

CHRISTIAN WOLFF

Saint Martin's Organ Song

for Solo Organ

ALLE RECHTE VORBEHALTEN · ALL RIGHTS RESERVED

EDITION PETERS

LEIPZIG · LONDON · NEW YORK

SAINT MARTIN'S ORGAN SONG

commissioned by Musik an St. Martin, for Eckhard Mainz

Registration is left open. Generally, should be with reference to baroque practice and extensions of it (not to later German or French practice).

Dynamics, where indicated, may suggest registration.

λ = a pause of free and variable duration.

On pages 4 – 6 (mm. 134-6, 185): a broken line from one note to another indicates that a sound is allowed to resonate in the performing space until the player can no longer hear it, at which moment the note, to which the dotted line is connected, is played. The notation --2:0-- means wait two seconds after the preceding sound has ceased to resonate before playing next sound.

On page 8, at m. 204: each of the two top staves' lines indicate which of the five fingers of each hand plays. Where the hand is located is free and may be changed (i.e. pitches are free). The lower stave is for the feet, right foot above (note stem lines up), left below (lines down); for the right foot the higher note = move foot to the right to play, the lower note = move foot to the left; for the left foot, lower stem line, lower note = move foot to the left, higher note = move foot to the right. Actual location of feet is free and changeable.

At the bottom of page 10 (m. 278) and after: the "x" above the stave = change registration at this point (changes of registration are otherwise ad lib. throughout).

On page 8, where the fingers are notated but not the pitches they play, a microtonal keyboard, if available, may be used by either right or left hand.

On pages 11 - 13 (starting at m. 304), the notations ♯ and ♭ = a quarter tone higher, if line angles up, or lower, if down. If no microtonal keyboard is available, either ignore the notation or, ad lib., make a small shift in some aspect of the sound (e.g. raise or lower by half-tone).

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