

3 trios: trio III

organ

eva-maria houben

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2018

for carson cooman.

“the organ” appeared in my dream:

the three lines of the organ—hugging each other.

one line coming to an end, perhaps two lines coming to an end—the other one continuing, while the silent lines enter again...

and all this happened in mysterious peace.

calm, silence: peace...

I listened into the wide space—and listened into a secret interweaving of the three voices that always remained independent but never abandoned their three-part harmony even in case one or two voices disappeared for a while.

I listened—finding myself among mighty domes.

“There was no field, nor camp, nor ruinous cabin, nor hacked trees, nor down-trodden flowers, to disenchant the Godful solitude. Neither did I discover here any trace or hint of lawless forces. Among these mighty cliffs and domes there is no word of chaos, or of desolation; every rock is as elaborately and thoughtfully carved and finished as a crystal or shell.”

(September 1871; “Explorations in the Great Tuolumne Canon,” *Overland Monthly*, August 1873, 146; JOM, 76-77.)

trio: the old chant of the organ.

very, very calm, soft and tender.

lontano.

emergence in a wide space.

trio I, II and III always: 2 manuals and pedal.

3 trios: trio III

each three-tone chord:

one tone enters, another one follows, the last one follows.

calm and quiet: *lontano*.

one of them ends, another one ends—and the last one stays for a while and leads to the next three-tone chord.

any duration of each tone.

any distribution of the single sounds in the chords among two manuals and pedal.

any octaves.

accidentals apply for the respective chord.





