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# CHORAL- IMPROVISATIONEN

zum Konzert- und gottesdienstlichen Gebrauche  
Phantasien, Praeludien, Postludien, Symphonische Sätze,  
Trios und Toccaten

für **Orgel** von  
**SIGFRID KARG-ELERT**  
Op. 65

**Heft I.**  
Advent, Weihnachten.

**Heft III.**  
Neujahr, Ostern, Verschiedene Festtage.

**Heft V.**  
Reformationsfest, Bußtag, Abendmahl, Totenfest.

**Heft II.**  
Passionszeit.

**Heft IV.**  
Himmelfahrt, Pfingsten.

**Heft VI.**  
Konfirmation, Trauung, Taufe, Erntefest.

NB. Jedes Heft enthält außerdem einige Improvisationen über allgemein gebräuchliche Choräle.

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## Choral - Improvisationen für Orgel.

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## 34.

## Ach Gott und Herr.

[Zeuch uns nach dir.]

Tranquillamente ed espressivo. M.M. ♩ = 64 bis 68.  
*Andächtig, innig und ruhevoll.*

Sigfrid Karg-Elert, Op. 65.

Manual. II [od. III] *p*

Pedal.

zarte 8', weiche 4' Stimmen. Eventuell III. Man. 16' 8' 4' 2' im Schwellkasten *x*.

[V. 4] Zeuch                      uns                      nach

deutliche 8' u. 16', doch nicht zu dick!

dir                      nur                      für                      und                      für                      und

gib, daß wir nach-fah - - - ren

dir in dein Reich, und mach uns gleich den aus - er - wähl - ten Scha - - -

ren.  
die deutlicheren 8' u. 16' abstoßen - | -

*pp* *verklärt*  
*p* *più tranquillamente* *ppp*  
*più tranquillamente* *pp*

## 35.

## Gott des Himmels und der Erden.

Alla Pastorale. M.M.  $\text{♩} = 68 \text{ bis } 72$ .  
*Sehr ruhig, zart und ausdrucksvoll.*  
 Oboe 8', Sanftgedackt 8'

Sigfrid Karg-Elert, Op. 65.

Manual. III *p* *pp* *mf* *p* *pp*

manualiter

+ Zartflöte 4'

+Vox coel. 8'

*rall.*

1. 2. -4' +8'

*pp* *rit.* *p*

+Portunal 8'

1. 2. *das 2. mal rall.* *ppp*

Das Stück erheischt eine durchaus discrete Registrierung. Man spiele auf dem I. Man. mit den gekoppelten Stimmen des III. und stelle auf dem II. bel. Ersatz- [bezw. Zusatz-] Stimmen ein, die durch Coppel I: II eingestellt werden. Die Ein- und Ausschaltung der Coppel I: III, I: II, II: III und freien Combination geschieht durch den linken Fuß, während der rechte vom Jalousieschweyer ergiebigen Gebrauch macht.



# 36.

## Herr, wie du willst.

[Auf Christi Himmelfahrt.]

Sigfrid Karg-Elert, Op. 65.

Andantino con moto. M.M. ♩ = 138 bis 152.

*Fließend, doch ziemlich bewegt.*

Manual.

II Äoline 8'; Zartfl. 8'; Gemsh. 8'

[Vers 1] Herr, wie du

Untersatz 82' [pp] Gedacktbaß 16'; Quintatön 16'; Flötenbaß 8'; Coppel zu II

Pedal.

pp

willst, so schicks mit mir im Le - ben und im Ster - - - -

ben. [Vers 8] Soll eine sonore 8' Stimme

Flöte 4' dazu

ich ein - - mal nach dei - - nem Rat von

gut phrasieren

die - - ser Welt ab - - schei - - - - den,

The first system of the score consists of three staves. The top staff is the vocal line, with lyrics "die - - ser Welt ab - - schei - - - - den,". The middle and bottom staves are for piano accompaniment, showing a complex rhythmic pattern with many sixteenth notes.

Fl. 4 weg  
II

[V. 1] Al - - lein zu dir steht mein Be - - gier,

laß

The second system features a flute part (Fl. 4 weg) and piano accompaniment. The lyrics are "[V. 1] Al - - lein zu dir steht mein Be - - gier,". The piano part continues with a similar rhythmic texture. A "laß" (let) instruction is present at the end of the system.

mich, Herr, nicht ver - - der - - - - ben;

The third system is primarily piano accompaniment. The lyrics "mich, Herr, nicht ver - - der - - - - ben;" are written above the vocal line. The piano part features a dense texture of sixteenth notes.

[V. 8]  
I ver - - leih mir, Herr, nur

Flöte 4' dazu  
*f* eine sonore 8' Stimme

The fourth system includes a flute part (Flöte 4' dazu) and piano accompaniment. The lyrics are "[V. 8] I ver - - leih mir, Herr, nur". A dynamic marking of *f* (forte) is indicated for the piano part, with the instruction "eine sonore 8' Stimme" (a sonorous 8' voice).

dei - - ne Gnad, daß es ge - - seh - mit

gut phrasieren

Freu - - - den.

Schwellwerk geschlossen, 16' 8' zarte

III [etwas hervortretend]

II dazu eine zarte Rohrstimme [Clai-

[V. 1] Er - halt mich nur in

4' u. 2' oder Geigenpr. 4'

ron, od. Clar. 8']

III R.H.

dei - ner Huld, sonst wie du willst; gib mir Ge - duld, [Die Rohrstimme auf dem II.

denn

Man. wieder weg!]

dein Will ist der be - - ste. [eine Flöte imitierend]  
gut phrasieren!

II [Holz 8 u. 4] I sehr plastisch hervor

*p* [die streichenden Stimmen allmählich abstoßen!] [V. 3] Mein

quasi pizz.  
[Oktavbaß 8]

Leib und Seel be - - fehl ich dir; o

Herr, ein se - - lig End gib mir

I etwas weniger dick als vorher

durch Je - - sum Chris - - tum.



8'u.4' mit Aoline 8', Gemshorn 8

[div. Stimmen nacheinander abstoßen]

II

A - - - men.

*p*

nach - - einander - - discret -

Pedal - - immer - - gut -

[Fl. 4' ab!]

die - helleren - Stimmen - abstoßen -

abtönen - - -

nur 16' u. Coppel zu II.

[Vox coel. 8']

*pp*

III

*ppp*

[dazu 82; falls er sehr discret ist]

-C. II u.C. III

# Ich dank dir, lieber Herre.

[O komm, du Geist der Wahrheit.]

[Antiphonie.]

Sigfrid Karg-Elert, Op. 65.

Poco mosso. M.M. ♩ = 120.

Ziemlich bewegt.

Manual.

Pedal.

\*) allargando, doch keine Fermate [attacca il tempo]

System 1: Treble and Bass clefs. Treble clef has dynamics *mf* and *p*. Bass clef has dynamics *f* and *p rit.*. Fingerings I, III 8 u. 4, I, II are indicated. A fermata is present over the first measure of the treble staff.

System 2: Treble and Bass clefs. Treble clef has dynamics *pp allargando* and *a tempo*. Bass clef has dynamics *f* and *rfz*. Fingerings III, I, II, III are indicated. A fermata is present over the first measure of the treble staff.

System 3: Treble and Bass clefs. Treble clef has dynamics *meno f*, *p*, *pp Echo*, *p*, *pp Echo*. Bass clef has dynamics *meno f*. Fingerings II, III, II, III are indicated.

System 4: Treble and Bass clefs. Treble clef has dynamics *p*, *pp allargando*, *f*, *fff*. Bass clef has dynamics *f*, *fff*. The instruction *poco a poco allargando e pesante* is written above and below the staff. Fingerings II, III, I, III are indicated. A fermata is present over the final measure of the treble staff.

\*allargando, doch keine Fermate [attacca il tempo]

## 38.

## Jesu, meine Freude.

[Passacaglia mit Choral.]

Sigfrid Karg-Elert, Op. 65.

Quiet. M.M. ♩ = 68.  
*Ruhig.* [M.M. 72]

Manual. Die Steigerung vom *ppp* bis *fff* ist unerlässlich! [Aoline 8']  
 Pedal. *ppp lugubre e misterioso* Gedacktbaß 16' u. Coppel zu M. III. [8'] *pp*

*p* u. Gedackt 8' *tr* *tr* *mp* *mp*  
 u. Flötenbaß 16' u. Salicet 8'

*poco allegro* [M. - 88]  
 Offenfl. 8' Ged. 8', Port. 8', Hohlfl. 8' u. 4'  
*mf* *mf*  
 u. Subbaß 16'

*più mosso* [M. - 96]  
 u. Prinz. 8', Fugara 4' *tr* *tr* *f* *f*  
*più f* *più f* *f* *f*  
 + Prinzipalbaß 8' + Violon 16', Majorbaß 16'

*sempre più mosso* [M. 104]  
 alle 8' dazu



*sempre piu mosso* [M. - 112]  
u. 16' nebst 5 $\frac{1}{3}$ ' 2 $\frac{2}{3}$ '

*ffz*

+ Coppel zu I

*precipitando* [M. - 120]  
u. 2' nebst Cornet u. Coppel II III

*f*

u. Prinzipal 16'

*quasi allegro* [M. - 128]  
+ Prinz 16'; Okt 4'; Mixtur

*ff*

+ Tromp. 8'

*molto stringendo* [M. - 136]  
u. Oktav-Coppel I

*ffz*

*ffz*

[non rit. -]

+ {Posaune 16'  
+ {Prinzival 82'

*pomposo e brillante* [M. 128 bis 120]  
Org. pleno [Handregistrierung ab!]

*ff*  
Org. pleno  
*ff* [Handregistrierung ab!]

*non pressante* [M. 112 bis 108]

*f*  
*ff* *ponderoso*  
*molto marcato*

*più lento, ma sempre grandioso*  
[M. M. -104 bis 100]

*fff*  
*fff* *grandioso*

[Generalschweller allmählich zurück bis zum Verklingen eines gedeckten 8' Reg.]

*f*  
*f*  
*p*  
*pp*  
bleibt 32' 16'  
32' solo

quasi Larghetto. [M = 84]

III *misterioso*

*ppp* äußerst zart

*p*

*manualiter*

*poco più mosso* [M = 100]

*fp* 8 4

*tr*

*f*

*tr*

*poco a poco diminuendo*

*tr*

*pochettino mosso* [♩ = 80]  
u. 8' aus dem III u. II

*lento lugubre* [♩ = 76]

Coppel zu II u. III 8'

I *pp*

[82' u 16'] indeciso

[u. 8'] *p*

*non stentando* [♩ = 88]  
u. 4' aus dem II u. 8' aus dem I

*più mosso* [♩ = 96]  
u. 8' u. 4'

*f*

II *f*

*f*

*sempre più mosso* [M. M. = 104]  
u. Prinz. 8' u. Fugara 4'

*f*

*f*

sempre I

*f* Prinzipal 8' dazu



*quasi allegro* [ $\text{♩} = 112$ ]  
*alle 8' dazü*

*rfz*

*rfz* Violon 16', Major 16'

*precipitando* [ $\text{♩} = 120$ ]  
*u. 2' u. Cornet*

*rfz poco a poco cresc. accel.*

*rfz* Prinz. 16'

*sempre più vivo* [ $\text{♩} = 128$ ]  
*u. 16' Prinzipal u.  $5\frac{1}{3}$  Okt. 4' 2'*

*ff*

*ff* Tromp. 8'

*molto stringendo* [ $\text{♩} = 136$ ]  
*u. Oktavkoppel*

*sffz* [*non rit.*]

*sffz* Pos. 16' u. Prinz. 32'

*pomposo e brillante* [ $\text{♩} = 128 \text{ bis } 120$ ]

Org. pleno

*ff*

*ff*

*non pressante, poco grave* [M. M. = 112 bis 108]

*f*

*ff ponderoso*

*molto marcato*

*più lento e sempre grandioso al fine*

[M. M. = 104 bis 100]

*fff*

*sempre fff*

*fff*

*sempre fff*

*molto largo* [M. = 56]

*fff u. Hoehdruckstimmen*

*fff*

# Komm, heiliger Geist, Herre Gott.

**Festivo e spiritoso.** M M  $\text{♩} = 76$ .  
*Festlich-rauschend und begeistert.*

Sigfrid Karg-Elert, Op. 65.

Manual. *f sempre legato assai*

Pedal. *mit unveränderlicher Farbe und im starren Zeitmaß*

Komm, heiliger Geist, Herre Gott, er füll mit deiner Gnaden Gut

dei - ner Gläu - bi - gen Herz,

Mut und Sinn, dein

brün - stig Lieb ent - zünd in

ihn, o Herr, durch dei - nes



Lich - tes                      Glanz                      zu                      dem

The first system of the musical score consists of three measures. The vocal line (treble clef) has a melody with eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more complex right hand with sixteenth and eighth notes. The key signature has one sharp (F#).

Glau - ben    ver -    sam                      melt                      hast

The second system of the musical score consists of three measures. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and a rhythmic right hand. The key signature remains one sharp.

das                      Volk                      aus                      al -    ler

The third system of the musical score consists of three measures. The vocal line has a slight change in rhythm. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp.

Welt                      Zun -                      gen;                      das

The fourth system of the musical score consists of three measures. The vocal line concludes with a longer note. The piano accompaniment continues with the eighth-note bass line. The key signature remains one sharp.

sei dir, Herr, zu Lob ge-

sun gen. Hal - le - lu -

ja, Hal - le - lu - ja!

*poco a poco rallen - tando e*

*non legato* *poco a poco rallentando e*

immer zart

*decrecendo*

*decrecendo*

*8' 4'* *Vox coel. 8'* *larghetto -*

*III* *pp* *verklärt ausklingend* *PPP*

*II [pp]*

*sehr discret, doch PP* *larghetto* *PPP*

*deutlich*

# O daß ich tausend Zungen hätte.

[Wer weiß, wie nahe mir mein Ende; 1. Version.]

Sigfrid Karg-Elert, Op. 65.

Adagissimo e lugubre.  $M M \text{ } \frac{3}{8}$  - 32 bis 38 [od.  $\frac{6}{4}$  = 64 bis 76].  
*Sehr langsam und düster.*

Manual. *pp misterioso*

Pedal. *sempre molto legato p*

Clairon 4 solo oder eine 8' Rohr-Solostimme.

Wer weiß, wie

na - he mi - mein En -

del - Hin - geht die Zeit, her - kommt der

First system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The music is in G major and 3/4 time. The piano accompaniment is marked *pp*. The vocal line is in the bass clef line, with lyrics: Tod, ach wie ge - schwin - de

Second system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The vocal line is in the bass clef line, with lyrics: und be - hen - de kann

Third system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The vocal line is in the bass clef line, with lyrics: kom - men mei - ne

Fourth system of musical notation. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano accompaniment continues. The vocal line is in the bass clef line, with lyrics: To - des - not Mein



Gott, ich bitt durch

Chris ti Blut, machs

nur mit mei - - nem

En de gut! (A - - men.) *pp*

*rit.*

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Aufführung vorbehalten.

# O Durchbrecher aller Bande.

[Trio mit oblig. Cantus firmus.]

Andante con moto. M. M. ♩ = 120 - 128.

Sigfrid Karg-Elert, Op. 65.

*Leise bewegt.*

II 8' 4' und 16' + Flautino 2' aus dem III. Man. gekoppelt.

Manual.

Pedal.

*ben legato, quasi Continuo*

*f* Solotrompete 8'

O Durchbrecher aller

Bande, der du immer

Das Stück ist auch mit Weglassung des cantus firmus als Trio verwendbar. In diesem Falle sind die beiden konzertierenden Stimmen auf verteilten Manualen zu spielen. Gleiche Stärke (*mf*) aber kontrastierende Farben sind alsdann unerlässlich.  
Eigentum für alle Länder.  
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bei uns bist,

This system contains the first two staves of music. The upper staff is a grand staff with treble and bass clefs, featuring a complex melodic line with many sixteenth notes. The lower staff is a single bass clef line with a simpler accompaniment. The lyrics 'bei uns bist,' are written below the lower staff.



*I f*  
bei dem Scha - den,

This system contains the third and fourth staves of music. The upper staff continues the complex melodic line. The lower staff has a few notes, with a dynamic marking of *I f* (piano fortissimo) above it. The lyrics 'bei dem Scha - den,' are written below the lower staff.



*f*  
Spott und Schan - de lau - ter

This system contains the fifth and sixth staves of music. The upper staff continues the complex melodic line. The lower staff has a few notes, with a dynamic marking of *f* (piano fortissimo) above it. The lyrics 'Spott und Schan - de lau - ter' are written below the lower staff.



*sempre piano*  
Lust und Him mel ist:

This system contains the seventh and eighth staves of music. The upper staff continues the complex melodic line. The lower staff has a few notes, with a dynamic marking of *sempre piano* above it. The lyrics 'Lust und Him mel ist:' are written below the lower staff.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex piano accompaniment with many beamed sixteenth notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment with quarter and eighth notes.

The second system includes a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics underneath it. A dynamic marking *f* is placed above the vocal line. The lyrics are: "ü - be fer - ner dein Ge - -".

The third system includes a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics underneath it. A dynamic marking *f* is placed above the vocal line. The lyrics are: "rich - te wi - der".

The fourth system includes a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics underneath it. A dynamic marking *f* is placed above the vocal line. The lyrics are: "un - sern A - dams - sinn,". Above the final notes of the vocal line, there are fingering numbers: 4, 5, 4, 2, 3, 1, 1.





lis - uns,

*f*

This system contains the first two systems of music. The top system is a grand staff with treble and bass clefs. The middle system is a single bass clef line. The lyrics 'lis - uns,' are positioned below the middle system. A dynamic marking of *f* is located in the right-hand part of the top system.



Herr, dein An - ge - sich - te füh - ret aus dem

*f*

This system contains the second and third systems of music. The top system is a grand staff. The middle system is a single bass clef line. The lyrics 'Herr, dein An - ge - sich - te füh - ret aus dem' are positioned below the middle system. A dynamic marking of *f* is located in the right-hand part of the top system.



Ker - ker hin.

This system contains the fourth and fifth systems of music. The top system is a grand staff. The middle system is a single bass clef line. The lyrics 'Ker - ker hin.' are positioned below the middle system.



*allargando* - - - *p*

*allargando* - - - *p*

This system contains the sixth and seventh systems of music. The top system is a grand staff. The middle system is a single bass clef line. The tempo marking *allargando* and dynamic marking *p* are positioned above the top system. The same markings are repeated above the middle system.

# O Ewigkeit, du Donnerwort.

[Im alten Suitenstil.]

Festivo e pomposo. M. M.  $\text{♩} = 64$ .

Sigfrid Karg-Elert, Op. 65.

Festlich und glänzend. (Gemessene Halbe.)  
Tempo di Rigaudon.

16' 84' 2'

Manual.

Pedal.

*ff* *mf*

Org. pleno alle Rohrwerke ab *p*

II alle 16' 8' *sf*

III. Man passend. *sf*

4 und Mixtur (doch ohne Rohrstimmen.)

*più f* *ff* Tutti.

I *ff* II *p molto espressivo*

zarte Flöten 8'

Org. pleno *ff* Org. pleno

NB Die mit x bezeichneten Noten ergeben die Choralmelodie.

II *ff* *p molto espressivo* *delicato* *p*

This system features a grand staff with treble and bass clefs. The upper staff contains a melodic line with slurs and accents, marked with a forte (*ff*) dynamic. The lower staff provides harmonic support with chords and moving lines, marked with a piano (*p*) dynamic and the instruction *p molto espressivo*. The system concludes with a *delicato* marking and a piano (*p*) dynamic.

III Schwellwerk *dolce* *p* III *dolce* II verstärkt *f* *p*

This system continues the piece with a grand staff. It features three distinct registrations: III Schwellwerk (marked *dolce* and *p*), III (marked *dolce* and *p*), and II verstärkt (marked *f*). The system ends with a piano (*p*) dynamic.

III 16' 8' 4' 2' wie anfangs *mf* II *f* *mf* *f*

This system uses a grand staff. The upper staff is marked with a mezzo-forte (*mf*) dynamic and includes the instruction *III 16' 8' 4' 2' wie anfangs*. The lower staff is marked with a forte (*f*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Org. pleno I *ff* *ff* *das 2. Mal allargando* *ff* *ff*

This system is for organ and includes a grand staff. It features two registrations: Org. pleno (marked *ff*) and I (marked *ff*). The system includes first and second endings, with the instruction *das 2. Mal allargando* for the second ending. The system concludes with a forte (*ff*) dynamic.





## Wie schön leucht' uns der Morgenstern.

[O heilger Geist, kehre bei uns ein.]

Sigfrid Karg-Elert, Op.65.

Andante con moto. M. M. ♩ = 84.

*Ruhig dahinfließend.*

O heilger Geist, kehre

II *p* eine charakteristische Solostimme

III *pp* sehr zarte, aber deutliche 8' + 4'

Pedal. *p* 16' + 8'

bei uns ein und laß uns deine

Woh - nung sein, o komm, du Her - zens -

[geschlossenes Schwellwerk]

son - ne! Du Him - mels - licht, laß

III  
pp

dei - nen Schein bei uns und in uns

kräf - tig sein zu ste - ter Freud und

Won - ne. Son - ne,

I oder II charakteristische Combination

f

8' + 4' dazu

Won - - - ne, himm - lisch Le - ben

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Won - - - ne, himm - lisch Le - ben'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano parts.

wirst du ge - ben, wenn wir be -

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'wirst du ge - ben, wenn wir be -'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment continues with eighth notes, and there is a trill marked '(tr)' in the left hand.

ten; zu dir kom - men wir ge -

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'ten; zu dir kom - men wir ge -'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment continues with eighth notes, and there is a trill marked '(tr)' in the left hand.

tre - - - ten. III *riten.*  
*pp*

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'tre - - - ten.' followed by a section marked 'III riten.' and 'pp'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment continues with eighth notes, and there is a trill marked '(tr)' in the left hand.