

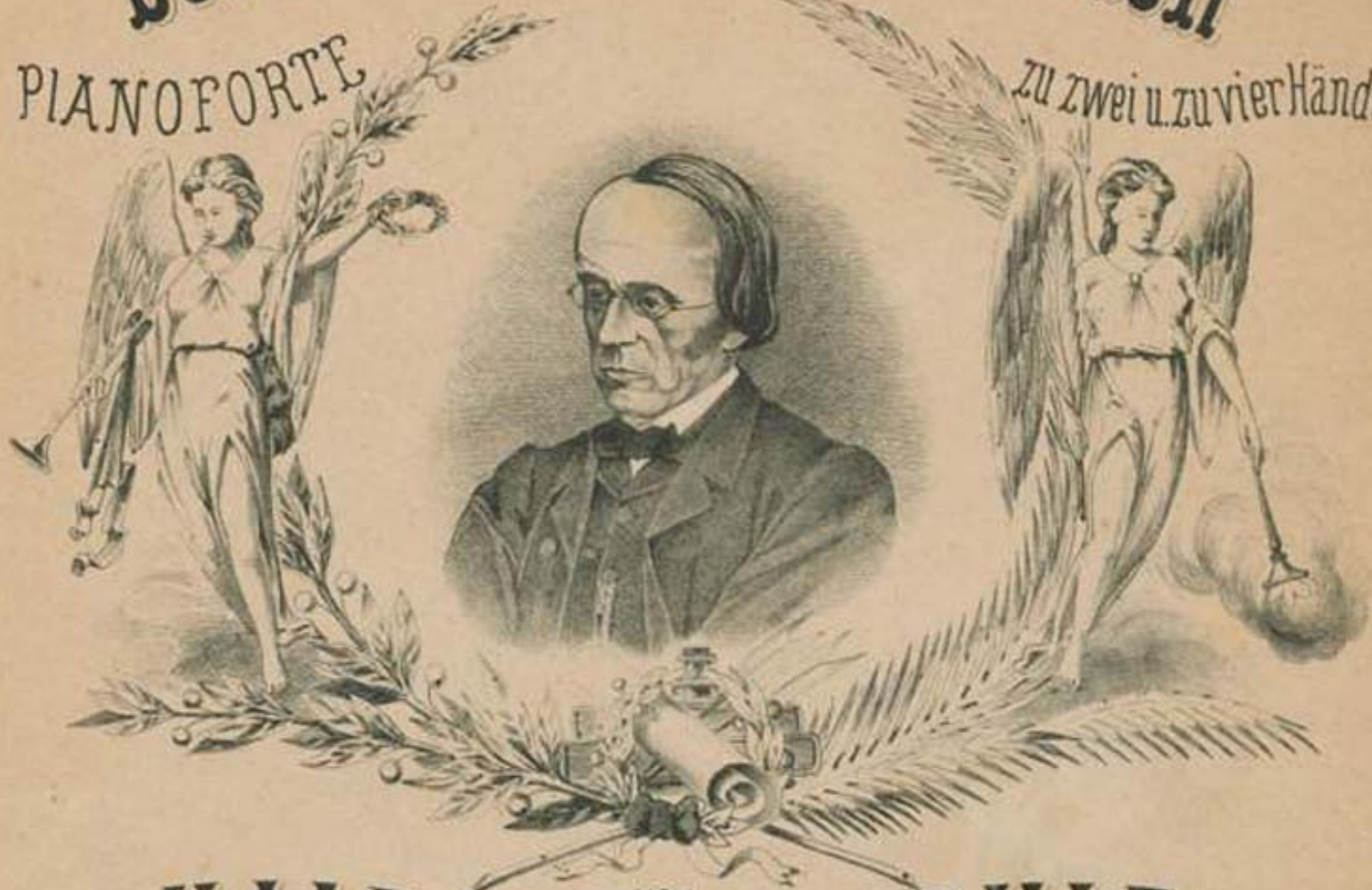
4 Mus. pr.

17262

# Berühmte Compositionen

für **PIANOFORTE**

zu zwei u. zu vier Händen



## von **HALFDAN KJERULF**

revidirt und herausgegeben

## von **ARNO KLEFFEL.**

### A. Pianoforte zu 2 Händen.

	M.	Pf.
Op. 4. Drei Clavierstücke. Nº 1. Salonstück. 2. Idylle. 3. Wiegenlied.	1	20
Op. 12. Sechs neue Skizzen Heft I. Nº 1. Humoreske. 2. Menuet. 3. Elegie.	1	20
Op. 12. Sechs neue Skizzen Heft II. Nº 4. Caprice. 5. Berceuse. 6. Impromptu.	1	20
Op. 24. Vier Clavierstücke. Nº 1. Albumblatt. 2. Allegro. 3. Scherzino. 4. Skizze.	1	40
Op. 27. Intermezzo und Springtanz	1	
Op. 28. Sechs Skizzen. Normann gewidmet Heft I. Nº 1. Hirtenweise. 2. Lied ohne Worte. 3. Novellette.	1	20
Op. 28. Sechs Skizzen. Normann gewidmet Heft II. Nº 4. Scherzo Dmoll. 5. Frühlingslied. 6. Ländliche Scene.	1	20
Op. 29. Scherzo in E dur. (Nachlaß)	1	
Brautfahrt in Hardanger in Adur.		50
Vorlitcompositionen (nordische)	1	40

### B. Pianoforte zu 4 Händen.

	M.	Pf.
Op. 13. Große Polonaise in C dur.	1	80
Op. 21. Marsch in C moll.	1	20
Op. 22. Rondino in F (Nachlaß).	1	20
Brautfahrt in Hardanger in Adur.		50

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# Albumblatt.

H. Kjerulf, Op. 24. N<sup>o</sup> 1.

*Dolce moderato.*

The musical score is written for piano in G major and 3/4 time. It consists of 16 measures. The first system (measures 1-4) begins with a piano (*p*) dynamic and includes a *ped.* marking. The second system (measures 5-8) features a *pp* dynamic and the instruction *il canto poco a poco agitato*. The third system (measures 9-12) includes *cresc.*, *m.s.*, and *f* dynamics, ending with *calmato*. The fourth system (measures 13-16) is marked *affettuoso* and *dolce*, with a triplet in measure 13. The fifth system (measures 17-20) includes *mf*, *rit. e dim.*, *dolce pp*, and *m.d.* markings. The sixth system (measures 21-24) is labeled *ritornello* and *dolce pp*, concluding with a *rallent.* marking. Pedal markings (*ped.*) are placed throughout the score, often accompanied by asterisks.

Verlag & Eigenthum, Carl Simon, Berlin W.

C. S. 218 \* *ped.*

# Allegro.

H. Kjerulf, Op. 24. N<sup>o</sup> 2.

Allegro vivace.

*p leggiero sempre*  
Ped.

*sempre pp*  
*una corda*

*f*  
Ped.

*tre corde*  
*p*

*f* *dim.* *p* *pp rallent.*

Ped. C. S. 218 Ped.

# Scherzino.

Vivo leggiero.

H. Kjerulf, Op. 24. N<sup>o</sup> 3.

*fz* *p* *fz* *fz* *p* *p* *cresc.* *fz* *f* *m.s.* *m.d.* *fz* *fz* *mf* *fz*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff contains a *ped.* marking and an asterisk. Dynamics *p*, *f*, and *p* are indicated across the system.

Second system of musical notation. The treble clef staff includes the instruction *a piacere*. The bass clef staff contains a *ped.* marking and an asterisk. Dynamics *fz* and *p* are indicated.

Third system of musical notation. The bass clef staff contains a *cresc.* instruction. The system includes *ped.* markings and asterisks in both staves. Dynamics *fz* and *p* are indicated.

*Poco meno mosso.*

Fourth system of musical notation. The treble clef staff includes the instruction *sosten. e legato*. The system includes *ped.* markings and asterisks in both staves. A piano (*p*) dynamic is indicated.

Fifth system of musical notation. The bass clef staff includes the instruction *dolcissimo*. The system includes *ped.* markings and asterisks in both staves. A *ritard.* instruction is present in the treble clef staff.

*a tempo*  
*leggiere*  
*p*

*p*  
Ped.

*pp*  
*pp*

\*  
Ped.

*pp*

\*  
Ped.

*p*  
*fz*

Ped. \*

*fz*  
*fz*  
*fz*

Ped. \*  
Ped. \*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). The bass line begins with a piano (*p*) dynamic marking.

Second system of musical notation. The bass line features a *cresc.* (crescendo) marking, indicated by a wedge-shaped line.

Third system of musical notation. The bass line includes dynamic markings for *f* (forte), *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), and *f* (forte). A *ped.* (pedal) marking is present in the bass line. An asterisk (\*) is placed below the staff.

Fourth system of musical notation. The bass line includes a *f* (forte) dynamic marking and a *ped.* (pedal) marking. An asterisk (\*) is placed below the staff.

Fifth system of musical notation. The bass line includes a piano (*p*) dynamic marking and a *marcato* marking. A *ped.* (pedal) marking is present in the bass line. An asterisk (\*) is placed below the staff.

*Meno mosso.*

*p* *cresc.*

*ritard.* *più cresc. ed acceler.*

*Con fuoco.* *ff*

*a tempo* *ritard.* *fz* *p*

*fz* *p*

The musical score is written for piano in a key with two sharps (D major or F# minor). It consists of seven systems of two staves each (treble and bass clef). The first system is marked 'Meno mosso' and begins with a piano (*p*) dynamic. The second system includes a 'cresc.' (crescendo) marking. The third system is marked 'Con fuoco' and starts with a fortissimo (*ff*) dynamic. The fourth system is marked 'a tempo' and includes a 'ritard.' (ritardando) marking. The fifth system features a 'ritard.' marking and dynamics of fortissimo (*fz*) and piano (*p*). The sixth system continues with *fz* and *p* dynamics. The seventh system concludes the piece with a fortissimo (*f*) dynamic. Various performance instructions like 'ritard.' and 'più cresc. ed acceler.' are placed above the staves. Asterisks and 'Ped.' markings are used throughout the score to indicate specific performance techniques.



# Skizze.

H. Kjerulf, Op. 24. N<sup>o</sup> 4.

*Allegretto dolce agitato.*

*p*  
*sempre Qd.*

*dolce cantando*

*cresc.*

*p*  
*cresc.*

*f*  
*p ritard.*

*a tempo*

*Più agitato.*

First system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. The piece begins with a *And.* (Andante) tempo marking. A first ending bracket with an asterisk (\*) spans the first two measures. The second system ends with a *pp* (pianissimo) dynamic marking.

Second system of musical notation. Treble and bass staves. Bass clef. Key signature: two flats. The system begins with a *fz* (forzando) dynamic marking and a *ritard.* (ritardando) tempo marking. The system concludes with a double bar line and a key signature change to two sharps.

Third system of musical notation. Treble and bass staves. Treble clef. Key signature: two sharps. The system begins with a *Tempo I.* marking and a *p* (piano) dynamic marking. The tempo is marked *sempre And.* (sempre Andante). The system ends with a *rallent.* (rallentando) marking.

Fourth system of musical notation. Treble and bass staves. Treble clef. Key signature: two sharps. The system begins with an *a tempo* marking. The system concludes with a *ritard.* (ritardando) marking.

Fifth system of musical notation. Treble and bass staves. Treble clef. Key signature: two sharps. The system begins with an *a tempo* marking and a *p* (piano) dynamic marking. It features a long melodic line in the treble staff with a slur and a fermata over the final note. The bass staff contains a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble clef. Key signature: two sharps. The system features a complex rhythmic pattern in the bass staff with fingerings 3, 1, 2, 3, 1, 2, 1. The system concludes with a double bar line.

# Compositionen

von

## Arno Kieffel.

<b>Op. 2. Sechs Lieder für eine Mittelstimme.</b>	compl. 3 Mk. Pf.	<b>Op. 8. Zehn zweistimmige Lieder für eine hohe und eine tiefe Stimme.</b> (Fräulein Jenny Meyer gewidmet)	Mk. Pf.
N <sup>o</sup> 1. Im Arm der Liebe schlummre ein	75.	Heft I, Heft II	complet à 3
N <sup>o</sup> 2. Ich klags euch, ihr Blumen	75.	N <sup>o</sup> 1. Der Schwestern Wiegenlied: „Schlaf ein“	1. —
N <sup>o</sup> 3. Im Grünen: Im Wald, im hellen Sonnenschein	75.	N <sup>o</sup> 2. Bei Sonnenuntergang: „Fahr wohl, du goldne Sonne“	1. —
N <sup>o</sup> 4. Frühlingslied: „Ich lieb' eine Blume“	75.	N <sup>o</sup> 3. Juchhe! Wie ist doch die Erde so schön“	1. —
N <sup>o</sup> 5. Die Rose blühet noch im Garten	75.	N <sup>o</sup> 4. Alle Heimath: „In einem dunkeln Thal“	1. —
N <sup>o</sup> 6. Abendlied: „Nun ist es stiller Abend wieder“	50.	N <sup>o</sup> 5. Wallfahrtslied: „Wir wandern über Berg und Thal“	1. —
<b>Op. 3. Vier Phantasiestücke für Violine und Piano.</b>		N <sup>o</sup> 6. Haidenröslein: „Sah ein Knab' ein Röslein stehn“	1. —
Heft I. Idylle - Scherzo	2. 50.	N <sup>o</sup> 7. Frühling ist da! „Bächlein zum Bache schwoll“	1. —
Heft II. Romanze - Humoreske	3. —	N <sup>o</sup> 8. Ueber Nacht: „Ueber Nacht kommt still das Leid“	1. —
<b>Op. 4. Sechs Lieder für Sopran oder Tenor.</b>	compl. 3. —	N <sup>o</sup> 9. In der Mühle: „Rauschet, Mühlensleine“ (lettisch)	1. —
N <sup>o</sup> 1. Gott grüsse dich	50.	N <sup>o</sup> 10. Am Grabe der Mutter: „Wir armen Mädchen“ (lettisch)	1. —
N <sup>o</sup> 2. Sänger der Liebe: „Bunter Vogel, den ich neide“	50.	<b>Op. 18. Fünf Gesänge für eine tiefe Stimme.</b>	complet 2. 80.
N <sup>o</sup> 3. Herbstlied: „Rauschend weht durchs röthliche Laub“	75.	(Theodor Souchay gewidmet.)	
N <sup>o</sup> 4. Primula veris: „Liebliche Blume, bist du so früh“	75.	N <sup>o</sup> 1. Im Schwarzwald: „Ich reite langsam“	75.
N <sup>o</sup> 4 <sup>a</sup> dasselbe für tiefere Stimme in F dur	75.	N <sup>o</sup> 2. Der Gärtner: „Auf ihrem Leibröslein“	75.
N <sup>o</sup> 5. Volksliedchen: „Wenn die Reb' im Saft schwillt“	50.	N <sup>o</sup> 2 <sup>a</sup> dasselbe für höhere Stimme in F dur. (deutsch u. englisch)	75.
N <sup>o</sup> 6. Wo still ein Herz in Liebe glüht	75.	N <sup>o</sup> 3. „Dein gedenk ich, Margaretha“	1. —
<b>Op. 5. Acht Characterstücke für Pianoforte zu vier Händen.</b>		N <sup>o</sup> 3 <sup>a</sup> dasselbe für höhere Stimme in F dur. (deutsch u. englisch)	1. —
„Ein Kinderfest“ Heft I, Heft II	complet à 2. 50.	N <sup>o</sup> 4. „Es ist ein Schnee gefallen“	1. —
<b>Op. 5. dieselben in 4 Doppel-Nummern</b> $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ à 1 Mk. 40 Pf. N <sup>o</sup> 6 à 1. 20.		N <sup>o</sup> 5. Viel Träume: „Viel Vögel sind geflogen“	60.
<b>Op. 6. Musik zu dem Weihnachtsmärchen „Die Wichtelmänner“</b> daraus:		N <sup>o</sup> 5 <sup>a</sup> dasselbe für höhere Stimme in F dur.	60.
N <sup>o</sup> 10. Marsch der Wichtelmänner für Piano	1. 25.	(deutsch und englisch)	
N <sup>o</sup> 10 <sup>a</sup> derselbe für Piano zu 4 Händen	1. 25.	<b>Op. 19. Quartett (G-moll) für 2 Violinen, Viola u. Violoncell</b>	
Potpourri „Die Wichtelmänner“ zu 2 Händen	2. —	<b>Op. 19<sup>a</sup>. dasselbe für Pianof. zu 4 Händen vom Componisten</b>	
Potpourri dto. dto. zu 4 Händen	2. 50.	<b>Op. 21. Walzer und Ländler für Pianof. zu 4 Händen</b>	Heft I 3. —
		(Prof. F.W. Jähns gewidmet) Heft I, Heft 2	Heft II 3. —
		<b>Op. 22. Sechs Gesänge für 4 stimmigen Männerchor</b>	Heft I 3. —
		(Heinrich Pfeil gewidmet)	Heft II 3. —

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