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PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

VÍTĚZSLAV NOVÁK
///
SERENADE

op. 36



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No. 221

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 Notturmo.

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 Notturmo.

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 apparantés 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 prise du Notturmo.

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FORMÜBERSICHT		SYNOPSIS OF FORM		RÉSUMÉ DE LA FORME.	
I. PRÄLUDIUM	Takt	I. PRELUDE	Bar	I. PRÉLUDE	Mesure
Exposition.....	1—50	Exposition.....	1—50	Exposition.....	1—50
Reprise.....	51—97	Recapitulation.....	51—97	Reprise.....	51—97
II. SERENATA (Scherzo)		II. SERENADE (Scherzo)		II. SÉRÉNADE (Scherzo)	
Exposition.....	1—66	Exposition.....	1—66	Exposition.....	1—66
Reprise.....	70—138	Recapitulation.....	70—138	Reprise.....	70—138
III. NOTTURNO		III. NOTTURNO		III. NOTTURNO	
Hauptsatz.....	1—58	Principal section...	1—58	Thème principal....	1—58
Mittelsatz.....	59—104	Middle section.....	59—104	Thème intermédiaire.....	59—104
Reprise.....	105—148	Recapitulation.....	105—148	Reprise.....	105—148
Koda.....	149—172	Coda.....	149—172	Coda.....	149—172
IV. FINALE		IV. FINALE		IV. FINALE	
Exposition.....	1—90	Exposition.....	1—90	Exposition.....	1—90
Einleitung.....	1—36	Introduction.....	1—36	Introduction.....	1—36
Hauptsatz.....	36—55	Principal section...	36—55	Thème principal....	36—55
Seitensatz.....	55—79	Subsidiary section...	55—79	Thème secondaire...	55—79
Schlußgruppe.....	79—90	Closing section.....	79—90	Groupe de cadence..	79—90
Durchführung.....	90—152	Development.....	90—152	Développement.....	90—152
Reprise.....	153—231	Recapitulation.....	153—231	Reprise.....	153—231
Koda.....	232—252	Coda.....	232—252	Coda.....	232—252

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

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PŘEHLED FORMY

	Takt
I. PRÄLUDIUM	
Exposice	1— 50
Reprisa	51— 97
II. SERENÁDA (Scherzo)	
Exposice	1— 66
Reprisa	70—138
III. NOTTURNO	
Hlavní věta	1— 58
Střední věta	59—104
Reprisa	105—148
Koda	149—172
IV. FINALE	
Exposice	1— 90
Úvod	1—36
Hlavní věta	36—55
Vedlejší věta	55—79
Závěrečná skupina	79—90
Provedení	90—152
Reprisa	153—231
Koda	232—252

M
1003
N69
S4
1913

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Serenade

Aufführungsrecht vorbehalten

I. Praeludium

Vítězslav Novák, Op. 36
(* 1870)

Andante tranquillo (♩ = 66)

5

Flauti

Oboi

Clarineti in $\left[\begin{matrix} A \\ La \end{matrix} \right]$

Fagotti

Corni in $\left[\begin{matrix} F \\ Fa \end{matrix} \right]$

Arpa

Violino I

Violino II

Viola

Violoncello

Contrabasso

Cor. *accel.*

Arpa *accel.*
poco cresc.

VI. I *p* *accel. e cresc.*

VI. II *p* *accel. e cresc.*

Vla. *p* *accel. e cresc.*

Vlc. *pizz. arco* *poco cresc.* *p* *accel. e cresc.*

Cb. *pizz. arco* *poco cresc.* *p* *accel. e cresc.*

poco cresc. 10

Cl. *ritard.* *mf*

Fg. *mf* *dim.*

Cor. *ritard.* *mf* *dim.*

VI. I *mf* *dim.*

VI. II *ritard. e dim.*

Vla. *ritard. e dim.*

Vlc. *ritard. e dim.*

ritard. e dim. 15

Ob. **1** *p* *espress.* 20

Cl. *dim. p* *p*

Fg. *p* *pocof* *p*

Cor. *p* *pocof* *dim.*

Arpa *p* *pocof* *dim.*

VI.I *p* *espress.*

VI.II *p* *pocof*

Vla. *p* *pocof*

Vlc. *p* *pocof*

Cb. *pizz.* *p* *pocof* 20 *dim.* **1**

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a piano accompaniment, and a bass staff with a piano accompaniment. The key signature has two sharps (F# and C#). The first staff begins with a *p* dynamic and a *fespress.* marking. The second and third staves begin with *mf* and *f* dynamics respectively. The system concludes with *dim.* markings on all three staves.

Second system of musical notation, consisting of two staves. The top staff is a treble staff with a melodic line, and the bottom staff is a bass staff with a piano accompaniment. The system begins with a *p* dynamic and a *poco f* marking. The top staff has a *dim.* marking, and the bottom staff has a *p* dynamic. The system concludes with *dim.* markings on both staves.

Third system of musical notation, consisting of four staves. The top two staves are treble staves, and the bottom two are bass staves. The system begins with a *p* dynamic and a *fespress.* marking. The second and third staves begin with *mf* and *f* dynamics respectively. The system concludes with *dim.* markings on all four staves. A measure number *25* is written below the bottom staff.

Fourth system of musical notation, consisting of four staves. The system begins with a *mf* dynamic. The top staff has a *dim.* marking. The second and third staves begin with *mf* and *dim.* markings respectively. The bottom staff begins with a *p* dynamic. The system concludes with *dim.* markings on the top and second staves, and a *p* dynamic on the bottom staff. A boxed number **2** is located above the second staff.

Fifth system of musical notation, consisting of four staves. The system begins with a *p* dynamic. The top staff has a *pp* dynamic. The second and third staves begin with *p* and *pp* dynamics respectively. The bottom staff begins with a *p* dynamic. The system concludes with *pp* markings on all four staves. A measure number *30* is written below the bottom staff.

1.2.
Cor. *pp*

Arpa

VI. I *p dolce* *poco cresc.* *dolce* *poco cresc.*

VI. II *p dolce* *dolce*

Vla. *p dolce* *poco cresc.* *dolce* *poco cresc.*

Vlc. *p dolce* *poco cresc.* *dolce* *poco cresc.*

Cb.

35

Cl. *p* *pp* *mf*

Fg. *p* *pp* *mf*

Arpa

VI. I *pp* *p* *cresc.*

VI. II *pp* *p* *cresc.*

Vla. *pp* *cresc.*

Vlc. *p* *cresc.*

Cb. *pizz.* *p*

Ob. *a 2* 45

Cl. *a 2*

Fg. *a 2* *ff*

Cor. *ff* 1. *a 2*

Arpa

Vl. I

Vl. II

Vla.

Vlc.

Cb.

45

4

Cl. *a 2*

Fg.

Cor.

Arpa

VI.I

VI.II

Vla.

Vlc.

Cb.

f

mf p

f

p

fp

p

arco

50

55

4

Cor.

Arpa

VI.I

VI.II

Vla.

Vlc.

Cb.

accel.

poco cresc.

accel. e cresc.

3

60

Cl. *mf* *dim.* *p*

Fg. *mf* *dim.* *p*

Cor. *mf* *dim.* *p*

VI.I *mf* *dim.*

VI.II *rit. e dim.*

Vla. *rit. e dim.*

Vlc. *rit. e dim.*

65

5

Ob. *1. p* *espress.* *fp* *p dolce* *cresc.*

Cl. *poco f* *fp* *cresc.*

Fg. *poco f* *fp* *cresc.*

Cor. *fp*

Arpa *p* *cresc.* *f* *dim.* *p*

VI. I *p* *espress.* *fp*

VI. II *p* *poco f*

Vla. *p* *poco f* *fp*

Vlc. *p* *poco f* *fp*

Cb. *p pizz.* *p* *poco f* *fp*

5 *p* *poco f* 70 *dim.*

75

Ob. *f* *dim.*

Cl. *f* *dim.*

Fg. *f* *dim.*

Cor. *f*

Arpa *f* *dim.*

VI.I *cresc.* *ff* *dim.*

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

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

Vlc. *cresc.* *ff* *dim.*

Cb. *cresc.* *ff* *arco* *75 dim.*

6

Cl. *mf* *dim.* *p* *p*

Fg. *mf* *dim.* *p*

Cor. 1.2. *p* *con sord.*

Arpa *p* *p*

Fl. I *p* *pp*

Fl. II *p* *pp*

Vla. *p* *pp*

Vlc. *p* *pizz.* *pp arco*

Cb. *p* *pp*

80

6

Arpa

Fl. I *p dolce* *poco cresc.* *dolce* *cresc.*

Fl. II *p dolce* *poco cresc.* *dolce* *cresc.*

Vla. *p dolce* *poco cresc.* *dolce* *cresc.*

Vlc. *p dolce* *poco cresc.* *dolce* *cresc.*

Cb.

3.4. 7

Cor. *f* *dim.*

Arpa *f* *dim.* *p*

VI. I *f* *dim.*

VI. II *f* *espress.*

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

Vlc. *f* *dim.*

Cb. *f* *dim.* 7 *90^p*

Arpa *pp*

VI. I *più p* *pp*

VI. II *più p* *pp*

Vla. *dim. poco a poco*

Vlc. *più p* *pp*

Cb. *pp* *95*