

Closed shelf Ketsud

106683

# Compositionen

Karl Julevich, von Davidov

## ~~Charles Davidoff.~~

Stuecke, 4

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| <p>Op. 5. Concerto No. 1 pour Violoncelle avec Orchestre. <i>Hm.</i><br/>         Violoncelle principal . . . . . 1.75<br/>         Parties d'Orchestre . . . . . netto 6.75<br/>         [V. I 75 Pf., V. II, Va. à 50 Pf., Vc. et B. 75 Pf. netto.]<br/>         Avec Piano . . . . . 5.—</p> <p>Op. 6. Souvenir de Zarizino. 2 Pièces de Salon pour Violoncelle avec Piano . . . . . 2.25<br/>         No. 1. Nocturne.<br/>         No. 2. Mazurka.</p> <p>Op. 7. Phantasie über russische Lieder für Violoncell mit Orchester.<br/>         Violoncell solo . . . . . 1.—<br/>         Orchesterstimmen . . . . . netto 5.50<br/>         [V. I, II, Va. je 50 Pf., Vc. und B. 50 Pf. netto.]<br/>         Mit Pianoforte . . . . . 3.50</p> <p>Op. 14. Concerto No. 2 pour Violoncelle avec Orchestre. <i>A.</i><br/>         Violoncelle principale . . . . . 2.50<br/>         Parties d'Orchestre . . . . . netto 10.50<br/>         [V. I M. 1.25, V. II 75 Pf., Va. M. 1.—, Vc., B. à 75 Pf. netto.]<br/>         Avec Piano . . . . . 7.50</p> <p>Op. 16. 3 Salonstücke für Violoncell und Pianoforte . . . . . 3.50<br/>         No. 1. Mondnacht.<br/>         No. 2. Lied.<br/>         No. 3. Märchen.</p> <p>Op. 17. Souvenirs d'Oranienbaum. 2 Pièces de Salon pour Violoncelle et Piano . . . . . 2.50<br/>         No. 1. Adieu.<br/>         No. 2. Barcarolle.</p> | <p>Op. 18. Concerto No. 3 pour Violoncelle avec Orchestre. <i>D.</i><br/>         Violoncelle principale . . . . . 2.—<br/>         Parties d'Orchestre . . . . . netto 11.—<br/>         [V. I, II, Va. à M. 1.—, Vc. et B. M. 1.50 netto.]<br/>         Avec Piano . . . . . 6.50</p> <p>Op. 20. 4 Stücke für Violoncell und Pianoforte . . . . . 3.50<br/>         No. 1. Sonntagsmorgen.<br/>         No. 2. Am Springbrunnen.<br/>         No. 3. An der Wiege.<br/>         No. 4. Abenddämmerung.<br/>         Daraus einzeln:<br/>         No. 2. Am Springbrunnen . . . 1.75<br/>         — Für Pianoforte übertragen von <i>Theodor Kirchner</i> . . . 2.—</p> <p>Op. 23. Romance sans Paroles pour Violoncelle avec Piano . . . . . 1.50<br/>         — — pour Violon avec Piano (<i>L. Auer</i>) . . . 1.50<br/>         — — pour Viola alta avec Piano (<i>H. Ritter</i>) . . . . . 1.50<br/>         — — pour Contrebasse avec Piano (<i>Oswald Schwabe</i>) . . . . . 1.50<br/>         — — pour Piano (<i>C. Reinecke</i>) . . . 1.—</p> <p>Op. 25. Ballade pour Violoncelle avec Orchestre.<br/>         Partition d'Orchestre . . . . . netto 3.—<br/>         Avec Piano . . . . . 2.—</p> <p>Op. 30. 3 Salonstücke für Violoncell mit Pianoforte . . . . . 3.—</p> <p>Op. 31. Concerto No. 4 pour Violoncelle avec Orchestre. <i>Em.</i><br/>         Violoncelle principale . . . . . 2.—<br/>         Parties d'Orchestre . . . . . netto 13.—<br/>         [V. I M. 1.25, V. II, Va., Vc. à M. 1.—, B. 75 Pf. netto.]<br/>         Avec Piano . . . . . 7.—</p> |
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LEIPZIG, FR. KISTNER.

(K. K. ö. g. M.)

Cello + piano 186-



# Sonntag-Morgen.

C. Davidoff Op. 20.

## Nº 1.

Sehr langsam und feierlich.

VIOLONCELLO

*p*

Sehr langsam und feierlich.

PIANOFORTE

*p* *La.*

etwas bewegter.

*dim.* *dim.* etwas bewegter. *crescendo*

*p* *pp* *crescendo* *f* *p* *mf*

*cresc.* *p* *pp* *crescendo*

*dim.* *f* *pp* *p* *im frühern Zeitmasse.* *im frühern Zeitmasse.* *cre - - scen - do rit.* *f* *cresc.* *rit.* *pp*

# Am Springbrunnen.

Carl Davidoff aus Op. 20.

N<sup>o</sup> 2.

Sehr schnell und leicht.

VIOLONCELLO.

PIANOFORTE.

Sehr schnell und leicht.

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

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Dynamics include *p* and *pp*.

Second system of musical notation, continuing the piece with similar melodic and accompaniment parts. Dynamics include *f* and *pp*.

Third system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *p* and *pp*. The word "diminuendo" is written across the grand staff.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *f* and *p*.

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *p*. The word "diminuendo" is written across the grand staff.

This musical score consists of seven systems of staves. Each system includes a vocal line and a piano accompaniment. The piano part is written in two staves (treble and bass clef), while the vocal part is in a single staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamic markings: *ped.*, *cresc.*, *dim.*, *p*, *f*, and *dim.*. The lyrics "cre - - scen - - do" are written under the vocal line in several places. The piano accompaniment features complex chordal textures and melodic lines, often with slurs and accents. The overall structure suggests a piece of music with a narrative or emotional progression.

First system of musical notation. It consists of a single bass staff with a dynamic marking of *f* at the beginning.

Second system of musical notation. It consists of a grand staff (treble and bass clefs). The bass staff begins with a dynamic marking of *p* and a *cresc.* marking. The treble staff begins with a dynamic marking of *f*.

Third system of musical notation. It consists of a grand staff. The bass staff begins with a *dim.* marking, followed by *p*, and ends with *ff*. The treble staff has a *fp* marking.

Fourth system of musical notation. It consists of a grand staff. The bass staff has a *f* marking. The treble staff has a *p* marking.

Fifth system of musical notation. It consists of a grand staff. The bass staff begins with a *pp* marking and a *p* marking. The treble staff has a *p* marking.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves for piano accompaniment. The piano part includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *fp* (fortissimo).

Second system of musical notation, continuing the piece with piano accompaniment. It features dynamic markings *pp* (pianissimo) and *p* (piano).

Third system of musical notation, continuing the piano accompaniment with a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation, featuring a vocal line with lyrics. The lyrics are: *cre - - - scen - - - do*. The piano accompaniment continues below the vocal line.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves with treble and bass clefs respectively. The music features a variety of dynamics including *f*, *ff*, and *p*. The word "diminuen-do" is written across the middle staff, with *pp* following it.

Second system of musical notation, continuing the piece with similar dynamics and notation as the first system.

Third system of musical notation, featuring a *pp* dynamic marking in the lower staves.

Fourth system of musical notation, concluding the page with dynamics *f*, *p*, and *pp*.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and arpeggiated figures. The bottom staff is a bass clef with a melodic line.

The second system continues the musical piece. It features similar notation to the first system, with a treble staff, a grand staff for piano accompaniment, and a bass staff. Dynamics markings such as *f* (forte) are present.

The third system includes a treble staff, a grand staff for piano accompaniment, and a bass staff. A *cresc.* (crescendo) marking is visible in the piano accompaniment.

The fourth system features a treble staff, a grand staff for piano accompaniment, and a bass staff. Dynamics markings include *dim.* (diminuendo) and *p* (piano).

The fifth system includes a treble staff, a grand staff for piano accompaniment, and a bass staff. A *cresc.* marking is present. The lyrics "cre - - seen - - do" are written below the treble staff.

Bewegter.

*ff* Bewegter.

*fp* *cresc.*

*f* *mf* *dim*

*p* *f* *p* *f* *p* *dim*

*pp* una corda

nuen - do

nuen - do

*dim.*

*dim.*

*Pizz.*

*8:*

*p* *pp*

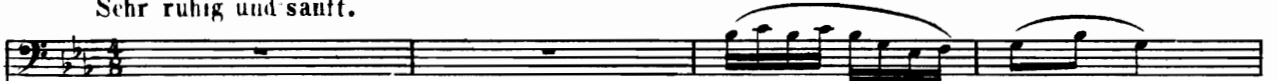
sempre *dim* - nuen - do

# An der Wiege.

## Nº 3.

Sehr ruhig und sanft.

VIOLONCELLO.



Sehr ruhig und sanft. *p*

PIANOFORTE.



*p*



*p*



*mf* *mf* *mf* *p* *mf*



*pp* *pp*

13 Treble clef  
13 Bass clef  
cresc.

13 Treble clef  
13 Bass clef  
p mf p dimin. pp pp

Mit Erhebung.

13 Treble clef  
13 Bass clef  
mf molto cresc. f  
dimin.

Mit Erhebung.

13 Treble clef  
13 Bass clef  
cre - - scen - - do  
mf f dim. dim. p

13 Treble clef  
13 Bass clef  
dim.

First system of musical notation. It consists of three staves: a vocal line in the upper register, a piano right-hand part, and a piano left-hand part. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *fp* (fortissimo piano) in the vocal line and *fp* in the piano accompaniment.

Second system of musical notation. It continues the three-staff format. The piano accompaniment has a more active right-hand part with chords and moving lines. Dynamics include *fp* in both the vocal and piano parts. The word "diminuen" is written across the piano part.

Third system of musical notation. It continues the three-staff format. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *pp* (pianissimo) in both the vocal and piano parts. The word "Wie früher." is written above the vocal line, and "rit." (ritardando) is written below the piano part.

Fourth system of musical notation. It continues the three-staff format. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (piano) in the piano part and *f* (forte) in the vocal line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p*, *dim.* (diminuendo), and *pp* (pianissimo). The instruction *sempre p una corda* is written in the lower right of the system.

Third system of musical notation. The piano accompaniment features a more complex rhythmic pattern. Dynamics include *cresc.* (crescendo) and *pp*. The instruction *ohne Verschiebung.* (without shifting) is written at the bottom right. The tempo instruction *Etwas langsamer.* (slightly slower) appears twice.

Fourth system of musical notation. The piano accompaniment concludes with a series of chords. Dynamics include *p*, *cresc.*, *dim.*, and *pp*. The instruction *ritard.* (ritardando) is written in the lower right.

# Abenddämmerung.

## Nº 4.

**VIOLONCELLO.**

Langsam und träumerisch.

Langsam und träumerisch.

**PIANOFORTE.**

*p*

The musical score is written for Violoncello and Pianoforte. It begins with the tempo marking "Langsam und träumerisch." and a dynamic marking of *p*. The Violoncello part features a melodic line with many slurs and ties, while the Pianoforte part provides a harmonic accompaniment with chords and moving lines. The score includes several dynamic markings: *p* at the beginning, *ritard.* (ritardando) in the middle section, and *mf* (mezzo-forte) in the final section. The word "Belebt." (becomes lively) is written above the *mf* markings. The piece concludes with a final cadence in the Violoncello part.



First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Second system of musical notation. The vocal line includes the lyrics "cre - - scen - - do". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f*, *p*, and *dimin.*.

Third system of musical notation. The vocal line begins with a *Dimin.* marking. The piano accompaniment features a prominent bass line with a *p* dynamic marking.

Fourth system of musical notation. The vocal line is mostly silent, with a few notes. The piano accompaniment continues with a steady bass line and chords in the right hand.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs). The music features a complex piano accompaniment with many sixteenth and thirty-second notes. Dynamics include *mf* and *p*. There are slurs and hairpins throughout the system.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar rhythmic complexity and dynamics, including *mf* and *p*. Slurs and hairpins are used to indicate phrasing and volume changes.

Third system of musical notation. The piano accompaniment continues. Dynamics include *f* and *p*. The system concludes with a *p* dynamic marking.

Fourth system of musical notation. The piano accompaniment continues. Dynamics include *p* and *pp*. The system concludes with a *pp* dynamic marking.

System 1: Bass clef, treble clef, and piano accompaniment. The bass line features a melodic line with slurs and ties. The piano accompaniment consists of chords and rhythmic patterns.

System 2: Includes vocal line and piano accompaniment. The vocal line has the lyrics "Dimi - - - nuen - - - do" and "ausdrucksvoll." with a piano (*p*) dynamic marking. The piano accompaniment continues with chords and rhythmic patterns.

System 3: Includes vocal line and piano accompaniment. The vocal line has the dynamic marking *f* and the instruction *sempre dim.* The piano accompaniment features chords and rhythmic patterns.

System 4: Includes vocal line and piano accompaniment. The piano accompaniment starts with *una corda pp* and includes a *Pizz.* marking. The system concludes with a double bar line.

106683 FINE

# Musik für Violoncell und Pianoforte.

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Leipzig, Fr. Kistner.

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