

*Seinem Freunde Julius Winkler.*

# SERENADE

(N<sup>o</sup> 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 key signature of one sharp (F#) and a 3/4 time signature. The tempo and mood are indicated as "Molto vivace con fuoco." The score is divided into five systems. The Violin part (top staff) features a melodic line with various ornaments and dynamics, including a forte (ff) section. The Piano part (bottom two staves) provides a harmonic accompaniment with chords and rhythmic patterns, also marked with dynamics such as piano (p), marcato, and molto forte (molto f). The score includes several triplet markings and slurs. The piece ends 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 2/4 time and features a complex melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. The key signature has one sharp (F#). The system concludes with three measures of chords marked with *Ped.\**.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The music continues with a melodic line in the treble staff and a complex accompaniment in the grand staff, including triplets and slurs. The dynamic marking *ff* is present. The system ends with a series of chords.

Third system of musical notation. It features a single treble clef staff at the top and a grand staff below. The music continues with a melodic line in the treble staff and a complex accompaniment in the grand staff. A section of the treble staff is marked with a dashed line and the number 8. The system ends with a triplet and a *ff* dynamic marking. The text *G. Saitte* is written in the upper right corner.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The music concludes with a melodic line in the treble staff and a complex accompaniment in the grand staff. The system includes dynamic markings *pù ff*, *ritard.*, *ff*, and *pp*, and ends with a *Fine.* marking. A triplet is also present in the grand staff.

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.

Pianoforte staves 1 and 2: Treble and bass clefs, key signature of one sharp (F#), 3/8 time signature. The piano accompaniment begins with a piano (*p*) dynamic marking. The right hand features chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth notes.

*Ad.* \* *Ad.* \*

Pianoforte staves 3 and 4: Continuation of the piano accompaniment. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment. The music concludes with a double bar line.

Pianoforte staves 5 and 6: Continuation of the piano accompaniment. The right hand features a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. A *poco cresc.* marking is present. The section ends with a double bar line and the instruction *Ad.* \*.

*Ad.* \* *Ad.* \*

Pianoforte staves 7 and 8: Continuation of the piano accompaniment. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. The section ends with a double bar line.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings *poco f* and *dimin.*. The grand staff contains a piano accompaniment with chords and moving lines, also marked *poco f* and *dimin.*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a *pp* dynamic marking. The grand staff has a piano accompaniment with a *pp* dynamic marking.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has two first and second endings, marked *p* and *cresc.*. The grand staff has two first and second endings, marked *p* and *cresc.*. There are performance instructions *Pa.* and an asterisk *\** in the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and dynamic markings *p*, *dimin.*, and *ppp*. The grand staff has a piano accompaniment with chords and moving lines, marked *p*, *dimin.*, and *ppp*. There are performance instructions *Pa.* and asterisks *\** in the bass staff.

# 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 staff: *poco cresc.*

Sianoforte staff: *poco cresc.*

Violino staff: *p*, *poco cresc.*, *poco f*

Sianoforte staff: *p*, *poco cresc.*, *poco f*

Violino staff: *dimin.*, *p*

Sianoforte staff: *dimin.*, *espress.*



First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a trill and a fermata, followed by notes with dynamic markings *p* and *pp*. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords, starting with a forte (*f*) dynamic.

Second system of musical notation. The vocal line continues with a melodic line, marked with *dim.* and *pp*. The piano accompaniment continues with a similar texture, marked with *dim.* and *ppp*. The system concludes with a double bar line.

Third system of musical notation. The vocal line is marked *Poco più mosso.* and begins with a fermata, followed by notes marked *f* and *p*. The piano accompaniment is marked *Poco più mosso.* and features a more rhythmic accompaniment with chords and moving lines, marked with *f* and *p*.

Fourth system of musical notation. The vocal line continues with notes marked *f* and *p*. The piano accompaniment continues with a similar rhythmic accompaniment, marked with *f* and *p*. The system concludes with a double bar line.

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 piano accompaniment below also features *cresc.* and *f* markings. The bottom staff is marked *espress.* and includes a first ending bracket labeled '1.'.

2. *p*

2. *dim.* *p*

This system contains the second two staves of music. The top staff begins with a second ending bracket labeled '2.' and includes a dynamic marking *p*. The piano accompaniment below includes a *dim.* marking and a *p* dynamic.

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

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

This system contains the third two staves of music. The top staff includes markings for *dim.*, *ritard.*, *Tempo I.*, and *pp*. The piano accompaniment below includes *ritard.* and *Tempo I.* markings.

*poco cresc.*

*poco cresc.*

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

First system of musical notation. The upper staff contains a melodic line with dynamics *p*, *poco cresc.*, and *poco f*. The lower staff contains piano accompaniment with the same dynamics.

Second system of musical notation. The upper staff features 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 includes a trill (*tr*) and dynamics *p*. The lower staff features a fortissimo (*f*) dynamic followed by piano (*p*) dynamics.

Fourth system of musical notation. The upper staff shows dynamics *dim.*, *pp*, *dim.*, and *ppp*. The lower staff shows dynamics *dimin.*, *pp*, *dim.*, and *ppp*.

# IV.

VIOLINO.

Molto vivace.

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

Pianoforte.

Molto vivace.

Piano accompaniment staves with musical notation, including chords and 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.' and 'poco a poco'.

Fourth system of musical notation for Violino and Piano.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) 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 sequence of eighth notes with accents. The bottom staff contains a series of chords. The instruction *cresc. sempre* is written across the middle and bottom staves. At the end of the system, the letters *R.* and *L.* are written below the middle staff.

Second system of musical notation. It consists of three staves. The top staff begins with a dynamic marking of *ff* and contains a series of eighth notes with accents. The middle staff starts with a dynamic marking of *ff* and features a sequence of eighth notes with accents, followed by a sequence of eighth notes with accents. The bottom staff contains a series of chords. The instruction *p leggiero* is written across the middle and bottom staves. The number *8* is written above the middle staff.

Third system of musical notation. It consists of three staves. The top staff is mostly empty. The middle staff begins with a dynamic marking of *p* and contains a sequence of eighth notes with accents. The bottom staff contains a series of chords. The number *8* is written above the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff begins with a dynamic marking of *pizz.* and contains a sequence of eighth notes with accents. The middle staff starts with a dynamic marking of *p* and features a sequence of eighth notes with accents. The bottom staff contains a series of chords. The number *8* is written above the middle staff.

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 complex accompaniment in the grand staff with many beamed notes and slurs.

Second system of the musical score, continuing the three-staff format. The notation is similar to the first system, with a melodic line and a dense accompaniment.

*mf*

Third system of the musical score. The top staff begins with the dynamic marking *mf*. The accompaniment in the grand staff also begins with *mf*. The music continues with complex rhythmic patterns and slurs.

*f* *p*

Fourth system of the musical score. The top staff has dynamic markings *f* and *p*. The accompaniment in the grand staff has *f* and *p* markings. The system concludes with a double bar line and a fermata over the final notes.

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 to the first system, including slurs and beamed notes. There are some 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 to the first system, including slurs and beamed notes.

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 to the first system, including slurs and beamed notes. There is a *dim.* marking at the end of the system.

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 forte (*f*) dynamic and include several triplet markings over the eighth-note accompaniment.

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 the melodic line.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a bass line in the left hand.

Second system of musical notation. Dynamics include *p* (piano) and *f* (forte) in the piano part.

Third system of musical notation. Dynamics include *cresc.* (crescendo) in both the vocal and piano parts.

Fourth system of musical notation. Dynamics include *ff* (fortissimo) and *piu ff* (pianissimo fortissimo).

Fifth system of musical notation, concluding the page. Dynamics include *ff* and *ffz* (fortissimo zingando). A fermata is present over the final notes.

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- Eberhardt, G., Op. 84. Tägliche Violin-Uebungen f. Anfänger — Op. 89. Materialien für den Anfangsunterricht im Violinspiel
- Hofmann, R., Op. 25. Die ersten Etuden.  
Heft I. Der Anfänger  
Heft II. Der Fortgeschrittene  
Heft III. Der Geübtere  
— Op. 63b. 10 Praeludien

### b. Für 2 Violinen.

- Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.  
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- Schröder, H., Op. 13. Kleine Trios.  
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No. 2. G dur  
No. 3. F dur

### d. Für Violine und Pianoforte.

- Hofmann, R., Op. 63. 10 Stücke mit vorangehenden kleinen Praeludien.  
No. 1 C, No. 2 Am., No. 3 G, No. 4 Em., No. 5 F, No. 6 Dm., No. 7 D, No. 8 Hm., No. 9 B, No. 10 Gm. je  
Schumacher, P., Op. 28 No. 1. Sonatine G.

## Mittelschwer.

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Schrädieck, H., Op. 2. Der junge Violinspieler  
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- Hermann, Fr., Op. 9. Burleske

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- Corelli, A., Sonate (F. O. Dessoff und J. Hellmesberger)
- Hofmann, R., Op. 64. Suite
- Schrädieck, H., Perpetuum mobile
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No. 2. F  
No. 3. A  
No. 4. C

## Schwer.

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- David, F., Op. 9. 6 Caprices  
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- 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)  
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- Anleitung zum Studium der Accorde  
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- 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.  
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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
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- Lubin, L. de St., Op. 42. Hommage aux Artistes. 6 grands Caprices brillants
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- Sauret, E., Op. 38. 12 Etudes artistiques.  
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- Singer, E., Op. 5. Prélude (Impromptu)  
— Cadenzen zu Beethoven's Violin-Concert

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- Singer, E., Op. 9. Les Octaves — Le Spiccato — Le Staccato. 3 Caprices  
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## 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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