

113592

Original Compositions

for the

Organ

3

No. 403.

TROIS IMPRESSIONS.

I.

HARMONIES DU SOIR

BY

SIGFRID KARG-ELERT.

PRICE (1/6)

CLOS
SHF

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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 4 0

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 4 6

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 speciality of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA ... 4 6

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 4 6

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 4 6

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 4 6

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. . . . Skillful 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 4 6

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 4 6

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 4 6

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 4 6

The tenth book contains (1) The great Toccata and Fugue in D minor (*Davico*); (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 4 6

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. 4 6

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 4 6

(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 4 6

(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 15s. EACH.

LONDON: NOVELLO AND COMPANY, LIMITED. NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Original Compositions for the Organ.

160. ADAGIO IN A OTTO DIENEL	S. D. 1 6	209. RICERCARE (Op. 174, No. 9) J. RHEINBERGER	S. D. 2 3	250. SIX FUGUES (Nos. 1-3) HANDEL	S. D. 2 3
161. SCHERZANDO IN A MINOR OTTO DIENEL	1 6	209. EVENING REST (Op. 174, No. 10) J. RHEINBERGER	2 3	251. SIX FUGUES (Nos. 4-6) HANDEL	2 3
162. ADAGIO IN D OTTO DIENEL	1 6	210. MELODIA OSTINATA (Op. 174, No. 11) J. RHEINBERGER	2 3	252. CAPRICE W. WOLSTENHOLME	2 3
163. CONCERT-FUGUE IN E MINOR OTTO DIENEL	2 3	210. FINALE (Op. 174, No. 12) J. RHEINBERGER	2 3	253. FANTASIA IN C \sharp MINOR A. M. GOODHART	3 6
164. TWO PRELUDES PERCY W. PILCHER	2 3	211. PRELUDE (GRAND SUITE, Op. 341) HAMILTON CLARKE	2 3	254. ANDANTE IN G G. F. WESLEY MARTIN	0 8
165. OFFERTORY IN F G. F. BLATCH	1 6	211. ALLEMANDE Do. HAMILTON CLARKE	2 3	255. COMMEMORATION MARCH JOHN E. WEST	3 0
166. CHURCH PRELUDES (Nos. 1, 2) R. E. BRYSON	1 6	212. ELEGY Do. HAMILTON CLARKE	2 3	256. ROMANCE (VIOLIN & ORGAN) HAMILTON CLARKE	3 0
167. CHURCH PRELUDES (Nos. 3, 4) R. E. BRYSON	1 6	212. GAVOTTE Do. HAMILTON CLARKE	2 3	257. PASTORALE PHILIP ARMES	1 6
168. CHURCH PRELUDES (Nos. 5, 6) R. E. BRYSON	1 6	213. INTERMEZZO Do. HAMILTON CLARKE	2 3	258. INTRODUCTION AND FUGUE PHILIP ARMES	1 6
169. POSTLUDE IN G H. ELLIOT BUTTON	1 6	213. MINUET Do. HAMILTON CLARKE	2 3	259. PASTORAL OR OFFERTORY HAMILTON CLARKE	1 6
170. FIVE SKETCHES, No. 1, PRELUDE H. W. PARKER	1 6	214. INTRODUCTION AND FUGHETTA (GRAND SUITE, Op. 341) HAMILTON CLARKE	2 3	260. FANTASIA IN B \flat CHAS. E. STEPHENS	2 3
171. FIVE SKETCHES, No. 2, VISION H. W. PARKER	1 6	215. CAPRICCIO E. SILAS	2 3	261. POSTLUDE IN F J. VARLEY ROBERTS	1 6
172. FIVE SKETCHES, No. 3, SCHERZO H. W. PARKER	1 6	216. LULLABY (Op. 348, No. 1) HAMILTON CLARKE	1 6	262. SIX SHORT PIECES (Nos. 1-8) J. RHEINBERGER	2 3
173. FIVE SKETCHES, No. 4, PASTORAL INTERLUDE H. W. PARKER	1 6	217. BRIDAL MARCH (Op. 348, No. 2) HAMILTON CLARKE	2 3	263. SIX SHORT PIECES (Nos. 4-6) J. RHEINBERGER	2 3
174. FIVE SKETCHES, No. 5, NOCTURNE H. W. PARKER	1 6	218. PASTORAL FANTASIA (Op. 348, No. 3) HAMILTON CLARKE	1 6	264. ALLEGRETTO PASTORALE CLOWES BAYLEY	1 6
175. FOURTH GRAND SONATA OTTO DIENEL	5 0	219. ALLEGRETTO GRAZIOSO JOHN E. WEST	2 3	265. SERENADE IN B \flat HAMILTON CLARKE	1 6
176. FANTASIA IN F MINOR (Op. 118) E. SILAS	3 6	220. MELODY KING HALL	1 6	266. ALLEGRETTO IN A \flat W. WOLSTENHOLME	1 6
177. TWO SKETCHES G. F. WESLEY MARTIN	1 6	221. OFFERTOIRE KING HALL	2 3	267. INTRODUCTION AND TOCCATA W. H. SANGSTER	1 6
178. TEMPO DI MINUETTO H. A. WHEELDON	1 6	222. CANZONE KING HALL	2 3	268. FOUR SKETCHES (Op. 58, Nos. 1 & 2) SCHUMANN	2 3
179. MEDITATION B. LUARD-SELBY	1 6	223. INTERMEZZO C. CHARLTON PALMER	1 6	269. FOUR SKETCHES (Op. 58, Nos. 3 & 4) SCHUMANN	2 3
180. PRELUDE AND POSTLUDE B. LUARD-SELBY	1 6	224. GRAND MARCH (Op. 158) HAMILTON CLARKE	2 3	270. MARCH WITH PASTORAL TRIO B. LUARD-SELBY	1 6
181. MELODIA WILLIAM CRESER	1 6	225. ANDANTE CON MOTO (Op. 97, No. 1) M. E. BOSSI	1 6	271. FANTASIE OVERTURE GEORGE GARRETT	3 0
182. ANDANTE FUGHETTA WILLIAM CRESER	1 6	226. ASPIRATION (Op. 97, No. 2) M. E. BOSSI	1 6	272. GAVOTTE IN F HAMILTON CLARKE	1 6
183. POSTLUDE EDWARD CUTLER	1 6	227. GRAND CHŒUR (Op. 97, No. 3) M. E. BOSSI	2 3	273. MELODY IN A AND MINUET AND TRIO IN D A. HERBERT BREWER	2 3
184. MINUET HAMILTON CLARKE	1 6	228. FOUR SONATINAS, No. 1 IN D MINOR A. B. PLANT	2 3	274. SIX STUDIES (Op. 56, Nos. 1 & 2) SCHUMANN	2 3
185. OLD EASTER MELODY (O FILII ET FILIÆ) WITH VARIATIONS. JOHN E. WEST	2 3	229. FOUR SONATINAS, No. 2 IN G MAJOR A. B. PLANT	2 3	275. SIX STUDIES (Op. 56, Nos. 3 & 4) SCHUMANN	2 3
186. WEDDING MARCH WILLIAM CRESER	2 3	230. FOUR SONATINAS, No. 3 IN A MINOR A. B. PLANT	2 3	276. SIX STUDIES (Op. 56, Nos. 5 & 6) SCHUMANN	2 3
187. SIX PIECES (Nos. 1, 2) ALFRED REDHEAD	2 3	231. FOUR SONATINAS, No. 4 IN C MAJOR A. B. PLANT	2 3	277. BENEDICTION NUPTIALE ALFRED HOLLINS	2 3
188. SIX PIECES (Nos. 3, 4) ALFRED REDHEAD	1 6	232. SECOND REVERIE B. LUARD-SELBY	1 6	278. MEDITATION (VIOLIN & ORGAN) HERBERT BUNNING	3 6
189. SIX PIECES (Nos. 5, 6) ALFRED REDHEAD	2 3	233. THIRD POSTLUDE B. LUARD-SELBY	1 6	279. ANDANTE RELIGIOSO EDWARD CUTLER	1 6
190. ANTIPHON AND INTERLUDE E. SILAS	2 3	234. FANTASIA IN D MINOR ALAN GRAY	2 3	280. THREE ORGAN PIECES J. BARNBY	3 0
191. SAVOYARD CHANT HERBERT W. WAREING	2 3	235. PRÆLUDIUM AND FUGA IN A (No. 2 FROM SIX PRELUDES AND FUGUES) F. A. GORE OUSELEY	1 6	281. PASSACAGLIA IN D MINOR D. BUXTEHUDE	2 3
192. THREE INTERMEZZI ALAN GRAY	1 6	236. TRIUMPHAL MARCH (Op. 26) DUDLEY BUCK	2 3	282. A CHRISTMAS PASTORAL B. LUARD-SELBY	2 3
193. SOLEMN PROCESSIONAL MARCH C. J. B. MEACHAM	1 6	237. RONDO CAPRICE (Op. 35) DUDLEY BUCK	1 6	283. POSTLUDE F. E. GLADSTONE	1 6
194. THIRD CONCERT-FANTASIA OTTO DIENEL	2 3	238. AT EVENING (Op. 52) DUDLEY BUCK	1 6	284. INTERLUDE TH. DUBOIS	1 6
195. ALLEGRETTO CANTABILE OTTO DIENEL	1 6	239. ALLEGRO MAESTOSO, 1ST MOVEMENT OF SONATA IN D MINOR JOHN E. WEST	2 3	285. OFFERTOIRE IN F (No. 1) HAMILTON CLARKE	1 6
196. ANDANTE WITH VARIATIONS OTTO DIENEL	3 0	240. ANDANTE RELIGIOSO, 2ND MOVEMENT OF SONATA IN D MINOR JOHN E. WEST	2 3	286. LÉGENDE H. M. HIGGS	2 3
197. ALLEGRO SCHERZANDO OTTO DIENEL	2 3	241. ALLEGRO POMPOSO, 3RD MOVEMENT OF SONATA IN D MINOR JOHN E. WEST	2 3	287. CHANSON PASTORALE H. M. HIGGS	1 6
198. OFFERTOIRE IN B \flat EDWARD CUTLER	1 6	242. RÉVERIE IN C H. S. IRONS	1 6	288. INTERMEZZO IN D \flat ALFRED HOLLINS	2 3
199. A MEDITATION E. DUNCAN	1 6	243. ROMANCE IN G H. S. IRONS	1 6	289. MEDITATION IN D FLAT HAMILTON CLARKE	1 6
200. POSTLUDE E. DUNCAN	1 6	244. ELEGY ON THEMES BY HENRY PURCELL E. SILAS	1 6	290. PRELUDE (Op. 27, No. 1) PERCY E. FLETCHER	1 6
201. COMMUNION AND PRIÈRE ALBERT RENAUD	1 6	245. ANDANTE. LARGHETTO AND ALLEGRO J. VARLEY ROBERTS	1 6	291. INTERLUDE (Op. 27, No. 2) PERCY E. FLETCHER	0 8
202. FANTASIE PASTORALE ALBERT RENAUD	1 6	246. POSTLUDE IN G CHARLES STEGGALL	2 3	292. POSTLUDE (Op. 27, No. 3) PERCY E. FLETCHER	1 6
203. PRELUDE AND FUGUE E. SILAS	2 3	247. SIX FUGUES ON THE NAME "BACH," Book I. SCHUMANN	3 0	293. SONATA IN D MINOR J. G. TOPFER	3 0
204. REVERIE AND INTERMEZZO B. LUARD-SELBY	1 6	248. SIX FUGUES ON THE NAME "BACH," Book II. SCHUMANN	3 0	294. COMMUNION ALFRED HOLLINS	1 6
205. ROMANCE (Op. 174, No. 1) J. RHEINBERGER	2 3	249. FESTAL MARCH GEORGE ELVEY	2 3	295. CONTEMPLATION H. A. WHEELDON	1 6
205. SCHERZOSO (Op. 174, No. 2) J. RHEINBERGER	2 3			296. TRIUMPHAL SONG A. HERBERT BREWER	2 3
205. ASPIRATION (Op. 174, No. 3) J. RHEINBERGER	2 3			297. CORONATION MARCH HERBERT W. WAREING	2 3
206. CONTEMPLATION (Op. 174, No. 4) J. RHEINBERGER	2 3			298. OFFERTOIRE IN D OLIVER A. KING	2 3
206. AGITATO (Op. 174, No. 5) J. RHEINBERGER	2 3			299. JUBILANT MARCH J. STAINER	2 3
207. IMPROVISATION (Op. 174, No. 6) J. RHEINBERGER	2 3			300. THREE SHORT PIECES W. H. BELL	2 3
208. SOLEMN FESTIVAL (Op. 174, No. 7) J. RHEINBERGER	2 3			301. THREE LEGENDS: No. 1, IN G \sharp MINOR W. CRESER	1 6
208. DUET (Op. 174, No. 8) J. RHEINBERGER	2 3			302. THREE LEGENDS: No. 2, IN E W. CRESER	1 6
				303. THREE LEGENDS: No. 3, IN E MINOR W. CRESER	2 3
				304. MINUET AND TRIO IN F WILLIAM FAULKES	2 3
				305. PRELUDE AND FUGUE E. H. THORNE	3 0
				306. VARIATIONS ON THE TUNE "ST. LUKE" (JEREMIAH CLARKE). E. H. THORNE	3 0

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

(For continuation, see other list.)

Original Compositions for the Organ.

307. FANTASIA.....E. H. THORNE	S. D.	356. WACHET AUF (SLEEPERS, WAKE), CHORAL	S. D.	405. TROIS IMPRESSIONS: III. LA NUIT	S. D.
308. MINUET AND TRIO IN E ^bJOHN PULLEIN	2 3	PRELUDE.....J. S. BACH	1 6	406. IN SPRINGTIME (PASTORALE).....ALFRED HOLLINS	2 3
309. CHACONNE IN C MINOR.....D. BUXTEHUDE	2 3	357. PRELUDE AND FUGUE.....ANTHONY H. POLLEN	1 6	407. OFFERTORY.....B. LUARD-SELBY	1 6
310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH' SEI		358. PRELUDE AND FUGUE IN F.....D. BUXTEHUDE	2 3	408. MEDITATION.....FREDERICK W. PRIEST	1 6
EHR" (G MAJOR 2).....J. S. BACH	1 6	359. IMPROMPTU IN A MAJOR.....A. M. GOODHART	1 6	409. POSTLUDE.....HUGH BLAIR	1 6
311. PASTORAL MELODY & LAMENT.....JOHN E. WEST	1 6	360. CANZONA IN G MINOR.....G. FRESCOBALDI	2 3	410. CIACONA IN D MINOR.....JOHANN PACHELBEL	2 3
312. FESTAL COMMEMORATION.....JOHN E. WEST	2 3	361. FUGUE IN A FLAT MINOR.....JOHANNES BRAHMS	3 0	411. TOCCATA AND FUGUE IN D.....JOSEF SEGERT	1 6
313. SCHERZO SYMPHONIQUE CONCERTANT		362. WEDDING MARCH.....WILLIAM FAULKES	2 3	412. TOCCATA AND FUGUE IN C.....JOSEF SEGERT	2 3
W. FAULKES	3 0	363. FUNERAL MARCH.....WILLIAM FAULKES	1 6	413. TOCCATA AND FUGUE IN D & G.....JOSEF SEGERT	1 6
314. CONCERTO IN E ^b MINOR.....HORATIO PARKER	4 6	364. BALLADE IN C.....WILLIAM FAULKES	1 6	414. FANTASIA AND FUGUE.....J. D. DAVIS	2 3
315. PRELUDE AND FUGUE IN E MINOR.....D. BUXTEHUDE	3 0	365. CAPRICCIO (SOPRA LA, SOL, FA, MI, RE, UT)		415. POSTLUDE.....W. G. ALCOCK	2 3
316. PRELUDE AND FUGETTA.....WILLIAM FAULKES	3 0	G. FRESCOBALDI	3 0	416. PRELUDE (FOUNDED UPON SOME OLD NORTHERN	
317. SPRING SONG.....ALFRED HOLLINS	1 6	366. ALLEGRETTO GRAZIOSO.....ALFRED HOLLINS	1 6	OHIMES).....BERTRAM LUARD-SELBY	1 6
318. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH' SEI		367. FANTASIA.....B. LUARD-SELBY	3 0	417. ELEGY (STUDY).....C. H. LLOYD	1 6
EHR" (A MAJOR 2).....J. S. BACH	1 6	368. CAPRICCIO (UPON THE NOTES OF THE CUCKOO)		418. TEMPO DI MINUETTO.....C. H. LLOYD	1 6
319. FUGA IN C.....DIETRICH BUXTEHUDE	2 3	G. FRESCOBALDI	2 3	419. THEME WITH VARIATIONS AND FUGUE	
320. MELODY AND INTERMEZZO.....B. LUARD-SELBY	2 3	369. REVERIE.....JOHN E. WEST	1 6	ALFRED HOLLINS	3 6
321. OVERTURE ALLA MARCIA.....E. MARKHAM LEE	2 3	370. ROMANZA IN D.....R. BERNARD ELLIOTT	1 6	420. SOLEMN MARCH.....W. T. BEST	3 0
322. PRELUDE AND FUGUE IN G MINOR.....D. BUXTEHUDE	2 3	371. THREE STUDIES.....F. E. GLADSTONE	1 6	421. SURSUM CORDA AND ALLA MARCIA	
323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL)		372. REVERIE PATHÉTIQUE.....ARTHUR E. GODFREY	1 6	JOHN IRELAND	1 6
WILLIAM FAULKES	3 0	373. THEME (VARIED) IN E.....WILLIAM FAULKES	2 3	422. MARCHE ROYALE.....R. G. HAILING	1 6
324. FANTASIA.....WILLIAM FAULKES	3 0	374. BRIDAL MARCH.....ALFRED HOLLINS	2 3	423. FIRST SONATINA IN A MINOR (OP. 74)	
325. CHACONNE IN E MINOR.....D. BUXTEHUDE	2 3	375. GRAND CHŒUR (No. 2).....ALFRED HOLLINS	1 6	SIGFRID KARG-ELERT	3 0
326. TWO CHORAL PRELUDES.....D. BUXTEHUDE	1 6	376. CAVATINA IN G.....ERNEST NEWTON	1 6	424. FESTAL MARCH.....A. STORR	1 6
327. OFFERTOIRE IN F (No. 2).....HAMILTON CLARKE	1 6	377. CONCERT FANTASIA.....HERBERT W. WAREING	3 6	425. CANZONET IN A.....J. STUART ARCHER	2 3
328. ANDANTE RELIGIOSO IN E ^b (OP. 9).....J. W. IVIMEY	1 6	378. FANTASIA ON OLD CHRISTMAS CAROLS		426. MEDITATION.....HUGH BLAIR	1 6
329. THREE SHORT PIECES.....JOHN E. WEST	2 3	WILLIAM FAULKES	2 3	427. PHANTASIE.....HUGH BLAIR	1 6
330. TRIO UPON THE CHORAL "HERR JESU CHRIST, DICH		379. FANTASIA ON THE OLD MELODY "URBS BEATA"		428. SLUMBER SONG.....HUGH BLAIR	1 6
ZU UNS WEND".....J. S. BACH	1 6	WILLIAM FAULKES	1 6	429. BALLADE.....HUGH BLAIR	1 6
331. MEDITATION.....JOHN E. WEST	1 6	380. VARIATIONS ON THE CHORALE "JESUS IST		430. SONATA IN F MINOR.....E. H. THORNE	4 6
332. TWO SCHERZOS: No. 1, IN C MINOR.....C. H. LLOYD	1 6	MEIN AUFENTHALT".....B. LUARD-SELBY	2 3	431. ANDANTE RELIGIOSO AND SONG OF	
333. TWO SCHERZOS: No. 2, IN E MAJOR.....C. H. LLOYD	1 6	381. SCHERZO NUPTIALE.....BERNARD JOHNSON	1 6	THANKSGIVING.....JOSIAH BOOTH	1 6
334. POSTLUDE IN E FLAT.....C. H. LLOYD	1 6	382. TWO CHORAL PRELUDES (SECOND SET)		432. ALLEGRETTO IN A.....W. HERBERT WILLIAMS	2 3
335. ANDANTINO IN D FLAT.....H. DAVAN WETTON	1 6	D. BUXTEHUDE	1 6	433. SONATA IN C MINOR (OP. 27, No. 1)	
336. ANDANTE MODERATO IN C MINOR		383. CANZONET.....EDMUND T. CHIPP	1 6	J. RHEINBERGER	2 3
FRANK BRIDGE	1 6	384. PASTORALE.....EDMUND T. CHIPP	2 3	434. CONCERT-FANTASIA (OP. 1).....A. FREYER	2 3
337. ADAGIO IN E MAJOR.....FRANK BRIDGE	1 6	385. ANDANTE CON MOTO.....EDMUND T. CHIPP	1 6	435. FUNERALE (OP. 75, No. 1)	
338. ALLEGRO CON SPIRITO IN B FLAT MAJOR		386. ANDANTE VARIED.....EDMUND T. CHIPP	1 6	SIGFRID KARG-ELERT	3 0
FRANK BRIDGE	1 6	387. AVE MARIA.....EDMUND T. CHIPP	1 6	436. CHORAL-IMPROVISATION ON "IN DULCI	
339. TOCCATA AND FUGUE IN D MAJOR.....J. E. EBERLIN	1 6	388. PASTORAL OVERTURE IN G.....WILLIAM FAULKES	3 0	JUBILO" (OP. 75, No. 2)	
340. TRIUMPHAL MARCH.....ALFRED HOLLINS	3 0	389. GAVOTTE.....JOHN PULLEIN	1 6	SIGFRID KARG-ELERT	2 3
341. POSTLUDE IN C MINOR.....H. DE VRIES	1 6	390. THREE PRELUDES (SECOND SET).....JOHN E. WEST	2 3	437. PROCESSIONAL (SOLEMN MARCH).....HUGH BLAIR	2 3
342. POSTLUDE IN A MAJOR.....H. DE VRIES	2 3	391. DUETTINO IN G.....ERNEST NEWTON	1 6	438. THIRD SONATA IN F.....BERTRAM LUARD-SELBY	4 6
343. TOCCATA IN A MINOR.....H. M. HIGGS	1 6	392. SIX SHORT AND EASY PIECES		439. SHORT CHORAL PRELUDES (Nos. 1-3)	
344. CANZONE.....H. M. HIGGS	1 6	CHARLES STEGGALL	3 0	ETHEL SMYTH	2 3
345. INTRODUCTION AND FUGATO IN A MINOR		393. ELEGY AND ANDANTINO ALLA CANONE		440. SHORT CHORAL PRELUDES (Nos. 4 AND 5)	
H. M. HIGGS	1 6	C. E. STEPHENS	2 3	ETHEL SMYTH	2 3
346. DUO IN CANON.....H. M. HIGGS	1 6	394. EPILOGUE.....HEALEY WILLAN	1 6	441. PHANTASIE ON "ADESTE FIDELES"	
347. ÉLÉGIE.....H. M. HIGGS	1 6	395. TOCCATA IN C.....J. PACHELBEL	1 6	(VIOLIN, BELLS AND ORGAN).....T. LEA SOUTHGATE	2 3
348. GRAND CHŒUR.....H. M. HIGGS	1 6	396. CHANSON DE JOIE.....R. G. HAILING	1 6	442. THE CARAVAN OF THE MAGI.....J. H. MAUNDER	2 3
349. TOCCATA AND FUGUE IN D MINOR.....J. E. EBERLIN	2 3	397. BERCEUSE.....ALFRED HOLLINS	2 3	443. POSTLUDIUM FESTIVUM.....CHARLES W. PEARCE	1 6
350. TOCCATA AND FUGUE IN A MINOR.....J. E. EBERLIN	3 0	398. RECERCARE IN THE DORIAN MODE		444. GRAND CHŒUR.....CLAUDE E. COVER	1 6
351. PRELUDE AND FUGUE IN F SHARP MINOR		GIROLAMO FRESCOBALDI	1 6	445. SCHMÜCKE DICH, O LIEBE SEELE	
DIETRICH BUXTEHUDE	3 0	399. TOCCATA IN C MINOR.....GEORG MUFFAT	2 3	CHORAL PRELUDE.....J. S. BACH	1 6
352. PASTORALE IN D MAJOR.....FREDERICK W. PRIEST	1 6	400. TOCCATA IN F.....GEORG MUFFAT	2 3	446. INTRODUCTORY VOLUNTARY ON THE RUSSIAN	
353. PRELUDE AND FUGUE (SONATA IN G MINOR)		401. PRELUDE AND FUGUE IN B MINOR		HYMN.....J. T. PYE	1 6
PADRE G. MARTINI	1 6	HEALEY WILLAN	1 6	447. FUGUE IN E MAJOR.....W. T. BEST	1 6
354. ADAGIO (SONATA IN G MINOR).....PADRE G. MARTINI	1 6	402. FANTASIA (CROMATICA).....PETER SWEELINCK	2 3	448. FANTASY ON TWO WELL-KNOWN CHRISTMAS	
355. ALLEGRO AND SARABANDE (SONATA IN G MINOR)		403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR		CAROLS.....JOHN E. WEST	3 0
PADRE G. MARTINI	2 3	S. KARG-ELERT	1 6	449. SCHERZO.....W. S. HOYTE	3 0
		404. TROIS IMPRESSIONS: II. CLAIR DE LUNE		450. MARCH IN E FLAT.....W. S. HOYTE	2 3
		S. KARG-ELERT	1 6		

(To be continued.)

oder für deutsche Orgel.

A Monsieur Alexandre Guilmant.

III = Swell. = 3. Manual (Schwellwerk)

II = Great. = 1. Untermanual.

I = Choir. = 2. Oberwerk.

TROIS IMPRESSIONS.

I. HARMONIES DU SOIR.

Adagissimo con molto espressione. ♩ = 78.

Sigfrid Karg-Elert, Op. 72. N° 1.

MANUALE.

PEDAL.

II. 8 ft Solo.

mp *sempre legato*

I. Soft 8 & 4 ft

pp *sempre legato*

PP Soft 16 & 8 ft

add 4 ft

rall.

Swell

III. 16, 8, 4 & 2 ft
pp *misterioso*

pochettino mosso.
I + III.

rit. - - - - - *poch. mosso.* *rit.* - - - - -

16 & 8 ft! *mp* *16 ft in*

p lugubre

più forte

add 4 ft!

pf *add 8 ft!*

poco a poco stringendo - - - - -

sempre poco a poco crescendo - - - - -

quasi a tempo (non troppo lento.) ♩=88

accel. -

II.

ff Full

Reeds in

ff Full

Reeds in

meno forte

più piano

rit. lunga

meno forte

più piano

Adagissimo.

I. Clarinet 8 ft

add soft 8 ft

mp

III.

pp

poco stringendo
add 8 ft

add 4 ft

mf ten. *ten.*

ten. *ten.*

add 16 ft

II. *Soft 8 ft*

P

delicatissimo

III.

PP Celeste

P

8 ft in, add soft 32 ft

I. *slentando*

III.

I.

III.

ppp misterioso

ppp misterioso

pp

pp

113592

Original Compositions
for the
Organ

No. 404.

TROIS IMPRESSIONS.

II.
CLAIR DE LUNE

BY
SIGFRID KARG-ELERT.

Price (1/6)

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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 4 0

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 4 6

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 ... 4 6

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 4 6

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 4 6

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 4 6

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 4 6

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 4 6

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 4 6

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 4 6

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 4 6

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. 4 6

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 4 6

(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 júbilo; (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 4 6

(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 lieben Gott; (7) Nun komm' der Heiden Heiland, (8) Variations on the Choral "Sei gegrüßet, Jesu gütig."

ALSO ISSUED IN THREE VOLUMES, CLOTH, PRICE 15S. EACH.

LONDON: NOVELLO AND COMPANY, LIMITED. NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

A Monsieur Alexandre Guilmant.

oder für deutsche Orgel.

III = Swell. = 3. Manual (Schwellwerk.)

II = Great. = 1. Untermanual.

I = Choir. = 2. Obermanual.

TROIS IMPRESSIONS.

II. CLAIR DE LUNE.

Sigfrid Karg-Elert. Op. 72. N^o 2.

3. min.

Tranquillo e sempre delicato. $\text{♩} = 80$.

MANUAL. III

PPP [Celeste]

add 8 ft

pp

I

PEDAL. mp

pp

III

p dolce

più sonoro

p

pochettino mosso

mf

p

più sonoro

III *pp* *misterioso*

I [+ III] *più mosso* $\text{♩} = 48-52$ *mp*

The first system of the score consists of three staves. The top staff is the piano part, starting with a *pp* dynamic and a *misterioso* tempo. It features a series of chords and melodic lines, with a section of triplets marked with a '3' and a bracket. The middle staff is the flute part, also featuring triplets and a *mp* dynamic. The bottom staff is the bass line, with a *p* dynamic marking. The key signature has one flat (B-flat), and the time signature is 3/8.

crescendo - - - *ed accelerando* -

The second system continues the piano and flute parts. The piano part is marked with *crescendo* and *ed accelerando*. It features a series of triplets and a *12* measure rest. The flute part continues with triplets. The bottom staff shows the bass line with a *p* dynamic marking. The key signature has one flat, and the time signature is 3/8.

III $\text{♩} = 80$ *delicatissimo*

II. Soft 8 ft Flute 3

pp

The third system features a delicate piano part marked *delicatissimo* and a flute part marked *II. Soft 8 ft Flute 3*. The piano part consists of a series of triplets. The flute part also features triplets. The bottom staff shows the bass line with a *pp* dynamic marking. The key signature has one flat, and the time signature is 3/8.

I *pdelicato* III dolce *P*

pp

p *pp* I 3 3 3 3

Lento *sempre III* *ppp* *mp* *ppp*

8 ft in [16:8 4 ft Solo]

p *sempre I* *ppp*

ppp *mp* *ppp*

The Recital Series of Original Organ Compositions

COLLECTED AND EDITED BY

EDWIN H. LEMARE.

Nos. 1 to 6, 7 to 12, 13 to 18, 19 to 24, 25 to 30, 31 to 36, 37 to 42, and 43 to 48, in Eight Vols. Each 11s. 6d. Or, separately :—

	s.	d.		s.	d.
1. WEBBER, AMHURST.—Scherzo Sinfonico	3	0	25. LEMARE, EDWIN H.—Second Andantino in D flat....	2	3
2. WOLSTENHOLME, W.—Canzona, Minuet, and Trio	3	6	26. BARNETT, JOHN FRANCIS.—Fantasia in F	3	6
3. CAPOCCI, FILIPO.—Toccata in E flat major	3	6	27. WHEELDON, H. A.—Canzona	3	0
4. LEMARE, EDWIN H.—Romance in D flat	3	6	28. IRELAND, JOHN.—Elegiac Romance	3	0
5. D'EVRY, E.—Concert-Overture in F	3	6	29. FAULKES, WILLIAM.—Nocturne in A	3	0
6. BOSSI, M. E.—Second Sonata (Op. 71)	4	0	30. HORSMAN, EDWARD J.—The Curfew	2	3
<hr/>					
7. HOLLINS, ALFRED.—Andante in D	3	0	31. BAIRSTOW, EDWARD C.—Scherzo in A flat	2	3
8. HOLLINS, ALFRED.—Grand Chœur	3	6	32. FRICKER, H. A.—Concert Overture in C minor	3	6
9. WOLSTENHOLME, W.—Andantino and Finale in B flat	3	6	33. JOHNSON, BERNARD.—Two Duologues	3	0
10. WHEELDON, H. A.—(a) Cantilène; (b) Grand Chœur	3	6	34. WEST, JOHN E.—Song of Triumph	3	6
11. LEMARE, EDWIN H.—Allegretto in B minor	3	0	35. LEMARE, EDWIN H.—Toccata di Concerto	3	0
12. LEMARE, EDWIN H.—Marche Solennelle	3	6	36. WILLAN, HEALEY.—Prelude and Fugue in C minor	3	0
<hr/>					
13. D'EVRY, E.—(a) Meditation; (b) Toccata	3	6	37. JOHNSON, BERNARD.—Overture in C sharp minor....	3	0
14. WOLSTENHOLME, W.—(a) The Seraph's Strain; (b) Le Carillon	3	0	38. COVER, CLAUDE E.—Allegretto	3	0
15. HOLLINS, ALFRED.—Concert-Overture in C minor	3	0	39. LEMARE, EDWIN H.—Marche Heroïque	3	0
16. WHEELDON, H. A.—Romance	3	0	40. LEMARE, EDWIN H.—Summer Sketches (Op. 73)	3	6
17. WOLSTENHOLME, W.—(a) Romanza; (b) Allegretto	3	0	41. CORBETT, FELIX.—Rêve d'Amour	3	0
18. HOLLINS, ALFRED.—Concert Rondo....	3	6	42. HOLLINS, ALFRED.—Morceau de Concert	3	0
<hr/>					
19. WEST, JOHN E.—Fantasia	3	6	43. JOHNSON, BERNARD.—Pavane in A	2	3
20. FOSTER, MYLES B.—Minuet in F	2	3	44. WEST, JOHN E.—Finale Jubilante	3	0
21. MACPHERSON, CHARLES.—Fantasy Prelude	3	0	45. TURNER H. SANDIFORD.—Scherzo in F minor	3	0
22. LEMARE, EDWIN H.—Chant sans Paroles	3	0	46. GRACE, HARVEY.—Epilogue	3	0
23. WOLSTENHOLME, W.—Fantasia in E	3	6	47. LEMARE, EDWIN H.—Scherzo Fugue	3	0
24. PEARSALL, R. L. DE.—Introduction and Fugue	2	3	48. TURNER, H. SANDIFORD.—Rêverie in D flat	3	0

LONDON: NOVELLO AND COMPANY, LIMITED.

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

Original Compositions for the Organ.

307. FANTASIA.....E. H. THORNE	S. D.	308. MINUET AND TRIO IN E ^bJOHN PULLEIN	2 3	309. CHACONNE IN C MINOR.....D. BUXTEHUDE	2 3	310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH" SEI EHR" (G MAJOR 2).....J. S. BACH	1 6	311. PASTORAL MELODY & LAMENT.....JOHN E. WEST	1 6	312. FESTAL COMMEMORATION.....JOHN E. WEST	2 3	313. SCHERZO SYMPHONIQUE CONCERTANT W. FAULKES	3 0	314. CONCERTO IN E ^b MINOR.....HORATIO PARKER	4 6	315. PRELUDE AND FUGUE IN E MINOR.....D. BUXTEHUDE	3 0	316. PRELUDE AND FUGHETTA.....WILLIAM FAULKES	3 0	317. SPRING SONG.....ALFRED HOLLINS	1 6	318. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH" SEI EHR" (A MAJOR 2).....J. S. BACH	1 6	319. FUGA IN C.....DIETRICH BUXTEHUDE	2 3	320. MELODY AND INTERMEZZO.....B. LUARD-SELBY	2 3	321. OVERTURE ALLA MARCIA.....E. MARKHAM LEE	2 3	322. PRELUDE AND FUGUE IN G MINOR.....D. BUXTEHUDE	2 3	323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL) WILLIAM FAULKES	3 0	324. FANTASIA.....WILLIAM FAULKES	3 0	325. CHACONNE IN E MINOR.....D. BUXTEHUDE	2 3	326. TWO CHORAL PRELUDES.....D. BUXTEHUDE	1 6	327. OFFERTOIRE IN F (No. 2).....HAMILTON CLARKE	1 6	328. ANDANTE RELIGIOSO IN E ^b (Op. 9).....J. W. IVIMEY	1 6	329. THREE SHORT PIECES.....JOHN E. WEST	2 3	330. TRIO UPON THE CHORAL "HERR JESU CHRIST, DICH ZU UNS WEND".....J. S. BACH	1 6	331. MEDITATION.....JOHN E. WEST	1 6	332. TWO SCHERZOS: No. 1, IN C MINOR.....C. H. LLOYD	1 6	333. TWO SCHERZOS: No. 2, IN E MAJOR.....C. H. LLOYD	1 6	334. POSTLUDE IN E FLAT.....C. H. LLOYD	1 6	335. ANDANTINO IN D FLAT.....H. DAVAN WETTON	1 6	336. ANDANTE MODERATO IN C MINOR FRANK BRIDGE	1 6	337. ADAGIO IN E MAJOR.....FRANK BRIDGE	1 6	338. ALLEGRO CON SPIRITO IN B FLAT MAJOR FRANK BRIDGE	1 6	339. TOCCATA AND FUGUE IN D MAJOR.....J. E. EBERLIN	1 6	340. TRIUMPHAL MARCH.....ALFRED HOLLINS	3 0	341. POSTLUDE IN C MINOR.....H. DE VRIES	1 6	342. POSTLUDE IN A MAJOR.....H. DE VRIES	2 3	343. TOCCATA IN A MINOR.....H. M. HIGGS	1 6	344. CANZONE.....H. M. HIGGS	1 6	345. INTRODUCTION AND FUGATO IN A MINOR H. M. HIGGS	1 6	346. DUO IN CANON.....H. M. HIGGS	1 6	347. ÉLÉGIE.....H. M. HIGGS	1 6	348. GRAND CHŒUR.....H. M. HIGGS	1 6	349. TOCCATA AND FUGUE IN D MINOR.....J. E. EBERLIN	2 3	350. TOCCATA AND FUGUE IN A MINOR.....J. E. EBERLIN	3 0	351. PRELUDE AND FUGUE IN F SHARP MINOR DIETRICH BUXTEHUDE	3 0	352. PASTORALE IN D MAJOR.....FREDERICK W. PRIEST	1 6	353. PRELUDE AND FUGUE (SONATA IN G MINOR) PADRE G. MARTINI	1 6	354. ADAGIO (SONATA IN G MINOR).....PADRE G. MARTINI	1 6	355. ALLEGRO AND SARABANDE (SONATA IN G MINOR) PADRE G. MARTINI	2 3	356. WACHET AUF (SLEEPERS, WAKE), CHORAL PRELUDE.....J. S. BACH	1 6	357. PRELUDE AND FUGUE.....ANTHONY H. POLLEN	1 6	358. PRELUDE AND FUGUE IN F.....D. BUXTEHUDE	2 3	359. IMPROMPTU IN A MAJOR.....A. M. GOODHART	1 6	360. CANZONA IN G MINOR.....G. FRESCOBALDI	2 3	361. FUGUE IN A FLAT MINOR.....JOHANNES BRAHMS	3 0	362. WEDDING MARCH.....WILLIAM FAULKES	2 3	363. FUNERAL MARCH.....WILLIAM FAULKES	1 6	364. BALLADE IN C.....WILLIAM FAULKES	1 6	365. CAPRICCIO (SOPRA LA, SOL, FA, MI, RE, UT) G. FRESCOBALDI	3 0	366. ALLEGRETTO GRAZIOSO.....ALFRED HOLLINS	1 6	367. FANTASIA.....B. LUARD-SELBY	3 0	368. CAPRICCIO (UPON THE NOTES OF THE CUCKOO) G. FRESCOBALDI	2 3	369. REVERIE.....JOHN E. WEST	1 6	370. ROMANZA IN D.....R. BERNARD ELLIOTT	1 6	371. THREE STUDIES.....F. E. GLADSTONE	1 6	372. REVERIE PATHÉTIQUE.....ARTHUR E. GODFREY	1 6	373. THEME (VARIED) IN E.....WILLIAM FAULKES	2 3	374. BRIDAL MARCH.....ALFRED HOLLINS	2 3	375. GRAND CHŒUR (No. 2).....ALFRED HOLLINS	1 6	376. CAVATINA IN G.....ERNEST NEWTON	1 6	377. CONCERT FANTASIA.....HERBERT W. WAREING	3 6	378. FANTASIA ON OLD CHRISTMAS CAROLS WILLIAM FAULKES	2 3	379. FANTASIA ON THE OLD MELODY "URBS BEATA" WILLIAM FAULKES	1 6	380. VARIATIONS ON THE CHORALE "JESUS IST MEIN AUFENTHALT".....B. LUARD-SELBY	2 3	381. SCHERZO NUPTIALE.....BERNARD JOHNSON	1 6	382. TWO CHORAL PRELUDES (SECOND SET) D. BUXTEHUDE	1 6	383. CANZONET.....EDMUND T. CHIPP	1 6	384. PASTORALE.....EDMUND T. CHIPP	2 3	385. ANDANTE CON MOTO.....EDMUND T. CHIPP	1 6	386. ANDANTE VARIED.....EDMUND T. CHIPP	1 6	387. AVE MARIA.....EDMUND T. CHIPP	1 6	388. PASTORAL OVERTURE IN G.....WILLIAM FAULKES	3 0	389. GAVOTTE.....JOHN PULLEIN	1 6	390. THREE PRELUDES (SECOND SET).....JOHN E. WEST	2 3	391. DUETTINO IN G.....ERNEST NEWTON	1 6	392. SIX SHORT AND EASY PIECES CHARLES STEGGALL	3 0	393. ELEGY AND ANDANTINO ALLA CANONE C. E. STEPHENS	2 3	394. EPILOGUE.....HEALEY WILLAN	1 6	395. TOCCATA IN C.....J. PACHELBEL	1 6	396. CHANSON DE JOIE.....R. G. HAILING	1 6	397. BERCEUSE.....ALFRED HOLLINS	2 3	398. RECERCARE IN THE DORIAN MODE GIROLAMO FRESCOBALDI	1 6	399. TOCCATA IN C MINOR.....GEORG MUFFAT	2 3	400. TOCCATA IN F.....GEORG MUFFAT	2 3	401. PRELUDE AND FUGUE IN B MINOR HEALEY WILLAN	1 6	402. FANTASIA (CROMATICA).....PETER SWEELINCK	2 3	403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR S. KARG-ELERT	1 6	404. TROIS IMPRESSIONS: II. CLAIR DE LUNE S. KARG-ELERT	1 6	405. TROIS IMPRESSIONS: III. LA NUIT S. KARG-ELERT	1 6	406. IN SPRINGTIME (PASTORALE).....ALFRED HOLLINS	2 3	407. OFFERTORY.....B. LUARD-SELBY	1 6	408. MEDITATION.....FREDERICK W. PRIEST	1 6	409. POSTLUDE.....HUGH BLAIR	1 6	410. CIACONA IN D MINOR.....JOHANN PACHELBEL	2 3	411. TOCCATA AND FUGUE IN D.....JOSEF SEGERT	1 6	412. TOCCATA AND FUGUE IN C.....JOSEF SEGERT	2 3	413. TOCCATA AND FUGUE IN D & G.....JOSEF SEGERT	1 6	414. FANTASIA AND FUGUE.....J. D. DAVIS	2 3	415. POSTLUDE.....W. G. ALCOCK	2 3	416. PRELUDE (FOUNDED UPON SOME OLD NORTHERN CHIMES) BERTRAM LUARD-SELBY	1 6	417. ELEGY (STUDY).....C. H. LLOYD	1 6	418. TEMPO DI MINUETTO.....C. H. LLOYD	1 6	419. THEME WITH VARIATIONS AND FUGUE ALFRED HOLLINS	3 6	420. SOLEMN MARCH.....W. T. BEST	3 0	421. SURSUM CORDA AND ALLA MARCIA JOHN IRELAND	1 6	422. MARCHE ROYALE.....R. G. HAILING	1 6	423. FIRST SONATINA IN A MINOR (Op. 74) SIGFRID KARG-ELERT	3 0	424. FESTAL MARCH.....A. STORR	1 6	425. CANZONET IN A.....J. STUART ARCHER	2 3	426. MEDITATION.....HUGH BLAIR	1 6	427. PHANTASIE.....HUGH BLAIR	1 6	428. SLUMBER SONG.....HUGH BLAIR	1 6	429. BALLADE.....HUGH BLAIR	1 6	430. SONATA IN F MINOR.....E. H. THORNE	4 6	431. ANDANTE RELIGIOSO AND SONG OF THANKSGIVING JOSIAH BOOTH	1 6	432. ALLEGRETTO IN A.....W. HERBERT WILLIAMS	2 3	433. SONATA IN C MINOR (Op. 27, No. 1) J. RHEINBERGER	2 3	434. CONCERT-FANTASIA (Op. 1).....A. FREYER	2 3	435. FUNERALE (Op. 75, No. 1) SIGFRID KARG-ELERT	3 0	436. CHORAL-IMPROVISATION ON "IN DULCI JUBILO" (Op. 75, No. 2) SIGFRID KARG-ELERT	2 3	437. PROCESSIONAL (SOLEMN MARCH).....HUGH BLAIR	2 3	438. THIRD SONATA IN F.....BERTRAM LUARD-SELBY	4 6	439. SHORT CHORAL PRELUDES (Nos. 1-3) ETHEL SMYTH	2 3	440. SHORT CHORAL PRELUDES (Nos. 4 AND 5) ETHEL SMYTH	2 3	441. PHANTASIE ON "ADESTE FIDELES" (VIOLIN, BELLS AND ORGAN).....T. LEA SOUTHGATE	2 3	442. THE CARAVAN OF THE MAGI.....J. H. MAUNDER	2 3	443. POSTLUDIUM FESTIVUM.....CHARLES W. PEARCE	1 6	444. GRAND CHŒUR.....CLAUDE E. COVER	1 6	445. SCHMÜCKE DICH, O LIEBE SEELE CHORAL PRELUDE.....J. S. BACH	1 6	446. INTRODUCTORY VOLUNTARY ON THE RUSSIAN HYMN.....J. T. PYE	1 6	447. FUGUE IN E MAJOR.....W. T. BEST	1 6	448. FANTASY ON TWO WELL-KNOWN CHRISTMAS CAROLS.....JOHN E. WEST	3 0	449. SCHERZO.....W. S. HOYTE	3 0	450. MARCH IN E FLAT.....W. S. HOYTE	2 3
--------------------------------	-------	----------------------------------------------------------	-----	-------------------------------------------	-----	----------------------------------------------------------------------------------	-----	------------------------------------------------	-----	--------------------------------------------	-----	---------------------------------------------------	-----	----------------------------------------------------------	-----	----------------------------------------------------	-----	-----------------------------------------------	-----	-------------------------------------	-----	----------------------------------------------------------------------------------	-----	---------------------------------------	-----	-----------------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------------	-----	-------------------------------------------------------------------	-----	-----------------------------------	-----	-------------------------------------------	-----	-------------------------------------------	-----	--------------------------------------------------	-----	-------------------------------------------------------------------	-----	------------------------------------------	-----	-------------------------------------------------------------------------------	-----	----------------------------------	-----	------------------------------------------------------	-----	------------------------------------------------------	-----	-----------------------------------------	-----	----------------------------------------------	-----	--------------------------------------------------	-----	-----------------------------------------	-----	----------------------------------------------------------	-----	-----------------------------------------------------	-----	-----------------------------------------	-----	------------------------------------------	-----	------------------------------------------	-----	-----------------------------------------	-----	------------------------------	-----	--------------------------------------------------------	-----	-----------------------------------	-----	-----------------------------	-----	----------------------------------	-----	-----------------------------------------------------	-----	-----------------------------------------------------	-----	---------------------------------------------------------------	-----	---------------------------------------------------	-----	----------------------------------------------------------------	-----	------------------------------------------------------	-----	--------------------------------------------------------------------	-----	-----------------------------------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------	-----	--------------------------------------------	-----	------------------------------------------------	-----	----------------------------------------	-----	----------------------------------------	-----	---------------------------------------	-----	------------------------------------------------------------------	-----	---------------------------------------------	-----	----------------------------------	-----	-----------------------------------------------------------------	-----	-------------------------------	-----	------------------------------------------	-----	----------------------------------------	-----	-----------------------------------------------	-----	----------------------------------------------	-----	--------------------------------------	-----	---------------------------------------------	-----	--------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------------------	-----	-----------------------------------------------------------------	-----	-------------------------------------------------------------------------------	-----	-------------------------------------------	-----	-------------------------------------------------------	-----	-----------------------------------	-----	------------------------------------	-----	-------------------------------------------	-----	-----------------------------------------	-----	------------------------------------	-----	-------------------------------------------------	-----	-------------------------------	-----	---------------------------------------------------	-----	--------------------------------------	-----	----------------------------------------------------	-----	--------------------------------------------------------	-----	---------------------------------	-----	------------------------------------	-----	----------------------------------------	-----	----------------------------------	-----	-----------------------------------------------------------	-----	------------------------------------------	-----	------------------------------------	-----	----------------------------------------------------	-----	-----------------------------------------------	-----	---------------------------------------------------------------	-----	------------------------------------------------------------	-----	-------------------------------------------------------	-----	---------------------------------------------------	-----	-----------------------------------	-----	-----------------------------------------	-----	------------------------------	-----	----------------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------	-----	--------------------------------------------------	-----	-----------------------------------------	-----	--------------------------------	-----	-----------------------------------------------------------------------------	-----	------------------------------------	-----	----------------------------------------	-----	--------------------------------------------------------	-----	----------------------------------	-----	---------------------------------------------------	-----	--------------------------------------	-----	---------------------------------------------------------------	-----	--------------------------------	-----	-----------------------------------------	-----	--------------------------------	-----	-------------------------------	-----	----------------------------------	-----	-----------------------------	-----	-----------------------------------------	-----	-----------------------------------------------------------------	-----	----------------------------------------------	-----	----------------------------------------------------------	-----	---------------------------------------------	-----	-----------------------------------------------------	-----	--------------------------------------------------------------------------------------	-----	-------------------------------------------------	-----	------------------------------------------------	-----	------------------------------------------------------	-----	----------------------------------------------------------	-----	-----------------------------------------------------------------------------------	-----	------------------------------------------------	-----	------------------------------------------------	-----	--------------------------------------	-----	--------------------------------------------------------------------	-----	---------------------------------------------------------------	-----	--------------------------------------	-----	------------------------------------------------------------------	-----	------------------------------	-----	--------------------------------------	-----

(To be continued.)

113592

Original Compositions

for the

Organ

No. 405.

TROIS IMPRESSIONS.

III.

LA NUIT

BY

SIGFRID KARG-ELERT.

PRICE (1/6)

LONDON: NOVELLO AND COMPANY, LIMITED.

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

MADE IN ENGLAND.

oder für deutsche Orgel:
III = Swell. = 3. Manual (Schwellwerk.)
II = Great. = 1. Hauptmanual.
I = Choir. = 2. Obermanual.

A Monsieur Alexandre Guilmant.

TROIS IMPRESSIONS.

III. LA NUIT.

Sigfrid Karg-Elert, Op. 72. No 3.

Lento religioso. ♩ = 84-92.

Soft 8 & Flute 4 ft

MANUAL.

PEDAL.

III P

Sw. I

pp legato

rit.

II p sempre delicatissimo

⑤ *pochettino mosso*
Soft 16, 8 & 4 ft (with Oboe 8 ft)

④ III

p *f* *f*

rfz

poco - - a - - poco - - - stringendo

p

mf
poco a poco cresc.

This system contains the first system of music. It features a grand staff with three staves. The upper staff has a treble clef and contains a melodic line with a long slur. The middle staff has a bass clef and contains a rhythmic accompaniment. The lower staff has a bass clef and contains a bass line. The dynamic marking *mf* is at the beginning, and *poco a poco cresc.* is written below the first staff.

f
p tranquillo
III
p

This system contains the second system of music. It features a grand staff with three staves. The upper staff has a treble clef and contains a melodic line with a long slur. The middle staff has a bass clef and contains a rhythmic accompaniment. The lower staff has a bass clef and contains a bass line. The dynamic marking *f* is at the beginning, and *p tranquillo* is written above the second staff. The Roman numeral III is written above the third staff, and *p* is written below the third staff.

II
I [+ III]
II
mf
f
mf

This system contains the third system of music. It features a grand staff with three staves. The upper staff has a treble clef and contains a melodic line with a long slur. The middle staff has a bass clef and contains a rhythmic accompaniment. The lower staff has a bass clef and contains a bass line. The dynamic marking *mf* is at the beginning, *f* is written below the second staff, and *mf* is written below the third staff. The Roman numerals II, I [+ III], and II are written above the first, second, and third staves respectively.

Tempo primo.

III
p rit.
CH. *pp*
I
3 3 3 3
sempre pp
p

mf add 8 ft
mf

più f
f II [s III] *poco a poco accelerando*
più f
f

- pomposo e grave

sw. l.

rfz *ff full* *Reeds in* *meno f*

delicato

[with Celeste]

mf *più p* *P* *pp divoto*

P *pp*

add 16 ft

rit. - *16 ft in* *molto lentando* *I or III ten.*

poco a poco diminuendo *ppp*

Original Compositions for the Organ

BY

EDWIN H. LEMARE

	S.	D.		S.	D.
1. PASTORALE, No. 1, in E	2	3	19. MADRIGAL	2	3
2. ANDANTINO, in D flat	2	3	20. IMPROMPTU IN A	2	3
3. ELEGY in G	2	3	21. SYMPHONY, No. 2, in D Minor	7	0
4. CONCERT FANTASIA on the tune "Hanover"	4	6	22. ARCADIAN IDYLL	3	0
5. GAVOTTE MODERNE in A flat	2	3	23. OVERTURE in F minor ("The Schenley")	4	6
6. REVERIE in E flat	3	0	24. PASTORAL POEM	3	0
7. SYMPHONY, No. 1, in G minor	7	6	25. LIEBESTRAUM	3	0
8. INTERMEZZO in B flat	2	3	26. SPRING SONG ("From the South")	2	3
9. ANDANTE CANTABILE in F	2	3	27. SOUTENIR	2	3
10. MEDITATION in D flat	2	3	28. TRAUMLIED	2	3
11. NOCTURNE in B minor	3	0	29. RONDO CAPRICCIO (A Study in Accents)	3	0
12. CONTEMPLATION	3	0	30. GRAND CORTÈGE (Finale)	3	0
13. BERCEUSE in D	2	3	31. THE QUEST	2	3
14. RHAPSODY in C minor	3	0	32. RUSTIC SCENE	3	0
15. CHANSON D'ÉTÉ	2	3	33. CARILLON	2	3
16. CAPRICE ORIENTALE	2	3	34. CHANT SERAPHIQUE	2	3
17. CANTIQUÉ D'AMOUR	2	3	35. COMMUNION ("Peace")	2	3
18. FANTAISIE FUGUE	3	0	36. MINUET NUPTIALE	2	3

	S.	D.
ROMANCE in D flat. (In the RECITAL SERIES edited by E. H. LEMARE)	3	0
MARCHE SOLENNELLE. Ditto ditto	3	6
ALLEGRETTO in B minor. Ditto ditto	3	0
CHANT SANS PAROLES. Ditto ditto	3	0
SECOND ANDANTINO in D flat. Ditto ditto	2	3
TOCCATA DI CONCERTO. Ditto ditto	3	0
MARCHE HEROIQUE (Op. 74). Ditto ditto	3	0
SUMMER SKETCHES (Op. 73). Ditto ditto	3	6
SCHERZO FUGUE Ditto ditto	3	0

(JULY 1923.)

LONDON: NOVELLO AND COMPANY, LIMITED.

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