ROBERT HAUSMANN.
freundschaftlichst zugeeignet.

KOL NIDREI

ADAGIO für VIOLONCELL

mit

Orchester und Harfe

nach

Hebräischen Melodieen

von

Max Bruch.

Op. 47.

Für Violoncell und Pianoforte.	Mk. 3.– / 6/–	Für Viola und Pianoforte.	Mk. 3.– / 6/–
Für Violoncell und Orgel.	Mk. 3.– / 6/–	Für Pianoforte und Harmonium.	Mk. 3.– / 6/–
Für Violine und Pianoforte.	Mk. 3.– / 6/–	Für Orgel.	Mk. 1.50 / 4/–
Für Pianoforte allein	Mk. 1.50 / 4/–		

Verlag & Eigenthum für alle Länder
von
N. SIMROCK G.m.b.H. in BERLIN.

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58, Berners Street,
LONDON, W.

Lith. Anst. v. C. G. Röder, Leipzig.

Mus.pr.
Q
57/176

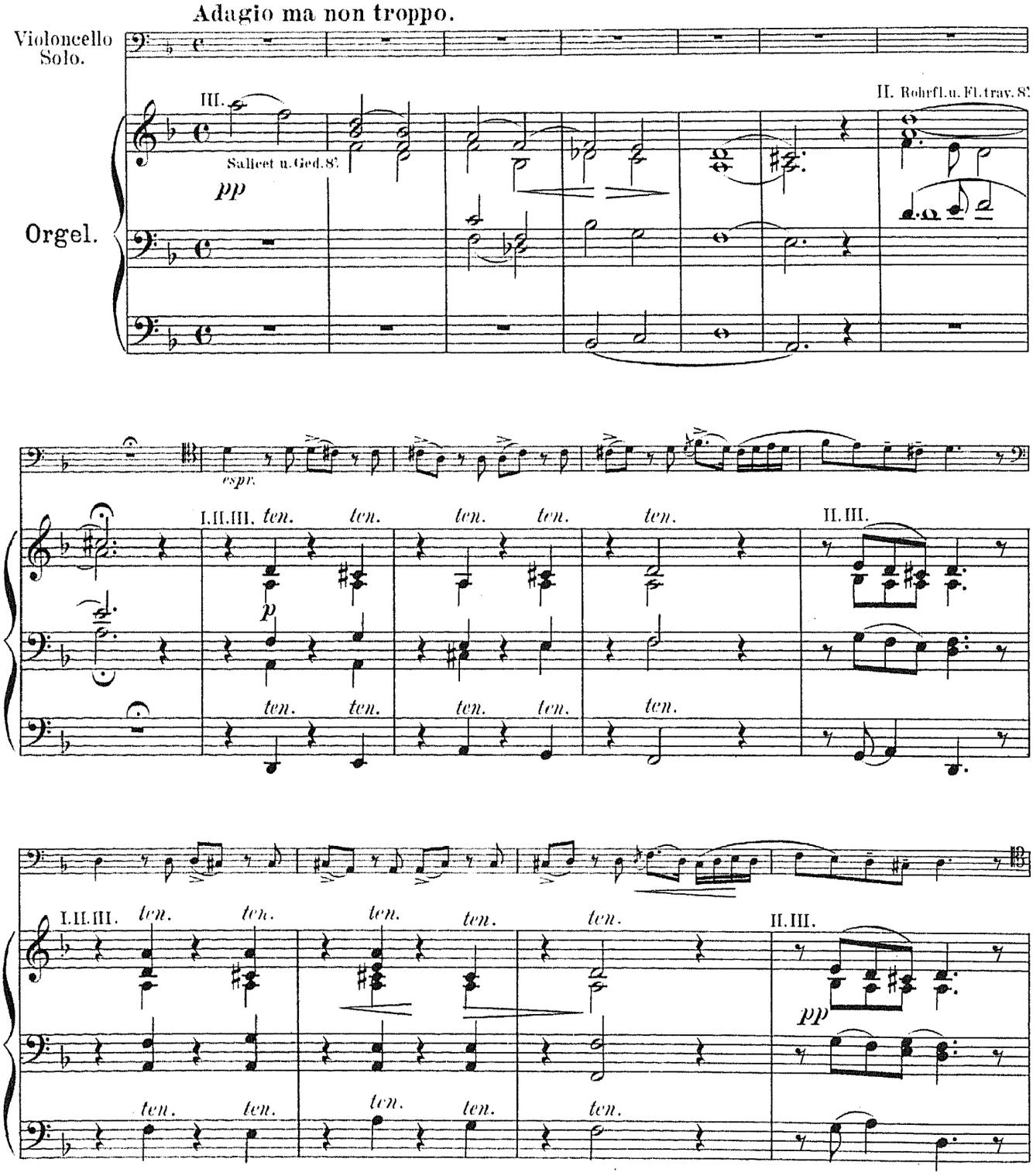
„Kol Nidrei."

(Stimme des Gelübdes.)

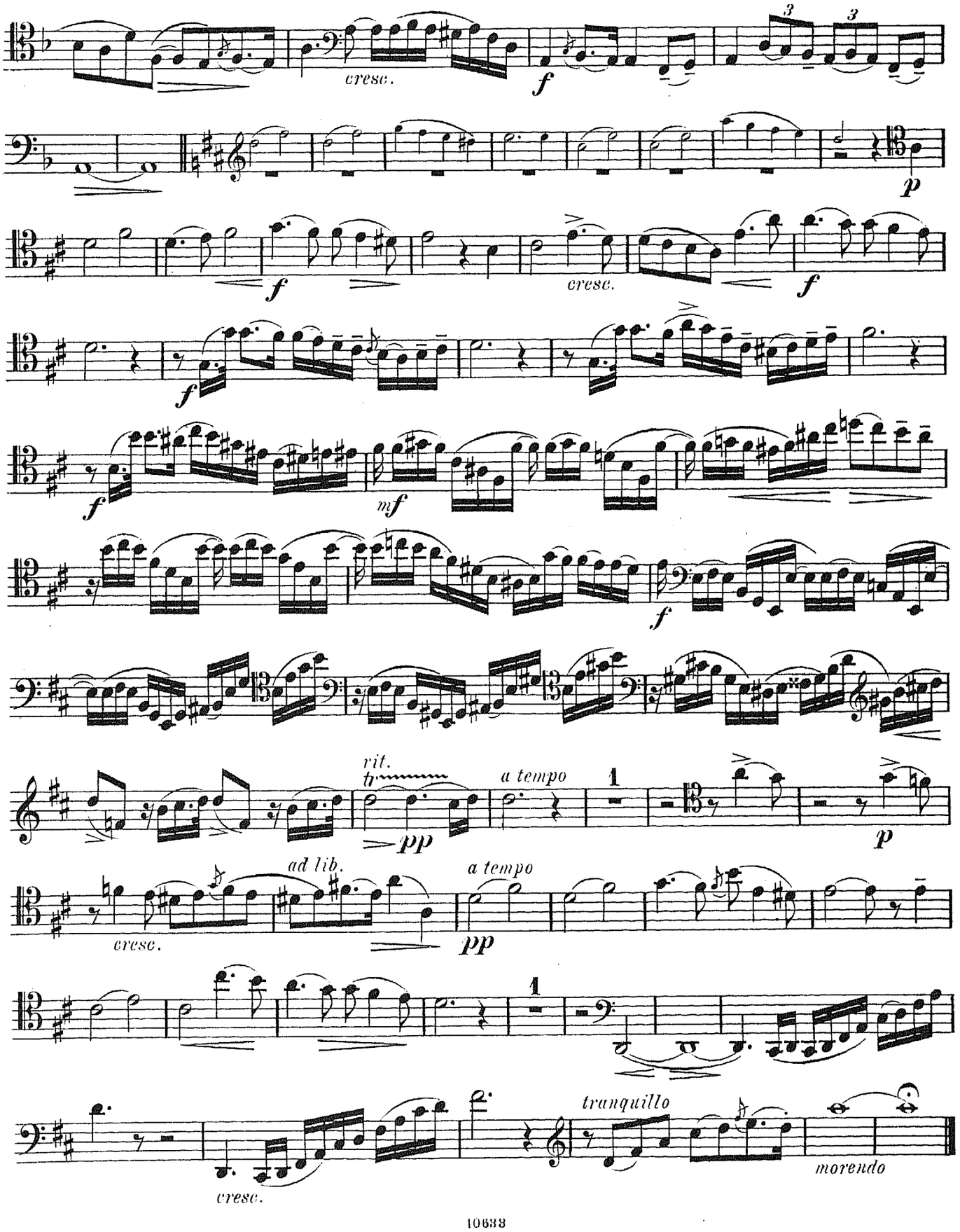
Adagio von Max Bruch.

Für Violoncello und Orgel bearbeitet
von H. Reimann.

Adagio ma non troppo.



Violoncello Solo.



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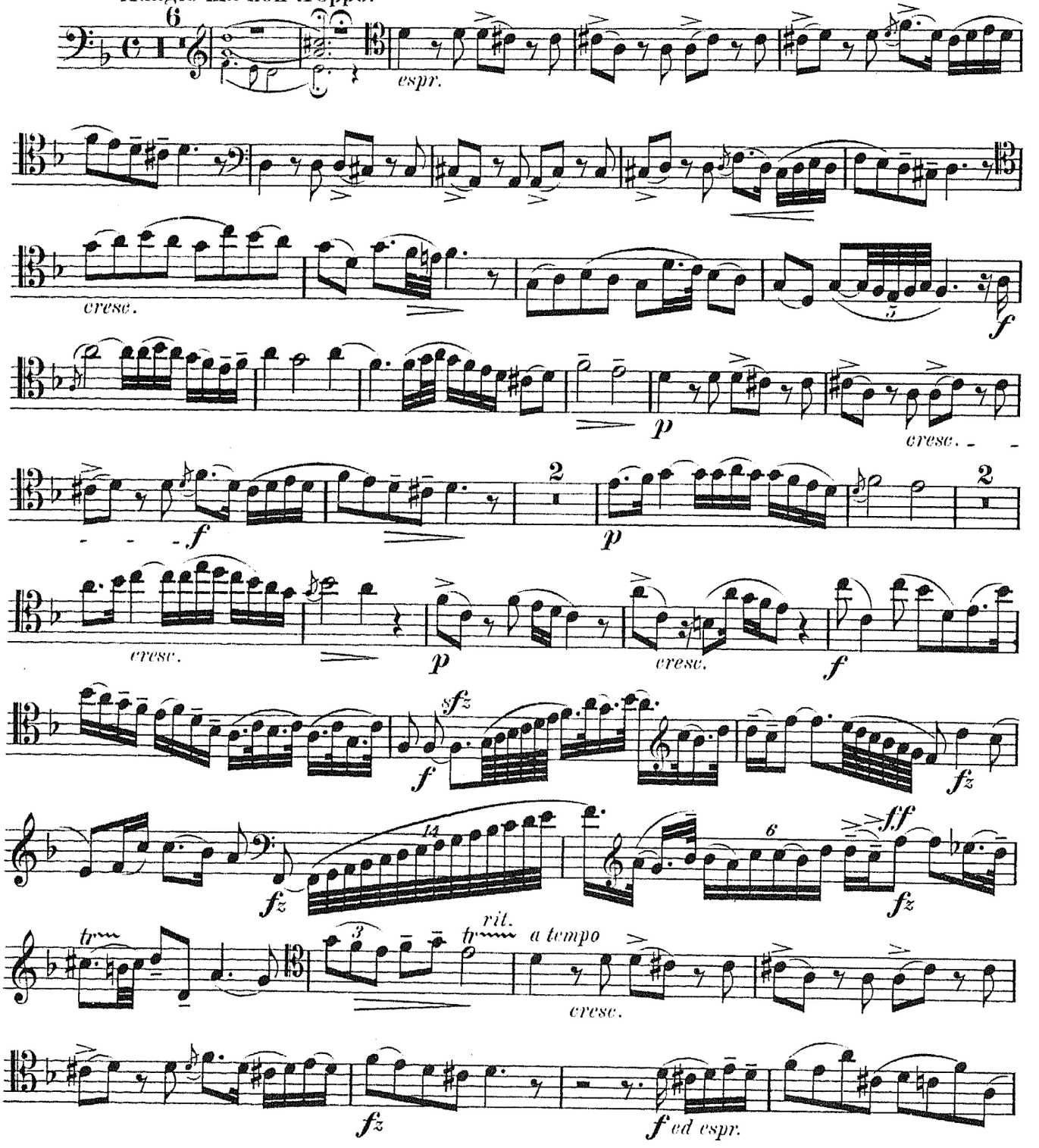
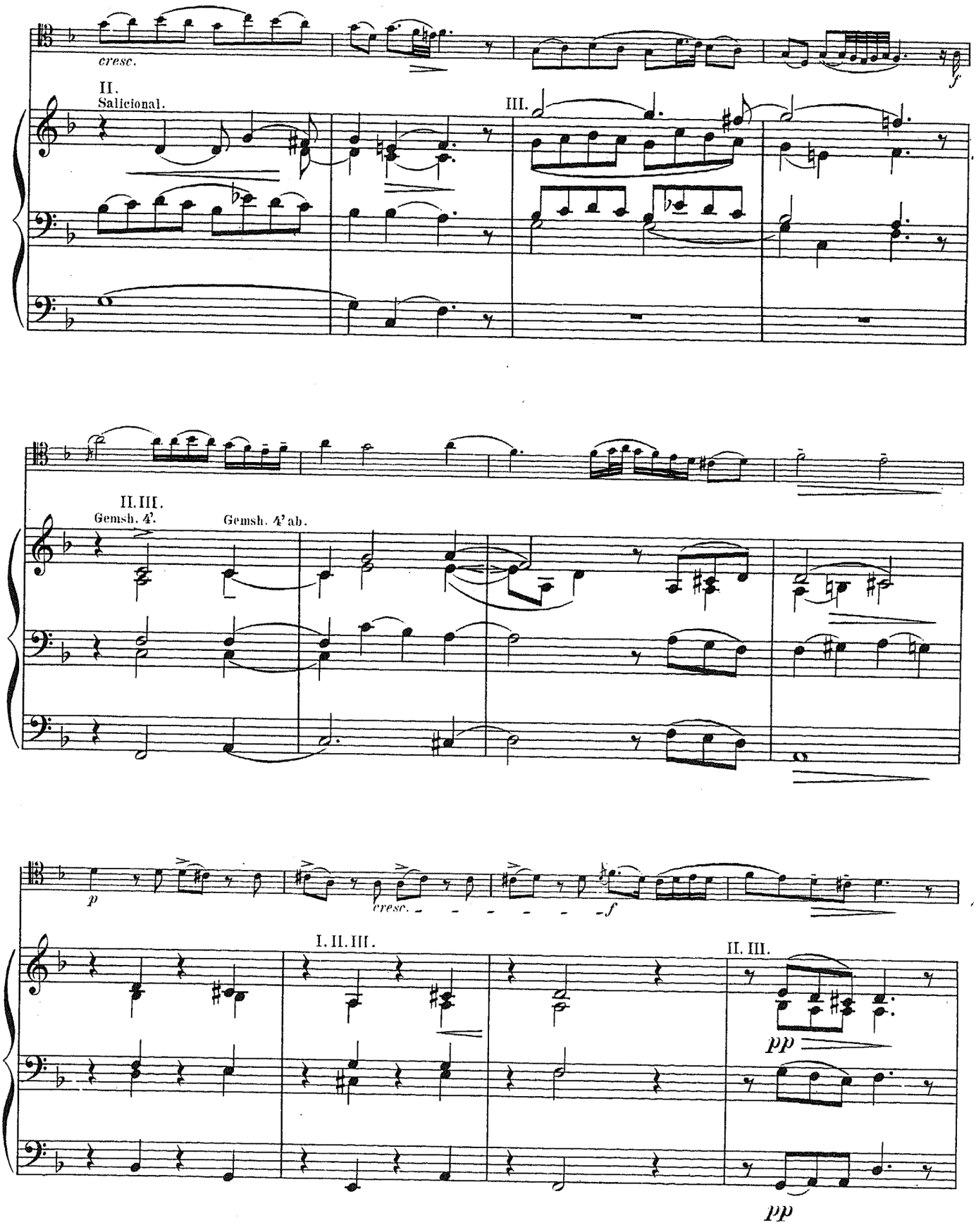
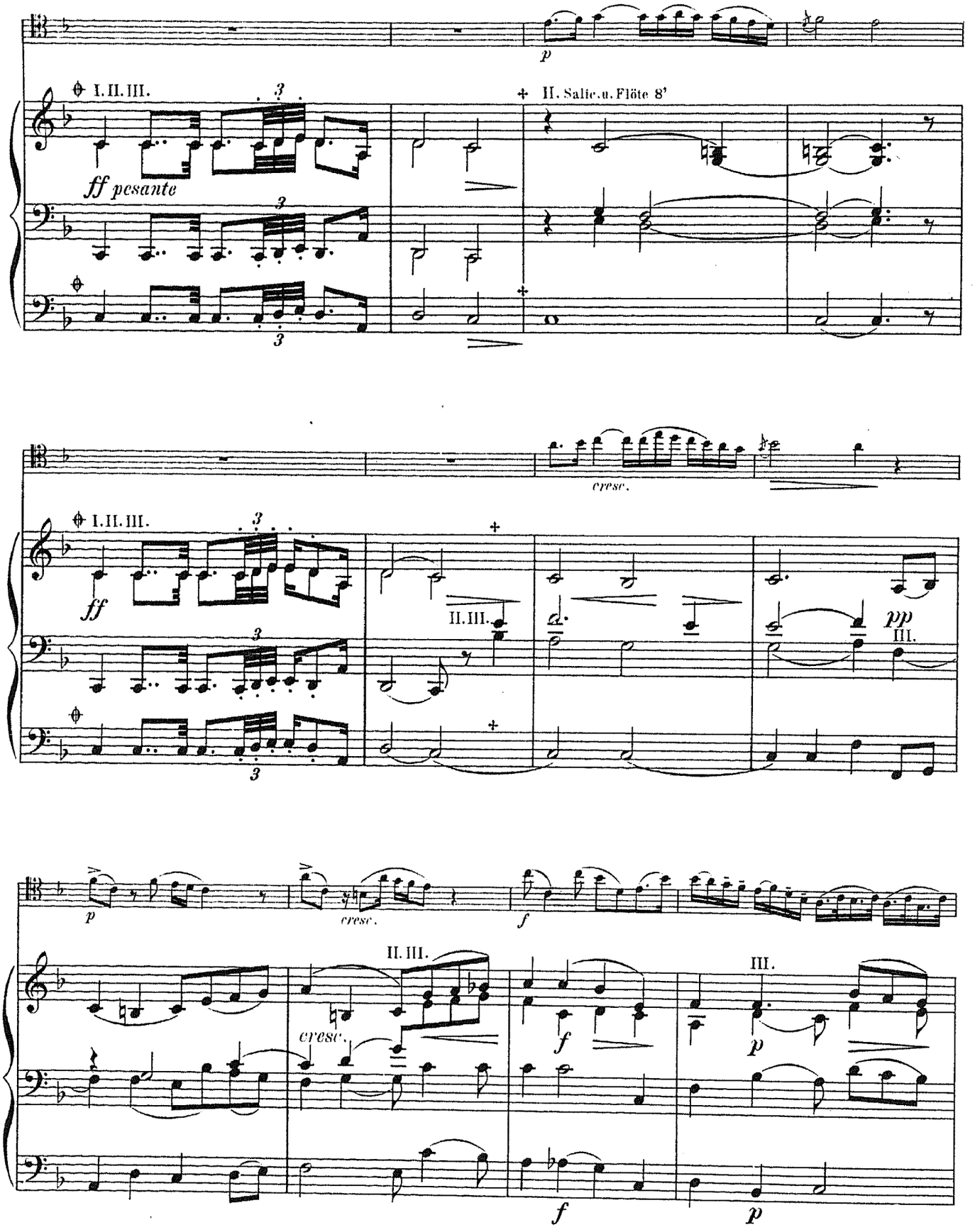
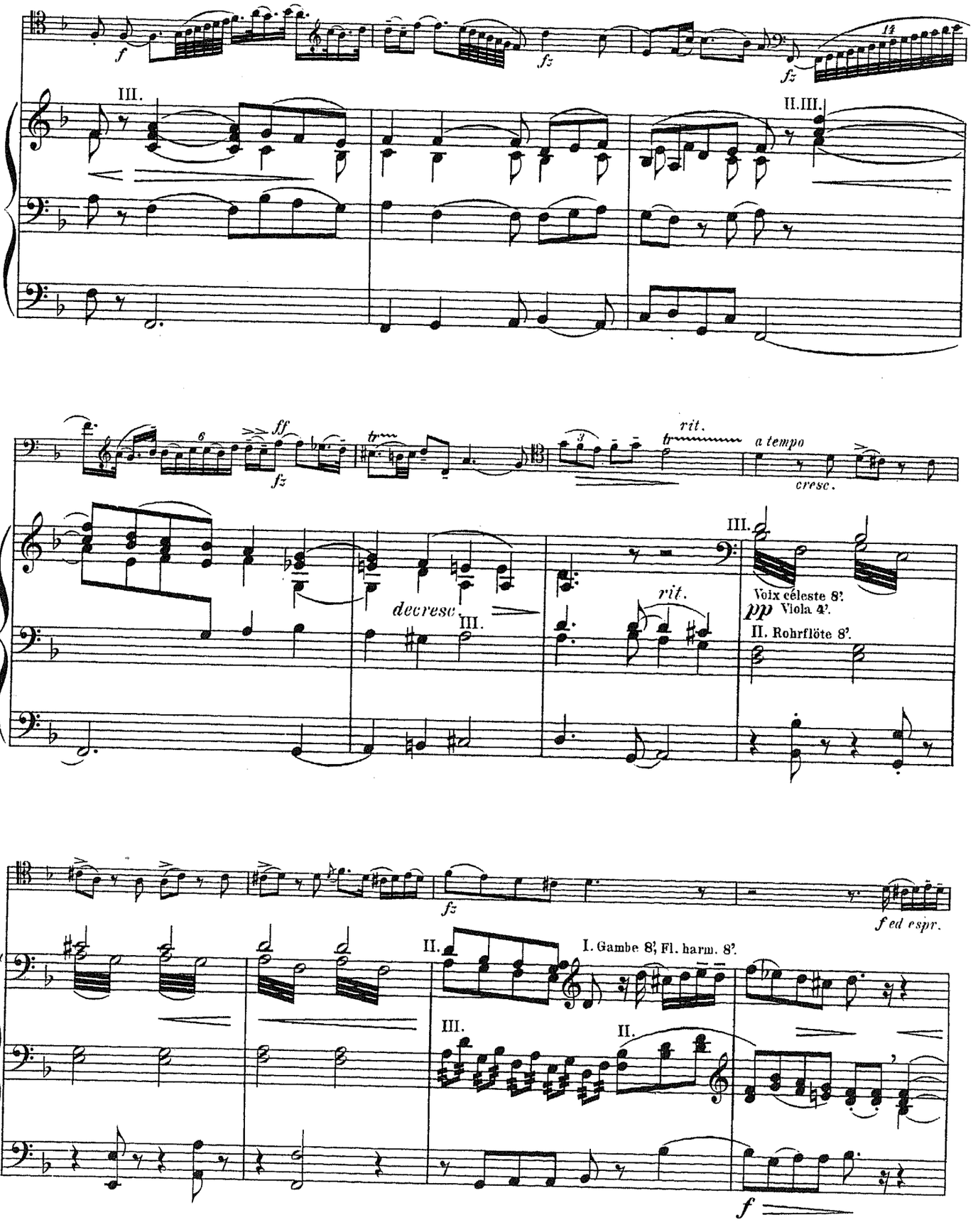
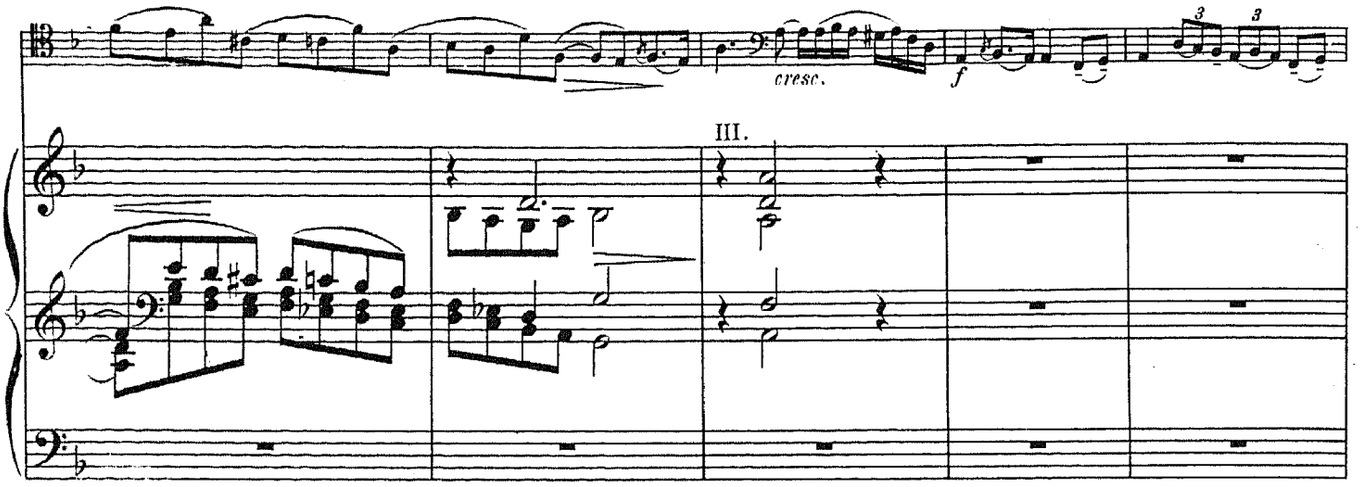


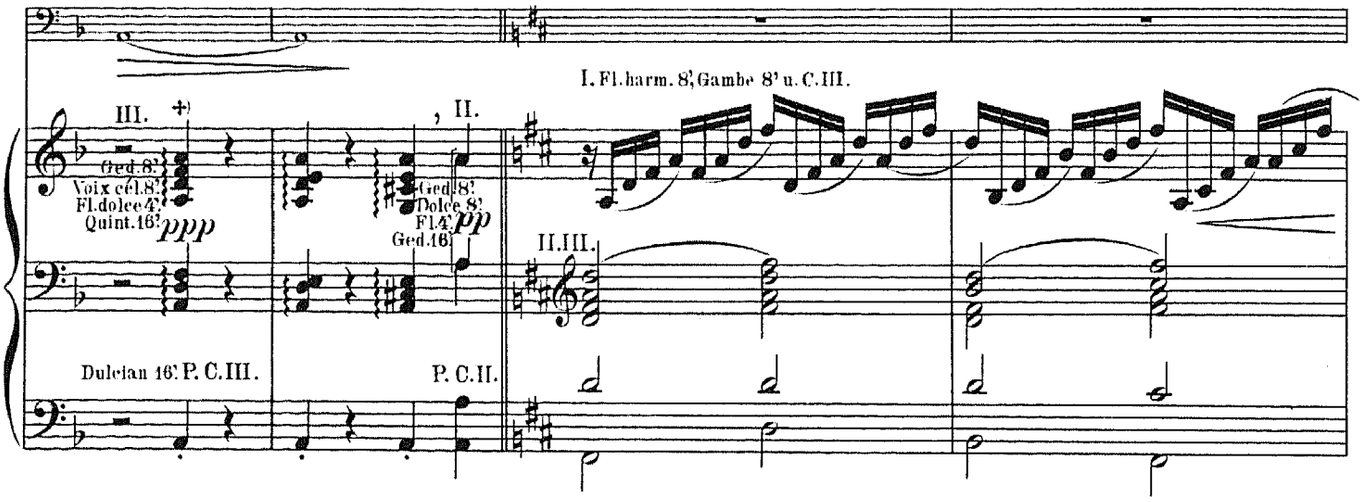

cresc.
f
II.
Salicional.
III.
II. III.
Gemsh. 4'.
Gemsh. 4' ab.
p
cresc.
f
I. II. III.
II. III.
pp
pp

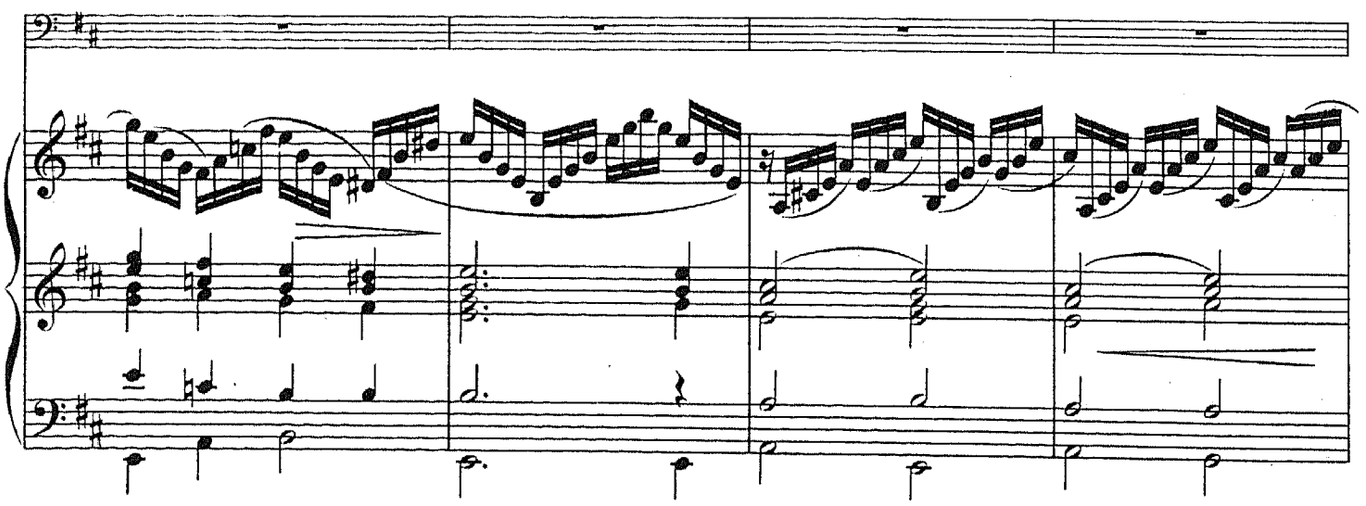


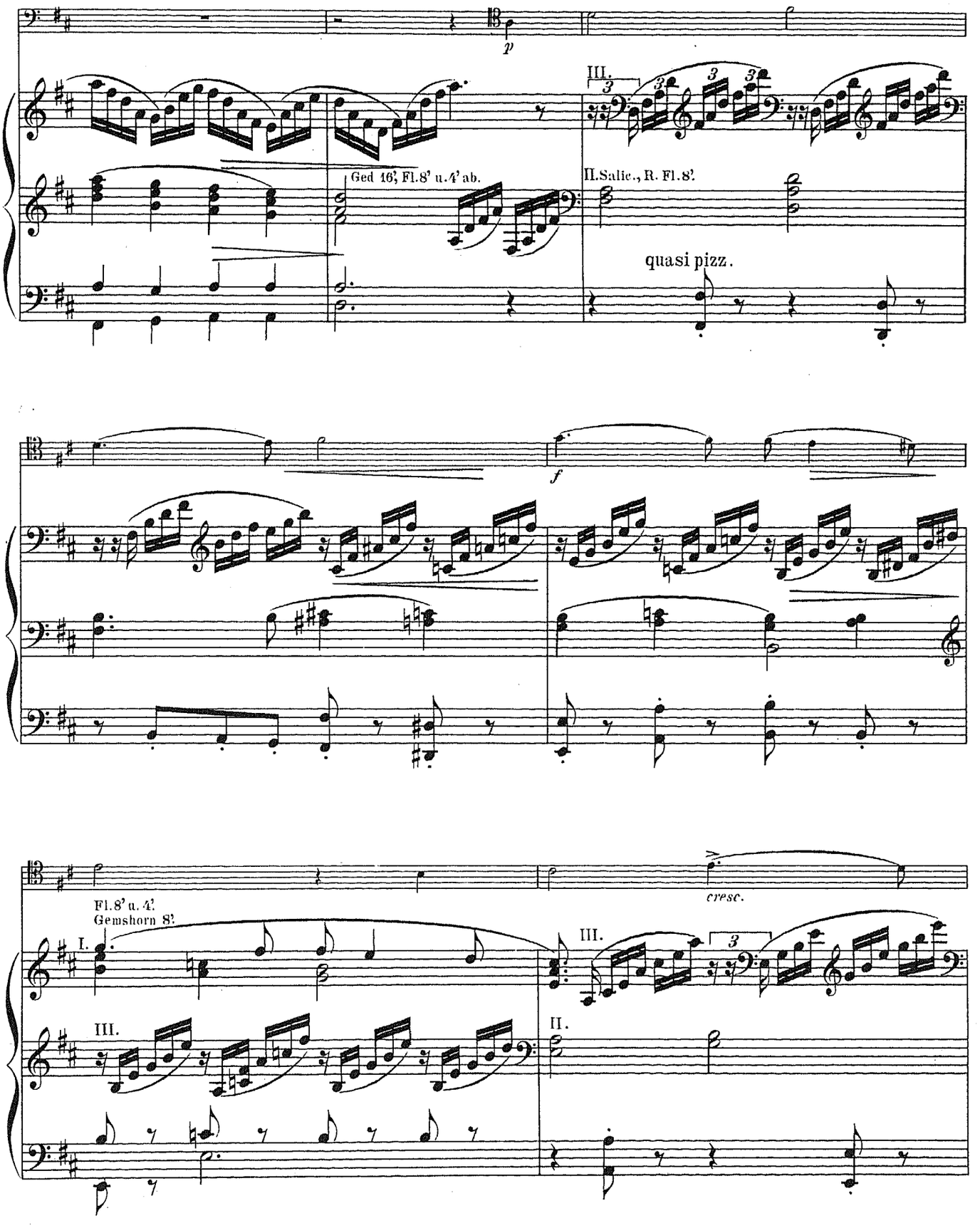
⊕ Combinations-Zug gezogen! + Combinations Zug abgestossen!

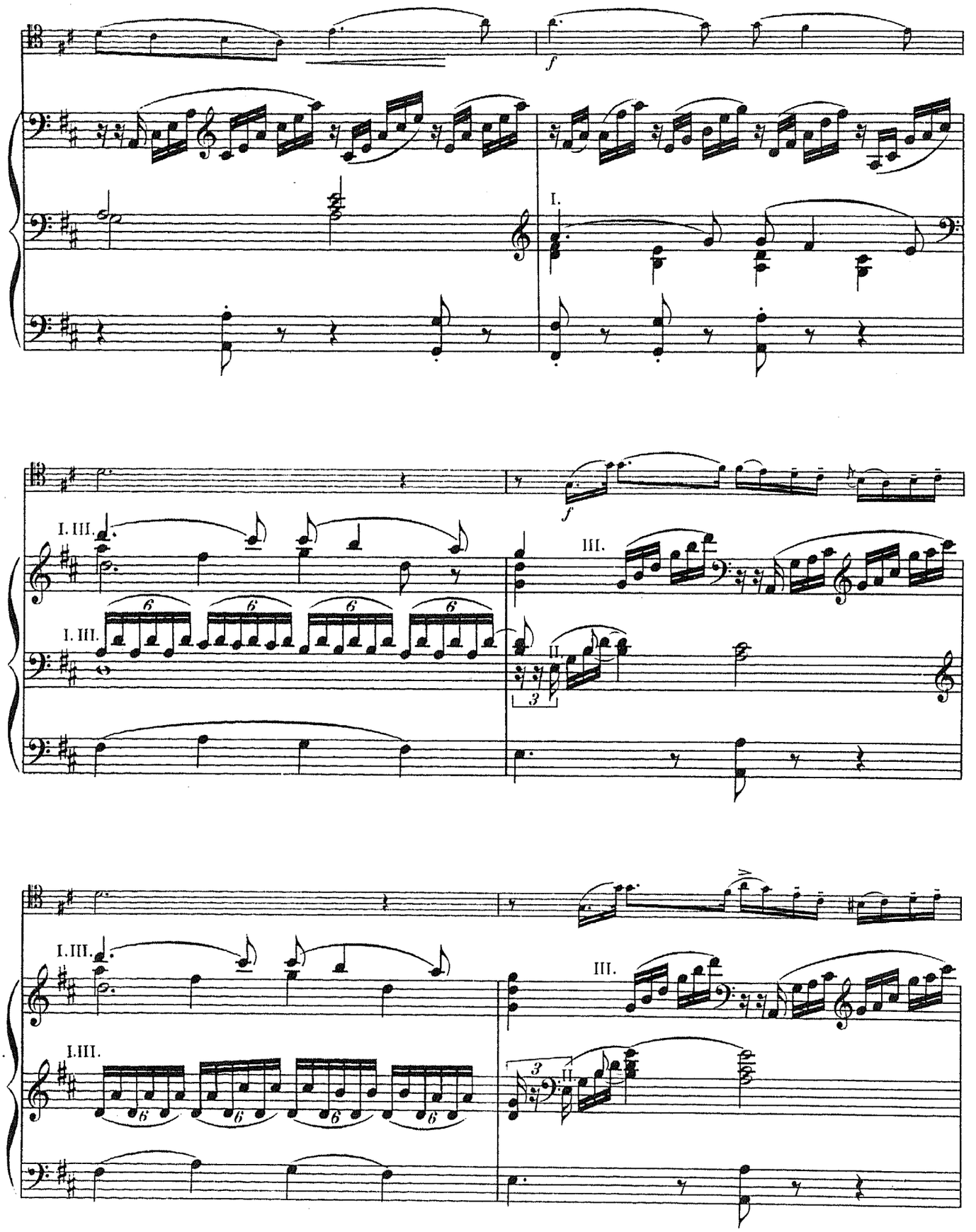

III.
II.III.
fz
ff
rit.
a tempo
cresc.
decresc.
III.
rit.
Voix céleste 8'.
pp Viola 4'.
II. Rohrflöte 8'.
f ed espr.
II.
I. Gambe 8', Fl. harm. 8'.
III.
II.
f

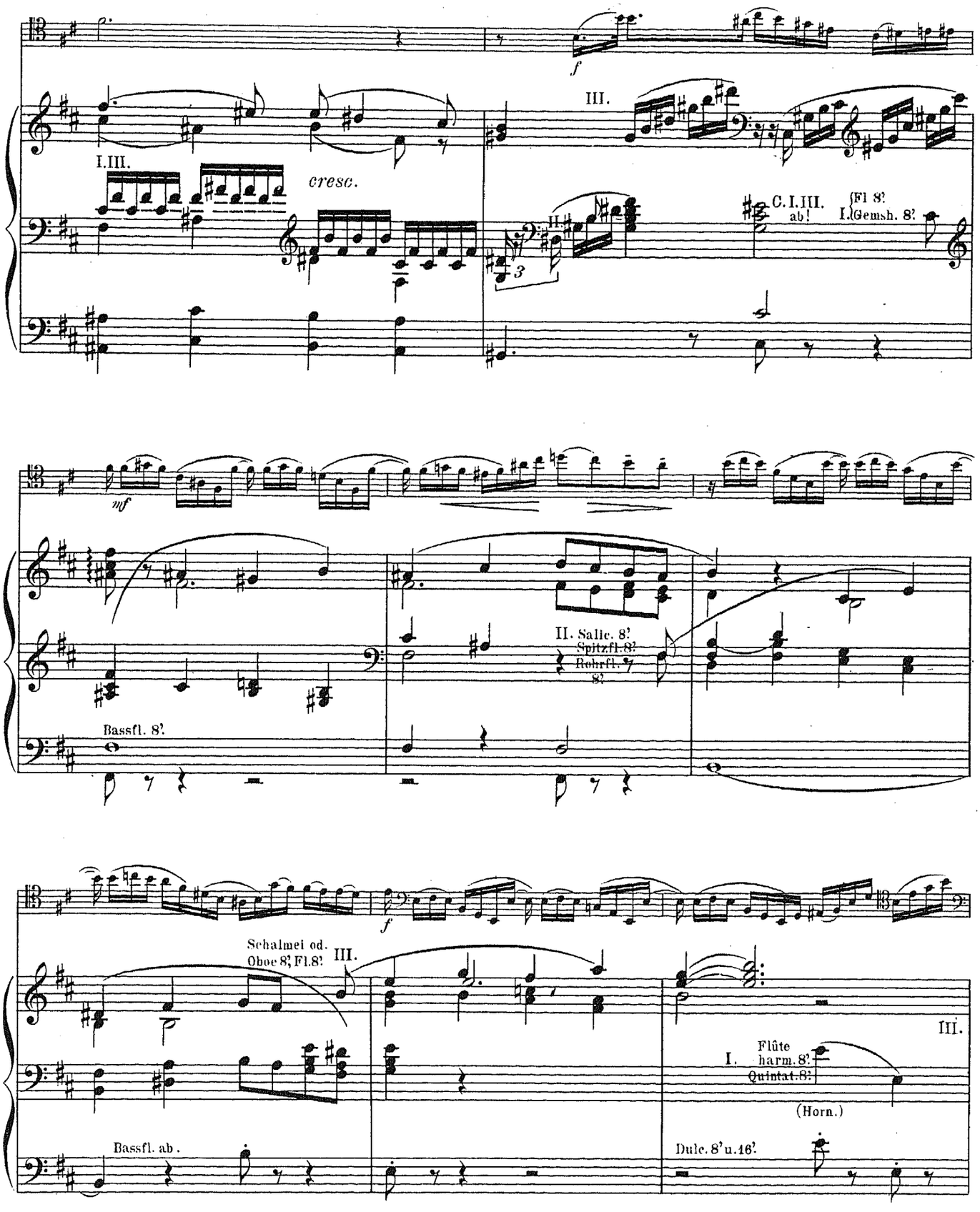

cresc.
f
III.

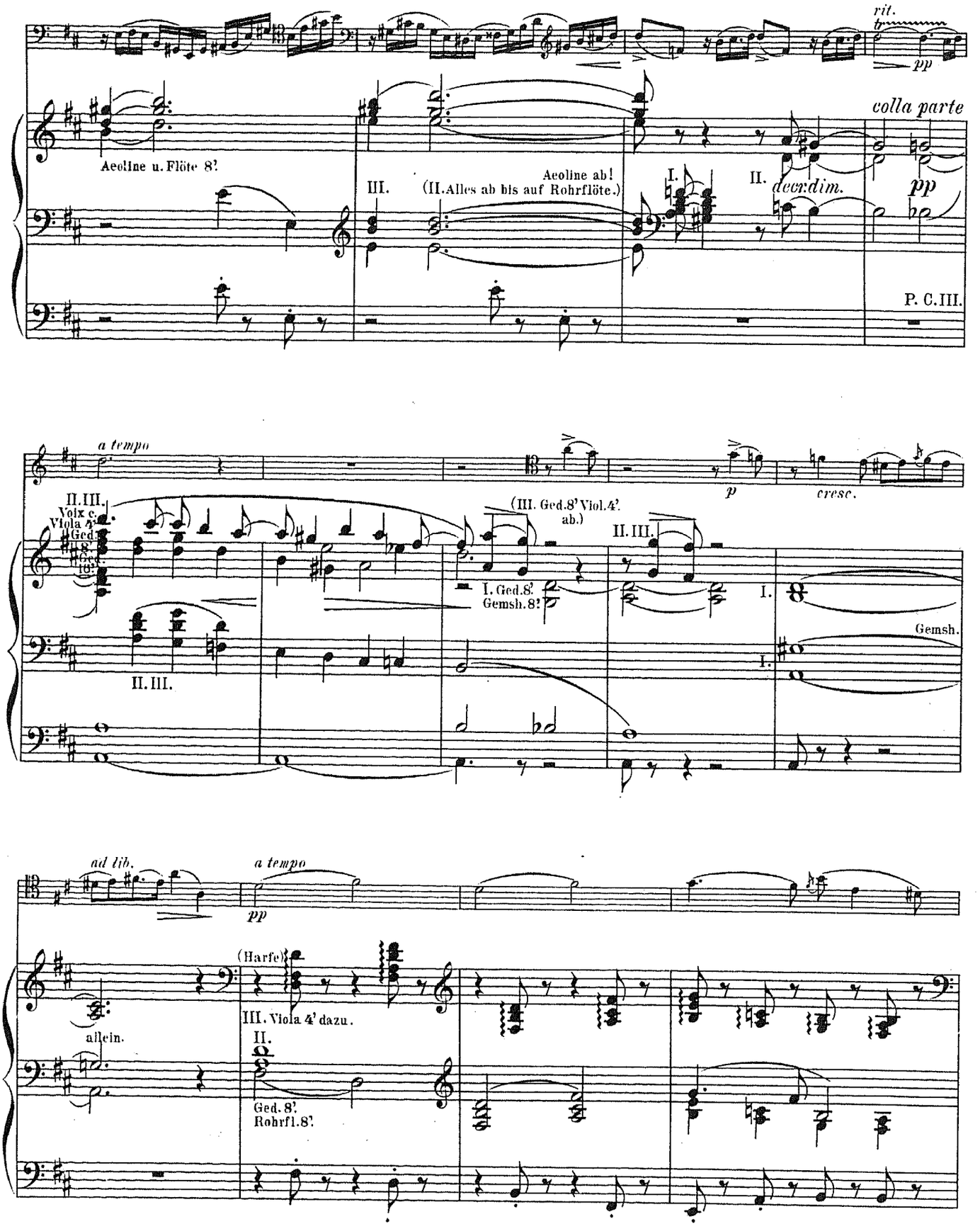

I. Fl.harm. 8', Gambe 8' u. C.III.
III.
Ged.8'
Voix cél.8'
Fl.dolce 4'
Quint.16'
ppp
II.
Ged.8'
Dolce 8'
Fl.4'
Ged.16'
pp
II.III.
Dulcian 16'
P. C.III.
P. C.II.

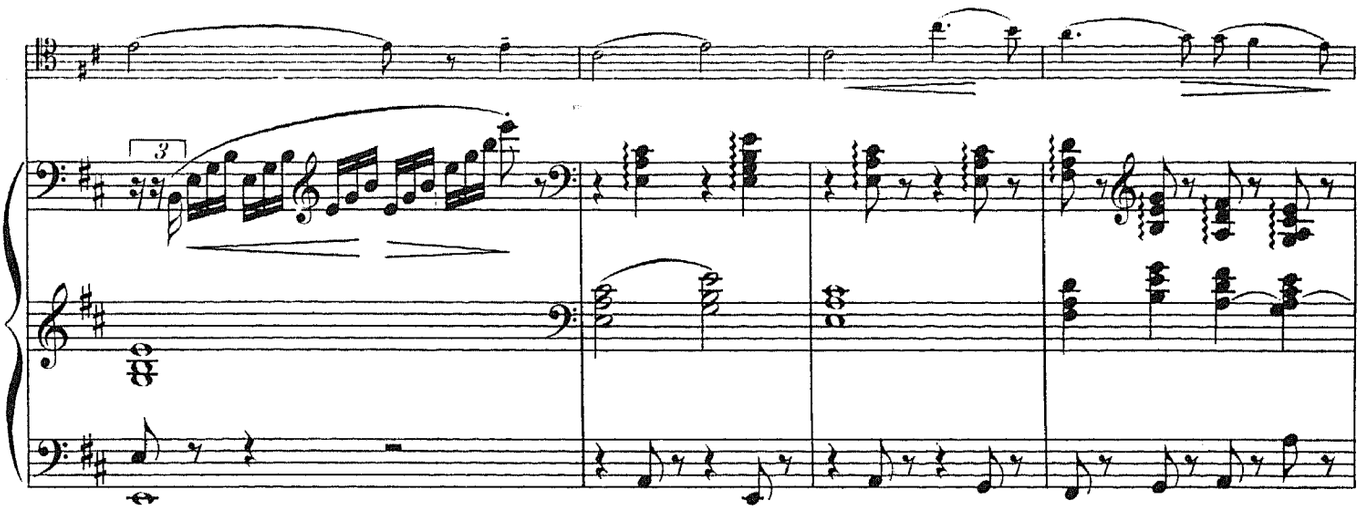


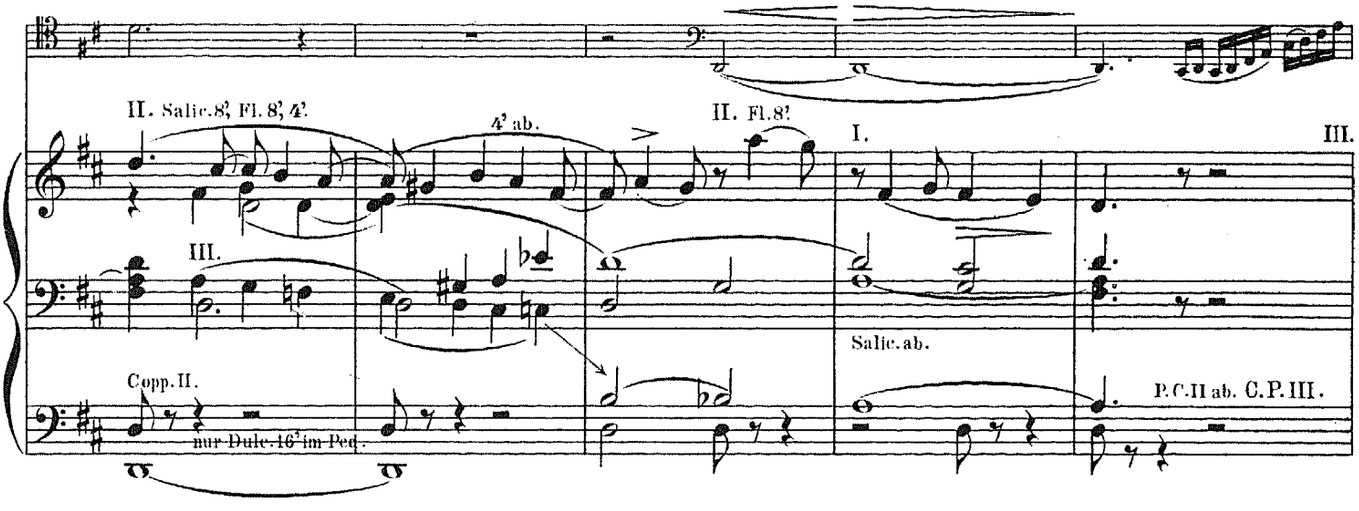

p
III.
Ged 16', Fl.8' u.4' ab.
II.Salic., R. Fl.8'.
quasi pizz.
f
Fl.8' u. 4'.
Gemshorn 8'.
I.
III.
cresc.
III.
II.

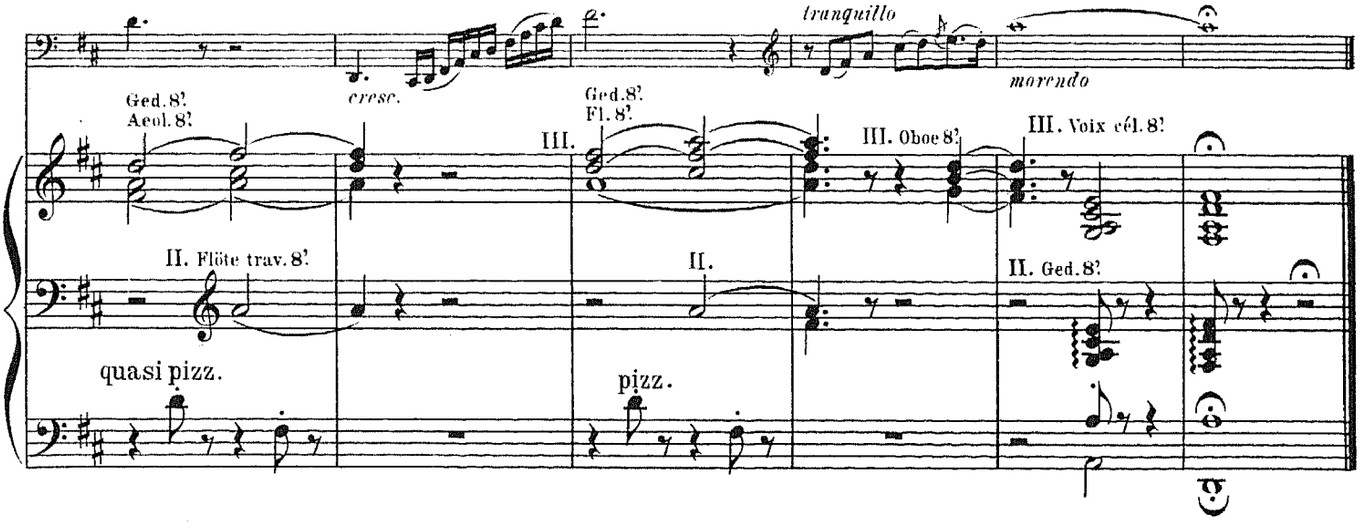

f
I.
f
I. III.
III.
I. III.
II.
3
I. III.
III.
I.III.
3
II.


f
III.
I.III.
cresc.
C.I.III.
ab!
(Fl 8'
I.Gemsh. 8'
mf
II. Salic. 8'
Spitzfl. 8'
Rohrfl. 8'
Bassfl. 8'.
f
Schalmei od.
Oboe 8', Fl.8'
III.
III.
I.
Flûte
harm. 8'
Quintat. 8'
(Horn.)
Bassfl. ab.
Dulc. 8' u. 16'.


rit.
pp
colla parte
Aeoline u. Flöte 8'.
III.
Aeoline ab!
(II. Alles ab bis auf Rohrflöte.)
I.
II.
decr. dim.
pp
P. C. III.
a tempo
II. III.
Voix c.
Viola 4'
Ged. 8'
Ged. 16'
(III. Ged. 8' Viol. 4' ab.)
II. III.
I. Ged. 8'
Gemsh. 8'
p
cresc.
I.
Gemsh.
II. III.
ad lib.
a tempo
pp
(Harfe)
III. Viola 4' dazu.
allein.
II.
Ged. 8'
Rohrfl. 8'







Stich und Druck von C.G.Röder, Leipzig