

SERENADE

Richard Strauss, Op. 7
(geb. 1864)Andante $\text{♩} = 56$

Flauti

Oboi

Clarineti in $\left[\begin{array}{c} \text{B} \\ \text{Sib} \end{array} \right]$ Corni in $\left[\begin{array}{c} \text{Es} \\ \text{Mib} \end{array} \right]$ Corni in $\left[\begin{array}{c} \text{B} \\ \text{Sib} \end{array} \right]$ basso

Fagotti

Contrafagotto
o BassoTuba

5

10

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.t.b.

1.

mf

p cresc.

f

dim.

p

mf

p cresc.

f

dim.

p

mf

p cresc.

f

dim.

p

mf

p cresc.

f

dim.

p

15

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.t.b.

cresc.

dim.

p

cresc.

dim.

p

p cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

20

f dim.

p

A

F1.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

A 25

f *p* *f* *p* *f* *p* *pp* *pp* *pp*

SOLO *più animato*

Cl.

p *più animato* *p* *più animato*

1. SOLO *più animato*

Cor.

più animato

più animato *p* *più animato* *p* *più animato*

Fg.

più animato *p* *più animato* *p* *più animato*

Cfg.
o B.tb.

30

Cl.
Cor.
Fg.
Cf. o B.tb.

1.

35

Detailed description: This block contains the first system of a musical score. It features four staves: Clarinet (Cl.), Cor Anglais (Cor.), Bassoon (Fg.), and Contrabass (Cf. o B.tb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Clarinet and Cor parts have a first ending bracketed and numbered '1.'. The Bassoon part has several triplet markings. The Contrabass part has a measure number '35' below it. The music consists of eighth and sixteenth notes with various articulations.

Fl.
Ob.
Cl.
Cor.
Fg.
Cf. o B.tb.

mf
p
con espr.
pp
p

B

Detailed description: This block contains the second system of the musical score, starting with a double bar line. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Bassoon (Fg.), and Contrabass (Cf. o B.tb.). The key signature remains two flats. The Flute and Oboe parts have dynamic markings of *mf* and *p*. The Clarinet part has a *p* marking. The Cor part has a *con espr.* marking. The Bassoon part has a *pp* marking. The Contrabass part has a *p* marking. A section marker **B** is placed above the Flute staff. The music continues with eighth and sixteenth notes, including triplet markings in the Flute, Oboe, and Bassoon parts.

Fl.

Ob.

Cl.

Cor.

Fg.

Cf.
o. B.tb.

40

Fl.

Ob.

Cl.

Cor.

Fg.

Cf.
o. B.tb.

45

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

ff

f

ff

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

p

p

p

ff

50

C

Fl. 1. *p* 3 3 3 3

Ob. 2.

Cl. *p*

Cor. 1. *p* 4. 3 3 3 3

Fg. *p*

Cfg. o B.tb. *p*

Fl. 1. *p* 3 3 3 3

Ob. *p*

Cl. *p*

Cor. 1. *p* 4. 3 3 3 3

Fg. *p*

Cfg. o B.tb. *p*

Fl. *pp* *p*
 Ob. *pp* *p*
 Cl. *pp* *p*
 Cor. *pp* *p*
 Fg. *pp* *p*
 Cfg. o B. u. *pp* *p*

60

Fl. *pp* *pp* *cresc.*
 Ob. *pp* *pp* *cresc.*
 Cl. *pp* *pp* *cresc.*
 Cor. *pp* *pp* *cresc.*
 Fg. *pp* *pp* *cresc.*
 Cfg. o B. u. *pp* *pp* *cresc.*

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o.Btt.

65

mf *ff*

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o.Btt.

70

p *pp* *dim.* *p dim.*

Fl. *p* *calando*

Cl. *1.* *calando* *pp*

Cor. *pp* *calando*

Fg. *pp* *calando*

Cfg. B.tb. *pp* *calando*

75

Tempo I

Fl. *sostenuto*

Ob. *1.* *pp* *sostenuto* *con espress.*

Cl. *sostenuto* *1.*

Cor. *sostenuto*

Fg. *1.* *sostenuto* *2.* *pp*

Cfg. B.tb. *sostenuto*

80

Ob.

Cl.

Cor.

Fg.

Cfg. o B.tb.

85

F1.

Ob.

Cl.

Cor.

Fg.

Cfg. o B.tb.

90

più animato

1. più animato

più animato

più animato

più animato

più animato

p cresc. *p cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

a 2

mf

Fl. *f* *p* *rit. - sfz.*

Ob. *f* *p* *rit. - sfz.*

Cl. *fp* *rit. - sfz.*

Cor. *fp*

Fg. *a 2* *f*

Cb. *f*

95

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *fp* *mf*

Cor. *fp* *mf*

Fg. *a 2* *mf* *mf*

Cb. *mf* *f* *mf*

100

E *mf*

Fl. *f* *mf* *f* *p cresc. e string.*

Ob. *f* *mf* *f* *p cresc. e string.*

Cl. *f* *mf* *f* *p cresc. e string.*

Cor. *f* *mf* *f* *p cresc. e string.*

Fg. *fp* *mf* *f* *p cresc. e string.*

Cfg. o B.tb. *f* *mf* *f* *p cresc. e string.*

105

Fl. *p* *f* *f* *f*

Ob. *p* *f* *f* *f*

Cl. *p* *f* *f* *f*

Cor. *p* *f* *f* *f*

Fg. *p* *f* *f* *f*

Cfg. o B.tb. *p* *f* *f* *f*

110

Tempo I

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

ff *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

115

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

120

125

F

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

f *p*

130

F

Fl.

Ob.

Cl.

Cor.

Fg.

Cfg.
o B.tb.

p *pp* *p*

più animato

più animato

SOLO *più animato*

più animato

più animato

più animato

pp *p* *pp* *p*

più animato

più animato

pp *p*

135

Cl.

Fg.

Cf.
o. B.tb.

140

Detailed description: This system of musical notation covers measures 138, 139, and 140. The Clarinet (Cl.) part features a melodic line with eighth and sixteenth notes, often beamed together. The Fagott (Fg.) part has a more rhythmic, eighth-note pattern with frequent triplets. The Cello/Double Bass (Cf. o. B.tb.) part provides a steady bass line with some triplet figures. The key signature has two flats, and the time signature is 3/4.

Fl.

Ob.

Cl.

Fg.

Cf.
o. B.tb.

Detailed description: This system covers measures 141, 142, and 143. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent in measures 141 and 142, then enter in measure 143 with a melodic phrase marked *mf*. The Clarinet (Cl.) part continues with its melodic line, including triplet markings. The Fagott (Fg.) part maintains its rhythmic pattern with triplets. The Cello/Double Bass (Cf. o. B.tb.) part continues with its bass line. The key signature has two flats, and the time signature is 3/4.

Fl. *p*
 Ob. *p*
 Cl. *p*
 Cor. *p*
 Fg. *pp*
 Cfg. *p*
 o B.t.b. *p*

G
 145

Fl. *p*
 Ob. *p*
 Cl. *p*
 Cor. *p*
 Fg. *pp*
 Cfg. *p*
 o B.t.b. *p*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Cor. *cresc.* *ff*

Fg. *cresc.* *ff*

Cf. o B.tb. *cresc.* *ff*

150

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor. *ff*

Fg. *ff*

Cf. o B.tb. *ff*

155

Tempo I

Fl.

Ob.

Cl.

Cor.

Fg.

Cf. B.tb.

rit.

rit.

rit.

rit.

rit.

rit.

Tempo I

p

p

p

p

p

Fl.

Ob.

Cl.

Cor.

Fg.

160

p

p

pp

pp

pp

pp

pp

p

pp

Fl. *pp*

Ob. *pp*

Cl. *pp* SOLO

Cor. *pp*

Fg. *pp* SOLO

165 *pp*

H

Fl. 1. *p* rit. *pp*

Ob. rit. *pp*

Cl. *ppp* rit. *ppp*

Cor. *ppp* rit. *ppp*

Fg. *ppp* rit. *ppp*

(Cl. o B.th.) *ppp* rit. *ppp*

Contrabasso *ppp* rit. *ppp*

170 rit. 175