

**Vanitas for organ - Steve Everett  
Registration Scheme**

**Generals**

*[1]*

Swell: Viole de gambe 8'  
Great: Prinzipal 8'  
Choir: Trompete 8'  
Pedal: Gedacktbaß 16'

*[2]*

Swell: Viole de gambe 8'  
Prestant 4'  
Great: Prinzipal 8'  
Sw/Gt  
Choir: Gedackt 8'  
Sw/Ch  
Pedal: Gedacktbaß 16'  
Bourdon 8'

*[3]*

Swell: Viole de gambe 8'  
Flûte traversière 8'  
Great: Prinzipal 8'  
Choir: Praestant 8'  
Pedal: Praestant 16'

*[4]*

Swell: Flûte traversière 8'  
Great: Prinzipal 8'  
Superoktave 2'  
Choir: Gedackt 8'  
Krommhorn 8'  
Pedal: Gedacktbaß 16'  
Sw/Ped

*[5]*

Swell: Viole de gambe 8'  
Flûte traversière 8'  
Hautbois 8'  
Great: Prinzipal 8'  
Querflöte 8'  
Viola da Gambe 8'  
Superoktave 2'  
Pedal: Praestant 16'  
Violonbaß 16'

*[6]*

Swell: Flûte traversière 8'  
Octavin 2'  
IV Fourniture  
Trompette Harmonique 8'  
Great: Prinzipal 8'  
Querflöte 8'  
Viola da Gamba 8'  
Oktave 4'  
Superoktave 2'  
V Cornet  
Trompete 8'  
Ch/Gt  
Choir: Praestant 8'  
Oktave 4'  
Oktave 2'  
Trompete 8'  
Sw/Ch  
Pedal: Untersatz 32'  
Praestant 16'  
Violonbaß 16'  
Oktave 8'  
Trompette 8'

*[8]*

Same as 6 with:  
+Sw/Gt  
- Sw/Ch

*[7]*

Swell: Voix céleste 8'  
Flûte traversière 8'  
Octavin 2'  
IV Fourniture  
Great: Prinzipal 8'  
Querflöte 8'  
Choir: Praestant 8'  
Gedackt 8'  
Pedal Praestant 16'

**Divisionals**

Ped (1) Praestant 16'

Ped (2) Violonbaß 16'

Ped (3) Untersatz 32'

Praestant 16'  
Violonbaß 16'  
Oktave 8'  
Contraposaune 32'  
Posaunenbaß 16'  
Trompete 8'  
Sw/Ped

Swell (2) Viole de gambe 8'  
Flûte traversière 8'

Swell (3) Flûte traversière 8'

Great (1) Prinzipal 8'

Querflöte 8'  
Viola da Gamba 8'  
Oktave 4'  
Superoktave 2'  
II Großmixtur  
IV-VI Mixtur  
Trompete 8'  
Clarin 4'  
Sw/Gt  
Ch/Gt

**Live Electronics using the Kyma Sound  
Processing System**

This work was written for live electronic processing using the Kyma Sound Processing System. (Symbolic Sound, Inc. [www.symbolicsound.com](http://www.symbolicsound.com))

Four to eight microphones are placed as close as possible to the organ case in a vertical array on both sides of the performer. If possible, it is desirable to place the microphones inside the organ case to avoid feedback issues related with microphones placed in acoustically rich halls and churches. This audio is then processed through eleven computer Sound Objects in Kyma created by the composer. Each Sound Object consists of three or more spectral filter, delay, and diffusion effects. Each Sound Object is scheduled with the Kyma Timeline and is notated in the score as \* *Kyma 1-11*.

Ideally a four channel sound system with a fifth sub-bass channel, all hidden from audience view is preferred for playback. The goal of the live electronic processing is to subtly enhance timbral shifts, spatial location, and tuning of the organ sounds.

Please contact the composer for further details on technical requirements: [steve.everett@emory.edu](mailto:steve.everett@emory.edu)