



An Christian Sinding.

PASSACAGLIA

1956/3 26592

Es moll

(Variationen über einen ostinaten Bass)

für

Harmonium

komponiert von

SIGFRID KARG-ELERT.

m.
K205
12
16

Op. 25.

M. 2, -

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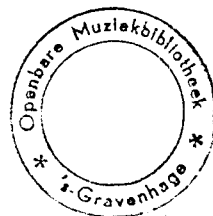


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c. S. 2949. 2955.



PASSACAGLIA.

[Es moll.]

[Variationen über einen ostinaten Bass]

Sigfrid Karg-Elert, Op. 25.



Harmonium. Grave.

① ② E *mf*

② ①

dimin.

p sempre legato

8

7

8

7

rit.

2 *

2 *

This system contains two staves of music. The top staff begins with a measure marked '8'. The bottom staff begins with a measure marked '7'. The system concludes with a 'rit.' (ritardando) marking and two circled '2' symbols, each accompanied by an asterisk.

Più mosso. [*stets sehr gebunden zu spielen*]

teneramente

This system features two staves of music. The top staff is marked 'teneramente' and contains a series of sixteenth-note passages. The bottom staff provides harmonic support with chords and eighth-note patterns.

f

p

This system continues the musical piece with two staves. The top staff includes a dynamic marking of *f* (forte) and the bottom staff includes a dynamic marking of *p* (piano).

f

This system consists of two staves of music, with a dynamic marking of *f* (forte) in the top staff.

f

This system consists of two staves of music, with a dynamic marking of *f* (forte) in the top staff.

*) Bei Instrumenten mit Percussion ist hier dieses Register **1P** [auf beiden Seiten] einzustellen.
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Meno mosso.

④

p dolce *rf*

p *poco a poco string.*

f *poco a poco a tempo*

Molto energico ed allegro.

ff *G* *ff*

ff

Tranquillamente.

p amabile

3

This system contains the first two staves of music. The upper staff features a melodic line with a triplet of eighth notes in the second measure. The lower staff provides harmonic accompaniment with chords and moving lines. The key signature has four flats, and the time signature is 4/8.

molto espressivo

mf

This system contains the third and fourth staves. The music becomes more expressive, with a dynamic marking of *mf* (mezzo-forte) in the third measure. The upper staff has a more active melodic line, and the lower staff continues with accompaniment. The key signature and time signature remain the same.

delicato

p

2

This system contains the fifth and sixth staves. The music is marked *delicato* (delicate) and *p* (piano). The upper staff features a triplet of eighth notes in the second measure. The lower staff has a more rhythmic accompaniment. The key signature and time signature remain the same.

4

This system contains the seventh and eighth staves. The music concludes with a dynamic marking of *p* in the seventh measure. The upper staff has a melodic line that ends with a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The key signature and time signature remain the same.

Non troppo andante.

f sonoramente

f

p

4

3

This system contains the ninth and tenth staves. The music is marked *f sonoramente* (forcefully and sonorously) in the first measure. The upper staff features a melodic line with a triplet of eighth notes in the second measure. The lower staff provides accompaniment. The key signature and time signature remain the same.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many triplets and sixteenth-note patterns. Dynamic markings include *mf* and *f*. There are circled numbers '3' at the end of the system on both staves.

Un pochettino agilmente.

Second system of musical notation. It continues the piece with a similar texture of triplets and sixteenth notes. The dynamic marking *p* (piano) is present. The system ends with a circled number '3' on the bass staff.

Third system of musical notation. The texture remains consistent with the previous systems, featuring intricate triplet patterns. The system ends with a circled number '3' on the bass staff.

Fourth system of musical notation. The music continues with triplets and sixteenth notes. A dynamic marking of *rinforzando* appears in the lower staff. The system ends with a circled number '3' on the bass staff.

Fifth system of musical notation. This system concludes the piece. It features a final cadence with a circled number '3' on the bass staff. At the end of the system, there are circled numbers '4', '2', and '3' above the treble staff, and a circled number '3' below the bass staff. A time signature change to 3/8 is indicated at the very end.

Più allegramente.

8

veloce

② *molto marcato*

8

8

8

8

(F)

(F)

Grave molto e pesante.

-) Alle noch etwa übrigen, im ⑥ nicht enthaltenen Register [⑤, ⑥, ⑦, ⑧] dazu [dann rechte Hand 16^{va}].
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Sigfrid Rarg-Clert

DUOS

für

Harmonium und Klavier

Coll.			M.
442	Op. 26B. Nr. 1.	Humoreske, Fdur	1,50
443	..... Nr. 4.	Adoration, Ddur	2,—
444	..... Nr. 6.	Capriccietto, Fdur	2,—
445	..... Nr. 7.	Réverie, Esdur	1,80
	Op. 29.	Silhouetten , sieben leichtere Duos. <i>Willy und Paula Simon gewidmet.</i>	
446	..... Nr. 1.	Cantilene, Schlichte Weise, Ddur	1,80
447	..... Nr. 2.	Aubade, Morgenständchen, Ddur	2,—
448	..... Nr. 3.	Danse ancienne, Alte Tanzweise, Gdur	2,50
449	..... Nr. 4.	Berceuse mignonne, Wiegenliedchen, Fdur	1,80
450	..... Nr. 5.	Quasi Minuetto, Ddur	1,80
451	..... Nr. 6.	Tempo di Ballo, Ddur	2,50
452	..... Nr. 7.	Scherzino, Fdur	2,—
		<i>Serienpreis obiger 7 Duos netto M. 7,—.</i>	
	Op. 35.	Poesien , fünf Duos. <i>Herren Cyrill und Kunibert Kistler zu eigen.</i>	
455	..... Nr. 1.	In memoriam, Hmoll	3,—
456	..... Nr. 2.	Dialog, Fisdur	2,—
457	..... Nr. 3.	Epigramm, Desdur	2,—
458	..... Nr. 4.	Parabel, Hmoll	2,50
459	..... Nr. 5.	Ideale, Hdur	2,—
		<i>Serienpreis obiger 5 Duos netto M. 6,—.</i>	
460	Op. 38. Nr. 8B.	Nachklang (Jetzt gang i ans Brünnele), Fdur, vom Komponisten gesetzt	2,—
453	Op. 31B. Nr. 1.	Kuhreigen und Bauernweise (Steirisch)	1,80
454 Nr. 6.	Hochlandsweise (Schottisch à la Musette)	1,50

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Alleinvertreter der Balthasar-Florence-Harmoniums und Titz-Kunsthharmoniums.