

ORIGINAL  
ORGAN COMPOSITIONS

JOSEPH JONGEN

1. Prélude élégiaque et Pensée d'Automne <sup>NET</sup> 1/-

EAGLEFIELD HULL

2. Paraphrase on 2 Grieg Melodies ... 1  
3. Variations Poétiques ... .. 1/-  
4. Toccata on "Corde Natus" ... .. 1/-  
5. Fantasia on an old English Carol ... 1/-  
6. Prelude, Berceuse and Réverie ... .. 1/-



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Sw. Full.  
Gt. Full.  
Ch. Clarinet.  
Ped. Full to Gt. and Sw. Sw. to Gt.

# VARIATIONS POËTIQUES SUR UN THÈME ORIGINAL.

A. Eaglefield Hull.

INTRODUCTION.  
Allegro brillante.

MANUAL.

Gt. *fff* L.H. R.H. L.H. segue

PEDAL.

*tempo* L.H.

*rit. molto* ten.

*rall.*

*mf* *più lento* *rall molto* *mp* Adagio.

ten.

Sw. to Oboe. & 4 ft. Fl.  
Gt. Clarab. uncoupd

THÈME. Andante con moto.  
Sw.

Ped. to Sw. (no Ped. stops.)

add 16.

16 off.

add 16.

Sw. Cornopean or Horn, 8.  
Gt. Clarabella or Flute, 8.  
Ch. Clarinet, 8.  
Ped. 16 and 8.

# I. BAS RELIEF.

Andante sostenuto.

Sw.  
*p*  
Gt.  
*p*  
segue

Ch.

*poco* add Tpt., Sw.  
*poch. rit.* Gt. tempo

Sw. Open Diapn. alone.

Reduced Sw.  
*misterioso rit.*  
*pp dim.* *attacca*  
*più lento* Sw. *rall. molto*  
*poco stacc.*

Sw. Rohr. Flute. 8. (or Celeste.)  
 with Sub. 8. Super. 8. & Trem.  
 Ch. Lieblich Flute, 4 ft.  
 Ped. Liebl. Bourdon. 16 to Sw. 32 ft. if soft.

## II. CANON.

Sw.

*pp*

Ch. *mp*  
4 ft. only.

*pp*

*poco rit.*

*tempo*

*poco rit.*

*a tempo*

*rit. molto*

*attacca*

Sw. Diaps, Oboe.  
Gt. Clarabella or Flute.  
Ch. Viol. *p*  
Ped. Bourd. to Sw.

### III. KALÉIDOSCOPE.

Scherzando.

Sw. *mp*

Gt. (Ch.) (Gt.) (Ch.)

Gt. *rit. - tempo* (Ch.)

Sw. (Ch.) (Sw.) (Ch.) *rit. tempo*

Gt. (Ch.) (Gt.) *rit. lento attacca*

uncoupled

\* On 2 manual organs the Choir parts should be played on same manual as preceding chords.

Sw. Oboe and Diap.  
Gt. and Ped. Full with Reeds.  
(or Reeds 16. 8. 4. 2. alone)  
Ch. a soft 16' and 2'(or soft 8' and 2')  
Gt. to Ped.

# IV. CAPRICE.

Maestoso.

R.H. *ben marcato*

Ch. *agevole*

Gt. *ff*

L.H. *legato*

Sw.

*pp*

Gt. to Ped. off.

*gva ad lib.*

*gva ad lib.*

*gva*

Gt. *ff*

*ff*

Ch.

Sw.

*p*

*ben marcato*

Ch.

*rit.*

Gt. *ff*

*ff*

*rall. molto*

*tempo legato*

*ff*

*pp*

Ped. to Gt.

*p*



Sw. Celeste. R. fl, (Super 8. ad lib.)  
Gt. Flute, 8. (or Solo.)  
Ch. Clarinet, 8.  
Ped. Liebl. Bourdon, 16.  
Ped. to Swell.

V.  
RÊVERIE.

Lento espressivo.

The musical score is divided into four systems, each with three staves (treble, grand, and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

- System 1:** The piano accompaniment (Sw.) features a rhythmic pattern of eighth notes with 'x' marks. The woodwind part (Ch.) has a melodic line. The tempo is marked 'Lento espressivo' and 'sempre legato'.
- System 2:** The woodwind part is now labeled 'or Gt. Fl.'. The piano accompaniment includes markings for 'rit. poco' and 'tempo'.
- System 3:** The woodwind part is labeled 'Ch. Stringtone Solo (or Clar.)'. The piano accompaniment includes markings for 'rit. poco' and 'tempo'. A 'Sw.' marking is present above the piano part.
- System 4:** The woodwind part is labeled 'Ch.'. The piano accompaniment includes markings for 'poco rit.' and 'tempo più lento'. The tempo concludes with 'rall. molto'.

## VI.

## FINALE.

Full Gt. Sw. and Pedal.

Solo Tubas prepared.

Maestoso.

Gt. *ff*

\* *Pedale poco marcato sempre*

*rit.* *poco*

\* If preferred, Octaves may be played throughout on the Pedals instead of the Tenth. The first six chords on the Manuals and the same in bar 13 may be played with both hands an 8<sup>ve</sup> higher if organ be suitable.

The musical score is divided into four systems, each with a grand staff (treble and bass clefs) and a separate bass line for guitar.

- System 1:** Features a piano introduction with the instruction *poco a poco accel.* and a **Ped. to Solo Tubas.** marking.
- System 2:** Includes the instruction *più presto* and dynamic markings *L.H.* and *sfz*.
- System 3:** Features dynamic markings *R.H. ten.*, *L.H.*, and *ffz poco rall.*.
- System 4:** Includes the instruction *Gt. to Solo.* and dynamic markings *L.H.* and *R.H.*.

\* The notes should be sustained as long as possible.

# MODERN ORGAN COMPOSERS

EDITED BY

## A. EAGLEFIELD HULL

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G. FERRARI .....Interlude  
S. KARG-ELERT .....Pastorale, Recitativo  
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