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1892

La Serenata : Italian Waltz

D. Arcy Jaxone
Composer

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LA SERENATA.

To Miss May E. Skelly, New York City.

ITALIAN WALTZ.

Composed by
D. ARCY JAXONE.

Arranged by
JAMES J. FREEMAN,

The musical score is arranged in five systems. The first system is a piano introduction in 3/4 time, marked *Moderato.* and *Sva* (Sforzando). The second system is the main melody in 3/4 time, marked *Tempo di Valse.* and *mf* (mezzo-forte). The third system continues the melody with dynamics *dim* (diminuendo) and *all* (allegretto). The fourth system is a solo part in 3/4 time, marked *p con gusto e staccato.* The fifth system concludes the piece with a *Ped* (pedal) marking and an asterisk.

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First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a dynamic marking of *mf*. The system contains six measures of music.

Second system of musical notation, featuring a treble and bass clef. The system contains six measures of music.

Third system of musical notation, featuring a treble and bass clef. The bass clef part begins with a dynamic marking of *mf*. The system contains six measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The bass clef part begins with dynamic markings of *f* and *sf*. The system contains six measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The bass clef part begins with a dynamic marking of *f*. The system contains six measures of music. Pedal markings are present: "Ped" with an asterisk (*) under the first and fifth measures.

Sixth system of musical notation, featuring a treble and bass clef. The system contains six measures of music.

System 1: Treble and bass clefs. Measure 1 has a first ending bracket (1) over measures 1-4. Measure 5 has a second ending bracket (2) over measures 5-8. The bass line includes accents (>) and a fermata over the final measure.

System 2: Treble and bass clefs. Treble clef has a forte dynamic (*f*). Bass clef has a piano dynamic (*p*). Pedal markings include *Ped*, an asterisk (*), *Ped*, and another asterisk (*).

System 3: Treble and bass clefs. Treble clef has a fermata over the first measure. Bass clef has a fermata over the final measure.

System 4: Treble and bass clefs. Treble clef has a trill (*tr*) over the final measure. Bass clef has a fermata over the final measure.

System 5: Treble and bass clefs. Measure 1 has a first ending bracket (1) over measures 1-4. Measure 5 has a second ending bracket (2) over measures 5-8. Dynamics include *p* and *mf con gusto cres.*. Pedal markings include *Ped* and an asterisk (*).

System 6: Treble and bass clefs. Treble clef has a fermata over the first measure. Bass clef has a forte dynamic (*f*) and a fermata over the final measure.

mf

1 2 f

D.S.

This system contains the first six measures of the piece. It features a treble and bass clef with a key signature of one flat and a 3/4 time signature. The first measure is marked *mf*. The piece concludes with a double bar line, followed by two first endings (labeled 1 and 2) and a final *f* dynamic marking. The instruction *D.S.* (Da Capo) is placed at the end of the system.

3

This system contains measures 7 through 12. It continues the melodic and harmonic development in the treble and bass staves.

This system contains measures 13 through 18. The melodic line in the treble clef shows a series of eighth notes, while the bass clef provides a steady accompaniment.

This system contains measures 19 through 24. The piece continues with a consistent rhythmic pattern and harmonic structure.

This system contains measures 25 through 30. The melodic phrase in the treble clef reaches a peak before moving towards the end of the system.

This system contains measures 31 through 36, which form the final section of the piece. It concludes with a final chord in the bass clef.

First system of musical notation, measures 1-8. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a fermata over the final note of the eighth measure. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 9-16. The melodic line continues with a fermata over the final note of the sixteenth measure. The accompaniment remains consistent with the first system.

Third system of musical notation, measures 17-24. The right hand has a fermata over the final note of the twenty-fourth measure. The left hand continues with its accompaniment.

Fourth system of musical notation, measures 25-32. The right hand has a fermata over the final note of the thirty-second measure. The left hand continues with its accompaniment.

Fifth system of musical notation, measures 33-40. The right hand has a fermata over the final note of the fortieth measure. The left hand continues with its accompaniment. Pedal markings are present: "Ped" under measure 36, and "* Ped" under measures 38 and 40.

Sixth system of musical notation, measures 41-48. The right hand has a fermata over the final note of the forty-eighth measure. The left hand continues with its accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of complex chordal textures in the bass and a melodic line in the treble. The piece concludes with a double bar line and a fermata. The marking *D. S.* is present in the bass staff.

CODA.

Second system of musical notation, labeled *CODA.* The time signature is 3/4. The music features a simple melodic line in the treble and a rhythmic accompaniment in the bass, ending with a double bar line and a fermata.

Third system of musical notation, showing a melodic line in the treble and a bass line with chords.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, concluding the piece with a final cadence. The bass staff includes a dynamic marking *p*.

p con gusto e staccato.

mf

f sf

*Ped **

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with slurs and accents (>). The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *f* (forte) and *Ped* (pedal) with asterisks indicating pedal points.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the chordal accompaniment.

Third system of musical notation, featuring first and second endings. The first ending (marked '1') leads to a repeat, while the second ending (marked '2') concludes the phrase. The right hand has a melodic line with slurs and accents, and the left hand has a chordal accompaniment.

Fourth system of musical notation. The right hand features a series of chords marked *Marcato*. The left hand has a chordal accompaniment marked *ff Ben marcato*. Dynamics include *Ped* and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked *Sva* (Sustained). The left hand has a chordal accompaniment.

First system of musical notation. The right hand (treble clef) plays a series of chords. The left hand (bass clef) plays chords with 'Ped' markings and asterisks. The system consists of five measures.

Second system of musical notation. The right hand continues with chords. The left hand has 'Ped' markings and an asterisk. A 'cres' marking is present in the final measure. The system consists of five measures.

Third system of musical notation. The right hand plays chords with accents. The left hand has a rest in the first measure, followed by chords in the subsequent measures. The system consists of five measures.

Fourth system of musical notation. The right hand plays chords with accents. The left hand has 'Marcato il Basso.' and 'ff' markings. 'Ped' markings with 'con fuoco', 'con tutta', and 'la forza' are present. The system consists of seven measures.

Fifth system of musical notation. The right hand plays chords with accents. The left hand has 'Ped' markings with asterisks. The system concludes with a double bar line. The system consists of seven measures.

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