

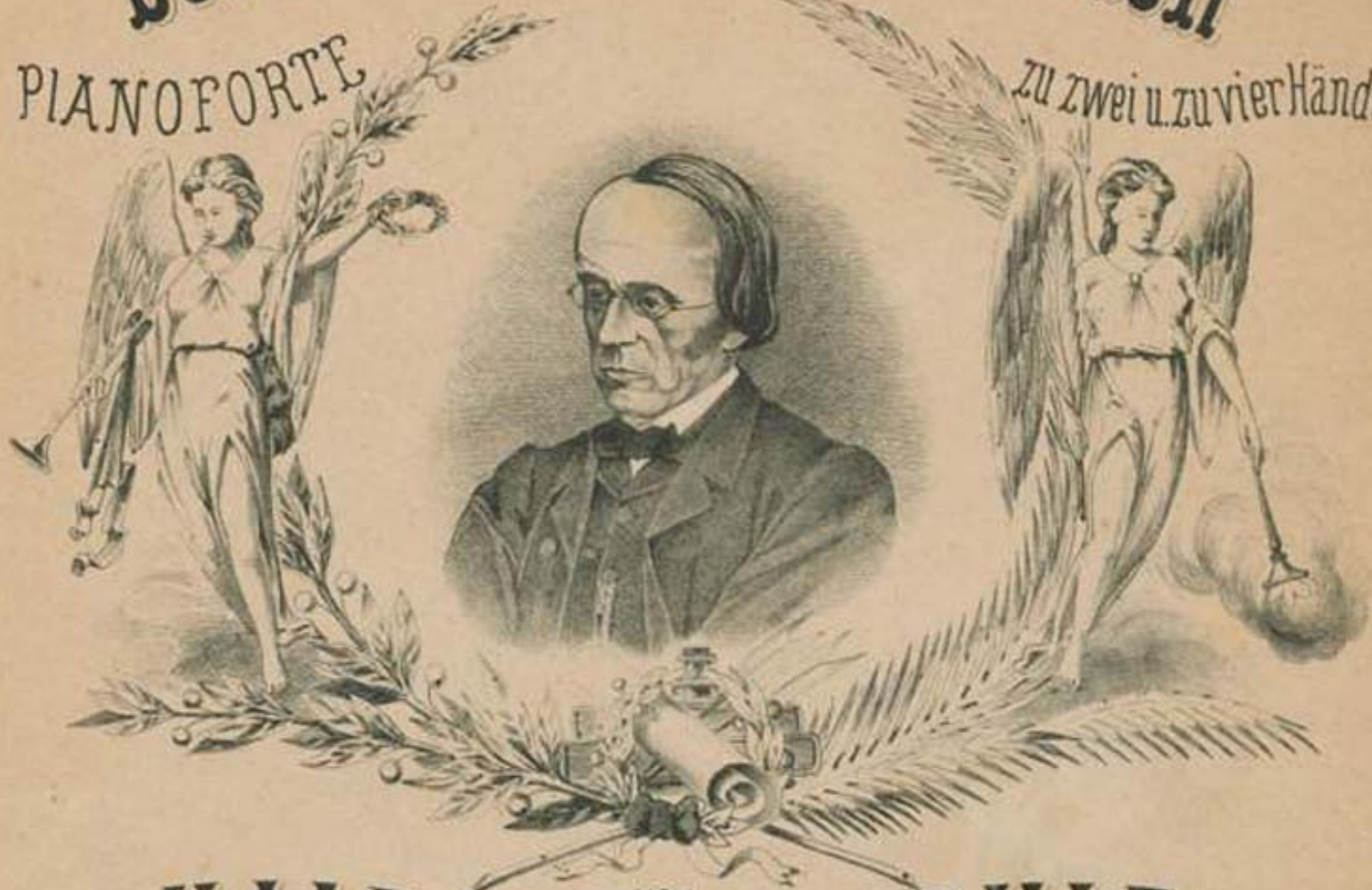
4 Mus. pr.

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
Vorlieblingcompositionen (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^o 1.

Dolce moderato.

The musical score is written for piano in G major and 3/4 time. It begins with a *p* dynamic and a *ped.* marking. The first system includes the instruction *il canto poco a poco agitato*. The second system features *pp* and *cresc.* markings. The third system includes *cresc.*, *m.s.*, and *f* markings, ending with *calmato*. The fourth system is marked *affettuoso* and *dolce*. The fifth system includes *mf*, *rit. e dim.*, *dolce pp*, and *m.d.* markings. The final system is a *ritornello* section marked *pp* and *dolce*, concluding with a *rallent.* instruction.

Verlag & Eigenthum, Carl Simon, Berlin W.

C. S. 218 * *ped.*

Allegro.

H. Kjerulf, Op. 24. N^o 2.

Allegro vivace.

p leggiero sempre

una corda

f

tre corde

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

1

Scherzino.

Vivo leggiero.

H. Kjerulf, Op. 24. N^o 3.

Musical score for Scherzino, Op. 24, No. 3 by H. Kjerulf. The score is in 2/4 time with a key signature of one sharp (F#). It consists of five systems of piano music. The first system includes a treble and bass staff with dynamics *f*, *p*, and *f*, and a triplet in the treble. The second system includes a treble and bass staff with dynamics *f*, *p*, and *p*, and a repeat sign. The third system includes a treble and bass staff with a *cresc.* marking. The fourth system includes a treble and bass staff with dynamics *f*, *f*, *m.s.*, *m.d.*, and *f*. The fifth system includes a treble and bass staff with dynamics *f*, *mf*, and *f*. The score is marked with "Ad." and asterisks at the end of several systems.

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 *ped.* marking and an asterisk. The instruction *cresc.* is present. 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 bass clef staff contains a *ped.* marking and an asterisk. Dynamics *p* and *fz* are indicated.

Fifth system of musical notation. The bass clef staff contains a *ped.* marking and an asterisk. The instruction *dolcissimo* is present. Dynamics *fz* and *p* are indicated. The system concludes with a *ritard.* marking.

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 key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking in the bass staff.

Second system of musical notation. It continues the piece with a *cresc.* (crescendo) marking in the right hand.

Third system of musical notation. It features dynamic markings of *f* (forte), *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), and *f*. There are also *ped.* (pedal) markings and asterisks (*) below the bass staff.

Fourth system of musical notation. It includes a *f* dynamic marking and *ped.* markings in the bass staff, along with asterisks (*) indicating specific notes.

Fifth system of musical notation. It features a piano (*p*) dynamic marking and a *marcato* marking in the right hand. *ped.* markings and asterisks (*) are present in the bass 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 features a 'ritard.' (ritardando) in the bass line and 'più cresc. ed acceler.' (more crescendo and acceleration) in the treble line. The fourth system is marked 'Con fuoco' and begins with a fortissimo (*ff*) dynamic. The fifth system starts with 'a tempo' and includes a 'ritard.' in the bass line, followed by a fortissimo (*fz*) and piano (*p*) dynamic. The sixth system continues with fortissimo (*fz*) and piano (*p*) dynamics. The seventh system concludes the piece with a fortissimo (*f*) dynamic. Various performance markings such as 'Led.' and asterisks are placed throughout the score.

Skizze.

H. Kjerulf, Op. 24. N^o 4.

Allegretto dolce agitato.

p
sempre Qd.

The first system of music is in G major and 6/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half rest, followed by a series of eighth notes. The bass staff starts with a piano (*p*) dynamic and features a melodic line with eighth notes and quarter notes, often beamed together. The tempo and mood are indicated as *Allegretto dolce agitato*, and the performance instruction is *sempre Qd.*

dolce cantando

The second system continues the piece with a *dolce cantando* instruction. It features a treble staff with a melodic line of eighth and quarter notes, and a bass staff with a supporting accompaniment of quarter and eighth notes. The overall texture is light and lyrical.

cresc.

The third system shows a gradual increase in volume, marked with *cresc.* in the bass staff. The melodic lines in both staves continue to develop, with some chords marked with an 'x' to indicate specific voicings.

p *cresc.*

The fourth system begins with a piano (*p*) dynamic in the bass staff, followed by a *cresc.* marking. The music maintains its rhythmic pattern while building intensity.

f *p ritard.*

The fifth system concludes the piece with a forte (*f*) dynamic in the bass staff, followed by a piano (*p*) dynamic and a *ritard.* (ritardando) instruction, indicating a slowing down of the tempo.

a tempo

pp *cresc.*

cresc.

Più agitato.

p *ritard.* *mf* 10

f *p* 10 *f*

p *mf* 7
Ped. *

f *p* 7 *f*

Ad. *

f ritard.

Tempo I.
p rallent.

sempre Ad.

a tempo ritard.

a tempo p

3 1 1 2 3 1 2

Compositionen

von

Arno Kieffel.

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

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