(audio installation version)

Complete Fragments

for Pipe Organ

by Paul Schuette

Program Note

Complete Fragments is based on a mobile by Alexander Calder entitled *Steel Fish*. The mobile itself has many qualities that made it an enticing point of departure for a musical form. Each section of *Complete Fragments* is a translation of one of the mobile's pieces which draws upon the color of the piece and other physical properties such as weight and relative position. Despite these aspects which were directly borrowed from the mobile, the musical language creates its own integrity and sense of balance by way of materials which expand and contract in all directions. The most paradoxical trait of the mobile itself is the fact that it balances around a fulcrum point even though each half of the mobile is not symmetrical: giving the fact that the mobile balances at all a mysterious quality. In this way, the mobile served as an impetus for a piece of music which, despite a piecemeal and asymmetrical journey, is, I hope, ultimately perceived as balanced and complete. In the end, this is the aspect which the piece relies upon the original model for most intensely and is also the measuring stick by which I will leave it to you, the audience, to determine whether anything has been lost, or perhaps gained, in translation.

Performance Notes

Accidentals are good for only one note - not an entire bar.

This piece is performable on both mechanical and electrical instruments, and on instruments with or without enclosed pipes. Notes are made within the score about how to adapt the piece to various instruments.

In most instances, especially on mechanical instruments, an assistant will be required to assist with turning the instrument's air supply on and off when indicated. On instruments without combination action, multiple assistants may be required to aid in changes of registration.

The sections may be played in any order with the following exception:

If the piece is begun with a X section, all other X sections must be played before moving on to the Y sections and vice versa.

Each section should not be treated like a traditional movement. i.e. Do not let go of the audience's attention, but do allow a short 2-3″ pause between sections.

Y

8' Principals (Strings)

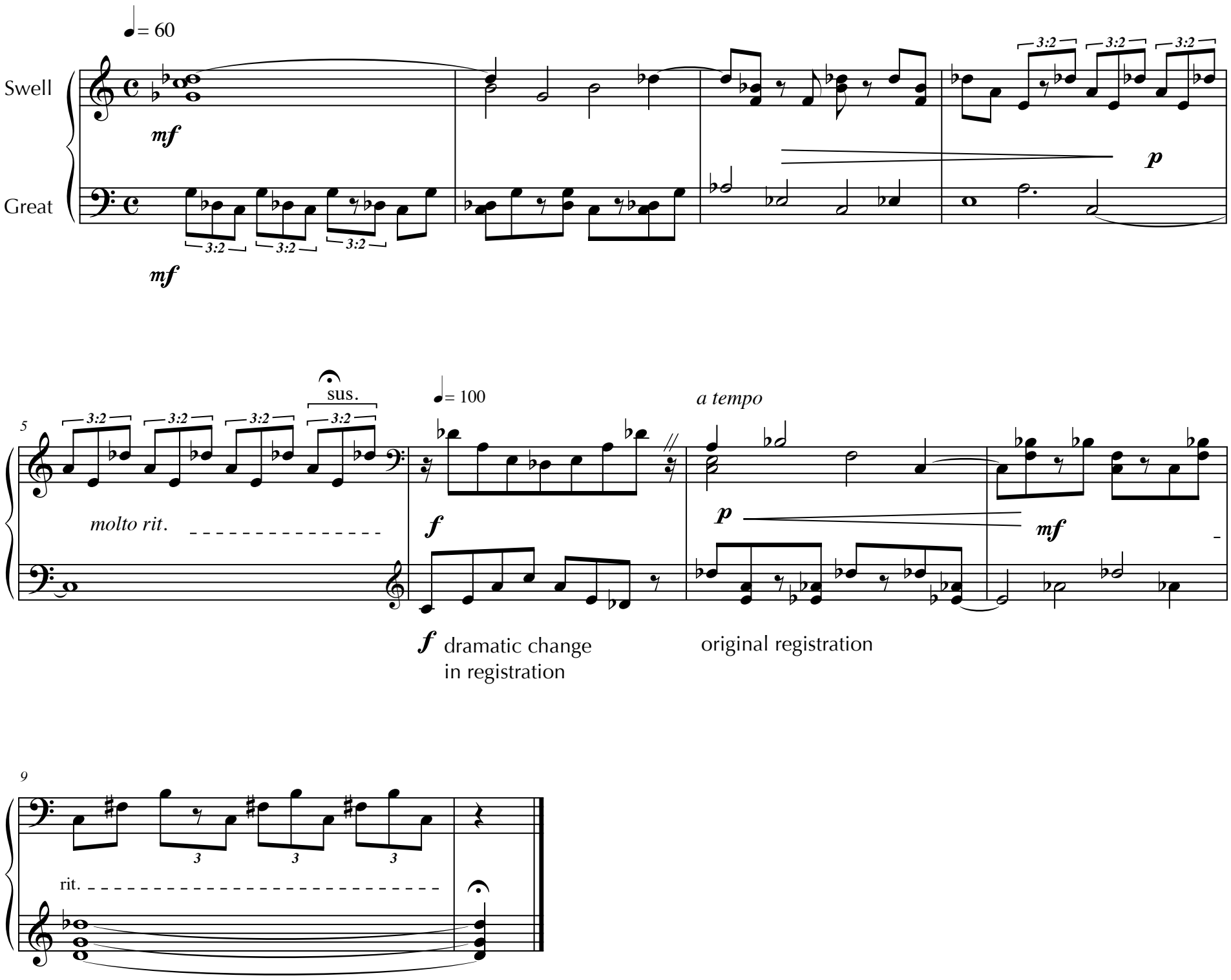
Dynamics indicated for the Swell should be achieved with the Swell Box.

p = closed and ***mf***= open

Volume of Swell with Swell Box open should match the volume of the Great.

Great and Swell differ slightly timbrally

On instruments without enclosed pipes, only change registration in m. 6.



Y

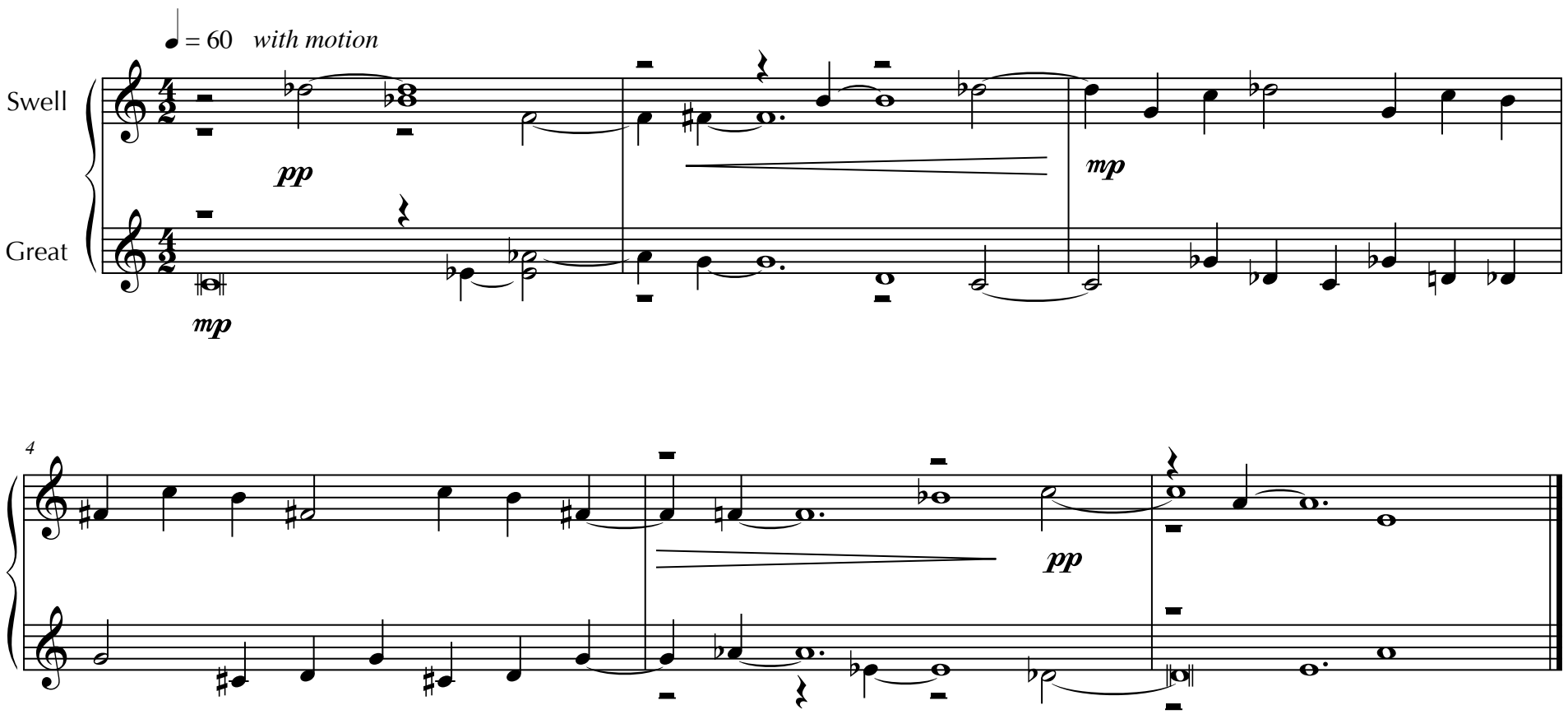
4' Hollow, distant (Flutes)

Dynamics indicated for the Swell should be achieved with the Swell Box.

pp = closed and ***mp*** = open

The Great and the Swell should differ as little as possible timbrally and be equal in volume with the Swell Box open.

On instruments without enclosed pipes, do not make any changes to registration and observe the balance indicated in m. 1.



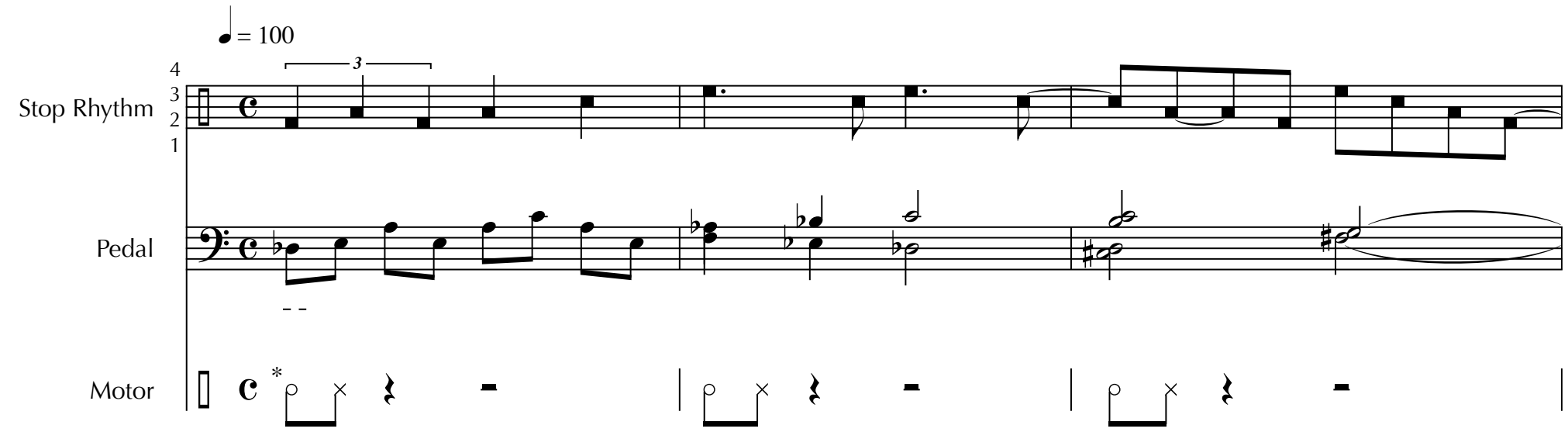
Y

Each space on the Stop Rhythm staff represents a different registration:

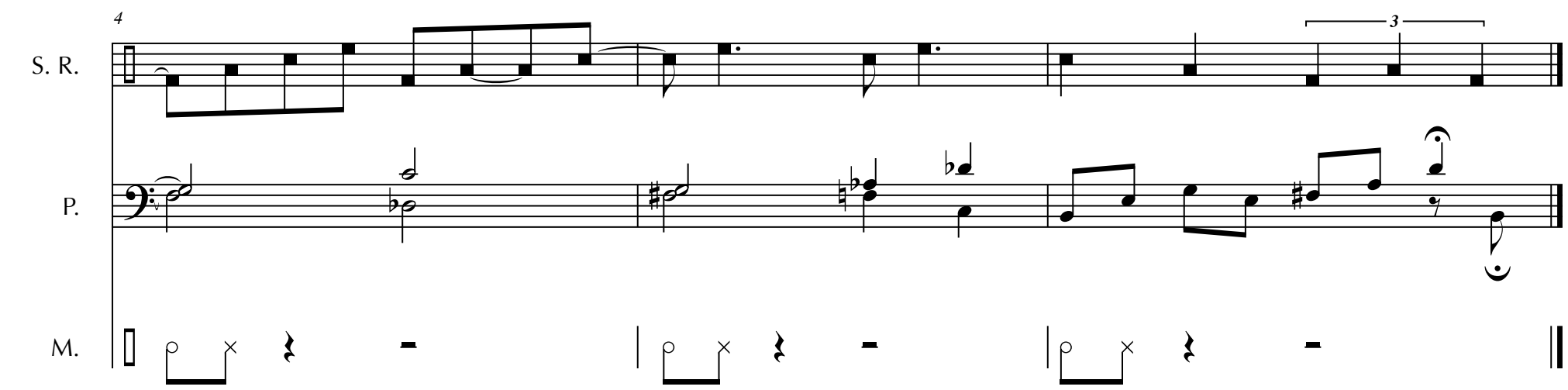
1 = ***ff*** 2 = ***mf*** 3 = ***mp*** 4 = ***pp***

Changes should ideally be achieved via pistons located beneath the manuals.
Each setting should share stops with the ones adjacent to it.
For example, setting 2 should share stops with 1 and 3, but 1 and 3 need not have any stops in common.
The full range of stops available to the Pedal may be employed.

On an electric instrument, where the motor effect is not possible,
the 4 registrations should consist of the lowest and softest stops available.



* Rhythm can be modified as needed so that some sound returns before the motor is switched off.



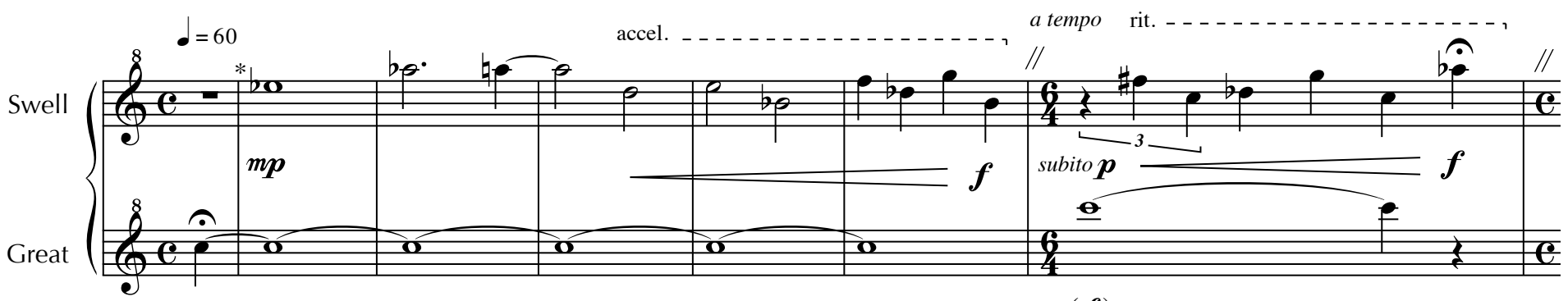
Y

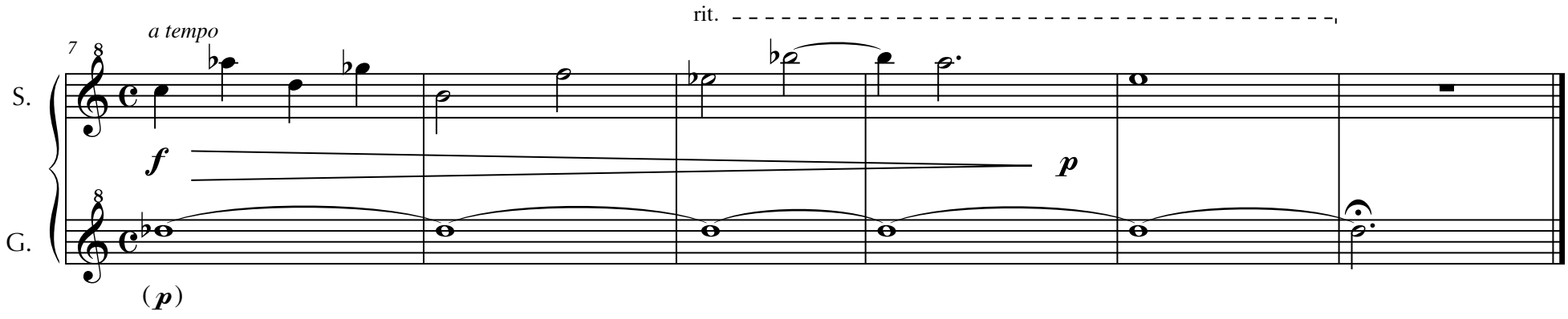
Bright, brassy - i.e. Solo Reeds, mutations

Dynamics indicated for the Swell should be achieved with the Swell Box.

p = closed and ***f*** = open

On instruments without enclosed pipes, only change registration in m. 6 and revert to original registration in m. 7 as indicated by the dynamics within parentheses.





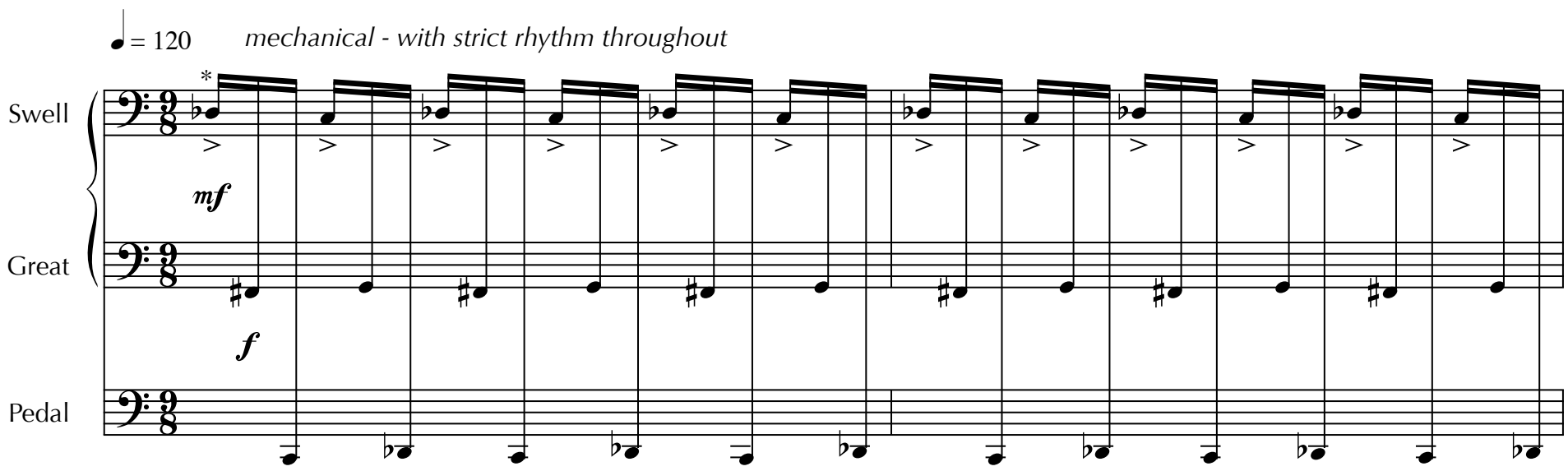
X

Swell: distant (Flutes)

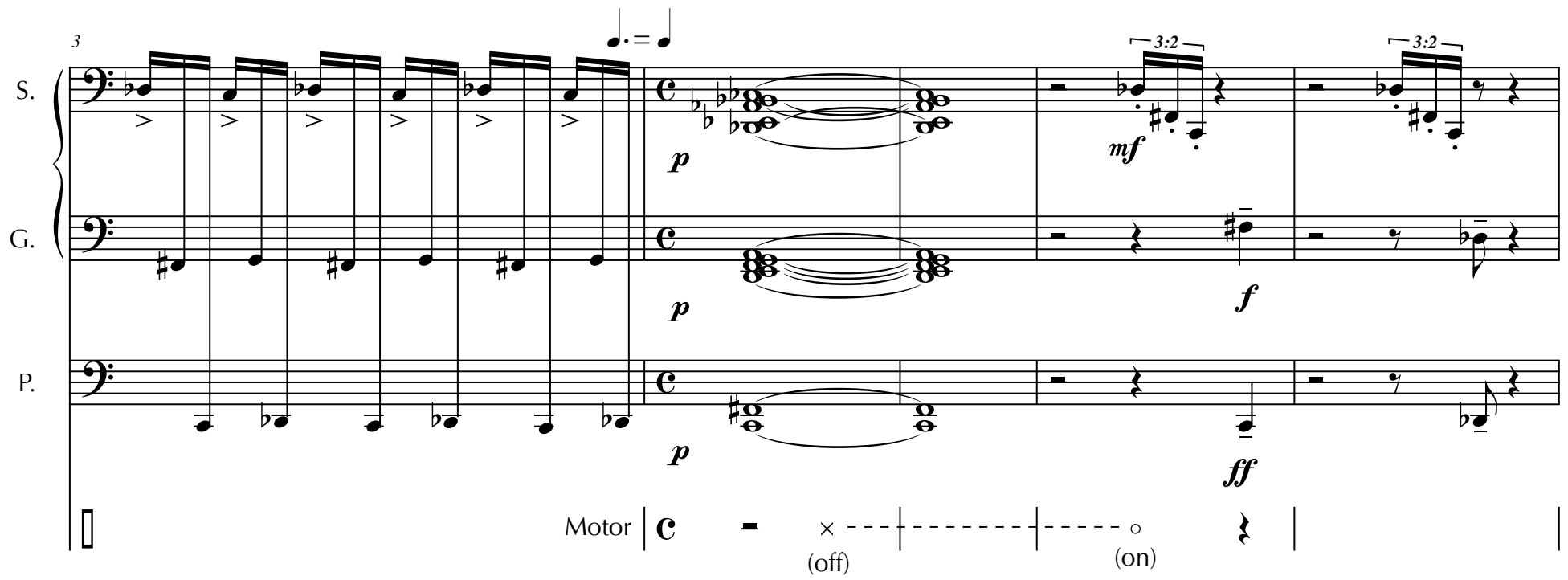
Great: full (Principals)

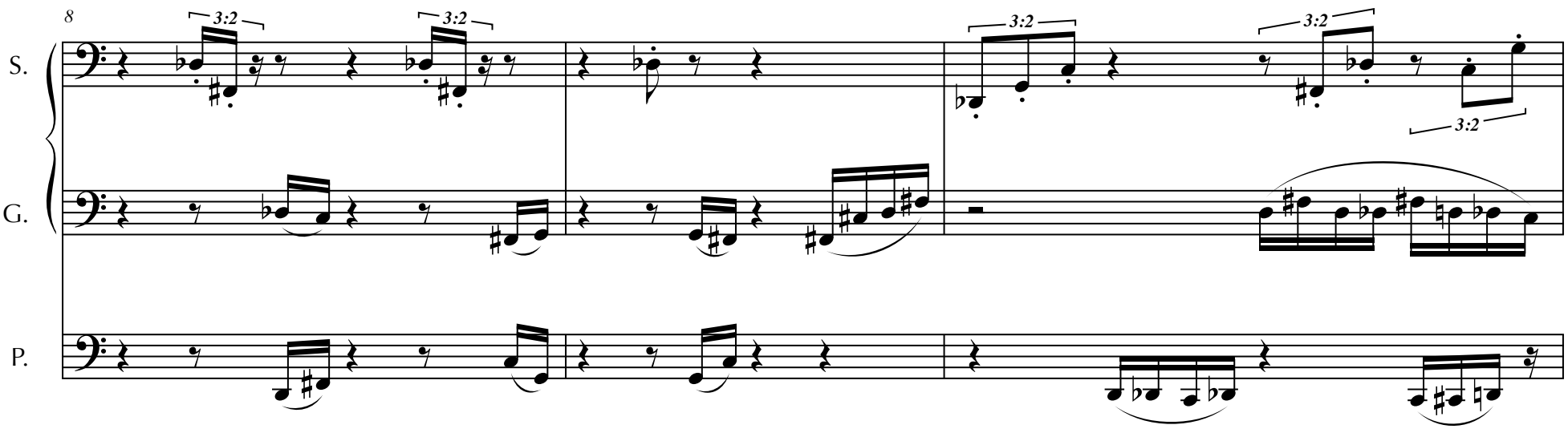
Pedal: present, punchy (32', 16', 8', 4')

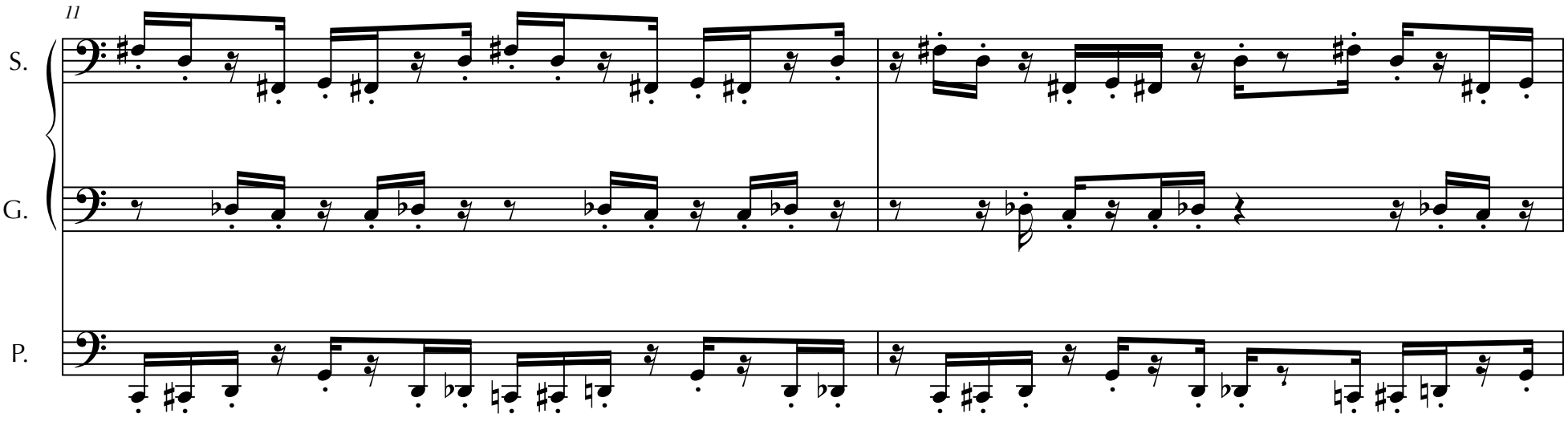
On electric instruments, do not turn the motor on/off.



* Modify rhythm as needed so that the written rhythm is heard throughout.







13

S.

G.

P.

p

p

p

mf

f

ff

2:3

2:3

2:3

2:3

17

simile

2:3

2:3

21

p

p

p

24

mf

f

ff

3:2

3:2

3:2

3:2

3:2

28

S.

G.

P.

p

p

p

mf

f

ff

33

S.

G.

P.

p

p

p

5:4

5:4

5:4

37

S.

G.

P.

mf

f

ff

41

S.

G.

P.

p

p

p

mf

f

ff

p

p

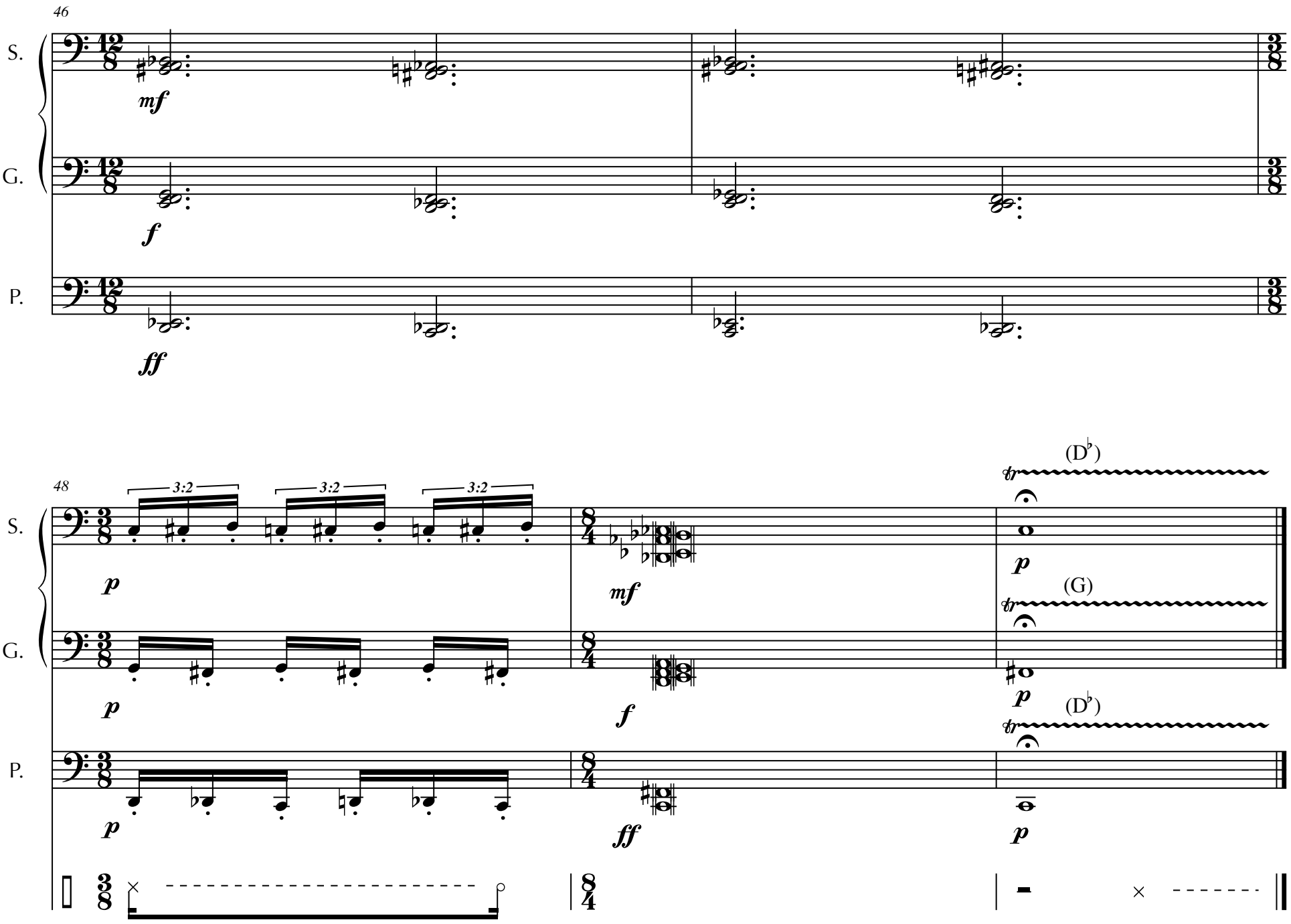
p

7:4

7:4

7:4

7:4



- sustain trill until all sound has dissipated
- on electric instruments turn off the motor here only

X

Each space on the Stop Rhythm staff represents a different registration:

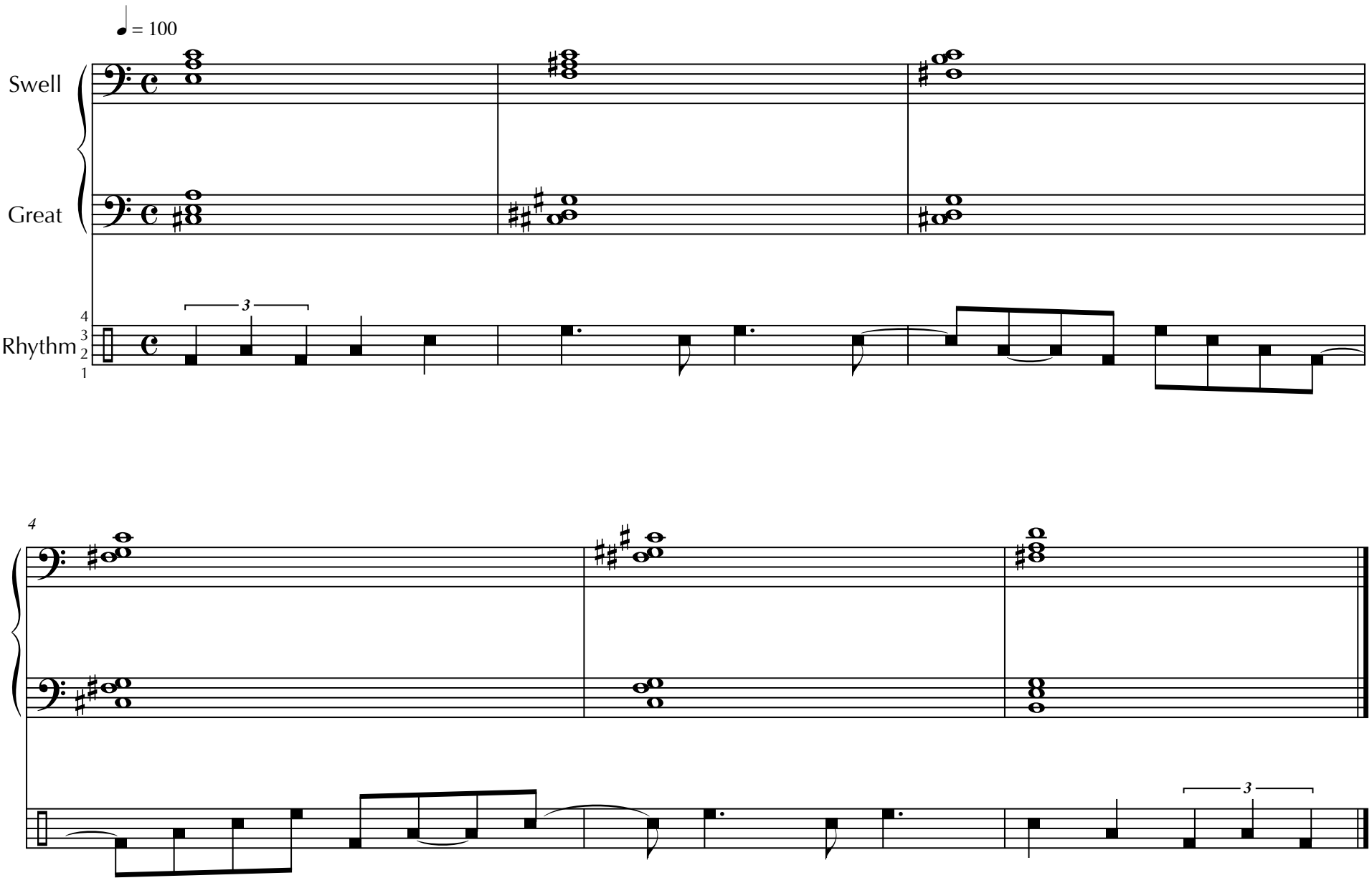
4. Great - ***mp*** / Swell - ***pp***

3. Great - ***pp*** / Swell - ***mp***

2. Great - ***mf*** / Swell - ***ff***

1. Great - ***ff*** / Swell - ***mf***

Changes should ideally be achieved via toe pistons.
Each setting should share stops with the ones adjacent to it.
For example, setting 2 should share stops with 1 and 3, but 1 and 3 need not have any stops in common.
The full range of stops available on the instrument may be employed.



X

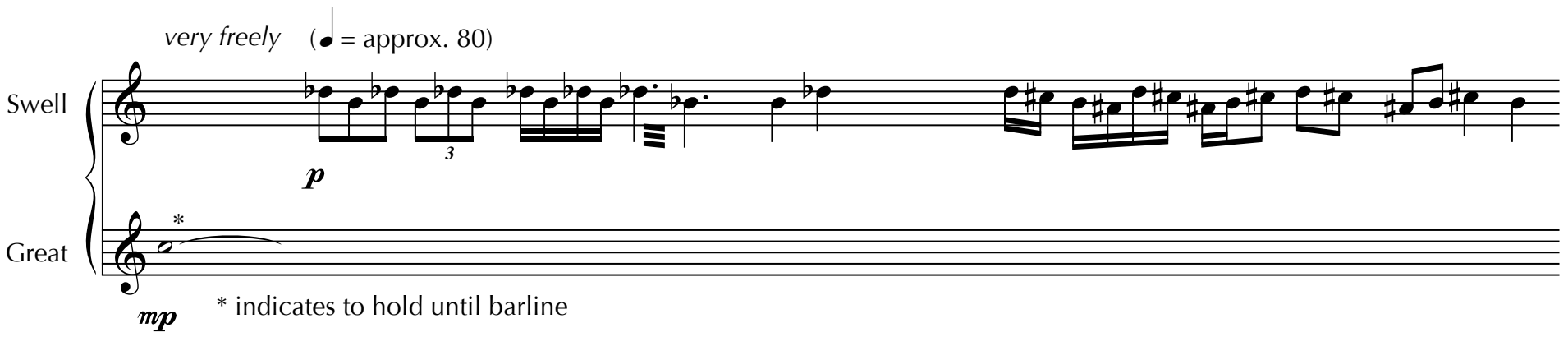
full tremolo, lush - i.e. Vox Humana, Swell and Great differ only slightly

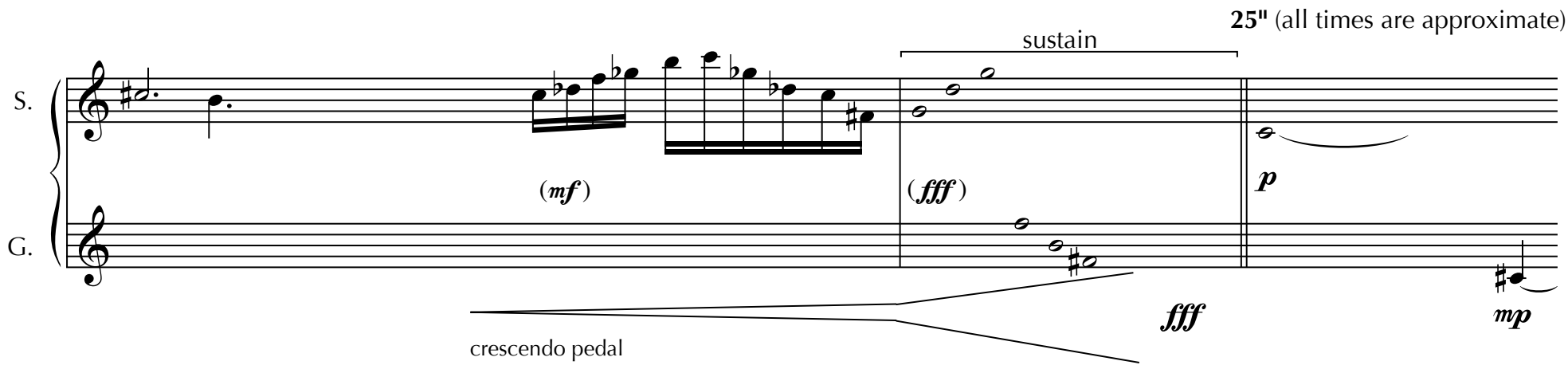
All dynamics indicated on the Pedal staff should
be achieved with the crescendo pedal:

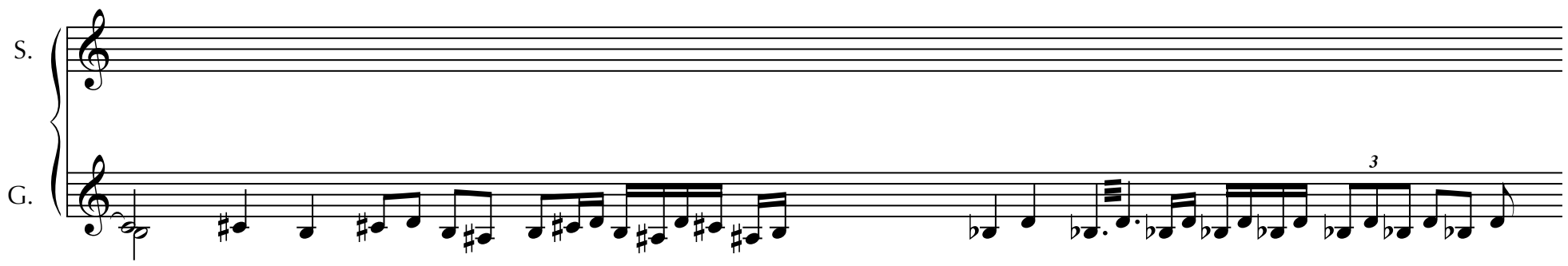
p = closed and ***fff*** = full organ

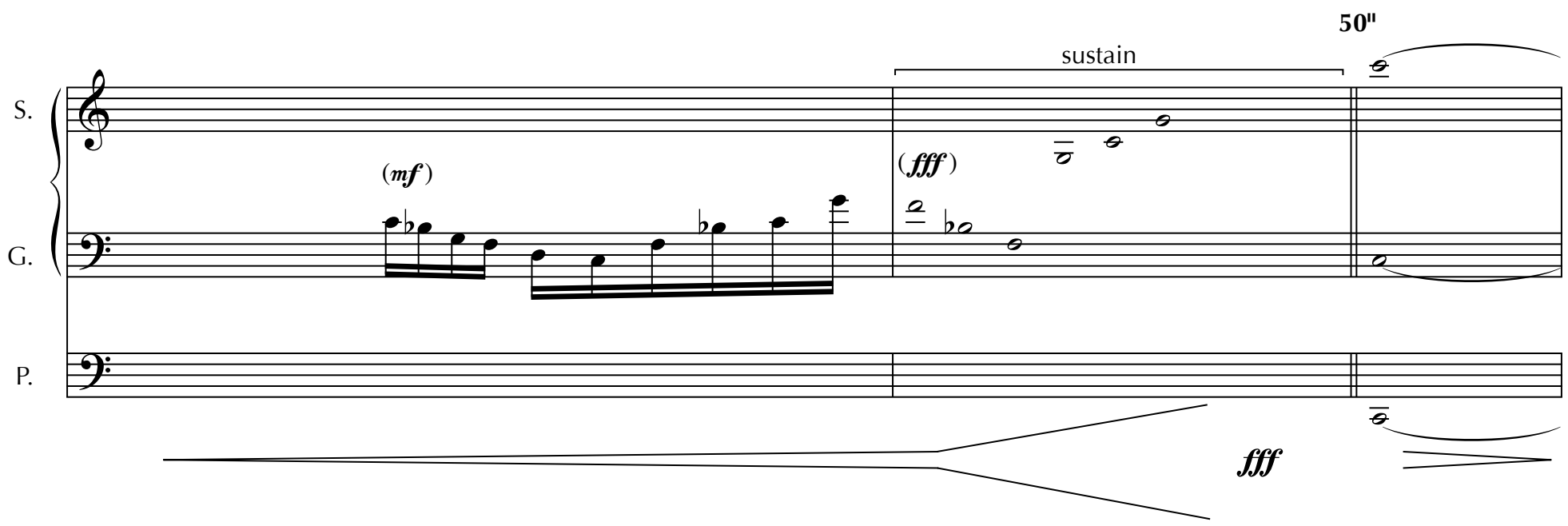
On instruments without a crescendo pedal, make changes to the registration where dynamic markings appear. Exceptions to this rule are indicated by dynamics contained within parentheses.

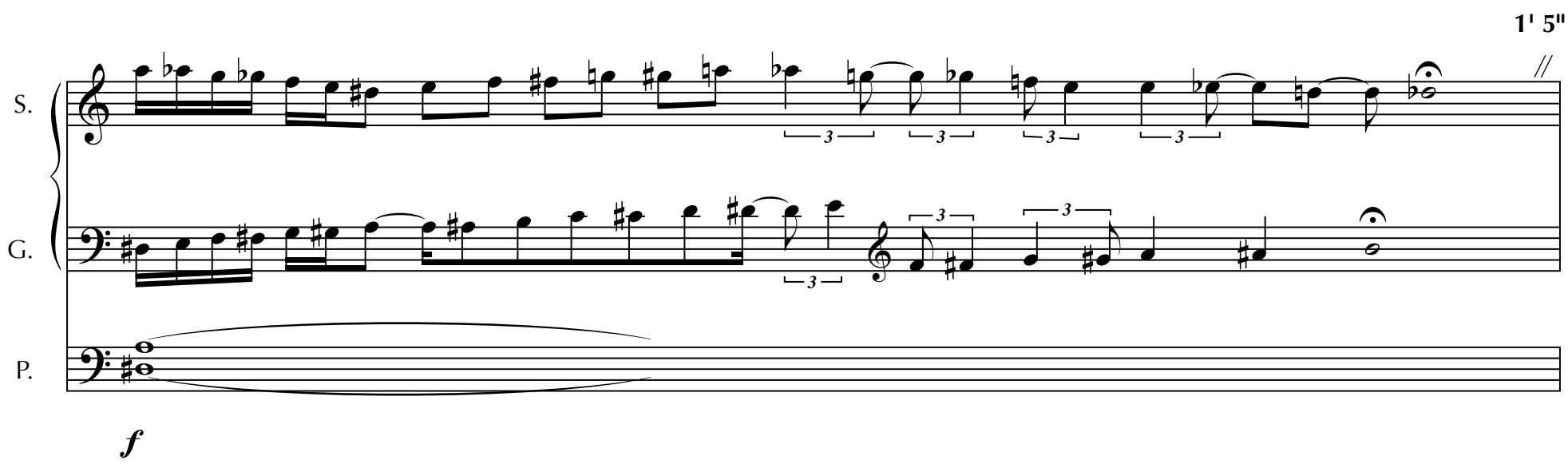
Rhythm is proportional where not specifically indicated.











S.

G.

P.

open notes should be sustained until the next note
closed notes are of indeterminate length and can have space between them

1' 25"

cont. rhythmic rit.

mf *p* *fff*

f

mf

total = approx. **1' 55"**

p