

SERENADE FOR STRINGS

By Dwight Gustafson

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

SERENADE FOR STRINGS

One word describes the style required for this piece—elegant. Wherever the melodic material appears, the tone should be warm but clean and well-focused. Pay careful attention to the expansive dynamics that follow the contours of the phrases.

Work for an intense climax after measure 37, keeping the style elegant with plenty of bow speed after each accented attack. In the recapitulation at measure 47, balance tone with cleanly articulated bows in the ornamented melody.

All of the *louré* figures in the accompanying voices should be clean but subtle—no long pauses. The accompaniment must match the elegance of the melody.

for the Bob Jones Academy Strings,
Jay-Martin Pinner, conductor

Serenade for Strings

CONDUCTOR SCORE

Duration - 4:00

Dwight Gustafson

Moderato Piacevole (♩ = ca. 72) *cantabile*

Violins I: *div.*, *mf*

Violins II: *mp*

Viola: *mp*, *pizz.*

Cello: *pizz.*, *mf*, *mp*

String Bass: *pizz.*, *mf*, *mp*

Vlins. I: *mf*

Vlins. II: *mp*

Vla.: *mp*

Cello: *arco*, *mp*

Str. Bass: *1/2 arco*, *1/2 pizz.*, *mp*

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9 **Poco rit.** 10 **A Tempo** 11 12

Vlns. I *mp* *p*
div.

Vlns. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*
Tutti
∇ arco

Str. Bass *p* *pp* $\frac{1}{2}$ pizz.

13 14 15 16

Vlns. I *f* *p*

Vlns. II *f* *p*

Vla. *f* *p*

Cello *f*

Str. Bass *f* Tutti arco

17 18 19 V 20

I Vlns. *mf* *mp*

II Vlns. *mf* *mp*

Vla. *mf* *mp*

Cello *p* *mf* *pizz.* *mp*

Str. Bass *mf* *pizz.* *mp*

21 22 23 24 Ritard.

I Vlns. *f* *mp*

II Vlns. *f* *mp*

Vla. *f* *mp*

Cello *arco* *mf* *f* *mp*

Str. Bass *f* *arco* *mp*

25 *poco accel.* 26 *ritard.* 27 **A Tempo** 28 29

V Vlns. I *mp* *p* *mp*

Vlns. II *p*

Vla. *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

30 -1 2 -2 31 32 2 1 33 -3

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Poco rit. 37 **A Tempo**

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

34 35⁻² 36 37 38

mp *mp* *mp* *mf* *mp* *mf* *mp* *mf*

arco *V* *V*

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

39 40 41 42 43

f *f* *f* *f* *f*

V *V*

Ritard. **47 A Tempo** 48 *delicato*

Vlns. I
44 45 46 47 48
mp

Vlns. II
p

Vla.
p

Cello
p
div.
p

Str. Bass
p
(pizz.)

Vlns. I
49 50 51 52
mf

Vlns. II
mf

Vla.
mf

Cello
mf

Str. Bass
mf

I
Vlns.
II
Vla.
Cello
Str. Bass

53 54-2 55 56 57

div.

This system contains measures 53 through 57. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part is marked *div.* and plays a rhythmic accompaniment. The Viola, Cello, and String Bass parts provide harmonic support with various rhythmic patterns and slurs.

Ritard. Poco a poco

I
Vlns.
II
Vla.
Cello
Str. Bass

58 59 60 61 62

f *mf* *p*

div. *pizz.* *arco* *div.*

arco *pizz.* *arco*

This system contains measures 58 through 62. It features the same five staves as the previous system. The Violin I part starts with a *f* dynamic and includes a *Ritard.* marking. The Violin II part is marked *f* and *div.*. The Viola part is marked *f*. The Cello part is marked *f* and includes *pizz.* and *arco* markings. The String Bass part is marked *mf* and includes *pizz.* and *arco* markings. The system concludes with a *p* dynamic and a *V* marking.