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ROYAL COLLEGE OF ORGANISTS, LONDON,
with respect and gratitude

HOMAGE TO HANDEL

54 Studies in Variation Form

FOR ORGAN

ON A GROUND BASS OF

HANDEL

BY

Sigfrid Karg-Elert

INCREASED PRICE
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HOMAGE TO HANDEL

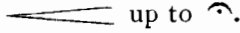

THIS work owes its inception to the last movement of Handel's G minor Suite for pianoforte, from which certain figures as well as the three themes combined in Variation 54 are taken.

The dedication is intended to be an expression of thanks for the honour done the composer by his election in 1914 as honorary member of the Royal College of Organists. The memory of the great master Handel, whom both England and Germany claim as their own, has been invoked as a symbol of the close ties which bind English and German music.

The registration and manual marks are not to be taken as strictly binding. For smaller organs the colour scheme must be reduced in a logical manner; it may even be necessary to omit some of the Variations. But the registration given will serve as an important indication of a definitely thought-out tonal plan, necessitated by idiomatic and technical features. Side by side with typical organ effects will be found purely "Orchestral" Variations (Var. 20, Gamba Solo; Var. 21, Duet; Var. 22, Quartet; Var. 29, Flute Solo; Var. 32, Flute Duologue; Var. 37, Quartet; Var. 43, Wood-Wind Quartet; Var. 44, Trumpet ensemble; Var. 45, Brass Band), which are to be played as far as possible with "unmixed" natural colours. Special notice is directed to the delightful harmonic (aliquot) combinations of which I always make a strong feature, with or without the middle register (16-ft. and 4-ft., 16-ft. and 2-ft., 8-ft. and 2 $\frac{2}{3}$ -ft., 16-ft., 8-ft. and 1 $\frac{2}{3}$ -ft., 8-ft. and 1 $\frac{1}{7}$ -ft., &c.). The small registers seldom found to-day (2-ft., 1-ft., 1 $\frac{1}{3}$ -ft., $\frac{2}{3}$ -ft.), which must be voiced very delicately and are mostly required on the Choir and Swell (enclosed in Swell boxes), are to be obtained by playing on 4-ft., 2-ft., 2 $\frac{2}{3}$ -ft., 1 $\frac{2}{3}$ -ft. stops an octave higher. They demand a neutral 16-ft., so that, played an octave higher, the effect is 8-ft. This, and several other aliquot combinations arise in no sense from a desire to be "modern"; on the contrary, they are derived from *classical* colour studies, and must be considered as a resuscitation, or renaissance, and direct outcome of the specifications of Prætorius and Silbermann. They should recall the delightful, charmingly piquant, needle-sharp but silver-fine tones of the Larigot* (2-ft. and 1 $\frac{1}{3}$ -ft.), Zimbel (1-ft., $\frac{1}{3}$ -ft., and $\frac{1}{2}$ -ft.), Bifara (8-ft. and 2-ft.), Bock- Spill- and Schwegelpfeiff, Nasard† (2 $\frac{2}{3}$ -ft.), Sifflet (1-ft.), and Pedal-Zimbel (16-ft. and 1-ft.). They are the true colour expression of virtuoso ornament and grace playing (*fioriture*), of the percussion of the Glockenspiel (Zimbelstern), and the dainty, rococo-styled Cembalo and Lute figures in which the organ music of the 16th to the 18th centuries is so rich.

The organ of to-day can reproduce a great number of these old colour effects if one plays an octave higher and omits the 8-ft. register. †

The Variations, which should if possible be played without omissions, fall into three major groups:—

- A. Var. 1-19 (Hallelujah). In general a sustained  up to .
- B. Var. 20-28. Delicate solo stops of chamber music transparency, Echo effects, courtly figures in the olden style.
- C. Var. 29-54. Beginning with the old "Portative," steadily increasing to the pompous brilliance of the modern *tutti*.

The last Variation combines the three original themes of Handel.

* Ninteenth (Æoline).

† Twelfth (Gemshorn).

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54 Studies in Variation Form for Organ

ON A GROUND BASS OF

HANDEL

Sigfrid Karg-Elert

Lento lugubre ed indeciso

MANUAL

Sw. *ppp* *lugubre*

PEDAL

pp Stopped 32', 16' & 8', Sw. coupled

② *pp* *mistico*

③ Sw. Soft String tone

p

Ch. Stopped 8'

④

p

(add 16' *pp*)

Un poco più mosso

⑤

p Sw. 16' & 4' Flutes (without 8')

p Ch. & Sw. to Ped.

Detailed description: This musical system consists of three staves. The top staff is a treble clef with a circled number 5. It contains a melodic line with eighth notes and rests, featuring several slurs. The middle staff is a grand staff (treble and bass clefs) with accompaniment for Sw. 16' and 4' Flutes. The bottom staff is a bass clef with accompaniment for Ch. & Sw. to Ped. The dynamics are marked *p* (piano).

Grazioso e risvegliato

⑥

16', 8' & 2' Flutes (without 4')

quasi pizz.

Detailed description: This musical system consists of three staves. The top staff is a treble clef with a circled number 6. It contains a melodic line with eighth notes and rests, featuring several slurs. The middle staff is a grand staff (treble and bass clefs) with accompaniment for 16', 8' & 2' Flutes. The bottom staff is a bass clef with accompaniment marked *quasi pizz.* (quasi pizzicato).

Capriccioso

⑦

p add Tenth, 13^a (without 2') quasi "Cymbal"

Detailed description: This musical system consists of three staves. The top staff is a treble clef with a circled number 7. It contains a melodic line with eighth notes and rests, featuring several slurs. The middle staff is a grand staff (treble and bass clefs) with accompaniment for add Tenth, 13^a (without 2') quasi "Cymbal". The bottom staff is a bass clef with accompaniment. The dynamics are marked *p* (piano).

Detailed description: This block shows the continuation of the musical score from the previous system, consisting of three staves. The top staff continues the melodic line with eighth notes and rests, featuring several slurs. The middle staff continues the accompaniment for add Tenth, 13^a (without 2') quasi "Cymbal". The bottom staff continues the accompaniment.

Ancora più tranquillamente

⑧ Flute 8'

mf *sonore*

String tone 8' (Gamba or Violoncello)

add 8'

⑨ Diapason 8'

sonore

⑩ *Più mosso*

mf

⑪ *mf* G! 16' & 8' (String tone)

16' & 4' (Clarion)

Con moto

⑫

add 4' (16' & 4' with or without 8')

quasi pizz.

14946

Più Allegro

13

16' & Mixture (p)

Couple Man. to Ped.

This section of the score, marked 'Più Allegro', begins at measure 13. It features a treble clef with a key signature of one flat. The music consists of a series of eighth-note chords and single notes, some with slurs. The bass line is simpler, with occasional eighth notes. A dynamic marking of piano (p) is indicated. The instruction 'Couple Man. to Ped.' is written below the first staff.

Più mosso

14

Gt (without Mixtures) 16', 8' & 2'

This section, marked 'Più mosso', starts at measure 14. The treble clef part features a more active eighth-note melody with slurs. The bass line continues with a steady eighth-note accompaniment. A dynamic marking of piano (p) is present. The instruction 'Gt (without Mixtures) 16', 8' & 2'' is written in the middle of the score.

This block contains measures 15 and 16. The treble clef part continues with the eighth-note melody, showing some chromatic movement. The bass line remains consistent with the previous measures. The dynamic marking of piano (p) is maintained.

Vivace leggero

15

p Ch. 16' & 4' (quasi "Cembalo")

secco

This section, marked 'Vivace leggero', begins at measure 15. The treble clef part features a lively eighth-note melody with slurs. The bass line has a steady eighth-note accompaniment. A dynamic marking of piano (p) is indicated. The instruction 'Ch. 16' & 4' (quasi "Cembalo")' is written in the middle of the score. The word 'secco' is written at the bottom of the first staff.

Sempre vivo

⑩ Sw.16',8',4' & 2' (without Reeds)

f
f Gt (without Reeds)

add Trumpet 8'

Con umore

⑪

Gt Full Sw. coupled Sw. Gt

grottesco

Ped. Full (Reeds 32',16',8' & 4')

Sw. Gt Sw. Gt Sw.

18

ff Gt add Mixtures & Cymbel

19 *Poco grave*

fff Full Org.

fff

U

["Halle-lu-jah"] Sw. *fff* Gt allargando *decresc.* *lunga* *P*

decresc. *P*

U

20 *Tempo di Sarabanda (Ciaccona)*
Largo

mf

Gamba or Violoncello Solo

*) *)

*) = sempre tranquillo, = stretto.

Musical score for piano, measures 1-4. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides harmonic support with chords and eighth-note accompaniment.

21 Più mosso (Andantino giusto)

Musical score for piano, measures 5-8. The tempo is marked *Più mosso (Andantino giusto)*. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides harmonic support with chords and eighth-note accompaniment. The dynamic marking *P* (piano) is present.

sonore

Flute 4' Solo

Musical score for piano, measures 9-12. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides harmonic support with chords and eighth-note accompaniment.

Musical score for piano, measures 13-16. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides harmonic support with chords and eighth-note accompaniment.

Più mosso

22 Flutes 8' (quasi 2 Fl. Soli)

String tone quasi Vcl.

Reeds (quasi Ob. da Caccia)
4' Solo

(non arpeggiato)

without 4'

Più lento, quasi largo

23

pp mistico
Sw. Voix Cel. 8' Solo

(quasi Campanelli)

16' & 1' (or 2') or 16' & Campano coupled

Largo

Ch. 16' & String tone 4' (without 8')

24

Stopped 8' Gt. (or Rohrflöte 8') Ch. Gt. (ad lib.)

ben articolare

* (quasi Echo)

Sw. Voix Cel. 8' & 16'

Waldflöte 2'

* The Echo passages may, if desired, be played on the pedals with a Waldflöte 2'. It will then be necessary to move the < and > a crotchet earlier, unless an assistant is present to undertake the Swell pedal.

*Lostesso tempo
quasi largo*

Sw. sempre 16' & Voix Cel. 8'

25

ben articolare

Ch. or Gt.
Cor de Nuit or Quintatön (= Flute 8' & Twelfth *p*)

rall.

26

mp Sw. 16' & 4' (String tone)
(Box open)

p Ch. 16' & 4' Flutes
& Cor de Nuit (or
(closed) Quintatön)

Sw. Ch. Sw.

Ancora lento

27

(closed)
Sw. Stopped 16', Flute 8' Piccolo 2'
(without 4') quasi "Campanelle"

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, some beamed together, and various rests.

Ancora un pochettino mosso

Second system of musical notation, starting with a circled number 28. It consists of three staves. The top two staves are in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef. The music continues with a similar rhythmic pattern to the first system.

Stopped 16' & Tierce Flute 1^a above (quasi "Cymbal")

Third system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef. The music continues with a similar rhythmic pattern to the previous systems.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The middle and bottom staves are in bass clef. The music features a rapid, ascending melodic line in the top staff, marked *rapido*. The bottom staff has a long note marked *lunga* and *PPP 16'*.

29 *Sempre quieto*

Ch. *ppp* Lieblich Gedackt 8' Solo (or Liebl. Flute 4' 8^{va} bassa) quasi "Portativo" *rit.*

30 Ch. soft 4' alone (no 8')

(quasi Aliquota)
pp
Sw. soft 8'
mf

f Ch. & Sw. to Ped. (without Ped. stops)

31 *Più mosso*
G^t Fl. 8'

(Ch. Fl. 8' & 4' *p*)
Sw. (16' &) 8' *p*

8' 4' Ch. coupled
(without Sw. to Ped.)

32 *Gajo, semplice*

Ch. or Sw. 8' & 4' Gedackt
(*p* quasi Echo)
mf G^t Fl. 8'

33 *Allegro*

mf G: 8' & 4'

Ped. 16'

34 *Presto* $\frac{2}{2}$

f add 16' (8' & 4')

35 *Sempre brillante* $\frac{2}{2}$

f 8' & 2'

mf

Lostesso tempo (presto)

16' & 2 $\frac{2}{3}$ ' (quasi Xylophon)

36

p (Reeds 8')

37 *Sempre più mosso*

String tone (or 16' 8va higher)

p

Gamba 8' Solo

Prestissimo

Sw. 16' 8' & 1 $\frac{1}{2}$ ' (Seventh)

38

(Rückpositiv)
p Ch. 16' Reed (or 8' 8va. lower)
(Brustwerk or Regal)

39 *Sempre prestissimo e spiccato*

(Sw. (closed))
 (quasi "Spinetta")
 pp
 G^t Stopped Diap. Sw. to G^t

40 *Larghetto serio*

G^t 16' & 8'
 p
 8' alone (Gamba)

41 *Lo stesso tempo*

Sw. Vox Humana 8', Echo Bourdon 8', Tremulant (with or without 16' pp)
 Ch. 8' & 4' Flutes
 p add 16'

Lostesso tempo

42 Sw. Vox Humana 8', 16' & 2 $\frac{2}{3}$ '

mf
sonore

G \dagger Reeds 8'

43 *Poco più mosso*

Cor de Nuit or Clarionet (or Corno di Bassetto)

mf

44 *Risoluto*

G \dagger Trumpet 8'

f

(without G \dagger to Ped.)

45 *Imperiale e pomposo*

G \dagger Full Reedwork only (16', 8' & 4')

ff

ff Solo, Tuba 8' & Clarion 4'

ff Trombone 16', Solo coupled

Musical notation for measures 45-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features complex chordal textures and melodic lines.

Musical notation for measure 46, marked with a circled '46'. It begins with a forte (*ff*) dynamic and includes a guitar effect (*gt*) marking. The notation is dense with chords and melodic fragments.

Musical notation for measure 47, marked with a circled '47'. It features a forte (*ff*) dynamic and a *marcatissimo* marking. The notation includes many beamed notes and accents.

Allegro con bravura

48

Pedal Solo

Musical notation for measures 48-49. Measure 48 is marked with a circled '48' and a fortissimo (*fff*) dynamic. It features a 'Pedal Solo' section with rapid, continuous sixteenth-note patterns in the bass clef staff. Measure 49 is marked with a circled '49' and continues the rhythmic intensity.

50 Più gravemente (quasi 2/4)

fff *gt*
quasi Pedal glissando

Musical score for measures 50-51. The piece is in 2/4 time, marked 'Più gravemente (quasi 2/4)'. It features a piano accompaniment with a 'quasi Pedal glissando' effect and a guitar-like texture indicated by 'fff gt'. The right hand plays a melodic line with grace notes and slurs.

Musical score for measures 52-54. The piano accompaniment continues with the glissando effect, and the right hand plays a melodic line with grace notes and slurs.

51 *Tempestoso*

Musical score for measures 55-56. The tempo changes to 'Tempestoso'. The piano accompaniment features a '5' fingering in the left hand. The right hand has a melodic line with a large slur.

Musical score for measures 57-59. The tempo is marked '(rit. - - -)'. The piano accompaniment has a long slur, and the right hand has a melodic line with a large slur.

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music consists of a series of ascending eighth-note chords, with a 'rit.' marking in the middle. There are dynamic markings 'p' and 'f' and accents above the notes.

Second system of musical notation, continuing the grand staff from the first system. It features similar ascending eighth-note chords and includes 'rit.' markings. Dynamic markings 'p' and 'f' are present, along with accents.

Third system of musical notation. The top staff continues with ascending eighth-note chords, including a triplet of eighth notes. The middle and bottom staves provide harmonic support with chords and moving lines. Dynamic markings 'p' and 'f' are used.

Fourth system of musical notation, starting with a circled measure number '52'. The top staff features a series of repeated eighth-note chords with trills ('tr') above them. The middle staff has a 'fff' dynamic marking and accents above the notes. The bottom staff continues with a rhythmic accompaniment. The tempo is marked 'Maestoso'.

53 *Demoniaco*

fff

fff

This musical score for 'Demoniaco' is written for piano. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is characterized by dense, rhythmic chords and arpeggiated patterns. The first staff has a dynamic marking of *fff*. The second staff also has a *fff* marking. The third staff has a *fff* marking and includes some specific performance instructions like 'V' and 'U'.

54 *Trionfante e gigantesca (grave)*

Gt

fff Full

29

52 Solo, Sw. & Ch. coupled

fff

This musical score for 'Trionfante e gigantesca (grave)' is written for piano. It features three staves. The first staff is marked 'Gt' and has a dynamic marking of *fff Full*. The second staff has a circled number '29' and a dynamic marking of *fff*. The third staff has a circled number '52' and a dynamic marking of *fff*, with the instruction 'Solo, Sw. & Ch. coupled'.

Sw.

fff Gt allargando

fff

This musical score continues the piece. It features three staves. The first staff has a dynamic marking of *fff* and the instruction 'Gt allargando'. The second staff has a dynamic marking of *fff*. The third staff has a dynamic marking of *fff* and includes some performance instructions like 'U' and 'A'.

DEC 21 1926

ORIGINAL COMPOSITIONS

FOR THE ORGAN.

(NEW SERIES.)

1.	Seven Chorale Preludes	C. Hubert H. Parry	3	6	46.	Prelude on "Rorate Coeli"	Anthony Bernard	1	6
2.	Prelude in C	W. Wolstenholme	4	6	47.	Three Chorale Preludes	John E. West	2	6
3.	Festival Prelude on "Ein' feste Burg"	W. Faulkes	1	6	48.	Berceuse	Eric Webster	1	6
4.	Meditation	W. Faulkes	1	6	49.	Three Short and Easy Postludes	F. W. Wadely	1	6
5.	Postludium	W. Faulkes	1	6	50.	Evening Rest	Alfred Hollins	1	0
6.	Jour de Noces	J. Stuart Archer	1	0	51.	Scherzo	Alfred Hollins	1	6
7.	Cantilène	R. G. Hailing	1	0	52.	Elegy (No. 2)	Charles H. Lloyd	2	0
8.	Itc Missa Est	J. Lemmens	1	6	53.	Morning Song	Alfred Hollins	1	6
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12.	Finale	J. Lemmens	1	6	57.	Gaudete	W. G. Ross	1	6
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14.	Intermezzo ("A Marriage Souvenir")	W. Wolstenholme	1	6	59.	Carillon in A flat	J. A. Sowerbutts	1	6
15.	Legend	Harvey Grace	1	6	60.	Three Chorale Preludes	Harold E. Darke	2	6
16.	Meditation	Alfred Hollins	1	0	61.	Solemn Prelude	Hugh Blair	1	0
17.	Barcarolle	A. W. Pollitt	1	0	62.	Intermezzo	Hugh Blair	1	6
18.	Cantique	Edward Elgar	1	6	63.	Capriccetto	Hugh Blair	1	6
19.	Prelude and Fugue in C (Edited by John E. West)	J. L. Krebs	2	0	64.	Postlude	Hugh Blair	1	0
20.	Epilogue	W. Wolstenholme	1	6	65.	Postlude (with Violins <i>ad lib.</i>)	A. C. Mackenzie	1	0
21.	Suite Ancienne	F. W. Holloway	2	6	66.	Fantasia on the tune "Twygwyn"	T. J. Morgan	1	6
22.	Fantasia and Fugue	C. Hubert H. Parry	2	6	67.	Minuet	Alfred Hollins	1	6
23.	Voluntary	W. G. Alcock	1	0	68.	Epithalamium	Alfred Hollins	1	6
24.	Impromptu	W. G. Alcock	1	0	69.	Three Short Pieces	S. Coleridge-Taylor	1	6
25.	Legend	W. G. Alcock	1	0	70.	Toccata	A. P. F. Boëly	1	6
26.	Intermezzo	J. Stuart Archer	1	6	71.	A Souvenir	H. Douglas	1	6
27.	Twelve Miniatures	H. M. Higgs	3	0	72.	Lament	J. A. Sowerbutts	1	6
28.	Toccata	W. G. Alcock	1	6	73.	Elegiac Prelude	G. J. Bennett	1	6
29.	Romance in A flat	H. Sandiford Turner	1	0	74.	Cradle Song	R. G. Hailing	1	6
30.	Nocturne	Thomas F. Dunhill	1	0	75.	Chorale fantasia on "Heimlein"	J. E. Wallace	2	0
31.	Festal Prelude	Thomas F. Dunhill	1	6	76.	Toccata and Fugue ("The Wanderer")	C. Hubert H. Parry	2	6
32.	Caprice de Concert	J. Stuart Archer	2	6	77.	Andante Religioso	Alec Rowley	1	6
33.	Romance	H. R. Woledge	1	0	78.	Scherzo	G. J. Bennett	1	6
34.	Prelude in G minor in 7/4 time	W. S. Vale	1	0	79.	Three Preludes	G. J. Bennett	1	6
35.	Romanza	Alfred Hollins	1	6	80.	Désespoir	Ch. Quef	1	6
36.	Festal Prelude	Alec Rowley	2	0	81.	Caprice in D flat	J. A. Sowerbutts	1	6
37.	Romance with Variations	J. Stuart Archer	2	0	82.	Three Psalm-Preludes No. 1	H. Howells	1	0
38.	Tone-Poems	Oliver King	2	0	83.	" " " " " " No. 2	H. Howells	1	0
39.	Allegretto Scherzando	J. Stuart Archer	2	0	84.	" " " " " "	H. Howells	1	0
40.	Nocturne	H. R. Woledge	1	0	85.	Thema Ostinata	C. C. Palmer	1	0
41.	Festival Toccata	Percy E. Fletcher	2	6	86.	Covenanters' March	R. G. Hailing	1	0
42.	Praeludium Pastorale	J. Stainer	1	0	87.	Choral Melody	C. F. Watts	1	0
43.	Fountain Réverie	Percy E. Fletcher	2	6	88.	Concert Overture in F major	Alfred Hollins	2	0
44.	Ballade in E	J. Stuart Archer	1	6					
45.	Seven Chorale Preludes (2nd Set)	C. Hubert H. Parry	3	6					

(To be continued.)