

Serenade nr. 1

František Alois Drdla

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

František (Franz) Alois Drdla (1868 – 1944) was a Czech violinist and composer, best known for “light” music. His Serenade nr. 1 is a well-known composition for violin and piano, played a lot by violin students. Based on some (also old and public domain) small orchestra arrangements I made this arrangement for accordion quintet. The main melody, in A major, is followed by an intermezzo in F major, before returning to the main melody, with an alternative second melody near the end, while the piano (second voice in the arrangement) takes over the main melody. To distinguish between violin and the rest the first voice uses a (light) tremolo register while the other voices use no tremolo.

Professor P made a recording available on YouTube.

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František Alois Drdla
arr. Paul De Bra

Allegretto $\text{♩} = 85$

Acc. 1: Treble clef, 2/4 time, key signature of two sharps. Dynamics: p , p . Performance instruction: (light tremolo, "violin").

Acc. 2: Treble clef, 2/4 time, key signature of two sharps. Dynamics: mf .

Acc. 3: Treble clef, 2/4 time, key signature of two sharps. Dynamics: f , p . Performance instruction: pizz.

Acc. 4: Treble clef, 2/4 time, key signature of two sharps. Dynamics: f , p . Performance instruction: pizz.

Bass: Bass clef, 2/4 time, key signature of one sharp. Dynamics: f , p .

I: Treble clef, 2/4 time, key signature of two sharps. Dynamics: mf , p .

II: Treble clef, 2/4 time, key signature of two sharps. Dynamics: p arco, mf , p , mf .

III: Treble clef, 2/4 time, key signature of two sharps. Dynamics: mf , p , p pizz., mf .

IV: Treble clef, 2/4 time, key signature of two sharps. Dynamics: mf , p , p arco, p pizz., p .

B: Bass clef, 2/4 time, key signature of one sharp. Dynamics: mf , p .

Measure 8: rit. (ritardando), $a\ tempo$.

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14

I
II
III
IV
B

f

arco

mf

ff
arco

ff
arco

f

rit.
a tempo

p

pizz.

p

arco

p

pizz.

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Musical score for orchestra, page 33, tempo meno mosso. The score consists of five staves (I, II, III, IV, B) in common time, key signature of two sharps. Measure 33 starts with a dynamic *p*. Staves I, II, III, and IV play eighth-note patterns. Staff B plays sustained notes. Measure 34 begins with a dynamic *f*. Staves I, II, III, and IV play sixteenth-note patterns. Staff B plays sustained notes. Measure 35 begins with a dynamic *f*. Staves I, II, III, and IV play eighth-note patterns. Staff B plays sustained notes. Measure 36 begins with a dynamic *f*. Staves I, II, III, and IV play sixteenth-note patterns. Staff B plays sustained notes.

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Musical score for Serenade nr. 1, page 4, measures 39-40. The score consists of five staves labeled I, II, III, IV, and B. Staff I starts with a grace note followed by eighth notes. Staff II has eighth notes. Staff III has eighth-note chords. Staff IV has sixteenth-note patterns. Staff B has sustained notes. Measure 39 ends with a fermata over staff IV. Measure 40 begins with a grace note on staff I, followed by eighth-note pairs. Measure 40 ends with a fermata over staff IV.

Musical score for Serenade nr. 1, page 4, measures 45-46. The score consists of five staves labeled I, II, III, IV, and B. Staff I starts with eighth-note pairs and includes dynamics *mf*. Staff II has eighth-note pairs. Staff III has eighth-note chords. Staff IV has sixteenth-note patterns. Staff B has sustained notes. Measure 45 ends with a fermata over staff IV. Measure 46 begins with eighth-note pairs on staff I, followed by sixteenth-note patterns. Dynamics *f* and *mf* are indicated. A ritardando (rit.) is marked at the end of measure 46.

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51 *a tempo*

I *mf*

II *mf*

III

IV

B

pp

57

I

II

III

IV

B

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63

I

II

III

IV

B

rit.

ad libidum

f 3

f

f 3

f 3

mf

mf

mf

mf

71

I *p* *mf* *p*

II - *p* *mf*

III - *p* *mf*

IV - *p* *mf*

B - // - //

(or \odot or $\odot\odot$ loco on small acc.)

8

I *pp*

II *pp*

III *pp*

IV *pp*

B *pp*

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Musical score for orchestra, page 83, measures 1-5. The score consists of five staves (I, II, III, IV, B) in common time, key signature of two sharps. Measure 1: I (mf), II (mf), III (mf), IV (mf). Measure 2: I (mf), II (mf), III (mf), IV (mf). Measure 3: I (mf), II (p arco), III (p), IV (p). Measure 4: I (mf), II (mf), III (mf), IV (mf). Measure 5: I (mf), II (mf), III (mf), IV (mf). Measure 6: I (rit.), II (mf), III (mf), IV (mf). Measure 7: I (mf), II (mf), III (mf), IV (mf).

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I: Measure 95 starts with a dynamic of ***ff***. The instruction **rit.** (ritardando) begins at the start of the next measure. The instruction **a tempo** follows. Measures 96-97 show eighth-note patterns. Measure 98 starts with ***ff***, followed by ***mf***. Measures 99-100 show sixteenth-note patterns. Measure 101 starts with **pizz.** (pizzicato). Measures 102-103 show eighth-note patterns. Measure 104 starts with ***mf***, followed by **pizz.** Measures 105-106 show eighth-note patterns. Measure 107 starts with ***mf***, followed by **pizz.**.

II: Measures 95-106 show eighth-note patterns. Measure 107 starts with ***mf***, followed by **pizz.**

III: Measures 95-106 show eighth-note patterns. Measure 107 starts with ***mf***, followed by **pizz.**

IV: Measures 95-106 show eighth-note patterns. Measure 107 starts with ***mf***, followed by **pizz.**

B: Measures 95-106 show eighth-note patterns. Measure 107 starts with ***mf***, followed by **pizz.**

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