

Karg-Elert, Sigfrid

33 Portraits für Harmonium (aller Systeme) ; op.101

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Signatur

4 Mus.pr. 6037-2

40
Mus. Pr.
6037

Karg-bleit op. 101
Stammnummer



No. 3811^b

KARG-ELERT

Portraits

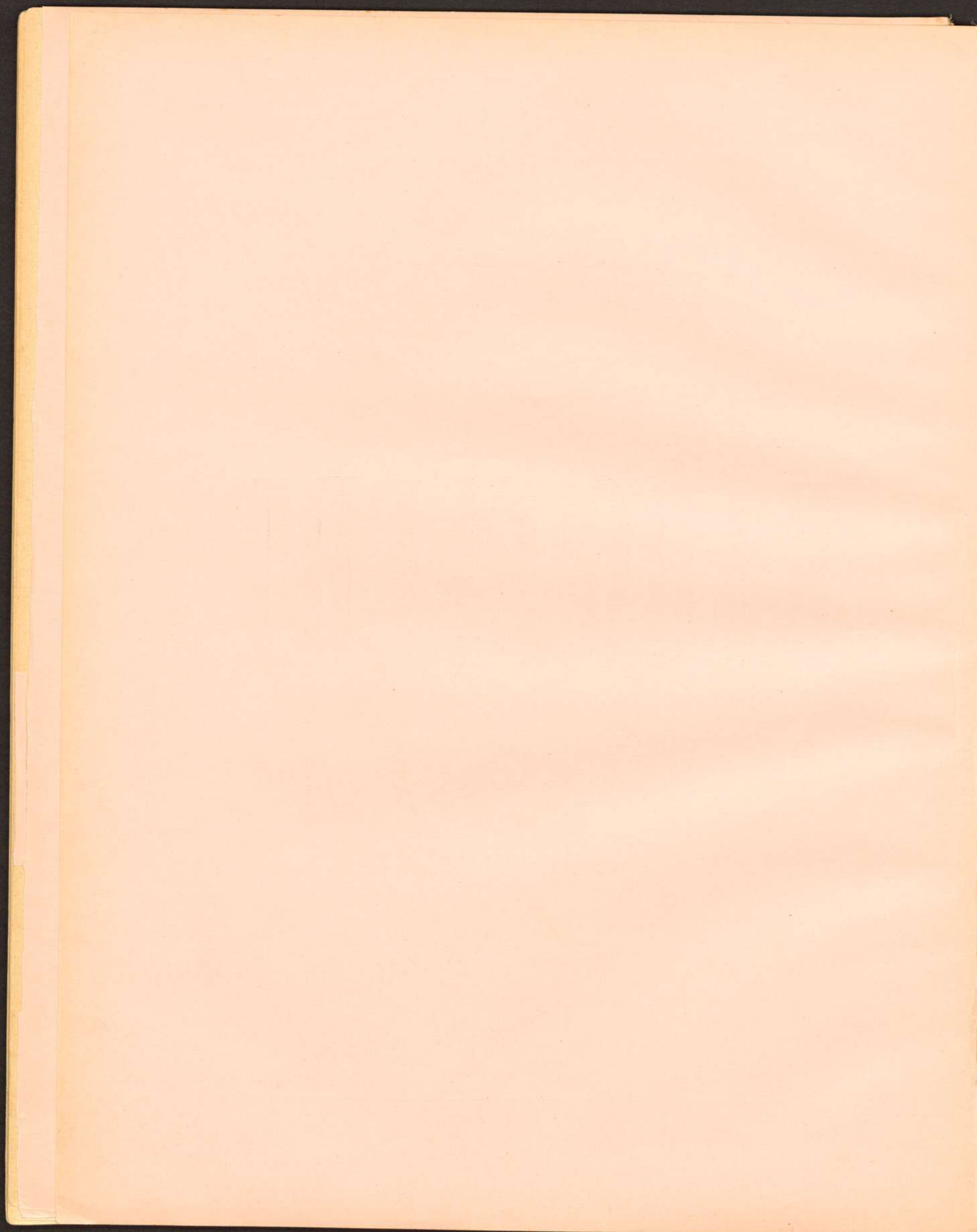
nach Palestrina bis Schönberg

Opus 101. Heft II

Harmonium

Mrs Siv. 130/8

(1924)





No. 2 KUM
W-GERMANY

Dem treuen Freunde
Herrn Regierungsrat Dr. JOSEF WEBER zu eigen

33

PORTRAITS
für Harmonium
(aller Systeme)

komponiert
von

Sigfrid Karg-Elert

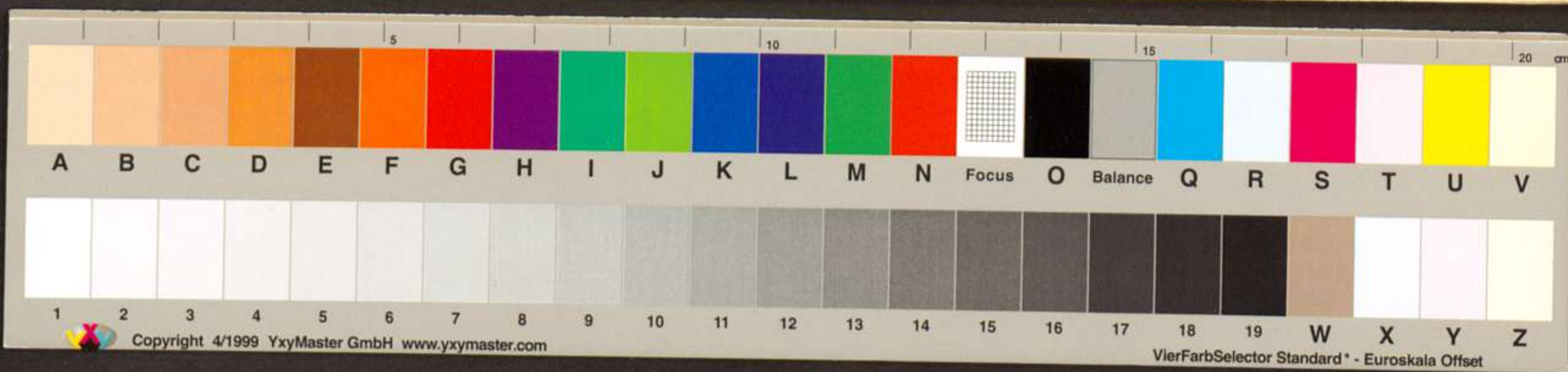
OP. 101

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Eigentum des Verlegers.*

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Impromptu interrompu

Alla Chopin

Veloce (quasi rubato, ma per lo più Presto)

Sigfrid Karg-Elert Op.101 Heft 2

14

Solo

P non troppo allegro ma a poco a poco a tempo (Presto)

vivo

(alla Mazurca)
deciso
f

ten.
quasi Cadenza
pp (molto allegro)

riten.

a tempo deciso

ten.

quasi Cadenza

pp (molto allegro)

rit.

p rall. - ma a poco a

poco a tempo (Presto)

meno mosso

f

rilasciando

a tempo

a poco a poco stringendo

p più lento

quasi Cadenza - - - *prestissimo al possibile* - - -

meno presto *rit.* - - - *p* *lento*

Fine

meno mosso con calore con affetto

p. *rilasciando*

pesante *leggiere*

f meno mosso *p allegro (molto)* *f meno mosso*

leggiere *a tempo con calore*

p allegro (molto) *p*

con stanchezza *rit.*

D. C. al Fine

Im frischen, grünen Wald

Alla Mendelssohn

Lied ohne Worte

Allegretto vivace

15

cantabile
mf (leggiero)

con sentimento
allegro

leggiero
f
f sempre allegro

leggierissimo

a poco a poco calando
p

Eusebius spricht.....

Alla R. Schumann

Larghetto intimo assai

molto espressivo

16

p

p

scendo

rfz (largo)

rall.

3/4

ancora in tempo con molto calore

p

3/4

4/8

Prol.

3

p

3

p

pp

d

ppp

d

ppp

d

ppp

8

Adoration

Alla Liszt

Larghetto mistico

17 *pp* (senza espressione) *calando* *ppp* (lunga) *languido* *p* **Prol.**

affettuoso *calando* *sempre molto espressivo*

mf *elevando* *più f* *f* *sempre*
a poco a poco esaltato

più forte *sospirato* *pp senza*
subito p languido

espressione *allargando* *calando* *quasi niente*

Vorspiel zu einem Drama

Andante, senza trascinare

18

pp (Quartetto) *p*

This system shows the beginning of the piano introduction. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music starts with a piano quartet texture. The first measure has a dynamic marking of *pp* (pianissimo). The piece concludes this system with a dynamic marking of *p* (piano).

più f *espress.*

This system continues the piano introduction. It includes a dynamic marking of *più f* (piano più forte) and the instruction *espress.* (espressivo). The music features several triplet markings (indicated by a '3' over the notes).

f

This system continues the piano introduction. It features a dynamic marking of *f* (forte). The music continues with triplet markings.

(Oboe) *mf* *stringendo*

This system introduces the Oboe part. The dynamic marking is *mf* (mezzo-forte) and the instruction is *stringendo* (increasingly). The Oboe part is written in the treble clef.

f a tempo *più f* (rit. - - -)

This system continues the piano introduction. It features a dynamic marking of *f a tempo* (forte a tempo) and *più f*. The system ends with a ritardando marking: (rit. - - -).

accelerando ed agitato *mf* *f*

This system continues the piano introduction. It features the instruction *accelerando ed agitato* (accelerating and agitated). The dynamic markings are *mf* and *f*.

First system of musical notation. It features a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked *appassionato*. Dynamics include *f* and *ff*. A 3/4 time signature change is indicated at the end of the system.

Second system of musical notation. It continues the grand staff. The tempo is marked *strepitoso*. The music is characterized by rapid sixteenth-note passages in the upper voice and sustained chords in the bass.

Third system of musical notation. It includes a *rall.* (rallentando) section with a fermata over a five-measure rest. The tempo then changes to *fastoso*. Dynamics include *f* (quasi Tube) and *p dolce* (quasi Clar.). The system concludes with a *tran-* (trattando) marking.

Fourth system of musical notation. It begins with a *quillo* (trill) marking. The tempo is *fastoso*. Dynamics include *p* and *ff*. The system ends with a *f* dynamic.

Fifth system of musical notation. It features a *tranquillo* (trattando) section. Dynamics include *f*, *p*, and *ff*. The system concludes with a *p dolce* (quasi Oboe) marking.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The melody is characterized by wide intervals and chromatic movement.

Second system of musical notation. Treble clef, key signature of two flats. The tempo is marked *a tempo*. The dynamic is *mf*. The melody continues with similar chromatic patterns.

Third system of musical notation. Treble clef, key signature of two flats. The tempo is *ancora strepitoso*. The dynamic is *f*. The melody features a triplet of eighth notes. The system concludes with the tempo marking *appassionato* and a dynamic of *ffz*. A *(Prol)* marking is present at the end of the system.

Fourth system of musical notation. Treble clef, key signature of two flats. The tempo is *stringendo*. The melody is more rhythmic and driving.

Fifth system of musical notation. Treble clef, key signature of two flats. The tempo is *più appassionato*. The dynamic is *ffz*. The melody is highly expressive and chromatic.

*) = *sfff* → *f*

fff
rall.
fp
(lunga)
pp

This system features a grand staff with three staves. The top staff contains a melodic line with a long, sweeping slur. The middle and bottom staves provide harmonic support. Dynamics include fortissimo (fff), piano (fp), and pianissimo (pp). A 'rall.' (rallentando) marking is present, and a '(lunga)' (long) marking is placed over the final notes.

Tempo I

pp molto chiaro
Vcl.
3

This system continues the piece with a 'Tempo I' marking. It includes a five-fingered scale-like passage in the right hand and a triplet in the left hand. Dynamics range from pianissimo (pp) to piano (p). A 'Vcl.' (crescendo) marking is used, and a triplet of eighth notes is shown in the bass line.

lento

p
mp

This system is marked 'lento' (slow). It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include piano (p) and mezzo-piano (mp).

This system continues the musical development with various melodic and harmonic textures. It includes slurs, ties, and dynamic markings such as piano (p) and mezzo-piano (mp).

f. fastoso
mf
p dolce

This system is marked 'f. fastoso' (fasto). It features a more rhythmic and energetic passage. Dynamics include fortissimo (f), mezzo-forte (mf), and piano (p). The system concludes with a 'p dolce' (piano dolce) marking.

3

6

3

p chiaro

rall.

andante al fine

p

3

p

espressivo

3

rit.

a tempo

p

3

tranquillo

Viol. II.

pp

Viol. I.

Vcl.

Vcl.

Prol.

Alla Verdi

Duetto d'amore

19

Rubato
(quasi Recitativo)

p dolce *f con enfasi* *sfz* *p sospiramente*

Andantino quasi Allegretto

(vibr.)

Prol. secco, quasi pizz.

un poco rit.

Meno mosso
15 ma. . . .
molto espressivo

(32) *p*

quasi due Violoncelli

p

vibr.

con calore

mf

Solo



vibr. libero

a tempo

pieno



più mosso e sempre agitato

simile



allargando

a tempo brillante



riten.

a tempo

a poco a poco stringendo

f *più forte*

sf

lento *paffettuoso* *Cadenza libera* *lunga* *(rit.)* *ff*

Alla Joh. Strauß

Frauengunst

Tempo di Valse

20

rit. - languido *allargando* *a tempo elegante*

p *vibrato* *mf* *lunga*

(legato) innamorato

f

a tempo (vivo)

più lento *lusingando*

2 4 5
1 3 1

gajo *molto vivo*

ff spavaldo (grottesco)

sf

pscherzando

rit. languido *allargando* *a tempo elegante*

p *vibrato* *mf* *lunga*

(legato) innamorato

f

a tempo (vivo)

più lento *lusingando*

2 4 5
1 3 1

a poco a poco stringendo

gajo *ff*

ff

Prol.

Ritornello

Alla Brahms

Cómodo e contemplativo
(quasi Andantino)

21

mf

sonoro

rall.

risoluto

oder *p* *dolcissimo* *fz*

angolato

ten. *ten.*

Detailed description: The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in the key of B-flat major (two flats). The time signature is 3/8. The first system (measures 1-4) is marked *mf* and features a melody in the treble with a descending line in the bass. The second system (measures 5-8) is marked *sonoro* and shows a more active bass line. The third system (measures 9-12) includes a *rall.* marking and a dynamic shift to *p dolcissimo* for the bass, with the treble marked *risoluto*. The fourth system (measures 13-16) features a *sf* dynamic in the treble and *angolato* in the bass, with *ten.* markings above the final notes.

ten.

mf

mf

crescendo

p

cresc.

rall.

ten.

ten.

ten.

f

p

a tempo

(quieto)

p

oder

p dolcissimo

Adagio

Alla Bruckner

22

Adagio

Vel. II.

Vel. I.

II

I

p

quasi pizz.

I

II

Solenne

f

Ob.

piu f

Vel.

Clar.

Fl.

Ob.

Vla.

VI. Fl.

f (Tuba) (Tuba) *f*

This system contains two staves. The upper staff is for VI. Fl. and the lower staff is for (Tuba). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The VI. Fl. part features a melodic line with slurs and accents, while the (Tuba) part provides a harmonic accompaniment with chords and some melodic fragments. Dynamics include *f* (forte).

Ob. Fag. Vcl.

quasi pizz. *p*

This system contains two staves. The upper staff is for Ob. (Oboe) and the lower staff is for Fag. Vcl. (Bassoon). The Ob. part has a melodic line with slurs and accents, and a dynamic marking of *quasi pizz.* (quasi pizzicato). The Fag. Vcl. part has a rhythmic accompaniment of eighth notes with a dynamic marking of *p* (piano).

xp *sfz* 3 3

This system contains two staves, likely for strings. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *sfz* (sforzando). The lower staff has a rhythmic accompaniment with triplets, marked with a '3' and a dynamic marking of *xp* (pianissimo).

Vel. II. Vel. I.

p *quieto molto*

This system contains two staves for Violins. The upper staff is for Violin II (Vel. II) and the lower staff is for Violin I (Vel. I). The music is in a key with three sharps and a 3/4 time signature. The Violin I part has a melodic line with slurs and accents, and a dynamic marking of *p* (piano). The Violin II part has a rhythmic accompaniment with triplets, marked with a '3' and a dynamic marking of *quieto molto* (pianissimo).

rall. 3

This system contains two staves, likely for strings. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *rall.* (rallentando). The lower staff has a rhythmic accompaniment with triplets, marked with a '3' and a dynamic marking of *rall.*

Sérénade mélancolique

Alla Tchaikowsky

Tempo rubato e molto affettuoso

23

mf
sonoramente
p
pesante
accel.
rfz
calando
più piano
mf
quasi Violoncello
più forte

First system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *f*.

Second system of musical notation. It includes a triplet in the treble staff and a *rapido* marking. Other markings include *m.s.* and *(Prol.)*.

Third system of musical notation. It begins with the instruction *con sommo affetto ed enfasi* and includes dynamic markings *ff (rit...)* and *(a tempo)*.

Fourth system of musical notation. It features markings for *rubato*, *(rapido)*, and *fff allargando, accel...*. It also includes *ten.*, *(grave)*, and *(lunga)*.

Fifth system of musical notation, starting with the marking *a tempo*.

p Percussione marcato (quasi pizzicato)

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The lower staff starts with a piano (*p*) dynamic. The music is marked with accents and includes a trill in the upper staff.

The second system continues the musical piece with piano (*p*) and forte (*f*) dynamics. It features a trill in the upper staff and maintains the rhythmic and dynamic structure of the first system.

The third system introduces a section marked *lamentoso*. The upper staff has a melodic line with a descending contour. The lower staff includes a section labeled *Percussione marcato* with a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*).

The fourth system features a complex rhythmic pattern in both staves, with piano (*p*) dynamics. The upper staff has a melodic line with slurs, and the lower staff has a dense accompaniment.

The fifth system concludes the page with performance instructions: *(quasi Arpa)* and *(quasi Celesta)*. It includes a section marked *15 ma... (32' + Perc.)* and a final section marked *pp* and *(Perc. + 2')*.

Idylle

Alla Dvořak

Allegretto grazioso

24

mf

MB.)

Musical notation for the second system, continuing the piano accompaniment with various chordal textures and melodic fragments.

Musical notation for the third system, featuring a key signature change to D major and the instruction *f energico*. It includes a triplet of eighth notes in the right hand.

Musical notation for the fourth system, showing a change to 3/4 time. It includes the instructions *pp lento* and *a tempo p giocoso*.

Musical notation for the fifth system, including the instruction *2te Mal allargando* and dynamic markings *f* and *p*. It features a triplet of eighth notes in the right hand.

MB.) bis ev. mit singender Perkussion in der Oberstimme bei sehr kurz stakkiertter Begleitung
Edition Peters.

Am Hardanger Fjord

Alla Grieg

Allegro giocoso

25 *fp* *f*

sfz *sfz* *rit.*

Andante malinconico

p

Solo *tranquillo* *dolce*

rit.

Allegro fresco

f *rustico*

burlesco

ff

duro

sf *mf* *p*

Andante malinconico

8

dolce

8 *dolce* 3 3

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo marking *rallentando* is placed above the first measure, and *a tempo* is placed above the final measure. The dynamic marking *p malinconico* is placed above the final measure. The music consists of a series of chords and melodic lines with slurs.

Second system of musical notation, continuing from the first system. It features similar chordal textures and melodic fragments. The time signature $\frac{2}{4}$ is indicated at the end of the system.

Allegro giocoso

Third system of musical notation. The tempo marking *Allegro giocoso* is placed above the first measure. The dynamic marking *f* is placed above the first measure. The music is more rhythmic and active than the previous systems.

Fourth system of musical notation. The dynamic marking *fp* (fortissimo piano) is used in two measures. The music continues with rhythmic patterns and chordal accompaniment.

Allegro fresco (Alla Halling)

Fifth system of musical notation. The tempo marking *Allegro fresco (Alla Halling)* is placed above the first measure. The dynamic marking *ff rustico* (fortissimissimo rustico) is placed above the first measure, and *f* is placed above the final measure. The music is characterized by a lively, folk-like rhythm.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a consistent rhythmic accompaniment. The instruction *senza rit.* is written above the treble staff.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a series of chords, each marked with a *v.* (accents) and a dynamic marking. The instruction *fff* is placed above the first chord, and *simile* is placed above the subsequent chords.

Fourth system of musical notation. The treble staff continues with its melodic development. The bass staff maintains its accompaniment with chords marked with *v.* accents.

Fifth system of musical notation, the final system on the page. The treble staff features a melodic line that concludes with a final chord. The bass staff has chords marked with *v.* accents. The instruction *ritenuto* is written above the first measure, and *allargando* is written above the final measure. A *ff* dynamic marking is placed at the end of the piece.

Tournoi chevaleresque

Ritterliches Turnier

Alla Sinding

26 *Allegro pomposo* (♩)

f non legato, ben articolare

tempestoso

rapido *ff d'acciajo*

3

3

1 2 5 1 21

ten.

21

ten.

glissando

ad lib.

f deciso assai

rit....

largo e pesante al sommo

fff

ten. ten. ten.

risoluto

sf

A cool October morning

Alla Mac Dowell

Moderato, contemplativo

27 *p* *quieto* *(ben*

articolare) *quieto* *poco mosso* *mf*

p soave

più pieno *pp*

rit. *come prima* *a tempo* *rall.* *pp*

The musical score is written for piano and violin. It begins with a treble clef and a 4/4 time signature. The piano part starts with a series of chords and single notes, while the violin part features a melodic line with slurs and ornaments. Dynamics range from piano (*p*) to fortissimo (*pp*). The tempo is marked as Moderato, contemplativo, with specific instructions like *quieto*, *poco mosso*, *a tempo*, and *rall.* throughout the piece. The score includes various musical notations such as slurs, ties, and ornaments.

Huldigung

Alla Rich. Strauß -(periodo primo)

Sostenuto con abbandono completo

legg.

28

The musical score is written for piano and bass. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The first system starts with a *mf* dynamic and includes markings for *molto* and *f*. The second system features *p*, *pp*, *mf*, *più f*, and *sf* dynamics, along with the instruction *legg.*. The third system includes *f*, *string.*, and *intensio*. The fourth system has *dolce*, *rit.*, *a tempo*, and *mf*. The fifth system contains *dolcissimo*, *p*, and *leggiero*. The sixth system ends with *p* and a sixteenth-note triplet.

Crucifixus

Alla Reger

Lentissimo, con espressione profonda

29

ppp lamentoso

poco a poco stringendo

il tema marcato

f agitato

rfz

con angoscia crescente

ff con dolore altissimo *rall. fff* *pp* *lamentoso*
lunga
il tema marc.

lamentoso

poco a poco diluendo
p

più p morendo *allargando* *trasfigurato*
ppp

La source mystique

Alla Debussy

Lent et solennel

30

5 Solo

8'

Pro... (16' seul)

simile ★)

6 5 4 Méta

très doux

p

pp rit.

a tempo

halber Tastendruck

sonore

espr.

p en murmurant

★) Alle akkordischen Figuren sind zu tenutieren:



espr.
p
ten.

3

2 6 1 5
f
pompoux
ff

ff
mf

p
pp
en diminuant
pp

Poema esaltato

Alla Scriabin

31

Tempo rubato
allegretto string. ed agitato *rall. - - lento - - alle-*

p (ten.) *delicatissimo* *mf*

gretto string. ed agitato *rall. - - lento - -* *molto spiritoso*

delicato *f* *sfz*

(sempre a tempo presto) *un poco riten.* *ancora brioso* *ansante*

pp *f* *sfz* *p* *sfz* *p subito* *f*

pp. *alato (sempre presto)*

sfz *dimin. rall. (quasi stauco)* *secco* *p* *frettoloso*

rit. *adagio* *fixieren*

p delicato *delicatissimo* *p* *calando e più* *delizioso* *ppp*

* Alle > und ~ oder ~ ~ sind mit den Füßen zu akzentuieren

Abstraction

Alla Schönberg

Moderato, ma senza trascinare

32

Viol. *pp*

Clar. *mf*

strano e fuggevole

pp fuggevole

p (Arpa)

quasi Clar. in D

f

pp fuggevole

mf (vl.)

f (Cl. di basso)

penetrante ed incisivo

espansivo

(Arpa)

sfz (pizz.)

p

fp

precipitando

Cor. ingl.

espr.

penetrante ed incisivo

(3 Flauti)

f *p* *f* *p*

p *fp*

calando

pp *(quasi niente)*

Vl. Vla.

3 Fl.

Vcl. Cl. basso

Profumo sottile del fiore magico

Subtile Däfte der Wunderblume

„Onirot id Alle- Ir- Bag“

Larghetto, delizioso ed erotico

33

5 6 Méta

E p

Méta 5 4

f

p molto delizioso

fiorente

1^a

molto intensivo

rigoglioso

5

p

calando

*)

(5 8)

pp

ten.

+ 3

Prol.

6

8

quasi estatico

mf

p subito

pp

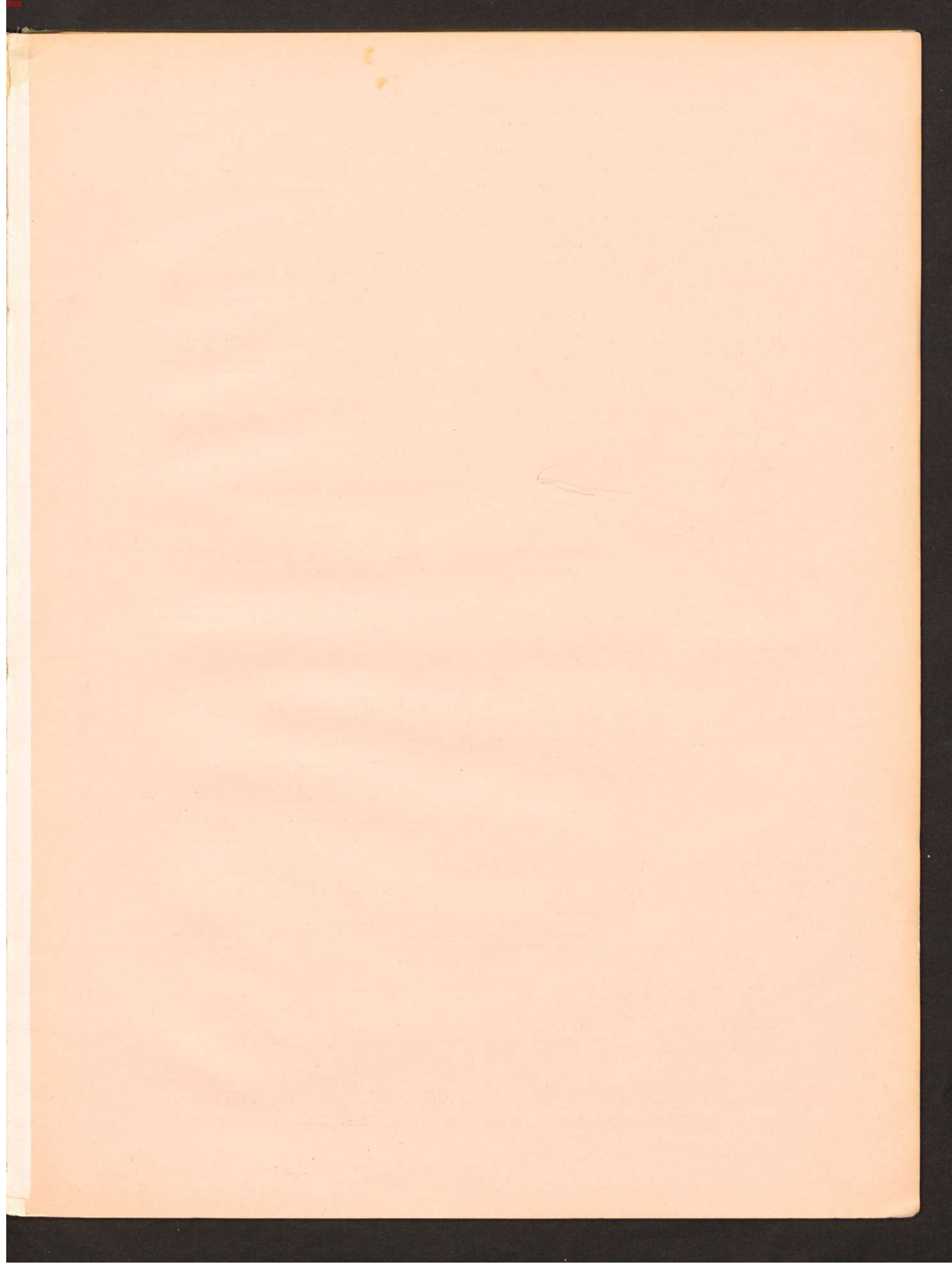
pppp

b_p.

(Prol.)

*) Wiederholung: 5 4 | bei Fortgang: 4 8 5 8





EDITION PETERS

HARMONIUM-MUSIK

HARMONIUM-ALBUM 10 Bände / Band I-IV bearbeitet von Stapf, Band V-X bearbeitet von Bibl.

<p>Band I No. 384a A. Lieder. BEETHOVEN, An die Hoffnung. MOZART, Das Veilchen. SCHUBERT, Ständchen. WEBER, Wiegenlied usw.</p> <p>B. Kirchenmusik. BACH, O Haupt voll Blut. HÄNDEL, Judas Maccab.: Seht, er kommt. — Messias: Er weidet seine Herde. — Wie lieblich ist der Boten Schritt. MOZART, Ave verum corpus. GEISTL. LIEDER: Integer vitae usw.</p> <p>C. Opernmusik. GLUCK, Iphigenie auf Tauris: Chor. MOZART, Don Juan: Menuett. — Zauberflöte: In diesen heiligen Hallen. — O Isis, Chor; Arie. WEBER, Freischütz: Leise, leise. — Oberon: O, wie wogt. — Preciosa: Einsam bin ich; Im Wald.</p> <p>D. Instrumentalmusik. BACH, Gavotte Edur. BEETHOVEN, And. a. d. Klav.-Son. Op. 26. HAYDN, Andante a. d. Symph. No. 2 usw.</p>	<p>Band II No. 384b A. Lieder. BEETHOVEN, Opferlied. REICHARDT, Kennst du das Land. SCHUBERT, Lindenbaum. Morgengruß. WEBER, Mädchen a. d. erst. Schneegl. usw.</p> <p>B. Kirchenmusik. BORTNIANSKY, Ich bete an. GRAUN, Auferstehn, ja auferstehn. HÄNDEL, Samson: Trauermarsch. HAYDN, Gebet zu Gott: Dir nah ich mich. — Jahreszeiten: Komm, holder Lenz. HELLWIG, Selig sind. PERGOLESE, Stabat mater: Duett. ROMBERG, Glocke: Goldner Friede. SCHUBERT, Pax vobiscum usw.</p> <p>C. Opernmusik. BELLINI, Norma: Duett. BOIELDIEU, Weiße Dame: Chor. HÄNDEL, Rinaldo: Laßt mich mit Tränen. MÉHUL, Joseph: Ich war Jüngling. MOZART, Melodien aus Don Juan usw.</p> <p>D. Instrumentalmusik. BEETHOVEN, And. a. d. Son. Op. 14 No. 2. HAYDN, Adagio und Menuett usw.</p>	<p>Band III No. 384c A. Lieder. HIMMEL, Vater ich rufe dich. MOZART, Wie herrlich s. d. Abendstunden. REICHARDT, In einem Tale friedlich. SCHUBERT, Linden Lüfte sind erwacht. — Sah ein Knab ein Röslein. — Wie schön bist du (Männerchor.) WEBER, Du Schwert an meiner Linken.</p> <p>B. Kirchenmusik. ASTORGA, Stabat mater: Fac me plagis. BACH, Matth.-Passion: Was mein Gott will. — — — Wenn ich einmal soll scheiden. BEETHOVEN, Die Himmel rühmen. BORTNIANSKY, Ehre sei Gott i. d. Höhe. HÄNDEL, Messias: Pastorale usw.</p> <p>C. Opernmusik. AUBER, Stumme von Portici. CHERUBINI, Wasserträger: Ha, segne. MÉHUL, Joseph: Gott Israel usw.</p> <p>D. Instrumentalmusik. BACH, Gavotte (G dur). BEETHOVEN, Andantino. — Andante a. d. Klavier-Sonate Op. 57. — Larghetto a. d. zweiten Symphonie. HAYDN, Menuett a. d. Kaiserquart. usw.</p>	<p>Band IV No. 384d A. Lieder. KUHLAU, Über allen Wipfeln ist Ruh. MOZART, Erwacht zum neuen Leben. SCHUBERT, Am Bach viel kleine Blumen. — Gute Ruh. Manche Trän. SCHUMANN, Aus meinen Tränen. — Wenn ich in deine Augen. WEBER, Schöne Ahnung ist erglommen.</p> <p>B. Kirchenmusik. ASTORGA, Stabat mater: Duett. BACH, Matth.-Pass.: Bin ich gleich von dir. — — — Ich bin's, ich sollte büßen. BEETHOVEN, Gott, deine Güte reicht. HAYDN, Die Sach ist dein, Herr Jesu Christ. — Schöpfung: Holde Gattin. MOZART, Messe G dur: Kyrie usw.</p> <p>C. Opernmusik. BEETHOVEN, Egmont: Freudvoll u. leidv. CHERUBINI, Wasserträger: Mädchen voll. GLUCK, Iphigenie auf Tauris: Chor. MÉHUL, Joseph: Ach mußte der Tod. MOZART, Don Juan: Wenn du fein fromm. — Zauberflöte: Zum Ziele führt usw.</p>
<p>Band V No. 384e 29 Kompositionen von Mendelssohn.</p> <p>Band VI No. 384f 32 Kompositionen von Beethoven.</p>	<p>Band VII No. 384g 39 Kompositionen von Schubert.</p> <p>Band VIII No. 384h 37 Kompositionen von Mozart.</p>	<p>Band IX No. 384i 17 Kompositionen von Bach. 19 Kompositionen von Händel.</p>	<p>Band X No. 384k 21 Kompositionen von Chopin. 21 Kompositionen von Schumann.</p>

No. 3459 MODERNES HARMONIUM-ALBUM herausgegeben von Karg-Elert.

<p>1. LISZT, Der Papst-Hymnus. 2. WAGNER, Lohengrin-Vorspiel. 3. — Tannhäuser-Pilgerchor. 4. GRIEG, Im Balladenton Op. 65. 5. — Psalm: Wie bist du Op. 74. 6. SINDING, Altes Lied Op. 71. 7. — Sonnenaufgang Op. 71</p>	<p>8. HALVORSEN, Vasantasena: Hymne. 9. MOSZKOWSKI, Romanze Op. 42. 10. — Siciliano Op. 42. 11. STOJOWSKI, Idylle Op. 25. 12. — Zwielficht Op. 29. 13. SGAMBATI, Präludium Op. 36. 14. — Mailied Op. 36. 15. — Hymnus Op. 36.</p>	<p>16. MENDELSSOHN, A., Schönheit Op. 42. 17. — Der kurze Frühling Op. 42. 18. — Tag und Nacht Op. 42. 19. WOLF, Gebet. 20. — Schlafendes Jesuskind. 20a. — — (Bearbeitung für Kunstharm.) 21. REGER, Benedictus Op. 59. 21a. — — (Bearbeitung für Kunstharm.)</p>	<p>22. KARG-ELERT, Klösterliche Melodie 23. — Fernsicht Op. 102. 24. — Abendgefühl. 25. WICK, Kyrie eleison. 26. SCHARTEL, Alraune Op. 20. 27. BAUER, Stimmen der Nacht. 28. PFORDTE, Expansion.</p>
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<p>BRAHMS-ALBUM No. 3652. AUS DEM DEUTSCHEN REQUIEM. 1. Selig sind, die da Leid tragen 2. Denn alles Fleisch, es ist wie Gras 3. Wie lieblich sind deine Wohnungen VIER MARIENLIEDER Op. 22. 4. Der englische Gruß 6. Marias Wallfahrt 5. Marias Kirchgang 7. Marias Lob 8. Die Mainacht: Wann der silberne Mond 9. Wie bist du, meine Königin 10. Sandmännchen: Die Blümelein, sie 11. — 16. Sechs ausgewählte Walzer a. Op. 39.</p>	<p>GRIEG-ALBUM No. 2733. 1. Menuett aus Op. 6. 2. Wächterlied aus Op. 12. 3. Vaterländisches Lied aus Op. 12. 4/5. Albumblätter aus Op. 28. 6. Letzter Frühling aus Op. 34. 7/8. Volksweise, Melodie aus Op. 38. 9. Einsamer Wanderer aus Op. 43. 10/11. In der Heimat, Liebeslied aus Op. 43. 12/13. Ases Tod, Solvejgs Lied a. Peer Gynt. 14/15. Die Prinzessin, Dichters letztes Lied. 16/17. Dem Lenz, Die alte Mutter. 18/20. Lieder: Heimat, Glaube usw.</p>	<p>JENSEN-ALBUM No. 3265. 1/2. Widmung, Romanze aus Op. 33. 3/4. Menuett, Ungarisch aus Op. 33. 5/6. Ländler, An der Wiege aus Op. 33. 7. Abendlied aus Op. 33. 8. Nachmittagsstille aus Op. 17. 9. Nachtgesang aus Op. 17. 10/11. Gelübde, Deingedenken aus Op. 8. 12. Feld-, Wald-, Liebesgötter a. Op. 43. 13. Adonisklage aus Op. 44. 14/15. Ländler aus Op. 46. 16/17. Lieder: Lehn deine Wang usw. 18. Dolorosa: Wie so bleich ich geworden.</p>	<p>SINDING-ALBUM No. 3257. 1. Albumblatt aus Op. 31. 2. Tempo di Menuetto aus Op. 31. 3. Chant sans paroles aus Op. 31. 4. Pomposo aus Op. 24. 5. Allegretto aus Op. 24. 6. Allegretto aus Op. 25. 7. Tempo giusto aus Op. 25. 8. Canto funebre aus Op. 62. 9. Danse ancienne aus Op. 62. 10. Melodie aus Op. 32. 11. Im Volkston aus Op. 32. 12. Chanson aus Op. 34.</p>
<p>TSCHAIKOWSKY-ALBUM No. 3248. 1. Canzonetta aus Op. 35. 2. Feuillet d'Album aus Op. 19. 3. Nocturne aus Op. 19. 4. Am Kamin aus Op. 37a. 5. Lied des Schnitlers aus Op. 37a. 6. Helle Nächte aus Op. 37a. 7. Barcarolle aus Op. 37a. 8. Die Ernte aus Op. 37a. 9. Herbstlied aus Op. 37a. 10. Chant sans paroles aus Op. 2. 11. Chant sans paroles aus Op. 40. 12. Chanson triste aus Op. 40.</p>	<p>WAGNER-ALBUM I No. 3442a. 1. RIENZI, Chor der Friedensboten. 2. — Gebet. 3. HOLLÄNDER, Lied des Steuermanns. 4. — Sentas Ballade. 5. — Kavatine des Erik. 6. TANNHÄUSER, Lied d. jung. Hirten. 7. — Pilgerchor. 8. — Kavatine des Wolfram. 9. — Aus dem Finale. 10. — Pilgerchor. 11. — Gebet der Elisabeth. 12. — Lied an den Abendstern.</p>	<p>WAGNER-ALBUM II No. 3442b. 1. LOHENGRIN, Vorspiel. 2. — Elsas Traum. 3. — Lohengrins Ankunft. 4. — Gebet des Königs. 5. — Elsas Gesang an die Lüfte. 6. — Feierlicher Zug zum Münster. 7. — Brautchor. 8. PARSIFAL, Vorspiel. 9. — Abendmahlsszene. 10. — Chor der Blumenmädchen. 11. — Karfreitagszauber. 12/13. Lieder: Schmerzen, Träume.</p>	<p>WAGNER-ALBUM III No. 3442c. 1. TRISTAN, Vorspiel. 2. — O sink hernieder. 3. — Einleitung zum 3. Akt. 4. — Isolde's Liebestod. 5. MEISTERSINGER, Am stillen Herd. 6. — Einleitung zum 3. Akt. 7. — Quintett. 8. — Wach auf. 9. — Walthers Preislied. 10. WALKÜRE, Siegmunds Liebeslied. 11. — Brünnhildes Todesverkündigung. 12/13. SIEGFRIED, Waldweben usw.</p>

