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ROYAL COLLEGE OF ORGANISTS, LONDON,
with respect and gratitude

HOMAGE TO HANDEL

54 Studies in Variation Form

FOR ORGAN

ON A GROUND BASS OF

HANDEL

BY

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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 Duologue; 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 $\frac{2}{3}$ -ft., 16-ft., 8-ft. and 1 $\frac{2}{3}$ -ft., 8-ft. and 1 $\frac{1}{7}$ -ft., &c.). The small registers seldom found to-day (2-ft., 1-ft., 1 $\frac{1}{3}$ -ft., $\frac{2}{3}$ -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 $\frac{2}{3}$ -ft., 1 $\frac{2}{3}$ -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 Prætorius and Silbermann. They should recall the delightful, charmingly piquant, needle-sharp but silver-fine tones of the Larigot* (2-ft. and 1 $\frac{1}{3}$ -ft.), Zimbel (1-ft., $\frac{1}{3}$ -ft., and $\frac{1}{2}$ -ft.), Bifara (8-ft. and 2-ft.), Bock- Spill- and Schwegelpfeiff, Nasard† (2 $\frac{2}{3}$ -ft.), Sifflet (1-ft.), and Pedal-Zimbel (16-ft. and 1-ft.). They are the true colour expression of virtuoso ornament and grace playing (*fioriture*), 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 .
- B. Var. 20-28. Delicate solo stops of chamber music transparency, Echo effects, courtly figures in the olden style.
- 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.

* Ninteenth (Æoline).

† Twelfth (Gemshorn).

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ON A GROUND BASS OF

HANDEL

Sigfrid Karg-Elert

Lento lugubre ed indeciso

MANUAL

Sw. *ppp* *lugubre*

PEDAL

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

② *pp* *mistico*

③ Sw. Soft String tone

p

Ch. Stopped 8'

④ *p*

(add 16' *pp*)

Un poco più mosso

⑤

p Sw. 16' & 4' Flutes (without 8')

p Ch. & Sw. to Ped.

This section features a piano accompaniment with three staves. The top staff has a circled number 5. The music is in a 3/4 time signature with a key signature of one flat. The first two staves are for the piano, and the third is for the celeste and swell pedal. The tempo is marked 'Un poco più mosso'.

Grazioso e risvegliato

⑥

16', 8' & 2' Flutes (without 4')

quasi pizz.

This section features a piano accompaniment with three staves. The top staff has a circled number 6. The music is in a 3/4 time signature with a key signature of one flat. The first two staves are for the piano, and the third is for the celeste and swell pedal. The tempo is marked 'Grazioso e risvegliato'.

Capriccioso

⑦

p add Tenth, 1³/₈' (without 2') quasi "Cymbal"

This section features a piano accompaniment with three staves. The top staff has a circled number 7. The music is in a 3/4 time signature with a key signature of one flat. The first two staves are for the piano, and the third is for the celeste and swell pedal. The tempo is marked 'Capriccioso'.

This block contains the continuation of the piano accompaniment from the previous section, consisting of three staves. The music continues in the same 3/4 time signature and key signature.

Ancora più tranquillamente

⑧ Flute 8'

mf *sonore*

String tone 8' (Gamba or Violoncello)

add 8'

⑨ Diapason 8'

sonore

⑩ *Più mosso*

mf

⑪ *mf* G! 16' & 8' (String tone)

16' & 4' (Clarion)

Con moto

⑫

add 4' (16' & 4' with or without 8')

quasi pizz.

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Più Allegro

13

16' & Mixture (p)

Couple Man. to Ped.

This section contains measures 13 and 14. The music is in a minor key with a 3/4 time signature. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 14 continues the melodic line in the treble and has a more active bass line. The dynamic is marked as piano (p).

Più mosso

14

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

This section contains measures 14 and 15. Measure 14 is marked 'Più mosso' and features a treble clef with a rapid sixteenth-note pattern. The bass clef has a steady accompaniment. Measure 15 continues the sixteenth-note pattern in the treble. The dynamic is piano (p).

This section contains measures 15 and 16. Measure 15 continues the sixteenth-note pattern in the treble. Measure 16 features a treble clef with a melodic line and a bass clef with a simple accompaniment. The dynamic is piano (p).

Vivace leggero

15

p Ch. 16' & 4' (quasi "Cembalo")

secco

This section contains measures 15 and 16. Measure 15 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 16 continues the melodic line in the treble. The dynamic is piano (p). The section ends with the instruction 'secco'.

Sempre vivo

(16) Sw. 16', 8', 4' & 2' (without Reeds)
f
f Gt (without Reeds)
 add Trumpet 8'

Con umore

(17) Gt Full Sw. coupled Sw. Gt
grottesco
 Ped. Full (Reeds 32', 16', 8' & 4')

18

ff Gt add Mixtures & Cymbel

19 *Poco grave*

fff Full Org.

fff

U

["Halle-lu-jah"] Sw. *fff* Gt allargando *decresc.* *lunga* *P*

decresc. *P*

U

20 *Tempo di Sarabanda (Ciaccona)*
Largo

mf Gamba or Violoncello Solo

*) *)

*) = sempre tranquillo, = stretto.

Musical score for piano, measures 1-4. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. A third staff at the bottom is empty.

21 Più mosso (Andantino giusto)

Musical score for piano, measures 5-8. The tempo is marked *Più mosso (Andantino giusto)*. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. A dynamic marking of *P* (piano) is present. The word *sonore* is written below the left hand.

Flute 4' Solo

Musical score for piano, measures 9-12. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

Musical score for piano, measures 13-16. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

Più mosso

22 Flutes 8' (quasi 2 Fl. Soli)

String tone quasi Vcl.

Reeds (quasi Ob. da Caccia)
4' Solo

(non arpeggiato)

without 4'

Più lento, quasi largo

23

pp mistico
Sw. Voix Cel. 8' Solo

(quasi Campanelli)

16' & 1' (or 2') or 16' & Campano coupled

Largo

Ch. 16' & String tone 4' (without 8')

24

ben articolare

*(quasi Echo)

Sw. Voix Cel. 8' & 16'

Waldflöte 2'

* 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.

*Lostesso tempo
quasi largo*

Sw. sempre 16' & Voix Cel. 8'

25

ben articolare

Ch. or Gt.
Cor de Nuit or Quintatön (= Flute 8' & Twelfth *p*)

rall.

26

mp Sw. 16' & 4' (String tone)
(Box open)

p Ch. 16' & 4' Flutes
& Cor de Nuit (or
(closed) Quintatön)

Sw.

Ch.

Sw.

Ancora lento

27

(closed)

Sw. Stopped 16', Flute 8' Piccolo 2'
(without 4') quasi "Campanelle"

First system of musical notation, featuring a grand staff with three staves. The top two staves contain complex melodic and harmonic lines with many beamed notes and slurs. The bottom staff is mostly empty.

Ancora un pochettino mosso

Second system of musical notation, starting with a circled measure number 28. It includes a performance instruction: "Stopped 16' & Tierce Flute 1^a above (quasi 'Cymbal')". The notation continues with complex melodic lines in the upper staves.

Third system of musical notation, continuing the complex melodic and harmonic development from the previous systems.

Fourth system of musical notation, featuring a *rapido* section. It includes a dense, rapid melodic line in the upper staff and a lower melodic line in the middle staff. The system concludes with a *lunga* note and a *PPP 16'* dynamic marking.

29 *Sempre quieto*

Ch. *ppp* Lieblich Gedackt 8' Solo (or Liebl. Flute 4' 8va bassa) quasi "Portativo" *rit.*

Ch. soft 4' alone (no 8')

30

(quasi Aliquota) *pp*
Sw. soft 8'

mf

f Ch. & Sw. to Ped. (without Ped. stops)

Più mosso

31

(Ch. Fl. 8' & 4' *p*)

(Sw. (16' &) 8' *p*)

8' 4' Ch. coupled (without Sw. to Ped.)

32

Gajo, semplice

Ch. or Sw. 8' & 4' Gedackt
(*p* quasi Echo)

mf G[♯] Fl. 8'

33 *Allegro*

mf G: s' & 4'

Ped. 16'

34 *Presto* $\frac{2}{2}$

f add 16' (s' & 4')

35 *Sempre brillante* $\frac{2}{2}$

f

mf

s' & 2'

Lostesso tempo (presto)

16' & 2 $\frac{2}{3}$ ' (quasi Xylophon)

36

p (Reeds 8')

37 *Sempre più mosso*

String tone (or 16' 8va higher)

p

Gamba 8' Solo

Prestissimo

Sw. 16' 8' & 1 $\frac{1}{2}$ ' (Seventh)

38

(Rückpositiv)
p Ch. 16' Reed (or 8' 8va. lower)
(Brustwerk or Regal)

39 *Sempre prestissimo e spiccato*

(Sw. (closed))
 (quasi "Spinetta")
 pp
 G^t Stopped Diap. Sw. to G^t

40 *Larghetto serio*

G^t 16' & 8'
 p
 8' alone (Gamba)

41 *Lo stesso tempo*

Sw. Vox Humana 8', Echo Bourdon 8',
 Tremulant (with or without 16' pp)
 Ch. 8' & 4' Flutes
 p add 16'

Lostesso tempo

42 Sw. Vox Humana 8', 16' & 2 $\frac{2}{3}$ '

mf
sonore

G \dagger Reeds 8'

43 *Poco più mosso*

Cor de Nuit or Clarionet (or Corno di Bassetto)

mf

44 *Risoluto*

G \dagger Trumpet 8'

f

(without G \dagger to Ped.)

45 *Imperiale e pomposo*

G \dagger Full Reedwork only (16', 8' & 4')

ff

Solo, Tuba 8' & Clarion 4'

ff Trombone 16', Solo coupled

Musical notation for measures 45-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. Measure 45 features a complex chordal texture in the right hand and a melodic line in the left hand. Measure 46 continues this texture with some melodic movement in the right hand.

Musical notation for measure 46. The system consists of three staves. Measure 46 is marked with a circled number 46. The right hand features a series of chords with a *ff* dynamic and a *gt* (grace note) marking. The left hand has a melodic line with a *ff* dynamic.

Musical notation for measure 47. The system consists of three staves. Measure 47 is marked with a circled number 47. The right hand has a series of chords with a *ff* dynamic. The left hand has a melodic line with a *marcatissimo* marking and several accents (*^*).

Allegro con bravura

48 Pedal Solo

Musical notation for measures 48-49. The system consists of three staves. Measure 48 is marked with a circled number 48 and a *fff* dynamic. It features a dense, rhythmic texture in the right hand. Measure 49 is marked with a circled number 49 and continues the dense texture.

50 *Più gravemente (quasi 2/4)*

fff *gt*
quasi Pedal glissando

Musical score for measures 50-51. The piece is in a 2/4 time signature, marked *Più gravemente*. The music features a right hand with a series of chords and a left hand with a complex, glissando-like pattern. The dynamic is *fff* with the instruction *gt*. A *quasi Pedal glissando* instruction is present in the left hand.

Musical score for measures 50-51, continuing the previous system. The right hand continues with chords and the left hand with the glissando pattern.

51 *Tempestoso*

Musical score for measures 52-53. The tempo changes to *Tempestoso*. The right hand features a more active melodic line with a fermata over the final measure. The left hand continues with a similar pattern. A fermata is also present in the left hand.

Musical score for measures 54-55. The tempo is *rit. - - -*. The right hand features a melodic line with a fermata over the final measure. The left hand continues with a similar pattern. A fermata is also present in the left hand.

First system of musical notation. It features a grand staff with three staves. The top staff contains a melodic line with a long slur and a fermata. The middle and bottom staves contain accompaniment. A *rit.* marking is present in the middle staff.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff contains a melodic line with a long slur and a fermata. The middle and bottom staves contain accompaniment. *rit.* markings are present in the middle and right-hand staves.

Third system of musical notation. It features a grand staff with three staves. The top staff contains a melodic line with a long slur and a fermata. The middle and bottom staves contain accompaniment. A triplet of eighth notes is marked with a '3' in the middle staff.

Fourth system of musical notation, starting with measure 52. It features a grand staff with three staves. The top staff contains a melodic line with repeated trills marked 'tr'. The middle and bottom staves contain accompaniment. A *fff* dynamic marking is present in the middle staff. The tempo marking *Maestoso* is written above the first measure.

53 *Demoniaco*

fff

fff

Detailed description: This musical score is for the piece 'Demoniaco', starting at measure 53. It is written for piano with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music is characterized by dense, rhythmic chords and arpeggios. The first two staves feature a series of chords, while the bottom staff has a more active melodic line with some triplets. The dynamic marking 'fff' (fortissimo) is present in both the first and second staves.

54 *Trionfante e gigantesca (grave)*

Gt

fff Full

29

52 Solo, Sw. & Ch. coupled

fff

Detailed description: This musical score is for the piece 'Trionfante e gigantesca (grave)', starting at measure 54. It is written for piano with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music is very dense and powerful. The top staff features a series of chords with a 'Gt' (Grand Triolo) marking. The middle staff has a series of chords with a 'Full' marking. The bottom staff has a series of chords with a 'Solo, Sw. & Ch. coupled' marking. The dynamic marking 'fff' (fortissimo) is present in the first and third staves.

Sw.

fff Gt allargando

fff

Detailed description: This musical score is a continuation of the previous piece, starting with a 'Sw.' (Sforzando) marking. It is written for piano with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music is very dense and powerful. The top staff features a series of chords with a 'Gt allargando' marking. The middle staff has a series of chords with a 'fff' marking. The bottom staff has a series of chords with a 'fff' marking. The dynamic marking 'fff' (fortissimo) is present in the second and third staves.

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