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THE SOUL OF THE LAKE

Sigfrid Karg-Elert
Op. 96, No 1

Andantino soave.

Sw. Liebl. Ged. 8', Fugara 4'

MANUAL

Ch. Dulc. Salicional 8'

PEDAL

Harmonica 16' Sw. coupled

tranquillo

Sw.

Ch.

G♯ Flute Harm. 8' Solo

Ch. 8'

Sw. 8' & 4'

rit.

(prepare Ch. Reeds)

rit.

14962

Seven Pastels.

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meno mosso
Sw.
mp

non troppo forte

Reeds 8'

mp

add Contra Fagotto 16' & Violoncello 8' Solo (or Clarion 4')

piu f sonore

sempre sonore

add Mixture (2 $\frac{2}{8}$ ' & 1 $\frac{2}{8}$ ')

(sempre Sw.)

Sw.

Ch. (Reeds)

(quasi Trombe)

sempre marc. (Clarion 4')

Sw.

(closed)

tempestoso

without Clarion or Solo Stops

16' 8' 2'
(quasi Arpa)

G $\sharp$ Hohl Flute 8' or Clarabella 8'G $\sharp$ (Clarabella)

Ch. (16' & 4')

mf 3

(Sw.)

p

mf Ch. or Solo. 8' & 2 2/3'

mf 3

Sw.

p

16' (only)

16' & 4' (without 8')

*poco a poco tempestoso*Sw. 16' & 8' Flute 2' (Mixture Cornet 1 1/2' 1 1/4')
closed

3

3

Ch.

mf

Bourdon 82' & Contra Fagotto 16' (*poco sonoro*)

lugubre

sempre tempestoso
sempre Sw.

Musical score for the first system. The piano part (left) features a series of chords and arpeggios. The guitar part (middle) has a melodic line with a 'Gt' label. The woodwind part (bottom) is marked 'rfz' and includes the instruction 'add Clarion & Quint 5 $\frac{1}{2}$ ' (or 10 $\frac{3}{4}$)'. The tempo/mood is 'sempre tempestoso' and 'sempre Sw.'.

Musical score for the second system. The piano part (left) has a melodic line with a 'Gt' label. The guitar part (middle) has a melodic line with a 'feroce' label. The tempo/mood is 'furioso' and 'quasi trillo'. The system ends with a '7' marking.

Musical score for the third system. The piano part (left) has a melodic line with a 'fffz (Full Organ)' label. The guitar part (middle) has a melodic line with a 'fff acuta' label. The tempo/mood is 'fffz (Full Organ)' and 'fff acuta'. The system ends with a '3' marking.



without Reeds

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The middle staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The text "without Reeds" is written above the middle staff.



poco a

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The middle staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The text "*poco a*" is written above the bottom staff.



poco dim.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The middle staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several measures with slurs. The text "*poco dim.*" is written above the bottom staff.

Ch. Gamba 8', Stopped 8'

p

Sw. (Contra Oboe 16',
Double Diap. 16' (without Reeds)

16' (alone)

(quasi tr)

Liebl. Ged. 16'
Bourdon Doux 8'
Terzfl. 13' or Flute 2'
(quasi Campani)

(without Gamba)

Sw. closed

Ch. Clarinet Solo

lugubre

p

ben legato

Ch. Clarinet Solo

(sempre 16' indeciso)

(quasi tr)

Solo 4' (Flute or Viola)
delicato

quasi Echo

Flute Solo

(Clar.)

pp

Solo 4'

Ch. Clarionet (or Orch. Oboe)

Sw.

add 8'

Tempo I^o

Sw. Cel. 8' Lieb1. Ged. 8', Viol. 2' (*pp*)

rit.

p closed

sempre Ch. Clarionet (or Solo, Vox Humana & Trem.)

Ch.

p

Sw. add 16'

(without 8')

16' & 4'

p (closed)

Solo Reeds 8' (nobilmente)

mf
8' & 4'

Ch. or Sw. *rit.*

Sw. Flute Solo 8 2/3' (pp)

without 2 2/3'

soave e molto quieto *più piano*

poco a poco allargando *pp* *Ch.* *add Celeste* *PPP* *quasi niente*

poco a poco allargando *16' & 8' (pp)*

LANDSCAPE IN MIST

Sigfrid Karg-Elert
Op. 96, No 2

Quieto e indeciso
Sw. (Stopped 8')

MANUAL

PEDAL

(Sw.)

G^t (quasi Ped.) (p 16' & 8')

Sw.

espress.

sonoro

Solo Flute 4' (alone)

Ch.

Sw. 8' (& 4' p)

G^t Stopped 8' (Solo, soft) Sw. to G^t

pp

(Sw.)

p (8' & 4')

Soft 16' (Reeds *pp* Contra Clarinet) without 4'

Gt 5
 Ch. 1 2 1
 (Cor. Anglais 8')
 Sw.

Sw.
 Gt (Stopped 8') Ch. Flute 8' (2' pp) Sw. Reeds 8'
p *mp* *mf* closed

Gt Ch. Sw.
p *mp* *mf*
 Gt (Ch. Full coupled)
 Ch. & Gt coupled
mf 16'

più f *accel. rf₅*

16' 8' 8' Reeds Solo *Sw.* *rf₅ accel.* (closed) *meno f*

(Reeds Solo)

Ch. Keraulophon 8' Nason fl. 4' (& 16' *pp*) *Tempo L.* *mf* (closed) *indeciso* 16' 8' (& 2 $\frac{3}{4}$) *mf*

poco tranquillo
 (without 4') Gt. (Flute 8') Sw. (Cel. & 4' p)
 closed (Chor Sw.)
 (without 2 $\frac{2}{3}$)
 Ch.

Gt. Sw.
 Cornopean 8'
 Ch.

Ch. Oboe (or Rohrfl. & Salicional) Clar. (or Orch. Oboe)
 Cor Anglais 8' (or Nachthorn)
 Sw. closed
 Ch.
 (Harmonicabass 16' & Flautino 2') quasi Campani
 add 8' (& 5 $\frac{1}{2}$)

Sw. without Celeste
 Ged. 16' Liebl. Ged. 8' Cel. 8'
 16' Solo (pp)
 (without 2' & 5 $\frac{1}{2}$) 8' & 16' Solo
 without 8' 16' & 32' (pp)

THE LEGEND OF THE MOUNTAIN

Sigfrid Karg-Elert
Op. 96, No 3

Lugubre, sostenuto

Solo or Ch. Contra Oboe 18'
or Contra Fagotto Solo

MANUAL

sonore

Sw. Cor de Nuit, Vox Humana 8' (& Trem.) Flute 4'

16'(p) Sw. coupled

PEDAL

closed (quasi Echo)

Ch. Liebl. Ged. Dulciana 8' & Flute 2' (without 4')

closed (quasi Echo)

Solo(16' Reeds only)

più mosso

closed

molto *p*

Sw. Vox Humana, Corde Nuit 8' & Flute 4'

{ Ch.
Gedackt 8'
Dulciana mixture(p)

allegro

couple Solo to Ped. (uncoupled)

triumph

Gt or Solo Flute 8'

amabile

Sw. Oboe or Cornopean

sempre Sw.

Ch.

Gt

quasi Echo

Gt

Sw.

sempre Oboe or Cornopean (quasi Trombe Echo)

Ch. add 16' (8' 2 $\frac{1}{2}$ ' or 2' *pp*)

mistico capriccioso

add Campanelli (Celestial coupled)

Sw. Reeds 8'

loco

*If there is no 16' stop, play *loco*

poco a poco accel.

Gt 8' *loco* *mf* Sw. (sempre Campani)

f add Twelfth 2 $\frac{1}{2}$ ' (*mf*)

(without Campani)

Gt add Diap $\frac{1}{2}$ 8' & Fifteenth 2' 10

tempestoso

poco a poco dimin.

(meno *f*) Sw. (Reeds 8') (quasi Trombe Echo)

without 2 $\frac{1}{2}$ ' *rall.* (meno *f*) Ch.

Ch. Vox angelica (or Unda Maris)

Solo (Corno di Bassetto 8')

delicato

*Tempo Iº**mistico*

Sw. Vox Humana 8', Bourd. 16', Violetta 4' (Trem.)

Harmonicabass 32' *pp*
indeciso

fp

without 4'

Man. fixed (*p*) ad lib.

(Ped.)

lugubre

dolce marcato

rit.

Solo or Ch. 16' Solo

Solo or Ch. Contra Fag. 16' (Solo)
or Contra Oboe 16' (Solo)

(fixed)

THE REED-GROWN WATERS

Sigfrid Karg-Elert
Op. 96, No 4

Molto tranquillo
Solo Corno di Bassetto 8' (or Cor anglais)

quasi accel. - - - - - Sw.
Cor de Nuit 8'

MANUAL

Ch. Liebl. Ged. 8' & Trem.

PP

PEDAL

quasi accel. - - - - -

Solo. (Corno di Bassetto)

Sw. (Cor de Nuit)

quasi Echo (closed)

quasi religioso

quasi Echo (closed)

più mosso - - - - - *tranquillo* - - - - - *più mosso* - - - - -

Gt Rohrflöte 8'

Solo Oboe

Sw. Cor de Nuit

Gt Rohrflöte

mp gajo 3 3

p dolente *più p* *gajo* 3 3

Ch. p

18 *tranquillo*
Solo. Ob. Sw. Cor de Nuit Liebl. Ged. Sw. Cor de Nuit (Quintatön)

Ch. quieto

Gl. or Solo Rohrflöte

Sw. Cor de Nuit

quasi Echo

Ch.

accel. . . a tempo . . . accel. . .

The musical score is for a piece titled "quasi Echo". It features three main parts: "Gl. or Solo Rohrflöte" (Flute), "Sw. Cor de Nuit" (Swedish Horn), and "Ch." (Chorus). The score is written for three staves. The first staff is for the Flute, the second for the Swedish Horn, and the third for the Chorus. The key signature is one sharp (F#) and the time signature is 4/8. The Flute part begins with a melodic line, followed by a section marked "accel." (accelerando) and then "a tempo". The Swedish Horn part enters with a similar melodic line, also marked "accel." and "a tempo". The Chorus part enters with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the piano introduction of "L'Espresso" by Franz Liszt. The score is in 2/4 time and features a key signature of one sharp (F#). It includes a treble and bass staff for the piano, and a single staff for the guitar. The piano part begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The guitar part enters with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes various musical notations such as triplets, slurs, and dynamic markings like "p" (piano) and "f" (forte).

Solo or Sw. Reeds 8' Solo

sonoramente

Tempo 1º

quasi riten. -

*p*Sw. (or Gt 8' *p*)
Cor de Nuit 8'

Solo. (Corno di Bassetto)

Sw.

Ch.

Liebl. Ged.
8' (Trem.)

Ch.

pp

Voix Cel.

Sw.

Solo

(16')

fixed

without 8'

Solo 16' (Contra Oboe or
C.-Fagotto)without 16', 8' *pp* alone*pp* (8' alone)

THE SUN'S EVENSONG

Sigfrid Karg-Elert
Op. 96, N° 5

Sostenuto e cantabile (quasi Sarabanda)

Gt or Solo (Flute 8')

MANUAL

PEDAL

MANUAL

P

Sw. (8' & 4' p)

18' Sw. coupled

PEDAL

p

This system shows the first four measures of the piece. The manual part consists of a treble and bass staff. The treble staff has a melody line with a 'p' dynamic marking. The bass staff has a chordal accompaniment with a 'p' dynamic marking. The pedal part is a single staff with a bass line, also marked 'p'. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/mood is 'Sostenuto e cantabile (quasi Sarabanda)'.

Ch. Reeds 8' (*delicato*)

Ch. Reeds 8' (*delicato*)

p

(sempre Sw. 8' & 4' p)

open

This system shows measures 5 through 8. The manual part continues with the same texture. The pedal part continues with the same bass line. The key signature and time signature remain the same. The tempo/mood is 'Sostenuto e cantabile (quasi Sarabanda)'.

pochettino mosso

Ch. sempre with Reeds 8'

Ch. to Ped.

This system shows measures 9 through 12. The manual part continues with the same texture. The pedal part continues with the same bass line. The key signature and time signature remain the same. The tempo/mood is 'Sostenuto e cantabile (quasi Sarabanda)'.

Strings

Sw. closed

Gt or Solo
Flute 8' & 4' (mf)

Solo or Ch. (f)
Strings

più f

più³ f

più mosso

Gt (Diap.)

fz

f

sempre più agitato

più fz
(quasi cresc.--) (---)

trmm

quasi cresc. - - -

4 (3+4)

4 (3+4)

4 (3+4)

Animato.

4 (3+4)

4 (3+4)

4 (3+4)

Lo stesso tempo
tempestoso

ff

3

3

tr

4

fastoso

fff Full Organ

meno forte

presto decresc.

allargando

f - - - *mf* - - - *p*

p Sw. - - - *ppp* Ch.

allargando

s' alone

indeciso

[EPILOGO]

Largo *quasi*

Sw. 8' soft

(quasi rit.) - -

p 3 3

sonore

Gt (without Stops. Ch. Reed 8' coupled to Gt)

P 16'

Gt (Ch. coupled)

Sw.

open

Sw.

Gt (Ch. coupled)

3 3

Sw.

Gt (Ch. coupled)

molto sonore

Gt (Ch.)

sonore

Sw.

p closed

Gt

sonore

Sw.

p closed

Sempre più lento.

Ch. Reeds 8' (p)

16' (p)

fastoso

Ch. (Reeds)

Sw. 8' (PP)

pp

lugubre e negro

P 16' & 32' (without 8')

THE MIRRORED MOON

Sigfrid Karg-Elert
Op.96, No 6

Tranquillo e contemplativo

MANUAL

pp

luminoso ed argentino

Sw. Voix Cel. 8' & Harm. Ætherea (2 $\frac{2}{3}$ ', 2, 1 $\frac{1}{3}$ ') (*pp*)
Echo Bourdon & 8^{ve} coupler, with Trem.

PEDAL

Harmonicabass 16' & Sw. to Ped.

Ch. Gedackt 8' & Vox Angelica 4'

closed

add Ch. to Ped.

Cor de Nuit 8'

closed

delicato

sempre Ch.

quasi adagissimo (doppio lento) e

Sw. Ch. Sw. Ch.

P Fluework *P* (Reeds (*p*))

(add Campanelli 2')

Sw. 8' & Ferncornett or Dulciana Mixture (2 $\frac{2}{3}$ ' & 2')

Sw. 3 Ch. 3

P *pp*

Sw. [1 2 8]

sempre con Campanelli (*p*) 2'

(trem.)

Ch. or Gt 16', 8' & 2 $\frac{2}{3}$ ' (*p*)

L.H. Ch.

[3/8] 4 5 6 7 8 9 [1 2 8 4 5 6 7 8 9]

Campanelli off

Solo or Gt Flute 8' or Cor de Nuit 8'

Ch.

(pp)

Solo or Gt

Solo or Gt

Ch.

Solo or Gt

sempre Solo or Gt

General crescendo

ffz off

p

General crescendo

fffz (Full) off

Tempo I?

add Harm. Ætherea (quasi Larigot)

p Sw.Voix Cel. 8' & 4' p with 8v2 Coupler

p

Ch. Reeds 8'

quasi pizz.

Sw.

Ch.

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a boxed-in section of music. The middle staff has a bass clef and a key signature of one sharp. It contains the instruction "Ch. Reeds 8'" and "quasi pizz.". The bottom staff has a bass clef and a key signature of one sharp. It contains the instruction "Sw.". There are dynamic markings like *pp* and *ppp* throughout the system.

Sw.

Ch.

Sw.

Ch.

Sw.

This system contains three staves. The top staff has a treble clef and a key signature of one sharp. It contains the instruction "Sw.". The middle staff has a treble clef and a key signature of one sharp. It contains the instruction "Ch.". The bottom staff has a bass clef and a key signature of one sharp. It contains the instruction "Sw.". There are dynamic markings like *pp* and *ppp* throughout the system.

Solo or G^t (p)

This system contains three staves. The top staff has a treble clef and a key signature of one sharp. It contains the instruction "Solo or G^t (p)". The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. There are dynamic markings like *pp* and *ppp* throughout the system.

Ch. (Ged. 8' & Vox Angelica 4')

p

This system contains three staves. The top staff has a treble clef and a key signature of one sharp. It contains the instruction "Ch. (Ged. 8' & Vox Angelica 4')". The middle staff has a bass clef and a key signature of one sharp. It contains the instruction "*p*". The bottom staff has a bass clef and a key signature of one sharp. There are dynamic markings like *pp* and *ppp* throughout the system.

Voix Cel. 8' & 8^{ve} Coupler

(Unda Maris or Echo=Bourdon & Trem.)

Solo Cor de Nuit 8'

Sw. *p* (Ch.) *quasi trillo* *indeciso* *closed* *mf* 3 3 *Vox Humana or Unda Maris & Trem.* *closed*

Bourdon doux or Rohrfl. *(Gt)* *rit.* *più p* *8* *Come prima*

Sw. or Ch. *delicatissimo e vibr.* *pp* 16' alone

(Sw.) *pp* *iridescent* *PPP*

HYMN TO THE STARS

Sigfrid Karg-Elert
Op. 96, N° 7

Solenne, non troppo lento

MANUAL

Gt. 8' & 4',
Sw. coupled } *mf*

PEDAL

mf (quasi Timpani)

meno forte

sempre meno f

(Sw. to Gt. in)

quasi pizz.

(Flutes)

Ch. *P*

Sw. (Reeds s')

P espr.

Sw

Gt

piu f

pp

rfz

Ch. s' & Dulciana Mixture. (*pp*)

pp

P

Gt (or Solo)

Solo 8'

3

(Solo or Gt.)

(Solo 8')

(Sw.)

misterioso

Sw. 16' 2 $\frac{3}{8}$

Voix Cel. 8'

8' off [32' (pp) & 16' only]

add 1 $\frac{3}{8}$ & Flute 8'

argentino

rit.

sonore

Chor Solo Reeds 8'

add 8'

stringendo assai

Doppio movimento

f Sw. Full (closed)

Gt or Ch.

(Sw. coupled)

f marc.

tenuto

Sw.

Gt or Ch.

tenuto

più f

Ch. with Sw. coupd

[B]

f marc.

8

sempre stringendo

f *Gt*

A — C — H] [B — A — C — H]

This system contains a piano and a bass staff. The piano staff has a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and arpeggiated figures, with a crescendo leading to a fortissimo (f) dynamic. The bass staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes labeled A, C, H, B, A, C, H, which are grouped into two measures with brackets. The instruction "sempre stringendo" is written above the piano staff. A dynamic marking "f Gt" appears at the end of the piano staff.

Tempo primo

8

Reeds 8', Sw. coupled

Gt

This system is marked "Tempo primo". It features a piano and a bass staff. The piano staff has a treble clef and a key signature of two sharps. It includes a reed instruction "Reeds 8', Sw. coupled" and a dynamic marking "Gt". The bass staff has a bass clef and a key signature of one sharp. The music consists of arpeggiated chords and moving lines in both staves.

8

This system continues the musical piece with a piano and a bass staff. The piano staff has a treble clef and a key signature of two sharps. It features complex chordal textures and arpeggiated figures. The bass staff has a bass clef and a key signature of one sharp. The music is characterized by dense harmonic structures and flowing lines.

Fixed Sw. - - - (al Fine)

allargando

Gt. **fff** Full Organ, SVS coupler

(non legato)

fff

This system contains the first system of a musical score. It features a piano part on the left and an organ part on the right. The piano part is marked *allargando* and includes a section marked *(non legato)*. The organ part is marked **fff** and includes a section marked *Fixed Sw. - - - (al Fine)*. The organ part also includes a section marked *Gt. fff Full Organ, SVS coupler*.

This system contains the second system of a musical score. It features a piano part on the left and an organ part on the right. The piano part is marked *allargando* and includes a section marked *(non legato)*. The organ part is marked **fff** and includes a section marked *Fixed Sw. - - - (al Fine)*. The organ part also includes a section marked *Gt. fff Full Organ, SVS coupler*.

This system contains the third system of a musical score. It features a piano part on the left and an organ part on the right. The piano part is marked *allargando* and includes a section marked *(non legato)*. The organ part is marked **fff** and includes a section marked *Fixed Sw. - - - (al Fine)*. The organ part also includes a section marked *Gt. fff Full Organ, SVS coupler*.

First system of musical notation. The top staff (treble clef) features a melodic line with many beamed sixteenth notes, starting with a *dim.* (diminuendo) marking. The middle staff (bass clef) has a more rhythmic accompaniment. The bottom staff (bass clef) provides a steady bass line. A *fff* (fortississimo) dynamic marking is present in the middle staff.

Second system of musical notation. The top staff continues the melodic line with various articulations. The middle staff has a more complex accompaniment with some *dim.* markings. The bottom staff continues the bass line. A *General - decresc.* (General decrescendo) marking is present in the middle staff.

Third system of musical notation. The top staff features a melodic line with *f* (forte) and *mf* (mezzo-forte) dynamics. The middle staff has a *p* (piano) dynamic marking and includes the instruction *Gt. without Stops, Sw. coupled (Voix Cel.)*. The bottom staff has a *pp* (pianissimo) dynamic marking and includes the instruction *Ch. (closed) quasi Echo*. A *Reeds* marking is present in the bottom staff. The system concludes with a *ppp* (pianississimo) dynamic marking and a *32' pp (only)* marking.