

for The United States Army Strings, with admiration

Score

Serenades

J. Scott McKenzie

I. Suzan's Gigue

Breezy ♩ = 124

Violin 1
mf

Violin 2
mf

Viola
mf

Cello
mf

Contrabass
mf

9

I
Vln.

II

Vla.

Vc.

Cb.

17

I
Vln.

II

Vla.

Vc.

Cb.

mp

mp

mp

mp

23

I Vln.

II Vln.

Vla.

Vc.

Cb.

f

mp

f

f

31

I Vln.

II Vln.

Vla.

Vc.

Cb.

f

f

f

f

f

39

I Vln.

II Vln.

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

48

I Vln.

II Vln.

Vla.

Vc. *non divisi*

Cb.

54

I Vln.

II Vln.

Vla.

Vc. *f*

Cb. *f*

60

I Vln.

II Vln.

Vla.

Vc. *pizz.*

Cb. *pizz.*

67

I Vln.

II Vln.

Vla.

Vc.

Cb.

arco

arco

arco

mp

f

mf

75

I Vln.

II Vln.

Vla.

Vc.

Cb.

83

I Vln.

II Vln.

Vla.

Vc.

Cb.

91

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco *f*

f

Detailed description: This system covers measures 91 to 98. The Violin I part begins with a melodic line starting on G4, moving up to A4, B4, and C5, with some chromaticism. The Violin II part plays a similar but lower line. The Viola part has a more active role with eighth-note patterns. The Violoncello and Contrabass parts provide a steady bass line with some chromatic movement. A dynamic marking of *f* (forte) is present at the end of the system, and the word "arco" is written above the Cb staff.

99

Vln. I
Vln. II
Vla.
Vc.
Cb.

f

f

f

Detailed description: This system covers measures 99 to 106. The Violin I part has a melodic line with some chromaticism and a dynamic marking of *f*. The Violin II part has a similar line. The Viola part has a more active role with eighth-note patterns. The Violoncello and Contrabass parts provide a steady bass line with some chromatic movement. Dynamic markings of *f* are present in the Vln. I, Vln. II, and Vla. staves.

107

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system covers measures 107 to 114. The Violin I part has a melodic line with some chromaticism. The Violin II part has a similar line. The Viola part has a more active role with eighth-note patterns. The Violoncello and Contrabass parts provide a steady bass line with some chromatic movement.

115

Violin I: Treble clef, melodic line with slurs and accents.

Violin II: Treble clef, melodic line with slurs and accents.

Viola: Bass clef, melodic line with slurs and accents.

Violoncello: Bass clef, melodic line with slurs and accents.

Contrabasso: Bass clef, melodic line with slurs and accents.

123

Violin I: Treble clef, melodic line with slurs and accents.

Violin II: Treble clef, melodic line with slurs and accents.

Viola: Bass clef, melodic line with slurs and accents.

Violoncello: Bass clef, melodic line with slurs and accents.

Contrabasso: Bass clef, melodic line with slurs and accents.

131

Violin I: Treble clef, melodic line with slurs and accents.

Violin II: Treble clef, melodic line with slurs and accents.

Viola: Bass clef, melodic line with slurs and accents.

Violoncello: Bass clef, melodic line with slurs and accents.

Contrabasso: Bass clef, melodic line with slurs and accents.

mf (measures 135-138)

f (measures 135-138)

fp (measures 135-138)

139

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
f
fp
mf
mf pizz.
mf

148

Vln. I
Vln. II
Vla.
Vc.
Cb.

fp
mf

157

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
mp
mp arco
mp

164

Score for measures 164-170. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes in the strings, with some rests in the violin parts.

171

Score for measures 171-177. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked with a forte (*f*) dynamic. It features a more active melodic line in the violins and a steady accompaniment in the lower strings.

178

Score for measures 178-184. The system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked with a fortissimo (*ff*) dynamic. The violin parts have a more complex, flowing melodic line, while the lower strings provide a harmonic foundation.

185

I Vln.

II Vln.

Vla.

Vc.

Cb.

mp

f

f pizz.

mf

192

I Vln.

II Vln.

Vla.

Vc.

Cb.

199

I Vln.

II Vln.

Vla.

Vc.

Cb.

arco

208

I Vln.

II Vln.

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

216

I Vln.

II Vln.

Vla.

Vc.

Cb.

v

222

I Vln.

II Vln.

Vla.

Vc.

Cb.

fp

fp

fp

pizz.

pizz.

230

Vln. I *p* *pp*

Vln. II *p* *pp* pizz.

Vla. *p* *pp* pizz.

Vc. *mp* *pp* pizz.

Cb. *mp* *pp*

II. Colleen's Waltz

Tempo di Valse (♩. = c. 60)

Vln. I *mp* (arco) divisi

Vln. II *mp* a2 (arco)

Vla. *mp* (arco)

Vc. *mp* (arco)

Cb. *mp* (arco) *mf*

11

Vln. I *f* (arco)

Vln. II *f* (arco)

Vla. *f* (arco) divisi

Vc. *f* (arco)

Cb. *f* (arco)

20

I Vln.

II Vln.

Vla.

Vc.

Cb.

29

I Vln.

II Vln.

Vla.

Vc.

Cb.

37

I Vln.

II Vln.

Vla.

Vc.

Cb.

46

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *mf*
arco

Cb. *mf*

55

Vln. I

Vln. II

Vla. *divisi*

Vc.

Cb.

63

Vln. I

Vln. II

Vla. *a2* *mf*

Vc. *mp*

Cb. *mp*

71

I Vln. *mp*

II Vln. *p* *divisi*

Vla. *a2*

Vc. *mf*

Cb. *mp*

80

I Vln. *mf*

II Vln. *f* *a2*

Vla. *mf*

Vc. *mf*

Cb. *mf*

89

I Vln.

II Vln.

Vla.

Vc.

Cb.

97

I Vln.

II Vln.

Vla.

Vc.

Cb.

mp

mp

ff

ff

104

I Vln.

II Vln.

Vla.

Vc.

Cb.

mp

mp

ff

ff

111

I Vln.

II Vln.

Vla.

Vc.

Cb.

p

mp

f

f

f

f

f

divisi

119

I

Vln. *p* *f*

II

Vla. *f*

Vc. *f*

Cb. *f*

a2

127

I

Vln. II

Vla.

Vc.

Cb.

136

I

Vln. *mp*

II

Vla. *mp*

Vc. *mp*

Cb. *mp*

142

Violin I: *mf* *f*
Violin II: *f*
Viola: *f* *mf* *f*
Violoncello: *f* *mf*
Contrabasso: *f* *mf*

Detailed description: This system covers measures 142 to 148. The key signature has one flat (B-flat). The time signature is 4/4. Violin I starts with a rest in measure 142, then plays a melodic line with dynamics *mf* and *f*. Violin II plays a rhythmic accompaniment with dynamics *f*. Viola and Violoncello play similar rhythmic patterns with dynamics *f* and *mf*. Contrabasso plays a bass line with dynamics *f* and *mf*. There are various articulations and slurs throughout the system.

149

Violin I: *mf* *f* *mf*
Violin II: *mf*
Viola: *mf* *f* *mf*
Violoncello: *mp*
Contrabasso: *mp*

Detailed description: This system covers measures 149 to 155. The key signature has one flat. The time signature is 4/4. Violin I has a melodic line with dynamics *mf*, *f*, and *mf*. Violin II has a rest in measure 149, then enters with a melodic line and dynamics *mf*. Viola and Violoncello play rhythmic accompaniment with dynamics *mf* and *f*. Contrabasso plays a bass line with dynamics *mp*. There are various articulations and slurs throughout the system.

156

Violin I: *p*
Violin II: *p* *mp*
Viola: *p*
Violoncello: *p*
Contrabasso: *p*

Detailed description: This system covers measures 156 to 162. The key signature has one flat. The time signature is 4/4. Violin I has a melodic line with dynamics *p*. Violin II has a rest in measure 156, then enters with a melodic line and dynamics *p* and *mp*. Viola and Violoncello play rhythmic accompaniment with dynamics *p*. Contrabasso plays a bass line with dynamics *p*. There are various articulations and slurs throughout the system.

163

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

f

180

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rall.

mf

poco rall.

mf

poco rall.

poco rall.

190 *a tempo*

Vln. I *a tempo*

Vln. II *a tempo non divisi*

Vla. *mp* *a tempo* *ff*

Vc. *a tempo* *f* *mf*

Cb. *f* *a tempo* *mp*

199

Vln. I *f*

Vln. II *f*

Vla. *f* *non divisi*

Vc. *f*

Cb. *f*

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

216

I

Vln. II

Vla.

Vc.

Cb.

divisi

225

I

Vln. II

Vla.

Vc.

Cb.

a2

divisi

235

I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

243

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *ppp*

250

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *pp* *ff* *ff* *ff* *ff* *ff*

non divisi non divisi non divisi non divisi

III. Karen and Rebecca's Tango

Moderately

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *p* *p* *pizz.* *pizz.* *p*

6

I Vln.

II Vln.

Vla.

Vc.

Cb.

12

I Vln.

II Vln.

Vla.

Vc.

Cb.

17

I Vln.

II Vln.

Vla.

Vc.

Cb.

pizz.

arco

22

I Vln.

II Vln.

Vla. arco

Vc.

Cb.

28

I Vln.

II Vln.

Vla.

Vc. pizz.

Cb.

34

I Vln. mp

II Vln. mp

Vla. pizz.

Vc.

Cb.

38

I Vln. *legato*

II Vln. *legato*

Vla. arco

Vc. arco *mp*

Cb. arco *mp*

46

I Vln.

II Vln.

Vla.

Vc.

Cb.

53

I Vln.

II Vln.

Vla.

Vc.

Cb.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

solo cadenza (freely)

mf *cadenza*

3

6

6

6

8^{va}-----

tutti 3

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

I Vln. *rit.* *a tempo*

II Vln. *rit.* *mf* *a tempo*

Vla. *rit.* *mf* *a tempo*

Vc. *rit.* *mf* *a tempo*

Cb. *rit.* *f* *a tempo*

mf

82

I Vln. *3*

II Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

87

I Vln. *pizz.*

II Vln. *pizz.*

Vla. *pizz.* *pp* *pizz.*

Vc. *p* *pp*

Cb. *pp*

Serenades-Score
IV. Allie's Lullaby

Adagio, dolce
(arco)

Vln. I
Vln. II
Vla.
Vc.
Cb.

11

Vln. I
Vln. II
Vla.
Vc.
Cb.

divisi
pp
p
p
pizz.
p

20

Vln. I
Vln. II
Vla.
Vc.
Cb.

28

I Vln.

II Vln.

Vla.

Vc.

Cb.

mp tutti *p*

a2

37

I Vln.

II Vln.

Vla.

Vc.

Cb.

poco rall. ten. a tempo

poco rall. ten. a tempo

poco rall. ten. a tempo divisi

poco rall. ten. a tempo

poco rall. ten. a tempo

arco

45

I Vln.

II Vln.

Vla.

Vc.

Cb.

solo

a2

54

Vln. I *pp* *ppp* *pp*

Vln. II *pp* *ppp* *pp*

Vla. *pp* *ppp* *pp*

Vc. *p* *ppp* *pp*

Cb. *p* *ppp* *pp* pizz. arco

pp

63

Vln. I *ppp* *ppp* *ppp* solo *accel.* *rall.*

Vln. II *ppp* *ppp* *ppp* *accel.* *rall.*

Vla. *ppp* *ppp* *ppp* *accel.* *rall.*

Vc. *pp* *ppp* *ppp* *accel.* *rall.*

Cb. *pp* *ppp* *ppp* *accel.* *rall.*

accel. *rall.*

V. Anne's Hoedown

Bookin' (♩ = c. 136)

Vln. I *ff* *ff* *ff* non divisi

Vln. II *ff* *ff* *ff* non divisi

Vla. *ff* *ff* *ff* non divisi *ff*

Vc. *ff* *ff* *ff* non divisi

Cb. *ff* *ff* *ff* non divisi pizz. *ff*

7

I Vln.

II Vln.

Vla.

Vc.

Cb.

non divisi *ff*

ff arco

14

I Vln.

II Vln.

Vla.

Vc.

Cb.

21

I Vln.

II Vln.

Vla.

Vc.

Cb.

29

I. 1. 2.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

48

I Vln. *a2 non divisi*

II Vln. *ff non divisi*

Vla. *ff*

Vc. *ff*

Cb. *ff*

54

I Vln.

II Vln.

Vla.

Vc.

Cb.

60

I Vln.

II Vln.

Vla.

Vc.

Cb.

66

I Vln.

II Vln.

Vla.

Vc.

Cb.

73

I Vln.

II Vln.

Vla.

Vc.

Cb.

82

I Vln.

II Vln.

Vla.

Vc.

Cb.

divisi

fff

a2

91

I Vln.

II Vln.

Vla.

Vc.

Cb.

mp

mp

mp

f

f

a2

100

I Vln.

II Vln.

Vla.

Vc.

Cb.

109

I Vln.

II Vln.

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

pizz.

117

I Vln.

II Vln.

Vla. arco

Vc.

Cb. pizz.

125

I Vln.

II Vln.

Vla.

Vc.

Cb.

132

I Vln.

II Vln.

Vla.

Vc.

Cb.

138

I Vln.

II Vln.

Vla.

Vc.

Cb.

non divisi

146

I Vln.

II Vln.

Vla.

Vc.

Cb.

153

I Vln.

II Vln.

Vla.

Vc.

Cb.

arco

arco

160

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Detailed description: This system of musical notation covers measures 160 through 166. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (D major). The time signature changes from 3/4 to 4/4 at measure 164. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and a piano (*p*) marking at the end of the system.

167

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

G.P.

Detailed description: This system of musical notation covers measures 167 through 174. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (D major). The time signature changes from 4/4 to 2/4 at measure 168. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and a fortissimo (*ff*) marking. The instruction 'G.P.' (Grave Performance) is written above the staves in measures 170, 171, 172, and 173.