

114546

# ADAGIO

(Trost in Tränen)

Vortragsstück für Violoncell oder  
Violine mit Begleitung des Klaviers

(auch für Normal-Harmonium oder Orgel erschienen)

komponiert und

HERRN JACQUES VAN LIER

zugeeignet von

## Wilhelm Kienzl

Op. 69C.

P. K. 501.

Preis Mk. 2.60

✱

(Vollständiges  
Verzeichnis  
der Duos  
siehe Rückseite.)

✱

Eigentum  
des Verlegers  
für alle Länder

### Paul Koeppen

BERLIN SW. 48.

(Chamisso-Haus) Friedrich-Straße 235.

Vertrieb für den Buch- und Musikalienhandel:

Leipzig • Brüssel • BREITKOPF & HÄRTEL • London • New York.

# Adagio.

(Trost in Tränen.)

Wilh. Kienzl, Op. 69<sup>c</sup>

Adagio.

Violoncell.

*espress.*

Klavier.

The musical score is written for Violoncell and Klavier. It consists of four systems of music. The Violoncell part is written on a single staff with a treble clef and a key signature of one sharp (F#). The Klavier part is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'Adagio' and 'espress.' (espressivo). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a double bar line and a final cadence.

pp

pp

mit Verschiebung

2 1 2 1 2 3

5 4

Detailed description: This system contains the first four measures of a musical piece. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The top staff has a piano (*pp*) dynamic. The middle and bottom staves also have a piano (*pp*) dynamic. The music consists of eighth and sixteenth notes, some beamed together. The middle staff includes fingerings: 2, 1, 2, 1, 2, 3. The bottom staff includes fingering 5, 4. The instruction "mit Verschiebung" is written below the first two measures.

Detailed description: This system contains the next four measures of the piece. It follows the same three-staff layout. The music continues with similar rhythmic patterns and melodic lines across the staves.

pp

p

pp

3 2 3 4 3

Detailed description: This system contains the next four measures. The top staff has a piano (*p*) dynamic, while the middle and bottom staves remain at piano-piano (*pp*). The music features more complex rhythmic figures and some slurs. The bottom staff includes fingerings 3, 2, 3, 4, 3.

meno p

rit.

rit.

4 5

Detailed description: This system contains the final four measures of the piece. The top staff has a mezzo-piano (*meno p*) dynamic, and the bottom staff has a piano (*p*) dynamic. The music concludes with a *rit.* (ritardando) marking in the third measure of this system. The bottom staff includes fingerings 4 and 5.

(♩ = ♩) *molto espress.*

*mf*

*p* *r. H.*

*ohne Verschiebung.*

The image shows a page of musical notation for a piano piece. It consists of four systems of music. The first system features a vocal line at the top and piano accompaniment below. The vocal line starts with a tempo marking '(♩ = ♩) molto espress.' and a dynamic marking 'mf'. The piano accompaniment is marked 'ohne Verschiebung.' and 'r. H.'. The second system continues the piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system concludes the piano accompaniment with a final cadence.

Un poco più mosso.

First system of musical notation, featuring a bass line and a grand staff (treble and bass clefs). The music is in 2/4 time and includes dynamic markings such as *ff* and *pp*. A *ped.* (pedal) marking is present at the end of the system.

Second system of musical notation, continuing the piece. It includes the instruction *tutta con forza* above the staff. The notation features complex rhythmic patterns and dynamic markings like *ff* and *pp*. A *ped.* marking is also present.

Third system of musical notation, showing further development of the musical themes. The notation includes various rhythmic values and dynamic markings. A *ped.* marking is visible at the bottom of the system.

Fourth system of musical notation, the final system on the page. It concludes with a *ped.* marking and a final cadence.

\* *ped.*

2

First system of a musical score. It consists of a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with various ornaments and slurs. The grand staff contains a complex accompaniment with many slurs and ties. Below the grand staff, there are four vertical bar lines, each with a double bar line and the word "Rit." written below it, indicating a series of ritardandos.

Second system of the musical score. It features a single bass staff at the top and a grand staff below. The bass staff has dynamic markings *mf*, *ff*, and *ff*. The grand staff continues the accompaniment with slurs and ties. Below the grand staff, there are four vertical bar lines, each with a double bar line and the word "Rit." written below it.

Third system of the musical score. It features a single bass staff at the top and a grand staff below. The bass staff has dynamic markings *mf*, *dimin.*, and *p*. The grand staff includes many slurs and ties. Below the grand staff, there are four vertical bar lines, each with a double bar line and the word "Rit." written below it.

Fourth system of the musical score. It features a single bass staff at the top and a grand staff below. The bass staff has dynamic markings *mf*, *dimin.*, and *p*. The grand staff includes many slurs and ties. Below the grand staff, there are four vertical bar lines, each with a double bar line and the word "Rit." written below it. The system concludes with the instruction *molto rall.* and a final double bar line.

Tempo I.

arco  
*p espress.*  
*p*

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the instruction "arco" and "p espress.". The bottom staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of "p".

*cresc.*  
*cresc.*

This system contains the next two staves of music. The top staff continues the melodic line with a "cresc." marking. The bottom staff provides harmonic support, also featuring a "cresc." marking.

This system contains the third and fourth staves of music. The top staff continues the melodic line, and the bottom staff provides harmonic support.

*(♩-♩) molto espress.*  
*mf*  
*p* r. H.

This system contains the final two staves of music. The top staff begins with the instruction "(♩-♩) molto espress." and a dynamic marking of "mf". The bottom staff starts with a dynamic marking of "p" and includes the instruction "r. H." (right hand).

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with sustained notes and chords.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a *poco string.* section with a *cresc.* (crescendo) marking. The bass line has a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. The vocal line is marked *pp* (pianissimo). The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Fourth system of musical notation. The vocal line is marked *dimin.* (diminuendo) and *rallen.* (rallentando). The piano accompaniment features sustained chords in the right hand and a bass line in the left hand. The system concludes with a *pp* (pianissimo) dynamic marking.



## Harmonium und Klavier.

Beethoven, L. van, Adagio cantabile aus Sonato Pathétique. Op. 13. Bearb. von Karl Kämpf	2.60
— Adagio cantabile aus dem Septett. Op. 20. Bearb. v. K. Kämpf	2.60
— Larghetto aus der II. Symphonie. Op. 36. Bearb. v. K. Kämpf	3.90
— Largo con grand' espressione aus Sonato Esdur. Op. 7. Bearb. von Karl Kämpf	2.60
— Largo appassionato aus Sonato Adur. Op. 2 Nr. 2. Bearb. von Karl Kämpf.	2.60
— Tempo di Minuetto aus dem Septett. Op. 20. Bearb. von Karl Kämpf	1.90
Bis, Oscar, Der mystische Quell	2.60
Chopin, Fr., Drei Klavierstücke. Bearb. von Karl Kämpf.	
No. 1. Prélude. Op. 28 No. 13	1.90
No. 2. Mazurka. Op. 60 No. 8	2.60
No. 3. Nocturne. Op. 55 No. 1	2.60
Francke, Rich., Op. 33. Romanze	2.60
— Op. 29. Marche militaire	2.60
Hassenstein, P., Op. 81. Romanze	2.60
— Op. 82. Rondo	2.60
Kämpf, Karl, Op. 13. Frühlingsgruss. (Lyrisches Tonstück)	2.60
— Op. 14. Romantische Tonbilder (6 leichte Stücke).	
Heft 1. Märchen. — Bauerntanz. — Schwermut	3.90
Heft 2. Orientalischer Tanz. — Vision. — Aus der Zeit Friedrichs des Grossen	3.90
— Op. 19. Mondnacht am Gardasee. (Ein Idyll)	2.60
Kirchner, Fritz, Abendruhe	2.60
Mozart, W. A., Agnus Dei und Sanctus aus dem Requiem. Bearb. von Karl Kämpf	2.60
— Ave verum corpus. Bearb. von Fritz Apel	1.90
Schumann, Rob., Drei Klavierstücke. Bearb. von Karl Kämpf.	
No. 1. Fincle aus Papillons. Op. 2	1.90
No. 2. Davidbündlertanz. Op. 6 No. 14	1.90
No. 3. Warum? (aus den Phantasiestücken). Op. 12 No. 3	1.90
— Op. 17. (Satz III.) Phantasie Cdur. Bearb. von Karl Kämpf	2.60
— Op. 28 No. 2. Romanze. Bearb. von Karl Kämpf	1.90
— Intermezzo aus dem Klavier-Konzert Amoll. Op. 54. Bearb. von Karl Kämpf	2.—

## Harmonium, Klavier und Violine.

Berlios, Hector, Sylphentanz aus Fausts Verdammung. Bearb. von Karl Kämpf	2.60
Mozart, W. A., Larghetto a. d. Klarinettenquintett. Bearb. v. W. Petr.	2.60
Schubert, Fr., Dritter Satz aus d. Streichquartett in Esdur, Op. 125 No. 1. Bearb. v. W. Petr.	2.60
Spohr, L., Larghetto a. d. Symphonie in C moll, Op. 78 Nr. 3. Bearb. von W. Petr.	2.60

## Harmonium, Klavier und Violoncello.

Hummel, Ferd., Op. 67. Drei Phantasiestücke.	3.90
--	------

## Harmonium und Violine.

Bach, Joh. Seb., Sarabande. Bearb. von Bruno Wendel. Op. 26	1.60
— Orgelpräludium. Bearb. von Fritz Apel	1.90
Bach, Friedemann, Largo. Bearb. von Bruno Wendel. Op. 27	1.60
Bird, A., Präludium. Bearb. von Rich. Francke. Op. 44	1.90
Ertel, Paul, Ave Maria	1.90
Francke, Rich., Op. 44. s. Bird.	
Händel, G. F., Largo (Arie aus der Oper »Xerxes«). Bearb. von P. Hassenstein	1.60
— Sonate. Bearb. von P. Hassenstein	1.60
Hassenstein, P., Op. 70. Largo	1.60
Hubay, Jenő, Op. 95. Nr. 1. Brautzug	1.90
— No. 2. Stella maris.	1.90
— No. 3. Vorbei. (Marche Funèbre)	1.90
Kellermann, Albert, Op. 45. Romanze	1.90
Kienzl, Wilh., Adagio (Tröst in Tränen)	2.60
Noren, H. Gottlieb-, Op. 18 No. 1. Pastorale	1.90
— No. 2. Aria für Geigenchor oder -Solo	1.60
Norris, Mary, Op. 14. Adagio für Geigenchor oder -Solo	1.90
— Op. 15. Air für Geigenchor oder -Solo	1.90
— Op. 16. Adagio religioso	1.90
— Op. 17. Sarabande	1.90
— Op. 18. In Memoriam (Trauerlied)	1.90
Pönitz, Franz, Op. 52 No. 1. Gavotte	1.60
— Op. 52 No. 2. Menuetto	1.60
Schumann, Robert, Zwei Stücke. »Träumerei und Abendlied.« Bearb. von Karl Kämpf	1.90
Wendel, Bruno, Largo religioso	1.60
— Op. 26   s. Bach.	
— Op. 27	

## Harmonium und Violoncello.

Bach, Joh. Seb., Sarabande. Bearb. von Bruno Wendel. Op. 26	1.60
Bach, Friedemann, Largo. Bearb. von Bruno Wendel. Op. 27	1.60
Händel, G. F., Largo. (Arie aus der Oper »Xerxes«). Bearb. von P. Hassenstein	1.60
Hassenstein, P., Op. 70. Largo	1.60
Hubay, Jenő, Op. 95 No. 1, 2 u. 3 (siehe bei Harmonium u. Violine)	2.60
Kienzl, Wilhelm, Op. 69c. Adagio (Tröst in Tränen)	1.90
Noren, H. Gottlieb-, Op. 18 No. 1. Pastorale	1.90
— No. 2. Aria	1.60
Pönitz, Franz, Op. 52 No. 1. Gavotte	1.60
— No. 2. Menuetto	1.60
Wendel, Bruno, Largo religioso	1.60
— Op. 26   s. Bach.	
— Op. 27	

## Harmonium, Violine und Violoncello.

Francke, Rich., Op. 34. »Largo religioso« aus der D moll-Sinfonie	1.60
Noren, H. Gottlieb-, Op. 26. Pastorale Skizzen. 1) Frühlingsmorgen. — 2) Reigen. — 3) Mitternacht. — 4) Kirmes. Part. # 5. — Viol. od. Cellostimme	je 0.90
Schwens, Paul, Op. 3. 2 Stücke. No. 1. Barcarole	1.60
— No. 2. Albumblatt	1.60

## Harmonium, Klavier und eine Singstimme.

Francke, Rich., Op. 42, s. Mozart.	
Mozart, W. A., »Agnus Dei« aus der Krönungsmesse. Bearb. von Rich. Francke. Op. 42	1.60

## Harmonium, Violoncello und eine Singstimme.

Francke, Rich., Op. 54. »Es zog durch meine Träume«	1.60
---	------

## Harmonium, Violine und eine Singstimme.

Francke, Rich., Op. 70. 2 Gesänge.	
No. 1. Wunsch (Sopran, Tenor oder Tenor-Bariton)	1.90
No. 2. Liebe, du wehende Flamme (Sopran, Tenor od. Tenor-Barit.)	1.90
(Beide Gesänge können auch hintereinander als eine Nummer gesungen werden.)	
Reuß, Ang., Melodie. Op. 17a	1.90
Norris, Mary, Op. 20. Psalm 102	1.90
— Op. 21. Lied bei der Trauung	1.60

## Harmonium mit Begleitung von Bariton, Violine und Harfe.

Francke, Rich., Op. 86. Trauer-Kantate	1.90
--	------

## Harmonium, Klavier, Violine und eine Singstimme.

Dorguth, H., Op. 32. Hymne	3.80
----------------------------	------

## Harmonium, Gesang (mittl. Stimme), Cello, Harfe.

Francke, Rich., Op. 66. »Weltentrübt.« Harmonium-Partitur und Stimmen	3.90
---	------

## Harmonium, Gesang (Sopran auch Mezzosopran), 2 Violinen, 1 Viola, 1 Cello 1 Horn u. 1 Flöte.

Francke, Rich., Op. 55. »Ich sah dich.« Partitur und Stimmen	3.50
(Auch für eine Singstimme mit Normal-Harmonium-Begleitung erschienen.)	

## Harmonium, Sologesang (Bariton, Tenor oder Sopran), und Streichquartett.

Ertel, Paul, Op. 3. Die Wallfahrt nach Kevlaar. Partitur nebst sep. Bariton und Tenorstimme	3.60
4 Stimmen für Streichquartett	à — 30

## Harmonium, Sologesang (Alt od. Barit.) u. Männerchor.

Becker, Reinhold, Op. 184. Dem Herrn sei Lob und Ehr (Jul. Sturm). Partitur 2.— Mk. Jede Stimme 15 Pf.	
--	--

## Harmonium mit Begleitung von Streichorchester.

Bird, A., Meditation. Bearb. von Rich. Francke. Op. 43.	
Partitur	2.—
5 Stimmen	à — 30
Francke, Rich., Op. 43, s. Bird.	
Kämpf, K., Op. 12. Ballade.	
Partitur	3.—
5 Stimmen	à — 30

## Für Harmonium und Geigenchor.

Noren, H. Gottlieb-, Op. 18 No. 2. Aria	1.60
Norris, Mary, Op. 14. Adagio (auf der G-Saite mit Solo)	1.90
— Op. 15. Air	1.90

## Harmonium, Violine, Viola und Violoncello.

Ertel, Paul, Op. 6. Quatuor. (In Abschrift, auch leihweise.)	
--	--

## Harmonium, 2 Violinen, Viola und Violoncello.

Pönitz, Franz, Op. 58. Quintett. (In Abschrift, auch leihweise.)	
--	--

## Harmonium, Klavier, Violine und Violoncello.

Hassenstein, Paul, Quartett. (In Abschrift, auch leihweise.)	
--	--

## Harmonium, Gesang, Violine, Harfe und Klavier.

Ertel, Paul, Des Sängers Fluch. (In Abschrift, auch leihweise.)	
---	--

## Violine und Klavierbegleitung.

Kienzl, Wilh., Op. 69c. Adagio (Tröst in Tränen)	2.60
--	------

## Violoncello mit Klavierbegleitung.

Kellermann, A., Op. 39. Romanze	1.90
Kienzl, Wilhelm, Op. 69c. Adagio (Tröst in Tränen)	—

## Für Streichorchester.

Bird, A., Op. 38 No. 2. Valse Menuett.	
Partitur	1.—
5 Stimmen	à — 30

## Für großes Orchester.

Kämpf, Karl, Op. 24. Aus Baltischen Landen.	
Partitur	9.—
Jede Stimme	— 60

# Adagio.

(Trost in Tränen.)

Violoncell.

Wilh. Kienzl, Op. 69<sup>o</sup>

Adagio.

*espress.*

The score is written for a single staff in C major, 4/4 time. It begins with a dynamic of *p* and includes markings for *espress.*, *mf*, *pp*, and *rit.*. Fingerings and bowings are indicated throughout. The piece concludes with a final chord in C major.

Violoncell.

*molto espress.*  
*mf*

*Un poco più mosso.*  
*f*

*tutta con forza*  
*ff*

Violoncell.

First staff of music in bass clef, key of D major. It begins with a *mf* dynamic and includes markings for *pizz.* and *rit.* The staff concludes with a first ending bracket and a fermata.

Tempo I.

Second staff of music in bass clef, marked *arco* and *p espress.* It features a melodic line with slurs and a fermata at the end.

Third staff of music in bass clef, marked *p*. It contains a melodic line with slurs and fingerings (1, 2, 3, 4).

Fourth staff of music in bass clef, marked *cresc.* It features a melodic line with slurs and fingerings (1, 2, 3).

Fifth staff of music in bass clef, marked *(♩ = ♩) molto espress.* and *mf*. It includes a melodic line with slurs and fingerings (1, 2, 3).

Sixth staff of music in bass clef, featuring a melodic line with slurs and fingerings (1, 2, 3).

Seventh staff of music in bass clef, marked *poco string.* It contains a melodic line with slurs and fingerings (1, 2, 3).

Eighth staff of music in bass clef, marked *pp*. It features a melodic line with slurs and fingerings (1, 2, 3).

Ninth staff of music in bass clef, marked *p*. It contains a melodic line with slurs and fingerings (1, 2, 3).

Tenth staff of music in bass clef, marked *rallen.* and *dimin.* It features a melodic line with slurs and fingerings (1, 2, 3).