
alfred schnittke

serenade

für klarinette, violine, kontrabass, schlagzeug und klavier

partitur

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serenade (1968)

alfred schnittke
(1934)

①

Clarinetto in sib
Violino
Contrabbasso
Pianoforte
Perc. [2 Piatti, 2 Tom-tom, Tamburo, Gran cassa]

② Senza tempo

Cl. (Sib)
Vi.
Cb.
Pf.
Perc.

NB. Alle Instrumentalisten spielen unabhängig voneinander. Zwischen den in Klammern stehenden Gruppen sind kurze Pausen zu halten. Beim ersten Glockenschlag (Nr. 2 etc.) unterbrechen alle sofort das Spiel. Hat ein Instrumentalist schon vor dem Glockenschlag alle Gruppen gespielt, beginnt er wieder bei der ersten. / All the instrumentalists play independently of one another. Short pauses should be made between the groups in brackets. At the first bell stroke (no. 2 etc.), they all stop playing immediately. If an instrumentalist has already got through all the groups before the bell stroke, he begins again with the first one. / Tous jouent indépendamment les uns des autres. Le passage d'un des groupes entre crochets à un autre nécessite de courtes pauses. Au premier coup de cloche (c.-à-d. à N^o 2 etc.) tous les instruments font silence. Ceux qui ont déjà joué tous les groupes avant le coup de cloche recommencent depuis le début en prenant le premier groupe.

3

Cl. (Sib) 3" 3,5" 2,5"

Vl. 3" 2,5" 3"

Cb. 4,5" 3,5" 4,5" *gliss*

Pf. 2,5" 3" 3"

Perc. 3,5" 6" 3" *mf sempre*

Cl. (Sib) 3" 2,5" 3"

Vl. 2,5" *rall. - - - a tempo pizz* 4" *arco* 4,5"

Cb. 2,5" 5"

Pf. 3,5" 4"

Perc. 4,5" 4"

4 Senza tempo

Cl. (Sib) 2,5" 3" 2"

Vl. 3,5" 3,5"

Cb. 4"

Pf. 5" 3"

Perc. 4" *Camp.* 5:3

5

Cl. (Sib) 2,5'' *ff* 3,5'' *mf* 3'' *f* 6'' *mf*

VI. 2'' *ff* 3,5'' *mf* *pizz* *arco* 3'' *f* 6'' *ff*

Cb. 3,5'' *ff* 4'' *mf* 3'' *f* 2'' *f* 6'' *ff*

Pf. 3'' *ff* 4'' *mf* 6'' *f*

Perc. 4'' *mp* 3'' 3,5''



6 Senza tempo

Cl. (Sib) 6'' *f* 3'' *mf*

VI. 3'' *f* 6'' *mf*

Cb. 3'' *f* 5'' *ff*

Pf. 4'' *ff* 3'' *f* 2'' *mf*

Perc. 4'' 6'' 4'' Camp. *f*

7

8 Senza tempo

Cl. (Sib) 2'' 2'' 3,5''
 Vl. 2'' a tempo 2,5'' 3''
 Cb. 2'' 3'' 2''
 Pf. 3'' 2,5'' 1,5''
 Perc. 2'' 1,5'' 2,5''
 Camp. f

9

10 Senza tempo

11 Quasi Cadenza

Cl. (Sib) mp
 Vl. p
 Cb. mp
 Pf. mp
 Perc. pp
 Camp. f

Cl. (Sib) ff
 Vl. ff
 Cb. ff

12

C (sib) *ff* 3" *f* 2,5" *mf* 2,5" *mp* 3,5"
 Vl. *ff* 4" *f* 2,5" *p* *a tempo* 3"
 Cb. *ff* 2,5" *f* 3,5" *mf* 3" *mp* 4,5"
 Pf. *ff* 4,5" *f* 2,5" *mf* 2,5"
 Perc. *f* 4" *mf* 2,5" *mp* 3,5"



13

C (sib) *p* 4" *pp* 3" *pp* 0,5" *ppp*
 Vl. *mp* 3" *gliss.* *p* 2" *f* 4" *p* *poco a poco accel.* *gliss.*
 Cb. *p* 3,5" *pp* 2,5"
 Pf. *mp* 4" *f* 2,5" *p* *a tempo* 3" *pp*
 Perc. *p* 2" *pp* 3" *ppp* 4" *Camp.* *#*

II

① Lento

Cl. (Sib) *pp*, *p*, *mp*, *p*, *mp sub.*, *p*, *f*

Pf. tremolo 1) *p*, pizz. 3) *sfp*, (pizz.) 4) *p*, *p*

Ped. sempre

③

Cl. (Sib) *mp*, *pp sub.*, *mf*, *f*, *p sub.*

Pf. ord. *poco sf*, pizz. *mp*, ord. *mf*, secco, 3, *mf*

Cb. pizz. *mp*

Ped.

④

Cl. (Sib) *mf*, *f*, *p*

VI. *p*, *f*, *sf*

Pf. 5) *mp*, *sf*, *p*, 6) *sf*, *sf*, *sf*, pizz. *mf*

Ped.

1) Mit den Fingern auf den Saiten tremolieren / Finger-tremolandi on the strings / Trémolos avec les doigts sur les cordes.

2) Saite mit dem Finger anschlagen / Strike the string with finger / Frapper la corde du doigt.

3) Saite zupfen und sofort durch Fingerdruck abdämpfen / Pluck the string and damp immediately with finger / Pincer la corde et étouffer aussitôt par pression du doigt.

4) Saite mit der einen Hand fest niederdrücken, mit der anderen zupfen / Depress the string firmly with one hand, pluck it with the other / Presser fortement la corde d'une main, la pincer de l'autre.

5) Mit der rechten Hand die Saiten fest niedergedrückt halten (trockener Ton) / Keep the strings firmly depressed with the right hand (dry sound) / Tenir les cordes fermement pressées de la main droite (son sec).

6) Glissando entlang einer umspannenen Baßsaiten (der Finger gleitet in der Richtung vom Dämpfer zum Wirbel) / Glissando along a wire-spun bass string (the finger slides in the direction leading away from the dampers towards the pegs) / Glissando le long d'une des cordes de basse enroulées de cuivre (le doigt glisse dans la direction qui va de l'étouffoir à la cheville).

5

Cl. (sib) *f* *p* *mf* *ff* *mp*

Vl. *sfz mf*

Cb. *sfz mf*

Pf. *ord.* *Ped.* *pizz.* *mp* *f*

Perc. *f*

6

Cl. (sib) *mf* *p* *mp* *pp* *p* *morendo*

Pf. *mf* *mp* *pp* *fff* *fff* *fff* *(mp)* *(mp)* *(mp)*

Perc. *mp*

1) Tremolo mit Mediator / Tremolo with plectrum / Trémolos avec plectre.

2) Cluster auf den Saiten durch Anschlagen / Cluster on strings by striking them / Cluster sur les cordes en les frappant.

3) Saiten mit den Fingernägeln kratzen / Scratch the strings with fingernails / Gratter les cordes avec les ongles.

4) Orgeleffekt – glissando über die Saiten bei offenem, d. h. niedergedrücktem rechtem Pedal, die vorgeschriebenen Tasten dann stumm niederdrücken und das Pedal loslassen / Organ effect: glissando over the strings with right hand pedal depressed, then depress the indicated keys silently and release the pedal / Effet d'orgue – glissando sur les cordes en abaissant la pédale droite, puis presser, sans produire de son, les touches prescrites et lâcher la pédale.

III

① Allegretto

②

Cl. (Sib) ff sempre

VI. ff sempre

Cb. pizz. ff sempre

Pf. ff sempre

Perc. ff sempre

6va

v

ff

(Senza Ped.)



③

Cl. (Sib) mf

Cb. (pizz.) mp

Pf. $sfff$

Perc. $sfff$

*) Rhythmisiertes Glissando (ohne Pedal) über die Saiten des tiefen und tiefsten Registers. Das Glissando kann mit beliebigen harten Gegenständen ausgeführt werden, z. B. mit zwei Kämmen / Rhythmical glissando (no pedal) over the strings of the lower and lowest register. The glissando can be executed with any hard objects e. g. with two combs / Glissando rythmisé (sans pédale) sur les cordes du plus grave registre. Le glissando peut être exécuté avec les objets durs que l'on veut, par exemple avec deux peignes.

Musical score for measures 8-11. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Bassoon (Cb.), Piano (Pf.), Percussion (Perc.), and Violin (VI.).

- Measure 8:** Cl. (Sib) starts with a **2/4** time signature, dynamic **f**. Cb. and Pf. are **mf**. Perc. is **sf**.
- Measure 9:** Cl. (Sib) has a **9/8** time signature, dynamic **ff**. Cb. and Pf. are **mf**. Perc. is **ff**.
- Measure 10:** Cl. (Sib) has a **3/4** time signature, dynamic **ff**. Cb. and Pf. are **mf**. Perc. is **ff**. VI. is **mf**.
- Measure 11:** Cl. (Sib) has a **1/4** time signature, dynamic **f**. Cb. and Pf. are **mf**. Perc. is **ff**. VI. is **mf**.

Musical score for measures 12-15. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Violin (VI.), Bassoon (Cb.), Piano (Pf.), and Percussion (Perc.).

- Measure 12:** Cl. (Sib) starts with a **1/4** time signature, dynamic **mf**. VI. is **sf**. Cb. and Pf. are **mf**. Perc. is **sf**.
- Measure 13:** Cl. (Sib) has a **3/8** time signature, dynamic **mf**. VI. is **f**. Cb. and Pf. are **mf**. Perc. is **sf**.
- Measure 14:** Cl. (Sib) has a **2/4** time signature, dynamic **sf**. VI. is **f**. Cb. and Pf. are **mf**. Perc. is **sf**.
- Measure 15:** Cl. (Sib) has a **3/4** time signature, dynamic **ff**. VI. is **f**. Cb. and Pf. are **mf**. Perc. is **sf**.

2/4

6

Musical score for measures 6-7. The score includes parts for Clarinet in B-flat (Cl. (sib)), Violin (VI.), Contrabass (Cb.), Piano (Pf.), and Percussion (Perc.). Measure 6 features a forte (*ff*) melody in the Clarinet and a forte (*f*) melody in the Violin. The Contrabass plays a mezzo-forte (*mf*) accompaniment marked *pizz.* (pizzicato). The Piano provides a rhythmic accompaniment with a forte (*ff*) dynamic. The Percussion part is marked *ff*. Measure 7 continues the Clarinet and Violin parts, with the Clarinet ending on a *sf* (sforzando) dynamic. The Percussion part concludes with a forte (*f*) dynamic.

2/4

Perc.

||

7

8

Musical score for measures 7-8. The score includes parts for Clarinet in B-flat (Cl. (sib)), Violin (VI.), Contrabass (Cb.), Piano (Pf.), and Percussion (Perc.). Measure 7 features a forte (*ff*) melody in the Clarinet and a mezzo-forte (*mp*) melody in the Violin. The Contrabass plays a mezzo-forte (*mp*) accompaniment marked *arco* (arco). The Piano provides a mezzo-forte (*mp*) accompaniment. The Percussion part is marked *sf* (sforzando) and *secco!* (secco). Measure 8 continues the Clarinet and Violin parts, with the Violin ending on a *mf* (mezzo-forte) dynamic. The Contrabass plays a mezzo-forte (*mf*) accompaniment. The Piano provides a mezzo-forte (*mf*) accompaniment. The Percussion part concludes with a *sf* (sforzando) dynamic. Both measures 7 and 8 feature glissando (*gliss.*) markings in the Violin and Contrabass parts.

9

Musical score for measures 9-11. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Viola (VI.), Contrabass (Cb.), Piano (Pf.), and Percussion (Perc.).

- Cl. (Sib):** Measures 9-10: *f* (forte). Measure 11: *ff* (fortissimo).
- VI.:** Measures 9-10: *f* (forte). Measure 11: *sf* (sforzando).
- Cb.:** Measures 9-10: *mf* (mezzo-forte), *pizz.* (pizzicato). Measure 11: *mf*.
- Pf.:** Measures 9-10: *f* (forte). Measure 11: *sf* (sforzando). Includes an *8va* (octave) marking.
- Perc.:** Continuous rhythmic accompaniment.



10

Musical score for measures 12-15. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Viola (VI.), Contrabass (Cb.), and Piano (Pf.).

- Cl. (Sib):** Measures 12-15: *f* (forte), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo).
- VI.:** Measures 12-15: *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *gliss.* (glissando).
- Cb.:** Measures 12-15: *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano).
- Pf.:** Measures 12-15: *ff* (fortissimo), *mp* (mezzo-piano), *sf* (sforzando).

11 Senza tempo

12

Musical score for measures 11 and 12. Measure 11 is marked "Senza tempo". The score includes parts for Clarinet in Sib (Cl. (Sib)), Percussion (Perc.), and Viola (VI.).
Measure 11: Cl. (Sib) starts with a *p* dynamic. Perc. has a *sfff* dynamic. VI. is not present in this measure.
Measure 12: Cl. (Sib) continues with a *p* dynamic. VI. enters with a *mp* dynamic, marked *pizz* and *arco*. Perc. has a *sfff* dynamic.



13

14

Musical score for measures 13 and 14. The score includes parts for Clarinet in Sib (Cl. (Sib)), Viola (VI.), Contrabass (Cb.), and Percussion (Perc.).
Measure 13: Cl. (Sib) and VI. both start with a *mf* dynamic. Perc. has a *sfff* dynamic.
Measure 14: Cl. (Sib) continues with a *f* dynamic. VI. continues with a *f* dynamic, marked *gliss*. Cb. enters with a *ff* dynamic, marked *arco* and *va*. Perc. has a *sfff* dynamic.

15

Musical score for measures 15-16. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Violin I (VI.), Contrabass (Cb.), Piano (Pf.), and Percussion (Perc.). The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The piano part includes octaves and sixteenth-note runs. The percussion part is marked *sfff*. The first measure of measure 15 has a *f* dynamic. Measure 16 has a *frull.* marking.



16

Musical score for measures 17-18. The score includes parts for Clarinet in B-flat (Cl. (Sib)), Violin I (VI.), Contrabass (Cb.), Piano (Pf.), and Percussion (Perc.). The music continues with a complex rhythmic pattern. The piano part includes octaves and sixteenth-note runs. The percussion part is marked *ff*. The first measure of measure 17 has a *ff* dynamic. Measure 18 has a *ff* dynamic.

17

$\frac{4}{4}$ Allegretto

$\frac{2}{4}$ rall.

18 Senza tempo

$\frac{2}{4}$

Cl. (Sib)

Vl.

Cb.

Pf.

Camp. Perc.



19

$\frac{2}{4}$ Allegretto

20 Senza tempo

Cl. (Sib)

Vl.

Cb.

Pf.

Perc.

21 *frull.* *fff*

22 *3''* *fff sempre* *2,5''* *3''*

VI. *gliss.* *fff* *3''* *gliss.* *3,5''* *atempo* *fff sempre*

Pf. *fff* *2,5''* *fff sempre* *3''* *8^{va}*

Perc. *3''* *4''* *fff sempre*



Cl. (Sib) *4''* *2,5''*

VI. *2''* *4''* *gliss.* *3''*

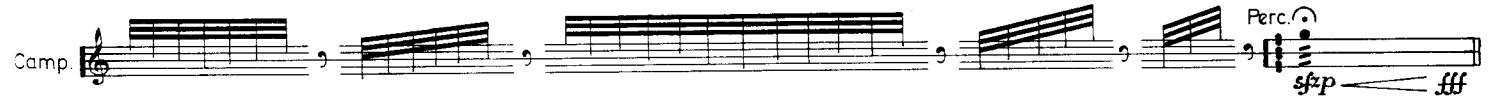
Cb. *3,5''* *2''* *3''*

Pf. *3''* *3''* *3''* *8^{va}* *8^{va}*

Perc. *2,5''* *3''* *3,5''*

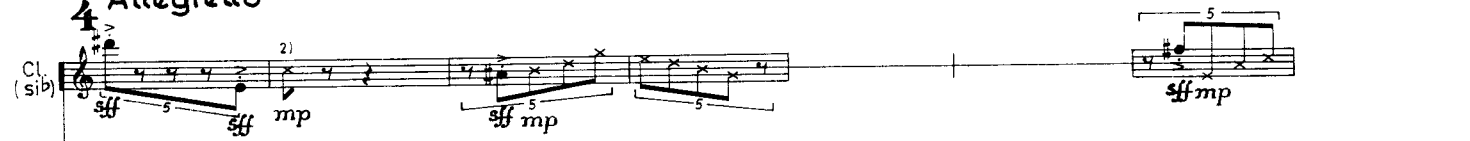
23 Quasi Cadenza


Camp. 


Camp. 


24

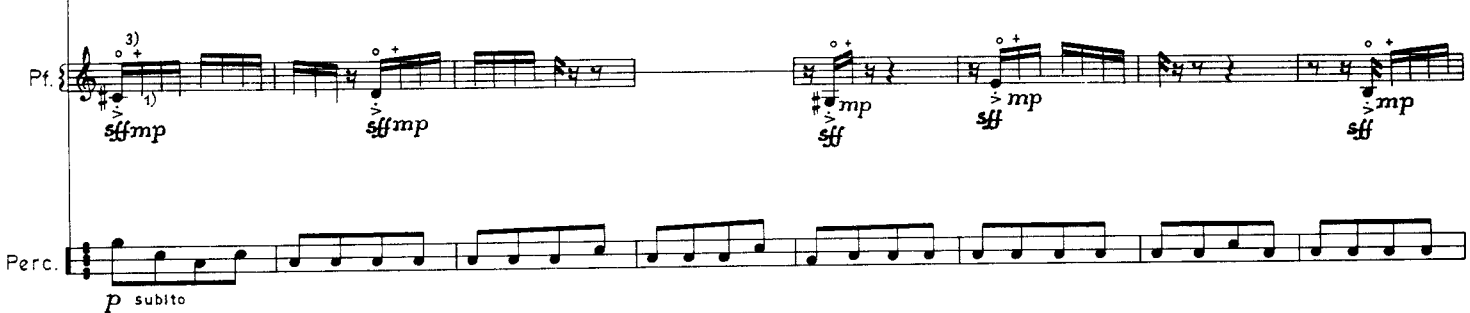
2/4 Allegretto

Cl. (Sib) 

VI. *col legno* 

Cb. *col legno* 

Pf. 

Perc. 

1) Notenhöhe ad libitum / Pitches ad libitum / Note quelconque.

2) Tonlos / Without pitch / Sans son.

3) Bei + bis o mit der linken Hand die entsprechenden Saiten niedergedrückt halten / At +, keep the appropriate strings depressed with the left hand till o / A + jusqu'à o tenir pressées de la main gauche les cordes correspondantes.

Cl. (Sib) *sff mp* *sff mp*

VI. *sff mp* *sff mp* *sff mp* *sff mp* *sff mp*

Cb. *sff mp* *sff mp*

Pf. *sff mp* *sff mp* *sff mp* *sff mp* *sff mp*

Perc.

Cl. (Sib) *sff mp* *sff mp*

VI. *sff mp* *sff mp* *sff mp*

Cb. *sff mp* *sff mp* *sff mp*

Pf. *sff mp* *sff*

Perc.

Cl. (Sib) *sff mp* *sff mp* *sff mp* *sff mp*

Cb. *sff mp* *sff*