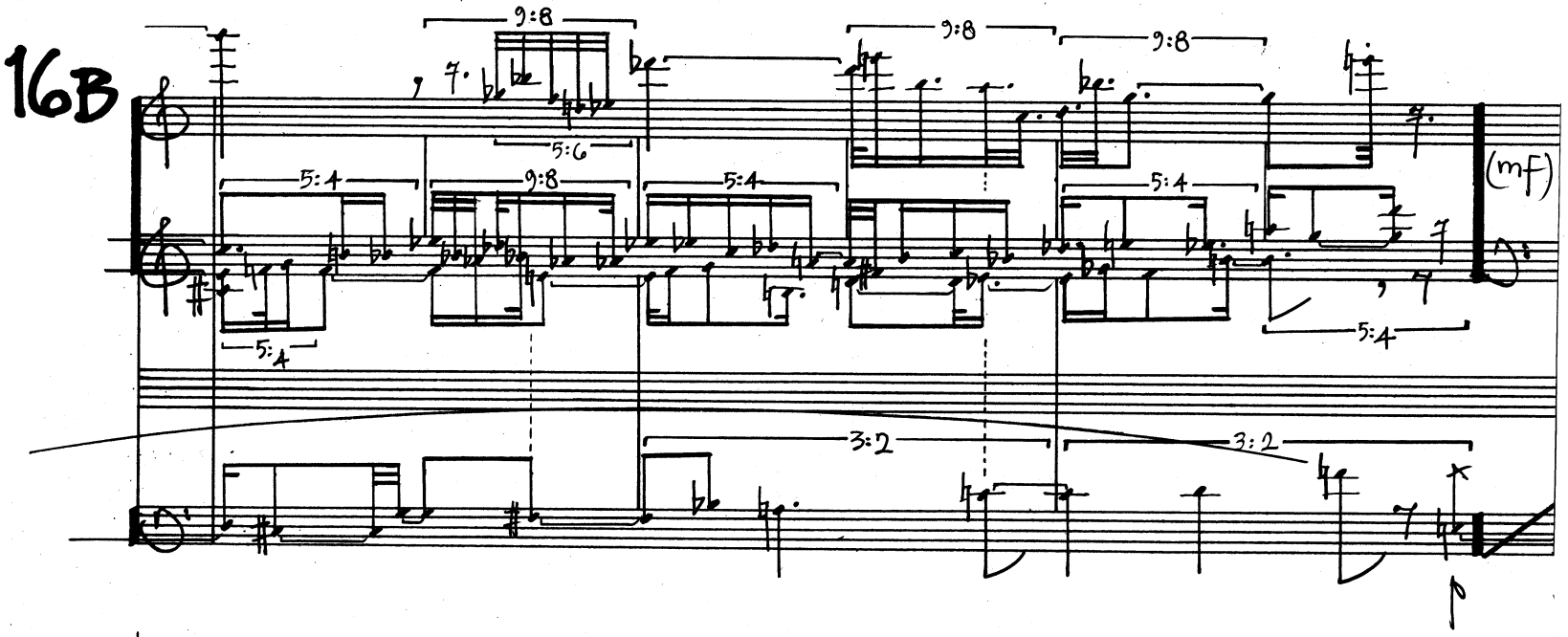

9:8
9
7:6
5:4
7:6
5:4
III
7:8
2'
4'
8'
ALLA 'MARCIA'
= 63*
5:4
3:2
II
f
16' ONLY
I
9
9
9
5:4
9
7:6
5:4
5:4
mf
7:8
3:2
+8'
5
p
[*NB = 110]
7:8

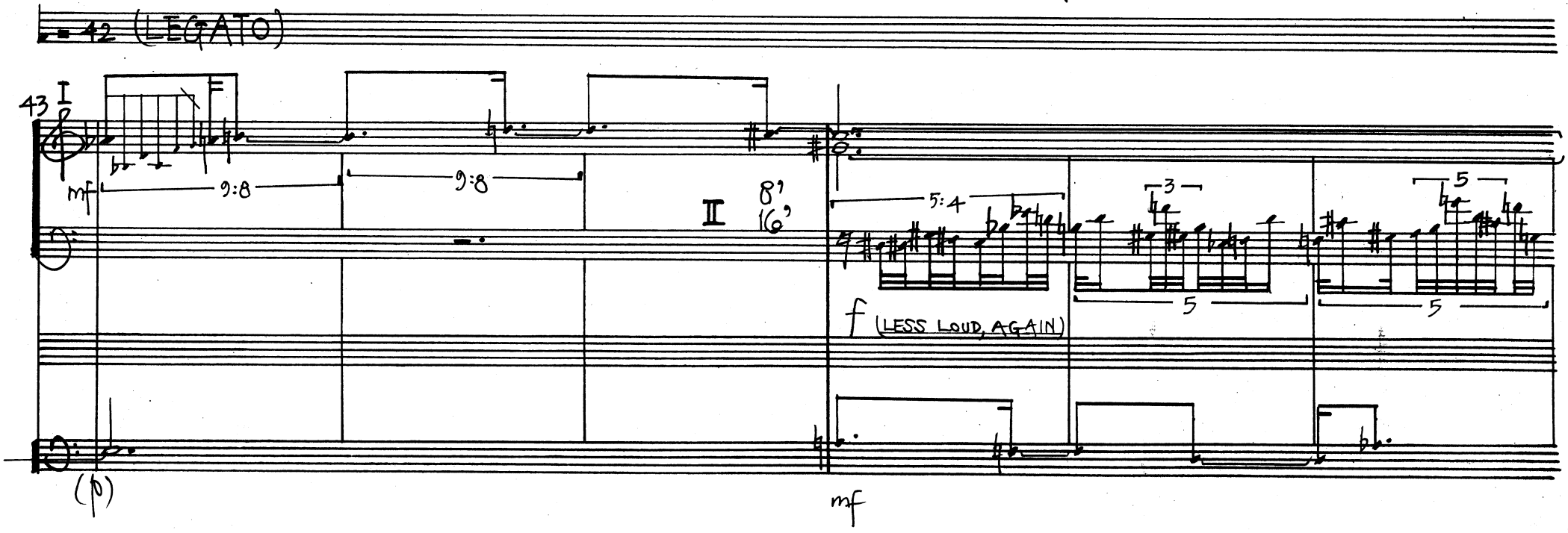

II
I
3:2
5:4
5:4
7:8 (♭)
7:8
7:8
7:8
5:4
7:6 (♮)
3 (♮)
3
3
7:8
7:8
7:8
7:8
3:2
3
3:2

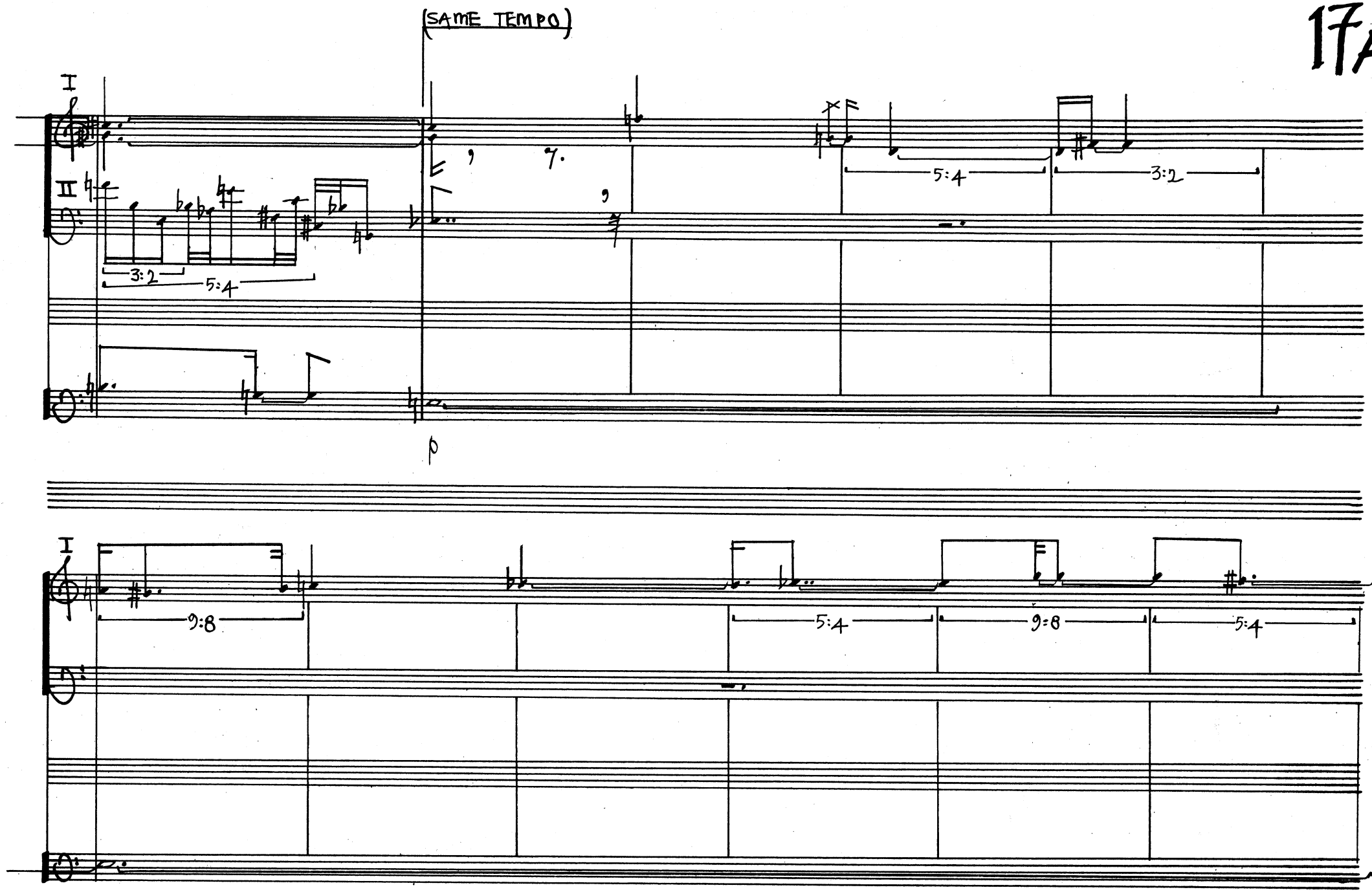
16A

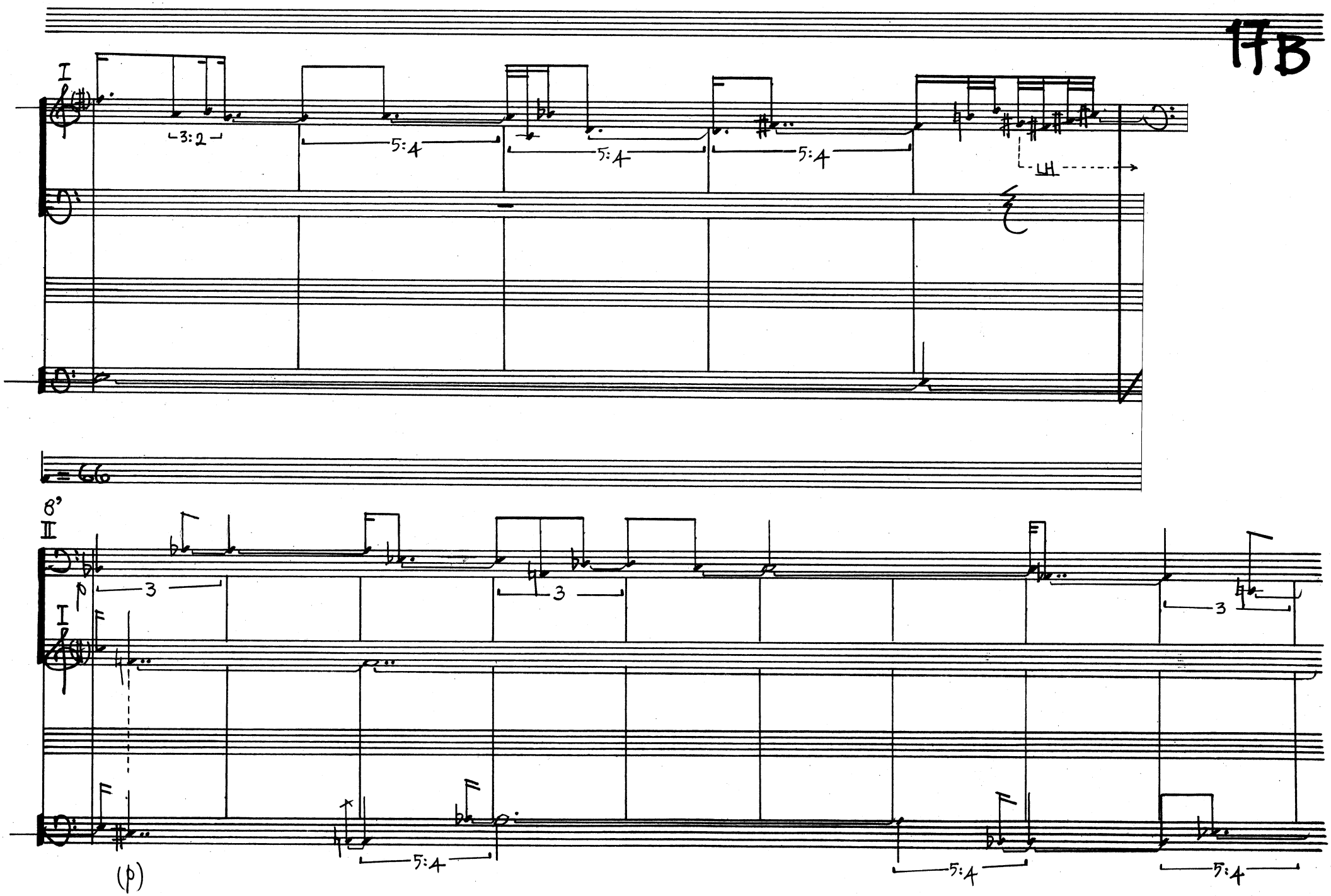

5:4
5:4
3:2
3:2
3:2
3:2
9:8
♩=68
7:8
(SHORT) 8'
mf
p
42
9:8
♩=63
ff (NOT TOO LOUD)
5:4
ff
3:2
5:4
ff

16B

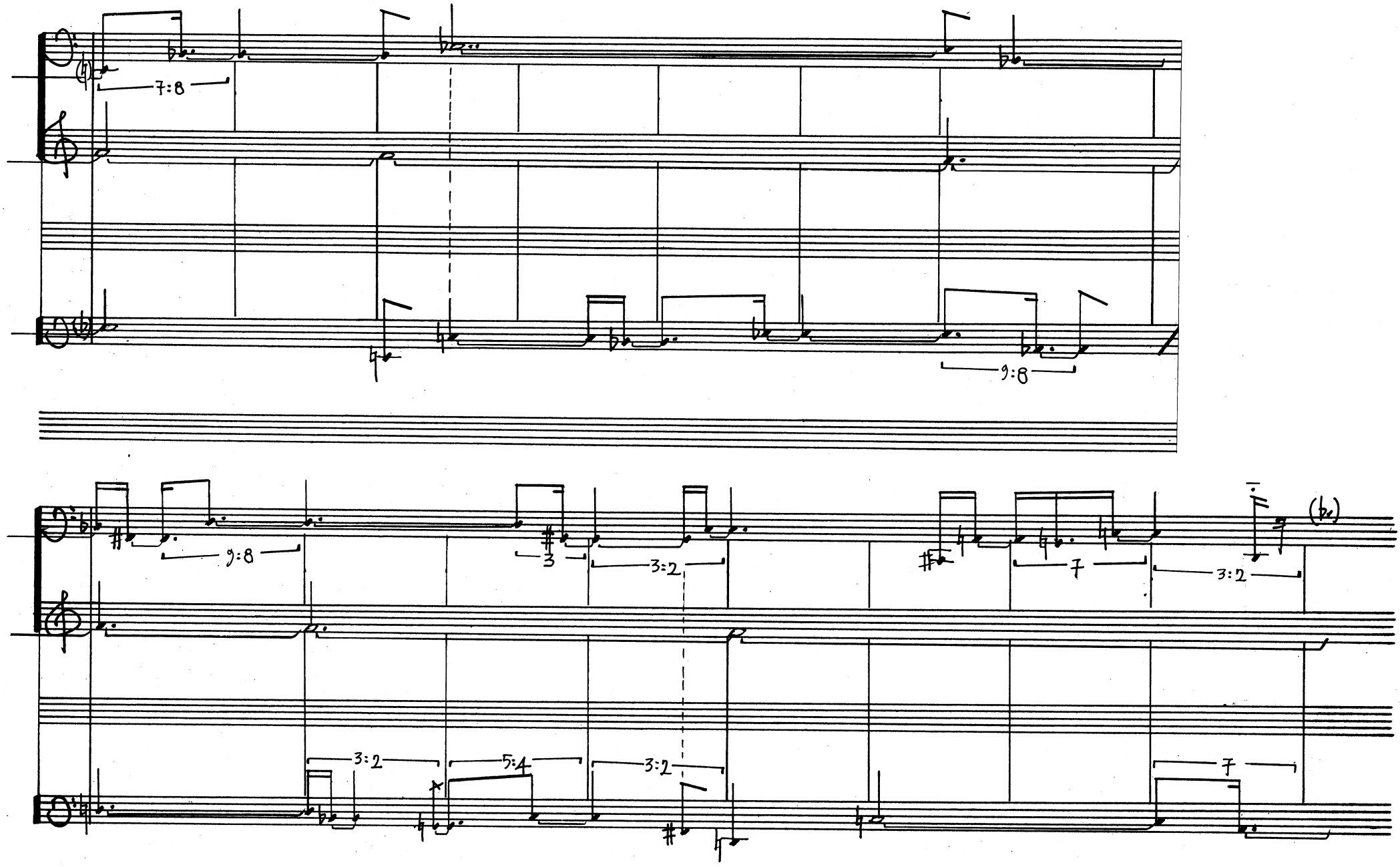

9:8
9:8
9:8
5:6
5:4
9:8
5:4
5:4
5:4
5:4
(mf)
3:2
3:2

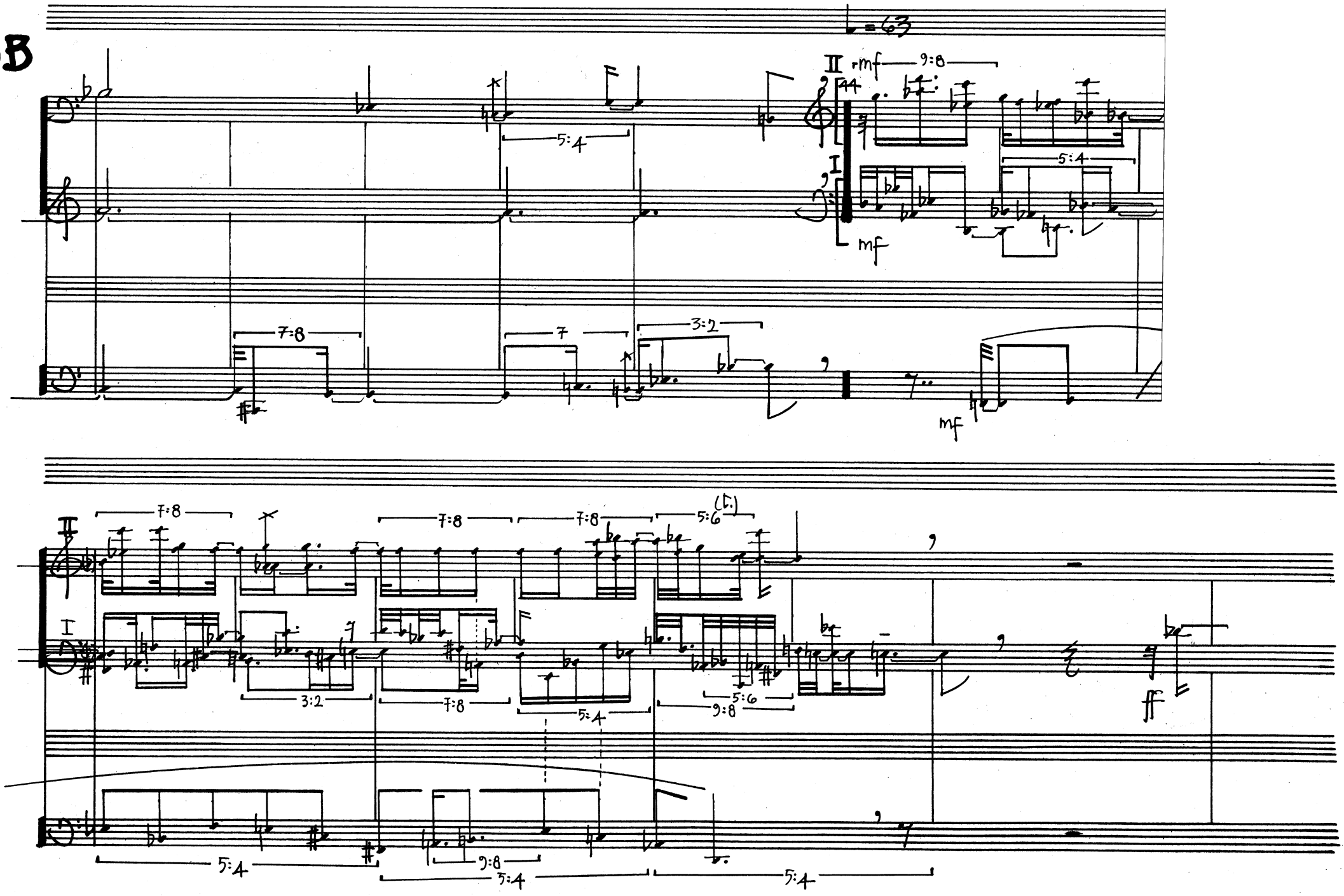

♩= 42 (LEGATO)
43
I
mf
9:8
9:8
II
8'
16'
5:4
3
5
5
5
f
(LESS LOUD, AGAIN)
(p)
mf

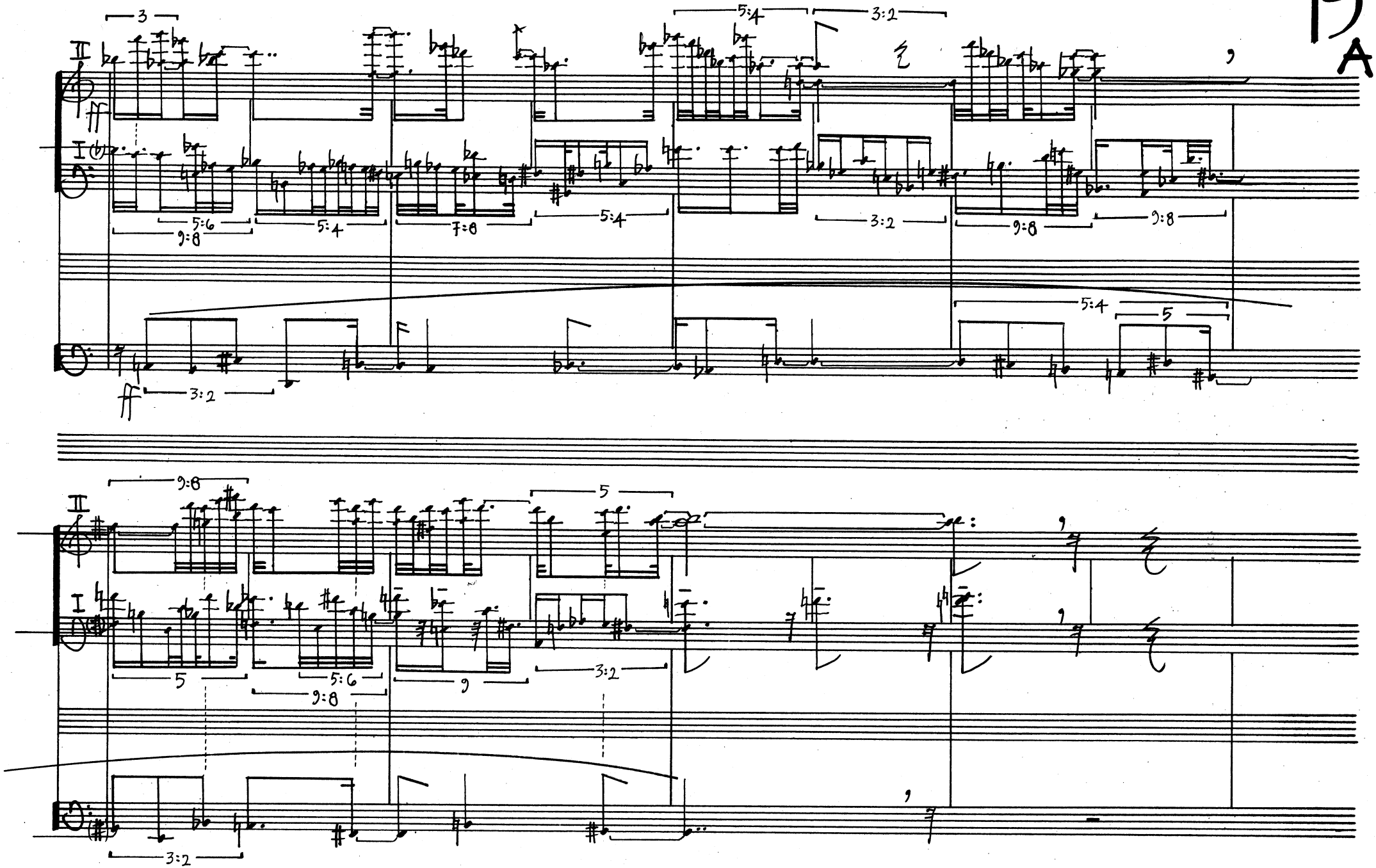

(SAME TEMPO)
I
II
3:2
5:4
5:4
3:2
p
I
9:8
5:4
9:8
5:4

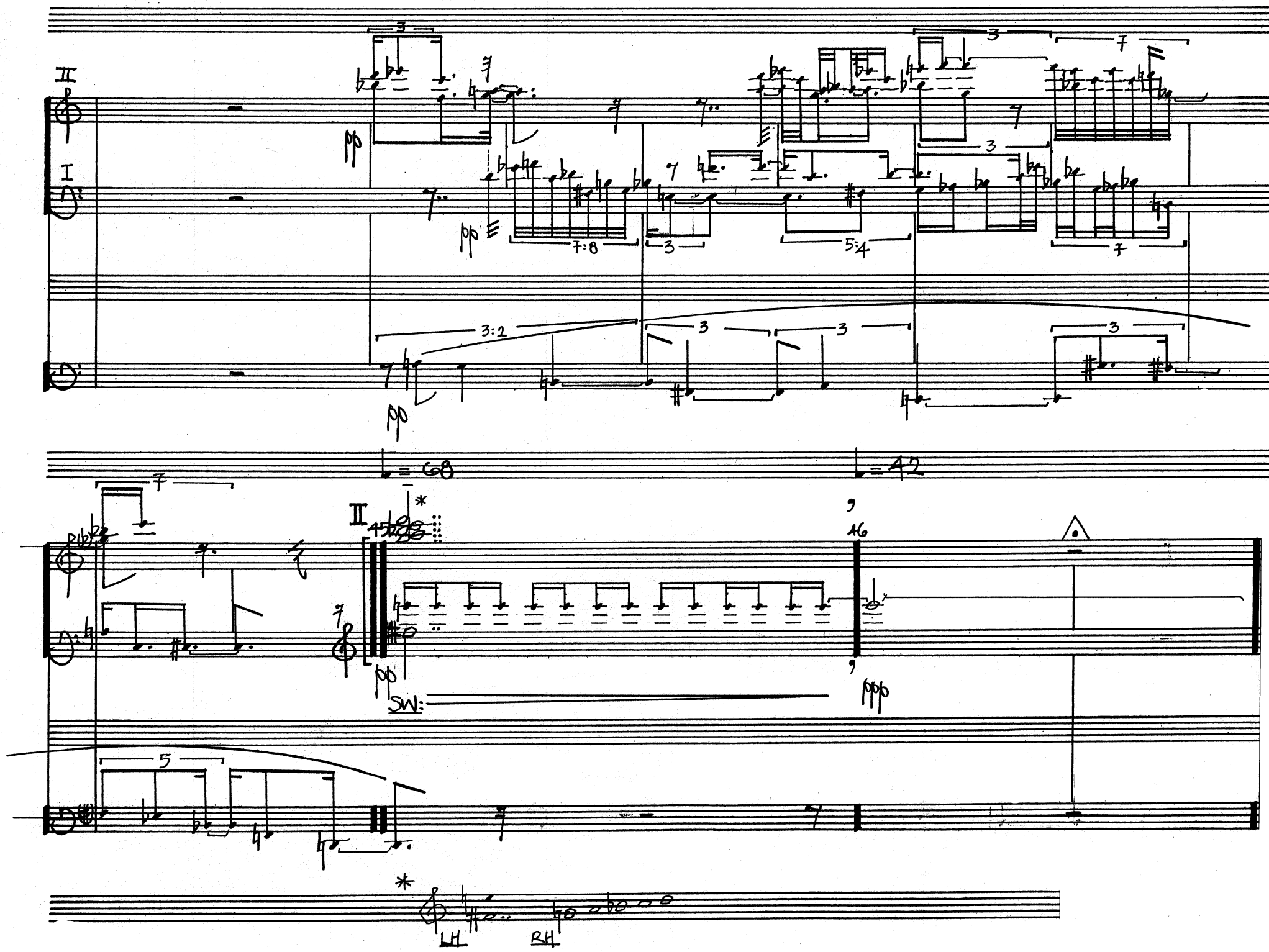

I
3:2
5:4
5:4
5:4
LH
♩=66
8'
II
I
3
3
3
5:4
5:4
5:4
(p)

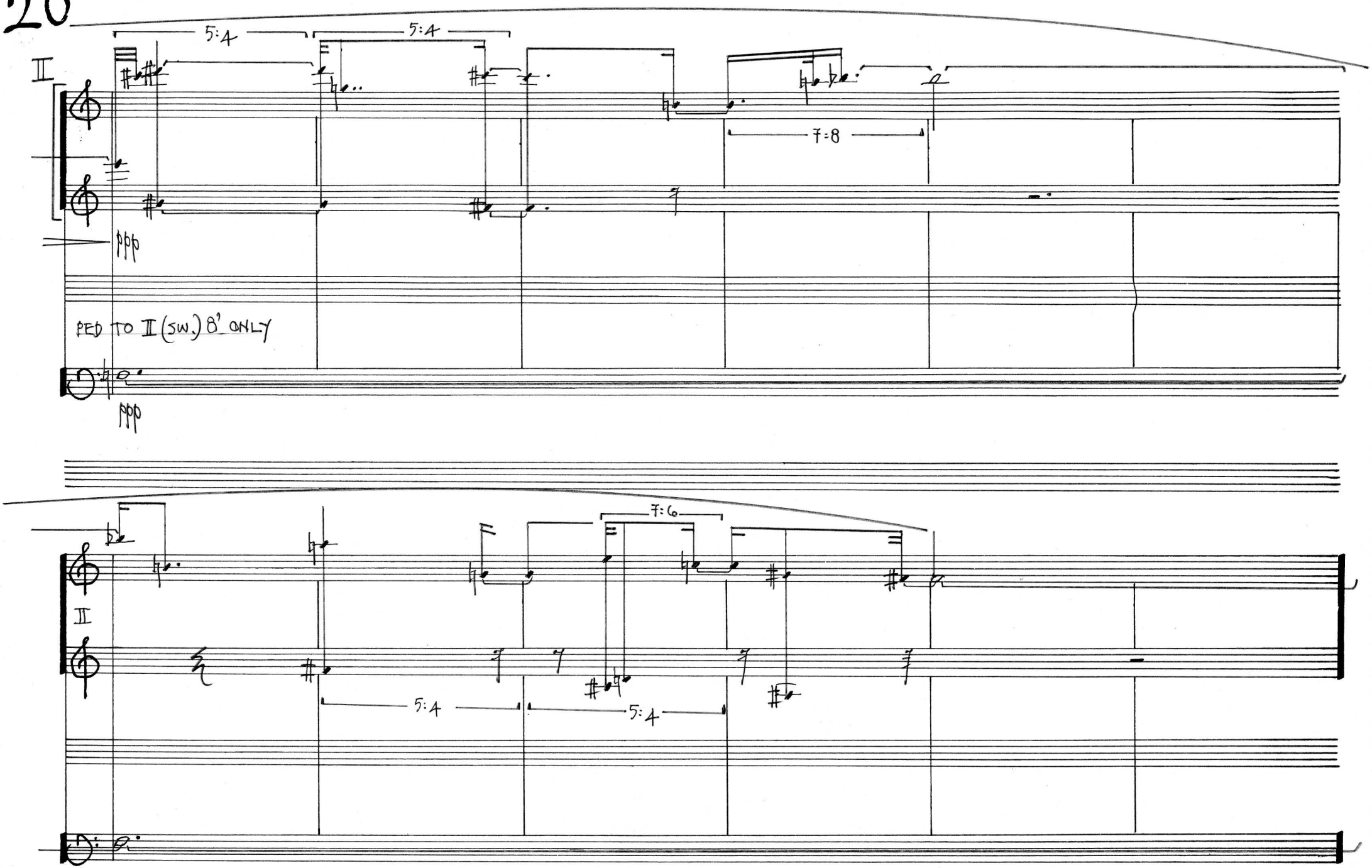
18A

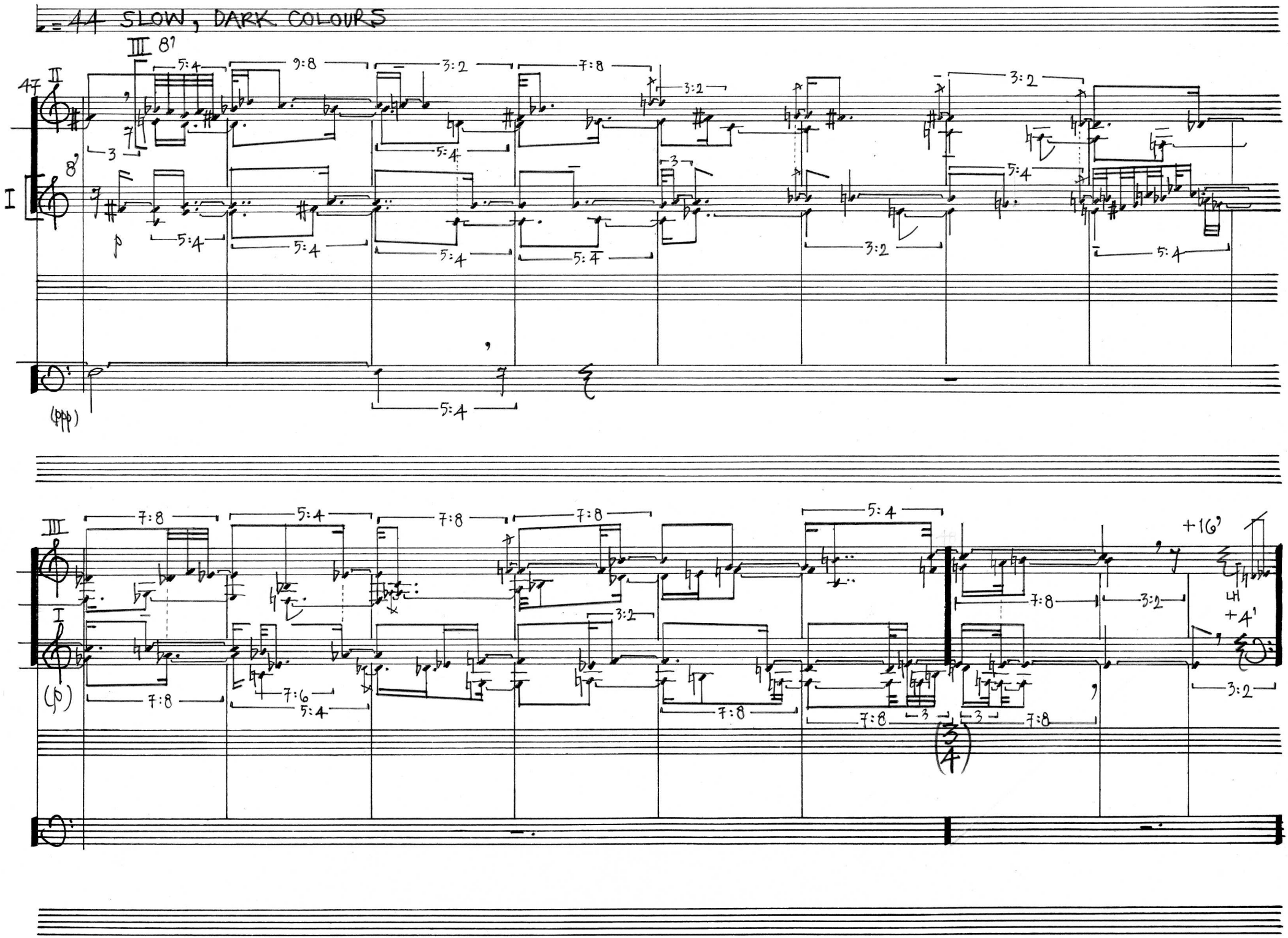


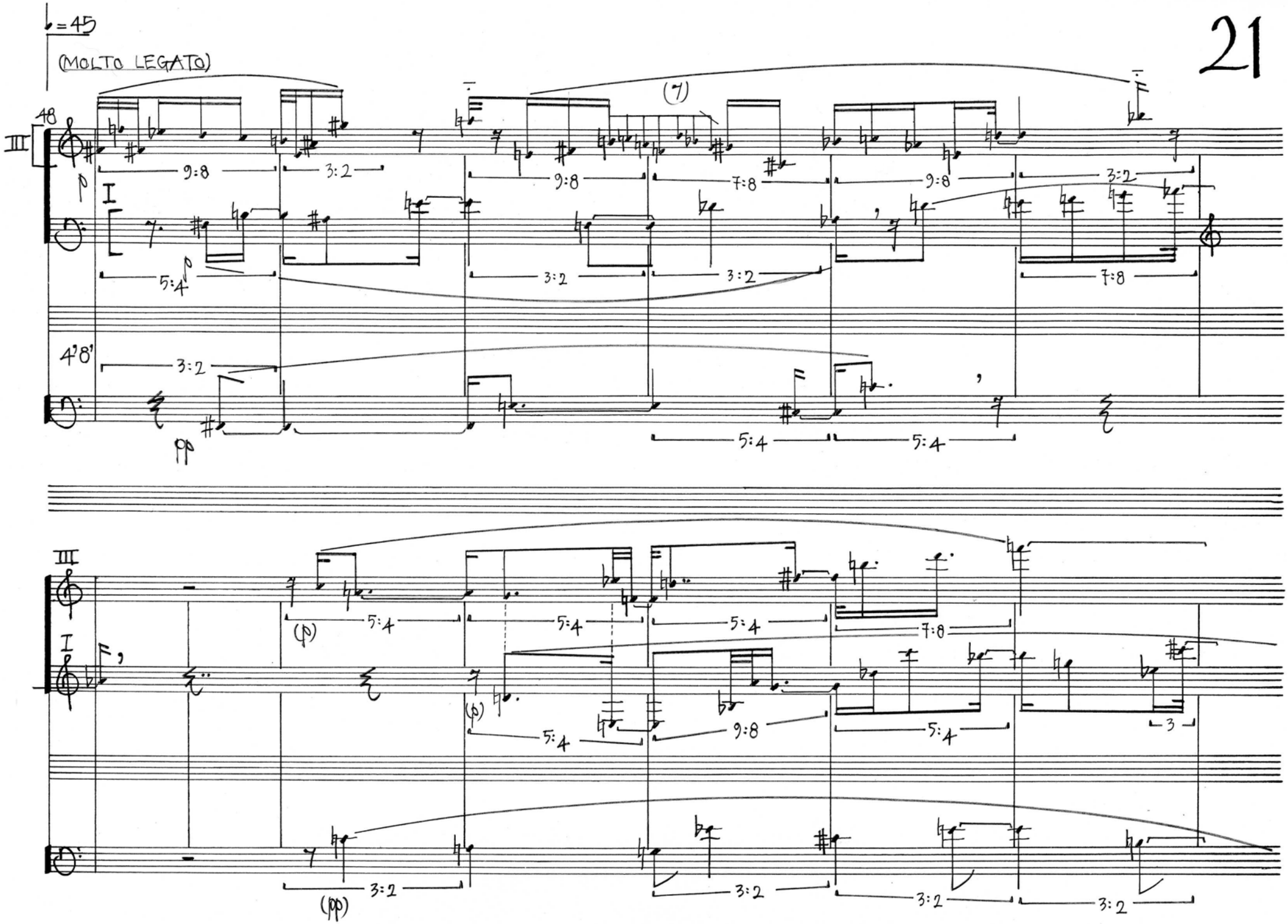

♩=63
II
I
rmf
9:8
5:4
mf
7:8
7
3:2
mf
7:8
7:8
7:8
5:6
(L.)
3:2
7:8
5:4
5:6
9:8
ff
5:4
9:8
5:4
5:4

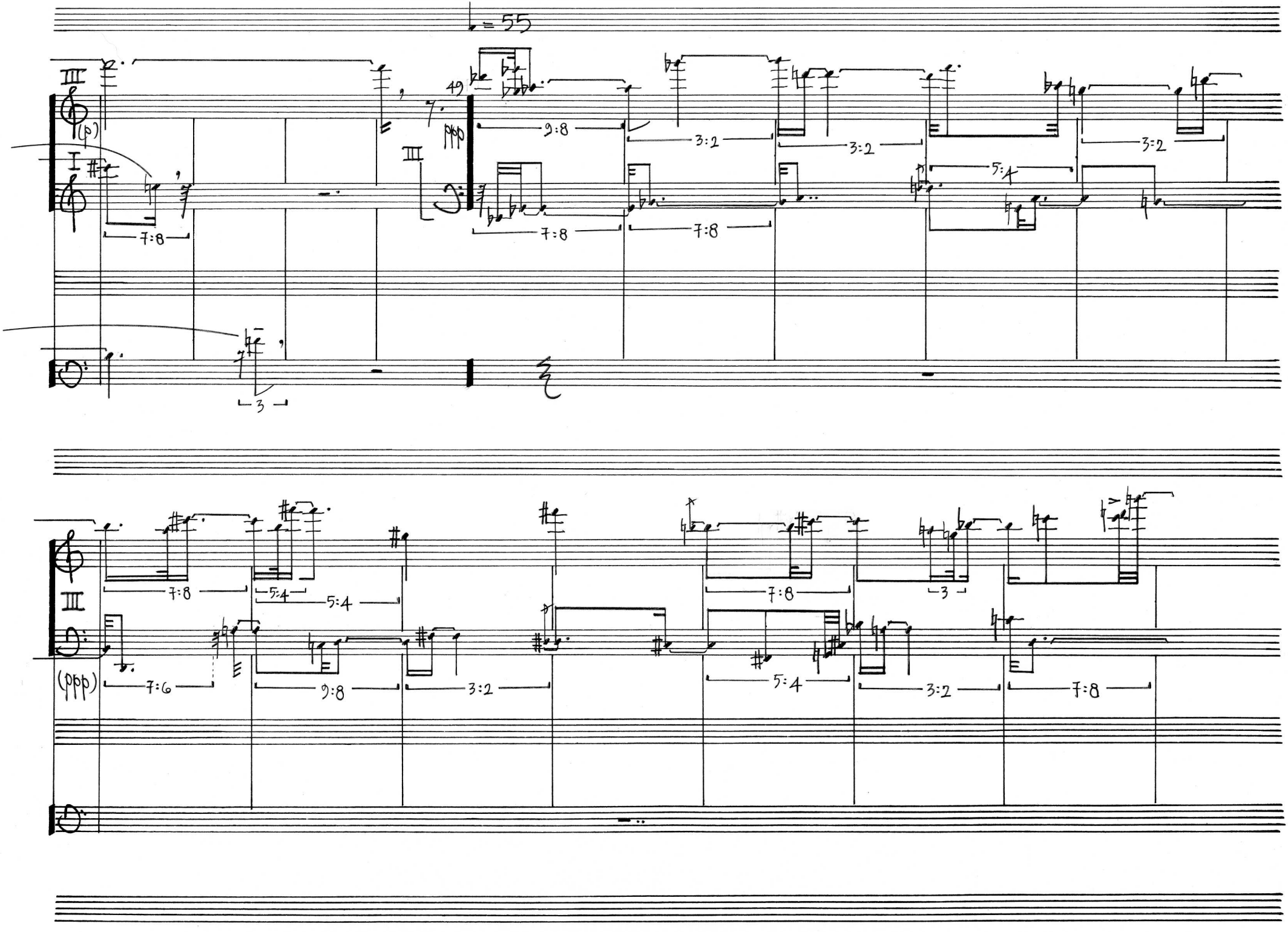

II
I
ff
3
5:4
3:2
5:6
9:8
5:4
7:8
5:4
3:2
9:8
9:8
5:4
5
3:2
9:8
5
II
I
5
5:6
9:8
9
3:2
3:2

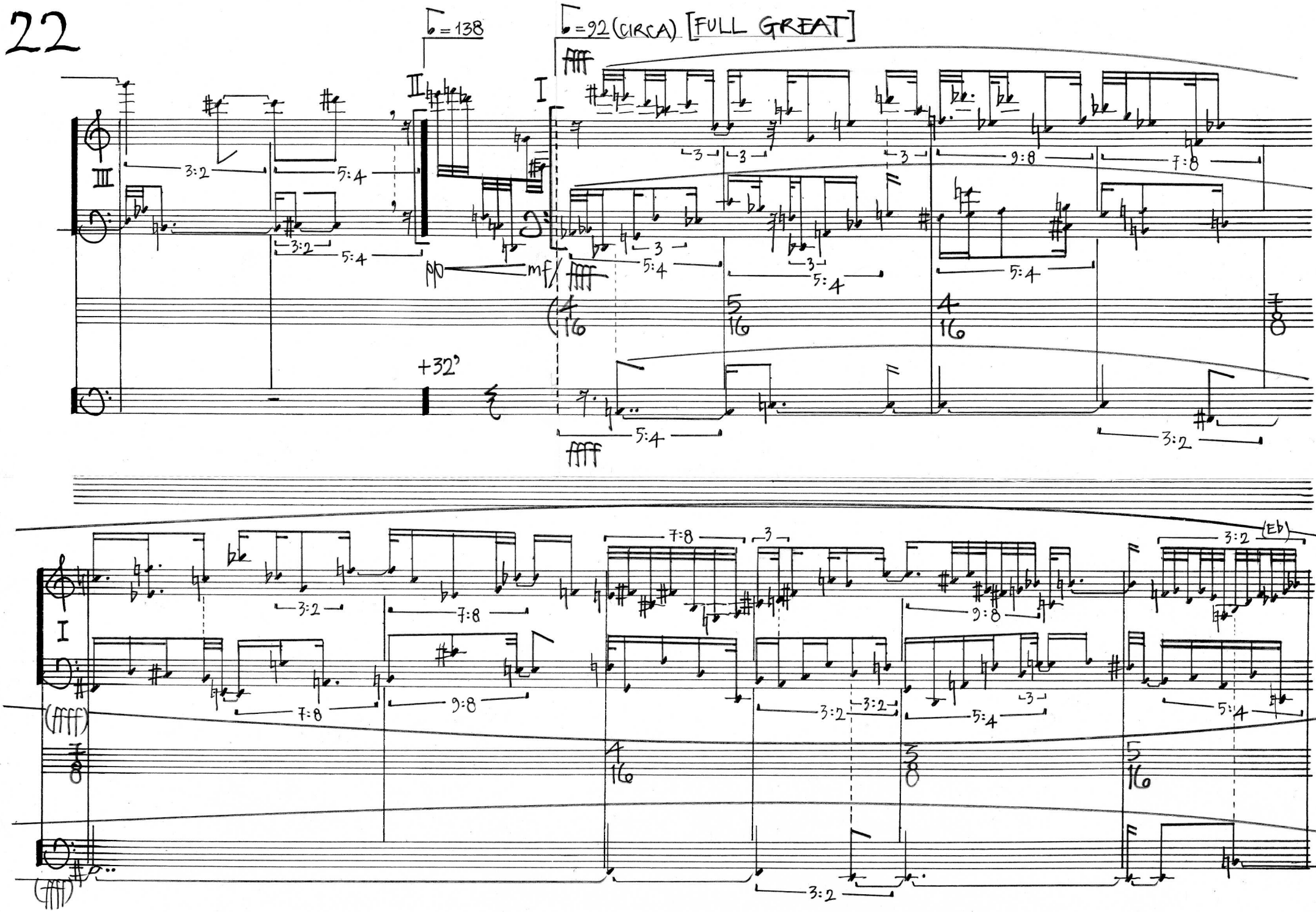

II
I
pp
7:8
5:4
3:2
= 68
= 42
45
46
SW:
ppp
LH
RH

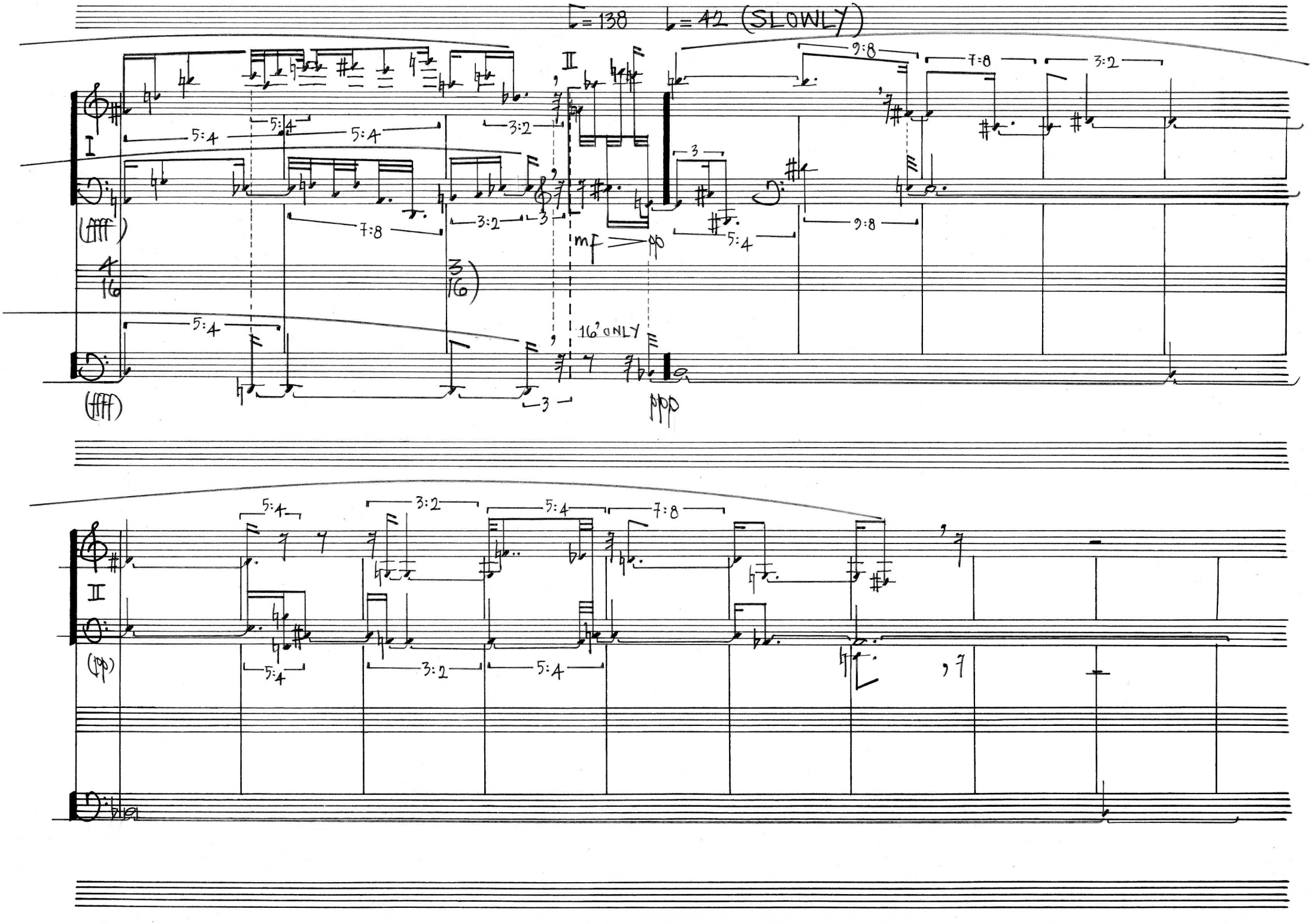

II
5:4
5:4
7:8
ppp
PED TO II (SW.) 8' ONLY
ppp
7:6
II
5:4
5:4

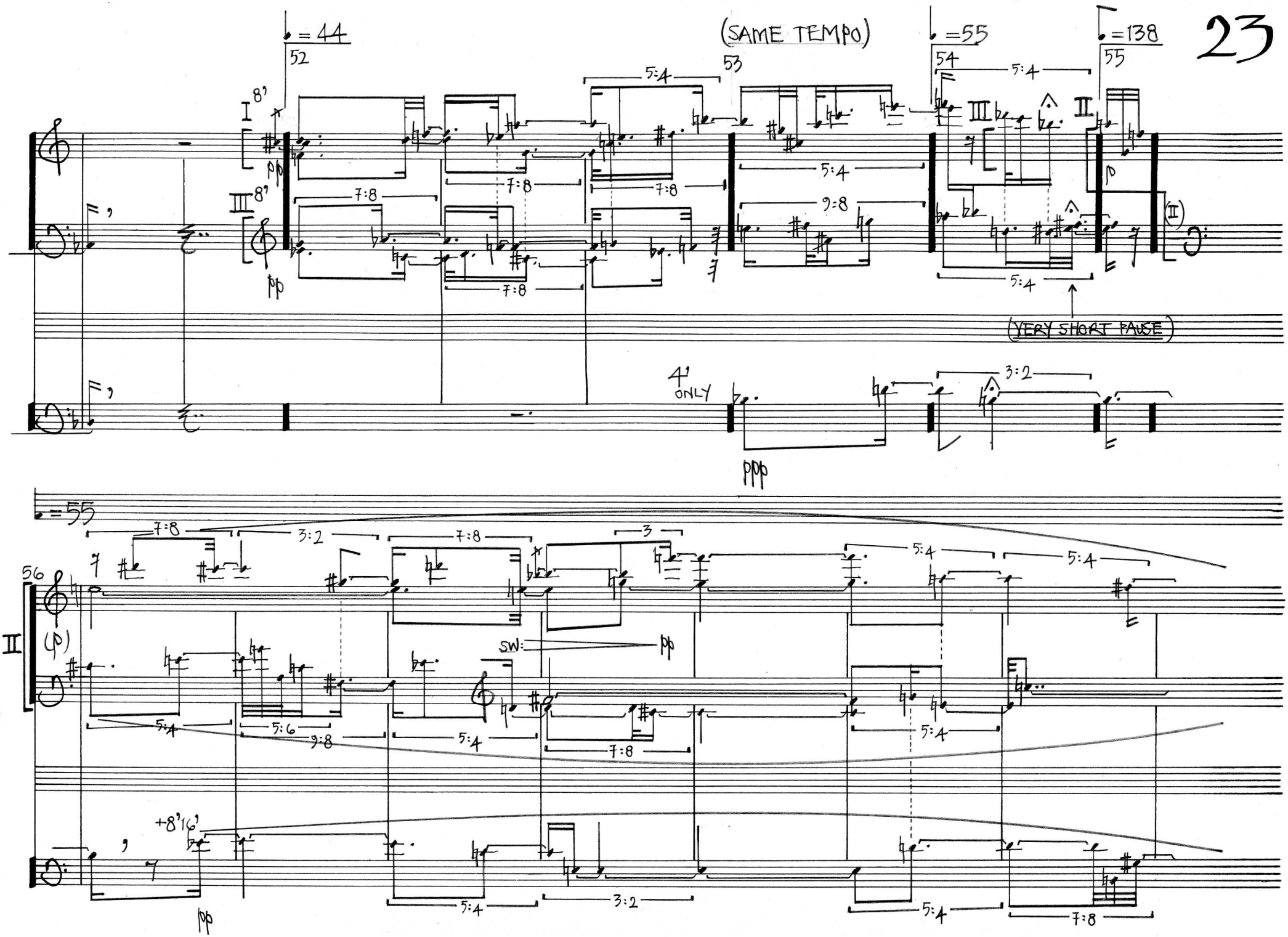

= 44 SLOW, DARK COLOURS
47
II
III 8'
I
8'
p
(ppp)
5:4
9:8
3:2
7:8
3
III
I
(p)
7:6
+16'
+4'
LH
(3/4)

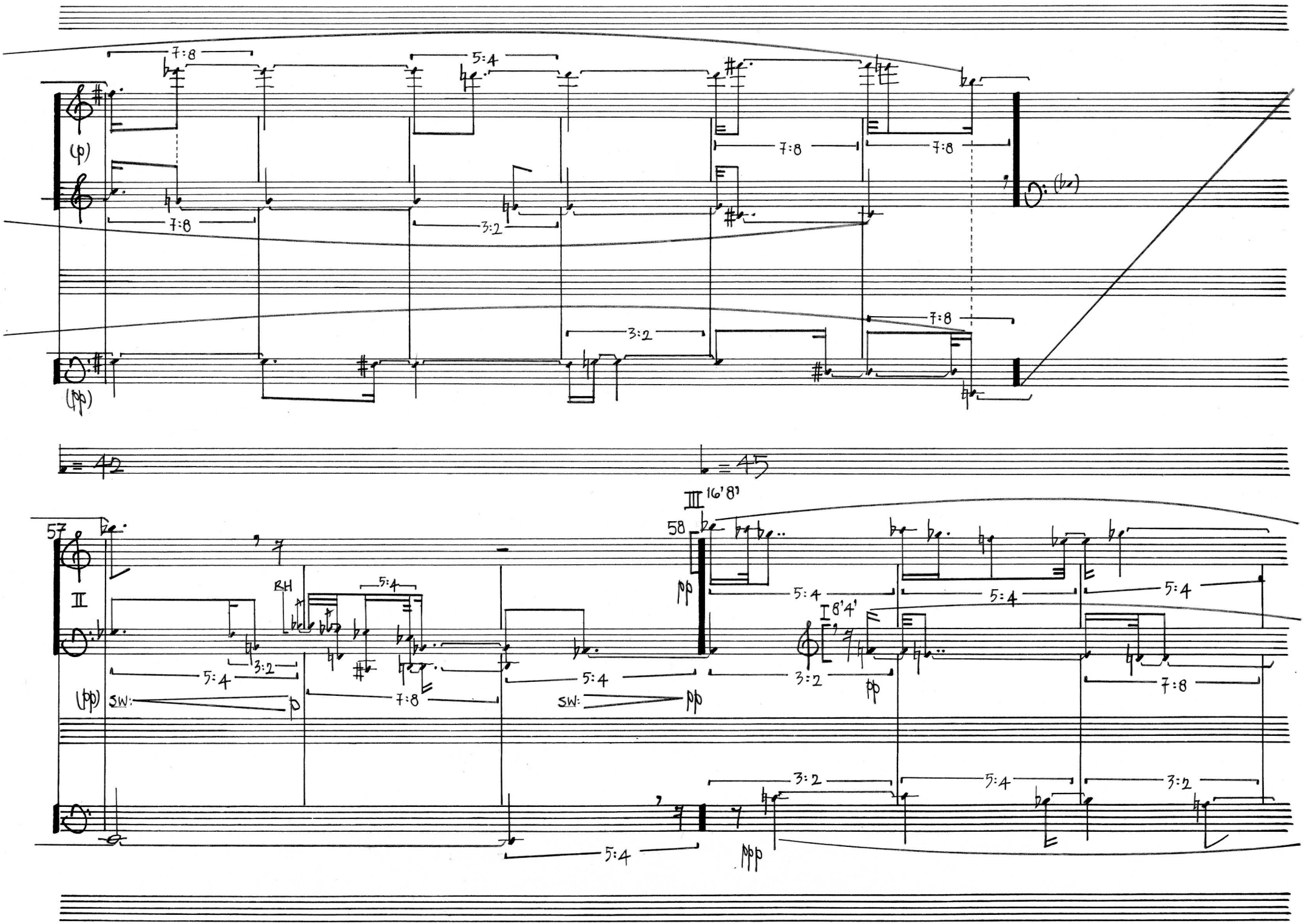

♩=45
(MOLTO LEGATO)
48
III
I
4'8'
9:8
3:2
5:4
7:8
(7)
(p)
(pp)


♩=55
III
(p)
I
49
ppp
III
7:8
7:8
9:8
7:8
3:2
3:2
5:4
3:2
3
III
(ppp)
7:6
7:8
5:4
5:4
9:8
3:2
7:8
5:4
3
3:2
7:8

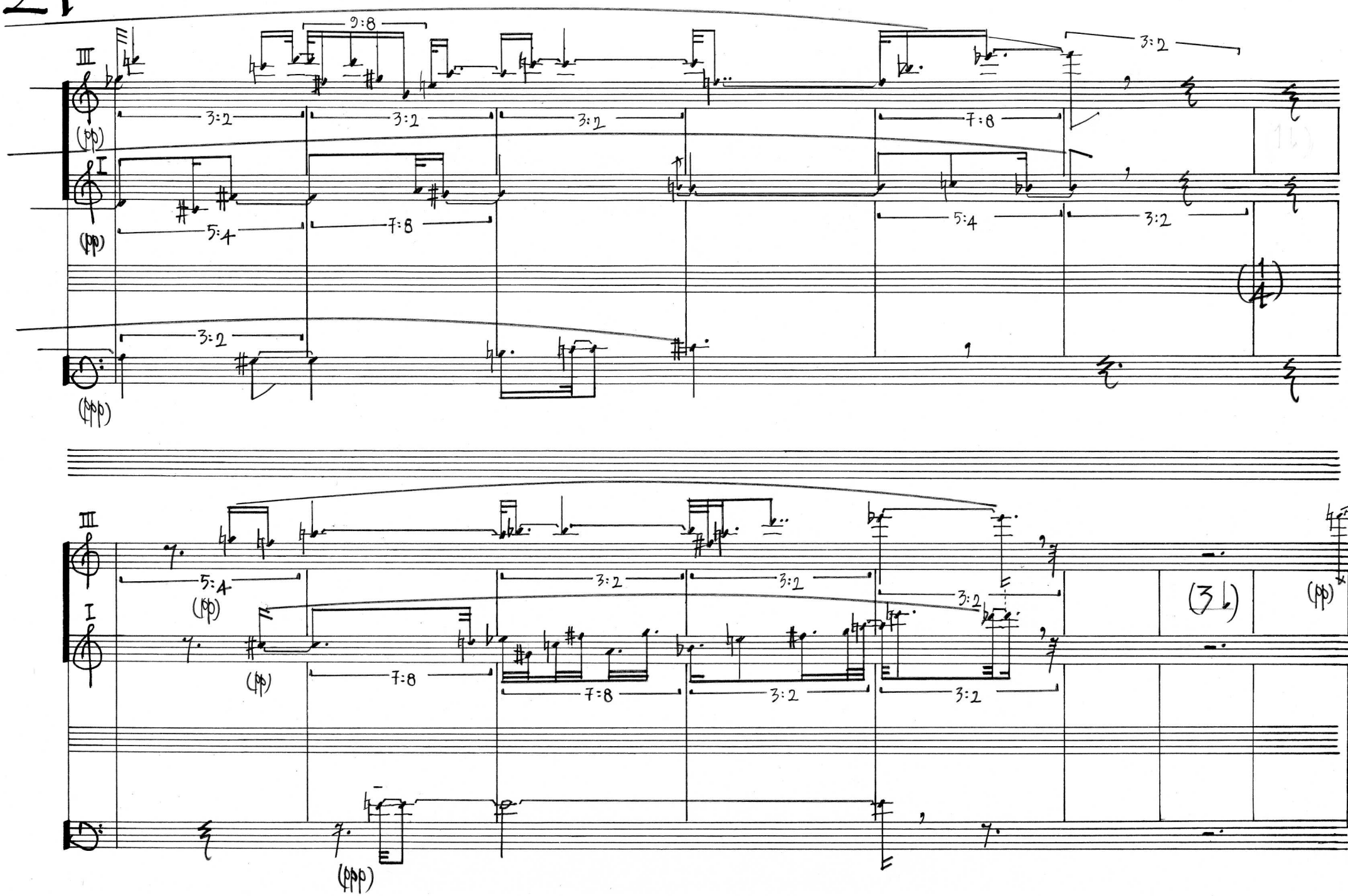

♭ = 138
♭ = 92 (CIRCA) [FULL GREAT]
III
II
I
ffff
pp
mf
+32'
(ffff)
(Eb)

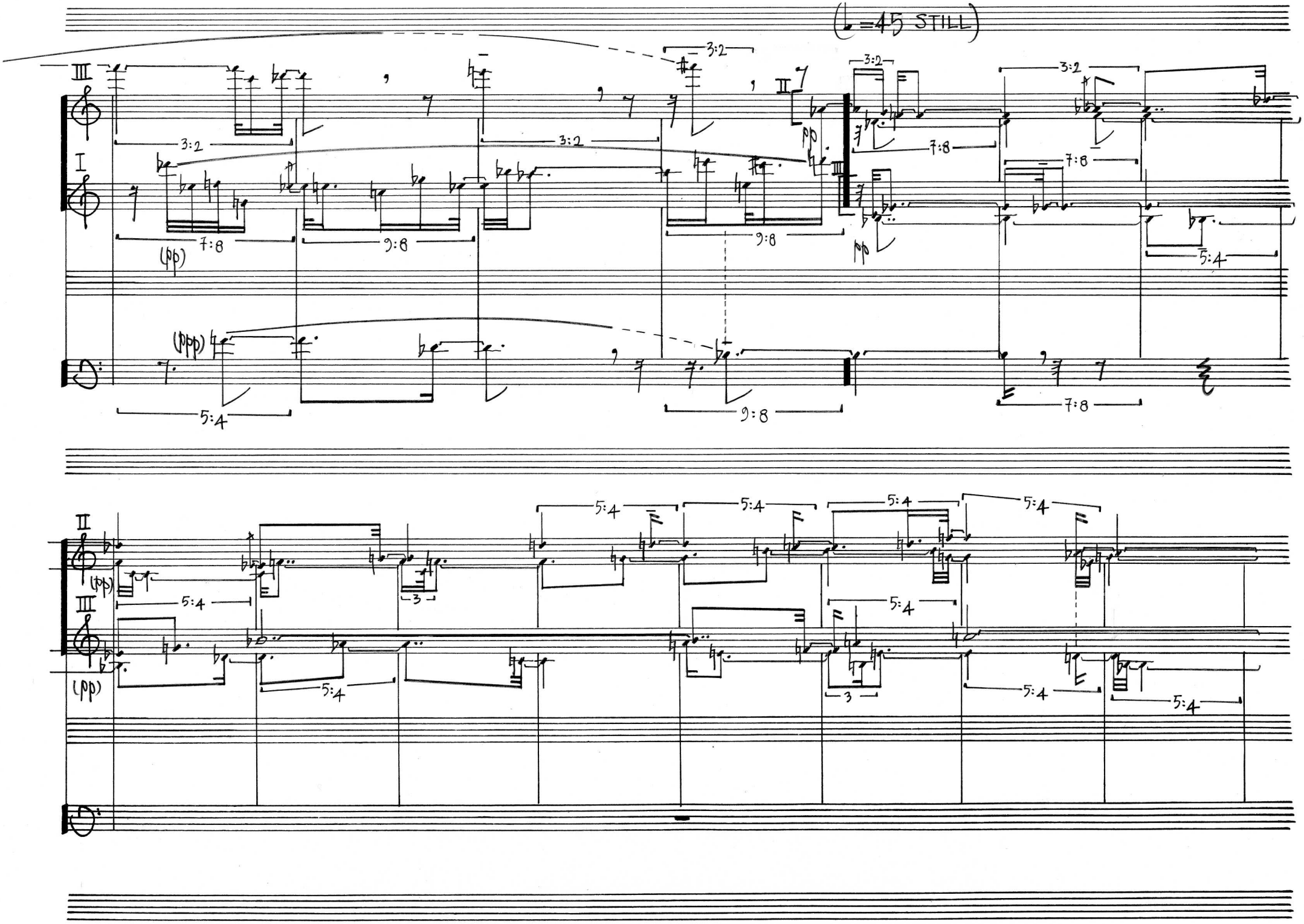

♩= 138 ♩= 42 (SLOWLY)
I
II
(fff)
(ffff)
mf
pp
ppp
16' ONLY
(pp)
5:4
3:2
7:8
9:8
3

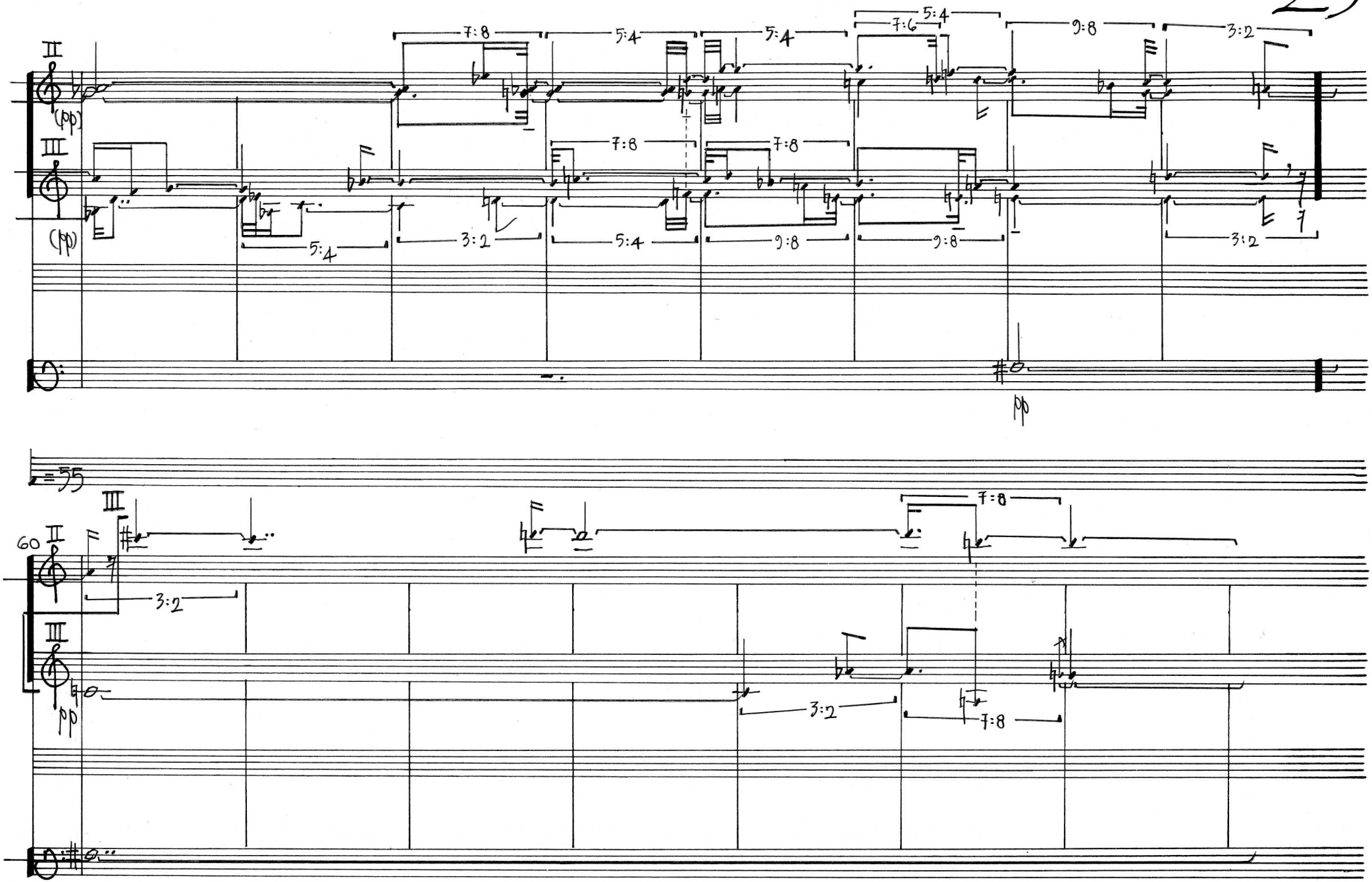

♩ = 44
52
(SAME TEMPO)
53
♩ =55
54
♩ =138
55
I 8'
III 8'
pp
7:8
5:4
9:8
III
II
(II)
(VERY SHORT PAUSE)
4' ONLY
3:2
ppp
♩=55
56
II
(p)
SW:
pp
3:2
5:6
9:8
3
+8'16'

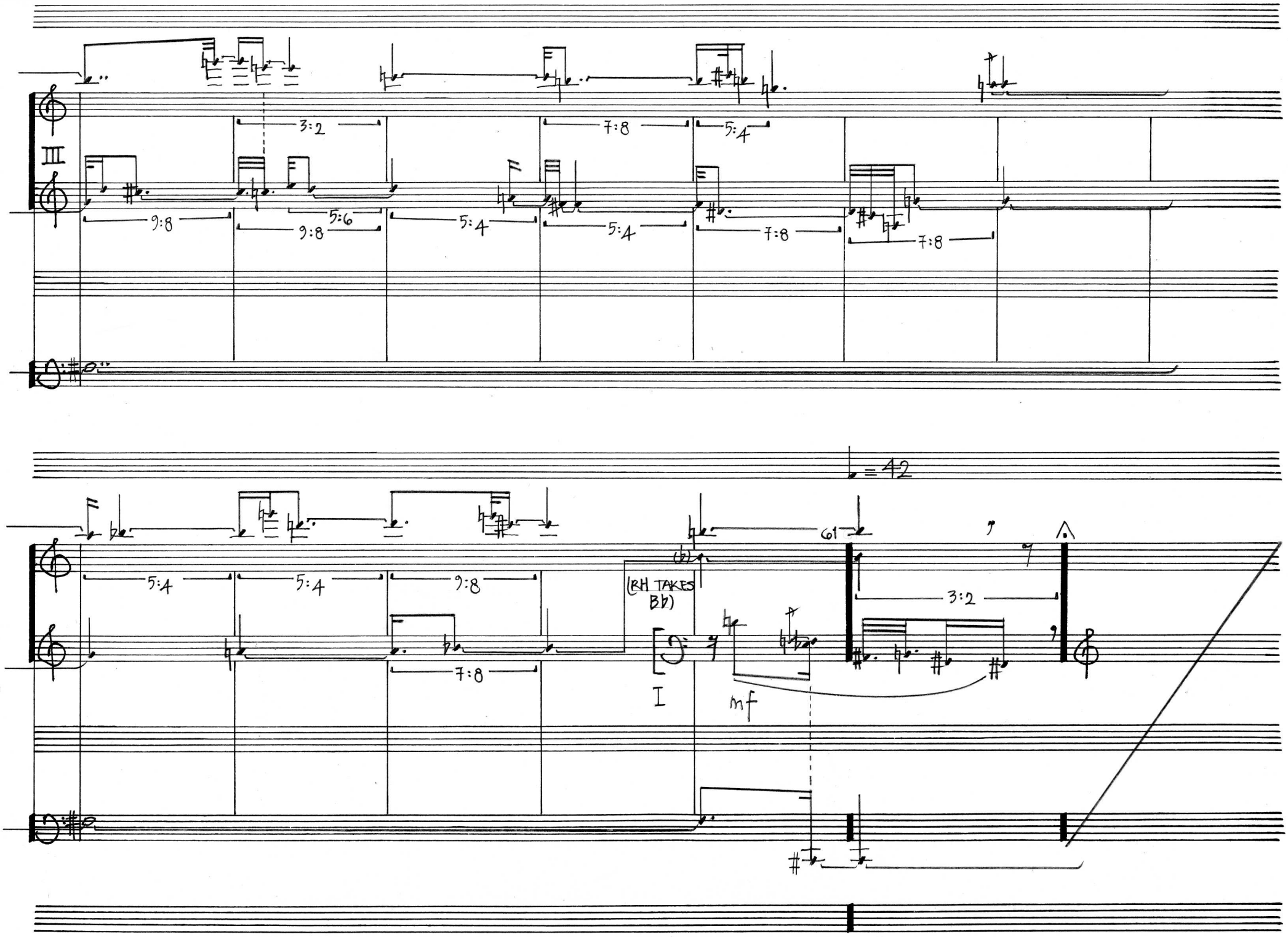


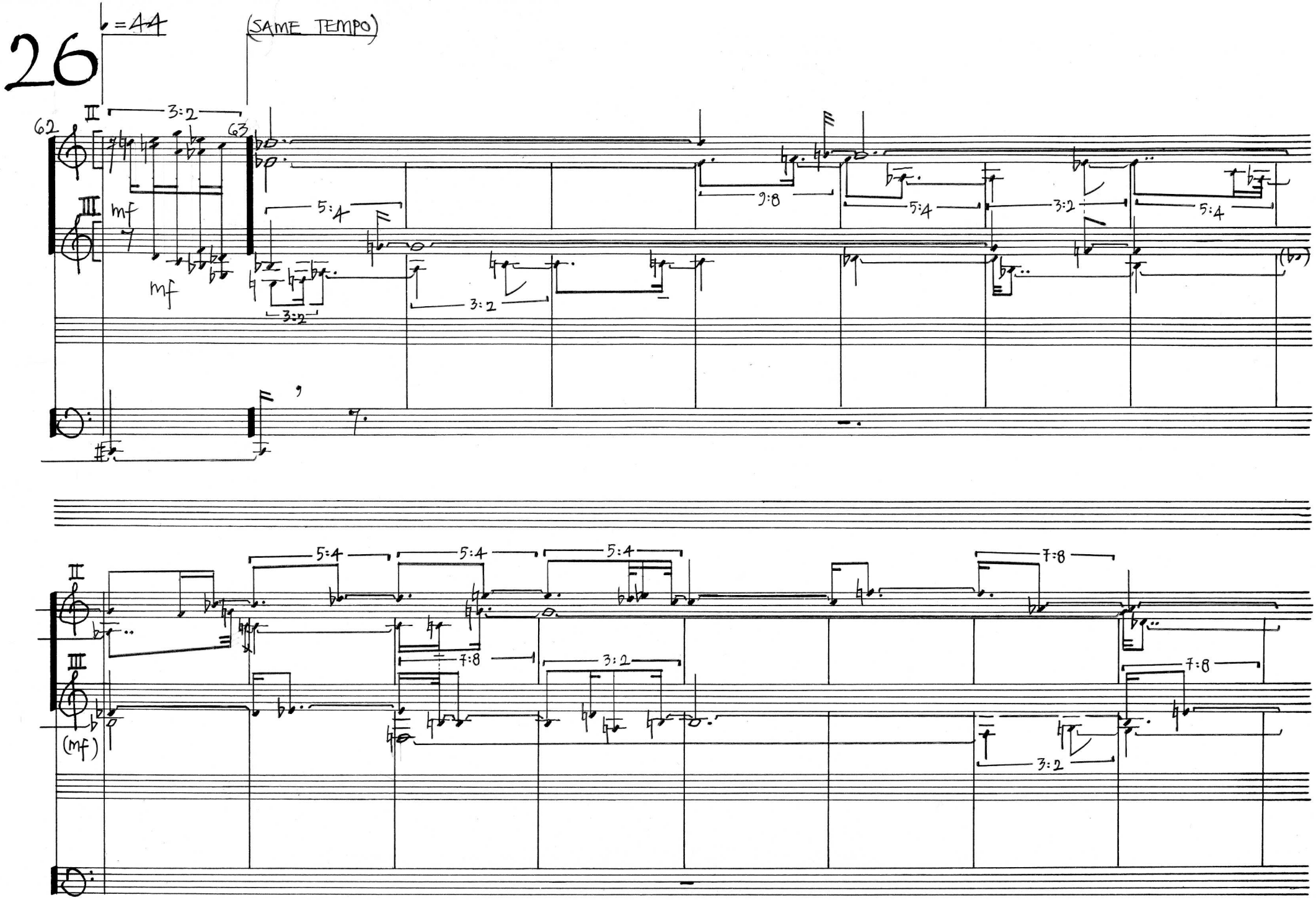
7:8
5:4
(p)
7:8
7:8
7:8
3:2
(pp)
3:2
7:8
= 42
= 45
57
II
RH
5:4
3:2
5:4
(pp)
SW:
p
7:8
5:4
SW:
pp
III 16'8'
58
pp
5:4
5:4
5:4
I 8'4'
3:2
pp
7:8
3:2
5:4
3:2
5:4
ppp

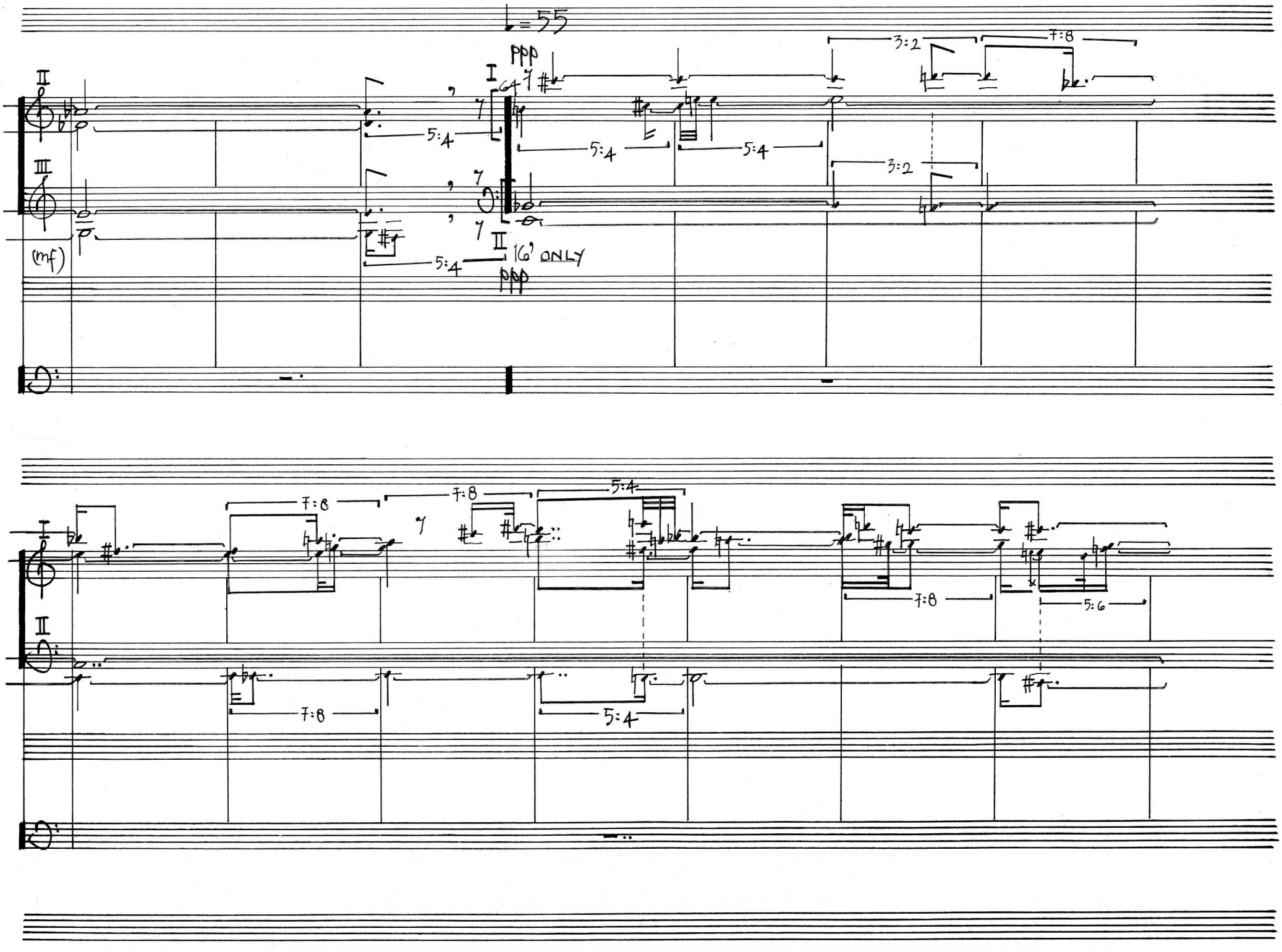

III
I
(pp)
(ppp)
9:8
3:2
7:8
5:4
(1/4)
(3♭)

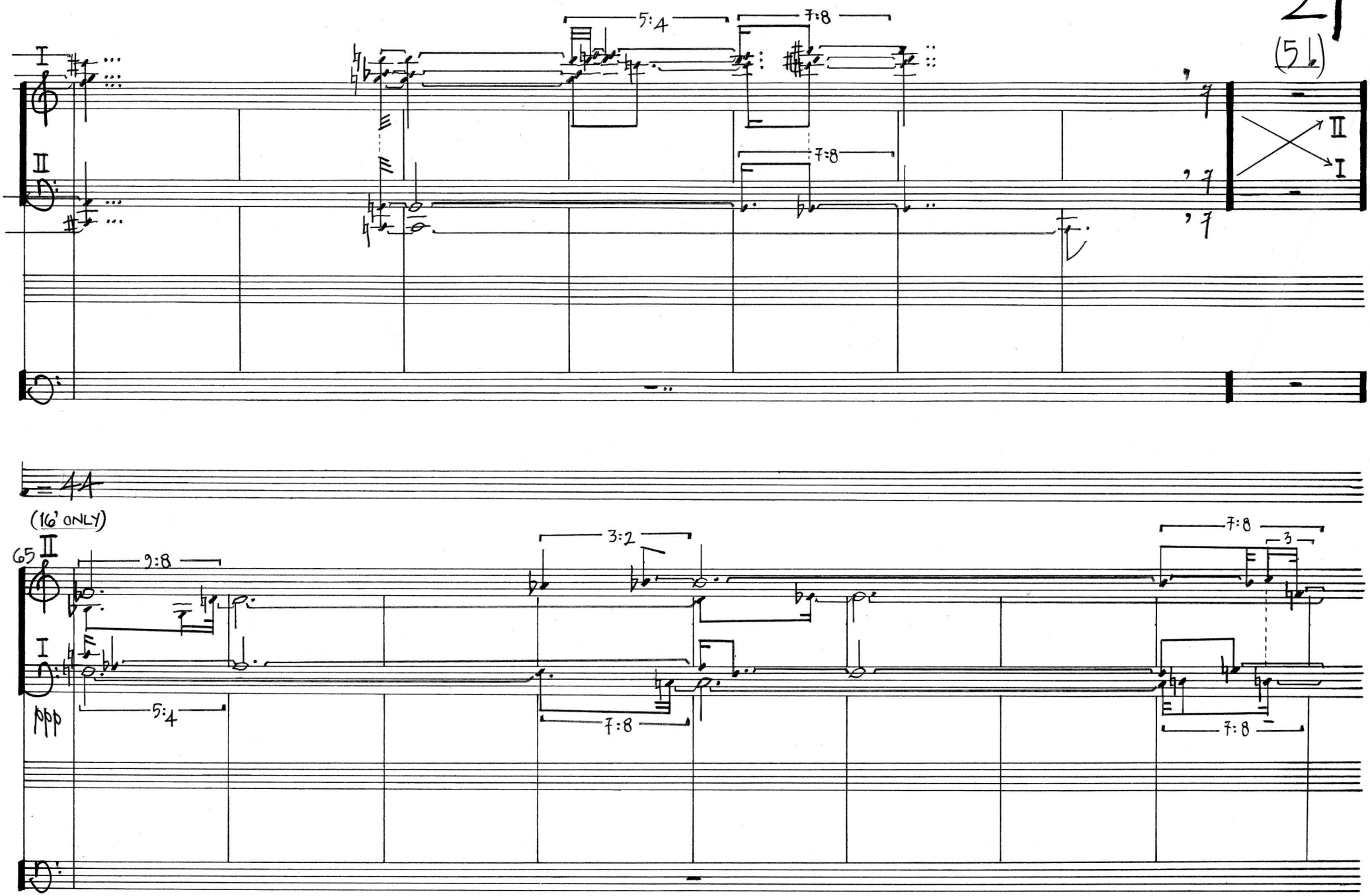

(♩=45 STILL)
III
I
II
III
(ppp)
(pp)
3:2
7:8
9:8
5:4
II
III
(pp)
(pp)
5:4
3

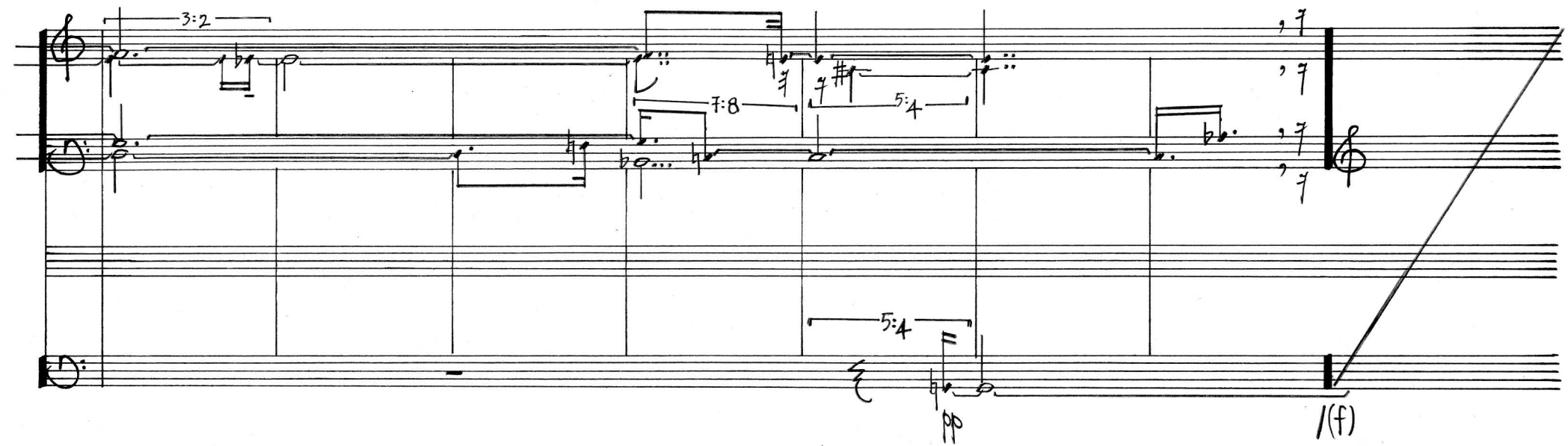

II
III
(pp)
7:8
5:4
7:6
9:8
3:2
pp
60
=55

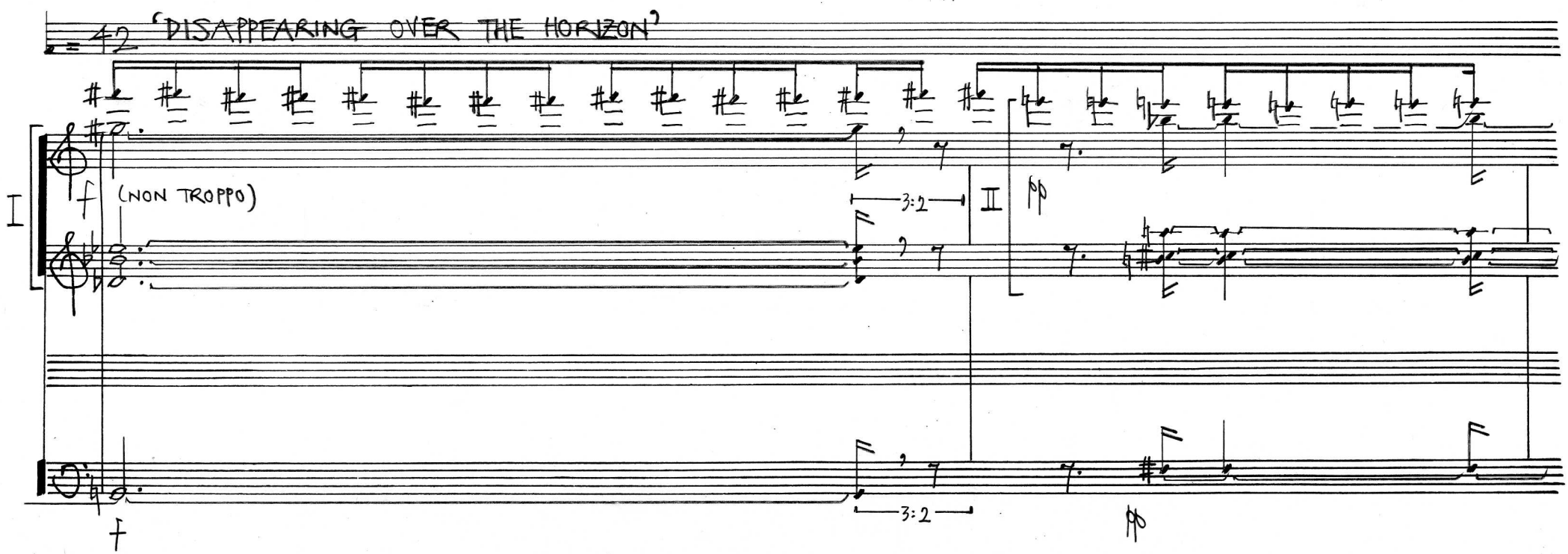

III
3:2
7:8
5:4
9:8
9:8
5:6
5:4
5:4
7:8
7:8
♩=42
5:4
5:4
9:8
7:8
(RH TAKES Bb)
I
mf
3:2

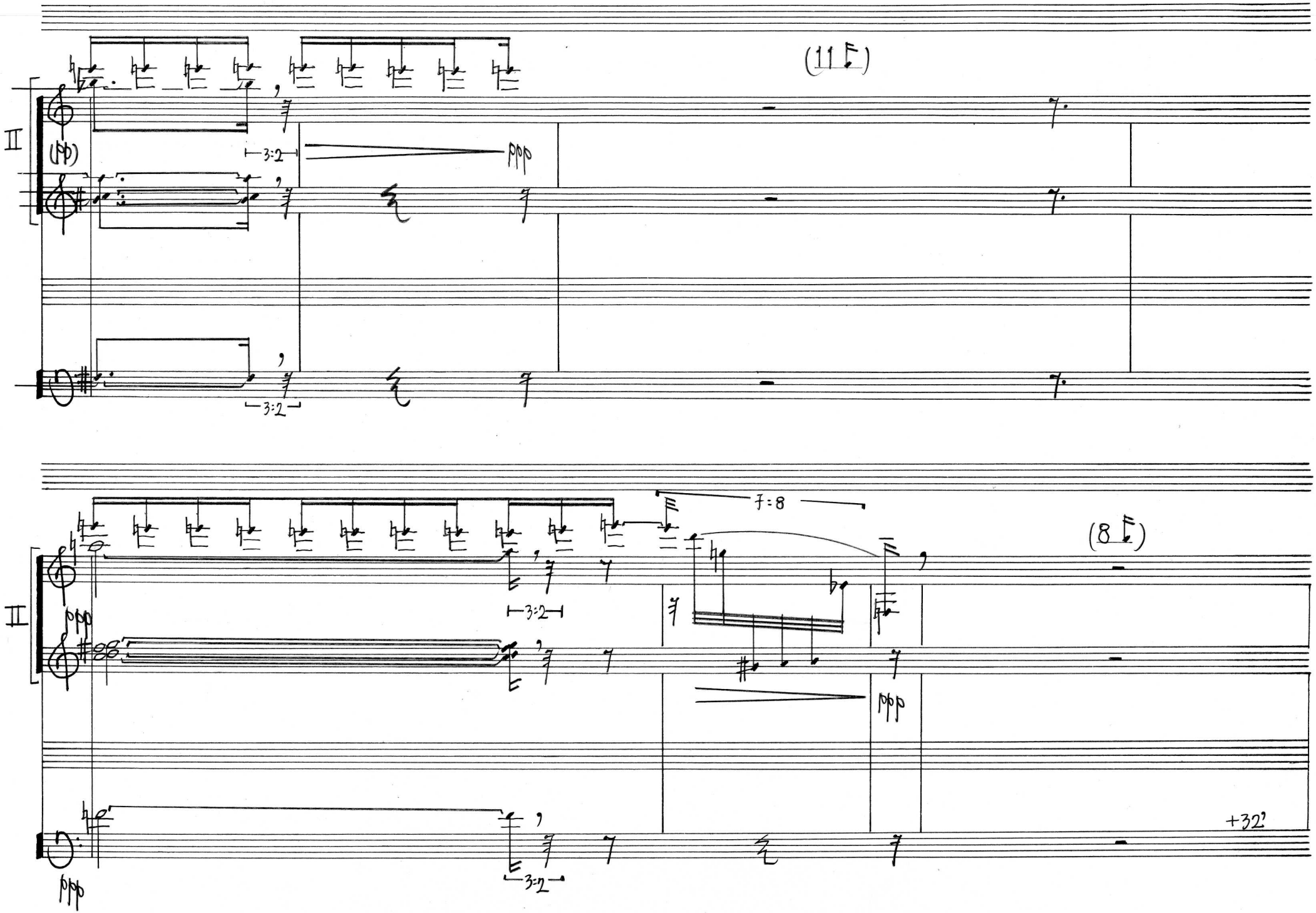

26
♩=44
(SAME TEMPO)
II
III
62
63
mf
mf
3:2
5:4
3:2
9:8
5:4
3:2
5:4
3:2
5:4
5:4
5:4
7:8
7:8
3:2
7:8
3:2
(mf)

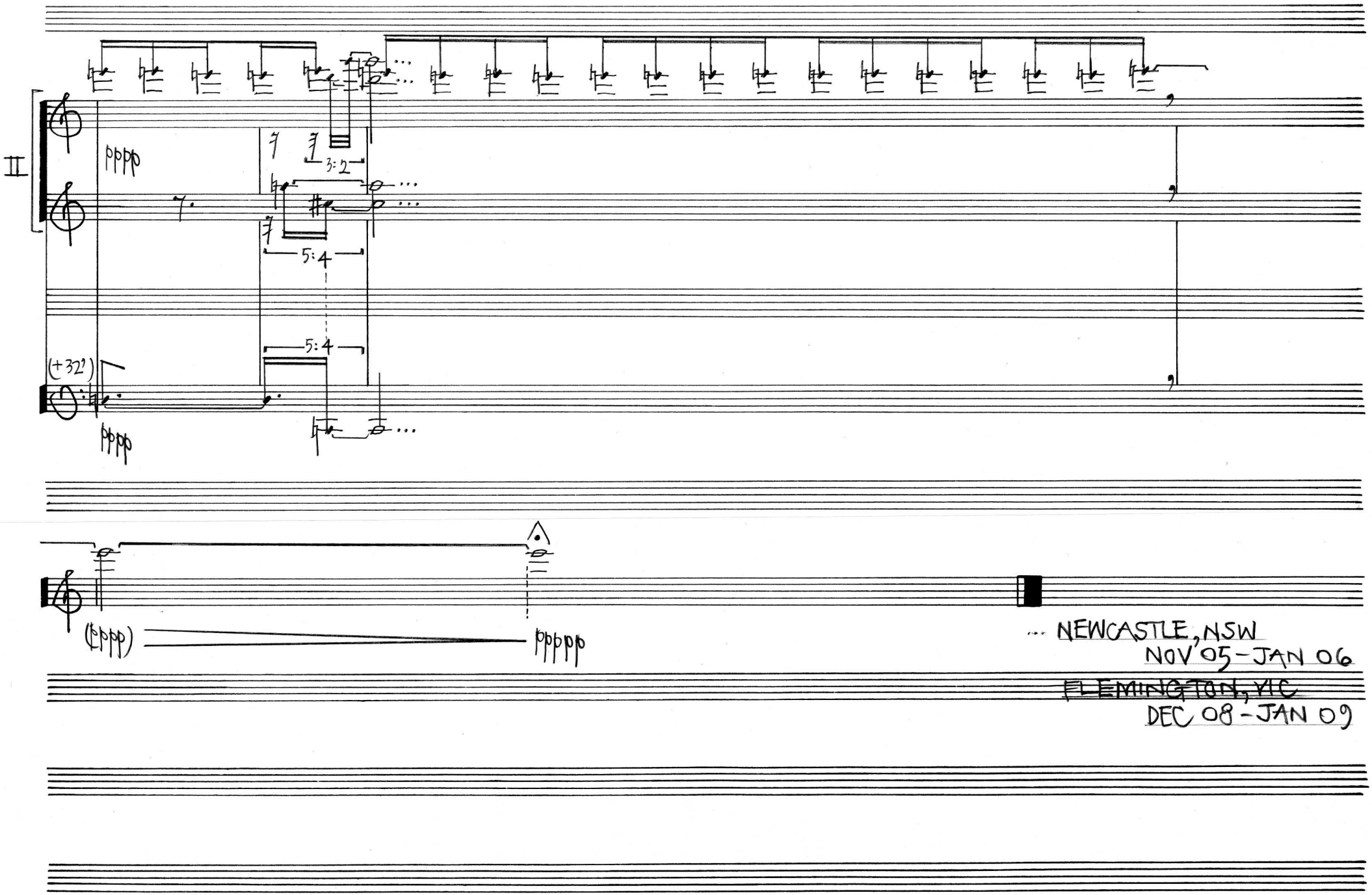

♩=55
ppp
I
64
II
III
(mf)
5:4
3:2
7:8
16' ONLY
ppp
5:6


(5♭)
I
II
5:4
7:8
7:8
II
I
= 44
(16' ONLY)
65
II
9:8
3:2
7:8
3
I
ppp
5:4
7:8
7:8


3:2
7:8
5:4
5:4
pp
(f)


'DISAPPEARING OVER THE HORIZON'
f
(NON TROPPO)
I
3:2
II
pp
3:2
f
pp


(11 F)
II
(pp)
3:2
ppp
3:2
7:8
(8 F)
II
ppp
3:2
ppp
+32'
3:2


II
pppp
3:2
5:4
5:4
(+32')
pppp
(ppppp)
ppppp
NEWCASTLE, NSW
NOV '05 - JAN 06
~~ELEMINGTON, VIC~~
DEC 08 - JAN 09

Published by

The Pterosaur Press
Melbourne, Australia
2018

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