

Walter Zimmermann

evoL – Echo
(2008)

for the Five Organs at the
Visby Sancta Maria Cathedral.

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Each line with roman numbers corresponds to one of the organs. The rhythmical coordination of the far away positioned organs has to be done with a synchronized clock. The bold numbers in brackets serve to identify the registers to be combined in the score. Each organ (-manual) has one basic 8' register (**R**) in bold letters. Manual I & II of Organ I & II are alternatively used, in the odd number sections Manual I in the even number sections Manual II. The Pedal of Organ II is used for both Manuals.

The pitch material consists of 12 tone rows having an embedded whole tone serie of seven tones (b), being framed by two pitches forming a minor sixth (a) at the beginning and three pitches forming two major sixth (c) at the end of each row. The register combination of these rows reflect these interior construction, but vary from section to section. The a sections remain with the basic register **R** (---), the b sections adding one or more registers, in the c sections the added registers () remain without the basic register:

	Organ I Man.I	Organ I Man.II/	Organ II Man I	Organ II ManII	Organ III	Organ IV	Organ V
	a - b - c	a - b - c	a - b - c	a - b - c	a - b - c	a - b - c	a - b - c
1	-----+1____						
2		-----+2____	-----+2____		-----+2____		
3	-----+3____			-----+3____	-----+1____	---+1____	
4		-----+4____	-----+1____		-----+3____	-----	
5	-----+5____			-----+2____	-----+1____	-----	
6		-----+6____			-----+1____		
7	-----+2____		-----+3____		-----+2____	-----	---+2____
8		-----+8____		-----+1____	-----+3____	-----	---+2____
9			-----2+3____		-----2+3____	---+1____	---3+4____
10				-----1+2____	-----1+3____	-----	---2+3____
11	-----+4____		-----1+2____		-----2+3____	-----	
12		-----+3____		-----2+3____	-----1+3____	-----+1____	--2+3+4____
13	-----+6____		-----1+2+3____		-----1+2+3____	-----	-1+2+3+4____

I. The Main Organ (Åkerman & Lund, 1892 / 1999)

Manual I (Great organ): (1)Borduna 16', (2)Principal 8', (3)Flûte harmonique 8', (R)**Dubbelfleut 8'**, (4)Gamba 8', (5)Octava 4', (6)Octava 2', (7)Mixtur 3 ch, (8)Cornet 3 ch, (9)Trumpet 8'

Manual II (Swell organ): (R)**Bassetthorn 8'**, (1)Rörfleut 8', (2)Salicional 8', (3)Voix Céleste 8' fr.c, (4)Flûte octaviante 4', (5)Waldflöjt 2', (6)Euphon 8', (7)Corno 8', (8)Clarion 4'

Pedal: Violon 16', Sub bass 16', Quinta 12', Violoncelle 8', (9)Octava 4', Basun 16'

Range Man.: C g3, Ped.: C f₂. Couplers: I + II, P + I, P + II, 1/4', I + II / _6'

II. The Maria Organ (Magnusson 1984/Gustavsson 1999)

Manual I (Great organ): (R)**Rörgedackt 8'** (Rohrgedackt), (1)Principal 4', (2)Quinta 3', (3)Waldflöjt 2'

Manual II (Choir organ): (1)Trågedackt 8', (R)**Träflöjt 8'** (Holzflöte), (2)Öppen träflöjt 2' (Flute de bois ouverte), (3)Regal 8' fr.c.

Pedal: Sub bass 16', (4)Pommer 4'

Range Man.: C g3, Ped.: C f1. Couplers: I + II, P + I, P + II

III. The Continuo Organ (Fondell 1996)

Manual: (R)**Gedackt 8'**, (1)Principal 4', (2)Flöjt 4', (3)Octava 2'

IV. The Guldrupe Organ (Lindqvist 1860 / Svenske 1994)

Manual: Principal 4', Salcional 8'

Range: C f3. (Foot pump)

V. The Klinte Organ (Åkerman & Lund, 1870 / Svenske 1998) – at the Visby Sancta Maria Chapel

Manual: Borduna 16' B / D, (1)Principal 8', (R)**Rörflöjt 8'**, (2) Salicional 8', (3)Octava 4', (4)Trumpet 8' B / D

Range Man.: C f3, Ped.: C g. Couplers: P + I, 1/4

2

13

I -1: Borduna 16' M II: R: Bassetthorn 8' +2: Salicional 8'

II M I: 2: Quinta 3'

III

IV

V

19

I

II +R: Rörgedackt 8'

III R: Gedackt 8'
2: Flöjt 4'

IV

V

3

25

I -R: Bassethorn 8' M I: R: Dubbelfleut 8' -2: Salicional 8' +3: Flute harmonique 8'

II -2: Quinta 3' -R: Rörgedackt 8' M II: 3: Regal 8'

III -R: Gedackt 8' -2: Flöjt 4' R: Gedackt 8' 1: Principal 4'

IV Principal 4' +Salicional 8'

V

31

I +R: Träflöjt 8'

II -R: Gedackt 8' -1: Principal 4' +R: Gedackt 8' +1: Principal 4'

III -Salicional 8'

IV

V

37

I -R: Dubbelfleut 8' -3: Flute harmonique 8'

II -3: Regal 8' -R: Träflöjt 8'

III -1: Principal 4'

IV

V

43

I M II: R: Bassethorn 8' +4: Flute octaviante 4'

II M I: 1: Principal 4' +R: Rörgedackt 8'

III (R: Gedackt 8') +3: Octava 2' -R: Gedackt 8'

IV (Principal 4')

V

49

I -R: Bassetthorn 8'

II -1: Principal 4' -R: Rörgedackt 8'

III +R: Gedackt 8'
-3: Octava 2' +3: Octava 2' -3: Octava 2'

IV

V

5

55

I M I: R: Dubbelfleut 8' +5: Octava 4'

II M II: R: Träflöjt 8' +2: Öppen Träflöjt 2' -R: Träflöjt 8' -2: Öppen Träflöjt 2'

III (R: Gedackt 8') +1: Principal 4' -1: Principal 4'

IV -Principal 4' +Salicional 8'

V

61

I -R: Dubbelfleut 8'

II +R: Träflöjt 8' +2: Öppen Träflöjt 2' -R: Träflöjt 8' -2: Öppen Träflöjt 2'

III -R: Gedackt 8' +1: Principal 4' +R: Gedackt 8' -R: Gedackt 8' -1: Principal 4'

IV

V

6

67

I -5: Octava 4' M II: R: Bassethorn 8' +6: Euphon 8'

II

III

IV Principal 4' (+Salicional 8') -Salicional 8'

V

88 +R: Dubbelfleut 8'

I +2: Principal 8'

II -R: Rörgedackt 8'
+3: Waldflöjt 2'

III -2: Flöjt 4'

IV

V -R: Rörflöjt 8'
+1: Principal 8'

+R: Rörgedackt 8'

+R: Rörflöjt 8'

8

93 M II: R: Bassethorn 8'

I -2: Principal 8' +8: Clarion 4'

-R: Bassethorn 8'

-8: Clarion 4'

II -R: Rörgedackt 8'
-3: Waldflöjt 2'

M II: R: Träflöjt 8'

+1: Trägedackt 8'

-R: Träflöjt 8'

III 3: Octava 2'

-R: Gedackt 8'

+R: Gedackt 8'

IV +Principal 4'
-Salicional 8'

V -1: Principal 8' (R: Rörflöjt 8')
+2: Salicional 8'

-2: Salicional 8'

-R: Rörflöjt 8'

101

I

II

III -R: Gedackt 8' -3: Octava 2'

IV

V

9

109

I

II M I: 2: Quinta 3'
3: Waldflöjt 2' +R: Rörgedackt 8'

III R: Gedackt 8'
2: Flöjt 4'
3: Octava 2' -R: Gedackt 8' -2: Flöjt 4'
-3: Octava 2'

IV (Principal 4') +Salicional 8'

V 3: Octava 4'
4: Trumpet 8' +R: Rörflöjt 8'

115

I

II

III

IV

V

-2: Quinta 3'
-3: Waldflöjt 2'

-R: Rörgedackt 8'

+R: Gedackt 8'

+2: Flöjt 4'
+3: Octava 2'

-2: Flöjt 4'
-3: Octava 2'

-Principal 4'

-3: Octava 4'
-4: Trumpet 8'

-R: Rörflöjt 8'

10

121

I

II

III

IV

V

M II: 1: Trägedackt 8'
2: Öppen Träflöjt 2'

+R: Träflöjt 8'

(R: Gedackt 8')
1: Principal 4'
3: Octava 2'

-R: Gedackt 8'

+Principal 4'
-Salicional 8'

2: Salicional 8'
3: Octava 4'

+R: Rörflöjt 8'

-1: Principal 4'
-3: Octava 2'

127

I

II

III

IV

V

-1: Trägedackt 8'
-2: Öppen Träflöjt 2'

-R: Träflöjt 8'

+R: Gedackt 8'

+1: Principal 4'
+3: Octava 2'

-1: Principal 4'

-2: Salicional 8'
-3: Octava 4'

11

133

I

II

III

IV

V

M I: R: Dubbelfleut 8'

+4: Gamba 8'

M I: 1: Principal 4'
2: Quinta 3'

(R: Gedackt 8')
(3: Octava 2')
+2: Flöjt 4'

+R: Rörgedackt 8'

-R: Gedackt 8'

-Principal 4'
+Salicional 8'

139

I -R: Dubbelfleut 8' -4: Gamba 8'

II -1: Principal 4'
-2: Quinta 3' -R: Rörgedackt 8'

III +R: Gedackt 8'
-2: Flöjt 4'
-3: Octava 2' (R: Gedackt 8')
+2: Flöjt 4'
+3: Octava 2' -2: Flöjt 4'

IV

V

12

145

I M II: R: Bassethorn 8' +3: Voix Celeste 8'

II M II: 2: Öppen Träflöjt 2'
3: Regal 8' +R: Träflöjt 8'

III (R: Gedackt 8')
1: Principal 4'
(3: Octava 2') -1: Principal 4'
-3: Octava 2'

IV (Salicional 8') +Principal 4'

V

151

I -R: Bassetthorn 8'

II -2: Öppen Träflöjt 2'
-3: Regal 8'

III -R: Gedackt 8'
+1: Principal 4'
+3: Octava 2'
+R: Gedackt 8'

IV -Salicional 8'

V

157

I +R: Bassetthorn 8' (+3: Voix Celeste 8') [-R: Bassetthorn 8'
-3: Voix Celeste 8']

II +2: Öppen Träflöjt 2'
+3: Regal 8' [-R: Träflöjt 8'
-2: Öppen Träflöjt 2'
-3: Regal 8']

III -R: Gedackt 8'
+R: Gedackt 8'

IV +Salicional 8'
-Principal 4'

V R: Rörflöjt 8'
2: Salicional 8'
3: Octava 4'
4: Trumpet 8' [-2: Salicional 8'
-3: Octava 4'
-4: Trumpet 8']

13

163

I M I: R: Dubbelfleut 8' +6: Octava 2'

II M I: 1: Principal 4'
2: Quinta 3'
3: Waldflöjt 2'

+R: Rörgedackt 8'

III (R: Gedackt 8')
(1: Principal 4')
+2: Flöjt 4'
(3: Octava 2')

-R: Gedackt 8'

IV (Salicional 8')
+Principal 4'

V

169

I [-6: Octava 2']
-R: Dubbelfleut 8'

II -1: Principal 4'
-2: Quinta 3'
-3: Waldflöjt 2'

III +R: Gedackt 8'
-1: Principal 4'
-2: Flöjt 4'
-3: Octava 2'

IV -Salicional 8'
+Salicional 8'

V +1: Principal 8'
+2: Salicional 8'
+3: Octava 4'
+4: Trumpet 8'

175

I

II

III

IV

V

-R: Rörflöjt 8'

The image shows a musical score for five parts, labeled I through V. Part I consists of a single whole rest. Parts II, III, and IV play a melodic line of eighth notes, with each note slurred to the next. Part V has a different melodic line, also with slurs, and includes the instruction "-R: Rörflöjt 8'" above it. The score is written in treble clef with a key signature of one sharp (F#).

Berlin, den 1. April 2008