

Seinem Freunde Julius Winkler.

SERENADE

(N^o 2, E moll)

für

Pianoforte und Violine

componirt

von

HUGO REINHOLD.

Op. 31.

Pr. M 3. —

*Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereins-Archiv.*

LEIPZIG, FR. KISTNER.

(K.K.Oesterr. goldene Medaille.)

5936

SERENADE.

(No 2.)

I.

Hugo Reinhold Op.31.

Molto vivace con fuoco.

VIOLINO.

Molto vivace con fuoco.

Sianoforte.

The musical score is written for Violin and Piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo and mood are indicated as "Molto vivace con fuoco." The score is divided into five systems. The first system shows the Violin part on the top staff and the Piano part on the bottom two staves. The Piano part starts with a "Sianoforte" (piano) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like "ff", "p", "più marcato", and "molto f". The piece concludes with a final cadence in the Piano part.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a rhythmic accompaniment with chords and eighth notes. There are three instances of the marking "Ped.*" at the bottom of the grand staff.

Second system of musical notation. It features a single treble clef staff and a grand staff. The music continues with a melodic line in the top staff and accompaniment in the grand staff. A dynamic marking of "ff" (fortissimo) is present. There are several accents (>) and slurs over the notes. A triplet of eighth notes is marked with a "3" and a slur.

Third system of musical notation. It features a single treble clef staff and a grand staff. The music continues with a melodic line in the top staff and accompaniment in the grand staff. A dynamic marking of "ff" is present. There are several accents (>) and slurs over the notes. A triplet of eighth notes is marked with a "3" and a slur. A measure in the top staff is marked with an "8" and a dashed line above it.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The music concludes with a melodic line in the top staff and accompaniment in the grand staff. Dynamic markings include "più ff", "ritard.", "ff", and "pp". There are accents (>) and slurs over the notes. A triplet of eighth notes is marked with a "3" and a slur. The system ends with the word "Fine." in both staves.

1. 2. *pp* *pp*
legato *pp*

accel. *p* *p*
accel.

1. *dim.* *dim.* *pp*
p

2. *dimin.* *ppp accel.* *rit.* Dal segno al Fine. *Tempo I.*

2. *dimin.* *pp accel.* *rit.* *Tempo I.*
f

II.

VIOLINO.

Con moto moderato.

Violino staff 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a melodic line starting with a piano (*p*) dynamic marking. The music features eighth and sixteenth notes with various articulations.

Con moto moderato.

Pianoforte.

Piano staff 1: Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The staff contains accompaniment for the right and left hands, starting with a piano (*p*) dynamic marking. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Ad. * *Ad.* *

Piano staff 2: Continuation of the piano accompaniment from the first system, showing the right and left hand parts across several measures.

Piano staff 3: Continuation of the piano accompaniment. A section of the right hand is marked *poco cresc.* (poco crescendo). The system concludes with two measures marked *Ad.* *.

Piano staff 4: Continuation of the piano accompaniment, showing the right and left hand parts across several measures.

System 1: Treble and Bass clefs. Treble clef starts with *poco f* and *dimin.*. Bass clef starts with *poco f* and *dimin.*. The system contains two measures of music.

System 2: Treble and Bass clefs. Treble clef starts with *pp*. Bass clef starts with *pp*. The system contains two measures of music.

System 3: Treble and Bass clefs. Treble clef has first and second endings, starting with *p* and *cresc.*. Bass clef has first and second endings, starting with *p* and *cresc.*. The system contains two measures of music.

System 4: Treble and Bass clefs. Treble clef starts with *p*, *dimin.*, and *ppp*. Bass clef starts with *p*, *dimin.*, and *ppp*. The system contains two measures of music.

III.

VIOLINO.

Allegretto.

con Sordino

pp

Violino staff with notes and dynamics.

Allegretto.

pp portamento

Un poco Qd.

Sianoforte.

Piano staff with chords and dynamics.

Violino and Sianoforte staves with dynamics.

Violino and Sianoforte staves with dynamics.

Violino and Sianoforte staves with dynamics.

First system of musical notation. The upper staff contains a vocal line with notes and rests, marked with a *p* dynamic. The lower staff is a piano accompaniment with complex chordal textures and melodic lines in both hands.

Second system of musical notation. The upper staff features a vocal line with dynamics *dim.*, *pp*, *dim.*, and *ppp*. The piano accompaniment in the lower staff includes dynamics *dim.*, *pp*, *dim.*, and *ppp*.

Third system of musical notation. The upper staff begins with the instruction *Poco più mosso.* and contains dynamics *f* and *p*. The piano accompaniment in the lower staff also begins with *Poco più mosso.* and includes dynamics *f* and *p*.

Fourth system of musical notation. The upper staff contains dynamics *f* and *p*. The piano accompaniment in the lower staff includes dynamics *f* and *p*.

1. *cresc.* *f*

cresc. *f*

espress.

1.

This system contains the first two staves of music. The top staff begins with a first ending bracket labeled '1.' and includes dynamic markings *cresc.* and *f*. The bottom staff includes *cresc.*, *f*, and *espress.* markings, and also features a first ending bracket labeled '1.'

2. *p*

2. *dim.* *p*

This system contains the next two staves. The top staff starts with a second ending bracket labeled '2.' and has a *p* dynamic marking. The bottom staff includes a *dim.* marking and a *p* dynamic marking.

dim. *ritard.* *Tempo I.* *pp*

ritard. *Tempo I.* *pp*

This system contains two staves. The top staff has *dim.*, *ritard.*, *Tempo I.*, and *pp* markings. The bottom staff has *ritard.* and *Tempo I.* markings.

poco cresc.

poco cresc.

This system contains the final two staves. Both the top and bottom staves feature a *poco cresc.* marking.

First system of musical notation. The upper staff features a melodic line with dynamics *p*, *poco cresc.*, and *poco f*. The lower staff is a piano accompaniment with chords and moving lines, also marked with *p*, *poco cresc.*, and *poco f*.

Second system of musical notation. The upper staff includes a trill (*tr*) and dynamics *dim.* and *p*. The lower staff continues the piano accompaniment with *dim.* dynamics.

Third system of musical notation. The upper staff has a trill (*tr*) and dynamics *p*. The lower staff features a forte (*f*) section followed by a piano (*p*) section.

Fourth system of musical notation. The upper staff shows dynamics *dim.*, *pp*, *dim.*, and *ppp*. The lower staff shows *dimin.*, *pp*, *dim.*, and *ppp*. The system concludes with a double bar line.

IV.

VIOLINO.

Molto vivace.

Violino staff with musical notation, including triplets and a dynamic marking 'p'.

Molto vivace.

Pianoforte.

Piano accompaniment staves with musical notation, including a dynamic marking 'p'.

Second system of musical notation for Violino and Piano.

Third system of musical notation for Violino and Piano, featuring dynamic markings 'cresc.', 'poco', and 'a'.

Fourth system of musical notation for Violino and Piano.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff begins with a dynamic marking of *f* and contains a series of eighth notes with accents. The middle staff starts with a dynamic marking of *f* and features a triplet of eighth notes, followed by a series of eighth notes with accents. The bottom staff contains a simple harmonic accompaniment. The instruction *cresc. sempre* is written across the middle and bottom staves.

Second system of the musical score. It consists of three staves. The top staff has a dynamic marking of *ff* and contains a series of eighth notes with accents. The middle staff begins with a dynamic marking of *ff* and features a series of eighth notes with accents, followed by a section marked *p* *leggiero*. The bottom staff contains a simple harmonic accompaniment. The instruction *cresc. sempre* is written across the middle and bottom staves.

Third system of the musical score. It consists of three staves. The top staff is mostly empty, with a few notes at the beginning. The middle staff features a series of eighth notes with accents, followed by a section marked *p* *leggiero*. The bottom staff contains a simple harmonic accompaniment.

Fourth system of the musical score. It consists of three staves. The top staff begins with a dynamic marking of *pizz.* and contains a series of eighth notes with accents. The middle staff features a series of eighth notes with accents, followed by a section marked *p* *leggiero*. The bottom staff contains a simple harmonic accompaniment.

arco

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The top staff begins with the word "arco" above it. The music features a melodic line in the top staff and a harmonic accompaniment in the grand staff. The accompaniment consists of chords in the bass and a more active line in the treble of the grand staff.

Second system of the musical score, continuing the same three-staff format and key signature as the first system. The melodic and accompaniment parts continue with similar rhythmic and harmonic patterns.

mf

Third system of the musical score. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the system. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

f *p*

Fourth system of the musical score. It features dynamic markings *f* (forte) and *p* (piano) within the system. The notation includes slurs, accents, and dynamic markings, indicating changes in volume and phrasing.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The top staff features a melodic line with a long slur. The grand staff contains a complex accompaniment with many beamed notes and slurs.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar notation, including slurs and dynamic markings like *f* and *mf*.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar notation, including slurs and dynamic markings like *f* and *mf*.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar notation, including slurs and dynamic markings like *dim.* and *mf*.

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic. The bottom two staves are a grand staff with a treble and bass clef, featuring a steady accompaniment of chords and eighth notes.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the accompaniment, with a triplet of eighth notes appearing in the bass line.

Third system of musical notation. The top staff begins with the instruction *cresc. poco a poco*. The bottom two staves also begin with *cresc. poco a poco* and feature a more active eighth-note accompaniment.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves feature a strong (*f*) accompaniment with a rhythmic pattern of eighth notes and triplets.

Fifth system of musical notation. The top staff begins with a fortissimo (*ff*) dynamic. The bottom two staves also begin with *ff* and include a section marked with 'R' and 'L' for right and left hand, respectively, with a fermata over a melodic phrase.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features a melodic line in the upper staves and a supporting bass line in the lower staff. The key signature is one sharp (F#).

Second system of musical notation, consisting of three staves. It includes dynamic markings: *p* (piano) in the upper staff and *p*, *f* (forte), and *p* in the lower staff. The music continues with melodic and harmonic development.

Third system of musical notation, consisting of three staves. It features the dynamic marking *cresc.* (crescendo) in both the upper and lower staves, indicating a gradual increase in volume.

Fourth system of musical notation, consisting of three staves. It includes dynamic markings: *ff* (fortissimo) in the upper staff and *ff*, *piu ff* (pianissimo fortissimo) in the lower staff. The music is characterized by more complex rhythmic patterns.

Fifth system of musical notation, consisting of three staves. It includes dynamic markings: *ff* in the upper staff and *ff* in the lower staff. A fermata is present over a measure in the upper staff, and a first ending bracket labeled '8' is shown. The system concludes with a double bar line.

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- Band IV (No. 111—128)

c. Für 3 Violinen.

- Schröder, H., Op. 14. Kleine Trios.
- No. 1. D
- No. 2. Am
- No. 3. B
- Hermann, Fr., Op. 9. Burleske

d. Für Violine und Pianoforte.

- Bach, J. S., Sarabanden (F. David).
- Heft I (No. 1—3)
- Heft II (No. 4—6)
- Corelli, A., Sonate (F. O. Dessoff und J. Hellmesberger)
- Hofmann, R., Op. 64. Suite
- Schrädieck, H., Perpetuum mobile
- Schumacher, P., Op. 28. Sonatinen.
- No. 2. F
- No. 3. A
- No. 4. C

Schwer.

a. Für Violine allein.

- David, F., Op. 9. 6 Caprices
- Op. 20. 6 Caprices
- Eberhardt, G., Op. 92. Tägliche Violin-Uebungen für die Verbindung schwieriger Doppelgriffe
- Hofmann, R., Op. 52. 32 Special-Etuden.
- Heft I (No. 1—8)
- Heft II (No. 9—16)
- Heft III (No. 17—24)
- Heft IV (No. 25—32)
- Kontski, Ap. de, Op. 5. L'Echo. Caprice-Etude
- Kreutzer, R., 42 Etuden. (Herm. Schröder)
- Sauret, E., Op. 24. 20 grandes Etudes.
- Livre I (No. 1—7)
- Livre II (No. 8—13)
- Livre III (No. 14—20)
- Schrädieck, H., Op. 1. 25 Studien.
- Heft I (No. 1—13)
- Heft II (No. 14—25)
- Anleitung zum Studium der Accorde
- Tonleiterstudien
- Schubert, Fr. (de Dresde), Op. 3. 9 Etudes
- Singer, E., Op. 8. L'Arpeggio. Etude de Concert
- Sitt, H., Nachtrag zu H. Schrädieck's Tonleiterstudien

b. Für 2 Violinen.

- Hermann, Fr., Op. 7. 3 Caprices brillants
- Wieniawski, H., Op. 18. Etudes-Caprices.
- Livre I (No. 1—4)
- Livre II (No. 5—8)

c. Für 3 Violinen.

- Hermann, Fr., Op. 17. Suite Dm.
- Mikuli, C., Op. 25. Scherzino. Cm.

d. Für Violine und Pianoforte.

- David, F., Op. 20. 6 Caprices.
- Livre I (No. 1—3)
- Livre II (No. 4—6)
- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.
- Livre I (No. 1—3)
- Schröder, H., Op. 10. 2 Concert-Etuden.
- No. 1. Die Biene. (Eine Bearbeitung v. R. Kreutzer's Etude No. 9)
- No. 2. Mückentanz. (Original-Etude f. hohe Lagen u. Arpeggio im springenden Bogen)
- Sitt, H., Op. 24. 2 Etuden zum Concert-Gebrauch.
- No. 1. Am
- No. 2. Dm
- Tartini, G., Le Trille du Diable. Sonate (Rob. Volkmann)

Sehr Schwer.

a. Für Violine allein.

- Bach, J. S., 6 Sonaten (F. David).
- Heft I No. 1 Gm., No. 2 Hm.
- Heft II No. 3 Am., No. 4 Dm.
- Heft III No. 5 C, No. 6 E
- Neue von Hans Sitt revidirte Ausgabe
- Lipinski, C., Op. 10. 3 Capricci
- Lubin, L. de St., Op. 42. Hommage aux Artistes. 6 grands Caprices brillants
- Moscheles, I., 20 Studien für vorgerückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David.
- Heft I (No. 1—10)
- Heft II (No. 11—20)
- Sauret, E., Op. 38. 12 Etudes artistiques.
- Cah. I (No. 1—4)
- Cah. II (No. 5—9)
- Cah. III (No. 10—12)

- Singer, E., Op. 5. Prélude (Impromptu)
- Cadenzen zu Beethoven's Violin-Concert

b. Für Violine und Pianoforte.

- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.
- Livre II (No. 4—6)
- Moscheles, I., 20 Studien für vorgerückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David. Pianofortebegleitung von I. Moscheles.
- Heft I (No. 1—10)
- Heft II (No. 11—20)
- Singer, E., Op. 9. Les Octaves — Le Spiccato — Le Staccato. 3 Caprices
- Op. 23. 3 Caprices

Schulen.

- Hofmann, R., Op. 41. Violin-Schule. Theoretisch-praktischer Lehrgang zur Erlernung des Violinspiels, in 2 Theilen. — Violin School. Theoretic-practical Course for the Study of the Violin, in 2 Parts, edited and revised by W. E. Heimendahl.
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