



Dem treuen Freunde
Herrn Regierungsrat Dr. JOSEF WEBER zu eigen

33

PORTRAITS

für Harmonium

(aller Systeme)

komponiert

von

Sigfrid Karg-Elert

OP. 101

*Aufführungsrecht vorbehalten.
Eigentum des Verlegers.*

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INHALT

HEFT I

	Seite
Nr. 1. Requiem aeternam〈Palestrina*〉	3
Nr. 2. Villanella〈Orl. di Lasso〉	4
Nr. 3. Noces à Algiers〈Rameau〉	5
Nr. 4. Chanson galante〈Couperin〉	8
Nr. 5. Ein Siegesgesang Israels〈Händel〉	10
Nr. 6. Cantata di chiesa〈Bach〉	15
Nr. 7. Ouvertüre〈Gluck〉	19
Nr. 8. Rondo〈Haydn〉	21
Nr. 9. Fantasia〈Mozart〉	23
Nr. 10. Adagio〈Beethoven〉	28
Nr. 11. „Wenn der Tag ausklingt“〈Schubert〉	30
Nr. 12. Quasi Concertino per Clarinetto 〈Weber〉	32
Nr. 13. Offertorio〈Berlioz〉	36

HEFT II

Nr. 14. Impromptu in'errompu〈Chopin〉	3
Nr. 15. Im frischen, grünen Wald〈Mendelssohn〉	6
Nr. 16. Eusebius spricht:〈Schumann〉	7
Nr. 17. Adoration〈Liszt〉	9
Nr. 18. Vorspiel zu einem Drama〈Wagner〉	10
Nr. 19. Duetto d'amore〈Verdi〉	15
Nr. 20. Frauengunst〈Joh. Strauß〉	18
Nr. 21. Ritornello〈Brahms〉	20
Nr. 22. Adagio〈Bruckner〉	22
Nr. 23. Sérénade mélancolique〈Tschaikowsky〉	24
Nr. 24. Idylle〈Dvořák〉	27
Nr. 25. Am Hardanger Fjord〈Grieg〉	28
Nr. 26. Tournoi chevaleresque〈Sinding〉	32
Nr. 27. A cool October morning〈Mac Dowell〉	34
Nr. 28. Huldigung〈Rich. Strauß〉	35
Nr. 29. Crucifixus〈Reger〉	36
Nr. 30. La source mystique〈Debussy〉	38
Nr. 31. Poema esaltato〈Scriabin〉	40
Nr. 32. Abstraction〈Schönberg〉	41
Nr. 33. Profumo sottile del fiore magico 〈 * * * 〉	42

* Die einzelnen Stücke sind im Stil der hier genannten Komponisten gehalten

Requiem aeternam

Alla Palestrina

Sigfrid Karg-Elert, Op.101, Heft 1

1. 6 8va-Quieto e solenne 5

E marc. *p sempre legato* marc. *p* marc.

Méta 4

8va-- marc. marc. marc. marc. 1P marc.

8va-- marc. 7 15ma-- al fine marc. *p* marc.

8va-- marc. 8 marc. *p* marc. 6 marc. (16p)

8va-- 5 8 lugubre *ppp*

Villanella

Alla Orlando di Lasso

1P 4 0 Vivace assai (non sempre legato)

Wiederholung

G 8va

2.

*) $\frac{2}{4}, \frac{8}{4}, \frac{4}{4}, \frac{6}{4} (\frac{3}{2})$: sempre $\bullet$ eguale [$\bullet$ = vivace assai]
Edition Peters.

Noces à Algiers

Alla Rameau

1P 2 6 0 Gravemente e magniloquente

3. **E** *mf* *molto* *loco* *molto*

f deciso *8va*

mf *loco* *Vivo e gajo* *fz* *5*

f *pp lusingando*

f burlesco *rfz*

f sempre fresco

8va--

p *lusingando*
marc.
(quasi pizz.)

8va--

ff *a poco a poco*
p *frenetico*
8va--
ff

8va-- *stringendo*

ffz *ffz* *ffz* *ffz* *ff*

8va--

f *p* *molto*

Tempo I (*Gravemente e magniloquente*)

8va--

8va--

f *deciso* *rit.*

8va-- $\text{♩} = \text{○}$ $\begin{bmatrix} 2 & 6 \end{bmatrix}$ $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ [1P] steht

Tempo II (*Vivo e gaio*)

p $\left(\frac{4}{2}\right)$ *f loco*

8va-- *pp lusingando* *f*

8va-- 1 2 1 2 1 2 1 2 1 2 1 5 2 1 2

8va-- 1 2 1 2 1 2 1 2 1 2 1 5 2 4 1

8va-- 4 3232 *f* *p* *quasi pizz.*

8va-- *pp burlesco* *ff* *frenetico* *8va*

8va-- *sempre brioso* *ffz* *ffz* *ffz* *p* *tr* *ffz*

Chanson galante

Alla Couperin

1P 8 0 Andantino amoroso

4.

E

*p**p*

3

4' (8va bassa)

*grazioso**rit.**mf**marcato dolce**p**pp* (quasi Echo)

5

capriccioso

The first system of musical notation consists of two staves. The upper staff features a series of eighth-note chords with wavy lines above them, indicating a tremolo or rapid oscillation. The lower staff contains a more melodic line with eighth notes and some rests.

(riten. - - -)

p

The second system continues the musical piece. It begins with a ritardando marking "(riten. - - -)". The upper staff has a melodic line with wavy lines, and the lower staff has a bass line. A dynamic marking "*p*" (piano) is present in both staves.

f

The third system shows a change in dynamics. The upper staff has a melodic line with wavy lines, and the lower staff has a bass line. A dynamic marking "*f*" (forte) is present in the lower staff.

scherzando

dolcissimo

The fourth system includes the markings "*scherzando*" and "*dolcissimo*". The upper staff has a melodic line with wavy lines, and the lower staff has a bass line.

leggierissimo

ppp

loco

The fifth system includes the marking "*leggierissimo*". The upper staff has a melodic line with wavy lines, and the lower staff has a bass line. A dynamic marking "*ppp*" (pianissimo) is present in the lower staff. The word "*loco*" is written below the lower staff.

Ein Siegesgesang Israels

[Lobet den Herren mit Pauken und Zimbeln schön]

Alla Händel

1P 4 0 Pomposo e festivo

5. *8va--* *ff* (*non legato*) *ff* *loco* *f*

quasi Timpani

4 1P

quasi Trombe *quasi Timpani*

8va-- *fff* *loco* *f*

quasi Trombe *p* *ff* *8va--* *G*

8va-- *f*

8va-- *loco* *p* *ff* *8va--* *G*

8va--

8va--

f

loco

8va--

loco

quasi Trombe

f

ff

8va--

G

sempre 8va--

8va--

pomposo e allargando

quasi Oboe loco

f

quasi Corni

ff

ff

G

G

quasi Flauti

p

f

4 TP

3

ben articolare

First system of the musical score. The upper staff features a melodic line with eighth-note patterns. The lower staff provides a piano accompaniment with chords. Dynamics include *p* (piano) and *dolce accompagn.* (sweet accompaniment). The marking *8va. bassa* (8th octave, low) is present.

Second system of the musical score. The upper staff continues the melodic line, marked with a box containing the number 4. The lower staff features a more active accompaniment. Dynamics include *f* (forte), *deciso* (decisive), and *quasi* (quasi). The marking *(quasi Corni)* (quasi horns) is present. The marking *8va--* (8th octave, high) is present.

Third system of the musical score. The upper staff features a melodic line, marked with a box containing the number 5. The lower staff features a piano accompaniment. Dynamics include *p* (piano) and *f* (forte). The marking *(Fl.)* (Flute) and *(Oboe)* (Oboe) are present. The marking *Echo* is present. The marking *8va--* (8th octave, high) is present. The marking *p sempre 8va--* (piano always 8th octave, high) is present.

Fourth system of the musical score. The upper staff features a melodic line, marked with a box containing the number 1P. The lower staff features a piano accompaniment. Dynamics include *p* (piano), *f* (forte), and *deciso* (decisive). The marking *p simile* (piano similar) is present. The marking *8va- (Fl.)* (8th octave, low, Flute) and *(Ob.)* (Oboe) are present. The marking *1P* is present.

Fifth system of the musical score. The upper staff features a melodic line, marked with a box containing the number 4. The lower staff features a piano accompaniment. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The marking *non legato* (non legato) is present. The marking *(Trombe)* (Trombones) is present. The marking *8va--* (8th octave, high) is present. The marking *p (quasi Corni)* (piano (quasi horns)) is present.

Sixth system of the musical score. The upper staff features a melodic line, marked with a box containing the number 4. The lower staff features a piano accompaniment. Dynamics include *ff* (fortissimo) and *pieno* (full). The marking *Tempo I* is present. The marking *8va- ten.* (8th octave, low, tenor) is present. The marking *8va--* (8th octave, high) is present.

8va-- (due)

(quasi Fagotti)

8va-- Flauti)

6 (due Oboe)

8va--

trun

trun

G loco

ff

ff

8va--

trun

p

8va--

G loco

ff

ff

G loco

ff

ff

(Trombe)

8va--

4

3 5 1 sempre Trombe soli

6 loco

7

(Corni)

acuto

(Tromba)

acuto

4

trun

a tempo

8va--

G

ff

pieno

ff

8va--

(Timp.)

f

quasi Trombe

fff

4 3 2

8va--

8va--

f

loco

ff

8va--

8va--

loco

ff

f

8va--

8va--

f

ff

8

8va--

rit.

allargando

5

8va--

fff

grave

fffz

loco

quasi Corale (8)

6 7 5

Cantata di chiesa

a tre parti

Alla J. S. Bach

a) Sinfonia a tre voci

3 5 Méta

8va-- Adagio molto con grande espressione

6. [E] *sehr ruhige Achtel*

6 1P (16p) *quasi Continuo*

8va--

8 (la 1^{ma} volta)

6 La 2^{da} volta un poco più piano

8va--

8va--

1^{mo} 6 2^{do} allargando

b) Aria

(per Soprano con due Oboe e Fagotto obbligato)

1P 5 0 *8va al fine*
Andantino con moto
 (2 Ob.) $\frac{3}{8}$
 E *f*
 1P (Fag.)

8va--

rit.

8va-- 1P 5 2 6 *cantabile ed espressivo*
Fine *pp* *mf*
 1P 3 *p*
8va bassa

8va-- *pp* *mf*

8va--

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked 'Andantino con moto'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal part enters with a melodic line. The score includes various dynamics such as *f*, *pp*, *mf*, and *p*. There are also articulations like *rit.* and *Fine*. The score is divided into systems, with some parts marked '8va al fine' and '8va bassa'. The piano part has a '1P' marking, and the vocal part has a '2 6' marking. The score ends with a 'Fine' marking.

8va-- (Ob.) 5 1P Ob. Solo (senza Canto) *mf* 1P Fag. Solo

8va-- (senza Ob.) *cantabile* 2 5 *pp* 2 5

8va-- (Ob.) 2 *cantabile* *pp* (2. Ob.)

8va-- *mf* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

8va-- *ten.* *riten.* 2

Dal segno al Fine

c) Corale

(per Coro con tre Flauti e Continuo obbligato)

1P 8 Méta

[G] stets 8va-- [G] stets loco

Largo
8va--

3 Fl. *mistico*
[G] *AB.*
(*p quasi Echo*)

Bassi

Méta 2 od. 6 (16p)

8va--

[G] 8va--

mistico
[G] *p sempre dolcissimo*

8va--

[G] 8va--

8va--

[G] 8va--

[G] *p*

Ouverture

Alla Gluck

8 Grave *loco* *8va--* *8va--* *8va--*

7. *ff* (Tutti) *p* (Viol.) *ff* (Tutti) *p* (Viol.) *ff* *8va--*

4

8va-- *loco* *8va--* (Tutti) *p* (Viol.) *ff* *8va--*

Andantino grazioso

1P *meno f* *p* (2 Viol. 2 Fl.) (Vcl. Fag.)

sf *sf* *chiaro*

Grave *ff* (Tutti) *p* (Viol.)

1P

First system of a musical score in G major, 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). A boxed 'G' is present in the left hand.

Second system of the musical score. The tempo is marked *Andantino grazioso*. The right hand has a flowing melody with slurs, and the left hand continues the eighth-note accompaniment. The dynamic is *p dolce* (piano dolce).

Third system of the musical score. The right hand features a more complex melodic line with slurs and ties. The left hand accompaniment remains consistent. A boxed '1P' is located at the beginning of the system.

Fourth system of the musical score. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues. The dynamic is marked *f pesante* (forte pesante).

Fifth system of the musical score. The right hand features a melodic line with slurs and ties. The left hand accompaniment continues. Dynamics include *m.d.* (molto dolce), *m.s.* (molto sostenuto), *p* (piano), *riten.* (ritardando), and *pp* (pianissimo). Boxed '1P' marks are present at the beginning and end of the system.

Alla Haydn

Rondo

Presto

8. **f** (Ob. Corni) **fp** **fp**

marc. quasi Fagotti

pp **f** **sempre loco** **ff. Tutti** **G**

piano **G** **ff** **mf**

secco **Fine**

1P 4 0
E
4 1P

5

4 2 1 4 2 1
4 2 1 4 2 1
4 2 1

*8^{va} al fine
meno mosso, amabile*

[illegible]

Alla Mozart

Fantasia

Molto allegro, quasi Cadenza

9. IP 0 E f (lunga) IP

agitato

m.d. m.s.

triumm mf (Prol.) (Tal.) IP 3

Adagio con affetto

Solo

(mit starkem Winddruck)

8va--

p

4

mf

p

f ma dolce

8va--

8

f nobile

loco

1P

8va--

p

5

1P

8va--

(bleibt 6 8)

sfz sfz p pp

diluendo

marc.

Solo

sfz p sfz

1P 5 Allegretto vivace e sempre tenero

8va--

1. 2.

8va--

8 *tenero* *8va--* *lusingando*

8va--

8 *a tempo* *p tenero*

8va--

8va--

8va--

8va-- *rit.* *allargando* *Solo* 5 8

8va--

loco *Adagio con affetto* *p molto espressivo* *f*

8va--

First system of musical notation. Treble and bass staves. Treble staff has a first ending bracket labeled "1P" above it. Dynamics include *più f* and *ma sempre nobile*. An octave sign "8va--" is at the bottom left.

Second system of musical notation. Treble and bass staves. Treble staff has a trill "tr" and a first ending bracket labeled "6" above it. Dynamics include *p* and *amabile*. An octave sign "8va--" is at the bottom left.

Third system of musical notation. Treble and bass staves. Treble staff has a first ending bracket labeled "1P" above it. Dynamics include *loco*. An octave sign "8va--" is at the bottom left.

Fourth system of musical notation. Treble and bass staves. Treble staff has triplet markings "3" and "3" above it, a trill "tr", and a first ending bracket labeled "6" above it. Dynamics include *ma dolce* and *mf*. An octave sign "8va--" is at the bottom left.

Fifth system of musical notation. Treble and bass staves. Treble staff has a first ending bracket labeled "6" above it, a trill "tr", and a first ending bracket labeled "5" above it. Dynamics include *espressivo*, *p*, *pp*, and *dolcissimo e quieto*. An octave sign "8va--" is at the bottom left.

Adagio

Alla Beethoven - periodo primo

2 6 0 Adagio molto espressivo

8va-- Solo

10. [E] *p*

Méta 5 1P (Accomp. sempre piano)

8va--

mf

f 10

distinto

8va--

Das 1. Mal 2 5

rit.

6 1P

8va--

mp *pp* *mp* *pp* *f*

8va--

5 loco

fp mit intensivem Winddruck

The musical score is written for piano and bass. The piano part (treble clef) features a melodic line with various articulations, including slurs, accents, and dynamic markings. The bass part (bass clef) provides harmonic support with chords and moving lines. The score includes several measures of rests and specific performance instructions such as 'Solo', 'distinto', and 'mit intensivem Winddruck'. The tempo is marked 'Adagio molto espressivo'.



Wenn der Tag ausklingt

Alla Schubert

11. **Quieto e comodo**
8va-- Solo
mf cantabile
8va bassa p
Méta 3

8va--

1P 6
pieno ma piano
1P

8va--

1P 5 (6 steht)
Solo
1P (3 bleibt)

8va-- *mf*

8va bassa *p*

3

p

8va--

delicato

quieto

8va--

8va--

1P 8

a tempo

rit.

loco

8va--

1P 5

Prol.

8va--

8va--

calando

Quasi Concertino per Clarinetto solo

Alla Weber

1P 0 Andantino con moto

12. E (Corni)

8 (Viol.)

8 2 5 8va-- Clar. solo

7 Prol.

8va--

8va-- più brillante (a poco a poco string.)

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

f

(rapido) Cad. 1 5

6 5

8va--

2 1 2 3 4 1 2 3 4

3 3 2 3

riten.

p

dolente

delicato pp

*) [7] 16 p von C bis H
Edition Peters.

8va--

mf

5

8va-- cantabile

(rit.)

p (persifliert)

delicato

5

Rhythmus etnas persifliert

(Tal)

(Tal)

(Tal)

8va--

accelerando

(p)

brillante

8va--

andante

string. - - - rit.

(alles mit persifliertem Vortrag)

8va--

(riten.)

8va--

1 2 3 5

4 3 2 1

rall.

Allegro brillante

8va-- 1P

f

(Tal)

8va--

m. d.

m. s.

sf

(Tal)

(Tal)

8va--

scherzando

p.

8va--

tr

sonoro

sfz

p.

8va--

5 1 2

5 1 2

(Tal)

8va--

6 *con affetto*

rit.

sfz

(Prol)

4

8va-- *sempre vivace e brillante*

8va--

8va-- *brioso assai sin' al fine*

8va--

8va-- *(tenuto al fine di cadenza)*

8va-- *ff*

Offertorio

Alla Berlioz

Méta F

4 6 7

8va-- Solenne e mistico

13. E *p*

(16') 6 4 *loco*

8va-- *p*

8va--

1P 7 8va *p* *loco* *mormorando* *pp subito* *15ma* *3* *p* *f* *loco*

F 5

pp subito *15ma* *3* *p* *f* *pp subito* *15ma* *3* *p* *f* *pp subito* *15ma*

*) (R) : Rechtes Spiel f-e⁴ (L) : Linkes Spiel C-e⁴
Edition Peters.