# MODERN ORGAN EDITIONS

## THE CATHEDRAL TRADITION

Organ Music by Old English Church Musicians

Edited by Kenneth Simpson

This edition is based on MSS. in the possession of the British Museum. Because of the somewhat sketchy state of the originals, and the wide differences between older organs and those of today, more alterations and additions have been necessary than could conveniently be indicated in a performing edition such as this. Those who are sufficiently interested to refer to the originals should bear in mind that in most cases the composer himself almost certainly had recourse to a certain amount of " filling-in " in actual performance.

| | | | | |
|---|---|---|---|---|
| H.E. No. 221 | Croft, Dr. W. | (1678-1727) : | Voluntary in C major (Andante) .. .. .. .. | 1/- |
| H.E. No. 222 | —— | | Voluntary in D major (Andante and Allegro Maestoso) | 1/- |
| H.E. No. 223 | —— | | Voluntary in D minor (Introduction and Fugato) .. | 1/- |
| H.E. No. 224 | —— | | Voluntary in D major (Introduction and Fugato) .. | 1/- |
| H.E. No. 225 | —— | | Voluntary in C major (Fugato) .. .. .. .. | 1/- |
| H.E. No. 226 | —— | | Voluntary in D minor (Fugato) .. .. .. .. | 1/- |
| H.E. No. 227 | Blow, Dr. J. | (1648-1708) : | Voluntary in C major .. .. .. .. .. | 1/- |
| H.E. No. 228 | James, J. | (16—-1745) : | Voluntary in D major (" Echo " Voluntary) .. .. | 1/- |
| H.E. No. 229 | Wesley, S. | (1766-1837) : | Voluntary in D major .. .. .. .. .. | 1/- |

## EIGHTEENTH CENTURY COMPOSERS (GERMAN)

| | | | | |
|---|---|---|---|---|
| H.E. No. 67 | Krebs, J. L. | (1713-1780) : | Fugue in G major (W. S. Lloyd Webber) .. .. | 2/6 |

## NINETEENTH CENTURY COMPOSERS

| | | | | |
|---|---|---|---|---|
| H.E. No. 33 | Bubeck, Th. | (1866-1909) : | Fantasia and Fugue in F sharp minor (Lancelot G. Bark) | 2/6 |
| H.E. No. 37 | —— | | Meditation in D major (Herbert Ellingford) .. .. | 2/- |
| H.E. No. 38 | Merkel, G. | (1827-1885) : | Sixth Sonata, Op. 137, in E minor .. .. .. | 2/6 |
| H.E. No. 47 | Rheinberger, J. | (1839-1901) : | Fughettes, Op. 123*a*, Book I (W. S. Lloyd Webber) .. | 2/6 |
| H.E. No. 48 | —— | | Fughettes, Op. 123*a*, Book II (W. S. Lloyd Webber) .. | ~~2/6~~ 3/- |
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## TWENTIETH CENTURY COMPOSERS

| | | | | |
|---|---|---|---|---|
| H.E. No. 92 | Karg-Elert, S. | (1877-1933) : | Passacaglia, Variations and Fugue on B A C H .. .. | 4/6 |
| H.E. No. 93 | —— | | Fourteen Interludes in various keys .. .. .. | 3/- |
| H.E. No. 94 | —— | | Sequence in A minor .. .. .. .. .. | 2/- |
| H.E. No. 98 | Thiman, E. H. | - : | Pastorale in E major (on the 23rd Psalm, metrical version) | 1/6 |

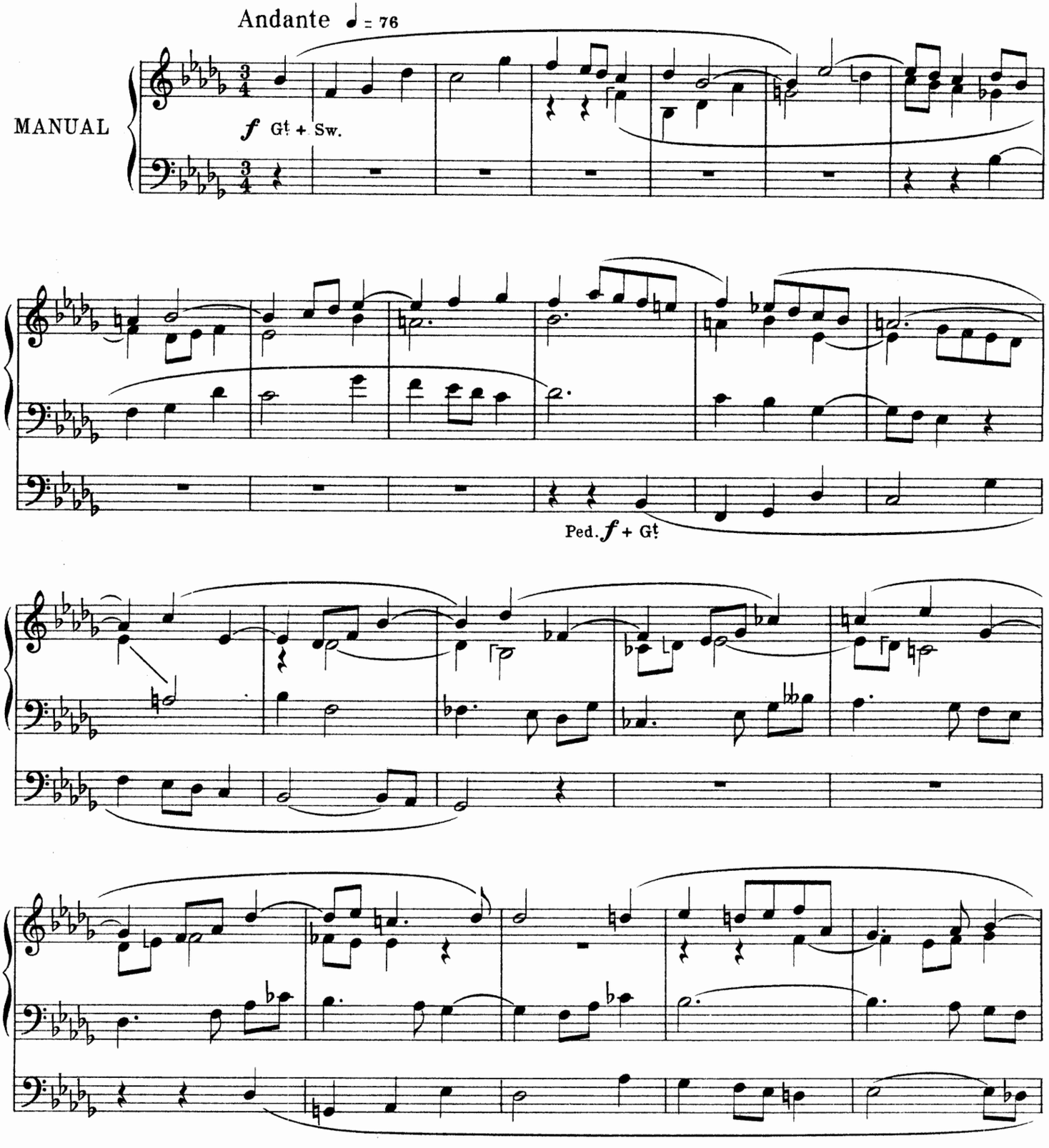
# HINRICHSEN EDITION

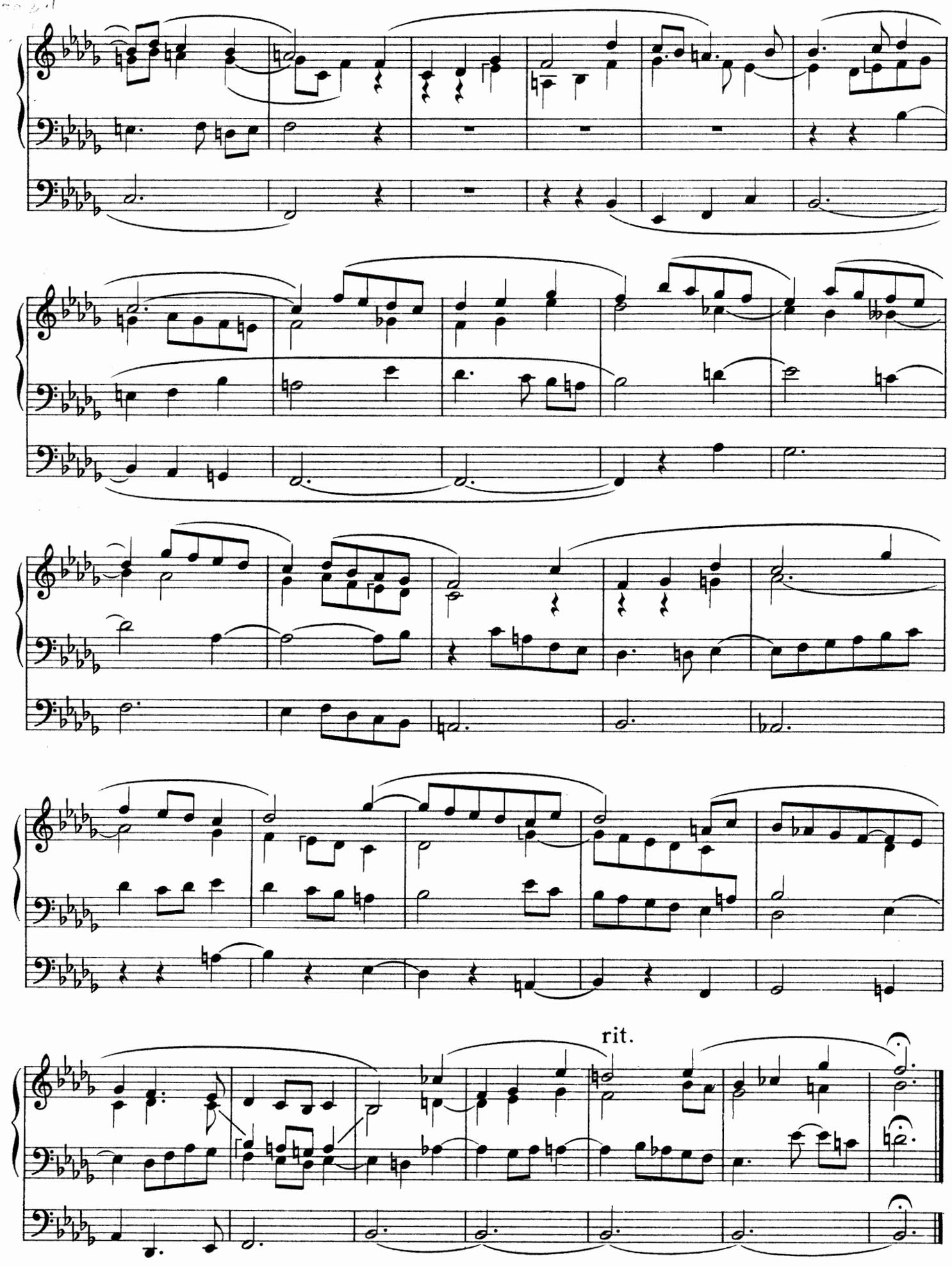
PRINTED IN ENGLAND

# TWELVE FUGHETTES

No. 7

Josef Rheinberger, Op. 123a Book 2
Edited by W. S. Lloyd Webber

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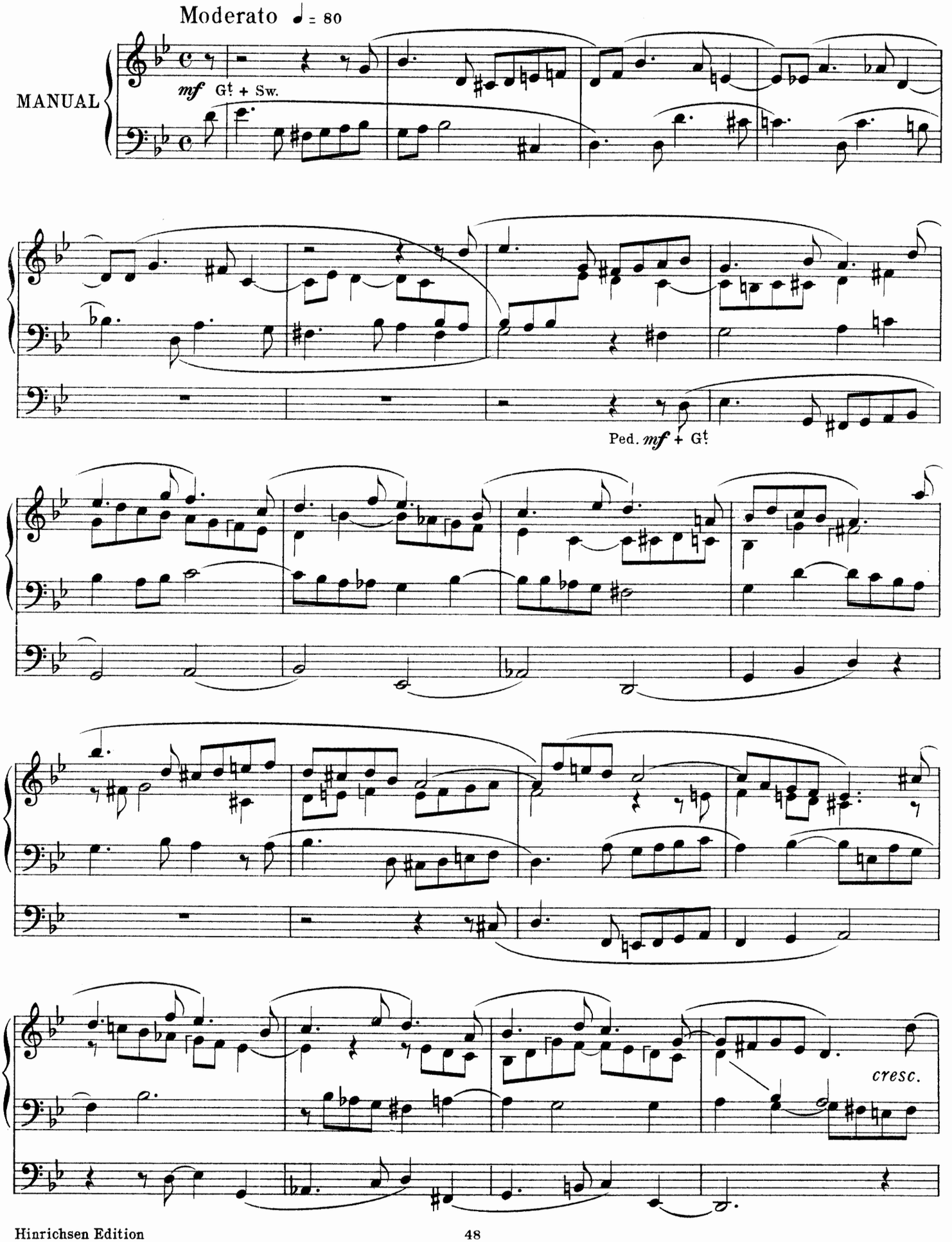
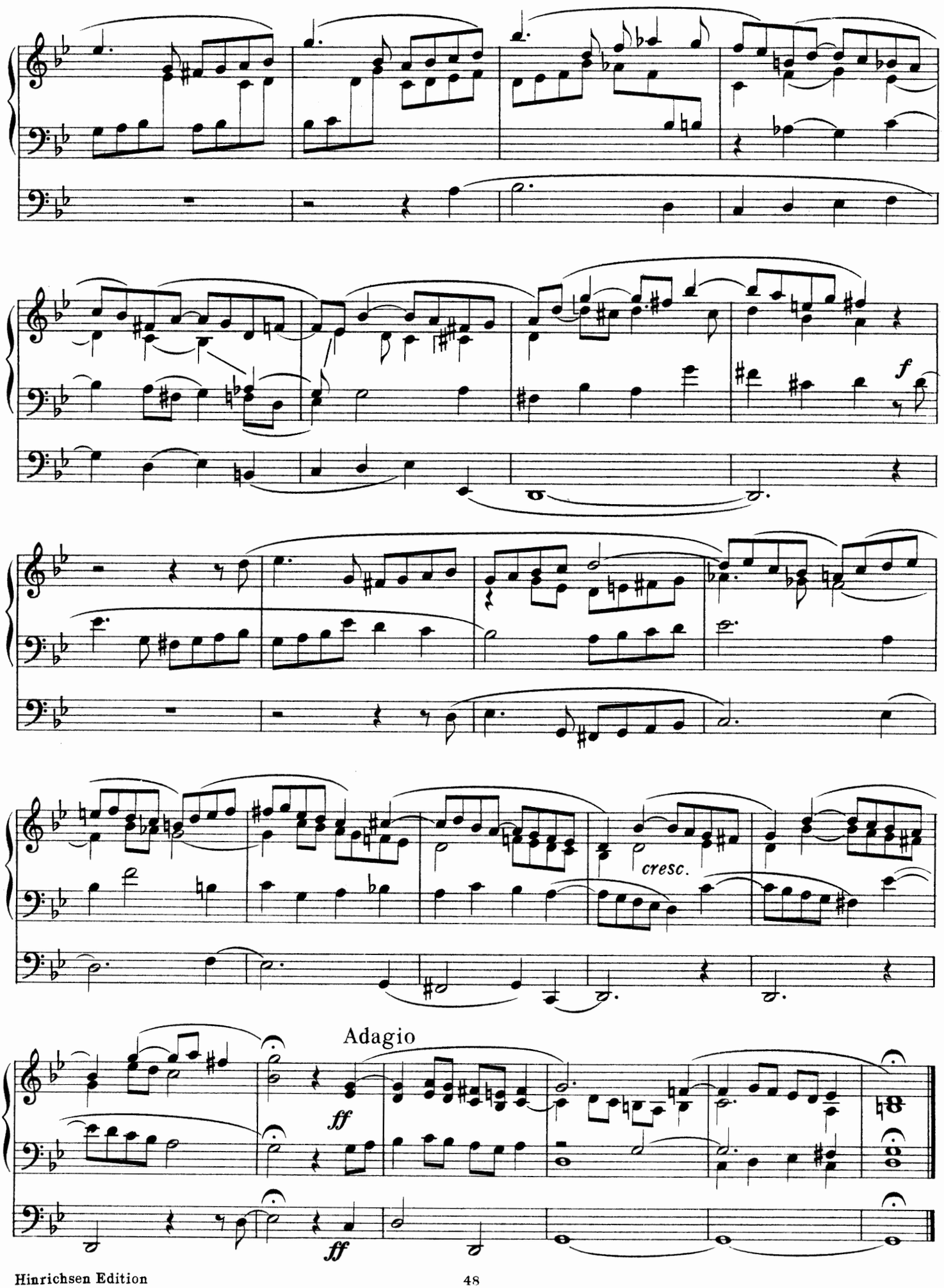
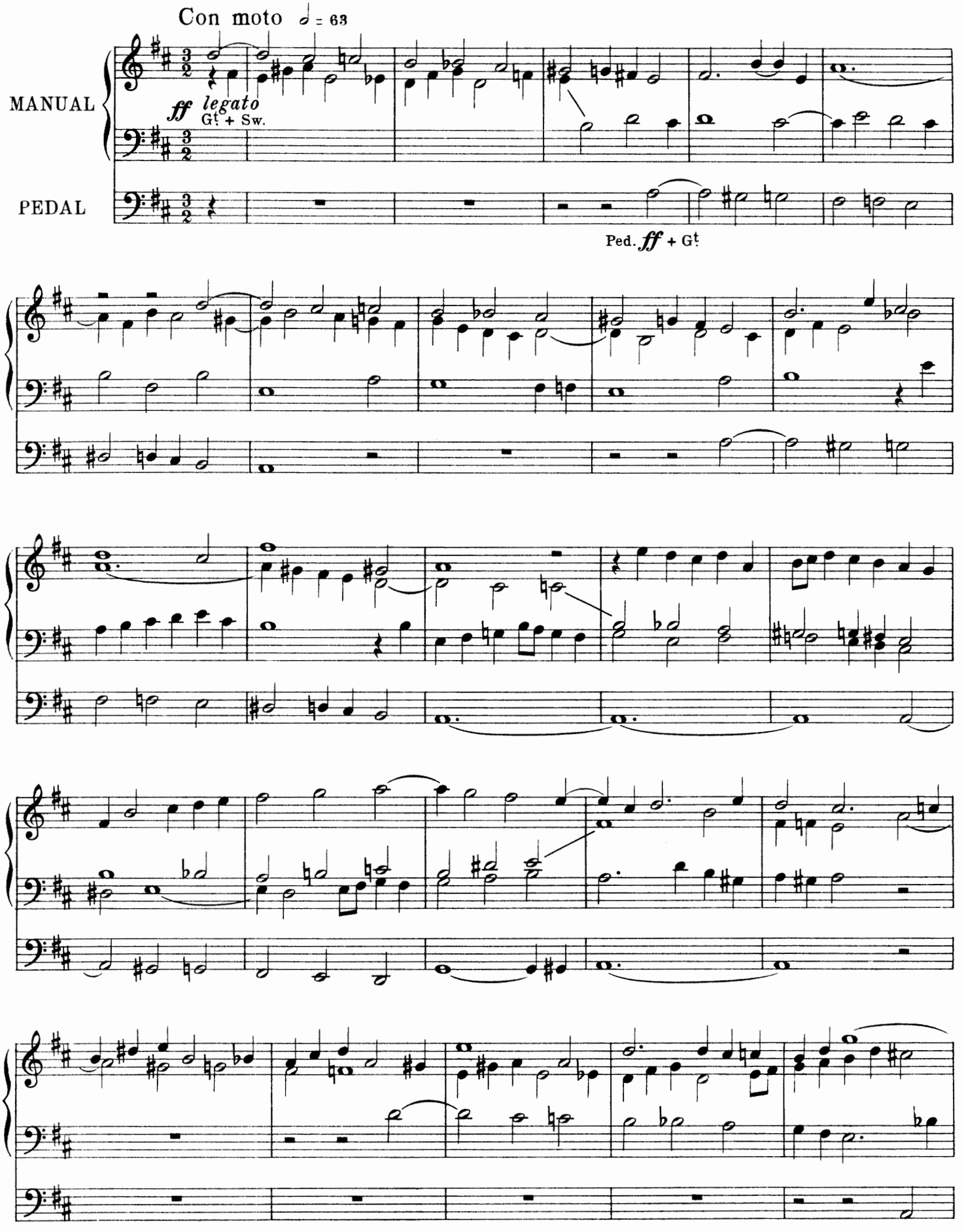
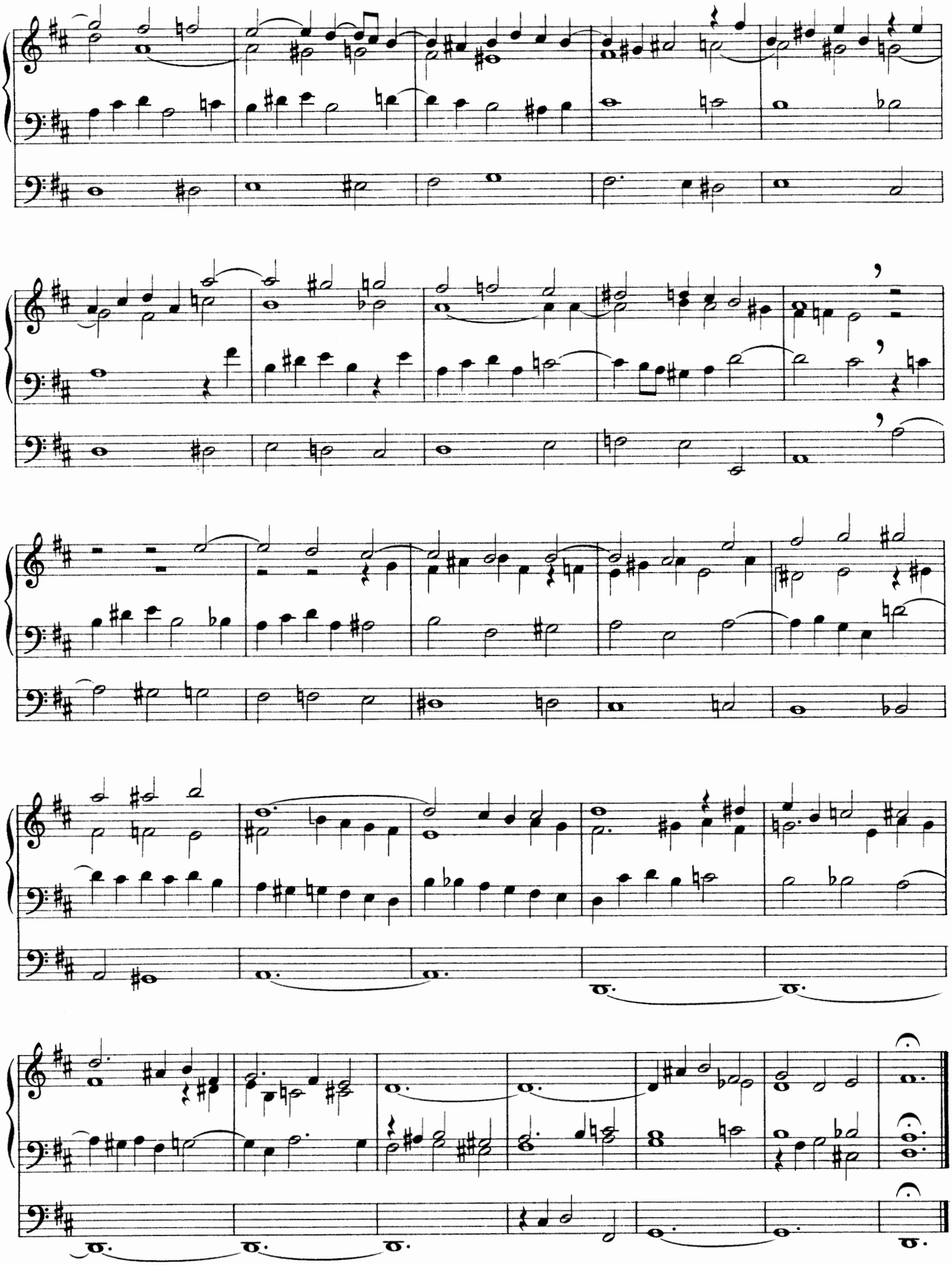



f
cresc.
Adagio
ff
ff

# No. 9





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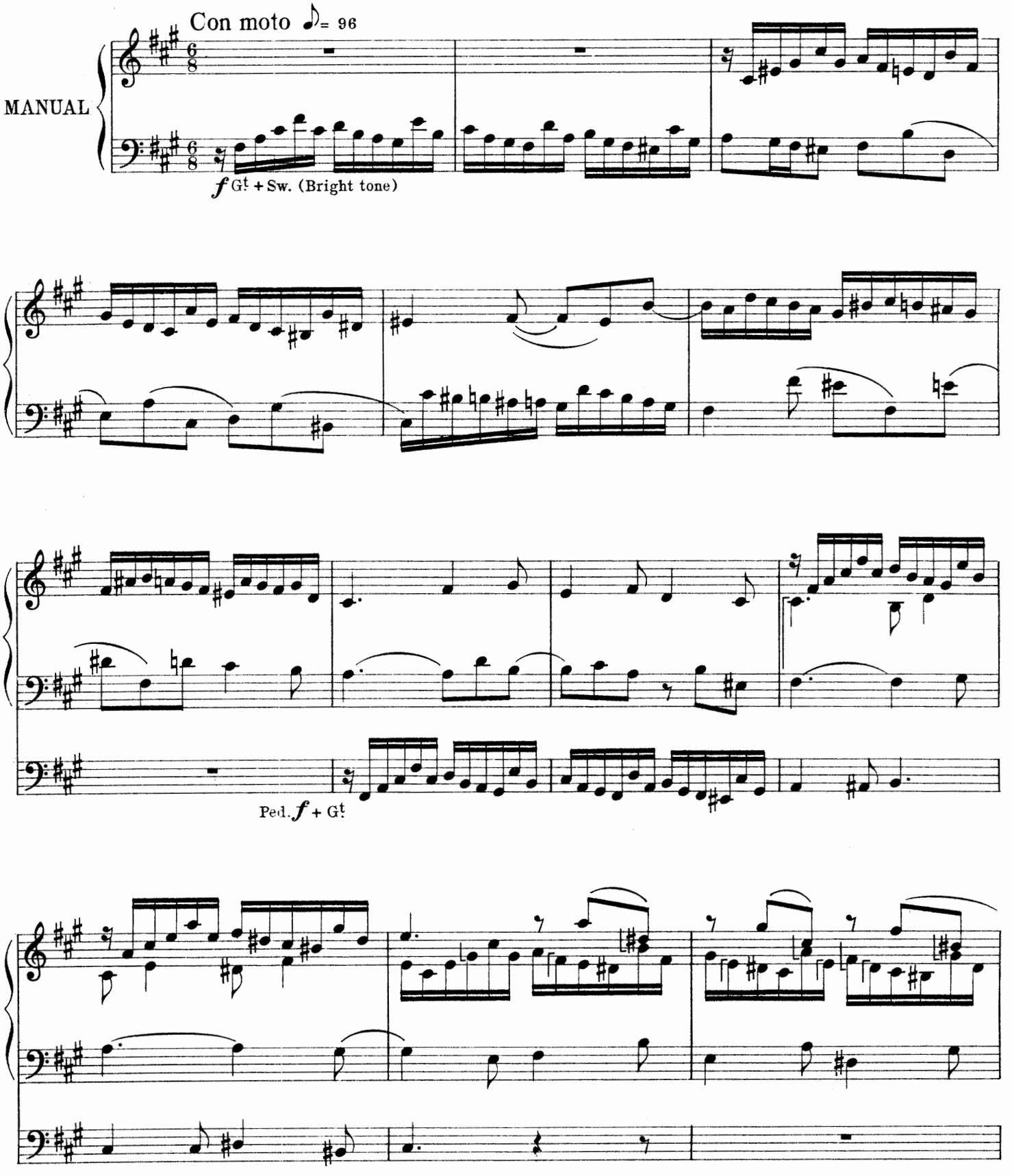

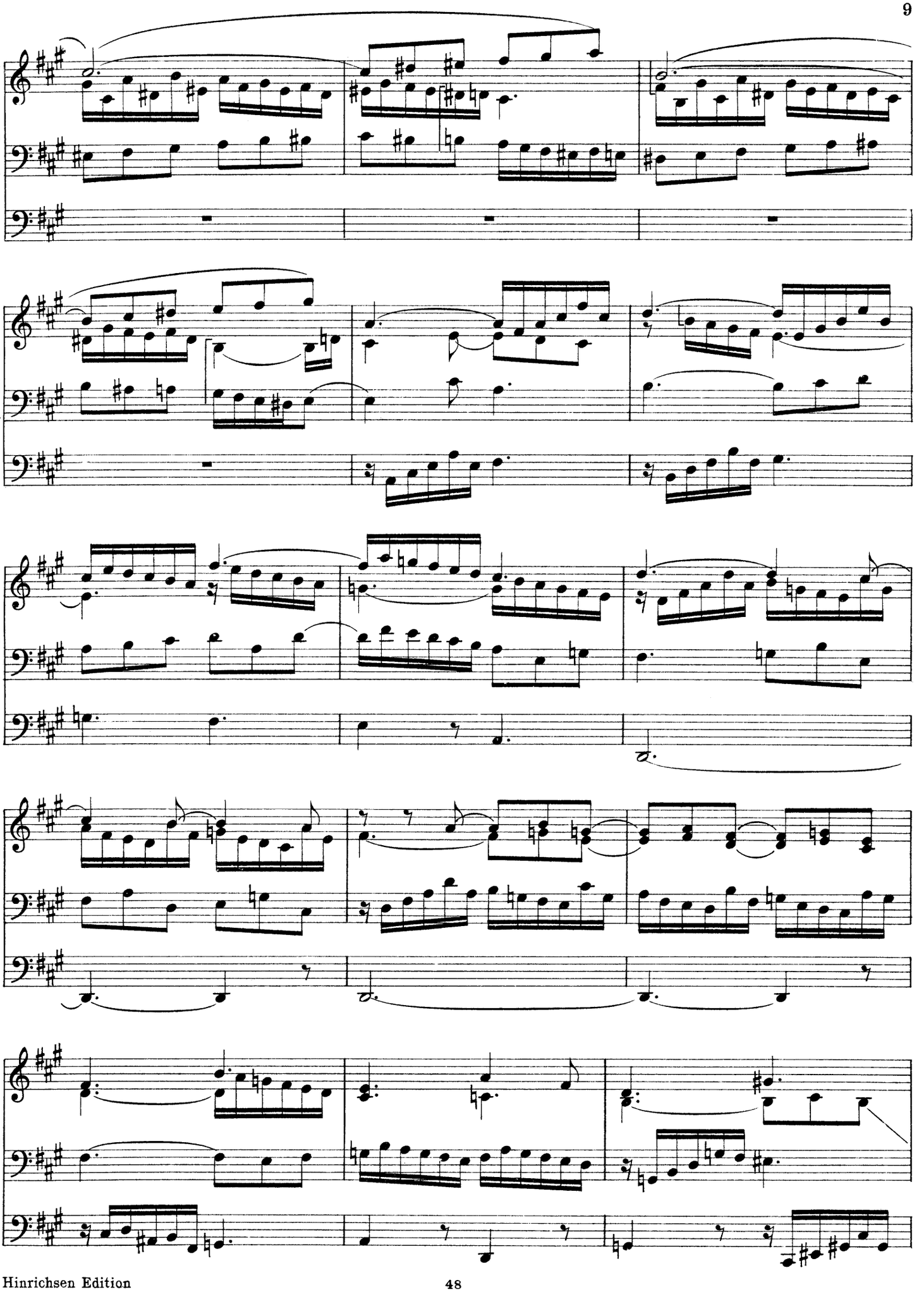

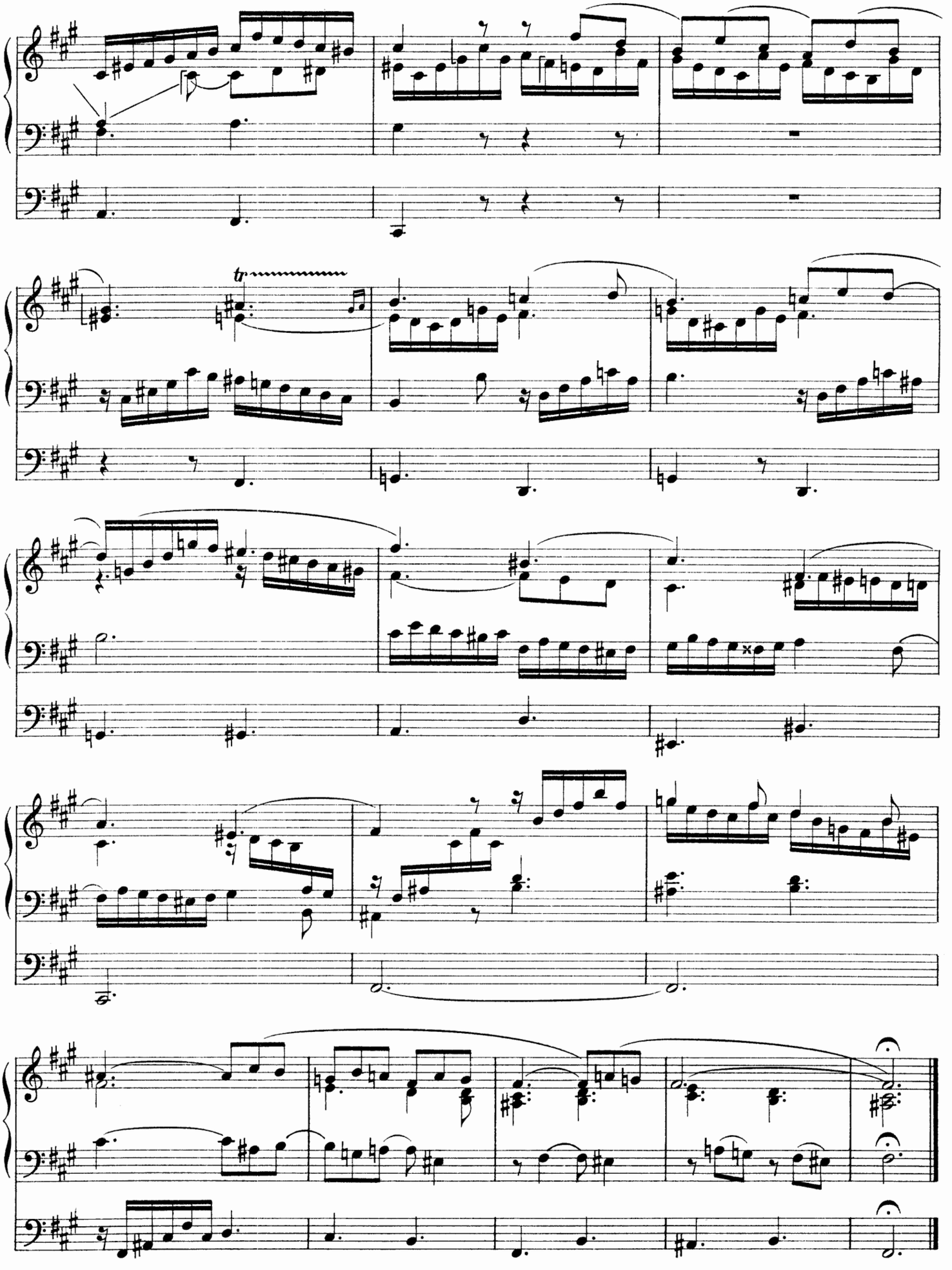
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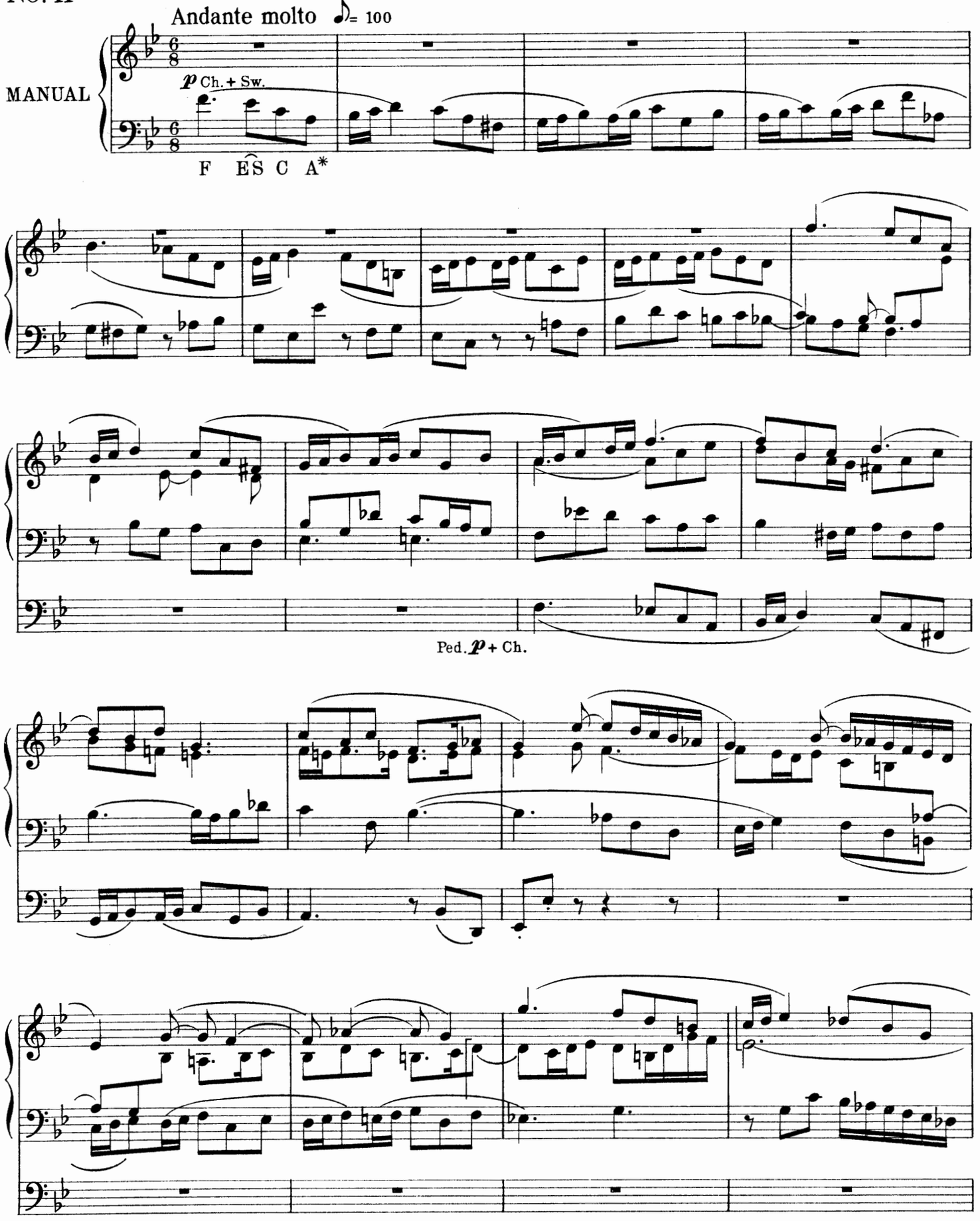
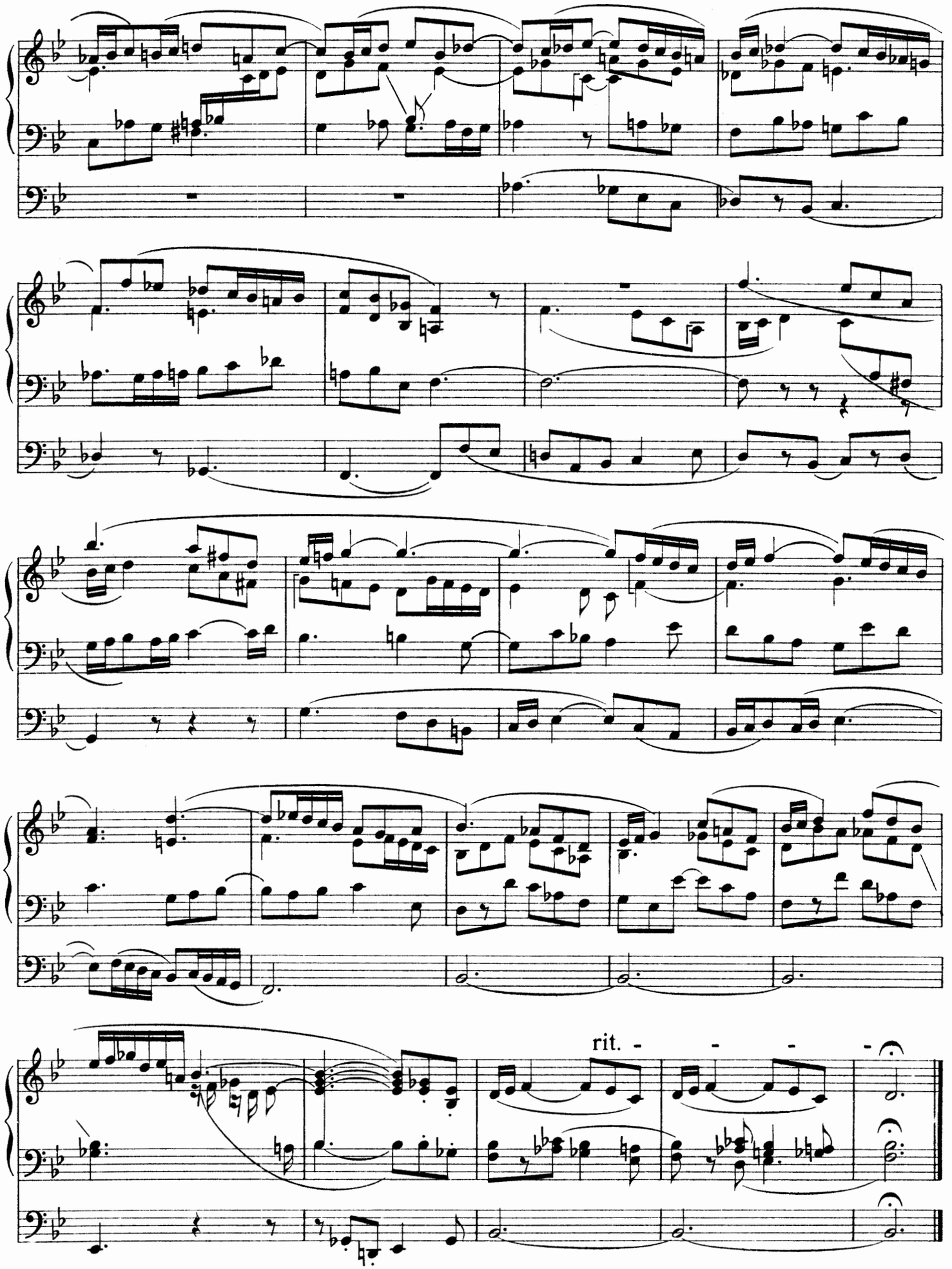



* Friedrich Fesca (1789–1826), a composer and Konzertmeister to the Duke of Baden at Carlsruhe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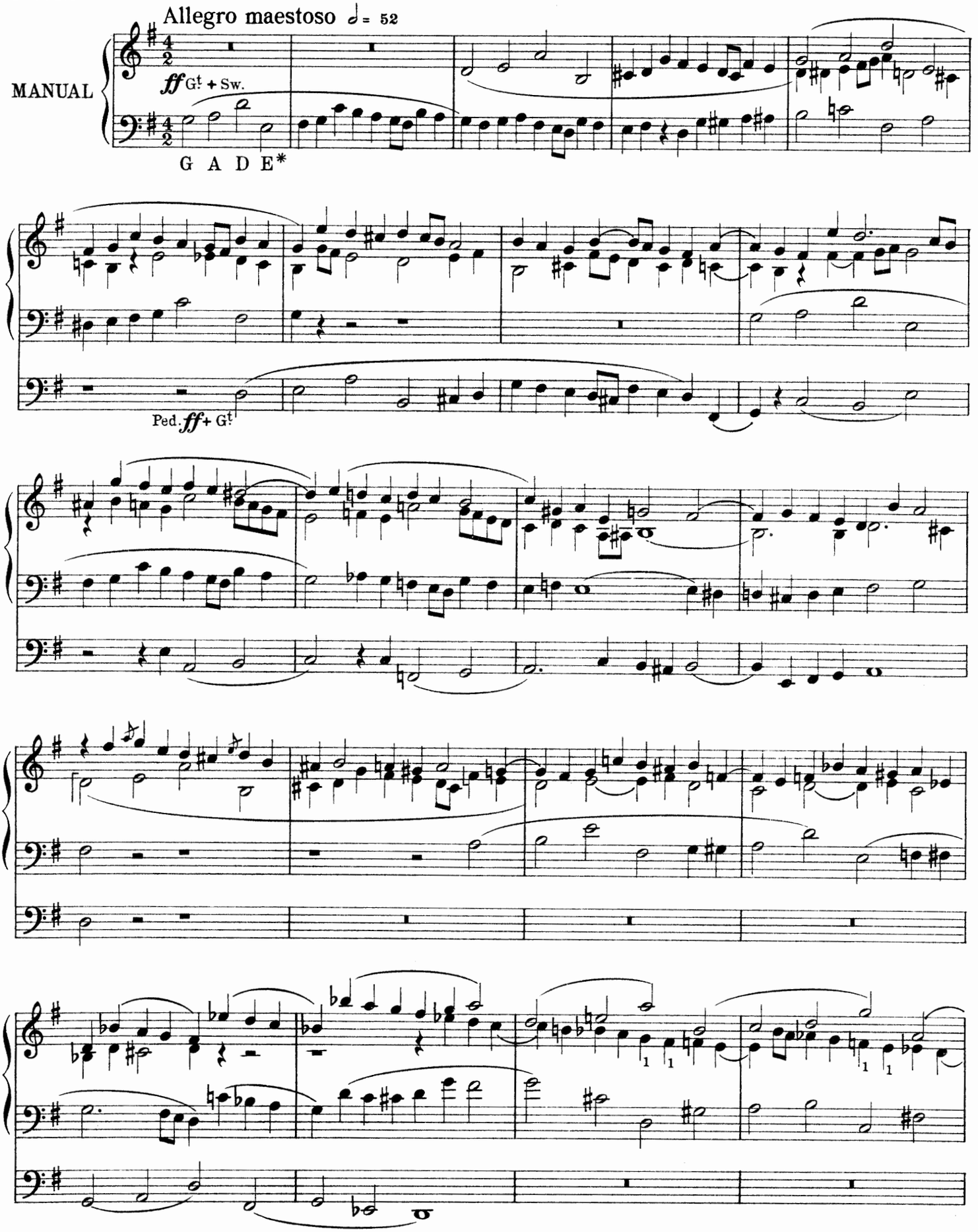
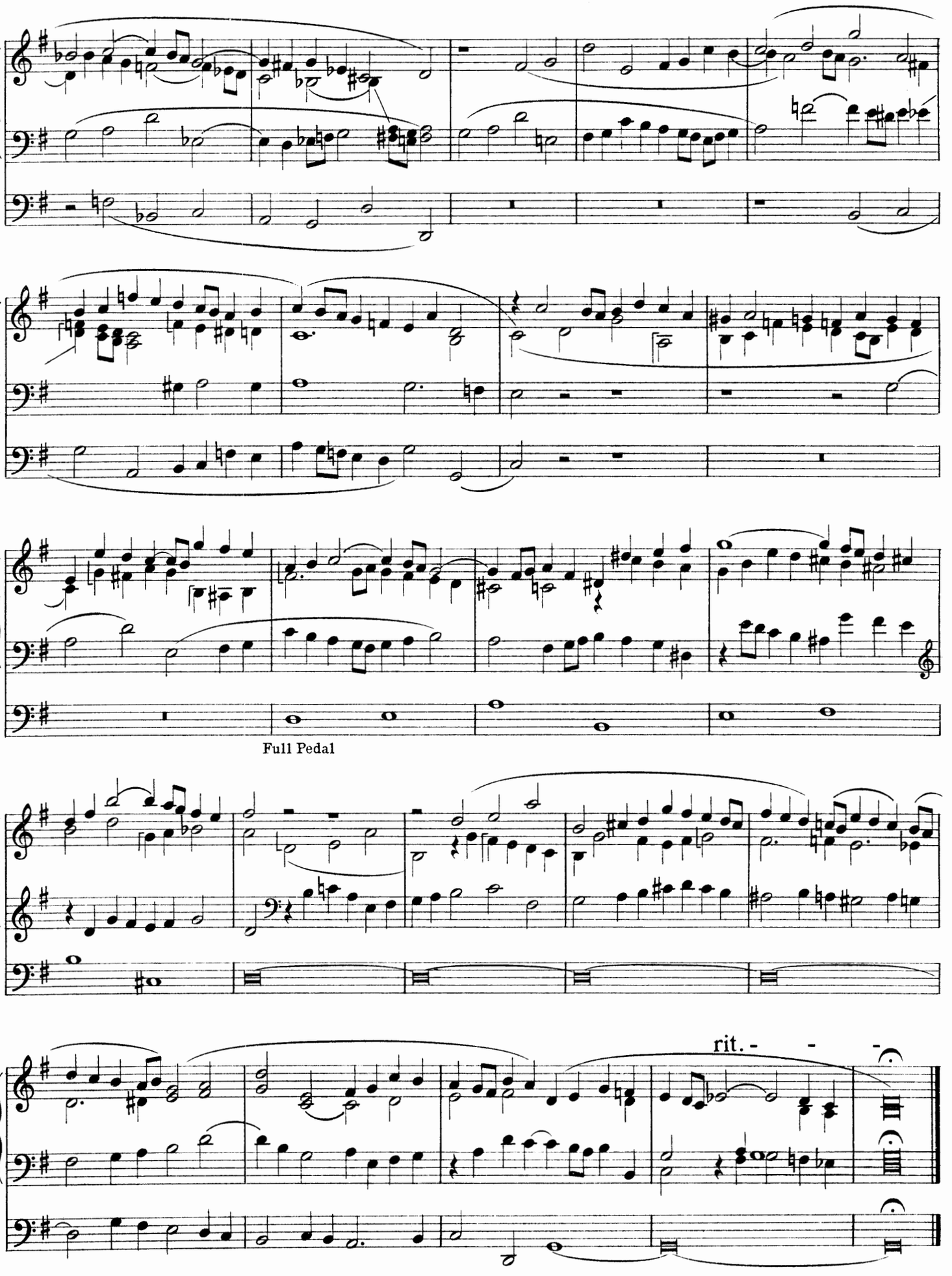



* Niels Gade (1817–1890), a Danish composer and an intimate friend of Schumann





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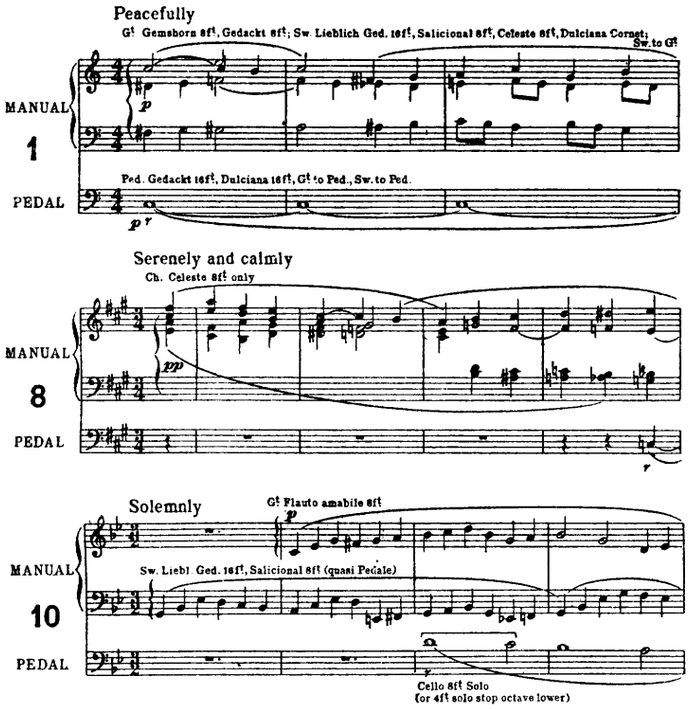
# FOURTEEN
# INTERLUDES

S. Karg-Elert
1879–1933




Hinrichsen Edition

# Sixth Sonata

(Op. 137)

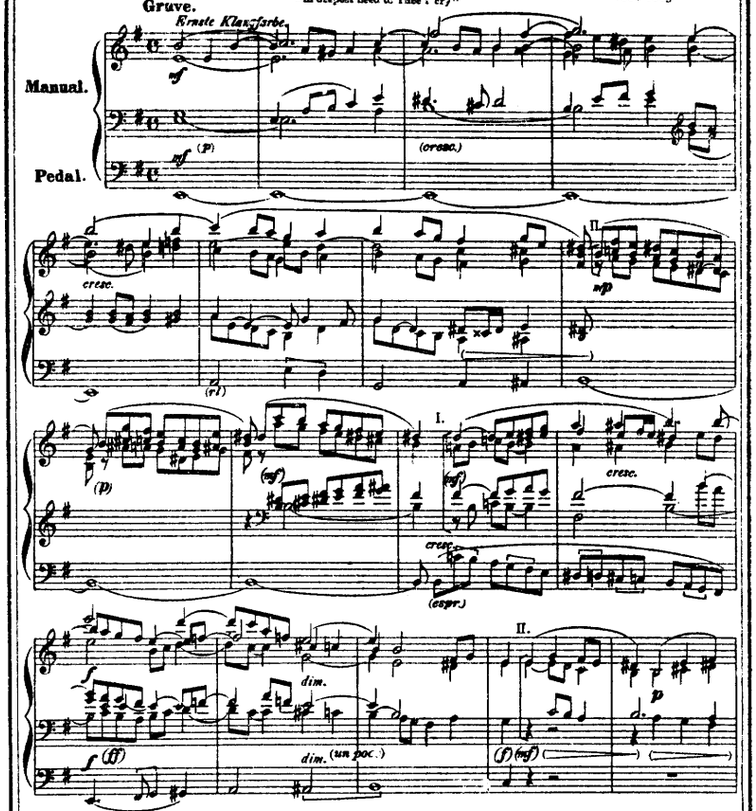
## I.

**„Aus tiefer Not schrei ich zu dir."**

"In deepest need to Thee I cry"

Merkel
1827–1885

Gruve.



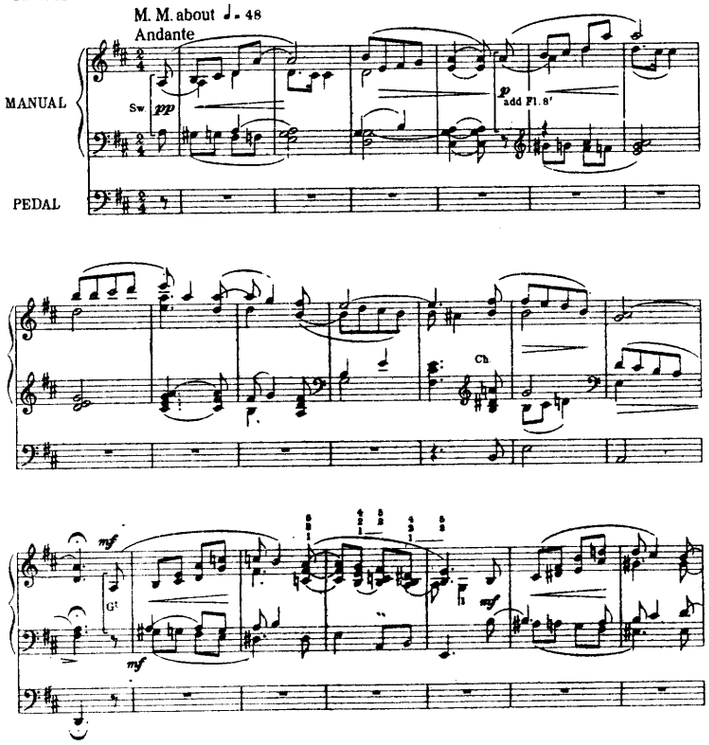

Hinrichsen Edition

# MEDITATION

Prepare: —
Sw. String tone
G! Small O.D. 8′
Ch. String tone & Fl. 8′
Ped. Bourdon 16′
Sw. to G!
Sw to Pedal
Sw to Ch.

Th. Bubeck Op. 14
Edited by Herbert F. Ellingford

M. M. about ♩ = 48
Andante



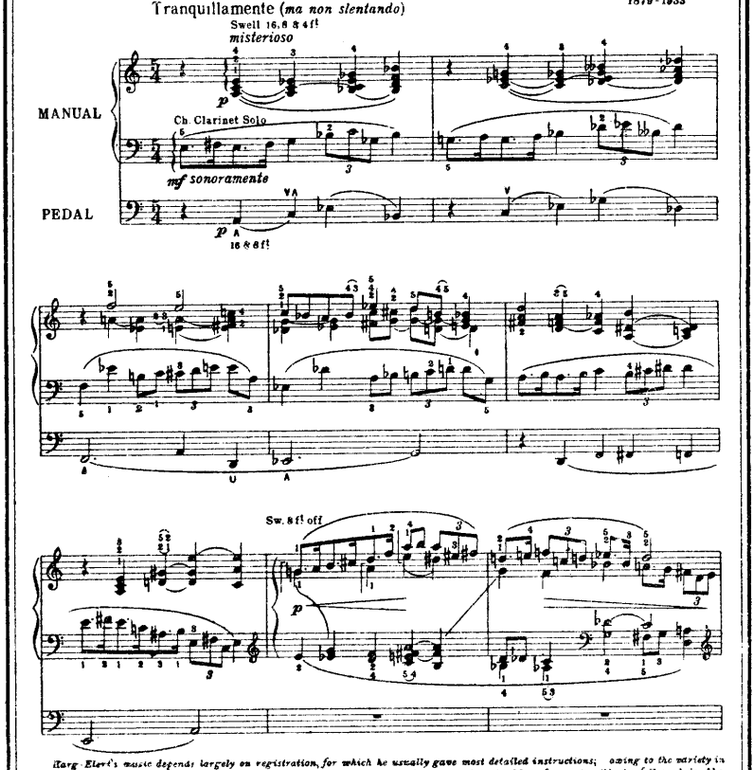

Hinrichsen Edition No 87

# SEQUENCE

No 1 in A minor

S. Karg-Elert
1879–1933

Tranquillamente (*ma non slentando*)




*Karg-Elert's music depends largely on registration, for which he usually gave most detailed instructions; owing to the variety in organ construction it can not always be possible to observe these to the letter, but they should as far as possible be followed in the spirit.*

Hinrichsen Edition No. 94

To Henry Willis
my dear friend, in highest admiration

# Passacaglia and Fugue

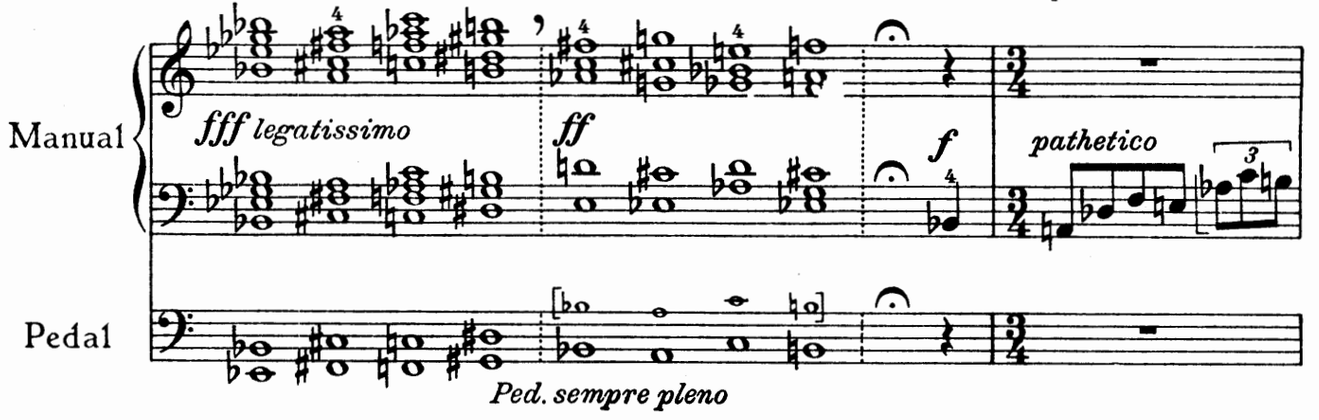
(B flat minor)

on

# B - A - C - H

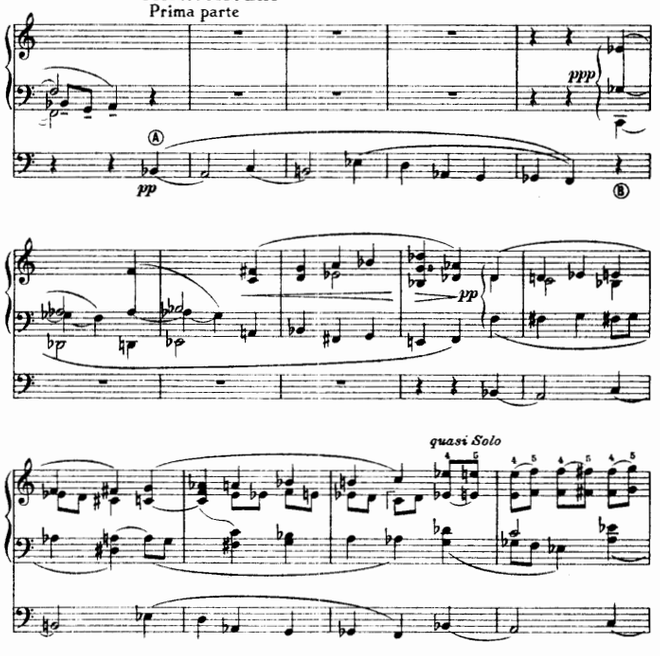
Sigfrid Karg-Elert Op. 150
(composed 1932)

## INTRODUZIONE

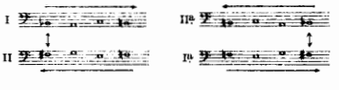





## PASSACAGLIA
Prima parte




Ⓐ Fundamental basis of the Variations




Ⓑ The first part of the Passacaglia is to be played as one self-contained movement. The tone should be built up from variation to variation, the tempo remaining unchanged.

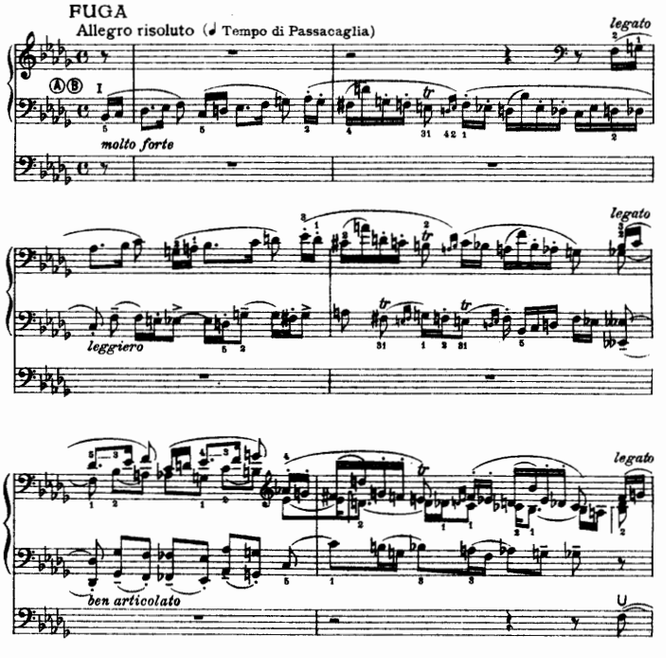
Ⓐ Grundtöne der Variationen

Ⓑ Der erste Teil der Passacaglia ist in einem geschlossenen Aufbau zu spielen. Die Steigerung erfolgt von Variation zu Variation, das Tempo bleibt unverändert.

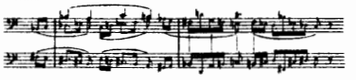




## FUGA
Allegro risoluto (𝅗𝅥 Tempo di Passacaglia)




Ⓐ Fugue theme — Fugenthema



Ⓑ I, II and III indicate three distinct and contrasting registrations. I is the Bach "Diapason forte" with Mixture for the main theme, II is a clear timbre based on Gedackt 8ft for the bridge passages. I and II should be distinct from one another more in tone-colour than in degree of loudness. III should be quieter than the others, mezzo forte, and based on a subdued yet melodious reed tone.

Ⓑ Die Bezeichnungen I, II, III stellen drei voneinander streng zu unterscheidende Klangebenen dar. I ist das Bachsche Prinzipalforte mit Mixtur für das Hauptthema, II eine durchsichtige, auf Gedakt 8′ basierende Klangfarbe für Zwischenspiele. I und II sollen sich weniger durch Lautstärke als durch den Klangcharakter unterscheiden. III ist schwächer wie die vorgenannten, mezzoforte, auf einem flüssigen und klanglich unaufdringlichen Rohrwerk aufgebaut.