

# Sarabande

from Harpsichord Suite HWV 437

*Georg Friedrich Handel*

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

This is the most famous Sarabande by Georg Friedrich Handel. It is from a Harpsichord Suite, but now arranged for quartet or quintet and for duo. The quartet/quintet arrangement has a diviso making it sound differently with quartet versus with quintet, even though the notes are the same. There are two versions of the duo arrangements: the "standard" one has a part that requires good melody-bass skills; the "bayan" version has that part moved to the treble side, but it requires the low range of a bayan keyboard.

Note: the duo version has been transposed from D minor to E minor because most accordions have melody bass going down only to E (not to D).

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# Sarabande

from Harpsichord Suite HWV 437

Georg Friedrich Handel

arr. Paul De Bra

**Largo** ♩ = 60 *sempre quasi (ma non veramente) legato*

Extend notes into rest (with decay)

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *mf*

Bass *mf*

8 *div.* (circled 8) and (circled 8)

I *f*

II *f*

III *f*

B (register switch 8 exactly on G) *f*

15 *mp*

I *mp*

II *mp* (circled 8va) (circled 8) loco if possible

III *mp*

B *mp* (circled 8va)

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21

Musical score for measures 21-26. The score is in 3/4 time and features four staves: I (Violin I), II (Violin II), III (Viola), and B (Cello/Double Bass). The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes with various rests and accidentals.

27

Musical score for measures 27-32. The score continues with the same four staves (I, II, III, B). The melodic lines in the upper staves become more active with sixteenth-note patterns, while the bass line remains more rhythmic.



33

Musical score for measures 33-39. This section begins with a fermata over the first measure. The upper staves (I, II, III) play sustained notes, with a *mf* dynamic marking. The bass line (B) features a continuous sixteenth-note pattern. A fermata is also present over the first measure of the bass line.

40

Musical score for measures 40-45. The upper staves (I, II, III) continue with sustained notes and fermatas. The bass line (B) continues with its sixteenth-note pattern. A sharp sign is placed above the first measure of the bass line.

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div.  or  if only solo

47



53



59

