HOMAGE TO HANDEL

54 Studies in Variation Form
FOR ORGAN
ON A GROUND BASS OF
HANDEL
BY
Sigfrid Karg-Elert

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THREE SHILLINGS AND SIXPENCE.

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ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES) No. 89.
HOMAGE TO HANDEL

THIS work owes its inception to the last movement of Handel's G minor Suite for pianoforte, from which certain figures as well as the three themes combined in Variation 54 are taken.

The dedication is intended to be an expression of thanks for the honour done the composer by his election in 1914 as honorary member of the Royal College of Organists. The memory of the great master Handel, whom both England and Germany claim as their own, has been invoked as a symbol of the close ties which bind English and German music.

The registration and manual marks are not to be taken as strictly binding. For smaller organs the colour scheme must be reduced in a logical manner; it may even be necessary to omit some of the Variations. But the registration given will serve as an important indication of a definitely thought-out tonal plan, necessitated by idiomatic and technical features. Side by side with typical organ effects will be found purely "Orchestral" Variations (Var. 20, Gamba Solo; Var. 21, Duet; Var. 22, Quartet; Var. 29, Flute Solo; Var. 32, Flute Duet; Var. 37, Quartet; Var. 43, Wood-Wind Quartet; Var. 44, Trumpet ensemble; Var. 45, Brass Band), which are to be played as far as possible with "unmixed" natural colours. Special notice is directed to the delightful harmonic (aliquot) combinations of which I always make a strong feature, with or without the middle register (16-ft. and 4-ft., 16-ft. and 2-ft., 8-ft. and 2\(\frac{\pi}{3}\)-ft., 16-ft., 8-ft. and 1\(\frac{\pi}{2}\)-ft., 8-ft. and 1\(\frac{\pi}{4}\)-ft., &c.). The small registers seldom found to-day (2-ft., 1-ft., 1\(\frac{\pi}{2}\)-ft., 3\(\frac{\pi}{4}\)-ft.), which must be voiced very delicately and are mostly required on the Choir and Swell (enclosed in Swell boxes), are to be obtained by playing on 4-ft., 2-ft., 2\(\frac{\pi}{3}\)-ft., 1\(\frac{\pi}{4}\)-ft. stops an octave higher. They demand a neutral 16-ft., so that, played an octave higher, the effect is 8-ft. This, and several other aliquot combinations arise in no sense from a desire to be "modern"; on the contrary, they are derived from classical colour studies, and must be considered as a resuscitation, or renaissance, and direct outcome of the specifications of Praetorius and Silbermann. They should recall the delightful, charmingly piquant, needle-sharp but silver-like tones of the Larigo\(\dagger\) (2-ft. and 1\(\frac{\pi}{2}\)-ft.), Zimbel (1-ft., 1\(\frac{\pi}{2}\)-ft., and 2\(\frac{\pi}{3}\)-ft.), Bifam (8-ft. and 2-ft.), Bock, Spill, and Schwiegelpfeiff, Nasard\(\ddagger\) (2\(\frac{\pi}{3}\)-ft.), Sifflet (1-ft.), and Pedal-Zimbel (16-ft. and 1-ft.). They are the true colour expression of virtuoso ornament and grace playing (histrion), of the percussion of the Glockenspiel, (Zimbelstern), and the dainty, rococo-styled Cembalo and Lute figures in which the organ music of the 16th to the 18th centuries is so rich.

The organ of to-day can reproduce a great number of these old colour effects if one plays an octave higher and omits the 8-ft. register.

The Variations, which should if possible be played without omissions, fall into three major groups:

A. Var. 1-19 (Hallelujah). In general a sustained up to \(\wedge\).


C. Var. 29-54. Beginning with the old "Portative," steadily increasing to the pompous brilliance of the modern tutti.

The last Variation combines the three original themes of Handel.

\* Nineteenth (Eolino).
\dagger Twelfth (Gemshorn).
HOMAGE TO HANDEL

54 Studies in Variation Form for Organ

ON A GROUND BASS OF

HANDEL

Sigfrid Karg-Elert

Lento lugubre ed indeciso

MANUAL

PP Stopped 32', 16' & 8', Sw. coupled

PEDAL

Sw. Soft String tone

PP mistico

Ch. Stopped 8'

(add 16' PP)

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Più Allegro

16' & Mixture (p)

Più mosso

Gt (without Mixtures) 16', 8' & 2'

Vivace leggiero

P Ch. 16's d (quasi 'Cembalo')

secco
19 Poco grave

[Music notation]

[lunga]

["Halle-lu-jah"] Sw. fff at allargando decresc.

Largo

Tempo di Sarabanda (Ciacona)

Gamba or Violoncello Solo

*) = sempre tranquillo, 1/2 = stretto.

14946
Più mosso (Andantino giusto)
* The Echo passages may, if desired, be played on the pedals with a Waldflöte 2'. It will then be necessary to move the < and > a crotchet earlier, unless an assistant is present to undertake the Swell pedal.
Ancora un pochettino mosso

Stopped 16' & Tierce Flute 16' above (quasi Cymbal)
Lostosso tempo (presto)
16' 2'\( \text{quasi Xylophon} \)

Sempre più mosso
String tone (or 16' sva higher)

Presissimo
Sw. 16' 8' \( \text{Seventh} \)

(Rückpositiv)
PCh. 16' Reed (or 8' sva. lower)

(Brustwerk or Regal)
# ORIGINAL COMPOSITIONS FOR THE ORGAN  
**(NEW SERIES).**

1. **Seven Chorale Preludes**  
   - C. Hubert H. Parry  

2. **Prelude in C**  
   - W. Wolstenholme

3. **Festival Prelude: "Feste Bach"**  
   - J. W. Fauthes

4. **Meditation**  
   - W. Fauthes

5. **Postlude**  
   - W. Fauthes

6. **Jour de Noes**  
   - J. Stuart Archer

7. **Cantabile**  
   - R. G. Hailking

8. **In Missa Est**  
   - J. Lemmens

9. **Triumphal March**  
   - J. Lemmens

10. **Fanfare**  
    - J. Lemmens

11. **Cantabile**  
    - J. Lemmens

12. **Finale**  
    - J. Lemmens

13. **A Fantasy**  
    - C. Edgar Ford

14. **Intermezzo ("A Marriage Souvenir")**  
    - W. Wolstenholme

15. **Legend**  
    - Harvey Grace

16. **Meditation**  
    - Alfred Hollins

17. **Bartabole**  
    - A. W. Politi

18. **Canzone**  
    - Edward Elgar

19. **Prelude and Fugue in C**  
    - John E. West

20. **Epilogue**  
    - W. Wolstenholme

21. **Suite Ambrosia**  
    - P. W. Holloway

22. **Fantasia and Fugue**  
    - C. Hubert H. Parry

23. **Voluntary**  
    - W. G. Alcock

24. **Improvisation**  
    - W. G. Alcock

25. **Legend**  
    - W. G. Alcock

26. **Intermezzo**  
    - J. Stuart Archer

27. **Twelve marches**  
    - H. M. Higgens

28. **Toccatine**  
    - W. G. Alcock

29. **Romance in A flat**  
    - H. Sandford-Turner

30. **Nocturne**  
    - Thomas F. Dunhill

31. **Festal Prelude**  
    - Thomas F. Dunhill

32. **Caprice de Concert**  
    - J. Stuart Archer

33. **Rococo**  
    - H. R. Walshe

34. **Prelude in the style of J. S. Bach**  
    - W. S. Vale

35. **Romanza**  
    - Alfred Hollins

36. **Festal Prelude**  
    - Alec Rowley

37. **Romance with Variations**  
    - J. Stuart Archer

38. **Toccata-Prelude**  
    - Oliver King

39. **Allegretto Scherlando**  
    - J. Stuart Archer

40. **Nocturne**  
    - H. R. Walshe

41. **Festival Toccata**  
    - Percy S. Fletcher

42. **Preludio Preludio**  
    - J. Valentine

43. **Fountain Revere**  
    - Percy S. Fletcher

44. **Ballade in E**  
    - J. Stuart Archer

45. **Seven Chorale Preludes (2nd Set)**  
    - C. Hubert H. Parry

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<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude on &quot;Rorate Cerne&quot;</td>
<td>Anthony Bernard</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Berceuse&quot;</td>
<td>Eric Webster</td>
<td>6</td>
</tr>
<tr>
<td>Three Short and Easy Postludes</td>
<td>F. W. Wadley</td>
<td>6</td>
</tr>
<tr>
<td>Chanson d'Espoir</td>
<td>J. A. Meale</td>
<td>6</td>
</tr>
<tr>
<td>Scherzo</td>
<td>J. A. Meale</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Gavotte&quot;</td>
<td>W. G. Ross</td>
<td>6</td>
</tr>
<tr>
<td>Fantasy in A</td>
<td>J. A. Souerbutts</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Carillon in A flat&quot;</td>
<td>J. A. Souerbutts</td>
<td>6</td>
</tr>
<tr>
<td>Three Chorale Preludes</td>
<td>Harold E. Darke</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Solemn Prelude&quot;</td>
<td>Hugh Blair</td>
<td>1</td>
</tr>
<tr>
<td>Intermezzo</td>
<td>Hugh Blair</td>
<td>6</td>
</tr>
<tr>
<td>Capriccio</td>
<td>Hugh Blair</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Postlude&quot;</td>
<td>Hugh Blair</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Postlude (with Violins ad lib.)&quot;</td>
<td>A. C. Mackenzie</td>
<td>1</td>
</tr>
<tr>
<td>Fantasia on the tune &quot;Tunny&quot;</td>
<td>T. J. Morgan</td>
<td>6</td>
</tr>
<tr>
<td>Minuet</td>
<td>Alfred Hollins</td>
<td>6</td>
</tr>
<tr>
<td>Epithalamum</td>
<td>Alfred Hollins</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Three Short Pieces&quot;</td>
<td>S. Corderidge-Taylor</td>
<td>6</td>
</tr>
<tr>
<td>Toccata</td>
<td>A. P. Hocky</td>
<td>1</td>
</tr>
<tr>
<td>&quot;A Souvenir&quot;</td>
<td>H. Douglas</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Lament&quot;</td>
<td>J. A. Souerbutts</td>
<td>6</td>
</tr>
<tr>
<td>Elégie Prelude</td>
<td>G. J. Pennell</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Cradle Song&quot;</td>
<td>R. G. Hailking</td>
<td>1</td>
</tr>
<tr>
<td>Chorale Fantasia on &quot;Humblin&quot;</td>
<td>J. E. Wallace</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Toccata and Fugue (&quot;The Wanderer&quot;)&quot;</td>
<td>C. Hubert H. Parry</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Andante Religioso&quot;</td>
<td>Alec Rowley</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Scherezade&quot;</td>
<td>J. G. Bennett</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Désespoir&quot;</td>
<td>Ch. Queck</td>
<td>6</td>
</tr>
<tr>
<td>Caprice in D flat</td>
<td>J. A. Souerbutts</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Revelations&quot;</td>
<td>H. E. Stewart</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Elegie Prelude&quot;</td>
<td>H. E. Stewart</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Thema Ostinata&quot;</td>
<td>C. C. Palmer</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Coronation March&quot;</td>
<td>R. G. Hailking</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Choral Melody&quot;</td>
<td>C. F. Watts</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Concert Overture in F major&quot;</td>
<td>Alfred Hollins</td>
<td>6</td>
</tr>
</tbody>
</table>

*(To be continued)*