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# Suite

Sonate. Impromptu. Scherzo. Notturmo

pour le Piano

composée et dédiée à

Théodore Kullak

par

## FRÉDÉRIC KIEL.

I. SONATE. M. 2.—

Op. 28. complet M. 3, 80.

III. SCHERZO.

II. IMPROMPTU. „ 1, 50.

IV. NOTTURNO.

M. 1, 50.

Berlin, Propriété de A<sup>d</sup> M<sup>t</sup> SCHLESINGER, 23, Französ. Str.

KIEL. 2 Impromptus p. Piano Op. 19. Sonate p. Violon et Piano concert. Op. 16. Berlin, Schlesinger.

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BERLIN

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## Classe 1, 2 u. 3.

### Quintette, Quartette und Trio's für Piano mit Begleitung.

<b>Haydn, J.</b> , Kindersinfonie für Piano a 4 ms., Violinen, Cello und 8 Instrumente. — 25	Thlr. Sgr.
— do. Piano à 4ms. u. 8 Instrumente. — 17½	
<b>Kässmayer, M.</b> , Musikalische Mesalliancen f. 2 Streichquartett m. Piano à 4ms. Progr.: 1) Beethoven-Strauss. 2) Haydn-Offenbach. 3) Schubert-Kässmayer. 4) Bach-Lieber Augustin. op. 22. Stimmen. 1 5	
<b>Vollweiler, Ch.</b> , Trio f. Piano, Violine und Violoncello. (A-moll.) op. 49. 3 10	

## Classe 4.

### Duos für Piano und Violine.

<b>Bach, J. S.</b> , Arie a. d. Suite (D-dur) f. Violine m. Piano. (Gesp. von Wilhelmj.) — 7½	
<b>Böhmer, A.</b> , Elegie f. Violine m. Piano, op. 11. — 10	
<b>Kässmayer, M.</b> , Ungarische Tänze f. Viol. mit Piano, op. 26. Heft I. u. II. à 1 —	
<b>Rehbaum, Th.</b> , Romanze f. d. Violine mit Piano, op. 6. — 12½	
<b>Wilhelmj, A.</b> , Romanze f. d. Violine m. Piano, op. 10. — 15	
— 2 Nocturnes v. Chopin (op. 32.) f. d. Viol. übertr. m. Piano: No. 1. 12½ Sgr. No. 2. — 15	
— Larghetto von Mozart (op. 108.), f. d. Violine übertragen m. Piano. —	

## Classe 6.

### Duos für Piano und Flöte.

<b>*Fürstenau, A. B.</b> , Les Délices de l'Opera: op. 140. 4. Livr.	
Nr. 1. Donizetti, Regiments-Tochter. 1 5	
„ 2. Auber, Teufels Antheil. — 25	
„ 3. — La Sirène — Die Sirene. — 20	
„ 4. Halévy, Les Mousquetaires. — 22½	
— Les Délices de l'Opera: op. 144. 3. Livr.	
No. 1. Meyerbeer, Struensee. Rondino. — 25	
„ 2. — L'Etoile du Nord — Nordstern. — 25	
„ 3. Flotow, Stradella. Rondino. — 25	

## Classe 7.

### Duos für Piano und Clarinette.

<b>Gollmert, W.</b> , Luna. Nocturne f. d. Clarinette m. Piano. — 20	
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## Classe 8.

### Für 2 Pianos zu 8 Händen.

<b>Beethoven, L. v.</b> , Ouv. Fidelio, arrangirt v. Lessmann. 1 10	
<b>Schubert, Fr.</b> , Ouv. Rosamunde, arr. v. Jansen 2 —	
— Divertissement en forme d'une marche brillante, op. 63. Arrangirt v. Jansen. 1 25	
<b>Weber, C. M. v.</b> , Finale a. d. Freischütz, arrangirt von F. G. Jansen. 1 15	
— I. Finale aus Euryanthe, arr. v. Jansen. 1 15	

## Classe 9.

### Für 2 Pianos zu 4 Händen.

<b>Beethoven, L. v.</b> , Ouv. Egmont, arrang. v. C. Burchardt. — 25	
<b>Weber, C. M. v.</b> , Gr. Sonate. op. 48. (Piano m. Clarinette) f. 2 Pianos bearbeitet von Ad. Henselt. 2 —	

## Classe 10.

### Für Piano zu 4 Händen.

<b>Brah-Müller, G.</b> , Lose Ranken. 7 kl. vierhändige Clavierstücke, op. 19. compl. 1 10	
No. 1. Reigen 7½ Sgr. No. 2. Ständchen 7½ Sgr. No. 3. Capriccio 7½ Sgr. No. 4. Spinnliedchen 5 Sgr. No. 5. Naenie 7½ Sgr. No. 6. Ballerina 7½ Sgr. No. 7. Maskenschertz 5 Sgr.	

<b>Haydn, J.</b> , Kindersinfonie, arrang. v. E. D. Wagner. (Dies. mit Instrum. s. Classe 1.) — 12½	Thlr. Sgr.
<b>Hoffmann, L.</b> , 3 Polonaisen. op. 17. No. 1. E-dur. No. 2. Es-dur. No. 3. D-dur à 10	
<b>Kässmayer, M.</b> , Ungarische Tänze, f. Piano à 4ms. bearbeitet. op. 26. Heft I. II. à 1 10	
<b>Liszt, F.</b> , Rakoczy-Marsch. (Rhaps. hongr. No. 15.) arr. v. F. G. Jansen. 1 —	
— Marche du supplice (Berlioz). — 10	
<b>Mozart, W. A.</b> , Ouverturen, arrang. von C. Klage. Neue Ausgabe. 1. Così fan tutti. 2. Entführung. 3. Idomeneo. 4. Titus. 5. Schauspiel-Director. 6. Don Juan. 7. Figaro's Hochzeit. 8. Zauberflöte. à 7½	
<b>Pariser Einzugsmarsch</b> , arr. v. Wagner. — 7½	
<b>Sieber, Ferd.</b> , Fest-Parademarsch f. Cavall. op. 90. K. Armeemarsch. No. 65. arrang. v. Mannstädt. — 10	
<b>Weber, C. M. v.</b> , Gr. Marsch aus Oberon. — 7½	
<b>Wagner, E. D.</b> , das junge Geschwisterpaar. Frère et soeur. op. 36. Heft XI. u. XII. à 10	

## Classe 12, 13, 14 u. 15.

### Für Piano zu 2 Händen.

<b>Anthologie classique.</b> Sammlung von Clavierstücken aus den Werken von <b>Bach, Couperin, Händel, Scarlatti, Rameau etc.</b> mit genauer Bezeichnung des Vortrages und Fingersatzes von <b>Liszt, Kullack, Henselt, Bülow etc.</b>	
No. 9. <b>Händel</b> , Gavotte variée (G-dur) — 7½	
„ 13. <b>Bach, Ph. Em.</b> Rondo (D-dur) — 12½	
„ 16. <b>Bach, Friedem.</b> Capriccio (D-moll) — 12½	
„ 20. <b>Bach, J. S.</b> , Gigue (A-moll) — 5	
„ 30. — Gigue, (E-dur) — 5	
„ 45. <b>Couperin, L.</b> bersan — 5	
„ 46. — Sarabande (A-moll) — 5	
„ 49. <b>Pergolese, Air</b> (F-moll) — 5	
„ 50. <b>Haydn</b> , Adagio (E-dur) — 7½	
„ 51. <b>Gluck</b> , Andante serioso — 5	
„ 52. — Gavotte (A-dur) aus Iphigenie — 5	
<b>Beethoven</b> , Türk. Marsch a. d. Ruinen v. Athen. — 5	
<b>Breslauer, Em.</b> , 4 leichte Charakterstücke, op. 19. Heimweh. Ueber Berg und Thal. Am Bach. Daheim. — 12½	
<b>Chopin, Fr.</b> , 2 Valses, doigtées et arrangées à l'usage des Instituts music. par Ad. Henselt. op. 69. No. 1. (As-dur), No. 2. (H-moll) à 12½	
— 5 Valses et 11 Mazurkas. op. 59. 67—70. en un volume 8. Nouv. Edit. (Chopin Vol. 1.) netto 1 10	
— 3 Nocturnes, 3 Etudes, Fantais. Impromptu, Marche funèbre. op. 32. 66. 72. Nouv. Edit. 8. (Chopin Vol. II.) netto 1 —	
— 3 Polonaises, 2 Rondos, Chant du tombeau. op. 71. 73. 75. Nouv. Edit. 8. (Chopin Vol. III.) netto 1 10	
<b>Gluck</b> , Andante serioso — 5	
— Ber. Gavotte a. Iphigenie (A-dur), resp. v. Clara Schumann. — 5	
<b>Händel, G. F.</b> , 2 Gigue. E-moll u. B-dur. — 5	
<b>Haydn, J.</b> , Adagio (E-dur). — 7½	
— Sonate Nr. 2 (D-dur). — 10	
<b>Heller, St.</b> , Scherzo fantastique. op. 57. Neue vom Autor umgearb. Ausgabe. 1 5	
— 21 Variationen über ein Thema aus der Sonate op. 57 v. Beethoven. op. 133. 1 20	
<b>Henselt, Ad.</b> , C. M. v. Weber's ausgewählte Werke mit Varianten, erläuternden Vortragszeichen u. Fingers. bearbeitet. (S. Weber.) — Ouverture z. Oberon, f. d. Concertvortrag neu bearbeitet. (2. Ausgabe.) 1 —	
— Max-Arie a. d. Freischütz: Durch die Wälder. op. 19. No. 5. neu bearbeitet. (2. Ausg.) — 17½	
— Arie der Agathe aus dem Freischütz: Wie nahte mir der Schlummer. op. 19. No. 6. neu bearbeitet. (2. Ausgabe.) — 17½	
— 2 Valses de Chopin (s. Chopin).	
<b>Hoffmann, L.</b> , 2 Walzer f. d. Piano. op. 26. No. 1. (G-dur) 12½ Sgr., No. 2. (Es-dur) — 12½	
— 8 Tonbilder f. d. Piano. op. 27. No. 1. Scherzo, 7½ Sgr., No. 2. Romanze, 5 Sgr.	

No. 3. Capriccio, 5 Sgr. No. 4. Fuge, 5 Sgr. No. 5. Walzer, 7½ Sgr. No. 6. Canon, 5 Sgr. No. 7. Praeludium, 7½ Sgr. No. 8. Notturmo, 10 Sgr.	Thlr. Sgr.
<b>Hoffmann, L.</b> , Dieselben complet. op. 27. 1 5	
<b>Nauwerk, E.</b> , Réverie. — 7½	
<b>Oesten, Th.</b> , Blumen und Perlen. Leichte Tonstücke über beliebte Lieder, ohne Octavenspannung mit Fingersatz. op. 380. No. 17. Die Botschaft (Kücken). — 10	
„ 19. O bitt' euch l. Vögelein (Gumbert) — 10	
<b>Pergolese</b> , Célèbre Air (F-moll) resp. von Wilh. Claus. — 5	
<b>Plowher, O.</b> , Capriccio. op. 5. — 10	
<b>Promberger, J.</b> , Kobolds-Reigen. Valse fantastique, pour Piano. op. 19. — 15	
— Bravoure et Légereté. Galop brillant. op. 20. — 10	
<b>Richards, B.</b> , Abendlied. op. 71. — 10	
— Victoria. op. 26. — 10	
<b>Rosen, Walter v.</b> , Kleine Fantasie üb. Robert der Teufel m. Fingersatz. leicht. — 7½	
<b>Saro, H.</b> , Gnadener aus Robert. Fantasie f. Piano. op. 61. — 7½	
<b>Seiss, J.</b> , Fantasie in Form einer Toccata f. Pianoforte. op. 11. — 25	
— Präludien in Form von Etüden für Pianoforte. op. 12. 1 —	
<b>Vogt, Jean</b> , 12 Vorbereitungs-Etuden, mit ganz besonderer Berücksichtigung der gleichen Ausbildung beider Hände. op. 90. — 25	
— Präludium u. Fuge f. Pianoforte. op. 91. — 10	
— Drei leichte Sonatinen für den Unterricht. No. 1. (C-dur). op. 92. — 10	
No. 2. (C-dur). op. 93. — 15	
<b>Wagner, E. D.</b> , Transcriptions faciles:	
No. 48. Lebewohl-Walzer (Nadaud) — 7½	
„ 49. Sextett a. Lucia (Donizetti) — 10	
„ 50. Schwerterweihe aus den Hugenotten (Meyerbeer) — 15	
— Récréations du jeune Pianiste. Erholungen am Klavier. Die schönsten Opern-Melodien f. Piano leicht bearbeitet. op. 38.	
No. 31. Armide (Gluck) — 10	
„ 32. Diebische Elster (Rossini) — 10	
„ 33. Entführung (Mozart) — 10	
„ 34. Titus (Mozart) — 10	
„ 35. Die Nachtwandlerin (Bellini) — 10	
„ 36. Zampa (Herold) — 10	
„ 37. Euryanthe (Weber) — 10	
— Stunden der Andacht. Choräle u. geistl. Lieder f. Piano bearbeitet. op. 39. Heft VII. No. 19—21. — 17½	
No. 19. Choral: Es ist gewisslich	
„ 20. Arie: Gott sei mir gnädig (Mendelssohn.)	
„ 21. Choral: Schmücke dich, o liebe Heft VIII. No. 22—25. — 17½	
No. 22. Choral. O dass ich tausend.	
„ 23. Lied. Die Himmel rühmen.	
„ 24. Choral. Ach bleib mit deiner	
„ 25. Lieder. Wie sie so sanft ruhn. — Aufstehn, ja Auferstehn!	
— Lieder von Mendel sohn, f. Piano übertragen. op. 42.	
No. 16. Da lieg' ich unter d. Bäumen — 7½	
„ 17. Suleika: Ach um Deine. — 7½	
„ 18. Entsatung: Herr zu Dir. — 7½	
— Die musikalische Kinderlaube. Die schönsten Opernmelodien, Volkslieder etc. ohne Octavenspannung, mit Fingersatz für den allerersten Anfang ganz leicht bearbeitet. op. 48. 5 Hefte. à 10	
— Potpourris in mittlerer Schwierigkeit. op. 42.	
No. 10. Meyerbeer. Der Nordstern. — 20	
„ 31. Bellini. Norma. — 20	
„ 32. — Nachtwandlerin. — 20	
„ 33. Donizetti. Lucia. — 20	
„ 34. Boieldieu. Weisse Dame. — 20	
<b>Weber, C. M. v.</b> , Ausgewählte Clavierwerk mit Varianten, erläuternden Zusätzen (un Fingersatz, herausgeg. v. Adolf Hense t. d. No. 1. Momeno capriccioso. op. 1 — 17	
„ 2. Gr. Sonate No. 1. (C-dur) op. 2 — 4½	



# Suite

Sonate. Impromptu. Scherzo. Notturmo

pour le Piano

composée et dédiée à

Theodore Kullak

par

## FRÉDÉRIC KIEL.

I. SONATE. M. 2.—

Op. 28. complet M. 3, 80.

III. SCHERZO.

II. IMPROMPTU. „ 1, 50.

IV. NOTTURNO.

} M. 1, 50.

Berlin, Propriété de A<sup>d</sup> M<sup>t</sup> SCHLESINGER, 23, Französ. Str.

KIEL. 2 Impromptus p. Piano Op. 19. Sonate p. Violon et Piano concert. Op. 16. Berlin, Schlesinger.

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SUITE composée par FR. KIEL. Op. 28.

N° I. SONATE.

Allegretto vivace. M. M. ♩ = 80.

Dedieés à Théodore Kullak.

Piano

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Allegretto vivace' with a metronome marking of quarter note = 80. The music is dedicated to Théodore Kullak. The score includes various dynamics: *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *cresc. e riten.* (crescendo and ritenuto). Performance instructions include *Ped* (pedal) and *legato*. The score is marked with asterisks (\*) in several places, likely indicating specific performance techniques or ornaments. The piece concludes with a *p* dynamic and a *legato* instruction.

Berlin, Propriété de Ad. M. Schlesinger.





First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *poco cresc.* and *sf*.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has some notes marked with an 'x'. Dynamics include *p* and *cresc.*

Third system of musical notation. The right hand has a more rhythmic, eighth-note pattern. The left hand features block chords. Dynamics include *sf*, *dim.*, and *pp espressivo*.

Fourth system of musical notation. The right hand has a rhythmic accompaniment with eighth notes. The left hand has a steady eighth-note bass line. Dynamics are not explicitly marked in this system.

Fifth system of musical notation. The right hand has a continuous sixteenth-note pattern. The left hand has chords and moving lines. Dynamics are not explicitly marked in this system.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rapid sixteenth-note passages in both hands. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

Second system of musical notation, continuing the rapid sixteenth-note texture. It begins with a *p* (piano) dynamic and includes a *cresc* (crescendo) marking towards the end of the system.

Third system of musical notation, featuring a more complex rhythmic pattern with accents. The dynamic marking is *f* (forte).

Fourth system of musical notation, showing a change in texture with more sustained notes. It includes the markings *dim.* (diminuendo) and *p poco scherzando.* (piano poco scherzando).

Fifth system of musical notation, concluding the piece with a *p* (piano) dynamic marking.



First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes a *pp* marking. The bass clef part includes a *p* marking at the end of the system.

Second system of musical notation, showing a treble and bass clef. The treble clef part features a continuous eighth-note pattern. The bass clef part has a steady eighth-note accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes a piano (*p*) dynamic marking. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part has a melodic line with slurs. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes a *cresc* (crescendo) marking and a *sfz* (sforzando) marking. The bass clef part continues with eighth-note accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes a *sfz* (sforzando) marking and a *dim* (diminuendo) marking. The bass clef part continues with eighth-note accompaniment.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various dynamics such as *pp* (pianissimo), *f* (forte), and *sf* (sforzando), as well as a *cresc.* (crescendo) marking. There are also some markings like "m. s." and "x" scattered throughout. The piece features a complex texture with many sixteenth and thirty-second notes, often beamed together. The overall style is characteristic of late 19th or early 20th-century piano music.



First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f*, *p*, and *sf*.

Second system of musical notation, continuing the piece with dynamic markings like *f* and *p*.

Third system of musical notation, featuring dynamic markings such as *f*, *sf*, *cresc.*, and *f*.

Fourth system of musical notation, featuring a *cresc.* marking.

Fifth system of musical notation, featuring dynamic markings *ff* and *pp*.

Sixth system of musical notation, featuring a *pp* marking.



First system of musical notation. The piano part (treble clef) features a complex texture with many sixteenth notes and chords. A *cresc* marking is present. The bass line (bass clef) has a more rhythmic accompaniment. The system concludes with a *f* dynamic marking.

Second system of musical notation. The piano part continues with dense sixteenth-note passages. A *ff* marking is present. The bass line provides harmonic support. The system concludes with a *f* dynamic marking.

Third system of musical notation. The piano part shows a change in texture with more sustained notes. A *ritard.* marking is present. The bass line continues. The system concludes with a *p* dynamic marking.

Fourth system of musical notation. The piano part features flowing sixteenth-note lines. A *p* marking is present. The bass line continues. The system concludes with a *p e legato* marking.

Fifth system of musical notation. The piano part has a very active sixteenth-note texture. A *f* marking is present. The bass line continues. The system concludes with a *p* marking and a *cresc* marking.

Sixth system of musical notation. The piano part continues with dense sixteenth-note passages. A *f* marking is present. The bass line continues. The system concludes with a *f* marking and a *dim.* marking.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a *pp* dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line. Dynamics include *sf* and *pp*. A first ending bracket labeled '8' spans the final two measures.

Fourth system of musical notation. The right hand continues with eighth notes. The left hand has a bass line. Dynamics include *p*. A first ending bracket labeled '8' spans the final two measures.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line. Dynamics include *cresc*, *f*, and *sf*.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a bass line. Dynamics include *dim.* and *p*.



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, including dynamic markings: *pp*, *ff*, *p*, *f*, and *pp*. The notation shows a variety of note values and rests across both staves.

Third system of musical notation, featuring a prominent *pp* dynamic marking. The bass staff has a more active role with eighth-note patterns, while the treble staff has a more melodic line.

Fourth system of musical notation, including the instruction *poco a poco crescendo*. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, including dynamic markings: *p*, *piu*, and *cresc.*. The notation shows a steady increase in volume and activity in both staves.

Sixth system of musical notation, including a fermata over the final measure of the treble staff and a final *cresc.* marking. The notation shows a dense texture of notes in both staves.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated patterns. Dynamic markings include *ff* and *f*.

Second system of musical notation, continuing the piece with similar chordal textures. Dynamic markings include *f* and *p*.

Third system of musical notation, featuring a large slur over the entire system. The music includes a *riten.* (ritardando) marking and a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation, showing a *cresc.* (crescendo) marking and a *p cresc.* (piano crescendo) marking.

Fifth system of musical notation, concluding the page with a *piu cresc.* (more crescendo) marking and a *f* (forte) dynamic marking. An 8-measure rest is indicated at the end of the system.



SUITE composée par FR. KIEL. Op. 28.

Nº II. IMPROMPTU.

Presto appassionato. M. M. ♩ = 38.

Piano.



Musical score for piano, page 14. The score consists of six systems of staves, each containing a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key with one flat (B-flat) and a 3/4 time signature.

Dynamics and markings include:

- cresc.* (crescendo)
- poco f* (poco forte)
- dim.* (diminuendo)
- p* (piano)
- cresc.* (crescendo)
- ff* (fortissimo)
- Ped* (pedal)
- sfz* (sforzando)
- \* sfz* (sforzando with asterisk)
- pp* (pianissimo)
- poco* (poco)
- a poco cresc.* (a poco crescendo)
- f* (forte)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature changes from one flat to two flats (B-flat and E-flat) in the final system.



First system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f*, *pp*, and *cresc.*

Second system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *ff*, *f*, *p*, and *poco cresc.*

Third system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *piu cresc.*

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *ff*, *sf*, *sf*, *dim.*, and *p*.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *calando.*, *pp*, and *ritard.*

Sixth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *pp* and *ritard.*

Seventh system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *riten.*



Poco tranquillo.

First system of musical notation, measures 1-8. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment of chords. Dynamics include piano (*p*) and a crescendo (*cresc.*). A *Ped.* (pedal) marking is present in the left hand at the beginning, and an asterisk (\*) is placed below the staff at measure 4.

Second system of musical notation, measures 9-16. The melodic line continues with similar eighth-note patterns. Dynamics include piano (*p*), *poco cresc.* (poco crescendo), and *dim.* (diminuendo). A *Ped.* marking is present in the left hand at the beginning.

Third system of musical notation, measures 17-24. The right hand continues with eighth-note patterns. Dynamics include piano (*p*) and *sf* (sforzando). A *Ped.* marking is present in the left hand at the beginning.

Fourth system of musical notation, measures 25-32. The right hand continues with eighth-note patterns. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). A *Ped.* marking is present in the left hand at the beginning, and an asterisk (\*) is placed below the staff at measure 28.

Fifth system of musical notation, measures 33-40. The right hand features a melodic line with eighth-note patterns. Dynamics include *pp* (pianissimo). The time signature changes to 6/8 at measure 33.

Sixth system of musical notation, measures 41-48. The right hand continues with eighth-note patterns. The time signature changes to 6/8 at measure 41.



First system of musical notation. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a rhythmic accompaniment. A *cresc* marking is present in the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a *dim.* marking and a *sf* marking. The bass line includes some complex chordal textures.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a *sf* marking and a *poco cresc.* marking. The bass line includes some complex chordal textures.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a *dim.* marking. The bass line includes some complex chordal textures.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a *p* marking, a *cresc.* marking, and an *f* marking. The bass line includes some complex chordal textures.

8va bassa.....

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff features a *Ped* marking and *sf* markings. The bass line includes some complex chordal textures.



First system of musical notation. Treble clef, 7/8 time signature. Dynamics: *p*, *f*, *ff*. Includes the instruction *gra bassa* with a dotted line.

Second system of musical notation. Treble clef. Dynamics: *sf*, *p*. Includes the instruction *poco a poco cresc.*

Third system of musical notation. Treble clef. Dynamics: *f*, *pp*, *cresc.*

Fourth system of musical notation. Treble clef. Dynamics: *f*, *cresc.*. Includes an 8-measure rest in the treble staff.

Fifth system of musical notation. Treble clef. Dynamics: *ff*. Includes an 8-measure rest in the treble staff.



First system of musical notation. The bass clef part begins with a forte *f* dynamic. The treble clef part has a *dim.* (diminuendo) marking. The system concludes with a piano *p* dynamic marking.

Second system of musical notation. The bass clef part features a *calan* (crescendo) marking. The system concludes with a piano *p* dynamic marking.

Third system of musical notation. The treble clef part begins with a *do.* (do) marking. The system concludes with a pianissimo *pp* dynamic marking.

Fourth system of musical notation. This system contains no dynamic markings.

Fifth system of musical notation. The bass clef part features a piano *p* dynamic marking and a *calando.* (crescendo) marking.

Sixth system of musical notation. The bass clef part features three consecutive pianissimo *pp* dynamic markings. The system concludes with a double bar line.



SUITE composée par FR. KIEL. Op. 28.

N° III SCHERZO.

Allegro vivace. M. M. ♩ = 96.

Piano.

*sf* *Ped* *sf* *p* \*

*cresc* *sf* *Ped*

*sf* *p* \* *cresc*

2 *p*

*Ped* \* *Ped* \* *p scherzando.* *Ped* \*

S. 5221. Berlin. Propriété de Ad. Mt. Schlesinger.



The first system of music consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff features a bass line with piano markings (*Ped*) and asterisks (\*) indicating specific performance techniques or ornaments.

The second system continues the musical piece. It includes piano markings such as *Ped* and *dim.* (diminuendo) in the lower staff, along with asterisks (\*) marking various notes.

The third system shows a change in dynamics with a *p* (piano) marking in the lower staff. It also features *Ped* markings and asterisks (\*) throughout the system.

The fourth system introduces a forte (*f*) dynamic in the lower staff, followed by a sforzando (*sf*) marking. The notation includes various chordal structures and melodic fragments.

The fifth system features a crescendo (*cresc.*) marking in the lower staff, leading into a section with a sforzando (*sf*) dynamic. The notation is dense with chords and melodic lines.

The sixth system concludes with a *cresc.* marking, a fortissimo (*ff*) dynamic, and a second ending marked with a '2' and a *p* (piano) dynamic. The system ends with a double bar line.



4

*poco f* *f*

*sf* *sfz*

*sf* *f*

*f* *dim.*

*p* *f*



First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic. The bass clef staff also features a forte (*f*) dynamic. The music consists of chords and melodic lines with various articulations.

Second system of musical notation. The treble clef staff starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking. The bass clef staff includes a *p* (piano) dynamic, a *riten e dim.* (ritardando e diminuendo) marking, and a *pp* (pianissimo) dynamic. The music features complex chordal textures.

Third system of musical notation. Both the treble and bass clef staves are marked with *sf* (sforzando), indicating a strong accent. The music is characterized by rapid sixteenth-note passages in the treble and sustained chords in the bass.

Fourth system of musical notation. The treble clef staff is marked with a forte (*f*) dynamic. The bass clef staff also features a forte (*f*) dynamic. The music continues with intricate chordal patterns and melodic lines.

Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic, followed by a *cresc.* (crescendo) marking. The bass clef staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. A second ending bracket labeled '2' spans the final two measures of the system.



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system begins with a piano (*p*) dynamic marking. The third system includes a *poco cresc* marking. The fourth system continues the melodic and harmonic development. The fifth system features a *cresc.* marking and a fortissimo (*ff*) dynamic. The sixth system concludes with a *ff* marking and a repeat sign with a '2' indicating a second ending.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a harmonic accompaniment of chords. Dynamics include *p* and *pp*. A first ending bracket labeled '8' spans the final two measures of the system.

The second system continues the piece with similar melodic and harmonic textures. It features a first ending bracket labeled '8' at the beginning, indicating a repeat of the previous system's ending.

The third system is marked with *poco a poco cresc* and *piu cresc.*. The upper staff shows a more active melodic line with slurs, while the lower staff provides a steady harmonic accompaniment.

The fourth system is marked with *f* (forte). The melodic line in the upper staff becomes more pronounced, and the harmonic accompaniment in the lower staff is also more active.

The fifth system concludes the piece with a first ending bracket labeled '8'. The melodic line in the upper staff features a final flourish, and the lower staff provides a strong harmonic support.



SUITE' composéé par FR. KIEL. Op.28.

Nº IV. NOCTURNO.

Andante grazioso. M. M. ♩ = 50.

Piano.

pp semplice.  
Ped \* Ped

pp p  
Ped \* Ped \* Ped simile.

poco cresc.

dim. p  
Ped \* Ped



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides harmonic support with chords and moving lines. The key signature has two sharps (F# and C#).

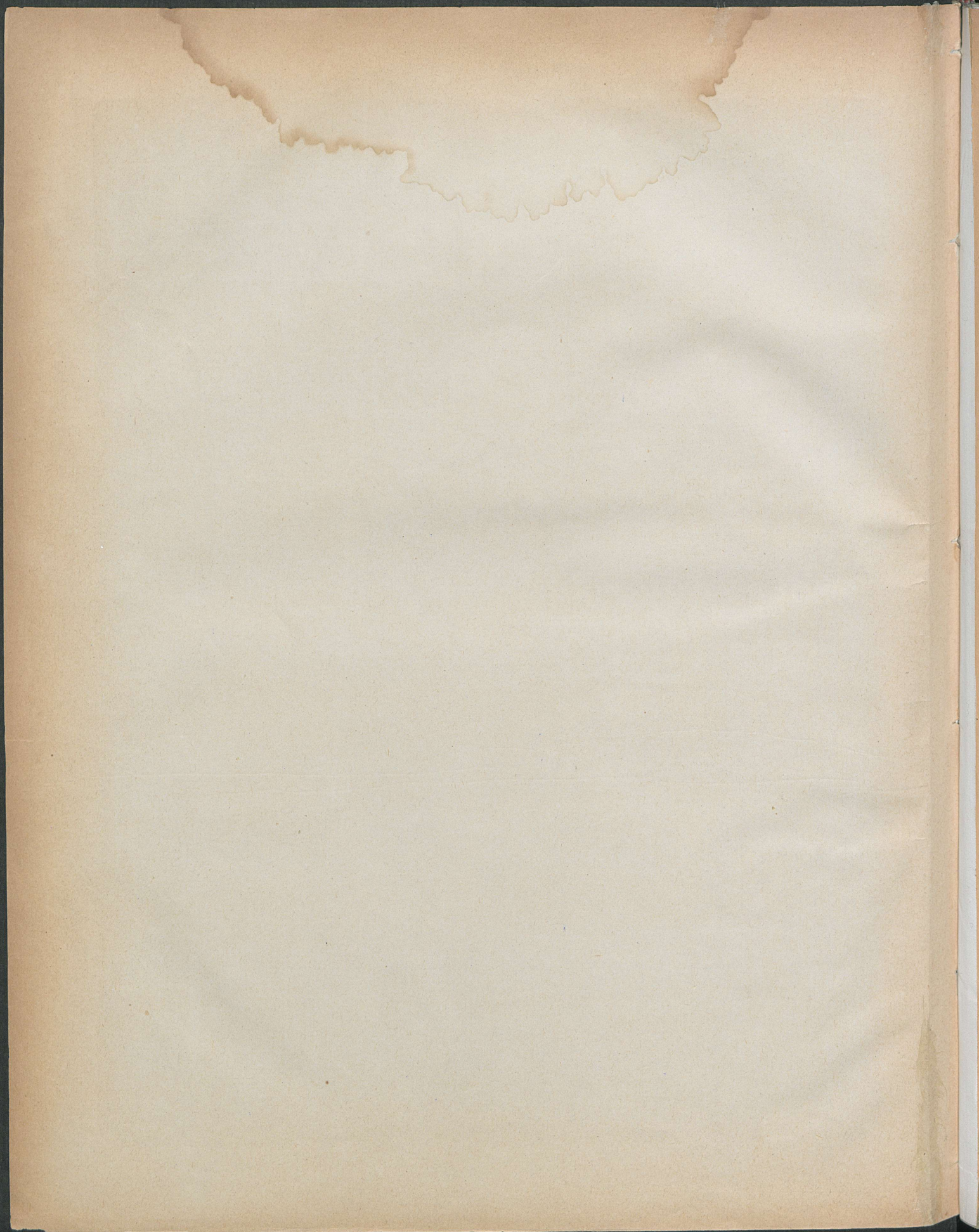
The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A piano (*pp*) dynamic marking is present in the bass staff. The notation includes various note values and rests.

The third system shows the continuation of the musical piece. It includes a treble staff and a bass staff. The word "Ped" (pedal) is written above the bass staff in two places, with asterisks (\*) indicating specific points of interest or performance instructions. The notation includes slurs and various note values.

The fourth system contains a treble staff and a bass staff. A measure number "17" is written above the treble staff. The word "Ped" is written above the bass staff. There are asterisks (\*) in both staves. The notation includes slurs and various note values.

The fifth system is the final system on the page. It features a treble staff and a bass staff. The instruction "calando." is written in the bass staff. The word "Ped" is written above the bass staff, and "pp" (pianissimo) is written below it. There are asterisks (\*) in both staves. The system concludes with a double bar line.







	Thlr. Sgr.
No. 2 a. Perpetuum mobile. op. 24 a.	— 25
3. Gr. Sonate No. 2 (As-dur). op. 39.	2 15
4. Gr. Sonate No. 3 (D-moll). op. 49.	2 15
5. Aufforderung zum Tanz. op. 65.	1 —
6. Gr. Polonaise (E-dur). op. 72.	1 —
7. Concertstück (F-moll). op. 79.	— 2 15
f. d. Solovortrag bearb.	— 5
<b>Werner, A.</b> , Zündnadelpolka. op. 10. leicht.	— 5
<b>Wieprecht, W.</b> , 2 Märsche zur Eröffnung d. Zoologischen Gartens in Berlin 1870.	— 5
No. 1. Polka-Marsch.	— 5
2. Fahnen-Marsch.	— 5

### Classe 16.

#### Für das Harmonium.

<b>Beethoven</b> , Adagio aus der Sonate Cis-moll. op. 27. No. 2. Für Harmonium und Piano übertr. v. Ch. Krug.	— 12½
— Adagio aus op. 31. f. Harmon. m. Piano, übertr. v. J. Schöffl.	— 7½
— Adagio aus op. 13. f. Harmon. m. Piano, v. J. Schöffl.	— 7½
<b>Krug, Ch.</b> , Tonstücke aus klassischen Meisterwerken f. Harmonium bearb., mit Angabe aller Register.	
No. 10. Beethoven, Adagio a. d. Septett.	— 10
11. — Andante (F-dur). op. 35.	— 7½
12. Weber, Schäfers Klage. op. 63.	— 5
13. Mozart, Adagio (H-moll).	— 7½
14. — Maurerische Trauermusik.	— 7½
15. — Andante (F-dur. Son. No. 6.)	— 7½

### Classe 19.

#### Für Zither.

<b>Beyer, Ed.</b> , Walzer-Rondo v. Gumbert: D'rum wenn ein Herz. F. Zither übertr.	— 7½
<b>Renk, P.</b> , Zither-Album. Heft I. 8 Lieder v. Gumbert. Das theure Vaterhaus. Grüss dich Gott. Männer so verliebt. O bitt euch. Was ich so tief. Das bettelnde Kind. Spielmanns Lied. Walzer-Rondo. Heft II. 8 Lieder von Schubert. Haidenröslein. Die Förelle. Schäfers Klage. Neugierige. Wirthshaus. Frühlingsglaube. Ständchen. Horch, horch. Für die Zither übertragen.	a — 15

### Classe 22, 24 u. 25.

#### Für Orchester, Violine mit Orchester, für Streichinstrumente.

<b>Hopfe, J.</b> , Trio f. Violine, Viola und Cello. op. 69. Stimmen.	1 —
<b>Käsmayer, M.</b> , Musikalische Mesallianzen, für Streichquartett m. Orchester. op. 22. Programm: 1. Beethoven-Strauss. 2. Haydn-Offenbach. 3. Schubert-Käsmayer. 4. Bach-O du lieber Augustin. Stimmen.	2 —
<b>Scholz, B.</b> , Romanze f. d. Violine m. Orch. op. 27. Stimmen.	1 —
<b>Wilhelmj, Aug.</b> , Larghetto v. Mozart. op. 108. f. d. Violine m. Orch. bearb. Stimmen.	— —

### Classe 28.

#### Schulen für Violine.

<b>Rehbaum, Th.</b> , Elementar-Violinschule. In methodisch geordneter Folge fortschreitender Lehrgang zur sorgfältigen Erlernung der Elemente des Violinspiels. netto	1 —
<b>Rehbaum</b> , Bratschen-Schule z. Selbst-Unterr. f. Violinisten. Enth.: a) systematische Uebungen; b) practische Uebungen. Sammlung wichtiger und schwieriger Stellen für die Bratsche aus den Kammermusik-Werken v. Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, genau bezeichn. netto	— 20

### Classe 47.

#### Opern im Clavier-Auszuge mit Text.

<b>Donizetti, G.</b> , Die Favoritin — La Favorite. Vollst. Clav.-Auszug mit deutschem und französischem Text. N. Ausg. 8. netto	3 —
<b>Halevy, F.</b> , Die Jüdin — La Juive. Vollst. Clav.-Auszug mit deutsch. u. franz. Text. N. Ausg. 8. netto	4 —
<b>Händel, G. F.</b> , Arie der Jole aus Herakles. (1744) für Mezzo-Sopran. Mein Vater — My father.	— 7½
<b>Meyerbeer, G.</b> , Robert der Teufel. Vollst. Clav.-Auszug m. deutsch. u. französ. Text. Neue Ausg. 8. netto	4 —

### Classe 48.

#### Chorwerke m. Orchester.

<b>Käsmayer, M.</b> , Die Delegationen im Reiche des Bacchus. Gr. dramatische Scene für Bass-Solo m. Männerchor u. Orch. op. 25. Orchester-St. 1 Thlr. 0 Sgr. Chor-St. 1 —	10
Vollst. Clavier-Auszug	1 —
<b>Löwe, C.</b> , Die Hochzeit der Thetis. op. 120. Chorstimmen.	1 5

### Classe 49.

#### Gesänge u. Lieder für 1 Singstimme.

<b>Brahmüller, G.</b> , Wildröslein. Drei Lieder. 1. Im Wald am Busch. 2. Das Mägdlein. 3. Jang' Mägdlein. op. 20.	— 10
<b>Chopin, Fr.</b> , 17 poln. Lieder, deutsch von Gumbert. op. 74. N. Ausg. 8. Für Sopran od. Tenor u. f. Alt od. Baryton. cpl. netto	1 —
— Dieselben einzeln in Ausgaben für Sopran und für Alt.	
1. Mädchens Wunsch.	— 7½
2. Frühling.	— 7½
3. Trübe Wellen.	— 7½
4. Bacchanal.	— 5
5. Was ein Mädchen.	— 5
6. Mir aus den Augen.	— 7½
7. Der Bote.	— 7½
8. Mein Geliebter.	— 5
9. Eine Melodie.	— 5
10. Reitersmann.	— 7½
11. Zwei Leichen.	— 7½
12. Meine Freuden.	— 7½
13. Melancholie.	— 7½
14. Das Ringlein.	— 7½
15. Heimkehr.	— 7½
16. Litthauisches Lied.	— 7½
17. Polens Grabgesang	— 10
<b>Chopin, Fr.</b> , Zbiór spiewów Polskich. op. 74. No. 17. Leçi liscie z drzewa — Chant du tombeau.	— 10
<b>Fischer, C. A.</b> , 4 Lieder f. eine Singstimme m. Piano. op. 10. cpl. 3. Heft d. Lieder.	— 20
No. 1. Zaumstudien.	— 7½
2. Einst wandert ich.	— 7½
3. Ich halte ihr die Augen zu.	— 5
4. Keine Antwort.	— 7½
<b>Fischer, C. A.</b> , 4 Lieder für eine Singstimme mit Piano. op. 11. cpl. 4. Heft d. Lieder.	— 25
No. 1. Gretchen v. d. mater dolorosa.	— 10
2. Böser Traum.	— 10
3. Das todte Veilchen.	— 5
4. Schweizerlied.	— 5
— 3 Lieder für eine Singstimme mit Piano. op. 12. cpl. 5. Heft d. Lieder.	— 25
No. 1. Juchhe!	— 10
2. Wer's nur verstände.	— 10
3. Zwiegesang.	— 10
<b>Käsmayer, M.</b> , Der Himmelschlüssel. Heiteres Lied. op. 17.	— 7½
— Licht und Schatten. Musikalisches Potpourri, Text von Treumann, op. 19.	1 —
— Biblische Geschichten (Text v. Weyl), komisches Lied. op. 20.	— 10
<b>Kolbe, O.</b> , Das Glück von Edenhall. Ballade mit melodramatischer Musik. op. 21.	— 17½
<b>Lotti, Ant.</b> , Aria: Pur dicesti — Leise tönte, deutsch von Grünbaum. (1774.)	— 7½
<b>Löwe, C.</b> , Drei Gesänge. op. 123. Einzeln.	
No. 1. Sänger's Gebet.	— 10
2. Trommelständchen.	— 10
3. Die Uhr.	— 12½
<b>Mendelssohn-Bartholdy, F.</b> , 26 Lieder und Gesänge. Neue Ausgabe. 8. Für Sopran und für Alt. netto	1 10
Dieselben einzeln für Sopran und für Alt.	
No. 1. Minnelied im Mai: Holder klingt	— 5
2. Das Heimweh: Was ist, das mir	— 5
3. Italien: Schöner und schöner.	— 5
4. Erntelied: Es ist ein Schnitter.	— 7½
5. Pilgerspruch: Lass dich nur nicht dauern.	— 5
6. Frühlingslied: Jetzt kommt der Frühling.	— 10
7. Maienlied: Man soll hören.	— 5
8. Anderes Maienlied: (Hexen.) Die Schwalbe fliegt.	— 10
9. Romanze: Einmal aus seinen.	— 5
10. Im Grün: Willkommen.	— 5
11. Abendlied: Das Tagewerk.	— 5

Thlr. Sgr.

No. 12. Su'eika. Duett: An des lust'gen	— 10
13. Frage: Ist es wahr?	— 5
14. Geständnis: Kennst du nicht	— 5
15. Wartend: Sie trug einen Falken.	— 5
16. Im Frühling: Ihr frühlings-trunkenen Blumen.	— 5
17. Im Herbst: Ach wie schnell.	— 5
18. Scheidend: Wie so gelinde.	— 5
19. Sehnsucht: Fern und ferner.	— 5
20. Frühlingsglaube: Die linden Lüfte sind.	— 5
21. Ferne: In weite Ferne will ich.	— 5
22. Verlust: Und wüsten's die.	— 5
23. Entsagung: Herr zu dir will.	— 5
24. Die Nonne: Im stillen Kloster-garten.	— 5
25. Sehnsucht (H. v. Fallersleben).	— 7½
26. Seemann's Scheidelied.	— 7½

<b>Rust, W.</b> , 3 Lieder für Mezzo-Sopran oder hohen Alt mit Piano. op. 24. cpl.	— 15
No. 1. Der Demuth Bild. 7½ Sgr. 2. Der Ungenannten. 7½ Sgr. 3. Für dich allein.	— 7½
<b>Schäffer, Aug.</b> , 6 heit. Lieder op. 24.	
1. Nur aus Liebe.	— 12½
2. Die 3 Mädchen. Der Troubadour. Vom Frühjahr. Treibt mit der Lieb' mit Scherz. Bleibe hier.	— 22½
— Die 3 Mädchen. op. 24. No. 2.	— 7½
<b>Vollweiler, Ch.</b> , Der 4. Psalm für eine Bass-stimme mit Piano. op. 44.	— 20
— 4 Lieder von Heine. op. 45. cpl.	— 22½
No. 1. Du bist wie eine Blume.	— 5
2. Du liegst so gern.	— 5
3. In der Fremde.	— 7½
4. Die Wellen blinken.	— 7½
<b>Wendel, Joh.</b> , 4 Lieder für eine Singstimme. op. 3. No. 1. Herab von den Bergen.	— 7½
No. 2. Lang' ist's her.	— 5
3. Willkommen du Gottes Sonne.	— 5
4. Das Blatt im Buche.	— 5

### Classe 50.

#### Zwei- und dreistimmige Lieder und Gesänge mit Piano.

<b>Dorn, A.</b> , Alte Ouverture mit neuer Begleitung (Figaro-Ouverture mit Sopran und Bass), in usum delphini. Parodie auf R. Wagner's Kaisermarsch.	— 20
<b>Jansen, F. G.</b> , 3 Gesänge für 3 Frauenstimmen. op. 35. cpl. Part. u. Stimmen.	1 10
No. 1. Abschied. Part. u. Stimmen.	— 15
2. Das treue Herz.	— 17½
3. Die schönsten Lieder.	— 17½
<b>Mendelssohn-Bartholdy, F.</b> , Suleika u. Hatem. Duett für Alt u. Bass. op. 8. No. 12.	— 10
— Dasselbe für Sopra u. Tenor.	— 10
<b>Rust, W.</b> , 3 zweist. Gesänge m. Piano. op. 23.	
No. 1. Du bleicher Mondenschein.	— 12½
2. Gedankenflug.	— 7½
3. Frühlingslied.	— 12½
Dieselben compl.	1 —

### Classe 51. u. 52.

#### Vier- und mehrstimmige Gesänge und Chorwerke.

<b>Käsmayer, M.</b> , Türkenlose. Komisches Solo-Quartett für Männerstimmen. op. 23. Part. u. Stimmen.	— 20
— Chor der Phäaken. Original-Walzer für Männerchor m. Piano. op. 24. Part. u. St. 1	10
Chorstimmen	— 25
— Die Delegationen im Reiche des Bacchus. Gr. dram. Scene f. Bass-Solo u. Männerchor m. Orchester od. Piano. op. 25. Clav.-Auszug.	1 —
Orch.-Stimmen 1 Thlr. 20 Sgr. Chorst.	— 10
<b>Rust, W.</b> , 2 Motetten f. 3 Frauenstimmen a capella. op. 25. Part. u. Stimmen	— 15
1. Psalm 23. Der Herr ist mein Hirte.	— 15
2. Psalm 27. Der Herr ist mein Licht.	— 15
— 3 vierstimmige Lieder f. gem. Chor im Freien zu singen. op. 26. Part. u. St.	— 17½
1. Massliedchen. 2. Im Krug. 3. Warum.	



