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# Sérénade.

RICHARD CZERWONKY  
*arr. by Gaston Borch*

Violin *Andantino con Sordino*  
*pp calm. e espress.*

Violoncello *con Sordino pp*

Piano *Andantino p*

*pp* *f* *f* *f* *f* *f*

*19...* *b1*

*Cello*

① *Cello*

The image shows a handwritten musical score for Cello and Piano. It consists of seven systems of staves. Each system includes a Cello staff (top) and a Piano staff (bottom). The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also some handwritten annotations and corrections throughout the score, including a circled '1' in the first system and a circled '1' in the second system. The overall appearance is that of a working draft or a composer's sketch.

*Ramp*

② *Con moto*  
*mf*

② *Con moto*  
*mf*

*all in time*

*f*

*f*

4 4 3

4 4 3

*passionato*

3

4 4 4 3

*passionato 8va higher ad lib.*

3

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The key signature has two sharps (F# and C#). The top staff begins with a fermata over a whole note, followed by a triplet of eighth notes marked with a circled '3'. Dynamics include *cresc.* and *ff*. The middle staff also has a fermata and *cresc.* markings. The grand staff features a triplet of eighth notes in the treble part, marked with a circled '3' and *ff*, and the word *pesante* below it.

Second system of musical notation, continuing the three-staff format. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note. The grand staff continues with complex chordal textures and some scribbled-out passages in the treble part.

Third system of musical notation. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note. The grand staff features a *cantabile* marking in the treble part. The system concludes with the instruction *con gra ad lib. appassionato* in the top staff and *appassionato* in the middle staff.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal lines feature melodic lines with some slurs and accents. The piano accompaniment includes chords and moving lines. The word "rit." (ritardando) is written at the end of the system on both the vocal and piano staves.

Second system of musical notation. It consists of four staves: two for a vocal line and two for piano accompaniment. The key signature remains two sharps. The vocal lines are marked "mf a tempo". The piano accompaniment includes a section for the left hand labeled "l.h." and is marked "p a tempo".

Third system of musical notation. It consists of four staves: two for a vocal line and two for piano accompaniment. The key signature remains two sharps. The vocal lines are marked "pp" (pianissimo) and "ppp" (pianissimissimo). The piano accompaniment includes chords and moving lines, with "pp" and "ppp" markings.

#45

# TRIOS

## CLASSIC TRIO ARRANGEMENTS BY GASTON BORCH *for VIOLIN, CELLO and PIANO*

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# TRIOS

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# Sérénade

Violin

RICHARD CZERWONKY

arr. by Gaston Borch

Andantino con Sordino

*p* calm. e espress. *pp*

*lento*

*lento* ① *pp*

*0*

VIOLIN.

② *Con moto*

*mf*

*f*

*4* *4*

*3* *cresc.*

③ *f*

*con sva ad lib. appassionato*

*rit.* *mf a tempo*

*pp* *ppp*



# Sérénade

Violoncello

RICHARD CZERWONKY

arr. by Gaston Borch

Andantino  
con Sordino

6/8  
pp

1

2 Con moto

mf

f

cresc. ff

passionato

rit.

ppmf a tempo

[Redacted]

[Faint red text]

[Redacted]

[Redacted]