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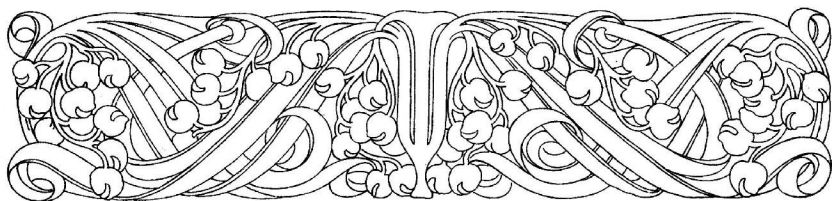
Suite in Emoll

Op. 1

Cello und Klavier



Verlag von Breitkopf & Härtel
Leipzig.



JULIUS KLENGEL

Suite in E moll

Nr. 1. Largo — Nr. 2. Allemande — Nr. 3. Gavotte
Nr. 4. Sarabande — Nr. 5. Gigue

Für Violoncell und Pianoforte

Op. 1



ZALA MÓR

zeneszerző: Julius Klengel (1824-1892)
Terjesztő: Zala Mór (1924-1964)

Clavier-Musik

Nr. **Klavier zu 2 Händen.**

[illegible]

Nr. Klavier zu 2 Händen.

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Nr. Klavier zu 2 Händen.

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Nr. Klavier zu 2 Händen.		Nr. Klavier zu 2 Händen.		Nr. Klavier zu 2 Händen.		Nr. Klavier zu 4 Händen.	
38	Schumann, Samt. Klavierw. (Quartett).	1605	Thalberg, A. v. (Heinecke's). 8.	46	Beethoven, sämtliche Klavier-Tr. 18.	648	Schumann, Op. 44, 47. Quintet und Quartet.
39	— Band III.	329	Die Kunst des Gesanges. Op. 70.	46b	— Rändel. 1. Original. 18.	651	— Op. 44. Quintet und Variationen.
40	— Op. 19. Blumenstück C. 2.	330	Tr. Op. 83. Rändel. 1. Original. 18.	46b	— Siehe Jugendbibliothek Heft I.	652	— Op. 62. Overtüre, 3. u. 6. Final.
41	— Band IV.	2287	Tonleitern (mit Schalk'schen). 18.	47	Chopin, Op. 37. 24. Rändel. 1. Original. 18.	653	— Op. 11. Rändel. 1. Original. 18.
42	— Op. 22. Humoreske B. 1.	2288	Tschakovsky, Album (Ludwig Kugel).	48	— Op. 37. 24. Rändel. 1. Original. 18.	654	— Op. 83. Erstes Trio (Nannmann).
43	— Op. 21. Novellen. 18.	4007	— Op. 37. 24. Rändel. 1. Original. 18.	49	— Sämtliche Polonaisen (Schubert).	655	— Op. 68. Bilder aus Oden.
44	— Op. 22. Sinfonie. 18. u. 20. 18.	4008	— Op. 37. 24. Rändel. 1. Original. 18.	50	— Sämtliche Klavier-Tr. 18.	656	— Op. 11. Rändel. 1. Original. 18.
45	— Op. 23. Nachstücke.	4009	— Op. 37. 24. Rändel. 1. Original. 18.	51	— Sämtliche Klavier-Tr. 18.	657	— Op. 11. Rändel. 1. Original. 18.
46	— Op. 26. Fugenschwank a. Wien.	4010	— Op. 37. 24. Rändel. 1. Original. 18.	52	— Sämtliche Klavier-Tr. 18.	658	— Op. 11. Rändel. 1. Original. 18.
47	— Op. 28. 5. Sinfonie. 18. u. 20. 18.	4011	— Op. 37. 24. Rändel. 1. Original. 18.	53	— Sämtliche Klavier-Tr. 18.	659	— Op. 11. Rändel. 1. Original. 18.
48	— Op. 32. Scherzo, Gigue etc.	4012	— Op. 37. 24. Rändel. 1. Original. 18.	54	— Sämtliche Klavier-Tr. 18.	660	— Op. 11. Rändel. 1. Original. 18.
49	— Band V.	4013	— Op. 37. 24. Rändel. 1. Original. 18.	55	— Sämtliche Klavier-Tr. 18.	661	— Op. 11. Rändel. 1. Original. 18.
50	— Op. 35. Studien für den Pedal. 18.	4014	— Op. 37. 24. Rändel. 1. Original. 18.	56	— Sämtliche Klavier-Tr. 18.	662	— Op. 11. Rändel. 1. Original. 18.
51	— Op. 38. Stützen für den Pedal. 18.	4015	— Op. 37. 24. Rändel. 1. Original. 18.	57	— Sämtliche Klavier-Tr. 18.	663	— Op. 11. Rändel. 1. Original. 18.
52	— Op. 39. 4. u. 5. Fugend. 49 St.	4016	— Op. 37. 24. Rändel. 1. Original. 18.	58	— Sämtliche Klavier-Tr. 18.	664	— Op. 11. Rändel. 1. Original. 18.
53	— Op. 42. Vier Fug. 18.	4017	— Op. 37. 24. Rändel. 1. Original. 18.	59	— Sämtliche Klavier-Tr. 18.	665	— Op. 11. Rändel. 1. Original. 18.
54	— Op. 78. Vier Märchen.	4018	— Op. 37. 24. Rändel. 1. Original. 18.	60	— Sämtliche Klavier-Tr. 18.	666	— Op. 11. Rändel. 1. Original. 18.
55	— Op. 83. Waldeszenen. 18.	4019	— Op. 37. 24. Rändel. 1. Original. 18.	61	— Sämtliche Klavier-Tr. 18.	667	— Op. 11. Rändel. 1. Original. 18.
56	— Band VI.	4020	— Op. 37. 24. Rändel. 1. Original. 18.	62	— Sämtliche Klavier-Tr. 18.	668	— Op. 11. Rändel. 1. Original. 18.
57	— Op. 89. 3. u. 4. Fugend. 18.	4021	— Op. 37. 24. Rändel. 1. Original. 18.	63	— Sämtliche Klavier-Tr. 18.	669	— Op. 11. Rändel. 1. Original. 18.
58	— Op. 118. 3. u. 4. Fugend. 18.	4022	— Op. 37. 24. Rändel. 1. Original. 18.	64	— Sämtliche Klavier-Tr. 18.	670	— Op. 11. Rändel. 1. Original. 18.
59	— Op. 121. Albumblätter. 20 Stücke.	4023	— Op. 37. 24. Rändel. 1. Original. 18.	65	— Sämtliche Klavier-Tr. 18.	671	— Op. 11. Rändel. 1. Original. 18.
60	— Op. 138. Fugend in Fugestunden. 18.	4024	— Op. 37. 24. Rändel. 1. Original. 18.	66	— Sämtliche Klavier-Tr. 18.	672	— Op. 11. Rändel. 1. Original. 18.
61	— Op. 138. Gesänge der Fuge. 18.	4025	— Op. 37. 24. Rändel. 1. Original. 18.	67	— Sämtliche Klavier-Tr. 18.	673	— Op. 11. Rändel. 1. Original. 18.
62	— Koncerte u. Konzerte. Op. 49, 53, 54.	4026	— Op. 37. 24. Rändel. 1. Original. 18.	68	— Sämtliche Klavier-Tr. 18.	674	— Op. 11. Rändel. 1. Original. 18.
63	— Op. 54. Konzert A. m.	4027	— Op. 37. 24. Rändel. 1. Original. 18.	69	— Sämtliche Klavier-Tr. 18.	675	— Op. 11. Rändel. 1. Original. 18.
64	— Op. 62. Introduction und Allegro.	4028	— Op. 37. 24. Rändel. 1. Original. 18.	70	— Sämtliche Klavier-Tr. 18.	676	— Op. 11. Rändel. 1. Original. 18.
65	— Op. 134. Konzert. 18. u. 20. 18.	4029	— Op. 37. 24. Rändel. 1. Original. 18.	71	— Sämtliche Klavier-Tr. 18.	677	— Op. 11. Rändel. 1. Original. 18.
66	— Sonaten Op. 11, 14, 22.	4030	— Op. 37. 24. Rändel. 1. Original. 18.	72	— Sämtliche Klavier-Tr. 18.	678	— Op. 11. Rändel. 1. Original. 18.
67	— Anlage zur Op. 15. Variationen.	4031	— Op. 37. 24. Rändel. 1. Original. 18.	73	— Sämtliche Klavier-Tr. 18.	679	— Op. 11. Rändel. 1. Original. 18.
68	— Op. 11. (Schubert's). 2 Op. (Prest.)	4032	— Op. 37. 24. Rändel. 1. Original. 18.	74	— Sämtliche Klavier-Tr. 18.	680	— Op. 11. Rändel. 1. Original. 18.
69	(Hilferzug.) Original. Originalen:	4033	— Op. 37. 24. Rändel. 1. Original. 18.	75	— Sämtliche Klavier-Tr. 18.	681	— Op. 11. Rändel. 1. Original. 18.
70	— Op. 11. (Schubert's). 2 Op. (Prest.)	4034	— Op. 37. 24. Rändel. 1. Original. 18.	76	— Sämtliche Klavier-Tr. 18.	682	— Op. 11. Rändel. 1. Original. 18.
71	— Op. 11. (Schubert's). 2 Op. (Prest.)	4035	— Op. 37. 24. Rändel. 1. Original. 18.	77	— Sämtliche Klavier-Tr. 18.	683	— Op. 11. Rändel. 1. Original. 18.
72	— Op. 11. (Schubert's). 2 Op. (Prest.)	4036	— Op. 37. 24. Rändel. 1. Original. 18.	78	— Sämtliche Klavier-Tr. 18.	684	— Op. 11. Rändel. 1. Original. 18.
73	— Op. 11. (Schubert's). 2 Op. (Prest.)	4037	— Op. 37. 24. Rändel. 1. Original. 18.	79	— Sämtliche Klavier-Tr. 18.	685	— Op. 11. Rändel. 1. Original. 18.
74	— Op. 11. (Schubert's). 2 Op. (Prest.)	4038	— Op. 37. 24. Rändel. 1. Original. 18.	80	— Sämtliche Klavier-Tr. 18.	686	— Op. 11. Rändel. 1. Original. 18.
75	— Op. 11. (Schubert's). 2 Op. (Prest.)	4039	— Op. 37. 24. Rändel. 1. Original. 18.	81	— Sämtliche Klavier-Tr. 18.	687	— Op. 11. Rändel. 1. Original. 18.
76	— Op. 11. (Schubert's). 2 Op. (Prest.)	4040	— Op. 37. 24. Rändel. 1. Original. 18.	82	— Sämtliche Klavier-Tr. 18.	688	— Op. 11. Rändel. 1. Original. 18.
77	— Op. 11. (Schubert's). 2 Op. (Prest.)	4041	— Op. 37. 24. Rändel. 1. Original. 18.	83	— Sämtliche Klavier-Tr. 18.	689	— Op. 11. Rändel. 1. Original. 18.
78	— Op. 11. (Schubert's). 2 Op. (Prest.)	4042	— Op. 37. 24. Rändel. 1. Original. 18.	84	— Sämtliche Klavier-Tr. 18.	690	— Op. 11. Rändel. 1. Original. 18.
79	— Op. 11. (Schubert's). 2 Op. (Prest.)	4043	— Op. 37. 24. Rändel. 1. Original. 18.	85	— Sämtliche Klavier-Tr. 18.	691	— Op. 11. Rändel. 1. Original. 18.
80	— Op. 11. (Schubert's). 2 Op. (Prest.)	4044	— Op. 37. 24. Rändel. 1. Original. 18.	86	— Sämtliche Klavier-Tr. 18.	692	— Op. 11. Rändel. 1. Original. 18.
81	— Op. 11. (Schubert's). 2 Op. (Prest.)	4045	— Op. 37. 24. Rändel. 1. Original. 18.	87	— Sämtliche Klavier-Tr. 18.	693	— Op. 11. Rändel. 1. Original. 18.
82	— Op. 11. (Schubert's). 2 Op. (Prest.)	4046	— Op. 37. 24. Rändel. 1. Original. 18.	88	— Sämtliche Klavier-Tr. 18.	694	— Op. 11. Rändel. 1. Original. 18.
83	— Op. 11. (Schubert's). 2 Op. (Prest.)	4047	— Op. 37. 24. Rändel. 1. Original. 18.	89	— Sämtliche Klavier-Tr. 18.	695	— Op. 11. Rändel. 1. Original. 18.
84	— Op. 11. (Schubert's). 2 Op. (Prest.)	4048	— Op. 37. 24. Rändel. 1. Original. 18.	90	— Sämtliche Klavier-Tr. 18.	696	— Op. 11. Rändel. 1. Original. 18.
85	— Op. 11. (Schubert's). 2 Op. (Prest.)	4049	— Op. 37. 24. Rändel. 1. Original. 18.	91	— Sämtliche Klavier-Tr. 18.	697	— Op. 11. Rändel. 1. Original. 18.
86	— Op. 11. (Schubert's). 2 Op. (Prest.)	4050	— Op. 37. 24. Rändel. 1. Original. 18.	92	— Sämtliche Klavier-Tr. 18.	698	— Op. 11. Rändel. 1. Original. 18.
87	— Op. 11. (Schubert's). 2 Op. (Prest.)	4051	— Op. 37. 24. Rändel. 1. Original. 18.	93	— Sämtliche Klavier-Tr. 18.	699	— Op. 11. Rändel. 1. Original. 18.
88	— Op. 11. (Schubert's). 2 Op. (Prest.)	4052	— Op. 37. 24. Rändel. 1. Original. 18.	94	— Sämtliche Klavier-Tr. 18.	700	— Op. 11. Rändel. 1. Original. 18.
89	— Op. 11. (Schubert's). 2 Op. (Prest.)	4053	— Op. 37. 24. Rändel. 1. Original. 18.	95	— Sämtliche Klavier-Tr. 18.	701	— Op. 11. Rändel. 1. Original. 18.
90	— Op. 11. (Schubert's). 2 Op. (Prest.)	4054	— Op. 37. 24. Rändel. 1. Original. 18.	96	— Sämtliche Klavier-Tr. 18.	702	— Op. 11. Rändel. 1. Original. 18.
91	— Op. 11. (Schubert's). 2 Op. (Prest.)	4055	— Op. 37. 24. Rändel. 1. Original. 18.	97	— Sämtliche Klavier-Tr. 18.	703	— Op. 11. Rändel. 1. Original. 18.
92	— Op. 11. (Schubert's). 2 Op. (Prest.)	4056	— Op. 37. 24. Rändel. 1. Original. 18.	98	— Sämtliche Klavier-Tr. 18.	704	— Op. 11. Rändel. 1. Original. 18.
93	— Op. 11. (Schubert's). 2 Op. (Prest.)	4057	— Op. 37. 24. Rändel. 1. Original. 18.	99	— Sämtliche Klavier-Tr. 18.	705	— Op. 11. Rändel. 1. Original. 18.
94	— Op. 11. (Schubert's). 2 Op. (Prest.)	4058	— Op. 37. 24. Rändel. 1. Original. 18.	100	— Sämtliche Klavier-Tr. 18.	706	— Op. 11. Rändel. 1. Original. 18.
95	— Op. 11. (Schubert's). 2 Op. (Prest.)	4059	— Op. 37. 24. Rändel. 1. Original. 18.	101	— Sämtliche Klavier-Tr. 18.	707	— Op. 11. Rändel. 1. Original. 18.
96	— Op. 11. (Schubert's). 2 Op. (Prest.)	4060	— Op. 37. 24. Rändel. 1. Original. 18.	102	— Sämtliche Klavier-Tr. 18.	708	— Op. 11. Rändel. 1. Original. 18.
97	— Op. 11. (Schubert's). 2 Op. (Prest.)	4061	— Op. 37. 24. Rändel. 1. Original. 18.	103	— Sämtliche Klavier-Tr. 18.	709	— Op. 11. Rändel. 1. Original. 18.
98	— Op. 11. (Schubert's). 2 Op. (Prest.)	4062	— Op. 37. 24. Rändel. 1. Original. 18.	104	— Sämtliche Klavier-Tr. 18.	710	— Op. 11. Rändel. 1. Original. 18.
99	— Op. 11. (Schubert's). 2 Op. (Prest.)	4063	— Op. 37. 24. Rändel. 1. Original. 18.	105	— Sämtliche Klavier-Tr. 18.	711	— Op. 11. Rändel. 1. Original. 18.
100	— Op. 11. (Schubert's). 2 Op. (Prest.)	4064	— Op. 37. 24. Rändel. 1. Original. 18.	106	— Sämtliche Klavier-Tr. 18.	712	— Op. 11. Rändel. 1. Original. 18.

SUITE.

Seinem hochverehrten Lehrer Herrn Musikdirektor S. Jadassohn zugeeignet.

I

Largo.

Julius Klengel, Op. 1.

Violoncello. *Lento.* *p*

Pianoforte. *p*

mf p

cresc. largamente pp

cresc. pp

cresc. mf p

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with slurs and a *cresc.* marking. The bottom two staves are in bass clef with the same key signature and time signature. They contain a bass line with slurs and a *cresc.* marking. The system concludes with a double bar line.

Second system of musical notation. The top staff continues the melodic line with *mf* and *f* dynamics. The middle staff has a *mf* dynamic. The bottom staff continues the bass line with a *cresc.* marking. The system concludes with a double bar line.

Third system of musical notation. The top staff begins with the tempo marking *largamente* and a *pp* dynamic. The middle staff has a *pp* dynamic. The bottom staff continues the bass line. The system concludes with a double bar line.

Fourth system of musical notation. The top staff has a *cresc.* marking, followed by *mf*, and then a *poco ritard.* marking leading to a *pp* dynamic. The bottom staff has a *cresc.* marking, followed by *mf*, and then a *poco ritard.* marking leading to a *pp* dynamic. The system concludes with a double bar line.

II Allemande.

Allegro moderato.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 16 measures across five systems. The notation includes a treble and bass staff for each system. Dynamics range from *f* (forte) to *pp* (pianissimo). Tempo markings include *Allegro moderato*, *cresc.* (crescendo), *poco ritard.* (poco ritardando), *a tempo*, and *poco ritard*. The score features a variety of musical textures, including single-note passages, chords, and arpeggiated figures. The piece concludes with a first and second ending.

f *mf* *p* *cresc.* *cresc.* *poco ritard.* *a tempo* *poco ritard* *a tempo* *pp* *f* *1.* *2.* *f* *mf* *p*

III Gavotte.

Vivace.

The musical score is written for a piano and violin. It is in 3/4 time and G major. The tempo is marked "Vivace." The score is divided into four systems. The first system shows the beginning of the piece with a piano (p) dynamic and a crescendo (cresc.) marking. The second system includes first and second endings with dynamics of mezzo-forte (mf), piano (p), and forte (f). The third system continues the piano accompaniment with a piano (p) dynamic. The fourth system concludes with first and second endings, featuring a crescendo (cresc.) and a forte (f) dynamic.

The musical score is written for piano and grand staves. The key signature is D major (two sharps). The tempo and mood are indicated by *p dolce* (piano, dolce). The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamics and performance instructions include:

- p dolce* (piano, dolce) at the beginning of the first system.
- p* (piano) in the second system.
- dim.* (diminuendo) in the third system.
- pp* (pianissimo) in the third system.
- cresc.* (crescendo) in the fourth system.
- ritard.* (ritardando) in the fourth system.

The score is divided into two systems. The first system consists of two staves (piano and grand). The second system consists of two staves (piano and grand). The third system consists of two staves (piano and grand). The fourth system consists of two staves (piano and grand).

First system of the Sarabande, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The bottom staff features a double bar line with a repeat sign and a fermata over the final measure.

IV Sarabande.

Molto sostenuto.

Second system of the Sarabande, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The bottom staff features a double bar line with a repeat sign and a fermata over the final measure.

Third system of the Sarabande, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic and includes a piano-piano (*pp*) marking. The bottom staff features a double bar line with a repeat sign and a fermata over the final measure.

Fourth system of the Sarabande, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic and includes a piano-piano (*pp*) marking. The bottom staff features a double bar line with a repeat sign and a fermata over the final measure.

V Gigue.

Allegro.

The musical score is for a piece titled "Gigue" in D major, 6/8 time, marked "Allegro". It is arranged for Violoncello and Piano. The score is divided into five systems. The Violoncello part is written in the upper staff of each system, and the Piano part is in the lower staff. The key signature has two sharps (F# and C#). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "cresc." (crescendo). The piece begins with a piano introduction in the right hand of the piano, followed by the main melody in the cello. The score features several dynamic changes, including "p", "cresc.", "mf", and "f". The piece concludes with a final cadence in the piano.

This page contains five systems of musical notation, each consisting of a bass staff and a grand staff (treble and piano staves). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a *cresc.* marking in the bass staff. The piano staff has a *cresc.* marking, and the grand staff has a *f* marking. The second system includes *sf*, *mf*, *cresc.*, *f*, and *mf* markings. The third system features *p* markings in the bass and grand staves, with first and second endings indicated by numbers 1 and 2. The fourth system includes *cresc.*, *mf*, *cresc.*, and *f* markings. The fifth system includes *cresc.*, *mf*, *cresc.*, and *ff* markings.

SUITE.

1

Seinem hochverehrten Lehrer Herrn Musikdirektor S. Jadassohn zugeeignet.

VIOLONCELLO.

I

Julius Klengel, Op. 1.

Largo.

Lento.

p *mf* *p* *cresc.* *pp* *cresc.* *mf* *cresc.* *pp* *cresc.* *f* *pp* *cresc.* *poco ritard.* *pp*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

sul D *sul D* *sul D* *sul D* *sul D* *sul D* *sul D* *sul D* *sul D* *sul D*

largamente *largamente* *largamente* *largamente* *largamente* *largamente* *largamente* *largamente* *largamente* *largamente*

1 *2* *3* *4* *5* *6* *7* *8* *9* *10*

VIOLONCELLO.

II

Allegro moderato.

Allemande.

The score is written for Violoncello in G major (one sharp) and 2/4 time. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegro moderato." and the piece is titled "Allemande."

The notation includes various musical symbols:

- Dynamics:** *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *cresc.* (crescendo), *p* (piano).
- Tempo/Tempo Changes:** *poco ritard.* (poco ritardando), *a tempo*.
- Articulation:** Trills (*tr.*), slurs, and fingerings (1-5) are indicated throughout the piece.
- Structure:** The piece features several measures with repeat signs and first/second endings (1. and 2.).

The score concludes with a double bar line and repeat signs, indicating the end of the piece.

III
Gavotte.

Vivace.

Musical score for Violoncello, Gavotte, III. The score is written for a single instrument in G major, 3/4 time. It consists of 11 staves of music. The tempo is marked "Vivace." and the mood is "Gavotte." The score includes various dynamic markings such as *p*, *mf*, *f*, *cresc.*, *dim.*, *pp*, *a tempo*, and *p sempre*. It also features articulation marks like accents and slurs, and fingering numbers. The key signature has one sharp (F#). The piece ends with a final cadence marked "f".

VIOLONCELLO.

IV

Sarabande.

Molto sostenuto.

p *cresc.* *pp* *mf* *largamente*

V

Gigue.

Allegro.

p *cresc.* *mf* *p* *cresc.* *f* *mf* *p*

2. *p*

cresc.

f

sf *mf*

cresc. *f* *mf*

p

1. 2. *p* *cresc.*

mf *cresc.*

f *cresc.*

ff