SEVEN PASTELS

FROM THE

LAKE OF CONSTANCE

ORGAN

Sigfrid Karg-Elert

LONDON
Novello & Co., Ltd.

ORIGINAL COMPOSITIONS (New Series), No. 97.

MADE IN ENGLAND

SHORT PRELUDES

FOR THE

ORGAN.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more specially 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
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
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
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	Thomas Adams
2.	Andante Religioso ...	Myles B. Foster
3.	"Simplicity"—Andante	Barry M. Gilholy
4.	Largamente	R. G. Hailing
5	"Dialogue"—Andante Grazioso	Charles H. Lloyd
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	Thomas Adams
2.	Andante con Moto	Percy E. Fletcher
3.	Poco Adagio	Myles B. Foster
4.	Andante Espressivo ...	Ignace Gibsone
5.	Adagio	Alfred Hollins
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
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

(Price One Shilling and Sixpence each Book.)

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113586

TO MY FRIEND
DR. ARTHUR NICKSON (MELBOURNE)
WITH GRATITUDE

SEVEN PASTELS

FROM THE

LAKE OF CONSTANCE

(AUGUST, 1921)

ORGAN

Sigfrid Karg-Elert

OP. 96.

PRICE
(FIVE SHILLINGS AND SIXPENCE).

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MADE IN ENGLAND.

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THE SOUL OF THE LAKE

Sigfrid Karg-Elert
Op. 96, No. 1

Andantino soave.

Sw. Liebl. Ged. 8′, Fugara 4′

MANUAL

Ch. Dulc. Salicional 8′

PEDAL

Harmonica 16′ Sw. coupled

tranquillo

Sw.

Ch.

Ch. 8′

Gt. Flute Harm. 8′ Solo

Sw. 8′ & 4′

rit.

(prepare Ch. Reeds)

rit.

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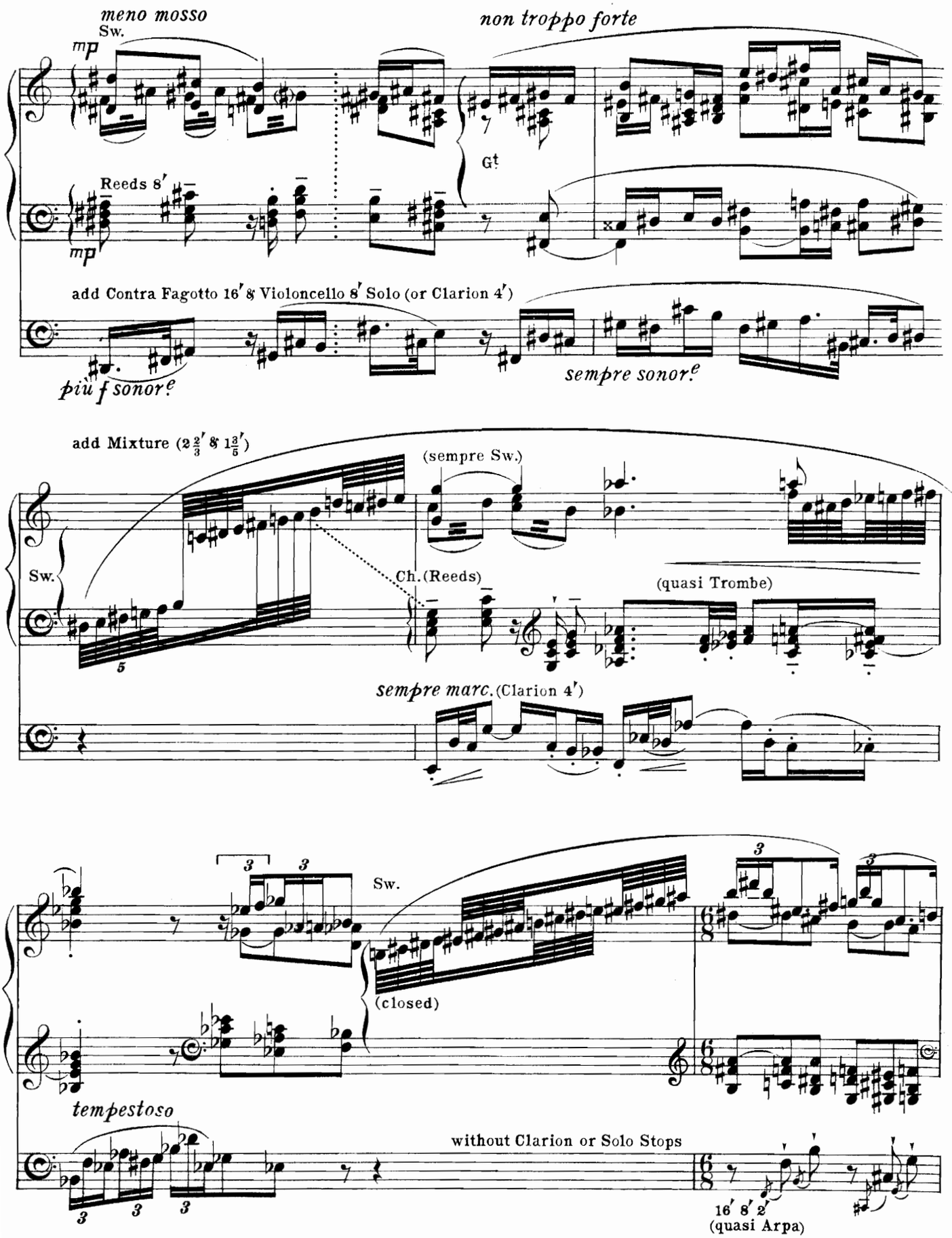
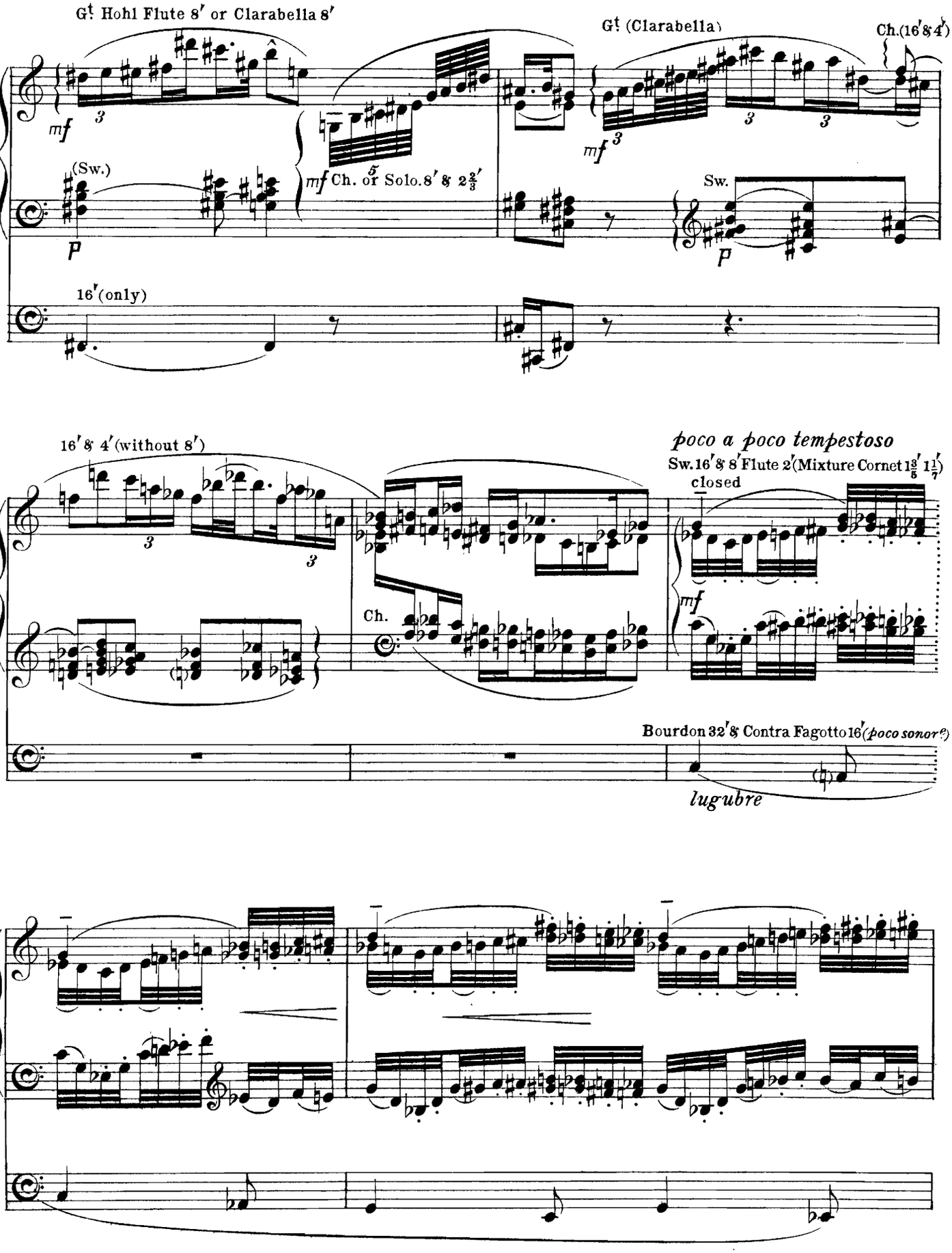
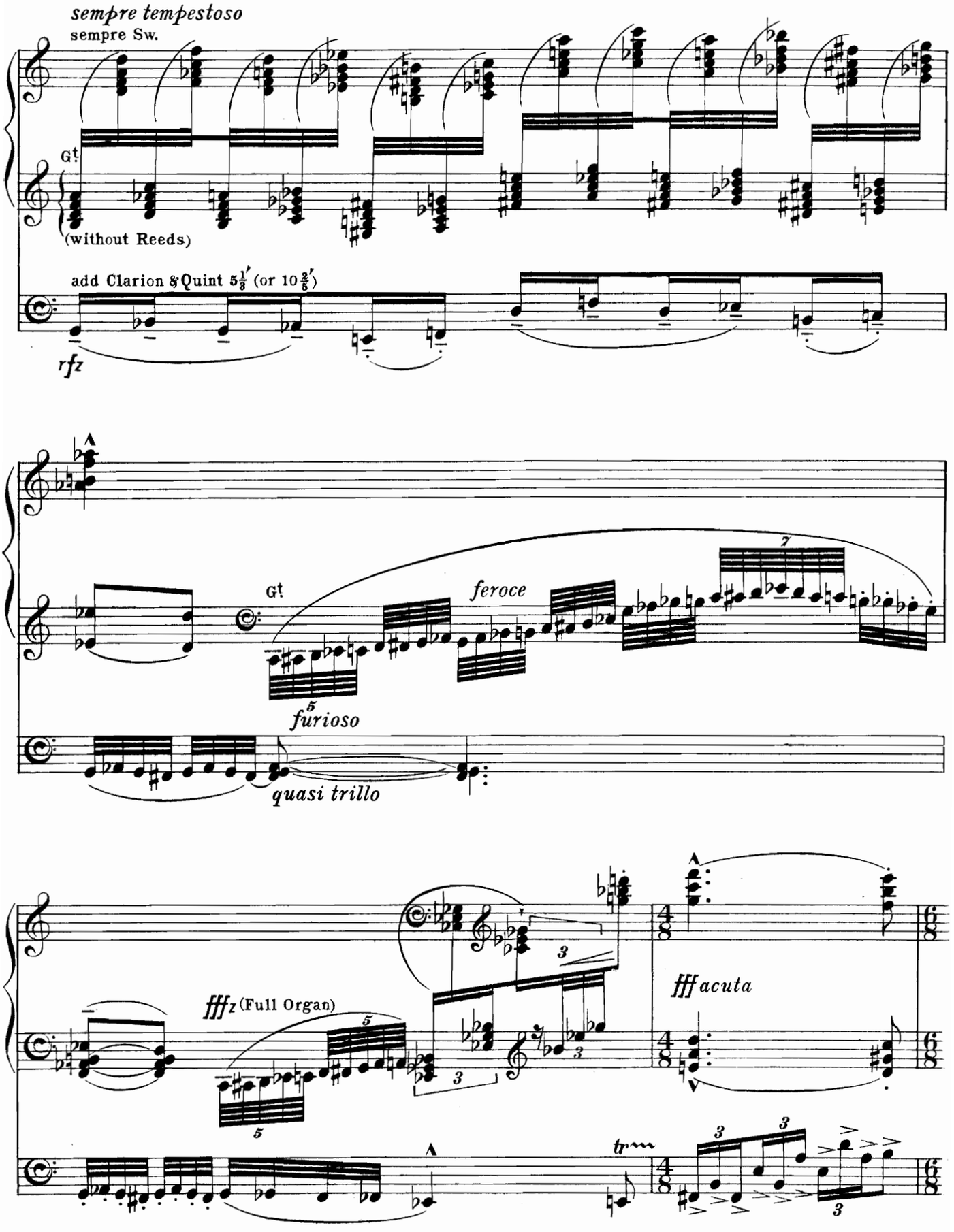
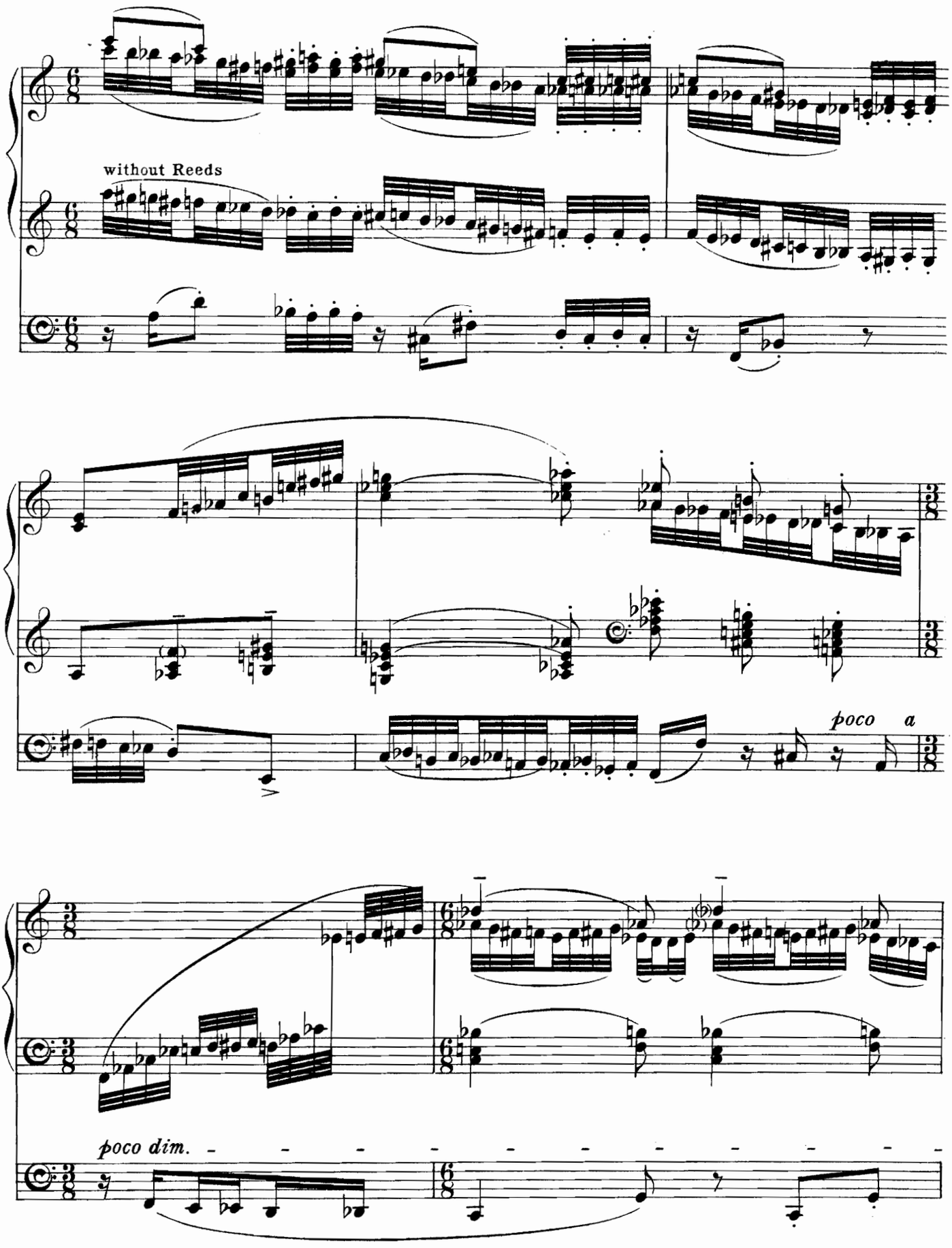
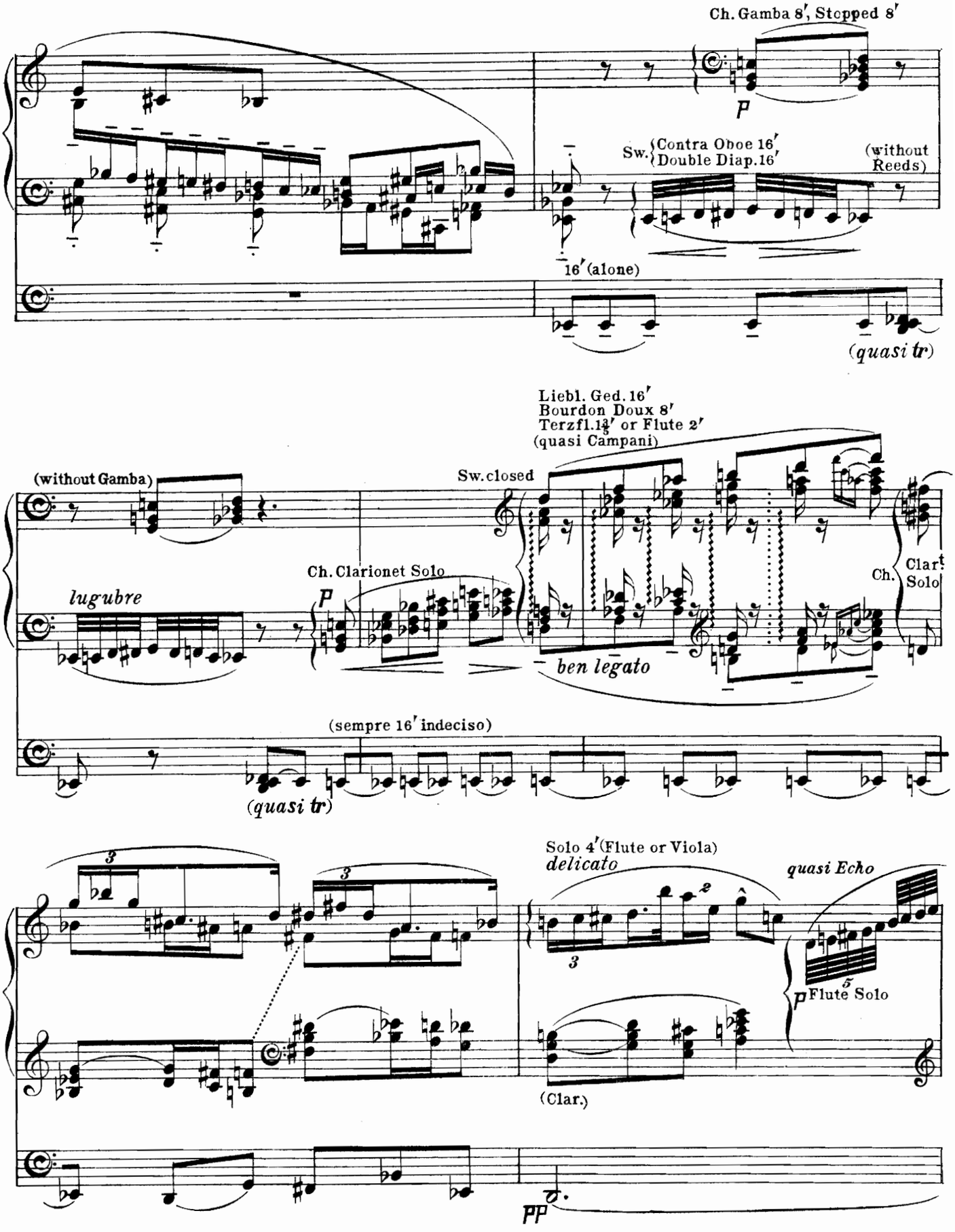
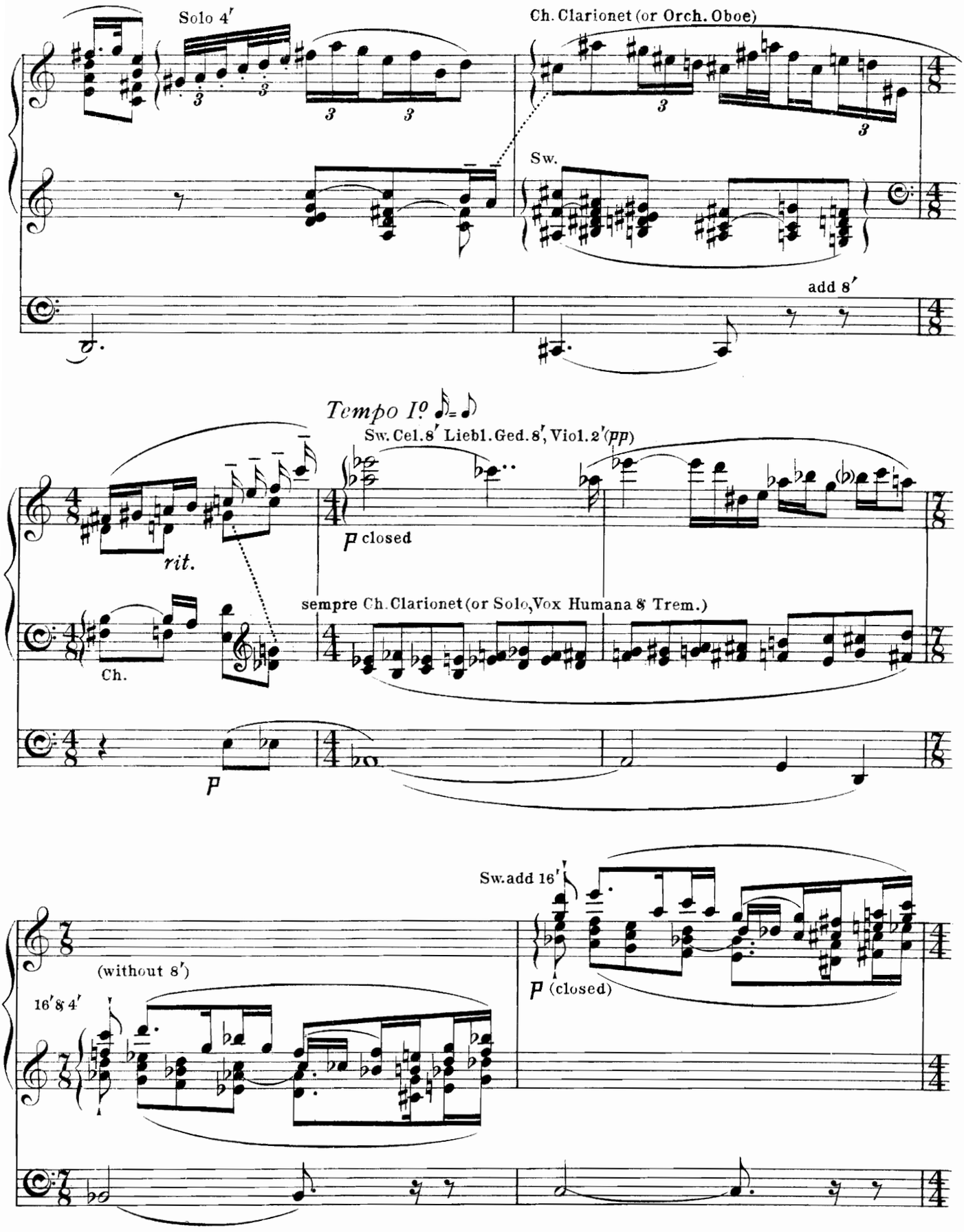

meno mosso
Sw.
mp
non troppo forte
Gt
Reeds 8′
mp
add Contra Fagotto 16′ & Violoncello 8′ Solo (or Clarion 4′)
più f sonore
sempre sonore
add Mixture (2 2/3′ & 1 3/5′)
(sempre Sw.)
Sw.
Ch. (Reeds)
(quasi Trombe)
sempre marc. (Clarion 4′)
Sw.
(closed)
tempestoso
without Clarion or Solo Stops
16′ 8′ 2′
(quasi Arpa)

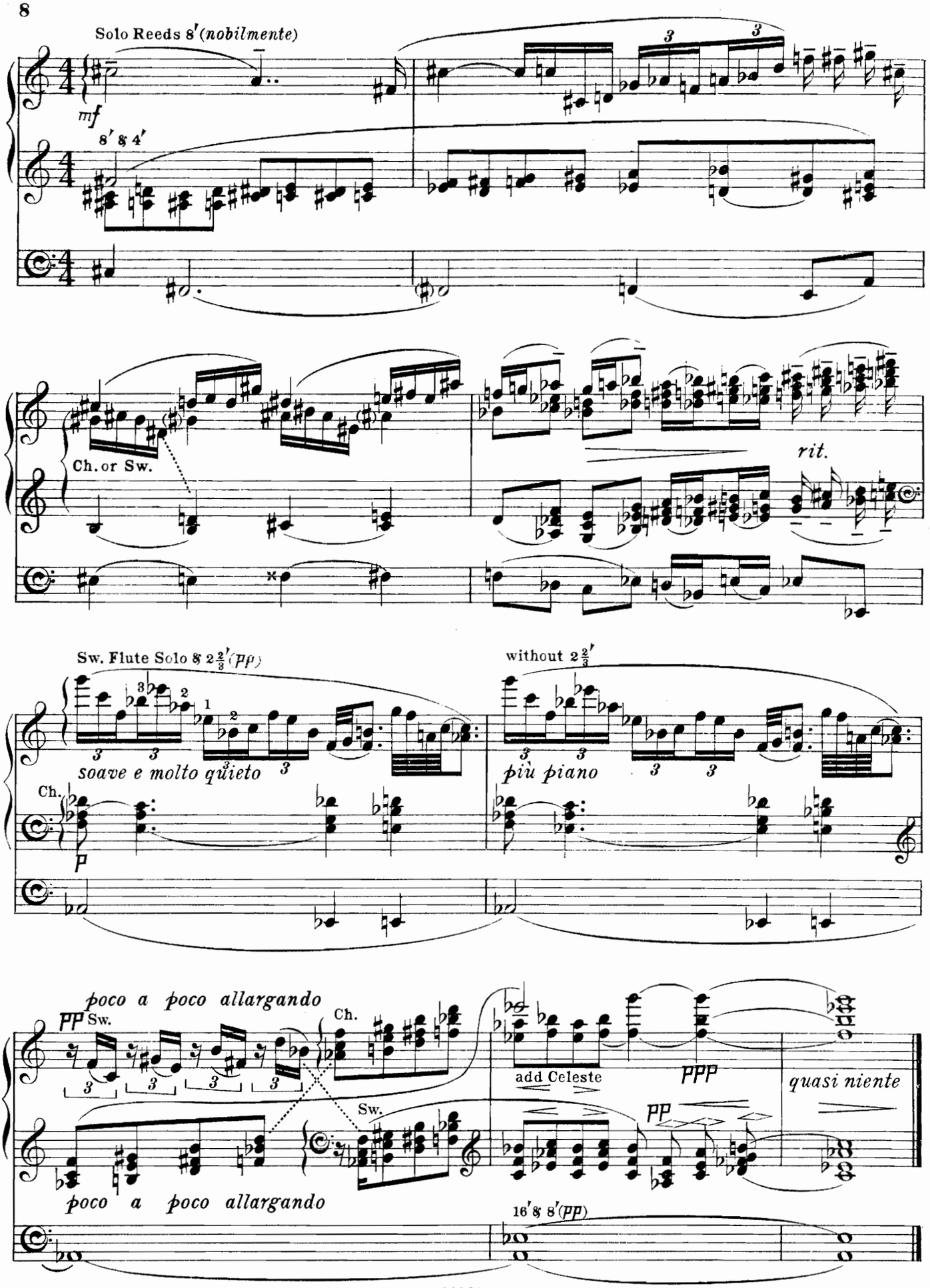

Gt. Hohl Flute 8′ or Clarabella 8′
Gt. (Clarabella)
Ch.(16′ & 4′)
(Sw.)
Ch. or Solo. 8′ & 2 2/3′
Sw.
16′(only)
16′ & 4′(without 8′)
poco a poco tempestoso
Sw. 16′ & 8′ Flute 2′ (Mixture Cornet 1 3/5′ 1 1/7′)
closed
Ch.
Bourdon 32′ & Contra Fagotto 16′ (poco sonore)
lugubre


sempre tempestoso
sempre Sw.
Gt
(without Reeds)
add Clarion 8′ Quint 5 1/3′ (or 10 2/5′)
rfz
Gt
feroce
furioso
quasi trillo
fffz (Full Organ)
fff acuta
tr


without Reeds
poco a
poco dim.

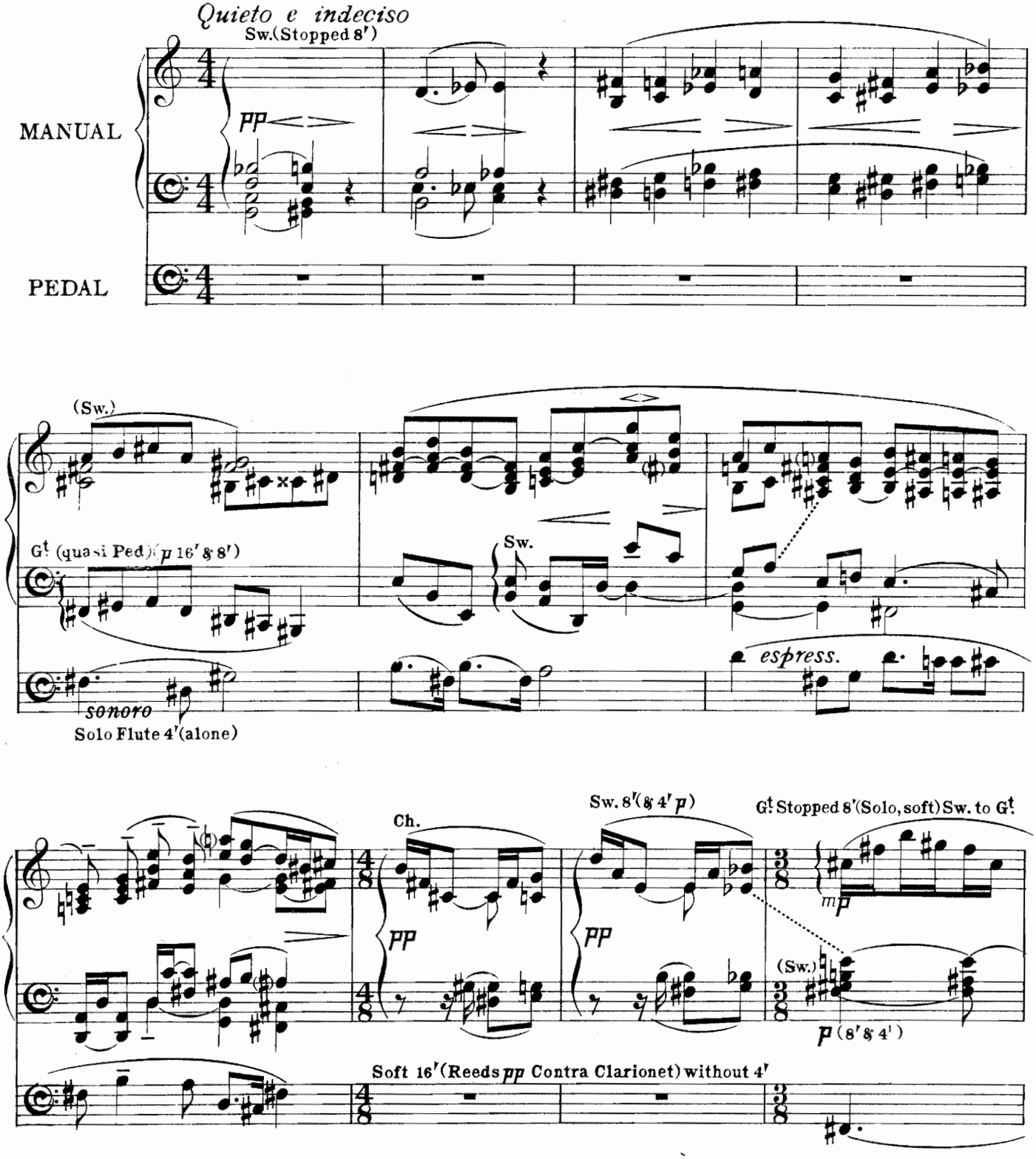

Ch. Gamba 8′, Stopped 8′
P
Sw. {Contra Oboe 16′ Double Diap. 16′
(without Reeds)
16′ (alone)
(quasi tr)
Liebl. Ged. 16′
Bourdon Doux 8′
Terzfl. 1⅗′ or Flute 2′
(quasi Campani)
(without Gamba)
Sw. closed
Ch. Clarionet Solo
P
lugubre
ben legato
Ch. Clar. Solo
(sempre 16′ indeciso)
(quasi tr)
Solo 4′ (Flute or Viola)
delicato
quasi Echo
P Flute Solo
(Clar.)
PP


Solo 4′
Ch. Clarionet (or Orch. Oboe)
Sw.
add 8′
Tempo I°
Sw. Cel. 8′ Liebl. Ged. 8′, Viol. 2′ (pp)
p closed
rit.
sempre Ch. Clarionet (or Solo, Vox Humana 8′ Trem.)
Ch.
p
Sw. add 16′
(without 8′)
16′ & 4′
p (closed)


Solo Reeds 8′ (nobilmente)
mf
8′ & 4′
Ch. or Sw.
rit.
Sw. Flute Solo 8 & 2 2/3′ (pp)
soave e molto quieto
Ch.
p
without 2 2/3′
più piano
poco a poco allargando
pp Sw.
Ch.
Sw.
add Celeste
ppp
pp
quasi niente
poco a poco allargando
16′ & 8′ (pp)

LANDSCAPE IN MIST

Sigfrid Karg-Elert
Op. 96, No 2



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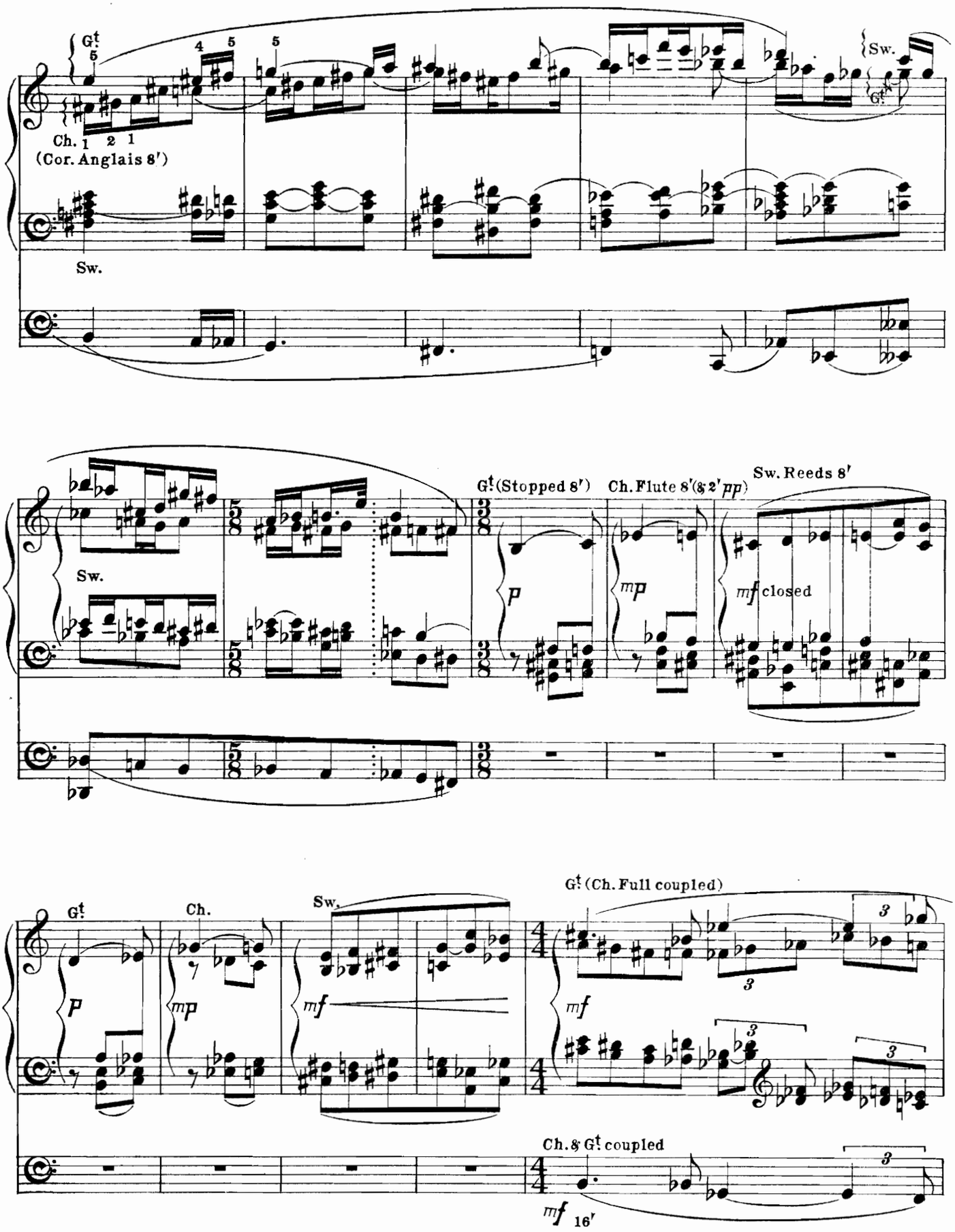
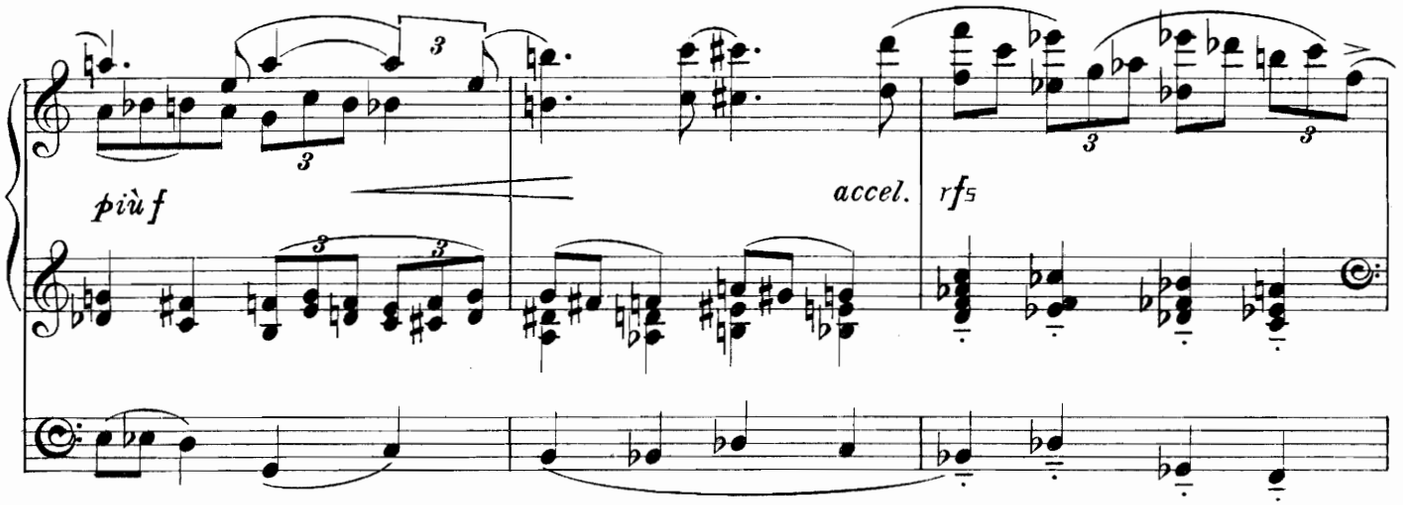
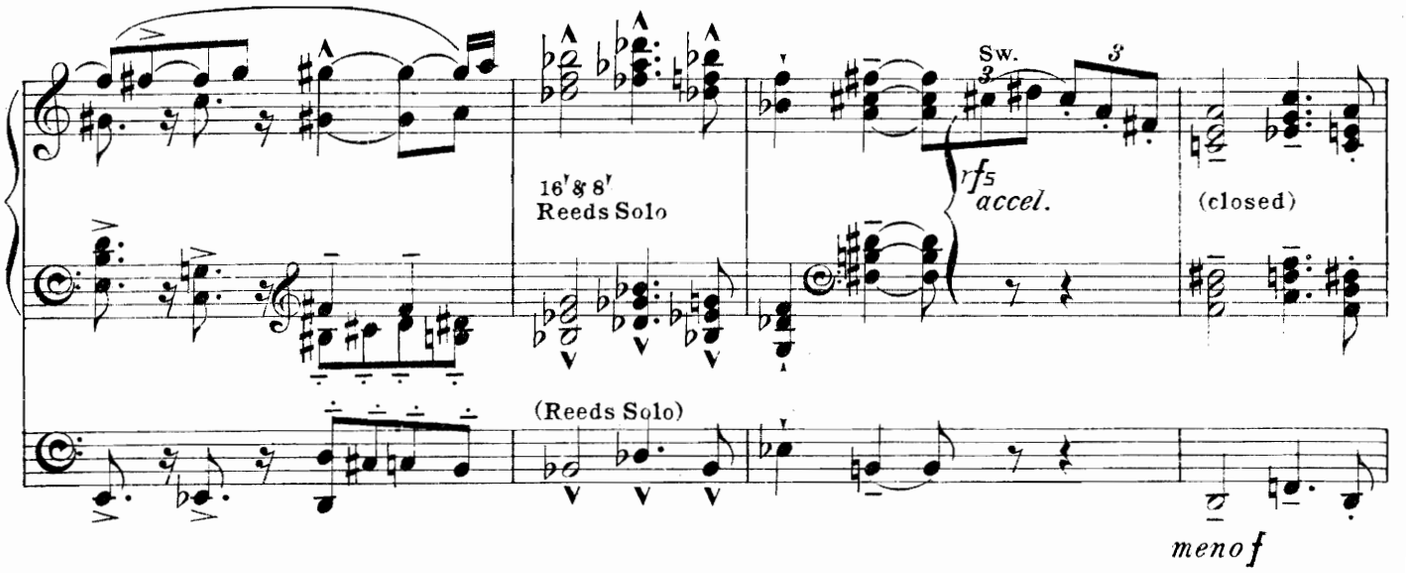
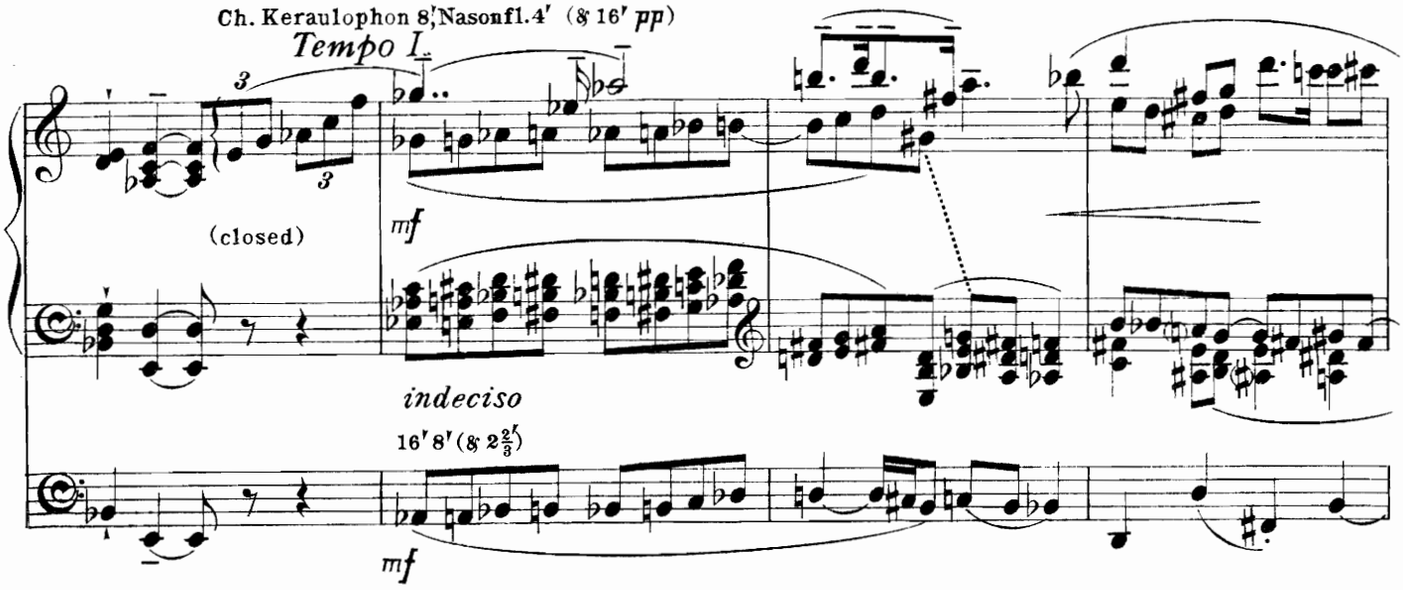
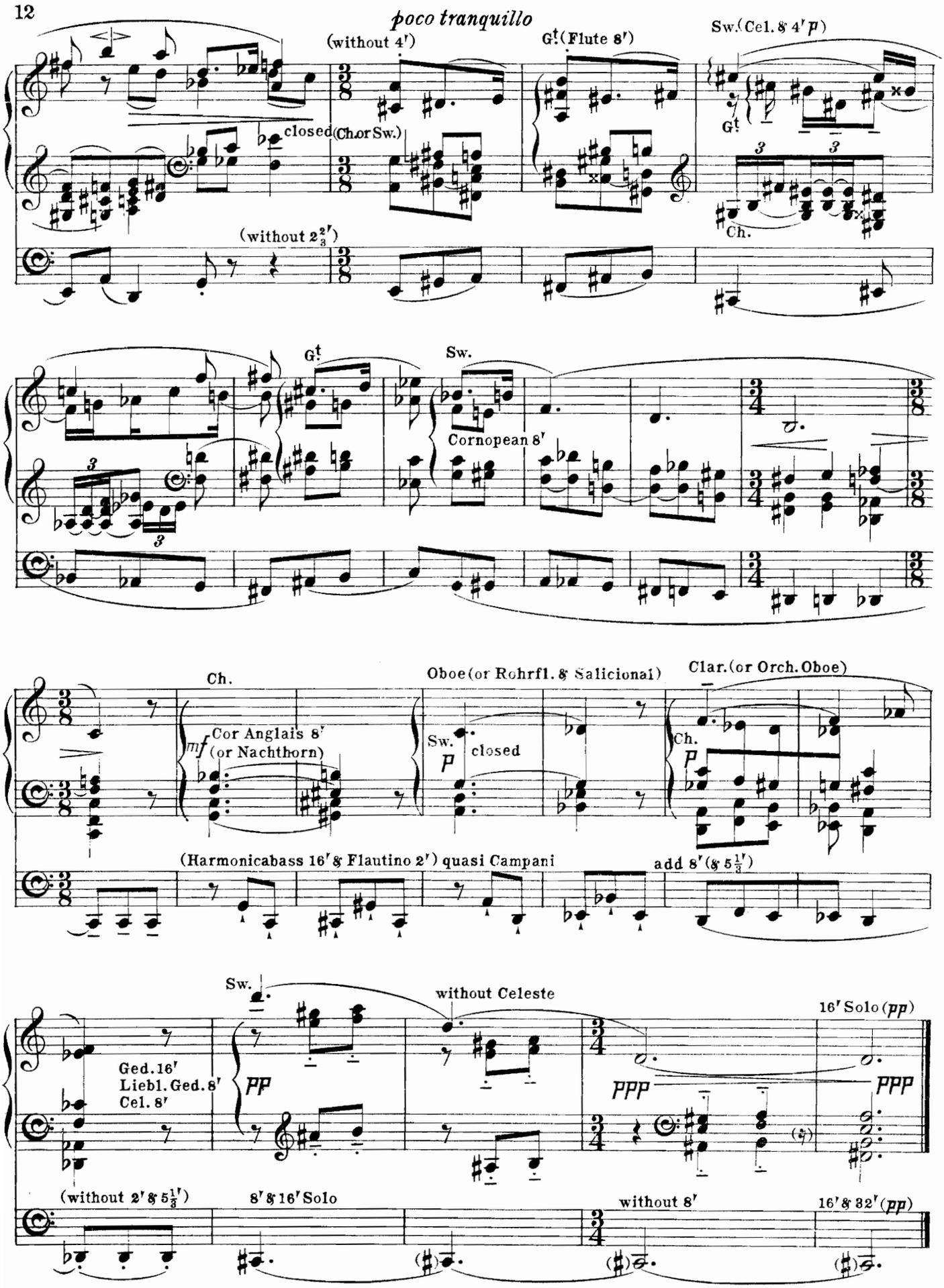

Gt.
Ch.
(Cor. Anglais 8′)
Sw.
Gt.(Stopped 8′)
Ch. Flute 8′(& 2′ pp)
Sw. Reeds 8′
mf closed
Gt.
Ch.
Sw.
Gt.(Ch. Full coupled)
Ch.& Gt. coupled
16′


più f
accel.
rf5


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

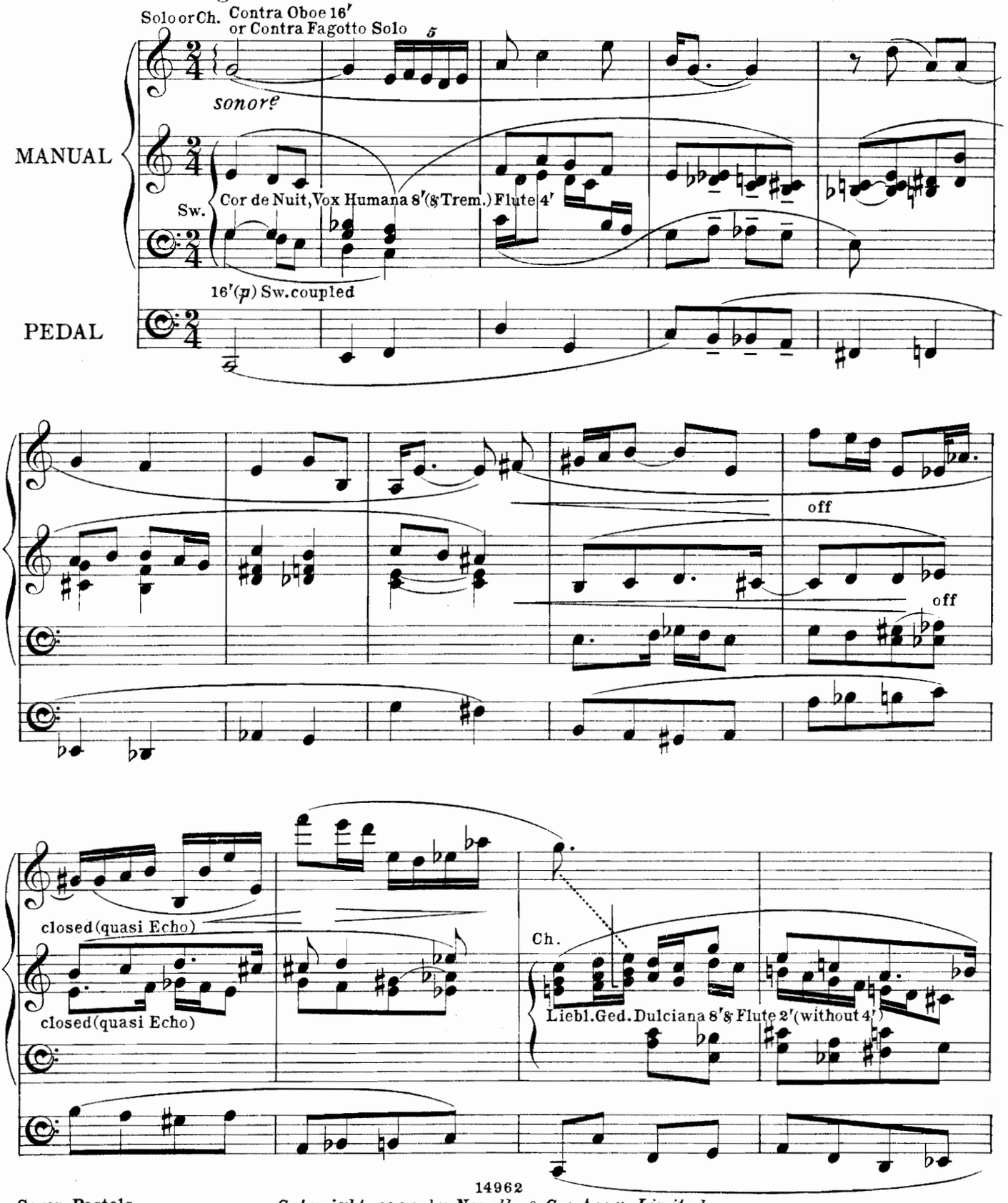

Ch. Keraulophon 8', Nasonfl. 4' (& 16' pp)
Tempo I.
(closed)
mf
indeciso
16' 8' (& 2 2/3')
mf


poco tranquillo
(without 4′)
G.t. (Flute 8′)
Sw. (Cel. & 4′ p)
closed
(Ch. or Sw.)
G.t.
Ch.
(without 2 2/3′)
G.t.
Sw.
Cornopean 8′
Ch.
Oboe (or Rohrfl. & Salicional)
Clar. (or Orch. Oboe)
mf
Cor Anglais 8′
(or Nachthorn)
Sw.
closed
p
Ch.
p
(Harmonicabass 16′ & Flautino 2′) quasi Campani
add 8′ (& 5 1/3′)
Sw.
without Celeste
16′ Solo (pp)
Ged. 16′
Liebl. Ged. 8′
Cel. 8′
pp
ppp
ppp
(without 2′ & 5 1/3′)
8′ & 16′ Solo
without 8′
16′ & 32′ (pp)

THE LEGEND OF THE MOUNTAIN

Sigfrid Karg-Elert
Op. 96, № 3

Lugubre, sostenuto



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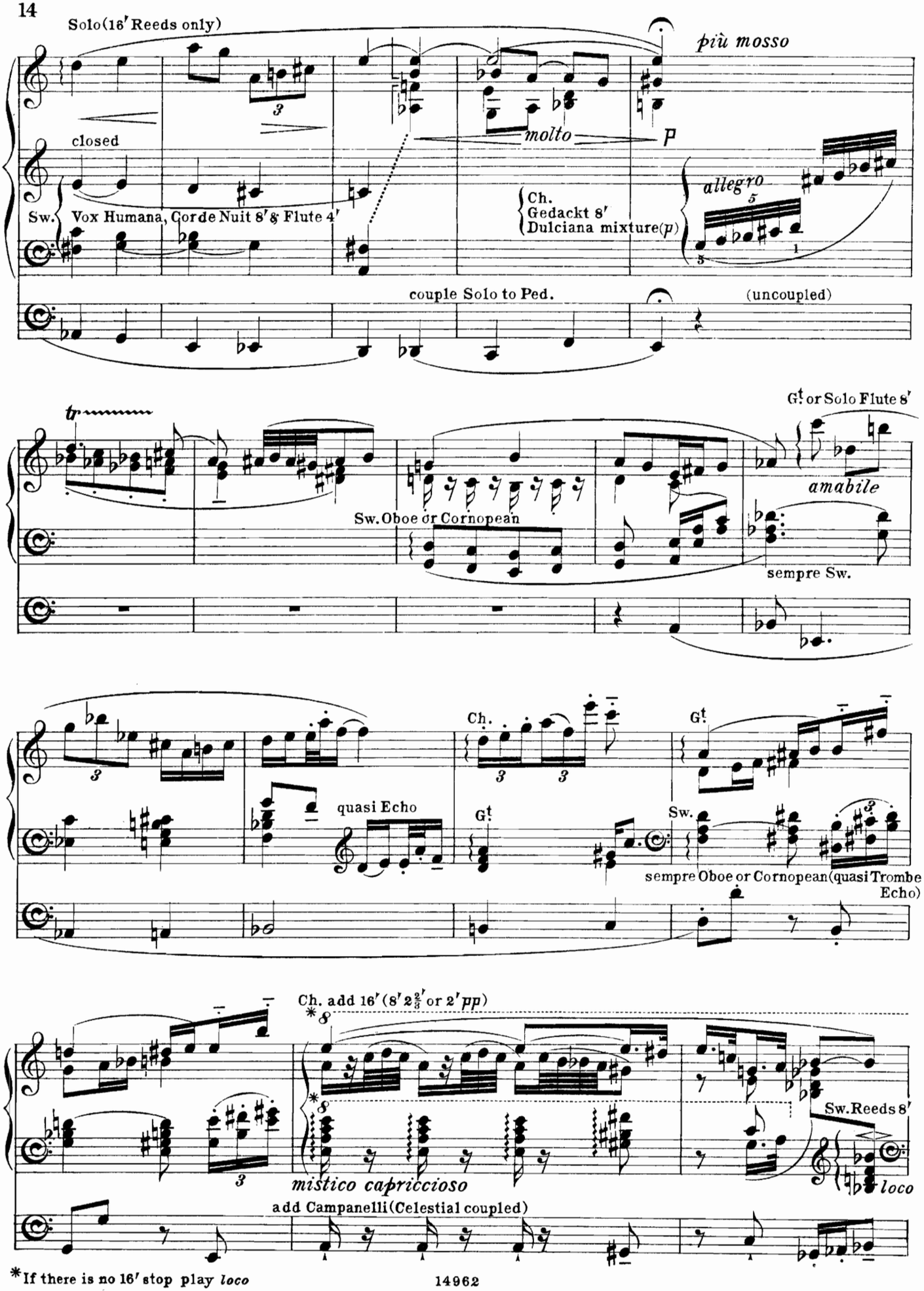
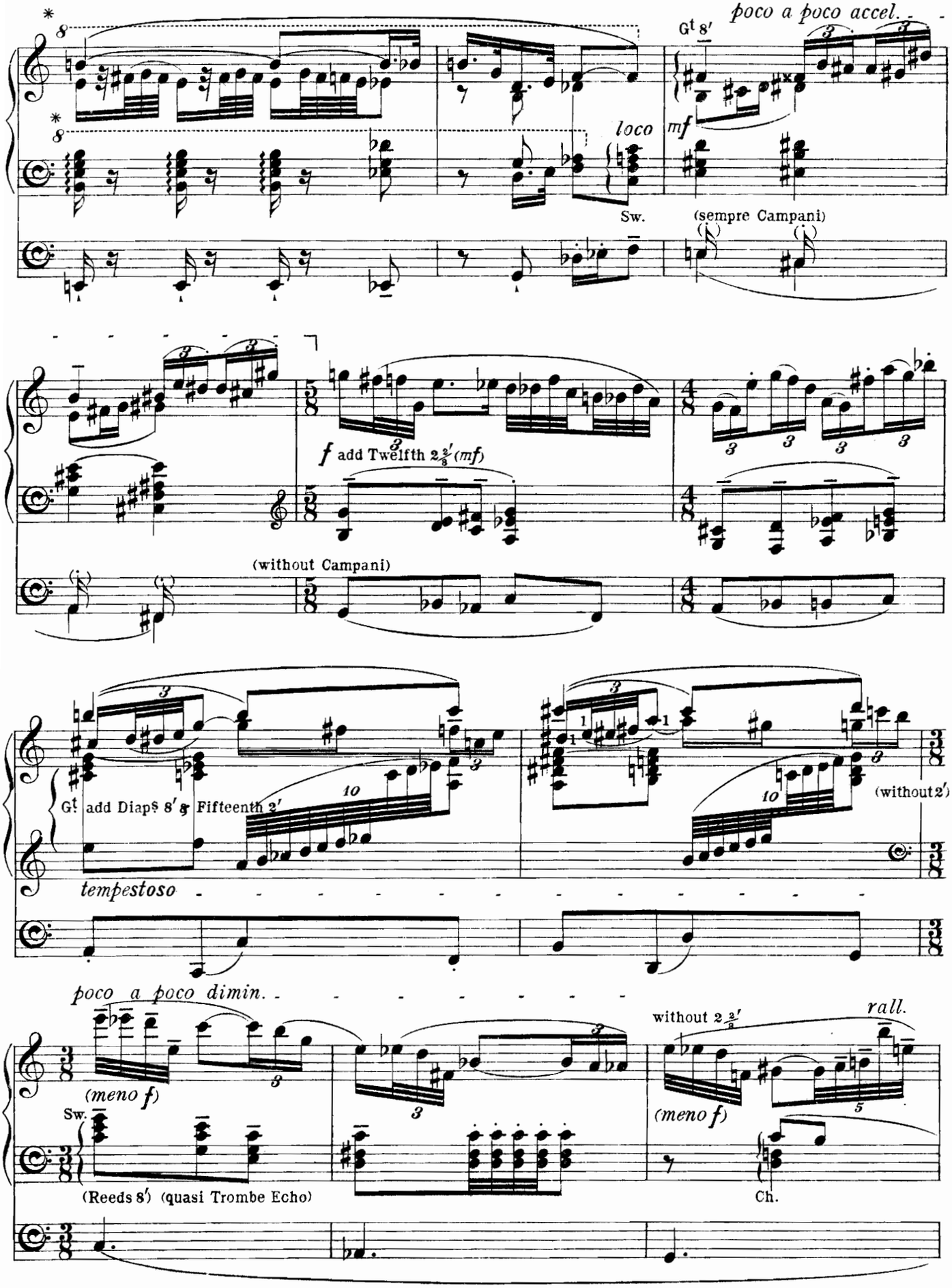
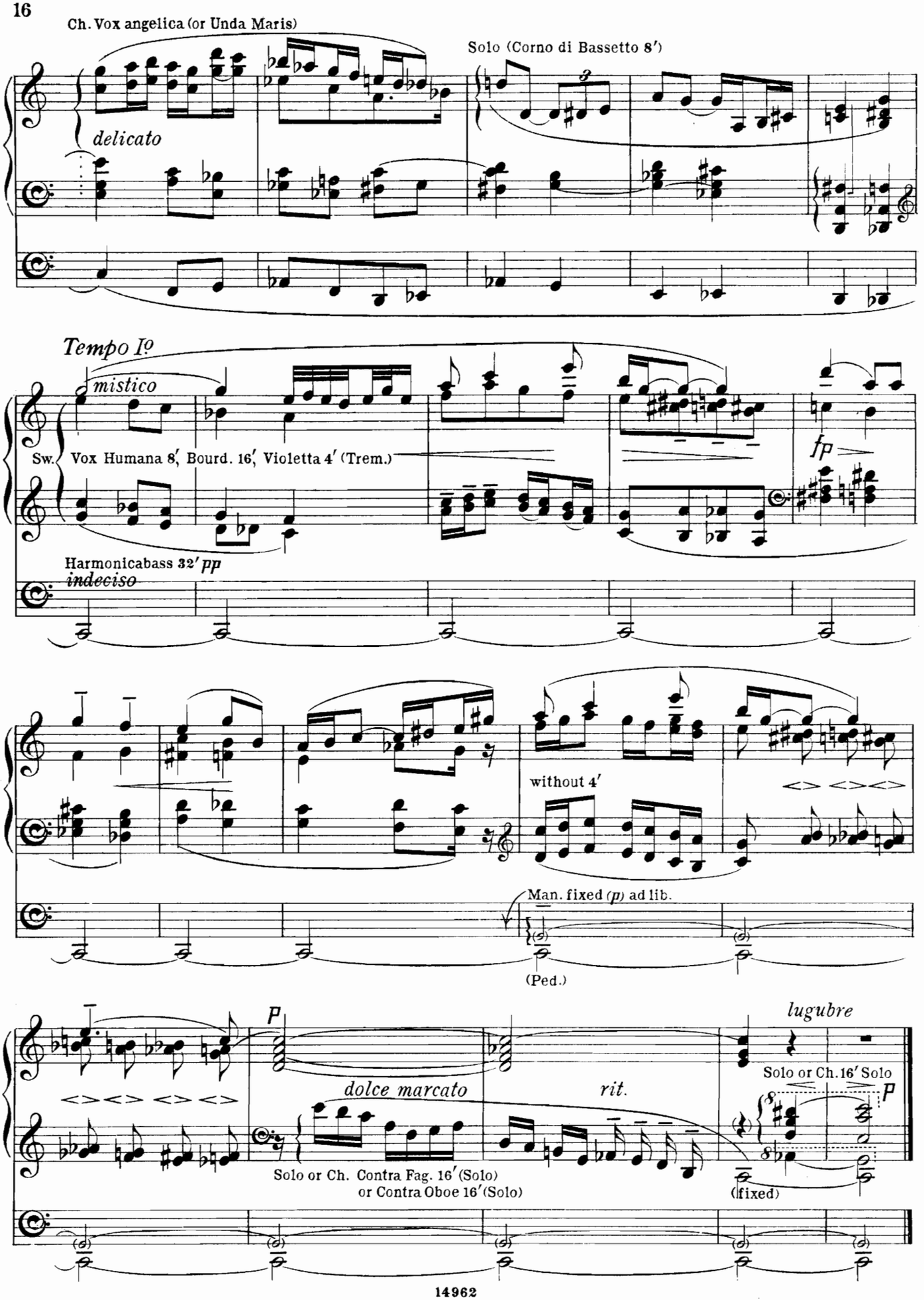


*If there is no 16′ stop play *loco*



* See footnote p. 14


Ch. Vox angelica (or Unda Maris)
Solo (Corno di Bassetto 8′)
delicato
Tempo Iº
mistico
Sw. Vox Humana 8′, Bourd. 16′, Violetta 4′ (Trem.)
fp
Harmonicabass 32′ pp
indeciso
without 4′
Man. fixed (p) ad lib.
(Ped.)
p
lugubre
dolce marcato
rit.
Solo or Ch. 16′ Solo
p
Solo or Ch. Contra Fag. 16′ (Solo)
or Contra Oboe 16′ (Solo)
(fixed)

THE REED-GROWN WATERS

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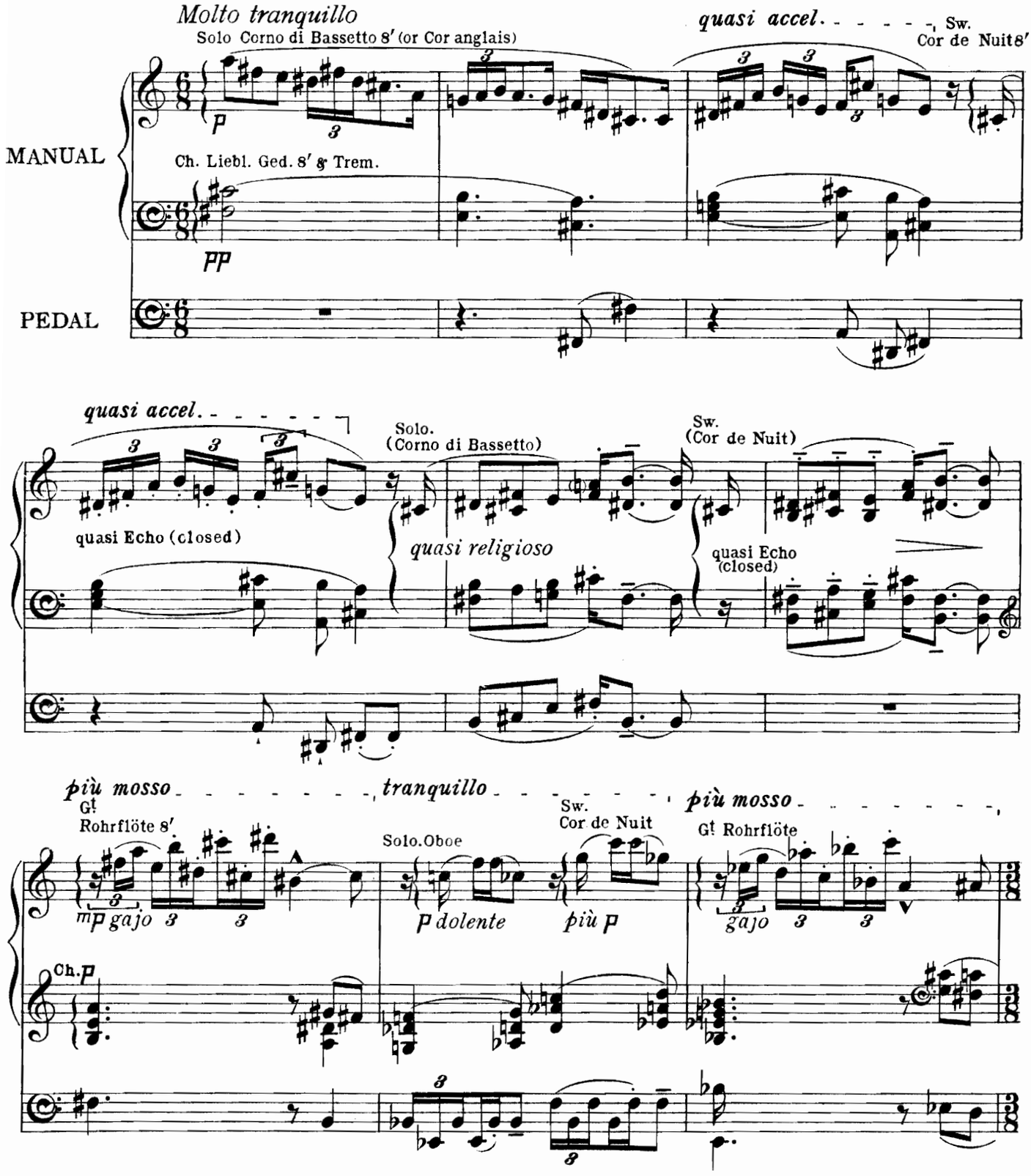
Op. 96, Nº 4



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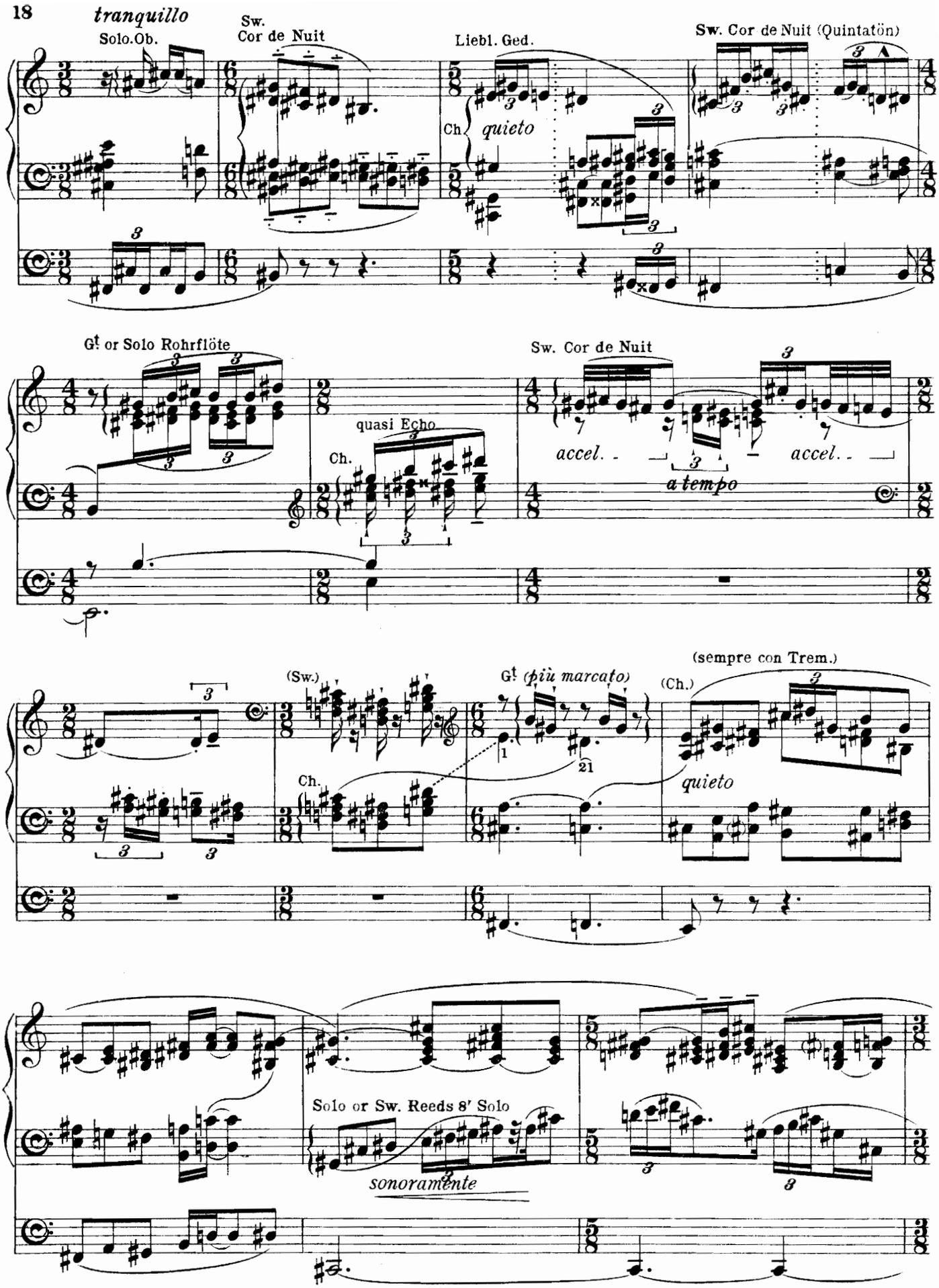
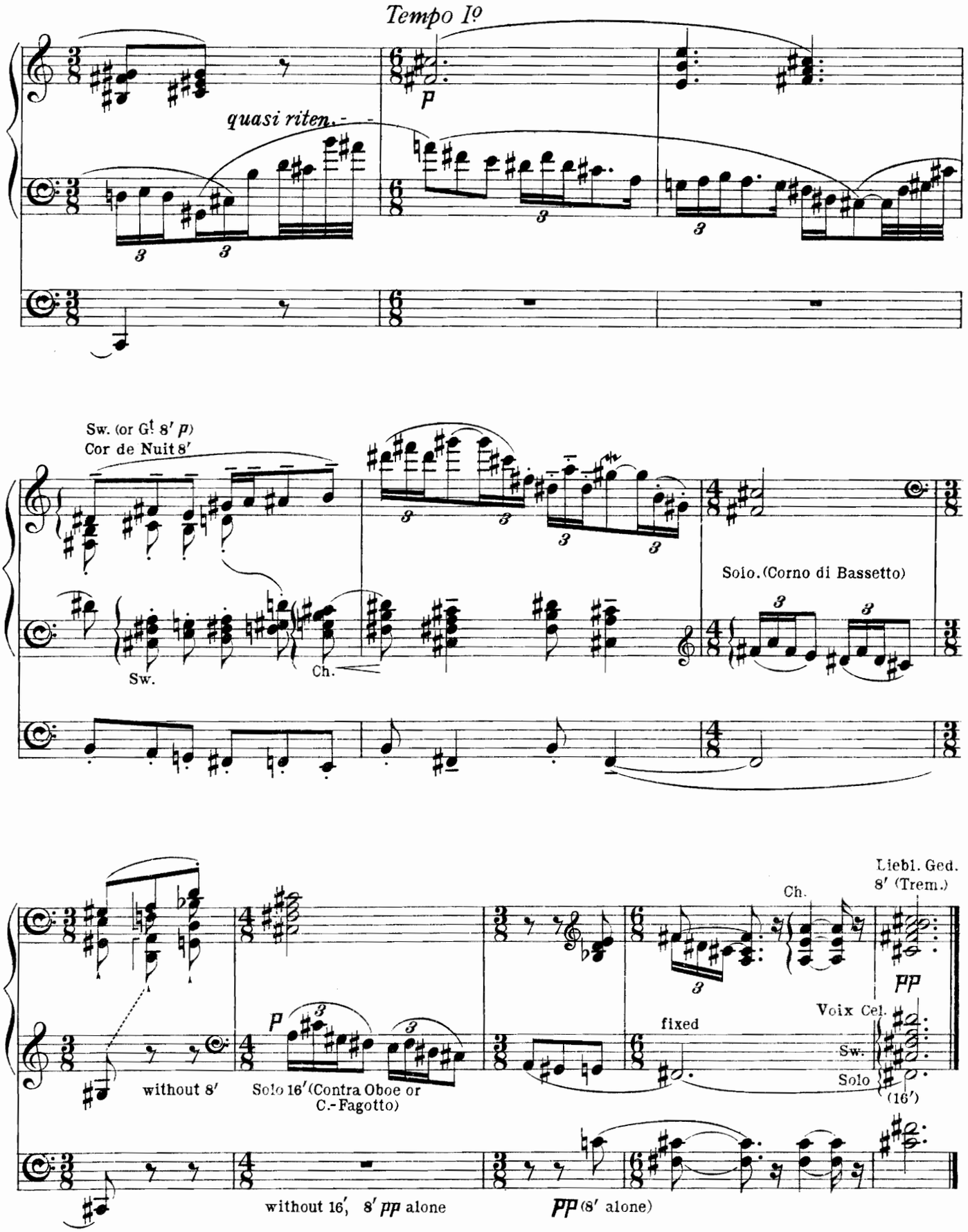
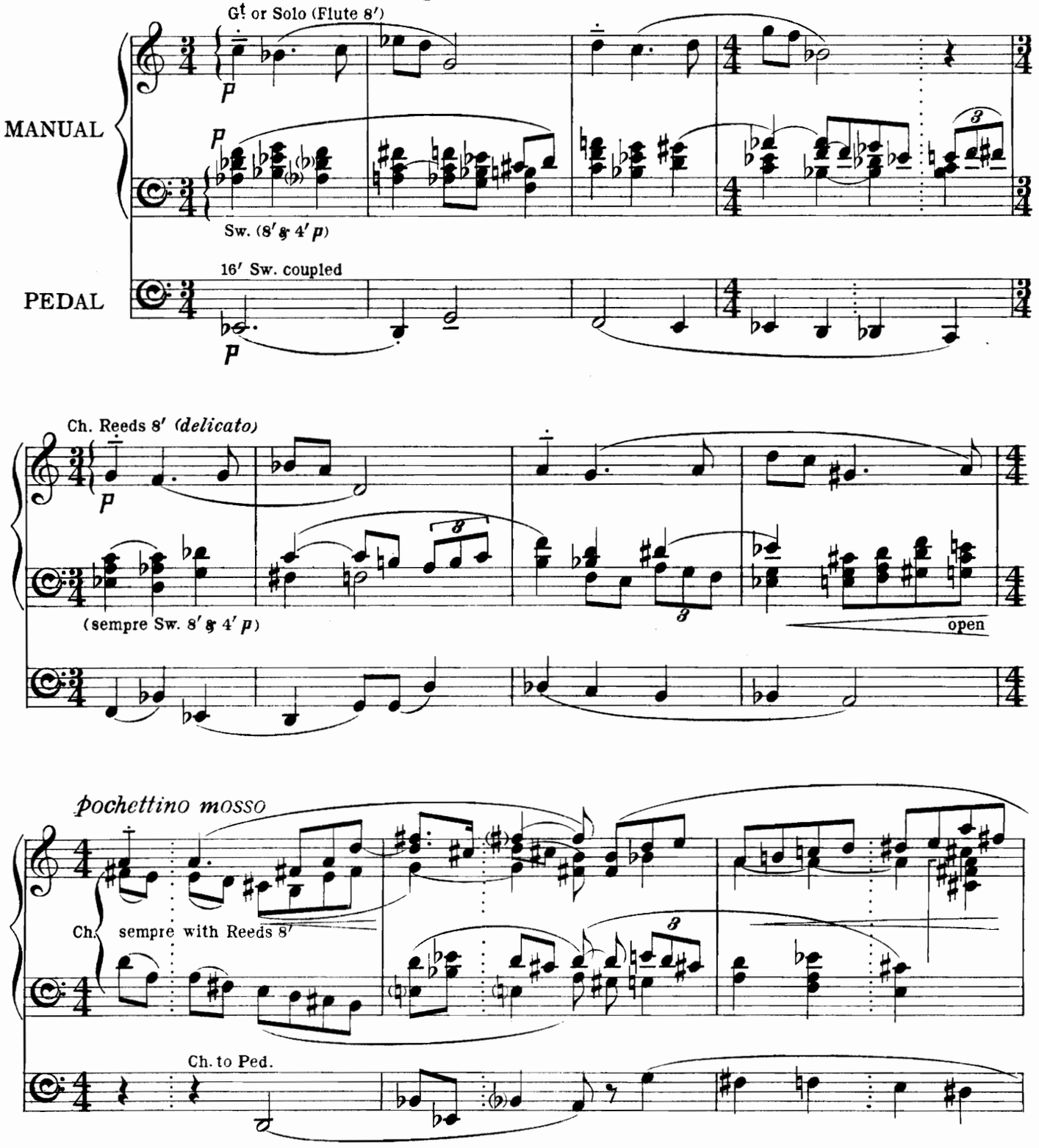

tranquillo
Solo.Ob.
Sw.
Cor de Nuit
Liebl. Ged.
Ch.
quieto
Sw. Cor de Nuit (Quintatön)
Gt or Solo Rohrflöte
quasi Echo
Ch.
Sw. Cor de Nuit
accel.
a tempo
accel.
(Sw.)
Gt (più marcato)
(Ch.)
(sempre con Trem.)
Ch.
quieto
Solo or Sw. Reeds 8' Solo
sonoramente


Tempo Iº
quasi riten.
p
Sw. (or G! 8′ p)
Cor de Nuit 8′
Sw.
Ch.
Solo. (Corno di Bassetto)
Liebl. Ged.
8′ (Trem.)
Ch.
pp
Voix Cel.
fixed
Sw.
Solo
(16′)
without 8′
Solo 16′ (Contra Oboe or
C.-Fagotto)
without 16′, 8′ pp alone
pp (8′ alone)

THE SUN'S EVENSONG

Sigfrid Karg-Elert
Op. 96, No 5

Sostenuto e cantabile (quasi Sarabanda)



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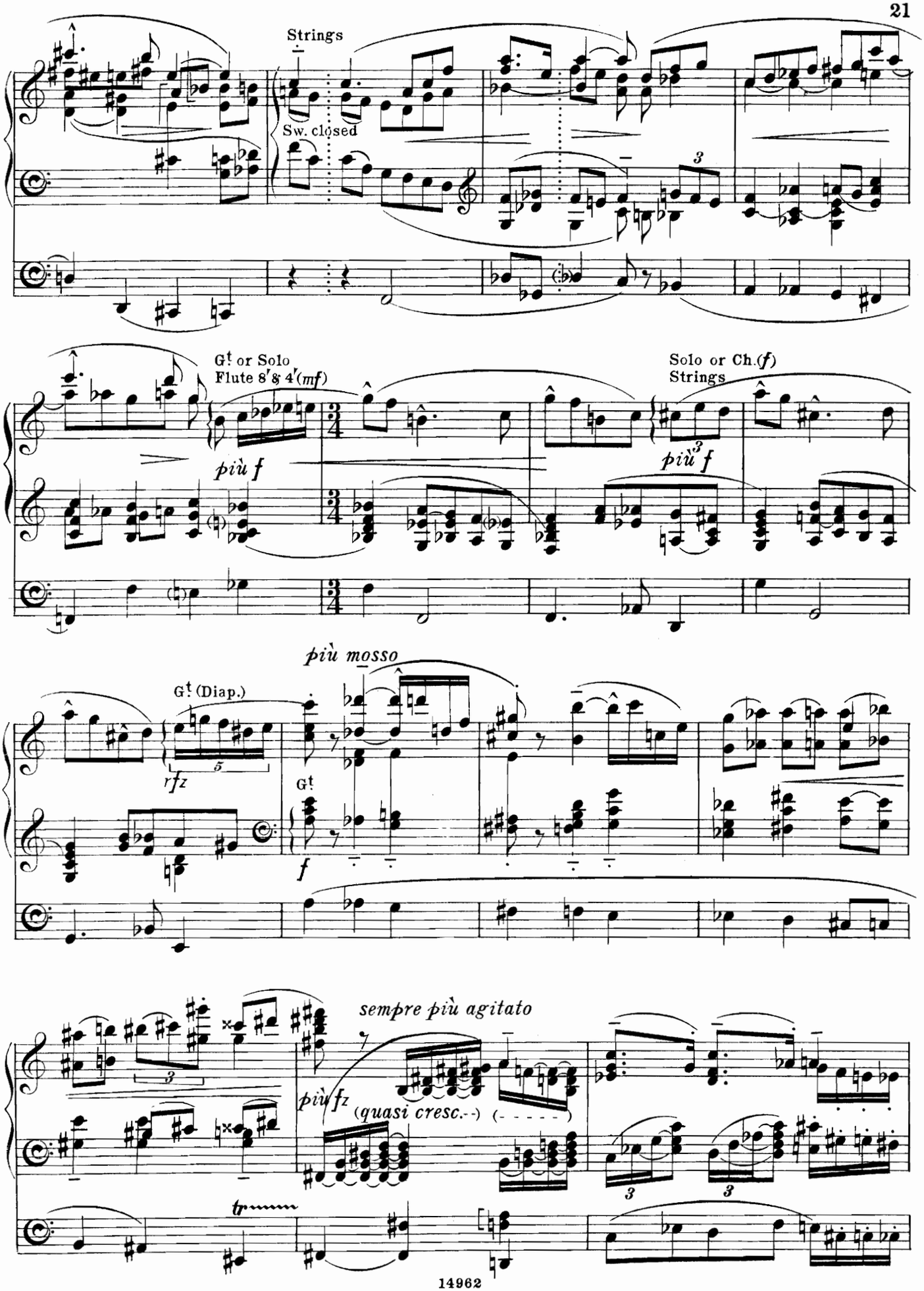
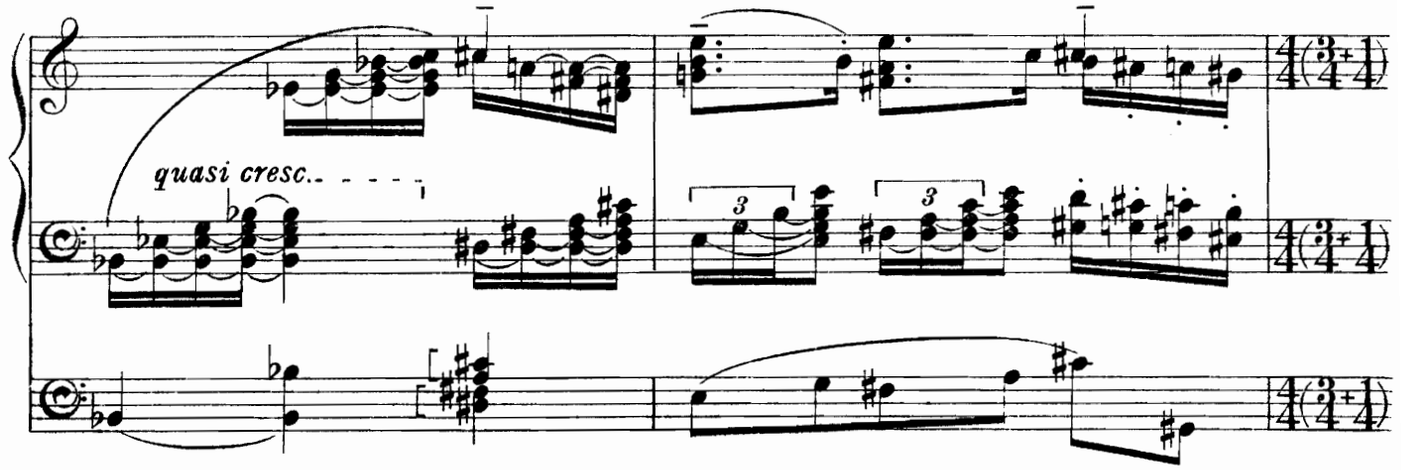
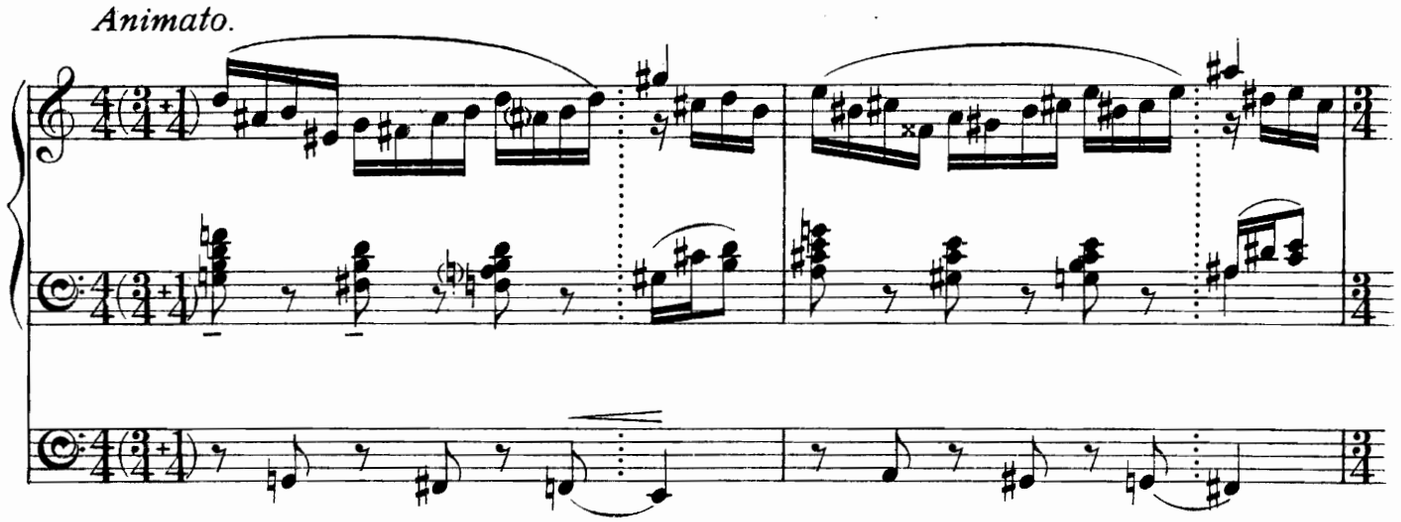
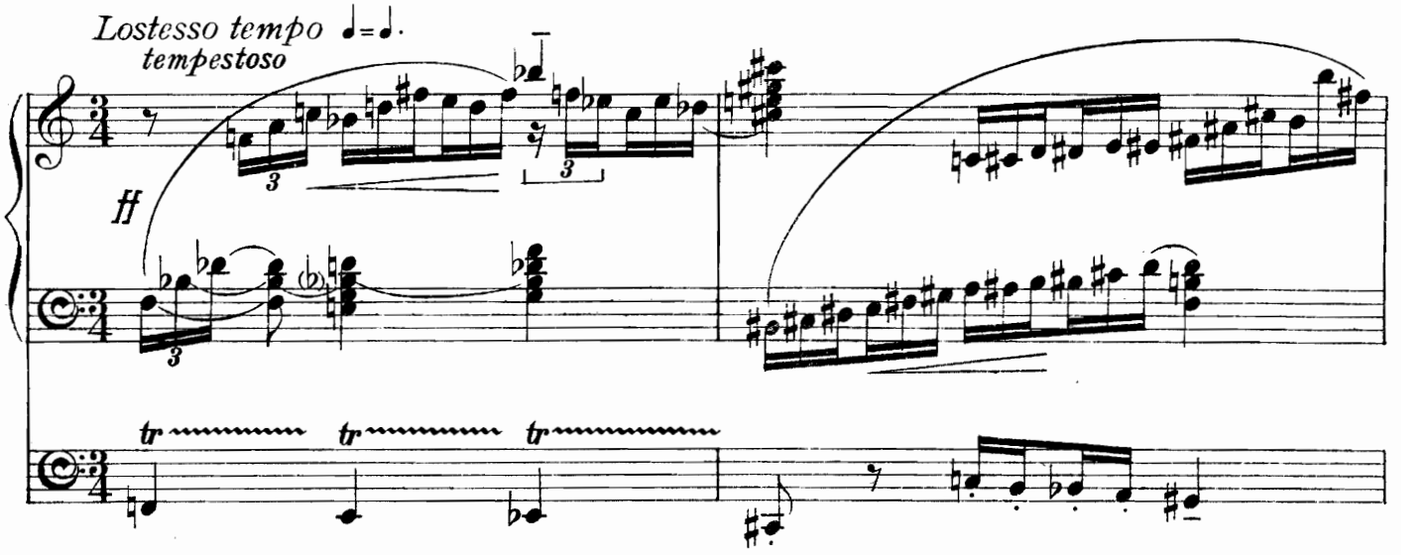
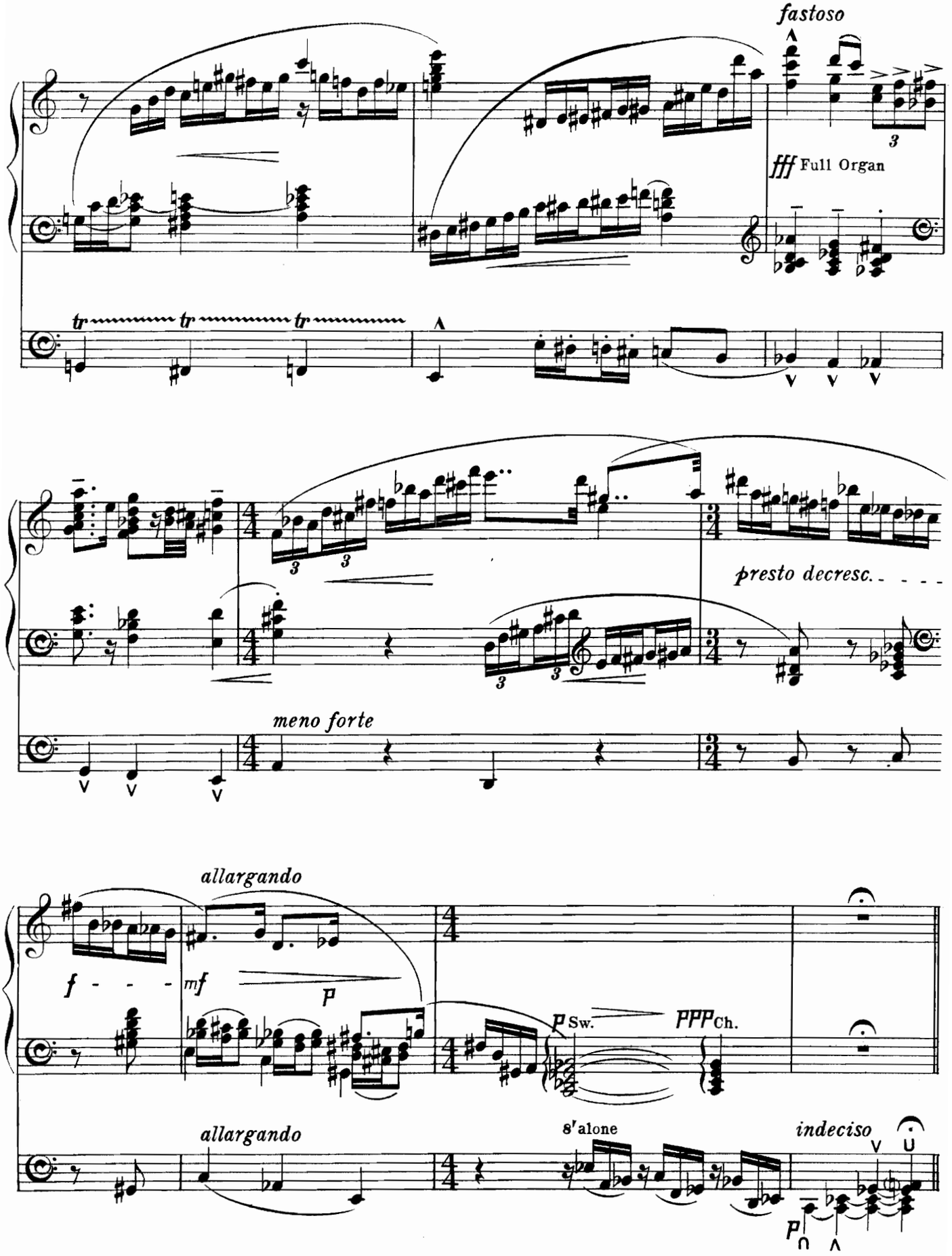
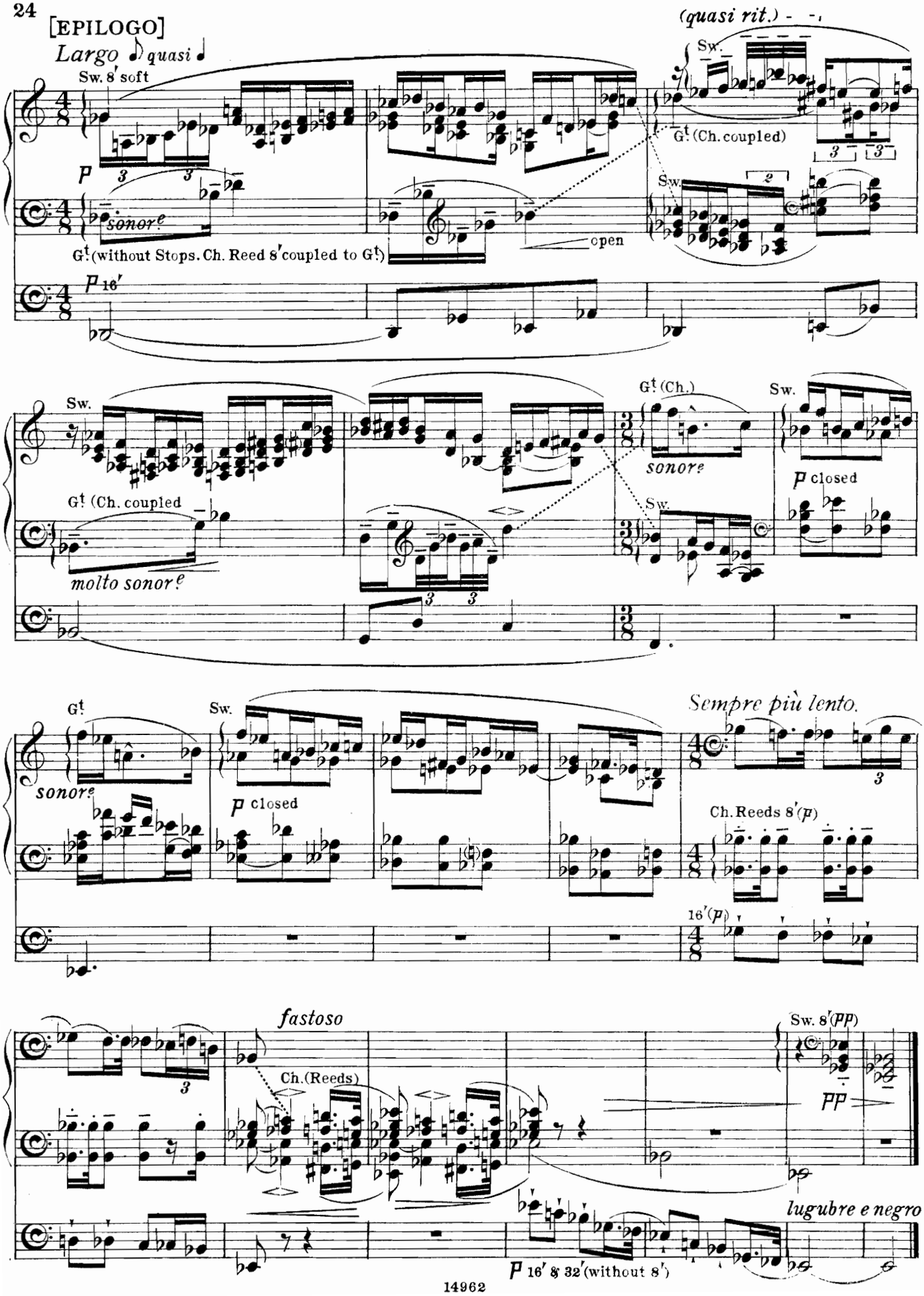

Strings
Sw. closed
Gt or Solo
Flute 8′ & 4′ (mf)
più f
Solo or Ch. (f)
Strings
più f
più mosso
Gt (Diap.)
rfz
Gt
f
sempre più agitato
più fz
(quasi cresc.)
tr


quasi cresc.


Animato.


Lostesso tempo
tempestoso
ff
tr
tr
tr

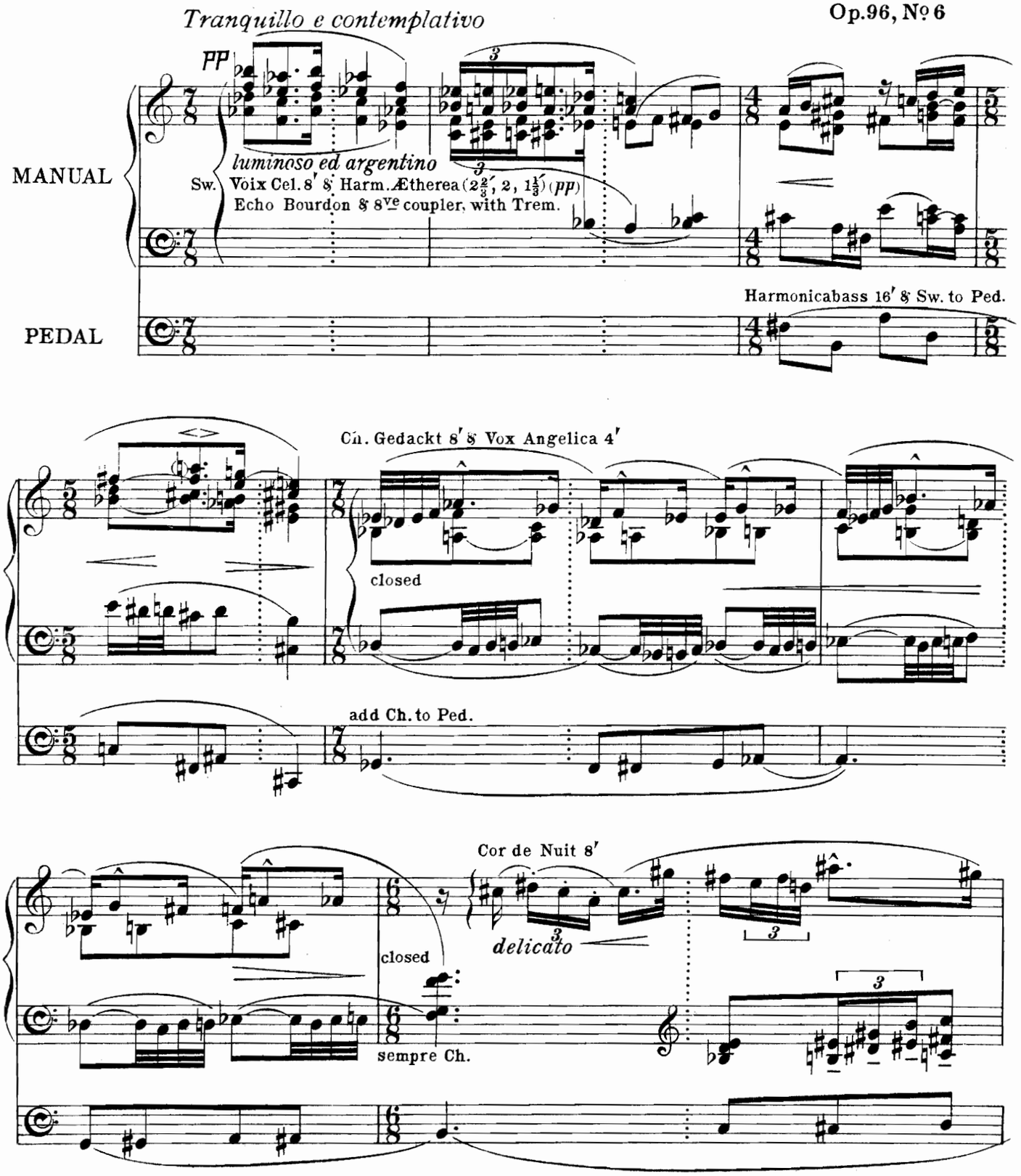

fastoso
fff Full Organ
tr tr tr
presto decresc.
meno forte
allargando
f
mf
p
p Sw.
ppp Ch.
allargando
8' alone
indeciso
p


[EPILOGO]
Largo quasi
Sw. 8′ soft
p
sonore
Gt (without Stops. Ch. Reed 8′ coupled to Gt)
p 16′
(quasi rit.)
Sw.
Gt (Ch. coupled)
open
molto sonore
Gt (Ch.)
sonore
p closed
Sempre più lento.
Ch. Reeds 8′ (p)
16′ (p)
fastoso
Ch. (Reeds)
Sw. 8′ (pp)
pp
lugubre e negro
p 16′ & 32′ (without 8′)

THE MIRRORED MOON

Sigfrid Karg-Elert
Op.96, No 6

Tranquillo e contemplativo



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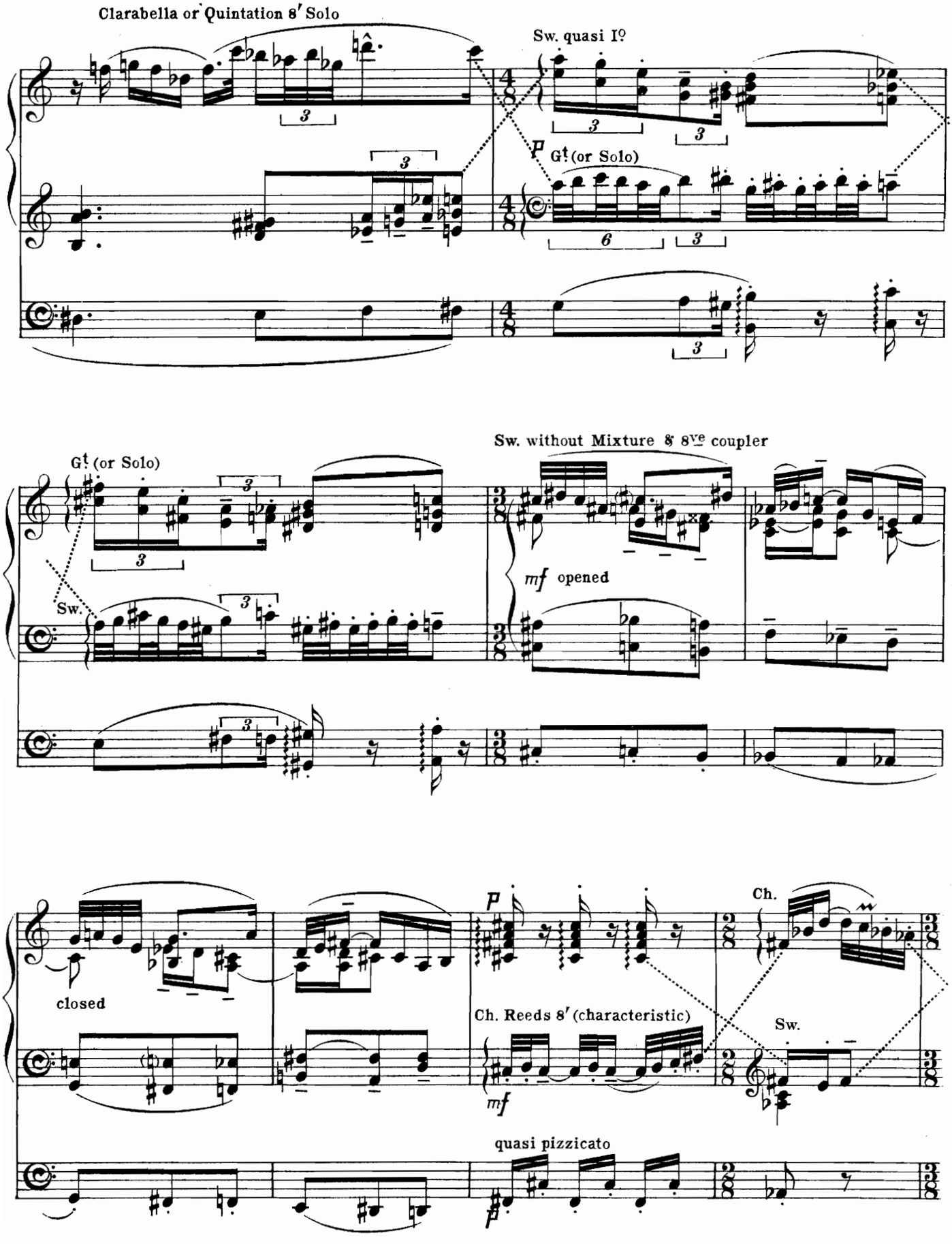
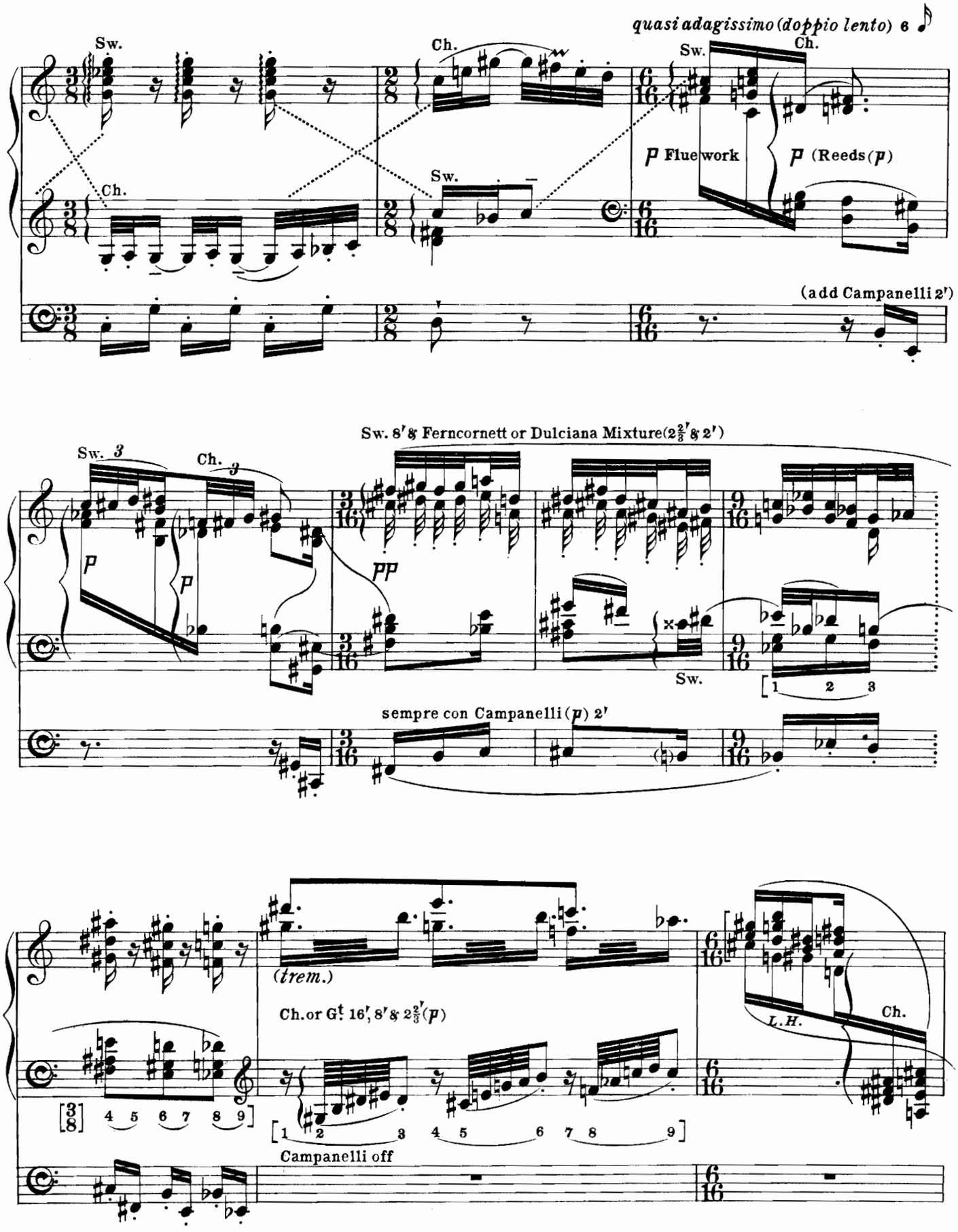
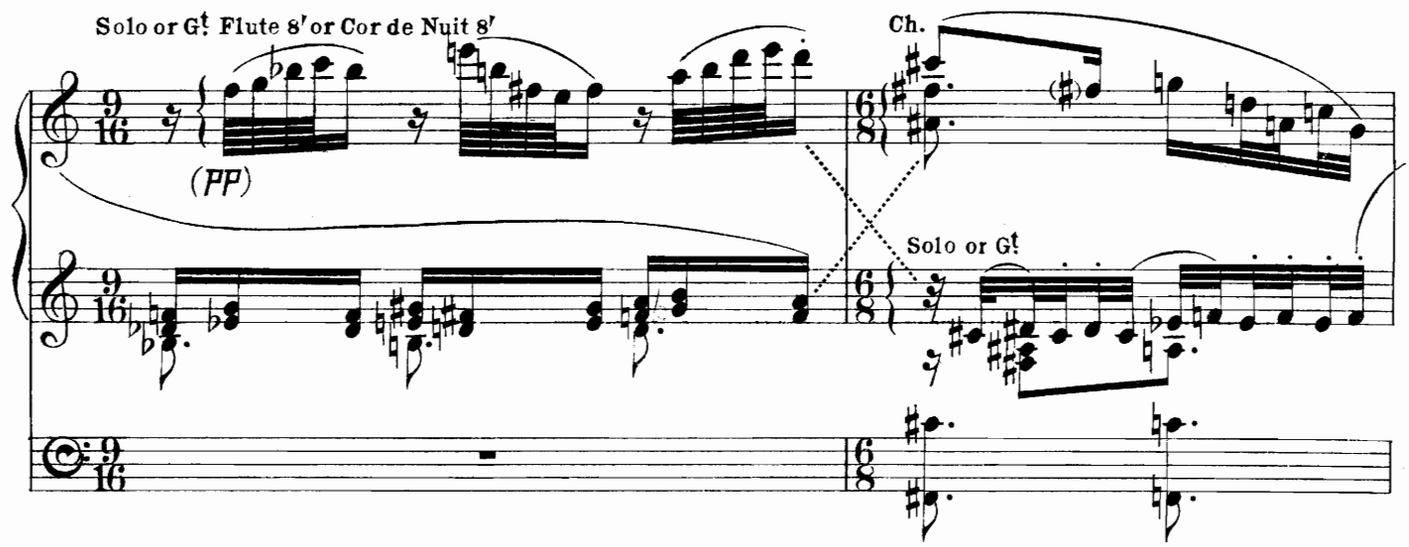
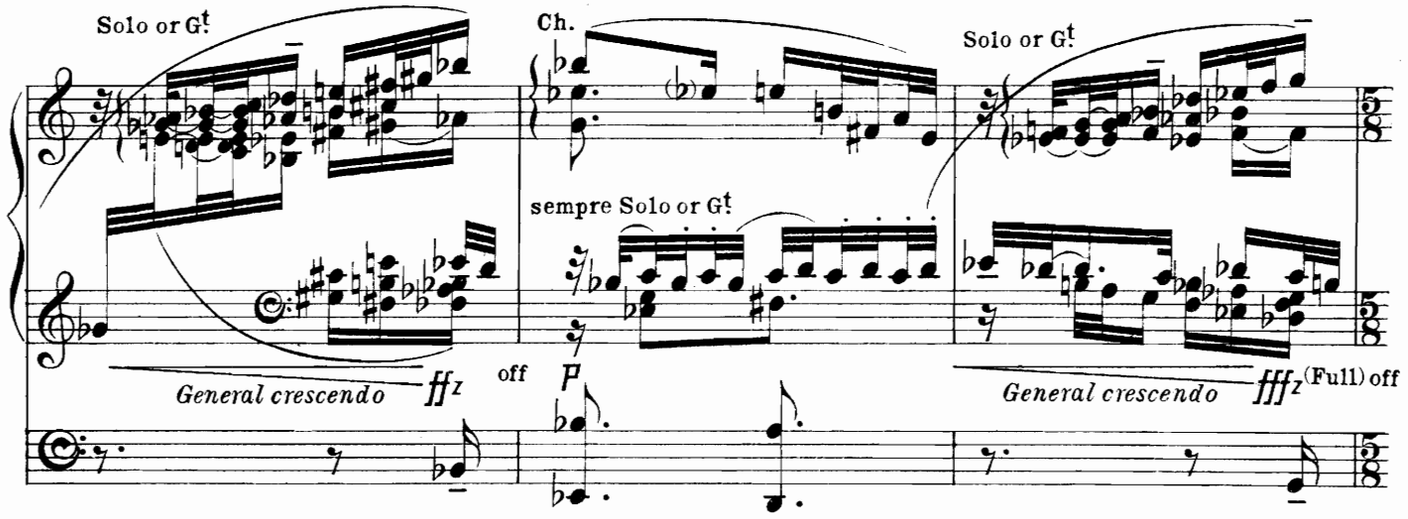
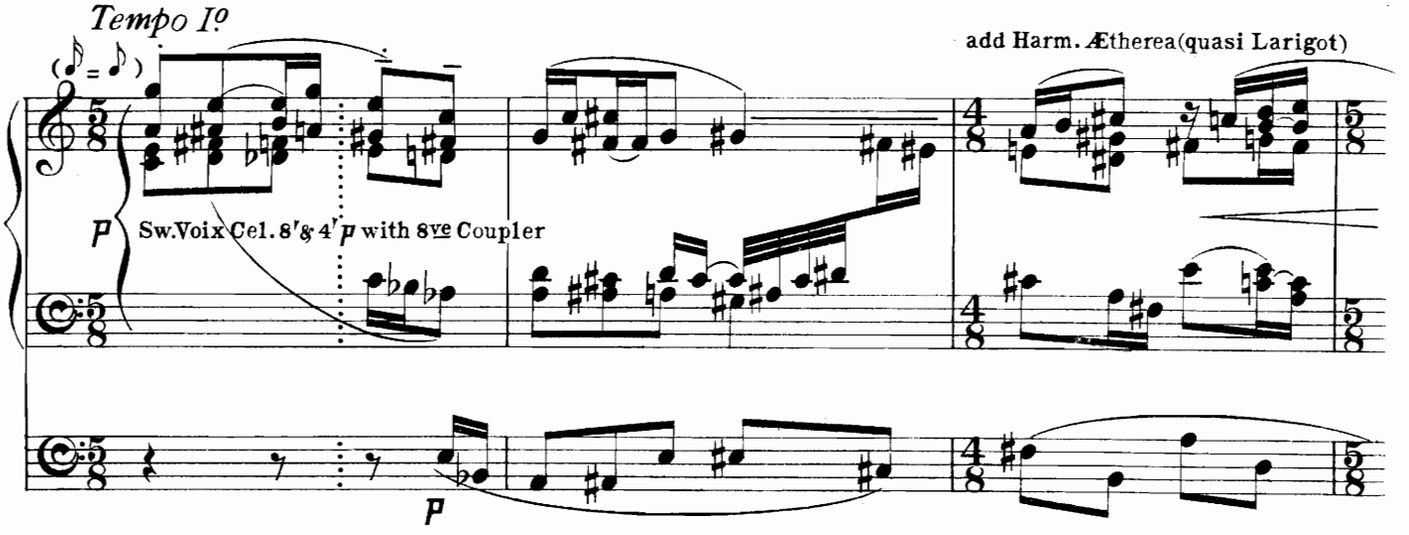
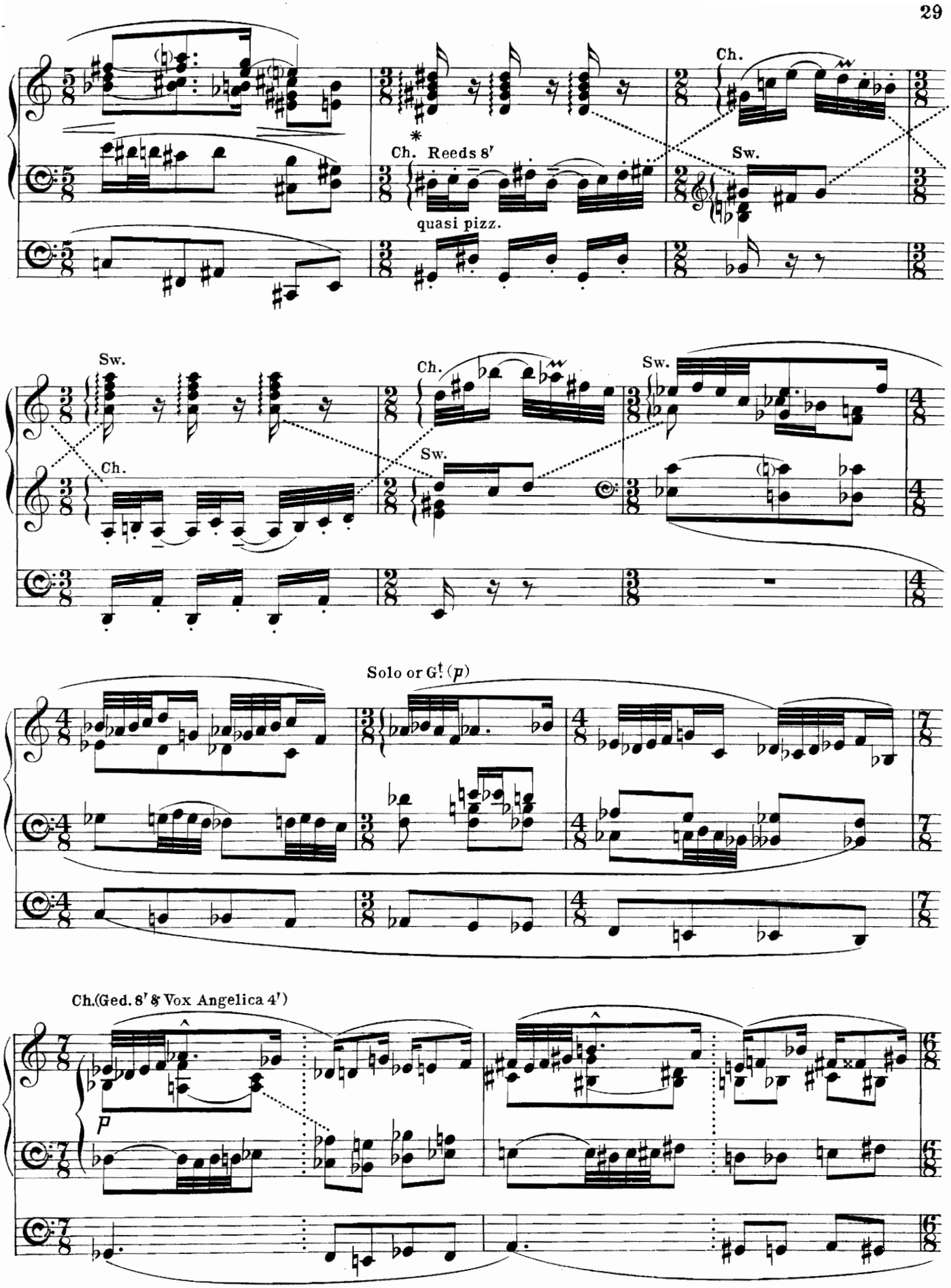

Clarabella or Quintation 8′ Solo
Sw. quasi I⁰
p
Gt (or Solo)
Gt (or Solo)
Sw. without Mixture & 8ve coupler
mf opened
Sw.
p
Ch.
closed
Ch. Reeds 8′ (characteristic)
Sw.
mf
quasi pizzicato

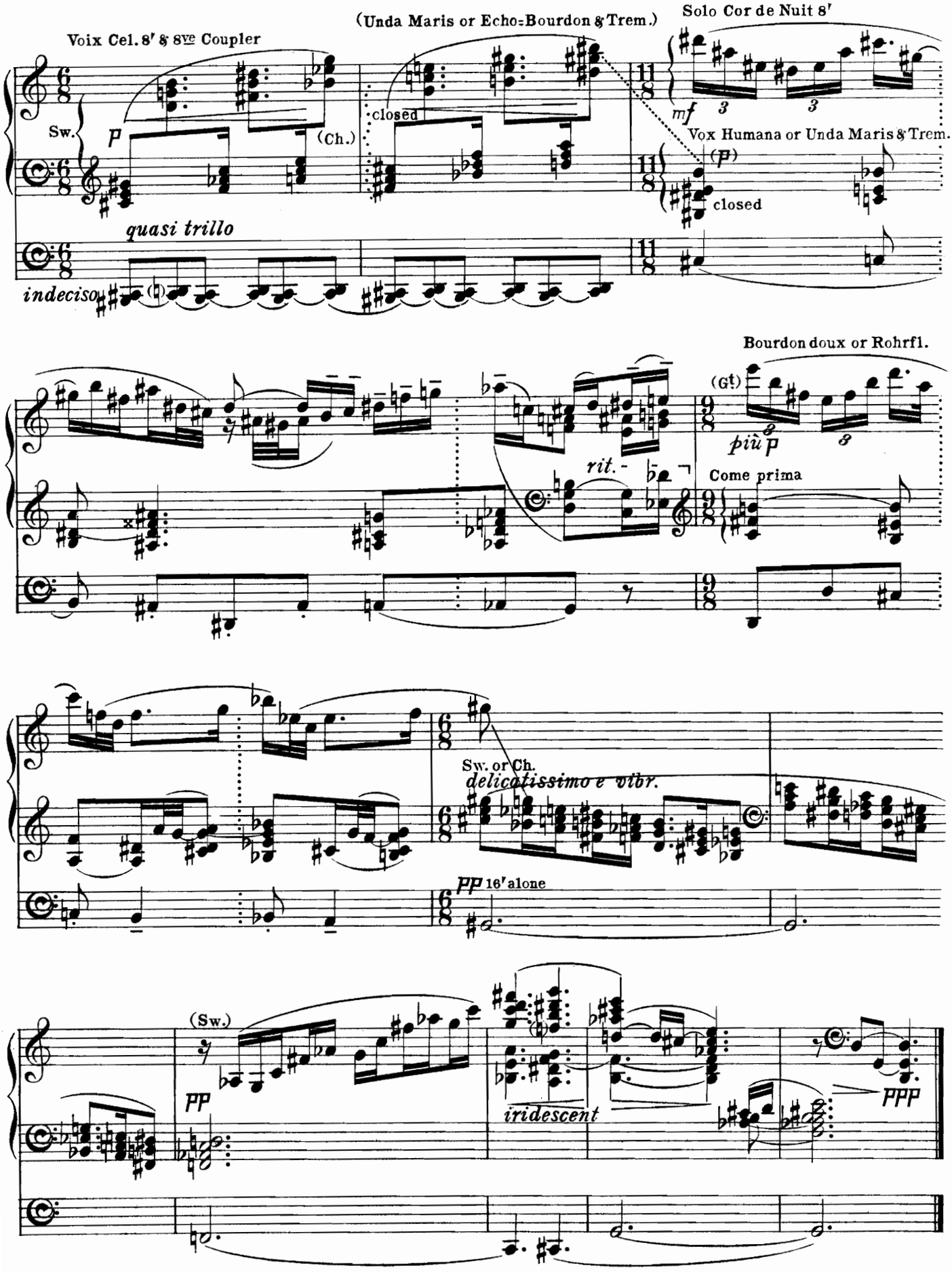

quasi adagissimo (doppio lento)
Sw.
Ch.
Sw.
Ch.
Ch.
Sw.
p Flue work
p (Reeds (p)
(add Campanelli 2′)
Sw. 8′ & Ferncornett or Dulciana Mixture (2⅔′ & 2′)
Sw. 3
Ch. 3
p
p
pp
Sw.
sempre con Campanelli (p) 2′
(trem.)
Ch. or G.t 16′, 8′ & 2⅔′ (p)
L.H.
Ch.
Campanelli off


Solo or Gt Flute 8′ or Cor de Nuit 8′
Ch.
(PP)
Solo or Gt


Solo or Gt
Ch.
Solo or Gt
sempre Solo or Gt
General crescendo
ffz
off
P
General crescendo
fffz (Full) off

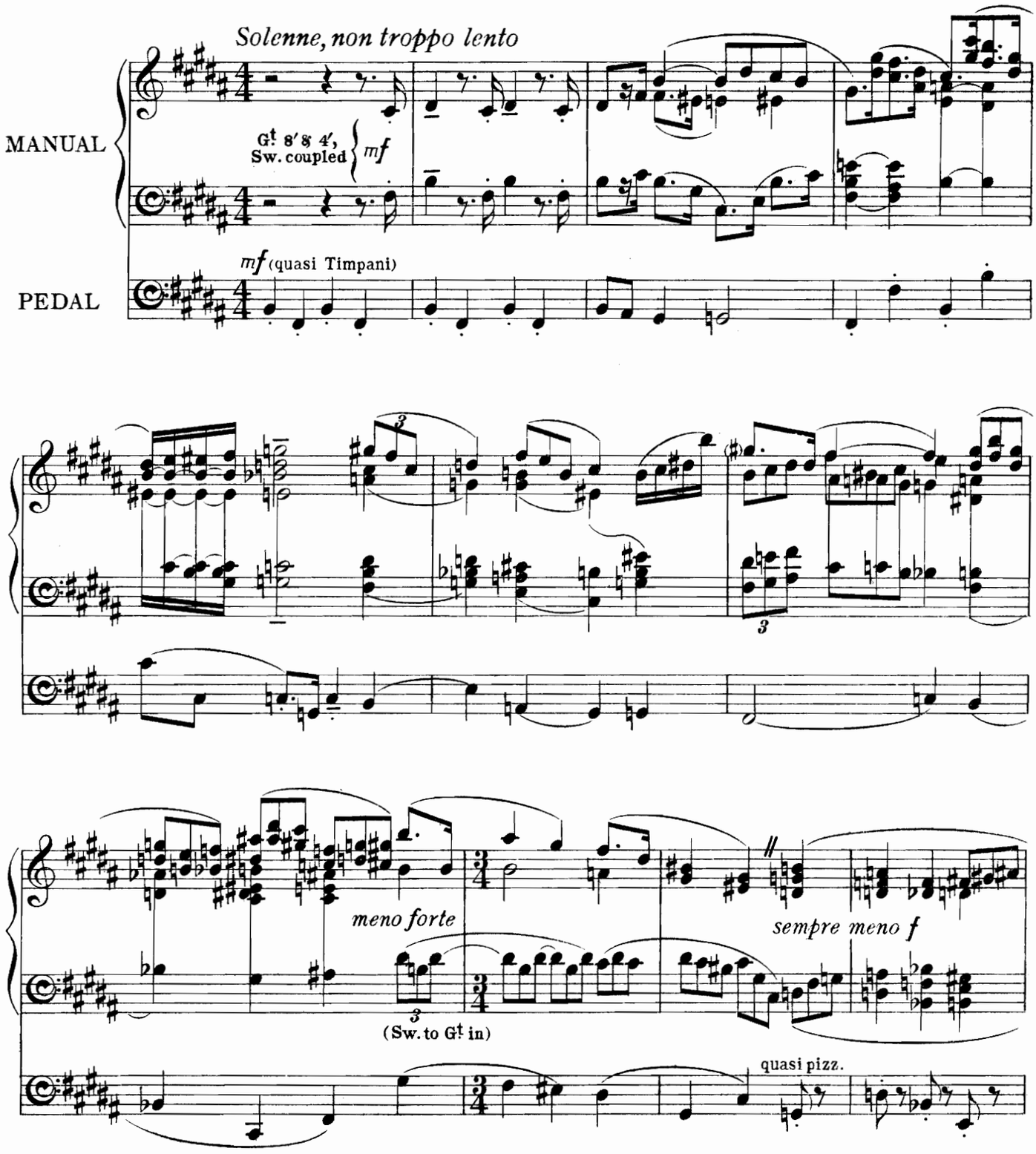

Tempo Iº
add Harm. Ætherea (quasi Larigot)
P
Sw. Voix Cel. 8′ & 4′ P with 8ve Coupler
P


Ch.
Ch. Reeds 8'
quasi pizz.
Sw.
Sw.
Ch.
Ch.
Sw.
Sw.
Solo or G.! (p)
Ch.(Ged. 8' & Vox Angelica 4')
p


Voix Cel. 8′ & 8ve Coupler
(Unda Maris or Echo-Bourdon & Trem.)
Solo Cor de Nuit 8′
Sw.
p
(Ch.)
closed
mf
Vox Humana or Unda Maris & Trem.
(p)
closed
quasi trillo
indeciso
Bourdon doux or Rohrfl.
(G!)
più p
rit.
Come prima
Sw. or Ch.
delicatissimo e vibr.
pp 16′ alone
(Sw.)
pp
iridescent
ppp

HYMN TO THE STARS

Sigfrid Karg-Elert
Op.96, Nº 7



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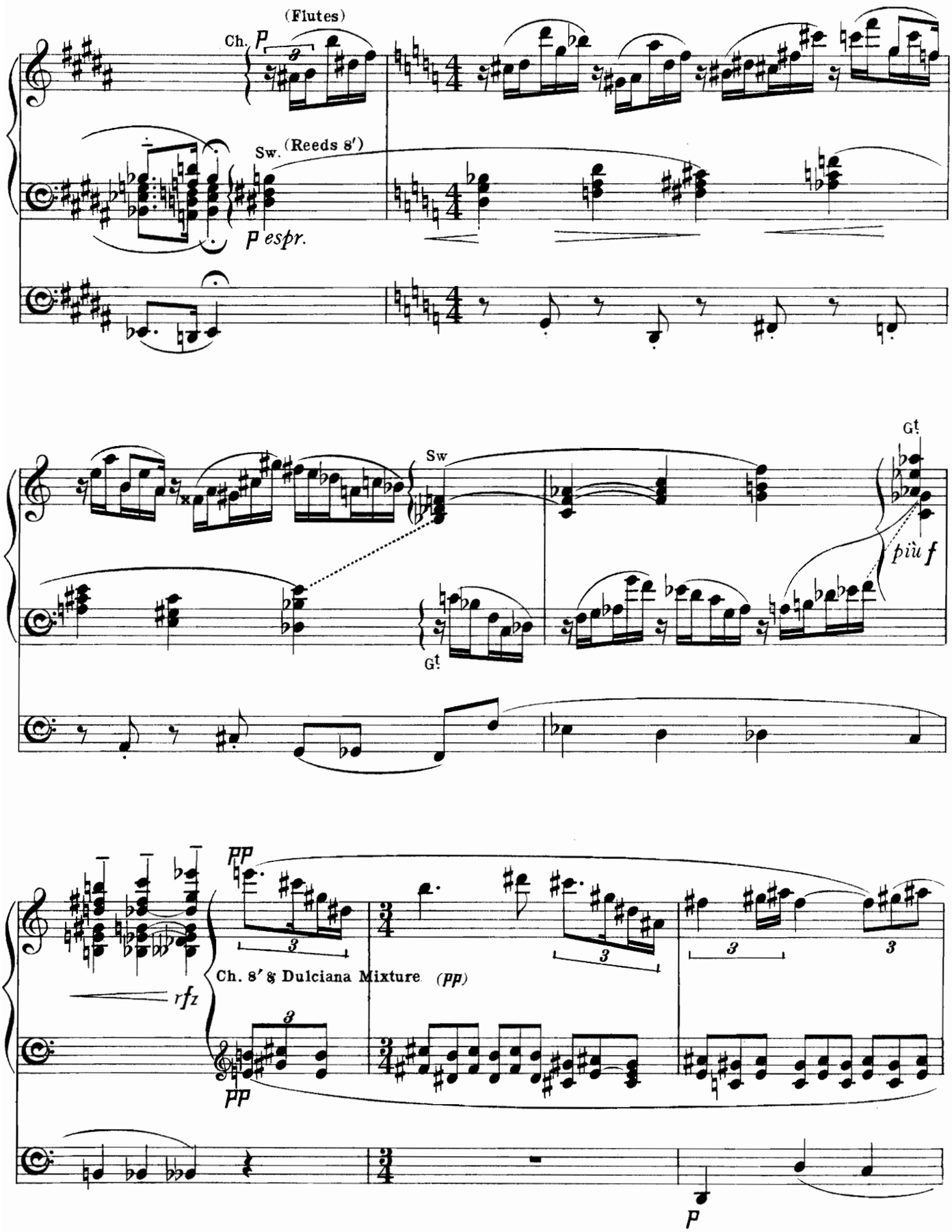
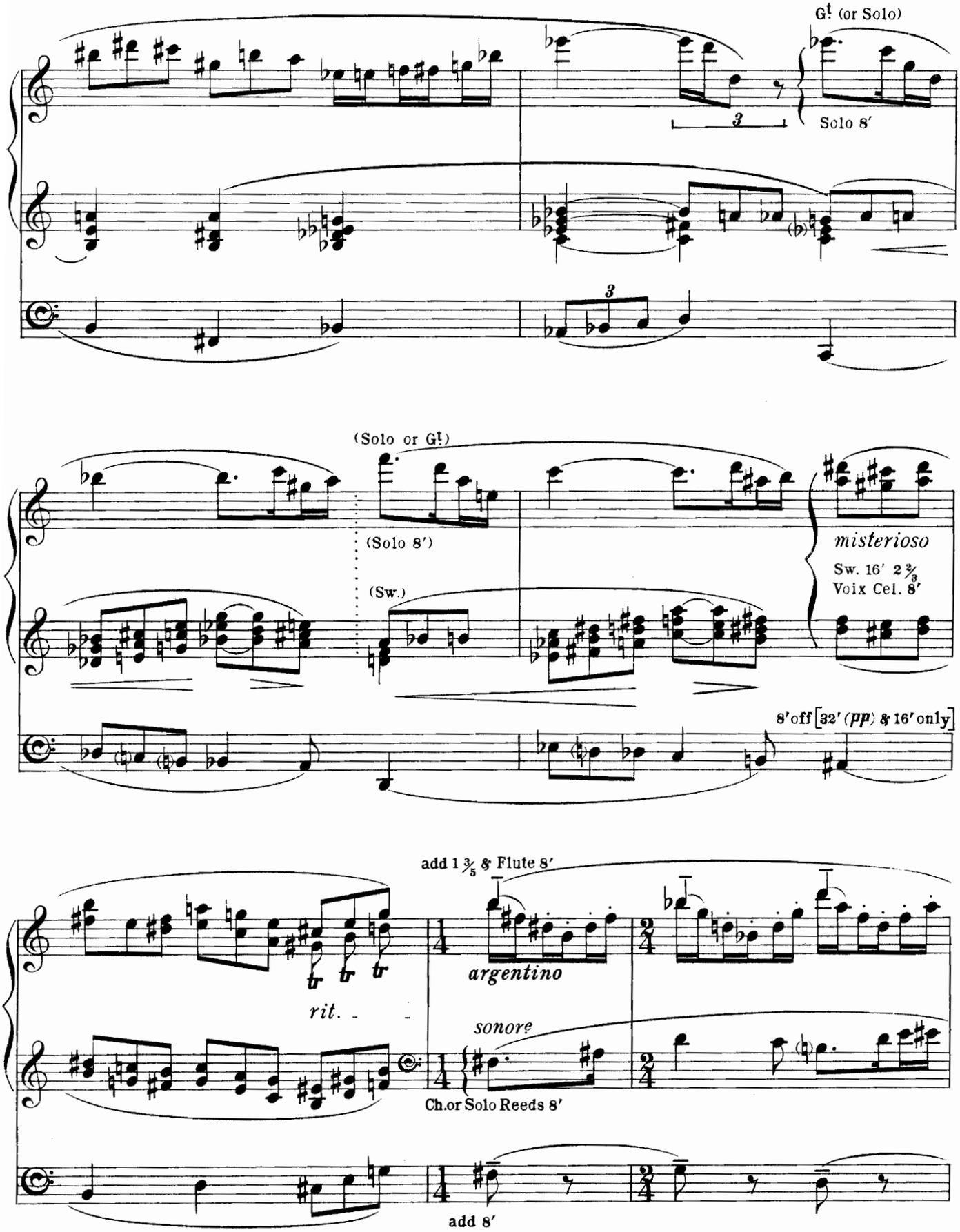
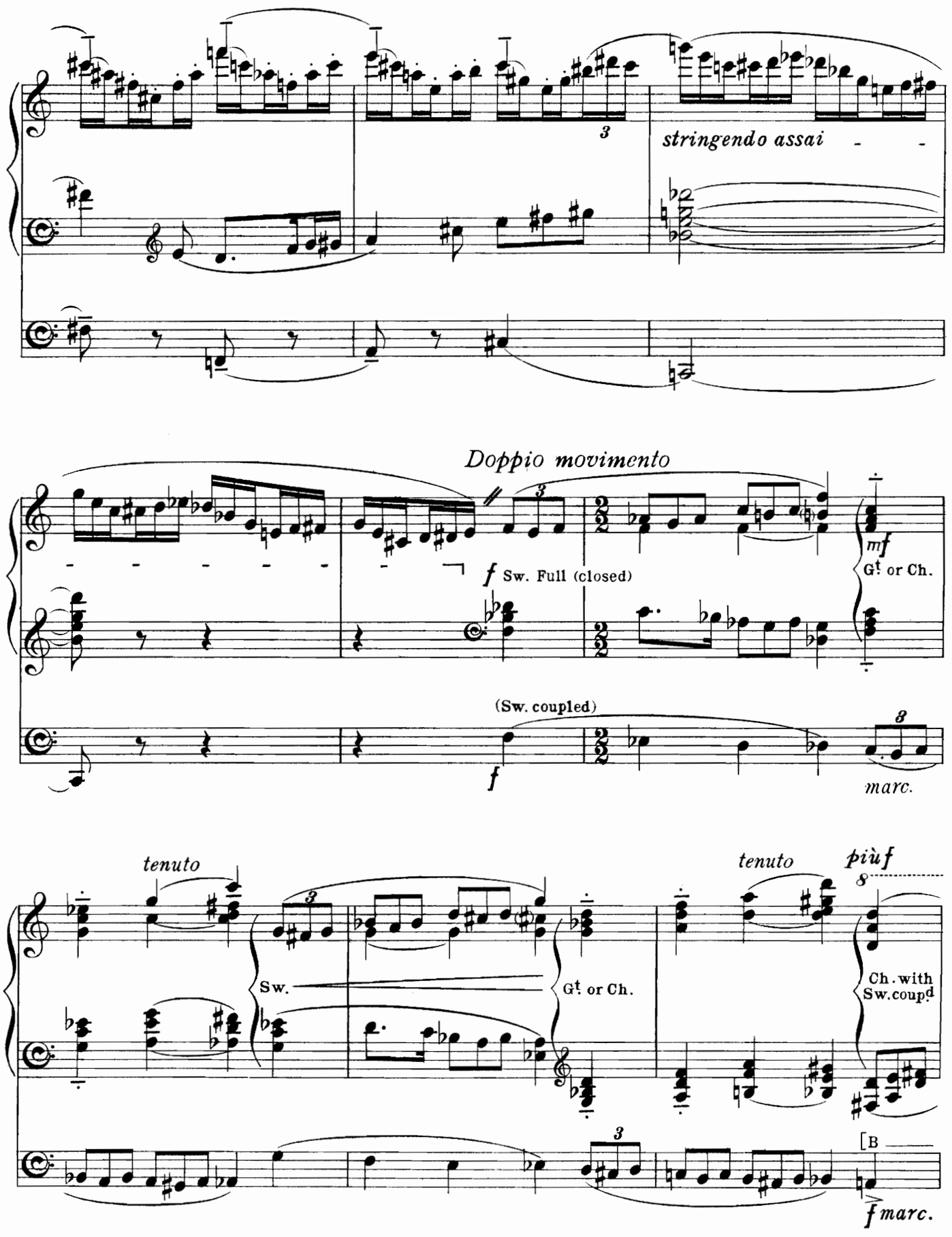
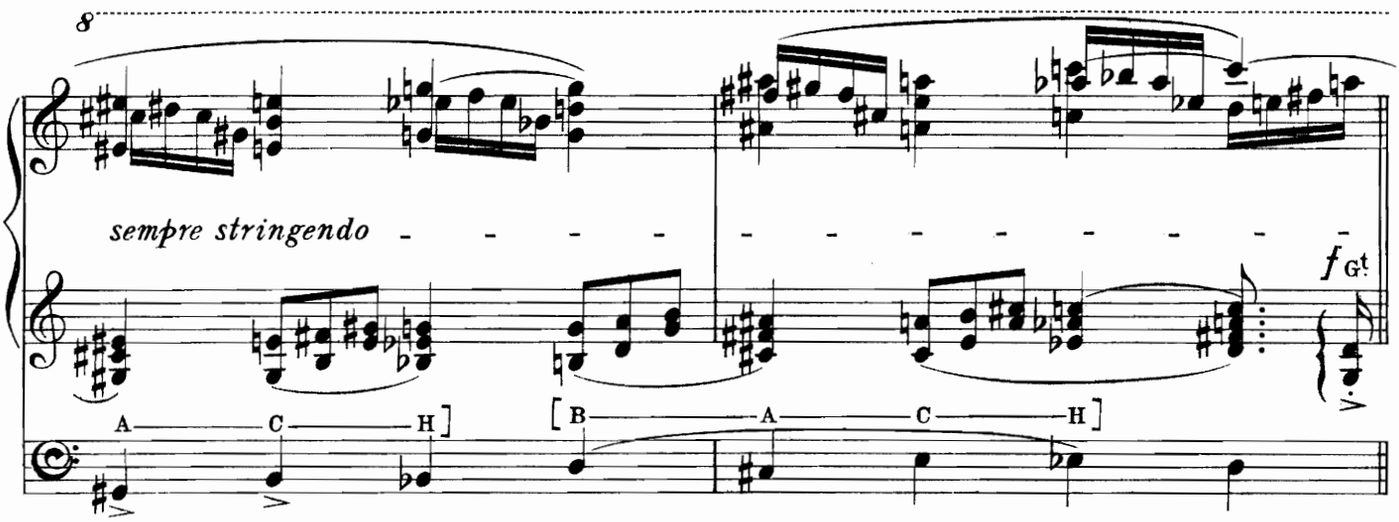
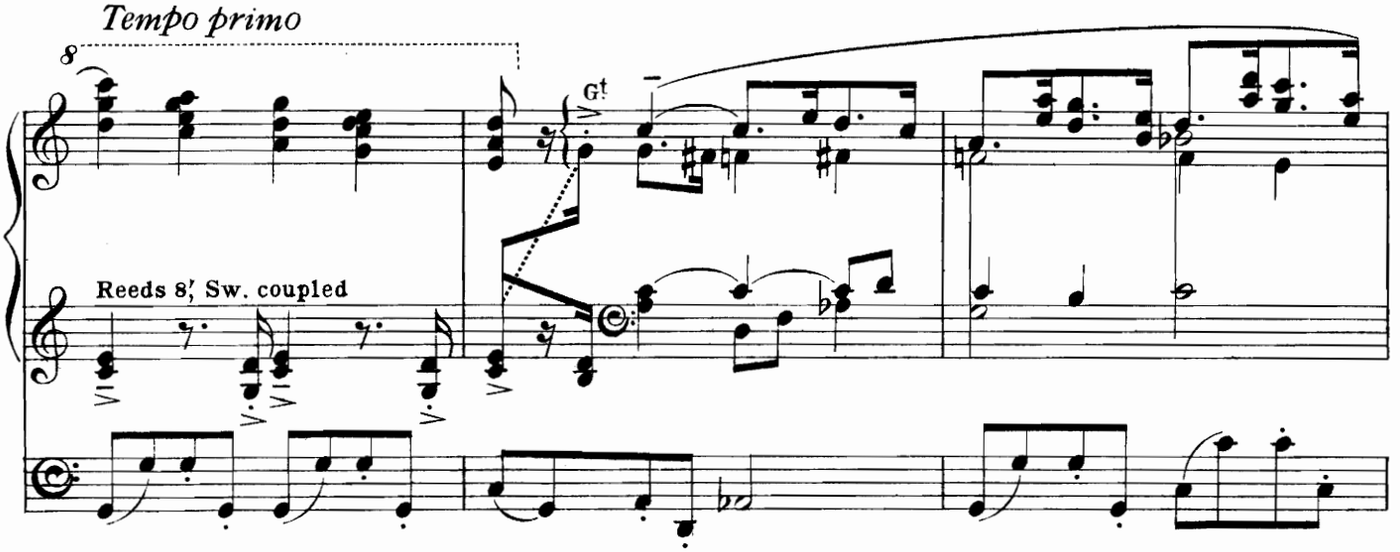
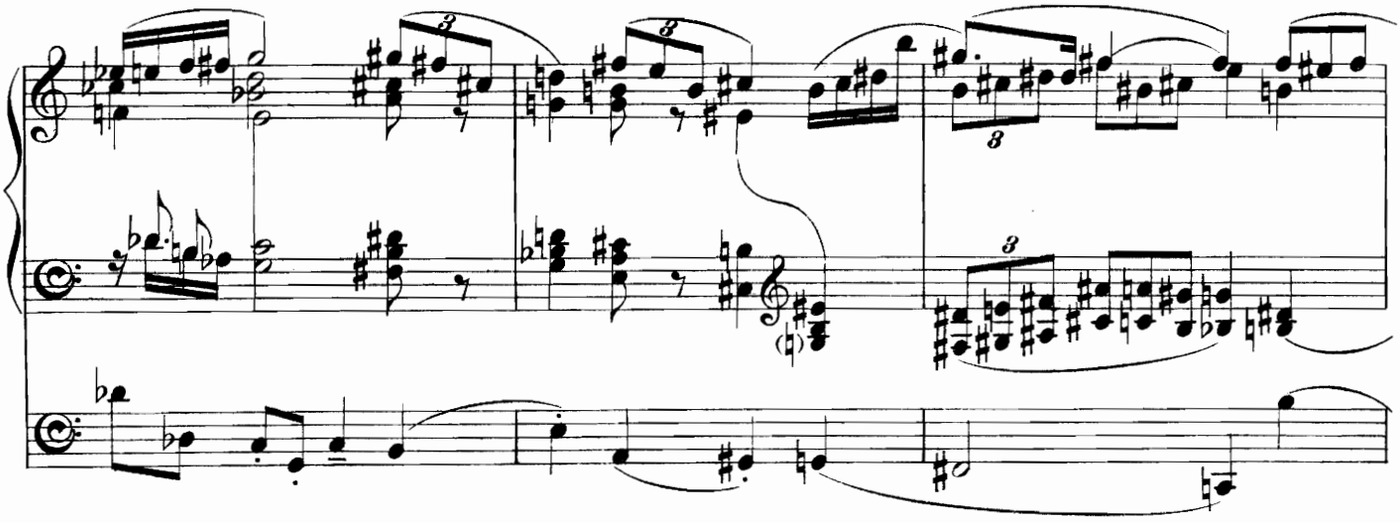

(Flutes)
Ch.
p
Sw. (Reeds 8′)
p espr.
Sw
Gt
Gt
più f
pp
rfz
Ch. 8′ & Dulciana Mixture (pp)
pp
p

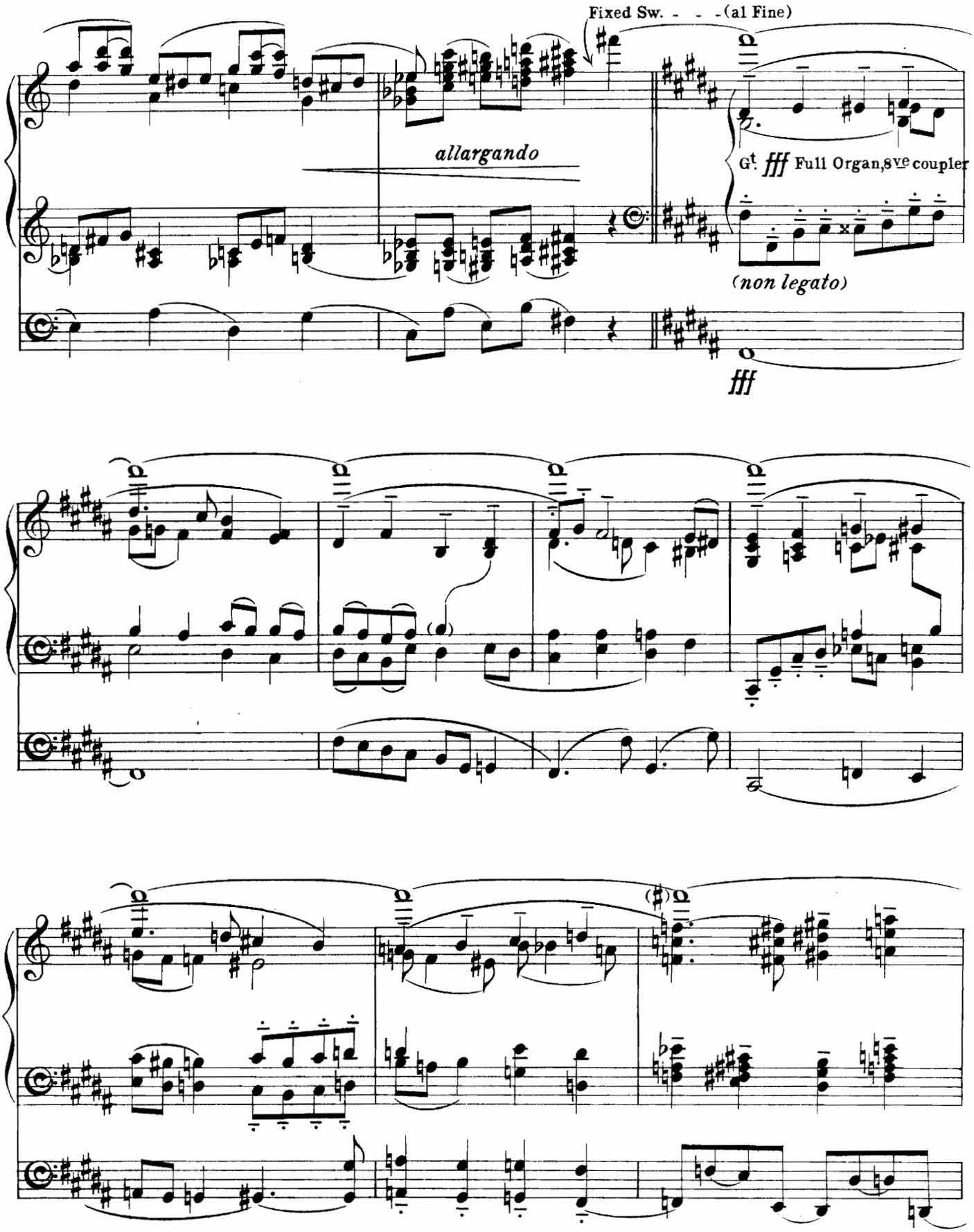

G! (or Solo)
3
Solo 8′
(Solo or G!)
(Solo 8′)
(Sw.)
misterioso
Sw. 16′ 2⅔
Voix Cel. 8′
8′ off [32′ (pp) & 16′ only]
add 1⅗ ft Flute 8′
argentino
rit.
sonore
Ch. or Solo Reeds 8′
add 8′

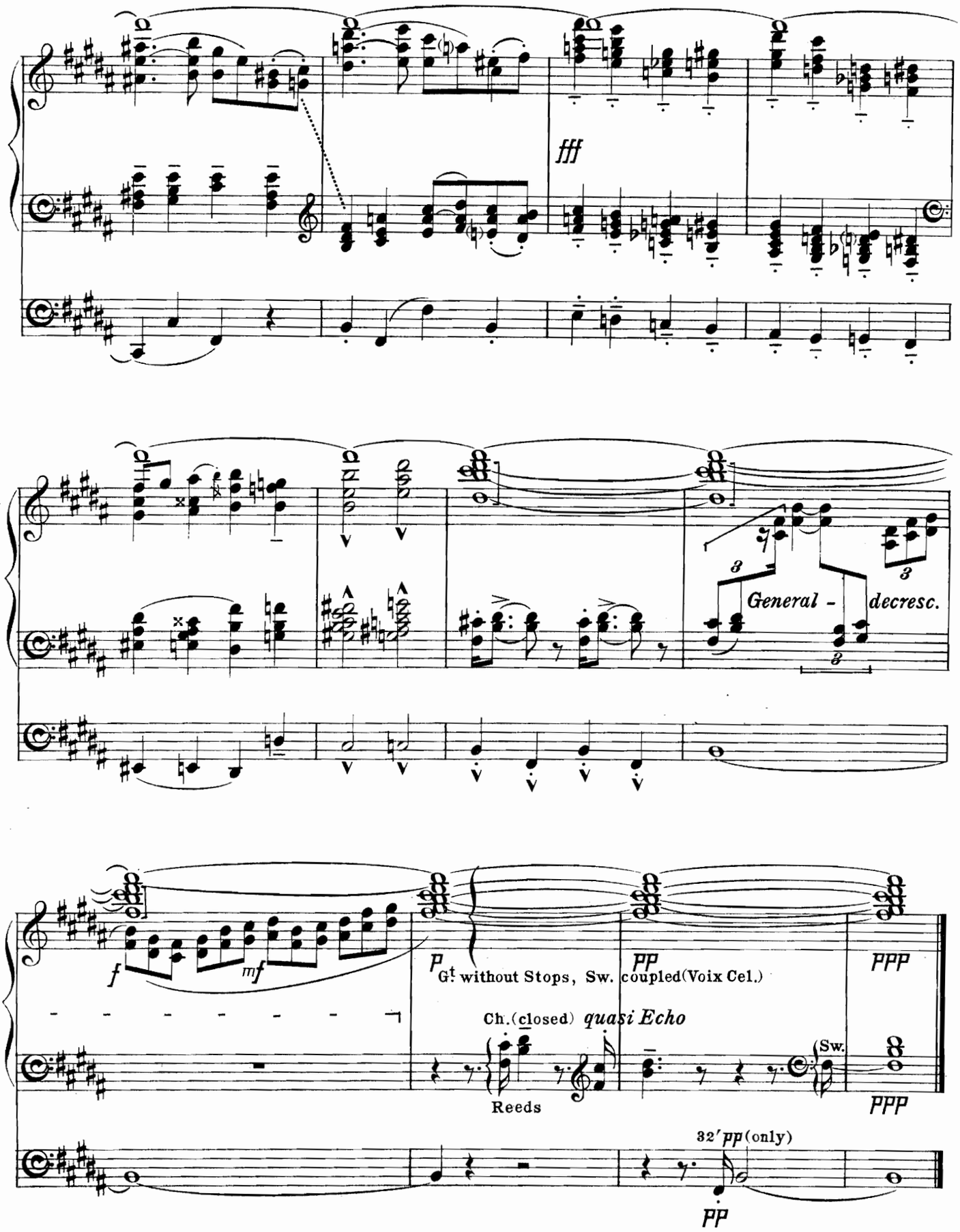

stringendo assai
Doppio movimento
f Sw. Full (closed)
mf
Gt or Ch.
(Sw. coupled)
f
marc.
tenuto
Sw.
Gt or Ch.
tenuto
più f
8
Ch. with Sw. coupd
[B
f marc.


8
sempre stringendo
f Gt
A C H
B A C H


Tempo primo
8
Gt
Reeds 8', Sw. coupled


3
3
3
3


Fixed Sw. - - -(al Fine)
allargando
Gt. fff Full Organ,8ve coupler
(non legato)
fff


fff
General - decresc.
f
mf
p
G.t without Stops, Sw. coupled(Voix Cel.)
pp
ppp
Ch.(closed) quasi Echo
Reeds
(Sw.)
ppp
32′pp(only)
pp

ORIGINAL COMPOSITIONS

FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY

EDITED BY

G. M. GARRETT.

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	s.	d.
1. ANDANTE IN G (3-4 TIME)	1	6
2. LARGHETTO WITH VARIATIONS IN F SHARP MINOR	1	6
3. ANDANTE IN E FLAT (2-4 TIME) ...	1	6
4. ANDANTE IN E FLAT (C TIME) ...	2	3
5. ANDANTE IN F	2	3
6. CHORAL SONG AND FUGUE IN C ...	2	3
7. VOLUNTARY (GRAVE AND ANDANTE)	1	6
8. ANDANTE CANTABILE IN G (C TIME)	1	6
9. INTRODUCTION AND FUGUE (C SHARP MINOR)	3	0
9A. DITTO DITTO (FIRST EDITION)	2	
10. NATIONAL ANTHEM WITH VARIATIONS IN G	3	0

A SELECTION OF PSALM TUNES

ARRANGED AS STUDIES FOR THE ORGAN WITH PEDAL OBBLIGATO.

	s.	d.
11. PSALM TUNES (*St. Stephen, St. Matthew, 104th Psalm*)	2	3
12. DITTO (*St. David, St. Bride, St. Ann, 100th Psalm*)	2	3
13. PSALM TUNES (*Westminster, Angel's Hymn, Irish, St. Mary*)	2	3
14. DITTO (*Windsor, Liverpool, Bedford, Manchester*)	1	6

EDITED BY JOHN E. WEST.

	s.	d.
15. ANDANTE IN C	1	6

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