

ASTOR PIAZZOLLA

**PRIMAVERA PORTEÑA**

Arr. LEONID DESYATNIKOV

Violini I

# PRIMAVERA PORTEÑA

Violini I

ASTOR PIAZZOLLA  
Arr. LEONID DESYATNIKOV

Allegro solo

mf

mp

1

2

tutti

poco ritenuto a tempo

26 3

*ff*

Detailed description: Musical staff 26-28. Treble clef, key signature of two flats. Measure 26 starts with a circled '3'. The music features a series of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *ff* is present below the staff.

29

Detailed description: Musical staff 29. Continuation of the melodic line from the previous staff, maintaining the eighth and sixteenth note patterns.

32 4

*meno f*

Detailed description: Musical staff 32-34. Measure 32 starts with a circled '4'. The music continues with similar rhythmic patterns. A dynamic marking of *meno f* is placed below the staff.

35

Detailed description: Musical staff 35. Continuation of the melodic line.

38 5

*ff*

Detailed description: Musical staff 38-40. Measure 38 starts with a circled '5'. The music features more complex rhythmic patterns, including some triplets. A dynamic marking of *ff* is present below the staff.

41

Detailed description: Musical staff 41. Continuation of the melodic line.

43 6

*gliss.* *sub P*

Detailed description: Musical staff 43-45. Measure 43 starts with a circled '6'. The music features a series of notes with a glissando effect indicated by a wavy line. A dynamic marking of *sub P* is present below the staff.

47 *sf*

Detailed description: Musical staff 47-49. Measure 47 starts with a dynamic marking of *sf*. The music continues with eighth and sixteenth notes.

51 7

Detailed description: Musical staff 51-53. Measure 51 starts with a circled '7'. The music continues with eighth and sixteenth notes.

54

Detailed description: Musical staff 54-57. Measure 54 starts with a circled '7' above the staff. The music features a series of notes with a glissando effect. A dynamic marking of *f* is present below the staff.

58 *pizz.* *ritenuto*

*f* *p*

Detailed description: Musical staff 58-60. Measure 58 starts with a dynamic marking of *f*. The music concludes with a dynamic marking of *p*. Performance instructions *pizz.* and *ritenuto* are present above the staff.

8 Lento arco punta d'arco

62

div.

*pp*

arco punta d'arco

*pp*

64

div.

66

div.

*cresc.*

*cresc.*

68

div.

ord.

*pp*

*pp*

9

71

div.

ord.

ord.

75

div.

*Salao*

(M)

78 **10** *unis.* *p*

Musical staff 78-80: Treble clef, key signature of two flats. Measure 78 starts with a piano (*p*) dynamic. The staff contains eighth and sixteenth notes with various articulations and slurs. A box containing the number '10' is at the beginning, and 'unis.' is written above the staff.

81 *cresc.*

Musical staff 81-83: Treble clef, key signature of two flats. Measure 81 starts with a *cresc.* (crescendo) marking. The staff contains eighth and sixteenth notes with slurs and accents. A box containing the number '11' is located between this staff and the next.

84 *f* **11** 2

Musical staff 84-86: Treble clef, key signature of two flats. Measure 84 starts with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with slurs and accents. A box containing the number '11' is at the beginning, and a '2' is at the end of the staff.

90 *Allegro*

Musical staff 90-93: Treble clef, key signature of two flats. Measure 90 starts with a *Allegro* tempo marking. The staff contains eighth and sixteenth notes with slurs and accents.

94 **12** *div.* *f*

Musical staff 94-97: Treble clef, key signature of two flats. Measure 94 starts with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes with slurs and accents. A box containing the number '12' is at the beginning, and 'div.' is written above the staff.

6 13 unis. *ff*

104

107

110 14 solo  
altri non div.  
*marcato*

113

116 15 (unis.) V

118 16 *sub p sf* gliss.

121

124

# PRIMAVERA PORTEÑA V-ni I

\* If Quatro estaciones porteñas are performed whole together with the Quattro Stagione by Vivaldi and the succession suggested by Gidon Kremer is observed (A. Vivaldi: Primavera - A. Piazzolla: Verano Porteño - A. Vivaldi: L'Estate - A. Piazzolla: Otoño Porteño - A. Vivaldi: L'Autunno - A. Piazzolla: Invierno Porteño - A. Vivaldi: L'Inverno - A. Piazzolla: Primavera Porteña), then the following termination variant is possible:

127 non div. 7

*ff marcassimo*

131 18

135

140 19

\* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:

145

149 *dim.*

*meno mosso, quasi lontano*

*molto rit.*

Cembalo *pp*

V-ni I *poco* *molto*

V-ni II *poco* *molto*

V-le *poco* *molto*

Vc. *poco* *molto*

Cb. *non* *molto*

PRIMAVERA PORTEÑA V-ni I

8

V-no principale

V-ni I

V-ni II div. in 4

V-la

Vc.

Cb.

*poco* *meno mosso, quasi lontano* *molto rit.* *molto*

*pp* *pp* *pp*

*poco* *molto*

*poco* *molto*

*poco* *molto*

Detailed description: This is a page of a musical score for the first violin part of 'Primavera Porteña'. The page is numbered 8. It features a system of seven staves. The top staff is for the Violino principale (V-no principale), followed by the first violin (V-ni I), the second violin divided into four parts (V-ni II div. in 4), the viola (V-la), the violoncello (Vc.), and the double bass (Cb.). The V-ni I staff contains performance instructions: 'poco' at the beginning, 'meno mosso, quasi lontano' in the middle, 'molto rit.' in the third measure, and 'molto' at the end. The V-ni II part is marked 'pp' in three places. The V-la, Vc., and Cb. parts are marked 'poco' at the beginning and 'molto' at the end. The V-no principale part is marked 'molto' at the end. The score includes various musical notations such as slurs, dynamics, and articulation marks.



ASTOR PIAZZOLLA

**PRIMAVERA PORTEÑA**

Arr. LEONID DESYATNIKOV

Violini II

# PRIMAVERA PORTEÑA

Violini II

ASTOR PIAZZOLLA  
Arr. LEONID DESYATNIKOV

Allegro

solo  
s.p. quasi guiro

*mp*

5

9 1

13

17 2

21 3

tutti  
ord.

poco rit.

a tempo

*ff*

26

29

32 4

*meno f*

35

v.

38

5 div.

ff

41

6 unis.

sub p

44

espr.

gliss.

47

50

7

53

56

59

pizz.

ritenuto

p

PRIMAVERA PORTEÑA V-ni II

8

Lento

arco punta d'arco

pp

65

cresc.

cresc.

68

9

pp

pp

71

ord.

ord.

Salas

75

Salas

(M)

(M)

10

78

unis. M

p

PRIMAVERA PORTEÑA V-ni II

81 *cresc.* *f*

85 **11** *p*

90 *div.* **Allegro**

94 **12** *f* *div.*

98 **13** *ff*

103 *V* *n* *V* *n* *V* *n* *V* *n*

106 *V* *n* *V* *n* *V* *n* *V* *n*

109 **14** *non div.* *marcato*

112 *V* *n*

PRIMAVERA PORTEÑA V-ni II

116 **15** *div.*

Musical staff 116-117: Treble clef, key signature of two flats. Measure 116 starts with a box containing the number 15 and the instruction 'div.'. The staff contains a series of eighth-note chords with downward bowing strokes.

118 **16** *sub p* *unis.*

Musical staff 118-119: Treble clef, key signature of two flats. Measure 118 starts with a box containing the number 16. The staff contains eighth-note chords with downward bowing strokes. The instruction 'sub p' is written below the staff, and 'unis.' is written above the staff at the end.

120 *espr.* *gliss.*

Musical staff 120-121: Treble clef, key signature of two flats. Measure 120 starts with the instruction 'espr.'. Measure 121 contains a glissando marked 'gliss.' with a curved line under the notes.

123

Musical staff 123-124: Treble clef, key signature of two flats. Measure 123 starts with a box containing the number 17. The staff contains eighth-note chords with downward bowing strokes.

126 **17** *non div.* *ff marcatisissimo*

Musical staff 126-127: Treble clef, key signature of two flats. Measure 126 starts with a box containing the number 17 and the instruction 'non div.'. The staff contains eighth-note chords with downward bowing strokes. The instruction 'ff marcatisissimo' is written below the staff.

129

Musical staff 129-130: Treble clef, key signature of two flats. Measure 129 starts with a box containing the number 18. The staff contains eighth-note chords with downward bowing strokes.

132 **18**

Musical staff 132-133: Treble clef, key signature of two flats. Measure 132 starts with a box containing the number 18. The staff contains eighth-note chords with downward bowing strokes.

136

Musical staff 136-137: Treble clef, key signature of two flats. Measure 136 starts with a box containing the number 19. The staff contains eighth-note chords with downward bowing strokes.

140 **19**

Musical staff 140-141: Treble clef, key signature of two flats. Measure 140 starts with a box containing the number 19. The staff contains eighth-note chords with downward bowing strokes.

144

Musical staff 144-145: Treble clef, key signature of two flats. Measure 144 starts with a box containing the number 19. The staff contains eighth-note chords with downward bowing strokes.

PRIMAVERA PORTEÑA V-ni II

\* If Quatro estaciones porteñas are performed whole together with the Quattro Stagione by Vivaldi and the succession suggested by Gidon Kremer is observed (A. Vivaldi: Primavera - A. Piazzolla: Verano Porteño - A. Vivaldi: L'Estate - A. Piazzolla: Otoño Porteño - A. Vivaldi: L'Autumno - A. Piazzolla: Invierno Porteño - A. Vivaldi: L'Inverno - A. Piazzolla: Primavera Porteña), then the following termination variant is possible:

149

\* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:

meno mosso, quasi lontano      molto rit.

meno mosso, quasi lontano      molto rit.

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Viole



# PRIMAVERA PORTEÑA

Viola

ASTOR PIAZZOLLA  
Arr. LEONID DESYATNIKOV

Allegro 8

1 *sola*

*mf*

11

14

2

17

20

23 *tutte* *poco rit.* *a tempo*

26 3 *p* *ff*

29

32 4 *meno f*

36

40 5 *div.*  
 Musical staff with notes and dynamics *ff*.

43 6 *unis.* *gliss.* *sub p*  
 Musical staff with notes and dynamics.

46 Musical staff with notes and dynamics.

50 *v* 7 *div.*  
 Musical staff with notes and dynamics *p*.

55 *v* *f*  
 Musical staff with notes and dynamics.

60 *pizz.* *ritenuto* 8 *Lento* *div. arco* *f*  
 Musical staff with notes and dynamics *p* and *pp*.

65 Musical staff with notes and dynamics.

70 9 *cresc.* *pp*  
 Musical staff with notes and dynamics.

75 *unis.* 10 *vn* *p*  
 Musical staff with notes and dynamics.

79 Musical staff with notes and dynamics.

82 *cresc.* *f* 11  
 Musical staff with notes and dynamics.

87 *p* *div.* *Allegro*  
 Musical staff with notes and dynamics.

PRIMAVERA PORTEÑA V-le

4

94 **12** *div.* **2**

102 **13** *unis.*

106 *ff*

110 **14** *non div.*  
*marcato*

116 **15** *div.*

118 **16** *unis.*  
*sub p*

120

124 **17** *non div.*

129 *ff marcatisimo*

133 **18**

140 **19**

148 *dim.*

PRIMAVERA PORTEÑA V-le

\* If Quatro estaciones porteñas are performed whole together with the Quattro Stagione by Vivaldi and the succession suggested by Gidon Kremer is observed (A. Vivaldi: Primavera - A. Piazzolla: Verano Porteño - A. Vivaldi: L'Estate - A. Piazzolla: Otoño Porteño - A. Vivaldi: L'Autumno - A. Piazzolla: Invierno Porteño - A. Vivaldi: L'Inverno - A. Piazzolla: Primavera Porteña), then the following termination variant is possible:

**meno mosso, quasi lontano** **molto rit.**

\* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:

ASTOR PIAZZOLLA

**PRIMAVERA PORTEÑA**

Arr. LEONID DESYATNIKOV

Violoncelli



7 *div.*

50 *p*

55 *f*

8 *Lento div. arco*

59 *pizz. ritenuto*

64 *p* *pp*

70 *pp* *cresc.* *unis. pizz.*

73 *div. arco* *unis.*

78 *p* *pp*

81 *cresc.* *f*

85 *11* *p*

89 *div.* *Allegro*

94 *12* *f*

PRIMAVERA PORTEÑA Vc.

100 unis. 13

104 *ff*

107

110 14 non div. marcato

116 15 *sub p*

119 16 *sf p*

123 17 non div.

128 *ff marcatisimo*

132 18

136

142 19

148 *dim.*



PRIMAVERA PORTEÑA Vc.

\* If *Quatro estaciones porteñas* are performed whole together with the *Quattro Stagioni* by Vivaldi and the succession suggested by Gidon Kremer is observed (A. Vivaldi: Primavera - A. Piazzolla: Verano Porteño - A. Vivaldi: L'Estate - A. Piazzolla: Otoño Porteño - A. Vivaldi: L'Autunno - A. Piazzolla: Invierno Porteño - A. Vivaldi: L'Inverno - A. Piazzolla: Primavera Porteña), then the following termination variant is possible:

*meno mosso, quasi lontano* *molto rit.*

Cembalo

Vni I

Vni II

Vle

Vc.

Cb.

\* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:

V-no principale

Vni I

Vni II div. in 4

Vle

Vc.

Cb.

*meno mosso, quasi lontano* *molto rit.*

ASTOR PIAZZOLLA

**PRIMAVERA PORTEÑA**

Arr. LEONID DESYATNIKOV

Contrabassi

# PRIMAVERA PORTEÑA

Contrabassi

ASTOR PIAZZOLLA  
Arr. LEONID DESYATNIKOV

Allegro

1

2

solo  
col legno

8 8

*mf*

19

2

25

poco rit.

a tempo  
tutti  
ord.

3

*ff*

29

33

arco

4

pizz.

*meno f*

37

5

arco

*ff*

41

6

pizz.

*sub.p*

44

div.

arco

pizz.

47

unis.

PRIMAVERA PORTEÑA Cb.

51 7 *p* div. arco

57 *f* *pizz.* *rit.* *p*

62 8 Lento *pp* *cresc.*

67 9 *pp*

72 *pp* *arco* *pizz.* *p*

78 10 *pizz.* *p*

81 *cresc.* *arco* *cresc.*

84 *f* *unis.* *p*

Allegro

12

91

div.

95

div.

99

div.

13

102 unis. pizz.

102

106

arco

106

14

V n

n

n

110

marcato

115

15

n

V

V

n

n

115

118

16

pizz.

sub.p

118

120

div.

arco pizz.

123

unis.

127

arco

*ff* *marcatissimo*

130

133

18

137

141

19

145

149

dim.

PRIMAVERA PORTEÑA Cb.

\* If Quatro estaciones porteñas are performed whole together with the Quattro Stagione by Vivaldi and the succession suggested by Gidon Kremer is observed (A.Vivaldi: Primavera - A.Piazzolla: Verano Porteño - A.Vivaldi: L'Estate - A.Piazzolla: Otoño Porteño - A.Vivaldi: L'Autunno - A.Piazzolla: Invierno Porteño - A.Vivaldi: L'Inverno - A.Piazzolla: Primavera Porteña), then the following termination variant is possible:

*meno mosso, quasi lontano* *molto rit.*

Cembalo *pp*

V-ni I *poco* *molto*

V-ni II *poco* *molto*

V-le *poco* *molto*

Vc. *poco* *molto*

Cb. *poco* *molto*

\* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:

V-no principale *molto*

V-ni I *poco* *meno mosso, quasi lontano* *molto rit.* *molto*

V-ni II div. in 4 *pp*

V-le *poco* *pp* *molto*

Vc. *poco* *pp* *molto*

Cb. *poco* *pp* *molto*