

Compositionen

VON

Robert Volkmann.

Op. 8. Nocturne pour Piano	^N ^S	— 75	Op. 22. 4 Märsche für Pianoforte. No. 1. Fester Sinn. — No. 2. Frühlingsfabrt. — No. 3. Hochländer-Zug. — No. 4. Todtenfeier	1 75
Op. 10. Chant du Troubadour. Morceau de Salon pour Violon (ou Violoncelle) avec Piano	1	—	— Für Pianoforte zu 4 Händen von <i>R. Hofmann</i>	3 —
Op. 11. Musikalisches Bilderbuch. 6. Stücke für Pianoforte zu 4 Händen.			Op. 23. Wanderskizzen für Pianoforte. Gemüthliches Wandern. — Im Walde. — Liebliche Au. — In der Schenke. — Der Kirchhof. — Am Bache. — An die untergehende Sonne. — Heimkehr.	2 50
Heft I. In der Mühle. — Der Postillon. — Die Russen kommen!	2	—	Daraus einzeln:	
Heft II. Auf dem See. — Der Kukuk und der Wandersmann. — Der Schäfer	2	—	In der Schenke	— 75
— Für Pianoforte zu 2 Händen von <i>H. Wohlfahrt</i>	2	50	— In der Schenke aus den „Wanderskizzen“, für Orchester übertragen von <i>C. Schulz-Schwerin.</i>	
— In der Mühle. Für Streichorchester bearbeitet von <i>J. M. Barnes.</i>			Partitur netto	2 —
Partitur netto	1	20	Orchesterstimmen netto	3 —
Stimmen (V. I, II je 30 Pf., Va., Vc., B. je 20 Pf. no.) netto	1	20	[V. I, II, Va. je 15 Pf., Vc. u. B. 15 Pf. no.]	
Op. 12. Sonate pour Piano. <i>Cm.</i>	3	—	Op. 74. Capriccio für Violoncell und Pianoforte	2 —
Op. 13. 3 Gedichte für 1 Sopran- oder Tenorstimme mit Pianoforte	1	50	Op. 75. 2 Chorgesänge für gemischte Stimmen.	
No. 1. Am Quell, von <i>Pfarrius.</i>			No. 1. Schlachtbild, von <i>W. H. von Gerstenberg.</i>	
No. 2. „Ich will's dir nimmer sagen“, von <i>Pruz.</i>			Partitur und Stimmen	1 50
No. 3. Mein Nachtgebet, von <i>Levitschnigg.</i>			Partitur 50 Pf. Jede Stimme 25 Pf.	
Op. 15. Allegretto capriccioso pour Violon avec Piano	1	50	No. 2. „Die Luft so still“, von <i>Wolfgang Müller.</i>	
Op. 16. 3 Lieder für Mezzosopran mit Pianoforte	1	50	Partitur und Stimmen	1 —
No. 1. Reue, von <i>Platen.</i>			Partitur 40 Pf. Jede Stimme 15 Pf.	
No. 2. Am See, von <i>F. Löwe.</i>				
No. 3. Der Traum (Volkslied).				

Eigenthum des Verlegers.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Ö. g. M.)

New York, G. Schirmer.

Andante con moto.

Robert Volkmann Op.10.

**VIOLINE
oder
VIOLONCELL.**

Violin/Cello part: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody begins with a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also starting with a piano (*p*) dynamic. The tempo marking **ANDANTE CON MOTO.** is centered above the piano part.

PIANOFORTE.

Violin/Cello part: Continuation of the melodic line from the first system.

Piano part: Continuation of the accompaniment, featuring a mix of chords and moving bass lines.

Violin/Cello part: Continuation of the melodic line, showing some phrasing slurs.

Piano part: Continuation of the accompaniment. A *marcato* marking appears in the piano part, indicating a change in articulation.

Violin/Cello part: Continuation of the melodic line, featuring a series of sixteenth-note passages.

Piano part: Continuation of the accompaniment, with chords and a steady bass line.

Violin/Cello part: Continuation of the melodic line, ending with a piano (*p*) dynamic marking.

Piano part: Continuation of the accompaniment, concluding the system with chords and a bass line.

marcato.

marcato.

cresc. p pp a Tempo.

cresc. ritard. pp

cresc. ritard. pp a Tempo.

*) Wenn diese Pièce auf dem Violoncell vorgelesen wird, so ist in der Clavierbegleitung das kleine System zu spielen.
 En exécutant cette pièce pour le Violoncelle, il faut se servir pour l'accompagnement de Piano au petite Systeme.

The first system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The middle staff contains a piano accompaniment with a dynamic marking of *p* (piano). The bottom staff contains a bass line. The key signature has two sharps (F# and C#).

The second system of musical notation consists of three staves. The top staff has a melodic line with a *cresc.* (crescendo) marking and a *ritard.* (ritardando) marking. The middle and bottom staves are a grand staff. The middle staff has a *cresc.* marking and a *ritard.* marking. The bottom staff has a *trp.* (trill) marking. The key signature has two sharps.

The third system of musical notation consists of three staves. The top staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The middle and bottom staves are a grand staff. The middle staff has a *mf* marking. The bottom staff has a *mf* marking. The key signature has two sharps.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The middle and bottom staves are a grand staff. The middle staff has a *cresc.* marking and a *f* marking. The bottom staff has a *f* marking. The key signature has two sharps.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. A *cresc.* marking is placed below the staff. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains chords and arpeggiated figures. The bottom staff has a bass clef and contains a steady eighth-note accompaniment. A *cresc.* marking is also present in the middle staff.

The second system continues the piece with three staves. The vocal line (top staff) features a melodic line with various note values and rests. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and rhythmic patterns. The key signature remains three sharps.

The third system features three staves. The vocal line (top staff) includes trills and a *cresc.* marking. The piano accompaniment (middle and bottom staves) continues with rhythmic accompaniment. The key signature remains three sharps.

The fourth system is the final system on the page, consisting of three staves. The vocal line (top staff) ends with a half note G4. The piano accompaniment (middle and bottom staves) concludes with a final chord. The key signature remains three sharps. The system concludes with the word **FINE.**

VIOLINE oder VIOLONCELL.

Robert Volkmann Op.10.

ANDANTE CON MOTO.

The musical score is written for Violin or Viola. It begins in A major (two sharps) and 3/4 time. The tempo is marked "ANDANTE CON MOTO". The first staff starts with a piano (*p*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. The key signature changes to A minor (two flats) in the seventh staff. The score concludes with a piano (*p*) dynamic and a "cresc." marking. A triplet of eighth notes is indicated in the eighth staff.

VIOLINE oder VIOLONCELL.

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

FINE.