

Pe 1189

Morgengruss.

für Violine, Violoncell (Violine II oder Bratsche) und Pianoforte zu vier Händen.

Violoncell.

(anstatt Violine II.)

Allegretto.

Rudolph Dobritsch, Op. 14. N^o 1.

Viol. I.

Pianoforte

p

p

f

poco a poco cresc.

ritard.

a tempo

p

p

a tempo

ritard.

poco a poco diminuendo

7. 7. 1915.

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Morgengruss.

für Violine, Violoncell. (Violine II oder Bratsche) und Pianoforte zu vier Händen.

Violine II. (Bratsche.)

(anstatt des Violoncells.)

Rudolph Dobritzsch, Op. 14. N^o 1.

Allegretto.

Pianoforte

Viol. I.

p

p

sf

p

sf

p

f

poco a poco

a tempo

ritard.

p

p

a tempo

ritard.

poco a poco diminuendo

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Pl 1187

Abendstimmung.

für Violine, Violoncell (Violine II oder Bratsche) und Pianoforte zu vier Händen.

Violoncell.

(anstatt Violine II)

Rudolph Dobritzsch, Op. 14. N^o 2.

Andante.

Pianoforte

p

mf

f *ff* *ritard.*

a tempo

p

mf *ritard.*

1915: 997

Abendstimmung.

für Violine, Violoncell (Violine II oder Bratsche) und Pianoforte zu vier Händen.

Violine II. (Bratsche.)

(anstatt des Violoncells.)

Rudolph Dobritzsch, Op. 14. N^o 2

Andante.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante'. The first measure is marked 'Pianoforte' (p). The second measure is marked 'p'. The score includes various dynamics such as 'mf' (mezzo-forte), 'ff' (fortissimo), and 'ritard.' (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The final measure of the piece is marked 'ritard.' and ends with a fermata over a whole note.

