

Leila und Madschnun

Suite in 5 Sätzen nach dem orientalischen Epos
von Nizami

für Violoncello und Klavier

nach der gleichnamigen Orchestersuite

Joachim Johow

Bei der Aufführung können Teile der Erzählung zwischen den Sätzen gelesen werden.

Quelle Wikimedia : Das Gemälde vom Cover stammt vom schwedischen Maler und Bildhauer Anders Zorn und zeigt den Uhrmacher Hins Anders Ersson beim Musizieren (Winter 1904)
Thielska Galleriet Stockholm

Leila und Madschnun

Violoncello

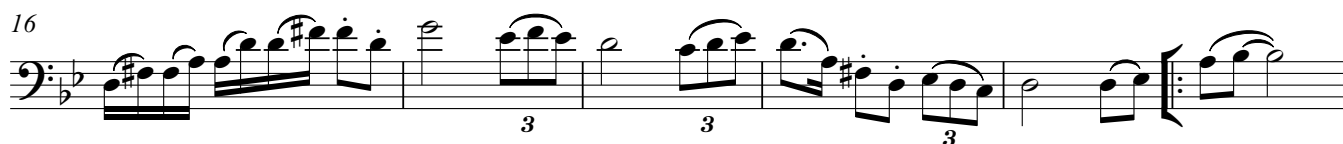
nach dem persischen Liebesepos von Nizami

Suite für Violoncello und Klavier

I.

Joachim Johow

Allegretto $\text{♩} = 110 - 110$
3



Violoncello

Leila und Madschnun

II.

Joachim Johow

♩ = 100 Moderato

2

f

7

12

17

3

f

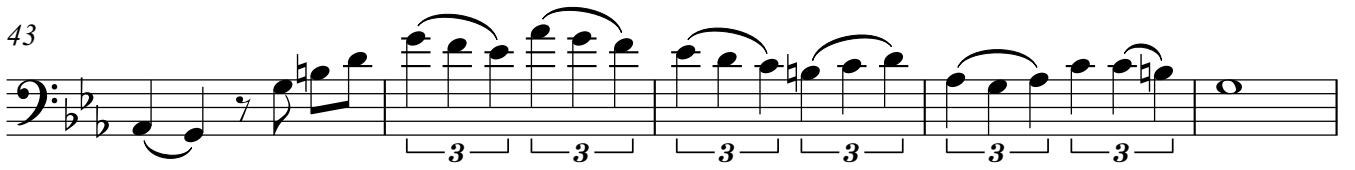
24

29

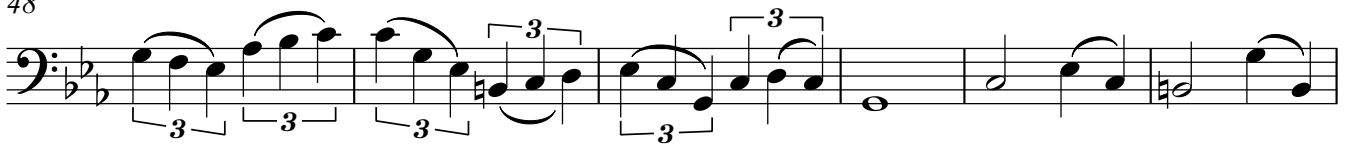
34

39

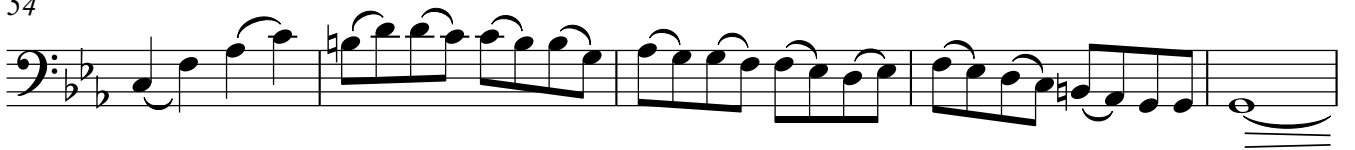
43



48



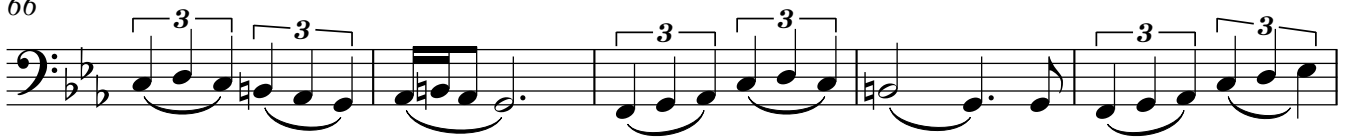
54



59



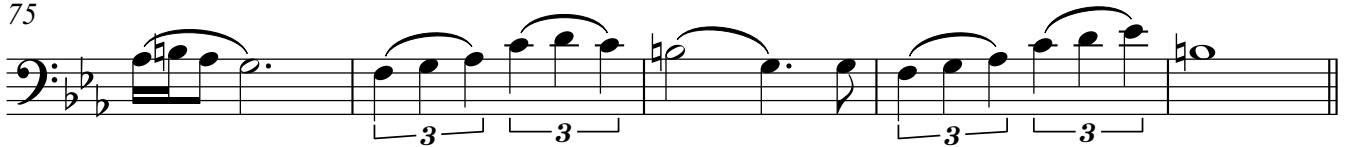
66



71



75



80



84



Leila und Madschnun

III.

Joachim Johow

Moderato $\text{♩} = 85 - 100$



37



41



45



49



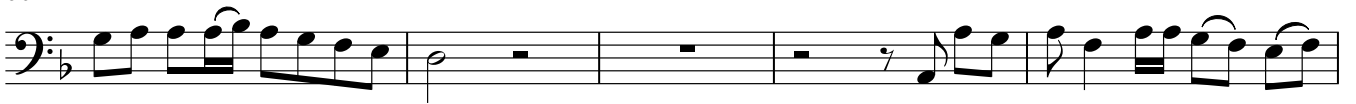
53



56



60



65



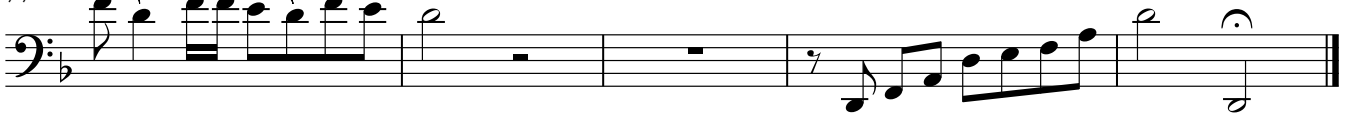
69



73



77



Violoncello

Leila und Madschnun

Allegro $\text{♩} = 114$

IV.

2

mf

Joachim Johow

5

12

18

24

30

35

pp

42

49

54 **Andante rubato**

59

63 **Andante rubato**

70

77 **a tempo** ♩ = 114

84

91

95

100

105

111

115

Violoncello

Leila und Madschnun

V.

Joachim Johow

Allegro ♩ = 146

4

9

13

18

23

28

33

37

42

46

50

Musical staff 50, starting with a bass clef and a key signature of two flats. The notation includes eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* is present. The text "nur bei Wdgh" is written above the staff. The staff concludes with a repeat sign.

55

Musical staff 55, continuing the piece. It features a triplet of eighth notes marked with a '3' above the notes. The staff ends with a repeat sign.

61

Musical staff 61, featuring a series of eighth notes with slurs and accents. The key signature changes to one flat.

66

Musical staff 66, continuing the eighth-note pattern with slurs and accents.

71

Musical staff 71, continuing the eighth-note pattern with slurs and accents.

75

Musical staff 75, continuing the eighth-note pattern with slurs and accents. A double bar line is present.

80

Musical staff 80, continuing the eighth-note pattern with slurs and accents.

85

Musical staff 85, continuing the eighth-note pattern with slurs and accents.

89

Musical staff 89, continuing the eighth-note pattern with slurs and accents.

93

Musical staff 93, concluding the piece with a final eighth-note pattern and a double bar line.