

Karg-Elert, Sigfrid

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

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KARG-ELERT

Portraits

nach Palestrina bis Schönberg

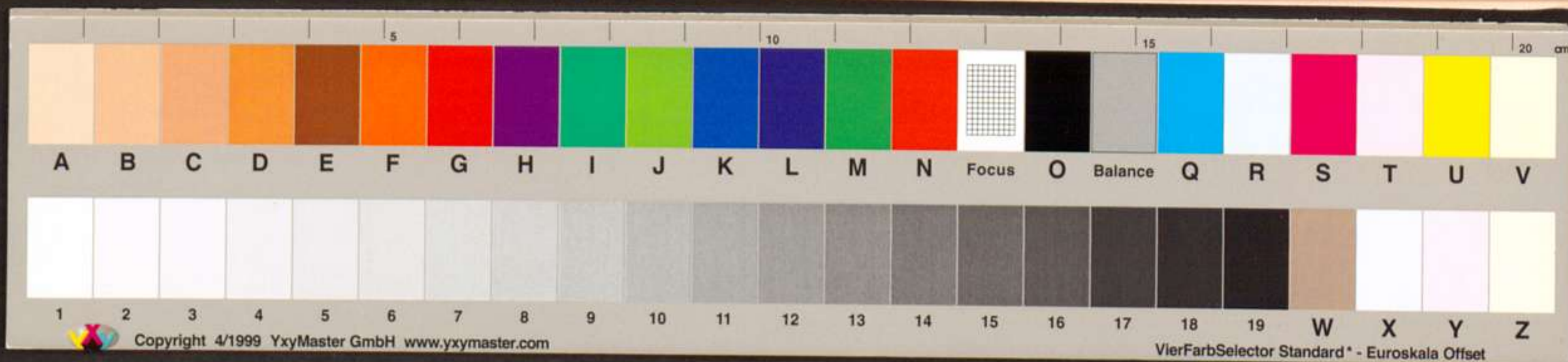
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Harmonium

(1924)

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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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C. F. PETERS.**

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Villanella

Alla Orlando di Lasso

Vivace assai (non sempre legato)

2.

f

marcato piano *f > pf >* *p lusingando*

piano marc. *f > pf >* *p leggiero*

sfz > sfz > *deciso* *ff molto deciso*

meno f *f deciso*

rall. *ff largamente*

*) $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{4} (\frac{3}{2})$ = sempre ♩ eguale [♩ = vivace assai]

Noces à Alger

Alla Rameau

Gravemente e magniloquente

3.

p *lusingando*
(*quasi pizz.*)

p *ff frenetico*
a poco a poco

stringendo - - - - -
ff *ff* *ff* *ff*

Tempo I (*Gravemente e magniloquente*)

f *p* *p* *molto*

deciso *rit.*

Tempo II (*Vivo e gajo*)

p *f*

pp lusingando *f*

sf *p* *quasi pizz.*

pp burlesco *ff frenetico*

sempre brioso *sfz* *p* *tr* *ffz*

Chanson galante

Alla Couperin

Andantino amoroso

4. *p* *p*

4' (8va bassa)

sv *sv*

grazioso

rit. *mf* *marcato dolce*

p *pp (quasi Echo)*

5

capricioso

(riten. - - -) *p* *p*

f *stacc.*

3 *scherzando* *dolcissimo*

3 *leggierissimo* *ppp*

Ein Siegesgesang Israels

[Lobet den Herren mit Pauken und Zimbeln schön]

Alla Händel

Pomposo e festivo

5. *ff (non legato)* *ff* *f*

quasi Timpani

quasi Trombe *fff* *f*

quasi Trombe *p* *ff*

p *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns with accents. A dynamic marking of *f* is present in the middle of the system.

Second system of musical notation. It includes a double bar line at the beginning. The music continues with rhythmic patterns and accents. Dynamic markings include *f* and *ff*. The instruction *quasi Trombe* is written above the staff.

Third system of musical notation. The music features a mix of rhythmic patterns and accents. A dynamic marking of *f* is present. The instruction *sempre* is written at the end of the system.

Fourth system of musical notation. It begins with the instruction *pomposo*. The music includes rhythmic patterns with accents. Dynamic markings include *f* and *sf*. The instruction *quasi Oboe* is written above the staff, and *quasi Corni* is written below the staff.

Fifth system of musical notation. It begins with a dynamic marking of *f*. The music features rhythmic patterns with accents. A dynamic marking of *p* is present. The instruction *quasi Flauti* is written above the staff.

ben articolare

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a piano accompaniment with chords and a dynamic marking of *p* and the instruction *dolce accompagn.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a dynamic marking of *f deciso* and the instruction *(quasi Corni)*. A *p* marking appears at the end of the system.

Third system of musical notation. The upper staff includes dynamic markings *p* and *f* with instrument indications *(Fl. - - - -)* and *(Oboe - - - -)*. The lower staff has an *Echo* marking and a *p* dynamic marking.

Fourth system of musical notation. The upper staff has dynamic markings *p*, *f*, *p simile*, and *f* with instrument indications *(Fl. - - - -)* and *(Ob. - - - -)*. The lower staff has a *deciso* marking.

Fifth system of musical notation. The upper staff includes dynamic markings *p*, *f*, and *ff* with the instruction *non legato* and instrument indication *(Trombe)*. The lower staff has a *p (quasi Corni)* marking.

Sixth system of musical notation. The upper staff includes a *ten.* marking, a *Tempo I* marking, and dynamic markings *ff* and *pieno*. The lower staff continues the piano accompaniment.

(quasi Fagotti)

Musical score for (quasi Fagotti) in G major, 3/4 time. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests, ending with a dynamic marking of *f*. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A *due* marking is present at the end of the system.

Flauti) (due Oboe)

Musical score for Flauti and (due Oboe) in G major, 3/4 time. The system consists of two staves. The upper staff has a melodic line with many sixteenth-note runs, marked *trmn* and *trmn*. The lower staff has a bass line with dynamic markings of *sf* and *sf*. A *p* marking is also present.

(Trombe)

Musical score for (Trombe) in G major, 3/4 time. The system consists of two staves. The upper staff has a melodic line with dynamic markings of *p* and *f*. The lower staff has a bass line with dynamic markings of *sf* and *sf*.

sempre Trombe soli

Musical score for Trombe soli in G major, 3/4 time. The system consists of two staves. The upper staff has a melodic line with dynamic markings of *p* and *f*. The lower staff has a bass line with dynamic markings of *sf* and *sf*. Fingerings 3, 2, 1 are indicated above the first measure.

acuto (Tromba) acuto

Musical score for Tromba in G major, 3/4 time. The system consists of two staves. The upper staff has a melodic line with *acuto* markings and dynamic markings of *f*. The lower staff has a bass line with dynamic markings of *f*.

a tempo

Musical score for a tempo section in G major, 3/4 time. The system consists of two staves. The upper staff has a melodic line with dynamic markings of *ff* and *ff*. The lower staff has a bass line with dynamic markings of *pieno* and *ff*.

Musical notation for the first system. The piano part (left) features a rhythmic pattern with accents and a dynamic marking of *f*. The *quasi Trombe* part (right) features a melodic line with a dynamic marking of *fff*. A tempo marking of *(Timp.)* is present below the piano part. The system concludes with a sequence of notes labeled 4, 3, 2.

Musical notation for the second system. The piano part (left) features a rhythmic pattern with accents and a dynamic marking of *f*. The *quasi Trombe* part (right) features a melodic line with a dynamic marking of *p*.

Musical notation for the third system. The piano part (left) features a melodic line with a dynamic marking of *ff*. The *quasi Trombe* part (right) features a melodic line with a dynamic marking of *f*.

Musical notation for the fourth system. The piano part (left) features a melodic line with a dynamic marking of *f*. The *quasi Trombe* part (right) features a melodic line with a dynamic marking of *ff*.

Musical notation for the fifth system. The piano part (left) features a melodic line with a dynamic marking of *ff*. The *quasi Trombe* part (right) features a melodic line with a dynamic marking of *ff* and a tempo marking of *allargando*.

Musical notation for the sixth system. The piano part (left) features a melodic line with a dynamic marking of *fff*. The *quasi Corale* part (right) features a melodic line with a dynamic marking of *fffz* and a tempo marking of *grave*. The system concludes with a tempo marking of *loco*.

Cantata di chiesa

a tre parti

Alla J. S. Bach

a) Sinfonia a tre voci

Adagio molto con grande espressione

6.

sehr ruhige Achtel

quasi Continuo

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 8/8. The music is marked 'Adagio molto con grande espressione' and 'sehr ruhige Achtel'. The piece begins with a series of eighth notes in the right hand and a steady bass line in the left hand. A repeat sign is present after the first few measures.

The second system continues the musical piece. It features the same two-staff format. The tempo and expression markings remain. The music continues with similar rhythmic patterns and harmonic structures. A repeat sign is also present in this system.

La 2^{da} volta un poco più piano

The third system of the musical score continues the piece. The tempo and expression markings remain. The music continues with similar rhythmic patterns and harmonic structures. A repeat sign is also present in this system.

The fourth system of the musical score concludes the piece. It features the same two-staff format. The key signature has two flats. The music continues with similar rhythmic patterns and harmonic structures. The system includes a first ending marked '1^{mo}' and a second ending marked '2^{do} allargando'. The piece ends with a final cadence.

b) Aria
(per Soprano con due Oboe e Fagotto obligato)

Andantino con moto

(2 Ob.)

f

(Fag.)

cantabile ed espressivo

Fine

pp

mf

p

pp

mf

(Ob.)

Ob. Solo (senza Canto)

mf

Fag. Solo

(senza Ob.) *pp* cantabile

(Ob.)

(2. Ob.)

pp cantabile

mf

ten.

ten.

ten.

ten.

ten.

ten.

riten.

Dal segno al Fine

c) Corale
 (per Coro con tre Flauti e Continuo obbligato)

Largo

f *p* *3 Fl.* *mistico* *NB.)* *(p quasi Echo)* *Bassi*

f *p sempre dolcissimo*

f

p

p *Coda*

NB.) = stets wie
 Edition Peters.

Ouverture

Alla Gluck

7. *Grave*

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

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

Andantino grazioso

(Tutti) *meno f* *p* (2 Viol. 2 Fl.) (Vcl. Fag.) *ff*

sf sf *chiaro*

Grave

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

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, starting with a *ff* dynamic. The left hand (bass clef) provides a harmonic accompaniment. The system concludes with a *p* dynamic marking.

Andantino grazioso

Second system of musical notation, beginning with the tempo and mood marking "Andantino grazioso". The right hand has a flowing melodic line with slurs, marked *p dolce*. The left hand has a steady accompaniment.

Third system of musical notation, continuing the piece with melodic and harmonic development in both hands.

Fourth system of musical notation, featuring a more pronounced accompaniment in the left hand and a melodic line in the right hand, marked *f pesante*.

Fifth system of musical notation, including dynamic markings *m. d.*, *m. s.*, *p*, *riten.*, and *pp*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Alla Haydn

Rondo

Presto

8.

(Ob. Corni)

f

fp

fp

musical notation for the first system, featuring piano and bass staves with various dynamics and articulations.

marc. quasi Fagotti

musical notation for the second system, including piano and bass staves with dynamic markings.

p

5

musical notation for the third system, showing piano and bass staves with dynamic changes.

pp

f

ff Tutti

5

musical notation for the fourth system, including piano and bass staves with dynamic markings and fingerings.

piano

ff

mf

$\frac{4}{2}$

1

$\frac{4}{2}$

1

$\frac{4}{2}$

1

$\frac{4}{2}$

1

musical notation for the fifth system, concluding the piece with a 'Fine' marking.

Fine

meno mosso, amabile

p *quasi Viol.*

quasi pizz.

(Corni)

sfz

f

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

ff

sfz

(quasi Corni)

sfz

D.C. al Fine

Alla Mozart

Fantasia

Molto allegro, quasi Cadenza

9.

(lunga)

agitato

m.d.

m.s.

triumm

mf

(Prol.)

(Tal.)

Adagio con affetto

Solo

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a piano accompaniment with chords and eighth notes. A piano (*p*) dynamic marking is present at the beginning of the lower staff.

The second system continues the piece. The upper staff has a melodic line with a double bar line and a repeat sign. The lower staff has a piano accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).

The third system features a melodic line in the upper staff with slurs and accents. The lower staff provides a piano accompaniment. A dynamic marking of *f ma dolce* is present.

The fourth system continues with a melodic line in the upper staff and piano accompaniment in the lower staff. A dynamic marking of *f nobile* is present.

The fifth system concludes the page with a melodic line in the upper staff and piano accompaniment in the lower staff. A piano (*p*) dynamic marking is present.

First system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *f ma dolce*. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The upper staff includes a trill (*tr*) and dynamic markings of *più f* and *sfz sfz*. The lower staff continues the accompaniment with some rests.

Third system of musical notation. The upper staff features dynamic markings of *sfz sfz*, *p*, *pp*, and *pp diluendo*. The lower staff has dynamic markings of *sfz*, *p*, and *sfz*. The system concludes with a double bar line and a 2/4 time signature change.

Allegretto vivace e sempre tenero

Fourth system of musical notation, starting with a *Solo* marking. The upper staff contains triplet markings (*2*, *2*, *3*, *3*, *3*) and a dynamic marking of *p*. The lower staff provides a simple accompaniment.

Fifth system of musical notation, featuring first and second endings. The upper staff has first ending (*1.*) and second ending (*2.*) markings. The lower staff continues the accompaniment.

tenero *lusingando*

p tenero

rit. *allargando*

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

più f *ma sempre nobile*

tr *p* *amabile*

f *tr* *mf*

espressivo *p* *pp* *dolcissimo e quieto* *pp*

Adagio

Alla Beethoven - periodo primo

Adagio molto espressivo

Solo

10.

p

(Accomp. sempre piano)

mf

f

10

rit.

mp

pp

mp

pp

f

fp

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music consists of a flowing melody in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, including dynamic markings *f* and *pp*. The treble part features a melodic line with slurs, while the bass part provides harmonic support with chords and moving lines.

Third system of musical notation, marked *pp* and *rit.*. The treble part has a more static, chordal texture, while the bass part continues with rhythmic patterns. A fermata is present over the final notes of the system.

Fourth system of musical notation, marked *a tempo*. The treble part returns to a more active, melodic style with eighth-note patterns, while the bass part remains accompanimental.

Fifth system of musical notation, featuring triplets in the treble part. The melody is more intricate with slurs and ties, and the bass part continues with its accompanimental role.

Sixth system of musical notation, marked *pp rallent. e morendo*. The music concludes with a deceleration and fading dynamic. The treble part has a descending melodic line, and the bass part provides a final accompaniment.

Wenn der Tag ausklingt

Alla Schubert

Quieto e comodo

Solo

11.

mf

cantabile

p

pieno ma piano

Solo

mf

p

This system contains two staves of music. The upper staff begins with a dynamic marking of *mf* and features a melodic line with a fermata over the first measure and a *2* (second ending) marking over the final measure. The lower staff starts with a dynamic marking of *p* and provides a harmonic accompaniment with chords and moving lines.

delicato

quieto

This system continues the piece with two staves. The upper staff is marked *delicato* and the lower staff is marked *quieto*. Both staves show intricate musical textures with various articulations and dynamics.

a tempo

rit. - - -

(Prol.)

This system features two staves. The upper staff is marked *a tempo* and includes a repeat sign. The lower staff is marked *rit.* (ritardando) and includes a section labeled *(Prol.)* (Prolongation). The music shows a clear change in tempo and texture.

This system consists of two staves of music. The upper staff has a melodic line with slurs and accents, while the lower staff provides a steady accompaniment with chords and moving lines.

calando -

This system contains two staves of music. The upper staff is marked *calando* (ritardando) and features a melodic line with slurs. The lower staff continues the accompaniment.

Quasi Concertino per Clarinetto solo

Alla Weber

Andantino con moto
(Voi.)
12. (Corni)

Clar. solo
rit. -
(Prol.)

più brillante (a poco a poco string.)
4 3 2 3 4 2 3 4 5 4 3 2 4
f
Cad. (rapido) 1 5

dolente
riten. *p*
delicato pp

The score is written for a Clarinet solo with piano accompaniment. It consists of five systems of music. The first system is marked 'Andantino con moto' and includes parts for Violins and Horns. The second system features a 'Clar. solo' section with a 'rit.' (ritardando) marking. The third system continues the piano accompaniment. The fourth system is marked 'più brillante (a poco a poco string.)' and includes a 'Cad.' (Cadenza) section with a '(rapido)' tempo change. The fifth system is marked 'dolente' and includes 'riten.' (ritardando) and 'delicato pp' (delicately pianissimo) markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

mf

cantabile

delicato

p

distinto

(Tal) (Tal) (Tal)

(rit.)

accelerando

trm trm trm trm trm trm

(p)

andante

string.

rit.

(riten.)

1 2 3 5 4

4 3 2 1

Allegro brillante

f (Tal)

m. d.
m. s. (Tal) *sf* (Tal)

scherzando

tr sonoro
sfz

(Tal)

con affetto
rit. - - *rfs*
(Prol)

sempre vivace e brillante

3 2 4 5 4 3 1 1

brioso assai sin' al fine

1 2 3 4 1

2 1 1 1

p.

m. s.

(Tal)

(tenuto al fine di cadenza)

tr.

ff

Offertorio

Alla Berlioz

Solenne e mistico

13.

The musical score consists of five systems of piano music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It includes a box with the letter 'E' and a dynamic marking of *p*. The second system continues with similar notation and a *p* dynamic. The third system features more complex chordal textures. The fourth system includes a *mormorando* marking, a triplet of chords, and dynamic changes from *p* to *f*, *pp subito*, and back to *p* to *f*. The fifth system features multiple triplets and dynamic markings including *pp subito*, *p* to *f*, and *pp subito*.

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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 E dur. 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.

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| 1. LISZT, Der Papst-Hymnus. | 8. HALVORSEN, Vasantasena: Hymne. | 16. MENDELSSOHN, A., Schönheit Op. 42. | 22. KARG-ELERT, Klösterliche Melodie |
| 2. WAGNER, Lohengrin-Vorspiel. | 9. MOSZKOWSKI, Romanze Op. 42. | 17. — Der kurze Frühling Op. 42. | 23. — Fernsicht Op. 102. |
| 3. — Tannhäuser-Pilgerchor. | 10. — Siciliano Op. 42. | 18. — Tag und Nacht Op. 42. | 24. — Abendgefühl. |
| 4. GRIEG, Im Balladenton Op. 65. | 11. STOJOWSKI, Idylle Op. 25. | 19. WOLF, Gebet. | 25. WICK, Kyrie eleison. |
| 5. — Psalm: Wie bist du Op. 74. | 12. — Zwielficht Op. 29. | 20. — Schlafendes Jesuskind. | 26. CHARTEL, Alraune Op. 20. |
| 6. SINDING, Altes Lied Op. 71. | 13. SGAMBATI, Präludium Op. 36. | 20a. — (Bearbeitung für Kunstharm.) | 27. BAUER, Stimmen der Nacht. |
| 7. — Sonnenaufgang Op. 71. | 14. — Mailied Op. 36. | 21. REGER, Benedictus Op. 59. | 28. PFORDTE, Expansion. |
| | 15. — Hymnus Op. 36. | 21a. — (Bearbeitung für Kunstharm.) | |

<p>BRAHMS-ALBUM No. 3652.</p> <p>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</p> <p>VIER MARIENLIEDER Op. 22. 4. Der englische Gruß 6. Marias Wallfahrt 5. Marias Kirchgang 7. Marias Lob</p> <p>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.</p> <p>1. Menuetto 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. Áses Tod, Solveigs 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.</p> <p>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: Wieso bleich ich geworden.</p>	<p>SINDING-ALBUM No. 3257.</p> <p>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.</p> <p>1. Canzonetta aus Op. 35. 2. Feuille d'Album aus Op. 19. 3. Nocturne aus Op. 19. 4. Am Kamin aus Op. 37a. 5. Lied des Schnitters 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.</p> <p>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.</p> <p>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.</p> <p>1. TRISTAN, Vorspiel. 2. — O sink hernieder. 3. — Einleitung zum 3. Akt. 4. — Isoldens 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>