

Antonín Dvořák
(1841 - 1904)

Serenade

Opus 22

Arranged for Guitar Orchestra
by Andrew Forrest

*In the event of a public performance, please include
the arranger's name on the programme*

<http://www.forrestguitarembles.co.uk>

Serenade

Opus 22
1st movement

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1. Moderato

Musical score for measures 1-4. The score is for a guitar ensemble and includes parts for Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked '1. Moderato'. Requinto 1 has a whole rest. Requinto 2 starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a fermata. Guitar 1 and 2 play a continuous eighth-note accompaniment starting on G4. Guitar 3 has a whole rest in measure 1, then enters in measure 2 with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2 with a fermata. Bass Guitar has a whole rest.

Musical score for measures 5-8. Requinto 1 has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a fermata. Requinto 2 has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4 with a fermata. Guitar 1 and 2 continue their eighth-note accompaniment. Guitar 3 has a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2 with a fermata. Bass Guitar has a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2 with a fermata. Dynamics include *p*, *mf*, *dim.*, and *cresc.*.

A

10

Musical score for measures 10-14. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features five staves. The first staff has a dynamic marking of *p* and includes accents (>) and hairpins (< >). The second staff has *p* and *pp* markings. The third and fourth staves have *p* and *pp* markings. The fifth staff has *p* and *pp* markings.

15

Musical score for measures 15-19. The score continues with five staves. The first staff has a *cresc.* marking and a hairpin. The second staff has a *cresc.* marking. The third, fourth, and fifth staves each have a *cresc.* marking. The bottom staff has a *cresc.* marking and hairpins.

20

f *pp*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

25

cresc. *dim.* *pp*

cresc. *dim.* *pp*

cresc. *dim.* *pp*

fz *dim.* *pp*

dim. *dim.* *pp*

B
31

pp *pp* *pp* *pp* *pp* *pp*

36

p *mf* *f* *f* *mf* *mf*

cresc. *mf*

40 C

dim. pp dim. pp dim. pp espressivo

pp dim. pp dim. pp dim. pp

dim. pp dim. pp

dim. pp

Detailed description: This system contains measures 40 through 43. It features five staves. The first staff has a dynamic marking of *dim.* at the start and *pp dim.* later. The second staff has *pp dim.* and *pp*. The third staff has *pp dim.* and *espressivo*. The fourth staff has *pp dim.*. The fifth staff has *dim.* and *pp*. A box labeled 'C' is positioned above the first staff. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

44

cresc. dim. pp p pp pp pp

Detailed description: This system contains measures 44 through 47. It features five staves. The first staff has *cresc.* and *dim. pp*. The second staff has *dim. pp*. The third staff has *p* and *pp*. The fourth staff has *pp*. The fifth staff has *pp*. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

49

cresc. *fz*

fz

pp *fz*

fz

fz

fz

53

D

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

57

mf

mf

dim.

mf

dim.

cresc.

mf

dim.

mf

dim.

mf

dim.

61

dim.

mf

p

dim.

E

mf

dim.

p

dim.

cresc.

mf

dim.

p

dim.

cresc.

mf

dim.

p

dim.

mf

dim.

p

dim.

66

pp *cresc.* *cresc. molto*

pp *cresc. molto*

pp *cresc. molto*

pp

71

F *f* *p* *pp*

f *p* *pp*

f *p* *pp* *p*

f *p* *pp* *p*

f *p* *pp* *p*

76

dim.

pp

pp

81

poco rit.

pp

pp

pp

pp

Requinto 1

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1. Moderato

4

p *mf*

8

dim. *p*

12

A VII

17

cresc. *f*

23

IX V

pp *cresc.*

27

II IV B

dim. *pp* *pp*

33

II

pp *p*

38

mf *dim.*

41

p i m a C

pp *dim.*

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Requinto 2

Opus 22
1st movement

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1. Moderato

IV
p *cresc.*

6 I IV
mf *cresc.* *dim.*

11 A
p *pp*

16 II IV
cresc. *f* *dim.*

21 II
343 *cresc.*

26
dim. *pp*

31 B I
pp *pp*

35

38 C
f *pp* *dim.*

43 *pp*

48 *dim. pp* *fz*

52 **D** *p*

55 *cresc.*

58 *mf*

60 *dim.* *mf* *dim.* *p* *dim.*

65 **E** *pp*

70 *cresc. molto* *f* *p* *pp*

75 **F** *dim.*

poco rit.

II

81 *pp*

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1. Moderato

II

1 *pp* 3 4

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

9 *dim.* *p* *pp* **A**

14 *cresc.* *cresc.*

19 *f* *dim.*

24 *cresc.* *dim.* *pp* 121

29 **B** *pp*

34 *pp*

38 *f* *pp* *dim.* **C**

43 *espressivo*

49 *pp fz p* **D**

55 *cresc. mf*

60 *dim. mf dim. p dim.* **IV II**

65 **E** *pp* **III I**

70 *f p*

74 **F** *pp p*

78

82 *poco rit.*

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1. Moderato

pp

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

9 *p* *pp* **A**

14 *cresc.* *cresc.*

19 *f* *dim.*

23 *cresc.* *dim.* **B**

28 *pp* *pp*

33 *pp*

38 *f* *pp* *dim.* **C**

43

3 *p*

47

pp *fz*

53 **D**

p *cresc.*

58

mf *dim.*

62 **E**

cresc. mf *dim.* *p* *dim.* *pp*

67

pp

72 **F**

f *p* *pp* *p*

77

pp

81 *poco rit.*

poco rit. *pp*

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1. Moderato

p

6 *mf*

11 **A** *p* *pp*

16 *cresc.* *cresc.* *f* *dim.*

21 *fz* ¹²¹

26 *fz* *dim.* *pp*

31 **B** *pp* *pp*

36 *mf* *mf*

39 *dim.* *pp* *dim.* **C**

43

43

47

47

pp *fz*

52

52

D

p *cresc.*

57

57

mf *dim.*

61

61

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

65

65

E

pp

69

69

cresc. molto *f* *p* *pp*

75

75

p *pp*

80

80

pp

poco rit.

Bass Guitar

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1. Moderato

4

p *mf* *dim.*

8

cresc. *p*

13 **A**

pp *cresc.*

18

f *dim.*

24

dim. *dim.* *pp*

29 **B**

pp

34

pp *cresc.*

38 **C**

mf *dim.* *pp*

43

mf *p* *pp* *fz*

47

mf *pp* *fz*

52

D

p *cresc.*

58

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

64

E

p *dim.* *pp*

68

mf *mf*

73

F

f *p* *pp* *p*

78

pp

82

poco rit.

pp