

Alfred Jochade zu eigen.

# Bagatellen.



**Sigfrid Karg-Elert.**

OP. 17.

- |                      |              |
|----------------------|--------------|
| № 1. Humoreske ..... | Pr. M. 1.20. |
| № 2. Scherzino ..... | Pr. M. 1.20. |
| № 3. Cantilene ..... | Pr. M. 1.20. |
| № 4. Impromptu ..... | Pr. M. 1.20. |
| № 5. Burleske .....  | Pr. M. 1.20. |

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# Impromptu.

Sigfrid Karg-Elert Op. 17 N<sup>o</sup> 4.

Ungestüm und leidenschaftlich. (M.M. ♩ 120-130)

Piano. *ff*

*f* *p (Verschiebung)*

*mf* *f* *l. H.*

*mf* *f* *l. H.*

8 4 5 4 8 4 1 (#) 5 5 4 5

*f*

Ped... \* Ped... \* Ped...

4 5 4 4 8 5 4 8 4 1 1 2 1 2 5 5 4 4

*f*

Ped... \* Ped... \* Ped... \* Ped... \* Ped... \*

8 1 2 8 1 2 3 5 4 5 5 1 2 4 8 1 2 5

*sf sf sf sf p*

Ped... \* Ped... \* Ped... \* Ped... \* Ped... \*

8 5 4 5 4 5 4 5 4 1 2 1

*rall. - - - molto*

Ped... \* Ped... \* Ped... \* Ped... \* Ped... \* Ped... \* Ped... \*

1 2 8 8 2 1 5 8 4

*e - - - diminuendo - - -*

Ped... \* Ped... \*

Ruhevoll (ohne zu schleppen).

The musical score is written for piano and consists of five systems of staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is 'Ruhevoll (ohne zu schleppen)'. The score includes various dynamics: *p* (piano) and *f* (forte). Performance markings include 'Ped.' (pedal) with asterisks and dotted lines, and 'mit vollem Ton' (with full tone). The notation includes slurs, accents, and fingering numbers (1-5). The first system starts with a *p* dynamic and a 'Ped.' marking. The second system starts with a *f* dynamic and includes a 'Ped.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'Ped.' marking and a note marked with an asterisk. The fifth system includes a *p* dynamic and a 'mit vollem Ton' marking.

Anm. \*) Die weiten Akkorde sind nicht zu arpeggieren, sondern etwa so auszuführen



... \* Ped. .... \* Ped. .... \* Ped. .... \* Ped. .... \*

*f* nicht sehr rasch beginnend *r. H.* *p*

Detailed description: This system contains the first two staves of a musical score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with various ornaments and a fermata. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with some ornaments. Pedal markings are present below both staves.

*pp* rascher - und - rascher

Detailed description: This system contains the third and fourth staves. The top staff is a bass clef with a key signature of three sharps and a common time signature. It features a fast, rhythmic melodic line with fingerings (e.g., 8 2 1 2, 8 2 1 8, 4 2 1 2, 8 2 1 8, 8 2 1 2, 8 2 1 8, 4 2 1) and a fermata. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The dynamic marking *pp* is present.

Erstes Zeitmass. (M.M. ♩ 120-130)

*ff*

Detailed description: This system contains the fifth and sixth staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It features a fast, rhythmic melodic line with fingerings (e.g., 5, 4 5, 8, 5, 4 5, 4, 5, 4 5) and a fermata. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The dynamic marking *ff* is present.

*P* (Verschiebung)

Detailed description: This system contains the seventh and eighth staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It features a melodic line with fingerings (e.g., 5, 5 4, 5, 8 5, 4, 5, 4 5, 5 4, 5 1) and a fermata. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with fingerings (e.g., 1, 2, 4, 1, 2, 1). The dynamic marking *P* (Verschiebung) is present.

*f* L.H. *f* L.H.

*p* *p*

Rit. .... \*

*p*

Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \*

*ff*

Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \*

*p* *rall.*

Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \*

*mf*

Rit. .... \* Rit. .... \* Rit. .... \* Rit. .... \*

First system of musical notation. Treble and bass staves. Dynamics include *f* and *accel.*. Pedal markings are present below the bass staff.

Belebter. <sub>4</sub> nach und nach - - stärker - - und - - stärker - -

Second system of musical notation. Treble and bass staves. Dynamics include *p*, *sfz*, and *f*. Pedal markings are present below the bass staff.

werdend

Third system of musical notation. Treble and bass staves. Dynamics include *f*, *sfz*, and *ff*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *ff*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *sf* and *p*. Pedal markings are present below the bass staff.

*molto dim.*

# ERFOLGREICHE KLAVIERMUSIK

**C. Ansorge** M.  
Traumbilder (Erinnerung — Vergangenheit —  
Zu spät) ..... 2.—

**S. Bortkiewicz**  
Lamentations et Consolations  
Heft I (Nr. 1—4) ..... 3.—  
Heft II (Nr. 5—8) ..... 3.—

**M. Enrico Bossi**  
Op. 137. 5 Stücke  
Nr. 1. Präludium Nr. 1. *C.* ..... 1.50  
Nr. 2. Präludium Nr. 2. *Es* ..... 1.50  
Nr. 3. Intermezzo Nr. 1. *Dm* ..... 1.50  
Nr. 4. Intermezzo Nr. 2. *Ges* ..... 1.50  
Nr. 5. Studie. *Bm* ..... 1.50

**Joh. Brahms**  
Choralvorspiel und Fuge „O Traurigkeit, o  
Herzeleid“, für Klavier. *Am* ..... 1.50

**Teresa Carreño**  
Kleiner Walzer. *D* ..... 1.50

**H. Cassimir**  
2 Klavierstücke nach Versen aus H. Con-  
radts „Lieder eines Sünders“  
Nr. 1. Abendstimmung. *Des* ..... 1.50  
Nr. 2. Unruhe der Nacht. *Fism* ..... 1.50

**F. Draescke**  
Op. 21. Was die Schwalbe sang  
5 lyrische Stücke. (Vision — Traum im Elfen-  
hain — Abschied ohne Ende — Launische  
Fee — Weltvergessenheit) ..... 3.—  
Op. 43. Rückblicke  
5 lyrische Stücke (Sturmgedanken — Ruhe  
am Strom — Nur ein Ton — Heimfahrt —  
Seltene Botschaft) ..... 4.—

**P. Graener**  
Op. 22. Aus dem Reiche des Pan  
4 Stücke ..... 2.—

**Hans Grisch**  
Op. 11. Walzer. *A* ..... 1.—

**Hans Huber**  
Op. 124. 6 Oktaven-Etüden zum Konzertvortrag  
Nr. 1. Toccata. *Dm* ..... 1.50  
Nr. 2. Valse-Impromptu. *H* ..... 1.50  
Nr. 3. Romanze. *Es* ..... 1.50  
Nr. 4. Intermezzo. *E* ..... 1.50  
Nr. 5. Nachstück. *Am* ..... 1.50  
Nr. 6. Valse-Impromptu. *B* ..... 1.50

**S. Karg-Elert**  
Op. 17. Bagatellen  
Nr. 1. Humoreske. *Dm* ..... 1.20  
Nr. 2. Scherzino. *G* ..... 1.20  
Nr. 3. Kantilene. *Des* ..... 1.20  
Nr. 4. Impromptu. *Hm* ..... 1.20  
Nr. 5. Burleske. *F* ..... 1.20  
Op. 45. Walzer-Szenen. 8 Charakterstücke ..... 4.—

**St. Krehl** M.  
Op. 28. Zwei Sonatinen  
Nr. 1. *F. M.* 1.50. Nr. 2. *Em* ..... 2.  
Op. 30. Drei Stücke.  
Nr. 1. Menuett. *F* ..... 1.50  
Nr. 2. Barkarole. *As* ..... 1.50  
Nr. 3. Walzer. *G* ..... 1.50

**J. Lamberg**  
Op. 14 Nr. 1. Valse expressive. *As* ..... 1.20  
Op. 17. Causeries de Vienne. 5 Stücke ..... 3.—

**A. Longo**  
Op. 18. 6 Stücke  
Nr. 1. Präludium. *Des* ..... 1.—  
Nr. 2. Rückkehr. Romanze. *Des* ..... 1.—  
Nr. 3. Scherzino. *Bm* ..... 1.50  
Nr. 4. Romanze. *Des* ..... 1.—  
Nr. 5. Mazurka. *As* ..... 1.50  
Nr. 6. Novellette. *Des* ..... 1.50  
Op. 19. Romantische Suite Nr. 3. *Dm* ..... 3.—

Einzel:  
Nr. 1. Präludium. *Dm* ..... 1.—  
Nr. 2. Romanze. *B* ..... 1.—  
Nr. 3. Scherzo. *Dm* ..... 1.50  
Op. 20. Nuptialia. Suite. *C* ..... 3.—  
Einzel:  
Nr. 1. L'Augurio. *C* ..... 1.—  
Nr. 2. Canto d'Amore. *As* ..... 1.—  
Nr. 3. Marcia. *C* ..... 1.50  
Op. 23. Romantische Suite Nr. 4. *E* ..... 3.—  
Einzel:  
Nr. 1. Präludium. *E* ..... 1.—  
Nr. 2. Romanze. *A* ..... 1.—  
Nr. 3. Novellette. *E* ..... 1.50

**E. A. Mac-Dowell**  
Op. 13. Prélude et Fugue. *Dm* ..... 2.—  
Op. 16. Sérénade. *B* ..... 2.—

**G. Martucci**  
Op. 76. 3 Stücke  
Nr. 1. Novellette. *Es* ..... 1.50  
Nr. 2. Notturmo. *H* ..... 1.50  
Nr. 3. Scherzo. *G* ..... 1.50

**R. Niemann**  
Op. 37. Scherzo. *Gm* ..... 2.—  
Op. 38. Träumerei. *E* ..... 1.—  
Op. 39. Notturmo. *E* ..... 2.—  
Op. 42. Polonaise. *D* ..... 2.—  
Op. 44. Intermezzo. *Bm* ..... 1.50

**Edm. Parlow**  
Op. 26. Vier Stücke.  
Nr. 1. Canzonetta. *B* ..... 80  
Nr. 2. Intermezzo. *A* ..... 80  
Nr. 3. Toccata. *C* ..... 80  
Nr. 4. Gigue. *G* ..... 80

**J. Pembaur**  
Op. 96. 4 Stücke  
Nr. 1. Frühlingnacht. *G* ..... 1.—  
Nr. 2. Sommernacht. *Des* ..... 1.—  
Nr. 3. Herbstnacht. *Em* ..... 1.—  
Nr. 4. Winternacht. *Cm* ..... 1.—

**C. Piutti**  
Op. 14 Nr. 1. An der Quelle. *A* ..... 1.50

**S. Rachmaninoff**  
Op. 3 Nr. 2. Prélude. *Cism* ..... 1.—  
Op. 3 Nr. 5. Sérénade. *Bm* ..... 1.—

**J. Raff** M.  
Valse de Juliette de Charles Gounod. *G* ..... 2.75

**H. Reinhold**  
Op. 28. 3 Impromptus  
Nr. 1. *Es m.* Nr. 2. *As.* Nr. 3. *Cism* ..... je 2.50  
Op. 50. Valses pittoresques ..... 2.—

**A. Reuß**  
Op. 16. 3 Stimmungen  
Nr. 1. Märchen. *D* ..... 1.50  
Nr. 2. Trübe Stunden. *Gism* ..... 1.50  
Nr. 3. Erfüllung. *G* ..... 1.50

**Jos. Rheinberger**  
Op. 8. Waldmärchen. Konzertskitze. *E* ..... 2.—

**M. Rosenthal**  
Studie über den Walzer Op. 64 Nr. 1 von  
Fr. Chopin. *Fm* ..... 2.50

**Ed. Schütt**  
Op. 16. Deux Morceaux  
Nr. 1. Etude mignonne. *D* ..... 2.—  
Nr. 2. Valse mignonne. *As* ..... 2.—  
Op. 20. Six Morceaux  
Nr. 1. Humoresque. *Fm* ..... 1.50  
Nr. 2. Poème d'amour. *D* ..... 1.50  
Nr. 3. Scherzino. *Em* ..... 1.50  
Nr. 4. Chanson triste. *Fm* ..... 1.50  
Nr. 5. Arabesque ..... 1.50  
Nr. 6. Valse. *F* ..... 1.50

**O. Singer**  
Op. 9. 3 Stücke  
Nr. 1. Burlette. *D* ..... 1.50  
Nr. 2. Réverie fantastique. *As* ..... 1.50  
Nr. 3. Böhmisch. *Es* ..... 1.50

**R. Stöhr**  
Op. 26. 6 Konzert-Etüden  
Nr. 1. *D.* Nr. 3. *C.* Nr. 4. *Gm.* Nr. 5. *Bm* je 2.—  
Nr. 2. *Dm.* Nr. 6. *Cism* ..... je 3.—

**L. Thuille**  
Op. 37. 2 Stücke  
Nr. 1. Threnodie. *Bm* ..... 1.50  
Nr. 2. Burla. *A* ..... 1.50

**R. Wetz**  
Op. 42. Romantische Variationen über ein eigenes  
Thema. *G* ..... no. 3.—

**L. Żeleński**  
Op. 35. Grand Scherzo de Concert. *Es* ..... 2.50

**O. Zweg**  
Op. 6. Suite. *E* ..... 5.—  
Einzel:  
Nr. 1. Präludium. *Em* ..... 1.50  
Nr. 2. Toccata. *A* ..... 1.50  
Nr. 3. Scherzo. *Cism* ..... 1.50  
Nr. 4. Tema con Variazioni. *E* ..... 1.50  
Nr. 5. Intermezzo. *H* ..... 1.50  
Nr. 6. Rondo. *E* ..... 1.50  
Op. 8. 12 Deutsche Tänze und Walzer ..... 2.—

**F. R. KISTNER & C. F. W. SIEGEL, LEIPZIG**