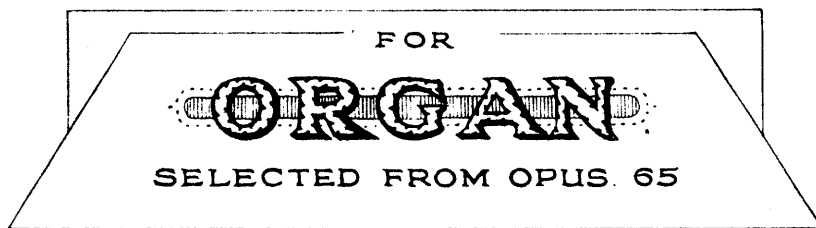
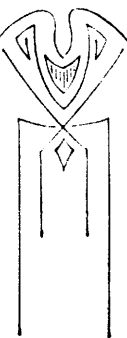


SEVEN CHORALE IMPROVISATIONS

(PAXTON'S EDITION Nº 22.184)



SIGFRID KARG-ELERT.



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SEVEN CHORALE IMPROVISATIONS

for

ORGAN

by

SIGFRID KARG-ELERT

SELECTED FROM OPUS 65

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W. PAXTON & CO LTD

36-38, DEAN STREET

LONDON, W. 1

Choral - Improvisationen für Orgel.

Ah, Jesu Christ with us abide.
 Ach bleib mit deiner Gnade.
 (Christus der ist mein Leben.)

[Trio]

Andante sostenuto. M. M. ♩ = 76 bis 84.
Ruhig, ohne zu schleppen.

Sigfrid Karg-Elert, Op. 65.

Manual. I

II Die beiden Manuale müssen gleichstark, aber in der Farbe recht verschieden sein.

Pedal. *sempre legato*
 ein leichtansprechendes 16' u. 8' Reg. [nicht zu dick!]

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves.

The second system of musical notation consists of three staves, continuing the piece. It maintains the same key signature and complex rhythmic patterns as the first system. The notation includes various note values and rests, with some notes marked with a flat sign.

The third system of musical notation consists of three staves. The musical texture remains dense with rapid passages. There are several slurs and ties across the staves, indicating phrasing and continuity.

The fourth system of musical notation consists of three staves. The music continues with intricate rhythmic patterns and melodic lines across all three staves.

The fifth system of musical notation consists of three staves. It includes performance markings: *rit.* (ritardando) is written above the middle staff and below the bass staff. The instruction *Pod. doppelt* (Pedal doppio) is written below the bass staff. The system concludes with a double bar line.

Rejoice greatly, O my Soul.
Freu dich sehr, o meine Seele.

[Sarabande]

Alla Sarabanda. M.M. ♩ = 64
Ruhevoll, doch nicht schleppend.

Sigfrid Karg-Elert, Op. 65.

Mit streichenden, doch zarten Stimmen [Salicional 8'; Zartflöte 8'].

Manual.

Pedal.

p sempre ben legato

sehr zarter 16' nebst Coppel zu Man. II.

mit geschlossenem Schwellwerk [16' 8' 4' 2', doch sehr discret!]

III

piu p

[zarte 8' u. 4']

II

p

p

p

p

I [Clar. 8']

sonoro, ma delicato

III

8' 4' (2) sehr discret!

p

Lord, all my heart is fixed on Thee.
Herzlich lieb hab ich dich, o Herr.

[Orgelchoral]

Con tranquillità ed espressione. M. M. ♩ = 64
Mit Ruhe und Ausdruck.

Sigfrid Karg-Elert, Op. 65.

Manual. Pedal.

mp I eine zarte Solostimme 8'

III 16' 8' 4' Echowerk II

pp *delicatiss.*

p zarter 8' *mp* u. deut-

III I *tr*

pp [Echo] *mp* in A - bra - hams Schooß

letz - ten End die See - le mein

licher 8' (Coppel zu I?) [sonorer 8' weg!] *p* wie anfangs

III I III

pp [Echo] II *pp* [E-

tra - - gen den Leib in sei - nem Käm - mer - lein

cho] *p* *pp* [Echo] *mp* I ruhn

gar sanft chn' ein - 'ge Qual und Pein *p* II

mp u. 16 [Fagott?]

Das Stück ist so zu registrieren, daß eine einheitliche kontinuierliche Steigerung bis zur Mitte erreicht wird, um dann in umgekehrter Folge allmählich zart und verklärt (wie anfangs) in den Schluß überzugehen! Der ruhige Fluß ist durchaus zu wahren.

bis zum jüngs-ten Ta - ge III II verstärkt 7

pp [Echo]

f doch ohne Manualcoppel

II [wie die rechte Hand] III [I u. II entspr. verstärkt] I [Trom-
pete 8']

rat - te mich

daß mei - ne Au - gon se - hen dich

u. Coppel zu I [Trompete 8']

(Coppel zu I weg!)

ma non

II I Herr Je - su Christ III

al - ler Freud' o Got - tes-sohn' mf

mein Hei - land und mein Gna - den-thron

sempre II

sonoro

f

II III I -

er - hö - re mich, er - hö - re mich

sonoro ma delicato

pp

verklärt rit. II III Vox coel. 8

will dich prei - sen o - wig - lich

ppp

pppp <mf> pppp

*) Die Auslösung der Note b hat ohne Unterbrechung zu erfolgen!

Beloved Jesu, how hast Thou transgressed Herzliebster Jesu, was hast du verbrochen.

(In Heinrich Schütz'scher Manier. 5 stimmig.)

Largo doloroso. M.M. ♩ = 64

Sigfrid Karg-Elert, Op. 65.

Langsam, fast schlappend, mit schmerzlicher Empfindung vorzutragen.

[8' 16']

Manual.

pp

Pedal.

mp sempre legato

II } [8']

rit.

più p

più p

III } [8' 16' 4']

pp

V. 2. Du wirst ge - geis - selt und mit Dorn ge -

misterioso

trm

krö net! I

mp

III [8' 16' 4'] ins

pp misterioso

An - ge - sicht ge - schla - gen und ver - höh - net. II

più p

III

pp

du wirst mit Essig und mit Gall' ge trän - ket,

misterioso

p

espress.

II

pp

mp

ans Kreuz ge - hen - ket.

pp

I

pp

All comes by God's great blessing.

Alles ist an Gottes Segen.

[Fughetta]

Con moto. M.M. ♩ = 100 [bis 80 herab]

Mit einiger Bewegung.

Sigfrid Karg-Elert, Op. 65.

Al - les ist an

Manual. *mit frischen 8' u. 4' Stimmen.*
mf

Pedal.

Got - tes Se - gen

II über alles Gold und Gut.
p sehr zart

und an sei - ner Gnad' ge - le - gen
f durchaus deutlich *p*

I Wer auf Gott sein Hoff - nung set - zet, der behält ganz unverletzt

II *p* III *più piano*

f

I ei - nen frei - en Hel - den - mut!

f *ff* Org. pleno

[ei - nen frei - en Hel - den - mut] Org. pleno
f durchaus deutlich *ff*

O world, I e'en must leave thee.
 O Welt, ich muß dich lassen.

[Canzone]

Sigfrid Karg-Elert, Op. 65.

Tranquillamente. M. M. ♩ = 64
 Ruhig und ausdrucksvoll.

Manual. I 8' Solostimme [quasi Viol. solo]
 II 8' 4'

p *molto espressivo*

Pedal. *pp sempre legato al fine*
 [quasi Continuo]

sempre I

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A first ending bracket labeled 'I' spans the second and third measures of the system. A dynamic marking of *mf* is placed below the first ending bracket.

I sonoro

II *p dolce*

mf

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with similar melodic and accompanimental patterns. A second ending bracket labeled 'II' is marked *p dolce*. A dynamic marking of *mf* is placed below the first ending bracket. The word 'I sonoro' is written above the top staff in the third measure.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with similar melodic and accompanimental patterns.

rit.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music concludes with a *rit.* (ritardando) marking above the top staff in the second measure.

O God, Thou faithful God.
O Gott, du frommer Gott.
(Zweite Version.)

Semplice e divoto. M. M. ♩ = 48 bis 52.

Sigfrid Karg - Elert, Op. 65.

Mit kindlicher Einfachheit und Ergebenheit, doch nie sentimental!

Lass mich an mei - nem End auf

Manual. *p* *sempre legato*

Manual: mit mildem, zartstreichendem 8' (Aeoline 8' oder Violine 8' + Flautino 4')

Pedal. *p*

Pedal: Gedacktbaß 16' und Dolce 8' + C. II

Chri - sti Tod ab - - - schei - - - den; nur Fern-

III *pp* verklärt *pppp* Schwell-

flöte 8' die See - le nimm zu dir hin - auf zu dei - nen

II *p* *cresc.* *breiter und größer*

werk geschlossen *p*

Freu - den; III Portunal 8' Fernflöte 8' dem Leib ein Räum - lein
 Vox coel. 8' Fl. 4' Gemshorn 8'

f *mp* *pp* *p*

(+ 32' *pp*)

p

gönn bei from - mer Chri - sten Grab, auf daß er sei - ne

Ruh an ih - rer Sei - te hab. III

rit. *mp* *p*

rit. immer nach und nach Register abstoßen bis zum

völligen Verklängen (Violinecho 8')

pp *ppp* *pppp* *rall.*

[comp. 13./11. 08.]

EIGHT SHORT PIECES

for the
Organ

BY

SIGFRID KARG-ELERT

OP. 154.

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for
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