

# VIOLIN I

# SERENADE

for String Orchestra

I.

Edward Elgar, Op. 20.

Allegro piacevole.  $\text{♩} = 96$ .

The musical score for Violin I consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Allegro piacevole' with a metronome marking of quarter note = 96. The score includes various dynamics such as *p*, *pp*, *sf*, *mf*, and *pp espress.*, along with performance markings like *dim.*, *cresc.*, and *pp*. There are also articulation marks such as accents and slurs. The score is divided into sections labeled 'A' and 'B'. The first staff starts with a 2-measure rest. The second staff has a 3-measure rest. The third staff has a 2-measure rest. The fourth staff has a 2-measure rest. The fifth staff has a 2-measure rest. The sixth staff has a 2-measure rest. The seventh staff has a 2-measure rest. The eighth staff has a 2-measure rest. The score ends with a final measure.

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Violine I.

62 **D** Solo

*cresc.* *mf cresc.* *sf* *dim.* *p espress.*

*cresc.* *mf cresc.* *sf* *dim.* *p espress.*

73 **E**

*cresc.* *dim.* *espress.*

*cresc.* *dim.*

83 *cresc.* *ff* *sf*

90 **F** *p* *p* *pp*

97 **G** *sf* *p* *dim.* *pp*

104 *cresc.* *p* *dim.* *pp* *sf* *dim.* *p*

113 *sf dim.* *pp* *cresc.*

120 **H** *mf* *f*

127 *p* *dim.* *pp* *ppp*

II.

Larghetto.  $\text{♩} = 80.$

8 *p* *sf* *a tempo* *fp* *cresc. molto e string.*

17 *dolce*

23 *pp*

29 *pp ten.* *dim.* *p*

37 *sf* *pp* *ten.* *pp* *unis.* *cresc. molto*

45 *sf* *pp* *ten.* *pp* *unis.* *ppp* *poco rit.*

51 *a tempo* *div.* *cresc.* *ton.*

58 *sf* *f* *p* *p*

64 *dim.* *pp* *dim.* *pizz.* *arco* *con sordini*

72 *div.* *pp* *unis.* *rit.* *pp* *poco cresc.* *dim.* *pp*

Violine I.

Allegretto. ♩ = 92.  
senza sordini

III.

Musical score for Violin I, movement III. The score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked "Allegretto. ♩ = 92." and "senza sordini". The music features various dynamics including *p*, *pp*, *dim.*, *cresc.*, *mf*, *f*, *ppp*, and *p subito*. Performance techniques such as "div." (divisi), "pizz." (pizzicato), and "arco" are indicated. The score includes several measures with fermatas and a "Solo" section starting at measure 50. The piece concludes with a "p sempre dim. al fine." instruction.