RICERCATA

for organ

RICHARD HILLERT
NOTES ON PERFORMANCE

REGISTRATION:

The suggestions for registration should be understood as general in nature and will need to be adapted to the resources of the organ and the acoustical circumstances involved in each performance.

Manual designations (I, II, III) should also be regarded as flexible. The discrimination of the performer will need to determine, on the basis of the particular dispositions available, how the suggested registrations can most appropriately apply to the several divisions of the organ.

ARTICULATION SIGNS:

The following signs of articulation are suggested in this composition:

1) Legato slur: 
   no break should occur between the notes included within the slur mark. The last note of the group is shortened slightly.

2) Accent mark (indicated by vertical wedge): ▌ or ▌
   the note immediately preceding is shortened to allow for a fresh attack, thus simulating a dynamic accent. The wedged note itself is held for the full notated value.

3) Staccato dot: 
   the dotted note is isolated from the melodic line by shortening both the note immediately preceding as well as the dotted note itself.

4) Tenuto mark: 
   the note so marked is isolated from the melodic line in the same manner as that indicated by the staccato dot, but the mark is applied to notes of longer duration.
TO HERBERT GOTSCH

RICERCATA

FOR ORGAN

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\[ \text{\textit{Tempo:} 84 \textit{Cantabile}} \]

\[ \text{Principals 16' 8' 4'} \]

\[ \text{Pedal \textit{f} legato} \]

\[ \text{1 Principal chorus without Mixtures} \]

\[ \text{logato} \]

\[ \text{legato} \]
Principal chorus without Mix. (both hands)
altargiando al fine (Decrescendo)