

alfred schnittke

**hommage à igor stravinsky,
sergej prokofjew und dmitri schostakowitsch**
für klavier zu sechs händen

**hommage à igor stravinsky,
sergey prokofiev and dmitry shostakovich**
for piano six-hands

partitur / score

edition sikorski 1818



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for piano six-hands**

spieldauer / duration: 7 min.

uraufführung: 28. dezember 1979

viktoria postnikowa, gennadi roschdestwenski und alexander bachtschijew
zentralhaus der kunstschaaffenden, moskau

first performance: 28 december 1979

victoria postnikova, gennadi rozhdestvensky and alexander bakhchiyev
central artist's club, moscow

HOMMAGE

à I. Strawinsky, S. Prokofjew und D. Schostakowitsch

HOMMAGE

à I. Stravinsky, S. Prokofiev and D. Shostakovich

Senza metro, tempo libero

alfred schnittke (1979)

III

III

II

III

II

III

8vb

8vb

8vb

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H.S.1818

3

p

I

II

III

4

mp

cresc. sempre

p

cresc. sempre

8vb

I

II

III

I *mp cresc. sempre*

II

III *improvvisato simile*

≡

5 *8va -* 6 **Allegretto, ma poco pesante**

I *ffz*

II *f*

III *f* *ffz* *p*

4

III

mp

8vb

6

III

(8vb)

8

7

II

mp

III

(8vb)

10

II

III

(8vb)



8

12

I

mp

II

III

(8vb)

8

14

I

II

III

(8vb)

16

9

I

II

III

f

f

f

mp

8vb

Detailed description of the musical score: The score is for three staves, labeled I, II, and III. The first system covers measures 14 and 15. Staff I has a treble clef and a key signature of one flat (B-flat). It contains rapid sixteenth-note runs with accents. Staff II has a treble clef and the same key signature, also with sixteenth-note runs. Staff III has a bass clef and the same key signature, with sixteenth-note runs. The second system covers measures 16, 17, and 18. The time signature changes to 2/8. Staff I has a treble clef and a key signature of one flat, playing chords marked *f* (forte). Staff II has a treble clef and a key signature of one flat, also playing chords marked *f*. Staff III has a bass clef and a key signature of one flat, playing a melodic line with chords marked *f* and *mp* (mezzo-piano). An 8vb (octave below) line is indicated at the bottom of both systems.

19

I

II

III

mp

f

mp

f

8vb

22

10

III

mp

mp

8vb

25

III

(8vb)

28 11

II

mp

III

(8vb)-----

Measure 28: Part II (treble and bass) has a whole rest. Part III (bass) has a continuous bass line with eighth notes and rests.

Measure 29: Part II (treble) enters with a melody starting on G#4. Part III (bass) continues with a similar pattern.

Measure 30: Part II (treble) continues the melody. Part III (bass) continues with a similar pattern.

31 12

I

mp

8va-----

8va-----

II

III

(8vb)-----

Measure 31: Part I (treble and bass) has a whole rest. Part II (treble and bass) has a continuous melody in the treble and a bass line. Part III (bass) has a continuous bass line with eighth notes and rests.

Measure 32: Part I (treble) enters with a melody starting on G#4. Part II (treble) continues the melody. Part III (bass) continues with a similar pattern.

Measure 33: Part I (treble) continues the melody. Part II (treble) continues the melody. Part III (bass) continues with a similar pattern.

Measure 34: Part I (treble) continues the melody. Part II (treble) continues the melody. Part III (bass) continues with a similar pattern.

34

(8va)-

I

(8va)-

II

III

f

f

f

(8vb)-

37

I

mp

(8va)-

II

mp

III

mp

(8vb)-

39

I

II

III

f

f

f

14

sfz *p* *sfz* *p*

sfz *sfz*

42

I

II

III

mf

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p*

sfz *sfz* *sfz* *sfz*

mf

8vb

44

I

II

III

sfz *p* *sfz* *p* *sfz* *p*

sfz *sfz* *sfz*

(8vb)

45

I

II

III

sfz *p* *sfz*

sfz *sfz*

(8vb)

46 8^{va} 15

I

II

III

sfz *p* *sfz* *p*

sfz *sfz* *sfz* *p*

sfz *sfz*

48 *trb* *trb* *tr* *trb* *trb* *trb* *tr* *trb*

II

III

sfz *p*

sfz *sfz*

50 **16** *8va*

I

f

II

tr_b *tr_b* *tr_b* *tr_b* *tr_b* *tr_b* *tr* *tr_b*

III

sfz *sfz* *sfz*

52 *8va*

I

II

tr_b *tr_b* *tr_b* *tr_b* *tr_b* *tr_b* *tr* *tr_b*

III

sfz *sfz* *sfz*

54 (8va)-----

17

mp

tr *tr* *tr* *tr*

mp

mp

sfz

8va-----

8vb-----

57

8va-----

f

f

f

8vb-----

8vb-----

18 *8va-*

61 *mp* *8va-* *8va-* *8va-* *8va-* *8va-*

I

II *mp*

III *8vb-*

65 *f* *13/16* *13/16*

19

II *f* *13/16* *13/16*

III *8vb-* *8vb-* *8vb-*

H.S.1818

68 20 8va

I

mf

II

mf

III

(8vb)

(8va)

71

I

II

III

(8vb)

U.S. 4040

74

Handwritten musical score for three staves (I, II, III). The key signature is one sharp (F#). The score begins with a treble clef and a key signature of one sharp. The first staff (I) contains a melodic line with a treble clef. The second staff (II) contains a melodic line with a treble clef. The third staff (III) contains a melodic line with a bass clef. The score is marked with a forte *f* dynamic. The notation includes various musical symbols such as notes, rests, and accidentals. A dashed line with the label (8va) is positioned below the third staff.

22

8va

78

Handwritten musical score for three staves (I, II, III). The key signature is one flat (Bb). The score begins with a treble clef and a key signature of one flat. The first staff (I) contains a melodic line with a treble clef. The second staff (II) contains a melodic line with a treble clef. The third staff (III) contains a melodic line with a bass clef. The score is marked with a forte *f* dynamic. The notation includes various musical symbols such as notes, rests, and accidentals. A dashed line with the label (8va) is positioned above the first staff, and a dashed line with the label (8vb) is positioned below the third staff.

23 (8va) 82 *f* (8va) 24 *ff*

II *f* *ff*

III *f* *ff* 8vb

87 25 *mp* *mp* *sfz* *sfz* 8va 8va

8^{va} - - - - -

91

26

p

(8^{va}) - - - - -

I

II

sfz

mp

95

27

II

III

8va

28

98

I

mf

8va

II

III

101

15^{ma}

sffz

8va

15^{ma}

8va

I

II

III

104 15^{ma} 29 8^{va}

I *ffz* 8^{va} *mp* 8^{va}

II *ff* > > >

III *ff* *mf*



(8^{va})

107 (8^{va})

I (8^{va})

III

(8va)-----

109

I

(8va)-----

III



30 (8va)-----

111

I

(8va)-----

II

sfz

f

III

mf

8vb-----

113

(8va)

I

II

III

(8vb)

(8va)

115

I

(8va)

II

III

(8vb)

This musical score is for three staves, labeled I, II, and III. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system starts at measure 113. Staff I has a piano (p) dynamic and a melodic line with eighth and sixteenth notes. Staff II has a piano (p) dynamic and a melodic line with eighth and sixteenth notes, featuring a slur over measures 114 and 115. Staff III has a piano (p) dynamic and a melodic line with eighth and sixteenth notes. The second system starts at measure 115. Staff I has a piano (p) dynamic and a melodic line with eighth and sixteenth notes. Staff II has a piano (p) dynamic and a melodic line with eighth and sixteenth notes, featuring a slur over measures 116 and 117. Staff III has a piano (p) dynamic and a melodic line with eighth and sixteenth notes. The score ends at measure 117. There are also markings for (8va) and (8vb) indicating octave transpositions.

The image displays a musical score for three staves, labeled I, II, and III. The score is divided into two systems. The first system covers measures 117 to 120, and the second system covers measures 121 to 124. A rehearsal mark '31' is placed at the beginning of measure 117. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for three staves, with the first staff (I) and second staff (II) using treble clefs and the third staff (III) using a bass clef. The first staff (I) and second staff (II) are grouped by a brace on the left. The third staff (III) is also grouped by a brace on the left. The score includes dynamic markings such as *sfz*, *p*, *ff*, and *8va*. The first staff (I) and second staff (II) have a *sfz* marking at the beginning of measure 117. The third staff (III) has a *ff* marking at the beginning of measure 117. The first staff (I) and second staff (II) have an *8va* marking at the beginning of measure 117. The third staff (III) has an *8va* marking at the beginning of measure 117. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The first staff (I) and second staff (II) are grouped by a brace on the left. The third staff (III) is also grouped by a brace on the left. The score includes dynamic markings such as *sfz*, *p*, *ff*, and *8va*. The first staff (I) and second staff (II) have a *sfz* marking at the beginning of measure 117. The third staff (III) has a *ff* marking at the beginning of measure 117. The first staff (I) and second staff (II) have an *8va* marking at the beginning of measure 117. The third staff (III) has an *8va* marking at the beginning of measure 117. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

[illegible]

(8va)-----

133

I

II

III

8vb-----

pp ma cresc. sempre

8vb-----

p ma cresc. sempre

(8va)-----

136

I

II

III

(8vb)-----

(8vb)-----

mp ma cresc. sempre

(8vb)-----

139

I

II

III

(8vb)

(8vb)

142

I

II

III

(8vb)

(8vb)

tr

tr

tr

ffz > *p*

ff

ff

ffz > *p*

ff

ffz > *p* < *ff*

This musical score is for three staves, labeled I, II, and III. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 139. Staff I has a treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. Staff II has a treble clef and contains a similar melodic line. Staff III has a bass clef and contains a melodic line, with an 8va (octave up) marking below the staff. The second system starts at measure 142. Staff I has a treble clef and contains a melodic line, with a trill (tr) marking above the staff. Staff II has a treble clef and contains a melodic line, with a trill (tr) marking above the staff. Staff III has a bass clef and contains a melodic line, with an 8vb (octave down) marking below the staff. Dynamics include *ffz* (fortissimo z), *p* (piano), *ff* (fortissimo), and *tr* (trill). The score is written in a standard musical notation style with various accidentals and articulation marks.

8va

146 **36**

I *ff*

II *ff* *tr* *tr* *tr* *tr*

III

148

I *ff*

II *ff* *tr* *tr* *tr* *tr*

III

1. 8va

2.

150

I

II

III

8vb

152

I

II

III

8va

fff

8vb

37

II

Senza metro

mp

III



38

I

pp

II

III

III

II

I

rit.

2/4

2/4

2/4

39

I

II

III

ff

ff

Ped.

* Printed in Germany.