

# Серенада №2 Serenade

Редакция С. Левина  
Edited by S. Levin

А. ГЛАЗУНОВ  
A. GLAZUNOV  
(1865-1936)

*Allegro scherzando* ♩ = 152

Corno in F (solo)

Violino I

Violino II

Viola

Violoncello

Contrabasso

The first system of the score is for the beginning of the piece. It features a solo Horn in F (Corno in F) with a 'solo' marking. The strings (Violino I, Violino II, Viola, Violoncello, and Contrabasso) provide accompaniment. The tempo is marked 'Allegro scherzando' with a quarter note equal to 152 beats per minute. The key signature has one flat (B-flat) and the time signature is 3/4. Dynamics include 'mp' (mezzo-piano) and 'p' (piano).

The second system continues the musical piece. It includes dynamics such as 'pp' (pianissimo), 'p' (piano), and 'mf pizz.' (mezzo-forte pizzicato). There are also 'v.' (vibrato) markings above some notes in the violin parts.

The third system continues the musical piece. It includes dynamics such as 'mp' (mezzo-piano).

*Tempo* по изданному оркестровому варианту пьесы.

В автографе темп не указан.

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First system of musical notation, consisting of six staves. The top staff is a single melodic line. The second and third staves are a pair of treble clefs. The fourth and fifth staves are a pair of bass clefs. The sixth staff is a single bass line. The music features various note values, rests, and phrasing slurs.

Second system of musical notation, consisting of six staves. It continues the musical piece from the first system. The notation includes dynamic markings such as *mf* and *mf arco*, and phrasing slurs.

Third system of musical notation, consisting of six staves. It begins with a section marked with a boxed letter 'A'. The music includes dynamic markings such as *mf dolce*, *mp*, *pizz.*, and *pp*. There are also performance instructions like *v* (vibrato) and *2* (second ending). The notation includes various note values, rests, and phrasing slurs.

First system of musical notation, consisting of five staves. The top staff is a single melodic line. The second staff contains a melodic line with fingerings 2, 3, 2, and 4. The third and fourth staves are for a pair of violas, with the fourth staff including a *p.* dynamic marking. The fifth staff is the bass line.

Second system of musical notation, consisting of five staves. The top staff includes the word *dolce*. The second staff has fingerings 3, 4, 3, and 4. The third staff is marked *arco* and *p.*. The fourth staff is marked *pizz.* and *mp*. The fifth staff is the bass line.

Third system of musical notation, consisting of five staves. The bottom right of the system features a *mf* dynamic marking.

B

First system of musical notation. It consists of five staves. The top staff is a treble clef with a double bar line and a fermata. The second staff is a treble clef with a forte (*f*) dynamic and an *arco* marking. The third staff is a treble clef with a forte (*f*) dynamic and an *arco* marking. The fourth staff is an alto clef with a forte (*f*) dynamic and an *arco* marking. The fifth staff is a bass clef with a mezzo-forte (*mf*) dynamic and a *solo* marking. The system contains several measures of music with various dynamics and markings.

Second system of musical notation. It consists of five staves. The top staff has a *rit.* (ritardando) marking and a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic and a *v* (accents) marking. The third staff has a mezzo-forte (*mf*) dynamic and a *v* marking. The fourth staff has a mezzo-forte (*mf*) dynamic and a *v* marking. The fifth staff has a mezzo-forte (*mf*) dynamic. The system contains several measures of music with various dynamics and markings.

Third system of musical notation. It consists of five staves. The top staff has an *a tempo* marking and a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic and a *v* marking. The third staff has a piano (*p*) dynamic. The fourth staff has a pizzicato (*pizz.*) marking and a piano (*p*) dynamic. The fifth staff has a mezzo-forte (*mf*) dynamic. The system contains several measures of music with various dynamics and markings.

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a more complex melodic line, featuring fingerings 1 and 2, and a flat sign. The third staff is an alto clef with a bass line. The fourth and fifth staves are bass clefs with a bass line. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a complex melodic line, featuring fingerings 0, 3, 1, 3, 3, 1, 0 and a flat sign. The third staff is an alto clef with a bass line. The fourth and fifth staves are bass clefs with a bass line. The system concludes with a double bar line.

The third system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a complex melodic line, featuring fingerings 0, 3, 2, 2 and a flat sign. The third staff is an alto clef with a bass line. The fourth and fifth staves are bass clefs with a bass line. The system concludes with a double bar line.

C

poco rit.<sup>\*)</sup> a tempo

*f cantabile*

*f arco*

*f arco \*\*)*

*solo*

*p dolce*

*solo*

*p dolce*

*p*

*solo pizz.*

*p*

*pizz.*

<sup>\*)</sup> В изданном оркестровом варианте пьесы rit.

<sup>\*\*)</sup> В автографе у контрабаса тремоло на протяжении пяти тактов. Далее тремоло отсутствует.

*mf*  
*pizz.*  
*p cresc.*  
*cresc.*  
*mp sola*  
*p dolce*  
*cresc.*  
*cresc.*  
*cresc.*  
*arco*  
*mf*

**D**  
*f marcato*  
*arco*  
*f*  
*f*  
*f*  
*arco*  
*f*  
*f*  
*f*

*[dim.]*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

Musical score for a piece, page 14. The score is in 3/4 time and features a complex texture with multiple staves. The upper staves contain melodic lines, while the lower staves feature dense triplets. Performance markings include "sul G", "mf dim.", "p", "rit.", "pp", and "pizz.".

<sup>\*)</sup> По изд. партитуре. В автографе rit. в следующем такте.



## Tranquillo \*)

pp

mp

mp

mp

arco

mp

mp

The first system of the musical score consists of six staves. The top staff is in bass clef and begins with a piano-piano (pp) dynamic marking. The second, third, and fourth staves are in treble clef and contain melodic lines with various dynamics including mezzo-piano (mp). The fifth staff is in bass clef and includes the instruction 'arco' above the staff. The bottom staff is in bass clef and also has an mp dynamic marking. The music is in a 3/4 time signature and features a variety of note values and rests.

ad libitum

pizz.

p dim.

pizz.

p dim.

pizz.

p dim.

pizz.

dim.

p dim.

The second system of the musical score consists of six staves. The top staff begins with the instruction 'ad libitum' above the staff. The second, third, and fourth staves are in treble clef and feature pizzicato (pizz.) markings. The fifth staff is in bass clef and includes a 'v' marking above the staff. The bottom staff is in bass clef and has a 'p dim.' dynamic marking. The music continues with various dynamics and articulations.

\*) По изд. партитуре. В автографе a tempo.

**ALEKSANDR KONSTANTINOVICH GLAZUNOV** (1865—1936) was an outstanding Russian classical composer, prominent musician and public figure, orchestra conductor and pedagogue. Distinguished by pronounced originality, his music, at the same time, is characterized by a close link with the classical traditions of 19th century Russian music. These traditions found further development and creative elaboration in Glazunov's works. Glazunov attracted M. A. Balakirev's attention when still a small boy, and through the latter the music instruction of the would-be composer was entrusted to N. A. Rimsky-Korsakov. Glazunov's development was also greatly influenced by A. P. Borodin and, after the end of the 80-s, by P. I. Chaikovsky, and later, to a certain extent, by S. I. Taneyev.

Glazunov started composing music at a very early age: he wrote his First Symphony at sixteen and the First Quartet at seventeen. These compositions won him wide public interest and renown. Aside from composition Glazunov engaged in active public work. From 1889 he was a professor and from 1905 to 1928 the director of the St. Petersburg Conservatoire. As such he acted as a progressive-minded man, who took a liberal stand toward the students' revolutionary movement and who openly defended Rimsky-Korsakov, when the latter was expelled from the teaching staff of the Conservatoire during the 1905 Revolution. In the first decades of the 20th century, when anti-realistic and decadent trends became rampant in Russian music, Glazunov, together with Taneyev, remained consistent partisan of the principles of realism, progressive ideas and popular spirit in art. Glazunov's name became world wide known at that period. In 1907 he was awarded the degree of Doctor of Music by Cambridge and Oxford Universities. Glazunov played an important role in the early period of the development of Soviet music as well. In 1922 he received the title of the People's Artist of the Republic.

In 1928 Glazunov went for medical treatment to France and died there in 1936.

Glazunov was most prominent in the field of instrumental music. He composed eight symphonies (the Ninth remained unfinished), symphonic overtures and programme suites (including "Stenka Razin", "The Forest", "The Kremlin", "Spring", and "From the Middle Ages"), a violin concerto, two piano con-

viola part, and because of this it was wrongly entitled "Serenade for Viola, French Horn and String Quartet". Actually the viola repeats note for note the French horn part and apparently was meant to substitute for it.

The "Serenade" was written immediately after Glazunov's return from a trip to Spain, and vivid impressions of that country and the acquaintance with Spanish folk music undoubtedly prompted the composition of the piece.

In character the "Serenade" resembles the "Novellettes". It is the type of dance piece wherein a colourful folk dance is juxtaposed with episodes of "sultry" lyricism.

At first Glazunov wrote the "Serenade" for French horn solo with string orchestra accompaniment. This is shown by his use of plural in designating instruments in the score (Violini, Violoncelli, Contrabassi) and by his *divisi* writing of the cello and bass parts from bar 132 to 140. Afterwards, apparently, Glazunov was dissatisfied and completely re-orchestrated the work for small symphony orchestra. In this version, the "Serenade" was published as op. 11 (Beliayev edition).

In the present edition the "Serenade" is published as a piece for solo horn accompanied by a string quintet (not an orchestra). Thus the accompaniment properly exhibits an ensemble rather than an orchestral character.

certos and a cello concerto, a concerto for saxophone and string orchestra, seven string quartets and one for saxophones, a string quintet, "Novellettes" and the Suite for String Quartet, a number of quartet miniatures, two piano sonatas, piano, violin and cello pieces, twenty romances, three ballets — "Raymonda", "The Seasons" and "Lady-Chambermaid", and several choral works. Of his many compositions, the most famous are the ballet "Raymonda", the Fifth and the Eighth symphonies, the "Solemn Overture", the Violin Concerto which is played by most of the Soviet and foreign violinists, the Fourth and the Fifth quartets, the "Novellettes", concert waltzes, etc.

Glazunov's music is distinguished by the breadth and depth of its content: Russian and Slavonic themes, and the East in the generalized form typical of the Russian classics (found in Borodin's and Rimsky-Korsakov's works), Hungarian and Spanish tunes are present in Glazunov's compositions in a rich variety. A feature peculiar to Glazunov as a composer is his love for themes of the Middle Ages, of Romantic chivalry ("Raymonda", "From the Middle Ages", "The Minstrel's Song", etc.). Turning to such subjects Glazunov creates monumentally epic images, bright and colourful lifelike episodes, ritual scenes, and dances. The serene, poetical lyricism embodied in the captivating and expressive melodies is an important trait of his music. Others are the tranquil manner of narration, the ornamental polyphony (of imitative type with the use of collateral parts, characteristic of Russian folk choral singing) and the broad development of monothematic principles.

Up till now some of Glazunov's works never saw print. Several pieces for wood-winds with string ensemble have existed in manuscript. Among them are the "Idyll" for French horn and string quartet, "Serenade No. 2" for French horn and string orchestra, "Réverie orientale" ("Oriental Reverie") for clarinet and string quartet.

"Serenade No 2" was completed, as the author's note on the score indicates, on August 16, 1884, at Levashovo. (The author's manuscript is in the custody of the Saltykov-Shchedrin State Public Library in Leningrad, A. K. Glazunov's Archives, № 255.) The Manuscript Section of the Leningrad Conservatoire Library has an additional version of the work arranged for French horn and piano (Manuscript Section № 1381). The latter version has a separate

For this reason, certain changes have been made in the text: in accordance with the published score, the bass tremolo (letter C, bars 115—120) has been removed; the instrumentation of the eight measures (132—140) where the cellos and basses played *divisi* has been changed. In the original these measures were as follows:

Additionally, the dedication to G. Franke, which is found in the manuscript but not in the Beliayev edition, is also dropped in the present edition.

The first performance of this variant of the "Serenade" was on October 16, 1956, at the Leningrad Research Institute of Theatre, Music and Cinema Art by V. M. Buyanovsky (French horn) and the string ensemble: L. C. Findel, V. I. Ioff, E. I. Rabinovich, M. I. Ratner and N. V. Slovachevsky.

L. Raaben