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Dedicated to the
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
THREE SHILLINGS AND SIXPENCE.

LONDON
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ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES) No. 89.

MADE IN ENGLAND.

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 $1\frac{3}{5}$-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., $\frac{4}{5}$-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., $1\frac{3}{5}$-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).

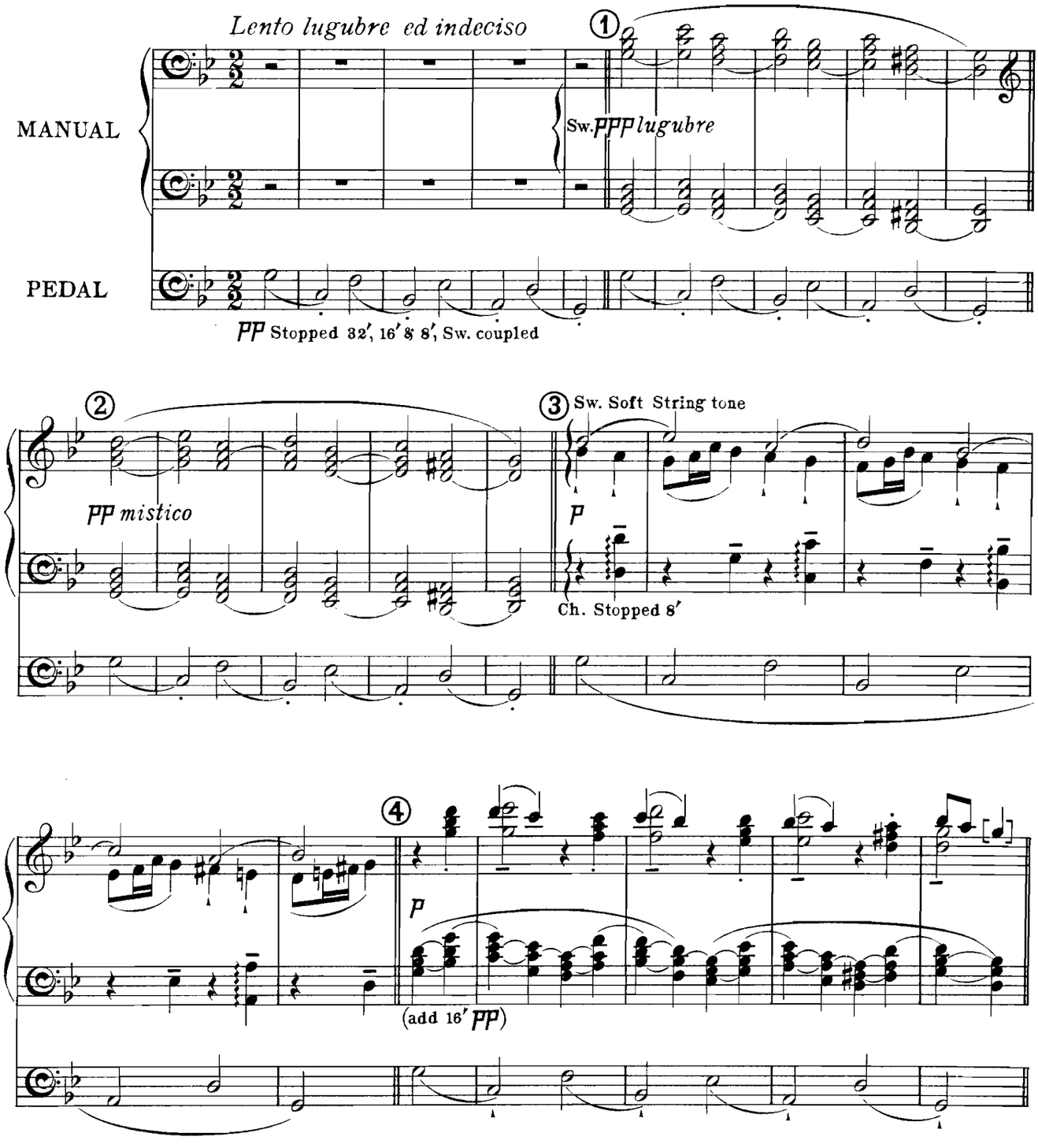
HOMAGE TO HANDEL

54 Studies in Variation Form for Organ

ON A GROUND BASS OF

HANDEL

Sigfrid Karg-Elert



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Un poco più mosso

⑤

p Sw. 16′ & 4′ Flutes (without 8′)

p Ch. & Sw. to Ped.

Grazioso e risvegliato

⑥

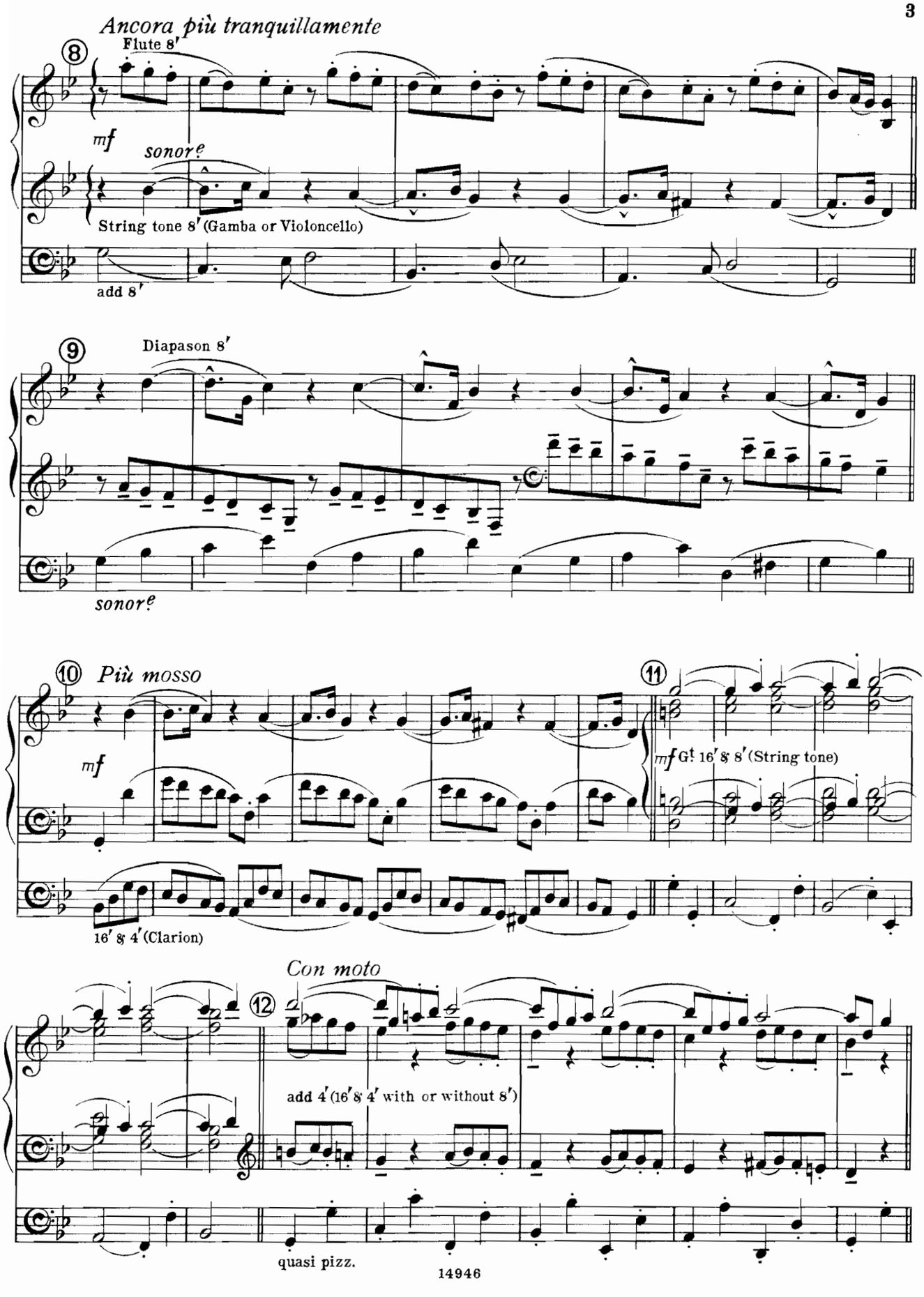
16′, 8′ & 2′ Flutes (without 4′)

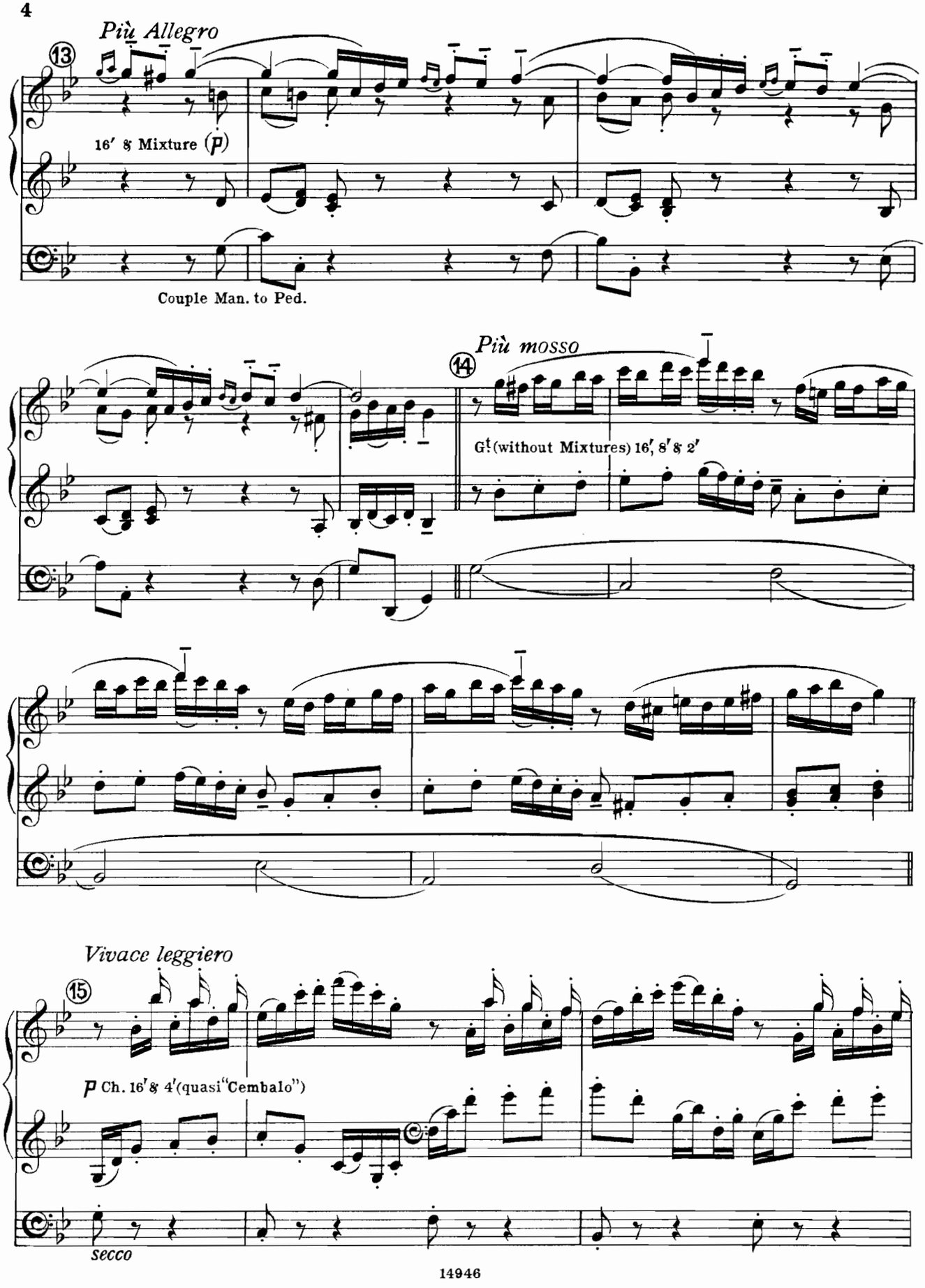
quasi pizz.

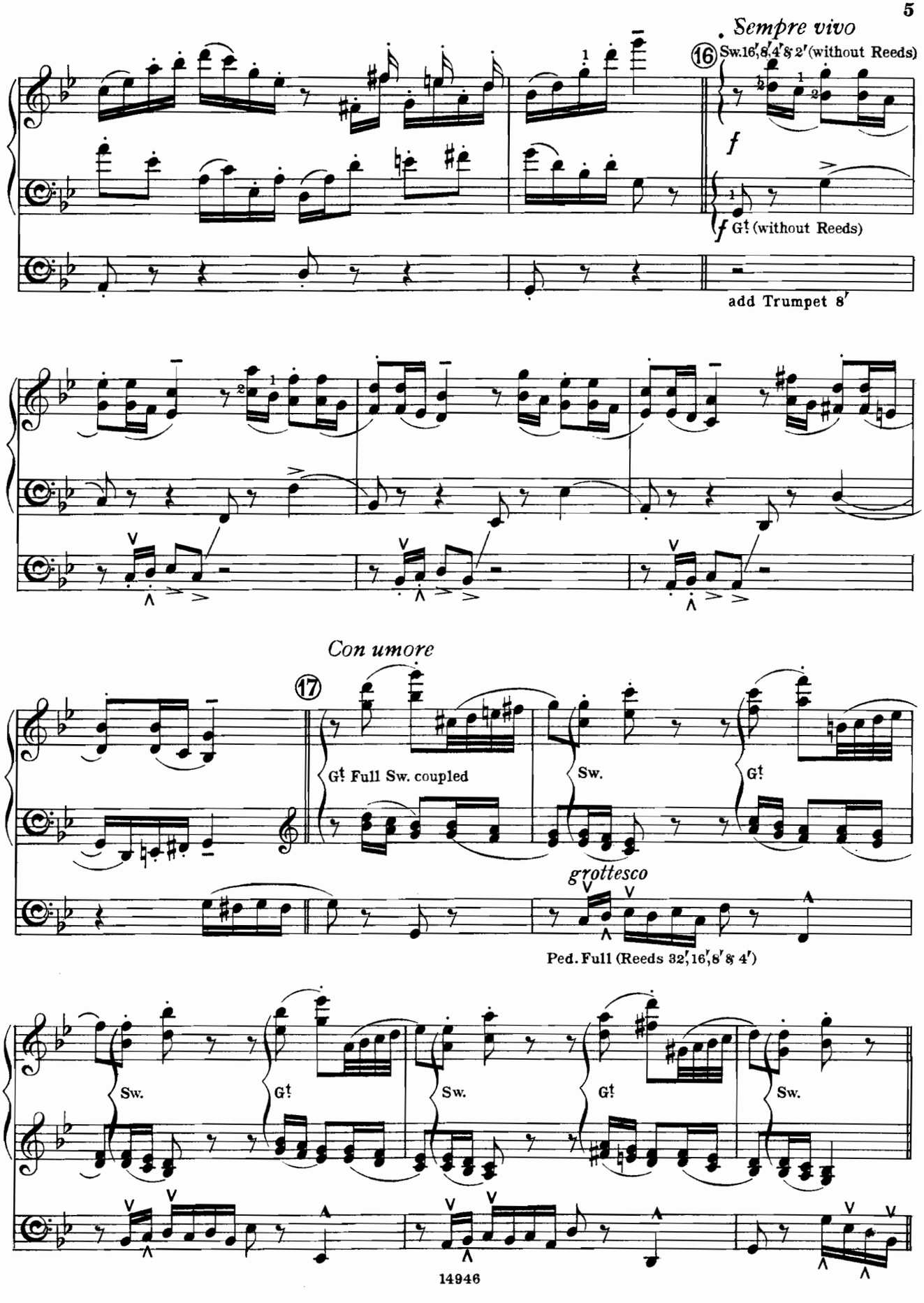
Capriccioso

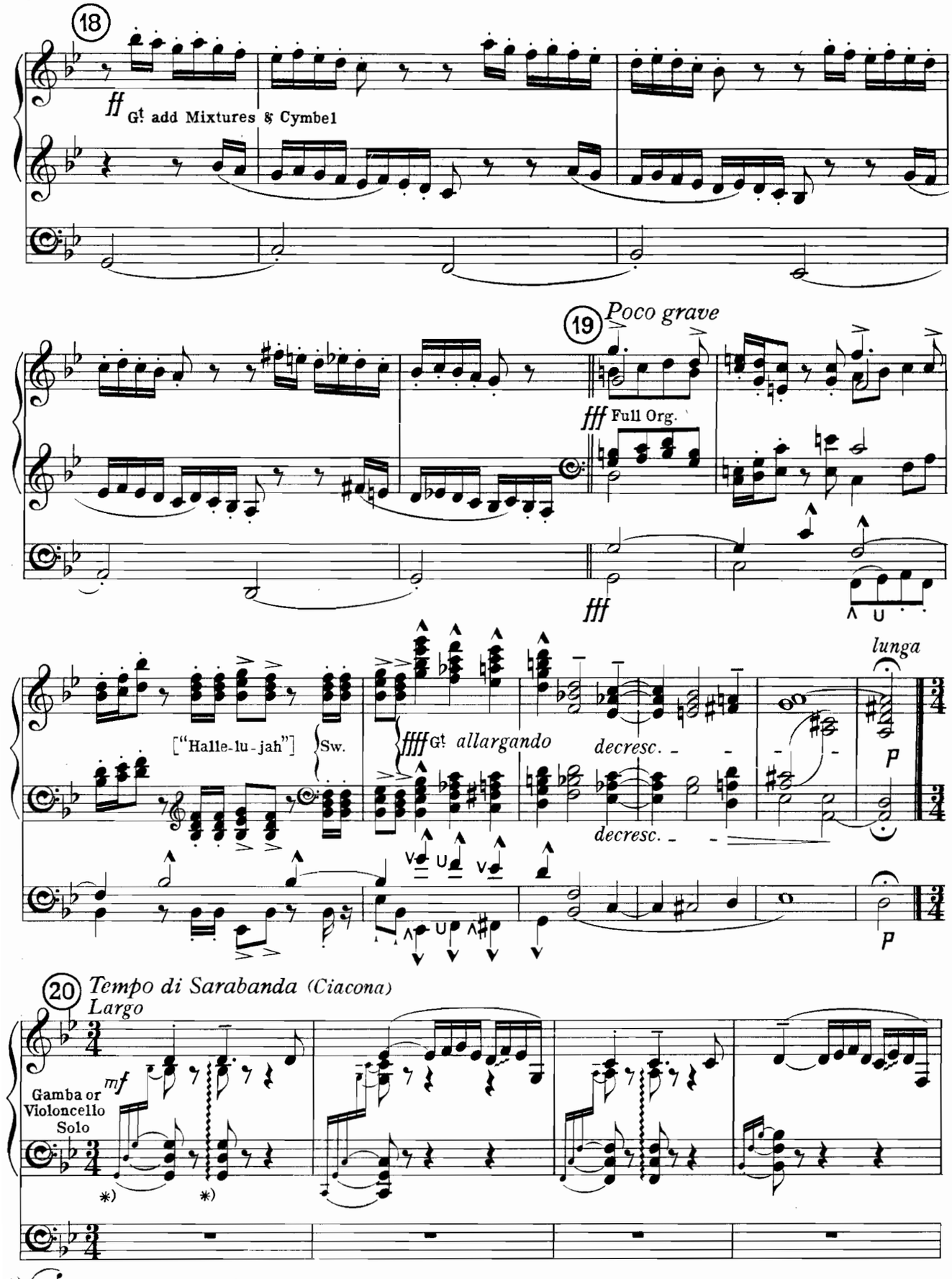
⑦

p add Tenth, $1\frac{3}{5}'$ (without 2′) quasi "Cymbal"

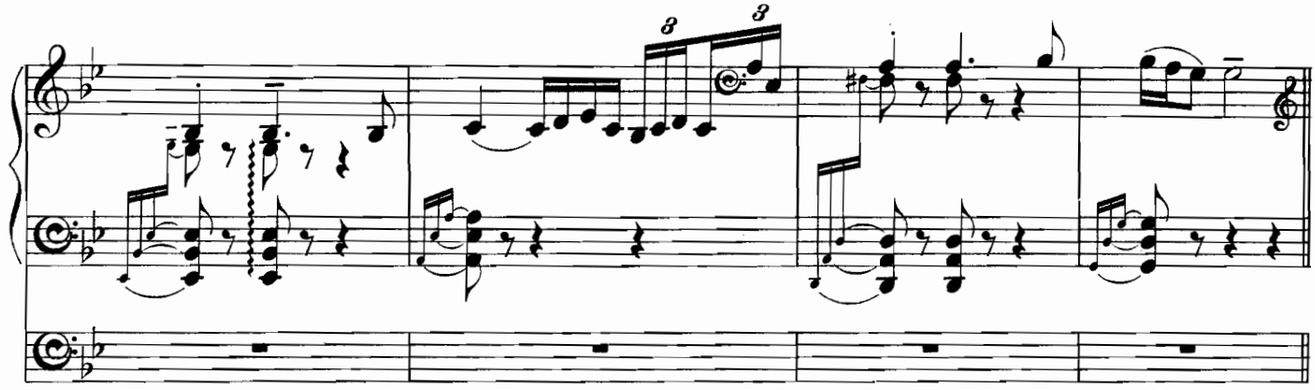

Ancora più tranquillamente
Flute 8′
mf
sonore
String tone 8′ (Gamba or Violoncello)
add 8′
Diapason 8′
sonore
Più mosso
mf
16′ & 4′ (Clarion)
mf G! 16′ & 8′ (String tone)
Con moto
add 4′ (16′ & 4′ with or without 8′)
quasi pizz.

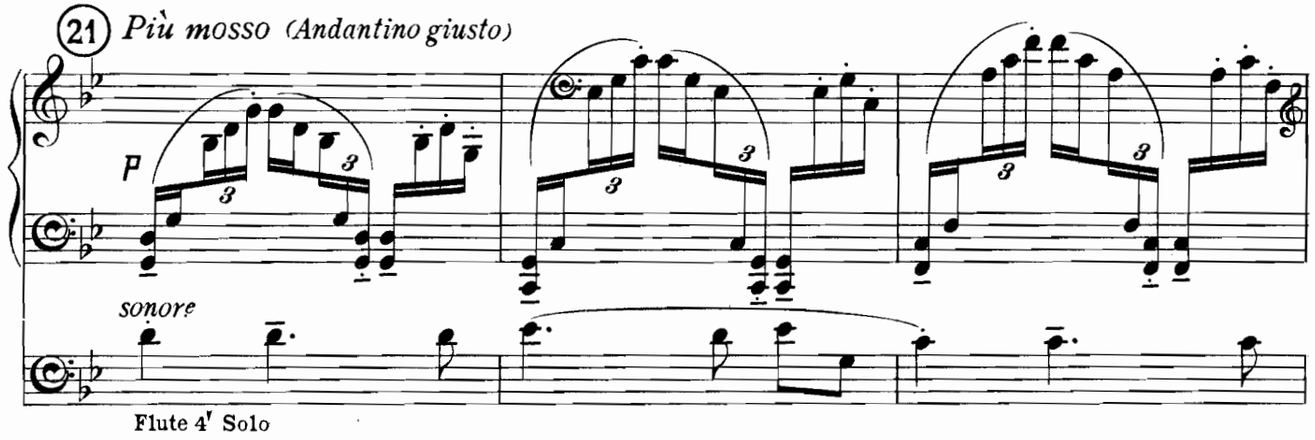

Più Allegro
13
16′ 8 Mixture (p)
Couple Man. to Ped.
Più mosso
14
G^t (without Mixtures) 16′, 8′ & 2′
Vivace leggiero
15
p Ch. 16′ & 4′ (quasi "Cembalo")
secco

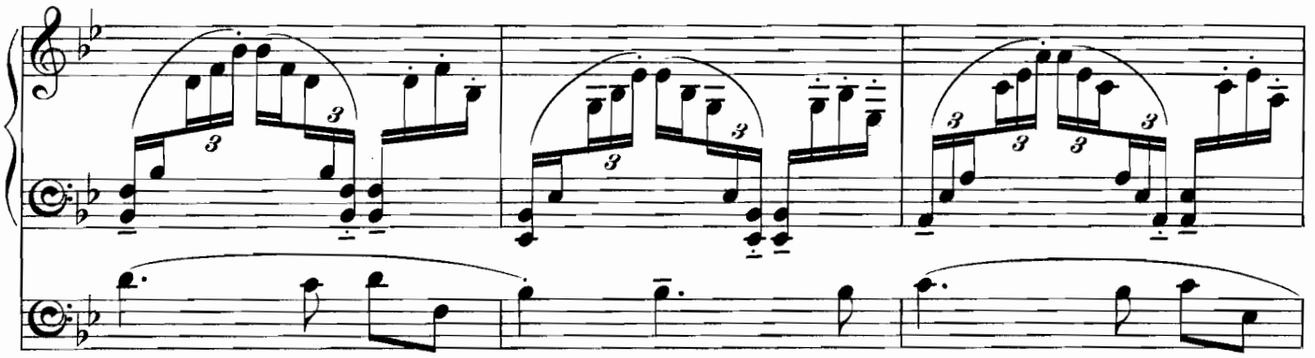

Sempre vivo
16
Sw.16′,8′,4′ & 2′ (without Reeds)
f
f G! (without Reeds)
add Trumpet 8′
Con umore
17
G! Full Sw. coupled
Sw.
G!
grottesco
Ped. Full (Reeds 32′,16′,8′ & 4′)
Sw.
G!
Sw.
G!
Sw.

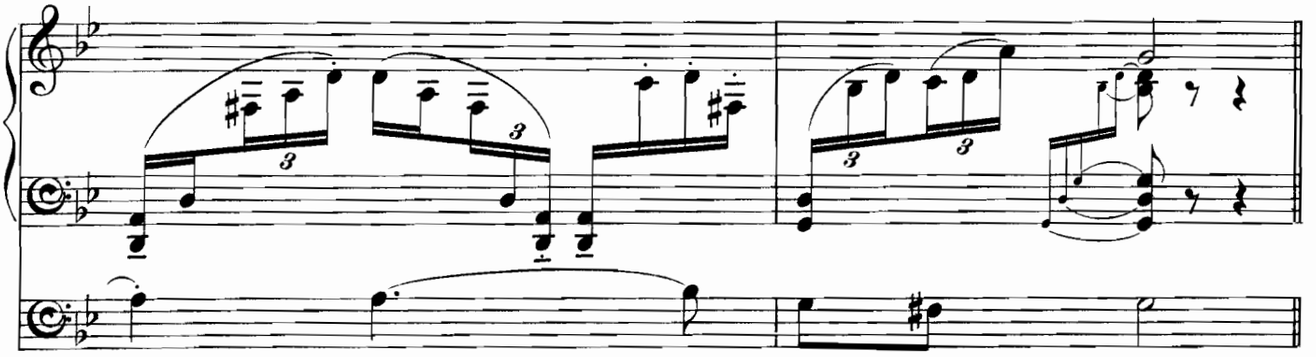


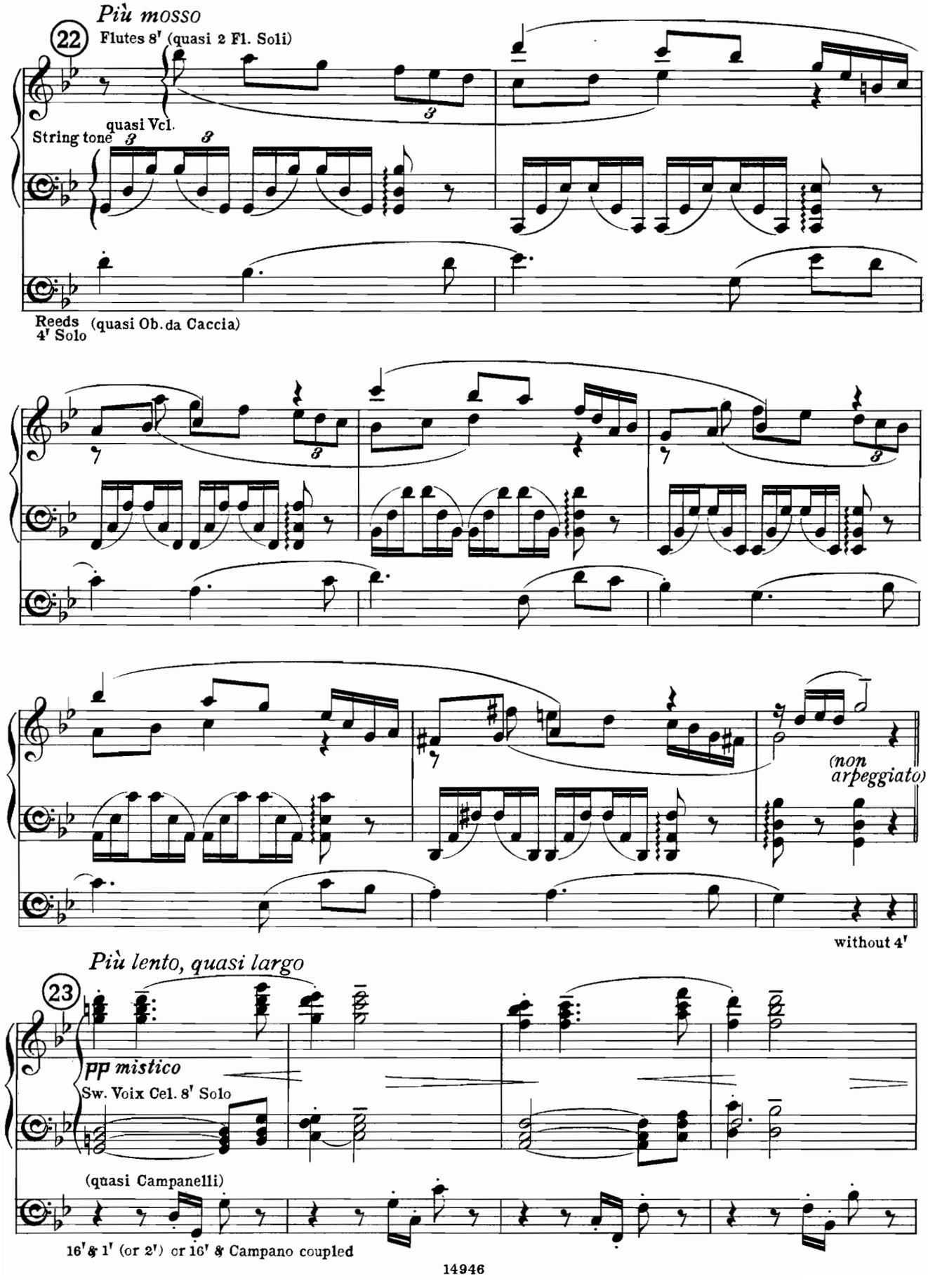
*) = sempre tranquillo, = stretto.

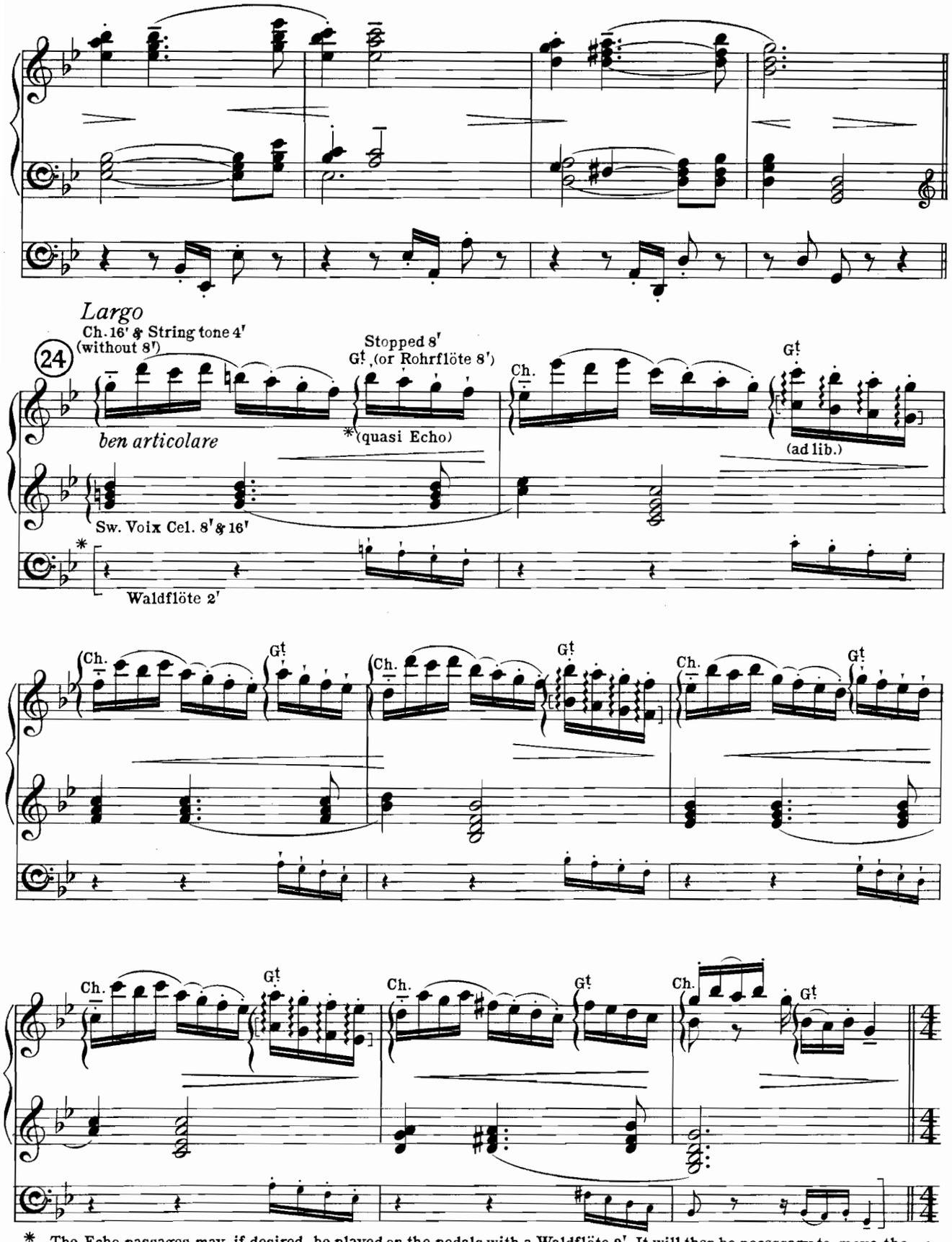



21
Più mosso (Andantino giusto)
p
sonore
Flute 4' Solo

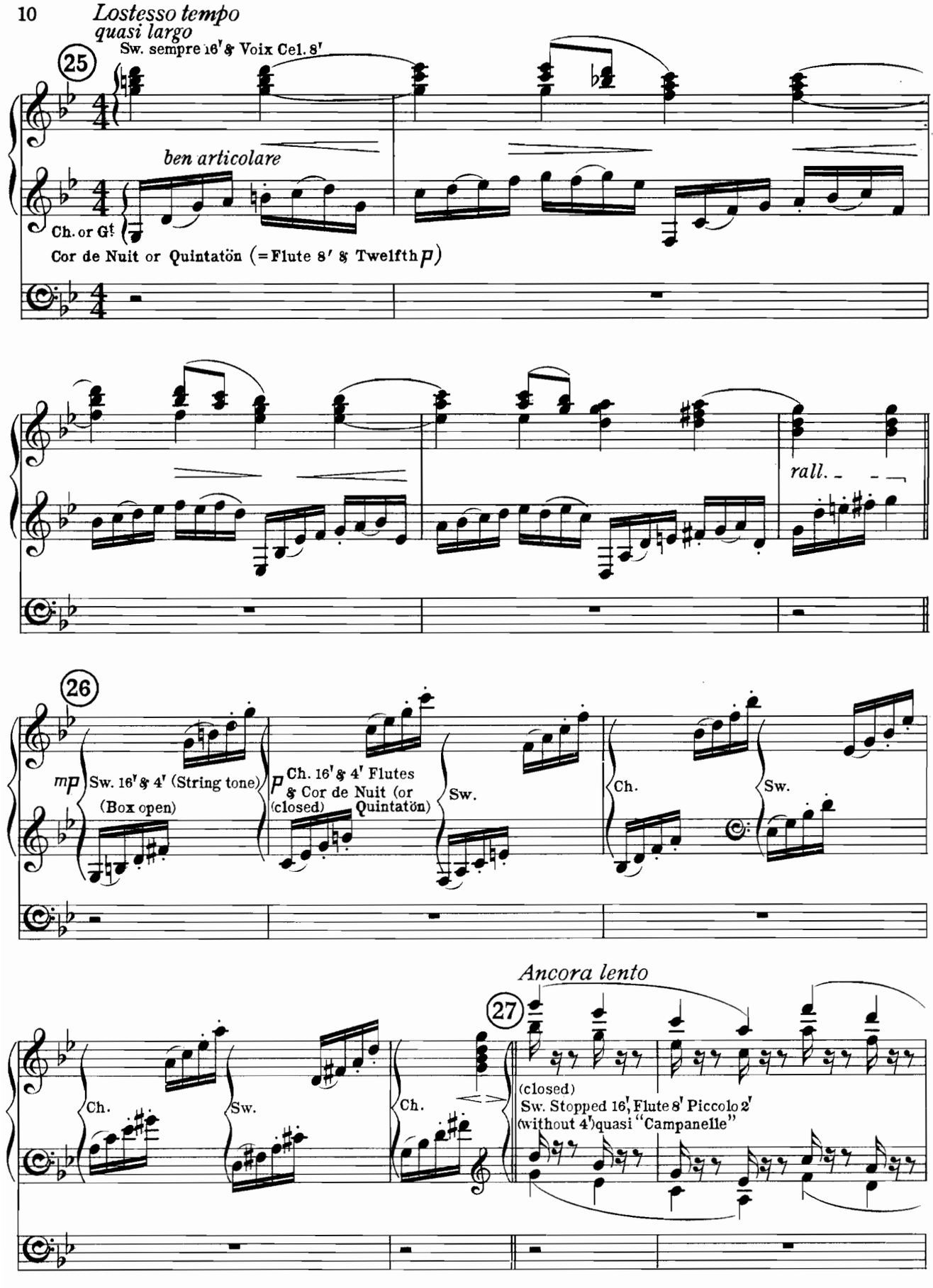


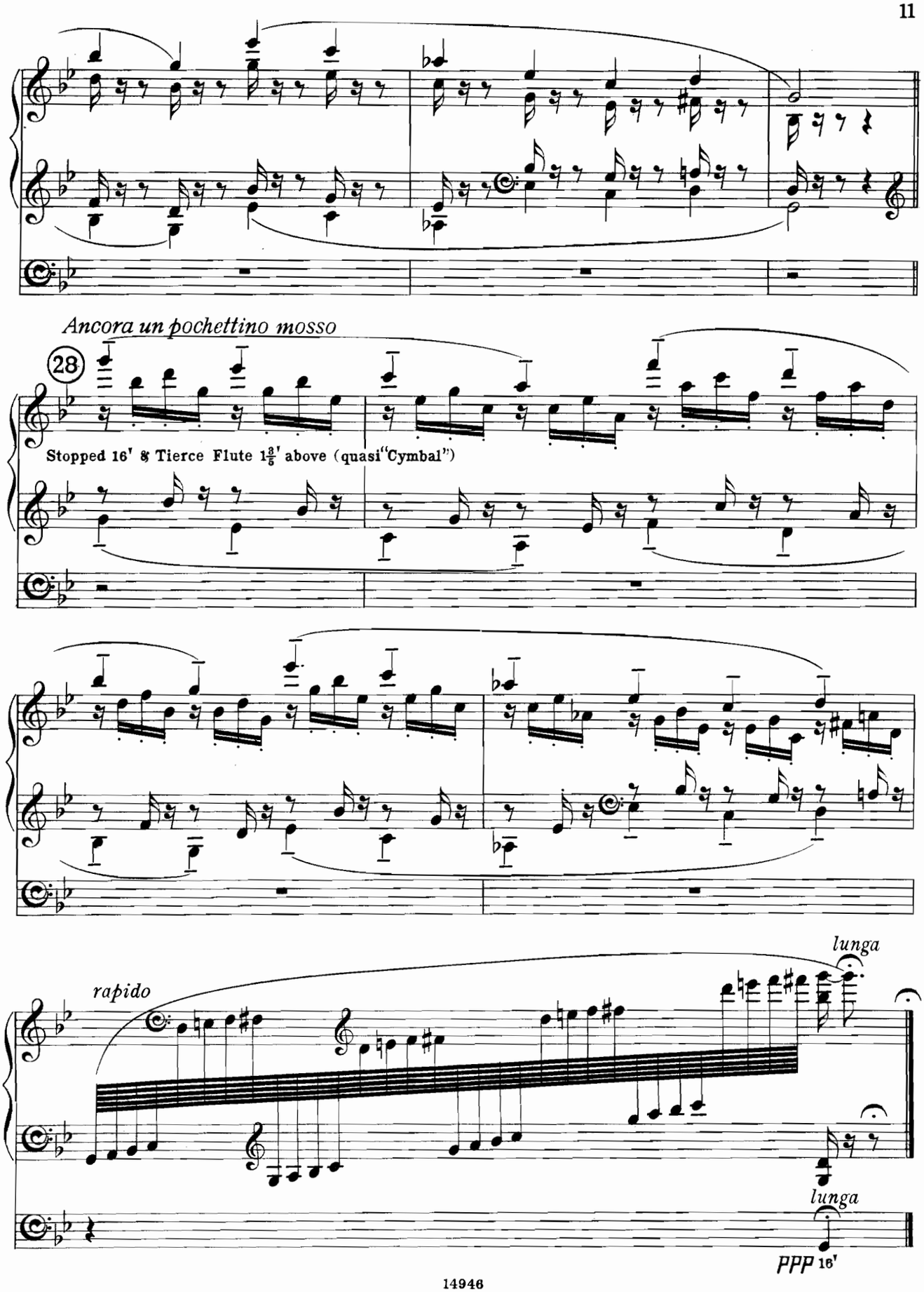


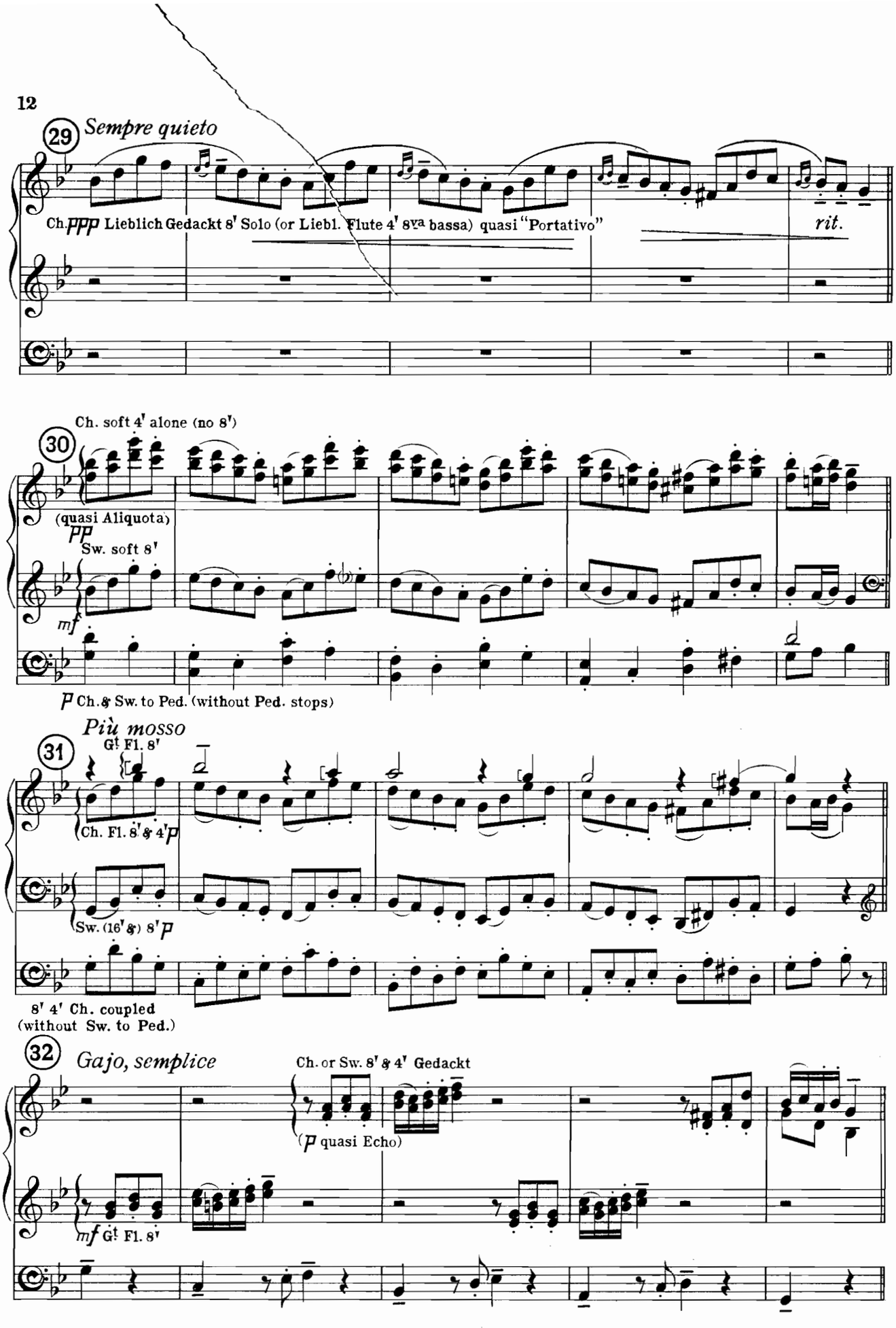

Più mosso
22
Flutes 8' (quasi 2 Fl. Soli)
String tone
quasi Vcl.
Reeds 4' Solo (quasi Ob. da Caccia)
(non arpeggiato)
without 4'
Più lento, quasi largo
23
pp mistico
Sw. Voix Cel. 8' Solo
(quasi Campanelli)
16' & 1' (or 2') or 16' & Campano coupled

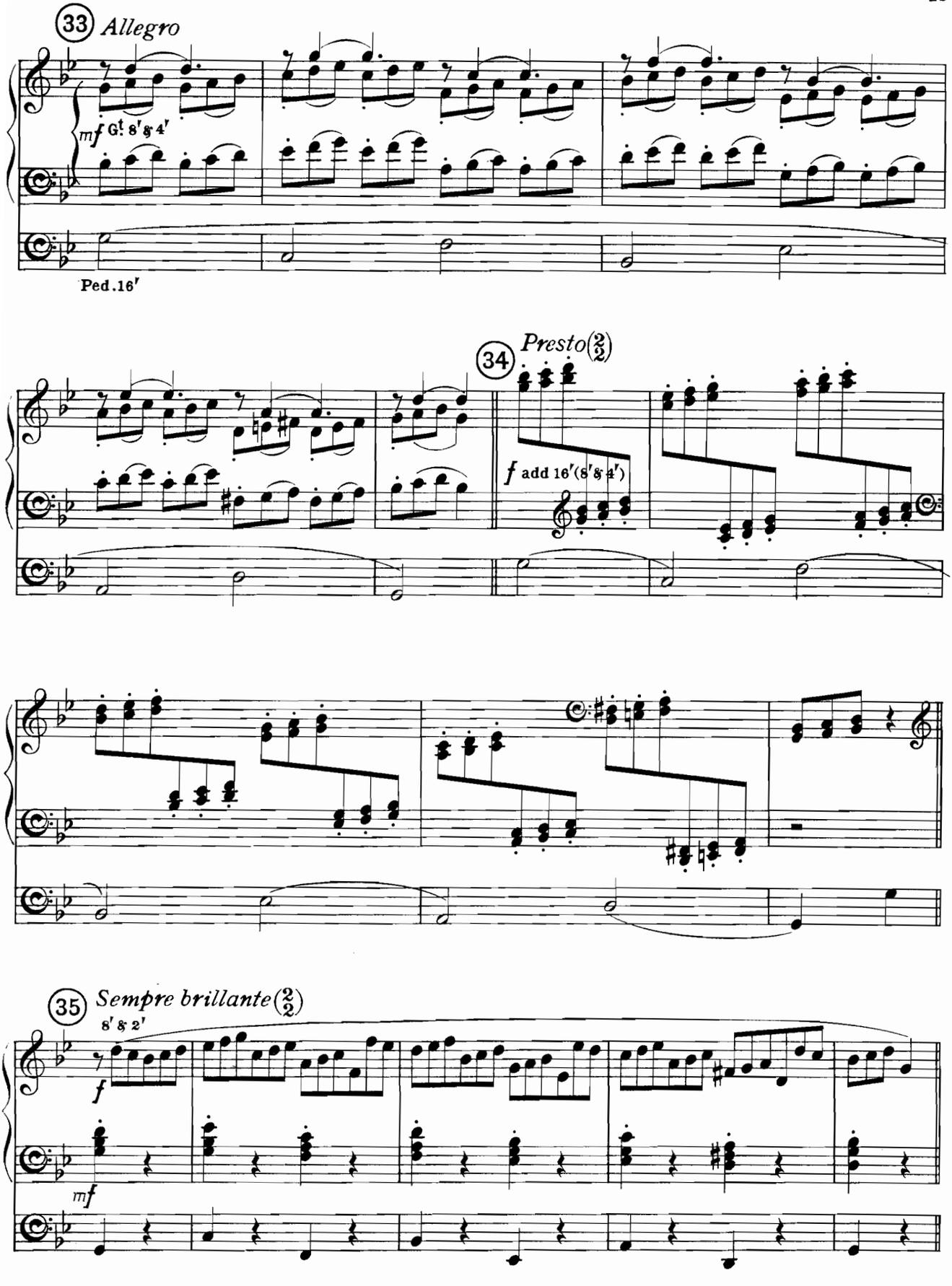


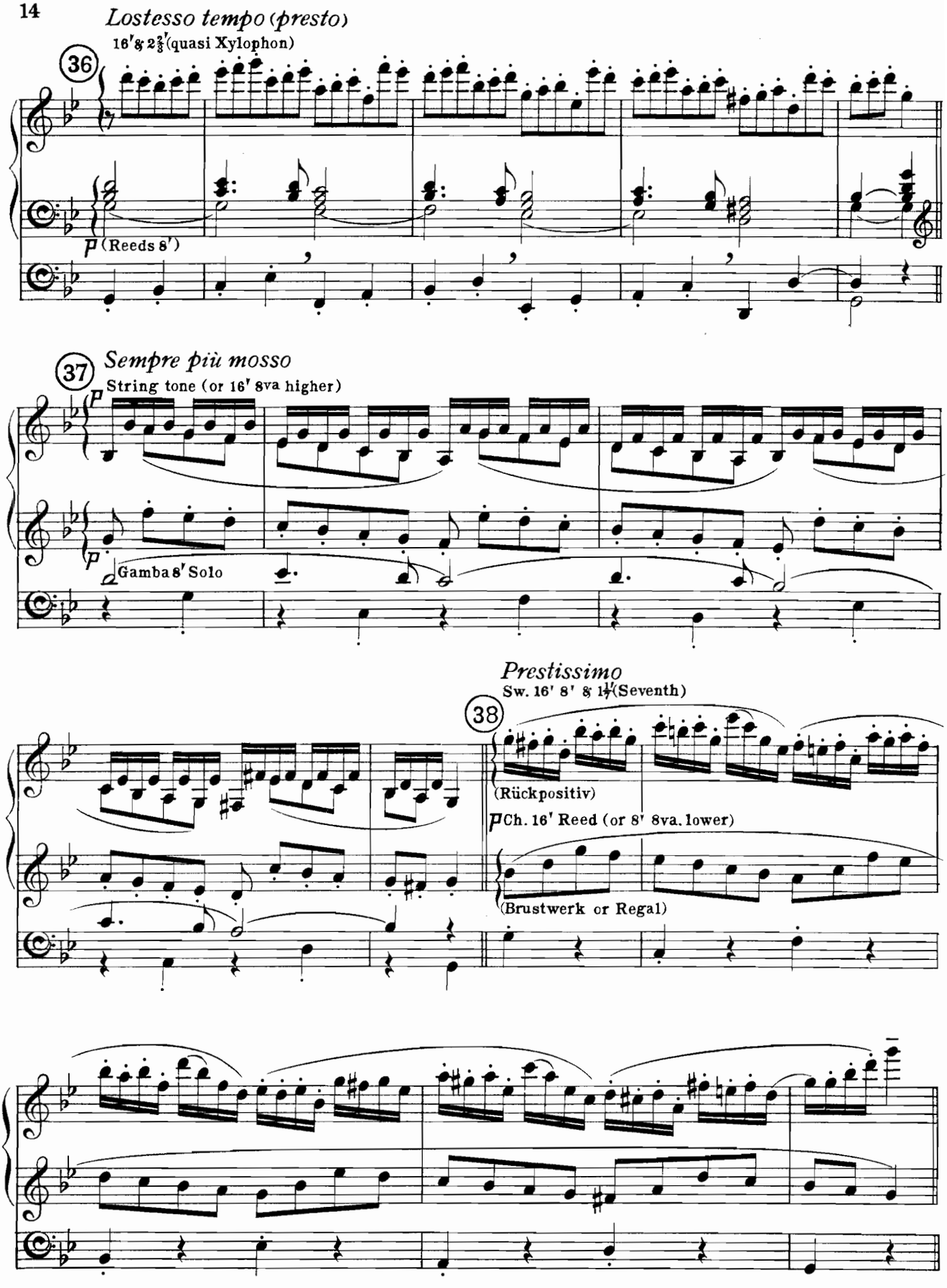
* The Echo passages may, if desired, be played on the pedals with a Waldflöte 2′. It will then be necessary to move the < and > a crotchet earlier, unless an assistant is present to undertake the Swell pedal.

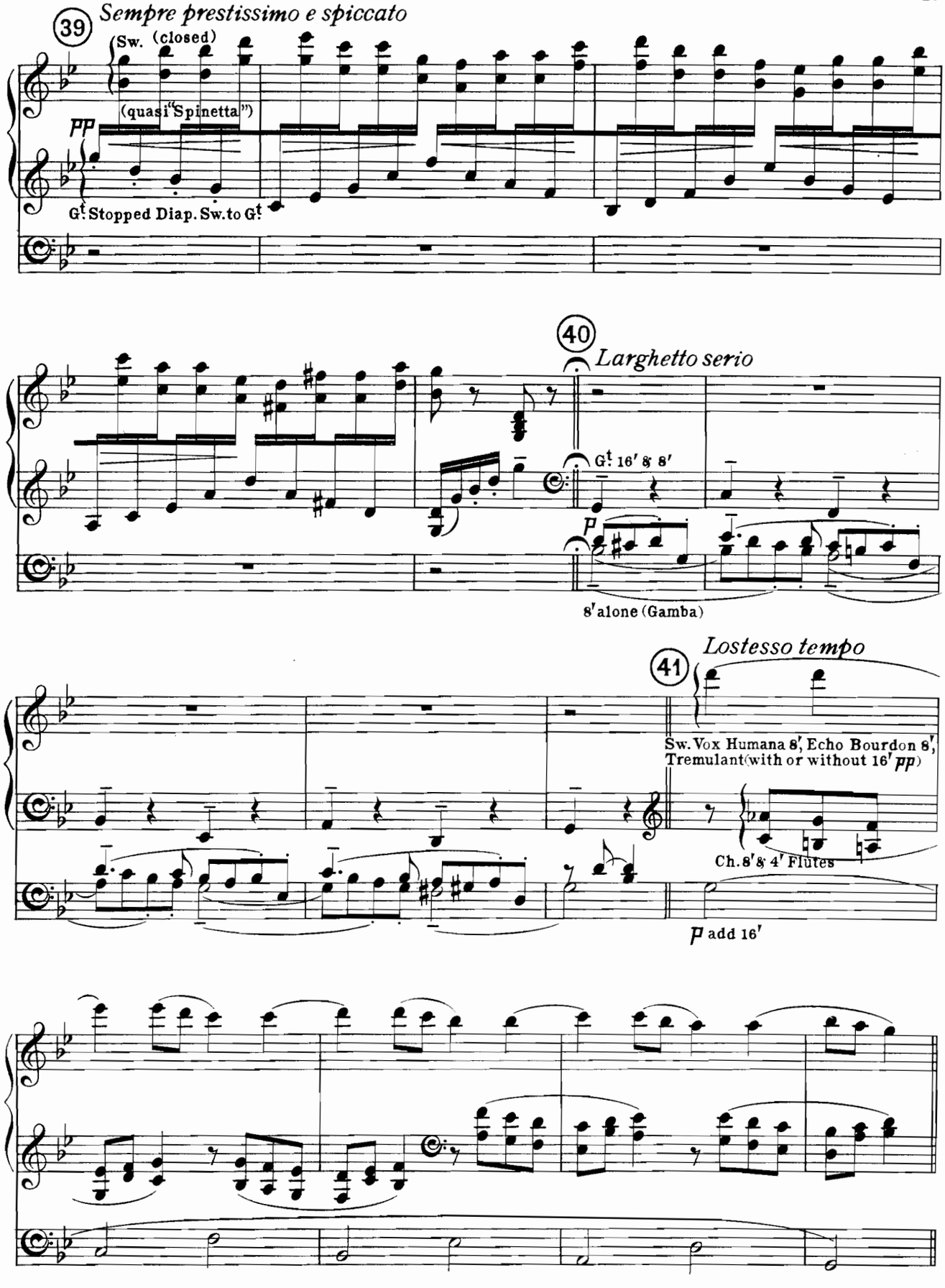

Lostesso tempo
quasi largo
Sw. sempre 16' & Voix Cel. 8'
25
ben articolare
Ch. or G!
Cor de Nuit or Quintatön (=Flute 8' & Twelfth p)
rall.
26
mp
Sw. 16' & 4' (String tone)
(Box open)
p
Ch. 16' & 4' Flutes
& Cor de Nuit (or
(closed)
Quintatön)
Sw.
Ch.
Sw.
Ancora lento
27
Ch.
Sw.
Ch.
(closed)
Sw. Stopped 16', Flute 8' Piccolo 2'
(without 4')quasi "Campanelle"


Ancora un pochettino mosso
28
Stopped 16' & Tierce Flute 1 3/5' above (quasi "Cymbal")
rapido
lunga
lunga
ppp 16'


29
Sempre quieto
Ch. ppp Lieblich Gedackt 8' Solo (or Liebl. Flute 4' 8va bassa) quasi "Portativo"
rit.
30
Ch. soft 4' alone (no 8')
(quasi Aliquota)
pp
Sw. soft 8'
mf
p Ch. & Sw. to Ped. (without Ped. stops)
Più mosso
31
Gt 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 Gt Fl. 8'


33 Allegro
mf G! 8′ & 4′
Ped. 16′
34 Presto (2/2)
f add 16′ (8′ & 4′)
35 Sempre brillante (2/2)
8′ & 2′
f
mf


Lostesso tempo (presto)
16′ & 2⅔′ (quasi Xylophon)
36
p (Reeds 8′)
37
Sempre più mosso
String tone (or 16′ 8va higher)
p
Gamba 8′ Solo
Prestissimo
Sw. 16′ 8′ & 1⅓ (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! Stopped Diap. Sw. to G!
40
Larghetto serio
G! 16′ & 8′
p
8′ alone (Gamba)
41
Lostesso 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! Reeds 8′

(43) *Poco più mosso*

Cor de Nuit or Clarionet (or Corno di Bassetto)

mf

(44) *Risoluto*

G!

f

Trumpet 8′

f

(without G! to Ped.)

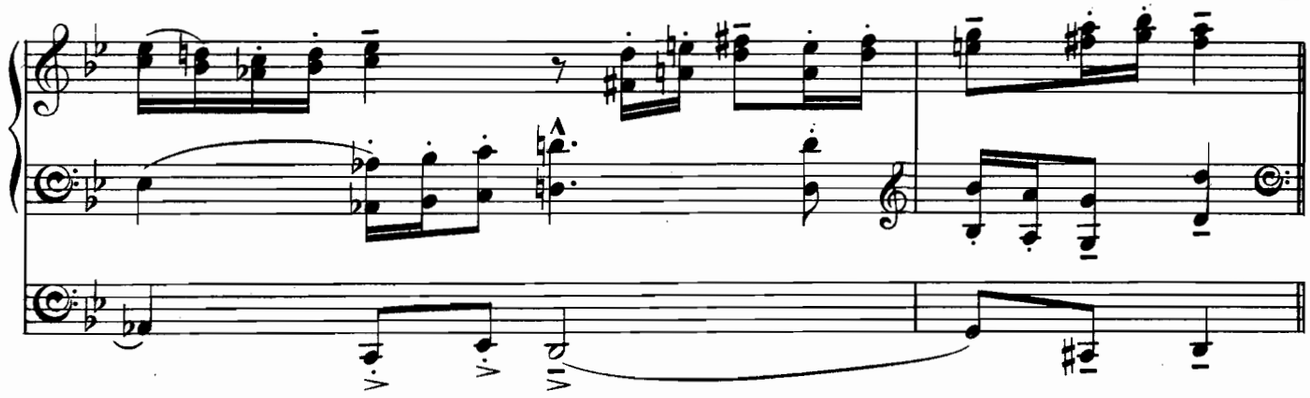
(45) *Imperiale e pomposo*

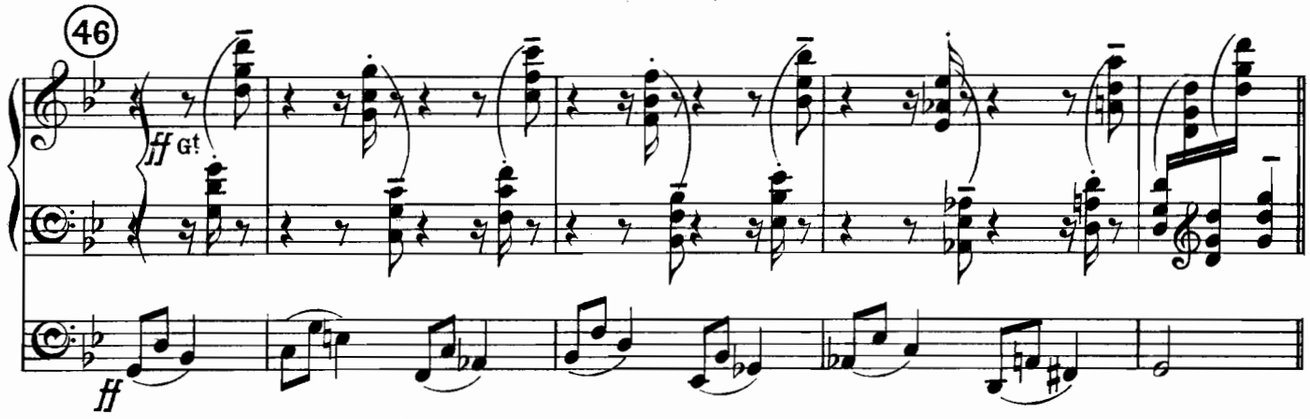
G! Full Reedwork only (16′, 8′ & 4′)

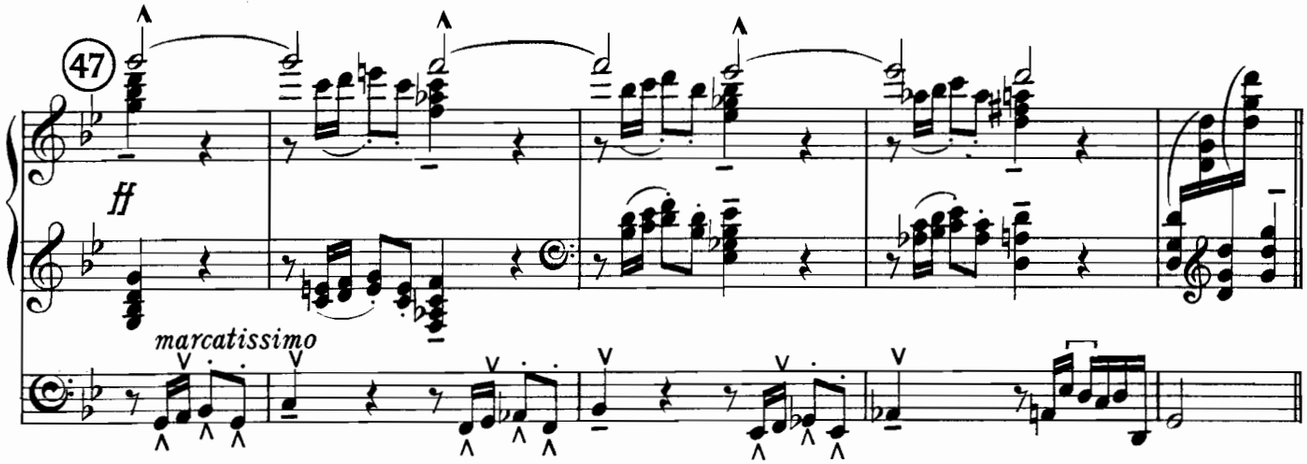
ff

ff Solo, Tuba 8′ & Clarion 4′

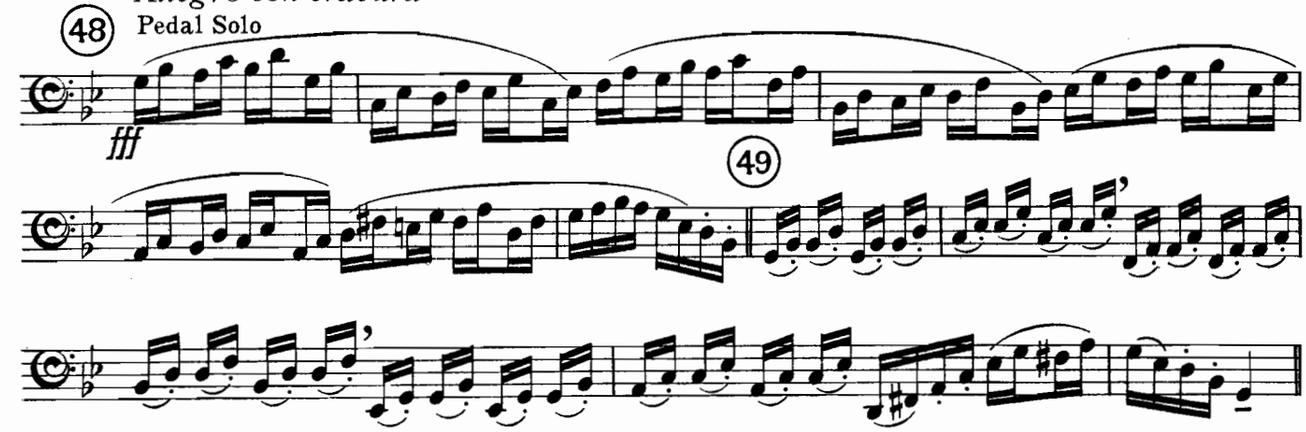
ff Trombone 16′, Solo coupled

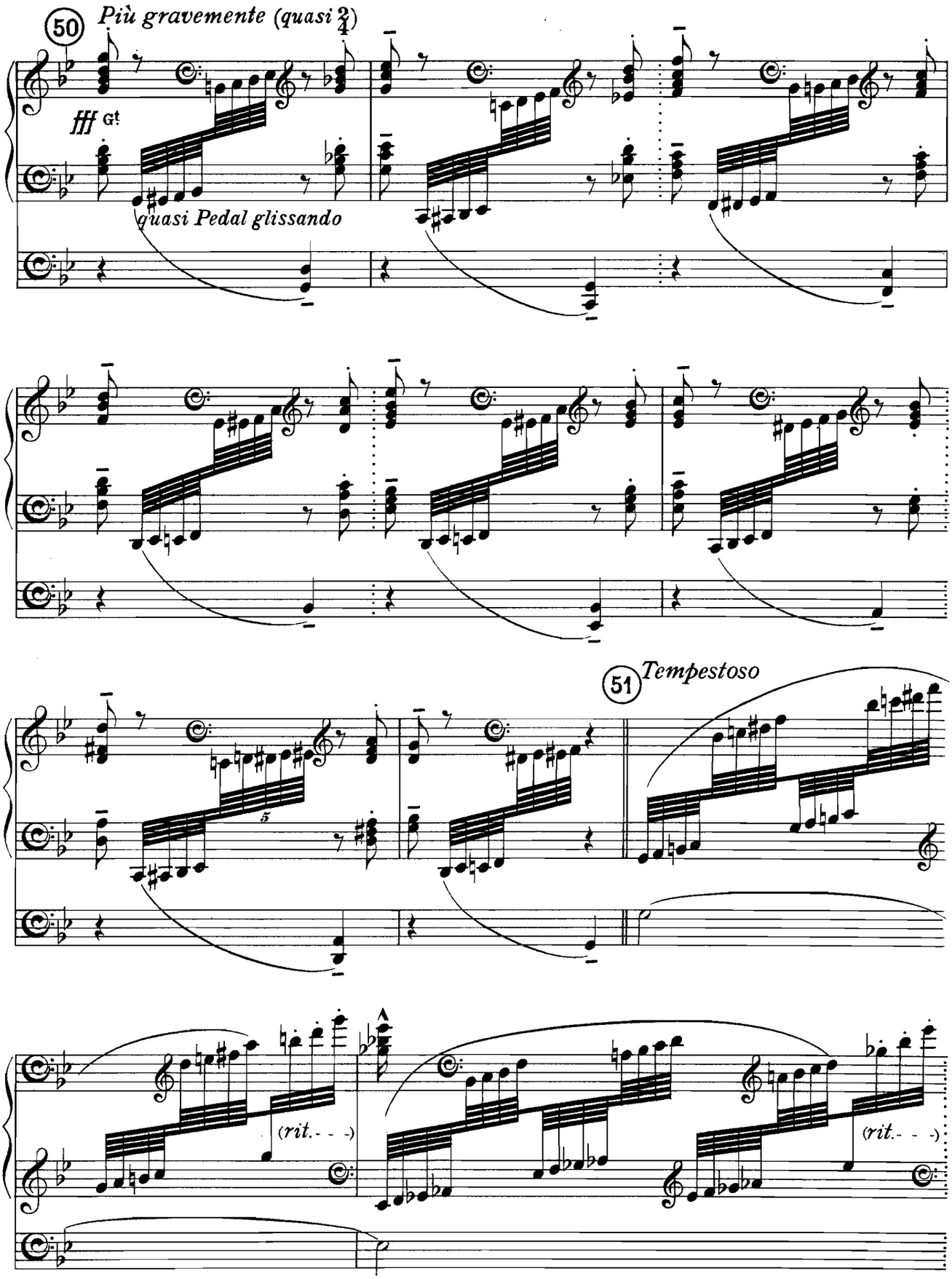


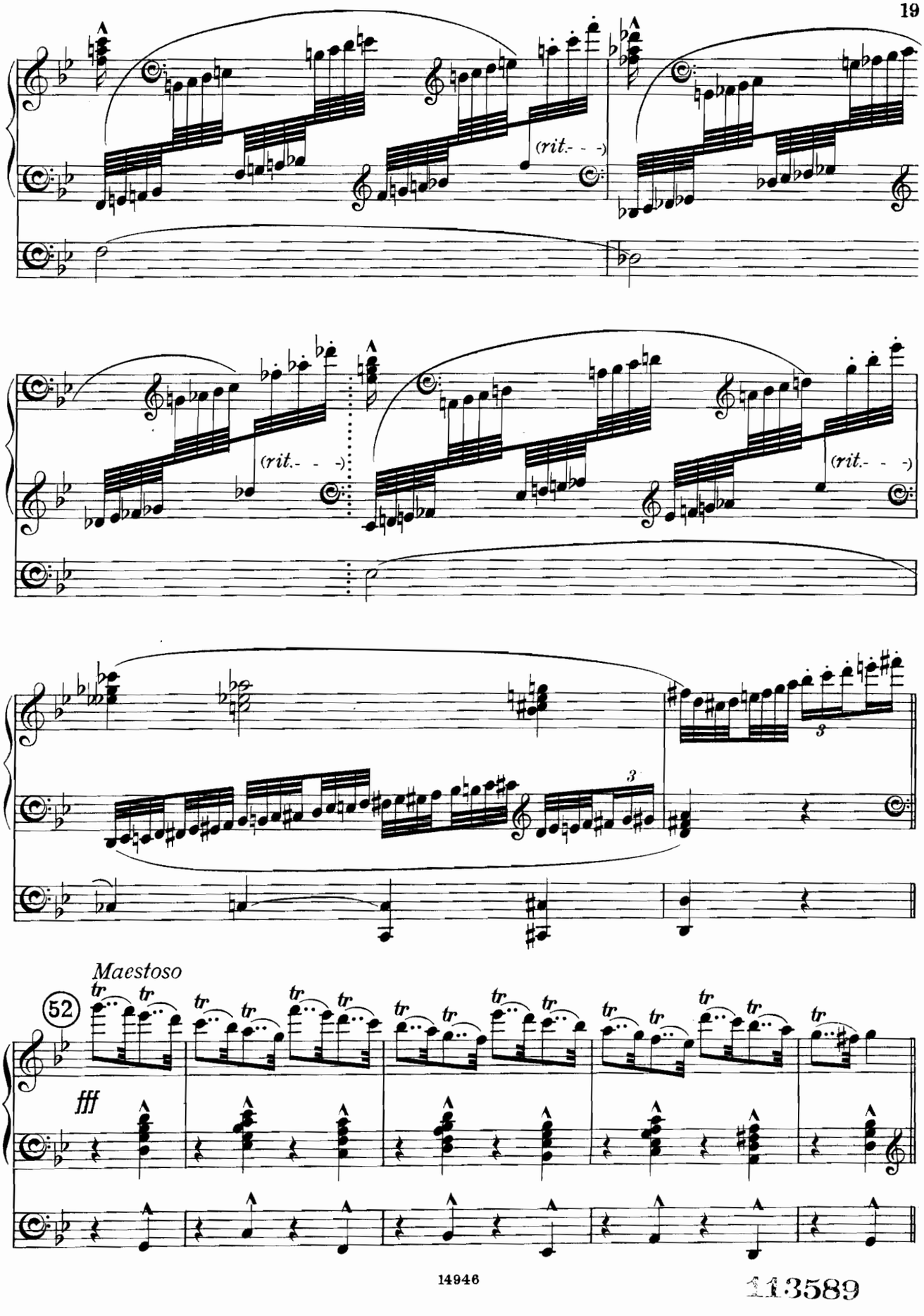




Allegro con bravura




50
Più gravemente (quasi 2/4)
fff Gt
quasi Pedal glissando
51
Tempestoso
(rit.- - -)
(rit.- - -)



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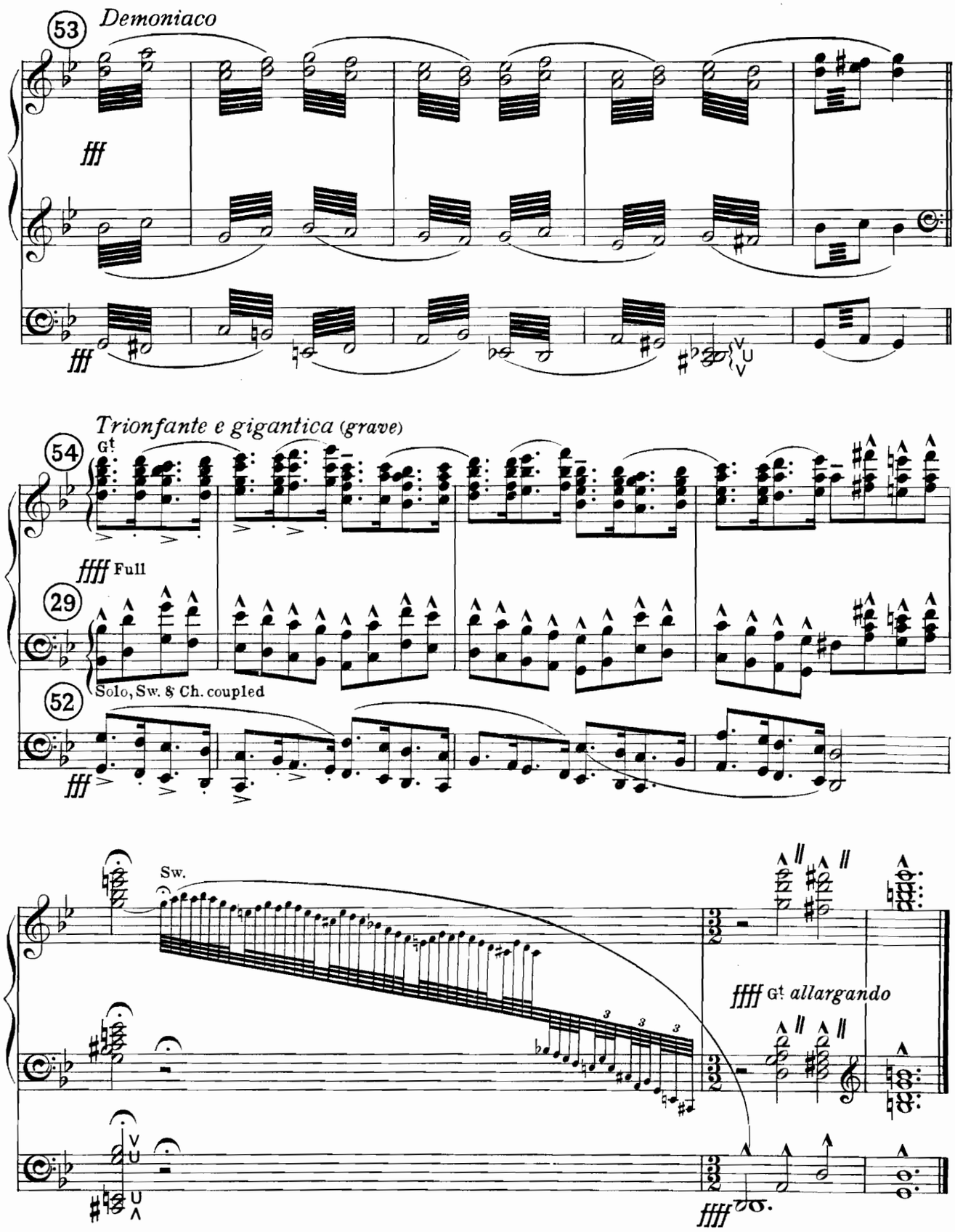

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ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

(NEW SERIES.)

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

(To be continued.)

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