

# SEVEN CHORALE IMPROVISATIONS

*for*

**ORGAN**

*by*

**SIGFRID KARG-ELERT**

**SELECTED FROM OPUS 65**

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# 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.

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

Pedal.

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

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The image displays a musical score for an organ improvisation. It is organized into four systems, each containing three staves: a top staff for the right manual, a middle staff for the left manual, and a bottom staff for the pedal. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a dynamic marking of *p* (piano) and includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A specific instruction for the pedal part reads "ein leichtansprechendes 16' u. 8' Reg. [nicht zu dick!]" and "sempre legato". A vertical watermark "CLASSICALand" is repeated on the right side of the page.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various musical notes, rests, and phrasing slurs. The key signature has two flats.

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Second system of musical notation, continuing the piece with three staves and similar musical notation.

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Third system of musical notation, continuing the piece with three staves and similar musical notation.

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Fourth system of musical notation, continuing the piece with three staves and similar musical notation.

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Fifth system of musical notation, concluding the piece with three staves. It includes performance markings: *rit.* (ritardando) above the middle staff, *rit.* below the bass staff, and *Ped. doppelt* (pedal double) below the bass staff.

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

[Sarabande]

Sigfrid Karg-Elert, op. 65.

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

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!]

*piu p*

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[zarte 8' u. 4']

II

*p*

*p*

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I [Clar. 8']

*sonoro, ma delicato*

III

8' 4' (2) sehr discret!

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# 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.** I eine zarte Solostimme 8'      III 16' 8' 4' Echowerk

**Pedal.** II sehr discreter 8' u. 4'      p zarter 8'      mp u. deut-

*mp* Ach Herr, laß dein lieb Enge - lein      *pp* *delicatiss.*      *p* am

*pp* [Echo] in A - bra - hams Schoß

letz - ten End die See - le mein      [sonorer 8' weg!]      *p* wie anfangs

tra - - gen      *pp* [Echo]      den Leib in sei - nem Käm - mer - lein      [E-

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

gar sanft ohn' ein - 'ge Qual und Pein

*mp* u. 16 [Fagott?]

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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.

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bis zum jün-g-ten Ta-ge III II [verstärkt]

pp [Echo] I >

Als dann vom Tod [Trompete 8 dazu]

f doch ohne Manualcoppel

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

ret te mich // u. Coppel zu I [Trompete 8] hen dich (Coppel zu I weg!) in

[tr]

pete 8] II I [Herr Je - su Christ]

al - ler Freud' o Got - tes-sohn mf mein Hei - land und mein Gna - den - thron pp

sonoro sempre II f

er - hö - re mich, er - hö - re mich pp

sonoro ma delicato

verklärt rit. III Vox coel. 8

will dich prei - sen e - wig - lich ppp <mf> ppp

→ Die Auslösung der Note b hat ohne Unterbrechung zu erfolgen!