

# Serenade for Strings, Op. 22

Arranged for Flute Choir

Anton Dvorak (1841-1904)

Arranged by Douglas Brooks-Davies

II Tempo di Valse

♩ = 180

Musical score for measures 1-7. The score is for a Flute Choir consisting of Flute, Alto Flute, and Bass Flute. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'II Tempo di Valse' and the metronome marking is ♩ = 180. The first Flute part has a melodic line starting with a piano (*p*) dynamic. The other parts provide harmonic support with various dynamics including *p* and *fp*.

Musical score for measures 8-14. The score continues for the Flute, Alto Flute, and Bass Flute parts. Dynamics include *mf*, *fp*, and *p*. The first Flute part has a melodic line with a *mf* dynamic. The other parts provide harmonic support with various dynamics including *mf*, *fp*, and *p*.

Musical score for measures 15-21. The score continues for the Flute, Alto Flute, and Bass Flute parts. Dynamics include *fp* and *f*. The first Flute part has a melodic line with a *fp* dynamic. The other parts provide harmonic support with various dynamics including *fp* and *f*. A section marker 'A' is present in the top right corner of this system.

22

FL. *f* *p* *f* *p* *f* *p*

FL. *f* *p* *f* *p* *f* *p*

FL. *f* *p* *f* *p* *f* *p*

A. FL. *f* *p* *f* *p* *f* *p*

B. FL. *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 22 through 27. It features five staves: Flute 1 (FL.), Flute 2 (FL.), Flute 3 (FL.), Alto Flute (A. FL.), and Bass Flute (B. FL.). The key signature is three sharps (F#, C#, G#). The music is characterized by dynamic contrast, alternating between fortissimo (f) and piano (p). Flute 1 and 2 play melodic lines with slurs and accents, while the other parts provide harmonic support with sustained notes and rests.

28

FL. *f* *p* *f* *p* *f* *p*

FL. *f* *p* *f* *p* *f* *pp*

FL. *f* *p* *f* *p* *f* *pp*

A. FL. *f* *p* *f* *p* *f* *pp*

B. FL. *f* *p* *f* *p* *f* *pp*

Detailed description: This system contains measures 28 through 33. The instrumentation remains the same. The dynamics continue to alternate between f and p, with the final measure of the system (measure 33) featuring piano-pianissimo (pp) dynamics. The melodic lines in the first two flutes are highly active, while the other parts have more rests.

34

**B**

FL. *f* *p* *f* *p*

FL. *f* *p* *f* *p*

FL. *f* *p* *f* *p*

A. FL. *f* *p* *f* *p*

B. FL. *f* *p* *f* *p*

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Detailed description: This system contains measures 34 through 39. A box labeled 'B' is positioned above the first staff. The music continues with dynamic alternations between f and p. The first two flutes play more complex rhythmic patterns, while the other parts provide accompaniment. The system concludes with a fortissimo (f) dynamic.

41

Fl. *fz* *fz* *ff* *p*

Fl. *p* *fz* *fz* *ff* *p*

Fl. *fz* *fz* *ff* *p*

A. Fl. *p* *fz* *fz* *ff* *p*

B. Fl. *f* *f* *ff* *p*

48

C

Fl. *p*

Fl. *p* *p* *p*

Fl. *p* *p* *p*

A. Fl. *mp* *p* *p*

B. Fl. *mp* *p* *p*

55

*poco a poco rit.*

Fl. *p*

Fl. *p*

Fl. *p*

A. Fl. *p* *pp*

B. Fl. *p*

62 *poco meno mosso*

Fl. *pp* *ppp*

Fl. *pp* *ppp*

Fl. *ppp*

A. Fl. *pp* *ppp*

B. Fl. *pp* *ppp*

68 **D** TRIO

Fl. *ff* *pp*

Fl. *ff* *ppp*

Fl. *ff* *ppp*

A. Fl. *ff* *ppp*

B. Fl. *ff* *ppp*

77

Fl. *f*

Fl. *f*

Fl. *f*

A. Fl. *f*

B. Fl. *fz*

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E

86

Fl. *p* *mf*

Fl. *p* *mf*

Fl. *p* *mf*

A. Fl. *p* *mf*

B. Fl. *p* *mf*

93

Fl. *f* *p* *f*

Fl. *f* *p* *f*

Fl. *f* *p* *f*

A. Fl. *f* *p* *f*

B. Fl. *f* *p* *f*

99

Fl. *p* *f* *pp*

Fl. *p* *f* *pp*

Fl. *p* *f* *pp*

A. Fl. *p* *f* *pp*

B. Fl. *p* *f* *pp*

107 **F**

Fl. 1  
Fl. 2  
Fl. 3  
A. Fl.  
B. Fl.

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

*f*  
*f*  
*f*  
*f*  
*f*

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

115 **G**

Fl. 1  
Fl. 2  
Fl. 3  
A. Fl.  
B. Fl.

*pp*  
*f*  
*f*  
*f*  
*f*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*p*  
*p*  
*p*  
*p*  
*p*

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

122

Fl. 1  
Fl. 2  
Fl. 3  
A. Fl.  
B. Fl.

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

128

Fl. *f* *p*

Fl. *f* *p*

Fl. *f* *p*

A. Fl. *f* *p*

B. Fl. *mf* *p*

134

Fl. *pp*

Fl. *pp*

Fl. *pp*

A. Fl. *pp*

B. Fl. *ppp*

141

**H**

Fl. *ff*

Fl. *ff*

Fl. *ff*

A. Fl. *ff*

B. Fl. *ff marcato*

149

Fl. I  
Fl. II  
Fl. III  
A. Fl.  
B. Fl.

*p*

156

I

Fl. I  
Fl. II  
Fl. III  
A. Fl.  
B. Fl.

*pp dolente*  
*pp*  
*pp*  
*pp*  
*pp*

164

Fl. I  
Fl. II  
Fl. III  
A. Fl.  
B. Fl.

*piena voce*  
*piena voce*



171

Fl. *f* *pp* *mf*

Fl. *f* *pp* *mf*

Fl. *f* *pp* *mf*

A. Fl. *f* *pp* *mf*

B. Fl. *f* *p* *pp* *mf*

178

Fl. *f* *p* *f*

Fl. *f* *p* *f*

Fl. *f*

A. Fl. *f*

B. Fl. *f*

184

Fl. *pp* *f* *pp*

Fl. *pp* *f* *pp*

Fl. *pp* *f* *pp*

A. Fl. *pp* *f* *pp*

B. Fl. *pp* *f* *pp*

*pp* *f* *pp*

192

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

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

*p*

200

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

*p*  
*p*  
*p*  
*p*

208

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

*mf*  
*mf*  
*fp*  
*fp*  
*mf*  
*fp*  
*p*

*mf* *fp* *p*

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L

215

Fl. Fl. Fl. A. Fl. B. Fl.

*fp* *f* *f* *f* *f* *f*

222

Fl. Fl. Fl. A. Fl. B. Fl.

*p* *f* *p* *f* *p* *f*

228

Fl. Fl. Fl. A. Fl. B. Fl.

*p* *pp* *p* *pp* *pp* *pp*

## M

234

Fl. *p* *f* *p* *f* *p*

Fl. *f* *p* *f* *p*

Fl. *f* *f*

A. Fl. *f* *p* *f* *p*

B. Fl. *f* *f*

241

Fl. *fz* *fz* *ff* *p*

Fl. *fz* *fz* *ff* *p*

Fl. *fz* *fz* *ff* *p*

A. Fl. *fz* *fz* *ff* *p*

B. Fl. *f* *f* *ff* *p*

## N

247

Fl. *p* *p* *p*

Fl. *p* *p* *p*

Fl. *p* *p* *p*

A. Fl. *mp* *p* *p*

B. Fl. *mp* *p* *p*

*poco a poco rit.*

254

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

*p*  
*p*  
*p*  
*p*  
*pp*  
*p*

*poco meno mosso*

261

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

*pp*  
*ppp*  
*ppp*  
*pp*  
*ppp*  
*pp*  
*ppp*

266

Fl.  
Fl.  
Fl.  
A. Fl.  
B. Fl.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*