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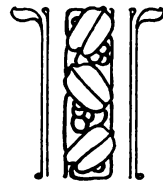


# SERENADE

für  
**VIOLINE**  
mit Begleitung  
des Pianoforte  
von

**Bernhard  
Dessau**

OP. 33.



Mk. 2,00

Eigentum für alle Länder  
von

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# SERENADE.

Bernhard Dessau, Op. 33.

Violine.

*Allegretto grazioso.*

*(con Sordino ad lib.)*

*mp con delicatezza*

*Allegretto grazioso.*

Pianoforte.

*mf*

*p con delicatezza*

The musical score consists of three systems, each with a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the tempo marking 'Allegretto grazioso.' and dynamic markings 'mp con delicatezza' for the violin and 'mf' for the piano. The second system features 'a tempo' markings above the violin staff and 'ritard.' markings above the piano staff. The third system includes 'espress' markings above the piano staff and 'ritard.' and 'a tempo' markings above the violin staff.

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 key signature has two sharps (F# and C#). The top staff contains a melodic line with a *cresc.* marking. The grand staff contains a piano accompaniment with a *cresc.* marking. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The piano accompaniment in the grand staff shows a transition from eighth-note chords to a more complex texture with some sixteenth-note figures in the right hand.

Third system of musical notation. The top staff begins with a *mp* (mezzo-piano) dynamic marking. The piano accompaniment in the grand staff is marked *espress.* (espressivo). The piano part features a prominent eighth-note accompaniment in the right hand.

Fourth system of musical notation, the final system on the page. It continues the melodic and piano accompaniment. The piano part concludes with a final chord in the right hand and a sustained note in the left hand. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Poco meno mosso.

*mf dolce*

Poco meno mosso.

*p*

*ritard.*

*a tempo*

*a tempo*

*ritard.*

*ritard.*

*p*

*ritard.*

*a tempo*

*a tempo*

*mf*

*cresc.*

*f*

*cresc.*

*dim. e ritard.*

*p a tempo*

*a tempo*

*dim. e ritard*

*p espress.*

*dolce*

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

Second system of musical notation, continuing the vocal and piano parts. A piano dynamic marking (*p*) is present in the vocal line.

Third system of musical notation, showing a transition in the piano accompaniment. The right hand features a dense, arpeggiated texture. Dynamic markings include *dim. e rit.* in both the vocal and piano parts.

Fourth system of musical notation, marked **Tempo I.** The vocal line is marked *mp*. The piano accompaniment features a rhythmic pattern of chords with sixteenth-note accompaniment in the right hand, marked *p con delicatezza*.

Fifth system of musical notation, concluding the piece with a *ritard.* (ritardando) marking in both the vocal and piano parts.

*a tempo*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#). The tempo is marked *a tempo*. The piano part includes the instruction *espress.* (espressivo). The vocal line consists of a melodic phrase with a slur over the first four measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal line has a slur over the first two measures. The piano accompaniment maintains the rhythmic texture established in the first system, with some changes in the bass line.

The third system shows the vocal line with a slur over the first two measures. The piano accompaniment includes the instruction *p* (piano) in the first measure and *cresc.* (crescendo) in the third measure. The piano part features a more complex rhythmic pattern with chords in the right hand.

The fourth system continues the piece. The vocal line has a slur over the first two measures. The piano accompaniment features a complex rhythmic pattern with chords in the right hand and a more active bass line in the left hand.



mp  
espress.

This system contains the first two staves of music. The upper staff is a single melodic line in treble clef with a dynamic marking of *mp*. The lower staff is a piano accompaniment in bass clef with a dynamic marking of *espress.* and features a complex rhythmic pattern of eighth and sixteenth notes.

poco a poco ritard. dim.  
poco a poco ritard.

This system contains the next two staves. The upper staff continues the melodic line with a *poco a poco ritard. dim.* instruction. The lower staff continues the piano accompaniment with a *poco a poco ritard.* instruction.

dim.  
p più accel.

This system contains the third and fourth staves. The upper staff begins with a *dim.* instruction. The lower staff has a *p* dynamic marking and a *più accel.* instruction.

dim. pizz. pp p pp

This system contains the final two staves. The upper staff has a *dim.* instruction and ends with a *pizz.* marking. The lower staff has dynamic markings of *p* and *pp*.

Für den Unterricht und zum Vortrag.

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