

Venetian Variations

for String Orchestra

Allegro moderato ♩ = 80

Elaine Fine

The musical score is written for a string orchestra and is divided into three systems. The first system (measures 1-7) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The second system (measures 8-14) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The third system (measures 15-21) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The score is in 6/8 time and features a variety of string textures, including sustained notes, moving lines, and dynamic markings such as *mp* and *mf*. The Violin I part includes several trills and slurs. The Viola part features a consistent eighth-note pattern. The Cello and Contrabass parts provide a steady bass line with some melodic movement. The Violin II and Violin II b parts also feature eighth-note patterns. The score is written for a string orchestra and includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The first system (measures 1-7) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The second system (measures 8-14) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The third system (measures 15-21) includes staves for Violin I, Violin II, Violin II b, Viola, Cello, and Contrabass. The score is in 6/8 time and features a variety of string textures, including sustained notes, moving lines, and dynamic markings such as *mp* and *mf*. The Violin I part includes several trills and slurs. The Viola part features a consistent eighth-note pattern. The Cello and Contrabass parts provide a steady bass line with some melodic movement. The Violin II and Violin II b parts also feature eighth-note patterns.

22

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

Violin I and Violin II parts feature rapid sixteenth-note passages. Violin II b plays a steady eighth-note accompaniment. The Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic figures.

29

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

The musical texture continues with Violin I and Violin II playing melodic lines, while Violin II b, Viola, Violoncello, and Contrabass provide harmonic support.

36

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

Measures 36-42 show a continuation of the musical texture. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The Violoncello and Contrabass parts feature a *p* marking in measure 37.

42

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

f

49

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

p

55

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

mf

61

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

66

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

73

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

p

p

p

mp

p

p

79

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

p

p

p

p

p

p

87

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

f

f

f

f

f

f

mf

mf

mf

mf

mf

94

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

100

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

108

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

115

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

121

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

Measures 121-125. Vln. I has a melodic line with a slur over measures 121-122. Vln. II has a rhythmic pattern of eighth notes. Vln. II b has a sustained note. Vla. has a rhythmic pattern of eighth notes. Vc. has a sustained note. Cb. has a sustained note.

126

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

Measures 126-130. Vln. I has a melodic line with a slur over measures 126-127. Vln. II has a rhythmic pattern of eighth notes. Vln. II b has a sustained note. Vla. has a rhythmic pattern of eighth notes. Vc. has a sustained note. Cb. has a sustained note.

130

Vln. I

Vln. II

Vln. II b

Vla.

Vc.

Cb.

f

Measures 130-134. Vln. I has a melodic line with a slur over measures 130-131. Vln. II has a rhythmic pattern of eighth notes. Vln. II b has a sustained note. Vla. has a rhythmic pattern of eighth notes. Vc. has a sustained note. Cb. has a sustained note. The score ends with a double bar line.

Cello

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mp

9

18

25

34

p

41

48

f *p*

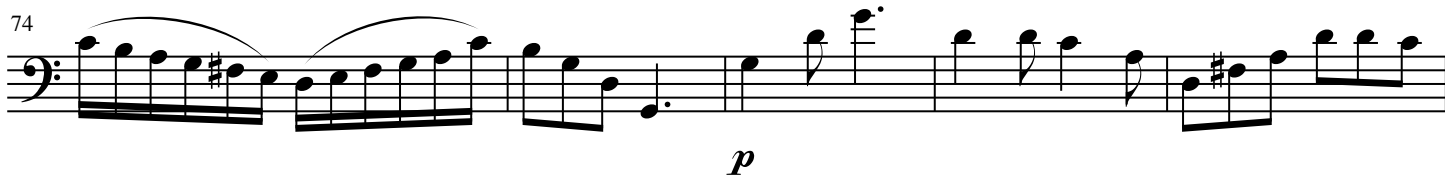
55

mf

62

68

pp



Contrabass

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9

mp

18

26

35

p

42

f

51

p

58

mf

66

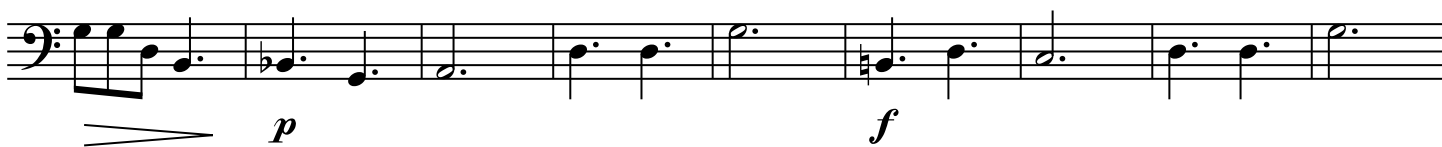
pp

75

p

The musical score is written for a single contrabass line in 6/8 time. It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of Allegro moderato at 80 beats per minute. The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 9, 18, 26, 35, 42, 51, 58, 66, and 75 indicated at the start of their respective staves. Dynamics and articulation markings include *mp*, *p*, *f*, *mf*, and *pp*, along with crescendo and decrescendo hairpins. The piece concludes with a final decrescendo hairpin in measure 80.

83



92



100



107



116



124



132



Viola

Venetian Variations
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7

14

21

28

35

42

50

58

65

mp

p

f

mf

pp



mp



p

f



mf



pp



mf



f

Violin I

Venetian Variations
for String Orchestra

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Allegro moderato $\text{♩} = 80$

Violin I score for Venetian Variations. The score is written in treble clef, 6/8 time, and consists of nine staves of music. The tempo is Allegro moderato, 80 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score is marked with measure numbers 10, 17, 23, 30, 38, 46, 54, 60, and 65. The piece concludes with a final double bar line and a repeat sign.

3
mf

10

17

23

30

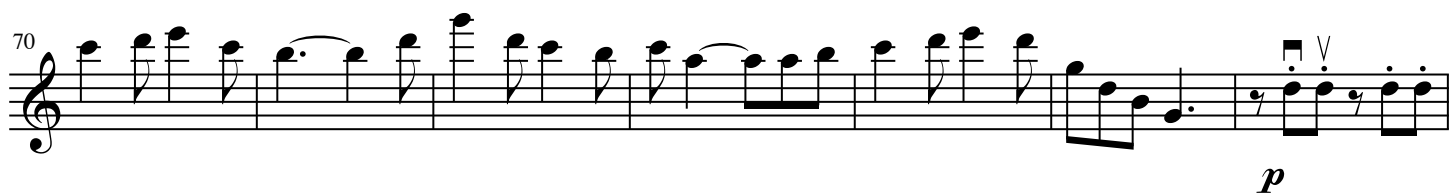
38

46
f *p*

54
mf

60

65
pp



Violin II

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7 *mp*

14

21

28

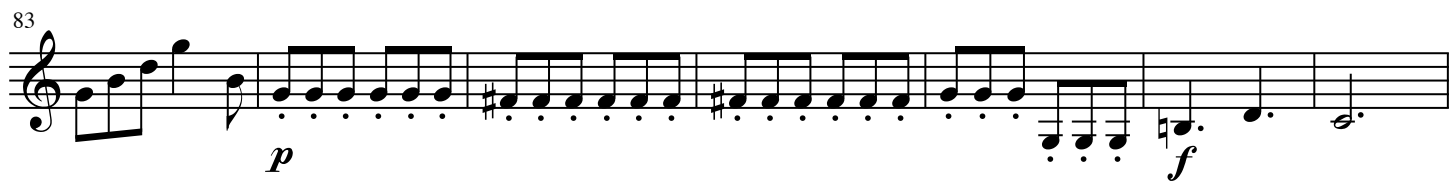
37 *p*

46 *f* *p*

54 *mf*

61

65 *pp*



Violin II b

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