

**luciano berio**

**duetti per due violini  
vol. 1**

**1979 - 83**

## Prefazione

Questi 34 Duetti sono destinati alle scuole di violino: Alcuni (BÉLA, HENRI, IGOR, ecc.) possono essere suonati da principianti e altri (ALFRED, MASSIMO, LORIN, ecc.) da studenti degli ultimi anni e dai loro insegnanti. I Duetti più facili o le parti più facili di essi (violino II) sono scritti con caratteri più grossi.

Qualora si decida di eseguire i Duetti in pubblico è preferibile coinvolgere un gran numero di violinisti (almeno 24), grandi e piccoli. Essi saranno seduti sulla scena senza un ordine apparente: Si alzeranno, a turno, solo le coppie che devono suonare. Bisogna evitare pause fra un duetto e l'altro. Sempre nel caso di esecuzione pubblica di tutti i Duetti, il Duetto 20 (EDOARDO) deve essere suonato per ultimo da tutti i violinisti presenti, con un direttore.

Luciano Berio

## Vorwort

Diese 34 Duos sind für den Violinunterricht bestimmt. Einige der Duos (BÉLA, HENRI, IGOR, etc.) können von Anfängern gespielt werden, andere (ALFRED, MASSIMO, LORIN, etc.) von Studenten der höheren Jahrgänge, zusammen mit deren Lehrern. Die leichteren Duos bzw. die leichtere Stimme (Violine II) wurden in größeren Notentypen gesetzt.

Wenn man sich zu einer öffentlichen Aufführung der Duos entschließt, dann sollte man eine größere Anzahl älterer und jüngerer Schüler (mindestens 24) miteinbeziehen. Alle nehmen auf dem Podium Sitzplätze ein, ohne vorgeschriebene Anordnung. Es erhebt sich jeweils nur das Schülerpaar, welches gerade spielen soll. Zwischen den einzelnen Duos sind Pausen zu vermeiden. Bei öffentlicher Wiedergabe aller Duos soll zum Abschluß das Duo Nr. 20 (EDOARDO) von allen Geigern zusammen unter Leitung eines Dirigenten gespielt werden.

## Preface

These 34 Duets are intended for school violin teaching. Some (BÉLA, HENRI, IGOR, etc.) can be played by beginners, others (ALFRED, MASSIMO, LORIN, etc.) by more advanced pupils, together with their teachers. The easier duets or the easier part (violin II) are given in larger print.

If the Duets are performed in front of an audience, it is preferable to involve a large number of players of different age and proficiency. All the players (at least 24) will be seated on the stage: Each pair will stand up only when it is its turn to play. There should not be any pause between each duet. In a concert performance Duet 20 (EDOARDO) should be played last by all the performers under a conductor.

L. B.

L. B.

1. BÉLA (Bartók) .....	2	18. PIERO (Farulli) .....	27
2. SHLOMIT (Almog) .....	3	19. ANNIE (Neuburger) .....	30
3. YOSSI (Pecker) .....	4	20. EDOARDO (Sanguineti) .....	31
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6. BRUNO (Maderna) .....	10	23. FRANCO (Gulli) .....	42
7. CAMILLA (Adami) .....	13	24. ALDO (Bennici) .....	43
8. PEPPINO (Di Giugno) .....	14	25. CARLO (Chiarappa) .....	44
9. MARCELLO (Panni) .....	16	26. HENRI (Pousseur) .....	45
10. GIORGIO FEDERICO (Ghedini) .....	18	27. ALFREDO (Fiorenzani) .....	46
11. VALERIO (Adami) .....	19	28. IGOR (Stravinsky) .....	47
12. DANIELA (Rabinovitch) .....	20	29. ALFRED (Schlee) .....	48
13. JEANNE (Panni) .....	21	30. MASSIMO (Mila) .....	50
14. PIERRE (Boulez) .....	22	31. MAURICIO (Kagel) .....	53
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16. RIVI (Pecker) .....	24	33. LORIN (Maazel) .....	56
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## **duetti per due violini**

vol. 1

BÉLA

**luciano berio  
(1925)**

(1925)

*d* = 60      *sul tasto*

1.

2      *pp*  
2      *sul pont., senza vibr.*  
0

*pp*

ord.  
(*pp*)  
*ord. vibr.*

IV

6

3      *sul pont.*  
2      *0*

*sul pont., senza vibr.*

ord.  
IV

12

*sul tasto*

*sul pont., senza vibr.*  
0

✓

✓ ✓ ✓ ord.  
✓ ord. vibr.

IV

## SHLOMIT

$\text{J.}=84$

2.

5 8 poco vibr., alla punta 8 8  $p$

5

9 6 8  $V \square V \square V$

13 (Siciliana)  $mf$

[45"]

## YOSSI

$\text{J} = 120$

3.

*sempre forte barocco*

6

10

14

18

2  
4

f

23

3  
4

p

28

p

2  
4

32

2  
4

3  
4

2  
4

3  
4

Musical score for orchestra and piano, page 10, featuring four systems of music. The score includes two staves for the piano (treble and bass) and multiple staves for the orchestra, including strings, woodwinds, and brass. Measure 37 starts with a treble clef, 3/4 time, and a key signature of one sharp. It transitions to 2/4 time with a crescendo (cresc.) in measure 39. Measures 40-41 show a return to 3/4 time. Measure 42 begins with a dynamic *p*, followed by *f*. Measures 43-44 show a continuation of the rhythmic pattern. Measure 45 starts with a dynamic *f*. Measures 46-47 show a melodic line with grace notes and a dynamic *poco*. Measure 48 begins with a dynamic *p*. Measures 49-50 show a rhythmic pattern. Measure 51 begins with a dynamic *p*. Measures 52-53 show a melodic line with grace notes and a dynamic *f*. Measure 54 begins with a dynamic *p*. Measures 55-56 show a rhythmic pattern. Measure 57 begins with a dynamic *f*. Measures 58-59 show a melodic line with grace notes and a dynamic *p*. Measure 60 begins with a dynamic *f*. Measures 61-62 show a rhythmic pattern.

## RODION

 $\text{♩} = 72$   
con sord.

4.

This musical score page contains four systems of music for a single instrument, likely a stringed instrument given the 'con sord.' instruction. The score is in common time throughout. Measure 4 starts with a dynamic of  $pp$  and a tempo of  $\text{♩} = 72$ . It includes time signature changes between  $2+3/16$ ,  $7/16$ ,  $3/8$ ,  $3/4$ , and  $10/16$ . Measure 5 begins with  $pp$  and  $poco$ . Measures 6-7 show a continuation of varied time signatures including  $3/8$ ,  $3/4$ ,  $7/16$ ,  $2/4$ ,  $10/16$ ,  $7/16$ , and  $3/8$ . Measure 8 concludes with a dynamic of  $pp$ . System 2 (measures 14-16) begins with  $mf$  and includes time signature changes between  $2/4$ ,  $7/16$ ,  $2+3/16$ ,  $2/4$ ,  $7/16$ ,  $2/4$ , and  $6/16$ . System 3 (measures 20-21) begins with  $mf$  and includes time signature changes between  $6/16$ ,  $3/8$ ,  $2/4$ ,  $7/16$ , and  $3/4$ . The score ends with a measure of  $3/4$  followed by a fermata and the instruction [45"].

## MAJA

 $\text{♩} = 120$ *aspro, al tallone*

5.

**5.**

**2** *p*      **f**

*aspro, al tallone*

**3** *mf*      **2** *v*

**5** **8**

7

**5** **8** *v*

**3** *f* *(b)* **2** *sul pont.* **4** *v*

**ff**

*p*      **3** *ord.*

**8** **8**

14

**3** *ff*      **2** *v* **4**

**ff**

*sul pont.*      **ff**

**8** **8**

21      ord.  
*f*

38      *p*      *mf*      *p*  
*v*      *p*

29      *p semper*  
*sf-p*      *sf-p*      *sf-p*      *sf-p*

38      8-  
*pp*      *v*      *loco*  
*f*      *mf*      *p*  
*v*      *ff*      *v*      *sul pont.*  
*v*      *p*      *sul pont.*  
*ord.*

47      *ord.*  
*p*      *pp*  
*2*  
*4*  
*sul pont.*  
*sul pont.*

UE 17757

Stockholm, 15 Nov. 1979

## BRUNO

*d.=84*

6.

*f*

*p*

7

*p*

*f*

*f*

13

*p*

*p*

19

*f*

*f*

This musical score page contains four staves of piano music. The first staff starts with a forte dynamic (f) and a tempo marking of d.=84. The second staff begins with a piano dynamic (p). The third staff also begins with a piano dynamic (p). The fourth staff begins with a forte dynamic (f). The music consists of measures numbered 6, 7, 13, and 19. The notation includes various note values (eighth and sixteenth notes), slurs, and grace marks. The key signature changes throughout the piece, indicated by sharp and flat symbols on the staves.

pochissimo meno

25

tratt. - - -

riprendendo - - - - - il - tempo ( $d. = 60$ )

34

34

40

V V V IV

ff

mf

pizz.

p

III

mf

(mf)

49

(mf)

58

*f* — *mf*

66

*pp*

74

*ff* *precipitando*

pizz.

*p*

*pp*

*pp*

*p*

82

*f* — *p*

*pp*

*arco* *v*

*mf* — *pp*

*f* — *pp*

*ff* — *p*

## CAMILLA

$\text{J} = 84$

7.  $2\frac{2}{4}$   $3\frac{8}{8}$   $2\frac{2}{4}$   $5\frac{8}{8}$   $2\frac{2}{4}$

7.  $2\frac{2}{4}$   $5\frac{8}{8}$   $3\frac{4}{4}$   $f$   $2\frac{2}{4}$   $3\frac{8}{8}$   $2\frac{2}{4}$

12.  $2\frac{2}{4}$   $5\frac{8}{8}$   $3\frac{4}{4}$

17.  $3\frac{4}{4}$   $2\frac{2}{4}$   $3\frac{8}{8}$   $6\frac{8}{8}$   $mf$   $mf$   $d.$

{50"}

## PEPPINO

8.

*f, con tutto l'arco*

*f, a tutta voce*

6

*meno f, con poco arco*

11

This musical score consists of three staves of music. The top staff (measures 8-9) starts with a dynamic of *f*, indicated by a large 'f' above the staff, with the instruction "con tutto l'arco" below it. It features a mix of eighth and sixteenth notes, with slurs and grace notes. Measure 9 begins with a dynamic of *f, a tutta voce*. The middle staff (measures 6-7) shows a transition with a dynamic of *meno f* and the instruction "con poco arco". The bottom staff (measures 11-12) continues with a dynamic of *meno f*. All staves include various time signatures, such as 4/8, 3/8, and 5/8, and show complex rhythmic patterns with grace notes and slurs. Articulation marks like 'v' and '3' are also present.

16

*f, a tutta voce*

38      48      88

22

38      5 *meno f*      48      88

*meno f, con poco arco*

27

58      dim.      ppp      sparire

dim.      ppp      sparire

## MARCELLO

$\text{♩} = 104$

9.

$4 \text{ pp}$

$4$

$mf$  —  $pp$

$pp$  —

$pp$

$mf$  —  $pp$

$4$

$mf$  —  $pp$

$pp$

$(pp)$  —  $mf$  —  $pp$

$mf$  —  $pp$

8

$sul pont.$

$3$

$ord.$

$mf$  —  $pp$

$3$

$mf$  —  $pp$

12

ord.

*mf*

*(pp)*

*mf*

*pp*

*f*

*pp*

*f*

21

[ 1'12" ]

## GIORGIO FEDERICO

*J=62*

10. *3 p sempre e alla corda*  
*4 pizz.*  
*mf sempre*

*mf* arco  
*(mf)*

6 *appena*  
*pp*

*f*

11 *più mosso*  
*rall.*  
*a tempo*  
*p*  
*pizz.*  
*4*  
*4*  
*mf*  
*pp*

16 *arco*  
*p*

[ca.1']  
Radicondoli, 13 Dic. 1979

## VALERIO

19

11. 
 Measure 11: Dynamics: *f*, *p*, *(p)*, *f*. Fingerings: V, V. Measure 12: Dynamics: *p*, *pp*. Fingerings: sul pont., sul pont. Measure 13: Dynamics: *pp*. Fingerings: ord., sul pont. Measure 14: Dynamics: *p*, *pp*. Fingerings: ord. Measure 15: Dynamics: *mf pp*, *f*, *ord.*, *f*. Fingerings: sul pont., sul pont. Measure 16: Dynamics: *pp*, *pp*. Fingerings: ord. Measure 17: Dynamics: *pp*. Fingerings: ord. Measure 18: Dynamics: *p*, *pp*. Fingerings: ord. Measure 19: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 20: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 21: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 22: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 23: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 24: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 25: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 26: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 27: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 28: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 29: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 30: Dynamics: *p*, *f*. Fingerings: ord., *f*. Measure 31: Dynamics: *p*, *f*. Fingerings: ord., *f*.

## DANIELA

*verso il ponticello e poco vibr.*

12. V  
 $\begin{matrix} \text{4} \\ \text{4} \end{matrix}$  *espress.*  
*pp*      *mf*      *p*

5  
*pp*      *mf*  $\rightarrow$  *p*

9  
*mf*      *pp*  
*mf*      *pp*      *mf*      *pp*  
V

13  
*mf*       $\begin{matrix} 3 \\ 4 \end{matrix}$  *pp*  
*mf*      *pp*  
poco rall.  
p  
p  
p

150"

## JEANNE

$\text{♩} = 68$  (*Come una canzone popolare*)  
(senza sord.)

13.

13.  $3 p$   $2 f$ , *ma dolce*  $5$   $8$  *con sord.*  $2$   $4$  *sul tasto*  $3 pp$  *sub.*  $4$   $p$  *sub.*  $f$

7 *ord.* *sul tasto*  $pp$  *sub.*  $2 f$   $4$  *sul tasto*  $3 pp$  *sub.*  $4$   $2$   $4$  *mp*  $f$

13  $ff$   $3$   $4$   $5"$   $f$   $2$   $4$   $8"$  *sul tasto*  $pp$  *sub.*  $8"$   $p$  *sub.*  $f$   $3$   $4$  *lunga*  $ff$  *lunga*  $[55"]$

## PIERRE

**14.**

$\text{J} = 64$   
stacc. sempre [d] poco (senza sord.) stacc. sempre 3 3 sul pont. 3 3 3 3 pp ord. [r] poco

**6**

3 8 3 8 2 4 sul pont. 3 3 3 3 ord. sul pont. 3 3 3 3 ord. [r]

**11**

sul pont. 3 8 3 8 ord. sul pont. 3 3 3 3 ord. [r]

**16**

tr. (•) sul pont. 3 2 4 3 3 ord. sul pont. 3 3 3 3 ord.

20.

*sul pont.*

*ord.*

3 3 3

3 3 3

3 3 3

*ppp*

*ppp*

## TATJANA

[ 45"ca]

Parigi, 28 Aprile 1980

J. = 60  
*sciolto*

15.

*sciolto*

*sim.*

6 8 *con sord.*

*pp sul tasto, alla punta*

7

13

*rall.*

[ 40" ]

## RIVI

$\text{♩} = \text{ca. } 76$   
con sord.

16.  $\frac{3}{4}$  f  $\frac{3}{4}$  p con sord.  $\frac{5}{4}$  v

5  $\frac{5}{4}$  v  $\frac{5}{4}$  p

9  $\frac{5}{4}$  mf  $\frac{2}{4}$   $\frac{3}{4}$  IV  $\frac{2}{4}$   $\frac{3}{4}$  p v poco

14  $\frac{5}{4}$  pp  $\frac{3}{4}$  f  $\frac{3}{4}$

The musical score consists of four staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a tempo of ca. 76. It includes dynamics f and p, and performance instructions con sord. and v. Staff 2 starts with a treble clef and a key signature of one sharp. Staff 3 starts with a treble clef, a key signature of one sharp, and dynamics mf. It includes time signature changes between 2/4 and 3/4, and performance instructions v, IV, and poco. Staff 4 starts with a treble clef, a key signature of one sharp, and dynamics pp. It includes time signature changes between 3/4 and 2/4, and performance instructions f and v.

19

*senza rallentare*

*p*

*pp*

*v*

*pp*

[ 1' ]

## LEONARDO

Radicondoli, 29 Maggio 1980

*J = 72*

17.

*senza sord.*

*f*

*pp*

*a metà dell'arco*

5

*mp sempre e impassibile*

9

*pp a metà dell'arco*

A musical score for two staves, likely for piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). Measure 12 starts with eighth-note patterns on both staves. Measure 13 continues with eighth-note patterns, with a dynamic marking "poco" appearing in the middle. Measure 14 begins with eighth-note patterns, followed by sixteenth-note patterns. Measures 15 and 16 continue with eighth-note patterns, with a dynamic marking "mf" in measure 16. Measure 17 begins with eighth-note patterns, followed by sixteenth-note patterns. Measures 18 and 19 continue with eighth-note patterns, with a dynamic marking "pp" in measure 18. Measures 20 and 21 continue with eighth-note patterns, ending with a dynamic marking "[1'25"]". Measure numbers 12, 15, 18, and 21 are printed at the beginning of their respective measures.

## PIERO

18.

Allegro vigoroso ( $\text{♩}=104$ )

Poco meno ( $\text{♩}=92$ )

*sul tasto, dolcemente*

*pp sempre*

**4** stacc.  
**4**  $\text{♩}$

**ff**

**pp**

5

**5**  $\frac{4}{4}$

**4**  $\frac{4}{4}$

9

accel. - - - - - al - - - - - **Tempo** ( $\text{♩}=104$ )

(*pp*)

**2**  $\frac{4}{4}$

**f**

**p**

A musical score consisting of two staves, each with a treble clef and four lines. The music is divided into four systems by vertical bar lines.

**System 1 (Measures 12-15):** The top staff has a dynamic marking *sul pont.* and a tempo marking  $\frac{2}{4}$ . The bottom staff has a dynamic marking *p*. The music consists of eighth-note patterns.

**System 2 (Measures 16-19):** The top staff begins with a dynamic marking *p* and a tempo marking  $\frac{3}{4}$ , followed by a section in  $\frac{2}{4}$ . The bottom staff has a dynamic marking *p*. The music includes eighth-note and sixteenth-note patterns.

**System 3 (Measures 20-23):** The top staff has a dynamic marking *p* and a tempo marking  $\frac{3}{4}$ . The bottom staff has a dynamic marking *p*. The music features eighth-note and sixteenth-note patterns.

**System 4 (Measures 24-27):** The top staff has a dynamic marking *p* and a tempo marking  $\frac{3}{4}$ . The bottom staff has a dynamic marking *p*. The music consists of eighth-note patterns.

32

Poco meno ( $\text{d}=92$ )

*sul tasto, dolcemente*

(*p*)

***ff***

***pp***

***pp***

***pp***

***ppp***

***ppp***

[1:40"]

## ANNIE

19.

*d. = 60*

*f*

*3*  
*4*

*v f*

*sempre sim.*

7

*b*

13

*v*

*sempre sim.*

20

The musical score consists of four staves of piano music. Staff 1 (measures 19-20) starts with a dynamic of *f*, a tempo of *d. = 60*, and a key signature of *3*/*4*. It features eighth-note patterns with grace notes and a fermata over the first measure. Measure 20 begins with a dynamic of *b*. Staff 2 (measures 7-13) shows eighth-note patterns with grace notes. Staff 3 (measures 13-20) continues the eighth-note patterns with grace notes, including a dynamic of *v* and a fermata over the first measure. Measure 20 concludes with a dynamic of *b*.

26      *dim. a poco a poco fino alla fine*

IV  
(dim.)

[35" ca.]

## EDOARDO

20.\*

*12'' alternando liberamente le quattro corde*

*trem. velocissimo*

*120*

*10''*

6

*6''*

*[Solo]*

*f*

*pp*

\* Questo duetto può essere eseguito da tanti violini, a conclusione di un "concerto di duetti". In tal caso i soli dovranno essere eseguiti da violinisti sempre diversi.

This Duetto can be performed by all the violins to form the conclusion of a "concert of Duetti". In this case the solo parts should be played by different violinists each time.

Dieses Duetto kann als Abschluß eines „Konzertes der Duetti“ von allen Violinen ausgeführt werden. In diesem Fall sollten die Soli jedesmal von verschiedenen Geigern gespielt werden.

11

[Tutti]

15 [Solo]

[Tutti]

18

[Solo] V

21

.

PIANO

24 [Tutti] V ff pp

27 Vn ff f mf pp

30 tr pp mf

33 ff (ff) marcatissimo, alla corda [Solo] V mf ff

The musical score consists of four staves of piano music. Staff 1 (top) starts with a forte dynamic (ff) and a tempo marking [Tutti]. It features eighth-note patterns with grace notes and a dynamic change to pp. Staff 2 (second from top) shows a sustained note with a ff dynamic, followed by a dynamic change to f and a dynamic marking mf. Staff 3 (third from top) has a dynamic marking pp. Staff 4 (bottom) includes dynamic markings ff, (ff), marcatissimo, alla corda, and [Solo]. The score is numbered 24, 27, 30, and 33 at the beginning of each staff respectively.

34

36

[Tutti]  
sul pont.

*pp*

39

ord.

*f* — *p*

*f*

42

*f* — *pp*

*p*

45

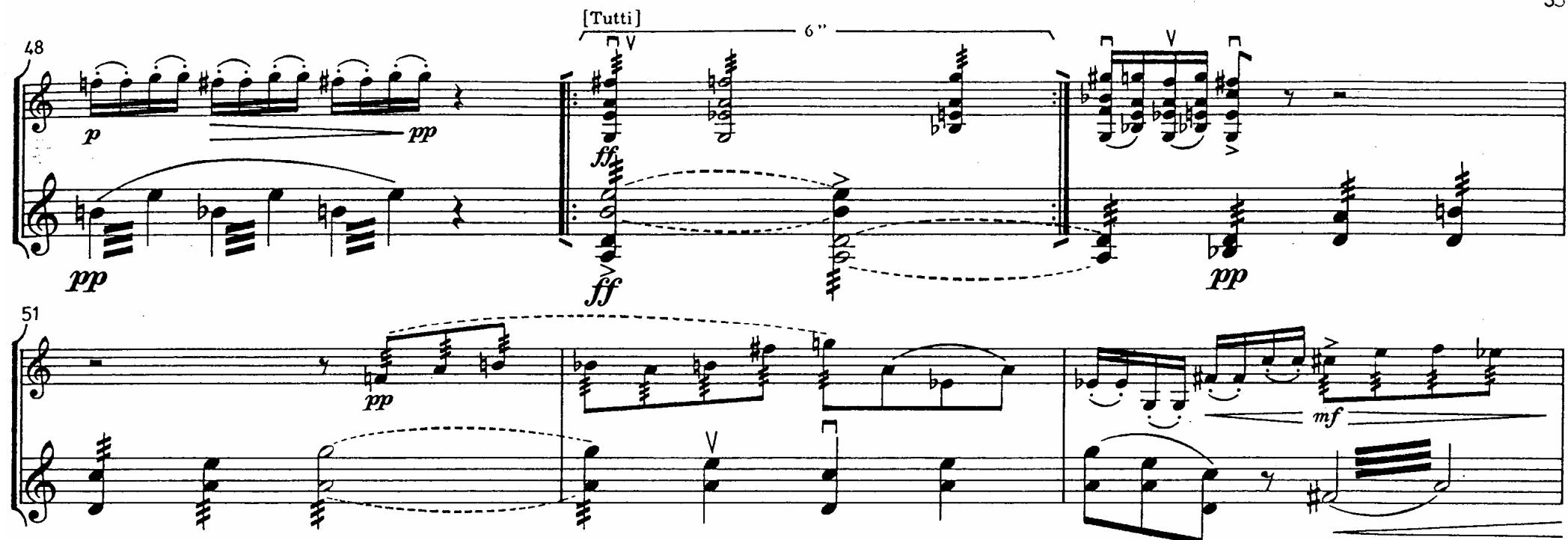
[Solo]

*f* — *pp*

*p*

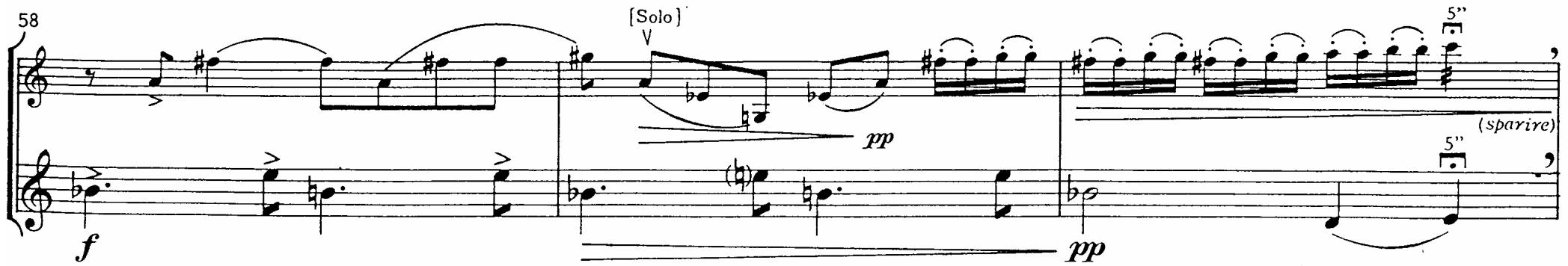
*mf*

*f* — *pp*

48 [Tutti] 6" 

51 

54 

58 [Solo] 5" (sparire) 

[Tutti]

61

64

68

*pp*

*f*

*p*

*pp*

*f*

*pp*

*molto stacc. sempre*

[Solo]

Musical score for orchestra, page 37, featuring four staves of music:

- Measure 71:** The first two staves show eighth-note patterns with various accidentals. The third staff consists of sustained notes. The fourth staff ends with a fermata. Dynamic markings: **f** and **pp**. Text: **[Tutti]** **sciolto**.
- Measure 74:** The first two staves show eighth-note patterns. The third staff consists of sustained notes. The fourth staff ends with a fermata. Dynamic marking: **p**. Text: **(h)**.
- Measure 77:** The first two staves show eighth-note patterns. The third staff consists of sustained notes. The fourth staff ends with a fermata. Dynamic marking: **p**.
- Measure 80:** The first two staves show eighth-note patterns. The third staff consists of sustained notes. The fourth staff ends with a fermata. Dynamic marking: **mf**.

83

*mf*

*f*

86

*p*

*f*

*f*

90

*ff*

*ff*

93

.

96

*cresc. ancora*

*fff, tutta forza, alla corda*

*cresc. ancora*

*fff, tutta forza, alla corda*

10"

99

*v*

>

102

*v*

*sul pont.*

III *ppp*

*col legno*

*sparire*

(*fff*)

*pp*

*f* — *p*

[4']

## FIAMMA

 $\text{♩} = 84$ 

21.

Musical score page 21, measures 1-4. The score consists of two staves. The top staff starts with a dynamic *mf*, followed by a measure with a single note. The second measure has a dynamic *p*. The third measure has a dynamic *pp*. The fourth measure has a dynamic *pp*. Measure 4 ends with a key change to  $\text{F major}$ .

6

Musical score page 21, measures 5-8. The score continues with two staves. The top staff shows a melodic line with various dynamics and key changes. The bottom staff provides harmonic support. Measure 8 ends with a dynamic *mf > pp*.

10

Musical score page 21, measures 9-12. The score continues with two staves. The top staff shows a melodic line with various dynamics and key changes. The bottom staff provides harmonic support. Measure 12 ends with a dynamic *mf > pp*.

14

Musical score page 21, measures 13-16. The score continues with two staves. The top staff shows a melodic line with various dynamics and key changes. The bottom staff provides harmonic support. Measure 16 ends with a dynamic *p*.

[ 1' ]

## VINKO

22.

*f sempre, senza cedere*  
*ripeti, indipendente dal violino I*  
*f sempre*  
*poco*

*poco*  
*pp*  
*sul pont.*

*poco*  
*pp*  
[25"]

## FRANCO

*d=106*

23.

*p e semplice*

*alla punta e vibrando poco*

*p e semplice*

6

12

17

*sul pont.*

*ord.*

[ 1" ]

## ALDO

*d.= ca. 40*

24.

*3  
4 sempre molto al ponticello*

[*"e si fussi pisci"*]  
con sord.

*p*  
*la 2<sup>a</sup> volta pppp, quasi senza suono*

*la 2<sup>a</sup> volta pppp, quasi senza suono*

8

16

*1<sup>a</sup> volta*

*2<sup>a</sup> volta*

[1'25"]

Radicondoli, 29 Giugno 1981

## CARLO

25. *p*

*d=72*

5 *esitando* *a tempo*

10

15 *liberamente* *rall. molto*  
*pp sciolto, alla punta*

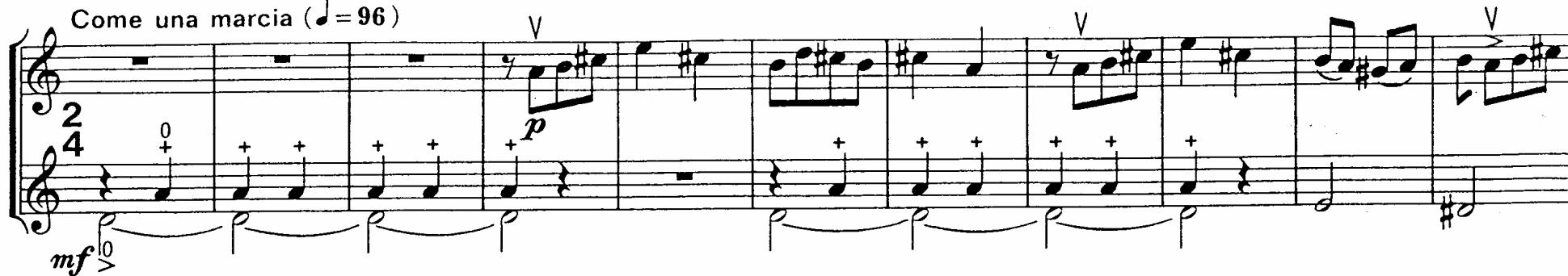
*mf* *p* *pp*

[45"]

# HENRI

Come una marcia ( $\text{♩} = 96$ )

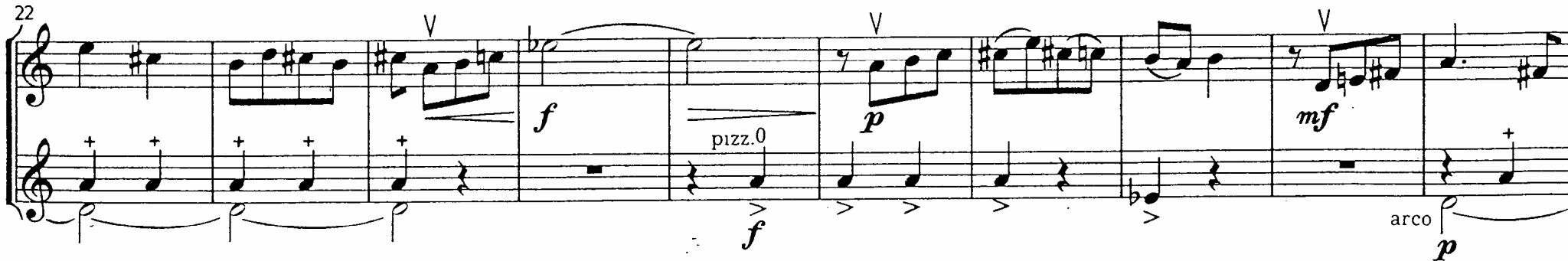
26.



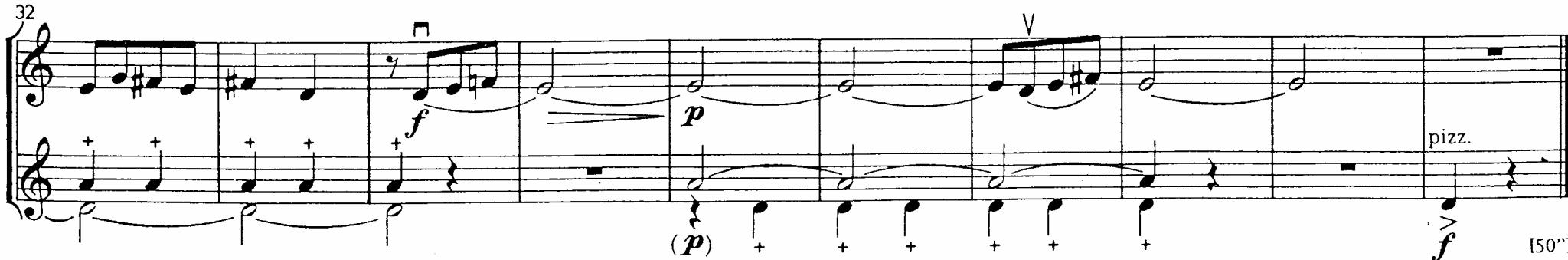
12



22



32



## ALFREDO

27.

*7" ca.*

*J = 112 - 144*  
*(—) sim. (stacc.)*

*pp*

*ripeti, sempre uguale, indipendente dal Vl.I*

*J = 92*

*f*

*pp*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*sparire*

*6" ca.*

*sparire*

[ 50" ]

## IGOR

28.

*J = 92*

## ALFRED

*d. = 144*

29.

*sempre verso il tallone e marcassimo*

6  
8 IV

2 (balzato)  
0 IV

ff ————— p ————— ff

IV

14

ripetere 4/6 volte \*

20

ripetere 5/7 volte \*

\* Il tempo necessario per scandire chiaramente, col VI. II, il  $\frac{6}{8}$ .

The tempo required for VI. II to scan clearly is  $\frac{6}{8}$ .

Um zusammen mit Violine II klar zu skandieren, ist das erforderliche Zeitmaß:  $\frac{6}{8}$ .

ripetere 4/6 volte \*

26

V

(p)

32

V

V

V

V

V

38

mf

(mf)

44

0

IV

8

2

ff

0

V

(ff)

50

V (balzato)

p

0

IV

0

IV

0

[1'10"ca.]

\* Il tempo necessario per scandire chiaramente, col VI. II, il  $\frac{3}{2}$ .

The tempo required for VI. II to scan clearly is  $\frac{3}{2}$ .

Um zusammen mit Violine II klar zu scandieren, ist das erforderliche Zeitmaß:  $\frac{3}{2}$ .

## MASSIMO

 $\text{♩} = 72-80$ *con dolcezza, sempre molto espressivo*

30.

30.  $\text{♩} = 72-80$   
*con dolcezza, sempre molto espressivo*

3 4 IV  
IV V 3  
2 4 pp  
p  
ord.  
V 3 sul pont.  
3 4 pp  
3 4

Concerto for Solo Violin and Piano by Giacomo Puccini, Op. 53, No. 2.

7

7  
ord.  
p 2 4 pp  
III p pp p pp  
3 4 pp p  
p p

Concerto for Solo Violin and Piano by Giacomo Puccini, Op. 53, No. 2.

12

12  
2 4  
3 4 mf  
p  
mf  
agitando un poco  
con tutto l'arco  
sul tasto  
3 4

Concerto for Solo Violin and Piano by Giacomo Puccini, Op. 53, No. 2.

17

17  
V 3 pp  
V 3 p  
2 ff 4  
ff  
3 mf 4

Concerto for Solo Violin and Piano by Giacomo Puccini, Op. 53, No. 2.

21      *a tempo*

25      *a tempo*

29      *agitando un poco*

(agitando)

37 **a tempo**  
sul pont.

3 4  
mf p

sul pont. ord.

3 3 3 3  
(sim.) sim. mf p

3 3 3 3  
pp mf p

41  
pp  
sul pont. 3 3  
pp 3 3  
ord. mf pp  
sul tasto con tutto l'arco 2 4 ord. 3 3 3  
pp

45  
3 4  
3 3 3  
pp sul pont.  
sul tasto 3 3  
ord. 3

49  
ord. 3 3  
pp 2 4  
sul tasto V 2 4 ord. V 3  
pp

# MAURICIO

**A**  $\text{J}=104$

**Violino I**

**Violino II**  $\text{J}=104$

31.

31.

**B**  $\text{J}=78$

**Violino I**

**Violino II**  $\text{J}=78$

# MAURICIO

**Violino I**

**Violino II**

\* — = — 3 —

Radicondoli, 27 Marzo 1982

## MAURICE

*d = 104*

32.

*ff, tutta forza*

*ff tutta forza*

*sul pont.*

*p*

*alla punta*

*ff, tutta forza*

*ff, tutta forza*

*p*

*ff ord.*

*tutta forza*

12

17

3  
4

22

*1<sup>a</sup> volta*

*3  
4*

*p.*

*v.*

*2 pp sempre*

*4 v*

*pp*

*mf*

*pp*

27

*(1<sup>a</sup>)*

*v*

*pp*

*poco*

*pp*

*mf*

*pp*

*poco*

*pp*

33

*(1<sup>a</sup>)*

*mf*

*pp*

*poco*

*pp*

*poco*

*pp*

*2<sup>a</sup> volta*

*v*

*pp*

*pp*

[1' 05"]

## LORIN

*d. = 76 ["Serenata"]*

33.

Measure 33 (cont'd. from previous page):

- Violin 1: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*.
- Violin 2: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.
- Cello: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.
- Double Bass: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.

Measure 7:

- Violin 1: *ord.*, *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.
- Violin 2: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.
- Cello: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.
- Double Bass: *mf*, *pp*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *pp*.

Measure 14:

- Violin 1: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Violin 2: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Cello: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Double Bass: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.

Measure 20:

- Violin 1: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Violin 2: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Cello: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.
- Double Bass: *mf*, *pp*, *f*, *pizz.* IV, *f*, *pp*, *arco*, *pp*, *f*, *p*.

26

sul pont.      ord.

sul pont. 5      *pp*      #

*mf*      *ord.* #      *pp*

*mf*      *pp*

32

*f*      *pp*      *f*      *p*

*pizz.* IV      *p*      *f*

38

*0 0 arco*      *v*      *v*      4

*p*      *f*      *pp*

*0 0 arco*      *0*      *pp*

*pizz.* IV      *f*

44

(*pp*)      *V*      *#*      (*pp*)      *#*      5

*pp*      *mf*      *p*

*#*      *pp*      *mf*      *p*

58

50

sul pont.

4 4

56

ord. 4 5 V sim.

(p) p sub. sim.

f

62

f ff pp

pizz. IV mf

f

67

sul pont. ord. arco pp f + tarco pizz. mf f pp sul pont. ord. p

f p pp 3 3 3 f (pp) p

74 
  
*f*      *tutta forza*  
*f*      *tutta forza*

82

88

94      *col legno batt.*      4      4      *Dizz.* IV

101      *f*      *ff*      *ff*      *pp*

(pp)      (pp)

## LELE

34.

$\text{♩} = 84$

**4** *pp dolcemente, da lontano*

**4**

*mf*      *pp*

**5**

*sul tasto*

*p*      *mf*      *pp*

*ord.*

**9**

*sul pont.*

**3** *mf*

**4**

*pp*

**4** *4*

**13**

**4** *4*

**3** *4*

*mf*

*pp*

**4** *pp*

**4**

*p*

**3** *4*

*mf*

17

3  
4

p

mf

4  
4

3  
4

21

3  
4

p

4  
4

(b)

sul pont.

3

ord.

3

ppp

25

sul pont.

flautando \*

3  
4

ppp

ord.

p

ord.

p

30

ppp

4  
4

p

3  
4

ppp

4  
4

ppp

\* sul tasto, senza vibrare

[1'45"]

Roma, 8 Marzo 1983