# *Malum Opus*

By Mia Windsor (2021)

for pipe organ

for Catherine.

**Programme note:**

*Malum Opus* (translation: *apple/disaster work*) was written with the thought of a decaying apple in mind and my perceptions of decay, whether it be the withering wrinkles and crevices as the item falls apart, or the beautiful colours that appear in sprouting mould. The piece oscillates between consonance and microtonal dissonance, shifting the listener's perceptions of the chords as they transition within these oscillations, gradually moving closer towards a microtonal decay and then eventual resolution as the apple becomes part of the earth.

**Performance Instructions**

The piece must start with the swell 'tuned' (using the stops) around a quarter tone lower than the great and pedals. It will stay this way up until bar 25. The pitches indicated in the score are not at 'sounding' pitch.

When a glissando is instructed, do so by pushing in and pulling out the stops for the manual you are playing. When playing glissandi, do so freely in whichever direction (you don't have to abide by the lines in the score), though the creation of some interesting harmonic 'beating' effects is ideal.

A crossed notehead has been used when the pitch being sounded is undetermined due to glissandi.

An arrow is used when you are instructed to move directly to a particular sounding pitches (i.e. pulling the stops out to their 'normal' state).

At bar 27 there is an instruction to use pencils to hold the keys down as a drone. The pause has been placed there in case you need more time to carry this out. The same applies for removing the pencils.

You may also like to use pencils to hold down the  swell in bar 28 though this is optional. The bottom note of the chord does move down by a tone at bar 38. If you do decided to do this, you are more than welcome to act as if the note pauses at 28 before the glissando takes place.

When a trill is used, this means trill between the two pitches specified.

I have specified 'flute' and 'diapason' to give a vague indication of the kind of sound required but the specifics are left up to the performer's judgement.

Fit pencils/pens
over these keys
to hold them
down.

**Great**
diapason

Org.

change
great and
swell to
diapason...

**Swell**
diapason

Ped.

**Great**

Org.

Ped.

Change interval to a fourth. It does not matter what pitches you are on.

Pull stops all the way out to create the sounding interval.

Pull stops all the way out to create the sounding interval.

remove pencils

**Great**

**Great**