

Serenade for String Orchestra

10-25-17

Edward Elgar. Op.20

arr. D. S. Dabby

Allegro piacevole. ♩ = 96

Glockenspiel

Violin I(SR)

Violin I(LZ)

Violin I(SC)

Violin II(AK)

Violin II(BZ)

Viola (EP)

Viola(MR)

Violoncello(KR)

Violoncello(EW)

Violoncello(RW)

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

Rehearsal mark 6. The score is divided into two systems of three measures each. The key signature is one sharp (F#). The Glockenspiel part is silent. Violins I and II play a melodic line with dynamics *sf*, *p*, and *dim.*. Violas play a rhythmic pattern with dynamics *dim.*, *p*, and *sf*. Cellos play a bass line with dynamics *sf* and *p*.

12

A

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

pp > > > > *mf*

pp > > > > *mf*

pp

p > *dim* *pp* >

pizz.

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

The musical score for page 18, measures 18-23, is as follows:

- Glock.**: Measures 18-23 are empty.
- Vln. I** (first staff):
 - Measure 18: Quarter notes G4, A4, B4, C5, with accents (>).
 - Measure 19: Quarter notes D5, C5, B4, A4, with accents (>) and *cresc.*
 - Measure 20: Half note G4, half note A4, with *mf* and a slur.
 - Measure 21: Half note G4, half note A4, with *p* and a slur.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *dim.* and a slur.
- Vln. I** (second staff):
 - Measure 18: Quarter notes G4, A4, B4, C5, with accents (>).
 - Measure 19: Quarter notes D5, C5, B4, A4, with accents (>) and *cresc.*
 - Measure 20: Half note G4, half note A4, with *mf* and a slur.
 - Measure 21: Half note G4, half note A4, with *p* and a slur.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *dim.* and a slur.
- Vln. I** (third staff):
 - Measures 18-21: Empty.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *dim.* and a slur.
- Vln. II** (first staff):
 - Measure 18: Quarter notes G4, A4, B4, C5, with accents (>).
 - Measure 19: Quarter notes D5, C5, B4, A4, with accents (>) and *cresc.*
 - Measure 20: Quarter notes G4, A4, B4, C5, with *mf* and a slur.
 - Measure 21: Quarter notes G4, A4, B4, C5, with *dim.* and a slur.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *p* and a slur.
 - Measure 23: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
- Vln. II** (second staff):
 - Measures 18-21: Empty.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *p* and a slur.
- Vla.** (first staff):
 - Measure 18: Quarter notes G4, A4, B4, C5, with accents (>).
 - Measure 19: Quarter notes D5, C5, B4, A4, with accents (>) and *cresc.*
 - Measure 20: Quarter notes G4, A4, B4, C5, with *mf* and a slur.
 - Measure 21: Quarter notes G4, A4, B4, C5, with *dim.* and a slur.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *p* and a slur.
 - Measure 23: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
- Vla.** (second staff):
 - Measures 18-21: Empty.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *sf* and a slur.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *mf* and a slur.
- Vc.** (first staff):
 - Measures 18-21: Empty.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *arco.* and *sf*.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *sf* and a slur.
- Vc.** (second staff):
 - Measures 18-21: Empty.
 - Measure 22: Quarter notes G4, A4, B4, C5, with *arco.* and *sf*.
 - Measure 23: Quarter notes D5, C5, B4, A4, with *sf* and a slur.
- Vc.** (third staff):
 - Measures 18-23: Empty.

24

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

The musical score for measures 24-28 is as follows:

Measure	Glock.	Vln. I	Vln. I	Vln. I	Vln. II	Vln. II	Vla.	Vla.	Vc.	Vc.	Vc.
24											
25											
26		<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>
27		<i>pp</i>	<i>pp</i>	<i>pp</i>			<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
28									<i>pp</i>	<i>pp</i>	<i>pp</i>
29									<i>pp</i>	<i>pp</i>	<i>pp</i>
30									<i>pp</i>	<i>pp</i>	<i>pp</i>
31									<i>pp</i>	<i>pp</i>	<i>pp</i>
32									<i>pp</i>	<i>pp</i>	<i>pp</i>
33									<i>pp</i>	<i>pp</i>	<i>pp</i>
34									<i>pp</i>	<i>pp</i>	<i>pp</i>
35									<i>pp</i>	<i>pp</i>	<i>pp</i>
36									<i>pp</i>	<i>pp</i>	<i>pp</i>
37									<i>pp</i>	<i>pp</i>	<i>pp</i>
38									<i>pp</i>	<i>pp</i>	<i>pp</i>
39									<i>pp</i>	<i>pp</i>	<i>pp</i>
40									<i>pp</i>	<i>pp</i>	<i>pp</i>
41									<i>pp</i>	<i>pp</i>	<i>pp</i>
42									<i>pp</i>	<i>pp</i>	<i>pp</i>
43									<i>pp</i>	<i>pp</i>	<i>pp</i>
44									<i>pp</i>	<i>pp</i>	<i>pp</i>
45									<i>pp</i>	<i>pp</i>	<i>pp</i>
46									<i>pp</i>	<i>pp</i>	<i>pp</i>
47									<i>pp</i>	<i>pp</i>	<i>pp</i>
48									<i>pp</i>	<i>pp</i>	<i>pp</i>
49									<i>pp</i>	<i>pp</i>	<i>pp</i>
50									<i>pp</i>	<i>pp</i>	<i>pp</i>
51									<i>pp</i>	<i>pp</i>	<i>pp</i>
52									<i>pp</i>	<i>pp</i>	<i>pp</i>
53									<i>pp</i>	<i>pp</i>	<i>pp</i>
54									<i>pp</i>	<i>pp</i>	<i>pp</i>
55									<i>pp</i>	<i>pp</i>	<i>pp</i>
56									<i>pp</i>	<i>pp</i>	<i>pp</i>
57									<i>pp</i>	<i>pp</i>	<i>pp</i>
58									<i>pp</i>	<i>pp</i>	<i>pp</i>
59									<i>pp</i>	<i>pp</i>	<i>pp</i>
60									<i>pp</i>	<i>pp</i>	<i>pp</i>
61									<i>pp</i>	<i>pp</i>	<i>pp</i>
62									<i>pp</i>	<i>pp</i>	<i>pp</i>
63									<i>pp</i>	<i>pp</i>	<i>pp</i>
64									<i>pp</i>	<i>pp</i>	<i>pp</i>
65									<i>pp</i>	<i>pp</i>	<i>pp</i>
66									<i>pp</i>	<i>pp</i>	<i>pp</i>
67									<i>pp</i>	<i>pp</i>	<i>pp</i>
68									<i>pp</i>	<i>pp</i>	<i>pp</i>
69									<i>pp</i>	<i>pp</i>	<i>pp</i>
70									<i>pp</i>	<i>pp</i>	<i>pp</i>
71									<i>pp</i>	<i>pp</i>	<i>pp</i>
72									<i>pp</i>	<i>pp</i>	<i>pp</i>
73									<i>pp</i>	<i>pp</i>	<i>pp</i>
74									<i>pp</i>	<i>pp</i>	<i>pp</i>
75									<i>pp</i>	<i>pp</i>	<i>pp</i>
76									<i>pp</i>	<i>pp</i>	<i>pp</i>
77									<i>pp</i>	<i>pp</i>	<i>pp</i>
78									<i>pp</i>	<i>pp</i>	<i>pp</i>
79									<i>pp</i>	<i>pp</i>	<i>pp</i>
80									<i>pp</i>	<i>pp</i>	<i>pp</i>
81									<i>pp</i>	<i>pp</i>	<i>pp</i>
82									<i>pp</i>	<i>pp</i>	<i>pp</i>
83									<i>pp</i>	<i>pp</i>	<i>pp</i>
84									<i>pp</i>	<i>pp</i>	<i>pp</i>
85									<i>pp</i>	<i>pp</i>	<i>pp</i>
86									<i>pp</i>	<i>pp</i>	<i>pp</i>
87									<i>pp</i>	<i>pp</i>	<i>pp</i>
88									<i>pp</i>	<i>pp</i>	<i>pp</i>
89									<i>pp</i>	<i>pp</i>	<i>pp</i>
90									<i>pp</i>	<i>pp</i>	<i>pp</i>
91									<i>pp</i>	<i>pp</i>	<i>pp</i>
92									<i>pp</i>	<i>pp</i>	<i>pp</i>
93									<i>pp</i>	<i>pp</i>	<i>pp</i>
94									<i>pp</i>	<i>pp</i>	<i>pp</i>
95									<i>pp</i>	<i>pp</i>	<i>pp</i>
96									<i>pp</i>	<i>pp</i>	<i>pp</i>
97									<i>pp</i>	<i>pp</i>	<i>pp</i>
98									<i>pp</i>	<i>pp</i>	<i>pp</i>
99									<i>pp</i>	<i>pp</i>	<i>pp</i>
100									<i>pp</i>	<i>pp</i>	<i>pp</i>

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

39

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

The musical score for measures 39-44 features the following parts and dynamics:

- Glock.**: Silent throughout the measures.
- Vln. I** (three staves): Play a melodic line starting in measure 39, marked *mf*. The line continues through measure 40 and ends in measure 41 with a fermata. Measures 42-44 are silent.
- Vln. II** (two staves): Enter in measure 40 with a melodic line marked *mf*. In measure 42, the dynamics change to *f*, and in measure 43, they change to *dim.*. The line continues through measure 44.
- Vla.** (two staves): Play a rhythmic pattern of eighth notes in measure 39, marked *mf*. In measure 42, the dynamics change to *sf*. The pattern continues through measure 44.
- Vc.** (three staves): Enter in measure 40 with a melodic line marked *mf*. In measure 42, the dynamics change to *dim.*, and in measure 43, they change to *f*. The line continues through measure 44.

45

C

Glock.

Vln. I

pp espress.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

pp

Vc.

pp

Vc.

pp

Detailed description of the musical score: The score is for measures 45 to 50. The key signature is one sharp (F#). The Glockenspiel part (Glock.) has rests in all measures. Violins I (Vln. I) have a melodic line starting in measure 45 with a 'C' in a box above it, followed by a series of notes with slurs and accents. The first Violin I part has a dynamic marking of 'pp espress.' in measure 46. Violins II (Vln. II) have a sustained note in measure 45 and rests in the following measures. Violas (Vla.) have a sustained note in measure 45 and a melodic line in the following measures. Cellos (Vc.) have a rhythmic pattern in all measures, with a dynamic marking of 'pp' in measure 46. The score is written for five staves: Glock., Vln. I, Vln. I, Vln. II, Vln. II, Vla., Vla., Vc., Vc., and Vc.

51

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

mf *pp*

mf *pp*

mf *pp* *pizz.* *pp* *pp*

D

57

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

mf

The musical score is written for measures 57 through 62. The key signature is D major (two sharps). The Glockenspiel part consists of whole rests. Violins I and II play a rhythmic pattern of eighth and sixteenth notes, with some measures containing slurs and fingerings (e.g., '2 2'). Violas and Cellos play a more melodic line, often with slurs and dynamic markings. A crescendo is indicated in measures 61 and 62 for the string sections. The dynamic marking *mf* (mezzo-forte) appears in measures 61 and 62 for the strings. A large 'D' is placed above measure 61, likely indicating a key signature change or a specific performance instruction.

64

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

mf cresc. sf

mf cresc. sf

mf cresc. sf

mf cresc.

mf cresc.

mf cresc. sf

mf cresc. sf

mf < sf

mf < sf

mf < sf

p

pp

pp

pp

pp

pp

dim.

dim.

dim.

Solo.

espresso

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp *cresc.* *fp*

pp *cresc.* *fp*

pp *cresc.* *fp*

E

78

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

cresc.

ff

sf

cresc.

ff

sf

cresc.

ff

sf

cresc.

ff

sf

f

ff

sf

f

ff

sf

arco.

ff

sf

arco

ff

sf

ff

sf

[illegible]

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

The musical score for measures 96-100 features the following parts and dynamics:

- Glock.**: Silent throughout the measures.
- Vln. I**: Measures 96-98 play a melodic line with dynamics *sf* (measures 96-97) and *p* (measure 98). Measures 99-100 play a sustained note with *dim.* dynamics.
- Vln. II**: Measures 96-98 play a melodic line with dynamics *sf* (measures 96-97) and *p* (measure 98). Measures 99-100 play a sustained note with *dim.* dynamics.
- Vla.**: Measures 96-98 play a melodic line with dynamics *p* (measure 96) and *sf* (measures 97-98). Measures 99-100 play a melodic line with dynamics *p* (measures 99-100) and *dim.* (measure 100).
- Vc.**: Measures 96-98 play a melodic line with dynamics *sf* (measures 96-97) and *p* (measure 98). Measures 99-100 play a melodic line with dynamics *sf* (measures 99-100) and *p* (measure 100).

102

G

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

pp > > > >

pp > > > >

pp > > > >

pp *cresc.* > *dim.* > >

pp *cresc.* > *dim.* > >

pp *cresc.* >

pp *cresc.* >

pizz. arco.

pizz. arco.

pizz. arco.

[illegible]

115

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

pp

cresc.

mf

sf

cresc.

sf

p

fp

p

fp

p

fp

Glock. 

Vln. I 

Vln. I 

Vln. I 

Vln. II 

Vln. II 

Vla. 

Vla. 

Vc. 

Vc. 

Vc. 

Vc. 

127

Glock.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

f

dim.

sf

p

dim.

Detailed description of the musical score: The score is for measures 127 to 131. The key signature is one sharp (F#). The Glockenspiel part consists of whole rests. Violins I and II play a melodic line starting with a half note, followed by a quarter note, and then a half note. The line is marked with a crescendo and decrescendo. The dynamics are *f*, *sf*, *p*, and *dim.*. The Violas play a similar line. The Cellos play a rhythmic pattern of eighth notes. The dynamics are *sf*, *p*, and *dim.*.

[illegible]