

To my dear aunt Erminia
Serenata a tre

Lentamente ma non troppo, e sostenuto (♩ = ca. 120)

Ernesto Pellegrini (1984)

Clarinet in A

poetico e appassionato

mf

Cello

mf

Harp

C# D Eb F G# A# B#

Detailed description: This block shows the first system of the score. The Clarinet in A part is in treble clef with a 6/8 time signature, featuring a melodic line with a fermata and a dynamic marking of *mf*. The Cello part is in bass clef with a 6/8 time signature, playing a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The Harp part consists of two staves, with the upper staff showing a chord progression: C# D Eb F G# A# B#.

A Cl.

dim.

p

pp

5

♩ = ♩ (sempre)

Vc.

p

poco sf

p

Hp.

mp

B:

G:

f

Detailed description: This block shows the second system of the score. The A Clarinet part is in treble clef with a 4/4 time signature, featuring a melodic line with a fermata and a dynamic marking of *pp*. The Violoncello part is in bass clef with a 4/4 time signature, playing a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The Harp part consists of two staves, with the upper staff showing a chord progression: B: G: and a dynamic marking of *mp*. The lower staff shows a dynamic marking of *f*.

movendo poco a poco -----

A Cl.

Musical staff for Alto Clarinet (A Cl.) in treble clef. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamics range from *p* to *mf*. The piece concludes with a double bar line and repeat dots.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It starts with a whole rest, then plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The dynamics range from *p* to *mf*. The piece concludes with a double bar line and repeat dots.

Hp.

Musical staff for Harp (Hp.) in bass clef. It features a series of chords and arpeggiated figures. Four groups of notes are bracketed with the number '5', indicating five-finger patterns. The dynamics range from *p* to *mf*. The piece concludes with a double bar line and repeat dots.

(♩ = ca. 144/♩ = ca. 72)

10

A Cl.

Musical staff for Alto Clarinet (A Cl.) in treble clef. It features a series of chords and melodic lines. Dynamics range from *mf* to *f*. The piece concludes with a double bar line and repeat dots.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It features a series of chords and melodic lines. Dynamics range from *mf* to *f*. The piece concludes with a double bar line and repeat dots.

Hp.

Musical staff for Harp (Hp.) in bass clef. It features a series of chords and arpeggiated figures. Dynamics range from *mf* to *f*. The piece concludes with a double bar line and repeat dots.

E₄A₄B_b

f

C₄G_b

A Cl. *p* *f* *sempre meno f*

Vc. *p* *pp*

Hp. *mp* D_b C# D# F# G_b B_b

A Cl. 15 *mf* *p* *con calma*

Vc. *pizz.* *mf* *p* *con calma*

Hp. *mp* (gliss.)

A Cl. *poco cresc.*

Vc. *arco* *mf* *p* *mf*

Hp. *gliss.* 5:4

A Cl. *mf* *dim.* 5 20

Vc. *p* *mf* *p* *mf*

Hp. *mp* D₁ G#

A Cl. *p*

Vc. *mf*

Hp. *Bb F₄*

A Cl. *3* *3*

Vc. *dim.* *(=d)* *14* *p* *3* *3* *3*

Hp. *p*

A Cl.

Vc.

Hp.

mf *sempre cresc.* *f*

mp *gliss.*

A Cl.

Vc.

Hp.

mp < f *p*

mf

C₁ F# B₁

A Cl.

Vc.

Hp.

3

5

5

30

A Cl.

Vc.

Hp.

3

dim. *p* *mf*

Cb Eb F# *F#*

3 3

6/4

A Cl.

Vc.

Hp.

cresc. *mf* *f*

mp *(non gliss.)* *gliss.* *mf*

8va *8va*

3 3 3 > > 6

7

A Cl.

Vc.

Hp.


allargando poco a poco *dim.*

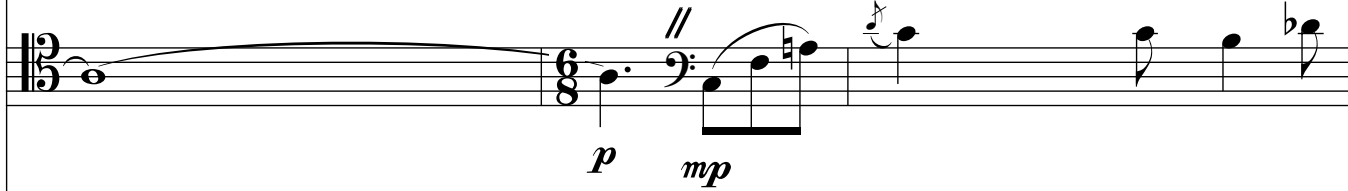
mp *8va*

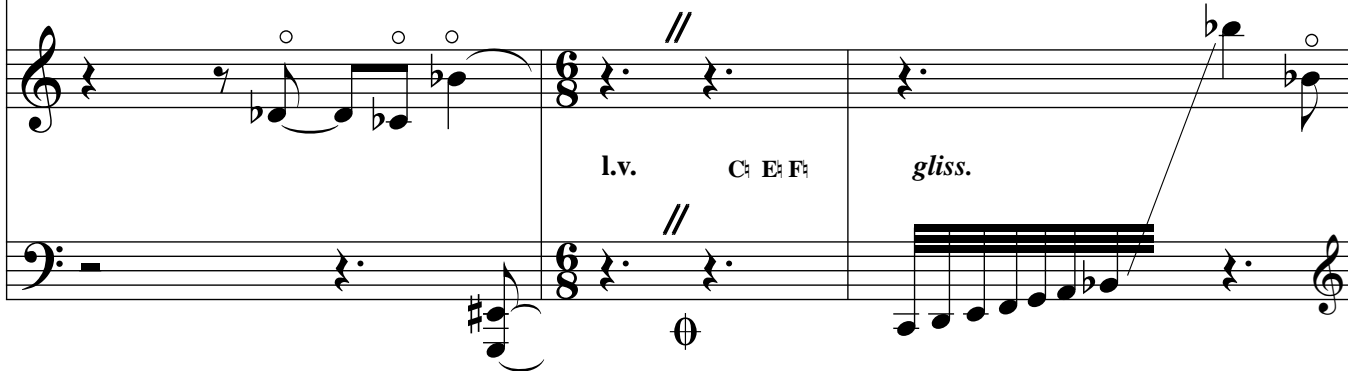
3 3 3

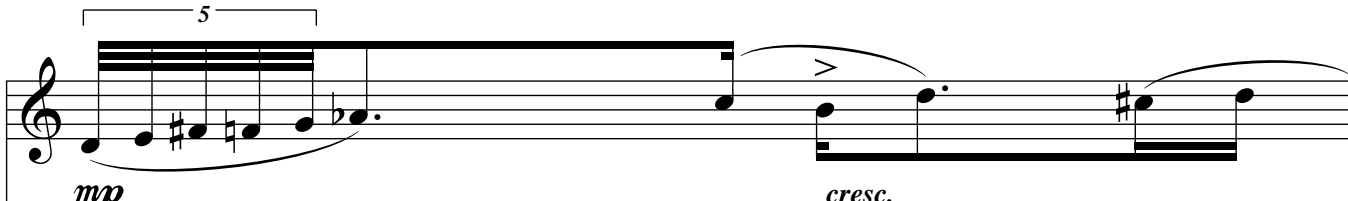
Cb E# Db

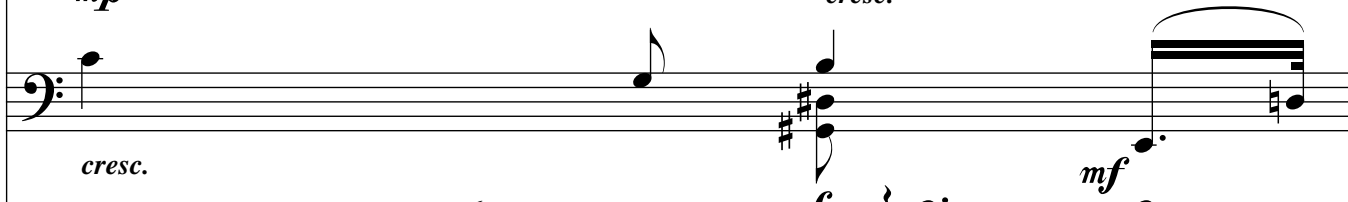
35 // Tempo I⁰ (♩ = ca. 120/♩ = ca. 60)

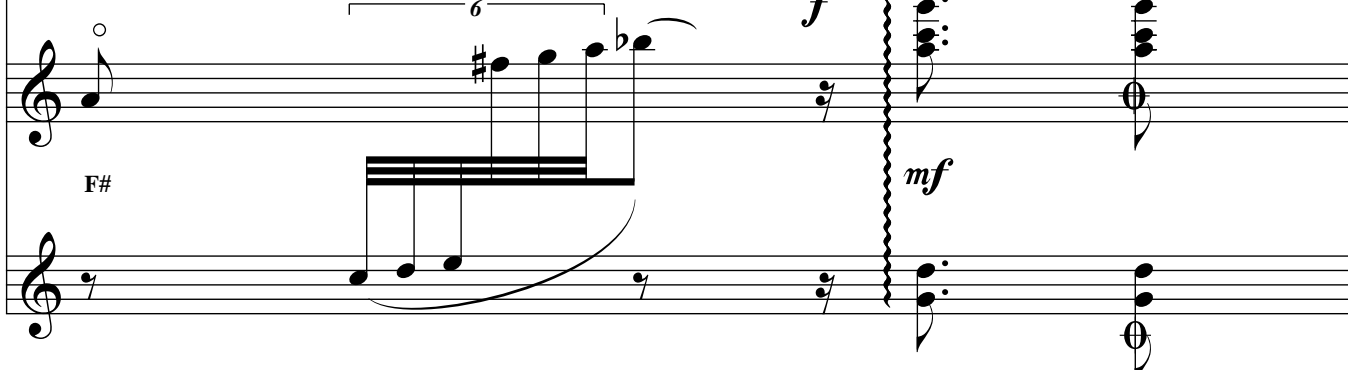
A Cl. 

Vc. 

Hp. 

A Cl. 

Vc. 

Hp. 

A Cl.

Vc.

Hp.

F_4 Ab

mf $F\#$

f

f

5:4

2:3

A Cl.

Vc.

Hp.

p *cresc.*

cresc.

cresc. gliss.

(3)

(3)

6

6

6

6

3

A Cl.

Vc.

Hp.

f *mf*

f *mf*

f *D# F₁ G# A# B₁*

A Cl.

Vc.

Hp.

cresc. *f* *f*

45

mf *A₁ B_b*

A Cl.

Vc.

Hp.

f *p* *p* *8va* *Eb*

A Cl.

Vc.

Hp.

gliss.

senza misura - movendo il tempo poco a poco

A Cl. *p cresc. colla parte senza misura*

Vc. *mf sub. p cresc.*

Hp. *mf cresc.* *8va*

A Cl. *sempre cresc.*

Vc. *f*

Hp. *8va* *8va* *gliss. f* (C Db Eb F G# A Bb) *repeat as many times as possible*

50 *alla misura* (♩ = ca. 72)

A Cl. *mf*

Vc. *sub. mf*

Hp. *alla misura l.v.* *mf*

A Cl. *p*

Vc. *pizz.*

Hp. *C# D_b B#*

55

A Cl.

Vc.

Hp.

fp

f

D# E₄

A Cl.

Vc.

Hp.

f

fp

f

A Cl.

Vc.

Hp.

arco

7

60

A Cl.

Vc.

Hp.

p

leggero

dim.

mf

B₄

3

B₄

A Cl.

Vc.

Hp.

p *leggero* *poco* *cresc.*

C₁ F#

Detailed description: This system contains the first four measures of the piece. The A Clarinet part (top staff) begins with a whole note chord of G4 and B4, followed by a half note chord of A4 and B4, and ends with a whole note chord of G4 and B4. The Violoncello part (middle staff) starts with a half note chord of G2 and B2, followed by a half note chord of A2 and B2, and ends with a half note chord of G2 and B2. The Harp part (bottom two staves) is marked with C₁ F# and contains whole notes in both hands.

A Cl.

Vc.

Hp.

Sost. *Tempo I^o (♩ = ca. 60)*

mf *f* *fp*

14

C# *Sost.* C₁ D₁ F₁

Detailed description: This system contains measures 5 through 8. The A Clarinet part (top staff) has a whole rest in measure 5, a half rest in measure 6, and a quarter note G4 in measure 7. The Violoncello part (middle staff) features a 14-measure tremolo in measure 5, followed by a half note chord of G2 and B2 in measure 6, and a half note chord of G2 and B2 in measure 7. The Harp part (bottom two staves) has a half note chord of C#3 and F#3 in measure 5, a whole rest in measure 6, and a whole rest in measure 7. The tempo is marked Tempo I^o (♩ = ca. 60).

65

A Cl.

Vc.

Hp.

fp cresc.

pizz.

f

G₄

A Cl.

Vc.

Hp.

f

f molto marcato

gliss.

A Cl. *fp* *f* 6 3 70

Vc. 6 3 6 arco *sfp*

Hp. 3 3

A Cl. 3

Vc.

Hp. *mf* 6 6 B \flat

A Cl.

Vc.

Hp.

3

fp *cresc.*

3

6

7

7

12

cresc.

D:

A Cl.

Vc.

Hp.

f

5

7

7

6

6

6

f

3

più f

6

(b)

75

A Cl. *Sost.*

Vc. *Sost. sul tasto*

Hp. *mf*

8va

p gliss. simile

A Cl. *mf*

Vc. *p*

Hp. *simile*

C#

A Cl.

Vc.

Hp.

p $\sharp 0$.

ord.

7

6

\emptyset B \sharp B \sharp F \sharp

A Cl.

Vc.

Hp.

3

A Cl.

Vc.

Hp.

mf

mf

gliss.

p

mf

p

3

A Cl.

Vc.

Hp.

85 *a tempo*

allarg. un po'

allarg. un po'

a tempo

allarg. un po'

a tempo

mf

a tempo

6

3

3

3

A Cl.

Vc.

Hp.

p

8va

A Cl.

Vc.

Hp.

mf

fp

8va

8va

allarg. un po'

allarg. un po'

allarg. un po'

90

A Cl. *a tempo*

Vc. *a tempo*

Hp. *a tempo*

mp cresc.

f

8va₁

8va

8va

8va

A Cl. *movendo il tempo*

Vc. *movendo il tempo*

Hp. *E#B: movendo il tempo*

3

3

3

3

(♩ = ca. 72)

A Cl.

Vc.

Hp.

gliss.

95

A Cl.

Vc.

Hp.

mf

fp

pizz.

f

arco

senza misura

A Cl. *f*

Vc. *mf* *senza misura* *cresc.*

Hp. *senza misura*

A Cl. *a tempo*

Vc. *incalzando gradualmente* *a tempo* *f*

Hp.

alla misura *ritenuto*

A Cl.

dim.

Vc.

alla misura *ritenuto*

dim.

Hp.

alla misura *mf* *ritenuto* C: D: A#

100 *senza misura*

A Cl.

senza misura

Vc.

senza misura *fp*

Hp.

p *senza misura* *fp* *8va*

A Cl. *fp cresc.*

Vc. *fp cresc.* *fp cresc.*

Hp. *8va*

The first system of music features three parts: A Clarinet, Violoncello, and Harp. The A Clarinet part begins with a whole note rest, followed by a thick black bar. The Violoncello part starts with a whole note rest, followed by a thick black bar, and then a quarter note with a flat. The Harp part consists of two staves with complex rhythmic patterns and a '8va' marking.

A Cl. *fp cresc.*

Vc. *fp cresc.*

Hp.

The second system of music features three parts: A Clarinet, Violoncello, and Harp. The A Clarinet part begins with a quarter note with a flat, followed by a thick black bar. The Violoncello part starts with a quarter note with a flat, followed by a thick black bar. The Harp part consists of two staves with complex rhythmic patterns and fingerings 9 and 10.

A Cl.

Vc.

Hp.

cresc.

f

f

8^{va}

8^{va}

repeat as many times as possible

A Cl.

Vc.

Hp.

fp \rightarrow *f*

alla misura accel. Poco più mosso ($\text{♩} = \text{ca. } 84$)

alla misura pizz. *arco* *pizz.*

ten. (gliss.)

f

alla misura

C# F# A#

after ten. improvise gliss.

A Cl.

Vc.

Hp.

C

105

A Cl.

Vc.

Hp.

gliss.

gliss.

110

A Cl.

Vc.

Hp.

gliss.

8vb

115

A Cl.

Vc.

Hp.

fp *mf*

dim.

arco

f fp *f fp*

D: A#

mf

120

A Cl.

Vc.

Hp.

più f

mf

fp

f

(gliss.)

f

f

B_b

125

A Cl.

Vc.

Hp.

allargando poco a poco sino al -----

fp < f

fp cresc. mf

mf

A_b

A Cl.

Vc.

Hp.

fp *f* *p*

gliss.

8vb

130

A Cl.

Vc.

Hp.

mp *p* *mf* *mf*

// Tempo I^o (♩ = ca. 120) *movendo al*

// V

// A: D:

(♩ = ca. 144)

A Cl. *mf*

Vc. *dim.*

Hp. *gliss.* 9

135

A Cl. *p* *mf* *p* *mf* *mp*

Vc. *p* *mf* *sul D pizz.*

Hp.

A Cl. *mf* *p*

Vc. *arco*

Hp. 7:6 7:6 7:6

A Cl. 140 *mf*

Vc. *p*

Hp. 5:3 D \flat

A Cl.

Vc.

Hp.

p *mf* *p*

gliss.

gliss.

8va

E_b

\emptyset

A Cl.

Vc.

Hp.

145

pizz. *arco*

mf *p*

gliss.

D_\sharp D_b

A Cl.

Vc.

Hp.

2

7:6

G#

150

A Cl.

Vc.

Hp.

sub. p

mf

in rilievo

f

2

A Cl.

Vc.

Hp.

f *dim.* *p*

f *dim.*

G# *A#* *G#*

A Cl.

Vc.

Hp.

fp

p

E# *C# D# G# B#*

160

A Cl.

Vc.

Hp.

fp *fp* *f*

A Cl.

Vc.

Hp.

f *fp* *f*

A Cl.

Vc.

Hp.

fp *f*

gliss. *8va* C \natural B \flat

165 *allargando* *poco* *a* *poco* *a tempo* (♩ = ca. 144)

A Cl.

Vc.

Hp.

mf *mf* *mf* *f poco pesante* *mf* E \natural

A Cl.

Vc.

Hp.

Musical score for measures 170-173. The score is in 3/4 time. The A Clarinet part is mostly rests. The Violoncello part has a melodic line with slurs and accents. The Piano part has a simple accompaniment with slurs and accents.

A Cl.

Vc.

Hp.

Musical score for measures 174-177. The score is in 2/4 time. The A Clarinet part has a melodic line starting with a forte (*mf*) dynamic. The Violoncello and Piano parts have block chords and some melodic movement.

* Upper "E" only if possible

A Cl.

Vc.

Hp.

più p *cresc.*

p

C: *gliss.* A^b ord.

175

A Cl.

Vc.

Hp.

f

sub. p

f

cresc.

A Cl.

fp *f* *f*

Vc.

fp cresc.

Hp.

f gliss. *(gliss.)*

7

3

180

A Cl.

fp cresc. *fp cresc.*

Vc.

f *gva.*

Hp.

meno f

3 3

A Cl.

Vc.

Hp.

fp *cresc.*

A \sharp

A Cl.

Vc.

Hp.

185

3

7:6

A Cl.

Vc.

Hp.

4:3

4:3

4:3

f

C#

A Cl.

Vc.

Hp.

allargando ----- *al* -----

190

fp ----- *f*

sf sf sfp ----- *f*

4:3

4:3

4:3

F#

Tempo I° (♩ = ca. 120)

A Cl. *p* *mf* *p* *mf* *rit.*

Vc. *p* *rit.*

Hp. *C: D♭ E♭ F: G#* *mf* *rit.* *f*

A Cl. *a tempo ed espansivo* 195

Vc. *a tempo* *mf* *f*

Hp. *a tempo* *E: G: D: A♭*

A Cl.

Vc.

Hp.

200

sub. p

cresc. poco a poco

più p

mf

A Cl.

Vc.

Hp.

8:6

allargando molto

f

legato

f

8:6

8vb-

A Cl.

Vc.

Hp.

D_b

A₂

gliss.

A Cl.

Vc.

Hp.

(a tempo) (♩ = ca. 144)

pp *mf*

come prima

mp

mf *sf*

3 *3*

8va-

A Cl.

Vc.

Hp.

C# D: Eb

210

A Cl.

Vc.

Hp.

cresc.

f

A Cl.

Vc.

Hp.

f

pizz.

arco

3:2

A Cl.

Vc.

Hp.

215

5

6

sf

sf

sf

sf

sf

sf

sf

F#

A Cl.

Vc.

Hp.

4/4

220

A Cl.

Vc.

Hp.

sempre intenzionato

ten.

4/4

A Cl.

Vc.

Hp.

sempre accel.

3 3 3 3

3 3

A Cl.

Vc.

Hp.

a tempo

allarg. un po'

f gliss.

mf

mf

F₄

3

3

3/4

3/4

3/4

3/4

a tempo ritardando poco a poco

A Cl.

Vc.

Hp.

*allargando**a tempo* (♩ = ca. 120)

A Cl.

Vc.

Hp.

A Cl.

Vc.

Hp.

sf *dim.*

A# D \flat

230

A Cl.

Vc.

Hp.

p

p

mf

C#

A Cl.

mf *dim.* *p*

Vc.

9 10

8^{vb}

235

A Cl.

mf *p*

Vc.

mf *p* *mp*

Hp.

mp *mf*

240

A Cl.

sub.
p
e.

Vc.

9:8

8^{vb}-----

Hp.

A Cl.

dim. a niente

Vc.

dim. a niente

or

Hp.

sf

p
gliss.