

SERENÁDA

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I

4. I. 1878

ANTONÍN DVOŘÁK, op. 44
(1841 - 1904)

Moderato, quasi marcia

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

Clarinetti I. II. B *f*

Fagotti I. II. *f*

Contrafagotto (ad libitum) *f*

I. II. F *f*

Corni

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.

III. B basso *p*

Vlc. *p*

Cb. *p*

Musical score for measures 10-14. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F Cor., III. B basso, Vlc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 10 starts with a dynamic of *a 2*. Measure 11 has a *cresc.* marking. Measure 12 has a *tr* marking. Measure 13 has a *cresc.* marking. Measure 14 has a *cresc.* marking. The Cfag. part starts at measure 13 with a *p* dynamic and a *cresc.* marking.

Musical score for measures 15-19. The score includes parts for Ob. I. II., Cl. I. II. B, Fag. I. II., Cfag., I. II. F Cor., III. B basso, Vlc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 15 starts with a dynamic of *a 2*. Measure 16 has a *cresc.* marking. Measure 17 has a *f* dynamic. Measure 18 has a *p* dynamic. Measure 19 has a *tr* marking. The Cfag. part starts at measure 16 with a *f* dynamic. The Vlc. and Cb. parts start at measure 16 with a *cresc.* marking.

20

Ob. I. II. *a 2* *tr*

Cl. I. II. B *cresc.* *f cresc.* *ff*

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

Cfag. *f* *ff*

I. II. F *cresc.* *f cresc.* *ff*

Cor.

III. B basso *cresc.* *f* *ff*

Vlc. *f cresc.* *ff*

Cb. *f cresc.* *ff*

25

Ob. I. II. *a 2* *tr* *a 2*

Cl. I. II. B *p*

Fag. I. II. *a 2*

Cfag.

I. II. F

Cor.

III. B basso

Vlc.

Cb.

B 30

Ob. I. II. *fp* *p* *dim.* *pp*

Cl. I. II. B *p*

Fag. I. II. *p* *fp* *p* *dim.* *pp*

Cfag.

I. II. F *p*

Cor.

III. B basso *p* *dim.* *pp*

Vlc. *pp* *p* *dim.* *pp*

Cb. *pp* *p* *dim.* *pp*

35

Ob. I. II. *p* *f* *dim.*

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

Fag. I. II. *p* *p* *f* *dim.*

Cfag.

I. II. F *p*

Cor. *p*

III. B basso *p* *dim.*

Vlc.

Cb.

Ob. I. II. *p* *cresc.* 40 *f* *dim.* *ritard.* *pp* *a tempo*

Cl. I. II. B *p* *cresc.* *f* *dim.* *pp*

Fag. I. II. *p* *cresc.* *f* *dim.* *pp*

Cfag.

I. II. F *cresc.* *f* *dim.* *pp*

Cor.

III. B basso *cresc.* *f* *dim.* *pp*

Vlc.

Cb.

Ob. I. II. *p* 45 *cresc. cresc.* *f* *p*

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

Fag. I. II. *p* *pp* *cresc.* *f* *p*

Cfag.

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

Cor.

III. B basso *p* *f*

Vlc. *pp* *cresc.* *f*

Cb. *pp* *cresc.* *f*

Musical score for measures 47-50. The score includes parts for Ob. I.II., Cl. I.II.B, Fag. I.II., Cfag., I.II.F Cor., III.B basso, Vlc., and Cb. The music features dynamic markings such as *cresc.*, *p*, *f*, and *pp*. A measure number '50' is visible at the top right of the first staff.

Musical score for measures 51-54. The score includes parts for Ob. I.II., Cl. I.II.B, Fag. I.II., Cfag., I.II.F Cor., III.B basso, Vlc., and Cb. The music features dynamic markings such as *p*, *pp*, and *D*. A double bar line is present at the end of the first system.

55

Ob. I. II. *p* *p cresc.* *f*

Cl. I. II. B *cresc.* *mf cresc.* *f*

Fag. I. II. *p cresc.* *mf cresc.* *f*

Cfag. *p cresc.* *mf cresc.* *f*

I. II. F
Cor. *[p] cresc.* *mf* *f*

III. B basso *mf cresc.*

Vlc. *mf* *f*

Cb. *mf* *f*

60

Ob. I. II. *ff* *ritard.*

Cl. I. II. B *ff* *a 2*

Fag. I. II. *ff*

Cfag. *ff*

I. II. F
Cor. *ff* *a 2*

III. B basso *ff*

Vlc. *ff*

Cb. *ff*

E a tempo

Ob. I. II. *f* *a2* *tr* 65 *p* *tr*

Cl. I. II. B *f* *p* *a2*

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

Cfag. *f*

I. II. F *f* *p*

Cor. *f* *p*

III. B basso *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

Double bar lines with repeat signs are present at the beginning and end of this system.

Ob. I. II. *tr* *mf* *tr* 70 *dim.* *tr* *p* *dim.* *tr*

Cl. I. II. B *mf* *dim.* *p* *dim.*

Fag. I. II. *a2* *mf* *f_s* *dim.* *[p dim.]*

Cfag. *mf* *dim.* *p* *dim.*

I. II. F *mf* *dim.*

Cor. *mf* *dim.*

III. B basso *mf* *dim.*

Vlc. *mf* *dim.* *p*

Cb. *mf* *dim.* *p*

Double bar lines with repeat signs are present at the beginning and end of this system.

Musical score for measures 73-75. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is one flat (B-flat). Measure 73 starts with a *pp* dynamic and a trill in the Oboe. Measure 74 features a *pptr* dynamic in the Clarinet and trills in both Clarinet and Oboe. Measure 75 begins with a *pp* dynamic in the Clarinet and continues with various dynamics including *p* and *pp* in the lower strings and woodwinds.

Musical score for measures 76-80. The score includes parts for Ob. I. II., Cl. I. II. B., Fag. I. II., Cfag., I. II. F. Cor., III. B. basso, Vlc., and Cb. The key signature is one flat (B-flat). Measure 76 starts with a *p* dynamic in the Oboe. Measure 77 features a *pp* dynamic in the Clarinet and *p* in the Bassoon. Measure 78 has *pp* dynamics in the Clarinet and Bassoon. Measure 79 includes a *pp* dynamic in the Oboe and a *pp* dynamic in the Bassoon. Measure 80 concludes with *pp* dynamics in the Clarinet and Bassoon.

ritardando a tempo

Ob. I. II. *pp* *pp* *p* *fz*

Cl. I. II. B *pp* *pp* *p* *fz*

Fag. I. II. *dim.* *pp* *p*

Cfag.

I. II. F *pp* *pp* *p* *p*

Cor. *pp* *pp* *p* *p*

III. B basso *pp* *pp* *pp* *pizz.*

Vlc. *dim.* *pp* *pizz.*

Cb. *dim.* *pp* *pizz.*

85 90

Ob. I. II. *fp* *dim.*

Cl. I. II. B *fz cresc.* *fp* *dim.* *pp*

Fag. I. II. *fz* *fp* *dim.* *pp*

Cfag.

I. II. F *mf* *fp* *pp* *pp*

Cor. *mf* *fp* *pp* *pp*

III. B basso *pp*

Vlc. *arco* *fp arco* *pp*

Cb. *fp* *pp*