Antonín Dvořák

SERENATA

The Terzetto, Op. 74,
arranged for string orchestra

arranged by
Charlie Harmon
(2016)

ARRANGER'S NOTE

Antonín Dvořák seems to have written the Terzetto on the spur of the moment, in January, 1887, for himself (on viola) and two violinists: his friend Jan Pelikán, and a student of Pelikán's, Josef Kruis. The second violin part was too difficult for Kruis, so Dvořák followed up with a simpler trio. The original Terzetto had its first public performance in March, 1887.

On July 3, 2015, I attended the opening concert of the 24th season of the Palm Beach Chamber Music Festival, in the Helen K. Persson Recital Hall at Palm Beach Atlantic University in West Palm Beach, Florida. That program concluded with the Dvořák Terzetto, Op. 74, performed by Mei Mei Luo and Dina Kostic, violins, and Rene Reder, viola.

It was the first I'd ever heard of the Terzetto. Its variety and depth captivated me so much that for weeks I could not get the piece out of my head. The sheer beauty of the music convinced me that the work deserved a wider audience; I was surprised that there were no known arrangements. Later that year, I heard Itzhak Perlman rehearse his remarkable string institute orchestra in Sarasota, Florida, and it occurred to me that the sound of a string orchestra was exactly right for an arrangement of the Terzetto.

I have tried to maintain Dvořák's original intentions, while enriching the counterpoint through the expansion of the staves from from three to five. As an example, in the second bar of the first movement, I added an imitation in the viola of the first violin's opening motif. In the seventh bar, I gave that motif to the cello. The sound remains Dvořák's, but this is very much an *arrangement*, in effect a new work for a much larger ensemble.

Where Dvořák writes a parallel fifth for an effect (last movement, bars 107-108, originally in the viola) or parallel motion from the dominant to the tonic (last movement, bars 56-57 in the first violin and viola), his part writing stays intact. There are passages where I've added counterpoint (the Larghetto, bars 56-64) but those additions are simply expansions of Dvořák's original musical thoughts.

Because of the nature of the sound of a string orchestra, I have altered a few dynamics. For instance, in the first movement, bars 6-7, the inner voices now reach *forte* half a bar in advance of the outer voices. I feel Dvořák's *espressivo* marking allows for a wide range of dynamic refinements.

The new title is meant to prevent confusion with Dvořák's Serenade, Op. 22.

This arrangement is not subject to any copyright.

Charlie Harmon

April, 2016

17 minutes

for Rene Reder,
exemplary musician and devoted friend

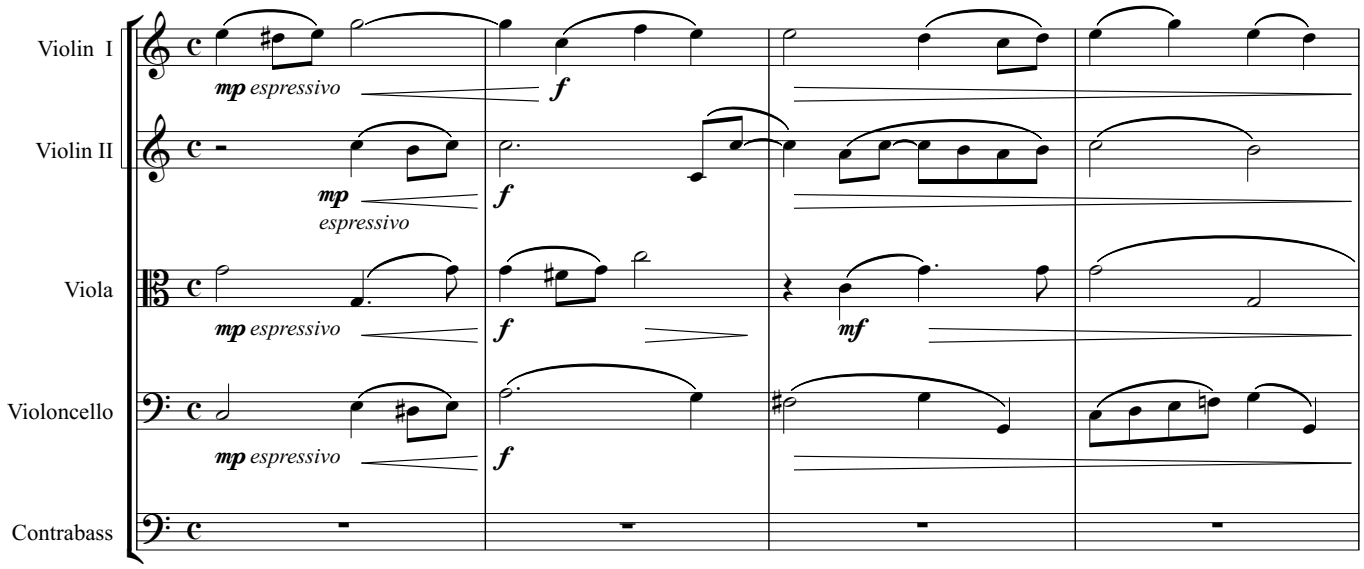
SERENATA

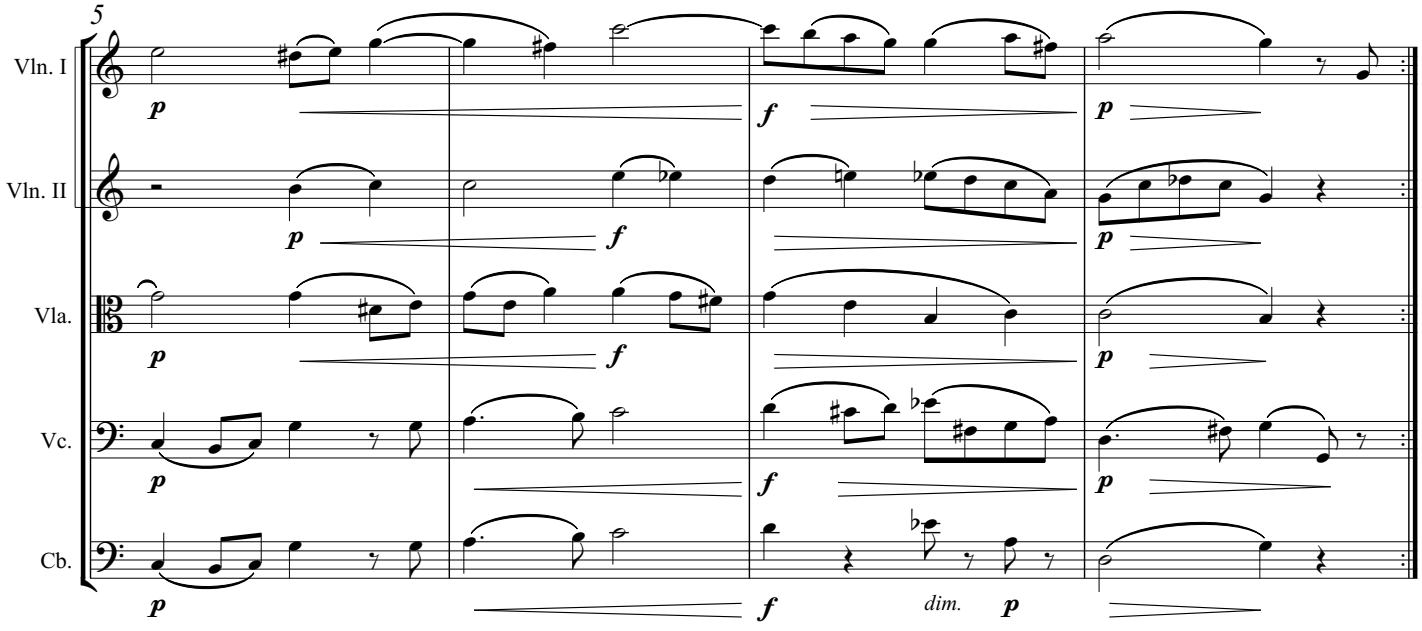
The Terzetto, Op. 74,
arranged for string orchestra

Antonín Dvořák
(1841 - 1904)
arranged by
Charlie Harmon
(2016)

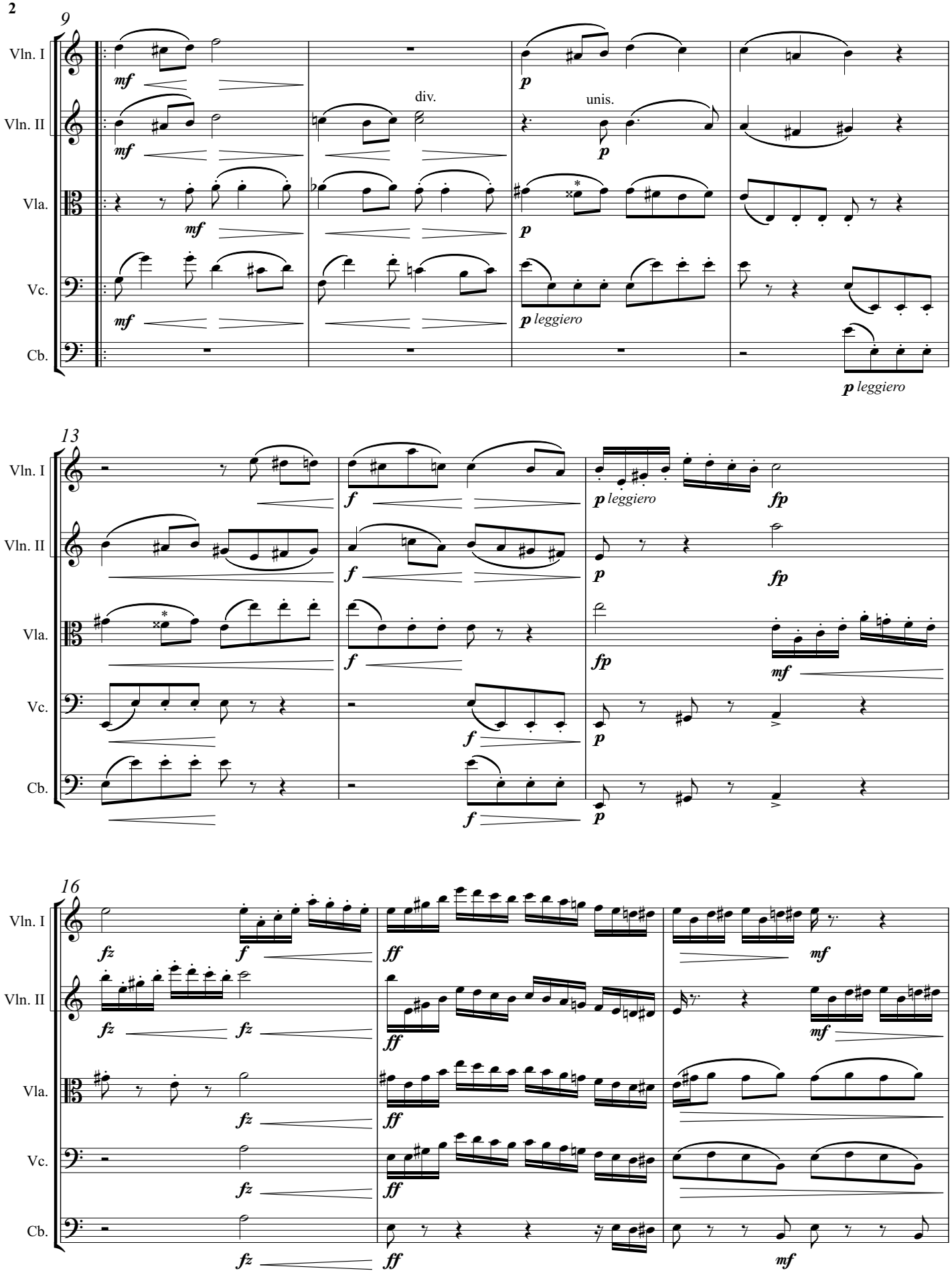
INTRODUZIONE

Allegro ma non troppo

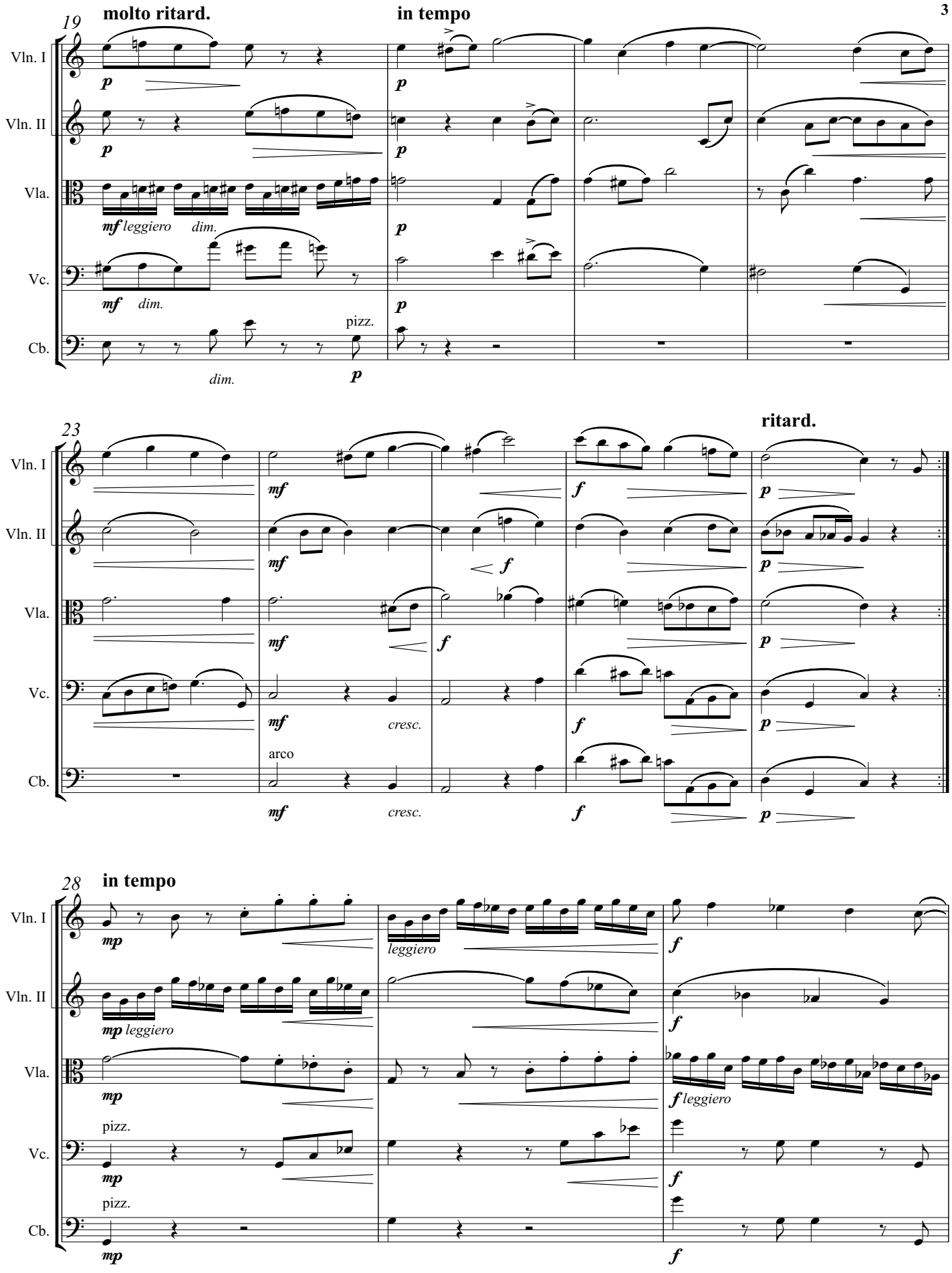


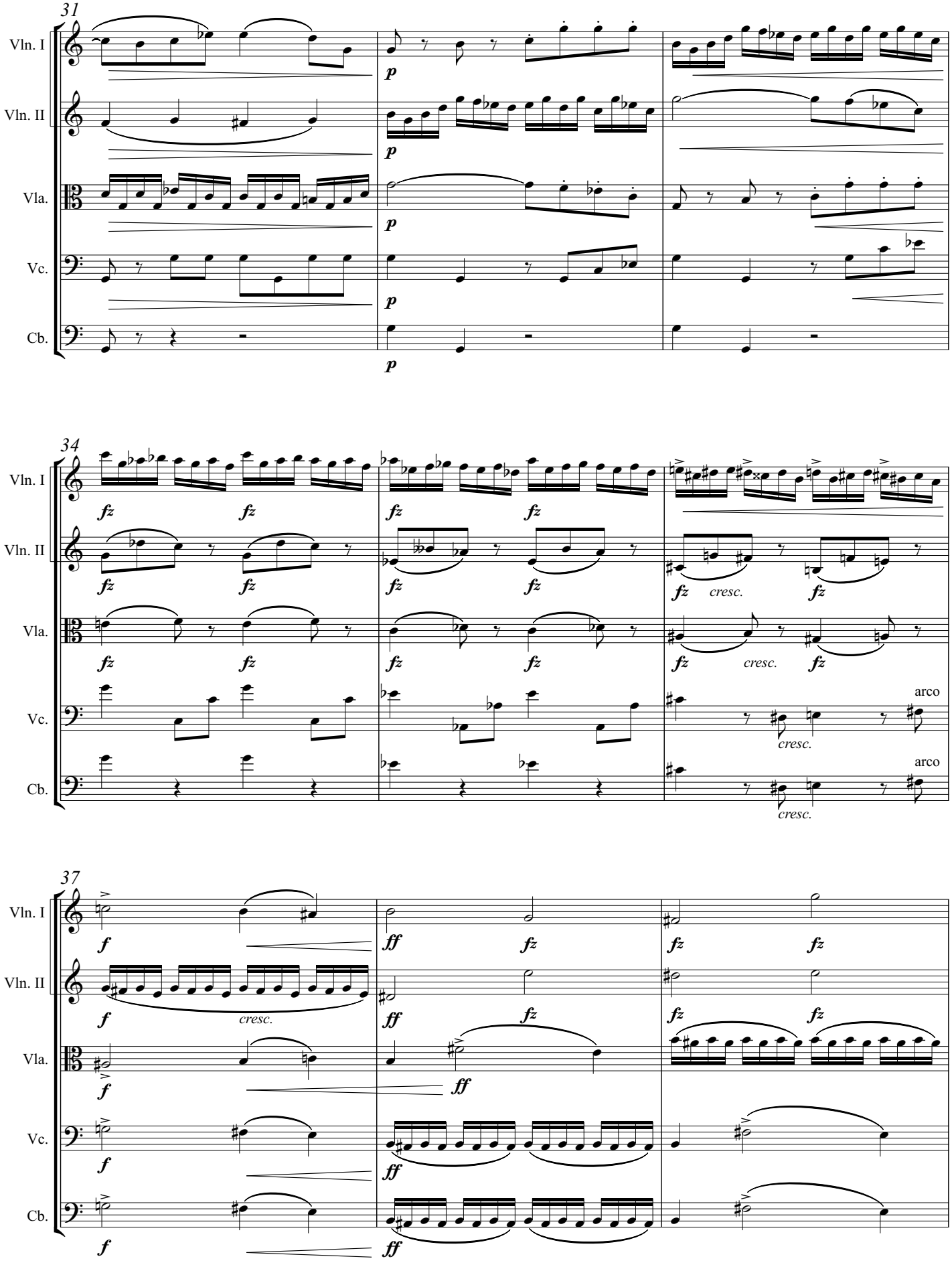


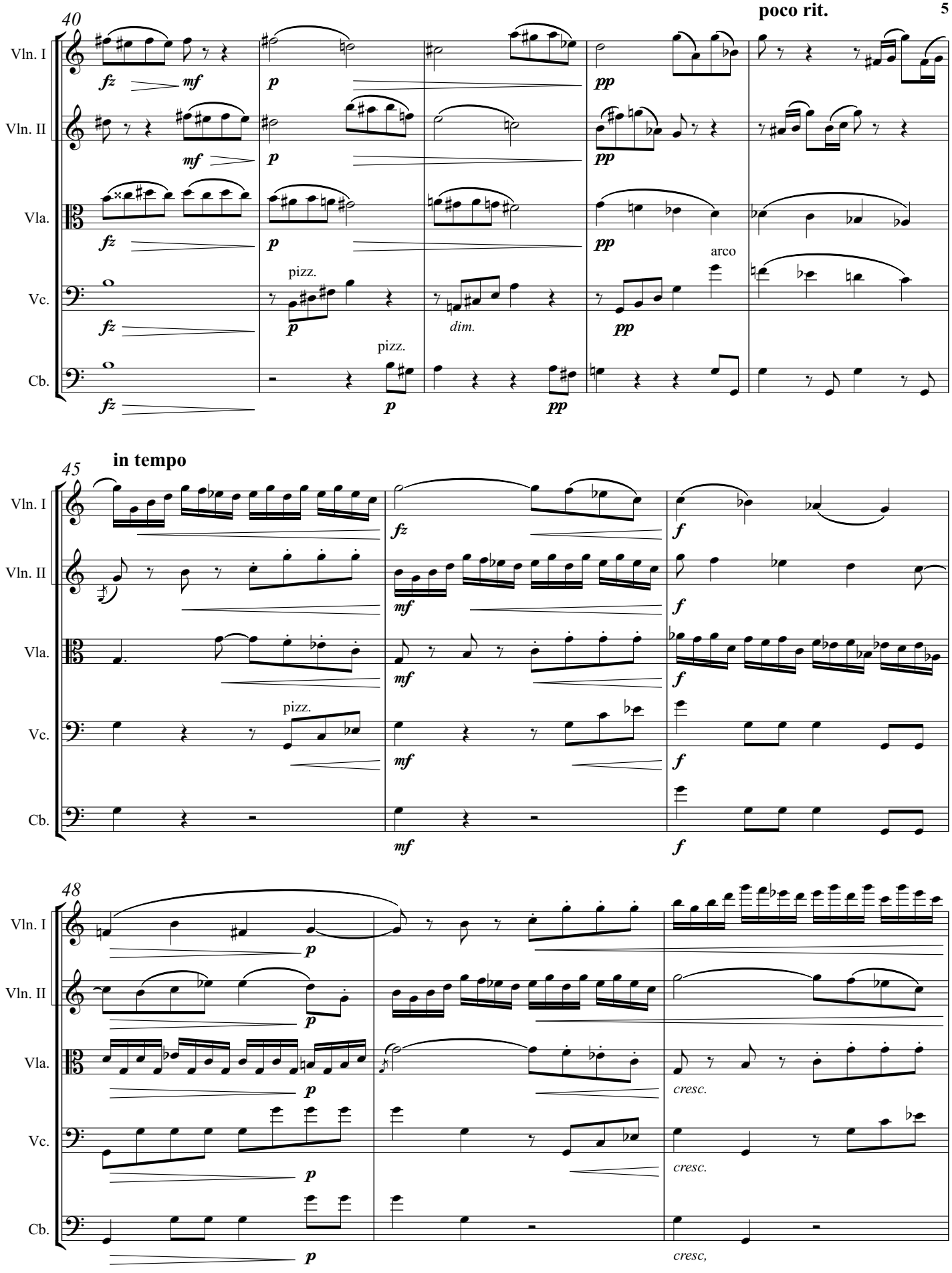
This arrangement is in the public domain.

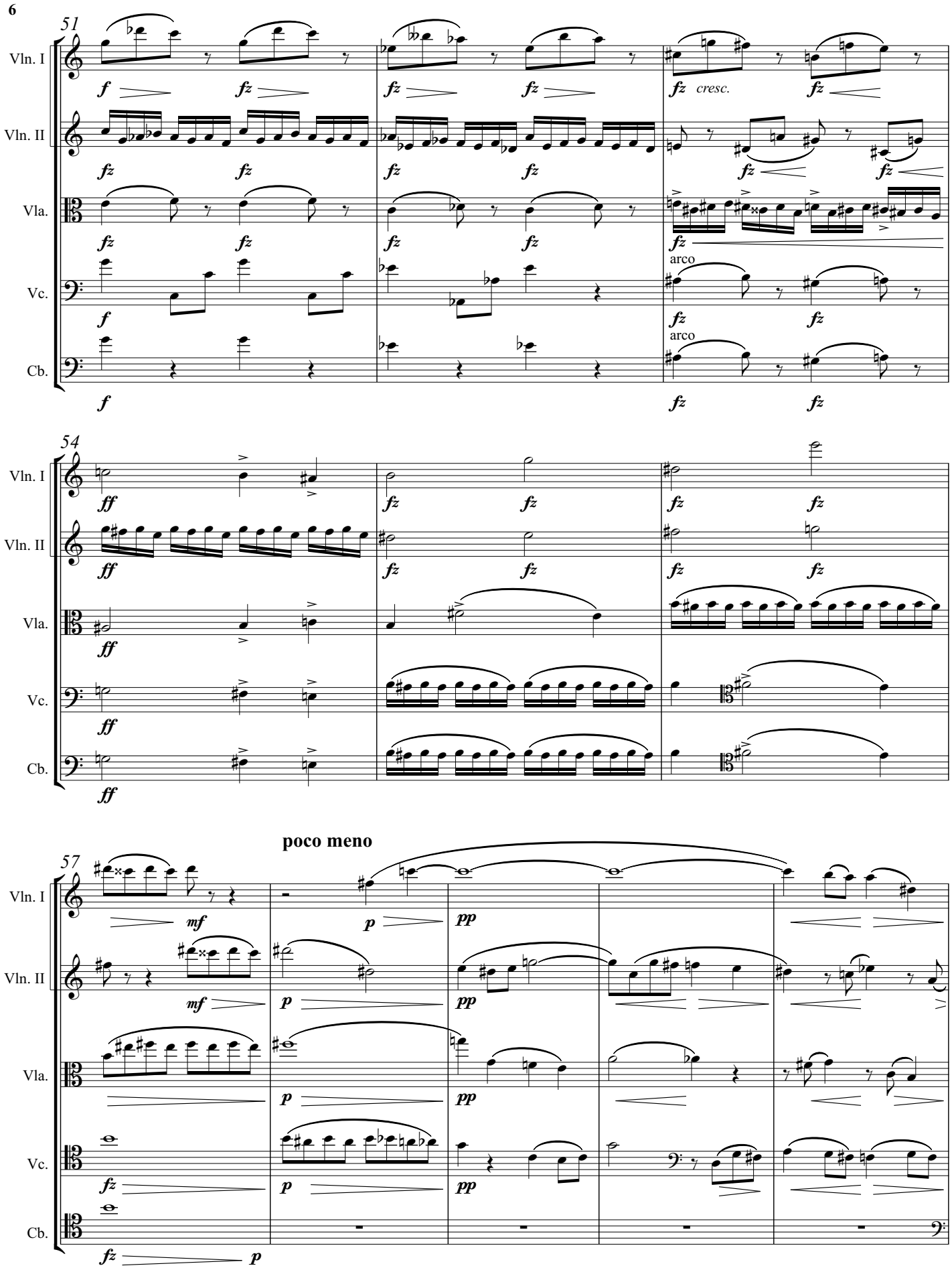


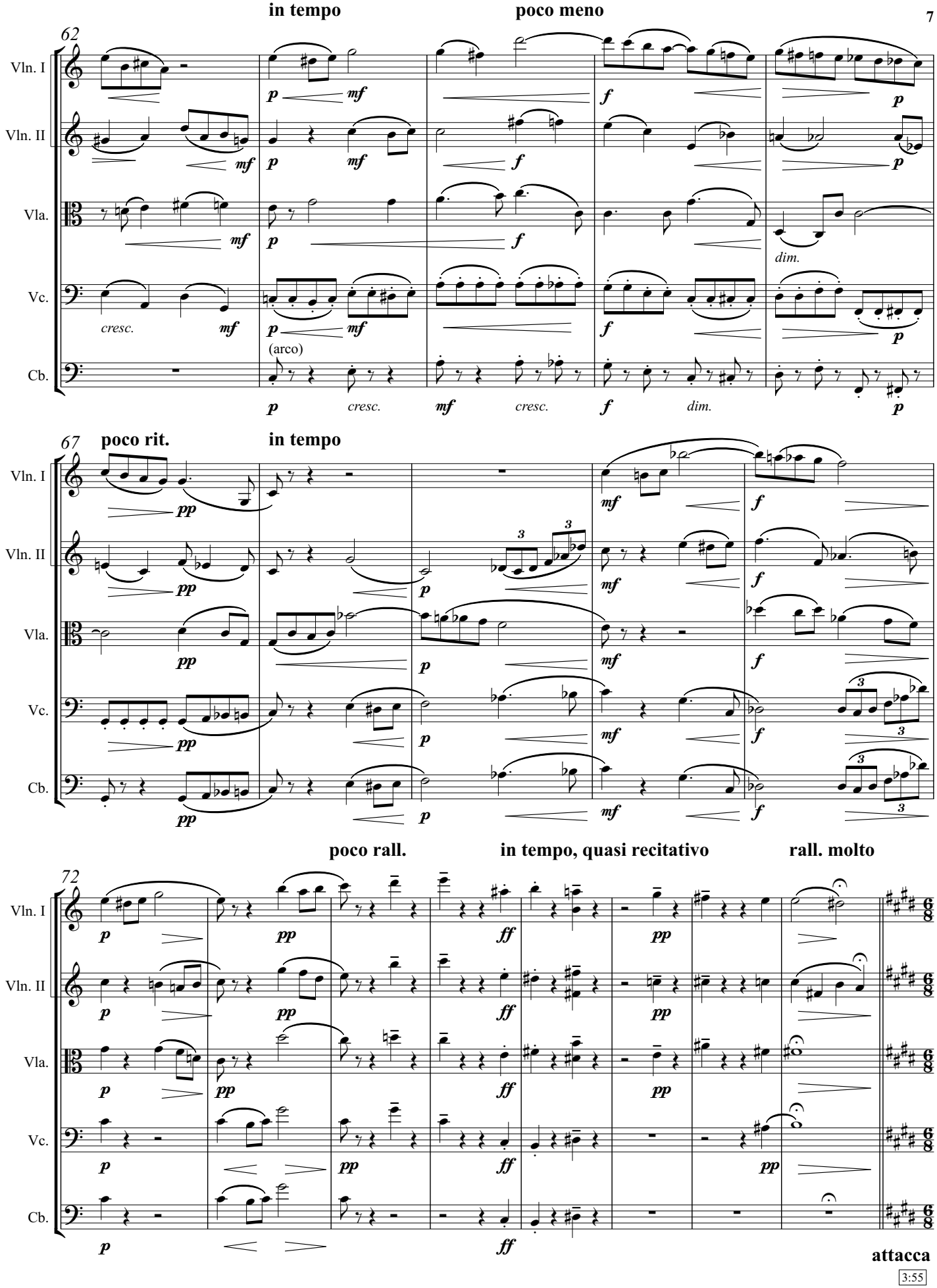
* F♯ in the original


19
molto ritard.
in tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf leggiero
dim.
mf
dim.
pizz.
p
dim.
p
23
ritard.
mf
f
p
mf
f
p
mf
cresc.
f
p
arco
mf
cresc.
f
p
28
in tempo
mp
leggiero
f
mp leggiero
f
mp
f leggiero
pizz.
mp
f
pizz.
mp
f

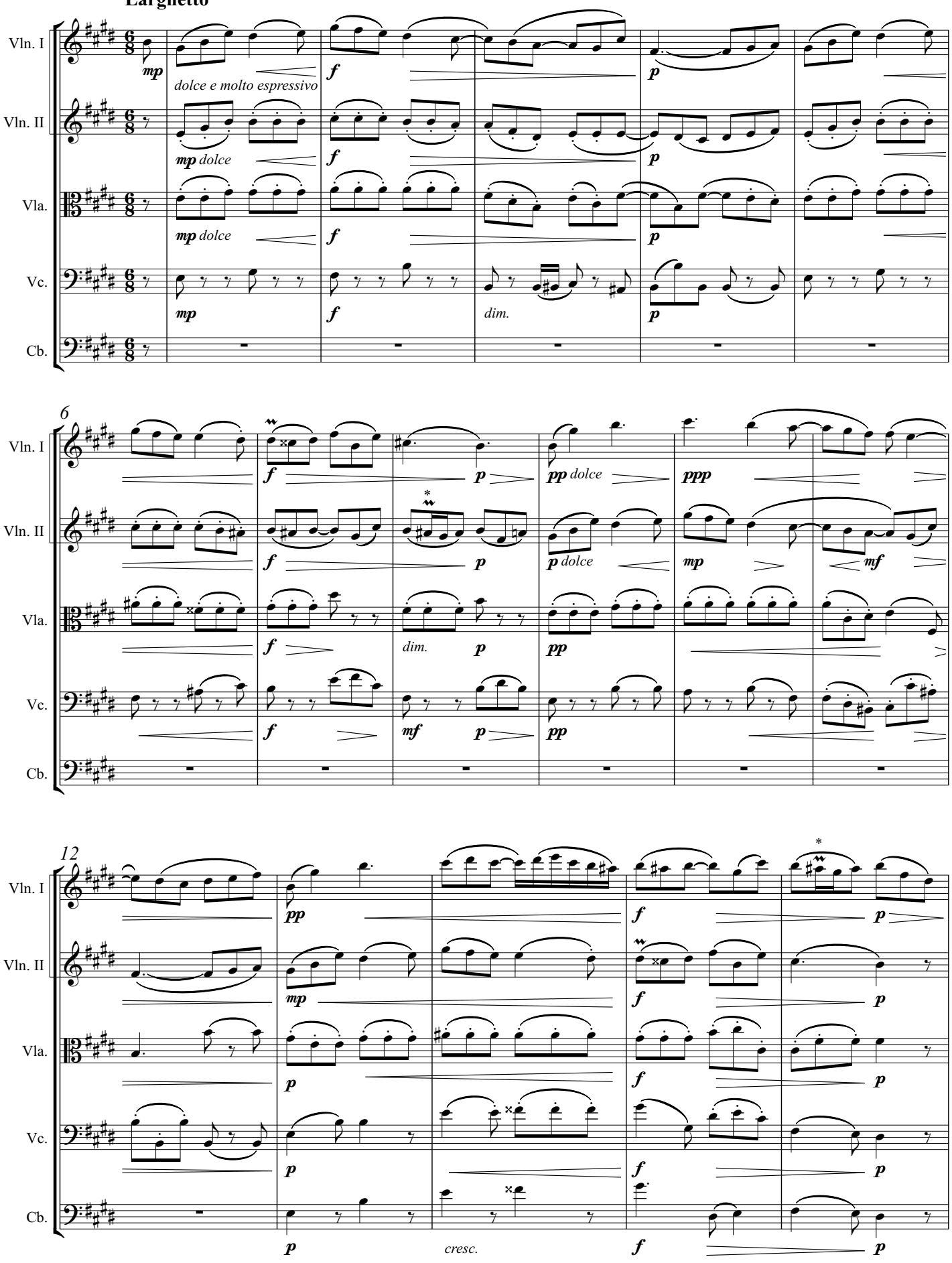

31
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
34
fz
cresc.
arco
37
f
ff
cresc.


40
poco rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fz
mf
p
pp
pizz.
arco
dim.
45
in tempo
48
cresc.
cresc,

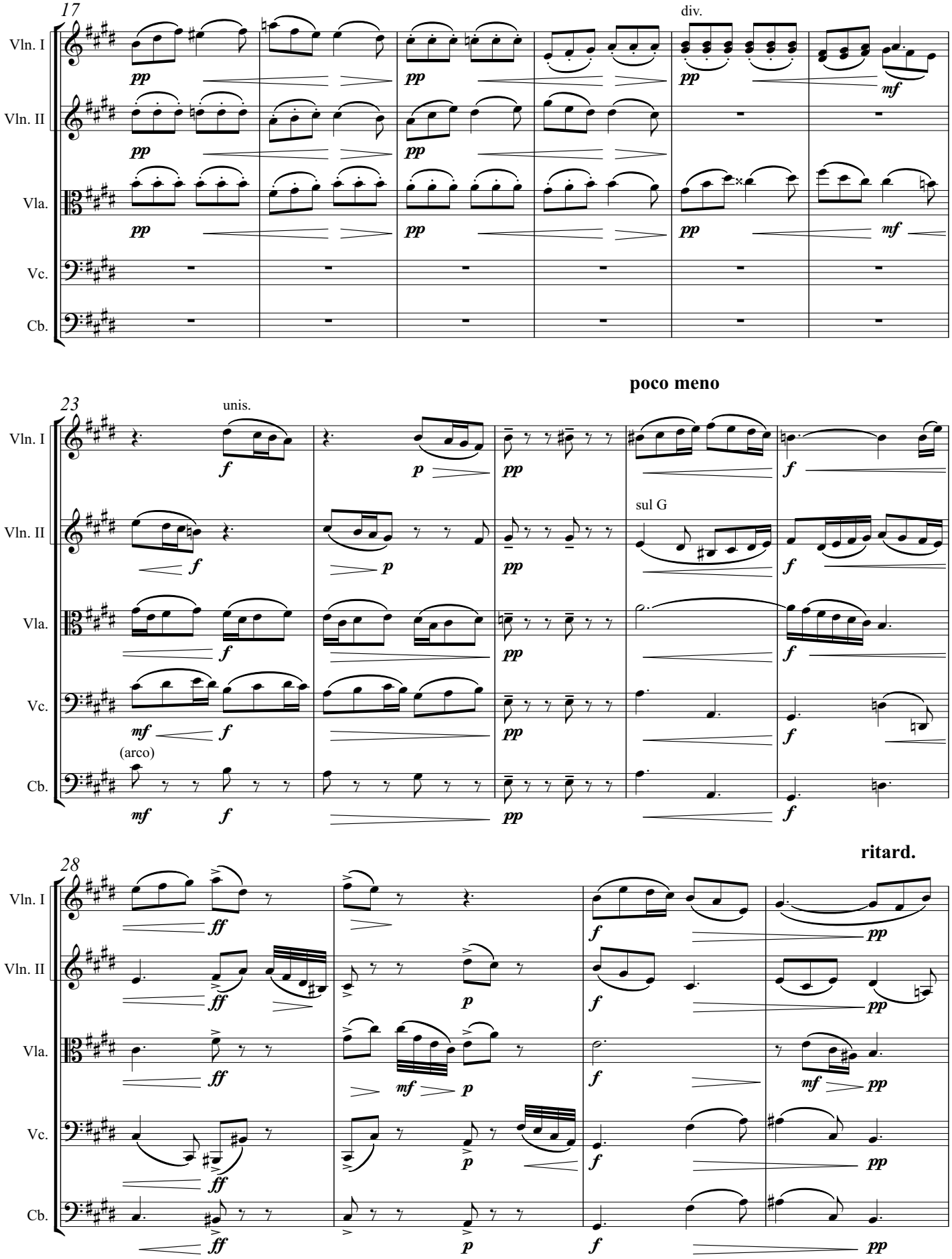

51
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
arco
54
poco meno
57


62
in tempo
poco meno
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
(arco)
dim.
67
poco rit.
in tempo
72
poco rall.
in tempo, quasi recitativo
rall. molto
attacca

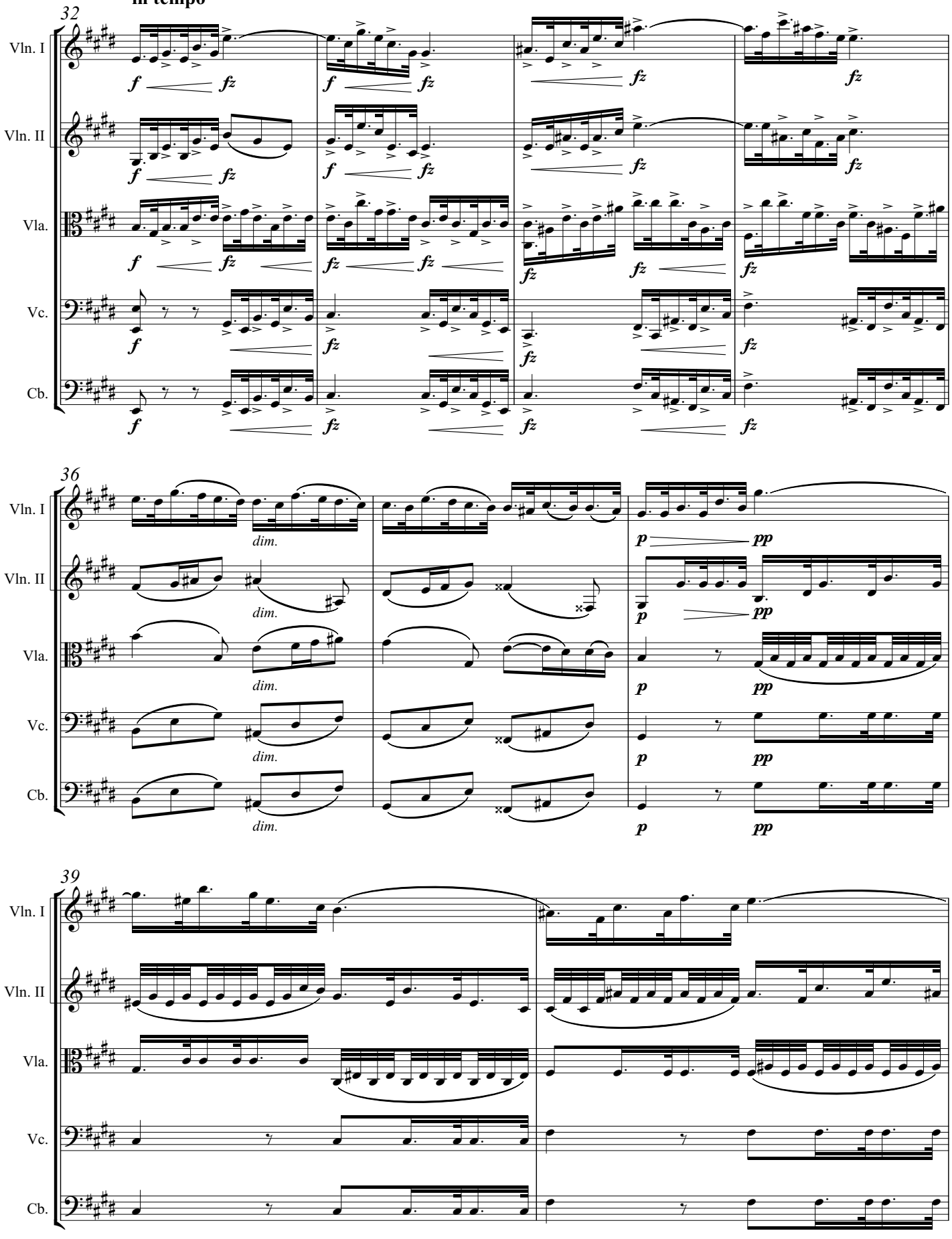
Larghetto

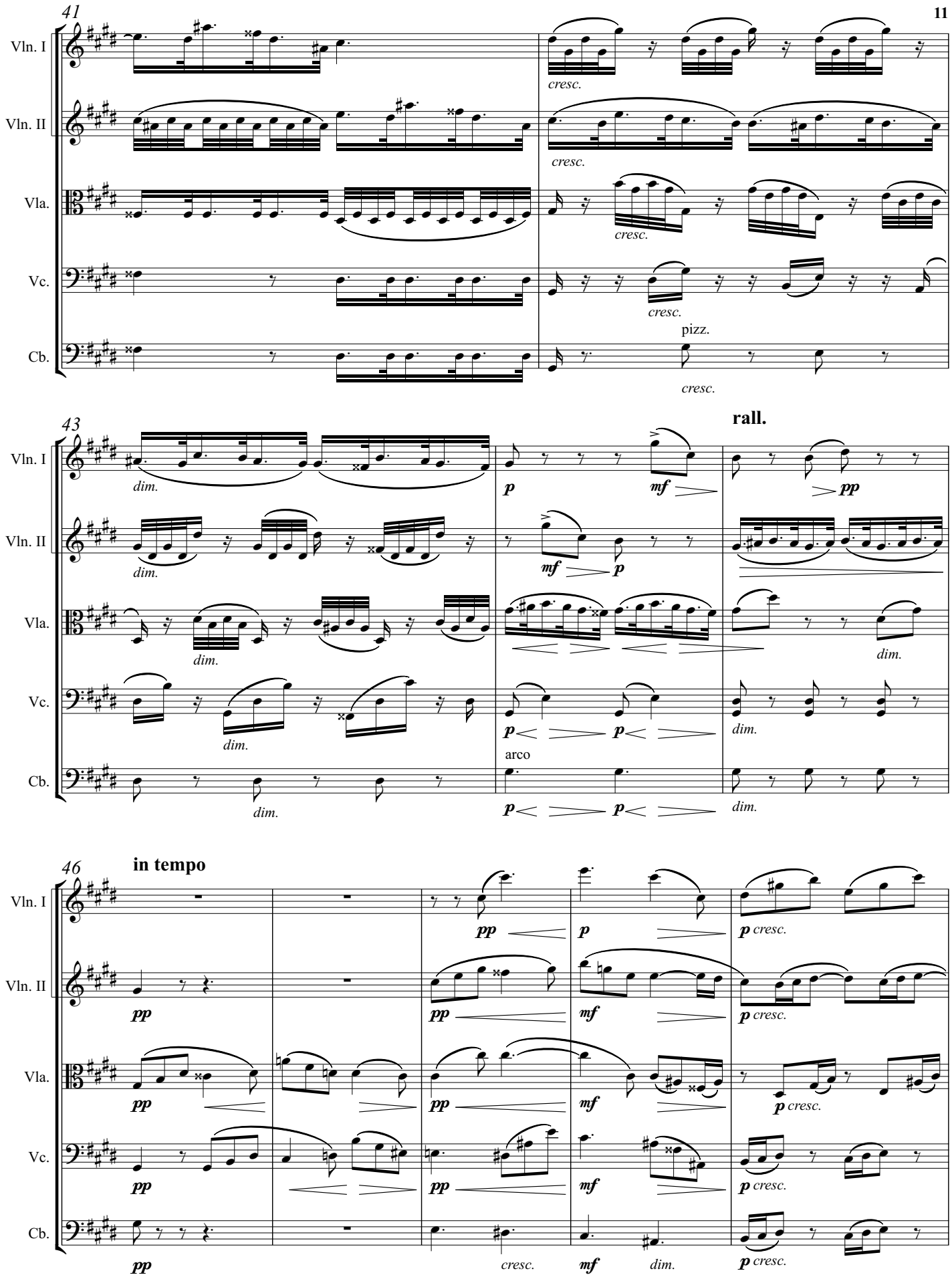


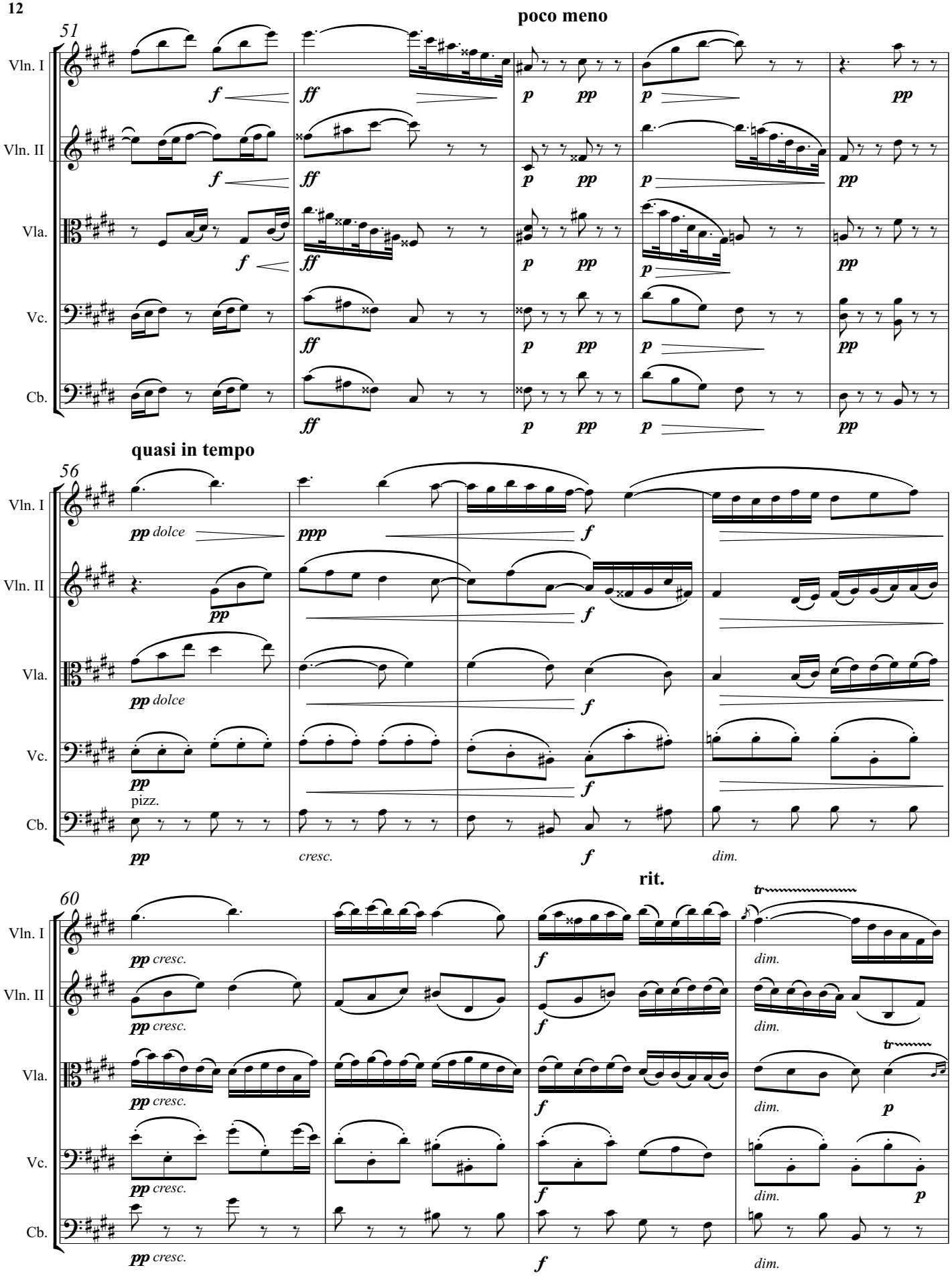
* ornaments added

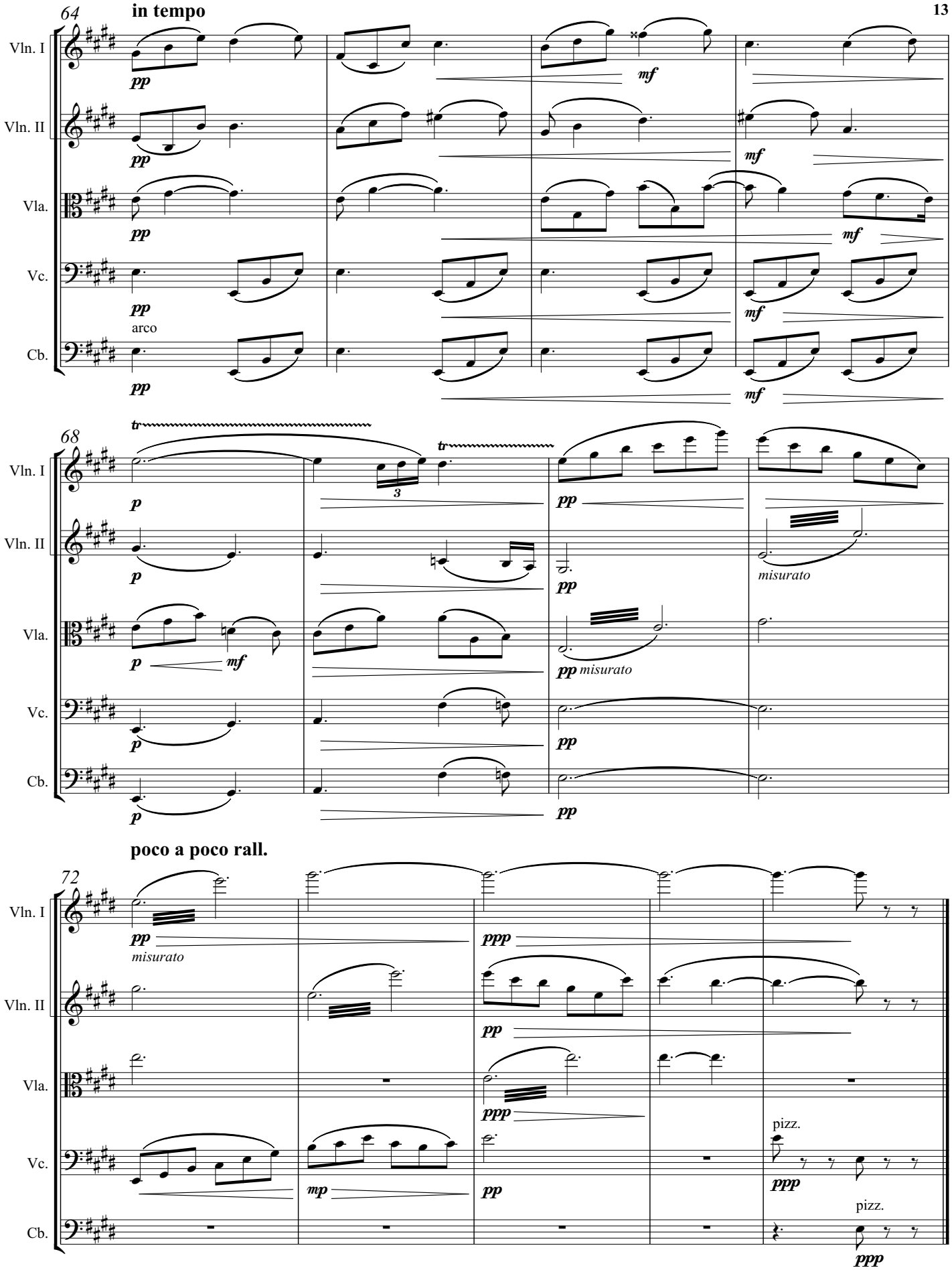

17
div.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
poco meno
23
unis.
sul G
(arco)
f
p
mf
ff
ritard.

in tempo



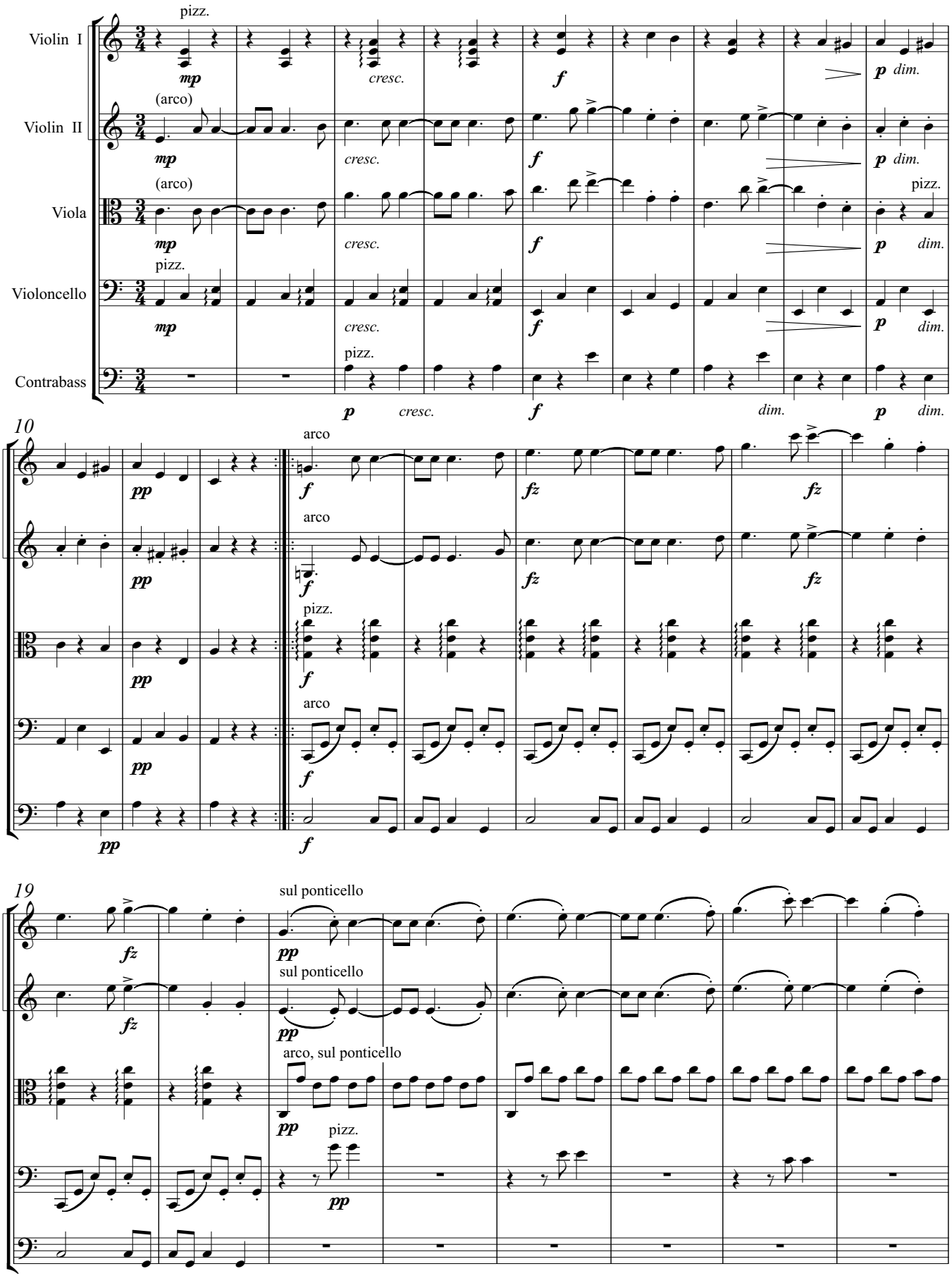

41
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
pizz.
43
rall.
dim.
p
mf
pp
arco
46
in tempo
cresc.

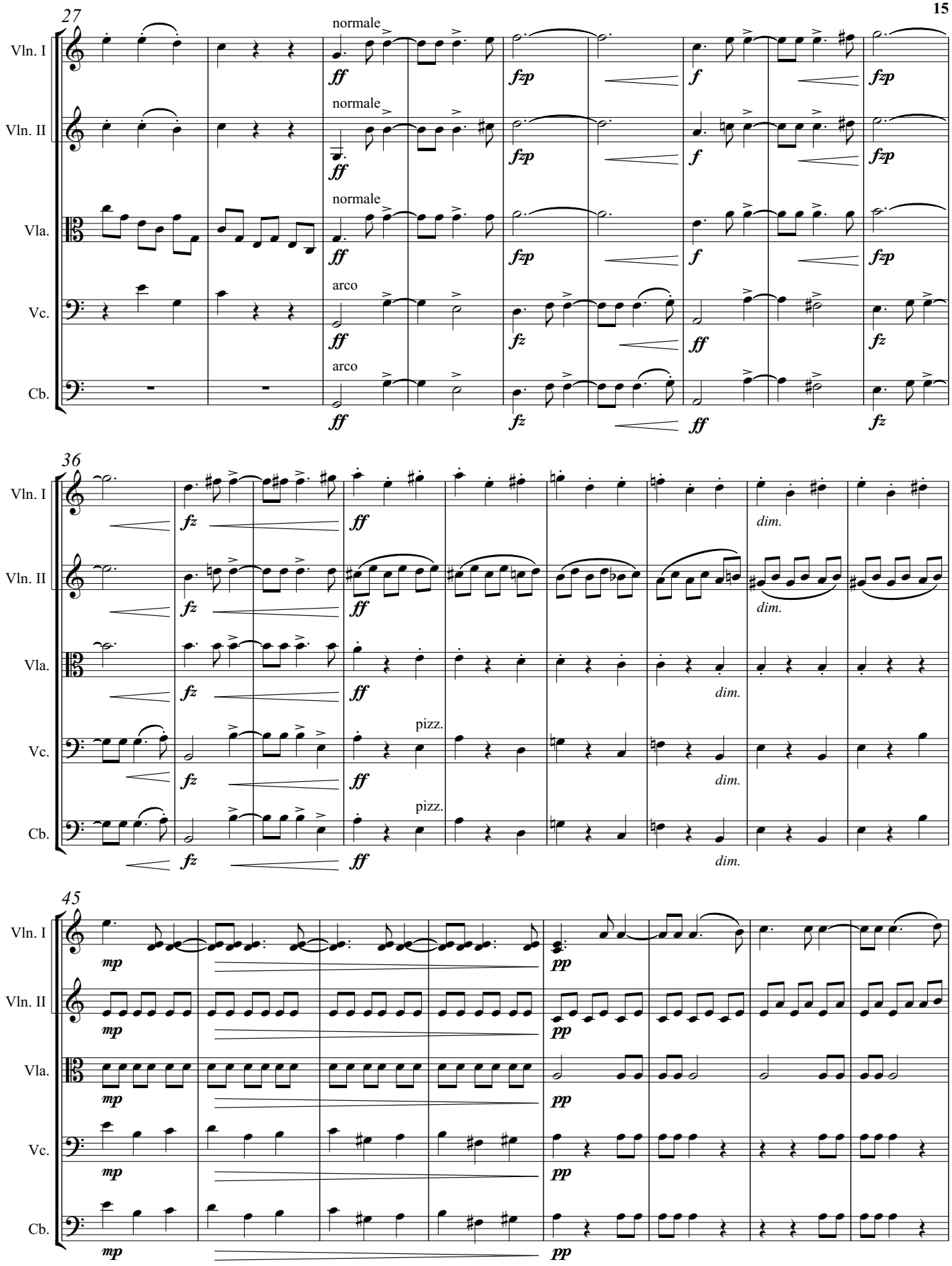

poco meno
51
Vln. I
Vln. II
Vla.
Vc.
Cb.
quasi in tempo
56
pp dolce
ppp
pizz.
cresc.
dim.
rit.
60
tr

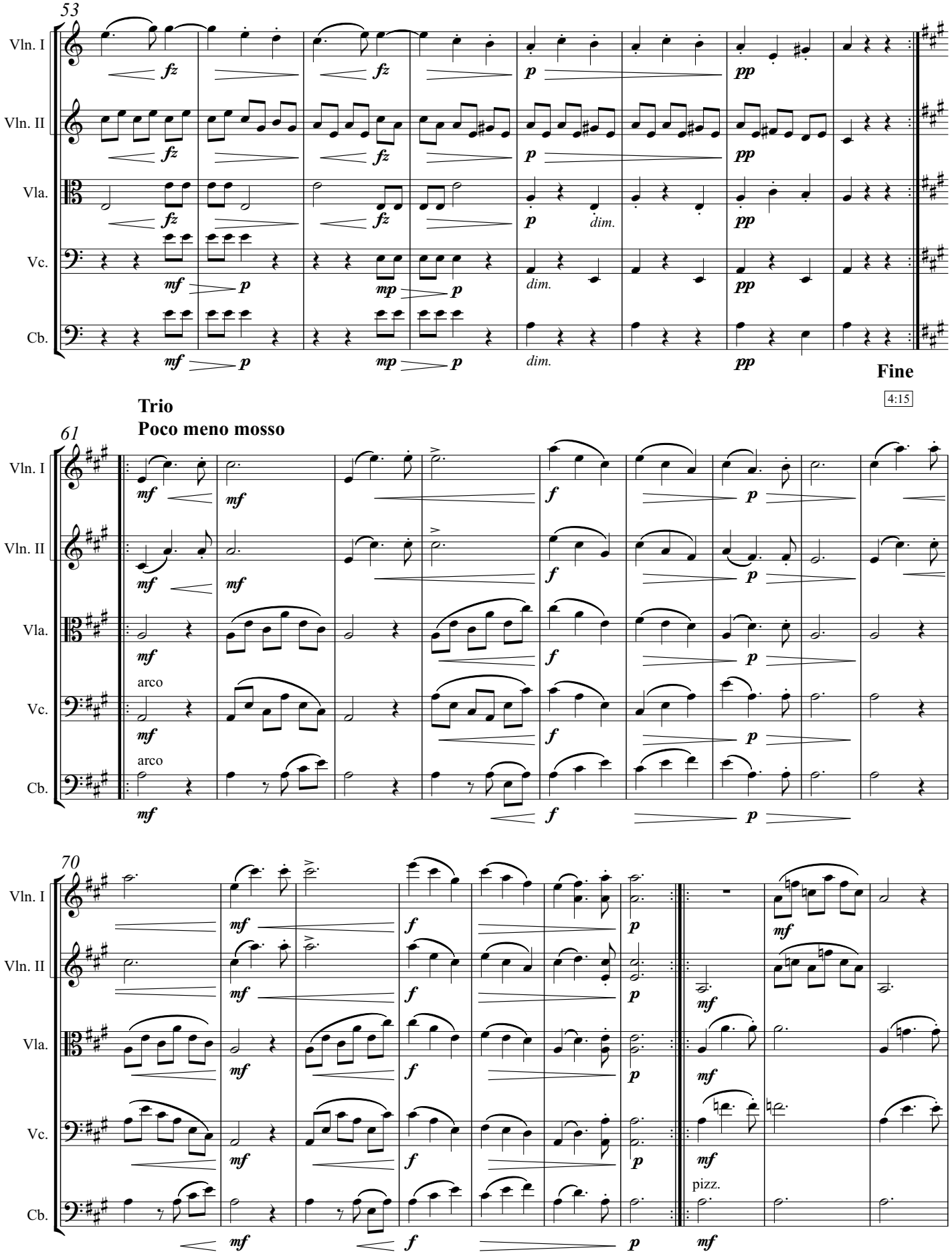

64
in tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
arco
68
tr
p
3
pp
misurato
poco a poco rall.
72
ppp
mp
pizz.

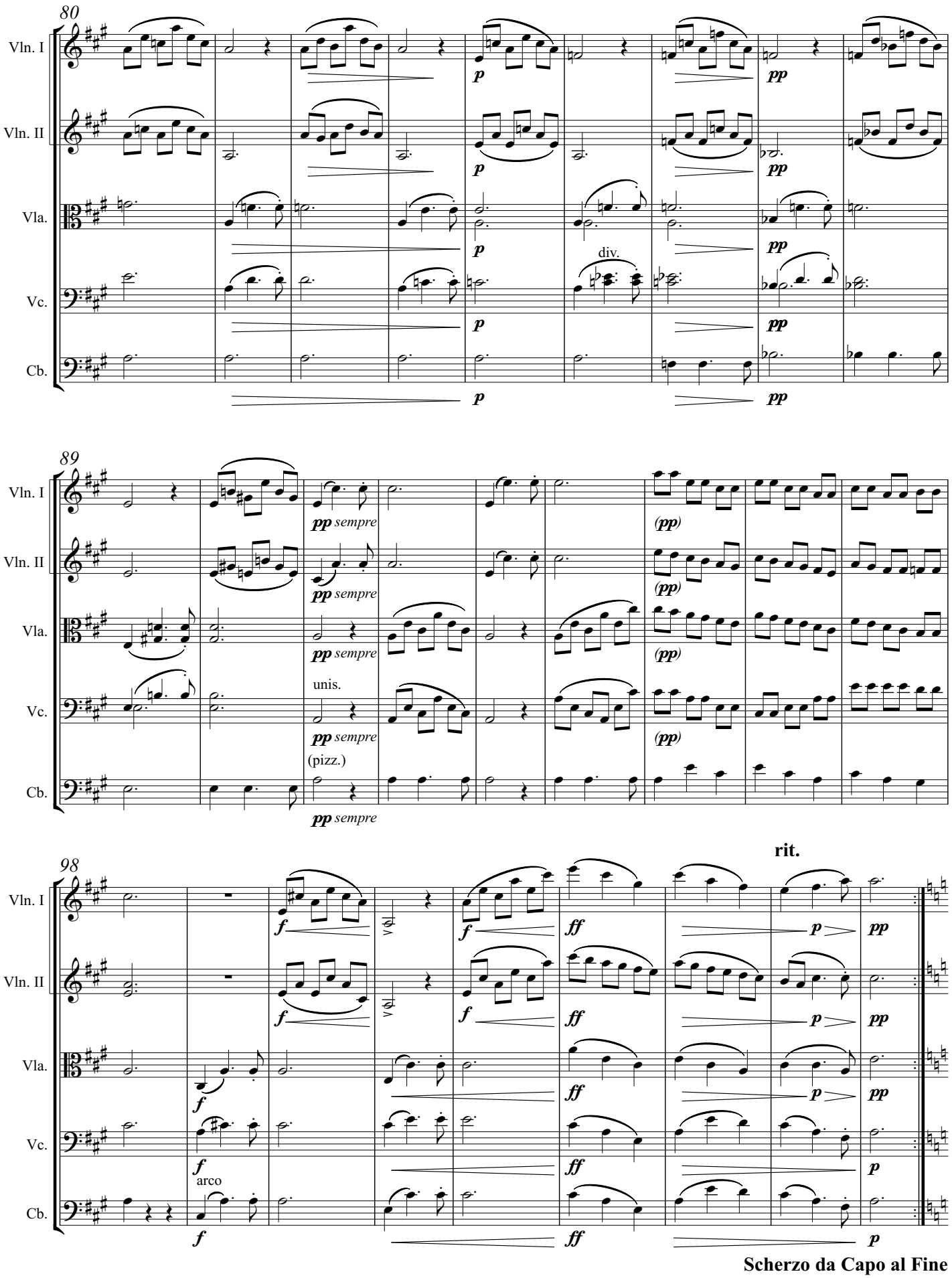
SCHERZO

Vivace



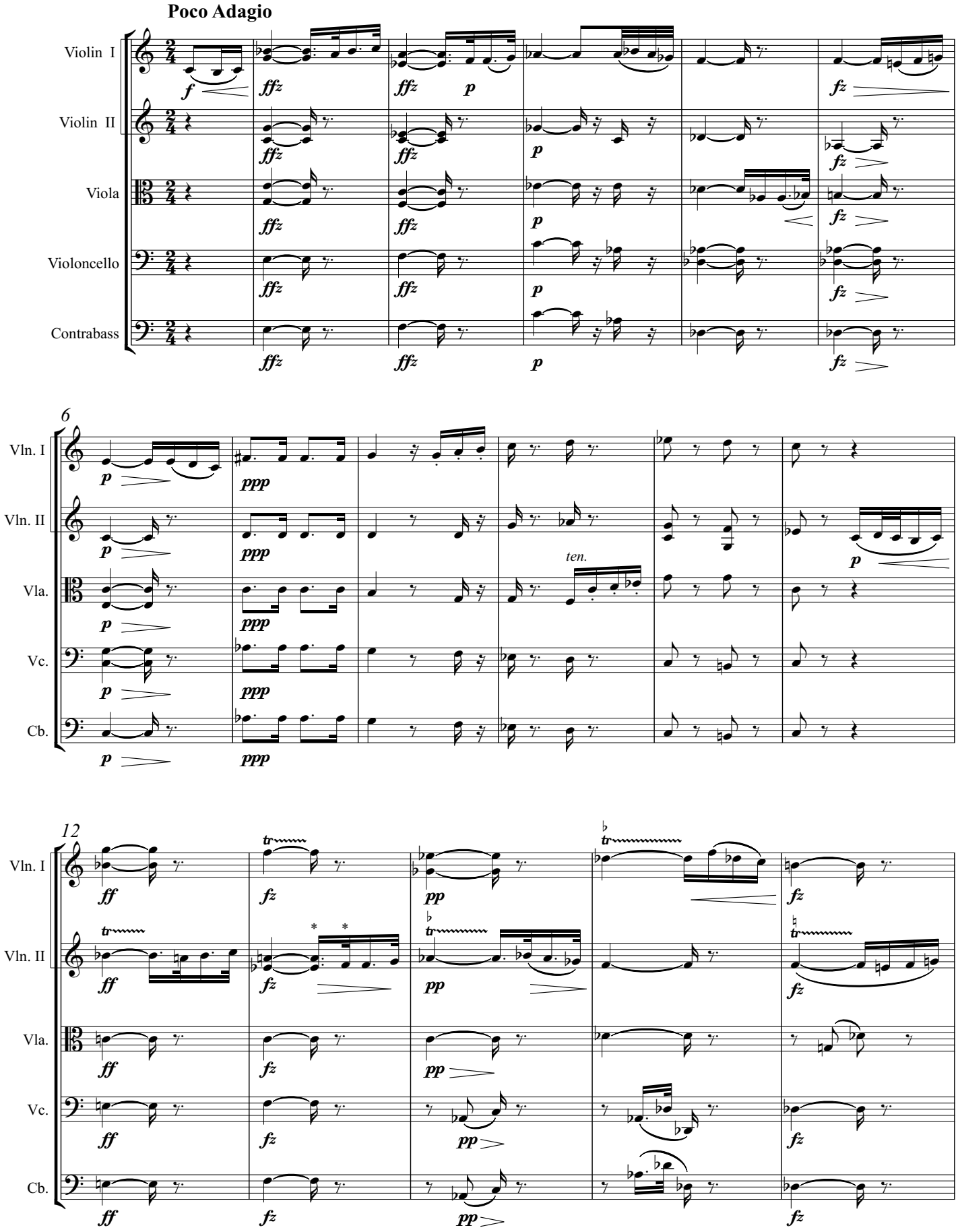

27
Vln. I
Vln. II
Vla.
Vc.
Cb.
normale
arco
ff
fzp
f
fz
36
dim.
pizz.
45
mp
pp


53
Vln. I
Vln. II
Vla.
Vc.
Cb.
fz
p
pp
dim.
mf
mp
Fine
4:15
Trio
Poco meno mosso
61
arco
70
pizz.

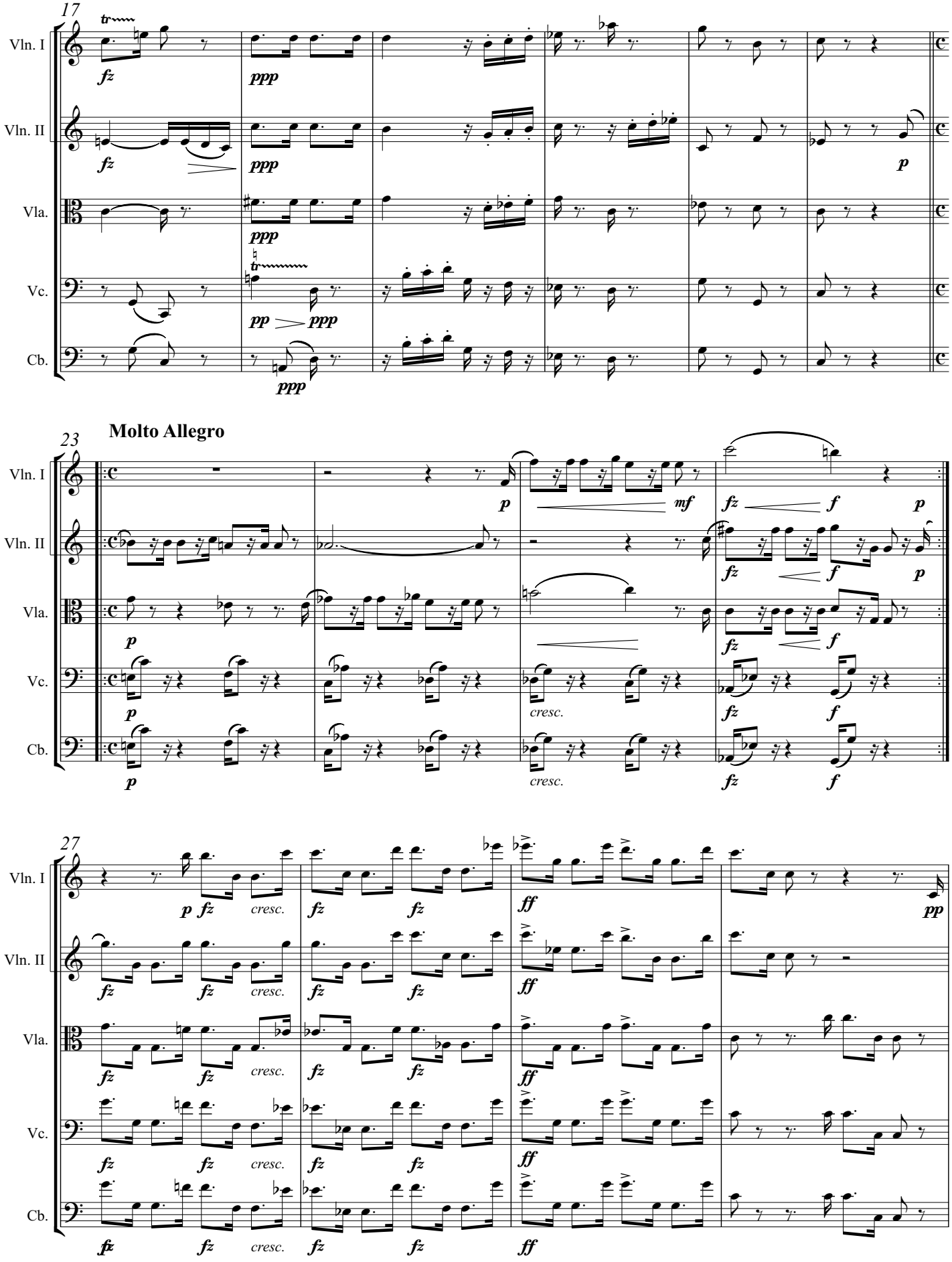

80
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
div.
89
pp sempre
(pp)
unis.
(pizz.)
98
f
ff
p
pp
arco
rit.
Scherzo da Capo al Fine

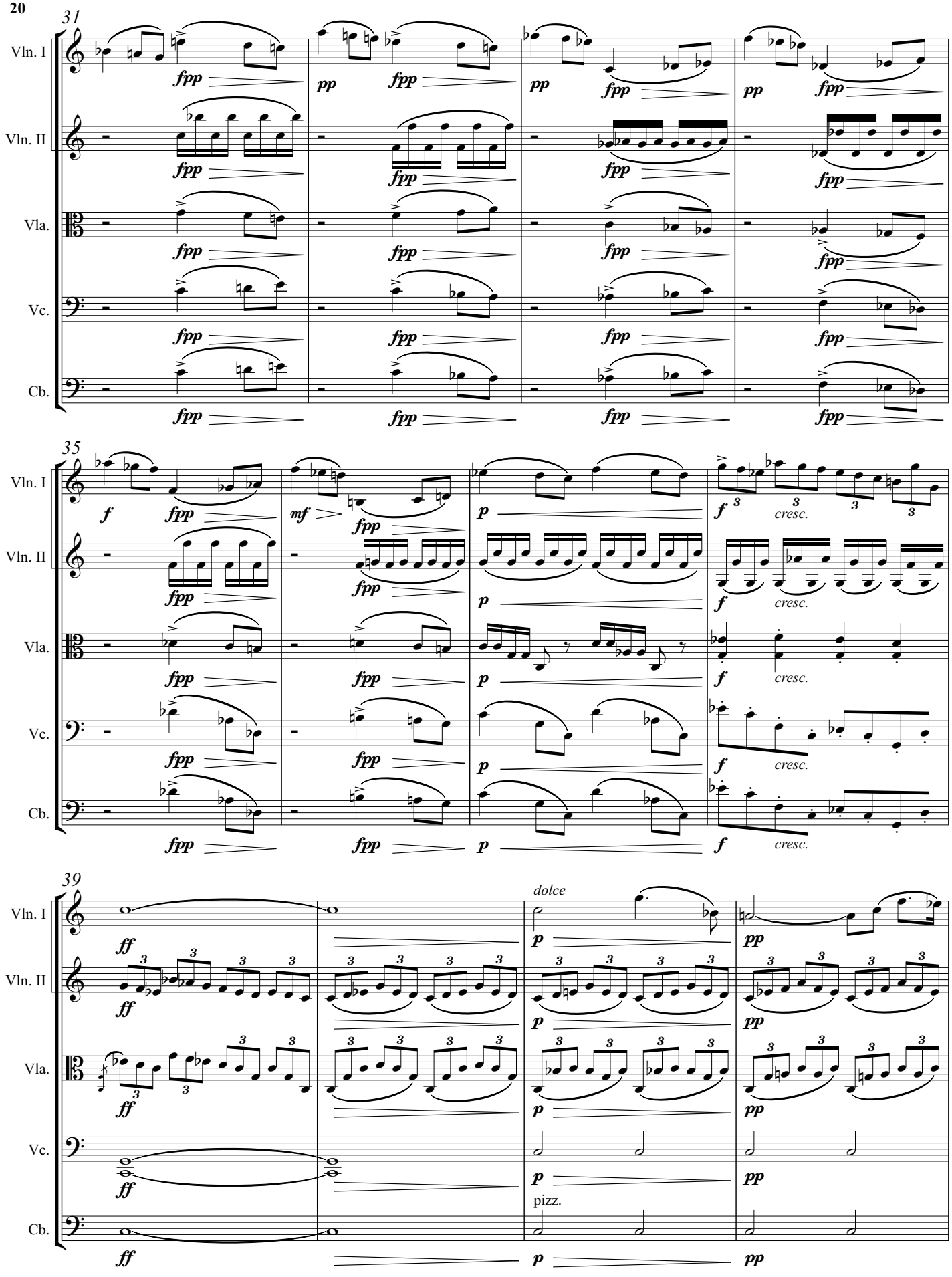
TEMA CON VARIAZIONI

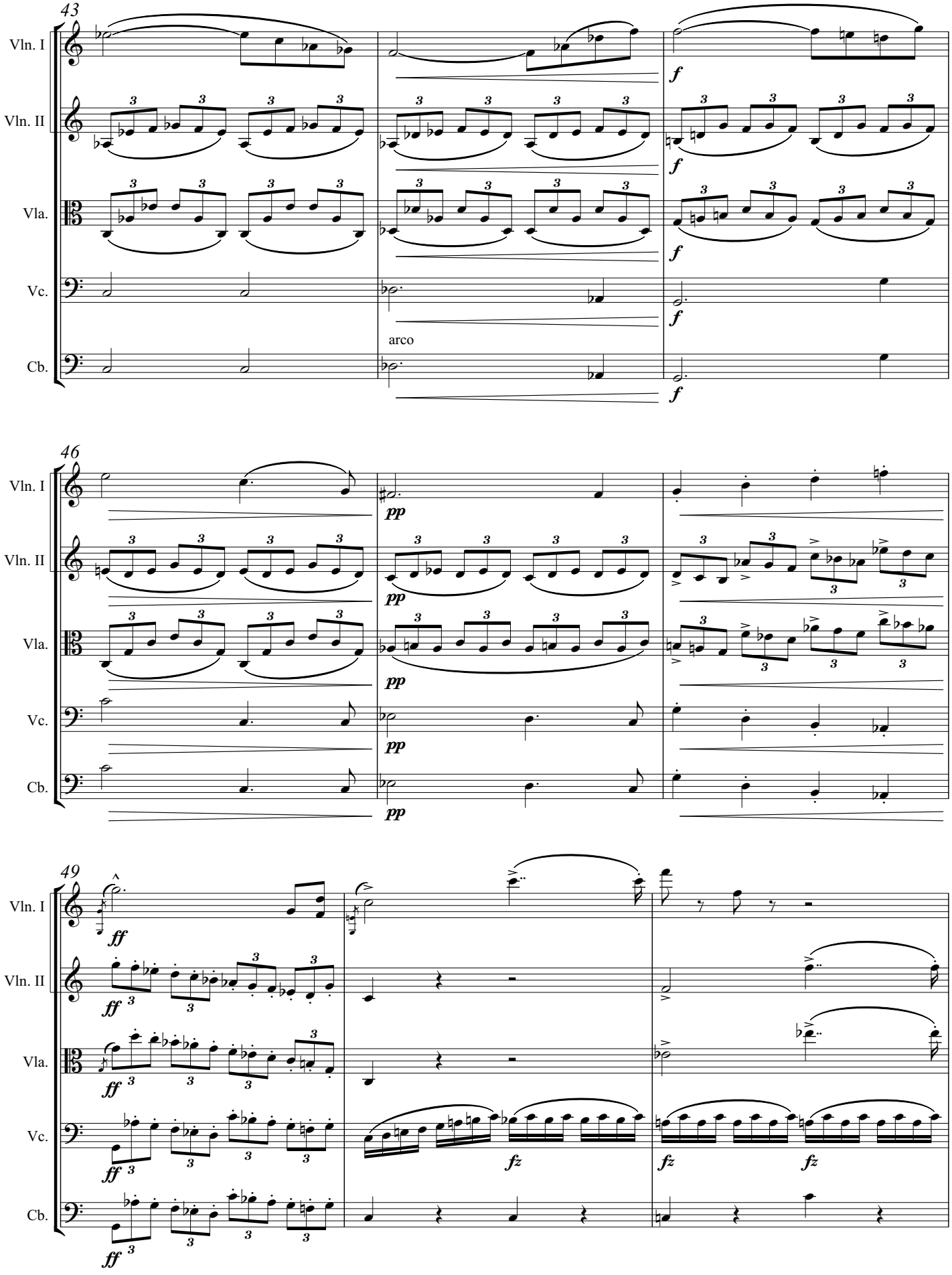
Poco Adagio

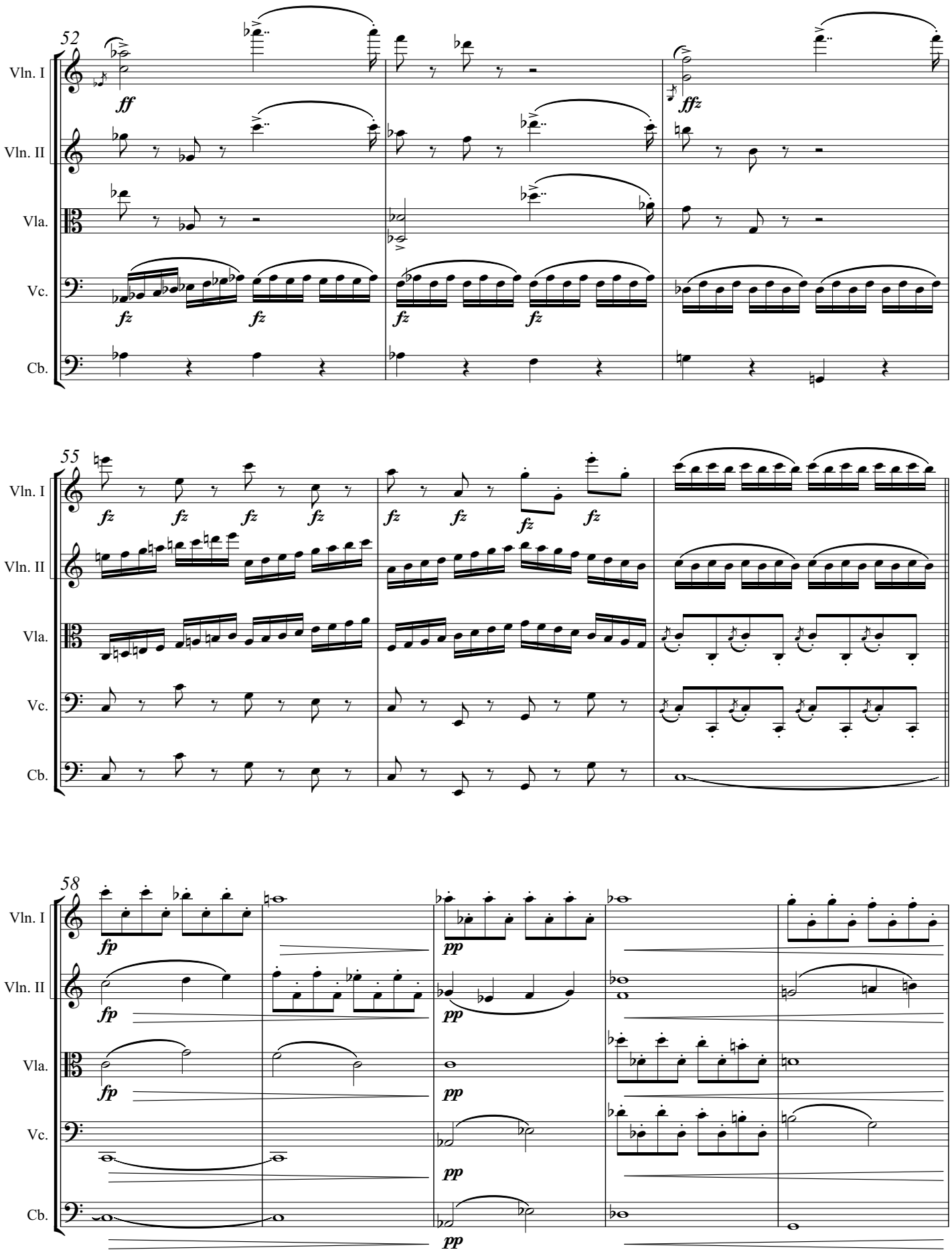


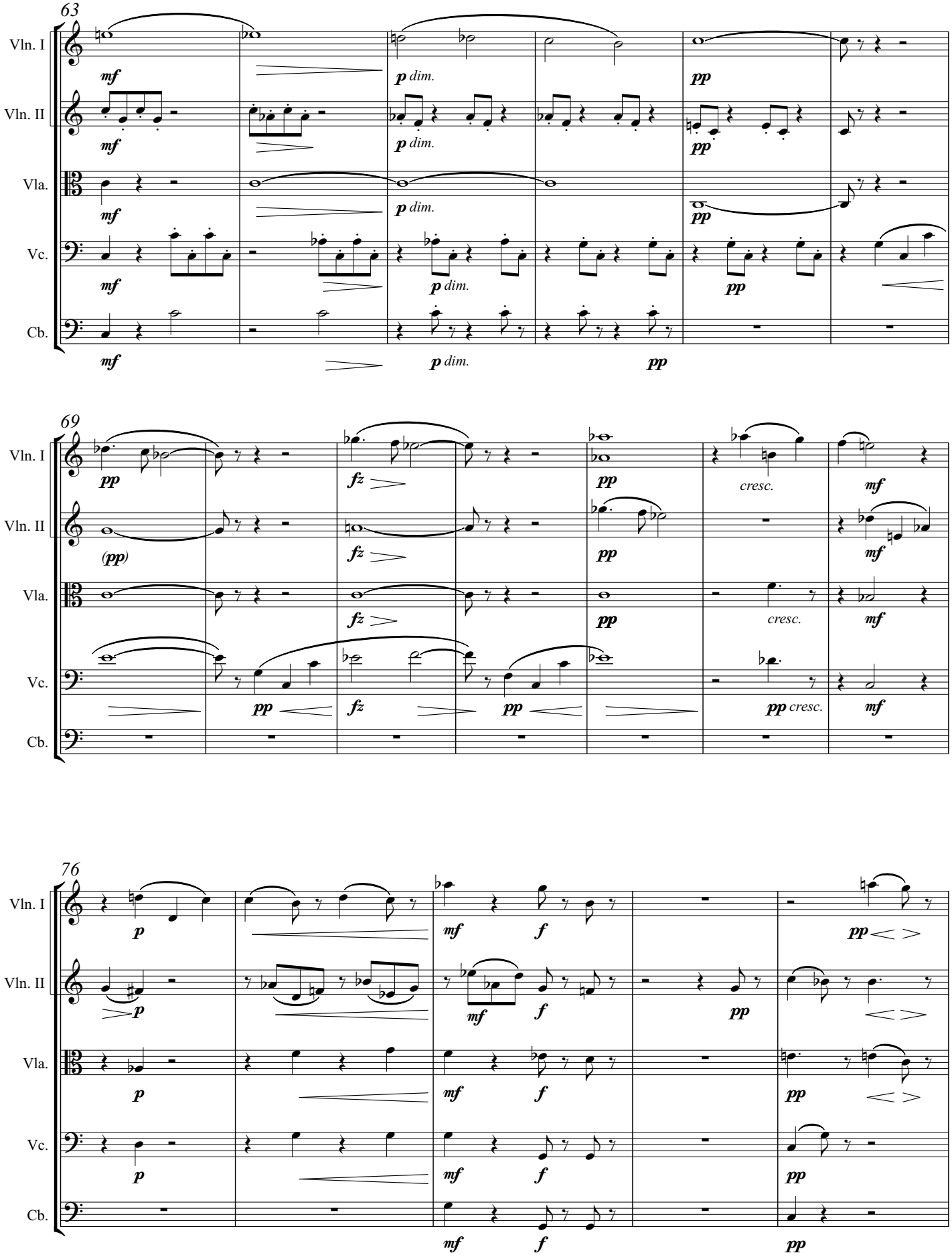
* two equal sixteenths in the original

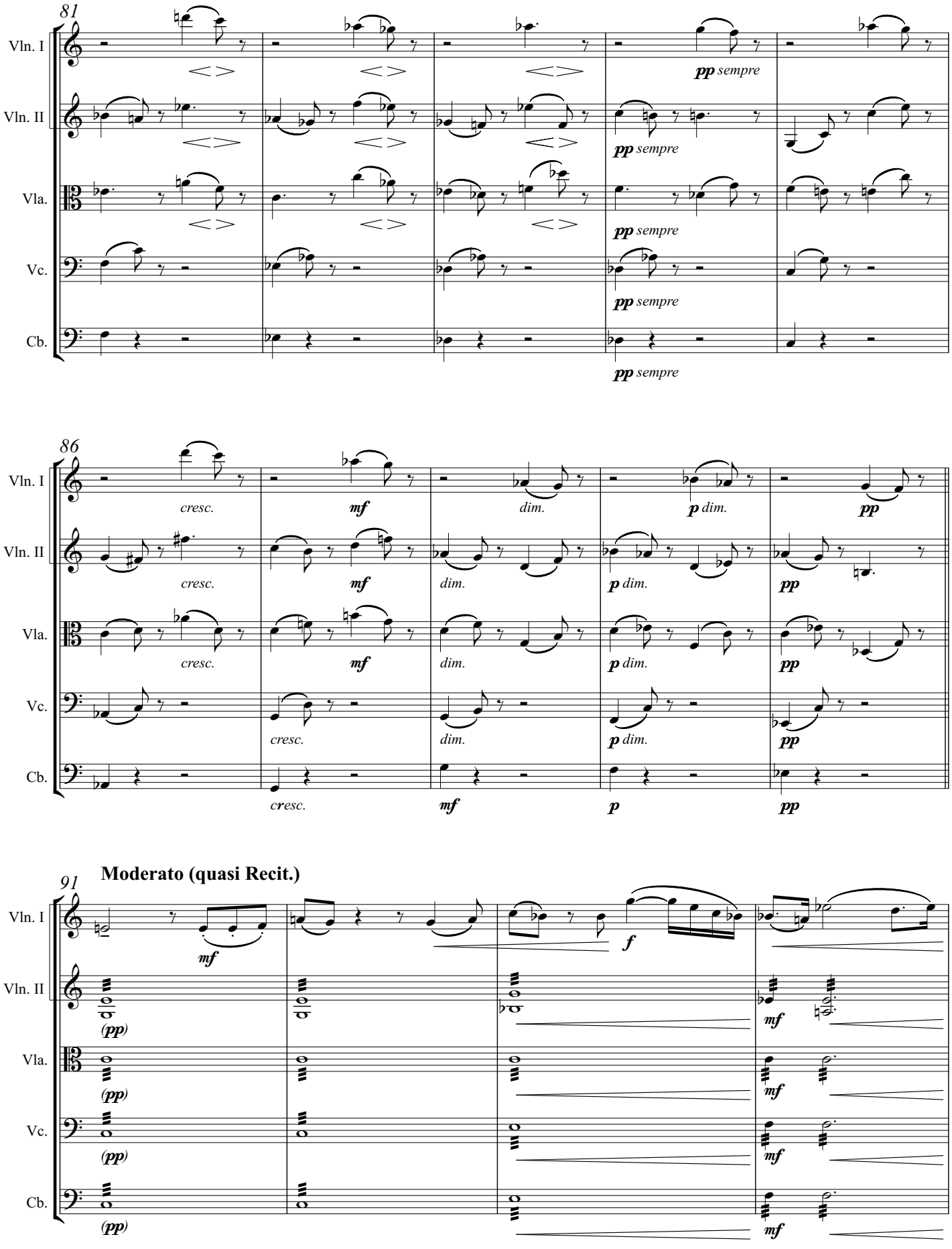

17
Vln. I
Vln. II
Vla.
Vc.
Cb.
fz
ppp
pp
ppp
23
Molto Allegro
p
mf
fz
f
cresc.
27
ff
pp

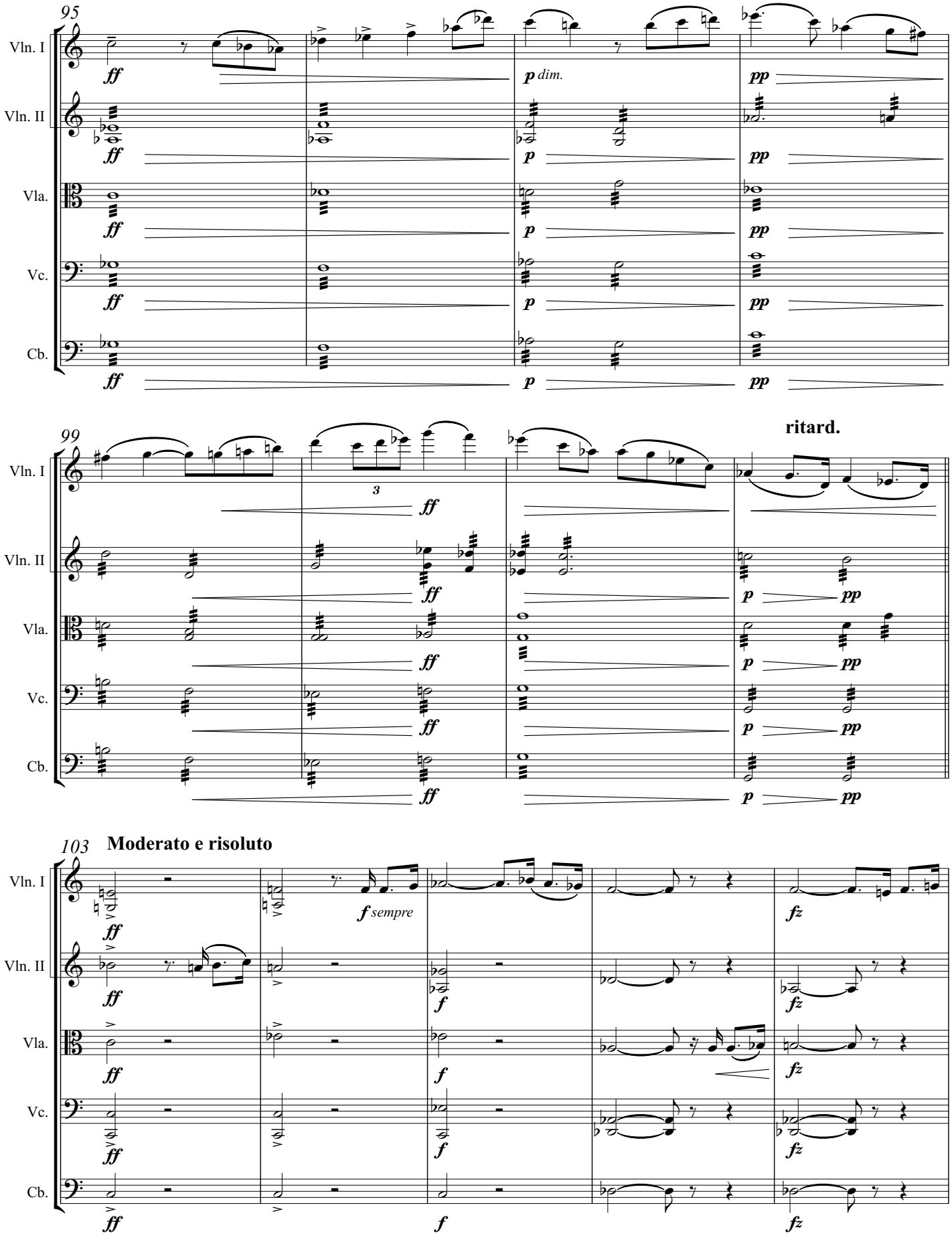

31
Vln. I
Vln. II
Vla.
Vc.
Cb.
fpp
pp
35
f
mf
p
cresc.
39
ff
dolce
pizz.

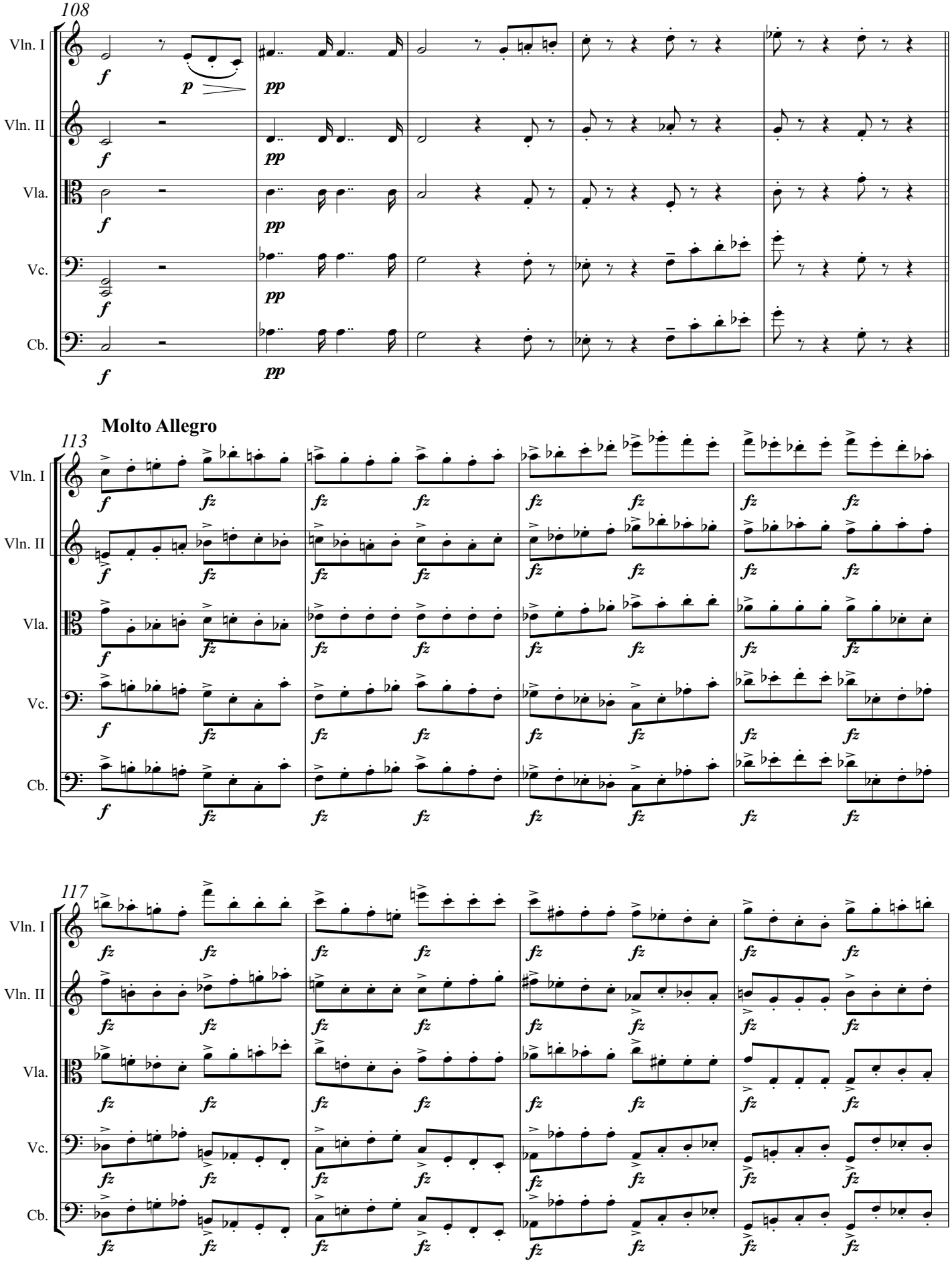

43
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
f
46
pp
49
ff
fz

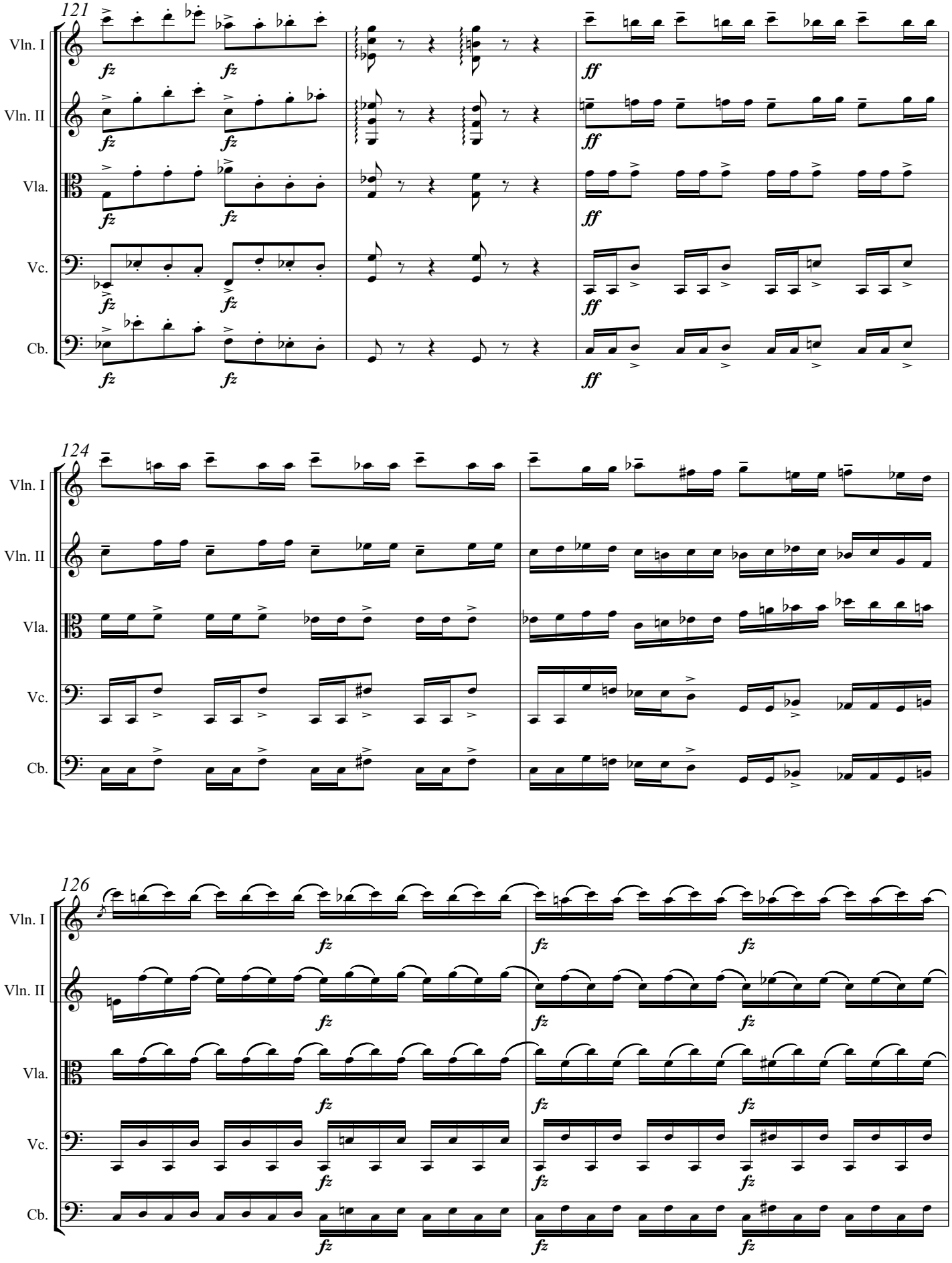

52
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
ffz
fz
55
58
fp
pp

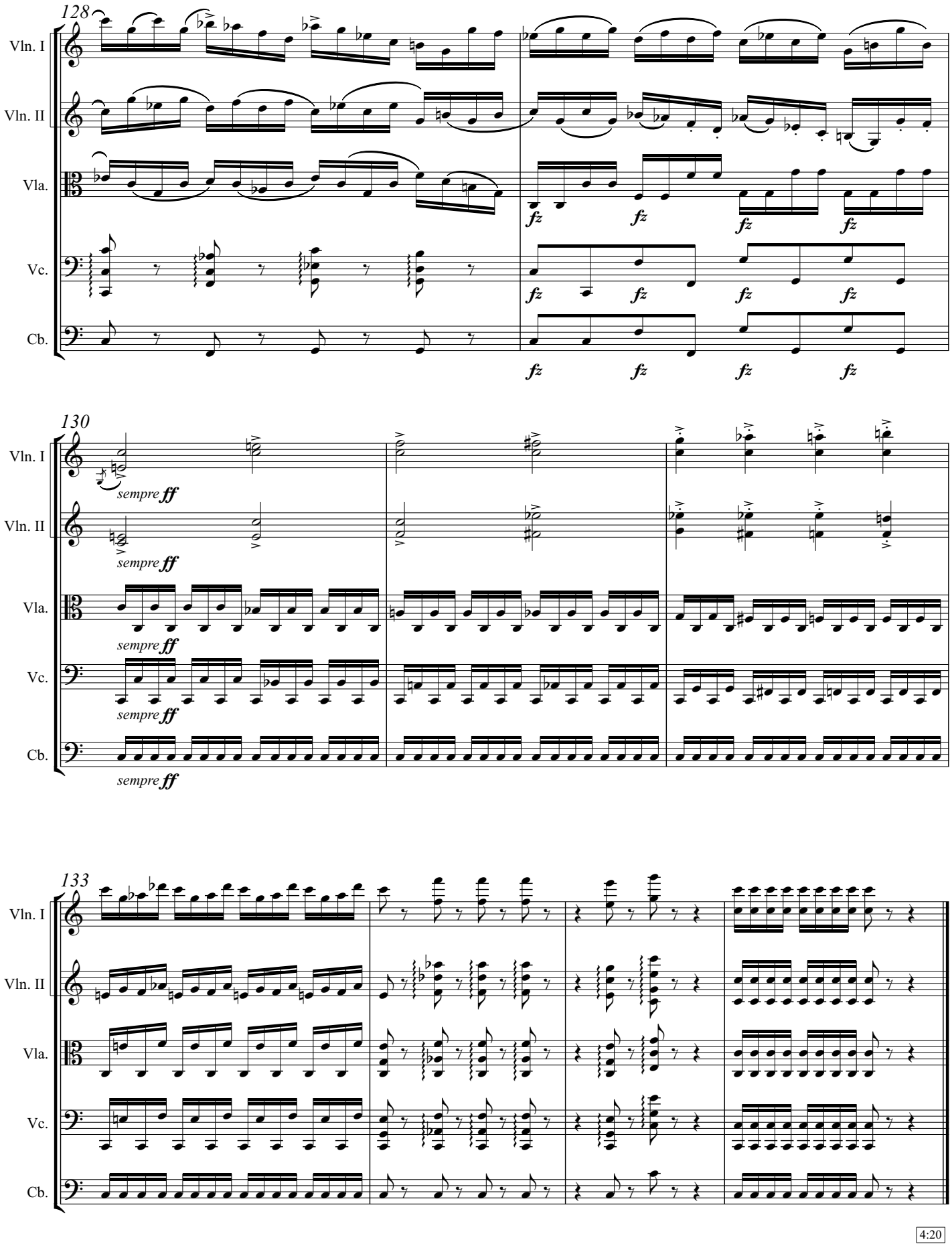

63
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p dim.
pp
69
(pp)
fz
cresc.
76
p
mf
f


81
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp sempre
86
cresc.
mf
dim.
p dim.
pp
p
91
Moderato (quasi Recit.)
f
(pp)


95
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
p dim.
p
pp
99
ritard.
3
103
Moderato e risoluto
f sempre
fz


108
Vln. I
Vln. II
Vla.
Vc.
Cb.
Molto Allegro
113
117


121
Vln. I
Vln. II
Vla.
Vc.
Cb.
fz
ff
124
126


128
Vln. I
Vln. II
Vla.
Vc.
Cb.
fz
130
sempre ff
133