



Toru Takemitsu

Valeria
per violino, violoncello, chitarra,
organo elettrico e due ottavini
(1965, rev. 1969)

partitura

UE 15116









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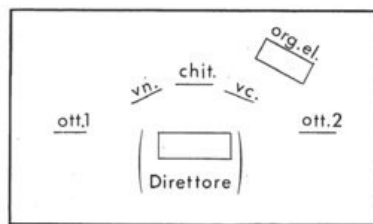


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Ottavino 1 soll möglichst weit von Ottavino 2 placiert werden

The piccolos (ottavini) are to be placed as far apart from each other as possible



so schnell wie möglich
as fast as possible



legato, länger gehalten
legato, longer



staccato, marcato

Die Flageoletts für Gitarre klingen wie notiert

Guitar's harmonics sound as written



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Universal Edition UE 15116

Senza tempo
as fast as possible

accele ----- *rando*

bouncing at the frog, across the bridge
(sul pont.)

VN. *f* *arco ord.* *ff*

VC. *f* *arco ord.* *ff*

CHIT. *mf* *f* *ff*

4.5"

Senza tempo
slowly

accele ----- *rando*

bouncing at the frog, across the bridge

VN. *stacc. pp* *arco* *6:4* *subito f*

VC. *stacc. pp* *arco* *6:4* *subito f*

CHIT. *p* *stacc. pp* *f-fff*

120-132

Senza tempo
(rall.)

accele ----- *rando*

bouncing at the frog, across the bridge

VN. *p* *mf* *f* *mf*

VC. *mf* *f* *mf*

CHIT. *ff* *mf* *f* *mf*

120-132

4/8

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Score for Violin (VN), Viola (VC), and Chitarra (CHIT). The music is in 6/4 time. The Violin part includes markings: *sul tasto*, *ord.*, *sul pont.*, *ord. V*, *pizz.*, *arco V*. The Viola part includes markings: *sul tasto*, *ord.*, *sul pont.*. The Chitarra part includes markings: *hard*, *mp dolce*, *mf*, *mp*, *ff*, *p dolce*, *tfz*, *mf*, *p*. Dynamics include *f*, *p*, *mf*, *mp*, *ff*, *tfz*, *mf dim.*, *p*.

Score for Ottavini (OTTAVINI), Violin (VN), Viola (VC), and Chitarra (CHIT). The music is in 6/4 time. The Ottavini part includes markings: *sempre f marcato*. The Violin part includes markings: *sul tasto*, *ord.*, *sul pont.*. The Viola part includes markings: *sul pont.*, *ord.*, *sul tasto*, *ord. allus.*. The Chitarra part includes markings: *hard*, *mp dolce*, *mf*, *p dolce*, *tfz*. Dynamics include *mf*, *f*, *sempre f marcato*, *tfz*, *f*, *6:4*, *p dim.*, *mf*, *mp*, *mf*, *p*, *sub. f*, *tfz*, *f*, *p*, *dim.*, *mf*, *mp*, *mf*, *p*, *dim.*, *hard*, *f*, *mf*, *mp dolce*, *mf*, *p dolce*, *tfz*.

Score for Ottavini (OTT.), Violin (VN), Viola (VC), and Chitarra (CHIT). The music is in 6/4 time. The Ottavini part includes markings: *sempre f marcato*. The Violin part includes markings: *ord.*, *sul tasto*, *ord. V*, *sul pont.*, *ord. b*, *l.v.*. The Viola part includes markings: *sul tasto*, *ord.*, *sul pont.*. The Chitarra part includes markings: *hard*, *mp dolce*, *mf*, *p dolce*, *tfz*. Dynamics include *p*, *f*, *sempre f marcato*, *tfz*, *f*, *6:4*, *p dim.*, *mf*, *mp*, *mf*, *p*, *sub. f*, *tfz*, *f*, *p*, *dim.*, *mf*, *mp*, *mf*, *p*, *dim.*, *hard*, *f*, *mf*, *mp dolce*, *mf*, *p dolce*, *tfz*, *f*, *attacca subito*.

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Senza tempo

slowly

ORGANO ELETTRICO

ff dim.

mf

p

mf p^{} dim.*

** mfp or sfp should not be played too excessively.*

VN.

longa

con sord.

p mf espr.

p dim.

senza sord.

VC.

con sord.

flautando

dim.

p < mf

dim.

senza sord.

CHIT.

dolce

p

sim.

p

ORG. EL.

mf p dim.

VN.

sul pont.

mf

p

VC.

sul pont.

mf

p

CHIT.

mf

p dolce

ORG. EL.

fff

p

mf p

p

mf

sfp

sub.

p < mfp

dim.

♩ = 84

4/8

OTT. 1 *f* sempre staccato

OTT. 2 *f* sempre staccato

VN. *col legno tratto* *mf* 6:5 *non vibr. ord.* *p* *mf* *bouncing at the frog, sul pont.* *f*

VC. *mf* 6:5 *col legno batt.* *f* *bouncing at the frog, sul pont.* *f*

CHIT. *p* *f* *hard* *mf*

ORG. EL. *p* *tfz* *tfz* *tfz* *mf* *fp* *tf*

♩ = 120 ⇄ 132

OTT. 1 *f*

OTT. 2 *f*

VN. *arco ord.* *p espr.* *mf* *f*

VC. *arco ord.* *p espr.* *mf*

CHIT. *p dolce* *ff* *f*

ORG. EL. *fp* *p* *mp* *p* *p*

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OTT. 1
OTT. 2
VN.
VC.
CHIT.
ORG. EL.

sempre marcato
f
f
p
f
sf
6:4
sul pont.
ord.
sul tasto
sul pont.
molto sul pont.
pizz.
dolce
p
mf
p
mf
p
mf
pp
mf

OTT. 1
OTT. 2
VN.
VC.
CHIT.
ORG. EL.

rall.
f mf
ord.
sul pont.
ord.
sul tasto
pizz.
dolce
p
mf
p
mf
ppp
ppp
ppp
rall.
p
mf
p
mf
p
mf
pp
mf
p
mf
pp

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Senza tempo
slowly

ORG.
EL.

(♩ = 60)

p *poco* *p* *sfz*

con sord.
VN.
(♩ = 52)
ord.
pp espr. *mf* *p* *dim.*

con sord.
VC.
p dolce espr. *(mf)* *p*

CHIT.
p dolce

ORG.
EL.
pp dolciss.

♩ = 54
4/8
VN.
p espressivo

ORG.
EL.
mp *mf/p* *p* *mf/p*

VN.
(v)

VC.
p

CHIT.
p dolce

ORG.
EL.
p

UE 15116 LW

Nov. 1965
Aug. 1969 revision





NEUE KAMMERMUSIK IN VERSCHIEDENER BESETZUNG

Luciano Berio	<i>Canticum Novissimi Testamenti II</i> (Text von Edoardo Sanguineti aus „Novissimum Testamentum“) für vier Solo-Stimmen (S, A, T, B), vier Klarinetten und Saxophonquartett (1989)	
	<i>Air</i> (Text von Alessandro Striggio) für Sopran und vier Spieler (Klav., Vl., Vla., Vcl.) (1970)	Part. UE 14986
	<i>O King</i> für Stimme und fünf Spieler (Fl., Klar., Klav., Vl., Vcl.) (1968)	Part. UE 13781
	<i>Circles</i> (Text von e. e. cummings aus „Poems 1923-1954“) für eine Frauenstimme, Harfe und zwei Schlagzeuger (1960)	Part. UE 13231
	<i>Agnus</i> für zwei Soprane und drei Klarinetten (1971)	Part. UE 13755
Harrison Birtwistle	<i>Clarinet Quintet</i> (1980)	Part. UE 17324
	<i>Monody for Corpus Christi</i> (Text: the old English carol, The Faucon hath borne my make away , und James, John und Robert Wedderburn's lullabye, O my deare hert, young Jesu sweit) für Sopran, Fl., Hrn., und Vl. (1959)	Part. UE 12928
	<i>Ring a Dumb Carillon</i> (Text: Christopher Logue's On a matter of prophecy from Wand and Quadrant) für Sopran (auch hängende Becken), Klarinette und Schlagzeug (1964-65)	Part. UE 14192
	<i>Four Songs of Autumn</i> (Text: Anonymus) für Sopran und Streichquartett (1987)	Part. UE 18794 Stimmen UE 18974 a-d
	<i>Dérive I</i> für Ensemble (Fl., Klar., Vl., Vcl., Vibr., Klav.) (1984)	Part. UE 18193
Pierre Boulez	<i>Pour le Dr. Kalmus</i> für Ensemble (Fl., Klar., Vl., Vcl., Klav.) (1969)	
Morton Feldman	<i>The Viola In My Life I</i> für Viola solo, Fl., Vl., Vcl., Klav. und Schl. (1970)	Part. UE 15395
	<i>The Viola in My Life II</i> für Viola solo, Fl., Klar., Schl., Celesta, Vl. und Vcl. (1970)	Part. UE 15400
	<i>Four Instruments</i> (Klav., Vl., Vla., Vcl.) (1975)	Part. UE 16501
	<i>Crippled Symmetry</i> für Fl. (auch Bass-Fl.), Klav. (auch Cel.), Schl. (Vibr.u.Glockenspiel) (1983)	Part. UE 17661
Beat Furrer	<i>Poemas</i> (Text von Pablo Neruda) für Mezzosopran, Git. Klav. und Marimba (1984)	
	Trio für Klavier, Klarinette und Violoncello (1991)	
Cristóbal Halffter	<i>Antiphonismi</i> für sieben Spieler (Fl. - auch G-Fl. -, Ob. - auch EH -, Klar., Vl., Vla., Vcl.) (1967)	
	<i>Concierto para flauto y sexteto de cuerda</i> (2 Vl., 2 Vla., 2 Vcl.) (1982)	Part. UE 17734 Fl. solo UE 17735
	<i>II. Streichtrio</i> (1985)	Part. u. Stimmen UE 18244
Roman Haubenstock-Ramati	<i>Mythologies</i> für Fl., Klar., Hrn., Vl., Vcl. (1980).	Part. UE 16421
Nigel Osborne	<i>I am Goya</i> (Text: von Andrei Voznesensky) für Bass-bariton, Fl., Ob., Vl., Vcl. (1977)	Part. UE 16208
	<i>Cantata Piccola</i> (Text von Craig Raine) für Sopran und Streichquartett (1982)	
Arvo Pärt	<i>Stabat Mater</i> für Sopran, Alt, Tenor, Vl., Vla und Vcl. (1985)	Part. u. Singstimmen UE 19053 Instrumentalstimmen UE 19053 a-c
	<i>Summa</i> für Violine, 2 Violon und Violoncello (1980/90)	Part. u. Stimmen UE 19675

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