

Serenade

(Serenata)

Enrico Toselli, Op. 6.

Allegretto ♩ = 120

(A.R. ♩ = 56)

Violin

Piano

espress. e staccato il basso sempre ppp

Vln.

p

p

pp rall.

a tempo ppp sem.

Vln.

con sordino

pp

Vln.

rit.

a tempo

rit.

a tempo

19 Vln. *p*

23 Vln. *rit.* *a tempo*

27 Vln.

31 Vln.

35 Vln. *stentato* *m.d.* *m.s.*

Vln. 39 *stentato*

Vln. 43

Vln. 47 *senza affrett.* *col canto* *rit.*

Vln. 51

Vln. 55 *p*

Vln. 59

stentato

m.d.

m.d. *m.s.*

Vln. 64

Vln. 68

col canto

Vln. 72

senza affrett.

rit.

a tempo pppp

pppp

8va

rit.

a tempo pppp

Vln. 76

estinguendosi a poco a poco

Vln. 80

rit.

col canto

8va

pizz.

fz

rit.

fz

Notes:

1. Transcribed from scan on imslp.org.
2. Did not include the separate violin-only part. But made the violin part full-size in the combined violin and piano score.
3. That commercial version had one trivial difference in phrasing between the violin-only part and the violin plus piano part. I chose the more consistent one.
4. In measure 37 and four other places, in the piano treble, I could not get the beam between the 3rd and 4th chords, played by the left hand. I used a slur instead.
5. In measures 49 and 72 I could not (without a kludge) get the grace notes into the end of the previous measure as in the original. There is enough information there to make it immaterial.
6. I carefully checked the transcription. The above nits are trivial and will not affect performance.
7. The original has $\text{♩} = 120$. André Rieux plays it at half that speed, and I set the internal playback speed to $\text{♩} = 56$. Not that we care about AR, but many people are used to his version...
8. The dynamics like p, ppp, etc., are entered as text, not as logical dynamics, and so the playback is at constant volume. (Otherwise it became inaudible.)