

I. À la Saltarelle.

[In Tarantellenart.]

Sigfrid Karg-Elert, Op.69 N°1.

Prestissimo. [M.M. ♩ = 168.]

Klavier.

The first system of the piece is written for piano. It begins with a treble clef and a 6/8 time signature. The right hand starts with a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The first measure is marked with a forte *f* dynamic. The second measure is marked *p* (piano) and *veloce* (fast). The system concludes with a fermata over the final notes.

The second system continues the piece. The right hand features a series of eighth-note patterns with fingerings (1, 2, 3) indicated. The left hand continues with eighth-note accompaniment. The first measure is marked *leggiero* (light). The second measure is marked *p* and *veloce*. The system ends with a fermata.

accelerando poco a poco - - - - -

The third system shows the piece accelerating. The right hand has eighth-note patterns with fingerings. The left hand accompaniment remains steady. The system concludes with a fermata.

accelerando poco a poco - - - - -

The fourth system features a more complex right-hand melody with slurs and fingerings. The left hand accompaniment continues. The first measure is marked *f* (forte), and the final measure is marked *ff* (fortissimo). The system ends with a fermata.

The fifth system is the final system on this page. It begins with a fermata and a *ff* dynamic. The right hand has a series of eighth notes with slurs and fingerings. The left hand accompaniment includes a *marcato* (marked) section. The system concludes with a *p* (piano) dynamic and a *stringendo* (increasingly) marking. The piece ends with a final fermata.

f marcato

sfz *sfz*

sfz *sfz* *rffz* *p leggiero*

f marcatissimo *sfz* *sfz* *sfz* *marc.*

sfz *sfz* *sfz* *accelerando*

nur im schnellen Tempo

First system of musical notation. The right hand features a melodic line with various fingerings (1, 2, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 2, 1, 3, 4, 3). The left hand provides harmonic support with chords and single notes. The word *leggiero* is written above the second measure. A star symbol is enclosed in a bracket at the end of the system.

Second system of musical notation. The right hand continues the melodic line with fingerings (1, 3, 3, 2, 1, 3, 3, 3). The left hand accompaniment includes chords and moving lines. The instruction *strepitoso ed accelerando al fine.* is written above the third measure.

Third system of musical notation. The right hand features a more active melodic line with fingerings (5, 1, 2, 1, 1, 3, 5, 4, 3). The left hand accompaniment includes chords and moving lines. The dynamic marking *f* is present.

Fourth system of musical notation. The right hand has a melodic line with fingerings (1, 2, 4, 3, 2, 3, 4, 5, 1, 2, 3, 1, 3, 4, 1, 2, 3, 1, 1). The left hand accompaniment includes chords and moving lines. The instruction *Ped.* is written below the system, followed by a star symbol.

Fifth system of musical notation. The right hand features a melodic line with fingerings (1, #, #, 1, 1, 1, 2). The left hand accompaniment includes chords and moving lines. Dynamic markings *ff*, *sffz*, and *sff* are present. The instruction *Ped.* is written below the system, followed by star symbols.

II.

Jeux d'enfants.

[Kinderspiele.]

Sigfrid Karg-Elert, Op. 69 N° 2.

Allegretto semplice. [sempre ben articolare.] M.M. ♩ = 172.

Klavier.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (1, 2, 3, 4, 5) and dynamics including *p dolce* and *pp molto leggiero*. The left hand (bass clef) provides a harmonic accompaniment with fingerings (1, 2, 3, 4, 5) and the instruction *sempre senza Pedale*.

Second system of musical notation. The right hand continues with melodic patterns and fingerings. The left hand features a more active accompaniment with a dynamic marking of *f* (forte) in the middle of the system.

Third system of musical notation. The right hand has a melodic line with fingerings. The left hand has a steady accompaniment. A dynamic marking of *poco a poco dim. - - - e rit. - - -* is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with fingerings. The left hand has a steady accompaniment. A dynamic marking of *p a tempo* is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with fingerings and dynamic markings including *rit.*, *ten.*, and *più vivo. [M.M. ♩ = 192]*. The left hand has a steady accompaniment with a dynamic marking of *leggiero*. The instruction *Pgiocoso e gajo* is written above the left hand.

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

pp leggerissimo

dim. - - - a tempo

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

ten. ten.

rfz pp

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

f

1 5 2 4

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

dim. e rit. - - - p a tempo

$\text{♩} = 176.$

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

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

f

mf poco a poco dimin. - - e rit. - - -

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

molto leggero pp a tempo

sempre grazioso

rit. - - - ten.

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

III.

Elégie.

[Klagendes Liedchen.]

Lento malinconico. [M.M. ♩ = 100.]

Sigfrid Karg-Elert, Op. 69 N^o 3.

Klavier.

p molto espressivo, la melodia sempre sonoramente *)

NB. Für die ersten und letzten 16 Takte ist ein vorsichtiger Pedalgebrauch recht wol statthaft. Niedertritt erst *nach* erfolgtem Anschlag. Aufhebung bei dem Eintritt einer neuen Harmonie.

*) Das plastische Heraustreten der cantablen Stimme ist sorgfältigst zu beachten.

p
mf sonoro

3 2 3 4 1 4 1 4

This system contains the first two staves of music. The upper staff features a series of chords with a *p* dynamic marking. The lower staff has a melodic line with fingerings 3, 2, 3, 4, 1, 4, 1, 4. The dynamic *mf sonoro* is indicated below the first staff.

p spianato

3 2 5 1

This system contains the third and fourth staves. The upper staff continues the melodic line with fingerings 3, 2, 5, 1. The dynamic *p spianato* is written in the middle of the system.

p espressivo

3 2 5 1 3 4 5 2 1 3 4

This system contains the fifth and sixth staves. The upper staff has a complex melodic line with many fingerings: 3, 2, 5, 1, 3, 4, 5, 2, 1, 3, 4. The dynamic *p espressivo* is written in the middle of the system.

sonoro

3 2 1

This system contains the seventh and eighth staves. The upper staff has a melodic line with fingerings 3, 2, 1. The dynamic *sonoro* is written at the end of the system.

perpendosi
ten. *ten.* *ten.*
una corda

2 1 2 3 1 2 1 5

This system contains the ninth and tenth staves. The upper staff has chords with *ten.* (tenuto) markings. The dynamic *perpendosi* is written in the middle. The lower staff has a melodic line with fingerings 2, 1, 2, 3, 1, 2, 1, 5. The dynamic *una corda* is written at the bottom.

IV. Sylphides.

[Elfchen.]

Sigfrid Karg - Elert, Op. 69 N^o 4.

Tempo di Valse. [ma sempre poco rubato] [M.M. ♩ = 76.]

Klavier.

pp
grazioso
p
una corda

rit. - - - *mf a tempo*

tre corde Ped. * Ped. * Ped. *

rit. - - - *f a tempo*

sonoro Ped. * Ped. * Ped. *

pp
grazioso
una corda

[M.M. ♩ = 84.]

p
leggiere
tre corde Ped. * Ped. *

ten.
ten.

sonoro ed espressivo

a tempo [M. M. ♩ = 76.]
rit. *pp* *grazioso*
una corda

rit. *a tempo* *p*
una corda

p *una corda*

p *una corda*

pp *perpendosi*

V.

La Source.

[An der Quelle.]

Sigfrid Karg-Elert, Op. 69 No 5.

Allegro e sempre veloce. [Moto perpetuo] M. M. ♩ : 152.

Klavier.

pp una corda al fine.

senza Ped. MB

*) Die verschiedenen Fingersätze auf 2 oder 4 Tonwiederholungen sind genau zu beachten!

MB) Zu Vortragszwecken kann besonders in schnellem Zeitmass ein weiser Pedalgebrauch (hauptsächlich bei den quasi Trillern) sehr wohl Anwendung finden.

The musical score is arranged in seven systems, each with a treble and bass staff. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *sf* (sforzando), *pp* (pianissimo), and *poco presto*. The piece ends with a double bar line, a final chord, and the marking *ppp* and *Red.**.

VI.

Méditation.

[Betrachtung.]

Andante cantabile. M. M. ♩ : 92 bis 112.

Sigfrid Karg - Elert, Op. 69 N^o 6.

Klavier.

sonoramente

*) *p accomp. sempre discreto*

sonoramente

amabile

simile

*) Die Hand ruht [bei lockerem Arm und Handgelenk] auf dem 4. Finger der nach deutlichem und möglichst plastischem Anschlage sogleich durch den 5. Finger stumm ausgelöst wird. Die nachschlagenden Achtel recht discret!

5 1 4 1 5 1 4 1

3 1 2 3 2 1 3 2 1

5 1

sonoramente

pp

pp

45 45 45 45

5 1 3 5 4 2 1 2 3

1 2 4 3 1 3

45 45 45 4 3 5 4 5 4 5 4 3

1 4 3 1 2

4 3 4 1 4 1 5 1 3 2 4 45

1 2 1 2 1 2 1 2 1 2 1 2 1

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

Schluss.

Für kleine Hände.

p subito

5 4 5 4 5 1

2 1 4

Schluss.

für Hände mit weiterer Spannung.

5 4 5 4 5

3 2 1 2

VII. Graziella.

Sigfrid Karg-Elert, Op. 69 N^o 7.

Allegretto affabile. M.M. ♩ = 200.

Klavier.

p lusingando

f *mf* *p* *mf* *pp quasi*

pp [quasi Echo] *p* *mf* *pp quasi*

Echo *pp leggierissimo*

*Alle Sechzehntelnoten vorschlagsartig leicht hingeworfen, fast mit der angebundenen Achtelnote zusammenfallend.

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

Ped. - - *

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

Ped. - - *

p

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

Ped. - - *

Ped. - - *

Ped. - - *

rallent. -

Tempo I.

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

plusingando

Ped. - - *

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

Ped. - - *

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

Ped. - - *

Ped. - - *

4 2 1 4 3 2 1 4 3 2 1. H. 3 5 3 2 1

Ped. - - * *senza Pedale*

pp

VIII.

Conte norvégien.

[Nordisches Märchen.]

Sigfrid Karg-Elert, Op. 69 No 8.

Andante con tenerezza. (M. M. $\text{♩} = 66$)

Klavier.

p sempre espress.

*Das Pedal ist mit jeder neuen Harmonie aufzuheben, dann sogleich erneut niederzutreten. Portamento = mehrmaliger Niederdruck einer Taste mit dem gleichen Finger bei gehaltenem Pedal und streichendem oder drückendem Anschlage [eventuell halber Tastenfall].

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

rit. - *p semplice*

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

Ped. - - *

p
ten. *ten.* *ten.* *ten.*

Ped. wie anfangs

p delicato *pp una corda*

P tre corde *pp una corda* *misterioso*

Ped. - - *

IX.

Petite Marche.

[Kleiner Marsch.]

Sigfrid Karg - Elert, Op. 69 N.º 9.

Tempi di Marcia. [sempre molto deciso ed energico.] M. M. ♩ = 152.

Klavier.

f *sf* *p* *marcato*

il tema sempre marcando

p quasi dolce *ten.* *ten.*

ten. *ten.* *ff* *ff pomposo* *ten.* *tr* *fp*

ten. *ten.* *martellato* *martellato*

fp *f* *sf* *pp* *tr*

f *ten.* *ten.* *f* *ten.*

molto leggero, ma sempre marc.

ten. *ten.* 5 4 3 2 3 *tr*

mfz deciso e ff *sfz*

5 4 3 2 1 5 3 2 1 5

sfz *ten.*

[quasi Trombi e Corni.] *f sempre marcato* *ten.*

p *p* *ten.* *ten.* *p quasi dolce*

ten. *ten.* *ff pomposo* *ten.* *fp*

ten. *ten.* *tr*

martellato

tr *fp* *f* *non riten., sempre a tempo* *p* *pp*

X.

Rondeau burlesque.

[Burleske.]

Sigfrid Karg-Elert, Op.69. N^o 10.

Vivace con umore. M.M. ♩ = 144.

Klavier.

p leggieramente

f risvegliato

ff

f energico

risvegliato

lusingando e gentile

sf

ff burlesco

marcato

f *veloce* *p* *pp*

capriccioso *poco tranquillo* *mf* *Ped.*

Ped.

p *leggieramente*

f *risvegliato* *affrettando*

sf *poco a poco presto*

secco *pp*