

# SERENADE

FROM BALLET

## LES MILLIONS D'ARLÉQUIN



BY  
**R. DRIGO**

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*Also published for Orchestra and Band and Mandolin Orchestra*

**CARL FISCHER, Inc.**  
Cooper Square, NEW YORK  
380-382 Boylston Street, BOSTON  
430-432 So. Wabash Ave., CHICAGO



# Serenade

R. DRIGO.

Concert Transcription by L. AUER.

INTRODUCTION.  
Allegretto mosso. pizz.

Violin.

Piano.

Mandolini

The first system of the introduction shows the Violin part with a treble clef and a 3/8 time signature. The Piano part is written in grand staff notation (treble and bass clefs). The Mandolini part is indicated by a 'p' dynamic marking and a treble clef. The music is in a key signature of two flats (B-flat and E-flat).

The second system continues the musical notation for the Violin, Piano, and Mandolini parts. The Piano part features a complex rhythmic pattern with many beamed notes.

The third system includes dynamic markings such as 'cresc.' and 'f' (forte). The Piano part continues with its intricate rhythmic texture.

The fourth system features the 'arco' marking, indicating the start of an arched section. It includes 'riten.' (ritardando) and 'restez' (cease playing) markings. The Violin part has a long, sweeping melodic line with fingering numbers (1, 2, 3, 1, 5, 3) and a '4ème corde' (4th string) instruction. The Piano part has rests.

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Allegretto cantabile.

The musical score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 3/8. The tempo is marked "Allegretto cantabile".

**Vocal Line:**  
- Starts with a rest, then a half note G4.  
- Dynamics: *pp* (pianissimo) at the beginning, *mezza voce* (half voice) and *ma espressivo* (but expressive) for the second phrase.  
- Includes a fermata over a half note G4.  
- Features a triplet of eighth notes (F4, G4, A4) and a first ending bracket over a half note G4.  
- Includes a second ending bracket over a half note G4.

**Piano Accompaniment:**  
- *mf* (mezzo-forte) and *leggiere* (light) for the first system.  
- *p* (piano) for the second system.  
- *pp* (pianissimo) for the final system.  
- The accompaniment consists of eighth-note patterns in both hands, often beamed together.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats. The vocal line features a series of notes with slurs and fingerings: 'V', '2', and '3'. The piano accompaniment includes sixteenth-note patterns and slurs.

Second system of musical notation. It continues the vocal and piano parts. The vocal line includes a 'cresc.' marking and fingerings '0 1'. The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation. The vocal line begins with 'poco riten.' and 'Più sostenuto.' markings. It includes fingerings '3 3', '3', '1', and '2', and a dynamic marking 'p sul ré (III C.)'. The piano accompaniment starts with 'poco riten.' and a dynamic marking 'pp'.

Fourth system of musical notation. The vocal line includes fingerings 'V', '2', and '3', and a 'cresc.' marking. It concludes with the instruction 'IV C.'. The piano accompaniment continues with its established patterns.

IV C

*con suono*

\*) In imitation of a Mandolin.

*mezza voce*  
*ma espressivo*

*p*

*pp*

The musical score is arranged in five systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line begins with a *mezza voce* instruction and *ma espressivo*. The piano accompaniment starts with a *p* dynamic. The score includes various musical notations such as slurs, ornaments (marked with 'v'), and fingerings (1, 2, 3). The piano accompaniment features a consistent rhythmic pattern of eighth notes. The dynamics change to *pp* in the fourth system. The key signature consists of two flats, and the time signature is 3/4.

3 0 1 V 0 1  
*cresc.*

*poco riten.* *Più sostenuto.*  
3 3  
*psul ré (III C.)*  
*poco riten.* *pp*

2 V 2

*cresc.* IV<sub>3</sub> C. *con suono* V

IV C. - - - - - V 1 1 p

ppp

p

V 2 3 3 1 a tempo espr.

a tempo

a tempo

espr.

3 2 2 1 1 1 1 1 1 1 pp

tranquillo

p dimin. ppp

tranquillo

p

dimin.

ppp

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