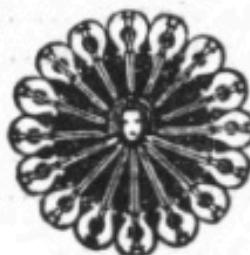


PHILHARMONIA  
PARTITUREN • SCORES • PARTITIONS

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VÍTĚZSLAV NOVÁK  
///  
SERENADE

op. 36



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No. 221

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WIENER PHILHARMONISCHER VERLAG A. G.  
W E N

Die Serenade von Vítězslav Novák entstand im Jahre 1905 in Prag. Die erste Aufführung fand 1906 unter Oscar Nedbal statt. Die ersten drei Sätze sind kurz; sie sind gewissermaßen eine Exposition des Finale, welches ihre wichtigsten Themen umbildet und durchführt. Der Beginn des Finale ist ganz ähnlich wie der des Scherzo, sein Hauptthema (T. 37) das Thema des Präludiums, sein Seitensatz das Thema des Notturno.

The Serenade by Vítězslav Novák was written at Prague in 1905, and first performed in 1906 by Oscar Nedbal. Its first three movements are short and merely in the nature of an Exposition, as it were, of the Finale, in which their principal themes are transformed and developed. The themes of the first three movements also are mutually related. The opening of the Finale is very similar to that of the Scherzo; the theme of the Prelude is also the principal theme (bar 37) of the Finale, and the subsidiary subject is identical with the theme of the Notturno.

La Sérénade de Vítězslav Novák, écrite en 1905 fut exécutée pour la première fois à Prague sous la direction de Oscar Nedbal en 1906. Les trois premiers mouvements, assez courts et apparentés par leurs thèmes, ne forment à ainsi dire qu'une exposition du final qui se charge du travail thématique et du développement. Ainsi le commencement de ce morceau ressemble à celui du Scherzo, le thème principal (mes. 37) est identique à celui du Prélude, son thème secondaire est pris du Notturno.



#### FORMÜBERSICHT

##### I. PRÄLUDIUM      Takt

Exposition..... 1— 50  
Reprise..... 51— 97

##### II. SERENATA (Scherzo)

Exposition..... 1— 66  
Reprise..... 70—138

##### III. NOTTURNO

Hauptsatz..... 1— 58  
Mittelsatz ..... 59—104  
  
Reprise..... 105—148  
Koda ..... 149—172

##### IV. FINALE

Exposition..... 1— 90  
Einleitung..... 1—36  
Hauptsatz ..... 36—55  
Seitensatz ..... 55—79  
Schlußgruppe..... 79—90  
Durchführung ..... 90—152  
Reprise..... 153—231  
Koda ..... 232—252

#### SYNOPSIS OF FORM

##### I. PRELUDE      Bar

Exposition..... 1— 50  
Recapitulation..... 51— 97

##### II. SERENADE (Scherzo)

Exposition..... 1— 66  
Recapitulation..... 70—138

##### III. NOTTURNO

Principal section... 1— 58  
Middle section..... 59—104  
  
Recapitulation..... 105—148  
Coda..... 149—172

##### IV. FINALE

Exposition..... 1— 90  
Introduction..... 1—36  
Principal section.... 36—55  
Subsidiary section... 55—79  
Closing section ..... 79—90  
Development..... 90—152  
Recapitulation..... 153—231  
Coda..... 232—252

#### RÉSUMÉ DE LA FORME.

##### I. PRÉLUDE      Mesure

Exposition..... 1— 50  
Reprise..... 51— 97

##### II. SÉRÉNADE (Scherzo)

Exposition..... 1— 66  
Reprise..... 70—138

##### III. NOTTURNO

Thème principal .... 1— 58  
Thème intermédiaire..... 59—104  
  
Reprise..... 105—148  
Coda ..... 149—172

##### IV. FINALE

Exposition..... 1— 90  
Introduction..... 1—36  
Thème principal.... 36—55  
Thème secondaire ...55—79  
Groupe de cadence.. 79—90  
Développement..... 90—152  
Reprise..... 153—231  
Coda ..... 232—252



Serenáda Vítězslava Nováka vznikla roku 1905 v Praze a byla poprvé provedena v r. 1906 pod řízením Oskara Nedbalova. První tři věty jsou krátké; jsou jaksi expozicí finale, které jejich nejdůležitější temata přeměňuje a provádí. Počátek finale podobá se úplně počátku scherza, jeho hlavní tematou (T. 37) tematu praeludia, jeho vedlejší tematu notturna.

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### PŘEHLED FORMY

<p><b>I. PRÄLUDIUM</b></p> <p>Expozice . . . . .</p> <p>Reprisa . . . . .</p> <p><b>II. SERENÁDA (Scherzo)</b></p> <p>Expozice . . . . .</p> <p>Reprisa . . . . .</p> <p><b>III. NOTTURNO</b></p> <p>Hlavní věta . . . . .</p> <p>Střední věta . . . . .</p> <p>Reprisa . . . . .</p> <p>Koda . . . . .</p> <p><b>IV. FINALE</b></p> <p>Expozice . . . . .</p> <p>    Úvod . . . . .</p> <p>    Hlavní věta . . . . .</p> <p>    Vedlejší věta . . . . .</p> <p>    Závěrečná skupina . . . . .</p> <p>Provedení . . . . .</p> <p>Reprisa . . . . .</p> <p>Koda . . . . .</p>	<p>Takt</p> <p>1— 50</p> <p>51— 97</p> <p>1— 66</p> <p>70—138</p> <p>1— 58</p> <p>59—104</p> <p>105—148</p> <p>149—172</p> <p>1— 90</p> <p>1—36</p> <p>36—55</p> <p>55—79</p> <p>79—90</p> <p>90—152</p> <p>153—231</p> <p>232—252</p>	<p>M 1003 N69 S4 1913</p>
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## Serenade

Aufführungsrecht vorbehalten.

## I. Praeludium

Vítězslav Novák, Op. 36  
(\* 1870)

**Andante tranquillo (♩=66)**

51

Flauti

Oboi

## Clarinetto in A La

Fagotti

Corni in  $\begin{bmatrix} F \\ Fa \end{bmatrix}$

## Агра

## **Violino I**

## **Violino II**

## Viola

## Violoncello

## Contrabasso

1.2.

3.4.

*Andante tranquillo* ( $\text{♩} = 66$ )

pizz. arco  
p  
pizz. arco

Cor.

Arpa

poco cresc.

VI. I

VI. II

Vla.

Vlc. pizz. arco

Vlc. pizz. arco poco cresc.

Cb. poco cresc.

accel.

accel.

p

accel. e cresc.

p

accel. e cresc.

p

accel. e cresc.

p

accel. e cresc.

10

Cl.

Fg.

ritard.

Cor.

ritard.

mf

mf dim.

mf dim.

mf dim.

VI. I

VI. II

Vla.

Vlc.

ritard. e dim.

15

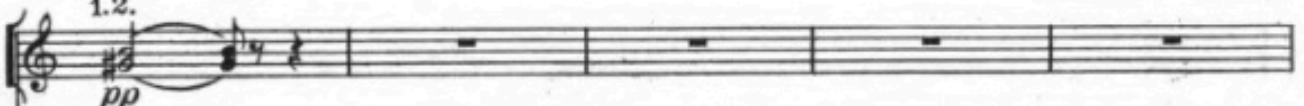


34. *p* *mf* *f* *fespress.* *dim.*  
*poco f* *dim.* *p*  
*p* *dim.*  
*p* *mf* *f* *fespress.* *dim.*  
*mf* *f* *f* *f* *dim.*  
*p* *mf* *f* *f* *dim.*  
*p* *f* *dim.*

2

*mf* *a.* *dim.* *p* *pp*  
*mf* *dim.* *p* *pp*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p* *arco*  
*p* *pp*

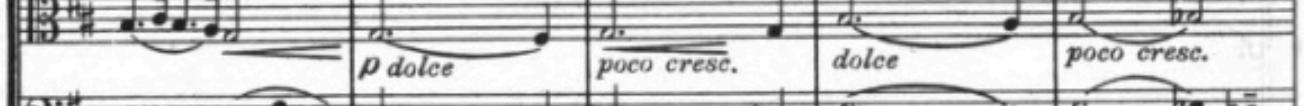
1.2.

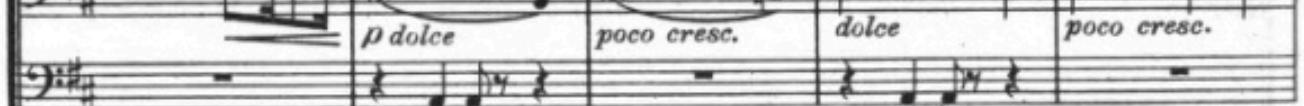
Cor. 

Arpa 

VI. I 

VI. II 

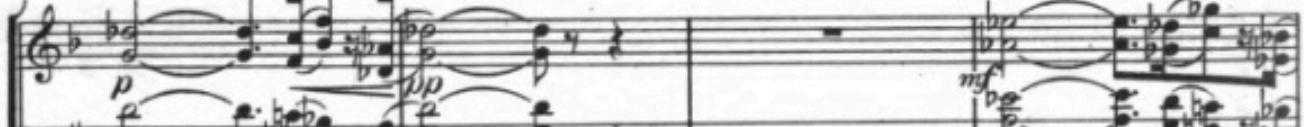
Vla. 

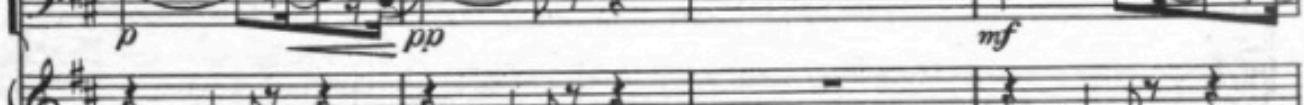
Vlc. 

Cb. 

35

**=**

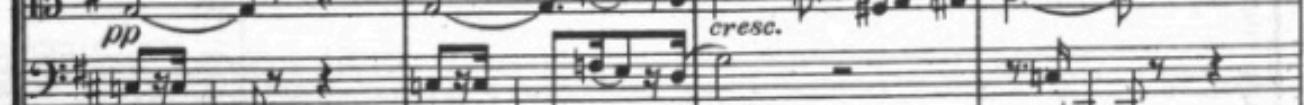
Ci. 

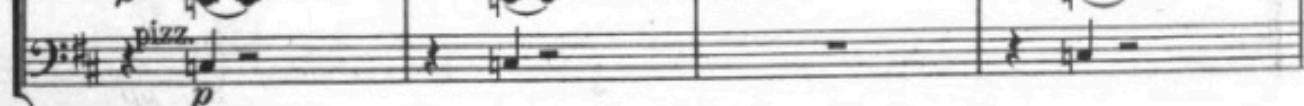
Fg. 

Arpa 

VI. I 

VI. II 

Vla. 

Vlc. 

Cb. 

40

Ob. Cl. Fg. Cor. Arpa

**3** a 2 ff a 2 ff f f f

VI. I VI. II Vla. Vlc. Cb.

f cresc. ff f cresc. ff cresc. ff f cresc. ff f

40 f **3** ff

This page contains five staves of musical notation. The top section includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), and Cello/Bass (Arpa). The bottom section includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vlc.), and Double Bass (Cb.). Measure 40 begins with a dynamic of *f*. The Oboe has a melodic line with grace notes. The Clarinet and Bassoon provide harmonic support. The Horn and Cello/Bass provide harmonic support. The dynamic changes to *ff* at measure 41. The section ends with a dynamic of *f*. The bottom section starts with a dynamic of *f*. The Violins play eighth-note patterns. The Viola and Cello/Bass provide harmonic support. The dynamic changes to *ff* at measure 42. The section ends with a dynamic of *f*. The page number 6 is in the top left corner. The section number 3 is in the top right corner. Measure numbers 40 and 41 are at the beginning of the measures. Measure numbers 42 and 43 are at the end of the measures. Dynamics *f*, *ff*, and *cresc.* are used throughout the section.

Ob. a 2 45

C. a 2

Fg. a 2 ff

Cor. 1. a 2

Arpa

VI. I

VI. II

Vla.

Vlc.

Cb.

45

4

Cl. *f*

Fg. *f*

Cor. 1.  
4. *f*

Arpa

Vl. I

Vl. II

Vla.

Vlc.

Cb. *arco*

*fp* *p* 50 *fp* *p* 55

4

Cor. *#B*

Arpa *poco cresc.*

Vl. I *accel. e cresc.*

Vl. II *accel. e cresc.*

Vla. *accel. e cresc.*

Vlc. *accel. e cresc.*

Cb. *accel. e cresc.*

60

Ob. *p* *espress.* *fp* *p dolce*  
 C1. *poco f* *fp* *cresc.*  
 Fg. *poco f* *fp* *cresc.*  
 Cor. *fp*  
 Arpa *p* *orespo.* *f* *dim.* *p*  
 VI. I *p* *espress.* *fp*  
 VI. II *p* *poco f*  
 Vla. *p* *poco f* *fp*  
 Vlc. *p* *poco f* *fp*  
 Cb. *pizz.* *poco f* *70 dim.*

5 *p*

75

Ob. *f* dim.

Cl. *f* *a2* dim.

Fg. *f* dim.

Cor. *f* *fpp*.

Arpa. *f* dim.

VI. I cresc. *ff* dim.

VI. II *p* cresc. *ff* dim.

Vla. *p* cresc. *ff* dim.

Vlc. *p* cresc. *ff* arco dim.

Cb. *p* cresc. *ff* 75 dim.

The musical score page 10 consists of six staves. The top staff includes Oboe, Clarinet, Bassoon, Horn, and Double Bass. The Oboe and Clarinet play eighth-note patterns with dynamic changes from *f* to *dim.*. The Bassoon has sustained notes with dynamics *f*, *a2*, and *dim.*. The Horn has eighth-note patterns with *f* and *dim.* dynamics. The Double Bass has sustained notes with *f* and *dim.* dynamics. The second section starts with the Double Bass at *p*, crescendoing to *ff* with an arco, followed by the other instruments. The Oboe and Clarinet play eighth-note patterns with *f* and *dim.* dynamics. The Bassoon has sustained notes with *f* and *dim.* dynamics. The Horn has eighth-note patterns with *f* and *dim.* dynamics. The Double Bass has sustained notes with *p*, crescendoing to *ff* with an arco, followed by the other instruments. The Oboe and Clarinet play eighth-note patterns with *p* and *dim.* dynamics. The Bassoon has sustained notes with *p* and *dim.* dynamics. The Horn has eighth-note patterns with *p* and *dim.* dynamics. The Double Bass has sustained notes with *p* and *dim.* dynamics.

6

Cl. *mf*  
B. ♯ *mf*  
Or. -  
Arpa *p*  
T. I. *p*  
T. II. *p*  
Vla. *p*  
Vlc. *p* *pizz.*  
Cb. *p*

dim.  
dim.  
*p*  
1.2. *con sord.*  
*p*

80 *pp*

6

Arpa  
T. I. *p dolce*  
T. II. *p dolce*  
Vla. *p dolce*  
Vlc. *p dolce*  
Cb.

poco cresc.  
dolce  
cresc.  
dolce  
cresc.  
dolce  
cresc.

3.4.

Cor. *f* *dim.*

Arpa *f* *dim.* *p*

VI. I *f* *dim.*

VL.II *f* *espress.* *dim.*

Vla. *f* *dim.* *espress.*

Vlc. *f* *dim.*

Cb. *f* *dim.* *90p*

**7**

**7**

Arpa *pp*

VI. I *più p*

VL.II *più p*

Vla. *dim. poco a poco*

Vlc. *più p*

Cb. *pp*

**95**