

# Tree of Smoke

A piece for solo organ,  
dedicated to Denis Johnson's novel  
and organist  
James Murphy

composed by  
Kilian O'Kelly

(2015-16)

## Performance directions

The piece is structured around three different textures which appear in an A-B-C-B-A form.

These different textures are characterised by which organ stops they use.

The first texture is a chordal passage given the tempo of 'Lento ♩ = 55'. The organist is to make sure that the organ is at its loudest for this section and so 'Organ Tutti 2' is marked. This texture is heard both at the start and at the end of the piece and focuses on a large swelling sound created through drones and long held chords. The performer is asked to pay special attention to how each of these chords are gradually built up, and reduced, note by note. When this texture reappears at the end of the piece, the performer is asked to pay special attention to the dynamics.

The second texture of the piece is one which focuses on exploring the virtuosic nature of the organ. The organist is asked to play numerous triplets in this passage and is given the option to improvise with both hands, but more so in the left. This freedom is given more so to the left hand since it is the accompanying groove to the right-hand's solo. If the performer is uncomfortable with the '*psychedelic*' expression stated at the start of this 'B' texture, he/she is asked to study Terry Riley's 'Persian Surgery Dervishes' as a reference point. This second passage is one which focuses specifically on flute sounds. In other words, the use of oboe, clarinet and other woodwind sounds is to be avoided.

The third texture demands the highest level of concentration. Whereas in the previous textures the music was rhythmically free to an extent with the marking of drones and a freedom to improvise, this third texture is one which requires special attention to the vertical relationship of the score. Turning the Zimbelstern stop on and off with perfect timing in relation to left and right hand accompaniment is essential, the bells should be heard ringing in the bars of silence naturally, and not due to the fact that the Zimbelstern stop hasn't been stopped. In bar 68, the organist is told to use the swell box, also known as the expression pedal. This is marked into the score so the organist knows that it is definitely required at that moment, rather than a warning to not use it throughout the rest of the piece.

# Tree of Smoke

Prepare [ Organ Tutti 2 ]

Lento ♩ = 55

Organ

Pedals

Org.

Ped.

Org.

Ped.

Prepare [ Swell Foundation Stops 8  
Choir Foundation Stops 8  
Great Foundation Stops 8 +  
Pedal Foundation Stops 8, 16 ]

Keyboards coupled

Andante

Moderato ♩ = 90

Org.

Ped.

\*The left hand score provides material on which the improvisation should be based.

34

Org.

Ped.

3

3:2

5:4

39

Org.

Ped.

3

mf

45

Org.

Ped.

3

7:4

f

50

Org.

Ped.

mf

5:4

10/16

+ Sw Hazard

55

Org.

Ped.

3

7:4

60 rit. . . . .

Org.

Ped.

3

End of improv.

Quick ♩ = 120

Prepare [ + Reeds  
+ Foundation Stops 4' ]

+ Sw Box  
"Expression Pedal"

65

Org.

Ped.

*mf* punchy

*mf* punchy

*p*

*p*

Z

♩ = 100 accel. . . . . ♩ = 120

72

Org.

Ped.

*mf*

*legato*

*legato*

*p*

*p*

Z

10

16

16

16

+ Sw Box

78

Org.

Ped.

*mf*

*p*

*mf*

*p*

*mf*

Z

10

16

16

16

16

+ Sw Box

83

Org.

Ped.

*ff*

*ff*

*ff*

Z

10

16

16

16

16

♩ = 120

6

89

$\text{♩} = 100$  *accel.*  $\text{♩} = 120$

Org.

Ped.

*mf* *p* *mf*

+ Sw Box

97

Org.

Ped.

*mf* *p* *mf* *ff*

+ Sw Box

Z

*ff*

106

Org.

Ped.

*mf* *mf*

$\text{♩} = 100$  *accel.*  $\text{♩} = 120$

Z

**Andante**  
**Moderato**  $\text{♩} = 90$

Remove [ Reeds  
Foundation Stops 4' ]

112

Org.

Ped.

*pp* *mf* *mp*

*mf* *mp* *f*

119

Org.

Ped.

*mf* *mf* *f*

5:4

3

123

Org. *mf* 5:4 *ff*

Ped. *mf* 5:4

127

Org. *mf* *ff*

Ped. 3

132

Org. *>mf* *mp*

Ped. 3 7:4 *mf*

136

Org. *mf* *mp*

Ped. 3

139

Org. *f*

Ped. 3

8

142

Org.

Ped.

144

Org.

Ped.

*rit.*

*mp* *p*

*ff*

*3*

Prepare [ *Tutti 2* ]

**Lento** ♩ = 55

147

Org.

Ped.

*sw*

*mp*

*gt*

*mp* *ff* *mp* *ff* *mp*

154

Org.

Ped.

*ff* *mp* *ff* *mp* *ff* *mp*

160

Org.

Ped.

*ff* *mp* *ff*



Org. *ff*

Ped. *mp* *ff*

Org. *sfz* *mp*

Ped. *mp* *mp*