

Serenade, mov. 1: Moderato

opus 22

Antonín Dvorak

*arranged by Paul De Bra for
accordion quintet
(1, 2, 3, 4, bass)*

This nice melodious piece by Antonin Dvorak precedes the famous Waltz from the same suite. It sounds deceptively simple but is actually quite difficult to play by a quintet, and easier when using diviso in a larger ensemble.

The arrangement can be played using accordions with just 41 notes (low F to high A). This required a bit of “juggling” between the 4rd voice and the bass part, because the 4rd voice is mainly the cello part and goes lower than a 41-note accordion.

Professor P has made a recording available on YouTube, as quintet and thus without diviso anywhere.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Serenade, mov. 1: Moderato

Antonín Dvořák

arr. Paul De Bra

Moderato ♩ = ca. 80-85

opus 22

When possible, play diviso wherever it feels appropriate.

light tremolo

Modérato ♩ = ca. 60-65

When possible, play diviso wherever it feels appropriate.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Bass

pp

pp

pp

pp

pp

p

cresc.

cresc.

pizz. (but long)

slow bellow shake, make notes sound long

slow bellow shake, make notes sound long

6

I

II

III

IV

B

mf *dim.* *dim.*

mf *dim.* *cresc.* *dim.*

mf *dim.* *dim.*

mf *dim.* *cresc.*

[illegible]

14

I *pp* *cresc.*

II *cresc.*

III *cresc.*

IV *cresc.*

B *cresc.*

19

I *(cresc.)* *f* *dim.*

II *(cresc.)* *f* *dim.*

III *(cresc.)* *f* *dim.*

IV *(cresc.)* *f* *dim.*

B *f* *dim.* *pizz.*

23

I *(dim.)* *pp* *cresc.*

II *(dim.)* *pp* *cresc.*

III *(dim.)* *pp* *cresc.*

IV *(dim.)* *pp* *fz* *fz*

B *(dim.)* *pp* *cresc.*

27

I *dim.* *pp*

II *dim.* *pp*

III *dim.* *pp*

IV *dim.* *pp*

B *dim.* *pp*

light tremolo

32

I *pp*

II *pp*

III *pp*

IV *pp*

B *pp*

p

p

p

mf (pizz.)

mf

cresc.

37

I *mf*

II *mf*

III *mf* pizz.

IV *mf* arco

B *mf*

40

(poco rit.) a tempo

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

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

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

IV *arco dim.* *p dim.* *pp* *espress.*

B *p* *pp*

44

I *cresc.*

II *pp*

III *cresc.*

IV *cresc.*

B *cresc.*

48

I *pp* *cresc.* *fz*

II *pp* *cresc.* *fz*

III *pp* *cresc.* *fp*

IV *pp* *fp*

B *pp* *fp*

52

(poco rit.)

dim.

p

a tempo

p

p

p

let notes decay a bit

p

55

cresc.

cresc.

cresc.

mp

mp

cresc.

58

mf

mf

mf

mf

mf

orig F#B

dim.

dim.

dim.

dim.

dim.

dim.

mf

pizz. with long decay

73

I *f* $\rightrightarrows$ *p* *pp dim.* *p* *slow bellows shake, make notes sound long*

II *f* $\rightrightarrows$ *p* *pp dim.* *p*

III *f* $\rightrightarrows$ *p* *pp dim.* *p*

IV *f* $\rightrightarrows$ *p* *pp*

B *f* $\rightrightarrows$ *p* *pp* $\rightrightarrows$ *p*

78

I *dim.* -----

II *pp*

III *pp*

IV *pp*

B *p* $\rightrightarrows$ *pp* *p* $\rightrightarrows$ *pp*

82

I *pp*

II *pp*

III *pp*

IV *pp*

B *p* $\rightrightarrows$ *pp*