

Antonin Dvorák

(1841 - 1904)

Serenade

Opus 44 - 1st movement

Arranged for Guitar Orchestra
by
Andrew Forrest

The Opus 44 Serenade was originally written for 10 wind instruments with violoncellos and basses. There are four movements of which this is the first.

This first movement starts in the style of a March; the mood in the second half of the piece becomes much more lyrical and polyphonic.

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

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Moderato, quasi marcia

Requinto 1
Requinto 2
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Bass Guitar

f

This system contains the first four measures of the piece. The Requinto parts (1 and 2) and Guitars 1, 2, and 3 play a melodic line with trills and accents. The Bass Guitar provides a rhythmic accompaniment. All parts are marked with a forte (*f*) dynamic.

Rqt 1
Rqt 2
Gtr 1
Gtr 2
Gtr 3
Gtr 4
Bass

p

This system contains measures 5 through 8. The Requinto parts continue their melodic line, with some trills. The guitar parts continue their accompaniment. The dynamic changes to piano (*p*) starting from measure 5.

19

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

f cresc. ff

23

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

27 B

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

p

p

p

p

p

p

31

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

fp

p

dim.

pp

fp

p

dim.

pp

pp

p

p

dim.

pp

p

p

dim.

pp

p

36

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

p *f* *f* *dim.* *dim.* *dim.* *dim.*

39

Rqt 1

Rqt 2

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Bass

p *cresc.* *f* *dim.* *pp* *mp* *cresc.* *f* *dim.* *pp* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *dim.*

rit - - - - a tempo

C

Measures 1-4 of the Serenade by Antonin Dvorak. The score is for a string quartet and guitar. It features a dynamic crescendo from *p* to *f*, with a final *p* dynamic in the fourth measure. The instruments are Rqt 1, Rqt 2, Gtr 1, Gtr 2, Gtr 3, Gtr 4, and Bass.

Measures 47-50 of the Serenade by Antonin Dvorak. The score is for a string quartet and guitar. It features a dynamic crescendo from *p* to *f*, with a final *f* dynamic in the fifth measure. The instruments are Rqt 1, Rqt 2, Gtr 1, Gtr 2, Gtr 3, Gtr 4, and Bass.

D

51

Rqt 1 *p*

Rqt 2 *p*

Gtr 1 *p*

Gtr 2 *p*

Gtr 3

Gtr 4 *p* *pp*

Bass *p* *pp*

55

Rqt 1 *p* *cresc.* *mf* *cresc.* *f*

Rqt 2 *cresc.* *mf* *cresc.* *f*

Gtr 1 *mf* *cresc.* *f*

Gtr 2 *cresc.* *mf* *f*

Gtr 3 *p* *mf* *cresc.* *f*

Gtr 4 *mf* *cresc.* *f*

Bass *mf* *cresc.* *f*

74 F

Musical score for measures 74-77. The score is for a string quartet and four guitars. The key signature is one sharp (F#). Measure 74 is marked with a box containing the letter 'F'. Dynamics include *p* (piano) and *pp* (pianissimo). Trills are indicated with 'tr' above notes in measures 74 and 75. The string quartet parts (Rqt 1, Rqt 2) and guitar parts (Gtr 1-4) are shown. The bass line is in the bottom staff.

78

Musical score for measures 78-81. The score continues from the previous page. Dynamics include *pp* (pianissimo). The string quartet parts (Rqt 1, Rqt 2) and guitar parts (Gtr 1-4) are shown. The bass line is in the bottom staff. Measure 78 features a *pp* dynamic. Measure 79 has a *pp* dynamic. Measure 80 has a *pp* dynamic. Measure 81 has a *pp* dynamic.

82 rit. a tempo

Musical score for measures 82-85. The score is for a string quartet and guitar ensemble. It features six staves: Rqt 1, Rqt 2, Gtr 1, Gtr 2, Gtr 3, and Bass. The key signature is one sharp (F#). The tempo changes from *rit.* to *a tempo* at measure 83. Dynamics include *pp*, *p*, and *fz*. The bass line has a *pp* dynamic and a *%* symbol in measures 84 and 85.

86

Musical score for measures 86-90. The score continues with the same six staves. Dynamics include *fp*, *dim.*, and *pp*. The bass line has a *fp* dynamic and a *%* symbol in measure 86, and a *pp* dynamic in measure 87. A circled number (4) is present in measure 87. The score concludes with a double bar line in measure 90.

Requinto 1

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II
f

5
p

10
cresc.

15
f cresc. **A** *p*

20
f cresc. *ff*

25
VII **B** *p*

31
fp *p* *dim.* *pp*

36
p *f* *p cresc.*

40
rit a tempo **C** VII *f dim.* *pp* *p*

45 *cresc.* *f* *p* *cresc.* XII

48 *f* *p* *cresc.* *f* *p* IX

D *p* *p* *cresc.* **E** *mf* *cresc.* *f*

59 *ff* *f* VI *rit.* *a tempo*

63 *p*

67 *mf* *dim.* IV II

71 *p* *dim.* *pp* *p* **F** VII

77 *pp* *pp* *rit.*

83 *a tempo* *fp* *dim.* VII

Requinto 2

Serenade

Arranged for guitar ensemble
by Andrew Forrest

Opus 44 - 1st movement

Antonin Dvorák
(1841 - 1904)

Moderato, quasi marcia

II
f

5
p

9

13
cresc. *f* *cresc.* ③ **A** 3

20
V II
f *cresc.* *ff*

24

28
B 2 *fp* *p* *dim.* 3

38
XII X *f* *mp* *cresc.* *f* *dim.* rit

41
a tempo VII **C** ③ ④ 12

pp

45 *cresc.* *f* *p* *cresc.* *f* **D**

49 *p* *cresc.* *f* *p*

54 *p* *cresc.* *mf* *cresc.* *f*

59 *ff* *rit.*

E a tempo *f*

66 *p* *mf* **IV**

70 *dim.* *p* *dim.* *pp*

F *pp*

81 *pp* *p* *fz* *rit.* a tempo

85 *fz* *fp* *dim.* **2**

Guitar 1

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Moderato, quasi marcia

Guitar 1

f

5

VII

p

10

cresc.

15

X

f cresc.

A

p

19

VII

I

f cresc. ff

23

IV

X

IX

28

B

VII

p

dim.

34

III

X

p

cresc.

p f dim.

39

rit a tempo

C

I

p

44 *cresc. f*

VIII 47 *p cresc. f p cresc.*

50 *f p p* **D**

55 *mf cresc. f* III I III

60 VII *ff f* VII I **E** rit. a tempo

64 IV *p* IV

69 *mf dim. p dim. pp* tr tr tr tr

75 *p pp* **F**

81 *pp p fz* rit. a tempo

86 *fp pp*

Guitar 2

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Moderato, quasi marcia

Guitar 2

f

p

cresc.

f cresc. p

f cresc. ff

p

fp p dim. pp p

cresc. p f dim. p cresc.

rit . . . a tempo f dim. p

45 *cresc.* *f* *p* *cresc.*

48 *f* *p* *cresc.* *f* *p*

D *p* *cresc.* *mf*

58 *f* *ff* *I*

61 *rit* **E** *a tempo* *f*

65 *p* *fz*

70 *dim.* *p* *pp* **F**

77 *p*

81 *rit* *a tempo* *pp* *p* *fz*

86 *fp* *pp* *pp*

Guitar 3

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Moderato, quasi marcia

Guitar 3

f

5

p

10

cresc.

15

A

f cresc. p

20

f cresc. ff p

24

B

p fp p dim.

34

pp p dim.

39

rit a tempo

C

p cresc. f dim. p

45 *cresc.* **f** *p* *cresc.* **f** *p*

49 *cresc.* **f** *p* **D** 2 3

57 *mf cresc.* **f** **ff**

61 *rit.* **E** *a tempo* **f**

65 *p* *mf*

70 *dim.* **p** *dim.* **F** *p*

77 *pp* *rit.* **pp**

83 *a tempo* **p** **fz** **fz**

86 **fp** *dim.* **pp**

Guitar 4

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Moderato, quasi marcia

Guitar 4

5

10

14

20

25

30

36

40

f

p

cresc.

f *cresc.* *ff*

p *dim.* *pp* *p*

f *dim.* *p* *cresc.*

rit a tempo

f *dim.* *pp* *cresc.*

A

B

C

46 *f p cresc. f p cresc. f* \wedge \wedge

D

51 *p pp*

56 *mf cresc. f ff*

60 *rit*

E a tempo

f p \wedge \wedge \wedge \wedge

67 *mf dim.*

71 *p dim.*

F

p pp

81 *rit a tempo pizz.* *pp*

85 *nat. fp pp*

Bass Guitar

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Moderato, quasi marcia

Bass Guitar

f

4

8 *p*

12 *cresc.* *f cresc.*

16 **A** *p* *f cresc. ff*

22

26 **B** *p*

31 *p dim. pp p*

37 *rit a tempo*
p cresc. f dim.

C

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

D

49

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

54

mf *cresc.* *rit*

58

f *ff*

E

a tempo

f *p*

67

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

F

72

77

pp

81

rit *a tempo*

pp

85

(4)

fp *pp*