

Skorpion

für Orgel mit zwei Manualen und Pedal

HW
Quinte 3'
Gedackt 8', 16', 32'
p

OW
Mixtur, Flöte 8'
2 Prinzipal 2', 4'
mf
+Prinzpal 8'
mf
Sub. 4', 8', 16'
Ped.

3
+Prinzpal 4'

4
-Mixtur
-Prinzpal 2'
pp
-Prinzpal 8' -Quinte 3'
+Prinzpal 8'
grave
+Flöte 2'
-Flöte 2'
legato

5 +Prinzipal 2', 8'
mf
+Oktave 2'
f
ff

6 +Mixtur
sempre ff
+Flöte 16'
sempre ff

nur Mixtur,
7 Flöte 8', Holz 4'
OW
nur Gedackt 4',
8', 16'
HW
p
rit.

8

composed 21. Nov. 1987 – 13. Dec. 1987 by Klaus Knopper

Technical remarks about **Skorpion**

My favourite tempo for this piece is **Largetto**, but the player may choose anything faster or slower.

In the first and last segments the fingers of each hand move across the manuals like scorpion's legs.

The rhythmically irregular chords accompanying the continuing left hand theme in the second segment contrast with the regular meter of the first section.

In the third, quieter section, different themes run against each other, ending in short, abrupt chords. I think this came out of thinking about a musical representation of a constellation.

The tone cluster in the next section should be registered in a way that only the delicate beat of the interference patterns from the low minor seconds can be heard, not the distinct notes. The chromatically descending trills crawl down against the pedal theme.

The following section, formed out of "towers" of sixteenth and thirtysecond notes in the upper voices and quarter notes in the pedal, resolves to a (probably) unexpected C major chord.

In the last segment the opening theme returns, somewhat differently. It should be played more gently than at first.

Skorpion is one of my first "atonal" pieces.

K.K. 1994