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# KOL NID RÉ.

Ancient melody

FOR VIOLIN OR VIOLONCELLO WITH PIANO ACCOMPANIMENT

BY

# CONRAD CENTNER CENTNEROVICH.

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Price 5/.

The same arr. for Piano only 4/.

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Wm. G.

# Kol Nidrè.



Conrad Centner Centnerovich.

Andante religioso.

Violino.

Piano.

*p* *pp* *f*

Agitato.

*ff* *mf* *accel.*

*a tempo*

ad lib.  
mf  
sf  
rit. e dim.

Andante con espressione.

p  
portam.  
portam.  
p  
accel.  
ppp  
pp  
pp  
pp  
accel.

a tempo  
pp  
mf  
p  
p  
pp  
pp

8.....  
ad lib.  
mf  
f  
pp  
p  
mf

8.....  
ad lib.  
ff  
f  
Ped. \*  
Ped. \*  
Ped. \*

8

*p*  
*pp*  
Ped. \* Ped. \*

*tr* *tr* *tr* *rit.*  
*morendo*  
*morendo* *rit. e dim.*

Ped. \* Ped. \* Ped. \*

*a tempo*  
*p ad lib.* *f*  
*ppp* *colla parte* *f* *mf* *f* *pp*

Ped. \*

*sf* *sf* *sf* *p* *dim.*  
*sf* *sf* *sf* *p* *dim.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a tremolo and dynamic markings of *f*, *ff*, and *sf*. The piano accompaniment has a tremolo in the right hand and dynamic markings of *mf*, *f*, and *sf*. A *Red.* (ritardando) marking with an asterisk is placed below the piano part.

Second system of musical notation. The vocal line includes dynamic markings of *pp*, *rit.*, *f*, and *pp*, and the instruction "L'istesso tempo." The piano accompaniment includes dynamic markings of *rit.*, *mf*, and *ten.*. A *Red.* (ritardando) marking with an asterisk is placed below the piano part.

Third system of musical notation. The vocal line has dynamic markings of *f* and *fp*. The piano accompaniment has a dynamic marking of *f*.

Fourth system of musical notation. The vocal line has dynamic markings of *f* and *mf*, and includes the instruction "8. ad lib." with a dotted line. The piano accompaniment has dynamic markings of *mf*, *pp*, and *ff*.

8

*p*  
*pp*  
*dim.*  
Ped. \* Ped. \*

*p*  
*dim.*  
*trm*

*ff risoluto*  
*ff risoluto*

*p* *energico* *f* *rall.* *ff*  
*pp* *f* *rall.* *ff*  
*ad lib.*



# Kol Nidrè.

Violino Solo.

Conrad Centner Centnerovich.

Andante religioso.

*p* *pp* *agitato* *ff* *mf* *accel.*

Piano.

*ad lib.*

This section begins with a piano (*p*) dynamic and a tempo of *Andante religioso*. It features a melodic line with various dynamics including *pp*, *agitato*, *ff*, and *mf*, and concludes with an *accel.* (accelerando) and *ad lib.* (ad libitum) section.

Andante con espressione.

*p* *portam.* *portam.* *p* *accel.*

*a tempo* *pp* *mf* *p* *8..... ad lib.* *mf* *f* *ff* *8..... ad lib.* *p* *tr* *tr* *tr* *tr* *morendo* *rit. o dim.*

This section starts with *Andante con espressione* and a piano (*p*) dynamic. It includes *portam.* (portamento) markings and an *accel.* section. The dynamics range from *pp* to *ff*. The section concludes with a *morendo* (diminuendo) and *rit. o dim.* (ritardando or decrescendo) section.



Mus III. 129. 734

Violino Solo.

ad lib. *tr* a tempo

L'istesso tempo.

8.....  
ad lib.

8.....:

8.....  
ad lib.



# Kol Nidrè.

Violoncello Solo.

Conrad Centner Centnerovich.

Andante religioso.

Andante con espressione.

Violoncello Solo.

ad lib. *tr* *p* *f* *sf* *a tempo* *V*

*sf* *sf* *sf* *p* *dim.*

*f* *tr*

*ff* *sf* *pp*

*rit.* *tr* *L'istesso tempo.* *f* *pp* *f*

*fp* *f*

*f* *p* *dim.*

*p* *dim.* *tr*

*ff risoluto*

*7* *6* *p* *energico* *f* *rall.* *ff*