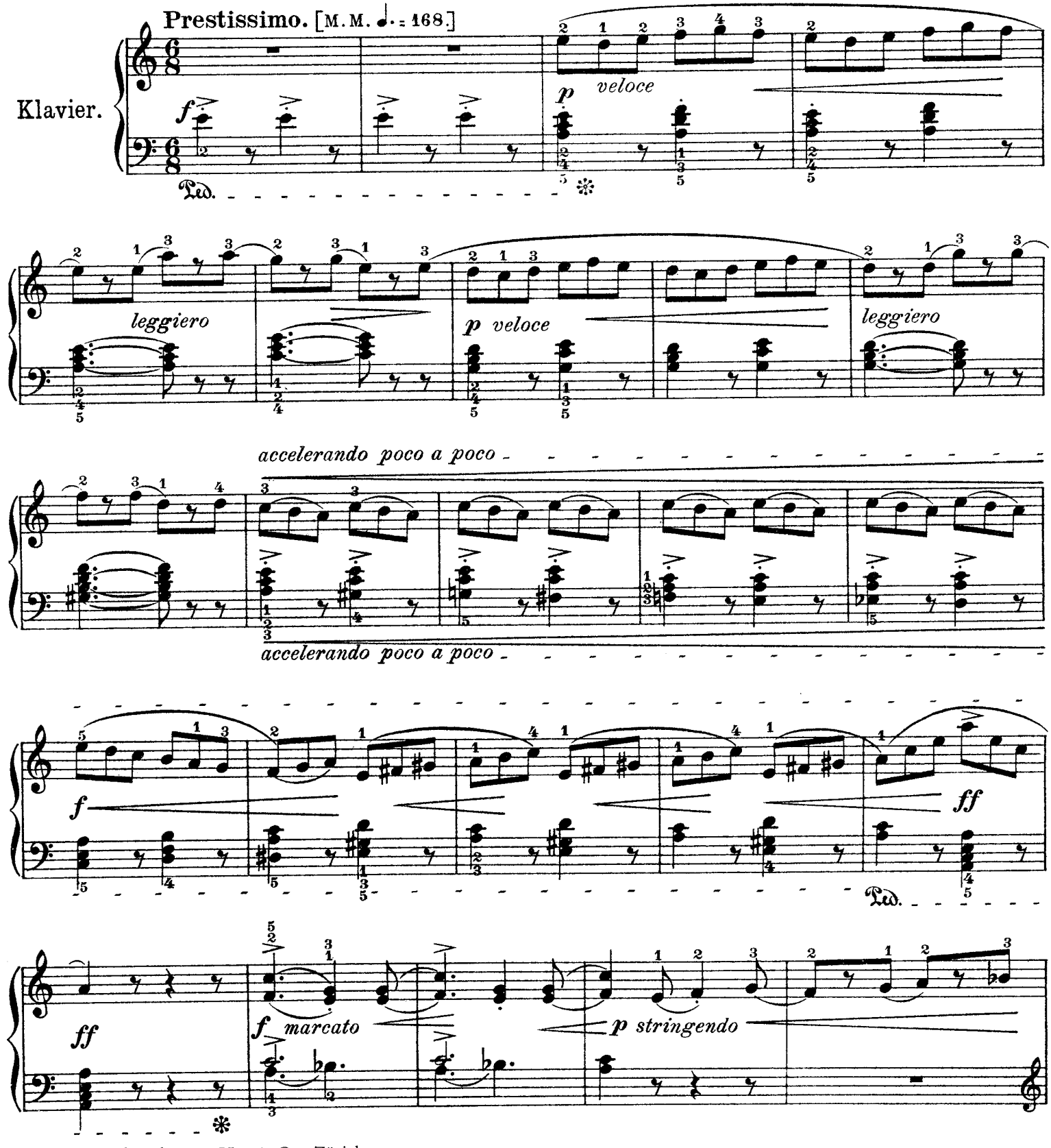
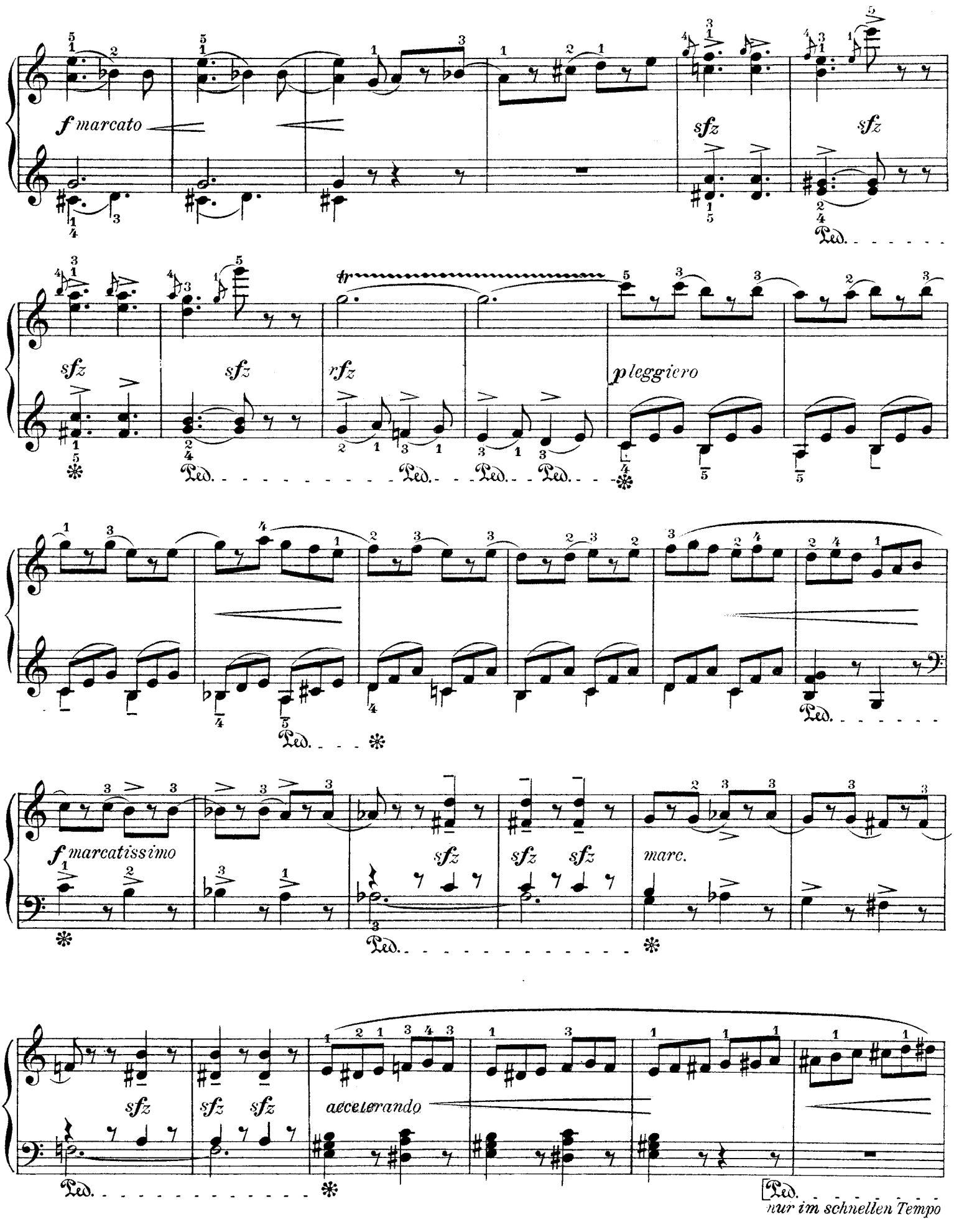
I.

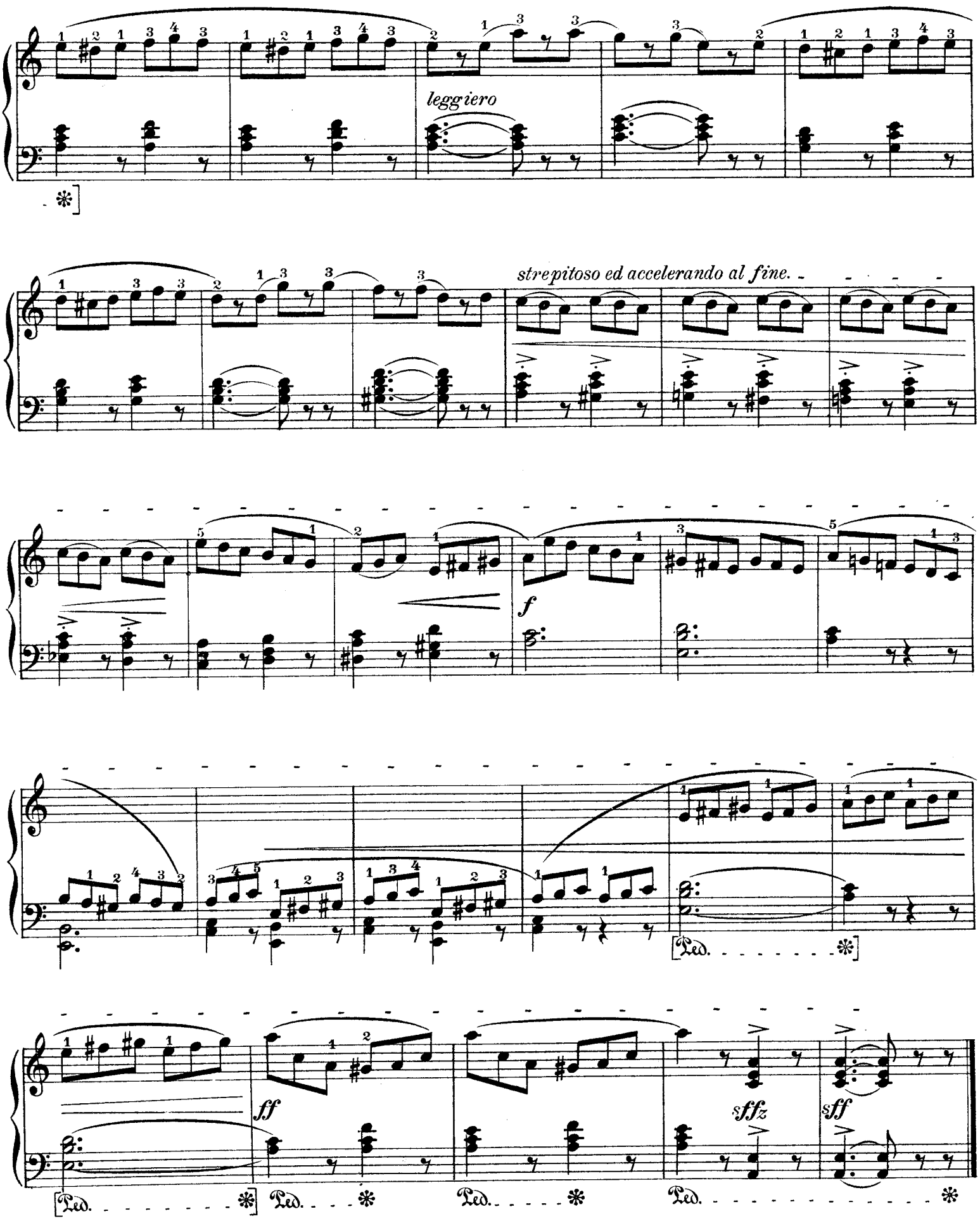
À la Saltarelle.

[In Tarantellenart.]

Sigfrid Karg-Elert, Op.69 No1.




f marcato
sfz
sfz
sfz
sfz
rfz
pleggiero
f marcatissimo
sfz
sfz sfz
marc.
sfz
sfz sfz
accelerando
Ped.
nur im schnellen Tempo


leggiero
strepitoso ed accelerando al fine.
f
ff
sffz
sff
Ped.

II.

Jeux d'enfants.

[Kinderspiele.]

Sigfrid Karg-Elert, Op. 69 Nº 2.

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

Klavier.

p dolce

sempre senza Pedale

pp molto leggiero

f

poco a poco dim. - - - e - rit. - - -

p a tempo

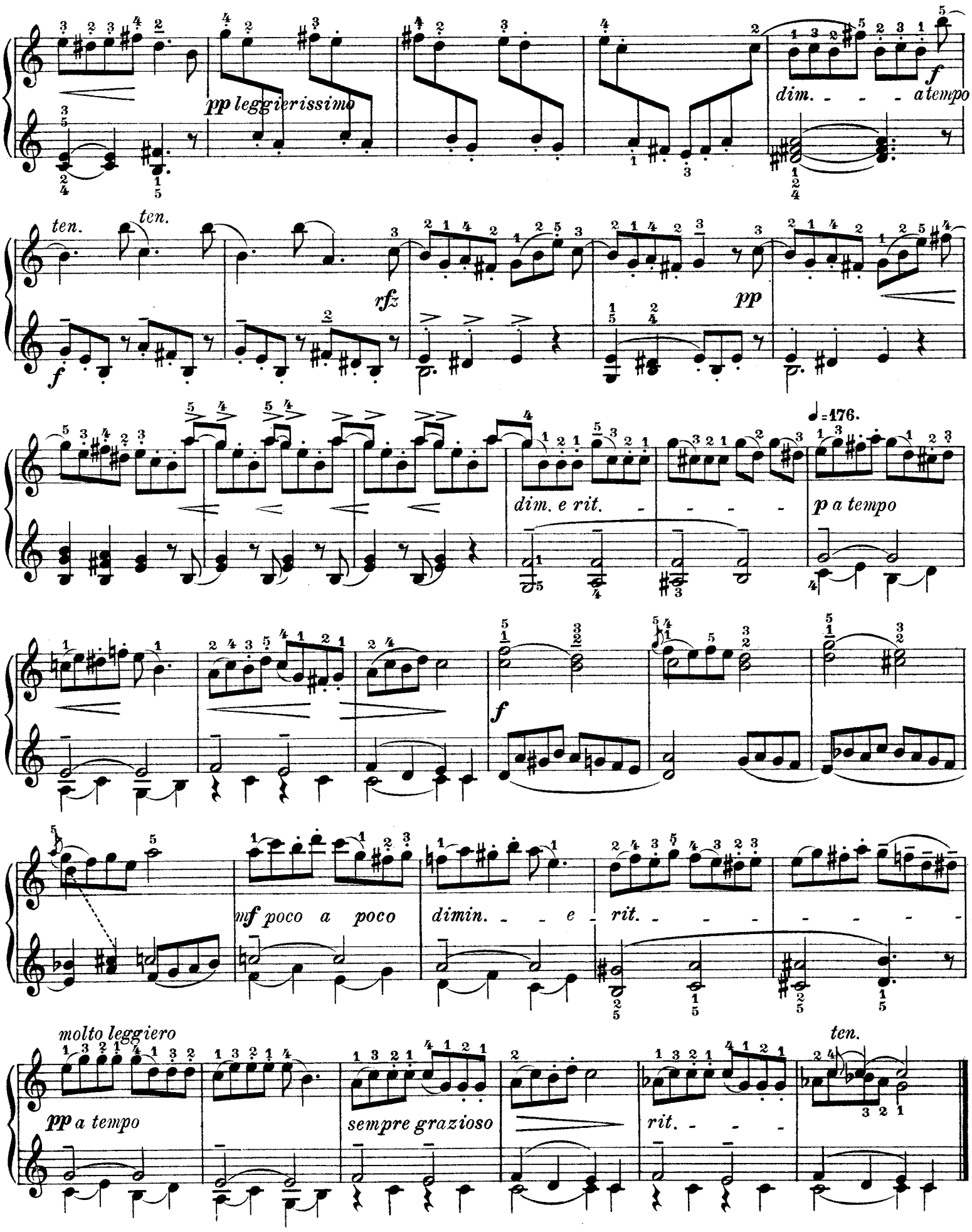
più vivo. [M.M. ♩ = 192.]

ten. *ten.* *ten.* *ten.* *ten.*

rit. - - - - - - - - - -

p giocoso e gajo

leggiero

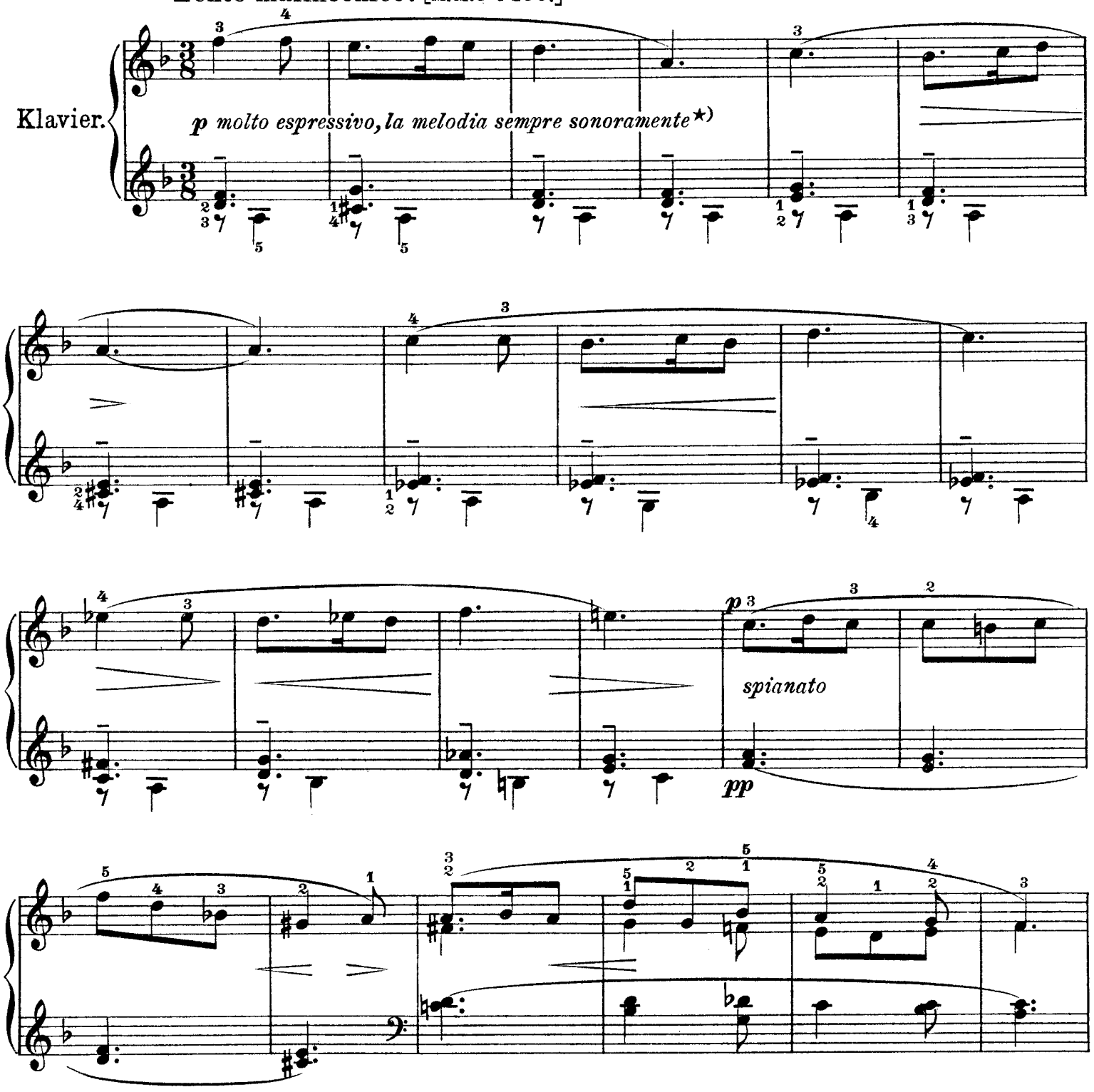

pp leggierissimo
dim. - - - a tempo
f
ten.
ten.
rfz
f
pp
dim. e rit. - - - -
♩=176.
p a tempo
f
mf poco a poco
dimin. - - e - rit. - - - - - - -
molto leggiero
pp a tempo
sempre grazioso
rit. - - -
ten.

III.

Elégie.

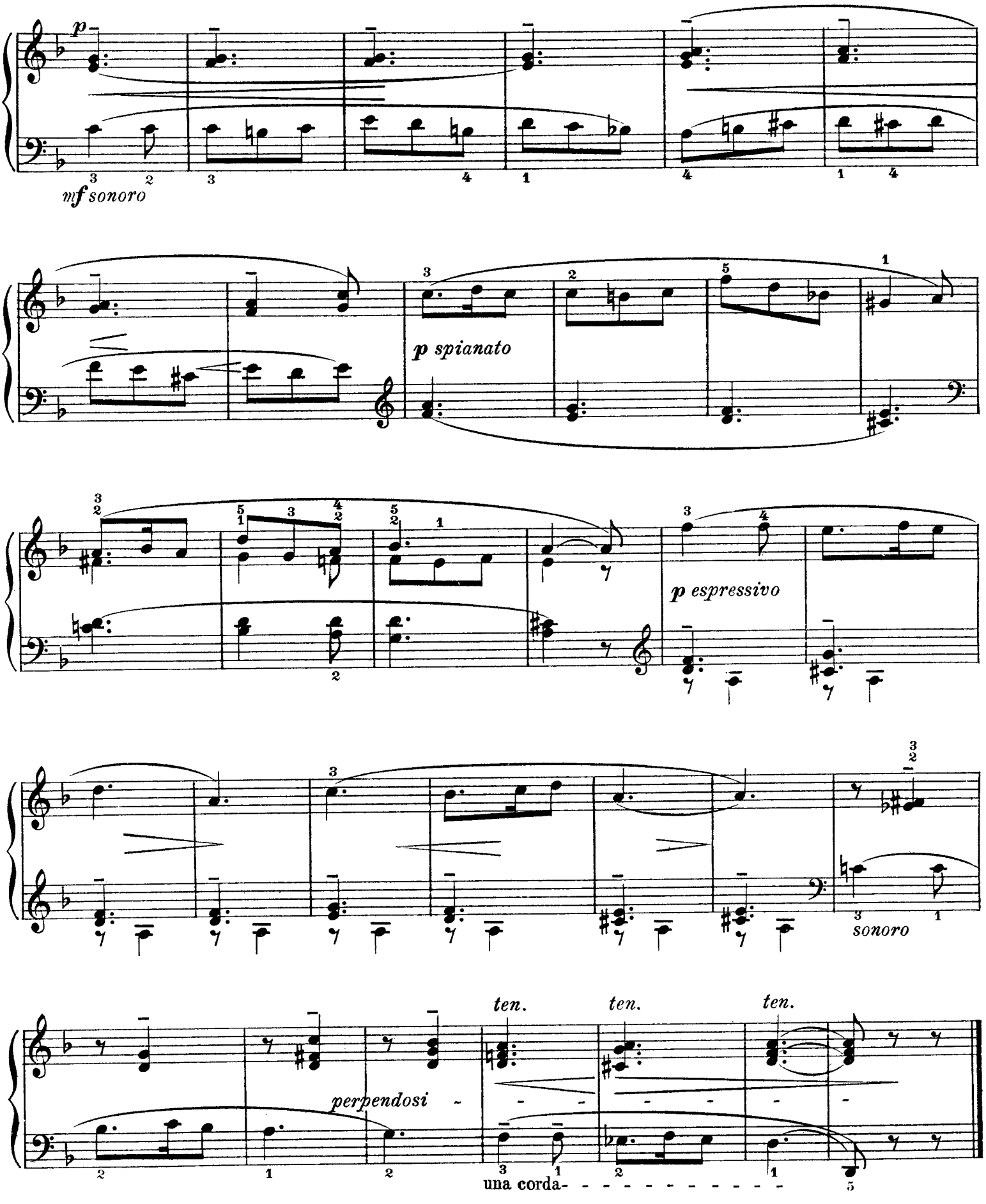
[Klagendes Liedchen.]

Sigfrid Karg-Elert, Op. 69 Nº 3.



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

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


p
mf sonoro
p spianato
p espressivo
sonoro
ten.
ten.
ten.
perpendosi
una corda-

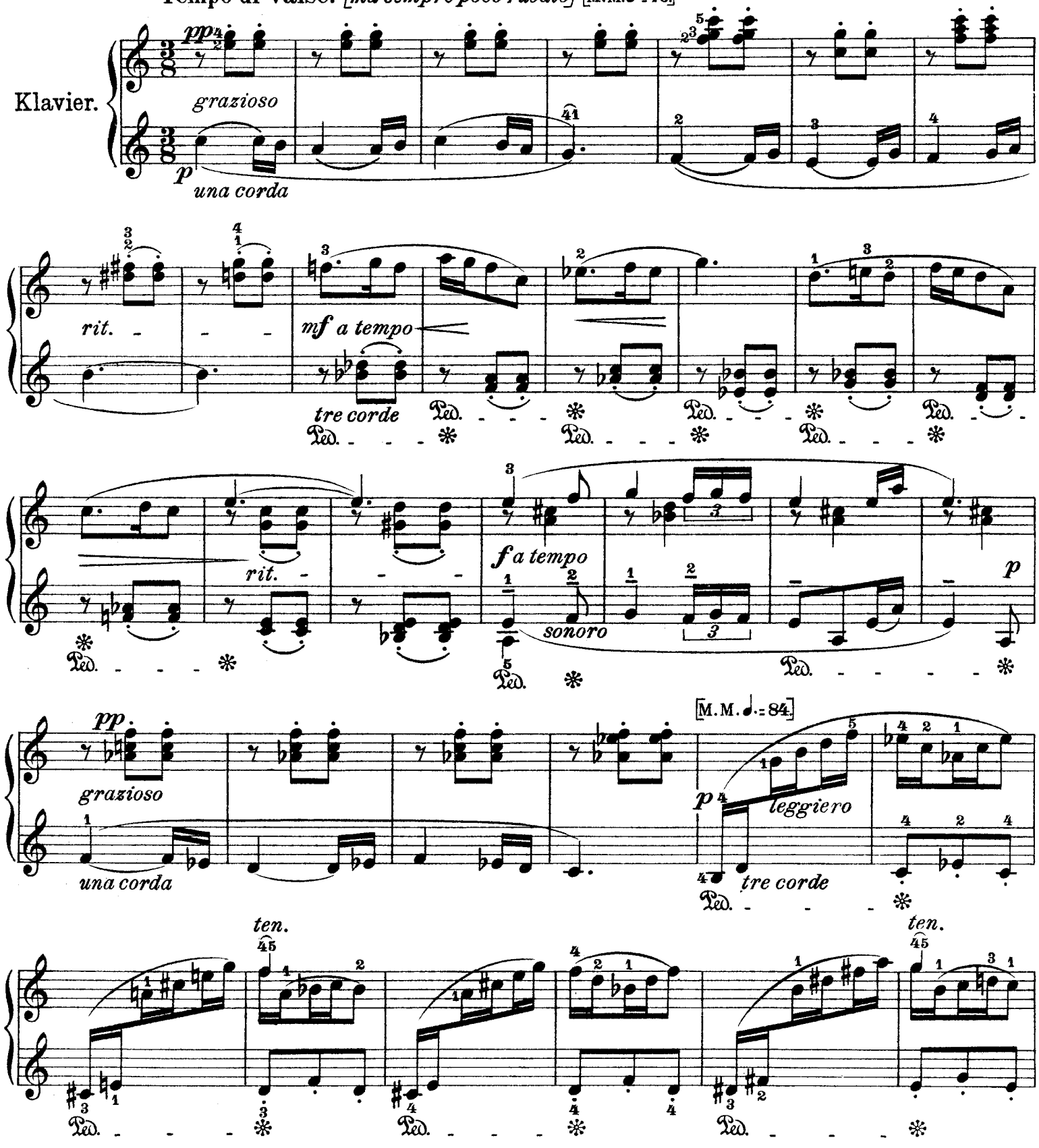
IV.

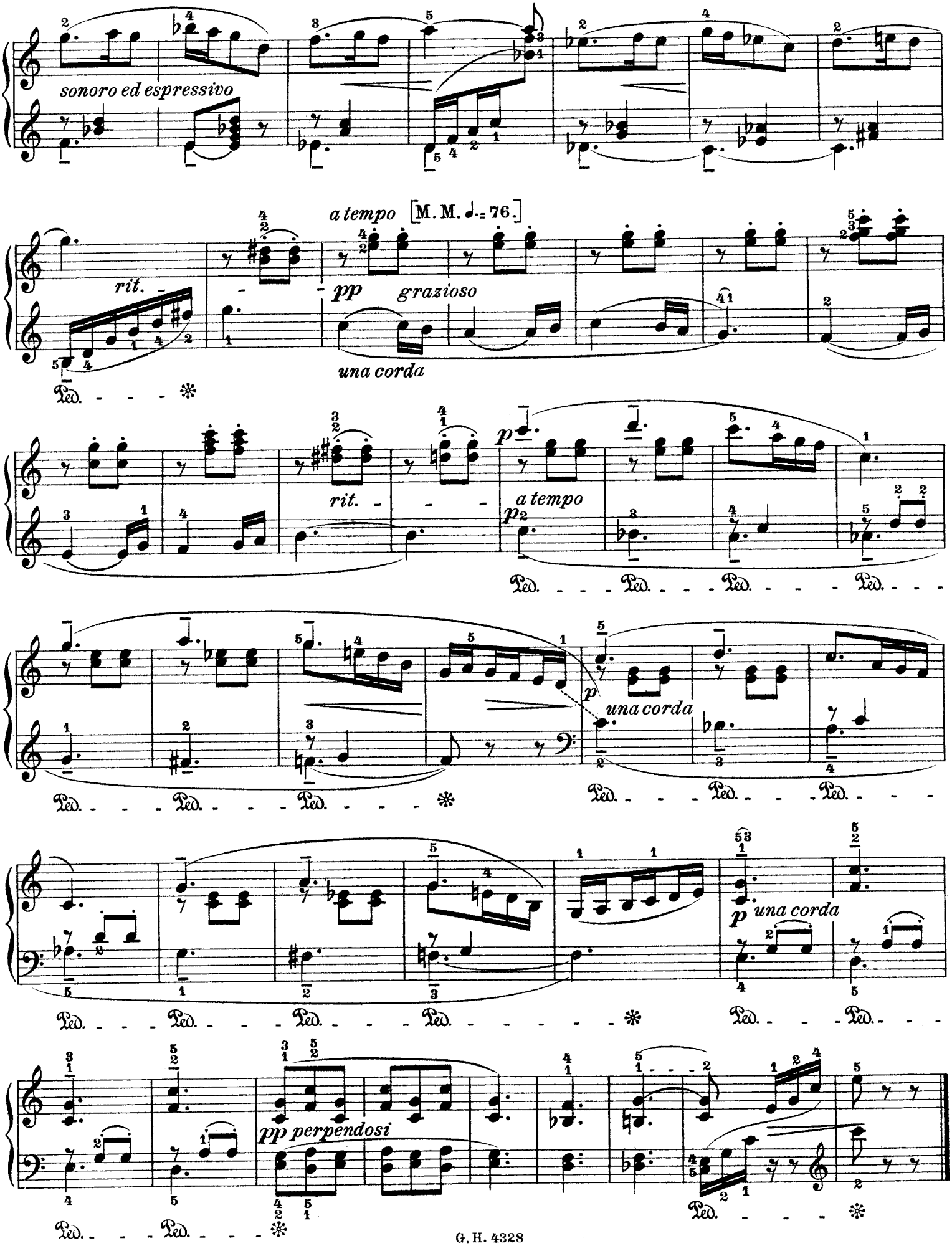
Sylphides.

[Elfchen.]

Sigfrid Karg – Elert, Op. 69 Nº 4.

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




sonoro ed espressivo
a tempo [M. M. ♩.= 76.]
rit.
pp grazioso
una corda
Ped.
rit.
a tempo
p
una corda
pp perpendosi

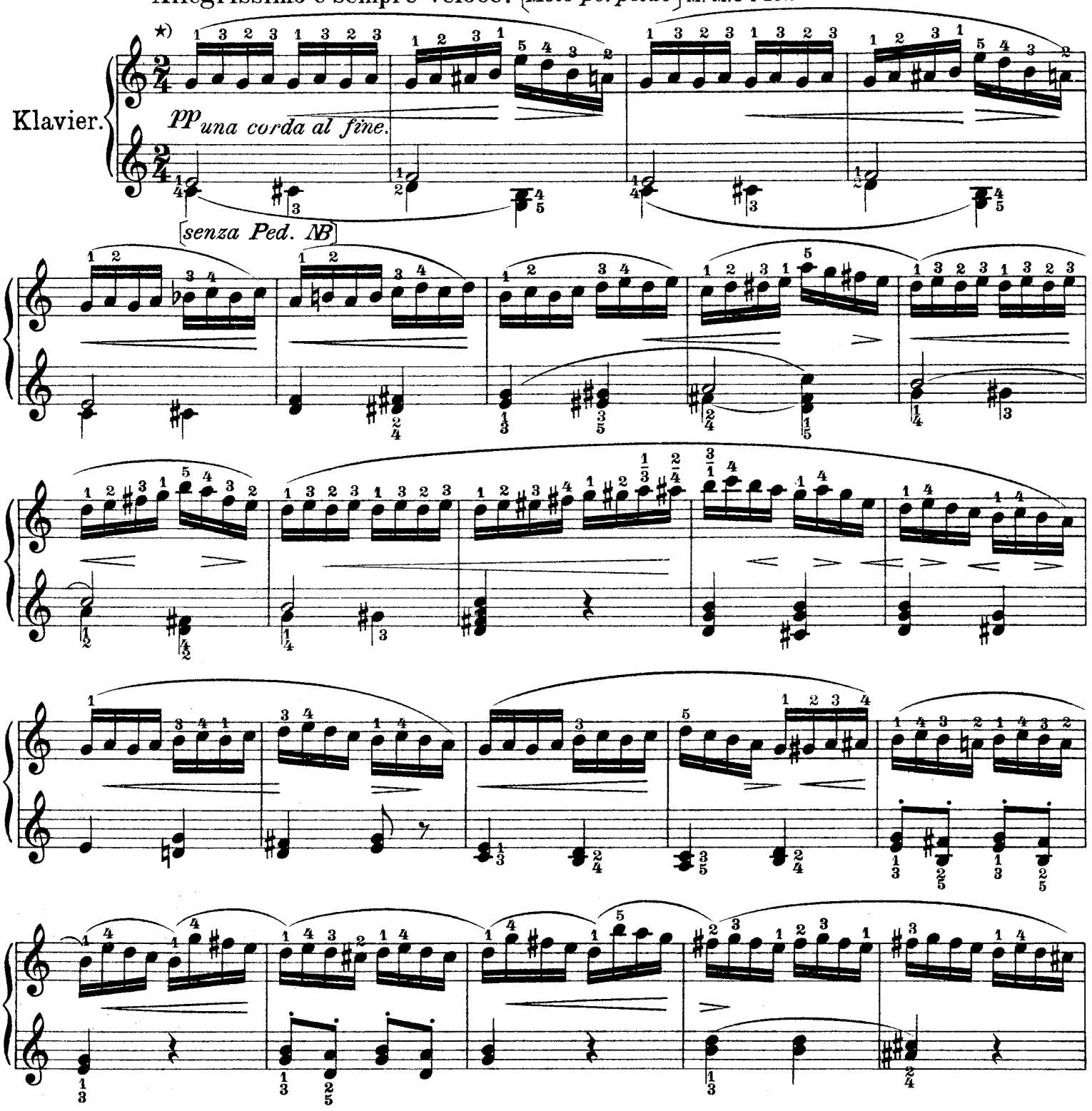
V.

La Source.

(An der Quelle.)

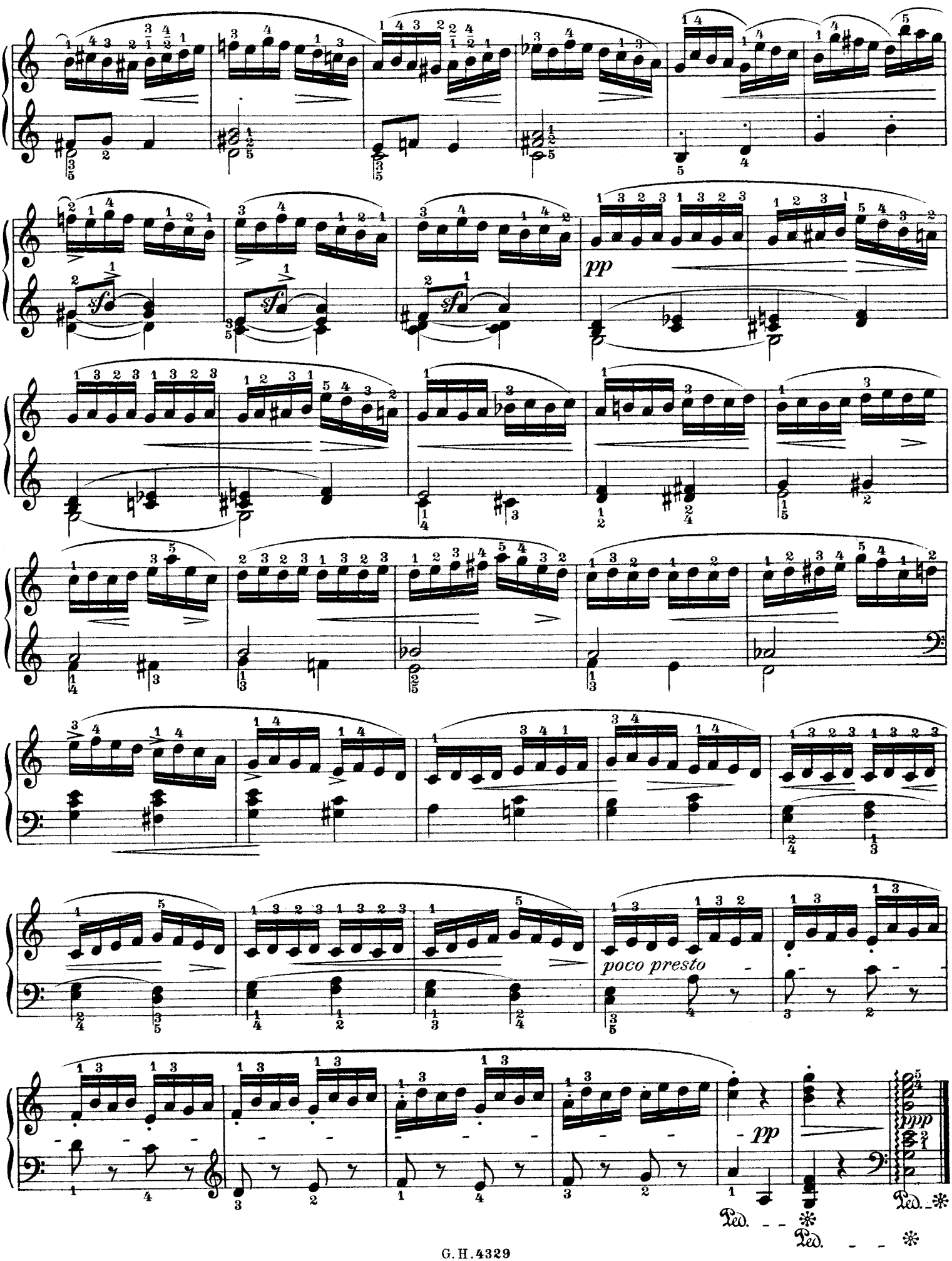
Sigfrid Karg-Elert. Op. 69 Nº 5.

Allegrissimo e sempre veloce. (*Moto perpetuo*) M. M. ♩ = 152.



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

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


sf
pp
poco presto
pp
ppp
Ped.
Ped.
Ped.

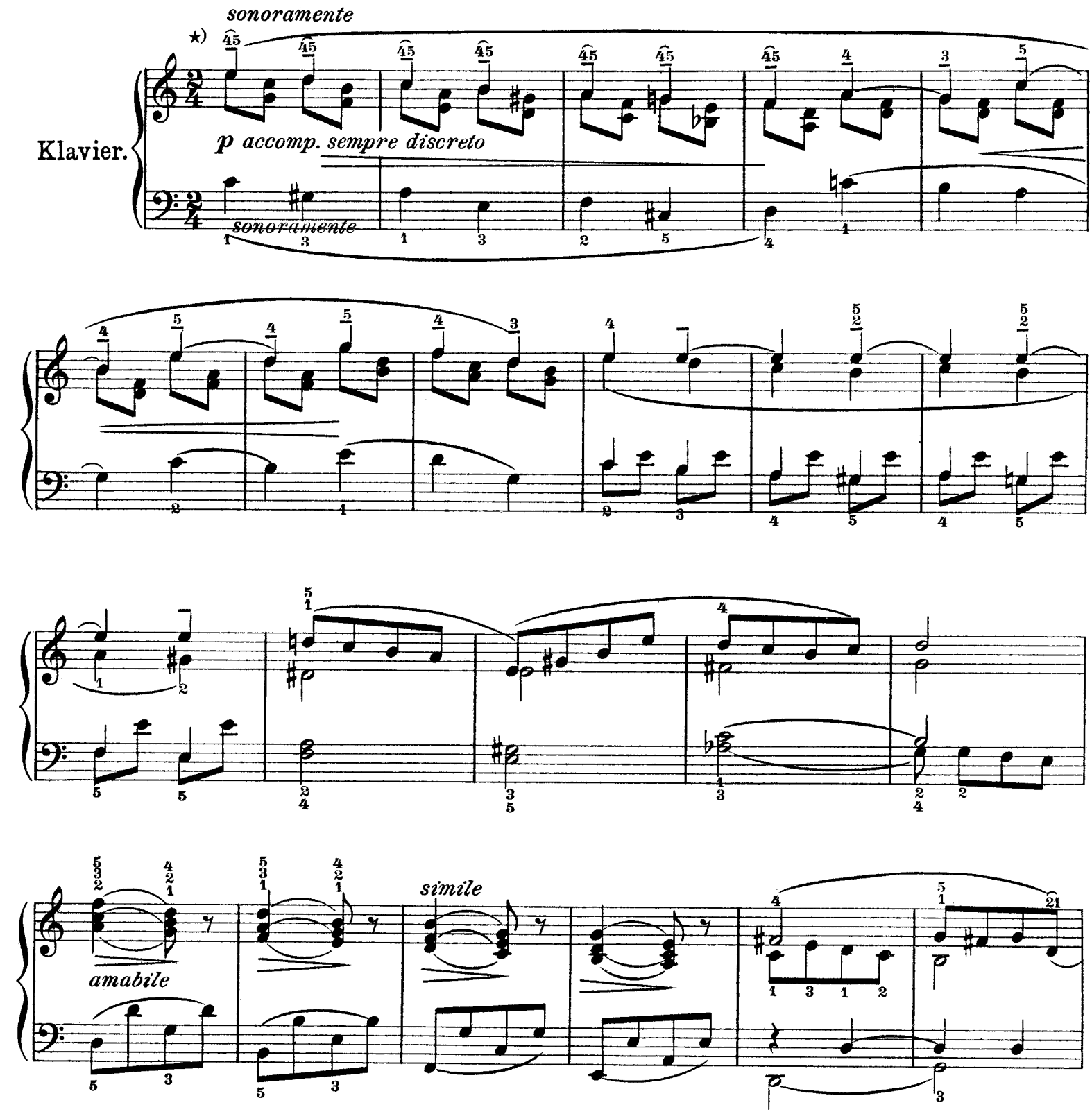
VI.

Méditation.

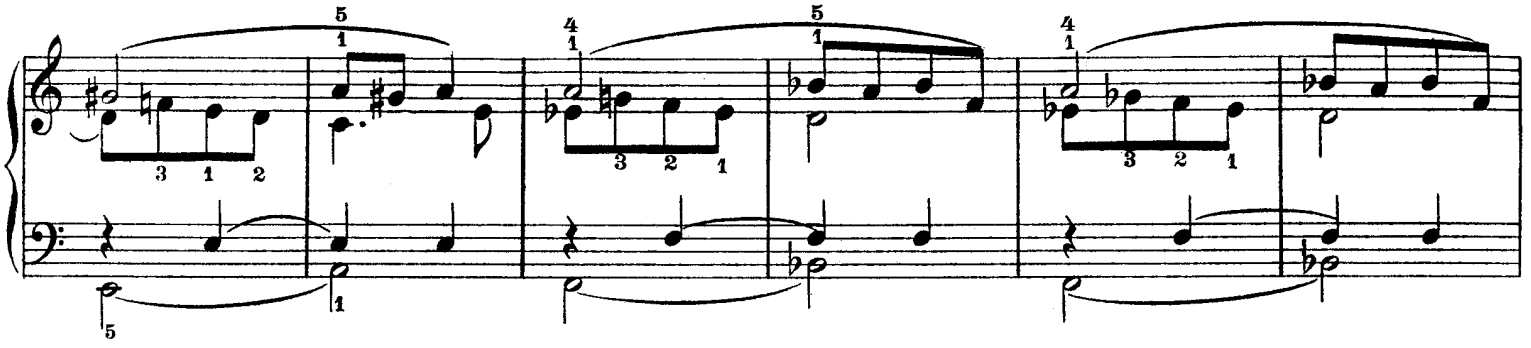
[Betrachtung.]

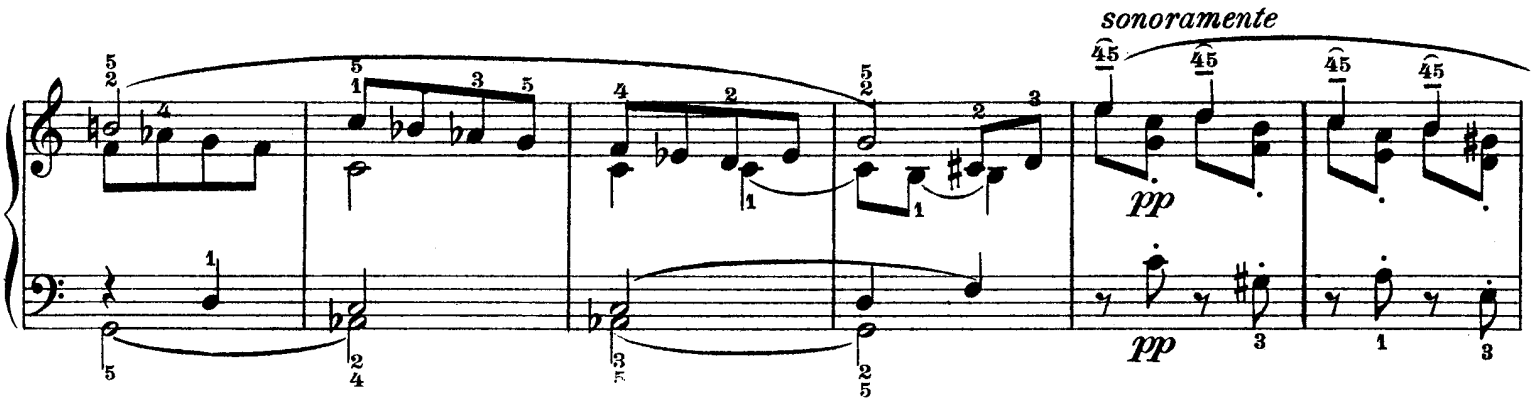
Andante cantabile. M. M. ♩ = 92 bis 112.

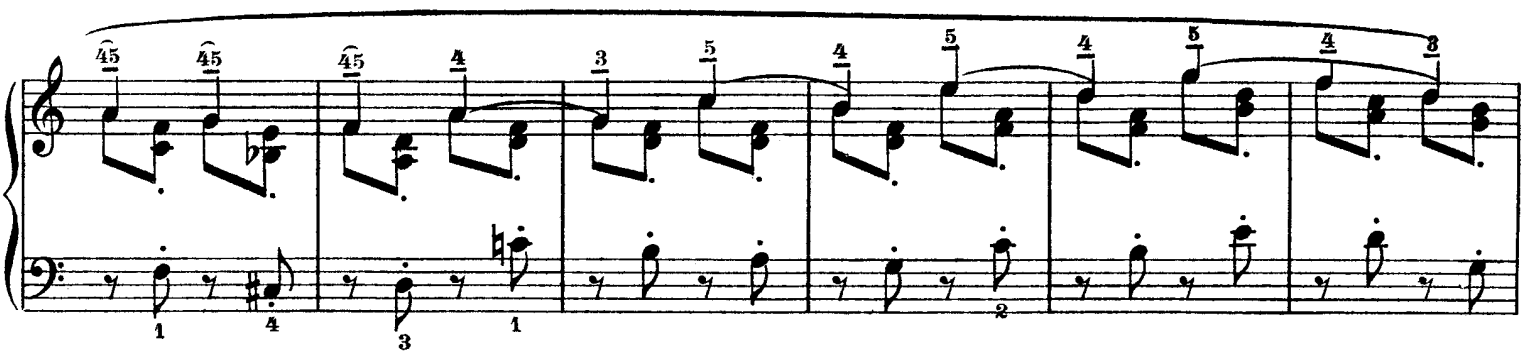
Sigfrid Karg - Elert, Op. 69 Nº 6.

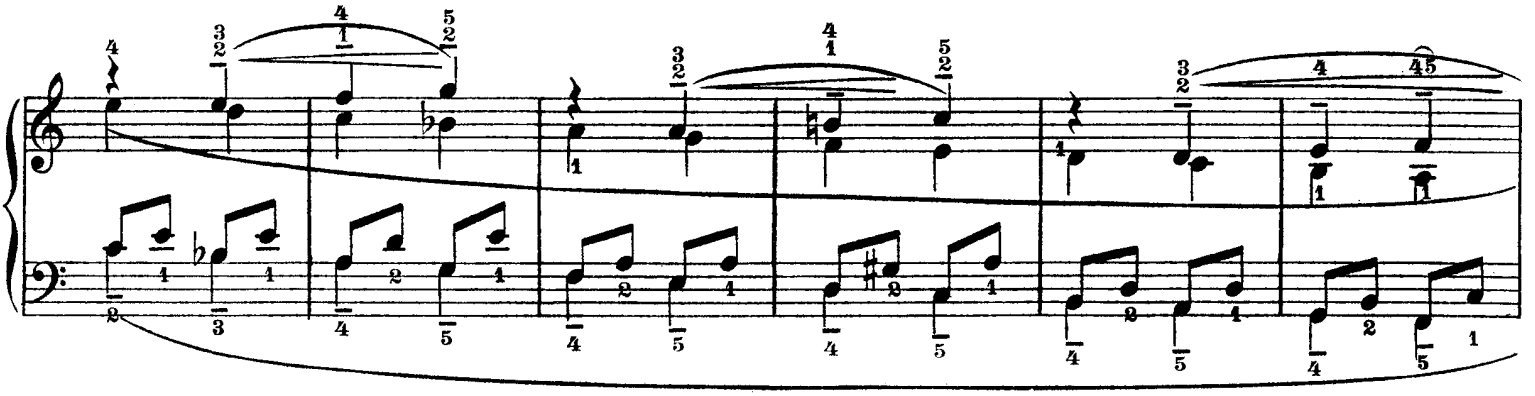


*) Die Hand ruht [bei lockerem Arm und Handgelenk] auf dem 4. Finger der nach deutlichem und möglichst plastischem Anschlage sogleich durch den 5. Finger stumm ausgelöst wird. Die nachschlagenden Achtel recht discret!



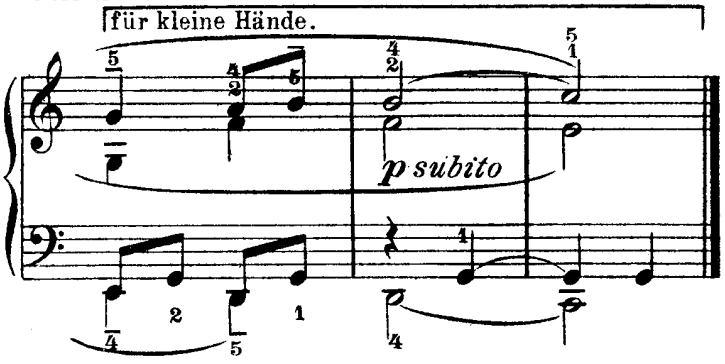






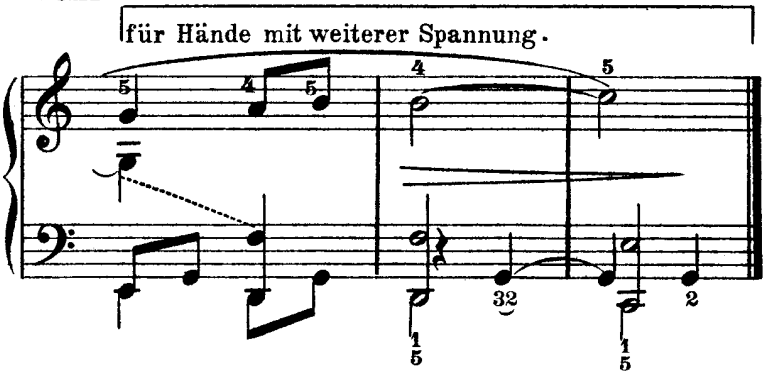
Schluss.

für kleine Hände.



Schluss.

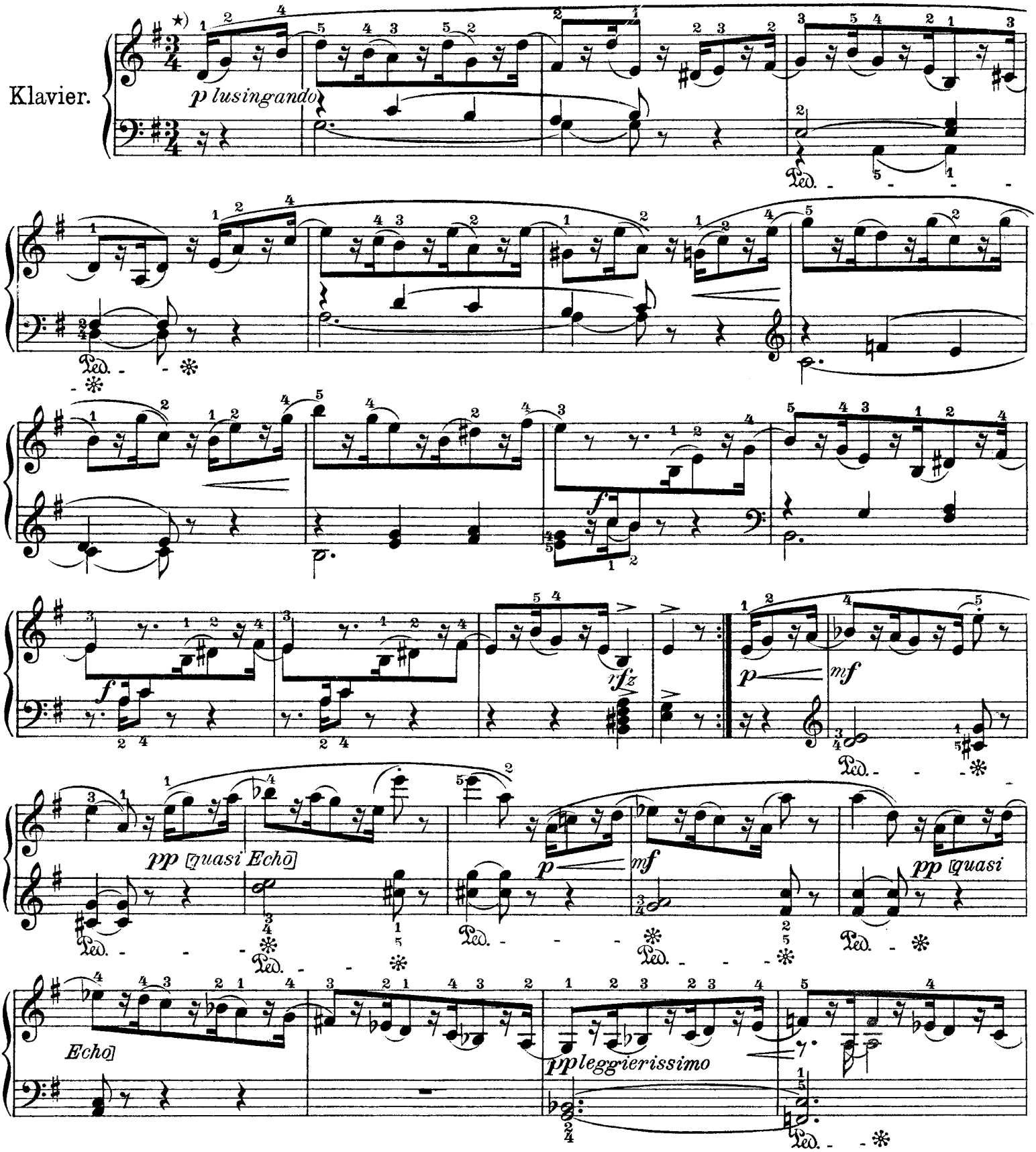
für Hände mit weiterer Spannung.



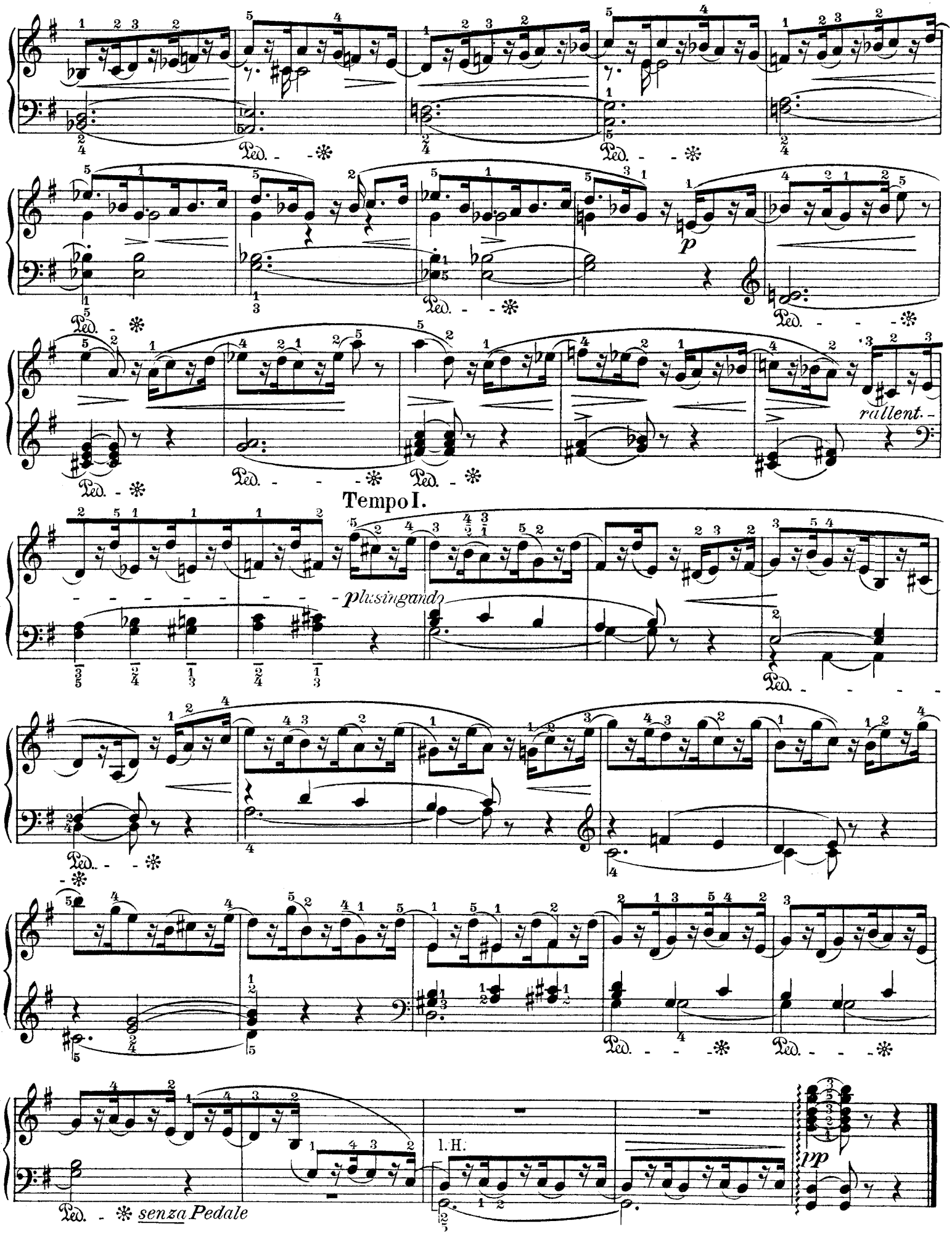
VII.
Graziella.

Sigfrid Karg-Elert, Op. 69 Nº 7.

Allegretto affabile. M.M. ♩ = 200.



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


p
rallent.
Tempo I.
plusingando
l. H.
pp
senza Pedale

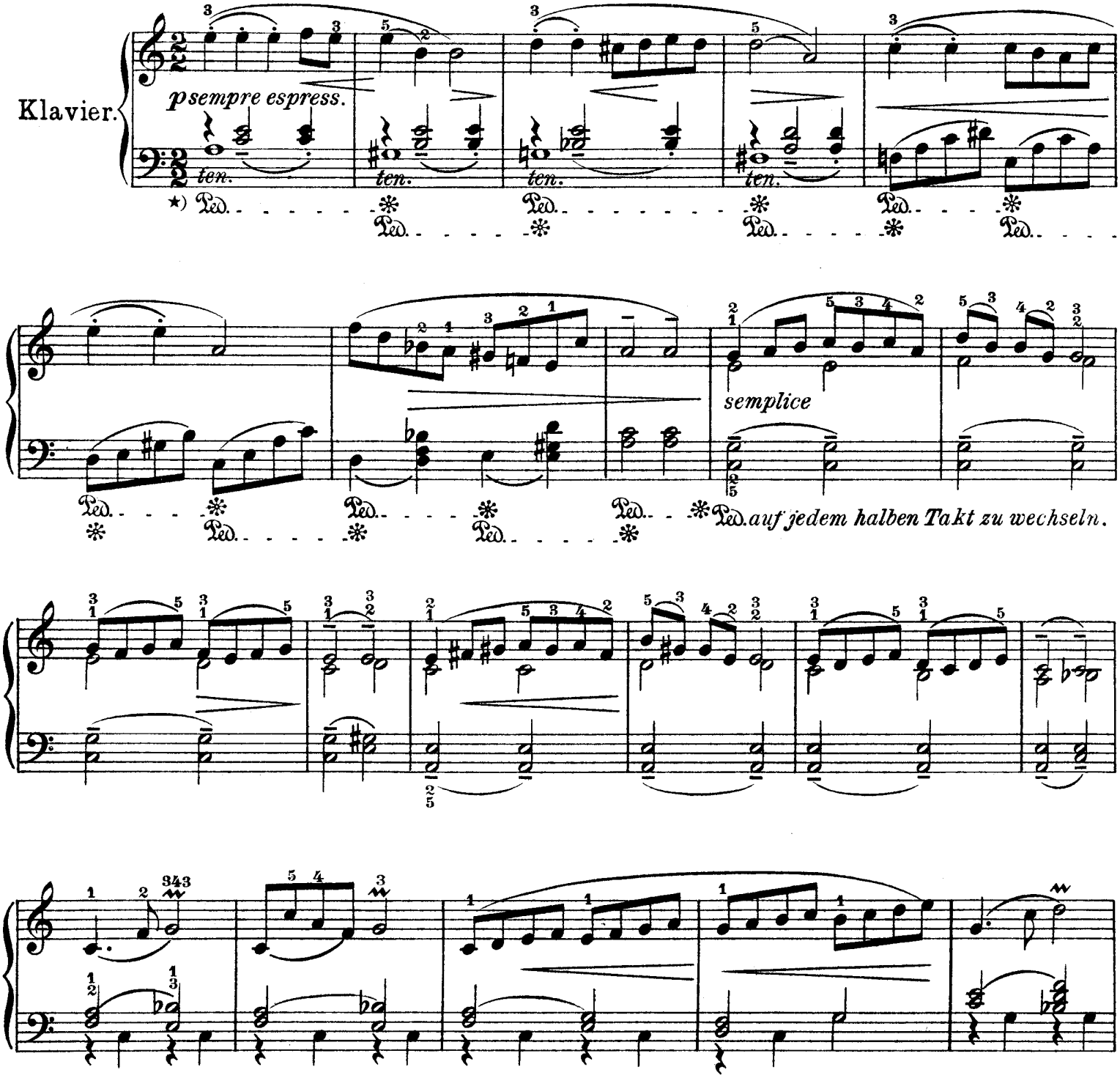
VIII.

Conte norvégien.

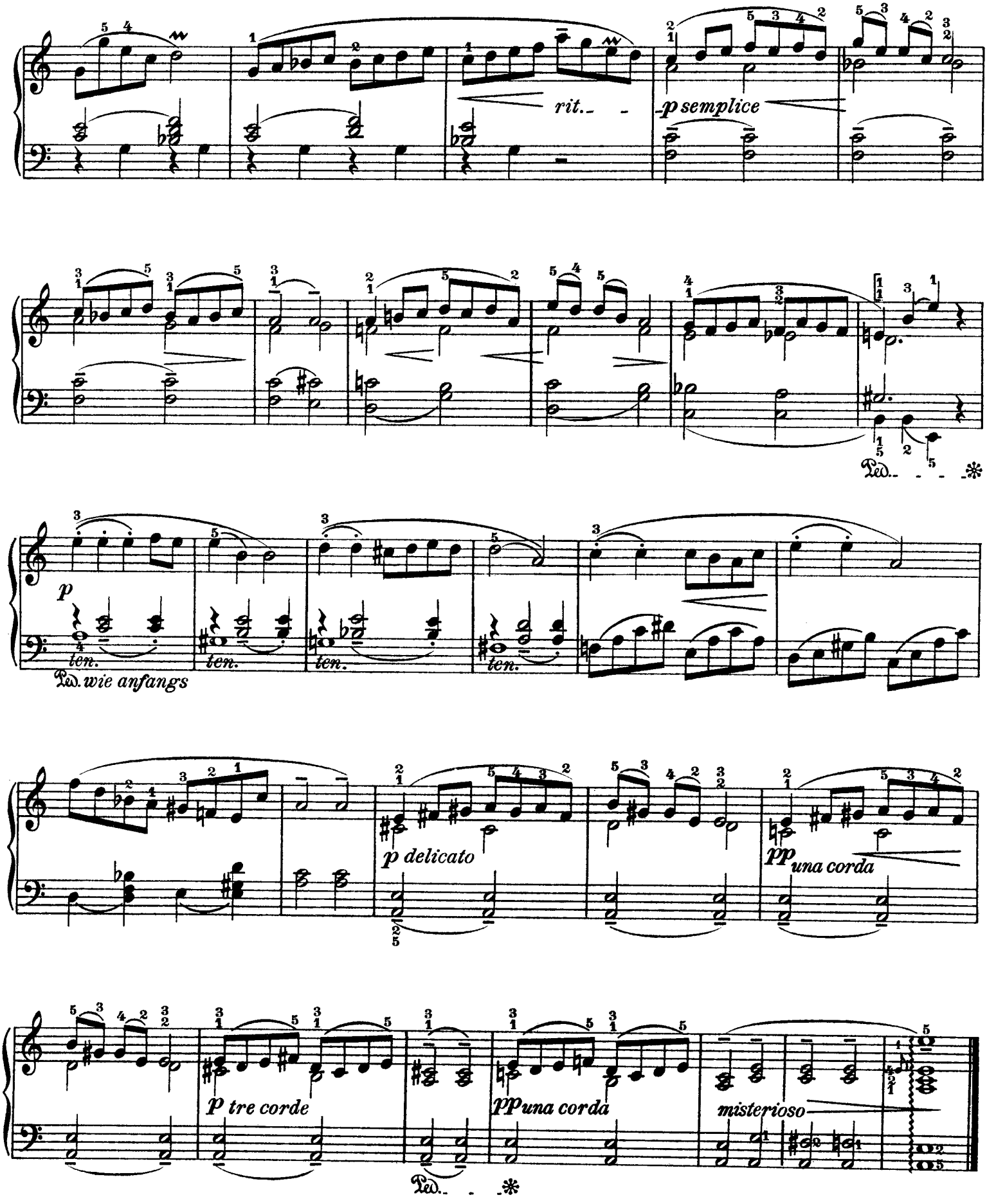
[Nordisches Märchen.]

Sigfrid Karg-Elert, Op. 69 Nº 8.

Andante con tenerezza. (M. M. ♩ = 66)



*) 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].


rit.
p semplice
Ped.
p
ten.
ten.
ten.
ten.
Ped. wie anfangs
p delicato
pp una corda
p tre corde
pp una corda
misterioso
Ped.

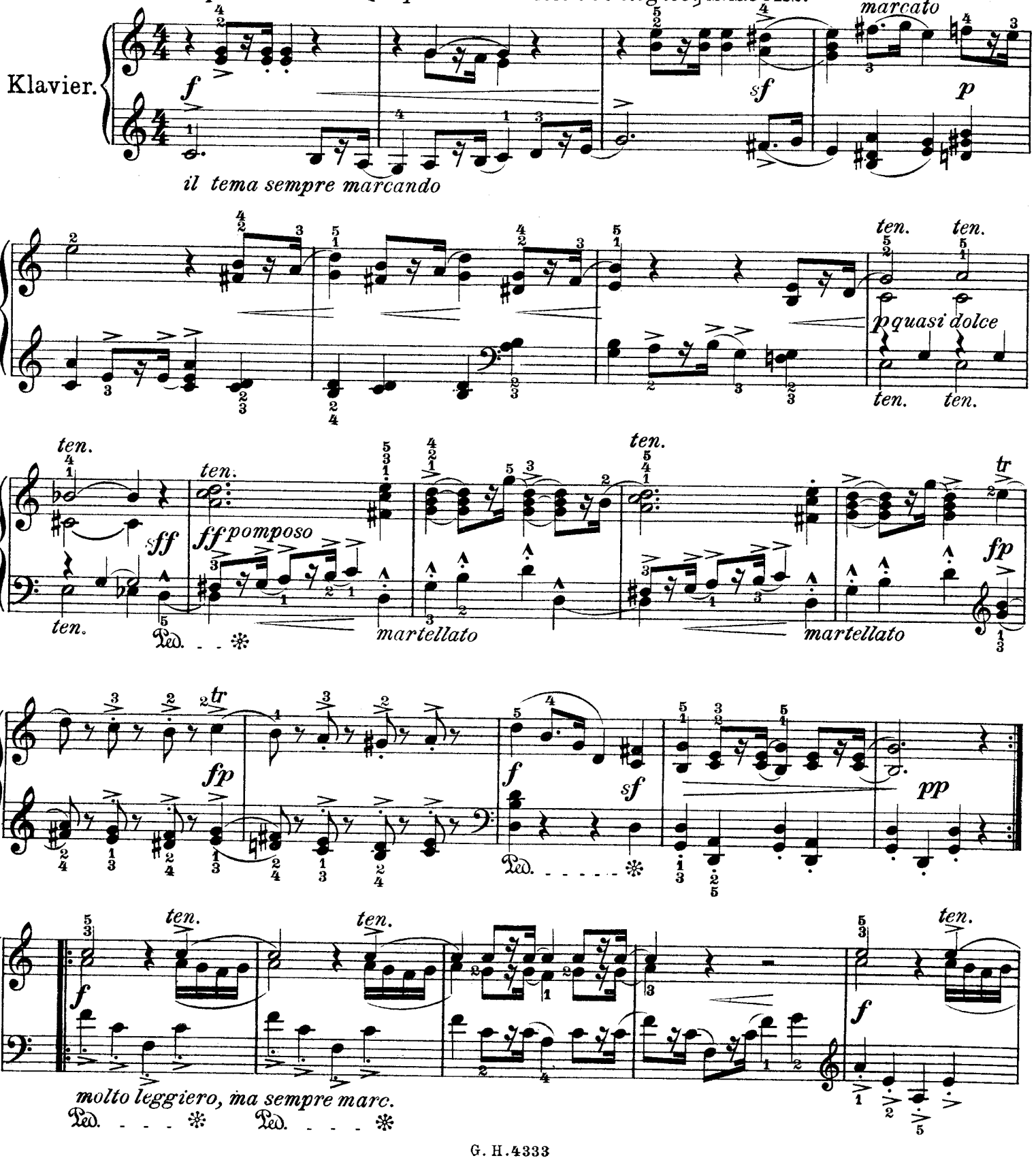
IX.

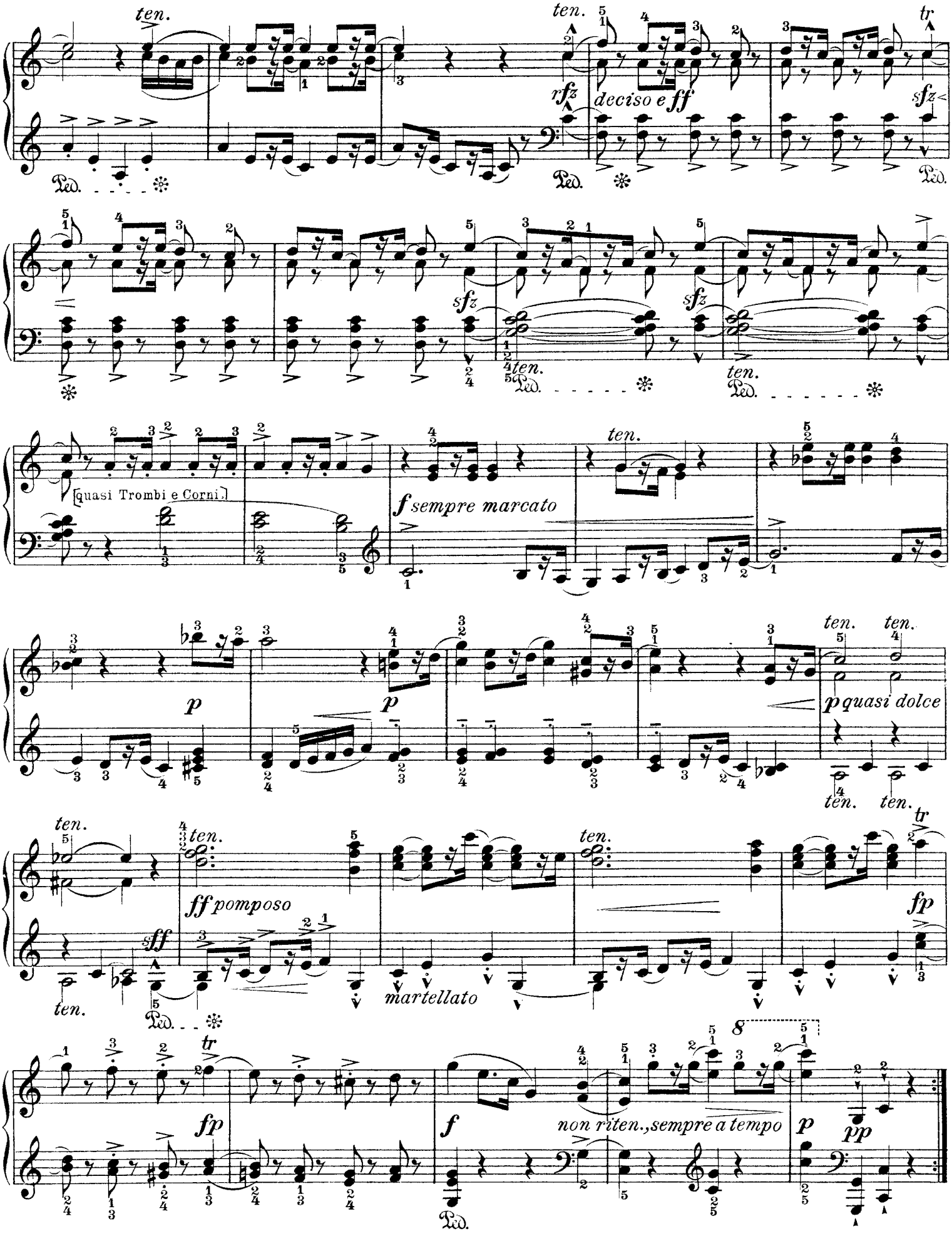
Petite Marche.

[Kleiner Marsch.]

Sigfrid Karg-Elert, Op.69 No.9.

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



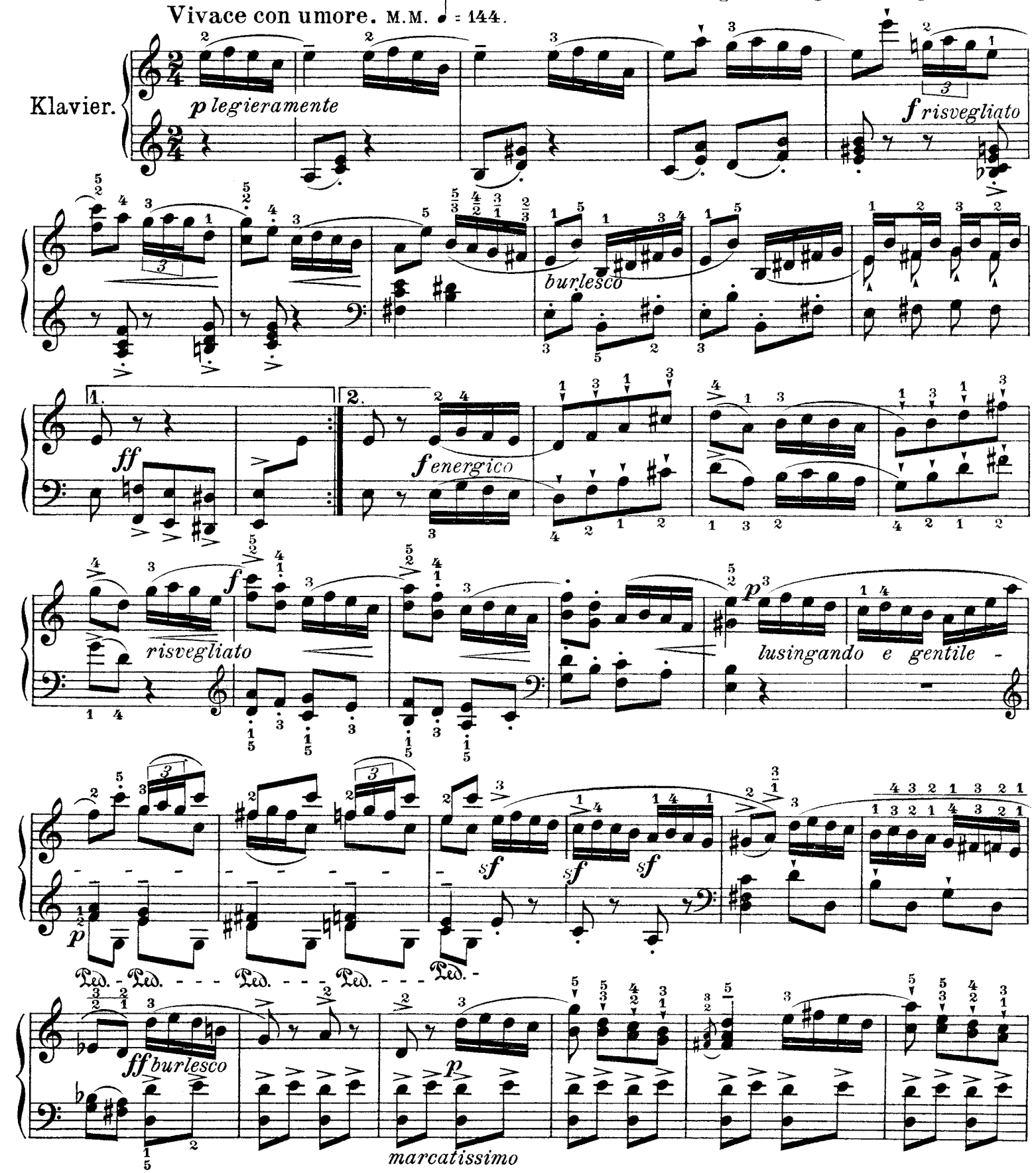

ten.
rfz
deciso e ff
tr
sfz
Ped.
ten.
[quasi Trombi e Corni.]
f sempre marcato
p
p quasi dolce
ff pomposo
sff
martellato
fp
f
non riten., sempre a tempo
pp
8

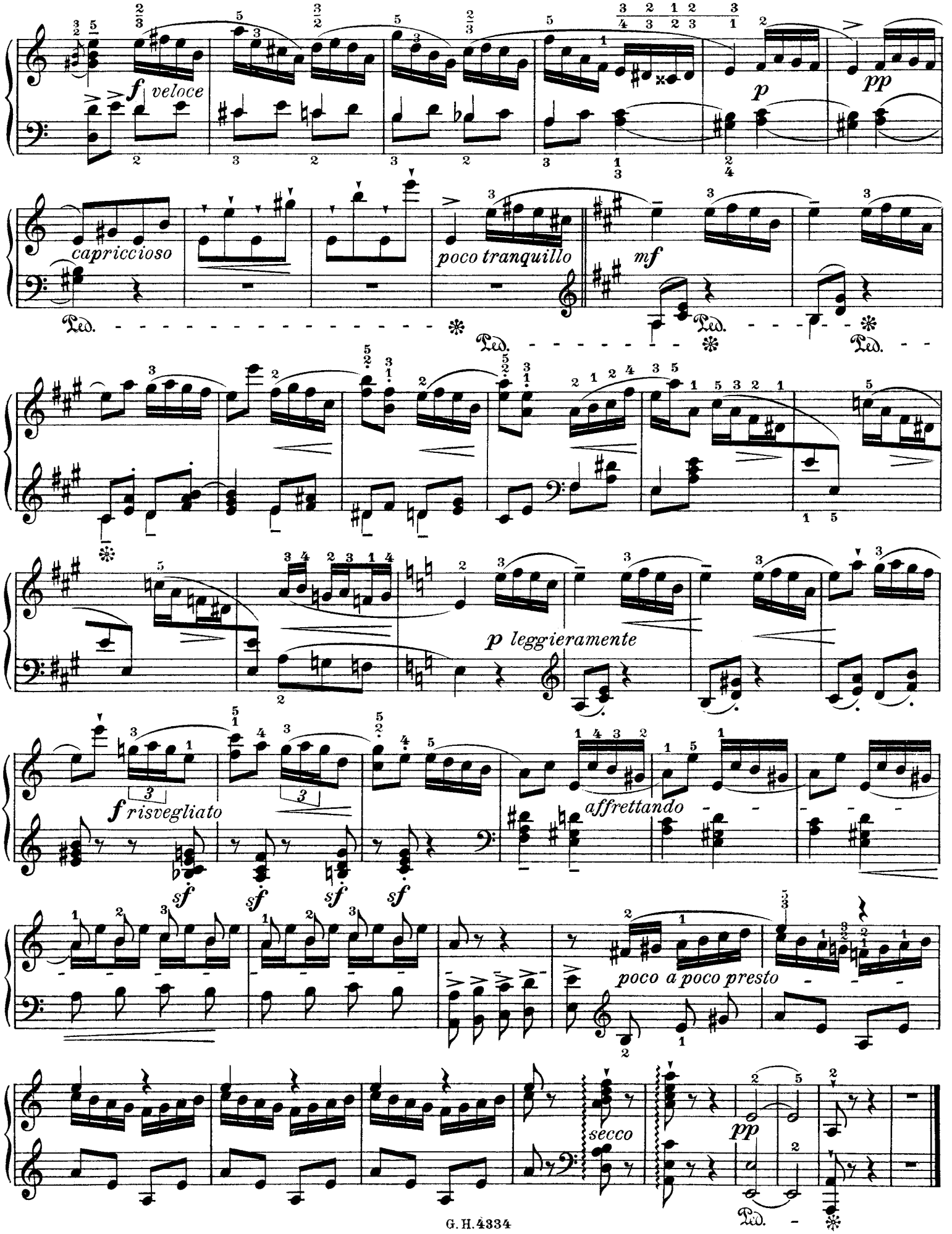
X.

Rondeau burlesque.

[Burleske.]

Sigfrid Karg-Elert, Op. 69. Nº 10.




f veloce
p
pp
capriccioso
poco tranquillo
mf
Ped.
p leggieramente
f risvegliato
sf
affrettando
poco a poco presto
secco
pp