

VIOLIN I

# SERENADE

(N<sup>o</sup> 3. D-MOLL)

für

## Streich-Orchester

componirt und

Herrn Dr. Carl Jurenak in Pest

freundschaftlich gewidmet  
von

# Robert Volkmann.

— OP. 69. —

Partitur: 20 Sgr. Stimmen: 1 Thlr. 3 Sgr. Für Clavier z. 4 H.  
1 fl. ~~3 fl. 75 kr.~~

*Einzelne Stimmen:*

*Violinè I, Cello à 10 Sgr. - 50 kr.*

*Violinè II, Viola, Bass à 5 Sgr. - 25 kr.*

*Eingetragen in das Vereins Archiv.*

**PEST, G. HECKENAST.**

G.H. 71-73.



# SERENADE.

(Nº 3.)

## VIOLINO I.

Rob. Volkmann, Op. 69.

**Larghetto non troppo.** 9

Cello Solo. *p*

**Andante espressivo.**

**Tempo I.**

**Prestissimo.** 1 *pp*  
G.P.

# VIOLINO I.

*f*

**Meno presto.**

*pp* *divisi* *divisi*

**Andante affettuoso. Allegro non tanto.**

*ppp* Cello Solo. *f* *p*

*p* *pp* *p dolce* *p* *p*

*p* *mf* *mf* *cresc.*

*f* *decresc.* *p* *pp poco rit.*

# VIOLENO I.

*a tempo*

*p* *pp* *sf* *f* *sf* *sf* *sf* *sf* *sf* *sf* *stacc.* *p dolce* *pp* *p* *cresc.* *f* *p* *f* *p* *mf* *cresc.* *f*

**VIOLINO I.**

**con fuoco.**

The first section of the score is marked "con fuoco" and is written in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often beamed together. The first measure starts with a forte (*f*) dynamic and includes a slur over a group of notes. The piece concludes with a fermata over a final chord.

**Tempo I.**

The second section is marked "Tempo I" and is written in 4/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is more melodic and lyrical than the first section. It starts with a piano (*pp dolce*) dynamic and features various dynamic markings including *p*, *cresc.*, *decresc.*, and *pp*. The piece concludes with a fermata over a final chord.

VIOLINO I.

Violino I, measures 1-5. Dynamics: *p*, *p*, *mf*.

Violino I, measures 6-10. Dynamics: *cresc.*

Violino I, measures 11-15. Dynamics: *f*, *f*. Tempo: **Più mosso.**

Violino I, measures 16-20. Dynamics: *ff*.

Cello Solo. 17. Dynamics: *p*, *pp*. Tempo: **Andante affettuoso.** **Andante espressivo.**

Cello Solo, measures 21-25. Dynamics: *f*, *f*.

Cello Solo, measures 26-30. Dynamics: *p*, *mf*.

Cello Solo, measures 31-35. Dynamics: *cresc.*, *f*, *pp*, *p*, *cresc.*. Tempo: *divisi*.

Cello Solo. Dynamics: *p*. Tempo: **Larghetto non troppo.**

Cello Solo, measures 41-45. Dynamics: *pp*, *cresc.*, *mf*, *pp*, *ppp*.





# SERENADE.

(N° 3.)

## VIOLINO II.

Rob. Volkmann, Op. 69.

Larghetto non troppo. 9

Cello solo

*p*

*mf*

*f*

*p*

*pp*

*mf*

*pp*

*p*

*mf*

*pp*

Andante espressivo.

*p*

*f*

1

*f*

Tempo I.

4

*p*

*cresc.*

*f*

7

Cello

Prestissimo.

G. P. *pp*

9 (3)

8 (4)

*pp*

*p*

*poco cresc.*

VIOLINO II.

*f*

Meno presto.  
1 pizz.

Andante affettuoso. Allegro non tanto.

*pp*  
Cello Solo

*p*  
Cello

*p*

*p dolce*

con espress.  
*p* *mf* *mf*

cresc. *f*  
3 poco rit. a tempo  
1 *p*

*pp* *p*

stacc.  
*mf* cresc. *f*

*p dolce*

VIOLINO II.

pp p pp p

cresc. f p f

p mf

cresc. f 4 f 3

Con fuoco.

p

cresc. f

Tempo I.

pp

p cresc. decresc. p

pp p cresc.

decresc. p pp p dolce

con espress. p mf

1

VIOLINO II.

*cresc.* *accelerando* *f*

**Più mosso.** *f* *ff*

**Andante affettuoso.** *Cello Solo* 17

**Andante espressivo.** *pp* *Celli* *p* *f* *p* *mf* *cresc.*

**Larghetto non troppo.** *Cello* *p* *pp* *cresc.* *mf* *pp* *ppp*

# SERENADE.

(Nº 3.)

## VIOLA.

Rob. Volkmann, Op. 69.

**Larghetto non troppo.**

Cello Solo.

**Andante espressivo.**

**Tempo I.**

Cello. Cello.

# VIOLA.

**Prestissimo.**

1

G.P. *pp* *pp*

*p* *poco cresc.* *f*

**Meno presto.**

1 *pizz.*

**Andante affettuoso.**

G.P. *p* *pp* Cello Solo. 5

**Allegro non tanto.**

arco. *f* *p* *f* *p*

*pp* *p dolce*

*mf* *cresc.* *f* *poco rit.* *p*

*pp* *p*

*mf* *stacc.* 1

VIOLA.

*f*

*p dolce* *pp* *p* *pp* *p*

*cresc. f* *p* *f*

*p* *mf*

*f* *4* *f* *3*

*p*

*cresc.* *f* *pp* *3*

*p* *cresc.* *decresc.* *p* *pp*

*p* *cresc.* *decresc.* *p* *pp*

*p dolce* *p* *p*

*p* *mf* *2* *2*

VIOLA.

Più mosso.

*accelerando*  
*cresc.* *f* *f*

Andante affettuoso.

Andante espressivo.

Cello Solo. 17 Celli. 1 *p*

Larghetto non troppo.

Cello. *p*



**CELLO**

**Rob. Volkmann, Op. 69.**

**SERENADE .**

**(N<sup>o</sup> 3.)**

# SERENADE.

(N° 3.)

Larghetto non troppo.

CELLO.

Rob. Volkmann, Op. 69.

mf p mf

Cello solo.

Celli ripieni.

p mf p f

p mf p pp sempre

mf f mf p

p mf pp

CELLO.

*p* *mf*  
**Andante espressivo.**  
*p*

*f* *p* *f*

*mf* *p* *cresc.* *cresc.*

*f* *accelerando* *poco a poco*  
*f*

Cello solo.

*cresc.*

*ritard.* *poco a poco*

**Tempo I.**

*p* *mf* *p*

**Prestissimo.**

**CELLO.**

Cello solo. **1** *pp* *Viol. I.*

*p flageol.*

Celli ripieni. **1**

*pp*

*cresc.*

*f*

*f*

*flageol.*

Celli. *cresc.*

**Meno presto.** **1**

*G. P.*

Cello solo. *p* *pp* *mf* *f*

Celli ripieni. *pp*

**Andante affettuoso.**  
(quasi improvvisando.)

Cello solo. *f* *mf* *p ritard.*

# CELLO.

**Allegro non tanto.**

*Cellosolo.*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*pp f lag.*  
*p dolce*  
*p*  
*mf.*  
*mf*  
*cresc.*  
*f*  
*no corit. p*  
*a tempo pizz.*  
*pp*  
*arco.*  
*f*  
*stacc.*  
*p*  
*pp*  
*p*  
*pp*  
*p*  
*cresc. f*  
*f*  
*p*  
*mf*  
*cresc.*

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of ten staves of music. The first staff includes a 'Cellosolo.' instruction and a 'p' dynamic. The second staff has 'Celli ripieni' and dynamics 'f', 'p', and 'f'. The third staff has 'Celli ripieni.' and dynamics 'p' and 'pp f lag.'. The fourth staff has dynamics 'p dolce' and 'p'. The fifth staff has dynamics 'p' and 'mf.'. The sixth staff has dynamics 'mf', 'cresc.', 'f', and 'no corit. p', and includes a '3' measure rest and 'a tempo pizz.' instruction. The seventh staff has dynamics 'pp' and 'p', and includes an 'arco.' instruction. The eighth staff has dynamics 'f' and 'stacc.'. The ninth staff has dynamics 'p', 'pp', 'p', 'pp', 'p', 'cresc. f', and 'p'. The tenth staff has dynamics 'f', 'p', 'mf', and 'cresc.', and includes a '4' measure rest and a '1' measure rest.

Con fuoco

CELLO.

First system of musical notation for the cello part, starting with the tempo marking **Con fuoco**. The notation includes various dynamics such as *f* (forte) and *p* (piano), and features triplets and slurs. The key signature is one sharp (F#).

Tempo I.

Second system of musical notation, beginning with the tempo change **Tempo I.**. This section includes performance instructions such as *pizz.* (pizzicato), *arco* (arco), and various dynamics including *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *decresc.* (decrescendo), and *p dolce* (piano dolce). It also features slurs and triplets.

Più mosso.

Third system of musical notation, starting with the tempo change **Più mosso.**. This section includes dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), along with the instruction *accel.* (accelerando). The notation concludes with a double bar line and a common time signature (C).

**CELLO.**

**Andante affettuoso. (quasi improvvisando.)**

Cello solo.

*f* *p* *mf* *poco rit.* *f* *Più mosso.*

**Andante espressivo.**

Cello solo.

*mf* *p rit.*

Celli ripieni.

*pp* *mf*

Celli.

*f* *mf* *cresc.* *f* *pp* *p* *cresc.* *f* *ritard.*

**Larghetto non troppo.**

Cello solo.

Celli tutti.

Solo.

Tutti.

*mf* *p* *Solo.* *p* *Tutti.* *pp* *cresc.* *mf* *decresc.* *p* *pp* *ppp*





# SERENADE.

(N° 3.)

BASSO.

Rob. Volkmann Op. 69.

Larghetto non troppo. 9

Cello Solo

*p*

*mf* *p* *f* *p* *pp* sempre

3 4 5 6

*mf* *pp*

*mf* *pp*

Andante espressivo.

*p* *f* *p* *f*

*p* *p cresc.* *f*

Tempo I.

Prestissimo.

Cello

*f*

*f* *p*

7 8 9 10

*Meno presto.*

*G.P.* 3

BASSO.

Andante affettuoso. Allegro non tanto.

Cello Solo. *f* *p* *f*

*p* *p* *pp* *p dolce*

*p* *p* *p* *poco rit.*

*a tempo* *pizz.* *p* *p*

*f* *arco* *stacc.*

*pizz.* *arco* *pizz.* *arco* *p* *pp* *p* *cresc. f*

*p* *f*

*Con fuoco.*

*p*

*p*

*p*

BASSO.

Tempo I.

Musical notation for the first section of the piece, starting with "Tempo I." The notation is in bass clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a *cresc.* marking, followed by a *f* dynamic. The second staff includes *arco* and *pizz.* markings, with dynamics *p*, *cresc.*, *decresc.*, and *p*. The third staff starts with *pp* and includes a *p dolce* marking. The fourth staff features a *4* measure rest followed by an *accel.* marking and a *f* dynamic.

Più mosso.

Musical notation for the "Più mosso" section, continuing in the same bass clef and key signature. It consists of one staff of music starting with a *f* dynamic and ending with a *ff* dynamic.

Andante affettuoso. Andante espressivo.

Musical notation for the "Andante affettuoso. Andante espressivo" section. It begins with a *Cello solo.* marking and a *17* measure rest. The notation is in bass clef with a key signature of two sharps. It consists of four staves of music. The first staff includes a *pp* dynamic and a *Cello* marking. The second staff starts with a *f* dynamic. The third staff includes a *mf* dynamic and a *cresc.* marking. The fourth staff features a *1* measure rest, a *pizz.* marking, and dynamics *f*, *pp*, *p*, and *cresc.*.

Larghetto non troppo.

Musical notation for the "Larghetto non troppo" section. It begins with a *Cello solo.* marking and a *1* measure rest. The notation is in bass clef with a key signature of two sharps. It consists of two staves of music. The first staff includes an *arco* marking and dynamics *p* and *pp*. The second staff starts with a *2* measure rest and includes dynamics *cresc.*, *mf*, *pp*, and *ppp*.