



Kalmus Chamber Library

ANTONÍN
DVOŘÁK

SERENADE

for Winds, Violoncello, and Double Bass

in D minor

Critical Edition based on the Composer's Manuscript
Edited by Otakar Šourek

Op. 44, B. 77

FULL SCORE

EDWIN F. KALMUS, CO.

SERENADE

OP. 44

Critical edition based on original sources and prepared for the press by the Editing Board for the Works of Antonín Dvořák: Otakar Šourek, Chairman — Jan Hanuš, Chief Editor — František Bartoš — Dr Jiří Berkovec — Dr Antonín Čubr — Ladislav Láška — Antonín Pokorný — Karel Šolc.

Antonín Dvořák (8. IX. 1841—1. V. 1904) composed, in all, two serenades for a simplified orchestra: in 1875, the Serenade in E major for string orchestra (op. 22) and, three years later, the *Serenade in D minor for wind instruments, violoncello and double-bass* (op. 44). (From a planned third Serenade, begun in the following year 1879, there arose a new composition entitled “Czech Suite”.) Both Serenades rank among the most characteristic and also the loveliest expressions of Dvořák’s creative spirit: the instrumentation of the second of them, however, corresponds more to the original character of a composition destined to be performed in the evening somewhere in a garden, or elsewhere, in the open air (originally the so-called “Cassations”). Besides, it is also important as the first in a series of works, with which, at the beginning of 1878, Dvořák was opening a new period in his creative activity.

It was closely before the origin of the three “Slavonic Rhapsodies” op. 45 and the first series of the “Slavonic Dances” op. 46, and therefore it is not surprising that also in the Serenade for wind instruments there often resounds a tone characteristic of the cycles just mentioned. This can be felt not only from the characteristic Czech colouring of the second (Scherzo) movement, of which the beginning and the closing section clearly approach the character of the Czech folk dance “sousedská” (Neighbours’ Dance), while the middle part is interwoven with the rhythms of the Furiant, but also from the degree in which this Czech tone permeates all the other movements. With the only exception, formed by the quiet and warmly singing third movement, the prevailing mood is one of an old-world well-disposed and cordial humour.

A special charm of this Wind Serenade lies also in its uniquely beautiful sound achieved by seemingly simple means. This, moreover, is not only a part of the external impression, but the result of the whole inner and external compositional structure. The choice of the themes, its rhythmical and dynamic colouring, its development in various imitations and figurations, all this is in perfect harmony with the sound and expressive character of the respective instruments.

The Wind Serenade, as was with Dvořák customary, originated spontaneously and very quickly. The first movement was written, both in sketch and score, in one single day—on January 4th, 1878. And if the sketch of the other movements does not mention any dates, those indicated in the definite version of the score bear a sufficient testimony to the speed of Dvořák’s work: the second movement was completed on the 8th, the third on the 12th and the final, fourth movement on the 18th of the same month. Thus the sketch and the score of the Serenade took Dvořák not more than a fortnight during which the whole composition was written in the composer’s flat in Prague II, No. 564 (Žitná Street 10).

The work was performed for the first time by the composer himself with the orchestra of the Czech Interim Theatre in Prague, at a concert of his compositions which took place on November 17th, 1878 in Prague. As early as April of the next year the Serenade was published by Simrock's Berlin publishing house, in score, parts and a piano duet arrangement by Dr Josef Zubatý. The edition was dedicated to the German music critic Louis Ehlert (1825—1884), certainly from gratitude for his enthusiastic review of the Moravian Duets and Slavonic Dances in the Berlin paper "Nationalzeitung", which helped considerably to a quick popularisation of Dvořák's music in Germany. Witness to this appears also in Ehlert's letter to Dvořák, written on November 27th, 1878 in Wiesbaden, in which we read: "*In Berlin my critique produced a positive 'run' on the music shops and, I can say without exaggeration, made you a name overnight. Heaven grant that the high opinion I have of your talent may be fully justified.*"

The relation of the present edition by the State Publishing House KLHU to the first print is discussed in detail in the Editors' Notes following the last page of the score.

Translated by Dr L. Dorůžka

Otakar Šourek

DURATA CCA 23,50'

I. Moderato, quasi marcia (3.50')	pag. I
II. Minuetto. Tempo di minuetto (6.20')	„ II
III. Andante con moto (7.20')	„ 31
IV. Finale. Allegro molto (6.80')	„ 46

ORCHESTRA:

2 Oboe, 2 Clarinetti, 2 Fagotti, Contrafagotto ad lib.,

3 Corni,

Violoncello e Contrabasso

SERENÁDA SERENATA

I

4. I. 1878

ANTONÍN DVOŘÁK, op. 44
(1841 - 1904)

Moderato, quasi marcia

Oboi I. II. *f* *a2* *tr*

Clarineti I. II. B *f*

Fagotti I. II. *f*

Contrafagotto (ad libitum) *f*

I. II. F *f*

Corni *f*

III. B basso *f*

Violoncello *f*

Contrabasso *f*

Ob. I. II. *5 a2* *tr* *p*

Cl. I. II. B *p*

Fag. I. II. *a2* *p*

Cfag. *p*

I. II. F *p*

Cor. *p*

III. B basso *p*

Vlc. *p*

Cb. *p*

10 a 2

Ob. I. II. *tr* *cresc.*

Cl. I. II. B *cresc.*

Fag. I. II. *a 2* *cresc.*

Cfag. *p* *cresc.*

I. II. F *cresc.*

Cor. *cresc.*

III. B basso *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

15

Ob. I. II. *cresc.* *a 2* *p* *A* *tr*

Cl. I. II. B *cresc.* *f* *p* *p* *tr*

Fag. I. II. *cresc.* *f* *a 2* *p*

Cfag. *cresc.* *f*

I. II. F *cresc.* *f* *p*

Cor. *cresc.* *f* *p*

III. B basso *cresc.* *f* *p*

Vlc. *cresc.* *f* *p*

Cb. *cresc.* *f* *p*

345 350

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

p



355 360

Ob. I. II.

Cl. I. II. A

Fag. I. II.

Cfag.

I. II. F

Cor.

III. D

Vlc.

Cb.

mf *cresc.* *ff* *tr*

M

365

Ob. I.II.
Cl. I.II. A
Fag. I.II.
Cfag.
I.II.F
Cor.
III.D
Vlc.
Cb.

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370

375

Ob. I.II.
Cl. I.II. A
Fag. I.II.
Cfag.
I.II.F
Cor.
III.D
Vlc.
Cb.

EDITORS' NOTES

SOURCES:

a) Dvořák's manuscript score, originally the property of the State Conservatory of Music in Prague, from December 31 st 1952 in the collections of the Music Department of the National Museum in Prague (sign. 820/52). It comprises 27 sheets 315 : 246 mm, now enclosed each in a separate

The second page is empty. The following 26 sheets are of 24-stave music paper. Page 3 contains Dvořák's own title (in Czech):

Serenade No. II
Opus 44.
for two Oboes
2 Clarinetti
2 Fagotti
1 Contrafagott
3 Corni
Contrabass and cello
composed by
Antonín Dvořák.

Pages 4–53, numbered 1–50, and in addition to this also (irregularly) as 2–51, contain the music manuscript. The last page (the 54th), is empty. The music manuscript is divided mostly into 3 groups of staves on each page, with the only exception of page 51, which comprises 2 groups of staves only. When indicating the names of the instruments at the beginning of the first movement (on page 4) Dvořák wrote on the first two staves *Flauto 1^{mo}* and *Flauto 2^{do}*, which proves that he originally thought of a larger orchestra. These words, however, are crossed out and the respective staves do not contain a single note. The dates of the beginning and completion of the respective movements reprinted in our edition correspond to those mentioned in the manuscript, with the exception of the date at the end of the first movement which reads in the manuscript: “18 $\frac{4}{7}$ 78 | finished in the evening” and of the date at the end of the whole work: “Finished on January 18th 1878 | Antonín Dvořák.”

The manuscript, which was used as the engraver's master-copy, contains insertions written not in Dvořák's handwriting, in red ink, and blue pencil. They concern the

cellophane envelope, bound in halfleather covers. The first sheet of plain (non-music) paper contains, on its first page, a title, written in ornamental letters not in Dvořák's handwriting:

Anton Dvořák | Serenade | op. 44 | Partitur |
Manuscript

arrangement of the music manuscript, indications for the engraver, orientation letters etc. From the original, as well as from our edition, the manuscript differs especially in the fact that the recapitulation of the Minuet (here bar 193–256) is not written out, but only indicated by Da Capo (the closing bars 257–261 follow in the manuscript immediately after bar 68). Besides, some bars of the bassoon part, written in the tenor clef in the manuscript, have been transferred into the bass clef in our edition.

b) Original edition from the year 1879 by N. Simrock, Berlin. Score (ed. No. 8074) and parts (Ed. No. 8075).

Our edition is based on the Simrock print published during the composer's life and doubtlessly under his direct supervision. It has been carefully collated with the manuscript. The more important differences between the sources are listed in the Editorial Notes (“Annotazioni”). In our edition, obvious mistprints have been corrected and details omitted in Simrock's edition have been inserted in accordance with the manuscript. Besides, minor expression marks have been added in accordance with analogous passages of the manuscript. The more important editors' addenda have been put in square brackets [].

ABBREVIATIONS:

- A = the manuscript score
S = Simrock's edition
SN = the present edition by the State Publishing House KLHU
Vers. I. = original version, changed by the composer in the manuscript
[!] = a slip in the manuscript or misprint.

Large Arabic numbers indicate the bar, the small numbers beside them the note in the bar; rests are not counted.

VYDAVATELSKÉ POZNÁMKY
ANNOTAZIONI

I

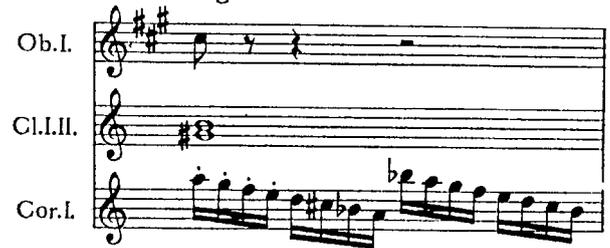
- 44 Cl. II, A: *a* [!]; SN = S
Fag. I., II, A: *b-B*; SN = S
Cfag., A: *B*; SN = S
51 Fag. II, A: *d*; SN = S (*D*)
23, 27 Tutti, A: *f*; SN = S (-)
25 Cor. I, II, Vlc., Cb., A: *ff*; SN = S
743 Cl. I, A: *c¹*; SN = S

II

- 31 Cl. I, S:  ;
SN = A (vide 27!)
- 33 Fag. I, S:  ;
SN = A (vide 29!)
- 143 Cl. I, II, A: -; S (SN): *dimin.*
144 Cl. I, II, A: *dim.*; S: -
260, 261 Cor. II, A: *c¹*; SN = S

III

- 60 Vers. I.: segue:



Musical notation for measures 60-67, featuring three staves: Ob. I., Cl. III., and Cor. I. The notation includes various notes, rests, and dynamic markings.

- 67 Vlc., A: *non legato*; S (SN): *pizz.*
732 Vlc., A: -; S (SN): *arco*

IV

- 91-96 Cor. III, A: *in B*; SN = S
145 Fag. II, A: *F* [!]; SN = S
354 Ob. I, II, vers. I.:



Musical notation for measure 354, featuring a single staff for Ob. I, II, vers. I. The notation includes notes and rests.

Frant. Bartoš