



**SEVEN PASTELS**

FROM THE  
**LAKE OF CONSTANCE**

— — — — —  
**ORGAN**  
— — — — —

**Sigfrid 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 specially in those churches where the time allowed for such is, of necessity, somewhat limited.

### BOOK I.

No.			No.		
1.	Andante Grazioso ...	Thomas Adams	6.	Adagio Cantabile ...	Alfred Hollins
2.	Andante ...	W. G. Alcock	7.	Larghetto ...	Charles J. May
3.	Largamente ...	George J. Bennett	8.	Andante con Moto...	John E. West
4.	Andante Religioso ..	Myles B. Foster	9.	Andantino quasi Allegretto	John E. West
5.	Andantino ...	Alfred Hollins	10.	Andante ...	W. Wolstenholme

### BOOK II.

No.			No.		
1.	Andante con Moto...	Thomas Adams	7.	Adagio ...	Charles J. May
2.	Con Moto ...	W. G. Alcock	8.	"Hymnus"—Andante e Sostenuto ...	John E. West
3.	Moderato ...	H. A. Chambers	9.	Andante Serioso ...	John E. West
4.	Marziale, poco Lento	Myles B. Foster	10.	Adagio ...	W. Wolstenholme
5.	Moderato ...	Alfred Hollins			
6.	Andantino ...	Alfred Hollins			

### BOOK III.

No.			No.		
1.	Moderato e Legato ...	Thomas Adams	6.	"Song without Words"— Con Moto ...	Alfred Hollins
2.	Moderato ...	W. G. Alcock	7.	Andante ...	Alfred Hollins
3.	Andante con Moto	George J. Bennett	8.	Andante Dolente ...	John E. West
4.	Andante ...	H. A. Chambers	9.	Andante Pastorale	John E. West
5.	Grazioso molto Espressivo	Myles B. Foster	10.	Adagio ...	W. Wolstenholme

### BOOK IV.

No.			No.		
1.	"Elevation"—Andante e Legato	Thomas Adams	6.	Andantino ...	Arthur W. Marchant
2.	Andante Religioso ...	Myles B. Foster	7.	Con Moto Moderato	William Sewell
3.	"Simplicity"—Andante	Barry M. Gilholy	8.	Andante Amabile ...	William Sewell
4.	Largamente ...	R. G. Hailing	9.	Andante ...	Clement M. Spurling
5.	"Dialogue"—Andante Grazioso	Charles H. Lloyd	10.	Andante Sostenuto	F. Cunningham Woods

### BOOK V.

No.			No.		
1.	"Invocation"—Andante Grazioso	Thomas Adams	6.	Poco Lento...	Charles H. Lloyd
2.	Andante con Moto	Percy E. Fletcher	7.	Andante Dolente ...	Arthur W. Marchant
3.	Poco Adagio ...	Myles B. Foster	8.	Andantino con Tenerezza	William Sewell
4.	Andante Espressivo ...	Ignace Gibsone	9.	Andante con Moto	Clement M. Spurling
5.	Adagio ...	Alfred Hollins	10.	Adagio Molto ...	F. Cunningham Woods

### BOOK VI.

No.			No.		
1.	Dolente ...	Edmund T. Chipp	6.	Andante Religioso...	Arthur W. Marchant
2.	Andante Sostenuto ..	Myles B. Foster	7.	Lento ...	Charles J. May
3.	Andantino ...	R. G. Hailing	8.	Larghetto ...	Albert Robins
4.	Con Moto ...	Alfred Hollins	9.	Adagio e Mesto ...	William Sewell
5.	"Communion"—Cantabile	J. Lemmens	10.	Andante Affetuoso	William Sewell

(JULY, 1923)

(Price One Shilling and Sixpence each Book.)

LONDON: NOVELLO AND COMPANY, LIMITED.

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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).

LONDON  
*Novello & Co., Ltd.*

MADE IN ENGLAND.

## CONTENTS

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No.					PAGE
1.	The Soul of the Lake	...	...	...	I
2.	Landscape in Mist	...	...	...	9
3.	The Legend of the Mountain	...	...	...	13
4.	The Reed-grown Waters...	...	...	...	17
5.	The Sun's Evensong	...	...	...	20
6.	The mirrored Moon	...	...	...	25
7.	Hymn to the Stars	...	...	...	31

# THE SOUL OF THE LAKE

Sigfrid Karg-Elert  
Op. 96, No 1

*Andantino soave.*

MANUAL

Sw. Liebl. Ged. 8', Fugara 4'

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.*

*meno mosso*

*non troppo forte*

*mp*  
Sw.

Reeds 8'

*mp*

G<sup>†</sup>

add Contra Fagotto 16' & Violoncello 8' Solo (or Clarion 4')

*più f sonore*

*sempre sonore*

add Mixture (2<sup>2</sup>/<sub>3</sub>' & 1<sup>3</sup>/<sub>5</sub>')  
Sw.

(sempre Sw.)

Sw.

Ch. (Reeds)

(quasi Trombe)

*sempre marc.* (Clarion 4')

*tempestoso*

without Clarion or Solo Stops

16' 8' 2'  
(quasi Arpa)

Gt Hohl Flute 8' or Clarabella 8'

Gt (Clarabella)

Ch. (16' & 4')

Musical score for the first system. It consists of three staves. The top staff is for Gt Hohl Flute 8' or Clarabella 8', marked *mf* with a triplet of eighth notes. The middle staff is for Gt (Clarabella), also marked *mf* with a triplet of eighth notes. The bottom staff is for Ch. (16' & 4'), marked *mf* with a triplet of eighth notes. The piano accompaniment is on the left, marked *p* and includes a section labeled (Sw.) and another marked *mf* Ch. or Solo. 8' & 2 2/3'.

16' & 4' (without 8')

*poco a poco* *tempestoso*

Sw. 16' & 8' Flute 2 (Mixture Cornet 1 3/8 1 1/7) closed

Musical score for the second system. It consists of three staves. The top staff is for 16' & 4' (without 8'), marked *mf* with a triplet of eighth notes. The middle staff is for Sw. 16' & 8' Flute 2 (Mixture Cornet 1 3/8 1 1/7) closed, marked *mf*. The bottom staff is for Ch., marked *mf*. The piano accompaniment is on the left, marked *mf*. The bottom-most staff is for Bourdon 32' & Contra Fagotto 16' (*poco sonoro*), marked *lugubre*.

Musical score for the third system, consisting of three staves for piano accompaniment. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is marked *mf* and features complex rhythmic patterns with many beamed notes.

*sempre tempestoso*  
sempre Sw.

(without Reeds)

add Clarion & Quint  $5\frac{1}{8}$ ' (or  $10\frac{2}{8}$ ')

*rfz*

This system contains three staves. The top staff is a piano part with chords and arpeggios. The middle staff is a guitar part with chords and arpeggios. The bottom staff is a woodwind part with a melodic line. The tempo is *sempre tempestoso* and the dynamic is *rfz*.

*feroce*

*furioso*

*quasi trillo*

This system contains three staves. The top staff is a piano part with chords and arpeggios. The middle staff is a guitar part with chords and arpeggios. The bottom staff is a woodwind part with a melodic line. The tempo is *sempre tempestoso* and the dynamic is *rfz*.

*fff (Full Organ)*

*fff acuta*

*trm*

This system contains three staves. The top staff is a piano part with chords and arpeggios. The middle staff is a guitar part with chords and arpeggios. The bottom staff is a woodwind part with a melodic line. The tempo is *sempre tempestoso* and the dynamic is *rfz*.



without Reeds

This system contains three staves of music. The top staff features a complex melodic line with many beamed notes and slurs. The middle staff, labeled "without Reeds", contains a similar melodic line but with fewer notes. The bottom staff provides a bass line with some rests and rhythmic patterns.

*poco a*

This system contains three staves. The top staff has a melodic line with a long slur. The middle staff contains chords and some melodic fragments. The bottom staff has a bass line with a *poco a* marking.

*poco dim.*

This system contains three staves. The top staff has a melodic line with a long slur. The middle staff contains chords. The bottom staff has a bass line with a *poco dim.* marking.

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. 14' or Flute 2'  
(quasi Campani)

(without Gamba)

Sw. closed

Ch. Clarinet Solo

*lugubre*

*p*

Ch. Clar. Solo

*ben legato*

(sempre 16' indeciso)

(quasi tr)

Solo 4' (Flute or Viola)

*delicato*

*quasi Echo*

*p* Flute Solo

(Clar.)

*pp*

Solo 4<sup>r</sup> Ch. Clarinet (or Orch. Oboe)

Sw.

add 8'

*Tempo I<sup>o</sup>* Sw. Cel. 8' Liebl. Ged. 8', Viol. 2' (pp)

rit. p closed

sempre Ch. Clarinet (or Solo, Vox Humana & 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 2/3' (pp)

without 2 2/3'

*p*  
soave e molto quieto  
*piu piano*

poco a poco allargando

pp Sw.

Ch.

add Celeste

PPP

quasi niente

poco a poco allargando

16' & 8' (pp)

pp Sw.  
Ch.  
add Celeste  
PPP  
quasi niente  
pp  
Sw.  
16' & 8' (pp)

# LANDSCAPE IN MIST

Sigfrid Karg-Elert  
Op.96, N°2

*Quieto e indeciso*  
Sw.(Stopped 8')

MANUAL

MANUAL

PEDAL

(Sw.)

Gt (quasi Ped) (p 16' & 8')

Solo Flute 4' (alone)

espress.

Ch.

Sw. 8' (& 4' p)

Gt Stopped 8' (Solo, soft) Sw. to Gt

Ch.

Sw. 8' (& 4' p)

Gt Stopped 8' (Solo, soft) Sw. to Gt

Soft 16' (Reeds pp Contra Clarinet) without 4'

Gt 5

4 5 5

Ch. 1 2 1  
(Cor. Anglais 8')

Sw.

Sw.

Sw.

Gt (Stopped 8')

Ch. Flute 8' (& 2' pp)

Sw. Reeds 8'

*p* *mp* *mf* closed

Gt (Ch. Full coupled)

Ch.

Sw.

*p* *mp* *mf* *mf*

Ch. & Gt coupled

*mf* 16'

*più f*

*accel. rfs*

16' & 8'  
Reeds Solo

*rfs accel.*

(closed)

(Reeds Solo)

*menof*

Ch. Keraulophon 8', Nasonfl. 4' (& 16' pp)

*Tempo I*

(closed)

*mf*

*indeciso*

16' 8' (& 2 2/3')

*mf*

*poco tranquillo*

(without 4')

Gt (Flute 8')

Sw. (Cel. & 4' p)

closed (Chor Sw.)

(without 2<sup>2</sup>/<sub>3</sub>)

Ch.

Gt

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<sup>1</sup>/<sub>3</sub>)

Sw.

without Celeste

16' Solo (pp)

Ged. 16'

Liebl. Ged. 8'

Cel. 8'

pp

ppp

ppp

(without 2' & 5<sup>1</sup>/<sub>3</sub>)

8' & 16' Solo

without 8'

16' & 32' (pp)



# THE LEGEND OF THE MOUNTAIN

Sigfrid Karg-Elert  
Op. 96, N<sup>o</sup> 3

*Lugubre, sostenuto*

Solo or Ch. Contra Oboe 16'  
or Contra Fagotto Solo 5

MANUAL

sonore

Sw. Cor de Nuit, Vox Humana 8' (& Trem.) Flute 4'

16' (p) Sw. coupled

PEDAL

off

off

closed (quasi Echo)

closed (quasi Echo)

Ch. Liebl. Ged. Dulciana 8' & Flute 2' (without 4')

Solo (16' Reeds only)

*più mosso*

closed

Sw. Vox Humana, Corde Nuit 8' & Flute 4'

*molto* *p*

Ch. Gedackt 8' Dulciana mixture (*p*)

*allegro* 5

couple Solo to Ped. (uncoupled)

*tr*

Sw. Oboe or Corneoan

Gt or Solo Flute 8'

*amabile*

sempre Sw.

Ch. Gt

quasi Echo

Gt Sw.

sempre Oboe or Corneoan (quasi Trombe Echo)

Ch. add 16' (8' 2 2/3 or 2' pp)

*mistico capriccioso*

add Campanelli (Celestial coupled)

Sw. Reeds 8' *loco*

\* If there is no 16' stop play *loco*

*poco a poco accel.*

Gt 8'

loco mf

Sw. (sempre Campani)

*f add Twelfth 2 2/3' (mf)*

(without Campani)

Gt add Diap 8' & Fifteenth 2'

10

10

(without 2')

*tempestoso*

*poco a poco dimin.*

(meno f)

Sw.

(Reeds 8') (quasi Trombe Echo)

without 2 2/3'

(meno f)

Ch.

*rall.*

\* See footnote p.14

Ch. Vox angelica (or Unda Maris)

Solo (Corno di Bassetto 8')

*delicato*

*Tempo I<sup>o</sup>*

*mistico*

Sw. Vox Humana 8', Bourd. 16', Violetta 4' (Trem.)

Harmonicabass 32' *pp*  
*indeciso*

*fp*

without 4'

Man. fixed (*p*) ad lib.

(Ped.)

*P*

*dolce marcato*

*rit.*

*lugubre*

Solo or Ch. 16' Solo

(fixed)

# THE REED-GROWN WATERS

Sigfrid Karg-Elert  
Op. 96, N° 4

*Molto tranquillo*  
Solo Corno di Bassetto 8' (or Cor anglais)

*quasi accel.* . . . . Sw.  
Cor de Nuit 8'

MANUAL  
Ch. Liebl. Ged. 8' & Trem.  
pp

PEDAL

*quasi accel.* . . . .

Solo.  
(Corno di Bassetto)

Sw.  
(Cor de Nuit)

quasi Echo (closed)

*quasi religioso*

quasi Echo (closed)

*più mosso* . . . . *tranquillo* . . . . *più mosso*

Gt Rohrflöte 8'

Solo. Oboe

Sw.  
Cor de Nuit

Gt Rohrflöte

*mp gajo 3 3*

*p dolente più p*

*gajo 3 3*

Ch. p

*tranquillo*

Solo.Ob.

Sw.  
Cor de Nuit

Liebl. Ged.

Sw. Cor de Nuit (Quintatön)

Musical score for the first system. It consists of three staves. The top staff is for Solo.Ob. (Solo Oboe), the middle for Sw. Cor de Nuit (Swedish Cor de Nuit), and the bottom for Sw. Cor de Nuit (Quintatön). The music is in 4/8 time and features various triplet and sixteenth-note patterns. A 'Ch.' (Chorus) section is marked 'quieto'.

Gt or Solo Rohrflöte

Sw. Cor de Nuit

Musical score for the second system. It consists of three staves. The top staff is for Gt or Solo Rohrflöte (Guitar or Solo Flute), the middle for Sw. Cor de Nuit, and the bottom for piano accompaniment. The music includes 'quasi Echo' effects and dynamic markings like 'accel.' and 'a tempo'.

(Sw.)

Gt (più marcato)

(sempre con Trem.)

(Ch.)

Musical score for the third system. It consists of three staves. The top staff is for (Sw.) (Swedish Cor de Nuit), the middle for Gt (più marcato) (Guitar or Flute), and the bottom for piano accompaniment. A 'Ch.' (Chorus) section is marked 'quieto'. The music is characterized by tremolos and dynamic markings.

Solo or Sw. Reeds 8' Solo

sonoramente

Musical score for the fourth system. It consists of three staves. The top staff is for Solo or Sw. Reeds 8' Solo (Solo or Swedish Reeds 8' Solo), the middle for piano accompaniment, and the bottom for piano accompaniment. The music is marked 'sonoramente' and includes triplet and sixteenth-note patterns.

Tempo 1º

quasi riten. - -

*p*

3 3 3 3

Sw. (or Gt 8' *p*)  
Cor de Nuit 8'

Solo. (Corno di Bassetto)

Sw. Ch.

3 3 3 3

Liebl. Ged.  
8' (Trem.)

Ch.

fixed

Voix Cel.

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, N<sup>o</sup> 5

*Sostenuto e cantabile (quasi Sarabanda)*

G<sup>t</sup> or Solo (Flute 8')

MANUAL

Sw. (8' & 4' p)

PEDAL

Ch. Reeds 8' (*delicato*)

(sempre Sw. 8' & 4' p)

open

*pochettino mosso*

Ch. sempre with Reeds 8'

Ch. to Ped.



Strings

Sw. closed

This system contains three staves. The top staff is for strings, with a dynamic marking of *mf* and a hairpin crescendo. The middle staff is for piano accompaniment, featuring a triplet of eighth notes. The bottom staff is a bass line. The key signature has two sharps (F# and C#).

Gt or Solo Flute 8' & 4' (mf)

Solo or Ch. (f) Strings

*più f*

*più f*

This system contains three staves. The top staff is for guitar or solo flute, with a dynamic marking of *mf* and a hairpin crescendo. The middle staff is for piano accompaniment, with a dynamic marking of *f* and a hairpin crescendo. The bottom staff is a bass line. The key signature has two sharps.

*più mosso*

Gt (Diap.)

*rfz*

Gt

*f*

This system contains three staves. The top staff is for guitar (Diapason), with a dynamic marking of *rfz* and a hairpin crescendo. The middle staff is for piano accompaniment, with a dynamic marking of *f* and a hairpin crescendo. The bottom staff is a bass line. The key signature has two sharps.

*sempre più agitato*

*più fz* (quasi cresc.-) (- - - -)

*trmm*

This system contains three staves. The top staff is for piano accompaniment, with a dynamic marking of *più fz* and a hairpin crescendo. The middle staff is for piano accompaniment, with a dynamic marking of *fz* and a hairpin crescendo. The bottom staff is for strings, with a dynamic marking of *trmm* and a hairpin crescendo. The key signature has two sharps.

*quasi cresc...*

4/4 (3+1)

4/4 (3+1)

4/4 (3+1)

*Animato.*

4/4 (3+1)

4/4 (3+1)

4/4 (3+1)

*Lo stesso tempo* ♩ = ♩.  
*tempestoso*

*ff*

*tr* *tr* *tr*

3/4

*fastoso*

**fff** Full Organ

*tr* *tr* *tr*

*presto decresc. . . . .*

*meno forte*

*allargando*

*f* - - - *mf* *p*

*P Sw.* *PPP Ch.*

*allargando* *s'alone* *indeciso*

[EPILOGO]

Largo *quasi*

Sw. 8' soft

(quasi rit.) - -

# THE MIRRORED MOON

Sigfrid Karg-Elert  
Op.96, No 6

*Tranquillo e contemplativo*

MANUAL

*pp*

*luminoso ed argentino*

Sw. Voix Cel. 8' & Harm. Ætherea (2 $\frac{2}{3}$ ', 2, 1 $\frac{1}{3}$ ') (*pp*)  
Echo Bourdon & 8<sup>ve</sup> coupler, with Trem.

PEDAL

Harmonicabass 16' & Sw. to Ped.

Cn. Gedackt 8' & Vox Angelica 4'

closed

add Ch. to Ped.

Cor de Nuit 8'

closed

*delicato*

sempre Ch.

14962

Seven Pastels

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Clarabella or Quintation 8' Solo

Sw. quasi I?

G<sup>1</sup> (or Solo)

3

3

3

6

3

3

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat and a 4/8 time signature. It features a melodic line with a triplet of eighth notes. The middle staff is in treble clef with a key signature of one flat and a 4/8 time signature, containing a bass line with a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one flat and a 4/8 time signature, containing a bass line with a triplet of eighth notes. Dynamic markings include *p* and *f*.

G<sup>1</sup> (or Solo)

Sw.

Sw. without Mixture & 8<sup>ve</sup> coupler

*mf* opened

3

3

3

3

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It features a melodic line with a triplet of eighth notes. The middle staff is in bass clef with a key signature of one flat and a 3/8 time signature, containing a bass line with a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one flat and a 3/8 time signature, containing a bass line with a triplet of eighth notes. Dynamic markings include *mf*.

closed

Ch. Reeds 8' (characteristic)

Sw.

*p*

*mf*

quasi pizzicato

3

3

3

3

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It features a melodic line with a triplet of eighth notes. The middle staff is in bass clef with a key signature of one flat and a 3/8 time signature, containing a bass line with a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one flat and a 3/8 time signature, containing a bass line with a triplet of eighth notes. Dynamic markings include *p* and *mf*.

*quasi adagissimo (doppio lento) 6*

Sw. Ch. Sw. Ch.

*p* Flue work *p* (Reeds (*p*))

(add Campanelli 2')

Sw. 8' & Ferncornett or Dulciana Mixture (2 $\frac{2}{3}$ ' & 2')

Sw. 3 Ch. 3

*p* *pp*

Sw. [1 2 3]

sempre con Campanelli (*p*) 2'

(*trem.*)

Ch. or G $\sharp$  16', 8' & 2 $\frac{2}{3}$ ' (*p*)

L.H. Ch.

[3/8] 4 5 6 7 8 9 [1 2 3 4 5 6 7 8 9]

Campanelli off

Solo or G<sup>†</sup> Flute 8' or Cor de Nuit 8'

Ch.

(pp)

Solo or G<sup>†</sup>

Solo or G<sup>†</sup>

Ch.

Solo or G<sup>†</sup>

sempre Solo or G<sup>†</sup>

General crescendo *ffz* off *p*

General crescendo *fffz* (Full) off

Tempo I<sup>o</sup>

add Harm. Ætherea (quasi Larigot)

*p* Sw.Voix Cel. 8' & 4' *p* with 8ve Coupler



Musical score system 1, measures 1-3. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. Annotations include "Ch." above the top staff in measure 3, "Ch. Reeds 8'" above the middle staff in measure 2, and "quasi pizz." below the middle staff in measure 2. A dynamic marking of *p* is present in measure 1.

Musical score system 2, measures 4-6. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 4/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/8 time signature. Annotations include "Sw." above the top staff in measures 4 and 6, and "Ch." above the middle staff in measure 5. A dynamic marking of *p* is present in measure 4.

Musical score system 3, measures 7-9. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 4/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/8 time signature. Annotations include "Solo or Gt. (p)" above the top staff in measure 7. A dynamic marking of *p* is present in measure 7.

Musical score system 4, measures 10-12. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. Annotations include "Ch.(Ged. 8' & Vox Angelica 4')" above the top staff in measure 10, and a dynamic marking of *p* below the middle staff in measure 10. A fermata is placed over the top staff in measure 11.

(Unda Maris or Echo-Bourdon & Trem.)

Solo Cor de Nuit 8'

Voix Cel. 8' & 8ve Coupler

Sw. *p* (Ch.) *quasi trillo* *indeciso* *mf* *3* *3* *Vox Humana or Unda Maris & Trem.* *(p)* *closed*

Bourdon doux or Rohrf1.

*rit.* *piu p* *3* *(gt)* *Come prima*

Sw. or Ch. *delicatissimo e vibr.* *pp* *16' alone*

*(Sw.)* *pp* *iridescent* *ppp*

# HYMN TO THE STARS

Sigfrid Karg-Elert  
Op.96, N° 7

*Solenne, non troppo lento*

MANUAL

G<sup>t</sup> 8' & 4', Sw. coupled } *mf*

PEDAL

*mf* (quasi Timpani)

*meno forte*

*sempre meno f*

*quasi pizz.*

(Sw. to G<sup>t</sup> in)

(Flutes)  
Ch. *P*

Sw. (Reeds 8')

*P espr.*

Sw

Gt

*più f*

*pp*

*rfz*

Ch. 8' & Dulciana Mixture (*pp*)

*pp*

*P*

Musical score system 1, featuring three staves. The top staff contains a melodic line with a trill and a triplet. The middle and bottom staves provide harmonic accompaniment. A bracket on the right side of the system is labeled "Solo 8'" and "G♯ (or Solo)".

Musical score system 2, featuring three staves. The top staff has a melodic line with a dotted line indicating a solo section. The middle staff has a piano accompaniment with a "Sw." marking. The bottom staff continues the accompaniment. A bracket on the right side is labeled "Solo 8'", "(Solo or G♯)", "misterioso", "Sw. 16' 2 3/8", and "Voix Cel. 8'". A note at the bottom right says "8' off [32' (pp) & 16' only]".

Musical score system 3, featuring three staves. The top staff has a melodic line with a trill and a "rit." marking. The middle staff has a piano accompaniment with a "sonore" marking. The bottom staff continues the accompaniment. A bracket on the right side is labeled "add 1 3/8 & Flute 8'", "argentino", "Ch.or Solo Reeds 8'", and "add 8'".

3 *stringendo assai*

*Doppio movimento*

*f* Sw. Full (closed) *mf* Gt or Ch.

(Sw. coupled) *f* marc. 8

*tenuto* *tenuto* *più f*

Sw. Gt or Ch. Ch. with Sw. coup<sup>d</sup>

3 [B] *f marc.*

8

*sempre stringendo*

A C H [ B A C H ]

*f* Gt

Detailed description: This system contains three staves. The top staff is a treble clef piano part with a melodic line and chords, marked with an 8-measure rest at the beginning. The middle staff is a treble clef guitar part with chords and a melodic line, marked with an 8-measure rest at the beginning. The bottom staff is a bass clef piano part with a bass line. The instruction 'sempre stringendo' is written across the piano and guitar staves. Chord diagrams for A, C, H, B, and Gt are provided below the guitar staff. A dynamic marking of 'f' is present at the end of the guitar staff.

*Tempo primo*

8

Reeds 8', Sw. coupled

Gt

Detailed description: This system contains three staves. The top staff is a treble clef piano part with a melodic line and chords, marked with an 8-measure rest at the beginning. The middle staff is a treble clef guitar part with a melodic line and chords, marked with an 8-measure rest at the beginning. The bottom staff is a bass clef piano part with a bass line. The instruction 'Tempo primo' is written above the piano staff. The marking 'Reeds 8', Sw. coupled' is written in the piano staff. A 'Gt' marking is present above the guitar staff.

Detailed description: This system contains three staves. The top staff is a treble clef piano part with a melodic line and chords, featuring several triplet markings. The middle staff is a treble clef guitar part with a melodic line and chords, also featuring triplet markings. The bottom staff is a bass clef piano part with a bass line.

Fixed Sw. - - - (al Fine)

*allargando*

Gt. **fff** Full Organ, 8V<sup>e</sup> coupler

(non legato)

**fff**

This system contains the first system of a musical score. It features three staves: a grand piano (Gt.) part in the upper two staves and an organ part in the lower staff. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a slur and the tempo instruction *allargando*. The organ part enters in the second measure with a series of chords, marked with a slur and the dynamic **fff**. Above the organ part, the instruction "Fixed Sw. - - - (al Fine)" is written with a curved arrow pointing to the organ's entry. Below the organ part, the instruction "(non legato)" is written. At the end of the system, the dynamic **fff** is written again.

This system continues the musical score. The piano part features a series of chords in the right hand, each marked with a slur and the dynamic **ff**. The organ part continues with a series of chords in the left hand, also marked with a slur and the dynamic **ff**. The piano part concludes with a melodic phrase in the right hand, marked with a slur and the dynamic **ff**.

This system concludes the musical score. The piano part features a series of chords in the right hand, each marked with a slur and the dynamic **ff**. The organ part continues with a series of chords in the left hand, also marked with a slur and the dynamic **ff**. The piano part concludes with a melodic phrase in the right hand, marked with a slur and the dynamic **ff**.



First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a complex melodic line. The middle staff is a grand staff with a more rhythmic accompaniment. The bottom staff is a single bass clef staff with a simple bass line. A dynamic marking *fff* is present in the middle staff.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with some trills and slurs. The middle staff has a rhythmic accompaniment with some accents. The bottom staff has a bass line. A dynamic marking *General - decresc.* is present in the middle staff.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamic markings *f* and *mf*. The middle staff has a rhythmic accompaniment with dynamic markings *p*, *pp*, and *ppp*. The bottom staff has a bass line with dynamic markings *pp* and *32' pp (only)*. Text annotations include "G♯ without Stops, Sw. coupled (Voix Cel.)", "Ch. (closed) quasi Echo", and "Reeds".

# ORIGINAL COMPOSITIONS FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY

EDITED BY

G. M. GARRETT.

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

## A SELECTION OF PSALM TUNES

ARRANGED AS STUDIES FOR THE ORGAN WITH PEDAL OBBLIGATO.

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

EDITED BY JOHN E. WEST. s. d.

15. ANDANTE IN C ... ..	1	6
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LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.