

Cavatine

von

JOACHIM RAFF.

Op. 85 No. 3.

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|---|------|
| Für Violine und Pianoforte (Original) | 1.50 |
| Bearbeitungen: | |
| Für Violine und Orchester (Edmund Singer). | |
| Partitur netto | 2.— |
| Violine solo | —50 |
| Orchesterstimmen netto | 2.50 |
| [Violine I, II, Viola, Violoncell je 25 Pf., Bass 15 Pf. netto.] | |
| Mit Pianoforte | 1.50 |
| Für Violine mit Begleitung einer zweiten Violine, Viola, Violon- cell und Contrabass ad libitum (Rich. Hofmann). | |
| Partitur und Stimmen netto | 1.40 |
| [Partitur 65 Pf. Jede Stimme 15 Pf. netto.] | |
| Für Viola alta mit Pianoforte (Hermann Ritter) | 1.50 |
| Für Violoncell mit Pianoforte (Friedrich Hermann) | 1.50 |
| Für Contrabass mit Pianoforte (Oswald Schwabe) | 1.50 |
| Für Flöte mit Pianoforte (Wilhelm Barge) | 1.50 |
| Für Horn mit Pianoforte (Fr. Gumbert) | 1.50 |
| Für Pianoforte allein (Rich. Hofmann) | 1.— |
| Für Harmonium und Pianoforte (Louise Kern) | 1.50 |
| Für Harmonium allein (August Reinhard) | 1.— |
| Für Harmonium, Pianoforte und Violine oder Violoncell (August Reinhard) | 2.— |
| Für Orgel (Fred. G. Shinu) | 1.20 |

Aufführungsrecht vorbehalten

LEIPZIG, FR. KISTNER.

(K. K. ö. g. M.)

CAVATINA.

J. Raff Op. 85, N^o 3.

VIOLINO.

Larghetto, quasi Andantino.

Violino staff 1: Treble clef, C major, common time. The first measure starts with a piano (*p*) dynamic. The melody consists of a series of eighth and quarter notes, some with slurs.

Larghetto, quasi Andantino.

Pianoforte.

Piano accompaniment staves 1: Treble and bass clefs, C major, common time. The right hand features a rhythmic pattern of eighth notes with slurs. The left hand has a simple bass line with slurs. Dynamics include piano (*p*) and piano-piano (*pp*).

Piano accompaniment staves 2: Continuation of the piano accompaniment. The right hand continues with eighth-note patterns. Dynamics include piano-piano (*pp*) and piano (*p*).

Piano accompaniment staves 3: Continuation of the piano accompaniment. The right hand has a triplet of eighth notes marked with a '3' above it. Dynamics include piano (*p*) and forte (*f*).

Piano accompaniment staves 4: Continuation of the piano accompaniment. The right hand has a triplet of eighth notes marked with a '3' above it. Dynamics include piano-piano (*pp*), forte (*f*), and piano (*p*). The piece ends with a *smorz.* (dim.) marking.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *p* (piano) and ends with the word *cre-*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked *p* and ending with *cre-sc.*

Second system of the musical score. The vocal line continues with a melodic phrase marked *f* (forte) and ends with *p*. The piano accompaniment continues with a similar rhythmic pattern, marked *f* and *p*.

Third system of the musical score. The vocal line includes the lyrics "cre - - - - - seen - - - - - do -" and is marked *f*. The piano accompaniment includes fingerings (4 3, 2 3, 3 3, 3) and is marked *f*. The lyrics "cre - - - - - seen - - - - - do -" are written below the piano part.

Fourth system of the musical score. The vocal line continues with a melodic phrase marked *p*, *mp*, *f*, and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked *p*, *mp*, *f*, and *p*.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *f* and the tempo marking *grandioso*. The lower staff contains a piano accompaniment with chords and a dynamic marking of *f* and the tempo marking *grandioso*.

Second system of musical notation. The upper staff features a melodic line with dynamics *f* and *ff* and the tempo marking *string.*. The lower staff contains a piano accompaniment with dynamics *anf.* and *ff string.*.

Third system of musical notation. The upper staff includes the tempo marking *in Tempo.* and dynamics *f* and *p*. The lower staff includes the tempo marking *in Tempo.* and dynamics *smorz.* and *p*.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *f* and *pp*. The lower staff contains a piano accompaniment with dynamics *f* and *pp*, and includes fingerings (1-5) and articulation marks.

CAVATINA.

VIOLONCELLO.

J. Raff Op. 85. N. 3.

Larghetto, quasi Andantino.

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