luciano berio

duetti per due violini
vol. 1

1979 - 83

Duetti per due violini
Berio, Luciano

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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.

L. B.

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.

Per evitare che si debba voltare pagina durante l'esecuzione, la Casa editrice permette, in vista di una presentazione in concerto dei Duetti, che venga fatta copia delle seguenti pagine: pagina 6, 12, 26, 29, 31/39 e 52.

Für eine Aufführung der Duos gestattet der Verlag die Herstellung je einer Kopie der folgenden Seiten, um das Umblättern während des Spiels zu vermeiden: Seite 6, 12, 26, 29, 31-39 und 52.

In order to avoid the necessity of turns during performances pages 6, 12, 26, 29, 31-39 and 52 may be photocopied.

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duetti per due violini
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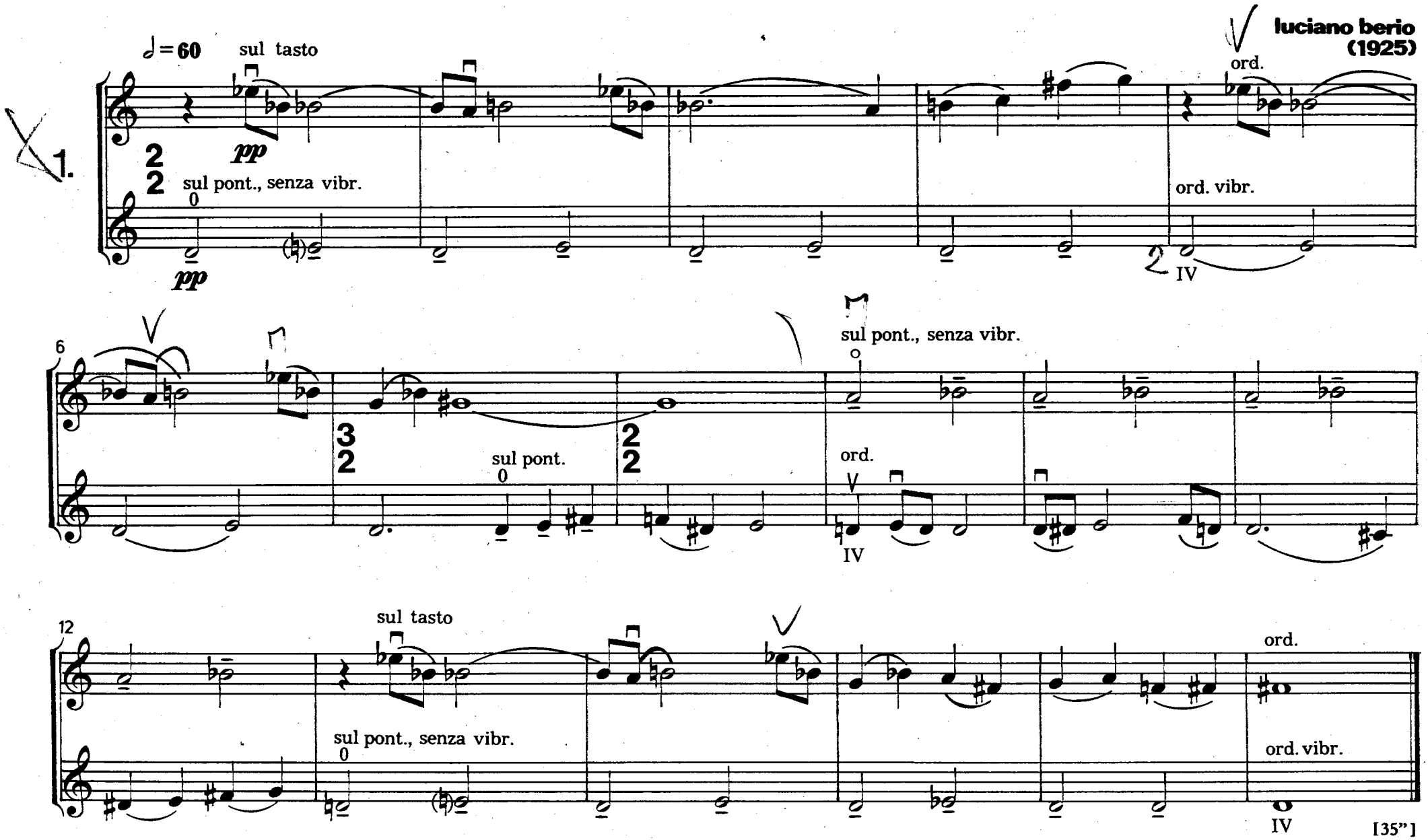
BÉLA

luciano berio
(1925)



Radicondoli, 10 Nov. 1979

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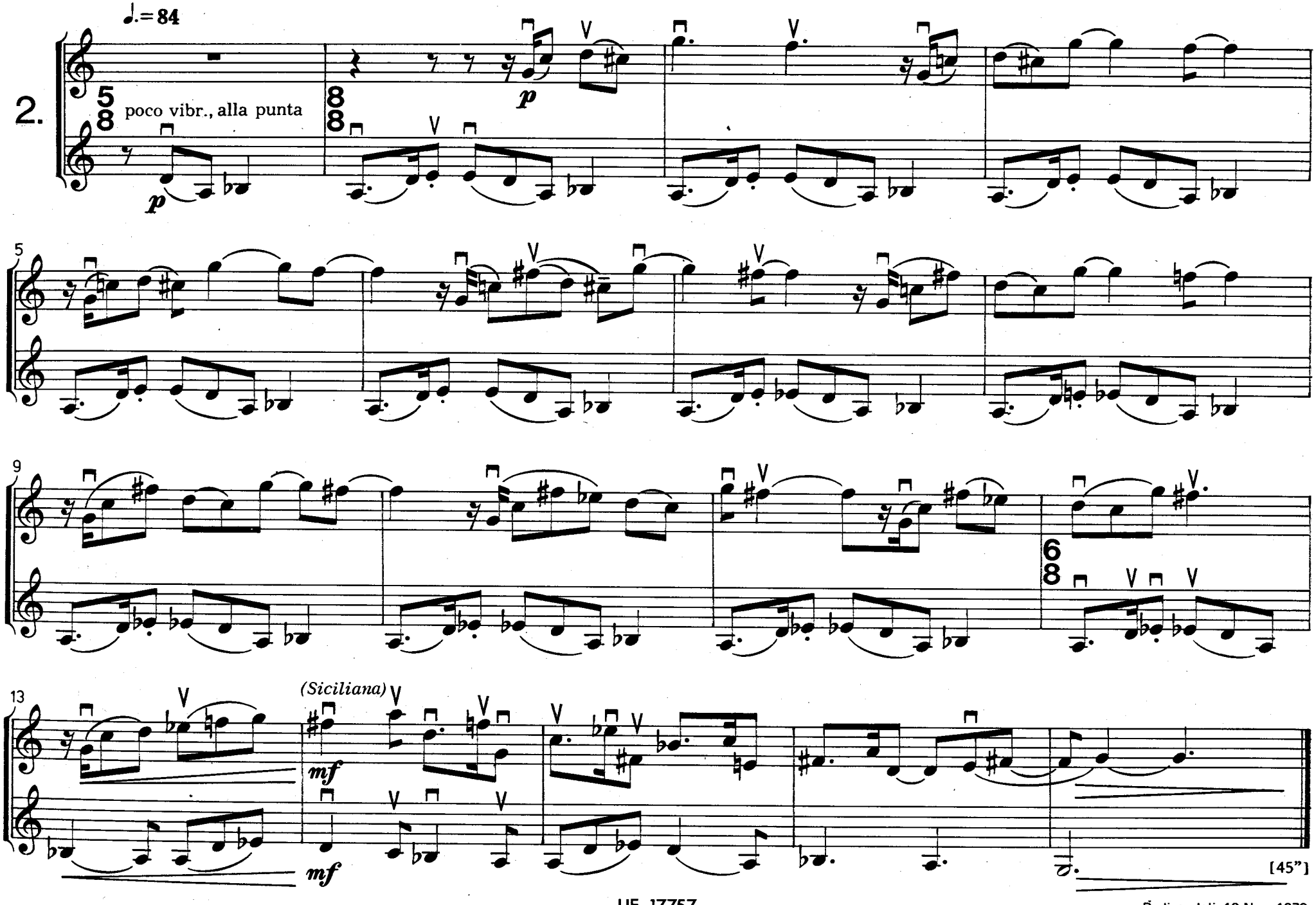
SHLOMIT



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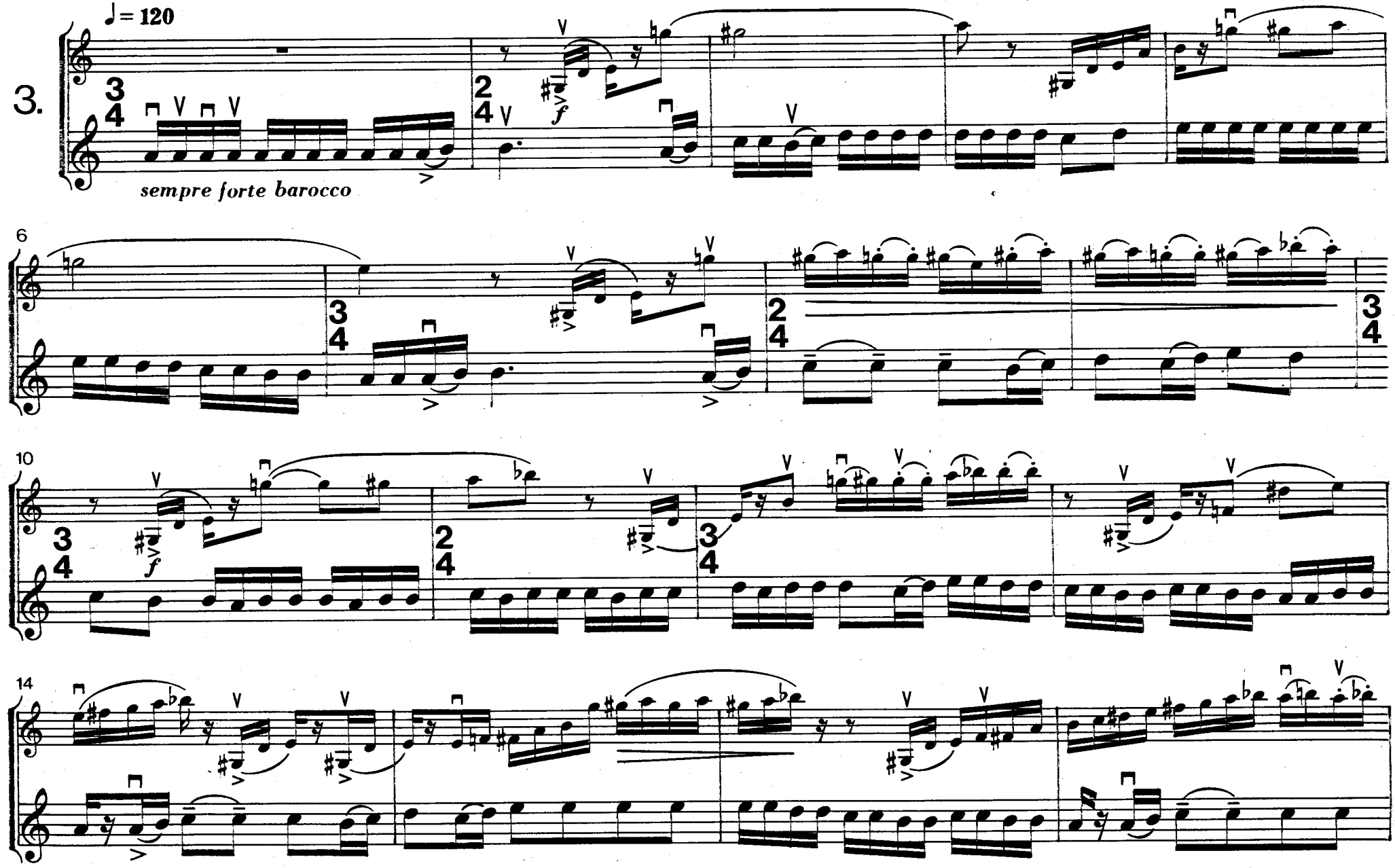
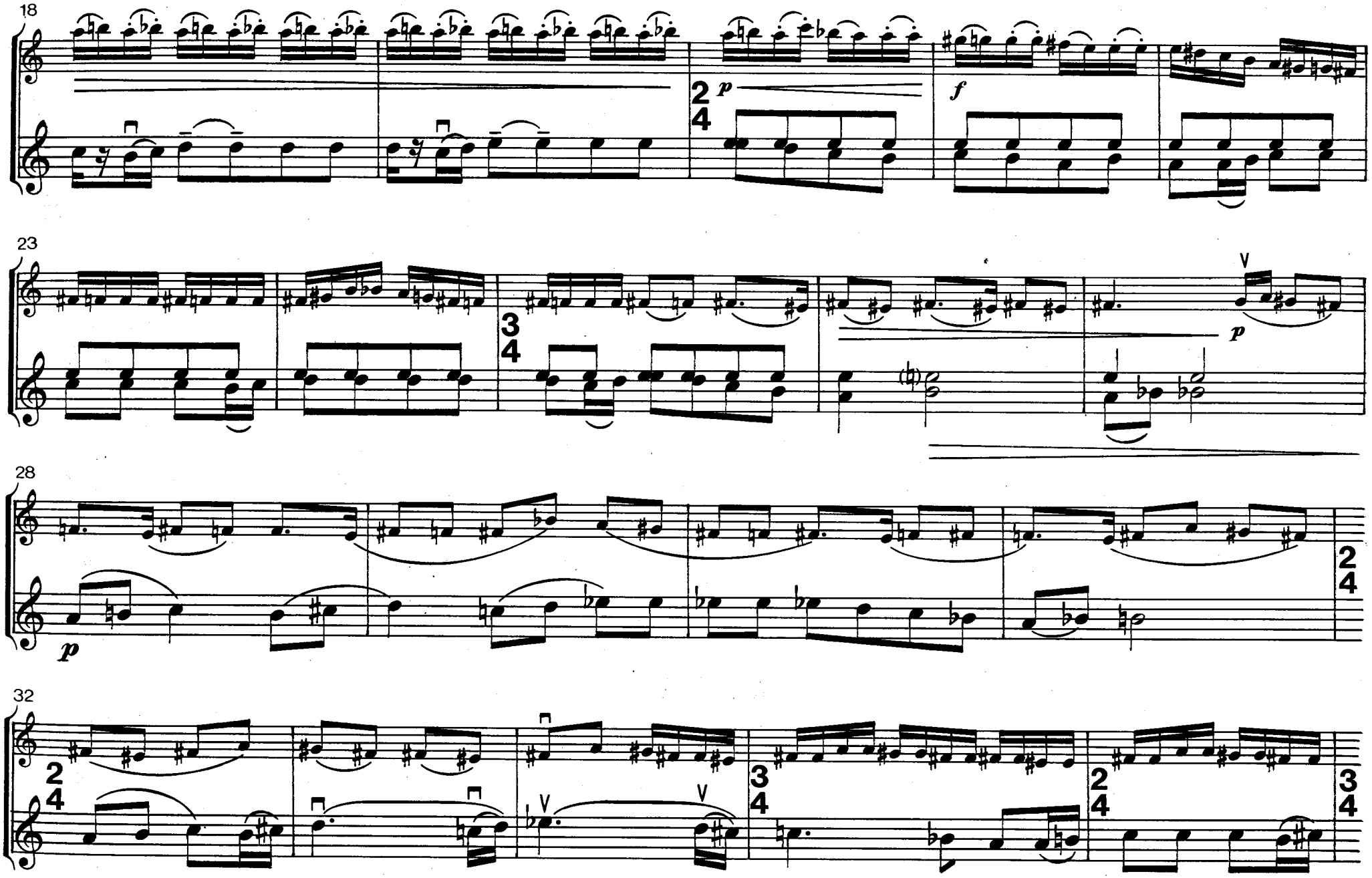
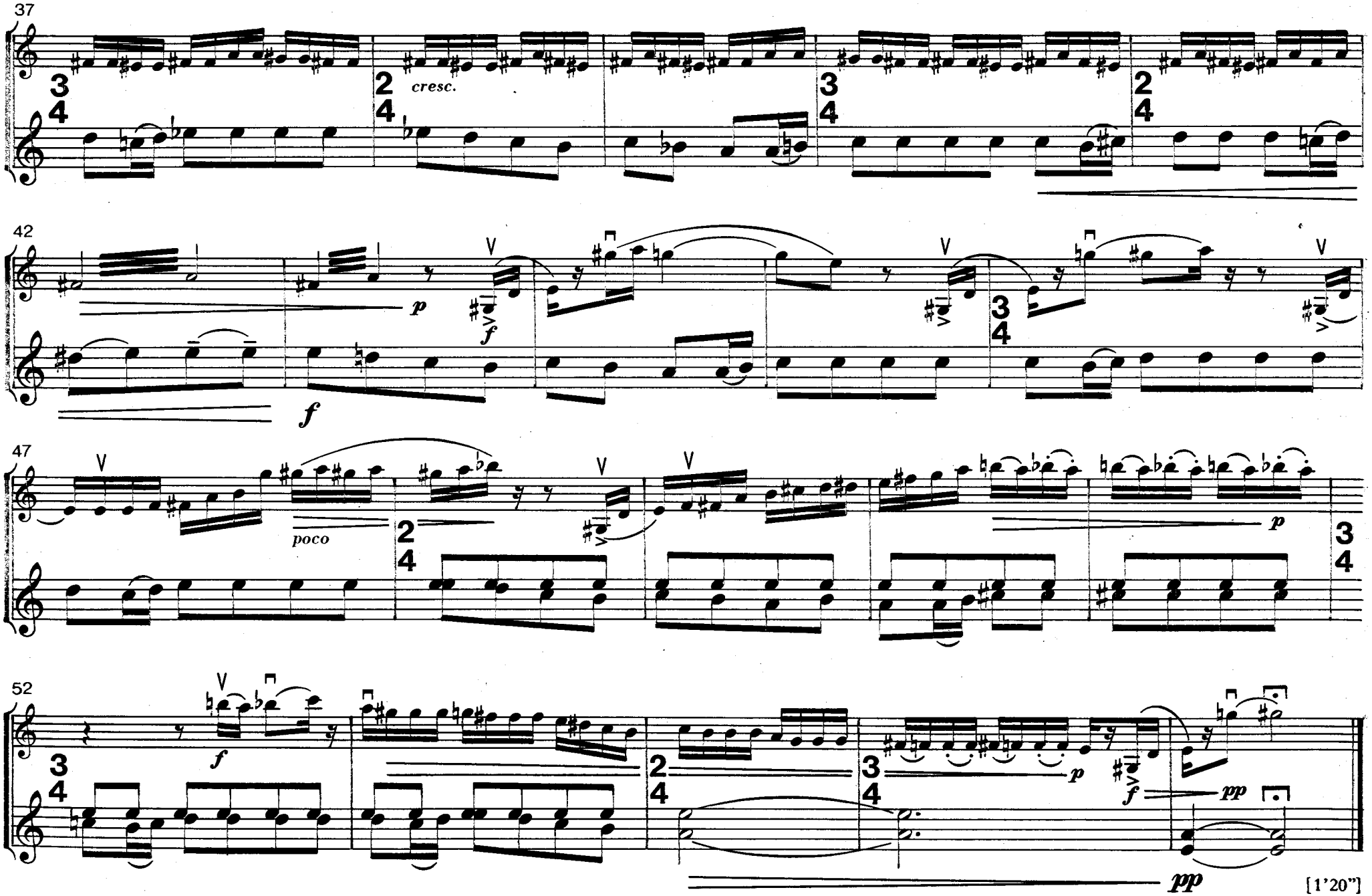
YOSSI

3.




18
2
4
p
f
23
3
4
V
p
28
p
2
4
32
2
4
V
V
3
4
2
4
3
4



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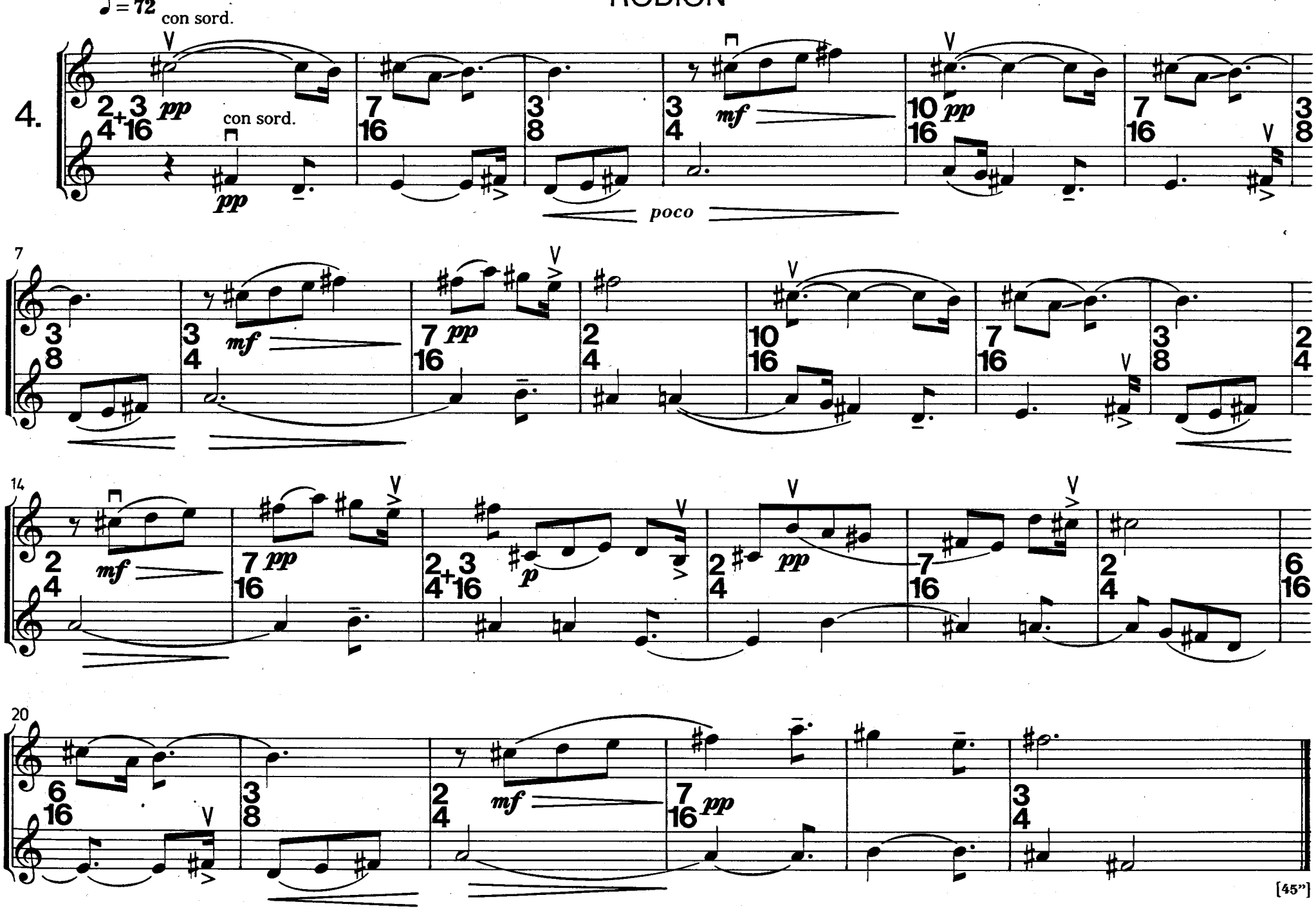
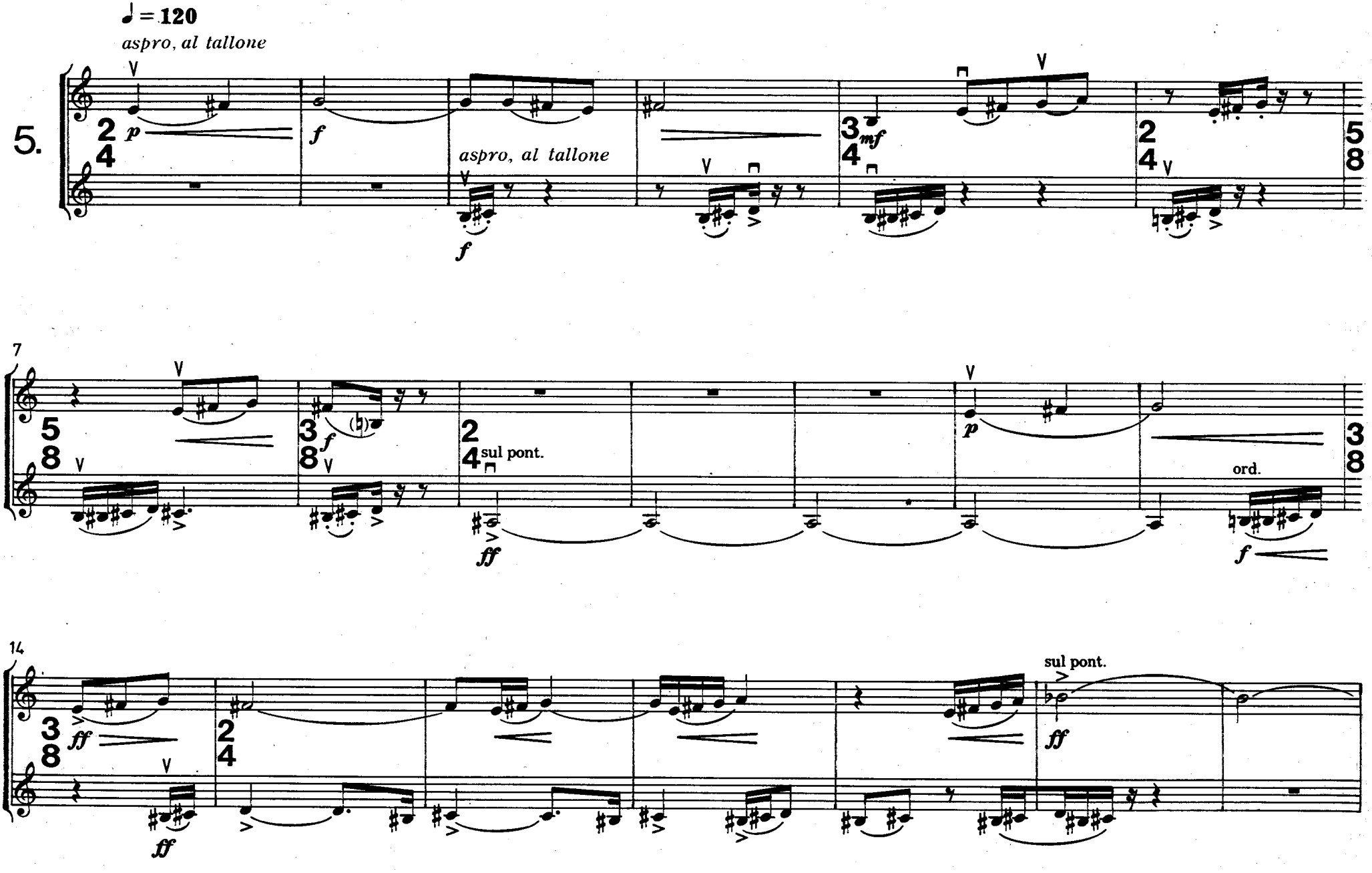
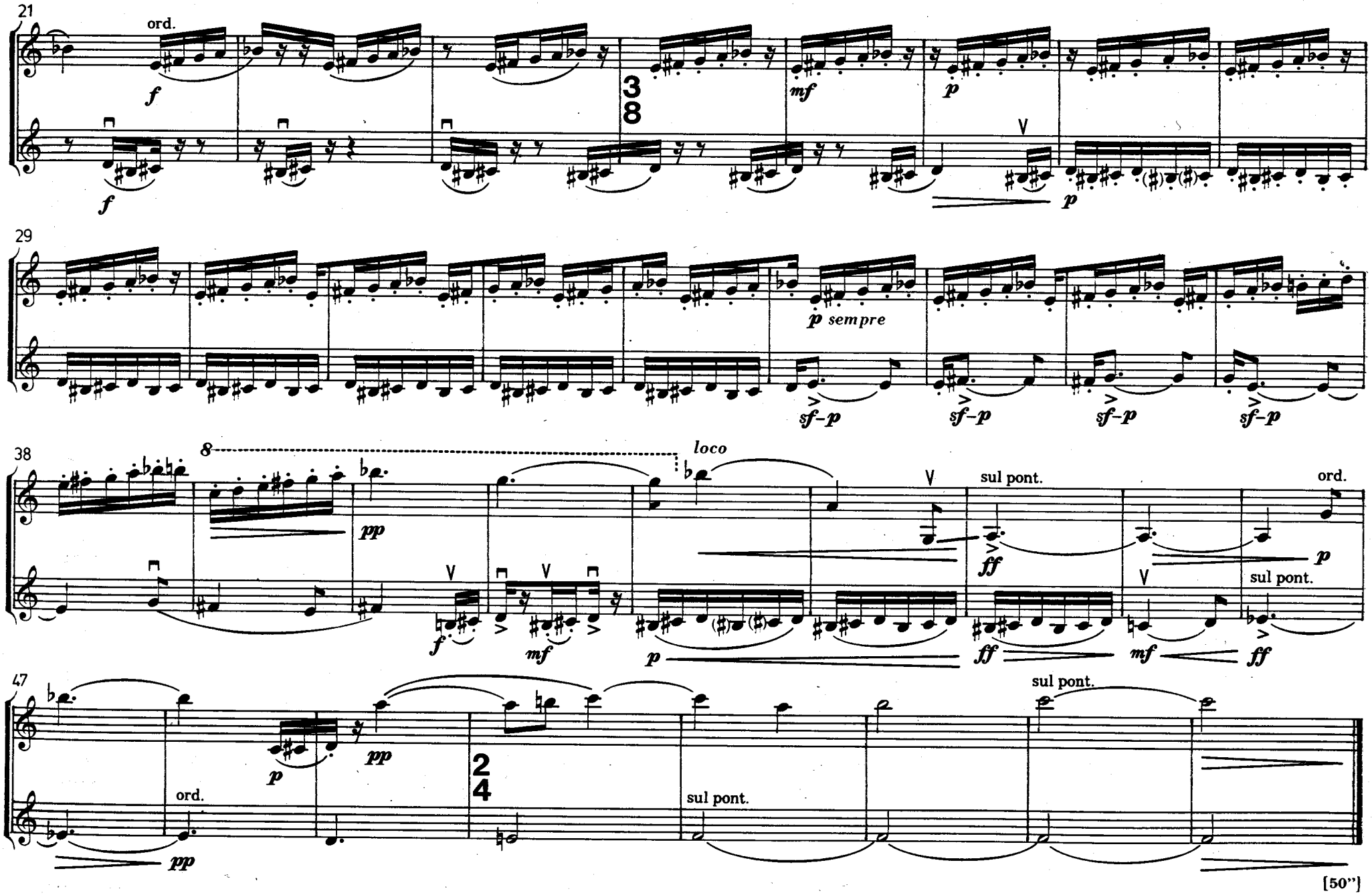
RODION



Stockholm, 14 Nov. 1979

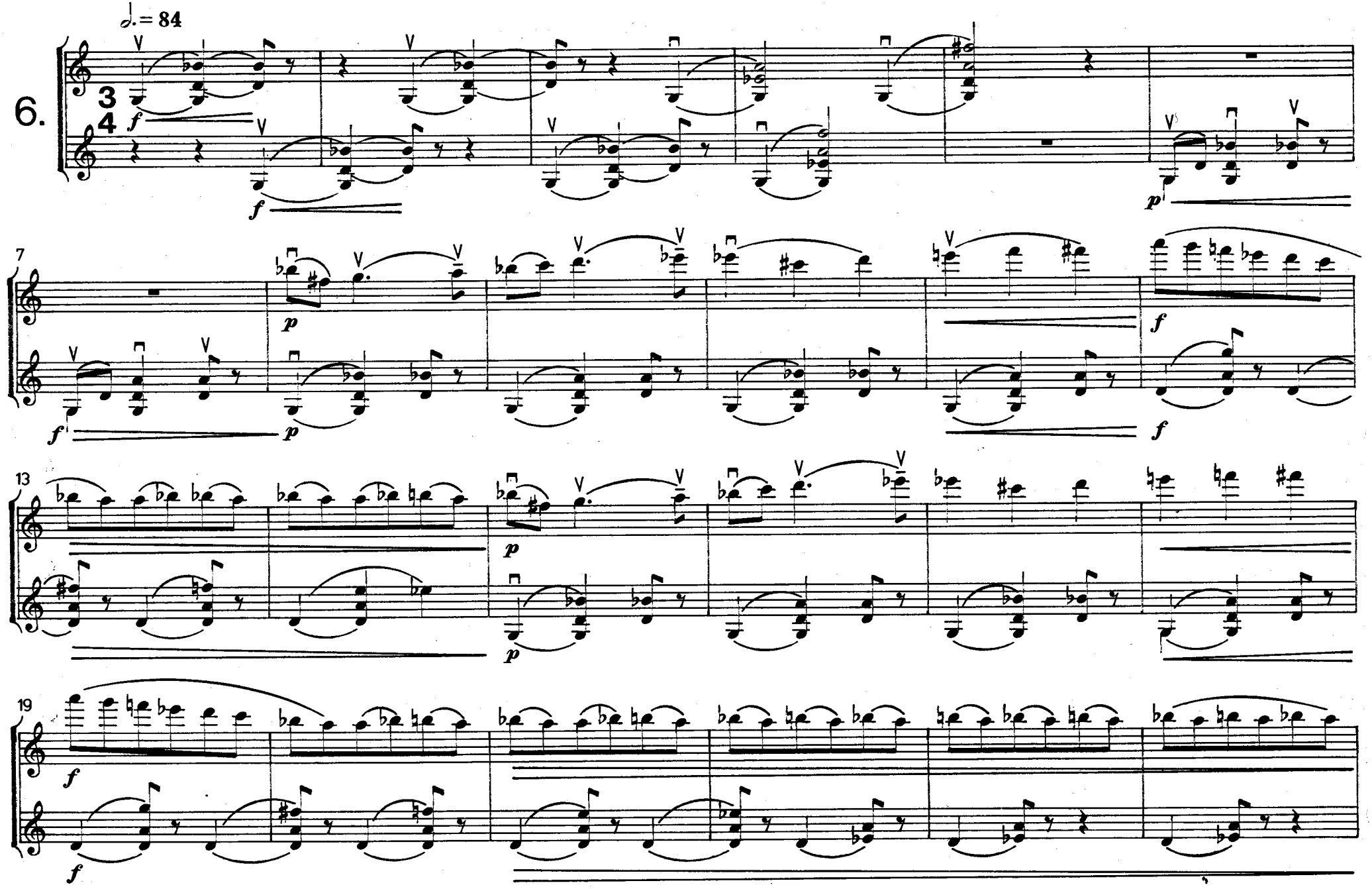
MAJA

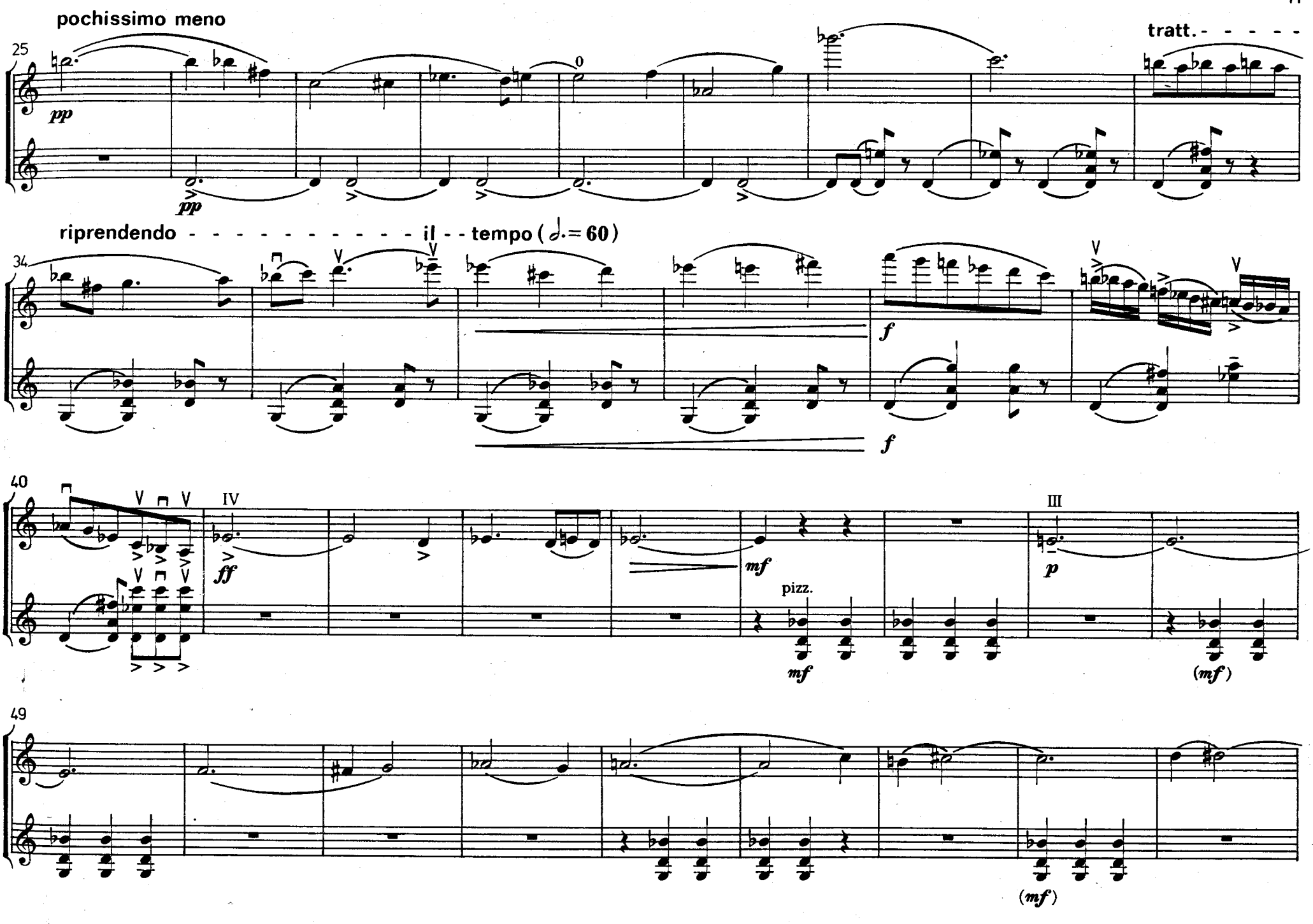


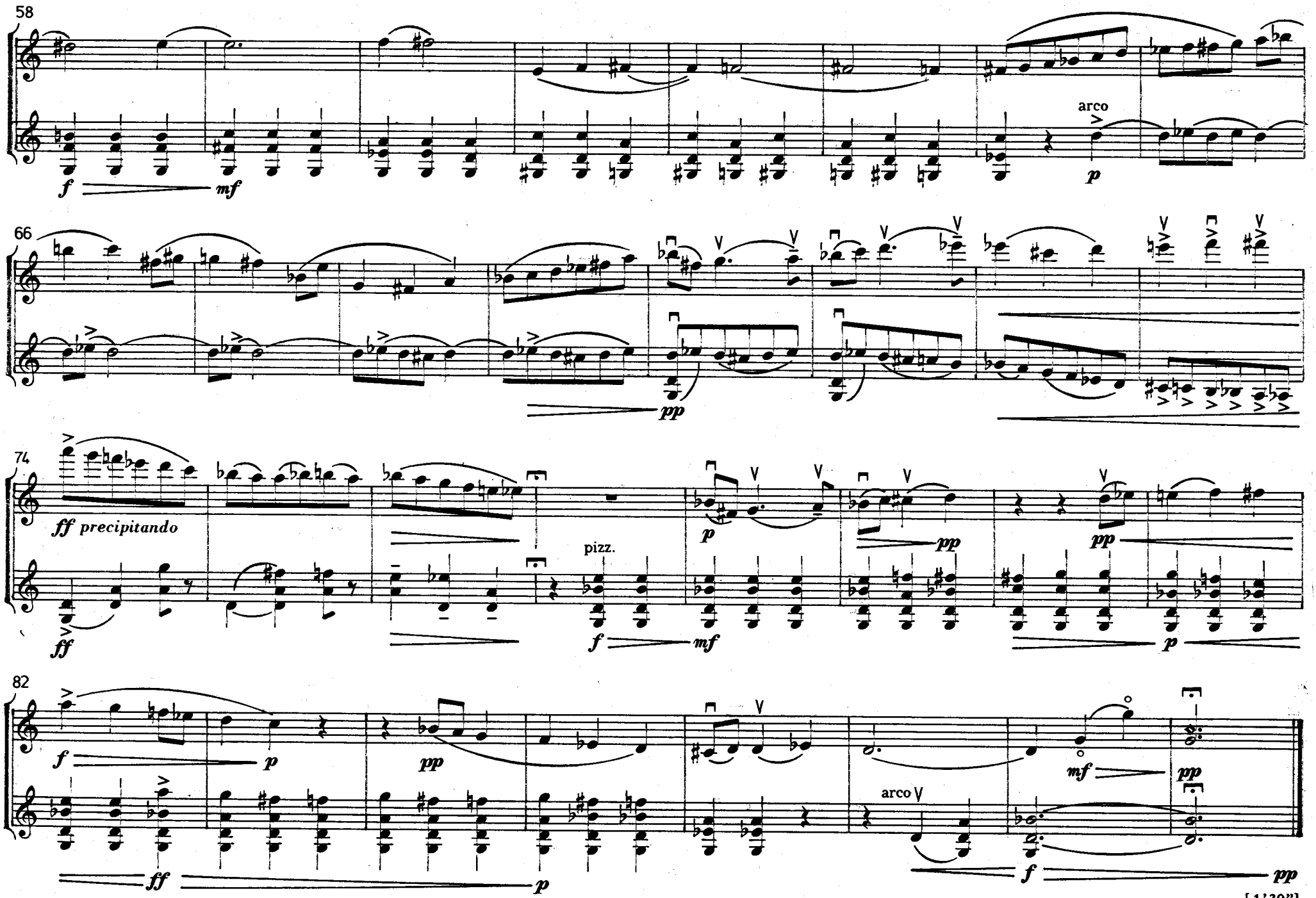


Stockholm, 15 Nov. 1979

BRUNO




pochissimo meno
tratt.
25
pp
pp
riprendendo - - - - - - - - - - - - il - - tempo (♩.= 60)
34
f
f
40
IV
ff
mf
pizz.
mf
III
p
(mf)
49
(mf)



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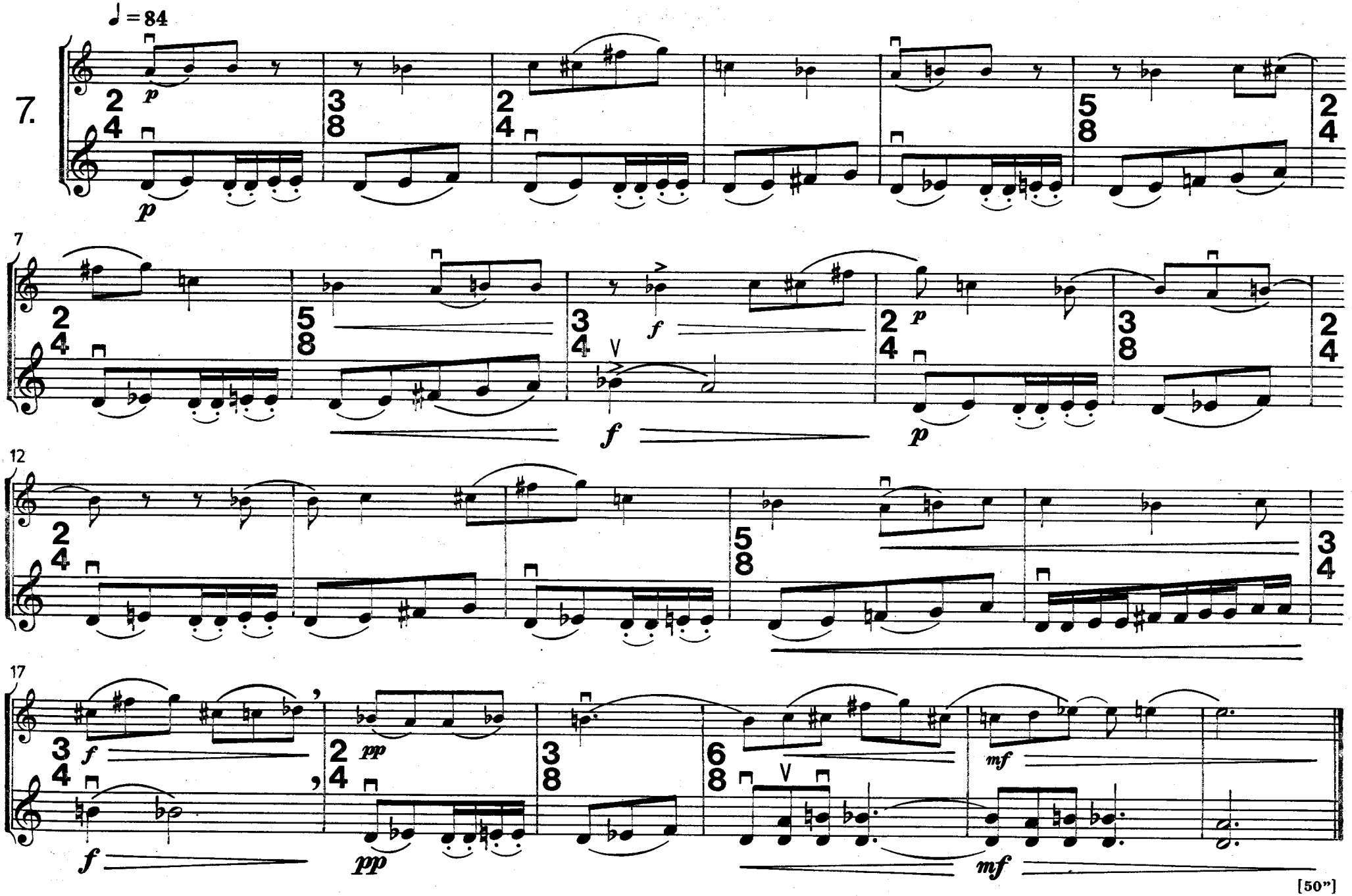
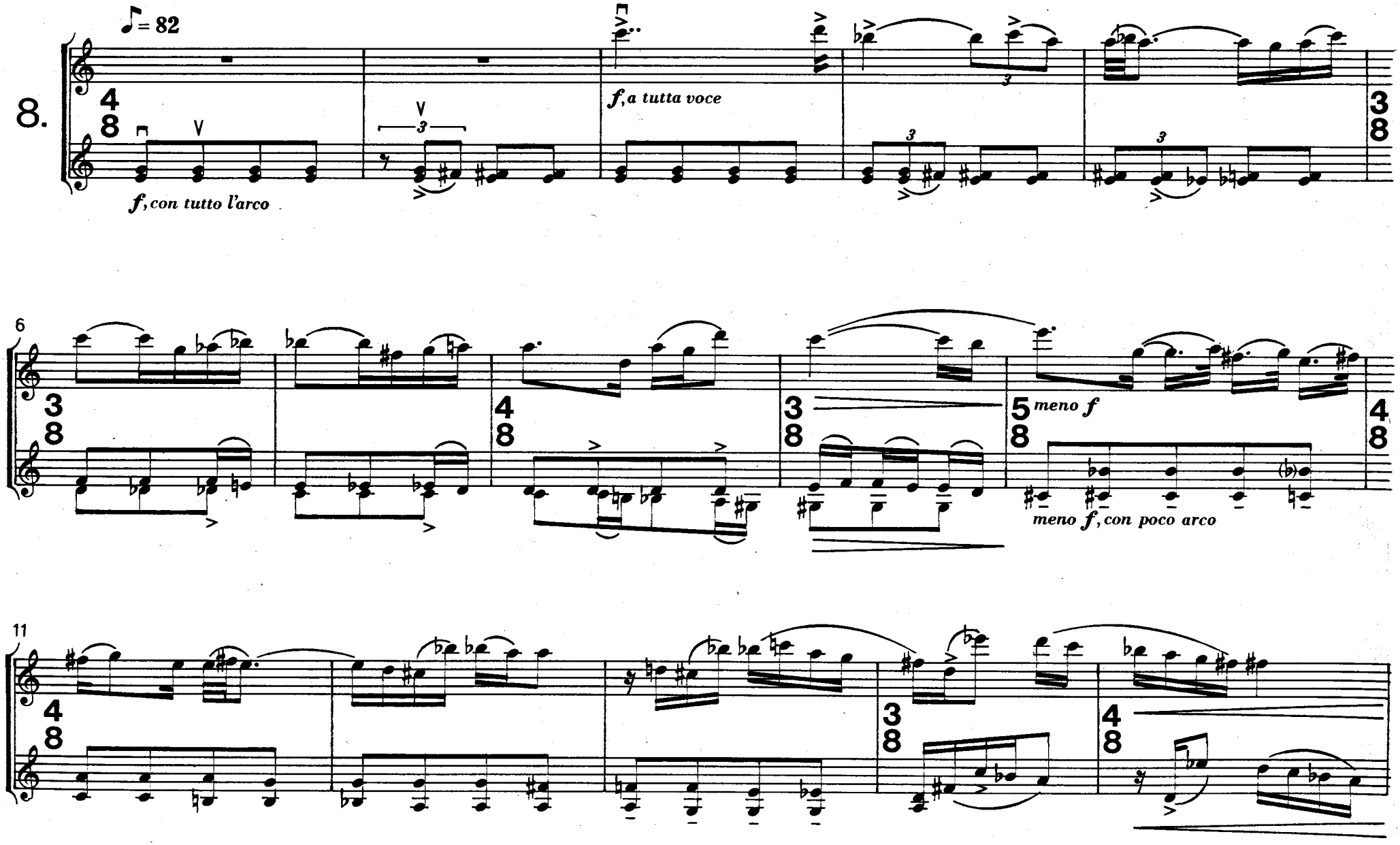
Stockholm, 15 Nov. 1979

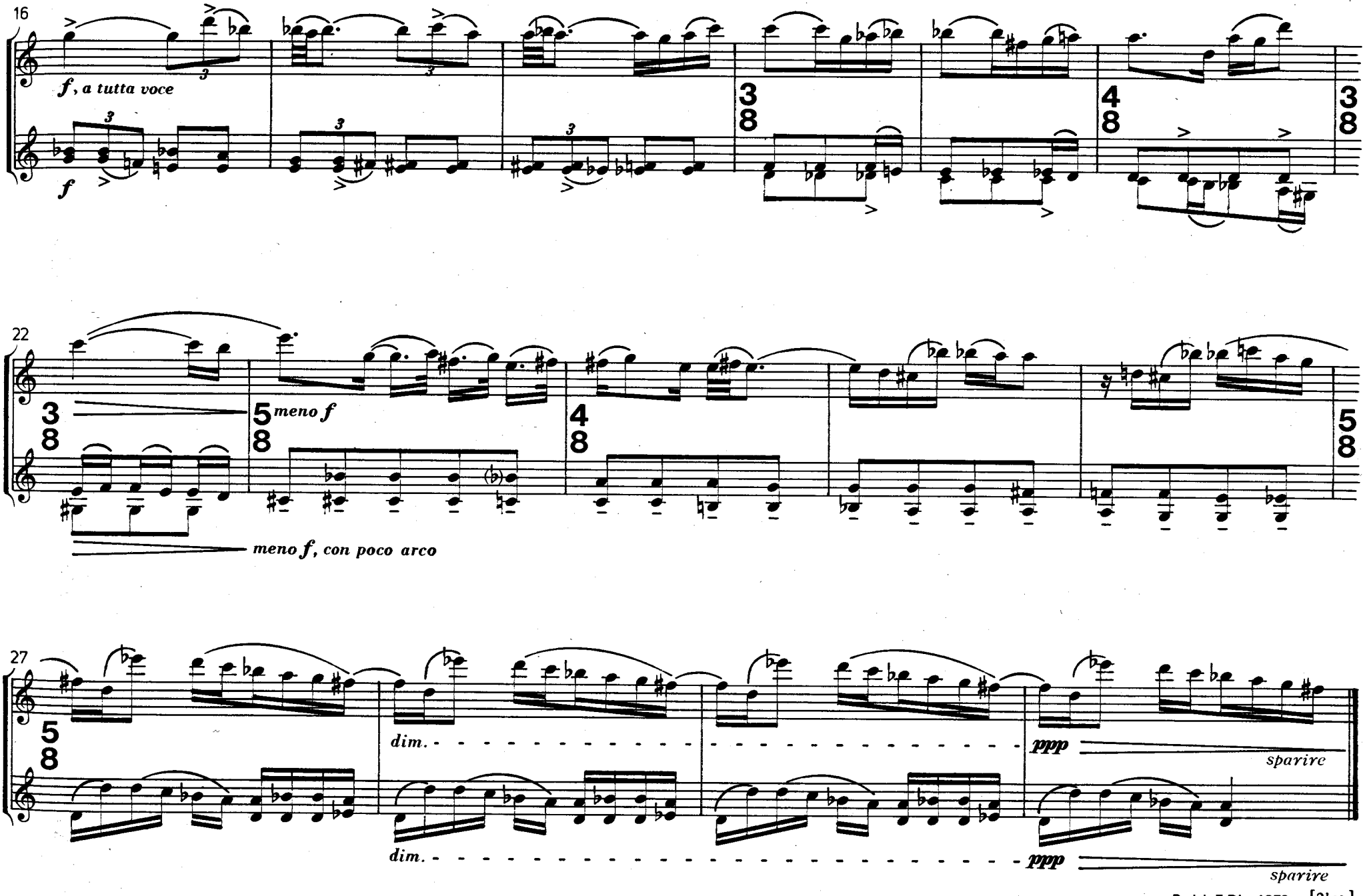
CAMILLA



Radicondoli, 27 Nov. 1979

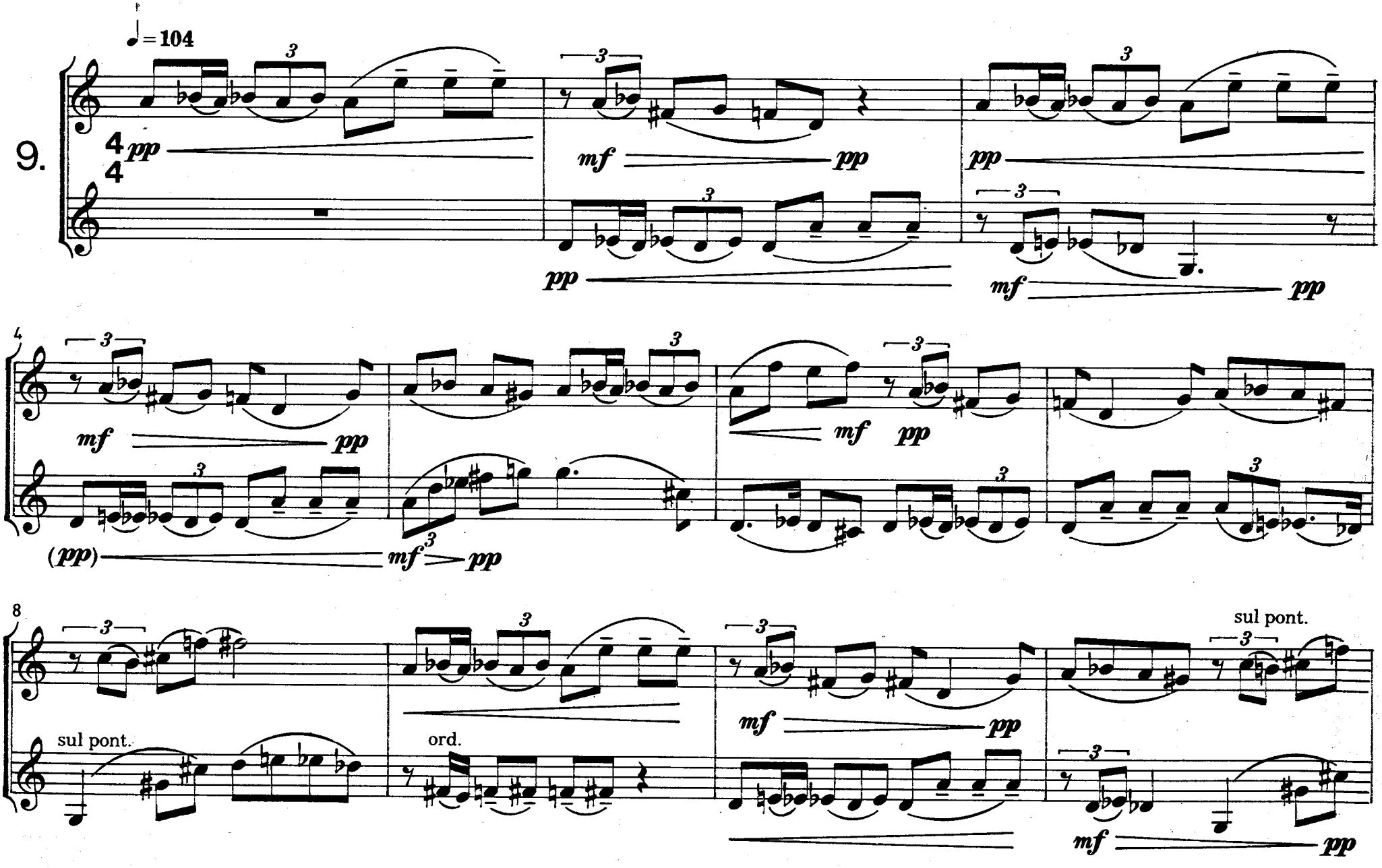
PEPPINO

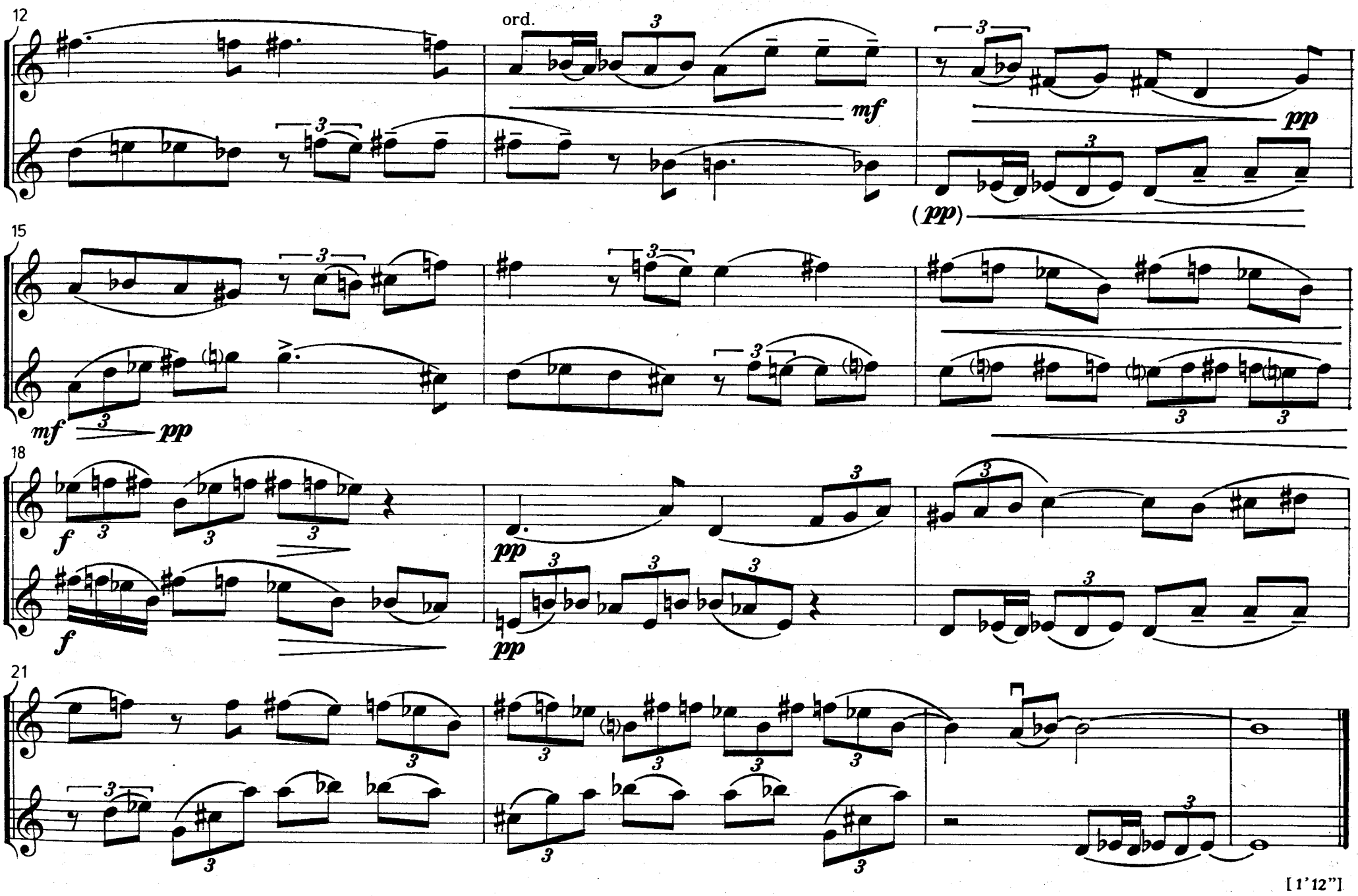

8.
♩= 82
f, con tutto l'arco
f, a tutta voce
6
meno f
meno f, con poco arco
11



Parigi, 7 Dic. 1979 [2'ca.]

MARCELLO


♩ = 104
9.
4
4
pp
mf
pp
pp
mf
pp
4
mf
pp
mf
pp
(pp)
mf
pp
8
sul pont.
ord.
mf
pp
sul pont.
mf
pp



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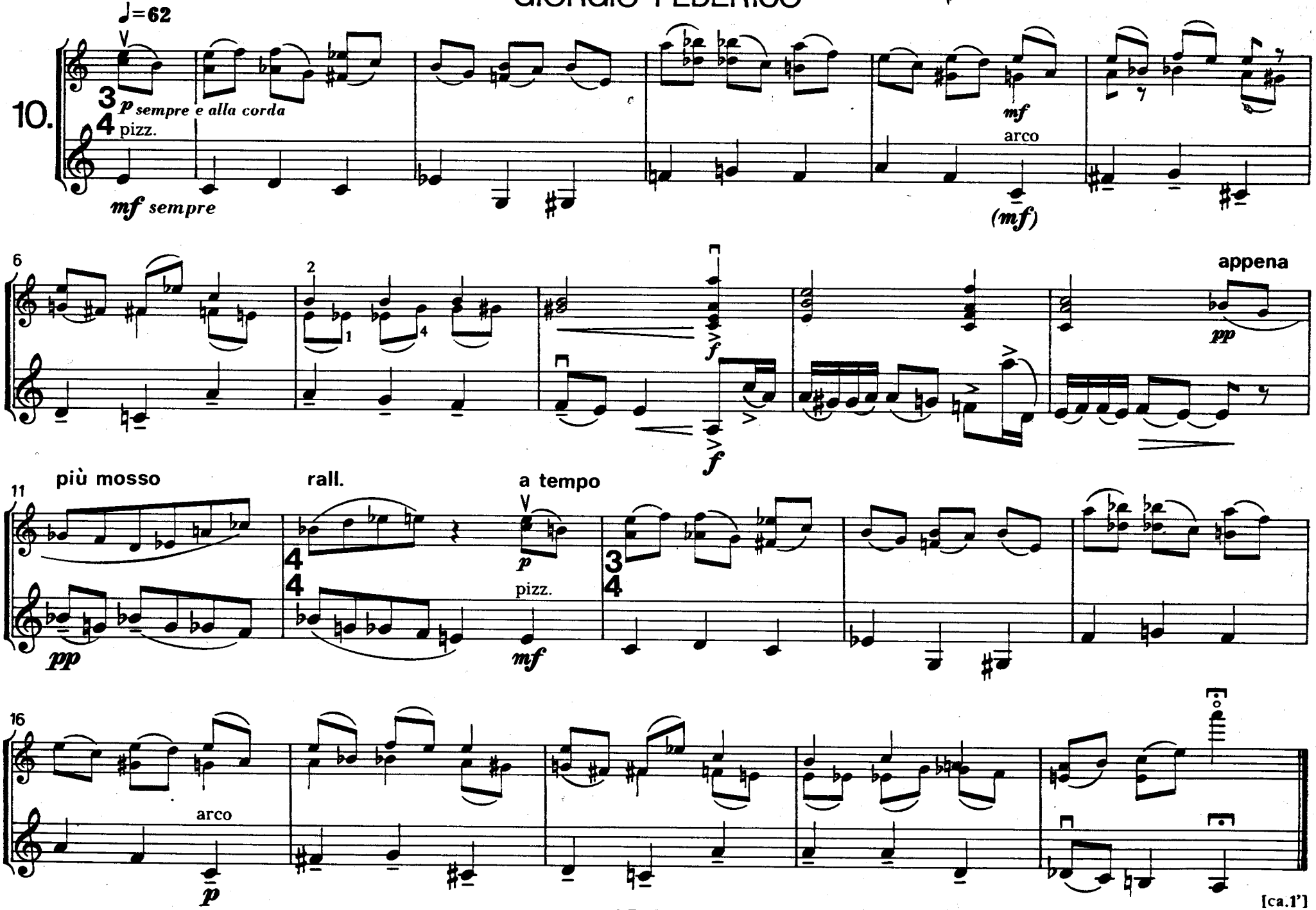
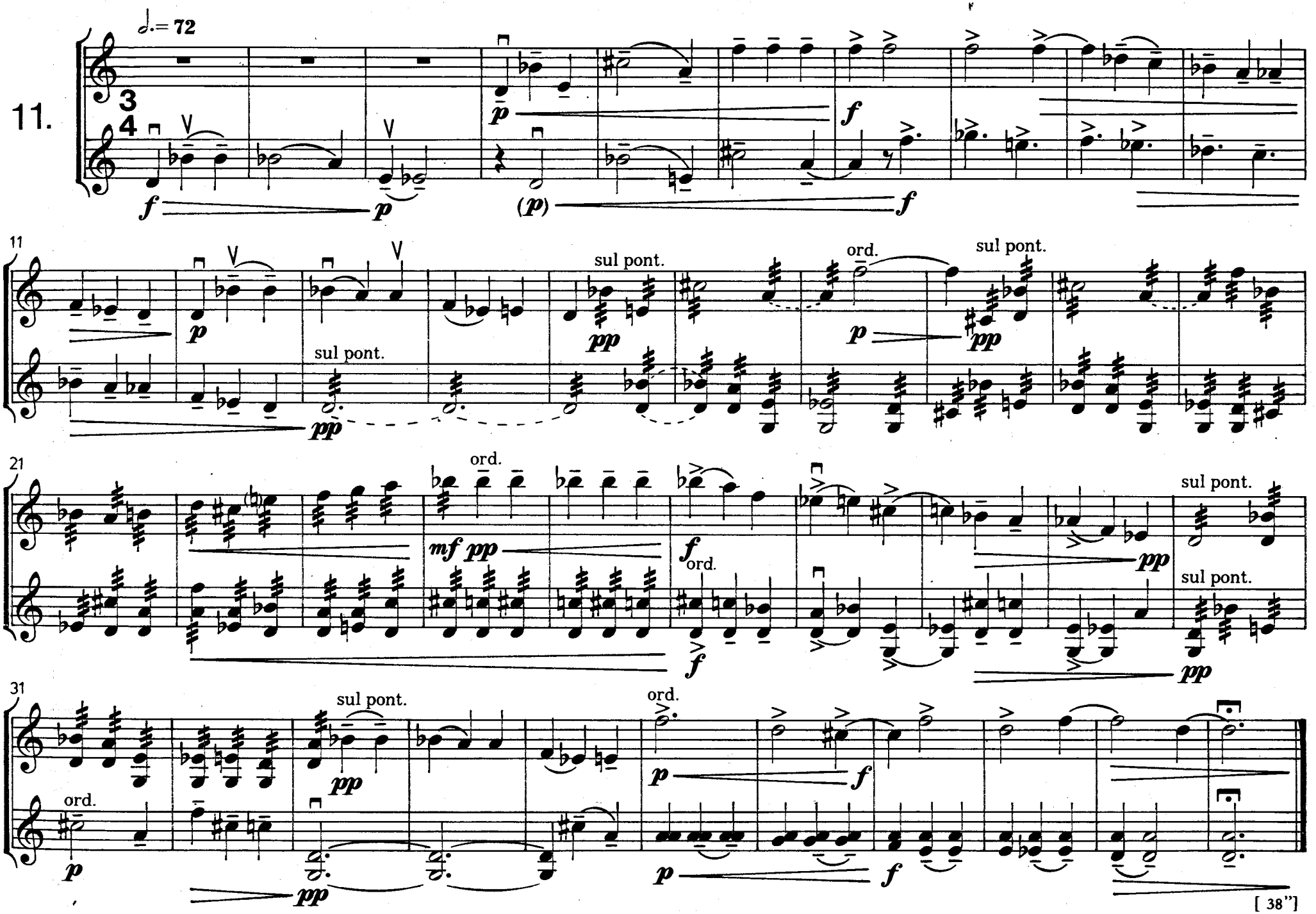
Radicondoli, 13 Dic. 1979

GIORGIO FEDERICO



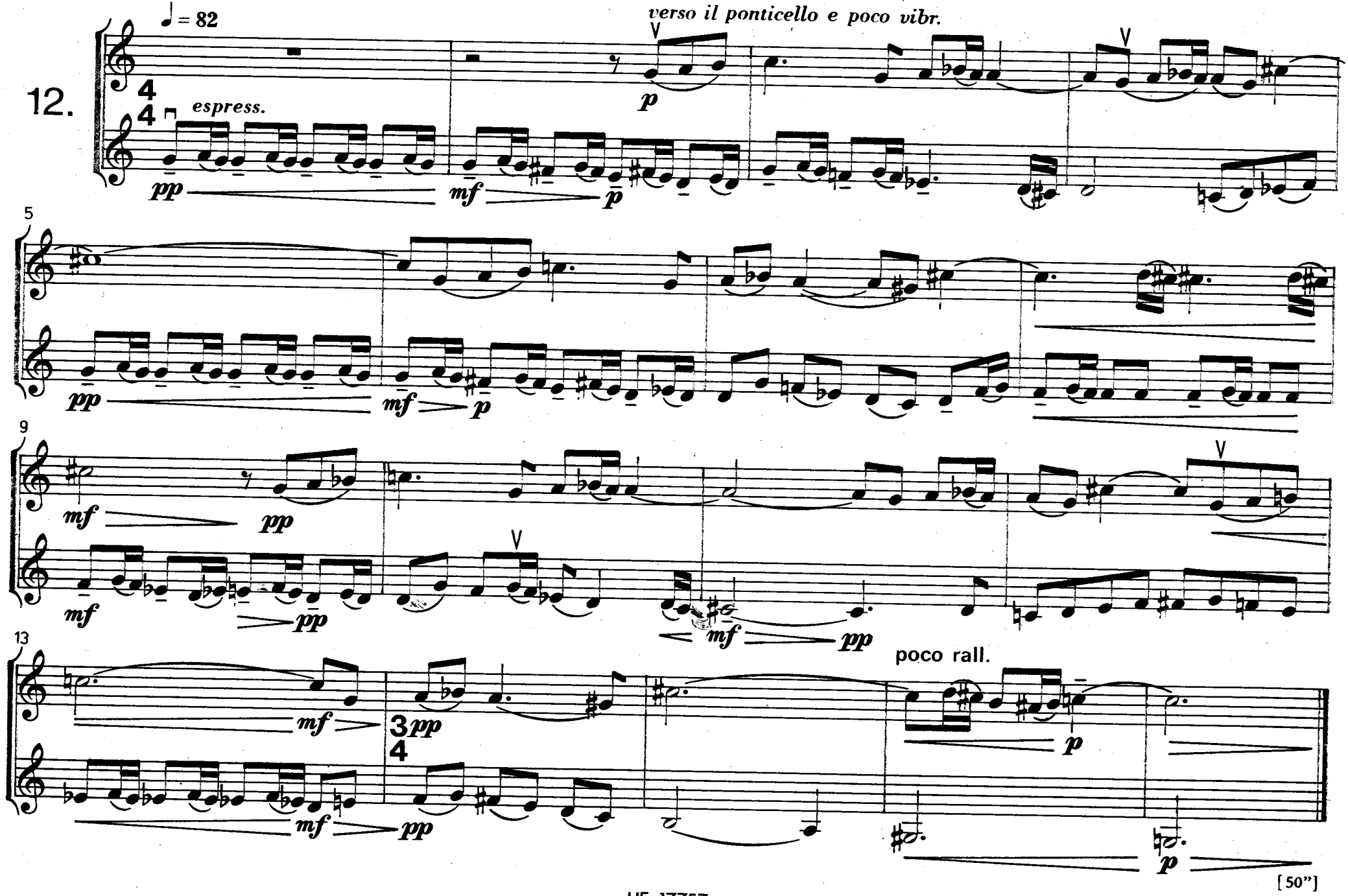
[ca.1']

Radicondoli, 13 Dic. 1979



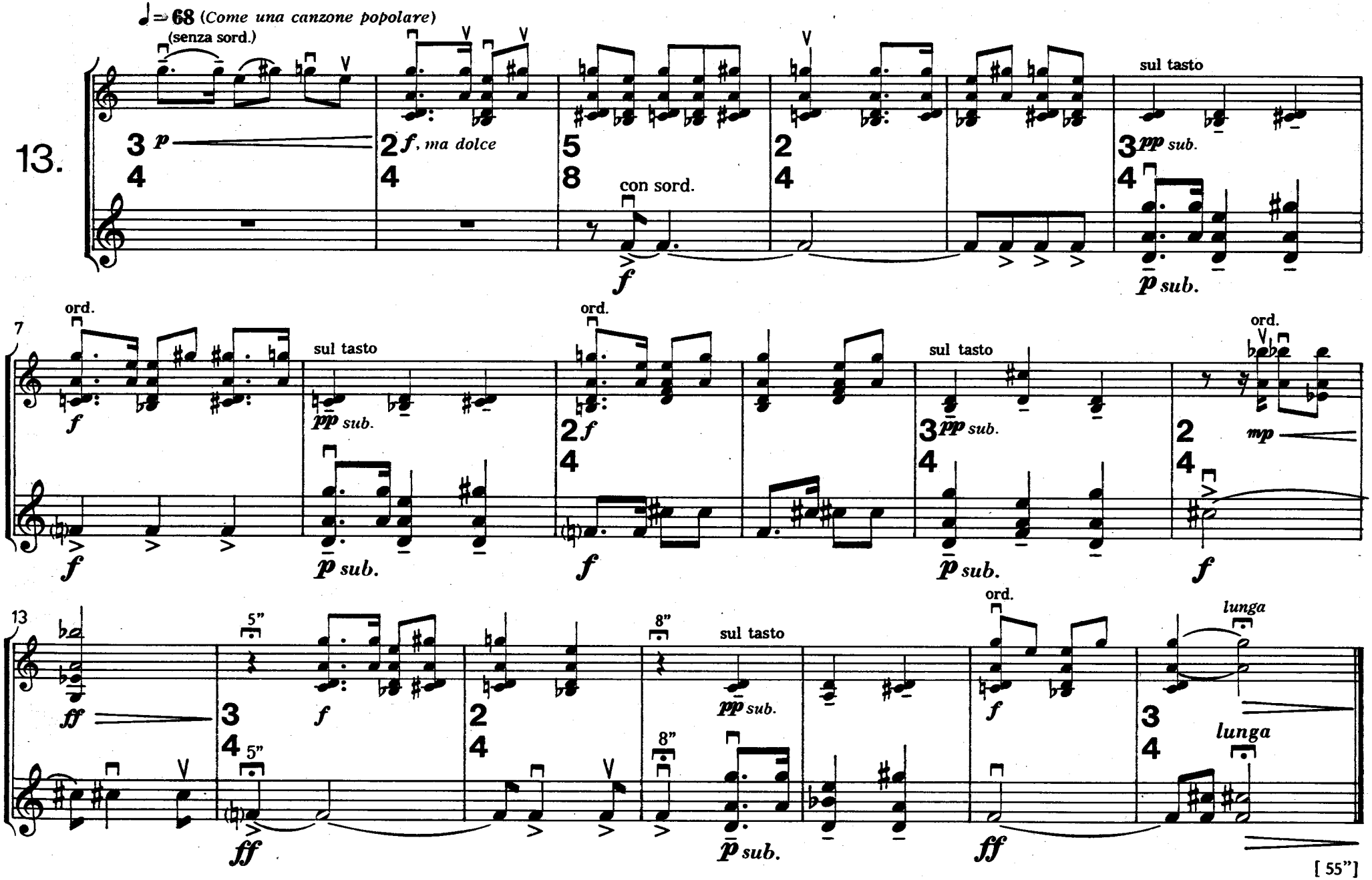
Radicondoli, 18 Dic. 1979

DANIELA



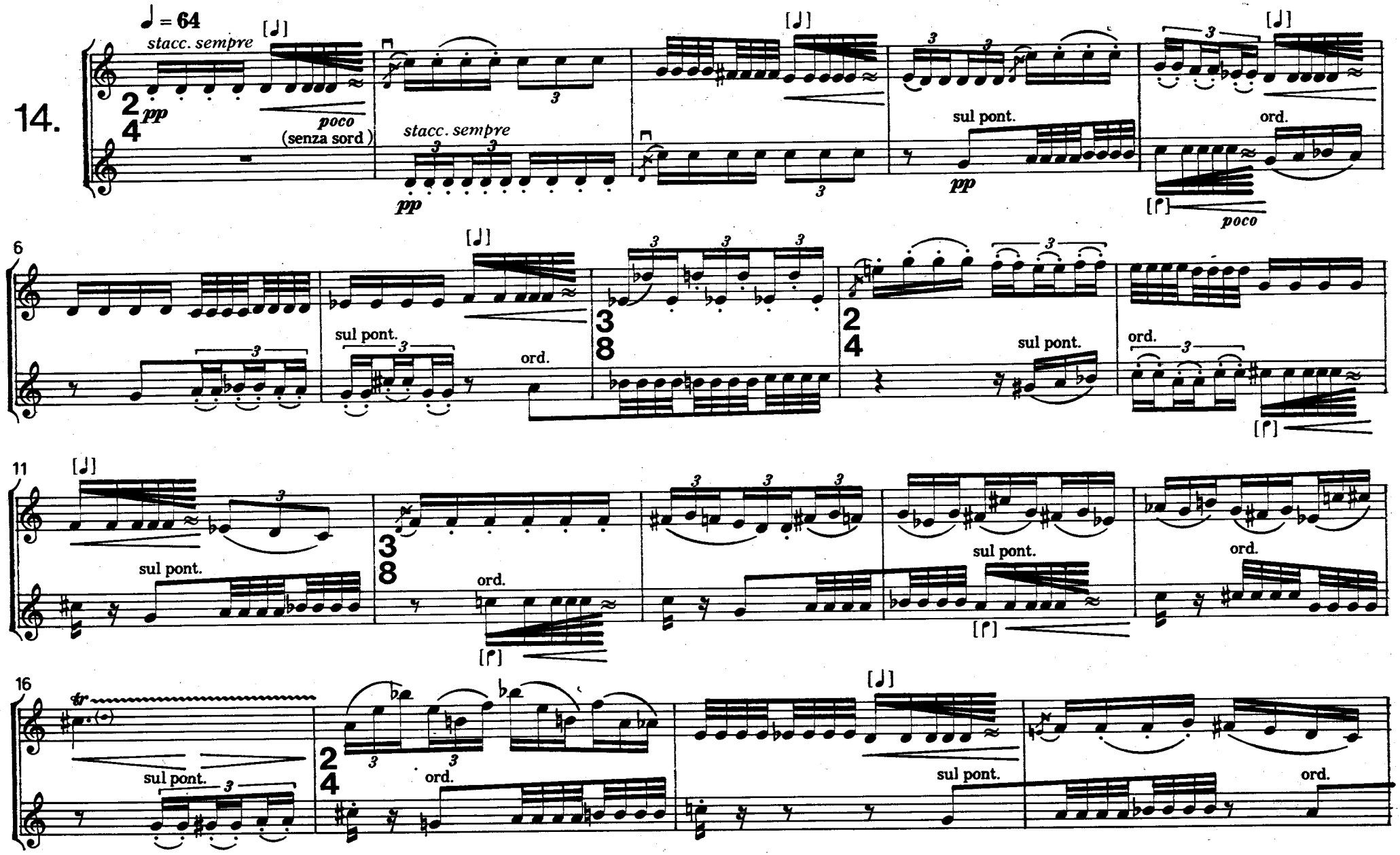
Radicondoli, 18 Dic. 1979

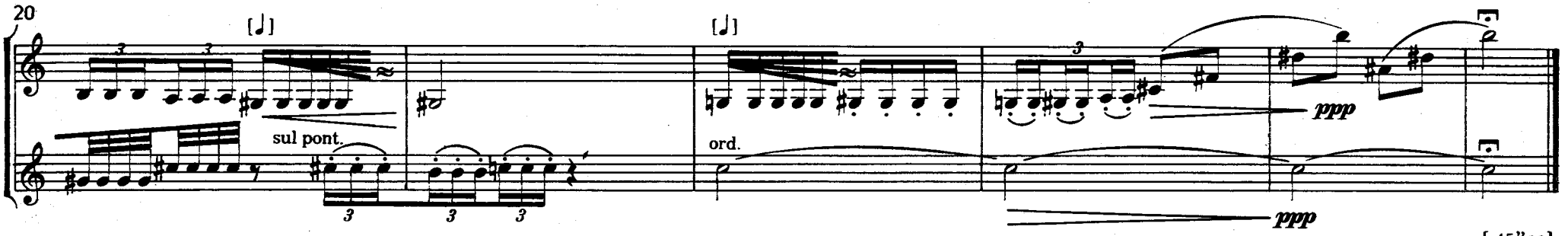
JEANNE



Parigi, 27 Aprile 1980

PIERRE

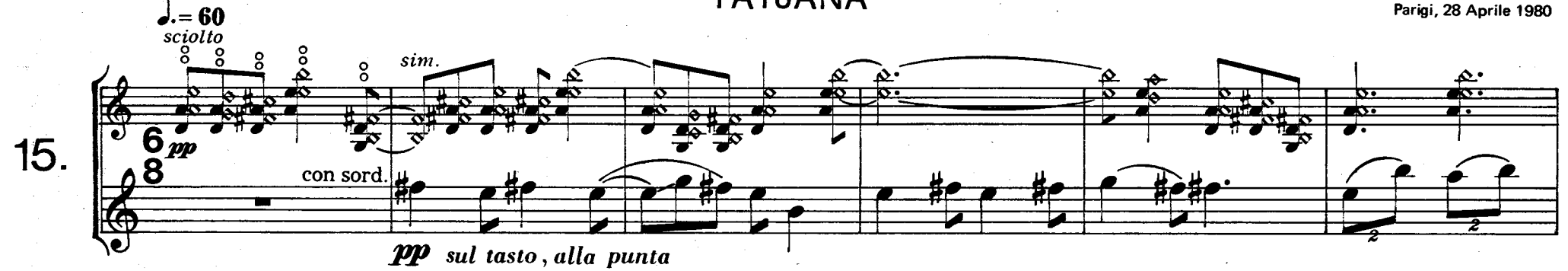

14.
♩ = 64
stacc. sempre
pp
poco
(senza sord.)
stacc. sempre
pp
sul pont.
pp
ord.
poco
6
sul pont.
ord.
sul pont.
ord.
11
sul pont.
ord.
sul pont.
ord.
16
tr
sul pont.
ord.
sul pont.
ord.

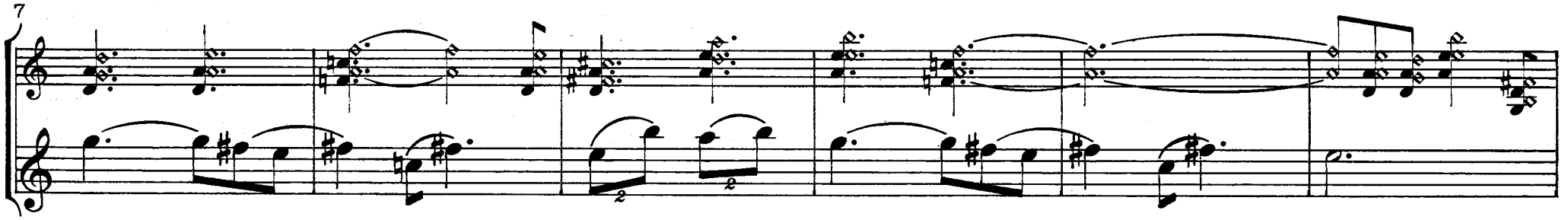


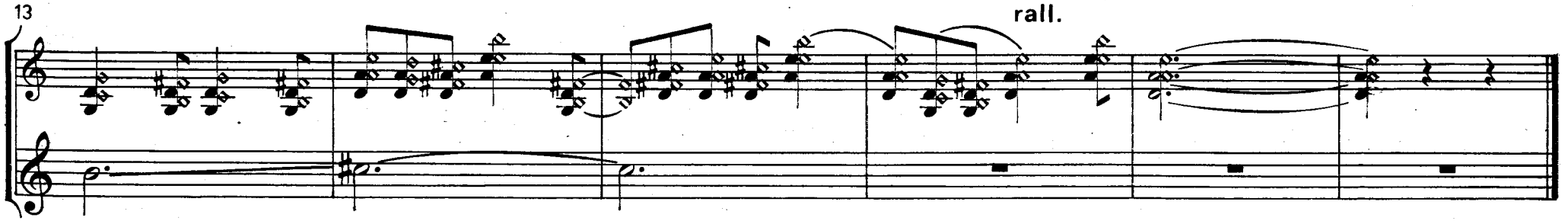
[45"ca]

TATJANA

Parigi, 28 Aprile 1980



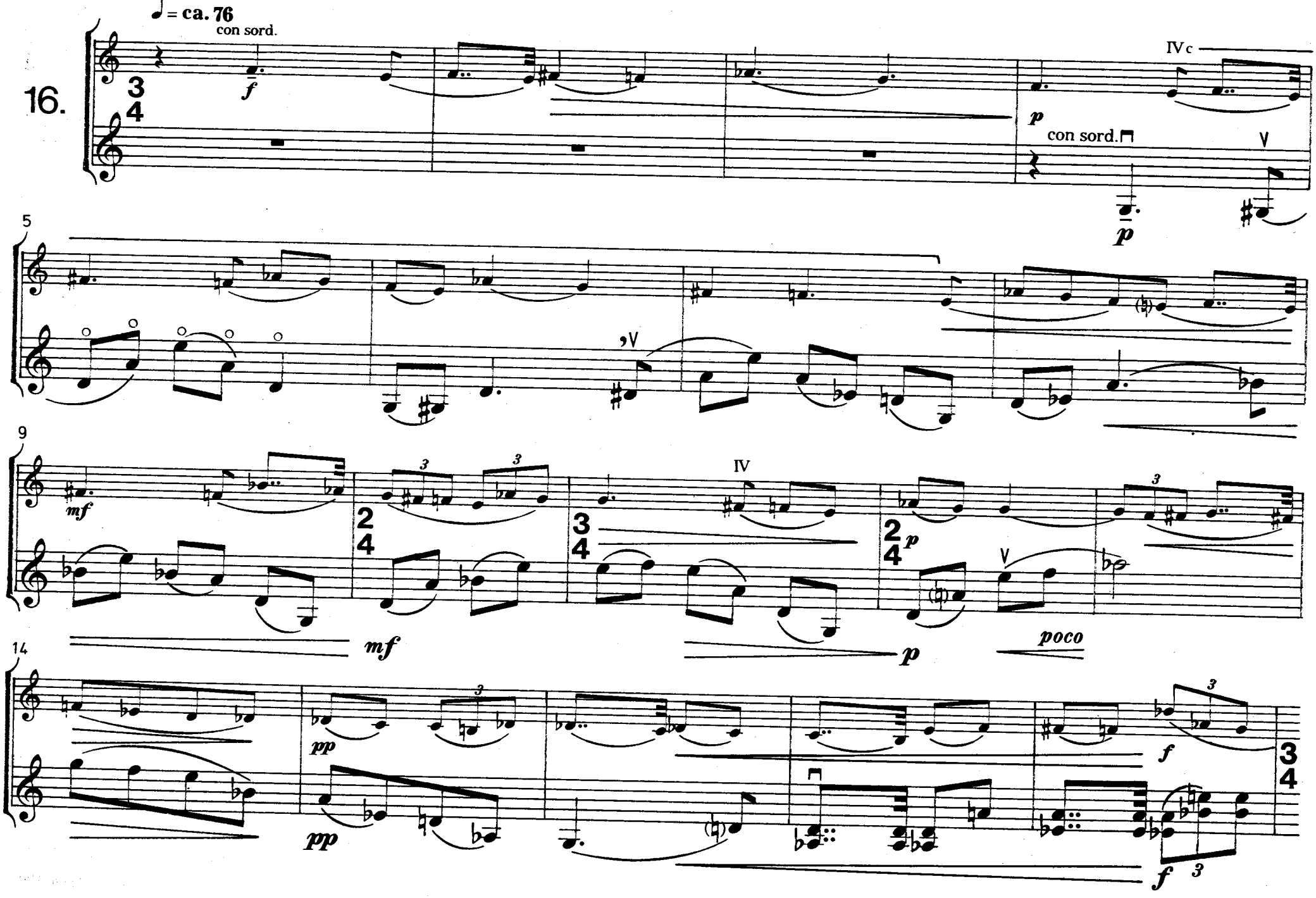




[40"]

Parigi, 28 Aprile 1980

RIVI



19

senza rallentare

p

p

pp

pp

[1']

Radicondoli, 29 Maggio 1980

LEONARDO

17.

♩ = 72

senza sord.

f

molto espressivo e come parlando
sempre alla punta e vibrando solo ad ogni cambio d'arco.
(con sord.)

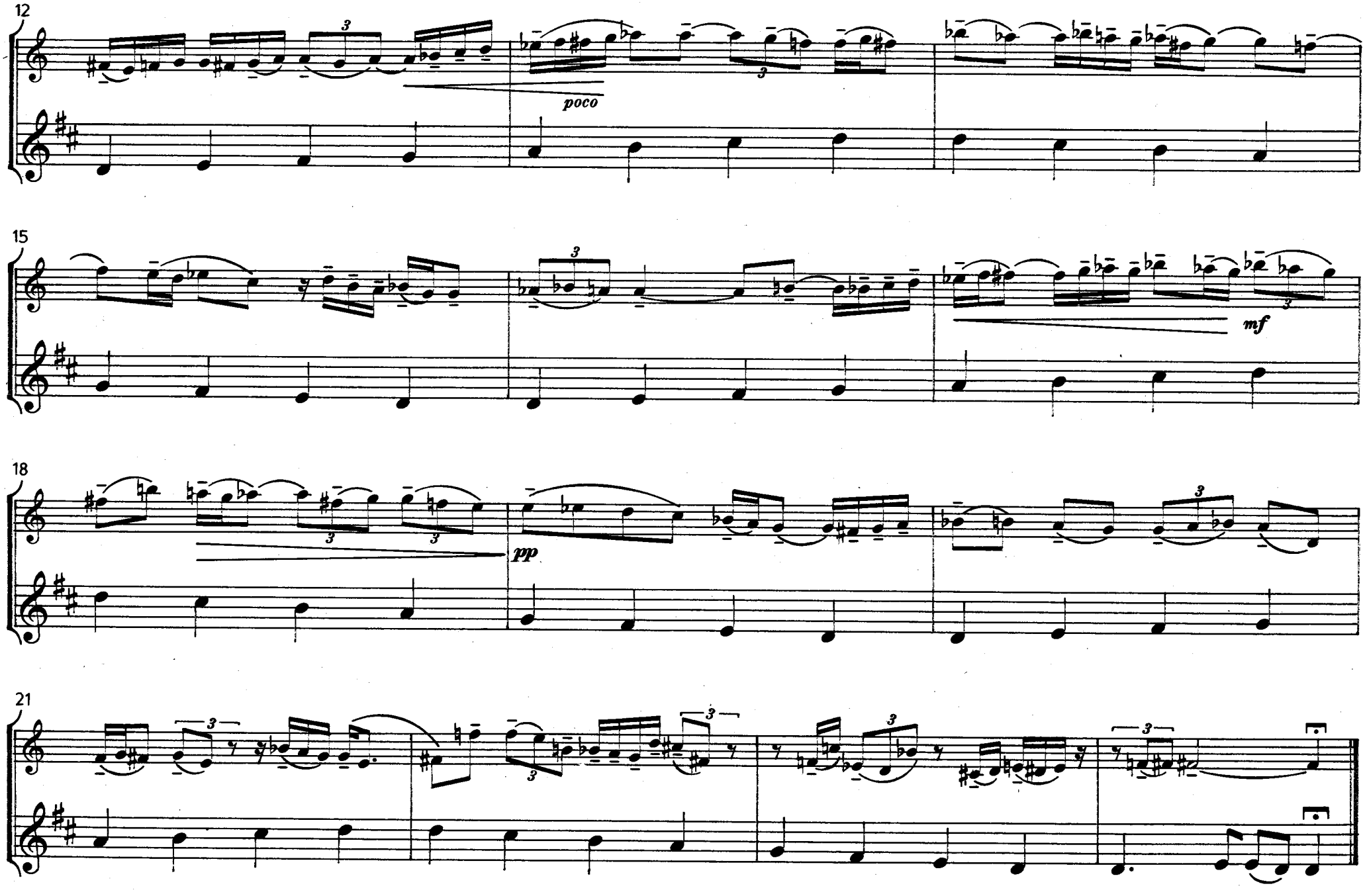
pp
a metà dell'arco

mp sempre e impassibile

5

segue

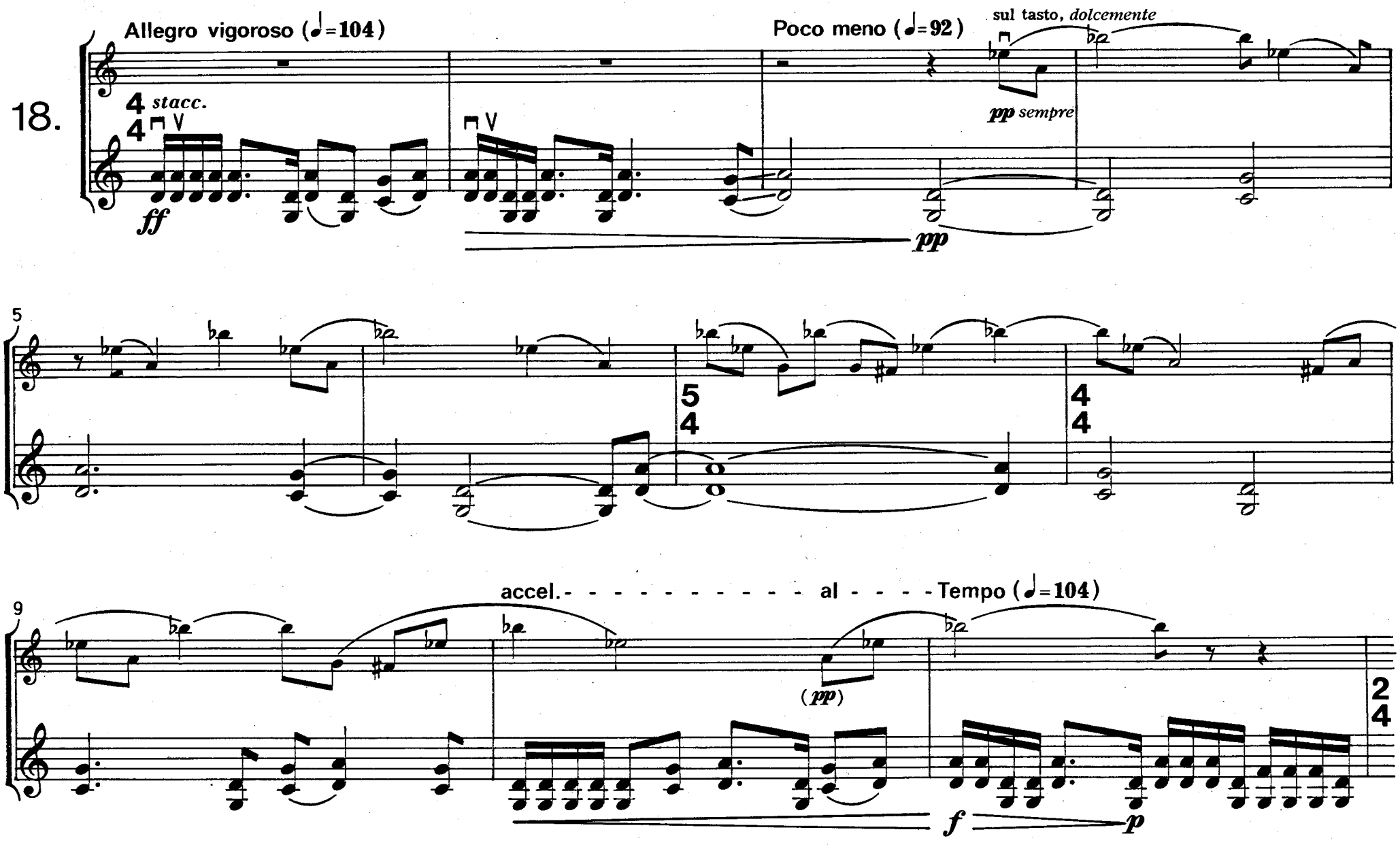
9

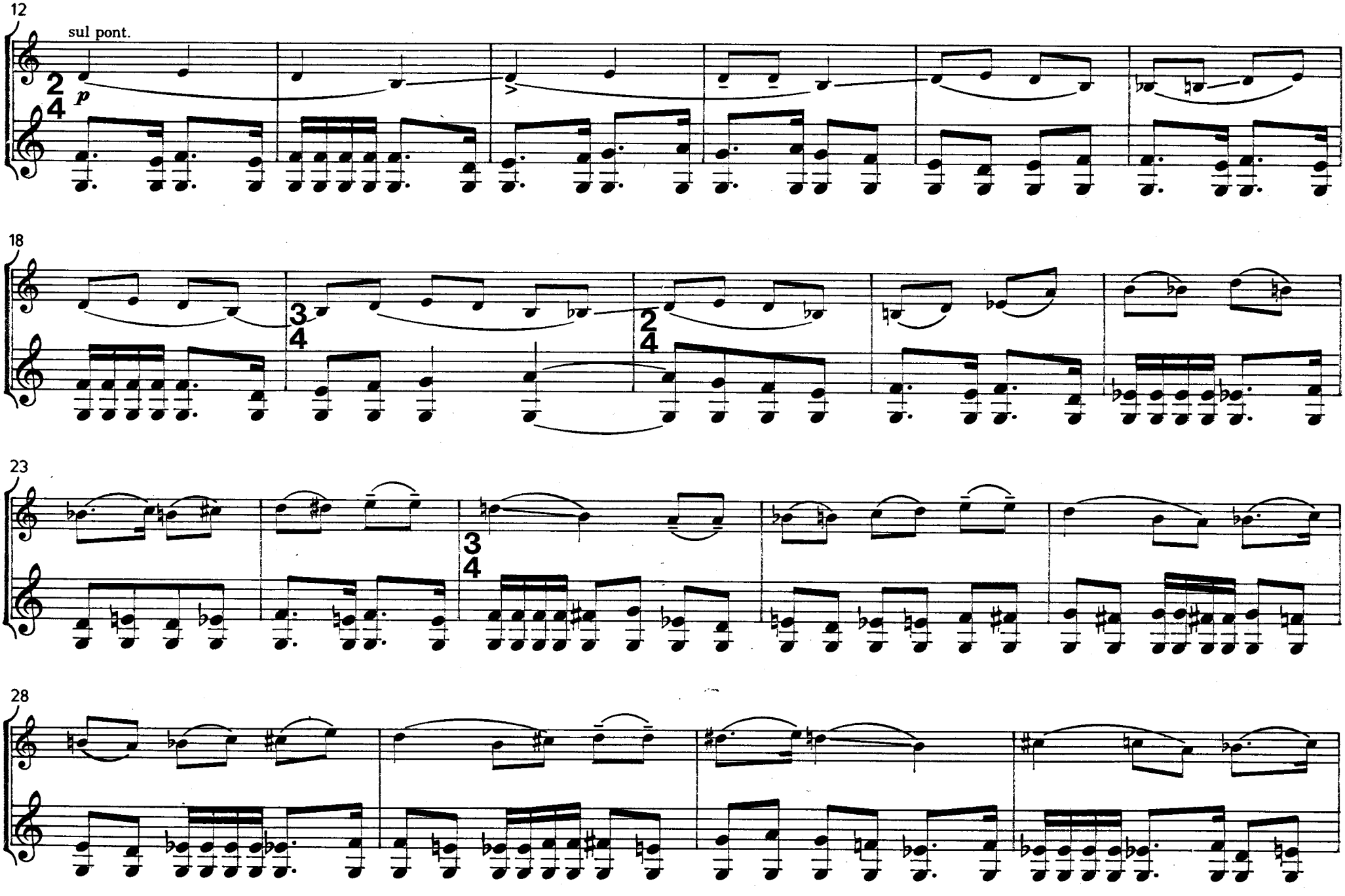


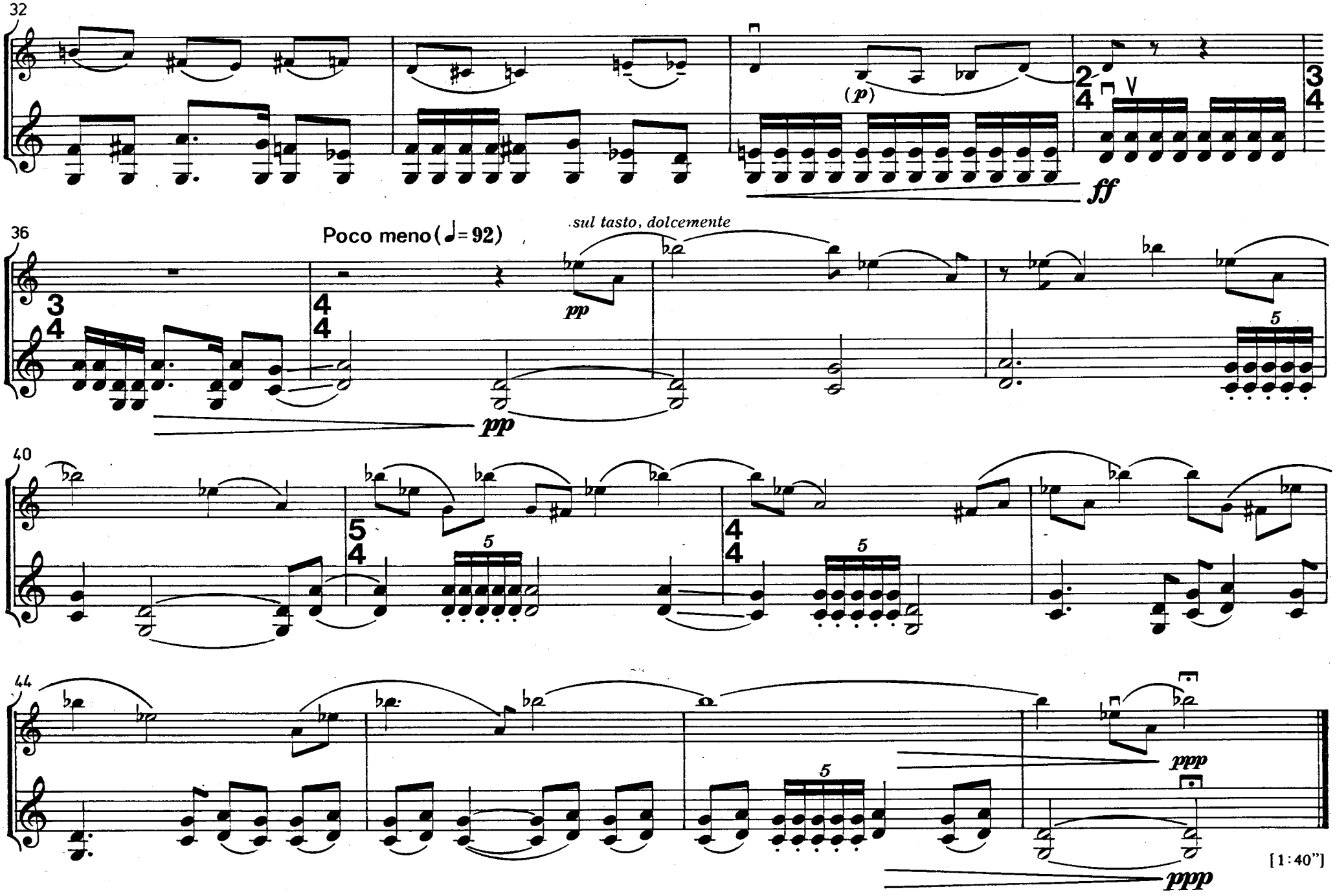
[1'25"]

Radicondoli, 29 Maggio 1980

PIERO

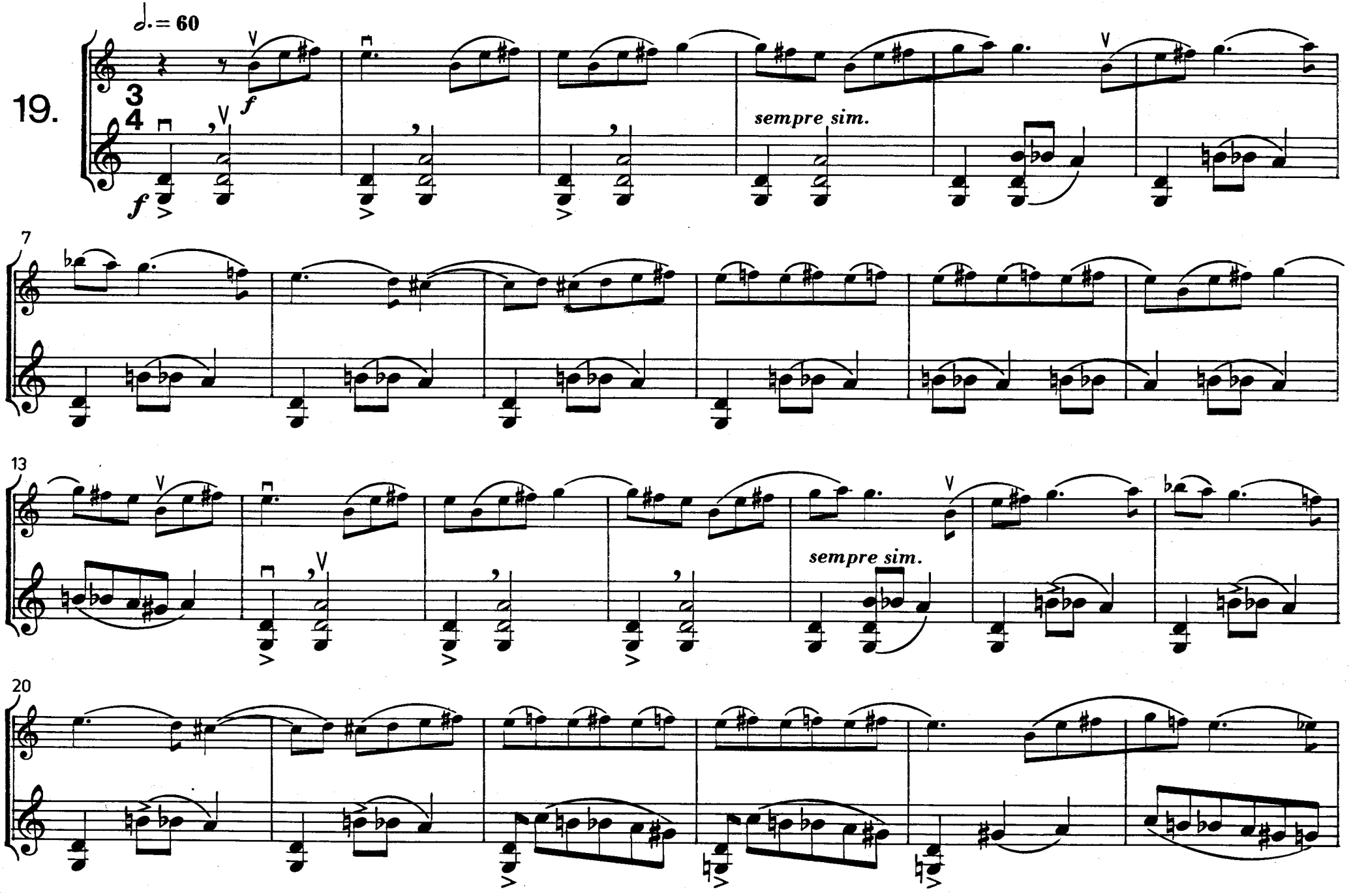

18.
Allegro vigoroso (♩=104)
4 stacc.
4
ff
Poco meno (♩=92)
sul tasto, dolcemente
pp sempre
pp
5
5
4
4
4
9
accel. - - - - - - - - - - - al - - - - Tempo (♩=104)
(pp)
f
p
2
4

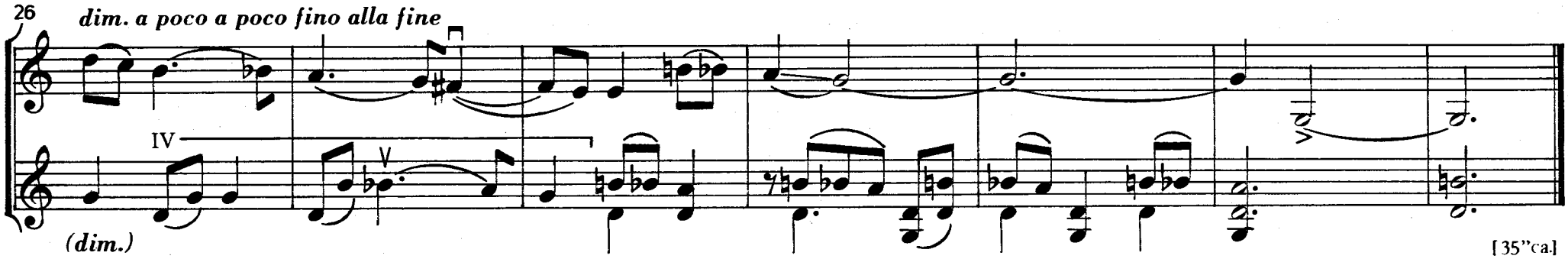

12
sul pont.
p
18
23
28



Tel Aviv, 8 Giugno 1980

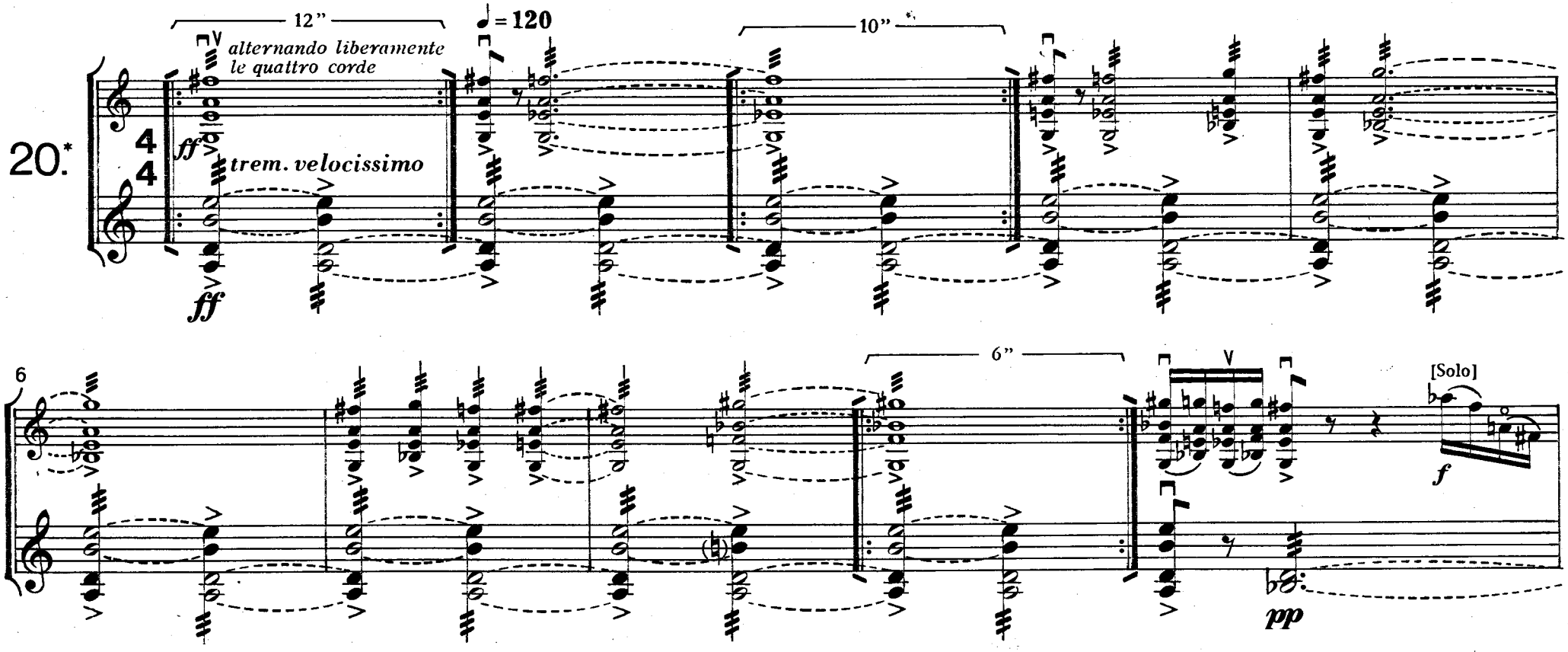
ANNIE



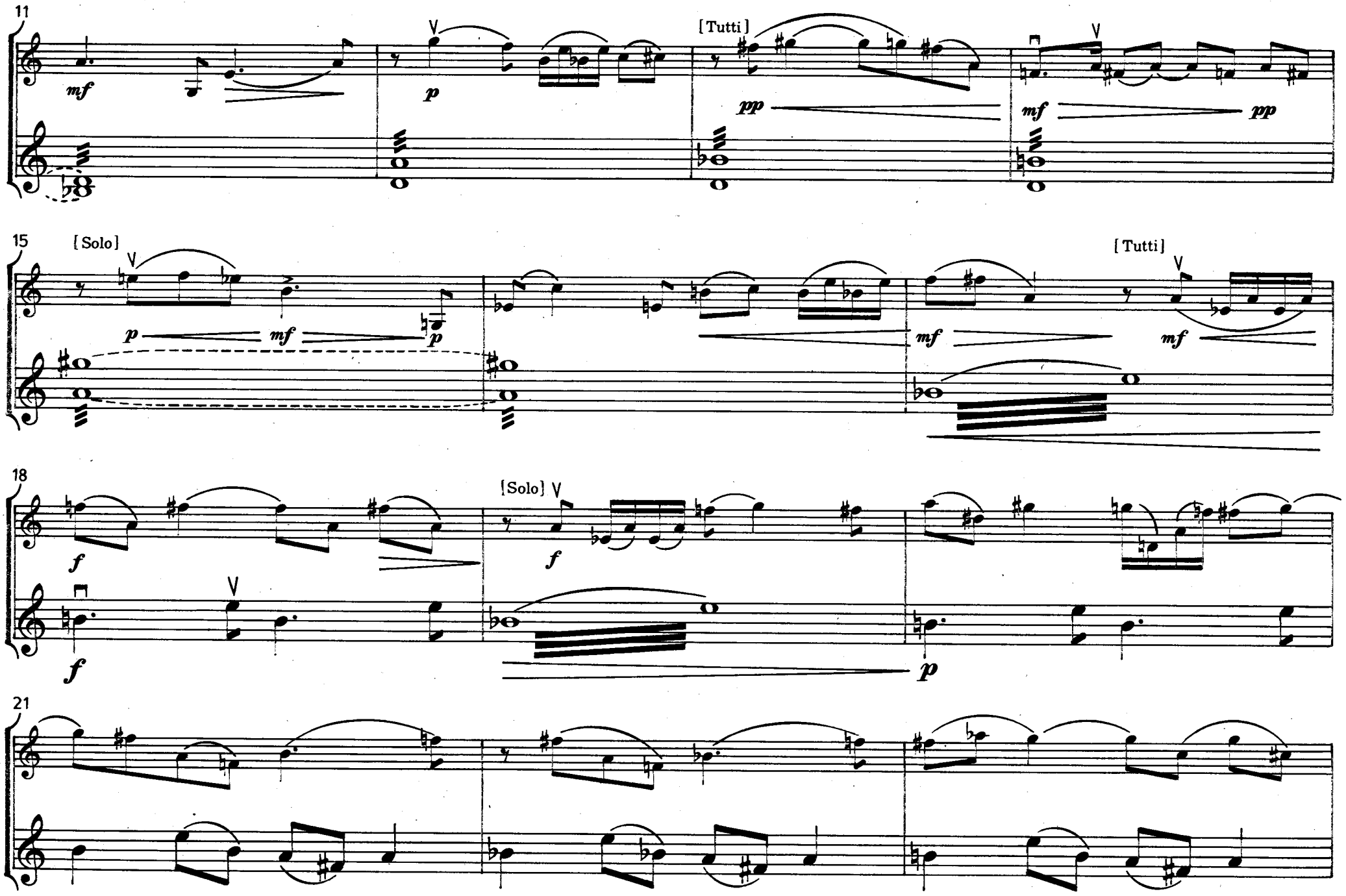


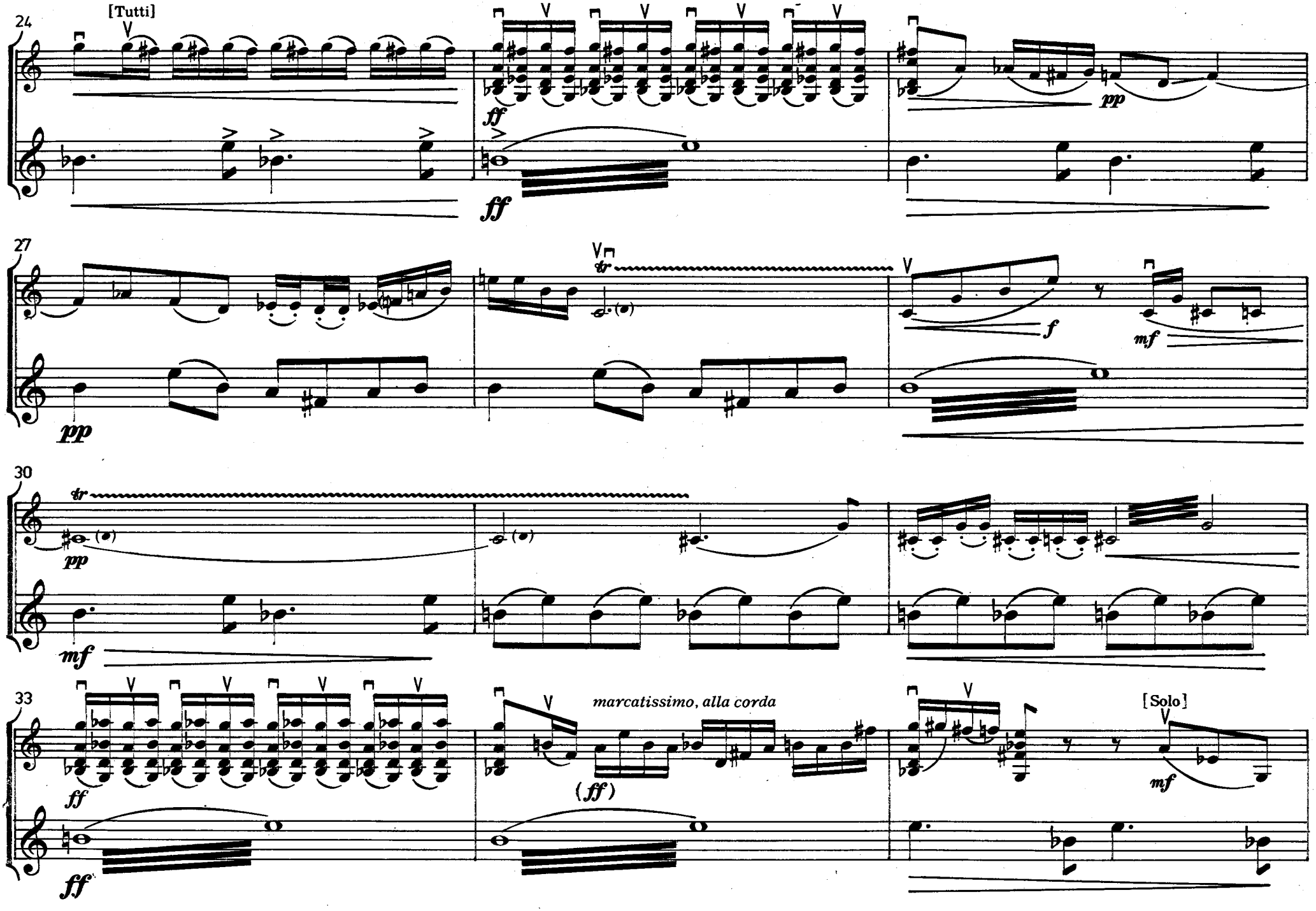
Radicondoli, 10 Nov. 1980

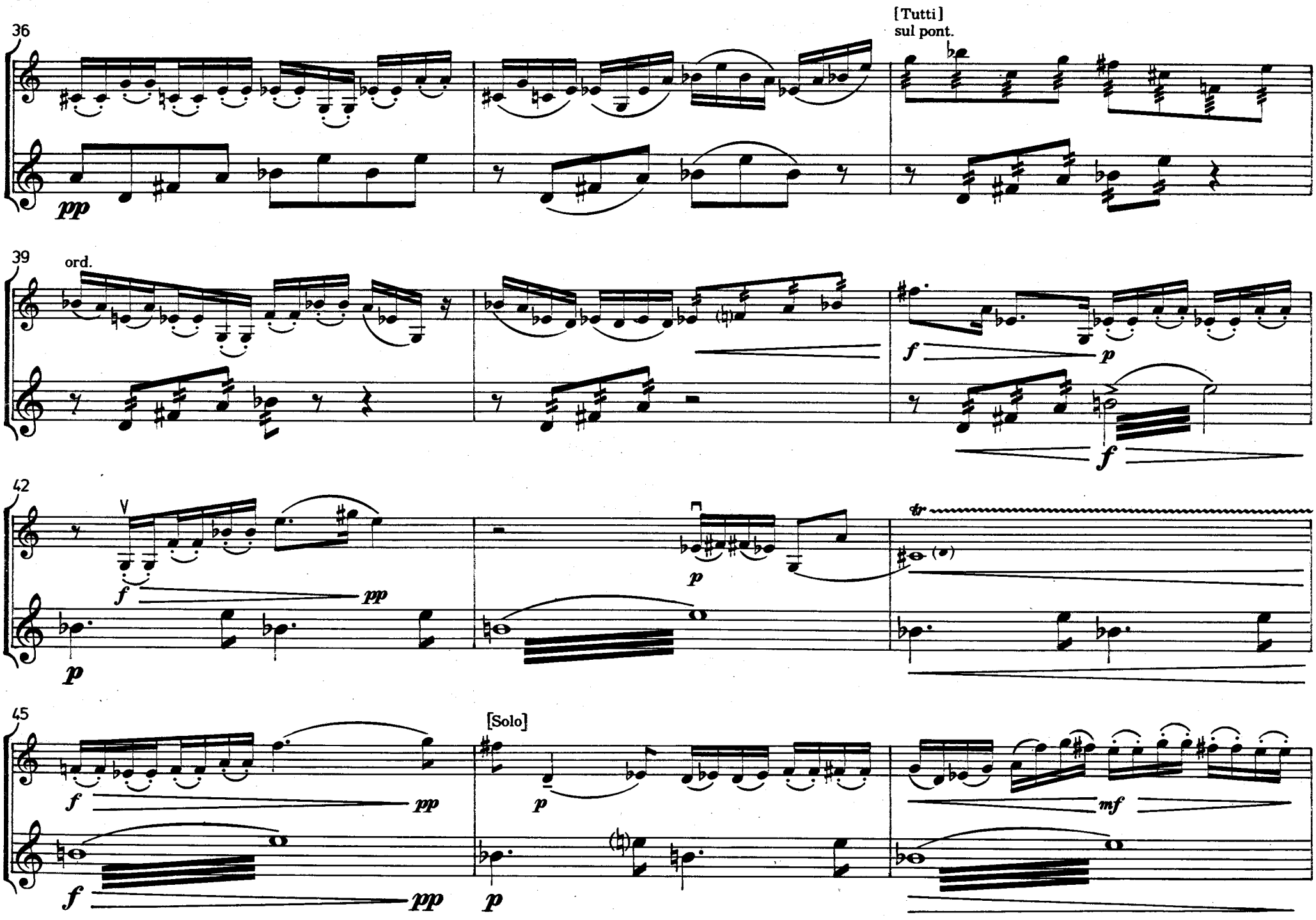
EDOARDO

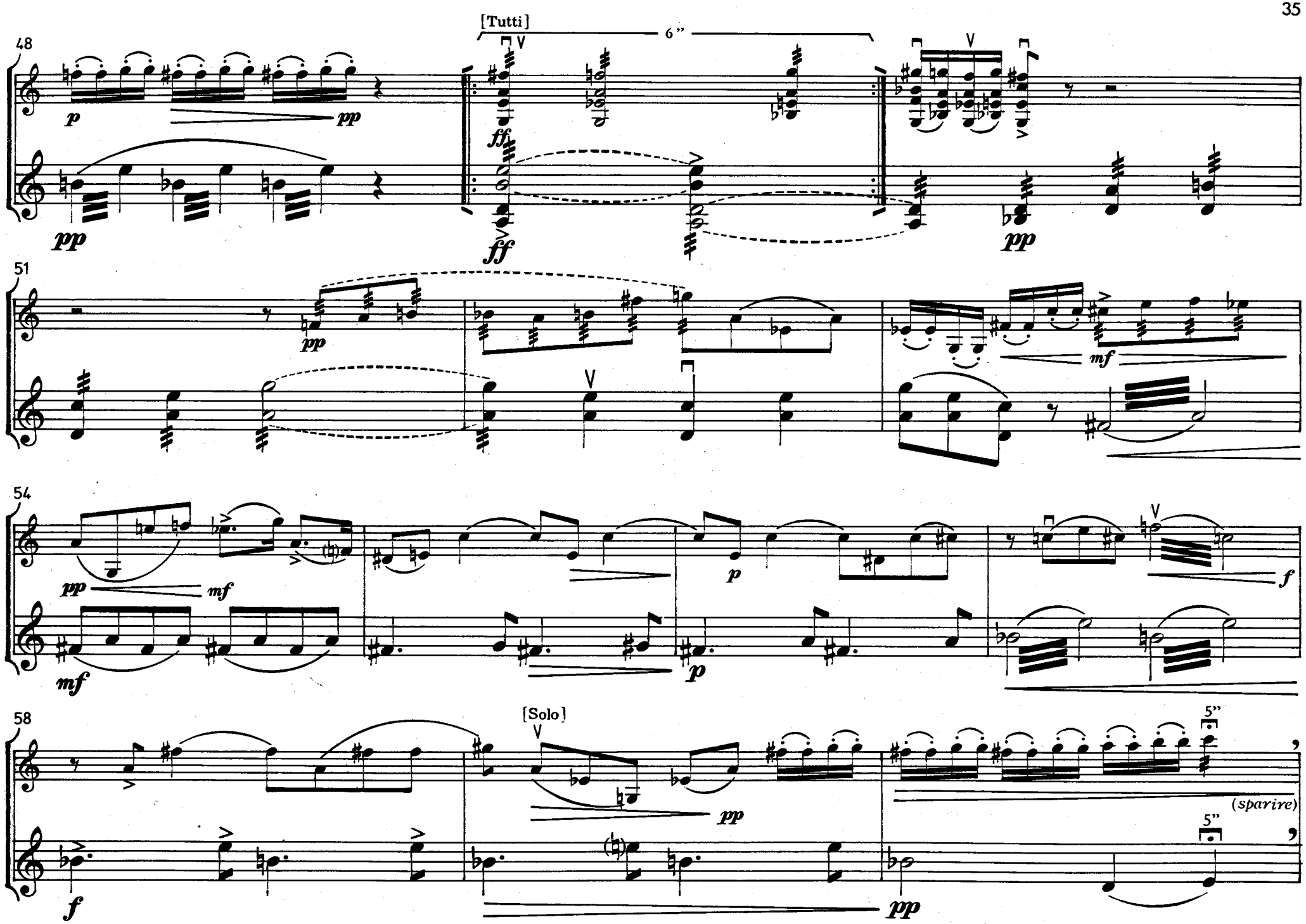


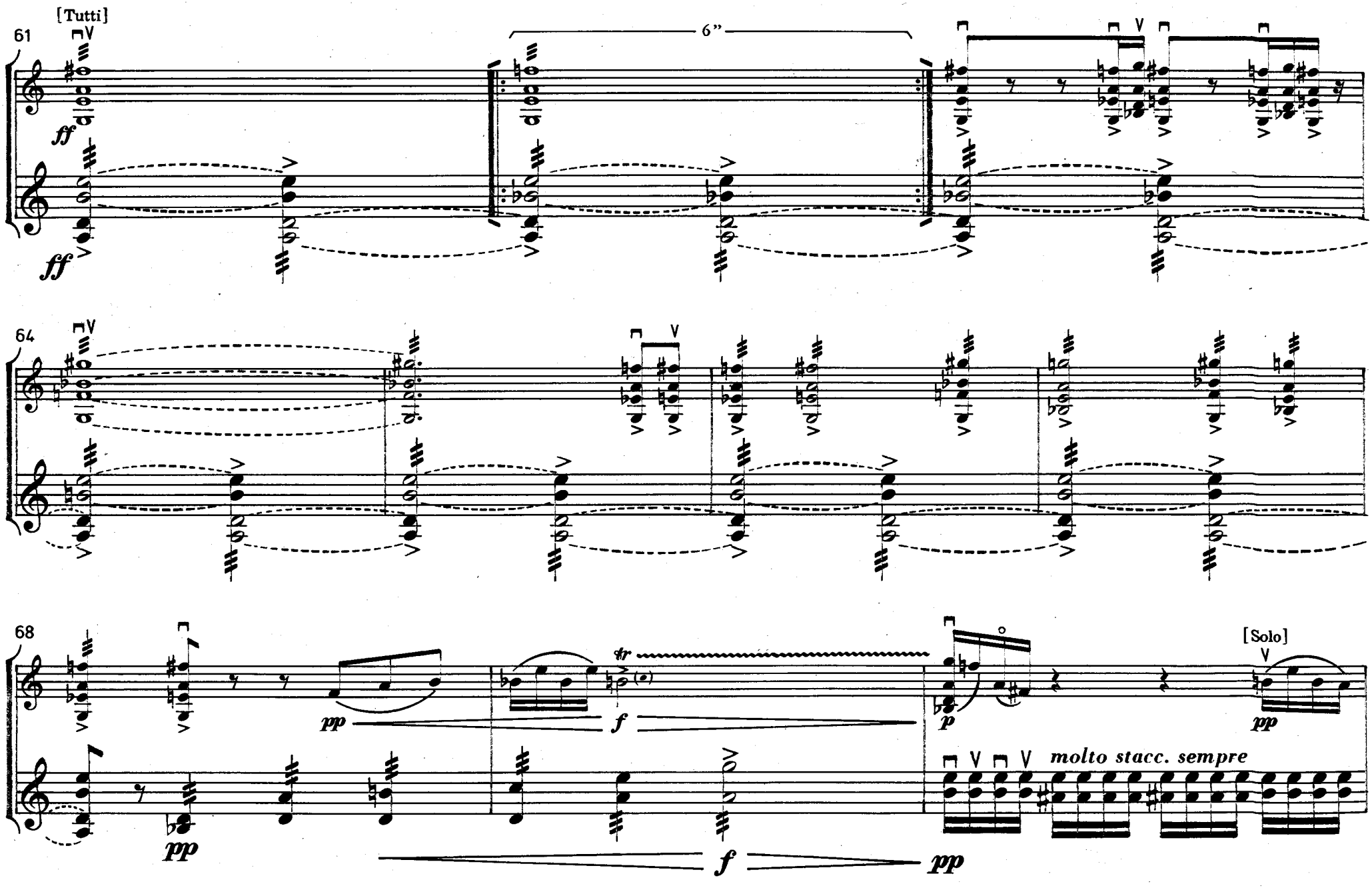
*) Questo duetto può essere eseguito da tanti violini, a conclusione di un "concerto di duetti". In tal caso i soli dovranno essere eseguiti da violinisti sempre diversi.
This Duetto can be performed by all the violins to form the conclusion of a "concert of Duetti". In this case the solo parts should 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.

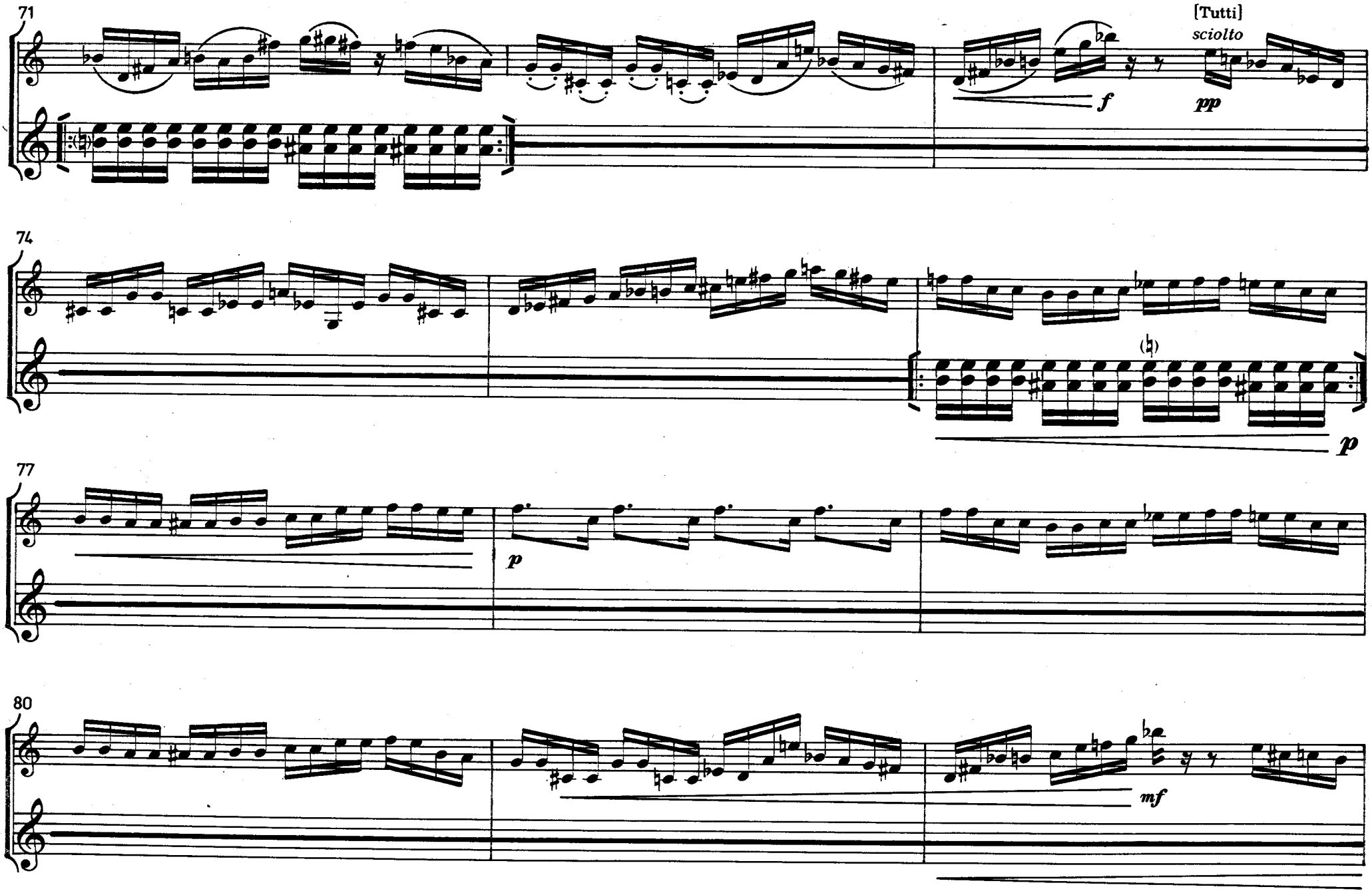

11
mf
p
[Tutti]
pp
mf
pp
15
[Solo]
p
mf
p
[Tutti]
mf
mf
18
f
[Solo]
f
f
p
21

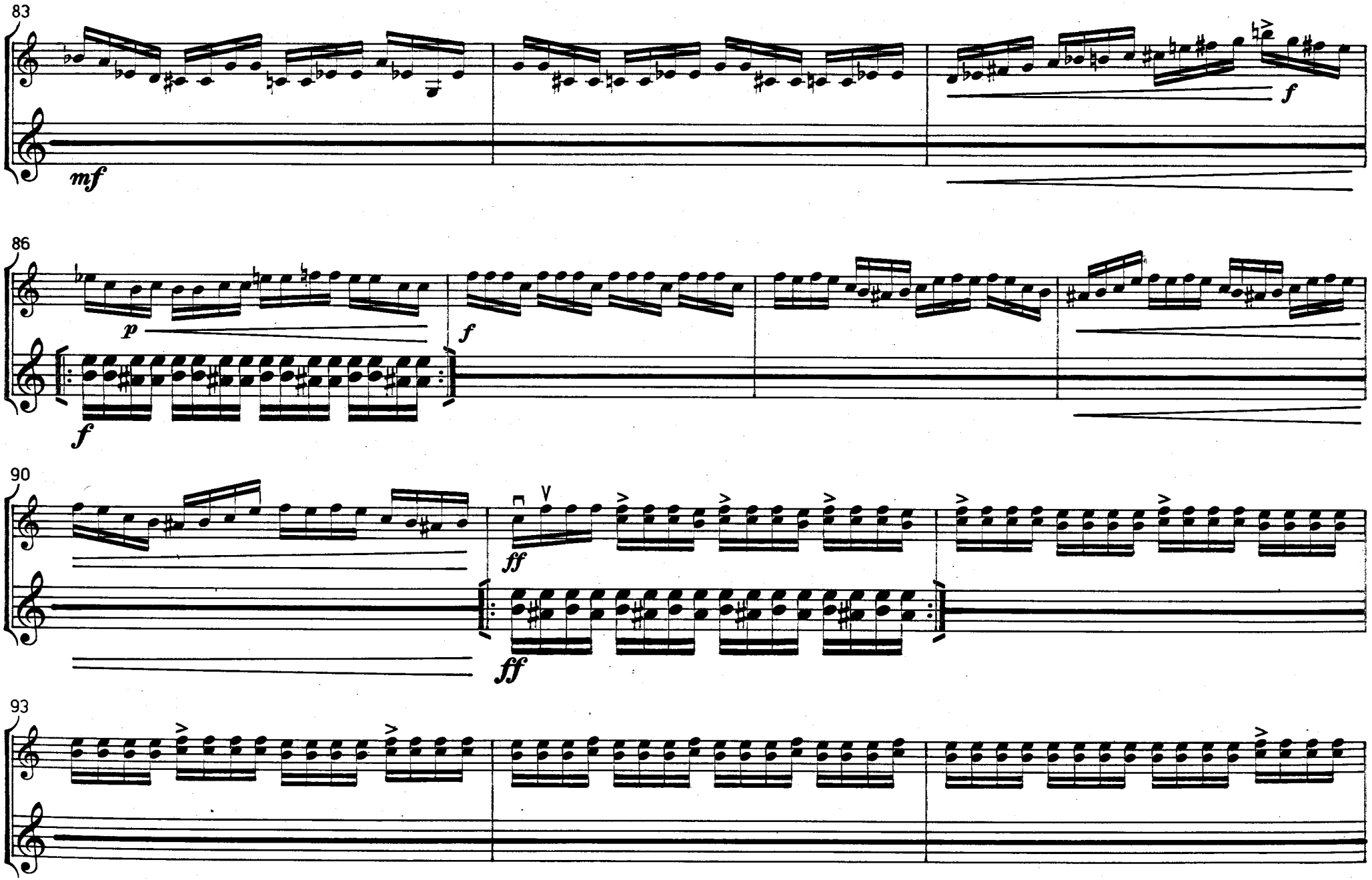

24
[Tutti]
ff
ff
pp
27
tr
pp
f
mf
30
tr
pp
mf
33
ff
marcatissimo, alla corda
(ff)
[Solo]
mf
ff

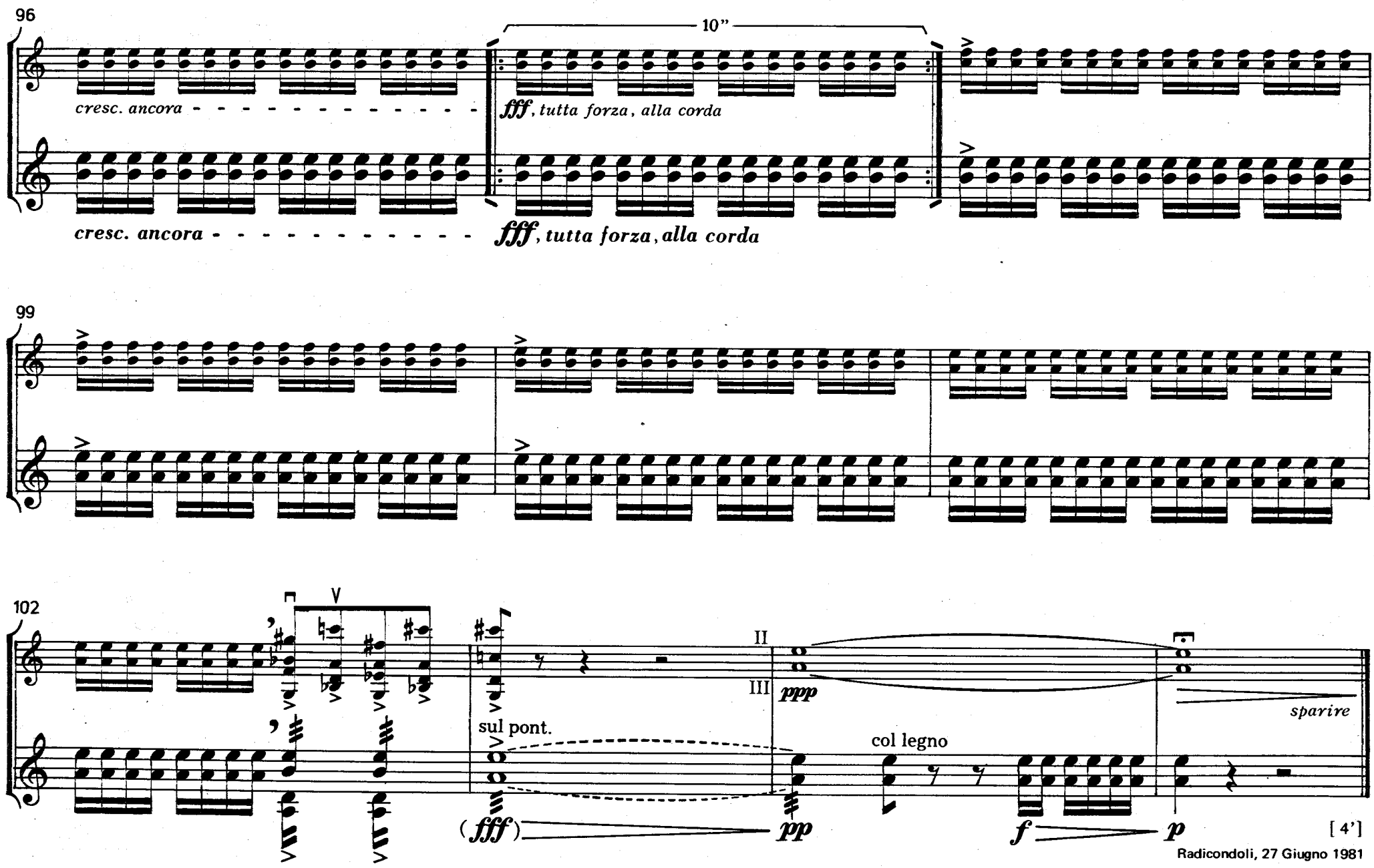

36
[Tutti]
sul pont.
pp
39
ord.
f
p
f
42
V
f
pp
p
p
tr
45
[Solo]
f
pp
p
mf
f
pp
p


48
[Tutti]
6"
51
54
58
[Solo]
5"
(sparire)
5"

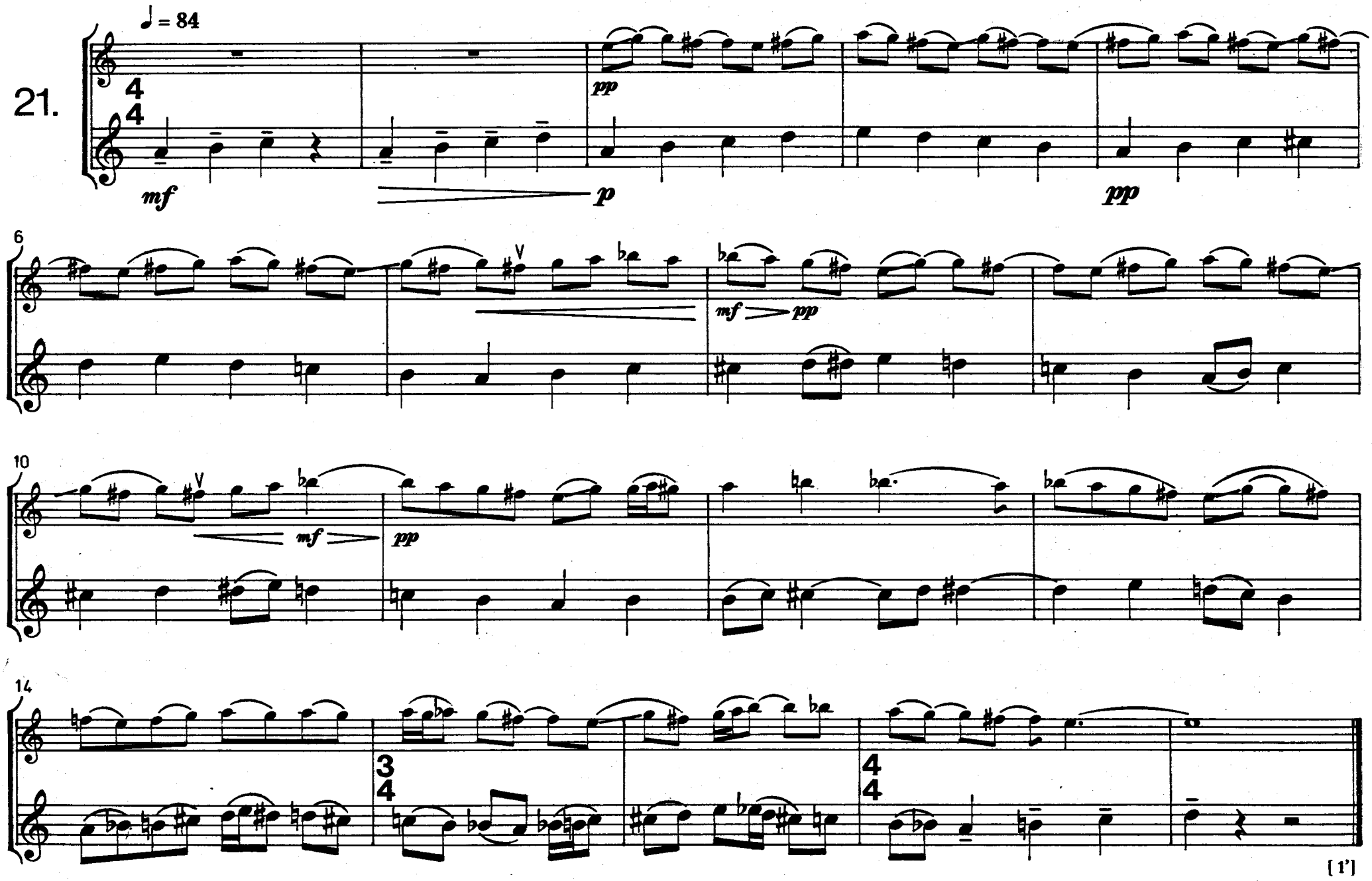

[Tutti]
61
6"
ff
ff
64
68
pp
f
tr
p
[Solo]
pp
molto stacc. sempre
pp
f
pp


71
[Tutti]
sciolto
f
pp
74
(♮)
p
77
p
80
mf


83
mf
f
86
p
f
f
90
ff
ff
93

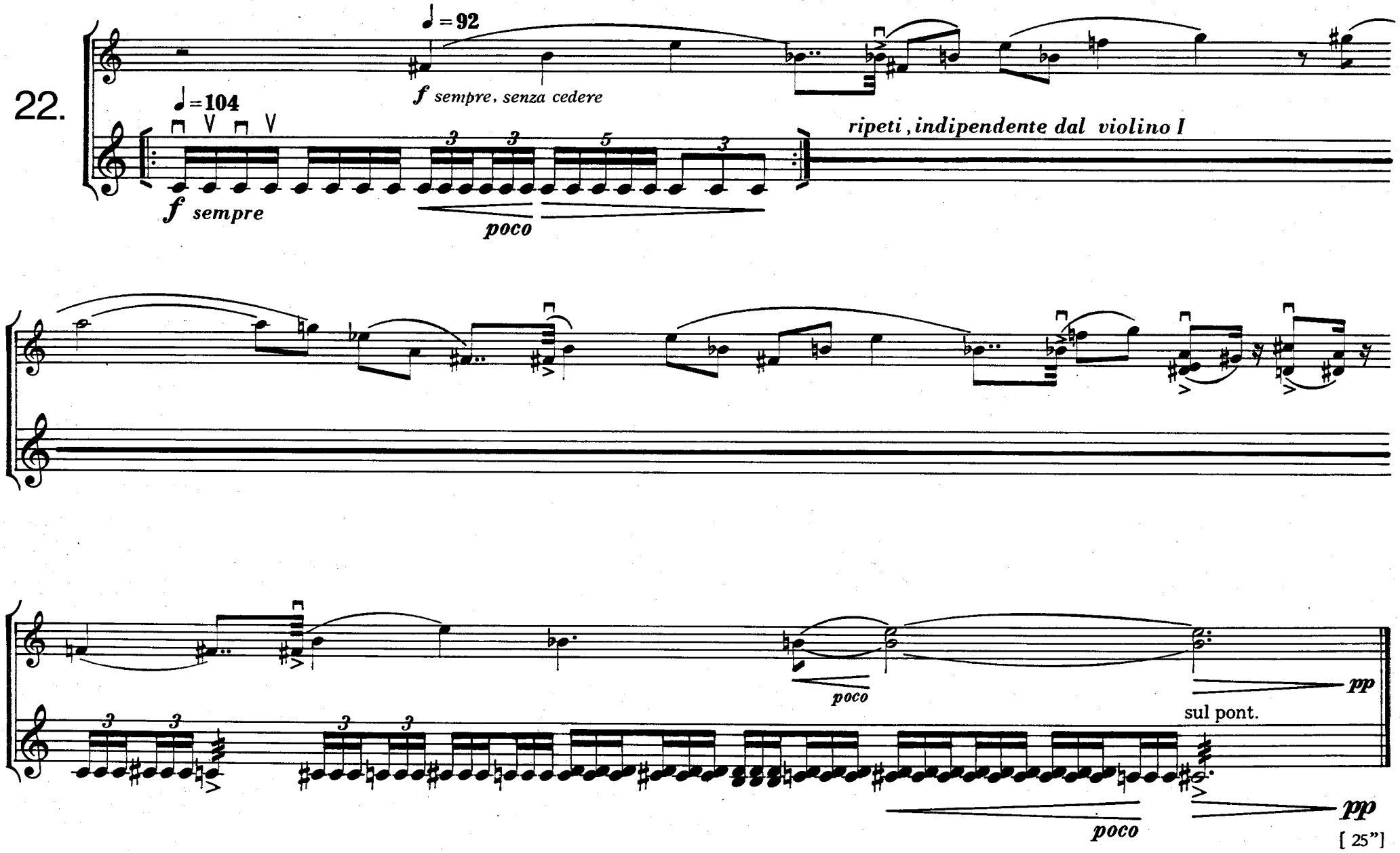

96
10"
cresc. ancora
fff, tutta forza, alla corda
cresc. ancora
fff, tutta forza, alla corda
99
102
V
II
III
ppp
sparire
sul pont.
col legno
(fff)
pp
f
p
[4']
Radicondoli, 27 Giugno 1981

FIAMMA



Radicondoli, 28 Giugno 1981

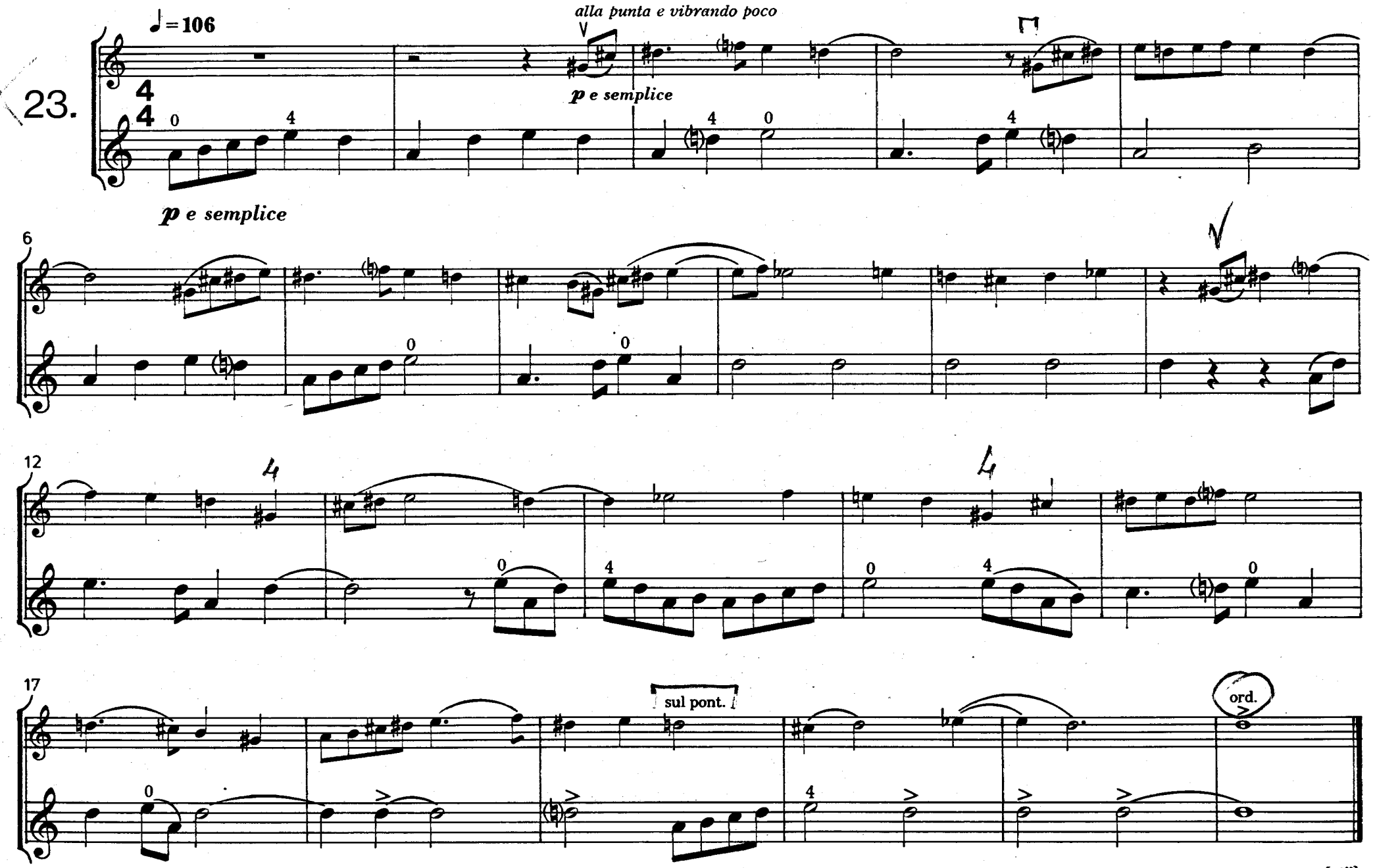
VINKO



Radicondoli, 28 Giugno 1981

FRANCO

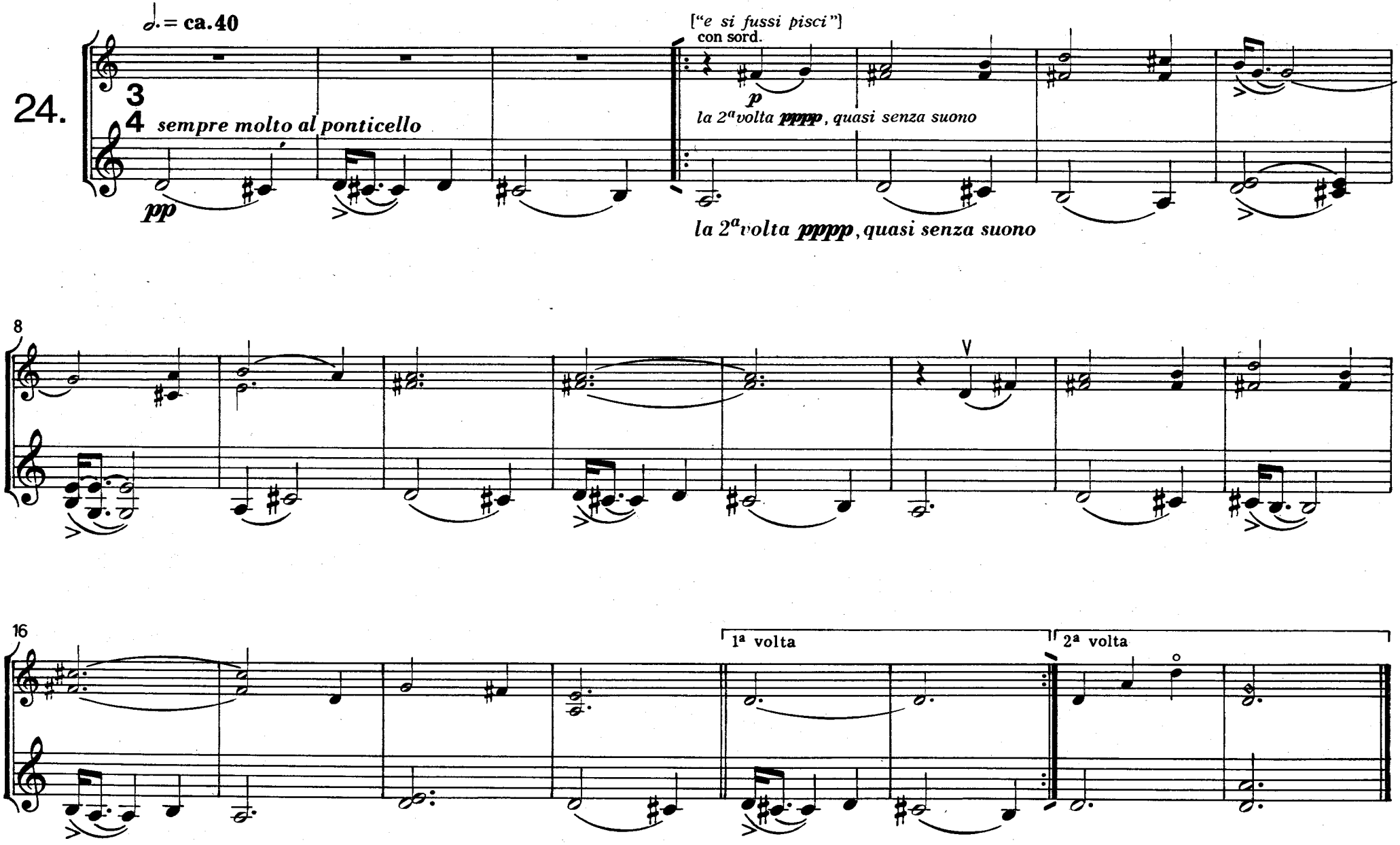
23.



[1"]

Radicondoli, 29 Giugno 1981

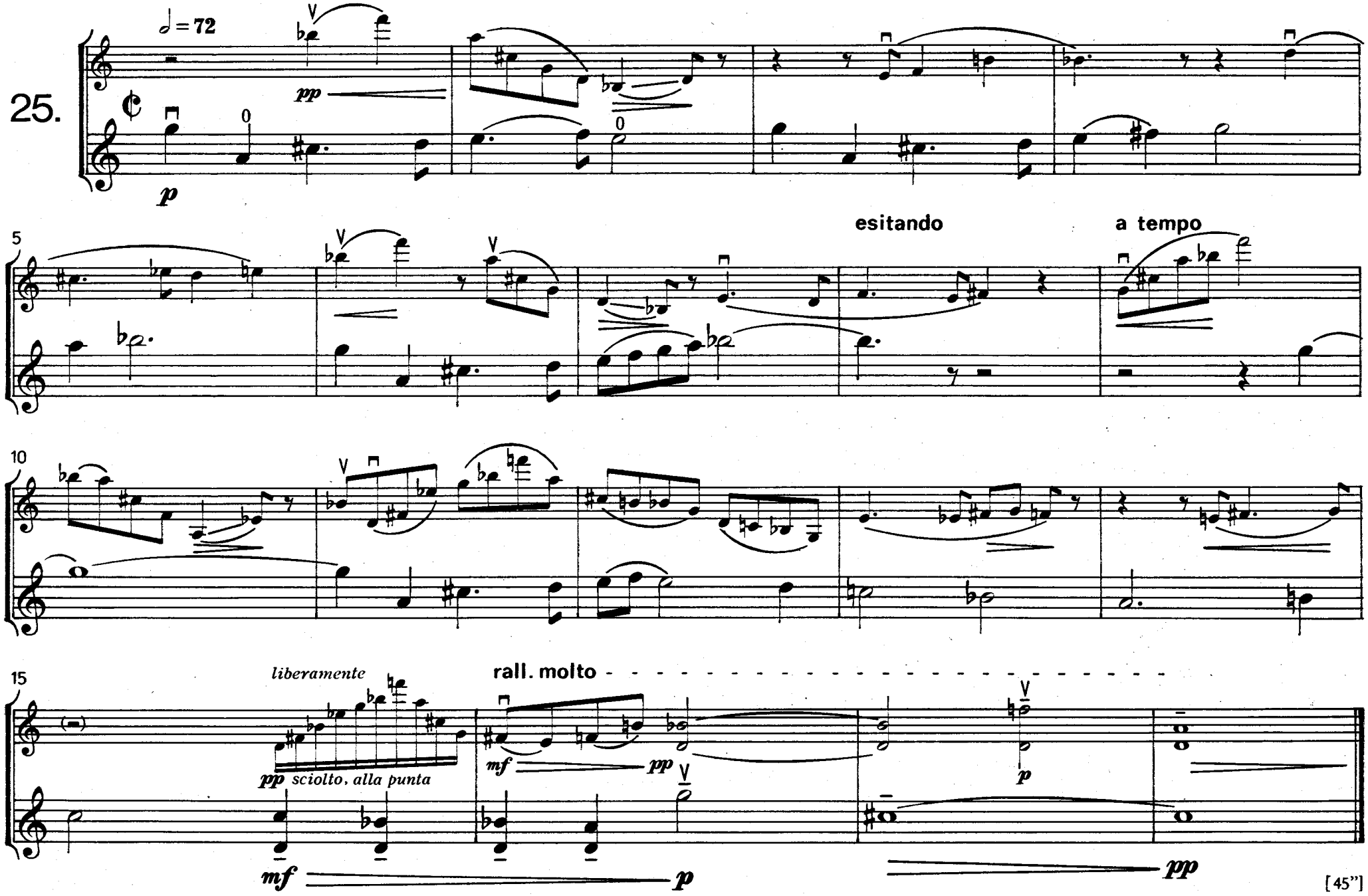
ALDO



[1'25"]

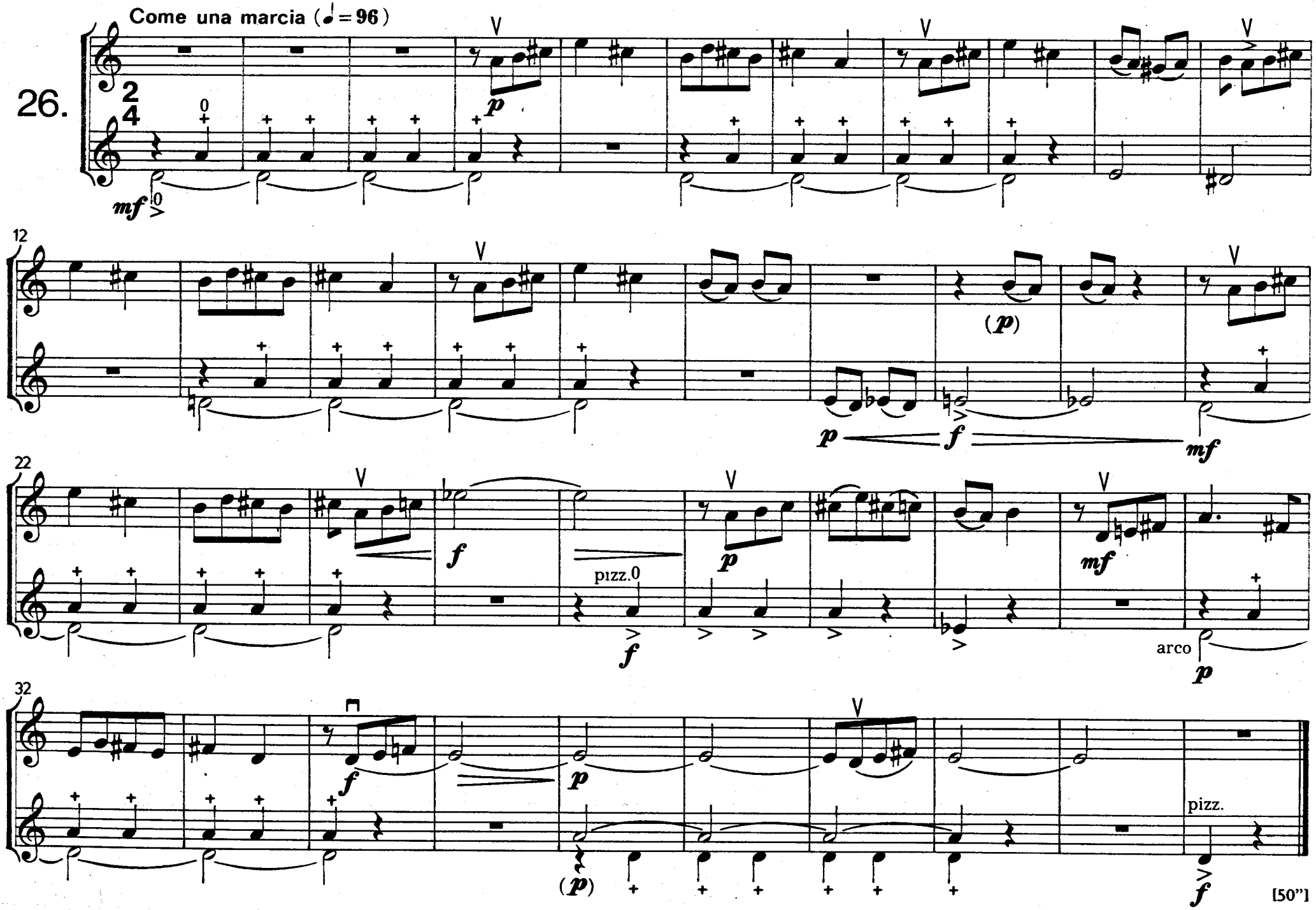
Radicondoli, 29 Giugno 1981

CARLO

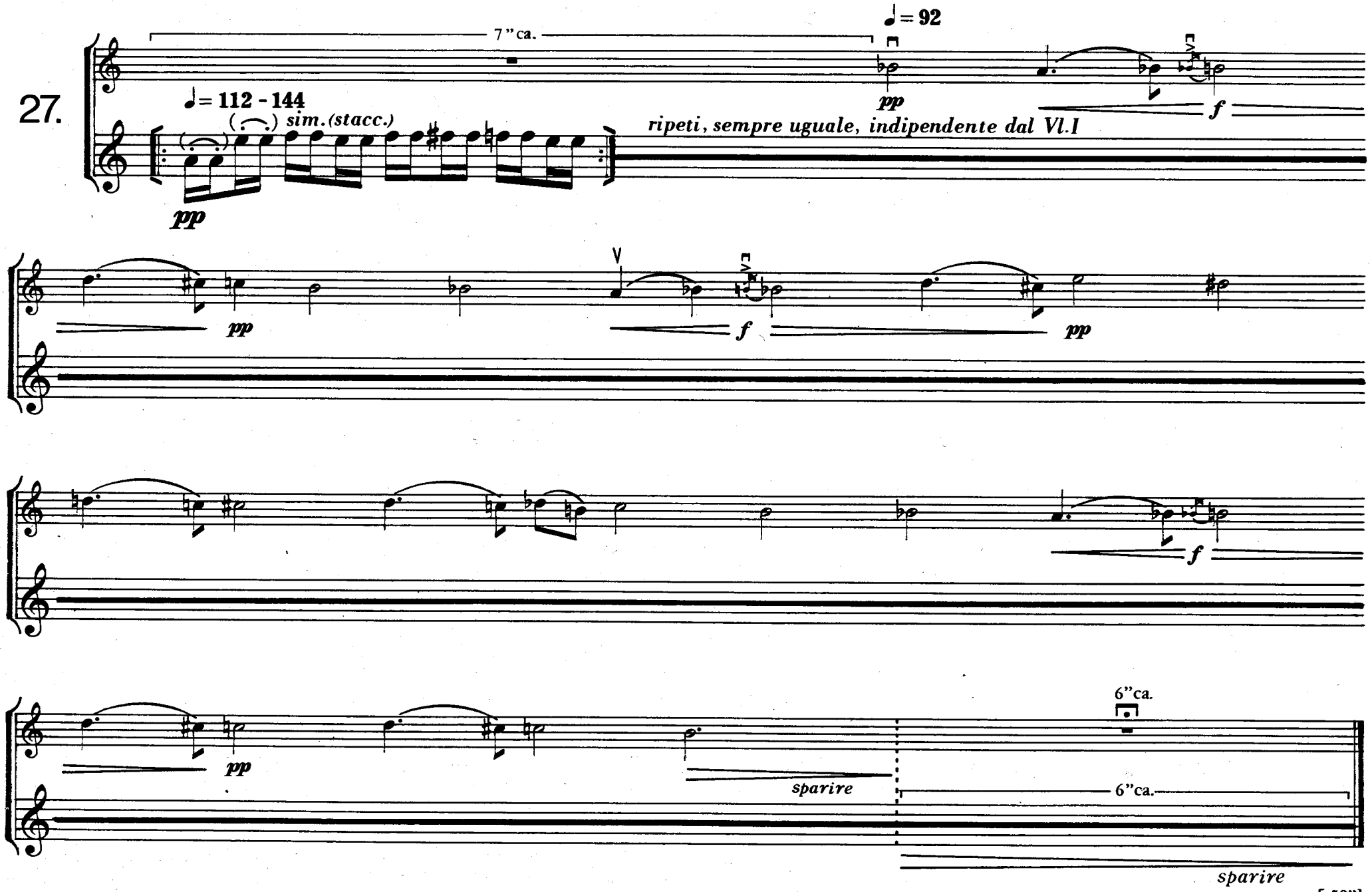


[45"]

Radicondoli, 30 Giugno 1981


Come una marcia (♩ = 96)
26.
mf
p
12
(p)
p
f
mf
22
f
pizz.0
f
p
mf
arco
p
32
f
p
(p)
pizz.
f
[50"]

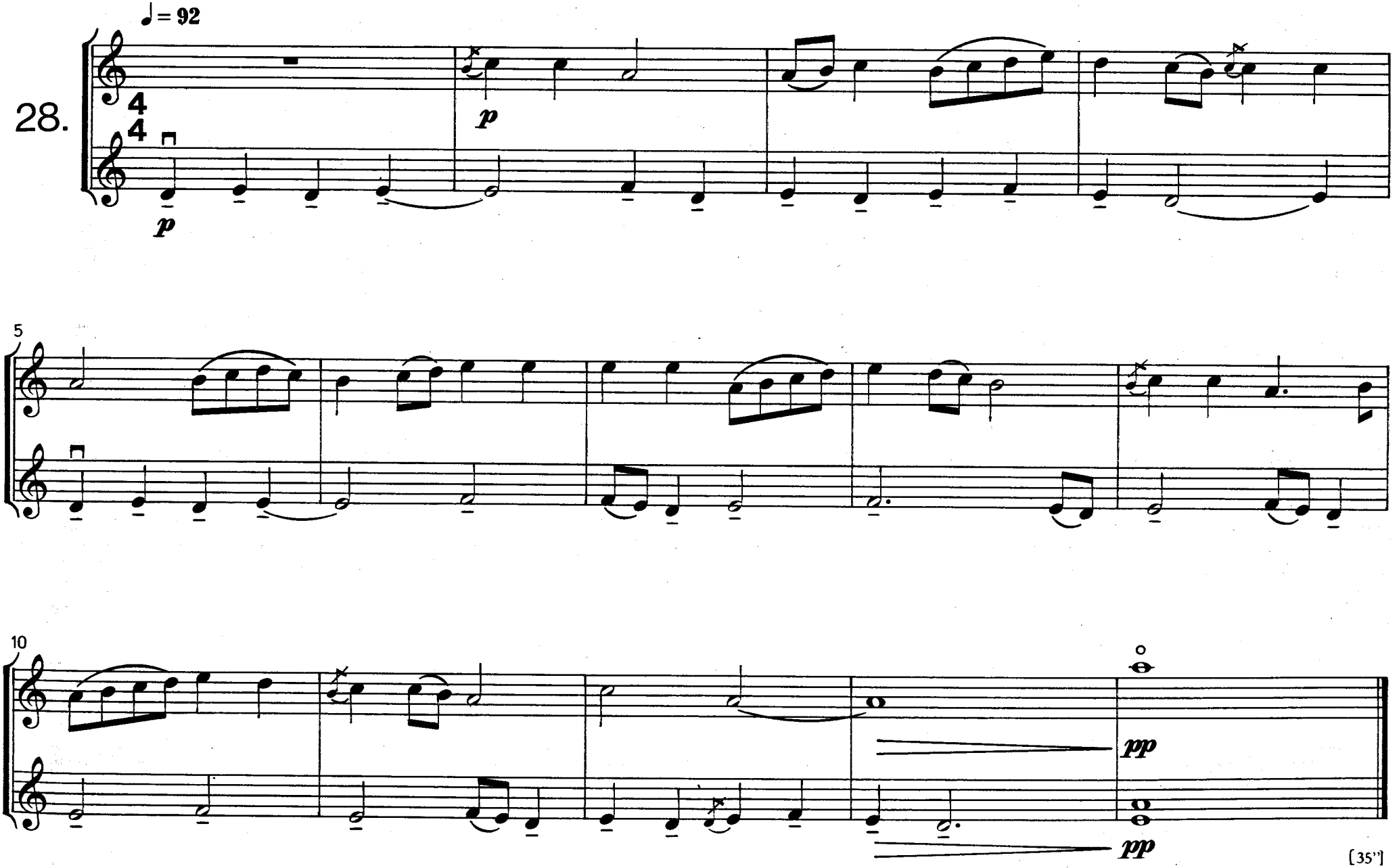
ALFREDO



[50"]

Radicondoli, 12 Agosto 1981

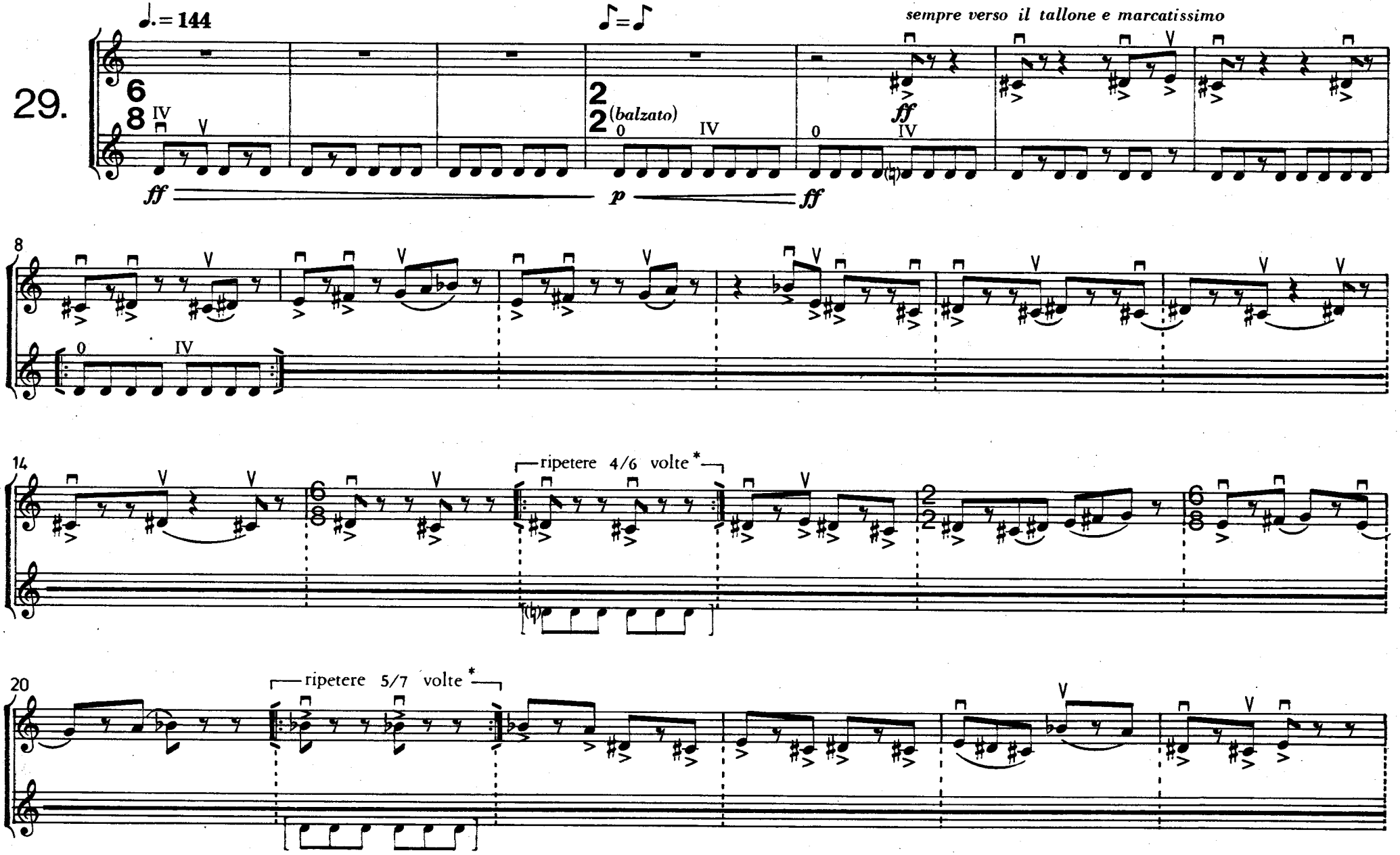
IGOR



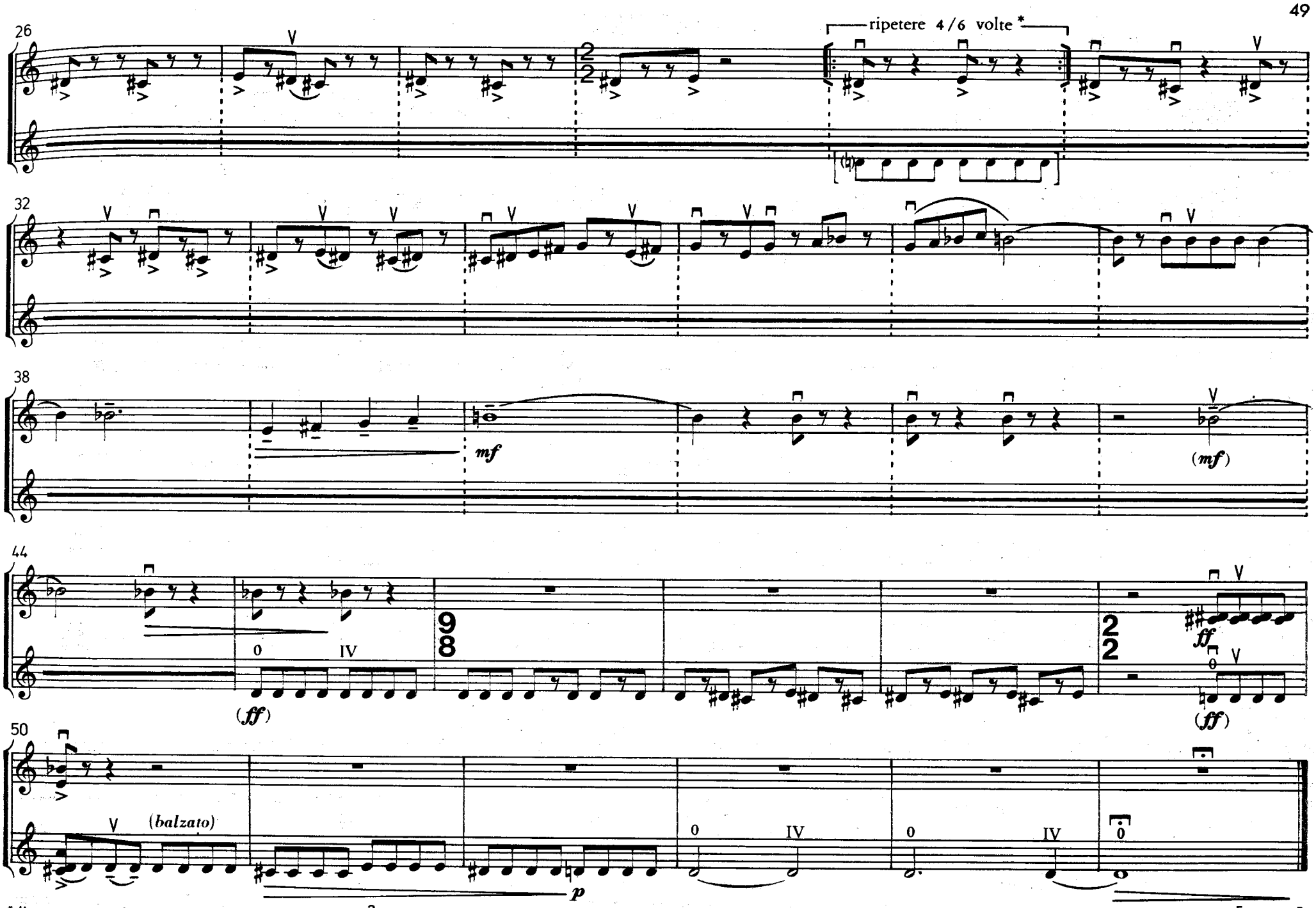
[35"]

Radicondoli, 12 Agosto 1981

ALFRED



* Il tempo necessario per scandire chiaramente, col VI. II, il 6/8.
The tempo required for VI. II to scan clearly is 6/8.
Um zusammen mit Violine II klar zu skandieren, ist das erforderliche Zeitmaß: 6/8.



* Il tempo necessario per scandire chiaramente, col VI. II, il $\frac{2}{2}$.
The tempo required for VI. II to scan clearly is $\frac{2}{2}$.
Um zusammen mit Violine II klar zu skandieren, ist das erforderliche Zeitmaß: $\frac{2}{2}$.

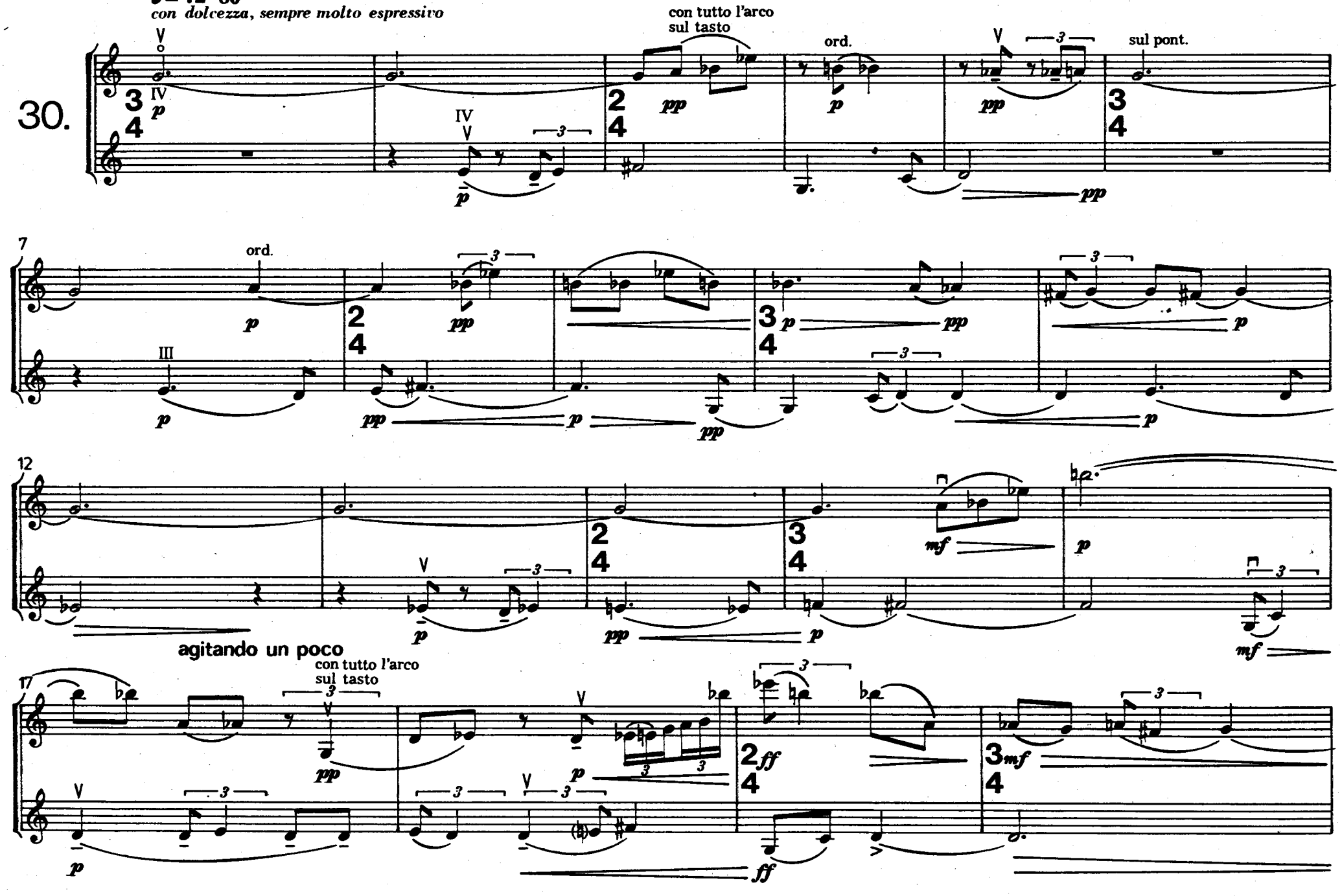
[1'10"ca.]

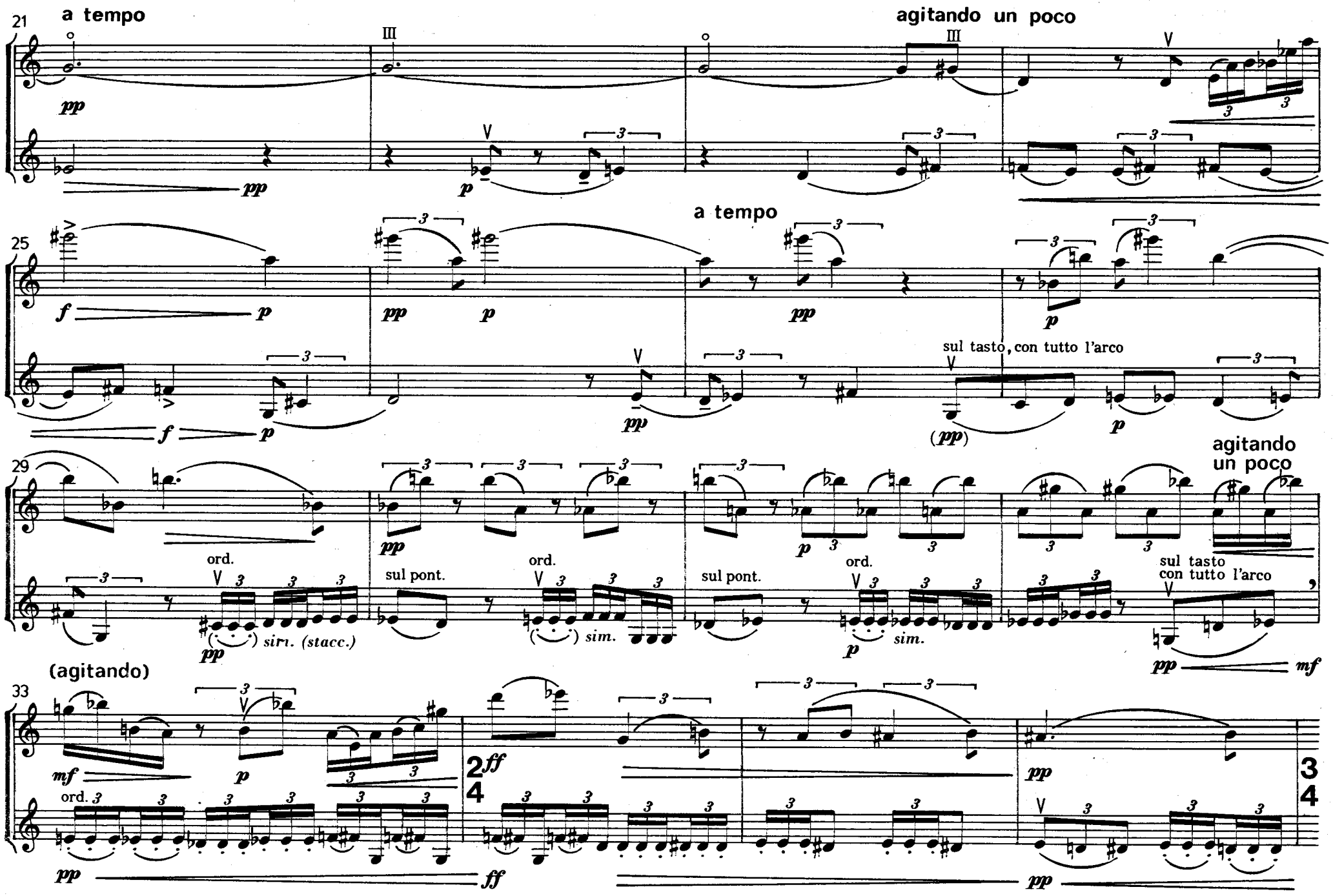
Firenze, 3 Nov. 1981

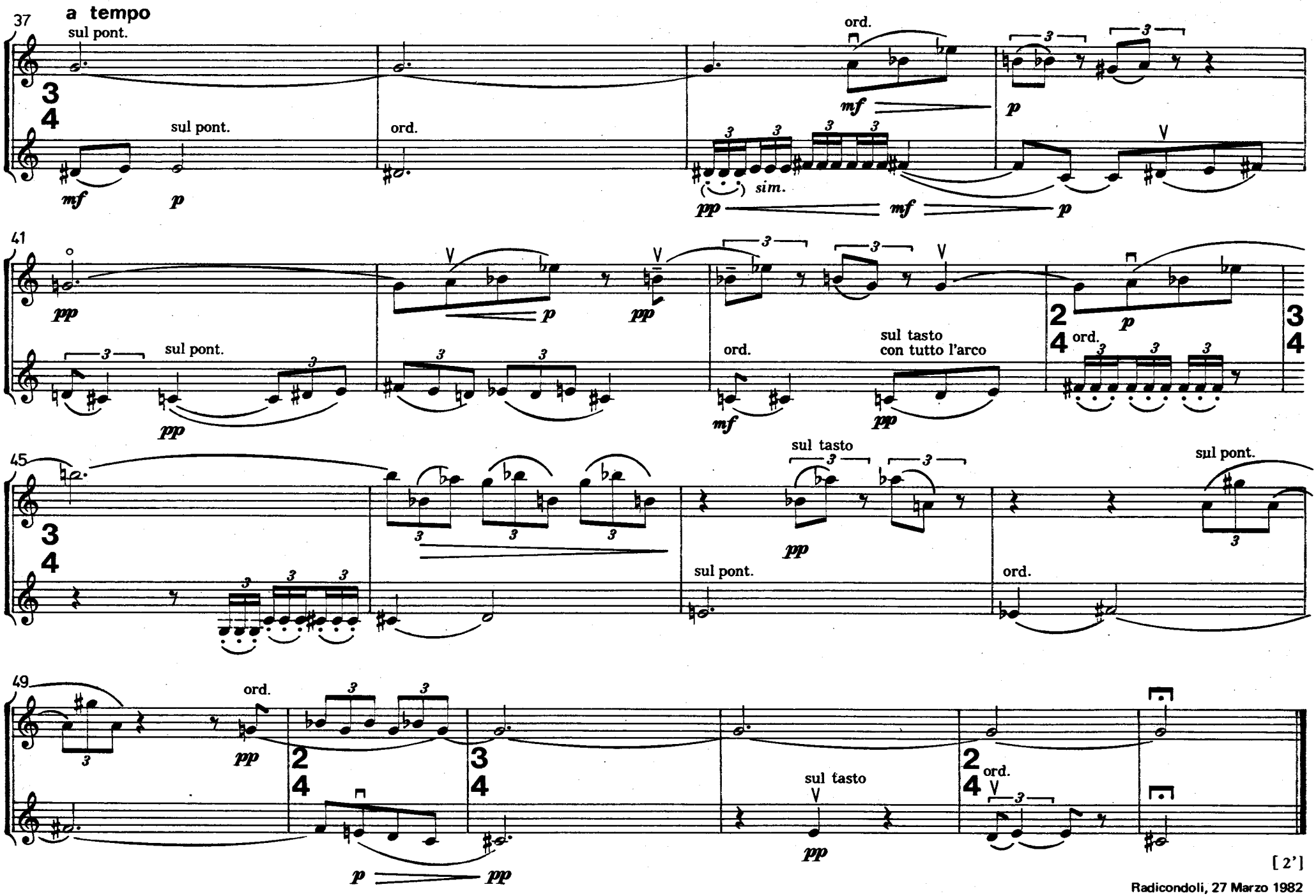
MASSIMO

30.

♩= 72–80
con dolcezza, sempre molto espressivo



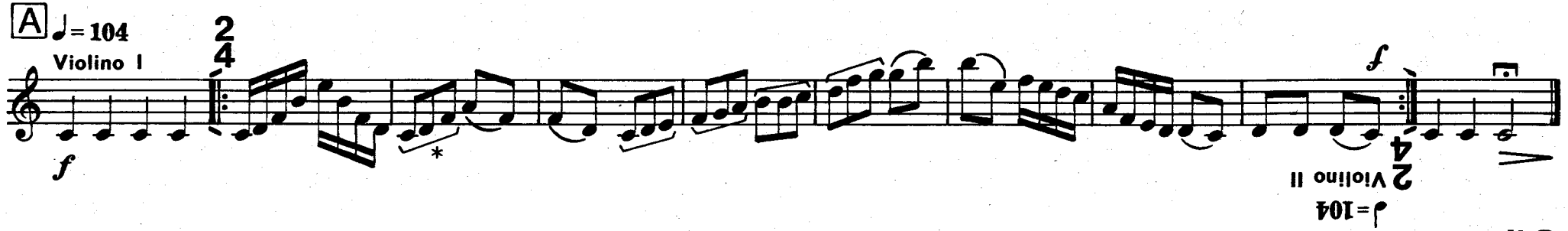

21
a tempo
agitando un poco
25
a tempo
sul tasto, con tutto l'arco
29
agitando un poco
ord.
sul pont.
ord.
sul pont.
ord.
sul tasto
con tutto l'arco
sim.
sim.
33
(agitando)
ord.



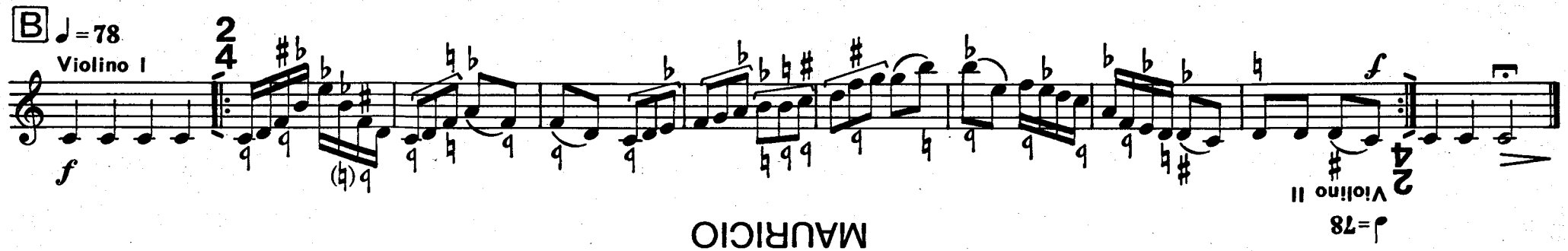
[2']

Radicondoli, 27 Marzo 1982

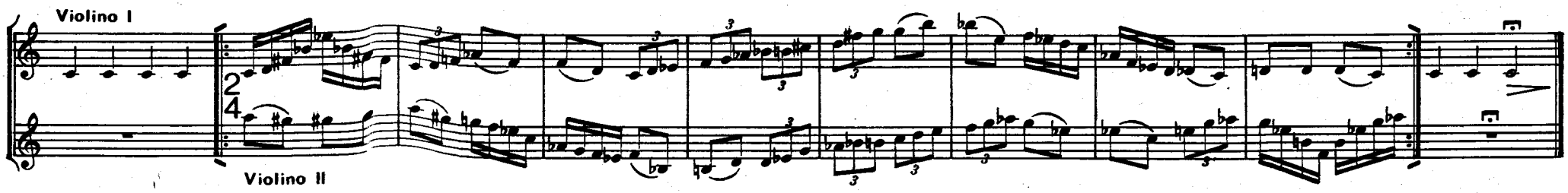
MAURICIO



31.

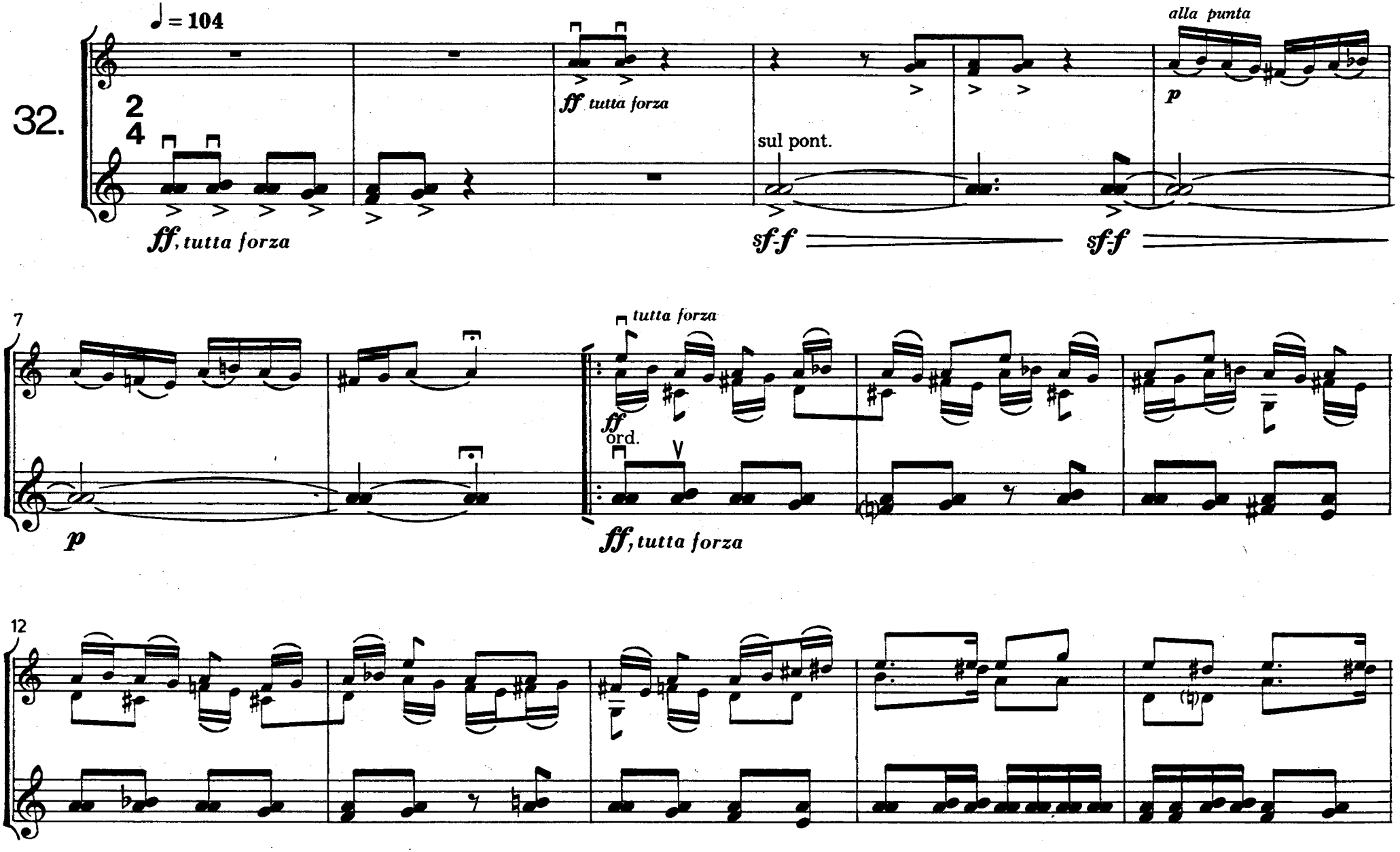


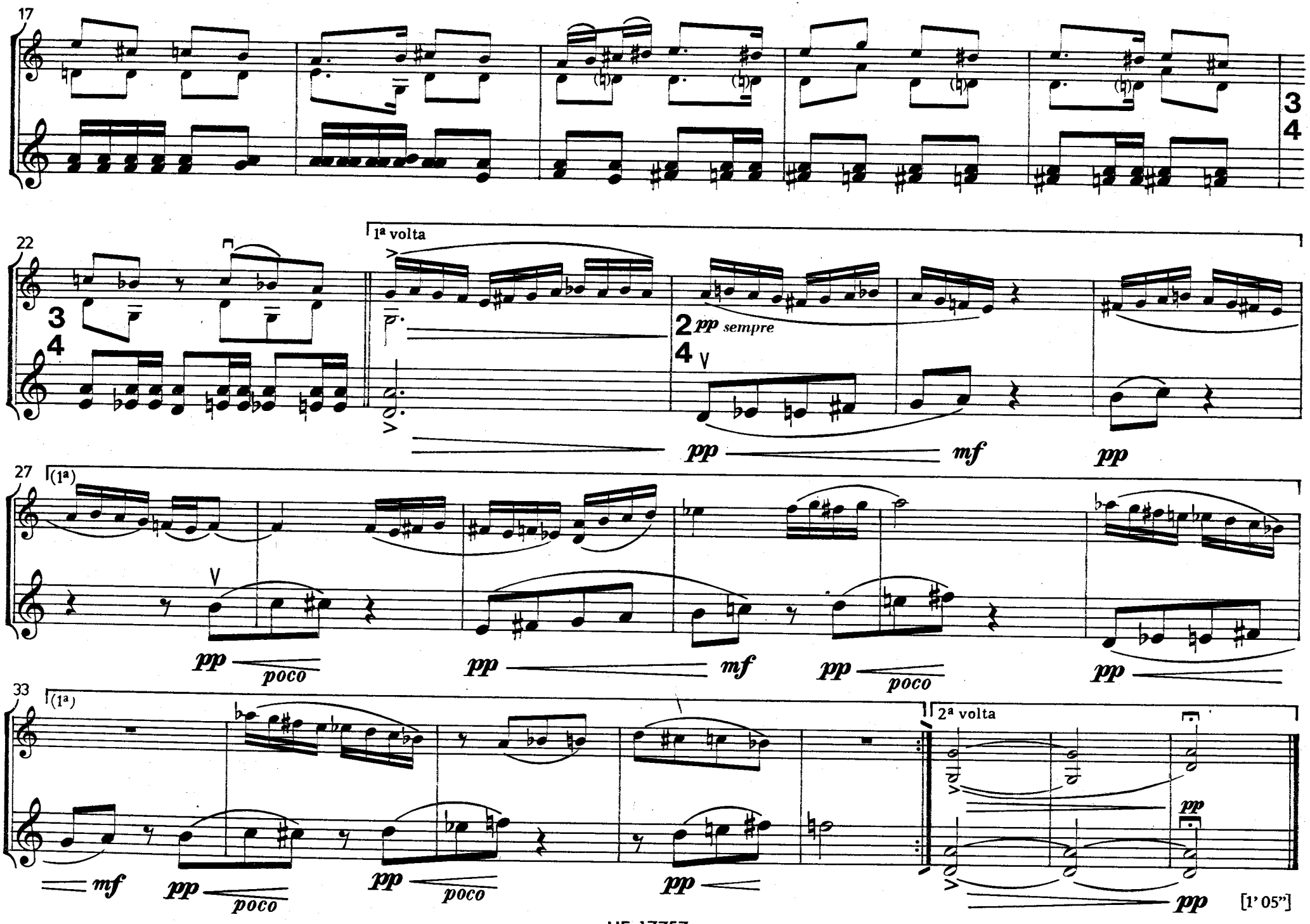
MAURICIO



Radicondoli, 27 Marzo 1982

MAURICE

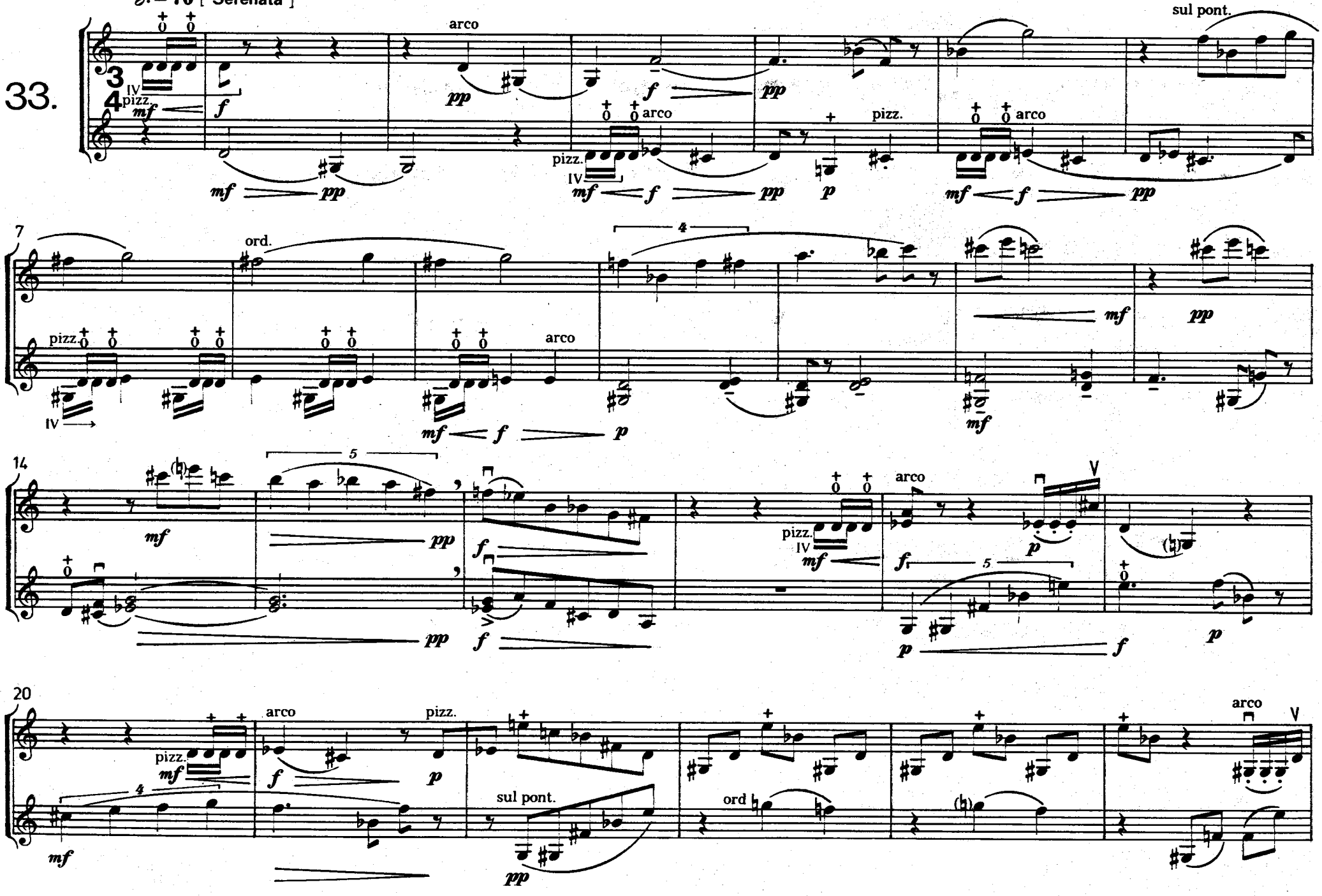

32.
♩ = 104
2
4
ff, tutta forza
ff tutta forza
sul pont.
sf-f
sf-f
alla punta
p
7
p
tutta forza
ff
ord.
ff, tutta forza
12

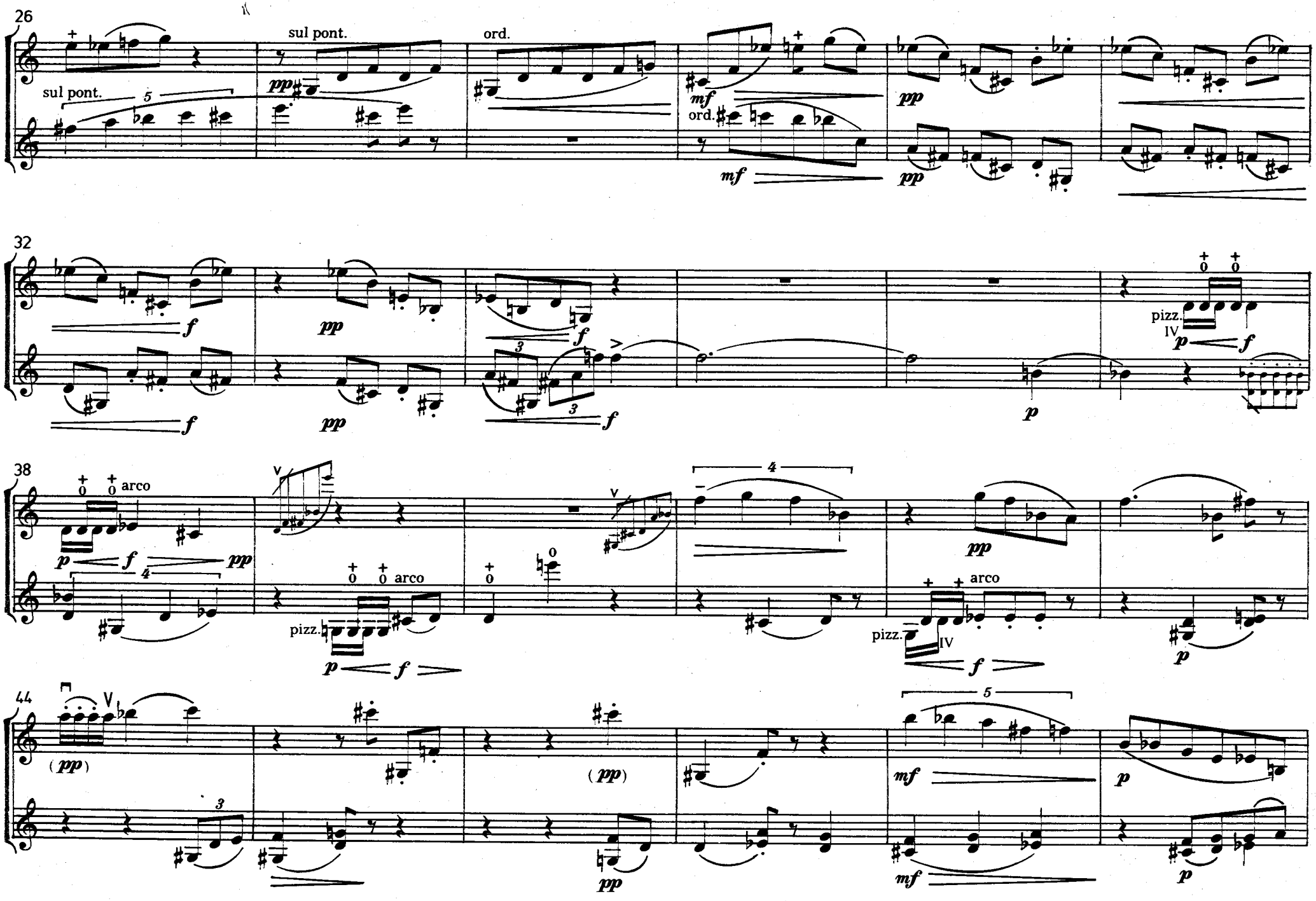


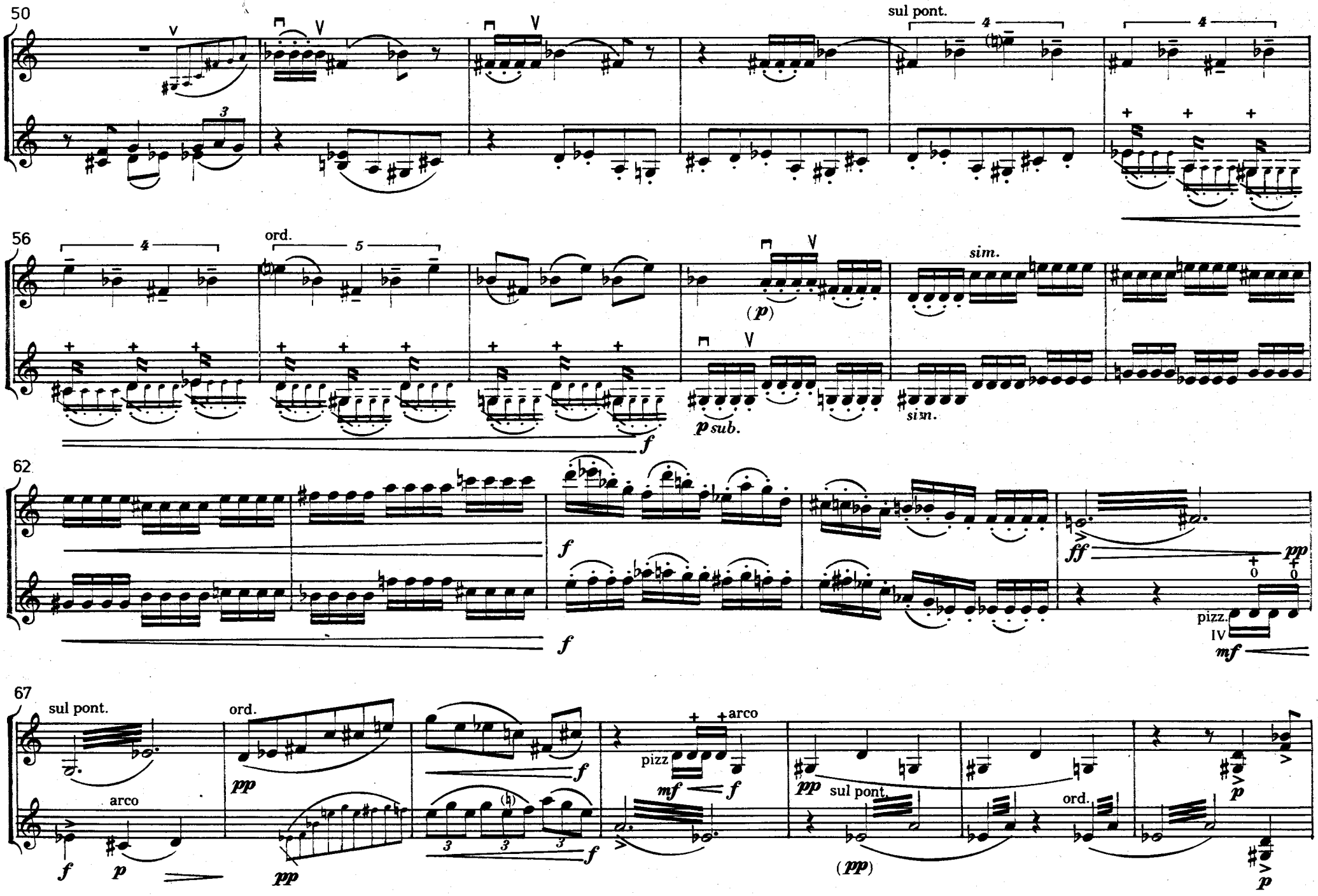
Tel Aviv, 2 Maggio 1982

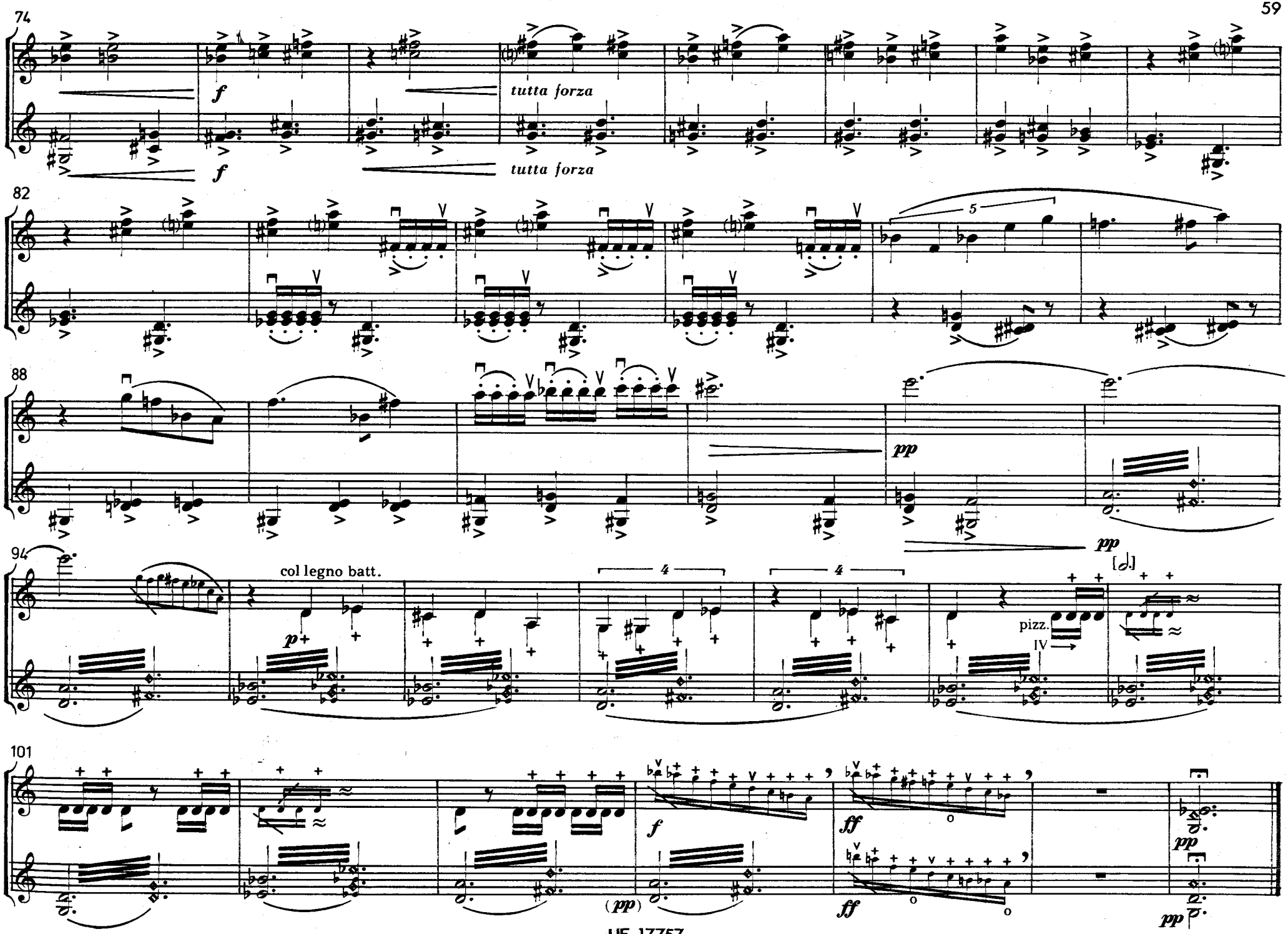
LORIN

33.



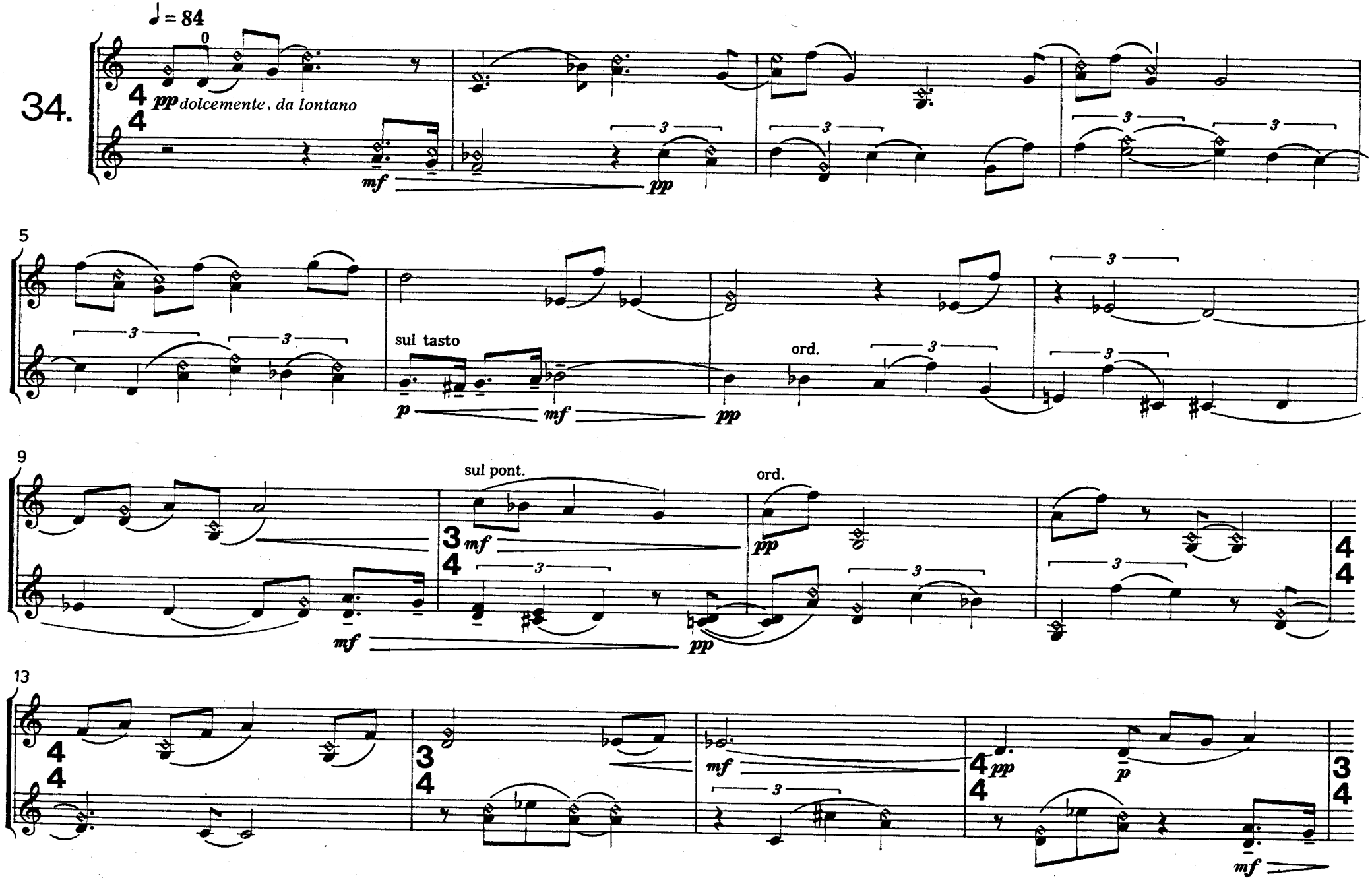

26
sul pont.
sul pont.
ord.
ord.
32
pizz.
IV
38
arco
pizz.
arco
pizz.
IV
arco
44

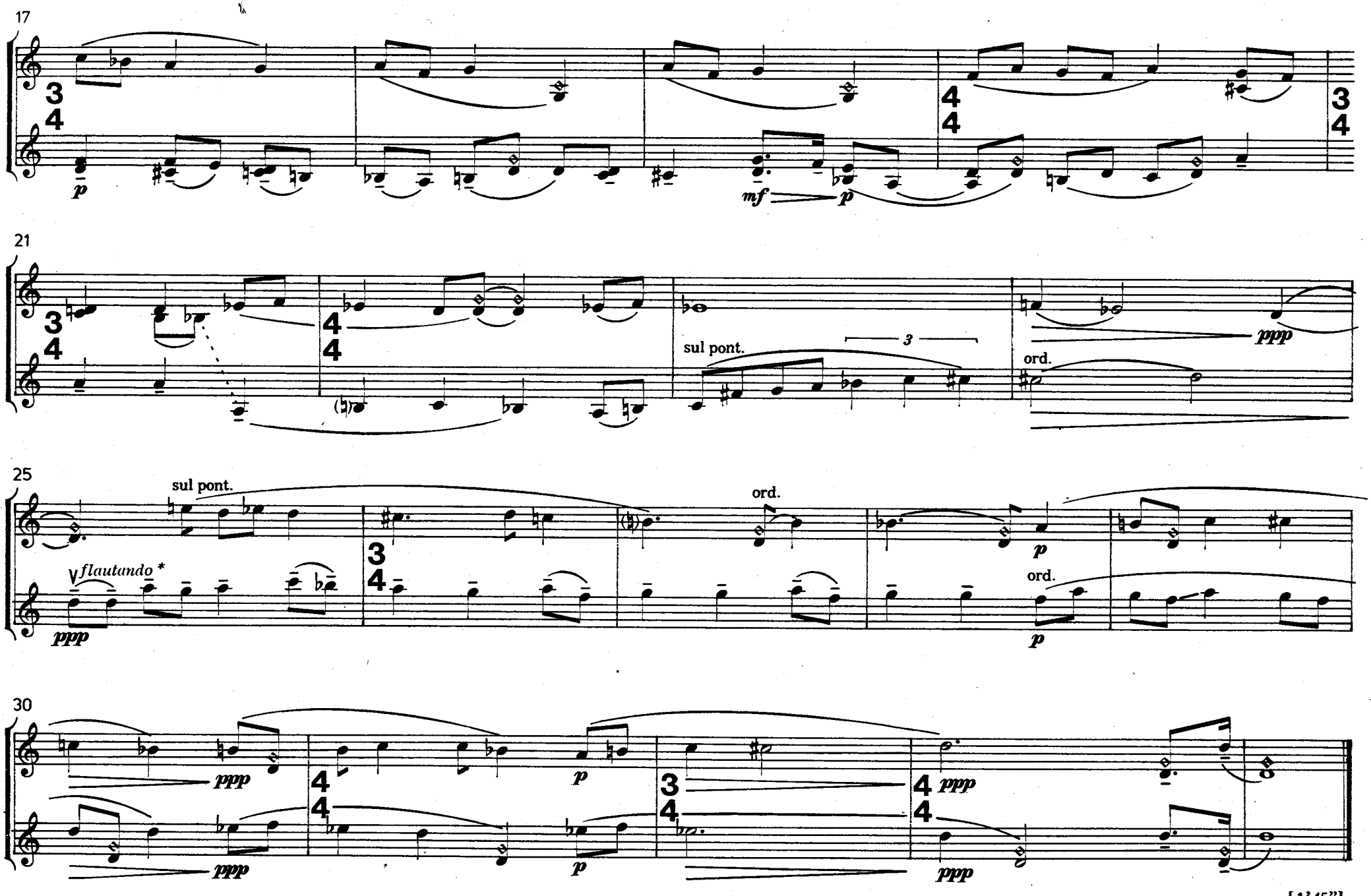

50
sul pont.
56
ord.
sim.
(p)
p sub.
62
f
ff
pp
pizz.
IV
mf
67
sul pont.
ord.
arco
pizz
mf
pp
(pp)



Radicondoli, Febbraio 1983

LELE


♩ = 84
34.
pp dolcemente, da lontano
mf
pp
5
sul tasto
p
mf
pp
ord.
9
sul pont.
mf
pp
ord.
13
mf
pp
p
mf



* sul tasto, senza vibrare

[1'45"]

Roma, 8 Marzo 1983