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Original Compositions

for the

Organ

No. 423.

FIRST SONATINA

IN A MINOR

BY

SIGFRID KARG-ELERT.

(OP. 74.)

Increased Price. 5/-

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MADE IN ENGLAND

THE ORGAN WORKS OF J. S. BACH

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, and is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing, the mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues" and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

The twelfth book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

EDITED BY JOHN POINTER AND JOHN E. WEST.

Book XIII.—CHORAL PRELUDES 3 0

(1) Ein' feste Burg ist unser Gott; (2) Vater unser im Himmelreich; (3) Fugue on the Choral "Durch Adams Fall ist ganz verderbt"; (4) Wer nur den lieben Gott lässt walten; (5) In dulci jubilo; (6) O Mensch, bewein' dein' Sünde gross; (7) Fugue on the Choral "Allein Gott in der Höh' sei Ehr"; (8) Fantasia on "Komm, heiliger Geist, Herre Gott"; (9) O Lamm Gottes, unschuldig.

Book XIV.—CHORAL PRELUDES AND VARIATIONS 3 0

(1) Gott der Vater wohn' uns bei; (2) Nun danket alle Gott; (3) Fugue on the Choral "Vom Himmel hoch da komm' ich her"; (4) Fugue on the Choral "Aus tiefer Noth schrei' ich zu dir"; Fantasia on "Valet will ich dir geben"; (5) Gelobet seist du, Jesu Christ; (6) Wo soll ich fliehen hin, or Auf meinen leiben Gott; (7) Nun komm' der Heiden Heiland, (8) Variations on the Choral "Sei gegrüsset, Jesu gütig."

ALSO ISSUED IN THREE VOLUMES, CLOTH, PRICE 10S. EACH.

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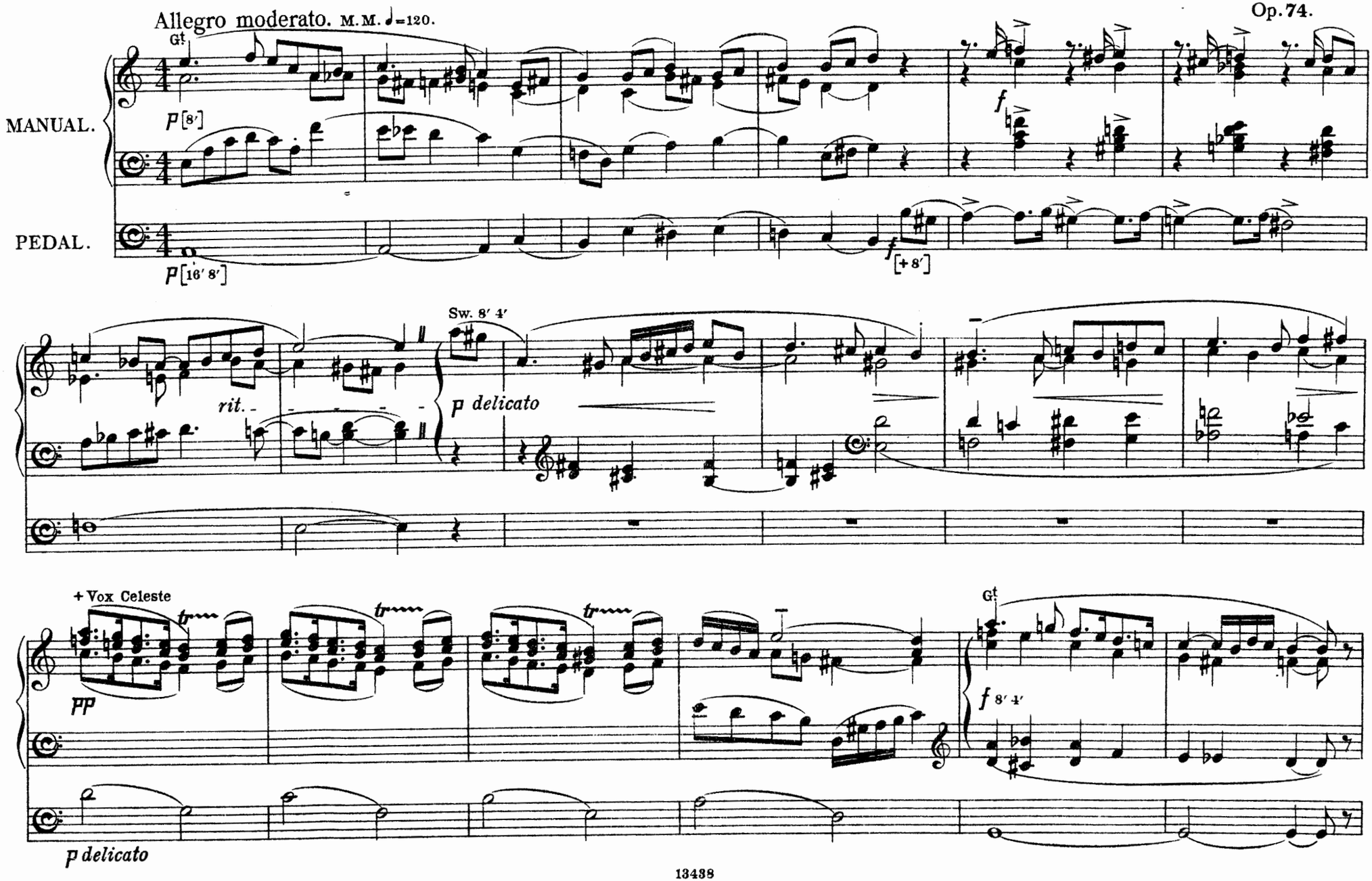
Sigfrid Karg-Elert,
(1909)

Op. 74.



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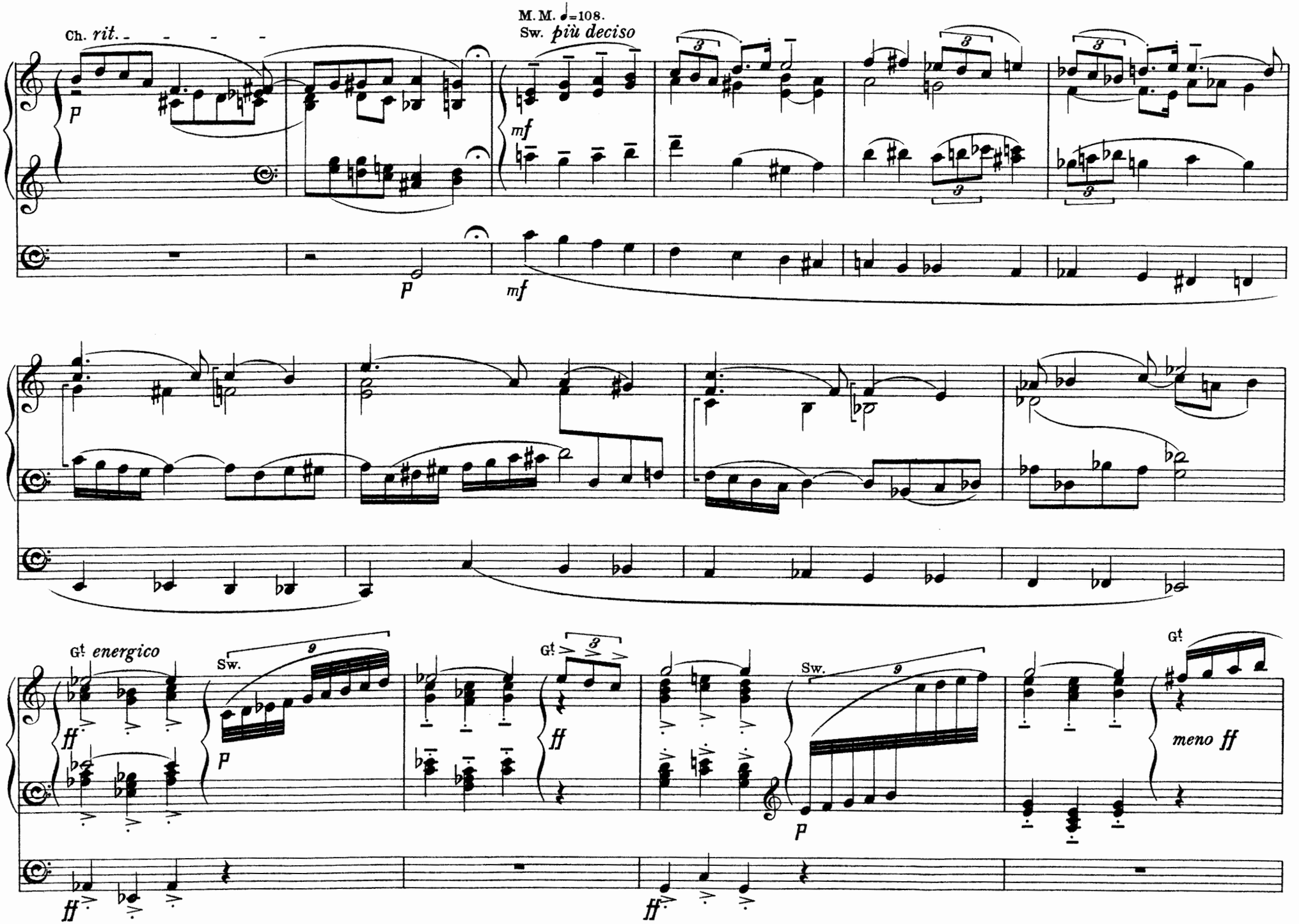
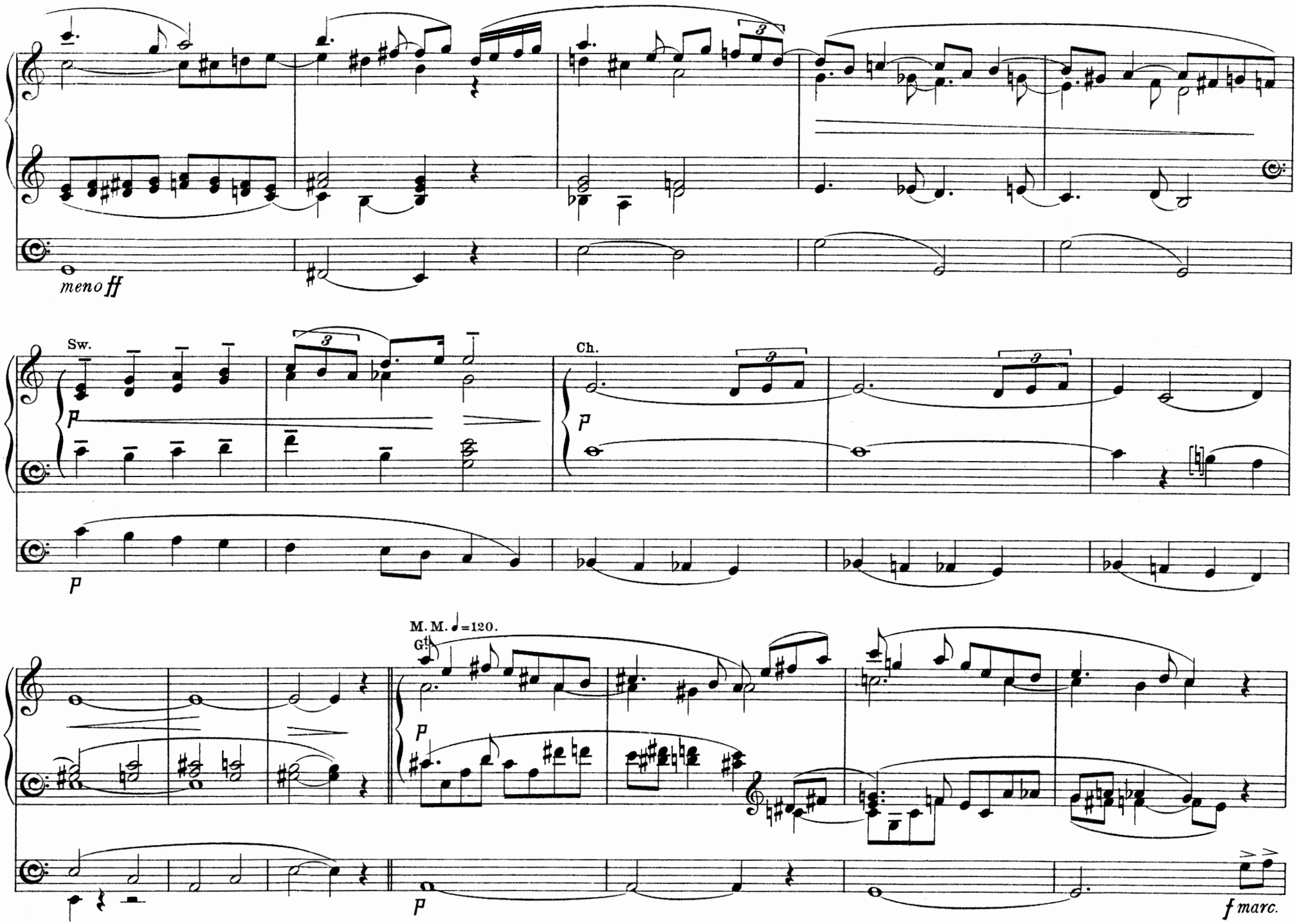
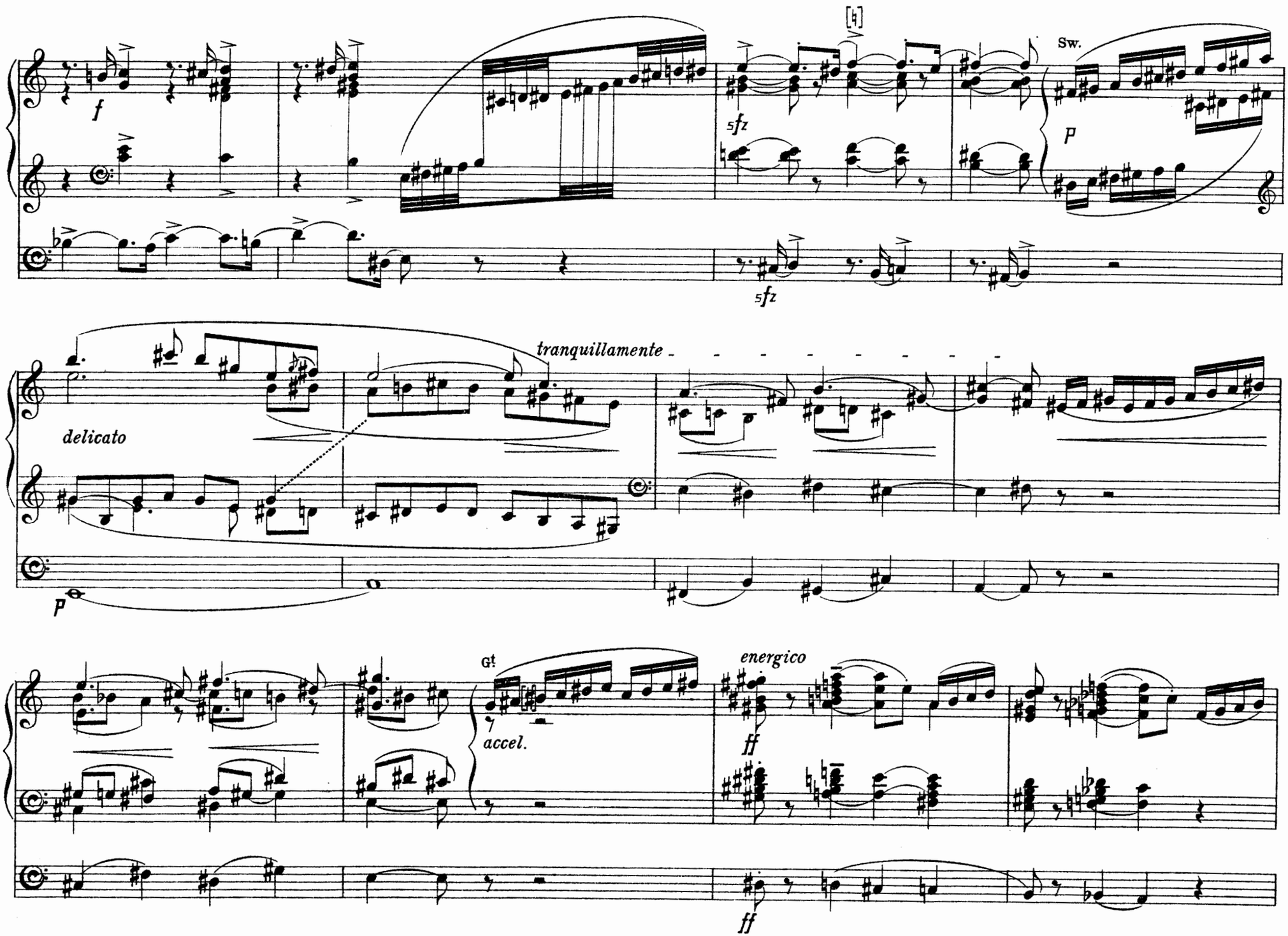
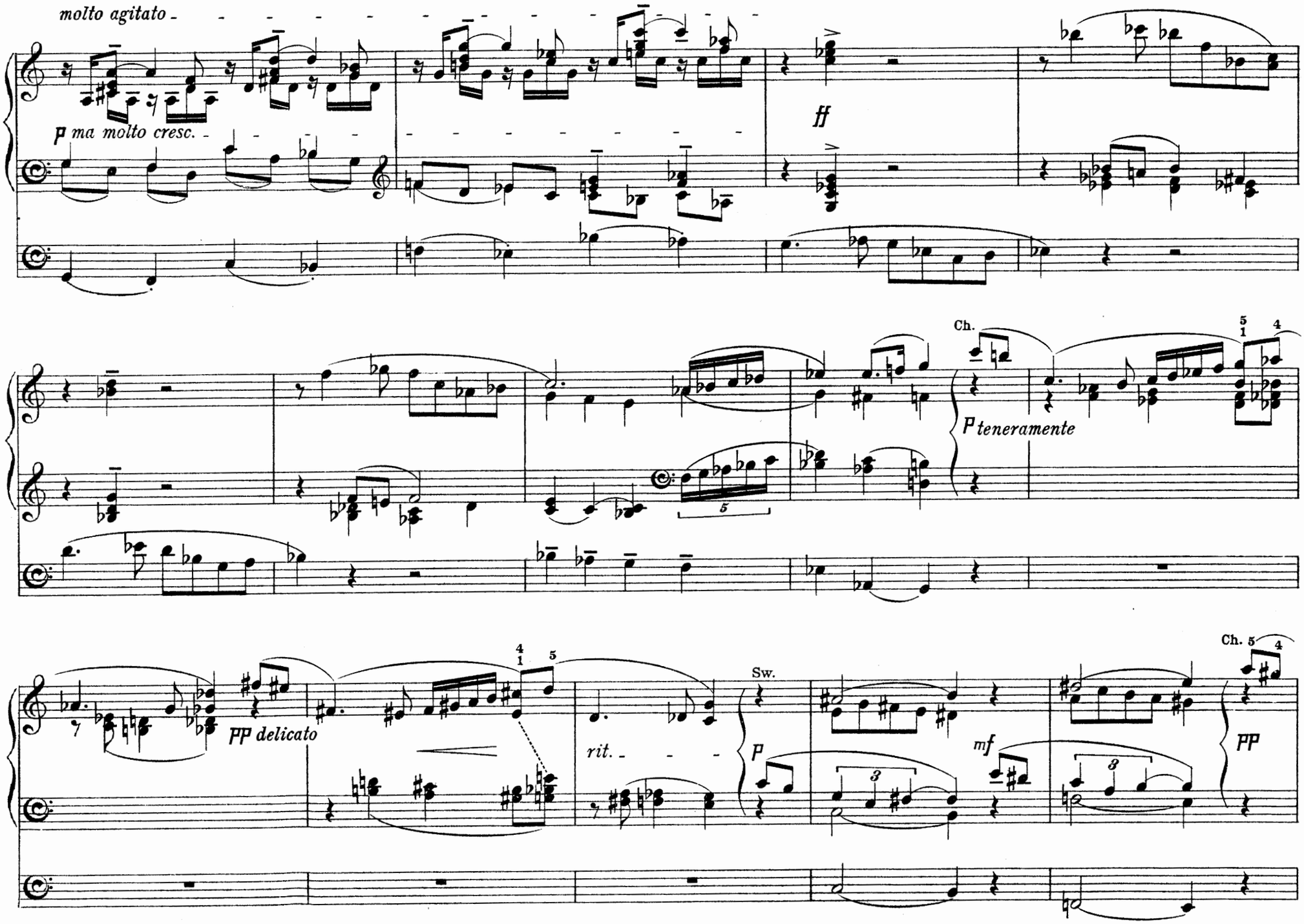
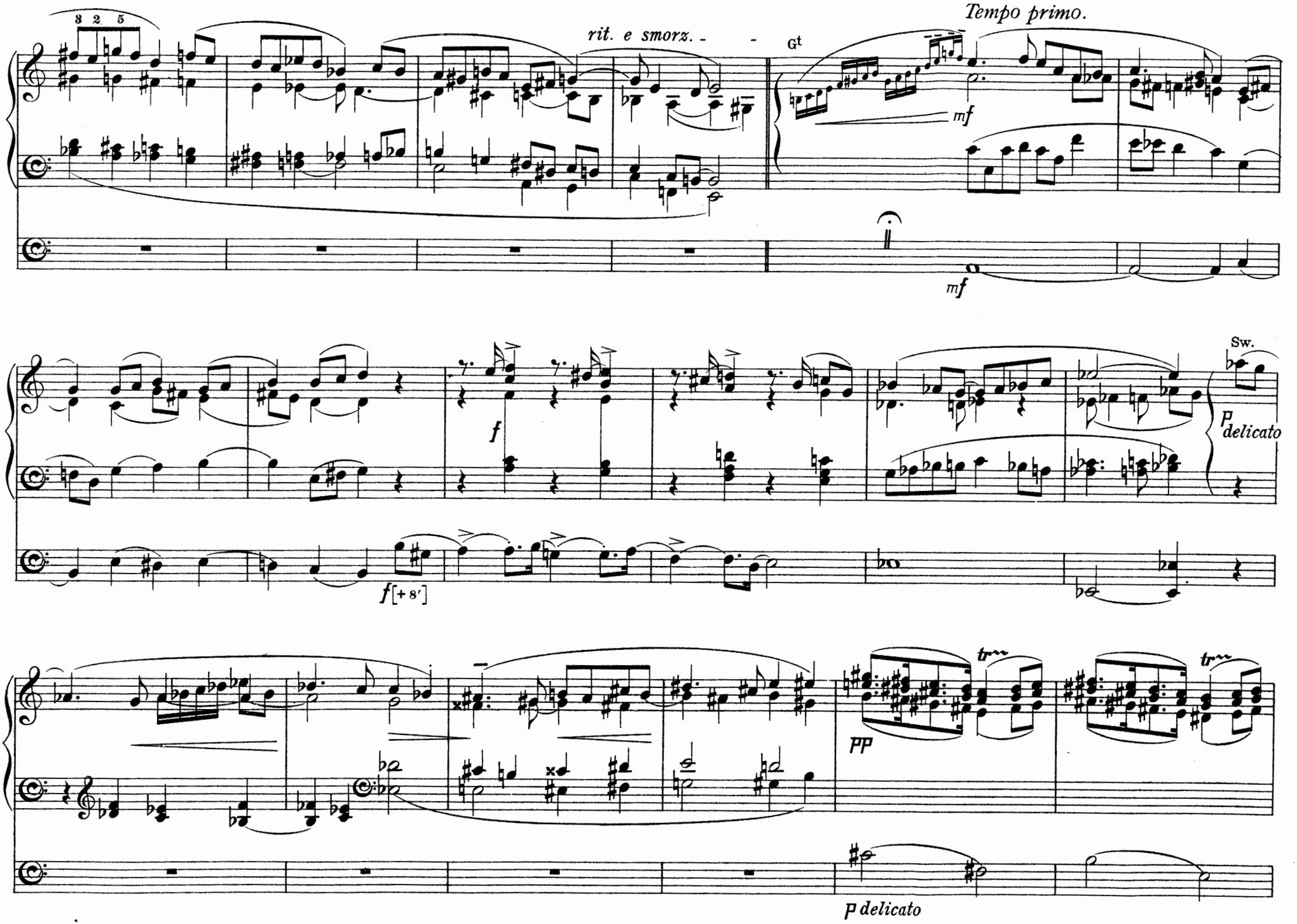
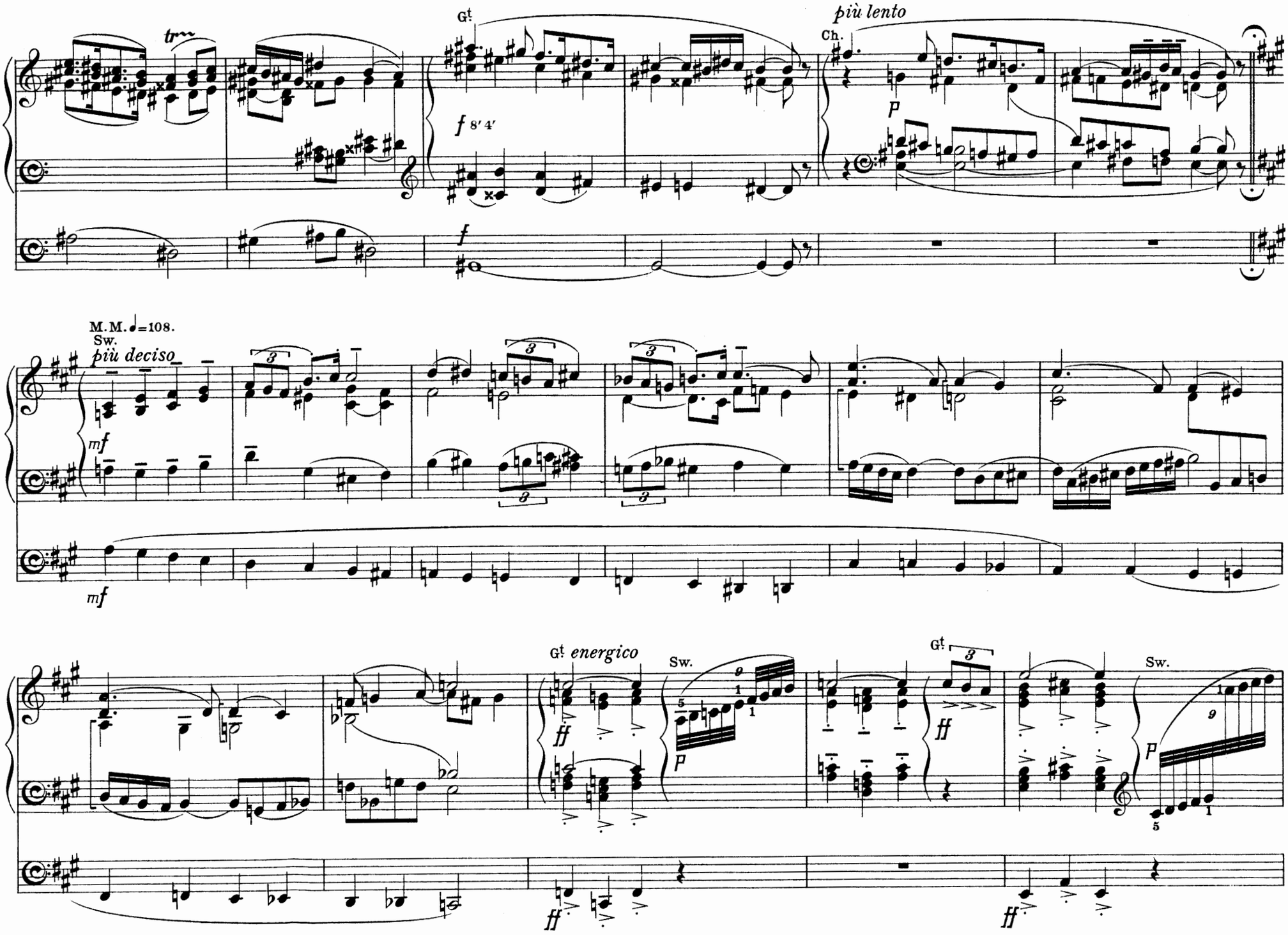

Ch. rit.
M. M. ♩=108.
Sw. più deciso
mf
p
mf
Gt energico
ff
Sw.
p
Gt
ff
Sw.
p
Gt
meno ff
ff

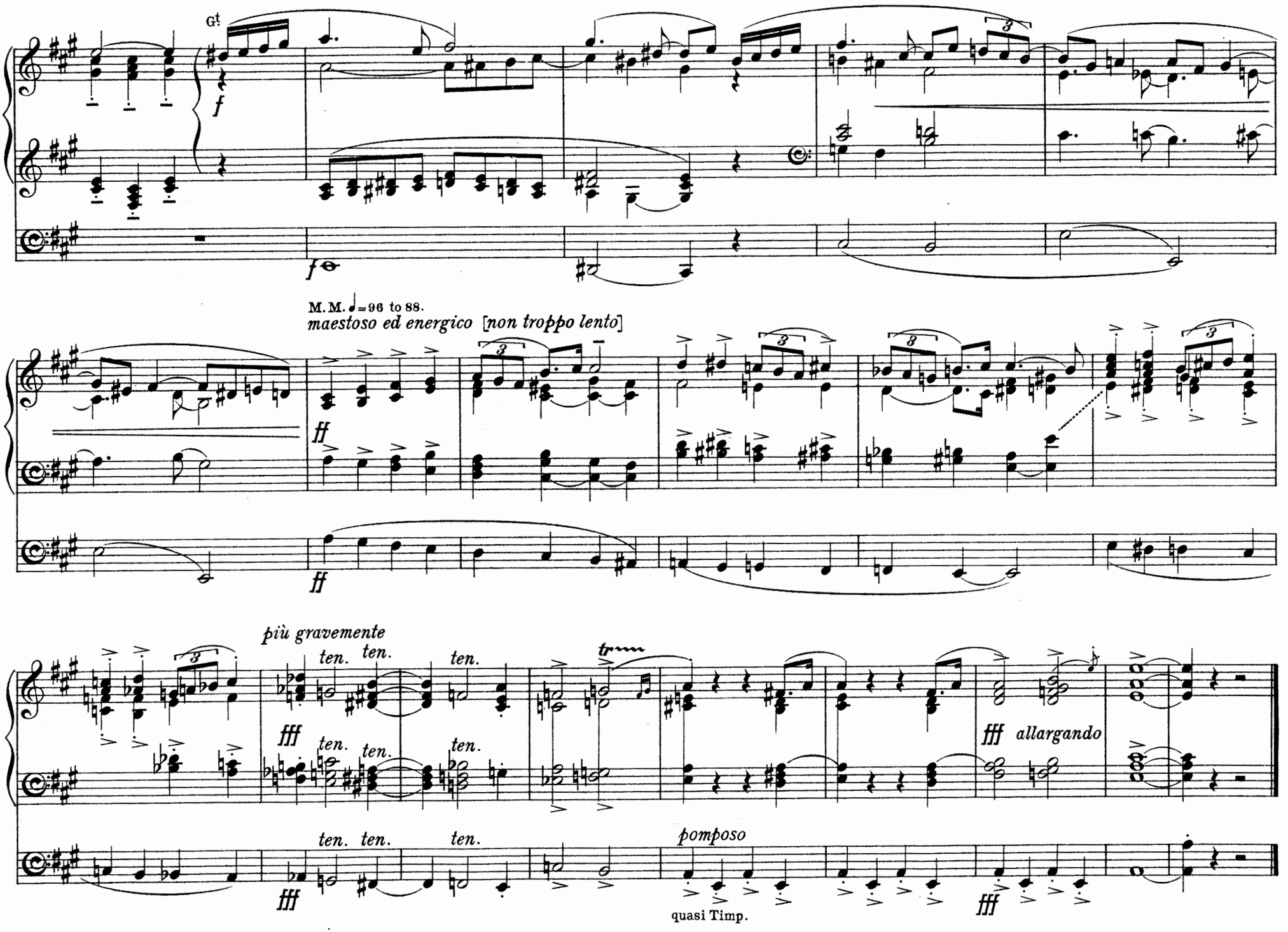

meno ff
Sw.
p
Ch.
p
M. M. ♩=120.
G♯
p
f marc.


f
sfz
sfz
Sw.
p
tranquillamente
delicato
p
Gt
accel.
energico
ff
ff


molto agitato
p ma molto cresc.
ff
Ch.
p teneramente
pp delicato
rit.
Sw.
p
mf
Ch.
pp


3 2 5
rit. e smorz.
Gt
Tempo primo.
mf
mf
f
f[+8']
Sw.
p delicato
pp
tr
tr
p delicato


Gt
f 8′ 4′
più lento
Ch.
P
M.M. ♩=108.
Sw.
più deciso
mf
mf
Gt energico
Sw.
Gt
Sw.
ff
P
ff
ff


Gt
f
f
M.M. ♩=96 to 88.
maestoso ed energico [non troppo lento]
ff
ff
più gravemente
ten. ten.
ten.
fff
ten. ten.
ten.
tr
fff allargando
ten. ten.
ten.
fff
pomposo
quasi Timp.
fff

II.

Andante molto. M.M. ♩=44.

Tempo di Ciacona

Ch. [8′]

P teneramente

[8′ 16′]

M.M. ♩=52.

p

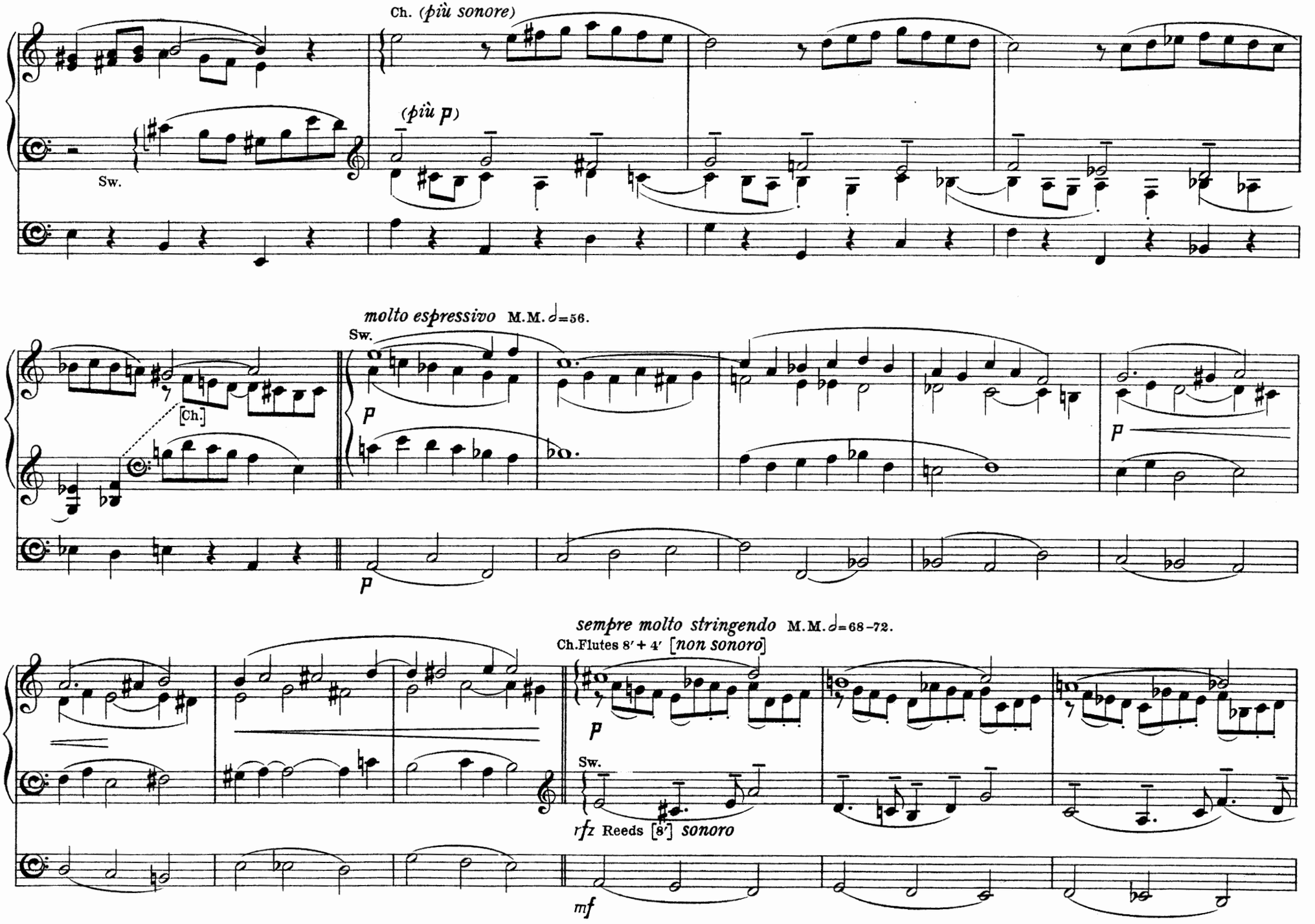
poco più animato M.M. ♩=64.

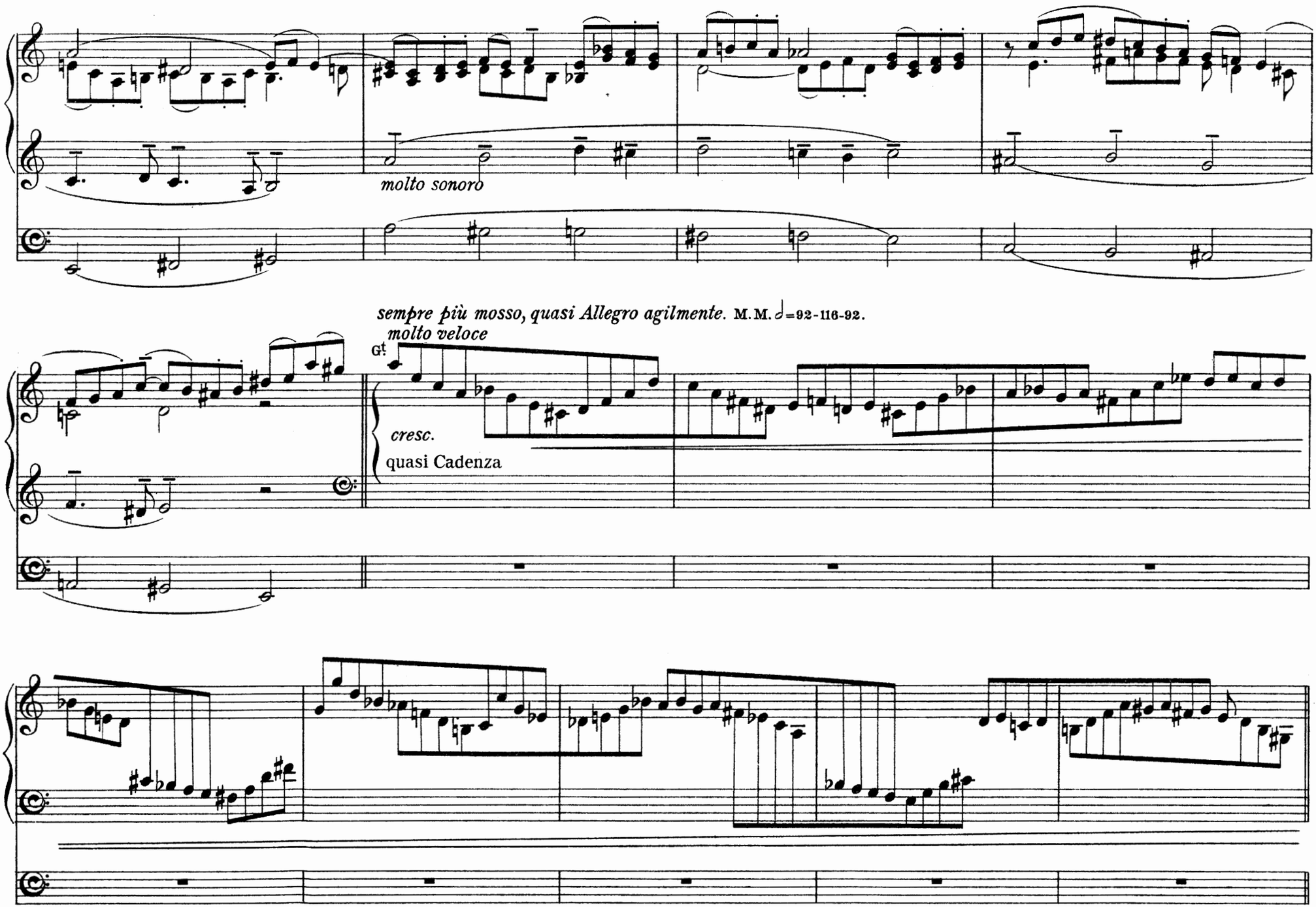
Sw. 8′ 4′

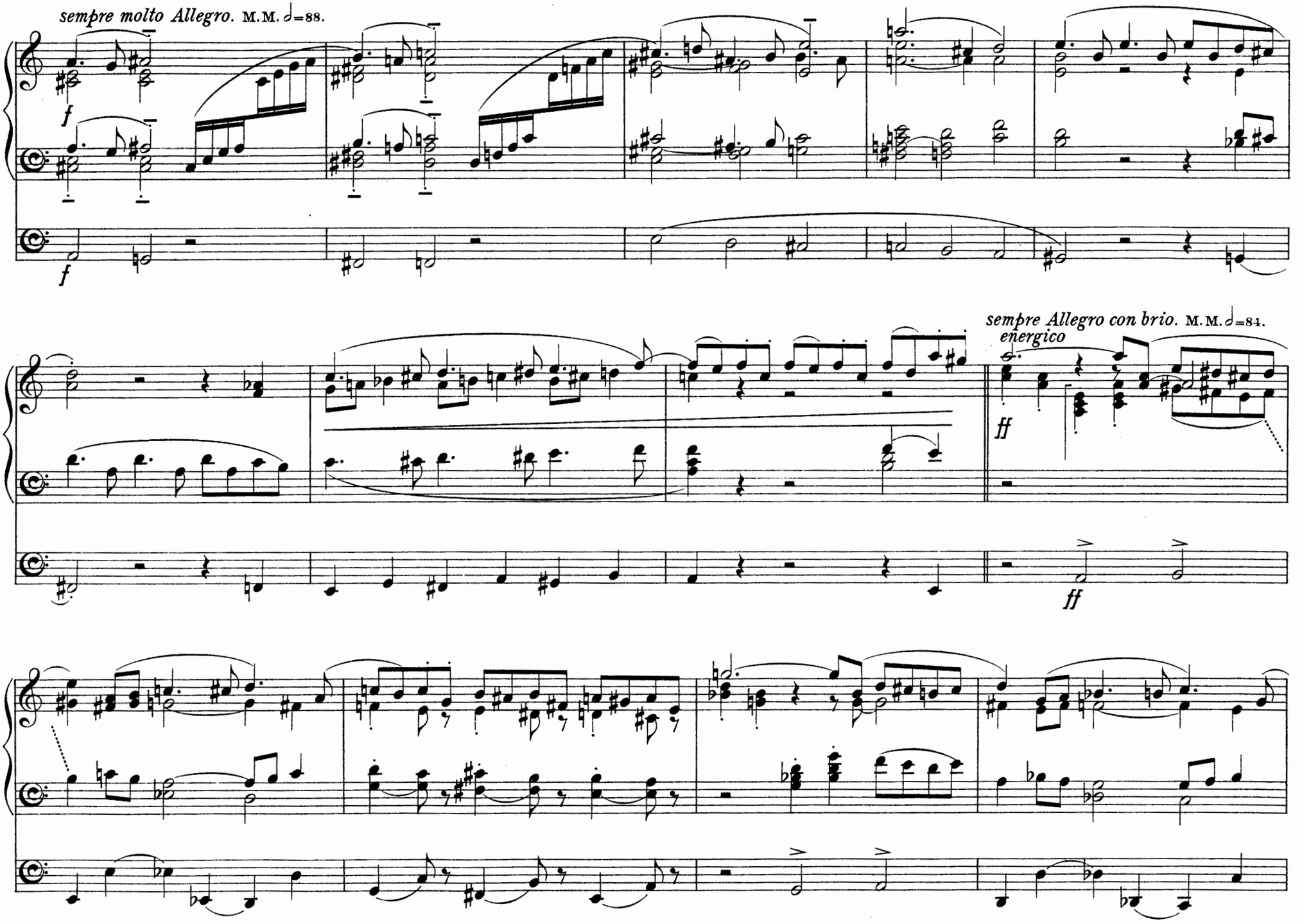
f

Ch. 8′ 4′ *mf*

mf quasi pizz.


Ch. (più sonore)
(più p)
Sw.
molto espressivo M.M. ♩=56.
Sw.
[Ch.]
p
p
p
sempre molto stringendo M.M. ♩=68-72.
Ch. Flutes 8′ + 4′ [non sonoro]
p
Sw.
rfz Reeds [8′] sonoro
mf


molto sonoro
sempre più mosso, quasi Allegro agilmente. M.M. ♩=92-116-92.
molto veloce
cresc.
quasi Cadenza


sempre molto Allegro. M.M. 𝅗𝅥=88.
f
f
sempre Allegro con brio. M.M. 𝅗𝅥=84.
energico
ff
ff

L'istesso tempo. M.M. ♩= 84-92.

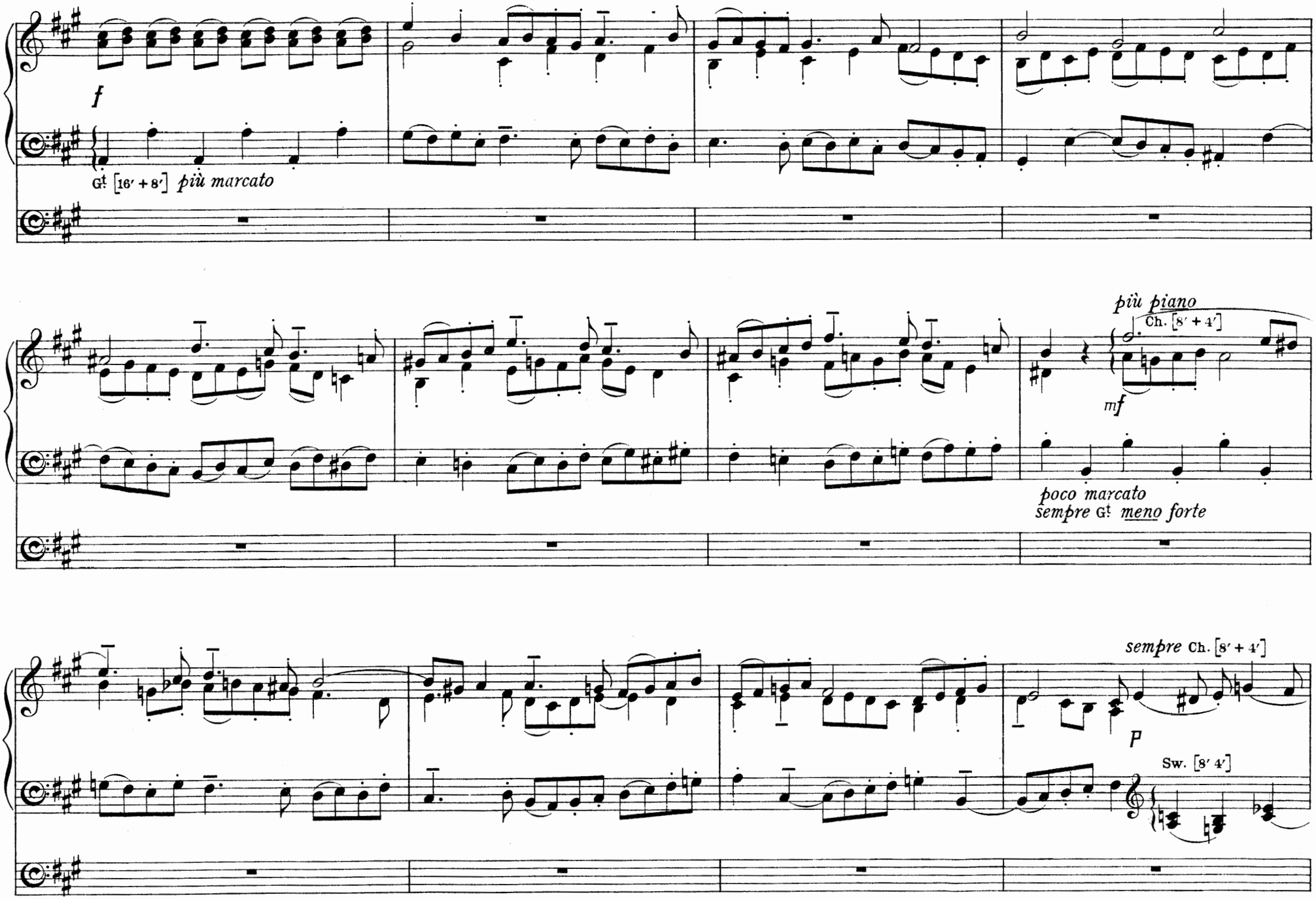
gajo e giojoso

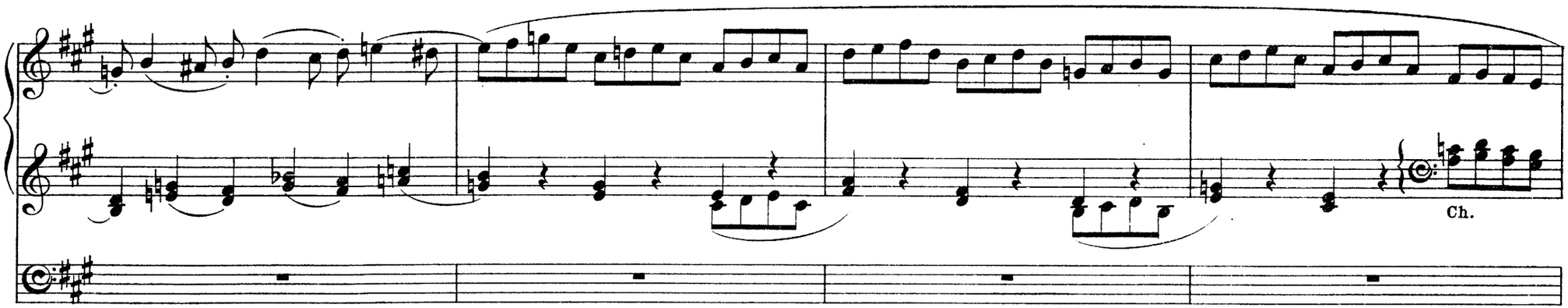
Sw.

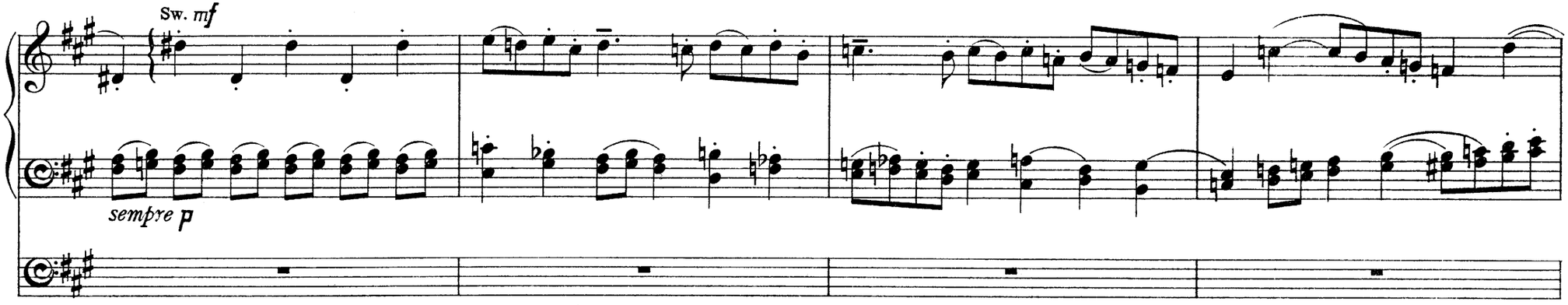
ff (Tripelfughetta)

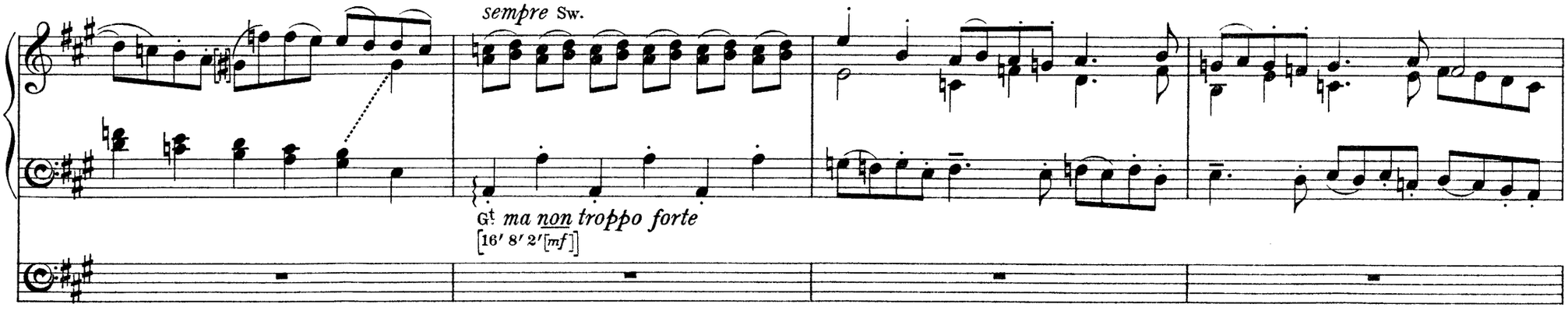
f [*non ff*]

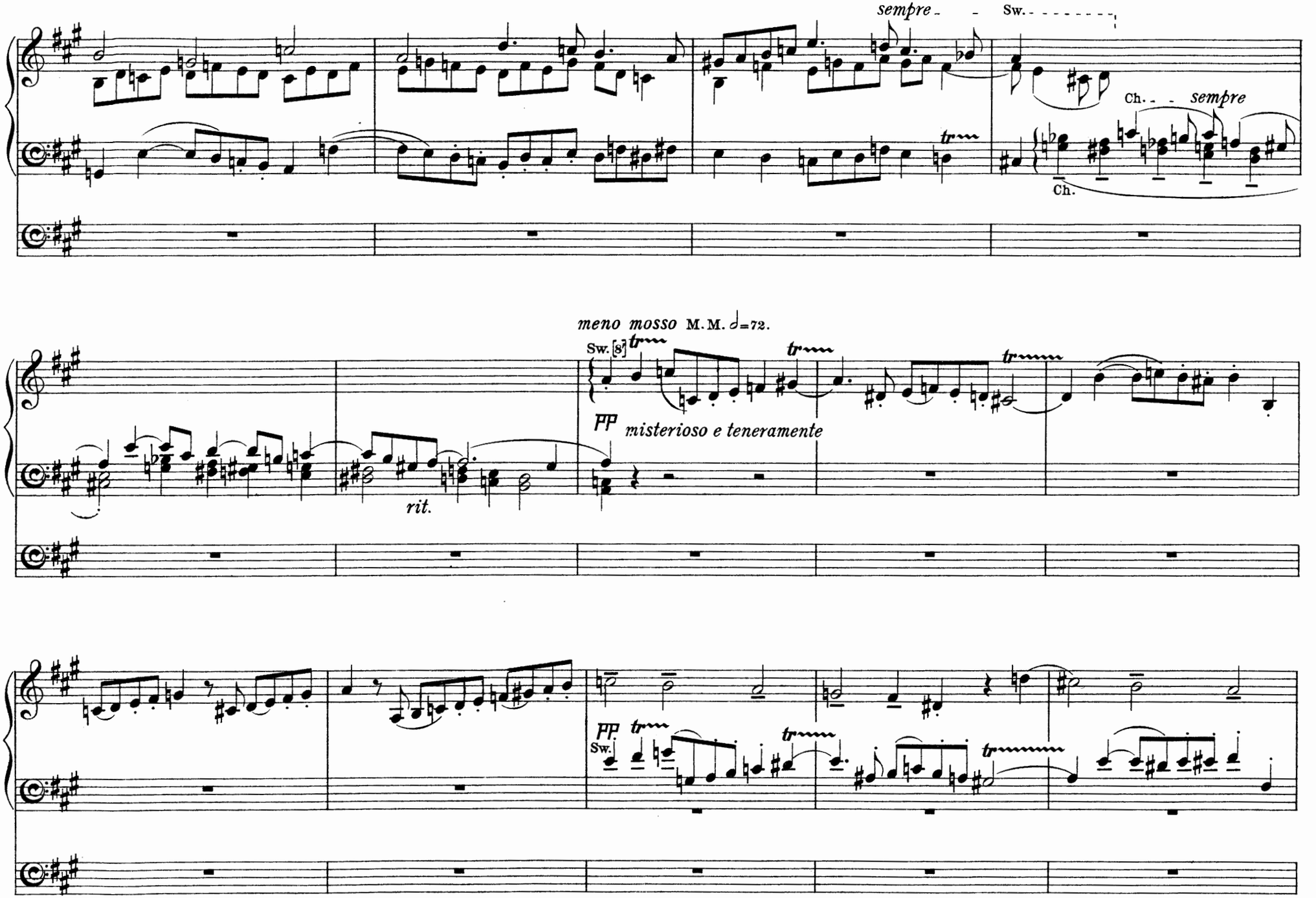
R. H.

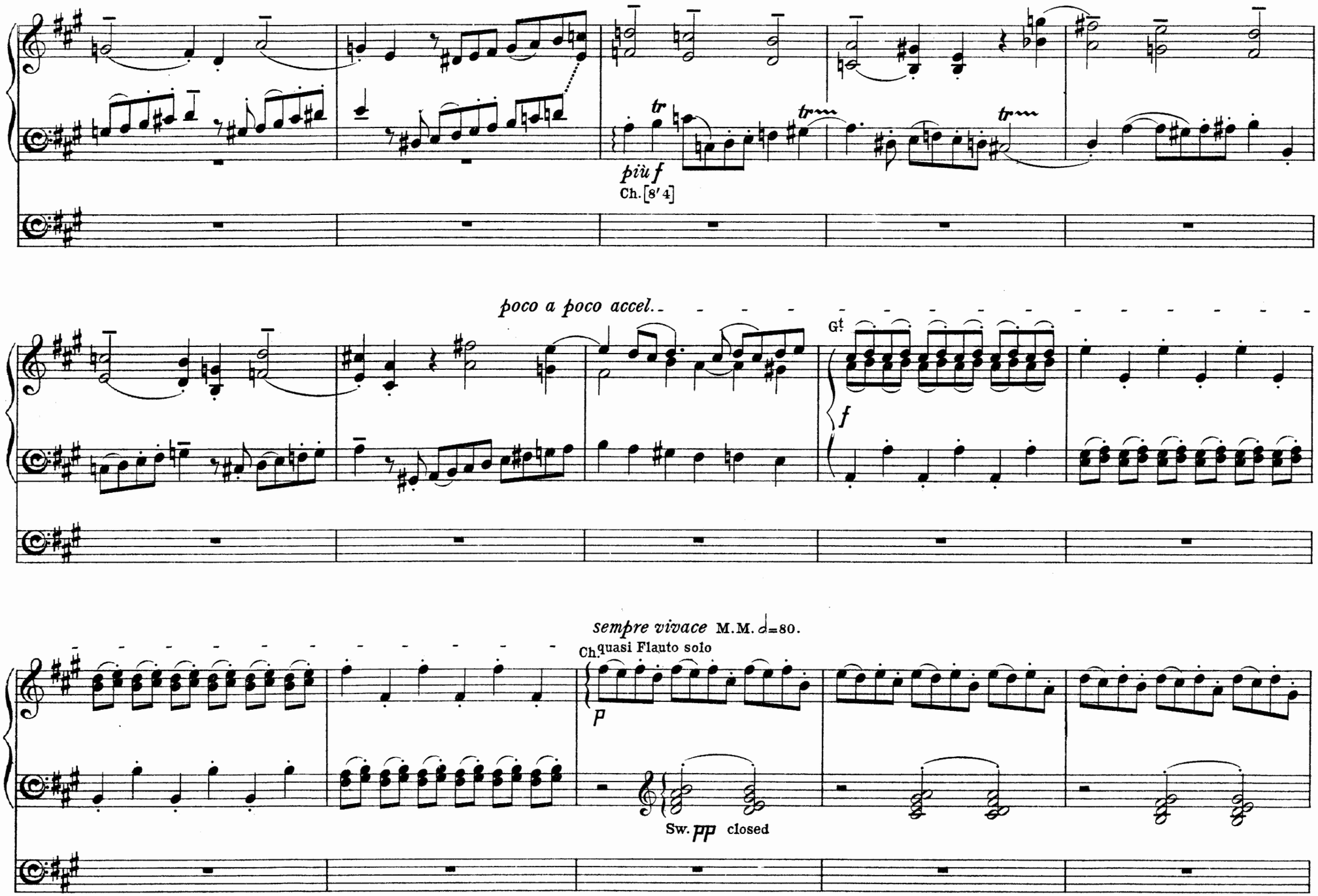

f
Gt. [16′ + 8′] più marcato
più piano
Ch. [8′ + 4′]
mf
poco marcato
sempre Gt. meno forte
sempre Ch. [8′ + 4′]
P
Sw. [8′ 4′]

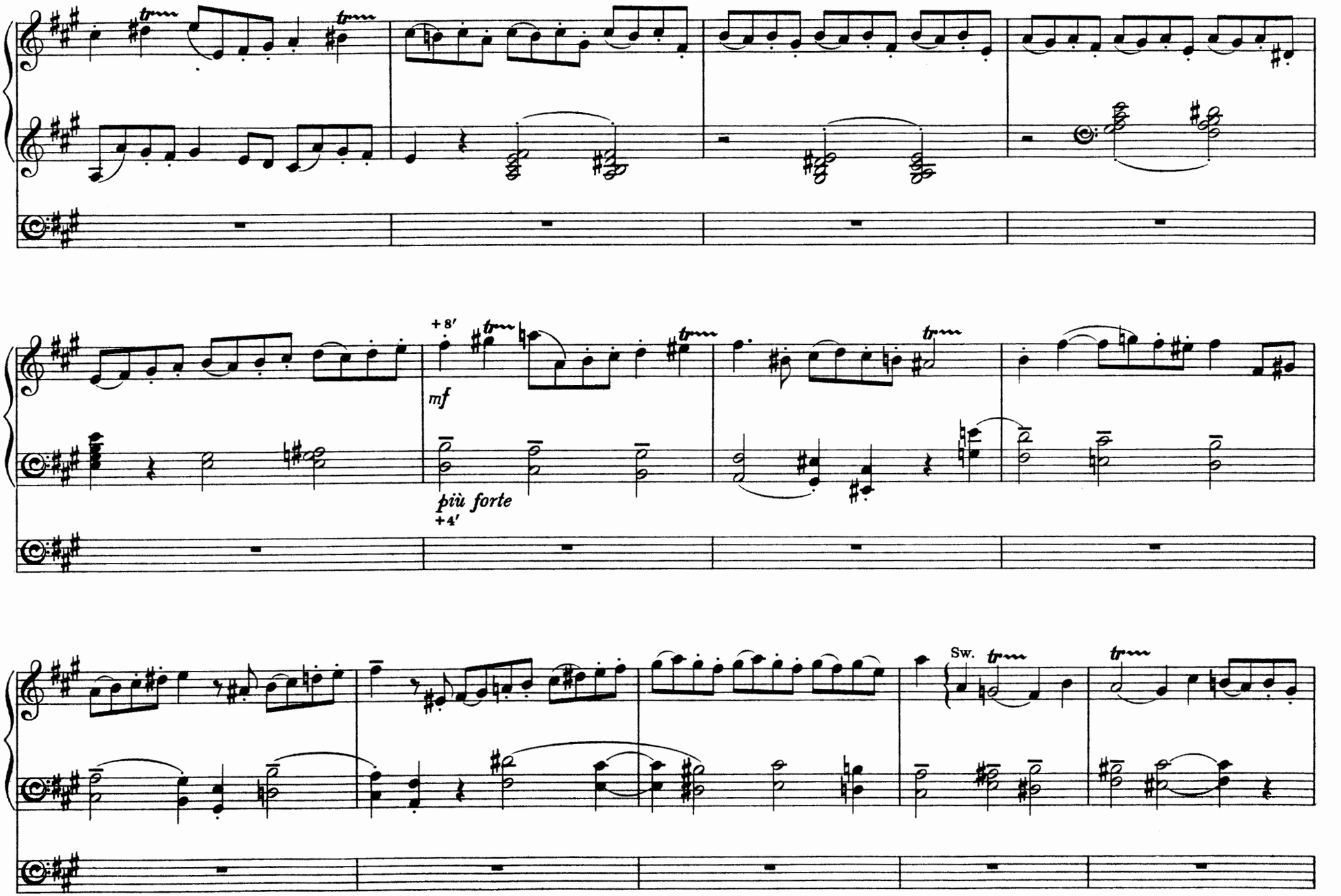

Ch.

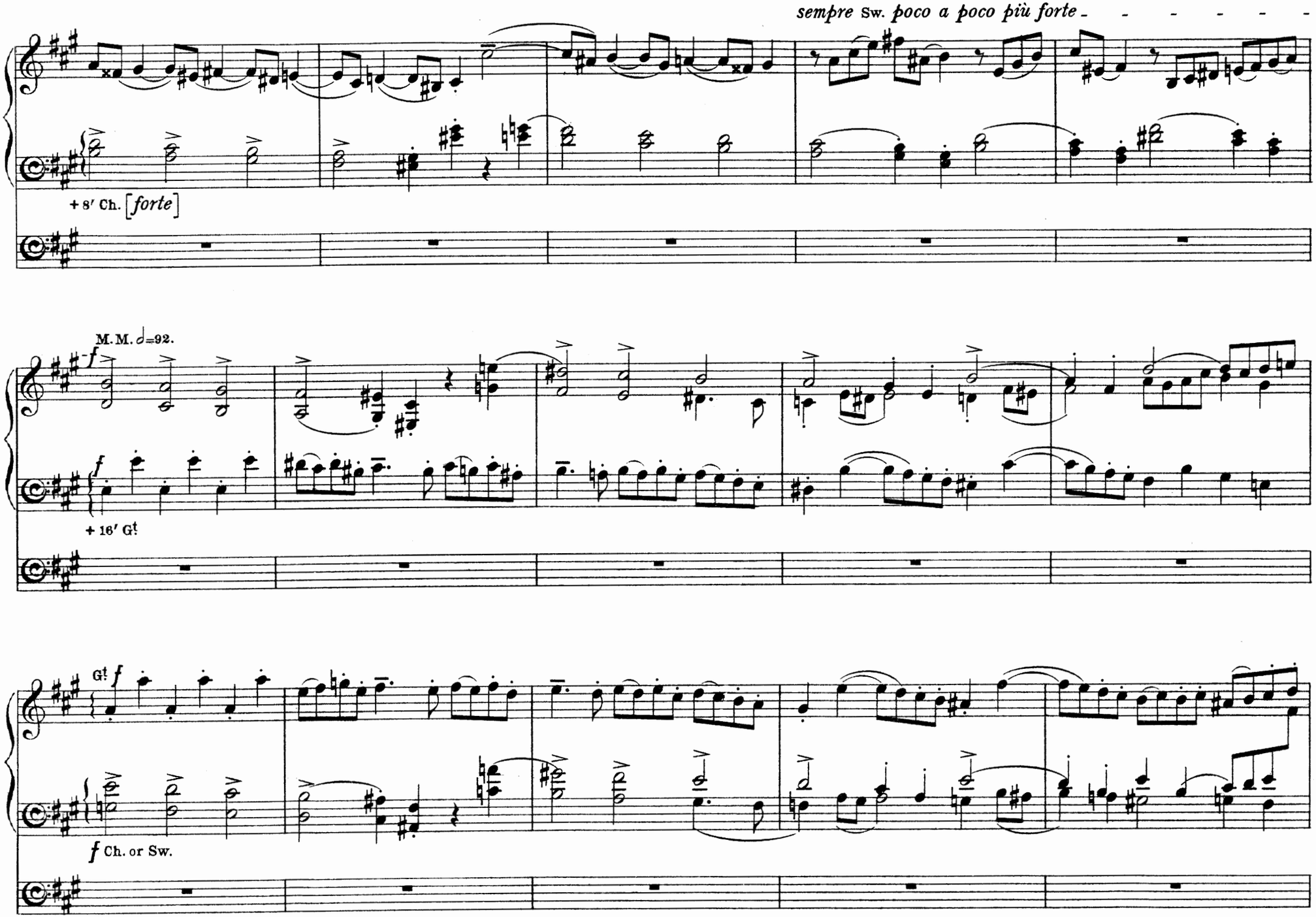

Sw. mf
sempre p

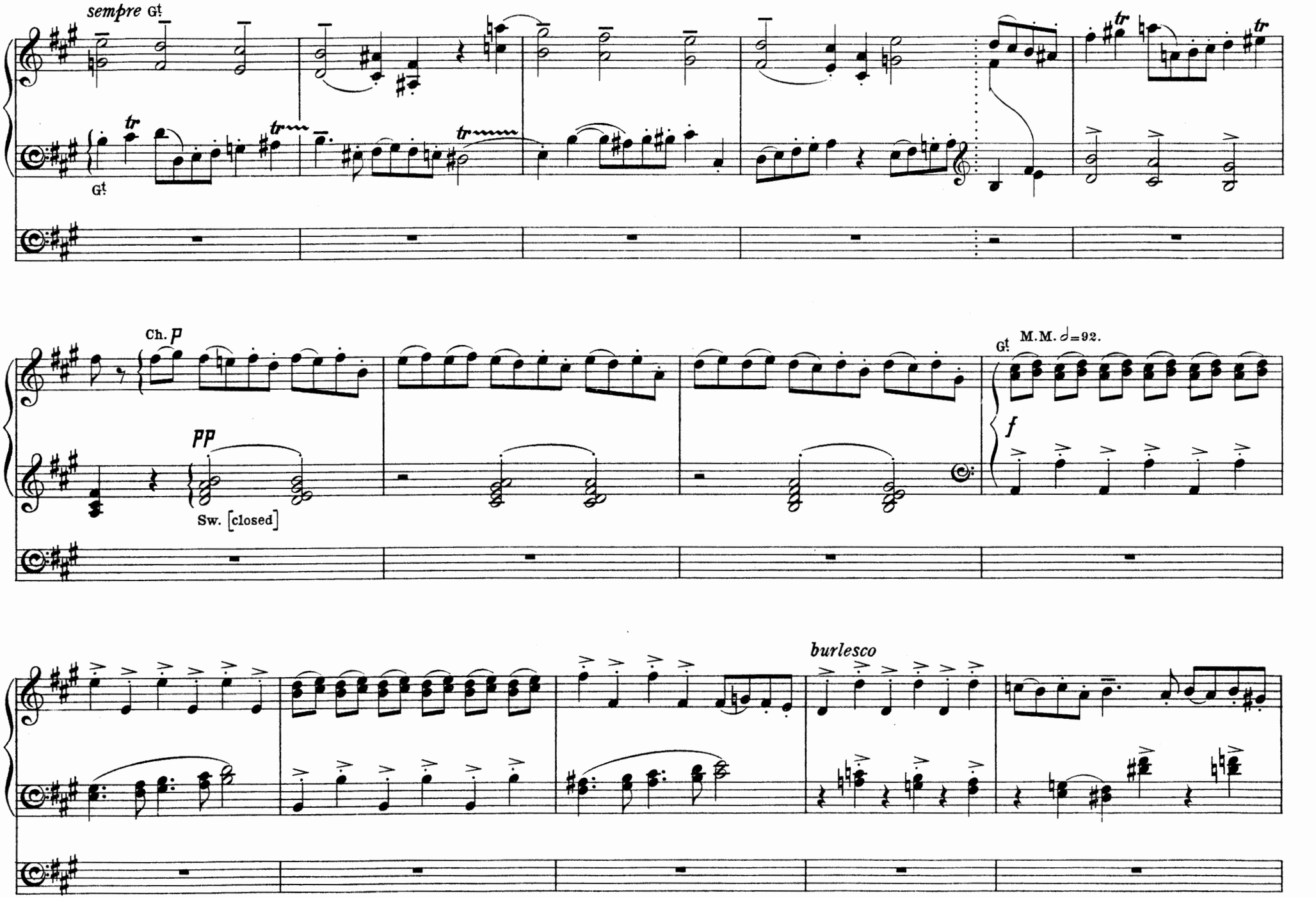

sempre Sw.
Gt ma non troppo forte
[16′ 8′ 2′ [mf]]

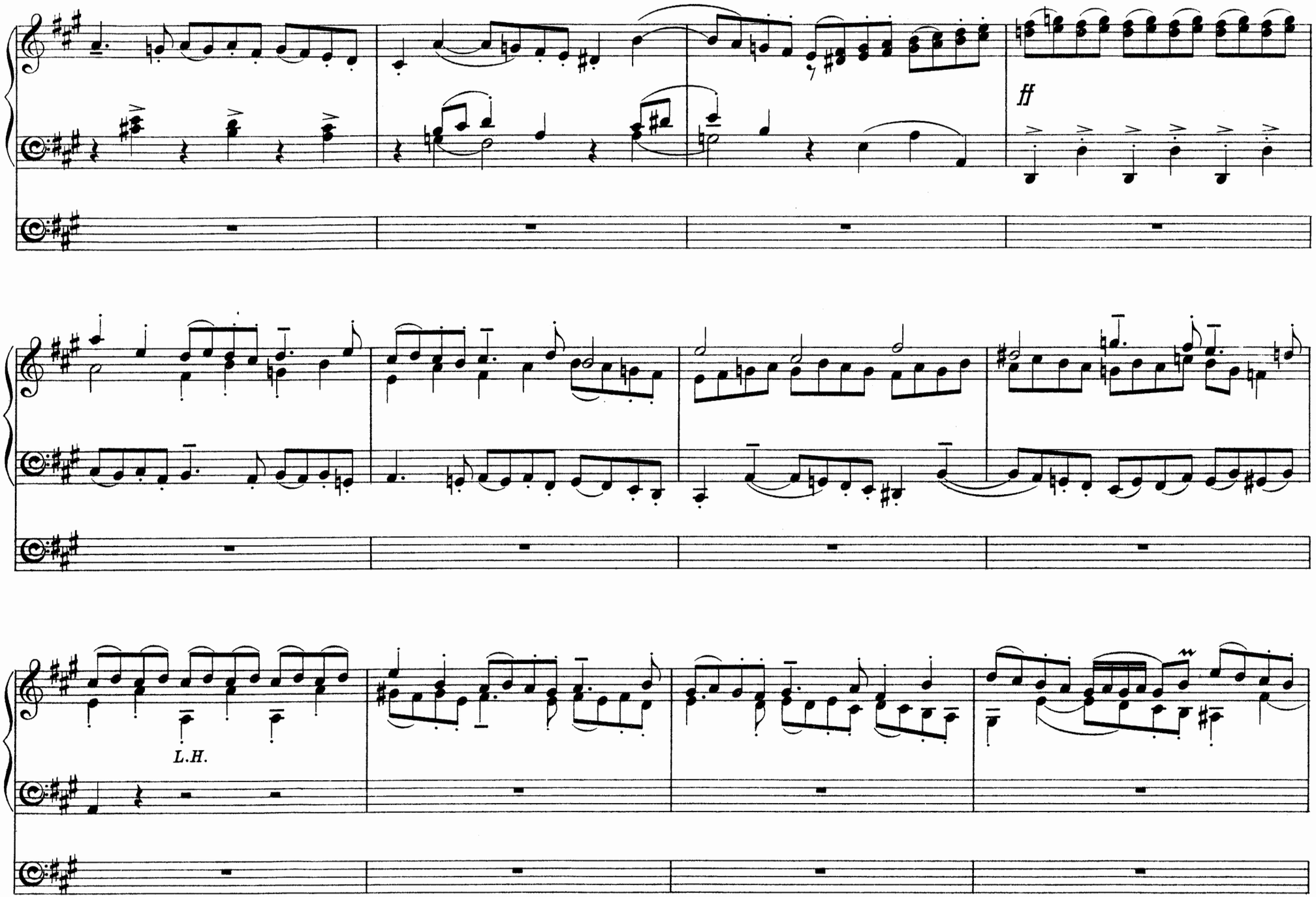

sempre
Sw.
Ch.
sempre
Ch.
meno mosso M.M. ♩=72.
Sw. [8]
PP misterioso e teneramente
rit.
PP
Sw.


più f
Ch. [8′ 4]
poco a poco accel.
Gt.
f
sempre vivace M.M. ♩=80.
Ch. quasi Flauto solo
p
Sw. pp closed


+ 8′
mf
più forte
+4′
Sw.


sempre Sw. poco a poco più forte
+ 8′ Ch. [forte]
M. M. ♩=92.
f
+ 16′ G!
G! f
f Ch. or Sw.


sempre Gt
Gt
Ch. p
pp
Sw. [closed]
Gt
M.M. ♩=92.
f
burlesco

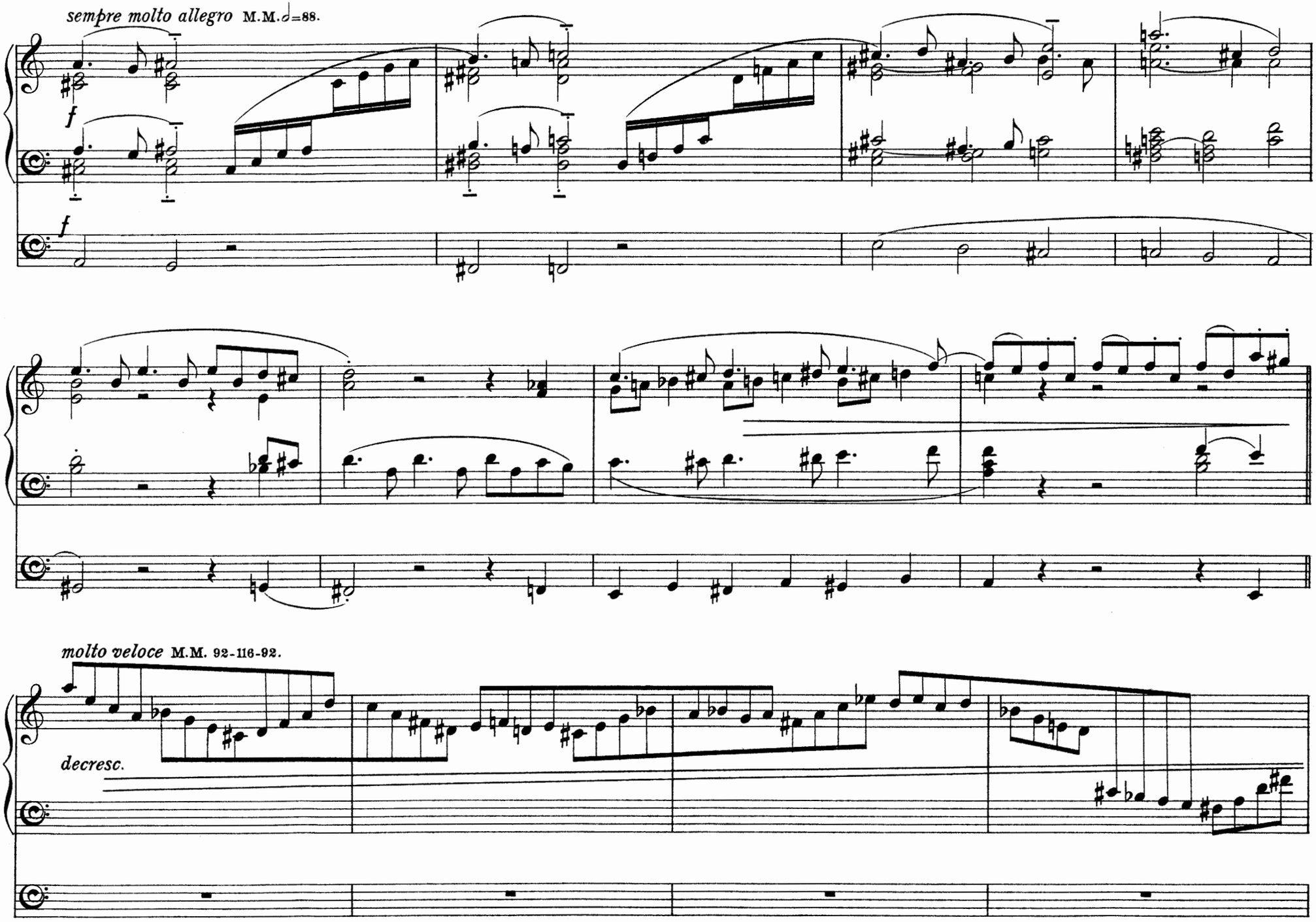

ff
L.H.

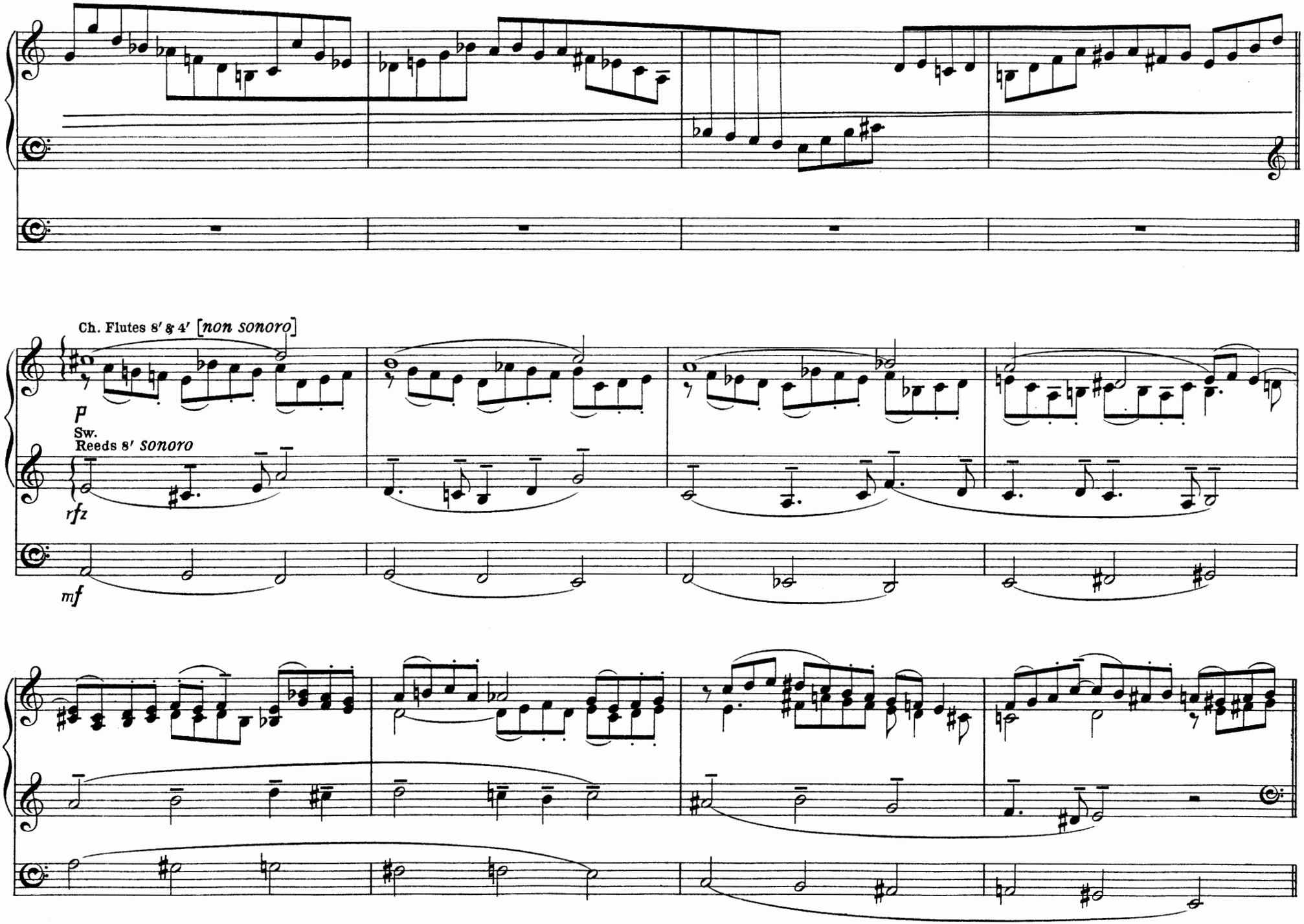
con umore

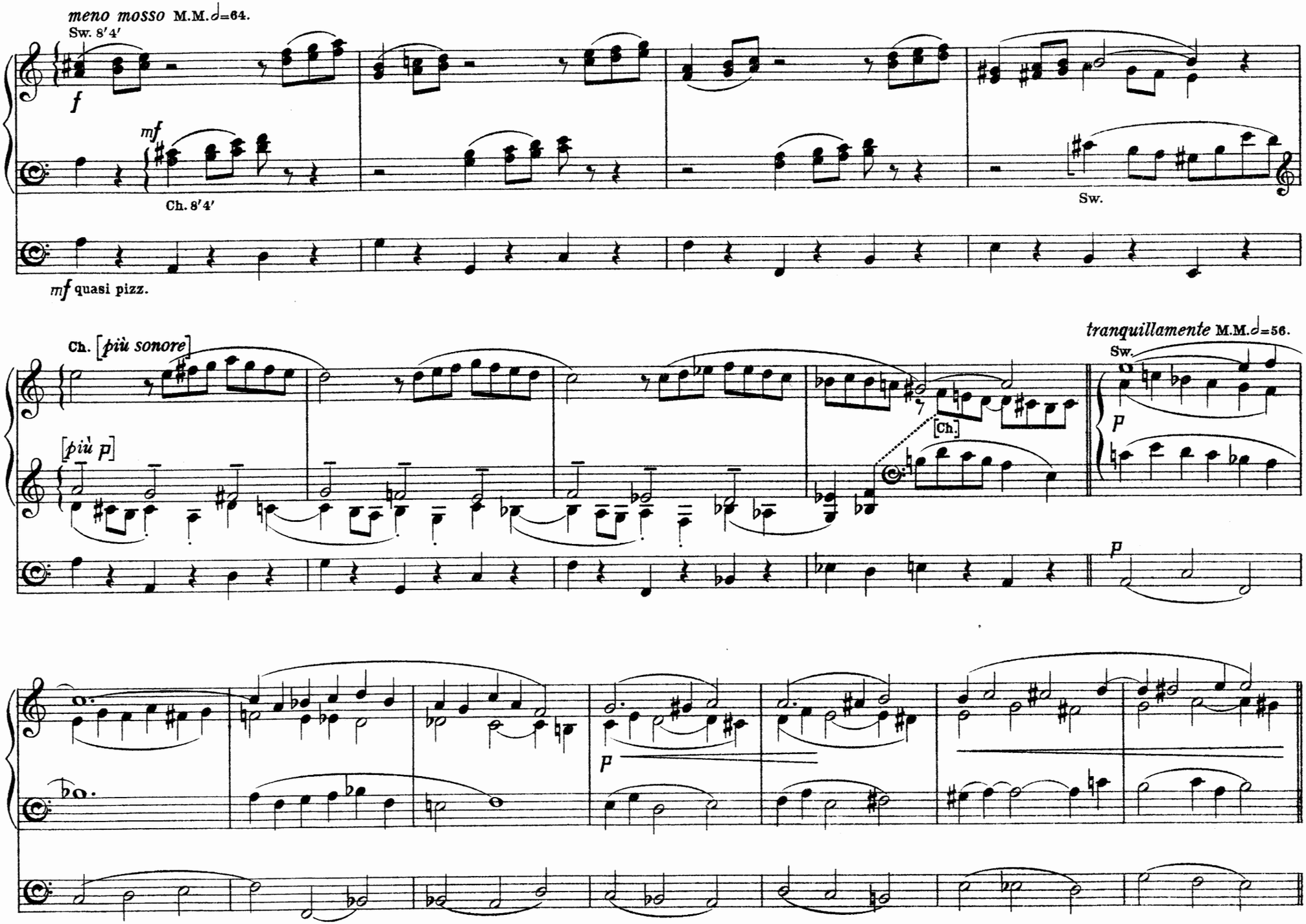
energico [*sempre allargando*] M.M. ♩=84.

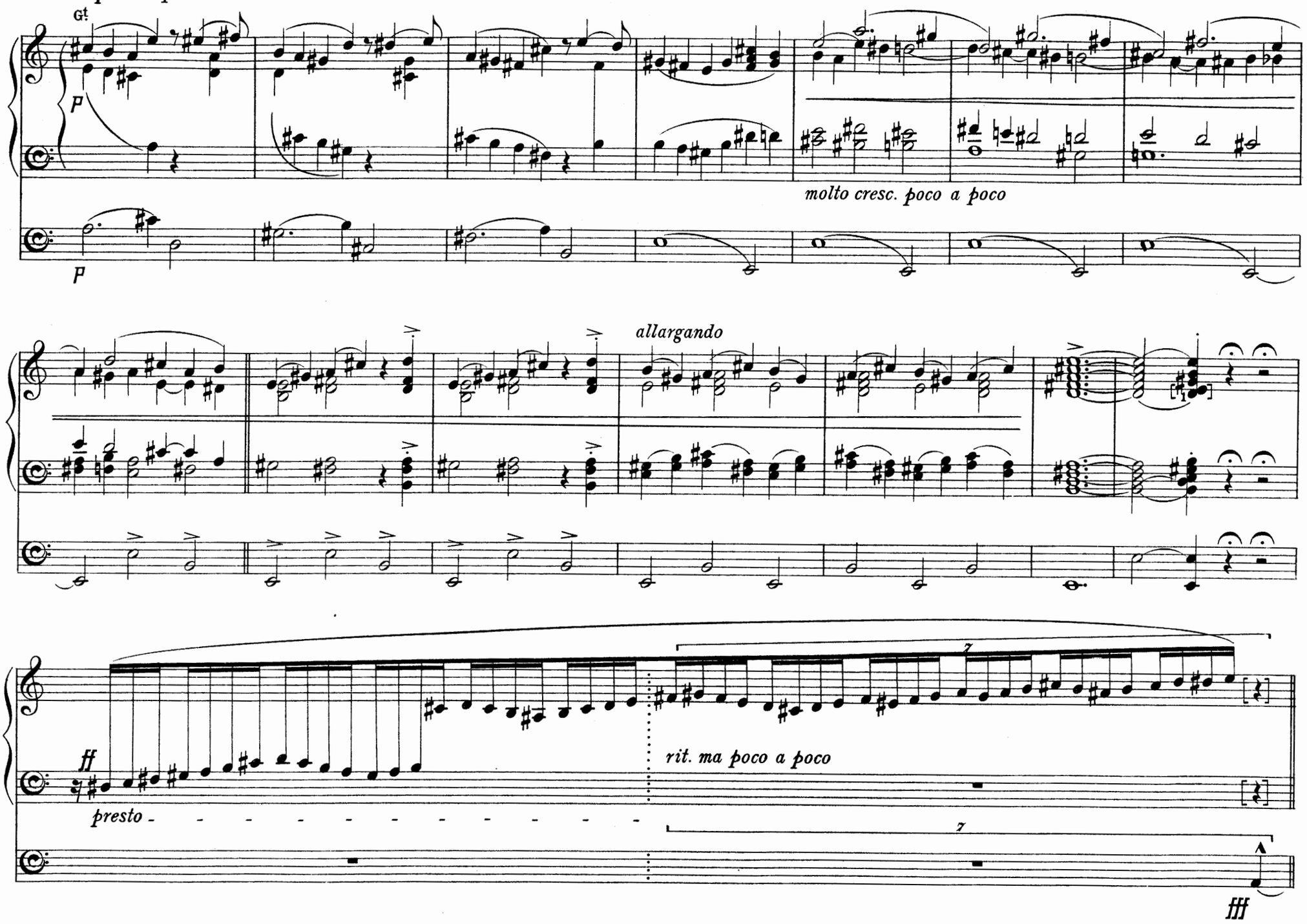
fff

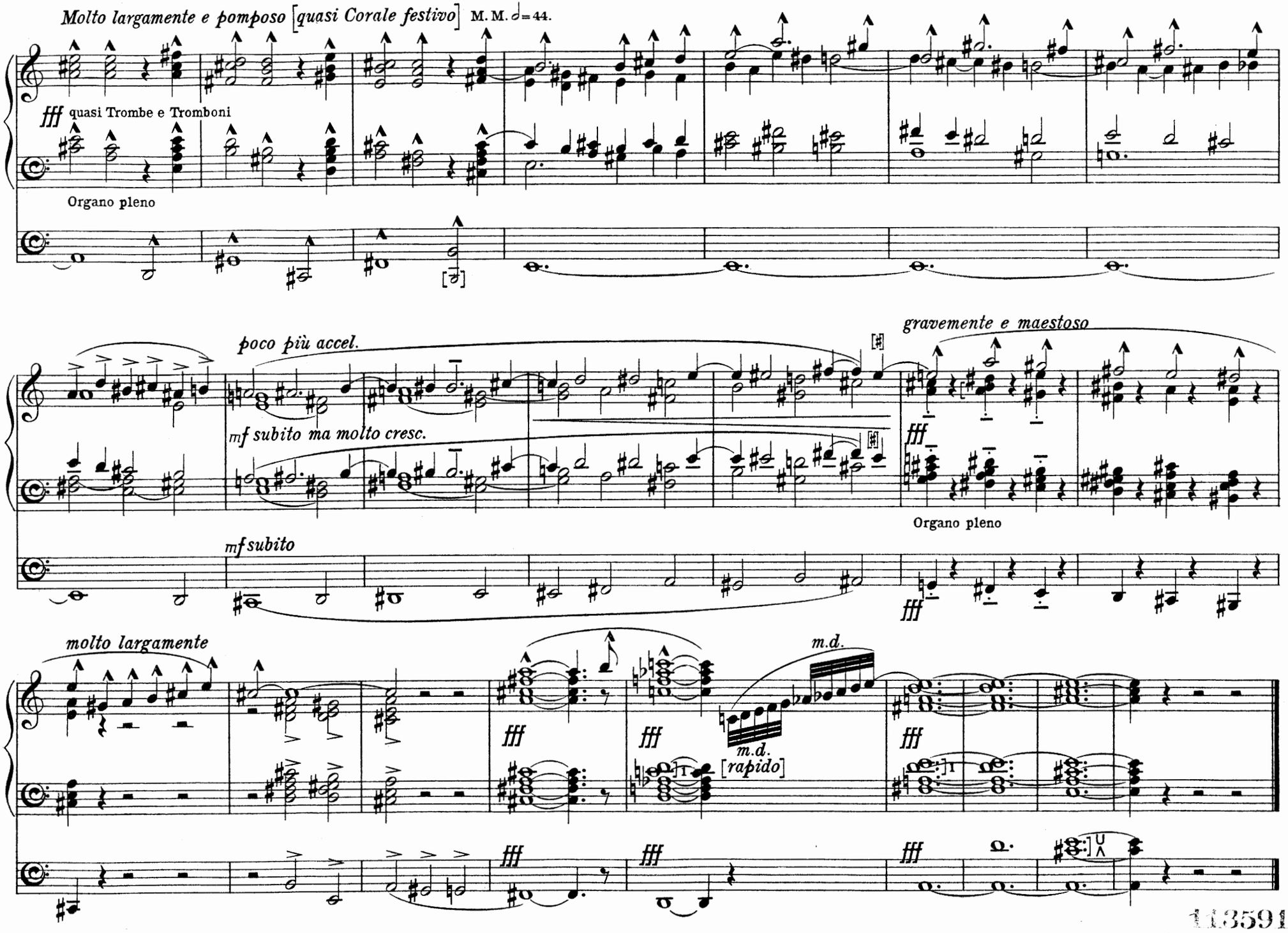
fff


sempre molto allegro M.M.♩=88.
f
f
molto veloce M.M. 92-116-92.
decresc.


Ch. Flutes 8′ & 4′ [non sonoro]
p
Sw.
Reeds 8′ sonoro
rfz
mf


meno mosso M.M.♩=64.
Sw. 8′4′
f
mf
Ch. 8′4′
Sw.
mf quasi pizz.
Ch. [più sonore]
[più p]
[Ch.]
tranquillamente M.M.♩=56.
Sw.
p
p
p


sempre tranquillo M.M. ♩=52.
Gt
p
p
molto cresc. poco a poco
allargando
ff
presto
rit. ma poco a poco
fff


Molto largamente e pomposo [quasi Corale festivo] M. M. ♩=44.
fff quasi Trombe e Tromboni
Organo pleno
poco più accel.
mf subito ma molto cresc.
mf subito
gravemente e maestoso
fff
Organo pleno
molto largamente
fff
m.d.
m.d.
[rapido]