



No. 94

KARG
ELEERT

SEQUENCE

in a minor

Organ

SEQUENCE

in A minor

This Sequence composed in 1908, the period of the Choral Improvisations Op. 65, has hitherto been available only in a collection of pieces by Gauss, and is consequently little known. The effectiveness of Karg-Elert's music depends to a large extent

on the registration used, for which he usually gave detailed instructions. Owing to the tonal varieties of instruments it is not always possible to observe these to the letter, but they should be followed as far as possible in the spirit.

S. KARG-ELERT

1879-1933

Tranquillamente (*ma non slentando*)

Swell 16, 8 & 4 ft
misterioso

MANUAL

Ch. Clarinet Solo

mf sonoramente

PEDAL

p

16 & 8 ft

Sw. 8 ft off

p

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features complex fingering with numbers 1-5 and slurs. The key signature has two flats.

G^t to Ped.

Second system of musical notation. It consists of three staves. The music continues with complex fingering and slurs. The dynamic marking *mf poco più mosso* is present. The key signature has two flats.

Third system of musical notation. It consists of three staves. The music continues with complex fingering and slurs. The dynamic marking *più f* and the tempo marking *agitato* are present. The key signature has two flats.

Fourth system of musical notation. It consists of three staves. The music continues with complex fingering and slurs. The dynamic marking *rfz* and the instruction *add 16 ft* are present. The key signature has two flats.

sempre Gt₃

ff

3 5 4 8 2 1 3 5

Gen. cresc. Ped. \wedge

fff

f

pesante e lento

p

Reduce Gen. cresc. Ped.

Swell 16, 4 & 2 ft soft stops

tranquillo, ma poco a poco vivamente

m.d.

m.s. p

Open Swell

prestissimo

Choir Clarinet Solo

Swell 16, 8, 4 & 2 ft

(box closed)

The first system of the musical score consists of three staves. The top staff is a treble clef with a solo line for the Choir Clarinet, starting with a *p* dynamic. The middle staff is a bass clef with piano accompaniment, including a triplet of eighth notes. The bottom staff is a bass clef with a guitar part, marked *Gt to Ped.off p* and λ . Fingerings and articulation marks like *AV* are present.

The second system continues the musical score. The top staff features the solo line with a *5 4* fingering. The middle staff has piano accompaniment with a triplet. The bottom staff shows the guitar part with a *v* (accents) and *AV* (accents) marking.

The third system features more complex piano accompaniment with multiple triplets and sixteenth-note patterns. The top staff has a solo line with a *4 5* fingering. The bottom staff includes a guitar part with a *U* (unplugged) marking.

The fourth system concludes the piece. The top staff features a guitar solo marked *Gt s ft* with a *4* fingering. The middle staff has piano accompaniment with a triplet. The bottom staff shows the guitar part with a *U* marking.

4 4 2 4 1 3 1 3 4 2 9 1 4 8 5 4 2 3 4 3

1 2 1 2 3 1 2 3 1

1 3 2 5 1 4 3

5 4 2 4 5 1 4 5 4 3 4 5 4 5 4 5 4 5

1 2 1 1 2 4 1 2 1 2 3

p Choir Clar. Solo

1 2 1 2 4 1 2 1 2 3

v

4 5 4 5 4 5 4 4 4 1 4 1

1 1 3 4 2 4 1 2 4

misterioso
Swell 16 & 4 ft. (no 8ft)

pp *pp*

pp Sw. to Ped.



Music Books

previously called Hinrichsen's Musical Year Books

Seventh Music Book

Subjects ranging from Bach to Schönberg are discussed in this volume of the Music Book, with special sections on Bach, Grieg, Verdi and Schönberg. The Bach section (181 pp.) is an outstanding feature, containing contributions from well-known authorities, which deal with the keyboard works, ornamentation and the Bach revival. Newly discovered portraits are also discussed and there is a section of Bach biography and bibliography. Performance times for all the cantatas and many of the instrumental works are given, and there are a dozen interesting pictures, including a splendid reproduction of the Haussmann portrait. 750 pages, 100 illustrations and 100 music examples.

Eighth Music Book

This volume of the Music Book is mainly devoted to the organ and to Bach, containing two important studies by William Sumner, "The Organ of Bach" and "Gottfried Silbermann, Organ Builder". Specifications of every organ upon which Bach is said to have played are included, together with a glossary of stops found on his organs. The B.W.V. numbers, a grading system, discussion of tempi, the nicknames of his organ compositions, valuable indices and bibliographies and a history of the basic Peters Edition of Bach's Organ Works give added interest to this survey.

Ninth Music Book

John Gay and the Beggar's Opera

by GEOFFREY HANDLEY-TAYLOR and FRANK GRANVILLE-BARKER
Reproductions of the 52 "Beggar's Opera" Playing Cards, Cast Lists, Sources, Bibliography, 14 Caricatures. There are also sections on Pepusch and Hogarth. Altogether over 130 rather unusual illustrations.

Tenth Music Book

Organ and Choral Aspects and Prospects

This Music Book is a postlude to the International Congress of Organists held in London in 1957. It presents the texts of the talks given at the Congress by distinguished musicians from both sides of the Atlantic. In addition to the lectures, it contains a section devoted to the organ of the Royal Festival Hall, a complete list of Reger's organ compositions (with notes on performance) and 27 photographs of contemporary organists. There is also a study, Purcell Portraiture (illustrated with 18 plates), which discusses the known portraits of this great English composer.

Eleventh Music Book

Music, Libraries and Instruments

This volume contains the papers read at the first joint Congress of the International Association of Music Libraries and the Galpin Society held at Cambridge in 1959. Music, Libraries and Instruments should long serve as a valuable work of reference for many different types of user: Librarians in charge of music collections large or small, learned or popular; students of librarianship aspiring to that status; curators of collections of musical instruments or of museums containing such collections; publishers and music dealers; private collectors of music or instruments; and the growing body of music lovers interested in the materials and methods of musical research. A special feature of this volume is its lavish use of illustrations—179 plates. 300 text pages.