

Symphony nr. 8, Opus 88

mov. 3, Allegretto grazioso

Antonín Dvořák

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

The third movement of Dvořák's 8th symphony is well known for its melodious nature. While it would be fairly easy to extract a version with many different voices, for accordion orchestra, this arrangement tackles the challenge to reduce the at least 19 voices of the original score to just five (four accordions and bass). This implies making choices of what to include and what to leave out without losing much of the character of the original. Some impossibly fast runs have also been simplified a bit. The arrangement is written for quintet, but by using *diviso* a larger ensemble can play it more easily. With a quintet it is quite challenging. The first and second voice use a high Bb in a few places, which can be circumvented, and the fourth voice uses a low D in two places but these notes are also in the bass part. Despite the effort to make this work playable by a quintet, it still remains a pretty difficult piece.

Professor P made a recording available to illustrate what the arrangement may sound like when played by a quintet.

This arrangement is provided under the Creative Commons Attribution license.

Symphony Opus 88, nr. 8, mov. 3

Antonín Dvořák
arr. Paul De Bra

Allegretto grazioso light tremolo


♩. = 50-70

Acc. 1 *f*

Acc. 2 *mp*

Acc. 3 *mp*

Acc. 4 *mp*

Bass *mp* *leggero* (or play octaves in )

I *f* *mf* *mp* *tr*

II *f* *mf* *mp*

III *mf* *mp*

IV *mf* *mp*

B *mf* *mp*

I *p* *fz* *fz* *fz*

II *p* *f* *fz* *fz* *fz*

III *p* *fz* *fz* *fz*

IV *p* *fz* *fz* *fz*

B *p* *fz* *fz* *fz*

A

28

First system of musical notation (measures 28-33). It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violin III), and B (Cello/Double Bass). The key signature has two flats. Dynamics include *fz* (forced *f*), *p*, *mf*, and *mp*. The music shows a transition from a *fz* section to a *p* section.

34

Second system of musical notation (measures 34-38). It features five staves: I, II, III, IV, and B. Dynamics include *mp* and *p*. The music continues with a *p* dynamic.

39

Third system of musical notation (measures 39-43). It features five staves: I, II, III, IV, and B. Dynamics include *mp*, *p*, and *pizz.* (pizzicato). A section marked **B** begins at measure 41. A performance instruction reads: "upper notes to help out 2nd voice".

46

I *mp* *p* *mf*

II *mf* *mp* *p*

III *mp* *p*

IV *mp* *p*

B *mp* *p*

high Bb & vb on small accordions

53

I *f* *ff* *mf* *mp*

II *mf* *f* *mp* *p*

III *mf* *f* *mp* *p*

IV *mp* *mf* *p* *pp*

B *mf* *f* *mp* *p*

pizz.

arco

62

I *fz*

II *mf* *fz* *mp*

III *mf* *mf*

IV *mf* *fz* *mp*

B *fz* *fz*

C

68

I *mp* *fz* *mp* *p*

II *fz* *p*

III *mf* *mf* *p*

IV *fz* *mp*

B *fp* *fz* *mp*

75

I *pp*

II *p*

III *p*

IV *p*

B *p*

80

pizz.

To Coda

I *p* *mp* *fz* *mp > p* *p*

II *mp* *fz* *mp > p* *p*

III *mp > p* *p*

IV *pp* *arco*

B *pizz.* *pp* *arco* *p* *pp*

(⊖ 8vb on small accordions)

87 **D** arco

I *p*

II *mf* 1) 2)

III (Timp.) *p*

IV *mp*

B *p*

omit low D on small acc.

95

I *mf*

II *f*

III *p*

IV *mf*

B *mf*

pp

p

103 **E**

I *mp* *f*

II *p* *mf*

III *mf* *mp*

IV *mp* *mf*

B *mf* *f*

ff

f

112

I
II
III
IV
B

mp *p* *mf*
p *pp* *mp*
p *pp* *mp*
p *pp* *mp*

121

I
II
III
IV
B

mf *pp*
mf *pp*
mf *pp*
mf *pp*

omit low D
on small acc.

129

I
II
III
IV
B

f *mf* *p*
mf *pp*
mf *p*
mf *p*

136 **G**

p

mp

p

p
(no bellows shake because of staccato)

p

142 poco a poco ritard. **Andante** D.S. al Coda a tempo

pp

p

pp

pp

pp

⊕ CODA **Molto vivace**
♩ = 100 (90-110)

149

mp

fz

dim.

p

p
bellows shake, div. if possible

p
bellows shake, div. if possible

p
pizz.

p

158 *bellows shake*

Measures 158-166 of the score. The music is in G major. The first staff (I) has a *bellows shake* marking. The second staff (II) has a *ff* dynamic. The third staff (III) has a *ff* dynamic and a *dim.* marking. The fourth staff (IV) has a *ff* dynamic and a *p* dynamic. The fifth staff (B) has a *ff* dynamic and a *(loco)* marking.

167 *bellows shake* *poco rit.* *a tempo*

Measures 167-178 of the score. The music is in G major. The first staff (I) has a *bellows shake* marking, a *fp* dynamic, a *mp* dynamic, and a *fz* marking. The second staff (II) has a *bellows shake, div. if possible* marking and a *fp* dynamic. The third staff (III) has a *bellows shake, div. if possible* marking, a *fp* dynamic, and a *p* dynamic. The fourth staff (IV) has a *(Timp. no bellows shake)* marking and a *p* dynamic. The fifth staff (B) has a *arco (bellows shake)* marking, a *pizz.* marking, and an *8* marking.

179 *bellows shake*

Measures 179-187 of the score. The music is in G major. The first staff (I) has a *bellows shake* marking, a *dim.* marking, and a *p* dynamic. The second staff (II) has a *ff* dynamic. The third staff (III) has a *ff* dynamic. The fourth staff (IV) has a *ff* dynamic. The fifth staff (B) has a *ff* dynamic and an *8* marking.

190

I

II

III

IV

B

mp

pp

mp

p

pp

pp

pp

pp

arco

pp

morendo...

PDB 10/1/25