

à serge collot

sequenza VI  
per viola sola  
Luciano berio

$\text{♩} = 62$   
fff sempre

3  
x 3

3  
4  
2  
0

\* choose one version

Musical staff with notes and dynamics: *mf*, *f*, *mf*, *ff*

Musical staff with notes and dynamics:  $f = 72$ , *mf*, *ff*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

Musical staff with notes and dynamics: *f*, *mf*

berio: sequenza VI

UE 13726 MI

The musical score consists of several systems of notation, primarily in treble clef with some bass clef staves. Key features include:

- Tempo and Meter:** The score starts with a tempo marking of  $\text{♩} = 60$  and later changes to  $\text{♩} = 96$  and  $\text{♩} = 72$ .
- Performance Instructions:**
  - pont.:** Pizzicato markings are placed above various notes.
  - con sord.:** A marking for playing with a muted string.
  - accel.:** An acceleration instruction.
  - vite sord.:** A marking for playing with a muted string, appearing at the end of the piece.
- Dynamic Markings:** A wide range of dynamics is used, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *fz* (forzando), *p* (piano), and *pp* (pianissimo).
- Technical Notation:** The score includes numerous slurs, ties, and fingering numbers (1-5) for the left hand. There are also some specific guitar techniques indicated by 'x' marks above notes.

The musical score is written for Violin VI and consists of several systems of music. The notation includes various techniques and dynamics:

- Techniques:** *pizz.* (pizzicato), *arco* (arco), *pont.* (ponticello), *legno* (legno).
- Dynamics:** *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *ff* (fortissimo).
- Tempo/Speed:** *accel.* (accelerando), with specific markings such as  $\text{♩} = 120$ ,  $\text{♩} = 96$ ,  $\text{♩} = 144$ , and  $\text{♩} = 60$ .
- Figures:** Numerical figures like 3, 5, 9, 11, and 12 are placed above the notes, likely indicating fingerings or specific rhythmic patterns.
- Other markings:** *arco* with a checkmark, *pizz.* with a checkmark, and various slurs and accents.

The score is organized into systems, with each system containing multiple staves of music. The notation is dense, with many notes and rests, and includes various articulation marks.

Berio: sequenza VI

UE 13726 Mi

The musical score consists of several systems of staves. Each system typically includes a treble clef staff with a complex chordal texture, often featuring triplets and various accidentals. Performance markings include 'pont.' (ponticello), 'con sord.' (con sordina), and 'sv' (sul tasto). Dynamic markings range from 'mf' to 'pppp'. Some sections are marked with '3' for triplets. There are also some circled notes and arrows indicating specific techniques or fingerings.

\*) Random, minimal sliding of fingers

\*\*) Random, wide sliding of fingers

\*\*) Alternating quickly ordinary and „harmonic“ position of fingers.

M 47  
B 4

= broken tremolo,
 = as fast as possible, toward the frog.

Maintain a homogeneous and equal emphasis on all the pitches of each chord, avoiding prolonged patterns of regular articulation. Sometimes the broken tremolo can be momentarily substituted by legato

tremolo

and/or arpeggios always as fast as possible. Ordinary tremolo as fast as possible, very regular, toward the tip.

Grace notes always as fast as possible.

Alternative versions and optional insertions are possible; they are usually indicated in brackets and placed above the level of the main text.

= gebrochenes Tremolo,
 = so schnell wie möglich; unregelmäßig, am Frosch. Die gleiche und homogene Betonung jedes Tones der Akkorde soll beibehalten werden.

Gelegentlich kann gebrochenes Tremolo von Legato-Tremolo

und/oder Arpeggios

ersetzt werden. Normales Tremolo

so schnell wie möglich, sehr regelmäßig, an der Spitze.  
 Vorschlagnoten immer so schnell wie möglich.  
 Alternativ-Versionen und Einschube sind nach Belieben möglich; letztere sind in Klammern über dem Niveau des Haupttextes placiert.

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