

COLLECTION CARL SIMON
Nr.
1562

Herrn Sanitätsrat Dr. Fülles (Bad Liebenstein)
zu eigen.

Intarsien

Fünfzehn kleine Charakterstücke
(Registriertypen oder Klangfarbenstudien)

für
HARMONIUM
komponiert von

SIGFRID KARG-ELERT.

Op. 76.

netto M 3,-

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Intarsien.

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Aufführung vorbehalten.

Fünfzehn kleine Charakterstücke
(Registriertypen oder Klangfarbenstudien).

I. Heimatliche Weise.

Semplice e tranquillamente. M. M. ♩ = 72

Sigfrid Karg-Elert, Op. 76.

① Ruhig, schlicht, frei vorzutragen.

Harmonium.

①

*)

(rit. - -)

①

p weich, dunkel

p

mf voll

unruhig drängend - - - - - nach-

piüf

lassend

rit. - -

p weich

eindring-

ausdrucksvoll

lich

Largo.

pp sehr dunkel und warm

*) -- über einer Note = Fußvibrato.

II. Alter Tanz.

Allegretto leggiero. M. M. $\text{♩} = 100$
Geschwind und leicht beweglich.

VERZOEKE GEEN VINGERZETTINGEN
OF ANDERE TEKENS AAN TE DRENGEN.

First system of musical notation. Treble clef with a circled 'F' above it. Bass clef with a circled 'E' above it. Dynamics include *p* and *mf*.

Second system of musical notation. Dynamics include *mf*, *rit.*, and *p*. The word *belebter* is written above the staff.

mit Perkussion, in der Mittelstimme *martellato*

Third system of musical notation. Dynamics include *sfz*. The word *leichtthin* is written above the staff, and *energico ff* is written above the end of the system.

Fourth system of musical notation. Dynamics include *sfz*, *rit.*, *p*, and *ten.*. Fingerings 2, 4, 3, 1, 5, 4, 3, 2, 1 are indicated. The word *a tempo* is written above the staff.

mit singender Perkussion

Fifth system of musical notation. Dynamics include *rit.*, *p*, and *mf*.

Sixth system of musical notation. Dynamics include *rit.* and *pp*. The word *allargando* is written above the staff. The word *trium* is written above the staff.

pp *secco* (fast ohne Wind)

III. Nachruf.

Quasi Marcia funebre. M.M. $\text{♩} = 80$
Im Zeitmaß eines langsamen Marsches.

gva quasi Corni

② *) > > >

quasi Clarinetti *sfz* *gva* *pp* *f*

(die A v mit den Füßen zu markieren)

gva *gva* *AB*

gva *serioso e solenne* *p* *fp* *6*

gva *AB* *gva* *AB* *3* *3* *3* *3* *3*

gva *risoluto* *f* *p* *3* *5*

*Die Triole stets etwas hastig. *AB*. Alle akustischen Lufttriller bedürfen eines deutlichen Windakzentes. (kurzer stoßender Tritt).

gva

gva *energico*
quasi Corni

gva *serioso e solenne*

gva *fp*

gva *loco*
quasi Tuba e Tromboni
pp
loco

IV. Idyll.

Andantino amabile. M.M. ♩ = 112

1) Leise bewegt, schwebend.

The musical score is written for piano and grand staff. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked "Andantino amabile" with a metronome marking of 112. The first system includes a circled "4" above the treble staff and a circled "4" below the bass staff. The dynamics are marked "p idyllisch". The second system continues the idyllic mood. The third system features a circled "E" above the treble staff and a circled "4" below the bass staff, with dynamics "pp rit.". The fourth system has a circled "P" above the treble staff and a circled "P" below the bass staff, with dynamics "mp a tempo" and "rit.". The fifth system is marked "Più mosso." and "f", featuring triplets in both hands.

1) für Kunstharmonium rechts \square dazu.
 2) oberstes *e* feststecken bis Schluß.

delicato
p

rall.
p

affettuoso

ff.
rit.
p
quieto

lento
dimin.
rit.

V. Herbstgefühl.

1) *Larghetto malinconico*. M. M. ♩ = 60③ *Langsam, mit fast klagendem Ausdruck.*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4.

- System 1:** Starts with a piano (*p*) dynamic and a *gva bassa* marking. It features a long melodic line in the right hand with a *ten.* (tenuto) marking and a second ending bracket labeled '2)'. The left hand provides harmonic support. A *sfz* (sforzando) marking is present.
- System 2:** Continues the melodic line with *ten.* markings. The left hand has a *rit.* (ritardando) marking followed by *a tempo*. A *gva bassa* marking is also present.
- System 3:** The tempo changes to *pochettino mosso* with a new tempo marking of ♩ = 192. The dynamic is *mf*. There are triplet markings (3) in both hands.
- System 4:** Returns to the original tempo of ♩ = 60. The dynamic is *p*. It includes a *rit.* marking and a triplet (3) in the right hand.
- System 5:** The tempo is *tranquillo*. It features a *loco!* section with a *pp* (pianissimo) dynamic and a *delicatissimo* marking. The piece ends with a *pp* dynamic. There are five-fingered (5) markings in both hands.

1) für Kunstharmonium [O] auf beiden Seiten dazu.

2) — zwischen zwei Noten bedeutet (chromatisches) sehr discrettes Schleifen.

VI. Nützliche Studie.

Veloce ed allegrissimo. M. M. ♩ = 120
Geläufig, abgerundet.

The musical score consists of five systems of piano and percussion parts. The piano part is written in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The percussion part is written in a bass clef. The score includes various dynamics such as *p* (piano), *f* (forte), and *sfz* (sforzando), as well as articulations like *ten.* (tenuto) and *2. Mal rit.* (second time ritardando). Fingerings and hand positions are indicated throughout the piece.

System 1: *1) sva* (sustained) above the piano part. Percussion part starts with *p*. Dynamics include *p*, *f*, and *f*. Instruction: *Perkussion durchaus zurücktretend* (Percussion completely retreating).

System 2: Percussion part includes *2 3* and *2 3* fingerings. Dynamics include *p* and *f*. Instruction: *Perk. etwas hervor* (Percussion slightly forward).

System 3: Percussion part includes *2 1 3 2 1* fingerings. Dynamics include *f* and *p*. Instruction: *Perkussion zurück* (Percussion back).

System 4: Percussion part includes *1 5 2 4* and *1 5 2 4* fingerings. Dynamics include *f*. Instruction: *Perkussion etwas hervor* (Percussion slightly forward).

System 5: Percussion part includes *5 2*, *4 5*, *4 5*, and *2. Mal rit.* (second time ritardando). Dynamics include *f*. Instruction: *Perkussion etwas hervor* (Percussion slightly forward). Hand positions are noted as *oben* (top) and *unten* (bottom).

1) für Kunstharmonium [5] dazu.
 2) λ = hochhalten, über die andere Hand; f = tiefhalten, unter die andere Hand.
 C. S. 3340

VII. Östlicher Anklang.

Con moto. M. M. ♩ = 120
Ziemlich bewegt.

*) Kunstharm. [8] dazu, stets ohne [0]

Klassische Meisterstudien für Harmonium, alle Systeme berücksichtigend, 23 Beispiele aus Werken der Altmeister zur Kunst des Registrierens, mit pädagogischen Erklärungen und Fingersätzen versehen, frei bearbeitet von Karg-Elert, 3 Hefte je netto M 2,-

VIII. Hyperbel.

Alla burla. M. M. ♩ = 136
Bewegt und witzig.
beide Hände 8^{va} bis Schluß

The musical score is written for piano in G major, 4/4 time, with a tempo of 136 beats per minute. It consists of five systems of music, each with a treble and bass staff. The score includes various performance instructions and dynamic markings:

- System 1:** Starts with a circled '23' and a 'tr' (trill) marking. Dynamics include *f*, *p*, *p*, and *sfz*. Fingerings are indicated with numbers 1-5. The word 'hoch' (high) is written above the staff, and 'tief' (low) is written below it.
- System 2:** Features a 'ten.' (tenuto) marking and the instruction 'pp recht flink' (pianissimo, very quick).
- System 3:** Includes the instruction 'più lento' (more slowly) and a dynamic marking of *ff* (fortissimo).
- System 4:** Starts with 'vivo' (vivace) and '(rasch)' (quick). It includes triplets and the instruction 'distinto' (distinct).
- System 5:** Features 'veloce' (very fast) and 'p subito' (piano subito). The piece concludes with a 'fin' (fine) marking.

IX. Romantischer Zwiegesang.

Gentile e tranquillamente. M. M. ♩ = 96 [♩ = 48]
Ruhig und mit einfachem Ausdruck.

② *gva*

ⓔ *p teneramente*

③ (je nach Bedarf mit ⓕ)

gva

4 5 4

gva

gva

loco
pp

⑤ nur für Kunstharmonium

*) Kunstharmonium statt ② = [5][6][0], links [0] dazu.

(quasi trillo) *a tempo*
rit. *sva* *p teneramente*

sva

sva *sonoro* *überwänglich* *nur für Kunstharm.* *[5 6] 2 solo* *loco* *(quasi Corni)*
assai espressivo *rall.* *f*

più p *p* *p*

nur für K-H. *[2 6] sostenuto* *pp*

X. Letzter Gang.

Serioso e molt' espressivo. M. M. ♩.52
**Mit feierlicher Gemessenheit
 und tiefster Empfindung.**

mf eindringlich *rfz* *dunkel* *pp* *mf*
molto sonore e vibrato

*) ④ (nach Bedarf mit ⑤, quasi Violoncello)

rfz *p* *dunkel* *pp* *p delicato*

mit Bachischer Ruhe

1. 2. *lugubre* *rit.* *mp* *rfz* *p*
 Meta 5
 ruhig einstellen

fp *allargando e morendo* *ppp*

*) Für Kunstharmenium ⑤ dazu.

XI. Bergmelodie.

[Hommage à Claude Debussy]

Tempo rubato. M. M. ♩. 56 bis 104

Frei, wie improvisierend, doch meist elegisch-ruhig.

NB. Für Kunstharmonium:  

*) a . . . bedeutet plötzlich *accel.*
r . . . bedeutet plötzlich *ritard.*

XII. Fasching in Köln.

Allegro bizarramente e giocoso. M.M. ♩.120

①③④ Mit Übermut, fidel und hurtig.

sva ad lib.

①③④ *f* *sfz* *sfz* *f*

trompetenartig schmetternd

leicht

ff *p* *f* *f* *tr* *tr*

p *f* *sfz*

① *p > pp* *glockenartig, frei rhythmisch* *völlig verklingen lassen* ①

④③②

nicht zu langsam, feierlich, processionsartig M.M. ♩.52

(kaum hörbar einsetzen)

sva

f *pp* *sva* *ppp* ②④③

Perkussion hat völlig unhörbar zu bleiben.
(weichster, flacher Fingerdruck)

sva

sva

sva

*frivol dazwischensakrend
trompetenartig schmetternd*

ten.

ff

sva

sva ad lib.

f

sfz **sfz**

trompetenartig schmetternd

ff

leicht

p

f

tr tr

p

f

ff

④ ③ ②

p *glockenartig, frei rhythmisch*

pp **pppp**

völlig ausschwingend

④

XIII. Großer Chor.

Allegro festivo e pomposo. M.M. ♩.120
Ziemlich belebt und glänzend.

8va
ff
8va

(ohne Expression)

8va
8va

8va
8va

8va
8va
sostenuto
fff

ff
8va
8va

NB. Für Hände minderer Spannweite

C. S. 8340

8va

8va

2

3

4

5

6

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1000

8va

8va

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3

8va

8va

fff

8va

8va

8va

8va

rall. e gravemente

ten. ten. ten.

ten. ten.

XIV. Illusion.

Larghetto con delicatezza. M.M. ♩.48
Sehr ruhevoll und äußerst delicat.

The musical score is written for piano in G major and 4/4 time. It consists of four systems of staves. The first system includes a treble clef with a key signature change to G major (one sharp) and a 4-measure rest marked with a circled 4 and an asterisk. The bass clef starts with a circled F and a circled 3. Dynamics include *pp*, *vibrato ed espress. assai*, *simile*, and *p*. The second system features *distinto*, *p*, *(rit. - -)*, and *(ruhig)*. The third system includes *p* and *(ruhig)*. The fourth system includes *(über)* and *p*. The score contains various musical notations such as slurs, ties, and triplets.

*) Für Kunstharmonium: ohne

First system of musical notation. The upper staff contains complex chordal textures with many accidentals. The lower staff features a melodic line with a *ppp* dynamic marking.

Second system of musical notation. The upper staff continues with dense chordal textures. The lower staff has a melodic line with various dynamics and articulation marks.

Third system of musical notation. The upper staff has a melodic line with a *lunga* marking. The lower staff has a melodic line with a *sonoro* marking and a *lunga* marking. Dynamics include *mf* and *f > p*.

Fourth system of musical notation. The upper staff has a melodic line with a *lunga* marking. The lower staff has a melodic line with a *lentando* marking and a *p* dynamic marking.

Fifth system of musical notation. The upper staff has a melodic line with a *pp* dynamic marking. The lower staff has a melodic line with a *pppp* dynamic marking. A *8va* marking is present above the upper staff.

XV. Vor dem Bildnis Griegs.*)

Solenne, con gravità. M. M. ♩.34 (resp. ♩.68)
Feierlich, mit herbem Ernst.

The musical score is divided into five systems, each with a grand staff (treble and bass clef).
 - **System 1:** Starts with a treble clef and a key signature of one flat. It features a **2** and **6** measure rest in the treble and a **1** measure rest in the bass. The tempo is *gva* and the dynamics are *p*.
 - **System 2:** Continues the piece with *gva* tempo. It includes a *ruhig beginnen, beschleunigen* instruction and *accel. simile* markings. There are triplet markings in the treble.
 - **System 3:** Features a *ff* dynamic and a *7 rasch* instruction. The tempo is *gva*. It includes *agitato e deciso* and *rit.* markings, ending with a *pp* dynamic.
 - **System 4:** Starts with a *mf* dynamic and a *gva* tempo. The tempo is marked *non troppo lento ♩.78*. It includes a **5** measure rest in the bass and a **4** measure rest in the treble.
 - **System 5:** Continues with a *gva* tempo and a *♩.68* tempo marking. It includes a **4** measure rest in the treble and ends with an *[allarg.]* marking.

*Komponiert am Todestage meines unvergeßlichen Gönners.

non troppo lento $\text{♩} = 76$

8va
mf
8va

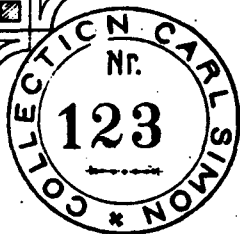
8va
rit.
fff

8va
mf
p
pp

8va
ppp
fff
mit grellem Glanz
misterioso

8va
pp
p
ppp
völlig verhallend

sehr discrete Windakzente



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