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"SERENATA"

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15 MANDOLINE and PIANO	2/6	34 VIOLIN and PIANO (Easy, in 1st position; 2nd Violin ad lib.)	2/6
16 TWO MANDOLINES and PIANO	3/-		
17 MANDOLINE and GUITAR	2/-		
18 TWO MANDOLINES and GUITAR	2/6		
19 MANDOLINES, MANDOLA and GUITAR	2/6		
20 Arranged as a Song, English and Italian words. (New Version by Mrs. R. H. ELKIN.) In C, D and E	2/6		

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SERENATA.

Violin

Enrico Toselli, Op. 6.

Allegretto. (M. M. 120) con sordino

Handwritten annotations in blue ink include: '4' above the first staff, '2' above the second staff, '3' above the third staff, '4' above the fourth staff, '2' above the fifth staff, '4' above the sixth staff, '2' above the seventh staff, and '4' above the eighth staff. There are also some handwritten notes like 'G st.' at the bottom.

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B. 4079

Violin

3

1

senza affrett.

rit.

tr

4

stentato

stentato

7

14

1

G. il.

senza affrett.

rit.

4

a tempo

pppp

estinguendosi a poco a poco

pizz.

fz

SERENATA.

Enrico Toselli, Op. 6.

Allegretto. (M. M. ♩. 120)

PIANO.

espress. e staccato il basso sempre ppp

p *pp rall.* *a tempo ppp sem.*

con sordino *pp*

rit. *a tempo* *rit.* *a tempo*

The musical score is arranged in four systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The first system begins with a piano (*pp*) dynamic marking. The second system includes tempo markings: *rit.* (ritardando) and *a tempo*. The third system also features *rit.* and *a tempo* markings. The fourth system concludes with a piano (*p*) dynamic marking. The piano accompaniment consists of chords and single notes in both the right and left hands, while the vocal line features melodic phrases with various note values and rests.

First system of musical notation. The top staff (treble clef) features a melodic line with a slur over the first two measures and a *stentato* marking above the third measure. The middle staff (treble clef) contains a piano accompaniment with chords and eighth notes. The bottom staff (bass clef) also contains a piano accompaniment. Dynamic markings include *m. d.* (mezzo-forte) above the middle staff in the third measure and *m. s.* (mezzo-sotto) above the bottom staff in the third measure.

Second system of musical notation. The top staff (treble clef) continues the melodic line with a slur over the first two measures and a *stentato* marking above the third measure. The middle and bottom staves (treble and bass clefs) continue the piano accompaniment.

Third system of musical notation. The top staff (treble clef) continues the melodic line. The middle and bottom staves (treble and bass clefs) continue the piano accompaniment.

Fourth system of musical notation. The top staff (treble clef) features a melodic line with a slur over the first two measures, a *senza affrett.* (senza affrettare) marking below the third measure, and a *rit.* (ritardando) marking above the fourth measure. The middle staff (treble clef) contains a piano accompaniment with the marking *col canto* (col canto) below the third measure. The bottom staff (bass clef) also contains a piano accompaniment.

This musical score is for a piano and voice piece, page 6. It is written in D major (two sharps) and 4/4 time. The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff (treble and bass clefs). The vocal line is in the treble clef. The key signature is D major, and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, slurs, and dynamic markings. The first system shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. The second system continues the melody and accompaniment. The third system introduces a 'stentato' (staccato) marking in the vocal line and a 'p' (piano) marking in the piano accompaniment. The fourth system concludes the piece with a final melodic phrase and accompaniment. The score is printed on a single page with a yellowish tint.

First system:

Vocal line: $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Piano accompaniment: $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Second system:

Vocal line: $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Piano accompaniment: $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Third system:

Vocal line: $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Piano accompaniment: $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Fourth system:

Vocal line: $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{E4} \text{F\#4} \text{G4} \text{A4} \text{B4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

Piano accompaniment: $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes), $\text{D4} \text{F\#4} \text{A4} \text{C5}$ (quarter notes), $\text{B4} \text{A4} \text{G4} \text{F\#4} \text{E4} \text{D4}$ (quarter notes).

First system of musical notation. The upper staff (treble clef) contains a melodic line with a fermata over the final note, marked *senza affrett.* The lower staff (bass clef) contains a piano accompaniment with chords and moving lines, marked *col canto*.

Second system of musical notation. The upper staff begins with a *rit.* marking, followed by a melodic line with a fermata, then *a tempo pppp* and *pppp*. The lower staff has a *rit.* marking, followed by a piano accompaniment with a fermata over the final note, then *a tempo pppp*. A bracket labeled '8' spans the first two measures of the lower staff.

Third system of musical notation. The upper staff contains a melodic line with a fermata, marked *estinguendosi a poco a poco.* The lower staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. The upper staff begins with a *rit.* marking, followed by a melodic line with a fermata, then *fe*. The lower staff has a *col canto* marking, followed by a piano accompaniment with a fermata over the final note, then *rit.* and *fz*. A bracket labeled '8' spans the first two measures of the upper staff.

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Arranged by
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Edited by Walter Gude

BELOVED MELODY

also known as 'The Old Refrain'

Melody by
J. BRANDL

INTRO.

VIOLIN

PIANO

The musical score is written for Violin and Piano. It begins with an introduction marked 'INTRO.' The key signature has one sharp (F#), and the time signature is 2/4. The piano part starts with a forte (f) dynamic. The violin part enters with a melody. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'rall. e dim.' (rallentando e diminuendo). The piano part features a complex harmonic accompaniment with many chords and moving lines in both hands.

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