



ORIGINAL
COMPOSITIONS

FOR THE
ORGAN
(NEW SERIES)

No. 114

PARTITA IN E

S. Karg-Elert

LONDON
Novello & Co., Ltd.

SHORT PRELUDES

FOR THE

ORGAN.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

BOOK I.

No.			
1.	Andante Grazioso ...	...	Thomas Adams
2.	Andante ...	...	W. G. Alcock
3.	Largamente ..	...	George J. Bennett
4.	Andante Religioso ..	...	Myles B. Foster
5.	Andantino ...	...	Alfred Hollins

No.			
6.	Adagio Cantabile ...	...	Alfred Hollins
7.	Larghetto ...	...	Charles J. May
8.	Andante con Moto...	...	John E. West
9.	Andantino quasi Allegretto	...	John E. West
10.	Andante ...	...	W. Wolstenholme

BOOK II.

No.			
1.	Andante con Moto...	...	Thomas Adams
2.	Con Moto ...	...	W. G. Alcock
3.	Moderato ...	...	H. A. Chambers
4.	Marziale, poco Lento	...	Myles B. Foster
5.	Moderato ...	...	Alfred Hollins
6.	Andantino ...	...	Alfred Hollins

No.			
7.	Adagio ..	...	Charles J. May
8.	"Hymnus"—Andante e	...	
	Sostenuto ...	...	John E. West
9.	Andante Serioso ...	...	John E. West
10.	Adagio ...	...	W. Wolstenholme

BOOK III.

No.			
1.	Moderato e Legato	...	Thomas Adams
2.	Moderato ...	...	W. G. Alcock
3.	Andante con Moto	...	George J. Bennett
4.	Andante ...	...	H. A. Chambers
5.	Grazioso molto Espressivo	...	Myles B. Foster

No.			
6.	"Song without Words"—	...	
	Con Moto ...	...	Alfred Hollins
7.	Andante ...	...	Alfred Hollins
8.	Andante Dolente ...	...	John E. West
9.	Andante Pastorale	...	John E. West
10.	Adagio ..	...	W. Wolstenholme

BOOK IV.

No.			
1.	"Elevation"—Andante e Legato	...	
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2.	Andante Religioso	...	Myles B. Foster
3.	"Simplicity"—Andante	...	Barry M. Gilholy
4.	Largamente ...	...	R. G. Hailing
5.	"Dialogue"—Andante Grazioso	...	
	Charles H. Lloyd	...	

No.			
6.	Andantino ...	...	Arthur W. Marchant
7.	Con Moto Moderato	...	William Sewell
8.	Andante Amabile ...	...	William Sewell
9.	Andante ...	...	Clement M. Spurling
10.	Andante Sostenuto	...	F. Cunningham Woods

BOOK V.

No.			
1.	"Invocation"—Andante Grazioso	...	
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2.	Andante con Moto	...	Percy E. Fletcher
3.	Poco Adagio ...	...	Myles B. Foster
4.	Andante Espressivo	...	Ignace Gibsone
5.	Adagio ...	...	Alfred Hollins

No.			
6.	Poco Lento...	...	Charles H. Lloyd
7.	Andante Dolente ...	...	Arthur W. Marchant
8.	Andantino con Tenerezza	...	William Sewell
9.	Andante con Moto	...	Clement M. Spurling
10.	Adagio Molto ...	...	F. Cunningham Woods

BOOK VI.

No.			
1.	Dolente ...	...	Edmund T. Chipp
2.	Andante Sostenuto	...	Myles B. Foster
3.	Andantino ...	...	R. G. Hailing
4.	Con Moto ...	...	Alfred Hollins
5.	"Communion"—Cantabile	...	J. Lemmens

No.			
6.	Andante Religioso ..	...	Arthur W. Marchant
7.	Lento ...	...	Charles J. May
8.	Larghetto ...	...	Albert Robins
9.	Adagio e Mesto ...	...	William Sewell
10.	Andante Affetuoso	...	William Sewell

(July 1923.)

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LONDON: NOVELLO AND COMPANY, LIMITED.



ORIGINAL
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FOR THE

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No. 114

PARTITA IN E

by

Sigfrid Karg-Elert

(Op. 100)

PRICE

(FIVE SHILLINGS AND SIXPENCE)

LONDON
Novello & Co., Ltd.

MADE IN ENGLAND.

DIE vorgeschriebene Registrierung ist nicht als strikte bindend anzusehen, doch sollen tunlichst derselben *nahe kommende* Farben angestrebt werden. Verwendbar sind die 2-fuessigen Register auf Sw. und Ch. nur dann zu coloristischen Hellretouchierungen, wenn sie *sehr still* intoniert sind, in welchem Falle sie dann ihren primaeren Charakter verlieren und lediglich das Timbre der 8' Register metaphonieren. Falls 8' 2' in gewuenschter Eigenart nicht vorhanden, ist dieser Zwilling eventuell durch 16' 4' (*p*) zu ersetzen und eine Oktave hoeher zu spielen (sofern der Umfang zureicht und der 16' *locker* intoniert ist). Die angezeigten Stellen des Manualwechsels *sind durchaus beachtlich*, doch ist ein Tausch zwischen Sw. und Ch. in vielen Faellen moeglich. Ich liebe offene, schillernde, ja gelegentlich aggressive und karrierende Farben (wo es die burleske Diktion erfordert); doch fasse man die Registrierungen je eines Stueckes *stets unter einem einheitlichen Gesichtspunkt* zusammen und lasse lieber gelegentlich "interessante" Kombinationen fallen, als dass der Charakter der Geschlossenheit verloren geht. Sofern diese Partita in einheitlicher Folge gespielt wird, ist die *mehrfache Wiederkehr* von extravaganten Farben (16' 4' oder 8' 2', Vox humana, Glocken oder Harfe, u.s.w.) tunlichst zu umgehen: es gibt auch eine Monotonie der Reize! Die Farben sind alsdann nicht (wie vorgeschrieben) auf das *Einzel-stueck*—sondern auf das *Ganze* abzustimmen.

S. K.-E.

ALTHOUGH the indicated registration is not to be regarded as strictly binding, an endeavour should be made to secure tone-colours approximating as nearly as possible to the tone of the stops which the player is directed to use. Stops of 2-ft. pitch on Swell or Choir may be used—to give a touch of brightness—only when they are quietly voiced, in which case they lose their primary character and simply brighten up the tone of the 8-ft. stops. If 8-ft. and 2-ft. stops of the right character are not available, this combination may be replaced by soft stops of 16-ft. and 4-ft. pitch, playing an octave higher (so far as the compass of the manual makes this possible, and if the double stop is lightly voiced). Attention should be paid throughout to the manual changes indicated, but Swell and Choir manuals are frequently interchangeable. I like open and radiant colours—even occasionally aggressive colours *en caricature* (when a burlesque diction is called for); nevertheless the stops for any given movement must always be chosen with a view to the unity of the whole, avoiding the use of "interesting" combinations which would tend to obscure this.

When all the movements of this Partita are played *seriatim* as one item, avoid as far as possible the frequently repeated use of extravagant colours (e.g., 16-ft. plus 4-ft., or 8-ft. plus 2-ft.; or Vox humana; or Carillon or harp effects, etc.). Too much charm may be monotonous! Colours must in that case be well contrasted over the work as a whole, and not as indicated for the individual movements.

(Translated by G. S.)

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I. ENTRATA

Sigfrid Karg-Elert

Op. 100, N^o 1

Solenne e maestoso ♩ = 69 to 72

MANUAL

fff G^t Full

5

1

2 4

PEDAL

fff G^t to Ped.

2 3 3

1

mf without 16'

(ten.)

pesante

ten.

ten.

ten.

3

Ch. Flute 8' with Trem.

Ch.

Sw. 1

p Sw. Oboe 8'*pp**p**pp*

add 8'

Ch.

p Gt to Ped. in
soft 16' alone*p* Sw.*f* Gt*f* Gt to Ped.

ten.

p Sw. (closed)*p* Gt to Ped. in

First system of musical notation. The top staff (treble clef) features a melodic line with triplets and a fermata. The middle staff (bass clef) has a bass line with triplets and a fermata. The bottom staff (bass clef) contains a bass line with triplets and a fermata. Performance markings include *rit.*, *pomposo*, *fff*, *Gt Full*, and *ten.*

Second system of musical notation. The top staff (treble clef) includes a melodic line with a 5/4 measure and a fermata. The middle staff (bass clef) has a bass line with a 5/4 measure and a fermata. The bottom staff (bass clef) contains a bass line with a 5/4 measure and a fermata. Performance markings include *L.H.*, *1*, *2*, *3*, *5*, *4*, *25*, *1*, *2*, *4*, and *3*.

Third system of musical notation. The top staff (treble clef) features a melodic line with a 3/4 measure and a fermata. The middle staff (bass clef) has a bass line with a 3/4 measure and a fermata. The bottom staff (bass clef) contains a bass line with a 3/4 measure and a fermata. Performance markings include *grave*, *tr*, and *3*.

Sigfrid Karg-Elert
Op. 100, N° 2

Sw. or Solo Reed 8'

Ch.

pp (closed)

p

Sw. or Solo Reed 16' & Flute 4' (without 8')

(sempre Ch. 8' & 4')

add 8'. 16' off

Ch.

pp *mistico*
(closed) 8' Stopped (without 4')

Più mosso

P *suave*
Ch. Flutes 8' & 4' (2 $\frac{2}{3}$ ad lib)

First system of musical notation. The top staff features a melodic line with a 4-measure rest, followed by a 4-measure rest and a 5-measure rest. The bottom staff contains a bass line with a 3-measure rest. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mf* Sw (with Reed 8').

Second system of musical notation. The top staff includes the markings *ten.* and *rit.* followed by *poco animato*. The bottom staff has a 3-measure rest. The key signature is three sharps. The tempo/mood is marked *mf* Gt. The system concludes with the marking *mf* Gt coupled.

Third system of musical notation. The top staff features a 4-measure rest, followed by a 5-measure rest and a 4-measure rest. The bottom staff has a 3-measure rest. The key signature is three sharps. The tempo/mood is marked *più f*.

Fourth system of musical notation. The top staff includes the marking *non troppo Allegro*. The bottom staff has a 3-measure rest. The key signature is three sharps. The tempo/mood is marked *non troppo Allegro*.

ten. Reeds 8' alone (without 16')
solenne

ff *rall.* *f*

Vox Humana 8', Echo-Bourdon & Tremolo Solo

mf *Fluework* *mf*

p Ch. 8' & 4' (Unda Maris 8' & Flute 4' ad lib)

p 16' Ch. coupled

p Sw. Oboe 8'

Sw.

Ch. Flutes 8' & 4'

L.H.

p(without 4')

mf
Solo Reed 8'

5 1 4 2 3
* x x x x x x x
p Ch.
Voix Céle. 8'
Flute off
p etereo
32' (*pp*) or 16' *p* alone

3 1 3 1 1
cantabile
Solo Reed 8' (Vox Humana)

p
solenne
allargando
ppp
Sw.
ppp
Ch. coupled ad lib. - - - - - off

Sigfrid Karg-Elert
Op. 100, N^o 3.

MANUAL

p Ch. Flutes 8 & 4'
legato
senza Pedale

Sw/8' & 2' (16/pp ad lib.)

pp

(closed)

5

[illegible]

1st time Ch. (8' & 4')
2nd time Sw. (8' & 2') (16' pp ad lib.)

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a triplet of eighth notes (F#, G#, A) followed by a quarter note (B) and an eighth note (A). After a double bar line, there are five measures of music. The first measure has a '2' above it and contains a half note (B) and a quarter note (A). The second measure has a '3' above it and contains a half note (B) and a quarter note (A). The third measure has a '2' above it and contains a half note (B) and a quarter note (A). The fourth measure has a '3' above it and contains a half note (B) and a quarter note (A). The fifth measure has a '2' above it and contains a half note (B) and a quarter note (A). The lower staff is in bass clef with the same key signature and time signature. It begins with a triplet of eighth notes (F#, G#, A) followed by a quarter note (B) and an eighth note (A). After a double bar line, there are five measures of music. The first measure has a '7' below it and contains a half note (B) and a quarter note (A). The second measure has a '7' below it and contains a half note (B) and a quarter note (A). The third measure has a '7' below it and contains a half note (B) and a quarter note (A). The fourth measure has a '7' below it and contains a half note (B) and a quarter note (A). The fifth measure has a '7' below it and contains a half note (B) and a quarter note (A). The word 'ten.' is written below the first measure of the lower staff.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The second system also has two staves. The upper staff continues the melody, featuring a four-measure rest followed by a melodic phrase. The lower staff continues the accompaniment. The score concludes with a double bar line.

1 4 1 4 3 2 8 4 3 2 5

ten.

ten.

pp

Meno mosso ♩ = 52 to 54 (ma senza trascinare)

Oboe 8' Solo

Manual

p Ch. 8' & 4''

Pedal

mf

gajo

3

(without Oboe) *5 4 5 8 5 4 5 4 2 1*
1 2 3 1 2 1 1

OSCURO

Echo (or Sw.) *P* *indeciso*

P Gt Stopped 8' or Echo Unda Maris 8' (or Flute 8' & Trem.)

fixed

Oboe 8' Solo

Ch. 8' & 4'

P 16' & 8'

off

Echo (or Sw.) 8' only *indeciso*

Tempo I^o

P Sw. 8' & 2' [16'pp ad lib.]
ten.
 senza Pedale
ten.
 Ch. 8' & 4'

Sw. 4'
ten.
 Ch.

ten.
 Ch.

P G♯ or Echo (Stopped 8')
 Pedal
rit. poco a poco
P Violoncello Solo (8')

Allegretto amabile $\text{♩} = 50$

Strings (or with Trem.)

Sw. Voix Cél.

***p* Ch.**

Reed 8' & Strings 8'
sonor.^e ed espressivo

8' only

$\bullet = 52 \text{ to } 54$

* Solo 8' & 2' loco (or 16' & 4' & va)

~~buceotico~~

Sw.

P Sw. (Voix Cél. or Unda Maris)

gajo

ten.

come prima

OSCURO

pp	Echo (or Sw.)
	<i>oscu</i>

G^t Stopped 8'
P or **Echo Cor Anglais 8'**

*or Concert-Flute 8' & Nasard $2\frac{2}{3}'(p)$, quasi Quintaton 8'

fixed

p

$\bullet = 50$

Ch. Strings 8' (Trem. ad lib.)

16' soft

Sw. 8' (Voix Cé.)

p

Ch.

mf Reed 8' & Strings

$\bullet = 52 \text{ to } 54$

Solo come prima

mf

p Sw. come prima

gajo

ten.

come prima

Echo (or Sw.)

P oscuro

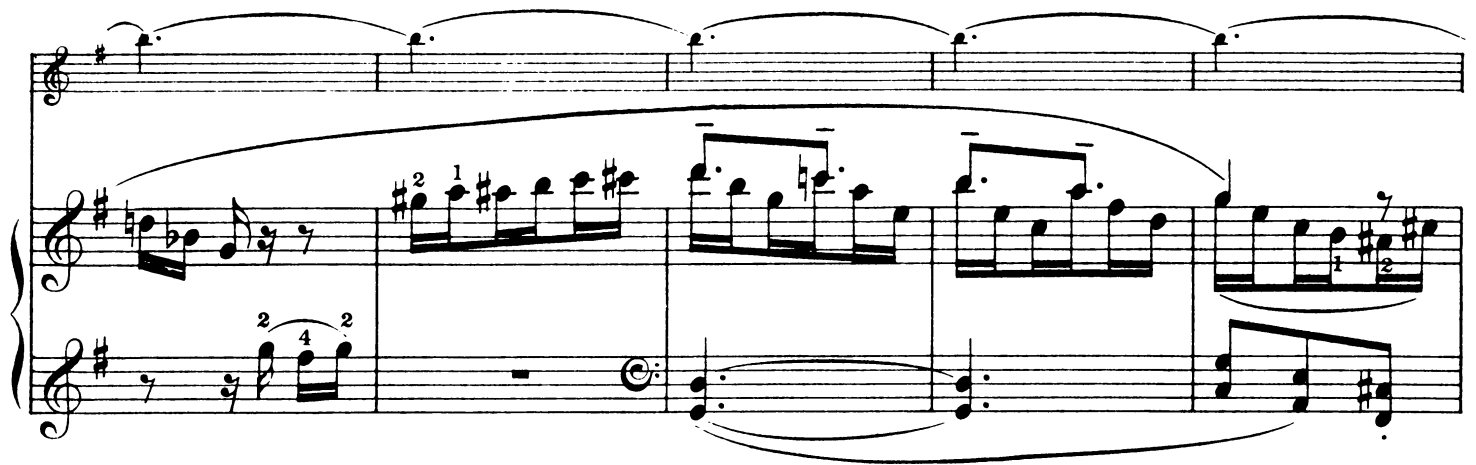
P Cor Anglais 8' Solo

Tempo I° ♩. = 72 to 80

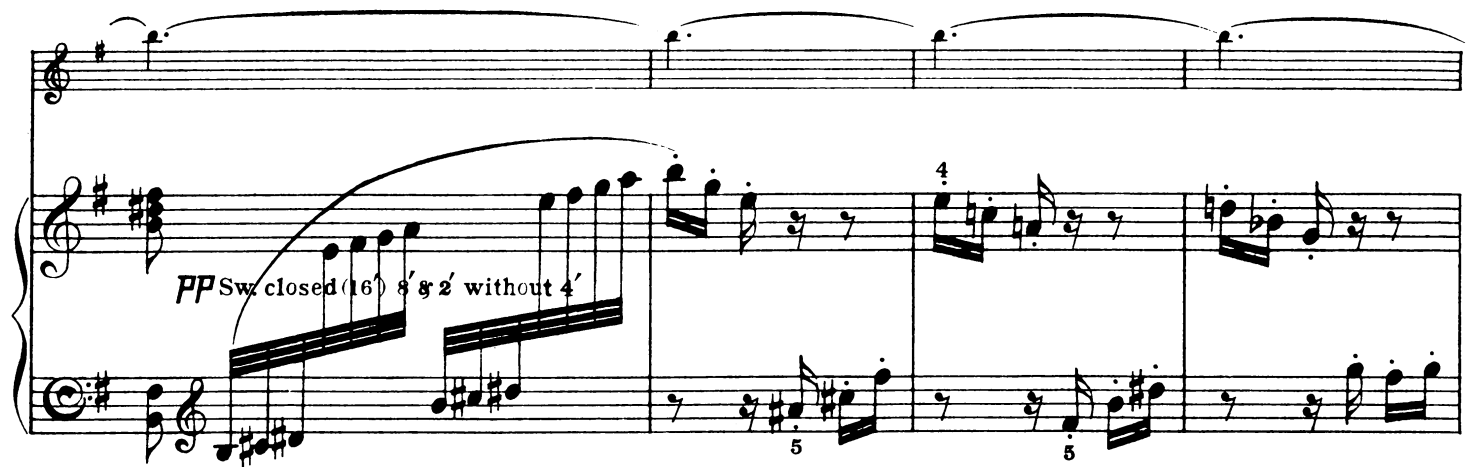
P Ch. Flutes 8' & 4''

* Sollte kein Manual für  frei sein, so muss auf Ch. der Ton  fixiert werden.

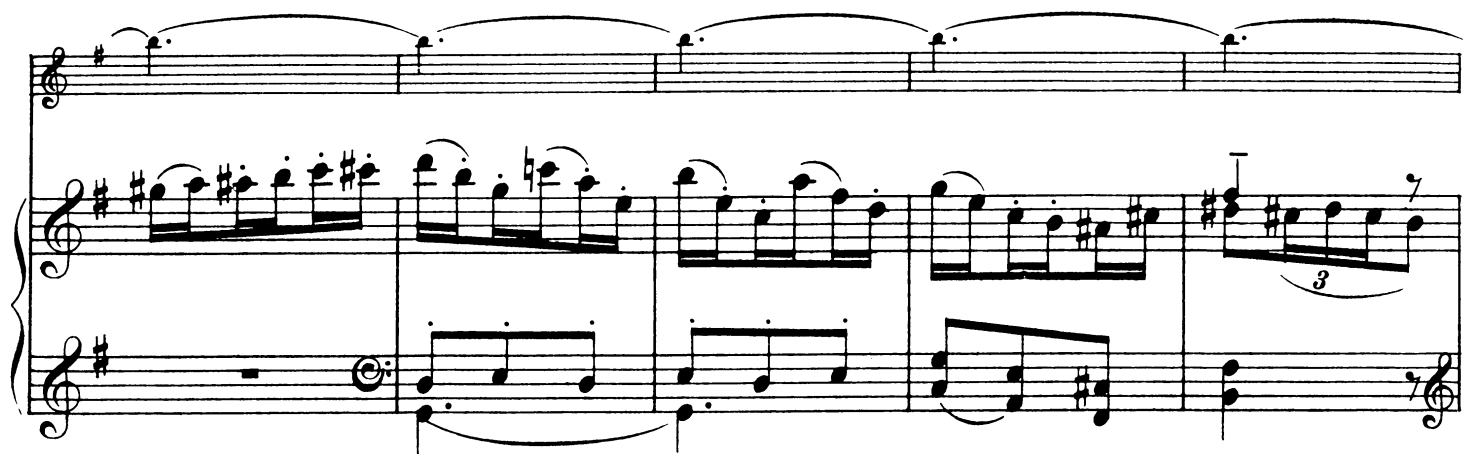
If a separate Manual cannot be spared for  fix down the note on Choir Manual.



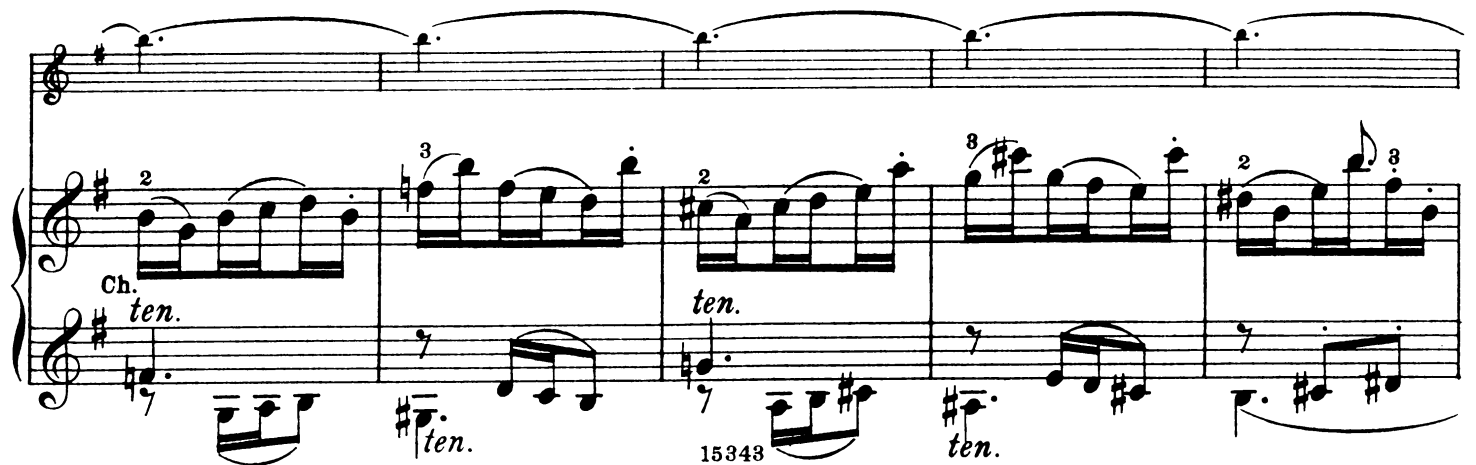
First system of musical notation. The top staff contains a series of dotted half notes with upward-pointing stems. The middle staff features a complex melodic line with various intervals and accidentals, including a trill marked with a '7'. The bottom staff has a bass line with a triplet of eighth notes marked with '2', '4', and '2'.



Second system of musical notation. The top staff continues the dotted half notes. The middle staff has a melodic line with a trill marked '4'. The bottom staff features a bass line with a triplet of eighth notes marked '5' and '5'. A piano instruction is present: *pp* Sw. closed (16) 8' & 2' without 4'.



Third system of musical notation. The top staff continues the dotted half notes. The middle staff has a melodic line with a trill marked '7'. The bottom staff features a bass line with a triplet of eighth notes marked '3'.



Fourth system of musical notation. The top staff continues the dotted half notes. The middle staff has a melodic line with a trill marked '2'. The bottom staff features a bass line with a triplet of eighth notes marked '2'. A piano instruction is present: *Ch. ten.*. The page number 15348 is at the bottom.

Vcl. Solo (only)

Adagio ♩ = 100
Sw. Liebl. Ged. 16' & Voix Cél. 8'

pp

etereo *pp*

p Solo Cor Angl. 8'

Sw.

add Harmonicabass 16' (*pp*) ad lib.

IV. RIGAUDON

[ALLA BURLA]

Sigfrid Karg-Elert
Op. 100, N^o 4

Allegro gajo e rustico ♩ = 76

MANUAL

f Solo Trumpet or Cornopean 8'

f G[!] Diap. 8' with Cornet or Quint. 2 $\frac{2}{3}$ ' (G[!])

PEDAL

f ben pronunziato ed umore

* with Fag. 16' (or Bombarde) 8' or 2' (or Sw. coupled)

secco e bizzarro

Solo

secco

f acuto Sw. Flute 8' & Mixture (with 16' soft ad lib.)

giojoso

* Die drei Manuale sind annähernd gleichstark aber deklamatorisch und coloristisch unterschiedlich zu registrieren. Bizarre Klangfarben sind erforderlich. Pedal mit 4' oder Koppel zum Sw. (mit Mixture) Alles ohne Streicher diese erst im Trio.

The three Manuals to be about equally loud, but well contrasted in tone-colour—which should be *bizarre*. Pedals with 4', or coupled to Swell with Mixture. No String tone should be used until the Trio is reached.

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15348

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music with a '2' above the first measure and a '5' above the second measure. The middle staff is in bass clef and contains two measures of music with a '5' above the first measure and a '1' above the second measure. The bottom staff is in bass clef and contains two measures of music. The first measure of the top staff has a 'Solo' marking above it.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains two measures of music with a '2' above the first measure. The middle staff is in bass clef and contains two measures of music with a 'Solo sempre Trumpet' marking above the first measure. The bottom staff is in bass clef and contains two measures of music.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains two measures of music with a '3' above the first measure and a '1' above the second measure. The middle staff is in bass clef and contains two measures of music with a '3' above the first measure and a '1' above the second measure. The bottom staff is in bass clef and contains two measures of music with a 'U' above the first measure and a 'A' above the second measure.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains two measures of music with a '5' above the first measure and a '2' above the second measure. The middle staff is in bass clef and contains two measures of music with a 'ten. f Gt' marking above the first measure and a 'Sw.' marking above the second measure. The bottom staff is in bass clef and contains two measures of music with a 'ten.' marking above the first measure and a 'secco' marking below the first measure.

5 2

Swg

3

3

3

3

3

3

3

Gt

legato

2 5

1

2

Solo

f

f Gt

U A U A

U A U A

U A U A

U A U A

Solo

f Sw.

5

f Solo (quasi Tuba')

Sw.

ritenuto *p*

Sw. to Ped. 8' & 2' in

(Fag. 16' Solo)

TRIO

Meno mosso ♩ = 66

p Ch. Bassethorn 8', Strings 8' & Flute 4' (*p*) *

1 Ritorno più *p*

quieto *p*

* Oder sanftes 16 füssiges Rohrwerk mit Vox Cal. 8' und Flauto dolce 4' beide Hände eine Oktave höher (quasi Rohrwerk 8', Vox Cal. 4' und Flautino 2' *p*).

* Or a soft 16 f! Reed with 8 f! Voix Célestes and 4 f! Flauto dolce, both hands playing an octave higher (giving the effect of 8, 4 & 2 f! respectively).

2 *Tempo I^o* ♩ = 76

Sw. Reeds 8' *non troppo forte*

add Sw. to Ped. [^]

with 16'*

Flutes only *ppqueto*

rit.

Sw. to Ped. in

p Fag. 16'

Meno mosso ♩ = 66

p ch.

3 3

* Eventuell G♯ Oktave 4' und Flute 8' p, eine Oktave tiefer (quasi Oktave 8' und Flute 16'). Bei "queto" = Oktave 4' ab und loco zu spielen.

* Suggested registering: G♯, 4 f! octave and 8 f! Flute, played an octave lower (giving the effect of 8 & 16 f! respectively). At "queto" put 4 f! octave in and play as written (loco).

Tempo I^o ♩ = 78

Solo Trumpet 8' or Cornopean

f G[♯] Diap. 8' with Cornet or Quint. 2 $\frac{2}{3}$ '

f ben pronunziato ed umore

(G[♯])

with Fag. 16' (or Bombarde) & 4' or 2' (or Sw. coupled)

secco e bizzarro

Solo

secco

Sw. Flute 8' & Mixture (with 16' soft ad lib.)

f acuto

giojoso

Solo sempre Trumpet

This page of musical notation is for guitar, featuring four systems of staves. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

System 1: The first system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff has a similar melodic line. The bottom staff features a bass line with a long, sweeping slur across the first two measures, followed by a series of eighth notes. A finger number '8' is written above the final measure of the top staff.

System 2: The second system also consists of three staves. The top staff continues the melodic line with various fingerings (1, 3, 1, 3, 5, 2, 5, 2, 5, 2). The middle staff has a melodic line with a 'ten. f Gt' instruction. The bottom staff has a bass line with a 'ten.' instruction and a 'secco' marking. Fingerings like '8 1' and '3 1' are indicated.

System 3: The third system consists of three staves. The top staff begins with a 'Solo' instruction and a 'f' (forte) dynamic. It features a melodic line with a 'Sw.' (sweep) instruction. The middle staff has a 'Sw.' instruction and a 'legato' marking. The bottom staff has a 'legato' marking. Fingerings like '2 5' and '1 5' are indicated.

System 4: The fourth system consists of three staves. The top staff begins with a 'Gt' instruction and a 'f Solo' instruction. It features a melodic line with a 'Gt' instruction. The middle staff has a 'Gt' instruction and a 'f Gt' instruction. The bottom staff has a 'Gt' instruction and a 'f Gt' instruction. Fingerings like '2 5' and '1 5' are indicated.

Sw.

Solo

Ch. Bassethorn 8'

p Sw. Reeds 8' *p* closed

più p

più p

Sw. 8' Reeds & Echo Mixture
(Sw. opened) *sfz* — *pp*

p (Fagotto or Bombarde 16' Solo)

V. SARABANDE

Sigfrid Karg-Elert
Op. 100, N° 5

Molto sostenuto e nobile ♩ = 60

MANUAL

pp Ch. Unda Maris 8'

PEDAL

P Solo 4' (quasi Soprano)

molto espressivo

Solo Clarinet 8'

The first system of the musical score for 'V. Sarabande' is written for three staves. The top staff is for the Manual, the middle for the Pedal, and the bottom for a Solo instrument. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is 'Molto sostenuto e nobile' with a quarter note equal to 60 beats per minute. The Manual part begins with a piano (pp) dynamic and features a 'Ch. Unda Maris 8'' effect. The Pedal part has a 'Solo 4' (quasi Soprano)' effect. The Solo instrument part is marked 'molto espressivo' and 'Solo Clarinet 8''. The system includes various musical notations such as trills, slurs, and dynamic markings.

The second system of the musical score continues the piece. It features the same three-staff layout. The Solo instrument part has a 'Solo Violoncello 8' & Bassoon 8' (p), or Clar. 8' Solo coupled' effect. The system includes various musical notations such as slurs, ties, and dynamic markings. The bottom staff has a '4' off' marking.

[illegible]

Solo 4' only, or Flute with Tremolo 8^{va}

Ch.

meno marcato

Clar. off

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The Treble part features a melody with a repeat sign and a trill. The Bass part provides a harmonic accompaniment with chords and a trill. The Piano part consists of a simple bass line. The score is divided into two systems, with a repeat sign at the beginning of the first system.

mf Gt

3

p Sw.

mf 16' 8'

15342

Solo with Reeds (*mf*) ad lib.

f G^t coupled

Sw. quasi *f*

P G^t to Ped. in

rit. - - - - -

Clar. off 5 2 1 4

Ch.

close Sw.

mf > > >

p

rit. - - - - -

a tempo

mf Sw. Clar. Solo, or Vox Humana 8', & Bourd. 8'

mf (16' 8')

p Ch.

Sw.

Ch. 8' & 4' Flute

mf

Sw. 4 15 4 1 2

First system of musical notation. The top staff (treble clef) features a melodic line with triplets and a chordal accompaniment. The middle staff (bass clef) contains a bass line with triplets. The bottom staff (bass clef) has a single melodic line. Performance markings include *ben legato*, *un poco mosso*, and *mf Gt*. Fingering numbers 3, 4, 5 are visible above the top staff.

Second system of musical notation. The top staff continues the melodic and harmonic development. The middle staff features a more active bass line with triplets. The bottom staff has a melodic line with a *ten.* (tension) marking. A dynamic marking of *f* (forte) is present in the middle staff.

Third system of musical notation. The top staff shows a melodic line with a *più f* (pianissimo) marking. The middle staff features a *ff* (fortissimo) marking and a *menof rit.* (meno forte, ritardando) instruction. A note indicates *Sw. with Clar. & Voix Cél. mf (open)*. The bottom staff has a *menof* marking and a *p* (piano) marking.

close Sw.

This system contains three staves. The top two staves are for piano, with the right hand playing chords and the left hand playing a more active line. The bottom staff is for organ, featuring a single note held across the measures. The key signature is two sharps (F# and C#).

rit. Clar. off 5 4 2 1

a tempo Ch. (Unda Maris)

fp

Sw. 16' (*p*) quasi Ped.

rit. 16' 8' 8' off

Solo 4' (quasi Soprano)

This system contains three staves. The top staff is for clarinet, with a tempo change from *rit.* to *a tempo*. The middle staff is for organ, with a forte-piano (*fp*) dynamic. The bottom staff is for organ, with a *rit.* marking and specific stop indications (16', 8', 8' off). The key signature is two sharps.

rall. *lento*

pp

pp

Ch.

Sw. 16

This system contains three staves. The top staff is for piano, with a tempo change from *rall.* to *lento*. The middle staff is for organ, with a piano-piano (*pp*) dynamic. The bottom staff is for organ, with a *pp* dynamic and a specific stop indication (Sw. 16). The key signature is two sharps.

VI. GAVOTTE e CARILLON

Sigfrid Karg-Elert
Op. 100, N° 6*Allegro ordinario* ♩ = 112

MANUAL

mf Sw. * 5/4 Ch. closed

mf Gt. 4 1 2 4 3

PEDAL

mf quasi Fag. e {Vcl. Bassi pizz.

Gt. Ch.

Sw. sempre Sw.

Sw. 4/3 Gt. cresc.

Gt. Sw.

* Sw. Orch. Oboe 8' *mf* > *p* } in gutausbalancierter Stärke aber deutlicher orchestraler Unterschiedlichkeit; Manualwechsel
 Gt. Strings 8' *mf* } stets streng im Tempo.
 Ch. Flutes 8' & 4' *mf* > *p* } Well balanced as to power, but with well contrasted Orchestral tones. Changes of Manual must
 Ped. 16' Sw. coupled } be made without breaks in the tempo, which must be strict.

15343

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First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with triplets and slurs, marked with *ten.* and *f*. The left hand provides harmonic support with chords and single notes, marked with *f* and *p*. A dynamic change to *p* is noted with "Ch. (opened)".

Second system of the musical score. It continues the melodic and harmonic themes. The right hand has triplets and slurs, marked with *ten.* and *mf*. The left hand has triplets and slurs, marked with *mf* and *Sw. (closed)*. A tempo change to *in tempo gioioso* is indicated. The system ends with a double bar line and a repeat sign.

Third system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and accents, marked with *Ch.* and *f*. The left hand provides harmonic support with chords and single notes, marked with *f* and *sonoramente*. A dynamic change to *f* is noted with "f G#".

Fourth system of the musical score. It continues the melodic and harmonic themes. The right hand has slurs and accents, marked with *mf* and *Sw. (closed)*. The left hand has slurs and accents, marked with *mf*. A dynamic change to *mf* is noted with "mf Sw. (closed)".

System 1: Treble and Bass staves. Treble staff features a melodic line with fingerings (1, 2, 1, 2, 4, 3, 5, 4, 3, 2, 1, 4) and a *ten.* (tension) marking. Bass staff includes a *G♯ cresc. ad lib.* marking. A third staff at the bottom shows a rhythmic accompaniment.

System 2: Treble and Bass staves. Treble staff has a *mf Sw.* (mezzo-forte swell) marking. Bass staff includes a *p Ch. closed* (piano, chords closed) marking and a *sempre Ch.* (always chords) marking. Fingerings are indicated throughout.

System 3: Treble and Bass staves. Treble staff features a *mf G♯* marking. Bass staff includes a *mf Sw.* marking. The system concludes with a repeat sign.

System 4: Treble and Bass staves. Treble staff features a *Ch.* (chords) marking. The system concludes with a repeat sign.

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains several measures with rests and some notes. The middle staff has a treble clef and a key signature of one sharp. It begins with the marking "NB*" and contains a continuous sequence of eighth notes, mostly beamed in groups of four, with some triplets indicated by a '3' over the notes. The bottom staff has a bass clef and contains rests.

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. It contains several measures with notes and rests, including some beamed eighth notes. Above the first measure is the marking "Sw. 5 8 1". Above the second measure is "5 8 1". Above the third measure is "Tempo 1^o". Above the fourth measure is "G^t". Above the fifth measure is "mf". The middle staff has a treble clef and a key signature of one sharp. It contains several measures with notes and rests, including some beamed eighth notes. Above the first measure is the marking "Ch.". Above the second measure is "Sw.". Above the third measure is "Ch.". Above the fourth measure is "Sw.". Above the fifth measure is "4". The bottom staff has a bass clef and contains rests.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. It contains several measures with notes and rests, including some beamed eighth notes. Above the first measure is the marking "Ch.". Above the second measure is "Sw.". Above the third measure is "2 1". Above the fourth measure is "Sw.". Above the fifth measure is "G^t". The middle staff has a treble clef and a key signature of one sharp. It contains several measures with notes and rests, including some beamed eighth notes. The bottom staff has a bass clef and contains rests.

NB.*
or

Fourth system of the musical score. It consists of one staff with a treble clef and a key signature of one sharp. It contains a sequence of eighth notes, mostly beamed in groups of four, with some triplets indicated by a '3' over the notes. The sequence ends with the marking "etc.".

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have bass clefs. The music includes various note values, rests, and dynamic markings. A large slur covers the first two staves. A 'Gt.' marking is present above the middle staff. The bottom staff has a 'V.' marking at the end.

Second system of the musical score. It continues the grand staff from the first system. The music features triplets and other rhythmic patterns. Dynamic markings include *sfz* (sforzando) and *p* (piano). A 'Ch.' marking is present above the middle staff. The bottom staff has a 'p' marking at the end.

Third system of the musical score. It concludes the piece. The music features a variety of dynamics and articulations. Key markings include *più p*, *p*, *mf*, *pp*, and *Fine*. A tempo change to *Meno mosso* is indicated with a quarter note equal to 96 beats. The system includes the following markings: *più p*, *p*, *mf*, *pp*, *Fine*, *Meno mosso* ♩ = 96, *Echo Vox Humana*, *Liebl.Ged.16' Voix Cél.8'(Violino 2'pp)*, *p Solo Fl.8' & Harp 8'(or Chimes 8')*, and *pp*.

Ch. Unda Maris 8' (4' soft ad lib.)
fixed

Sw. Clar. 8' Solo

p

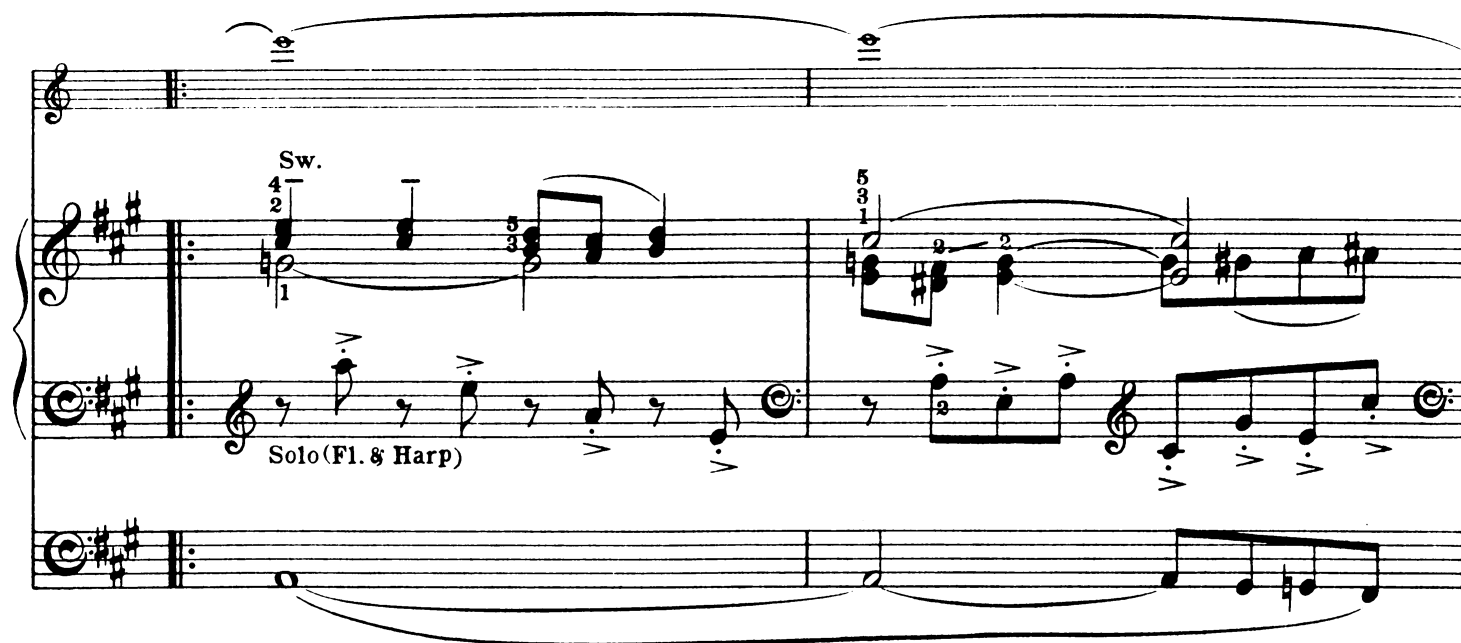
Solo Fl. & Harp (Chimes)

marcato
Sw. (opened)

p Ch. místico

rit.

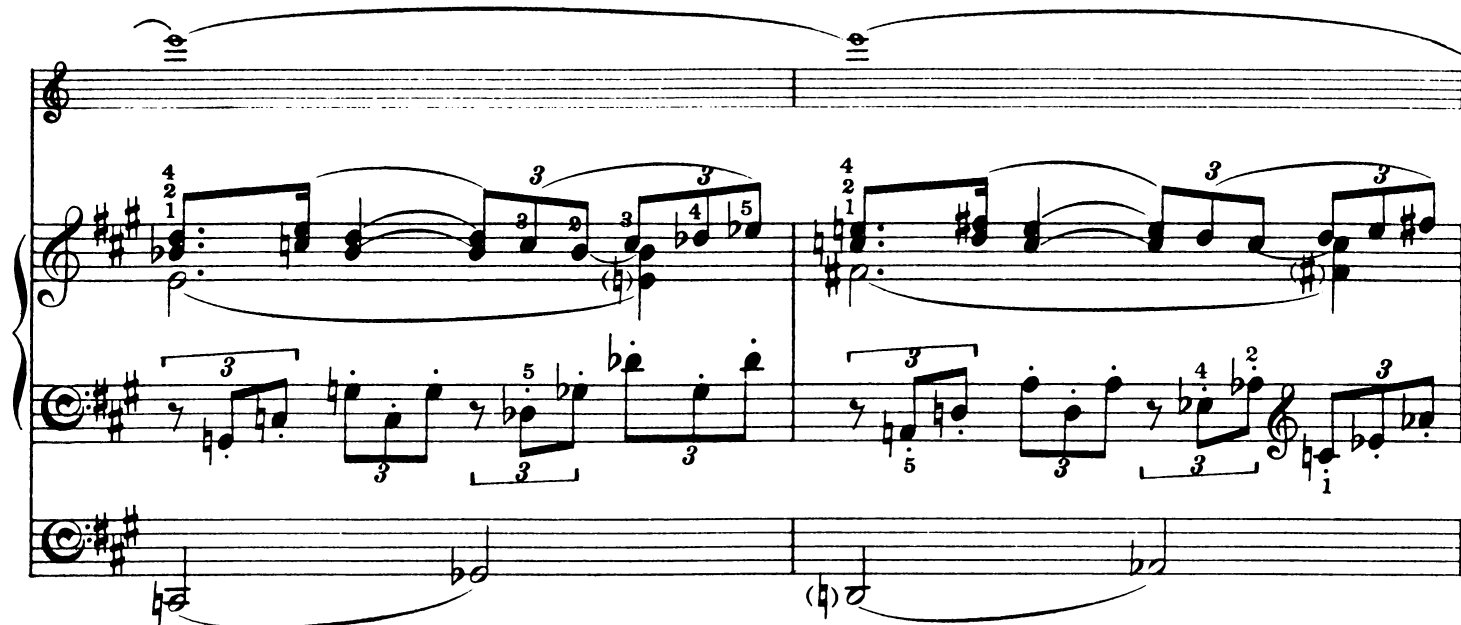
closed



Sw.

Solo (Fl. & Harp)

This system contains the first system of a musical score. It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a solo line at the bottom. The piano part includes fingerings (1, 2, 3, 4, 5) and a 'Sw.' (Swell) marking. The solo part is marked 'Solo (Fl. & Harp)' and includes various musical notations like notes, rests, and slurs.



This system contains the second system of the musical score. It continues the vocal, piano, and solo parts. The piano part features complex fingerings and slurs. The solo part includes various musical notations and slurs.



(still fixed)

Ch.

rit. - - -

This system contains the third system of the musical score. It includes the vocal, piano, and solo parts. The piano part features complex fingerings and slurs. The solo part includes various musical notations and slurs. The system concludes with a 'Ch.' (Chord) marking and a 'rit.' (ritardando) marking.

Sw. (Clar.) *rit.*

Solo Flute & Harp (Chimes) *simile*

Sw. *marcato*

Ch.

Da Capo di Gavotte senza repetizione

Solo

Ch. *pp*

Da Capo di Gavotte senza repetizione

Op. 100, N^o 7

Solenne e maestoso ♩ = 69 to 72

[illegible]

Ch. Flute 8' with Trem.

2 8 1

Sw. 1 1

Ch.

p Sw. Oboe 8'

pp add 8'

Ch.

p Sw.

f Gt.

f Gt. to Ped.

ten.

*8

mf Sw. Liebl. Ged. 16' & Viol. 4' (without 8')

8

rit.

mf Gt. Diap. 16' & Fl. 4' (without 8')

mf

* Die 8' gelten nur bei 16' füssiger Registrierung. Falls diese nicht möglich ist, wird alles "loco" gespielt.
The indication 8' only applies when there are 16 ft stops; otherwise all is to be played as written, loco.

add Reed 16'

8' *rfz* 3

This system shows the first system of music. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and a triplet of eighth notes. The bottom staff has a bass clef and a key signature of three sharps. It features a bass line with eighth notes and a triplet of eighth notes. The dynamic marking *rfz* (rassordito forzando) is present.

8' Sw. add Voix Cél. 8' *espressivo* 15 4 15 4 3

This system shows the second system of music. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and a triplet of eighth notes. The bottom staff has a bass clef and a key signature of three sharps. It features a bass line with eighth notes and a triplet of eighth notes. The dynamic marking *espressivo* (espressivo) is present. The text "Solo Reed 8'" is written below the bottom staff.

8' Gt Reed 16' in *f* Gt Diap. 8' 4' & Mixture (-)

This system shows the third system of music. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and a triplet of eighth notes. The bottom staff has a bass clef and a key signature of three sharps. It features a bass line with eighth notes and a triplet of eighth notes. The dynamic marking *f* (forte) is present. The text "Gt Reed 16' in" and "Gt Diap. 8' 4' & Mixture" are written above the top staff.

piuf *rfz cresc.* *tr* *rfz*

This system shows the fourth system of music. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and a triplet of eighth notes. The bottom staff has a bass clef and a key signature of three sharps. It features a bass line with eighth notes and a triplet of eighth notes. The dynamic marking *rfz cresc.* (rassordito forzando crescendo) is present. The text "piuf" (piuma) is written above the top staff. The text "tr" (trillo) is written above the bottom staff.

rall. - ten.

p Sw. Ch. coupled

tr

rit. -

p G♯ to Ped. in

ff G♯

ten.

ff G♯ to Ped.

marcatissimo

fff

3

gravemente

fff

fff

L.H.

Original Compositions for the Organ

BY

EDWIN H. LEMARE.

								S.	D.
1.	PASTORALE No. 1, in E	...	...	...	...	...	...	2	0
2.	ANDANTINO in D flat	...	...	...	...	...	...	2	0
3.	ELEGY in G	...	...	...	...	...	...	2	0
4.	CONCERT FANTASIA on the tune "Hanover"	...	...	...	...	...	...	4	6
5.	GAVOTTE MODERNE in A flat	...	...	...	...	...	...	2	0
6.	REVERIE in E flat	...	...	...	...	...	...	3	0
7.	SYMPHONY in G minor	...	...	...	...	...	...	7	6
8.	INTERMEZZO in B flat	...	...	...	...	...	...	2	0
9.	ANDANTE CANTABILE	...	...	...	...	...	...	2	0
10.	MEDITATION IN D flat	...	...	...	...	...	...	2	0
11.	NOCTURNE in B minor	...	...	...	...	...	...	3	0
12.	CONTEMPLATION	...	...	...	...	...	...	3	0
13.	BERCEUSE in D	...	...	...	...	...	...	2	0
14.	RHAPSODY in C minor	...	...	...	...	...	...	3	0
15.	CHANSON D'ÉTÉ	...	...	...	...	...	...	2	0
16.	CAPRICE ORIENTALE	...	...	...	...	...	...	2	0
17.	CANTIQUE D'AMOUR	...	...	...	...	...	...	2	0
18.	FANTASIE FUGUE	...	...	...	...	...	...	3	0
19.	MADRIGAL	...	...	...	...	...	...	2	0
20.	IMPROMPTU in A	...	...	...	...	...	...	2	0
21.	SYMPHONY No. 2, in D minor	...	...	...	...	...	...	6	6
22.	ARCADIAN IDYLL (Serenade, Musette, Solitude)	...	...	...	...	...	...	3	0
23.	OVERTURE in F minor ("The Schenley")	...	...	...	...	...	...	4	6
24.	PASTORAL POEM	...	...	...	...	...	...	3	0
25.	LIEBESTRAUM	...	...	...	...	...	...	3	0
26.	SPRING SONG ("From the South")	...	...	...	...	...	...	2	0
27.	SOUTENIR (a Study on one note)	...	...	...	...	...	...	2	0
28.	TRAUMLIED	...	...	...	...	...	...	2	0
29.	RONDO CAPRICCIO (A Study in Accents)	...	...	...	...	...	...	3	0
30.	GRAND CORTÈGE (Finale)	...	...	...	...	...	...	3	0
31.	THE QUEST	...	...	...	...	...	...	2	0
32.	RUSTIC SCENE	...	...	...	...	...	...	3	0
33.	CARILLON (A Study in Legato Pedalling)	...	...	...	...	...	...	2	0
34.	CHANT SÉRAPHIQUE	...	...	...	...	...	...	2	0
35.	COMMUNION ("Peace")	...	...	...	...	...	...	2	0
36.	MINUET NUPTIALE	...	...	...	...	...	...	2	0
	ROMANCE in D flat (in the RECITAL SERIES edited by E. H. LEMARE)	...	...	...	...	...	...	3	0
	MARCHE SOLENNELLE	ditto				ditto		3	6
	ALLEGRETTO in B minor	ditto				ditto		3	0
	CHANT SANS PAROLES	ditto				ditto		3	0
	SECOND ANDANTINO in D flat	ditto				ditto		2	0
	TOCCATA DI CONCERTO	ditto				ditto		3	0
	SUMMER SKETCHES	ditto				ditto		3	6
	MARCHE HÉROÏQUE	ditto				ditto		3	0
	SCHERZO FUGUE	ditto				ditto		3	0

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No. 1.—TWELVE SELECTED PIECES.

- | | | |
|-----|--|--------------------|
| 1. | Interlude | Th. Dubois |
| 2. | Chanson de Matin | Edward Elgar |
| 3. | Fantasia on the old melody "Urbs Beata" | W. Faulkes |
| 4. | There is a green hill far away | Ch. Gounod |
| 5. | Marche Triomphale | Alexandre Guilmant |
| 6. | Ave Maria | A. Henselt |
| 7. | Grand Chœur No. 2 | Alfred Hollins |
| 8. | Andantino in D flat | Edwin H. Lemare |
| 9. | Chanson Triste | P. Tschaiakowsky |
| 10. | Prelude to "Lohengrin," Act I. | R. Wagner |
| 11. | Romanza | W. Wolstenholme |
| 12. | Allegretto in E flat | W. Wolstenholme |

No. 2.—TWELVE SELECTED PIECES.

- | | | |
|-----|-----------------------------|--------------------|
| 1. | Chanson de Nuit | Edward Elgar |
| 2. | Alla Marcia | Myles B. Foster |
| 3. | Minuetto | Alexandre Guilmant |
| 4. | Lied | H. Hofmann |
| 5. | Barcarolle | H. Hofmann |
| 6. | Spring Song | Alfred Hollins |
| 7. | The Curfew | Edward J. Horsman |
| 8. | Pastorale in E | Edwin H. Lemare |
| 9. | Ave Maria d'Arcadelt | Franz Liszt |
| 10. | Cantique d'Amour | Theo. Wendt |
| 11. | The Seraph's Strain | W. Wolstenholme |
| 12. | Le Carillon | W. Wolstenholme |

No. 3.—TWELVE SELECTED PIECES.

- | | | |
|-----|---|---------------------|
| 1. | Scherzo in A flat | Edward C. Bairstow |
| 2. | Melody | S. Coleridge-Taylor |
| 3. | Serenade | H. Hofmann |
| 4. | Bridal March | Alfred Hollins |
| 5. | Berceuse | Edwin H. Lemare |
| 6. | Melodie in E | S. Rachmaninoff |
| 7. | Aubade | A. Stelezki |
| 8. | Nocturne in C sharp minor | P. Tschaiakowsky |
| 9. | Procession to the Minster ("Lohengrin") | R. Wagner |
| 10. | Passacaglia | John E. West |
| 11. | Fantasia upon the Plainsong Melody "Ad cenam Agni" | Healey Willan |
| 12. | Allegretto in A flat | W. Wolstenholme |

No. 4.—TWELVE SELECTED PIECES.

- | | | |
|-----|--|---------------------|
| 1. | Arietta | S. Coleridge-Taylor |
| 2. | Souvenir de Printemps | Joseph Holbrooke |
| 3. | Andante in D | Alfred Hollins |
| 4. | Pavane in A | Bernard Johnson |
| 5. | Harmonies du Soir | Sigfrid Karg-Elert |
| 6. | An Eton Memorial March | C. H. Lloyd |
| 7. | Allegro alla Marcia | A. L. Peace |
| 8. | Visione | J. Rheinberger |
| 9. | Chant sans Paroles | P. Tschaiakowsky |
| 10. | Prelude to Act III. ("Die Meistersinger") | R. Wagner |
| 11. | Allegro Pomposo | John E. West |
| 12. | Canzona | W. Wolstenholme |

No. 5.—TWELVE SELECTED PIECES.

- | | | |
|-----|---|------------------|
| 1. | Jour de Noces | J. Stuart Archer |
| 2. | Festival Prelude on "Ein feste Burg" | W. Faulkes |
| 3. | Legend | Harvey Grace |
| 4. | Allegretto Pastorale | H. M. Higgs |
| 5. | Benediction Nuptiale | Alfred Hollins |
| 6. | Sursum Corda | John Ireland |
| 7. | Alla Marcia | John Ireland |
| 8. | Adagio Cantabile | Edwin H. Lemare |
| 9. | Fanfare | J. Lemmens |
| 10. | Intermezzo | B. Luard-Selby |
| 11. | Easter Morn | John E. West |
| 12. | Finale in B flat | W. Wolstenholme |

No. 6.—TWELVE SELECTED PIECES.

- | | | |
|-----|---------------------------------------|---------------------|
| 1. | Nocturne | Thomas F. Dunhill |
| 2. | Postludium | William Faulkes |
| 3. | Andante Tranquillo | H. M. Higgs |
| 4. | In Springtime | Alfred Hollins |
| 5. | Madrigal | Edwin H. Lemare |
| 6. | Triumphal March | J. Lemmens |
| 7. | Allegro in B flat | Mendelssohn |
| 8. | Choral Prelude on "Rockingham" | C. H. H. Parry |
| 9. | Preludium Pastorale | J. Stainer |
| 10. | Romance in F minor | Tschaiakowsky |
| 11. | Romance in A flat | H. Sandiford Turner |
| 12. | Festal Commemoration | John E. West |

No. 7.—TWELVE SELECTED PIECES.

(FUNERAL MUSIC.)

- | | | |
|-----|---|-----------------|
| 1. | Funeral March (Pianoforte Sonata, Op. 26) | Beethoven |
| 2. | Blest are they that mourn (Requiem) | Brahms |
| 3. | Funeral March (Pianoforte Sonata, Op. 35) | Chopin |
| 4. | Funeral March | William Faulkes |
| 5. | Funeral March ("Saul") | Handel |
| 6. | I know that my Redeemer liveth ("Messiah") | Handel |
| 7. | Funeral March ("Lieder ohne Worte") | Mendelssohn |
| 8. | O rest in the Lord ("Elijah") | Mendelssohn |
| 9. | Marche Solennelle | Schubert |
| 10. | Marche Funèbre | Tschaiakowsky |
| 11. | Finale from "Symphonie Pathétique" | Tschaiakowsky |
| 12. | Lament | John E. West |

No. 8.—TWELVE SELECTED PIECES.

(CHRISTMAS MUSIC.)

- | | | |
|-----|--|-------------------|
| 1. | Chorale Prelude, "In dulci jubilo" | J. S. Bach |
| 2. | Pastoral Symphony (Christmas Oratorio) | J. S. Bach |
| 3. | Quem vidistis, pastores | W. T. Best |
| 4. | Venite in Bethlehem | W. T. Best |
| 5. | December—Christmas Morn | Frederic H. Cowen |
| 6. | Fantasia on old Christmas Carols | William Faulkes |
| 7. | For unto us a Child is born ("Messiah") | Handel |
| 8. | Pastorale | Theodore Kullak |
| 9. | Chorus of Shepherds | J. Lemmens |
| 10. | Christmas Pastorale | Gustav Merkel |
| 11. | A Christmas Pastoral | B. Luard-Selby |
| 12. | Fantasy on two Christmas Carols ("The First Nowell" and "Good King Wenceslas.") | John E. West |

No. 9.—TWELVE SELECTED PIECES.

(WEDDING MUSIC.)

- | | | |
|-----|--|--------------------|
| 1. | Wedding March | William Faulkes |
| 2. | Happy Pair ("Alexander's Feast") | Handel |
| 3. | Love Song—Liebeslied | Henselt |
| 4. | Benediction Nuptiale | Alfred Hollins |
| 5. | Bridal March | Alfred Hollins |
| 6. | Minuet Nuptiale | Edwin H. Lemare |
| 7. | Spring Song ("Lieder ohne Worte") | Mendelssohn |
| 8. | Wedding March | Mendelssohn |
| 9. | Bridal March and Finale ("The Birds" of Aristophanes) | C. Hubert H. Parry |
| 10. | Finale ("Blest Pair of Sirens") | C. Hubert H. Parry |
| 11. | Serenade ("Schwanengesang") | Schubert |
| 12. | Bridal Chorus ("Lohengrin") | Wagner |

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