ASTOR PIAZZOLLA

PRIMAVERA PORTEÑA

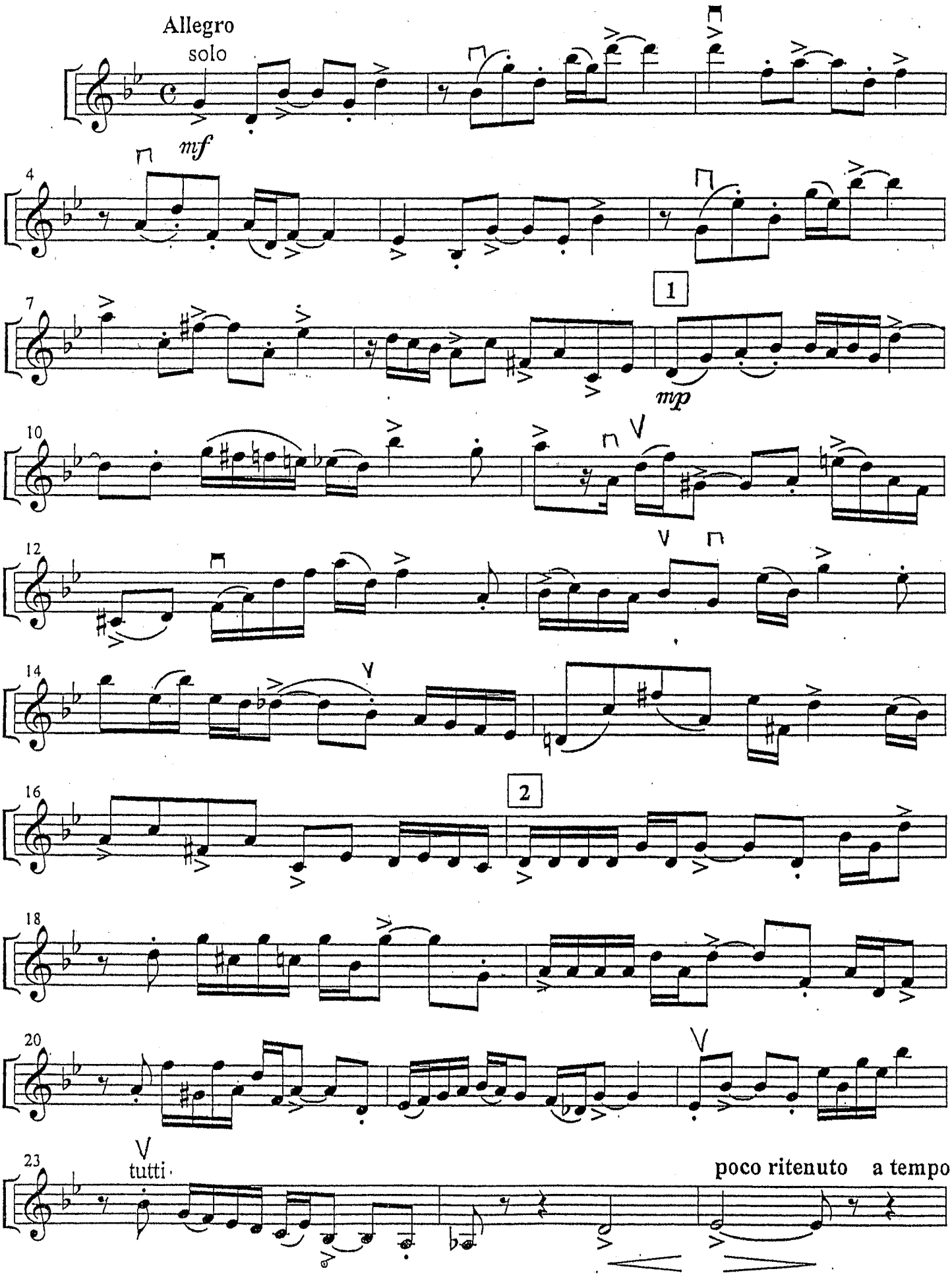
Arr. LEONID DESYATNIKOV

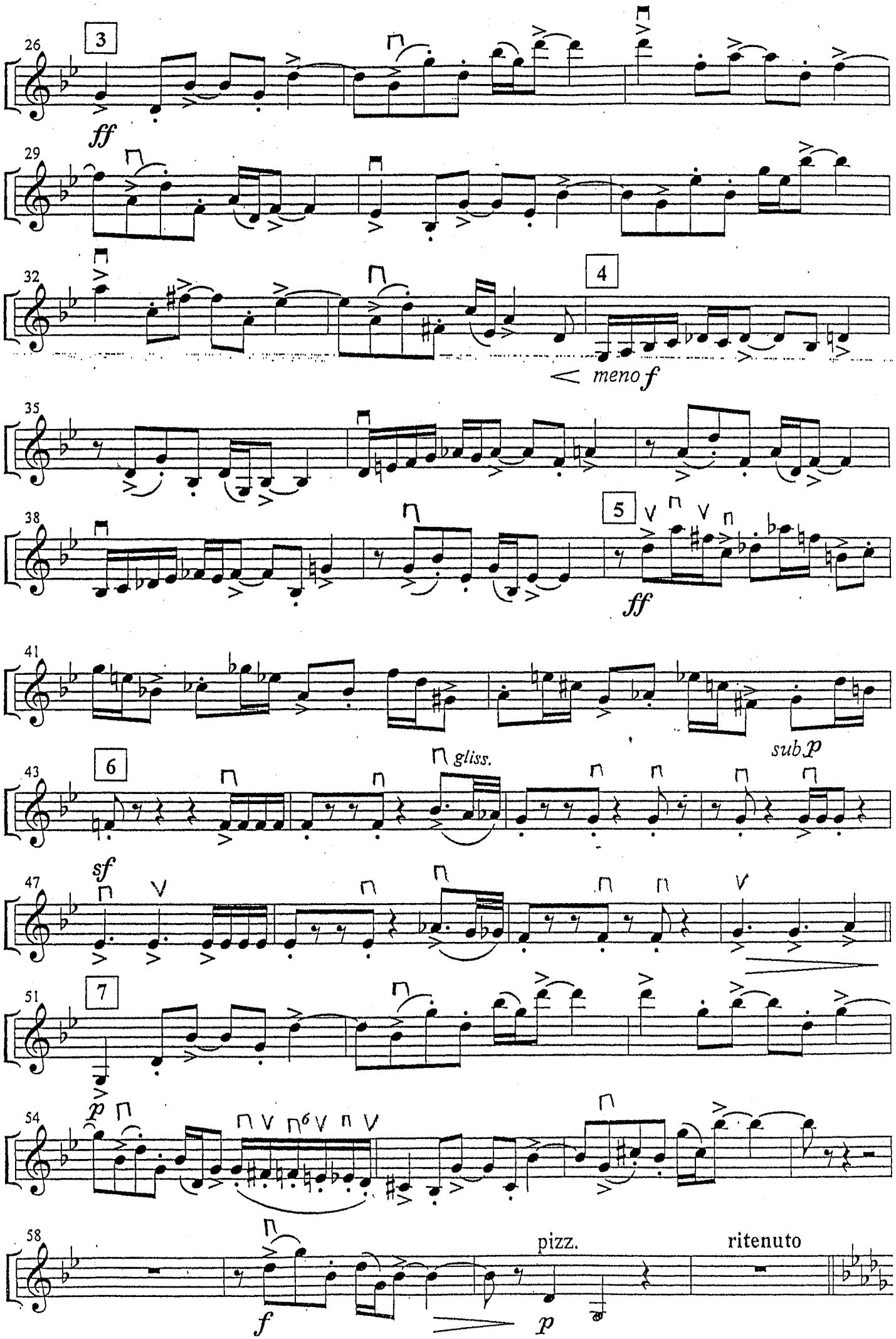
Violini I

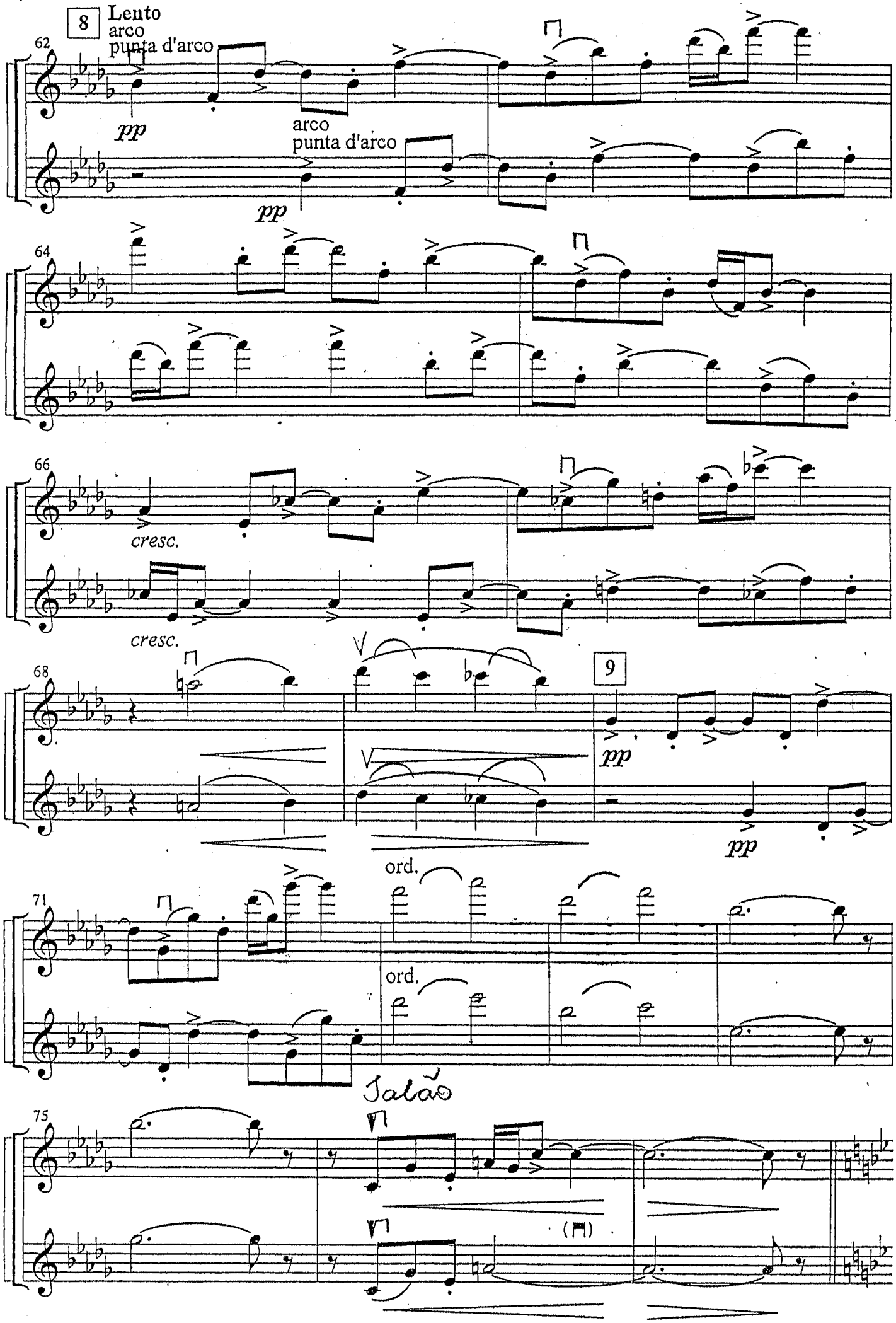
PRIMAVERA PORTEÑA

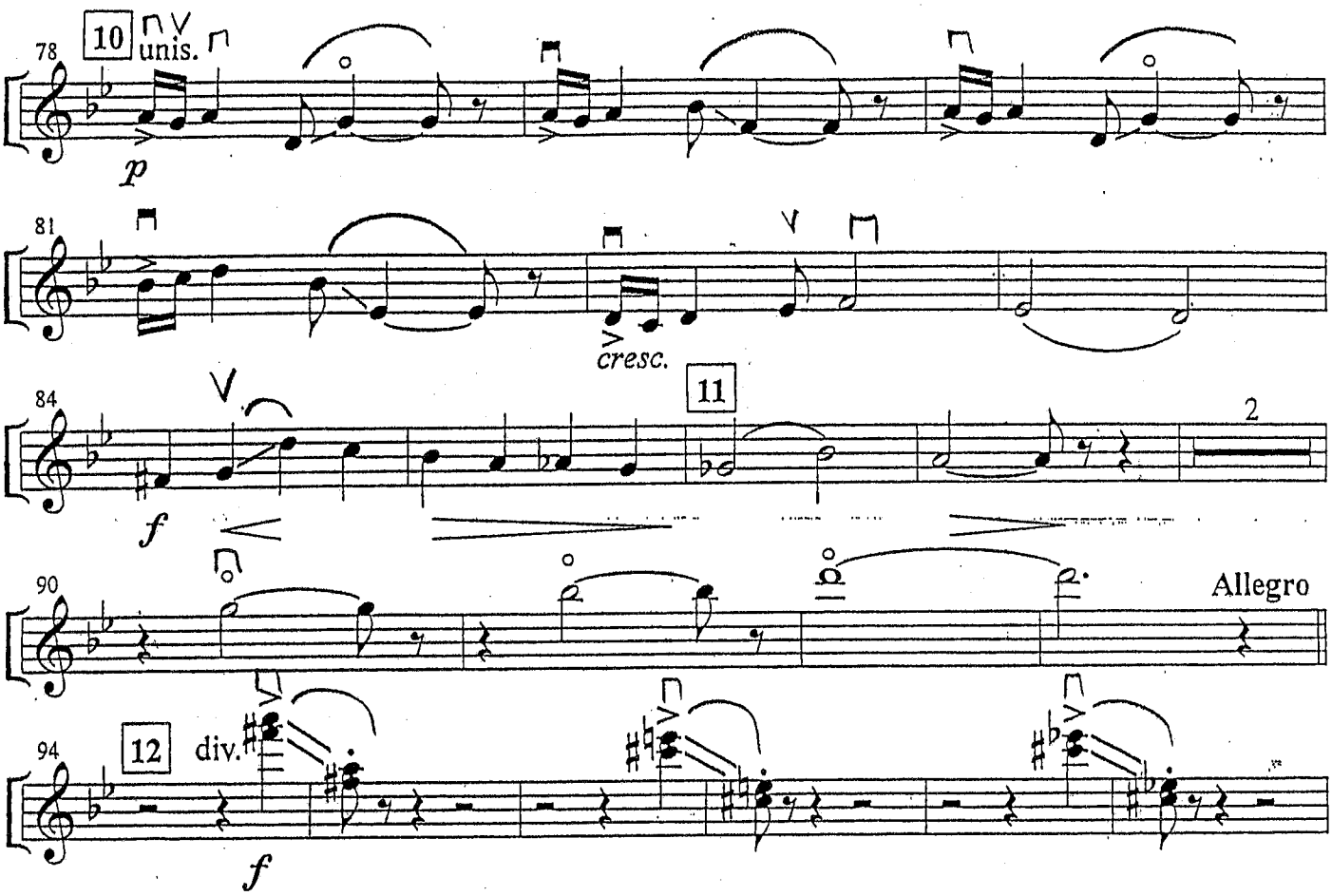
Violini I

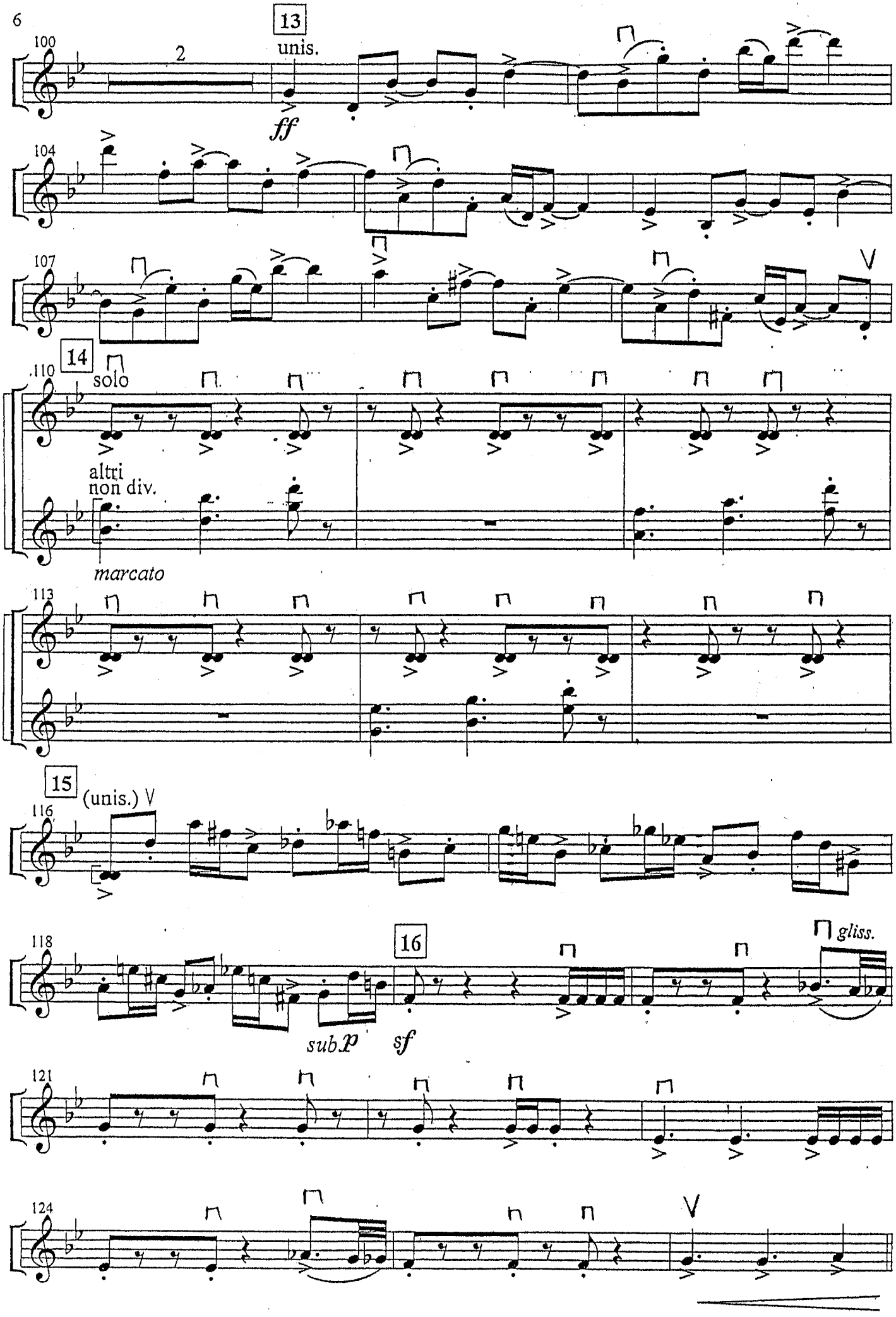
ASTOR PIAZZOLLA
Arr. LEONID DESYATNIKOV



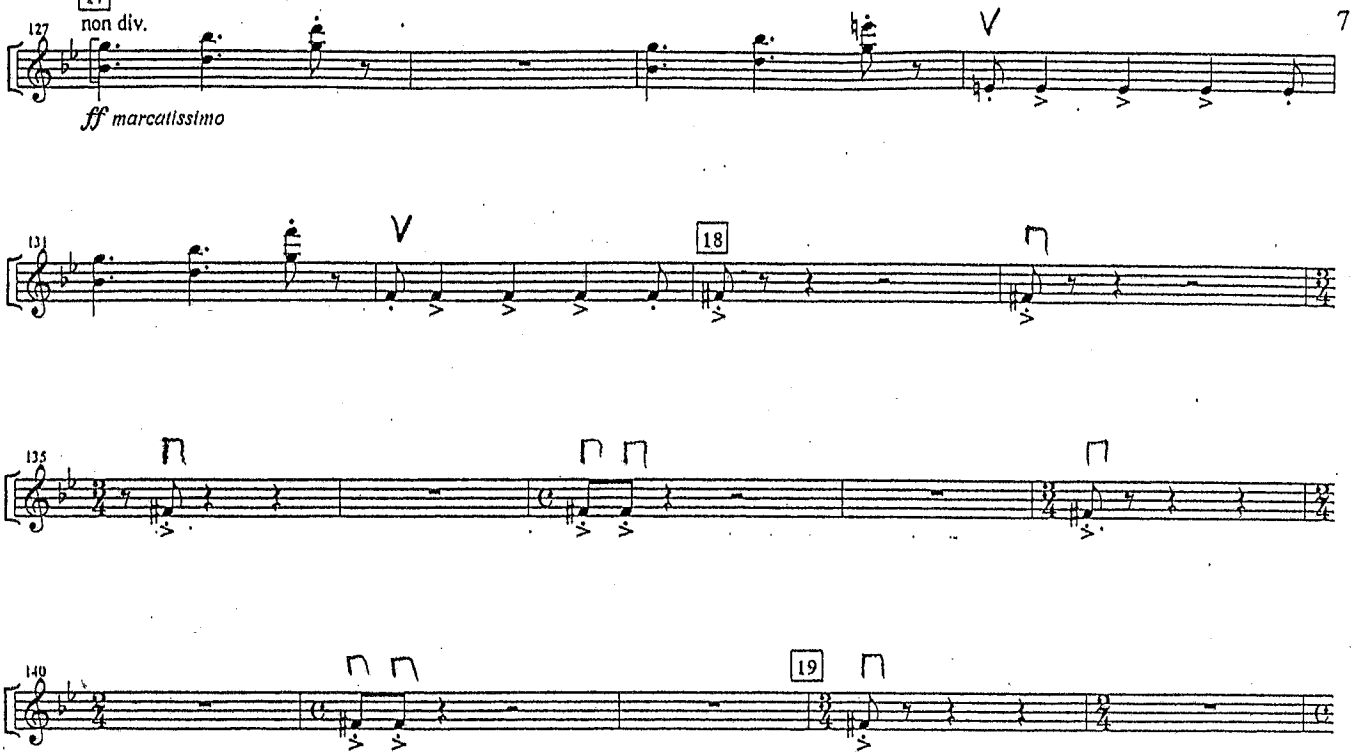

26
3
ff
29
32
4
meno f
35
38
5
ff
41
sub p
43
6
gliss.
sf
47
51
7
p
54
58
f
pizz.
p
ritenuto


8
Lento
arco
punta d'arco
62
div.
pp
arco
punta d'arco
pp
64
div.
66
div.
cresc.
cresc.
68
div.
9
pp
pp
ord.
71
div.
ord.
Salão
75
div.
(𝄋)

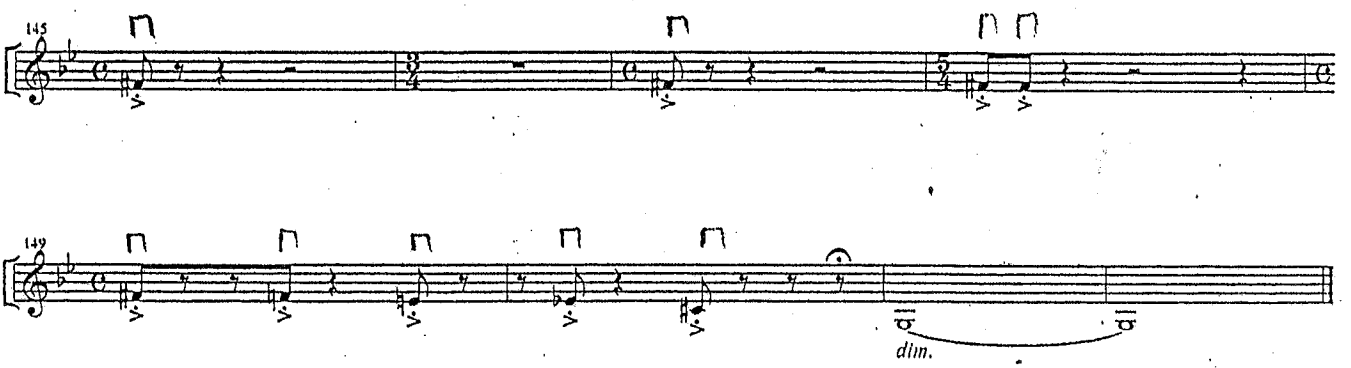

78
10
unis.
p
81
cresc.
84
11
2
f
90
Allegro
94
12
div.
f

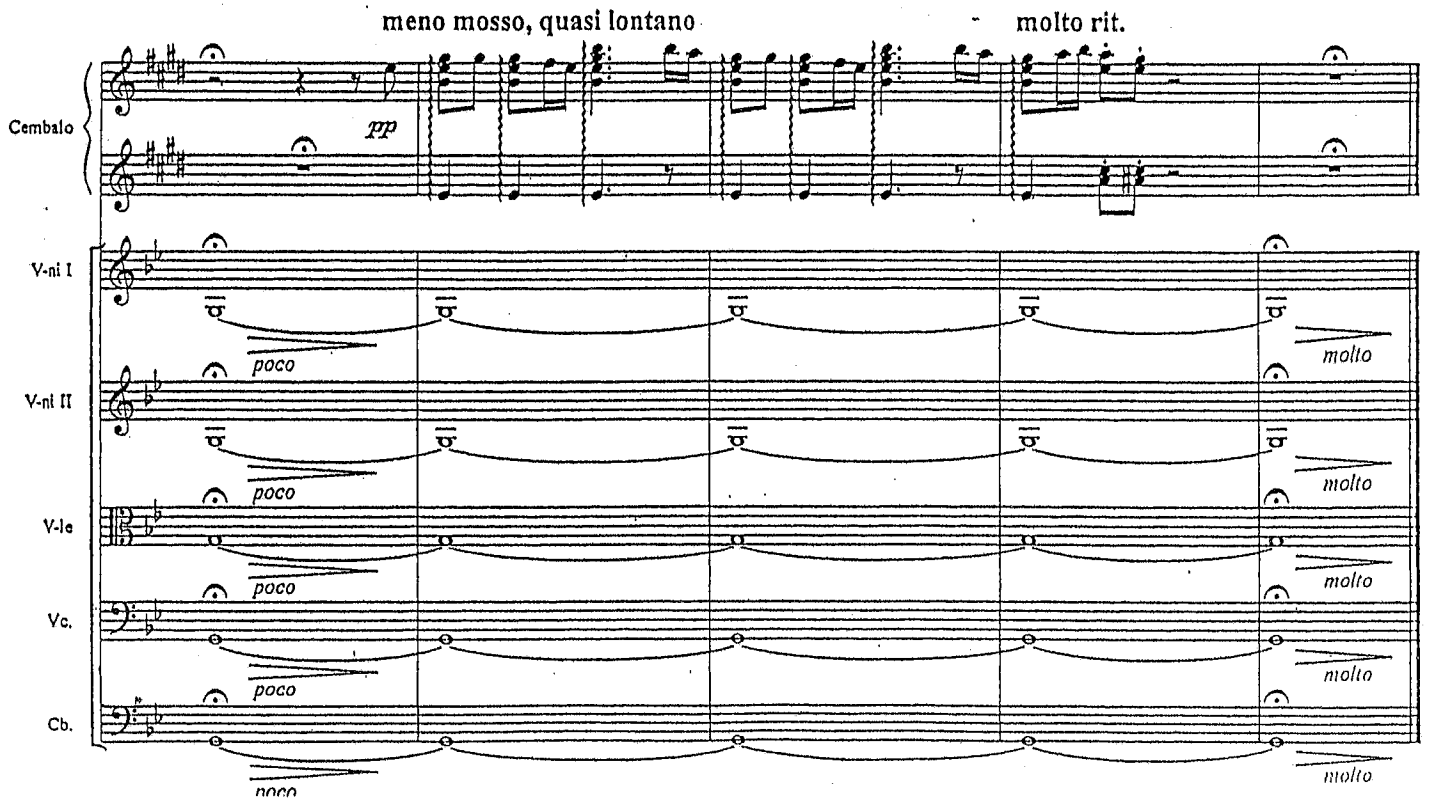

13
100
2
unis.
ff
104
107
14
110
solo
altri
non div.
marcato
113
15
(unis.)
116
118
16
gliss.
sub.p
sf
121
124

* If **Quatro estaciones porteñas** are performed whole together with the **Quattro Staggione** 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:

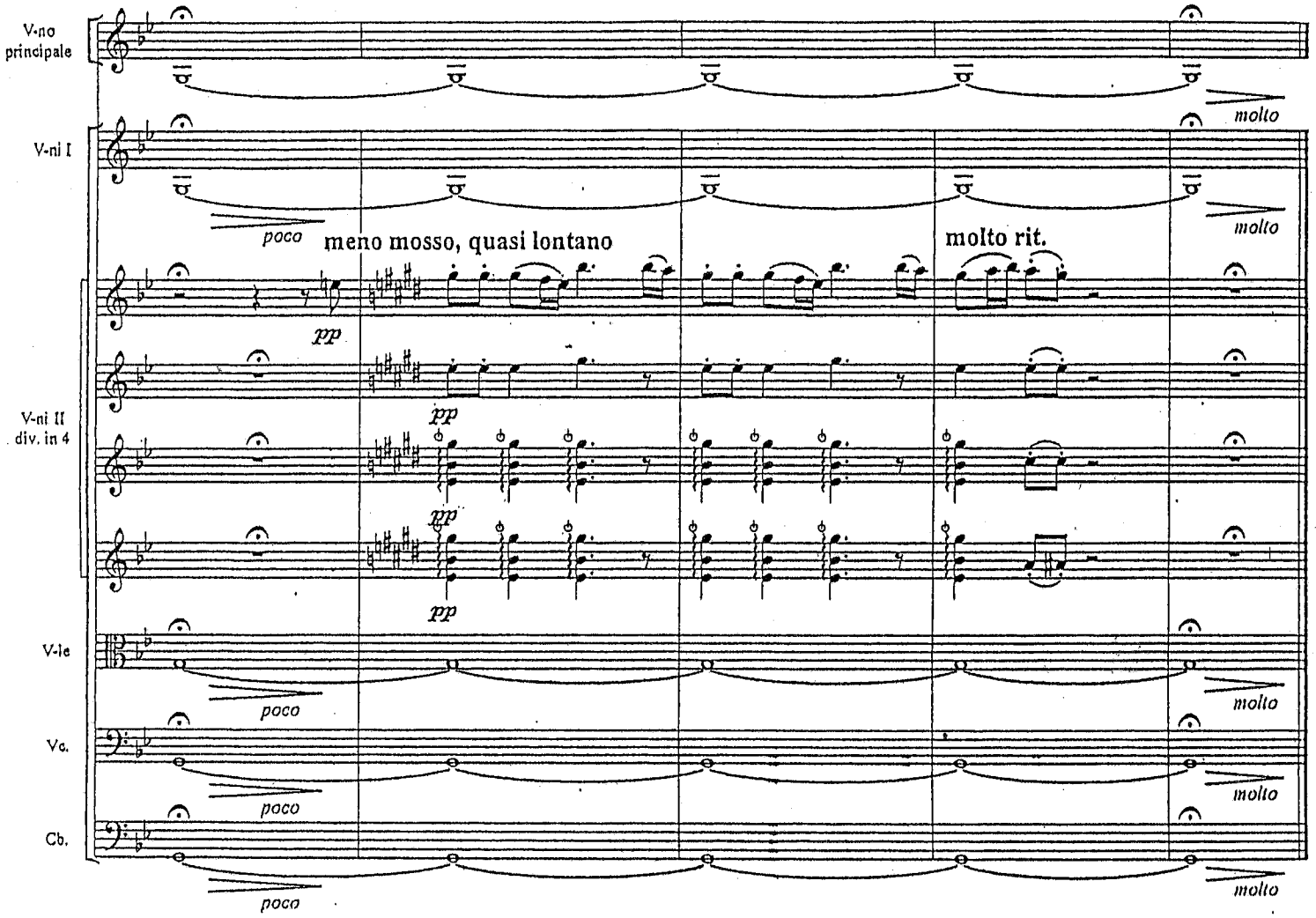


* If the cycle is performed whole and the succession is the same, though without Vivaldi, and the cembalo is absent, then the following termination variant is possible:





8


V-no principale
V-ni I
V-ni II div. in 4
V-le
Vc.
Cb.
poco
molto
meno mosso, quasi lontano
molto rit.
pp

ASTOR PIAZZOLLA

PRIMAVERA PORTEÑA

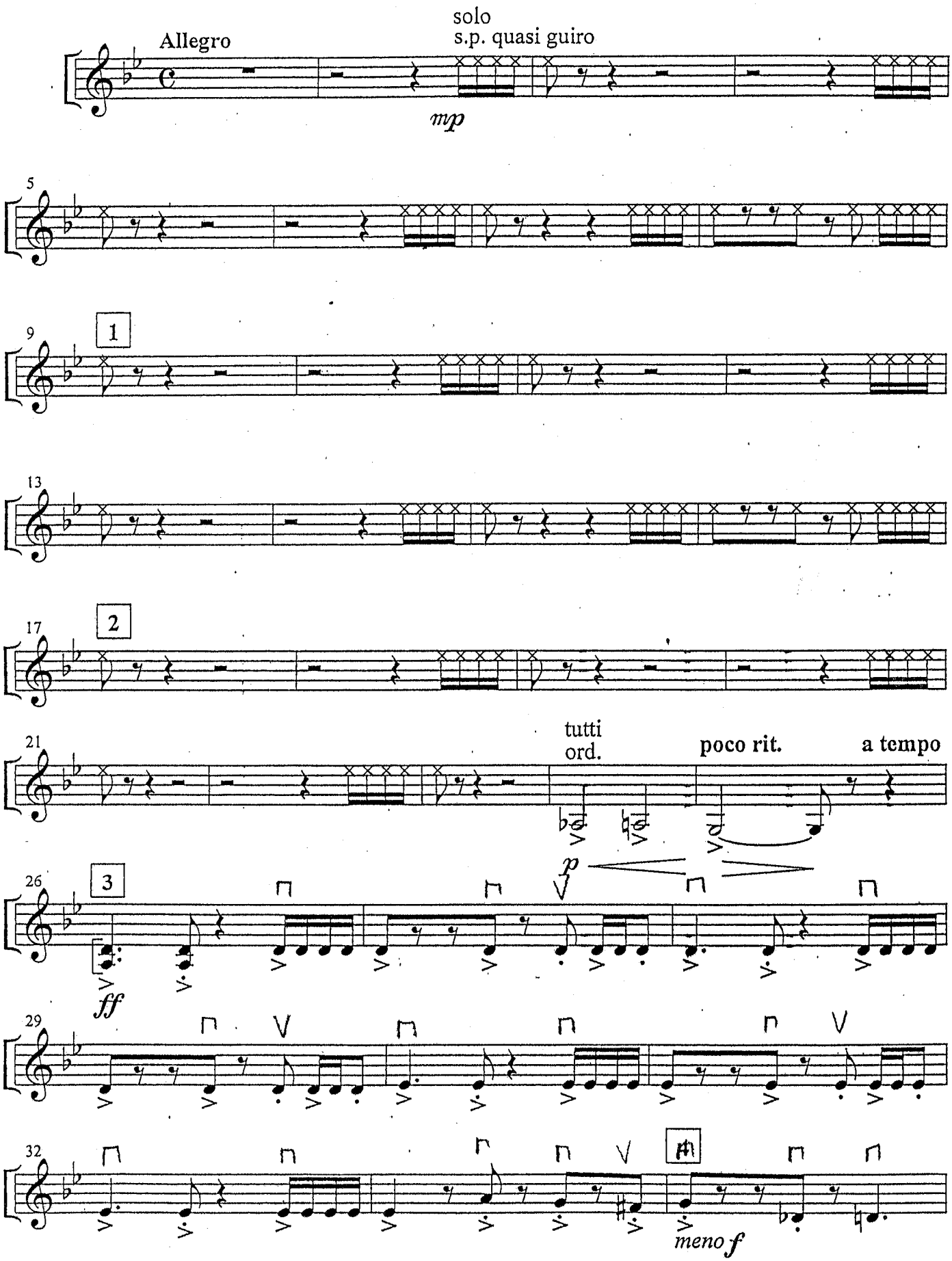
Arr. LEONID DESYATNIKOV

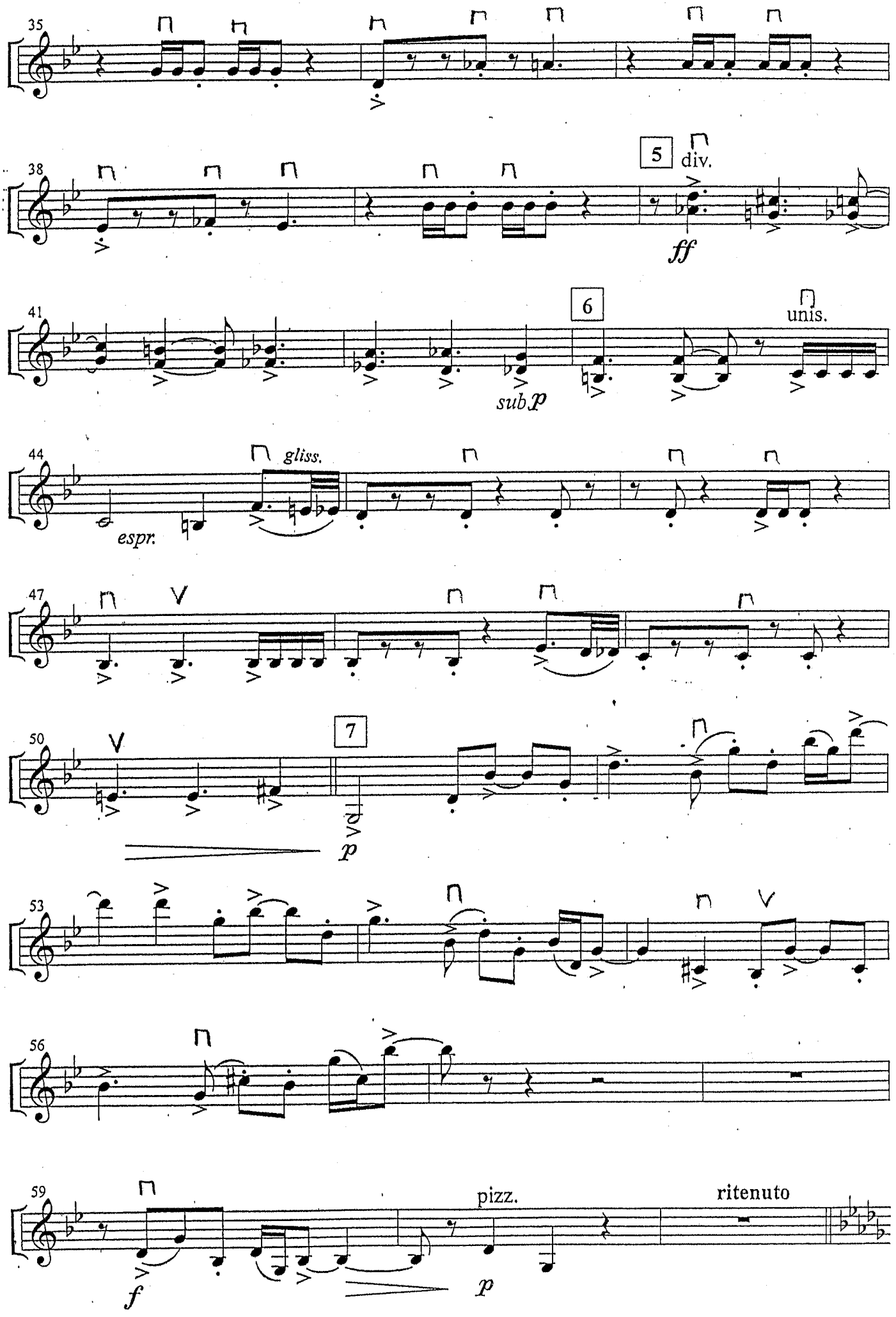
Violini II

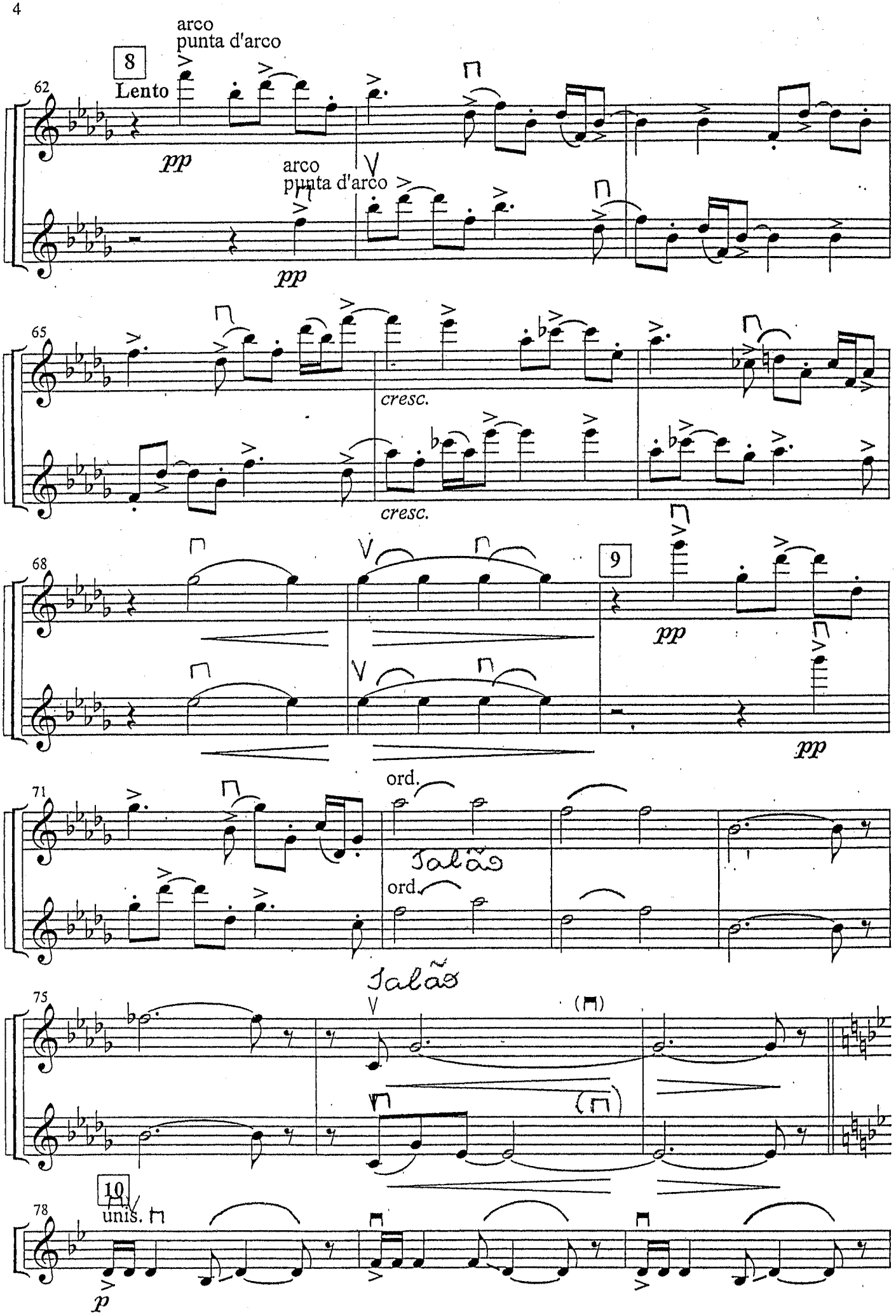
PRIMAVERA PORTEÑA

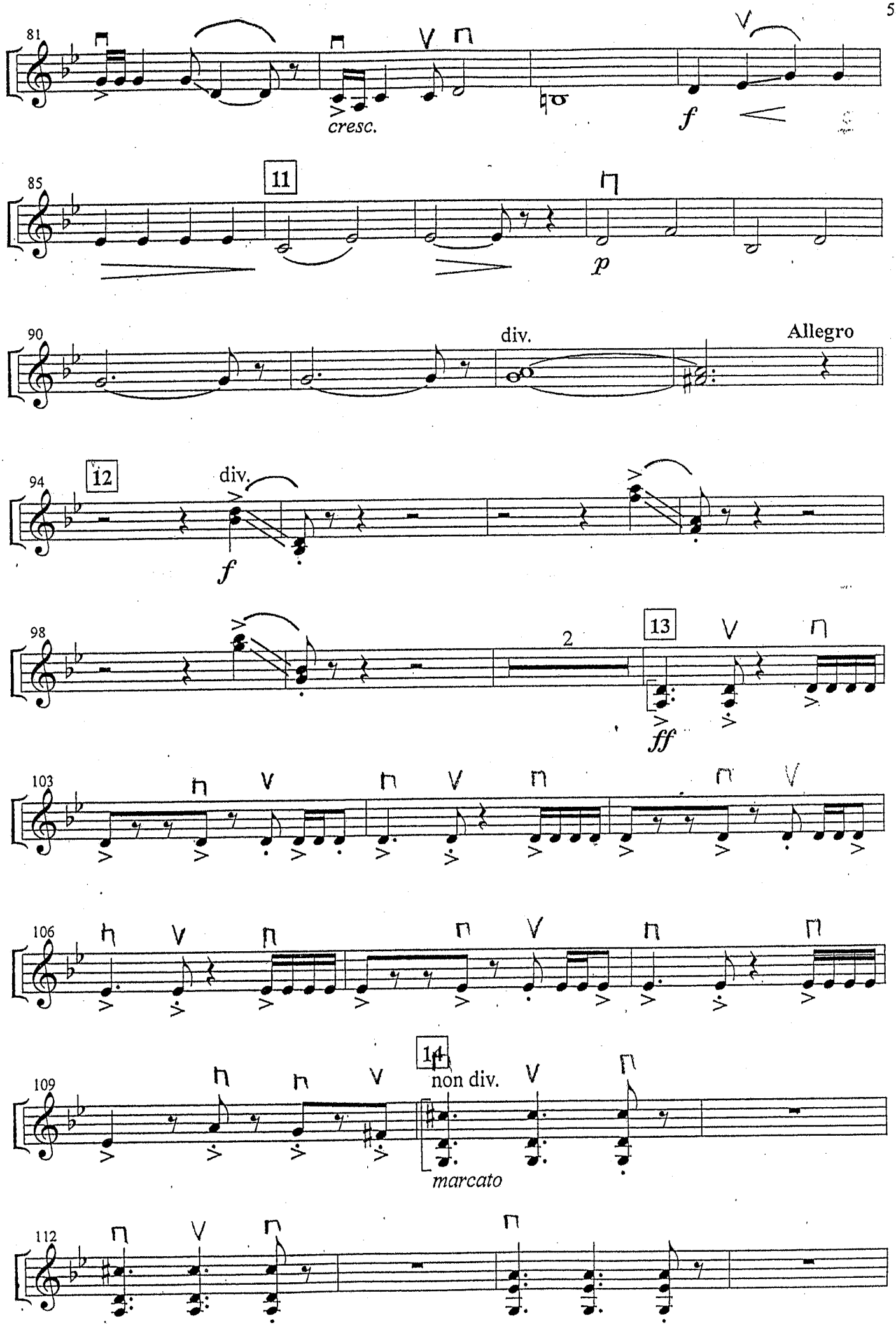
Violini II

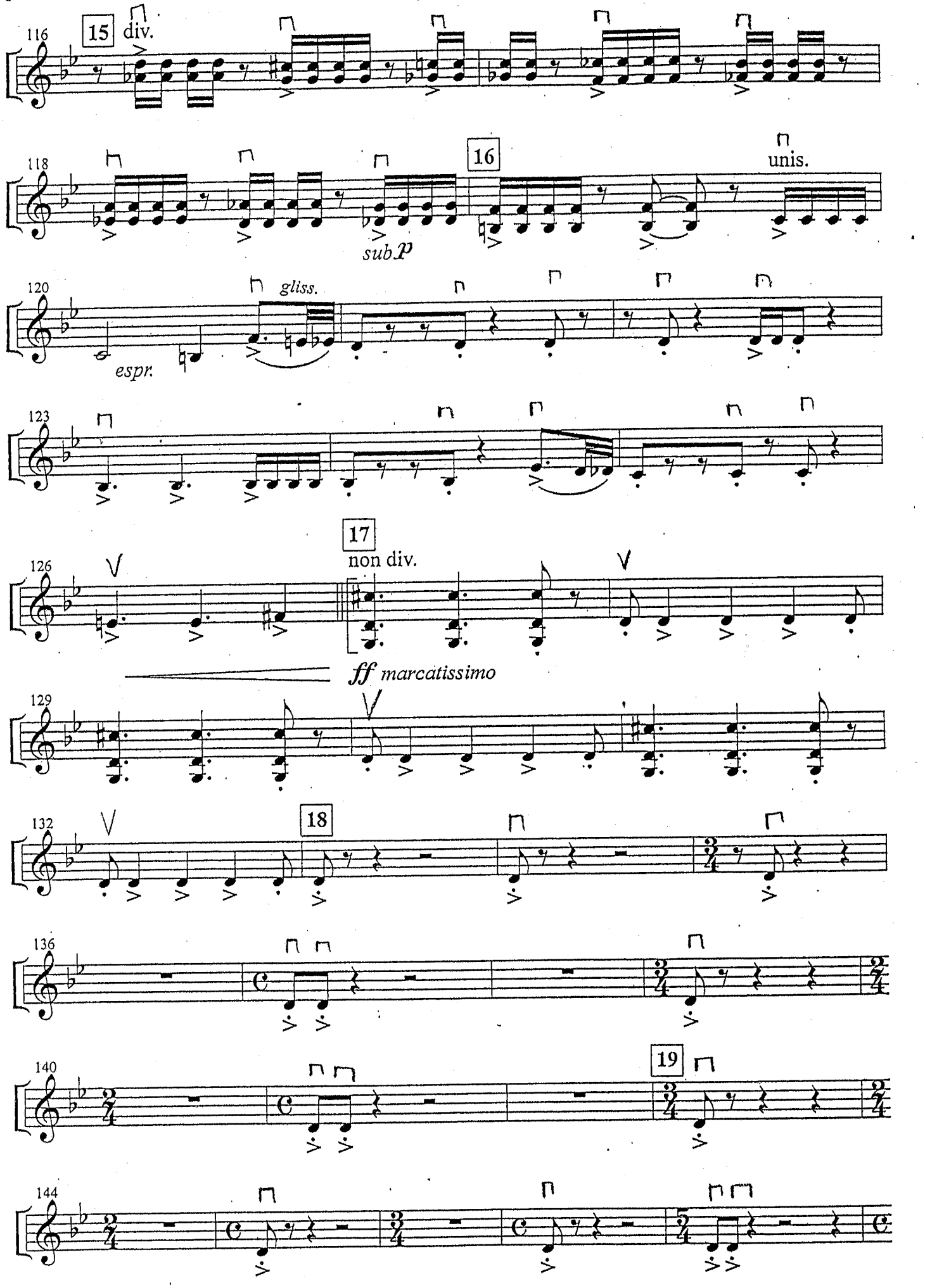
ASTOR PIAZZOLLA
Arr. LEONID DESYATNIKOV



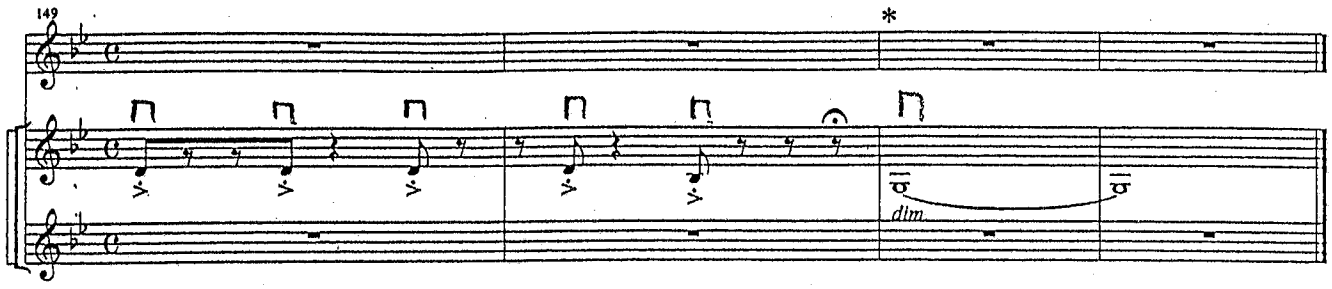

35
38
5
div.
ff
41
6
unis.
sub p
44
gliss.
espr.
47
50
7
p
53
56
59
pizz.
ritenuto
f
p


arco
punta d'arco
8
Lento
62
pp
arco
punta d'arco
pp
65
cresc.
cresc.
68
9
pp
pp
71
ord.
Salão
ord.
Salão
75
(⊓)
10
78
unis.
p

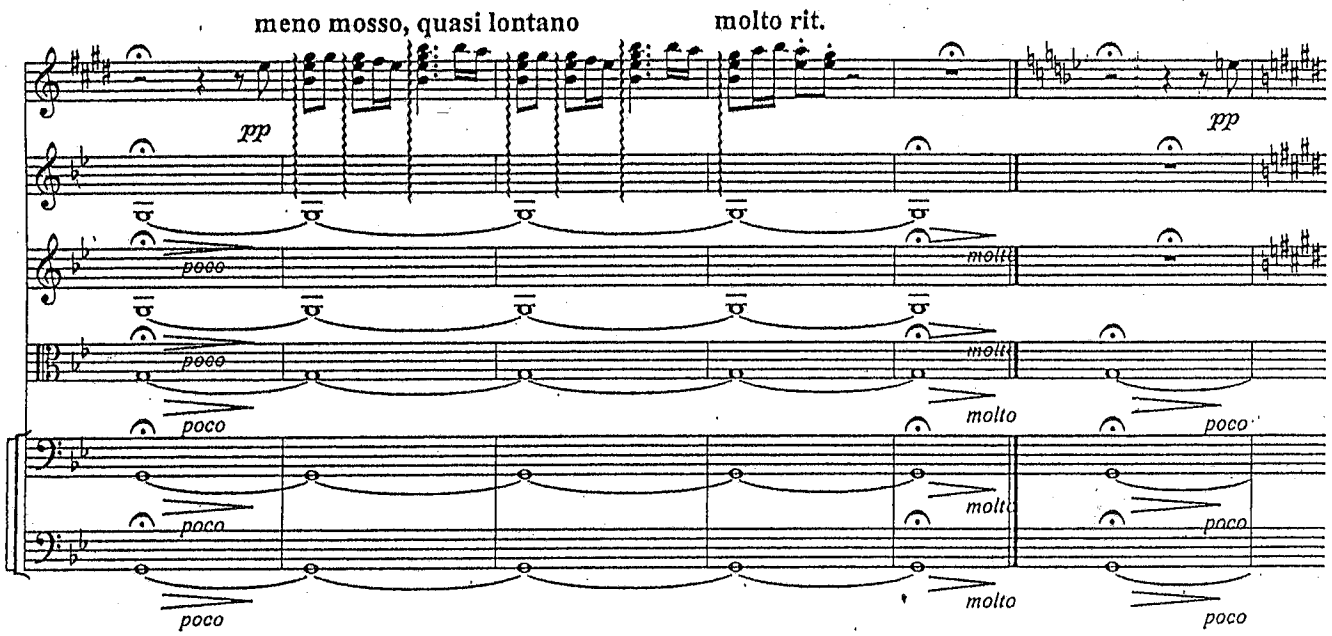

81
cresc.
f
85
11
p
90
div.
Allegro
94
12
div.
f
98
2
13
ff
103
106
109
14
non div.
marcato
112

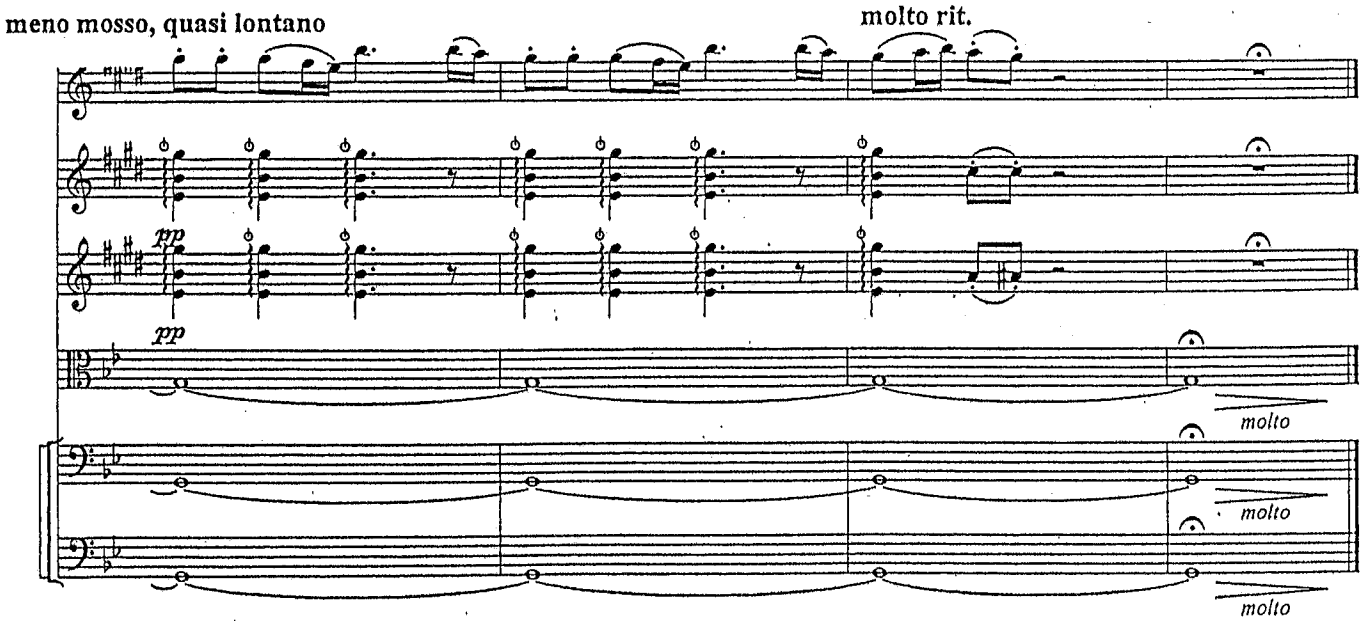

116
15
div.
118
16
unis.
sub.p
120
gliss.
espr.
123
126
17
non div.
ff marcatissimo
129
132
18
136
140
19
144

* If **Quatro estaciones porteñas** are performed whole together with the **Quattro Staggione** 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:



* 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

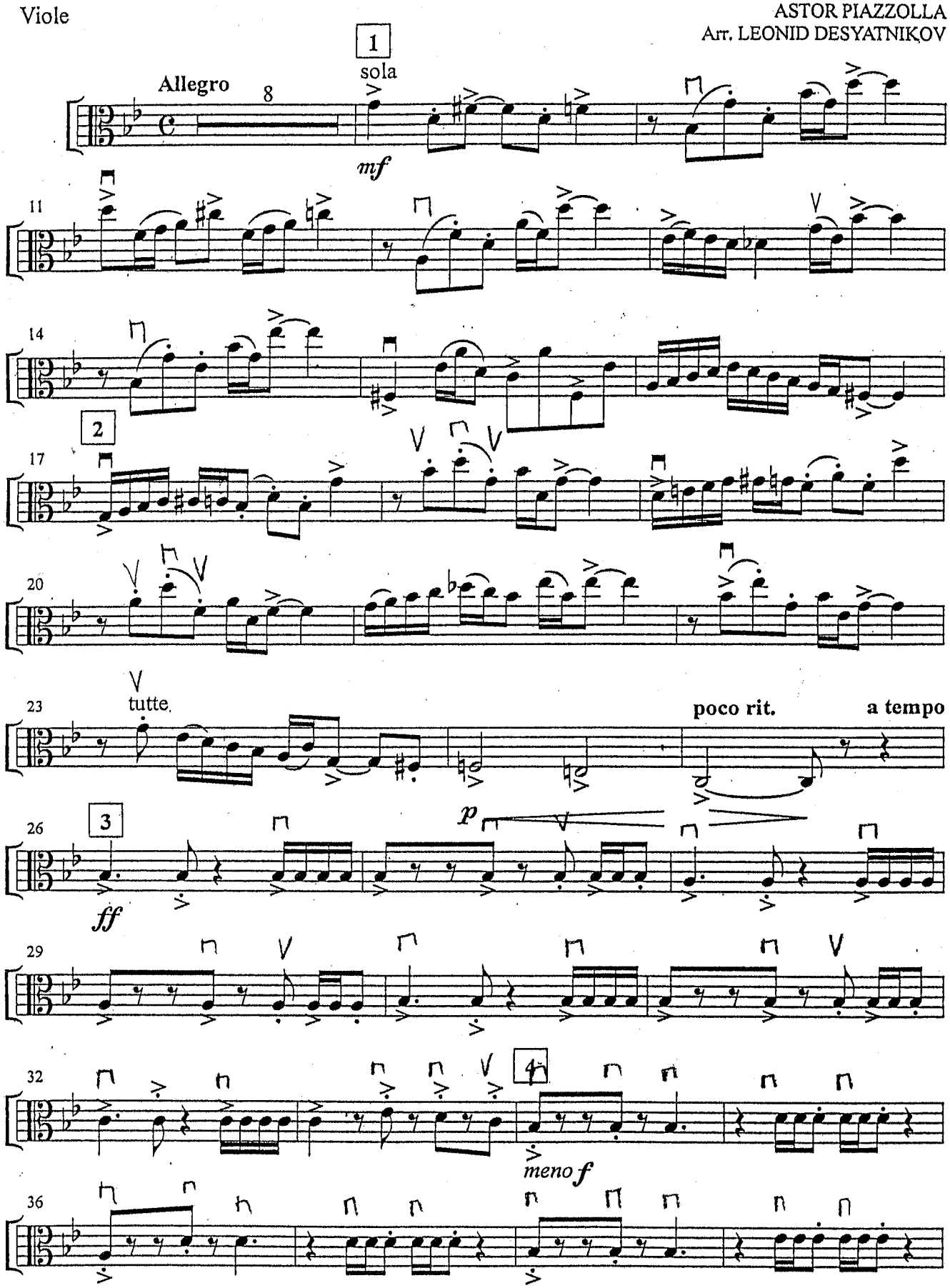
Arr. LEONID DESYATNIKOV

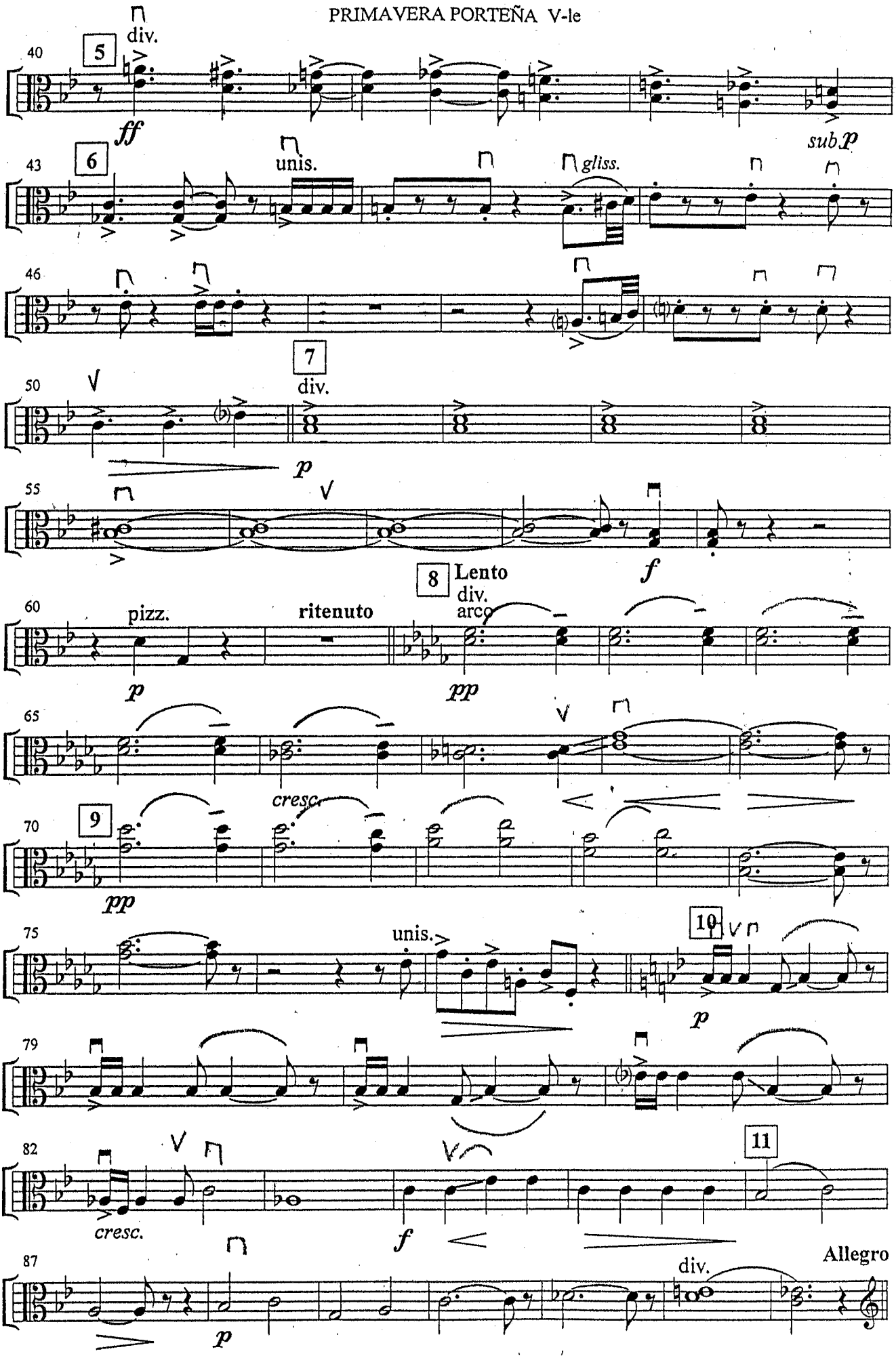
Viole

PRIMAVERA PORTEÑA

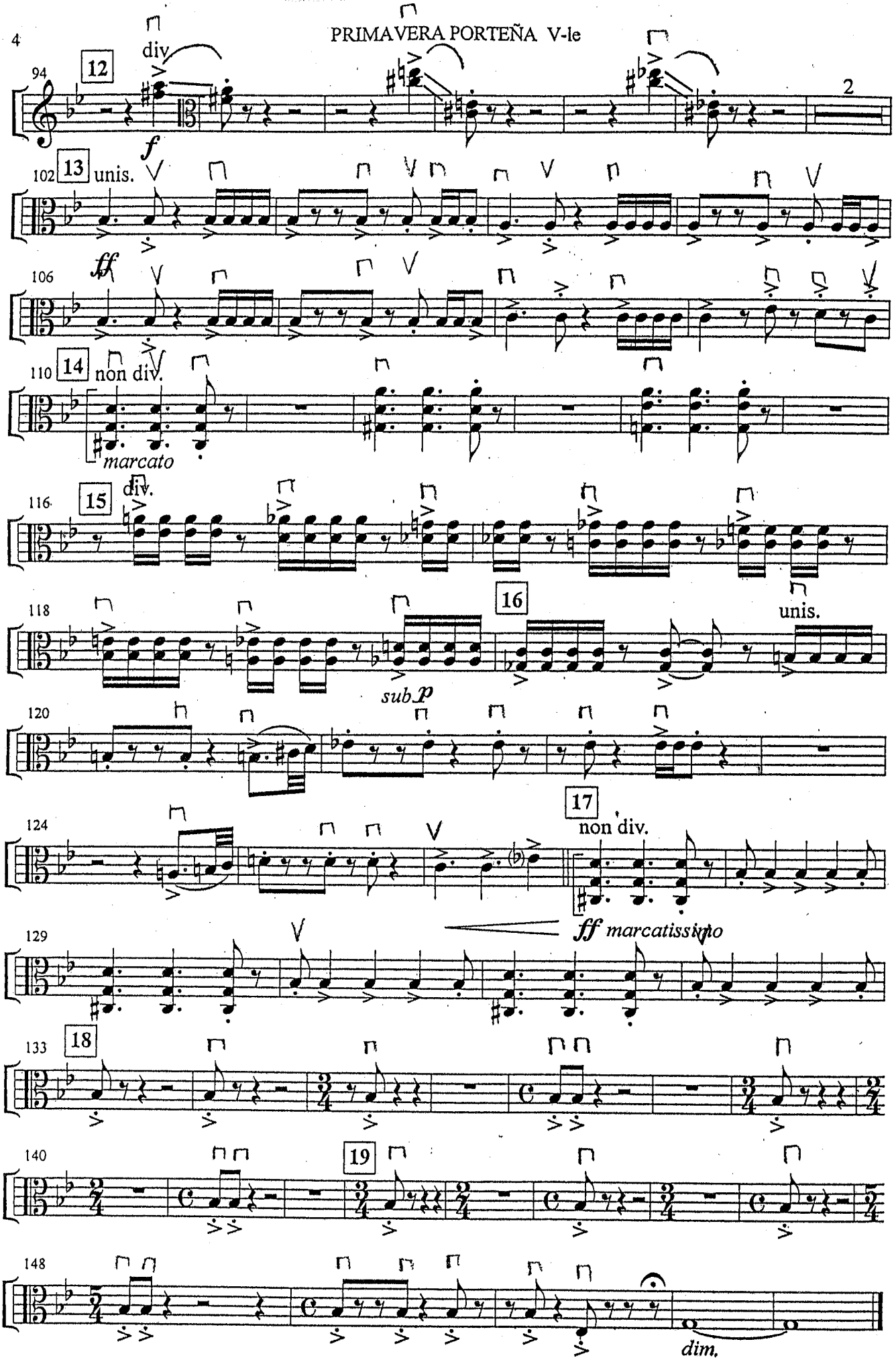
Viole

ASTOR PIAZZOLLA
Arr. LEONID DESYATNIKOV

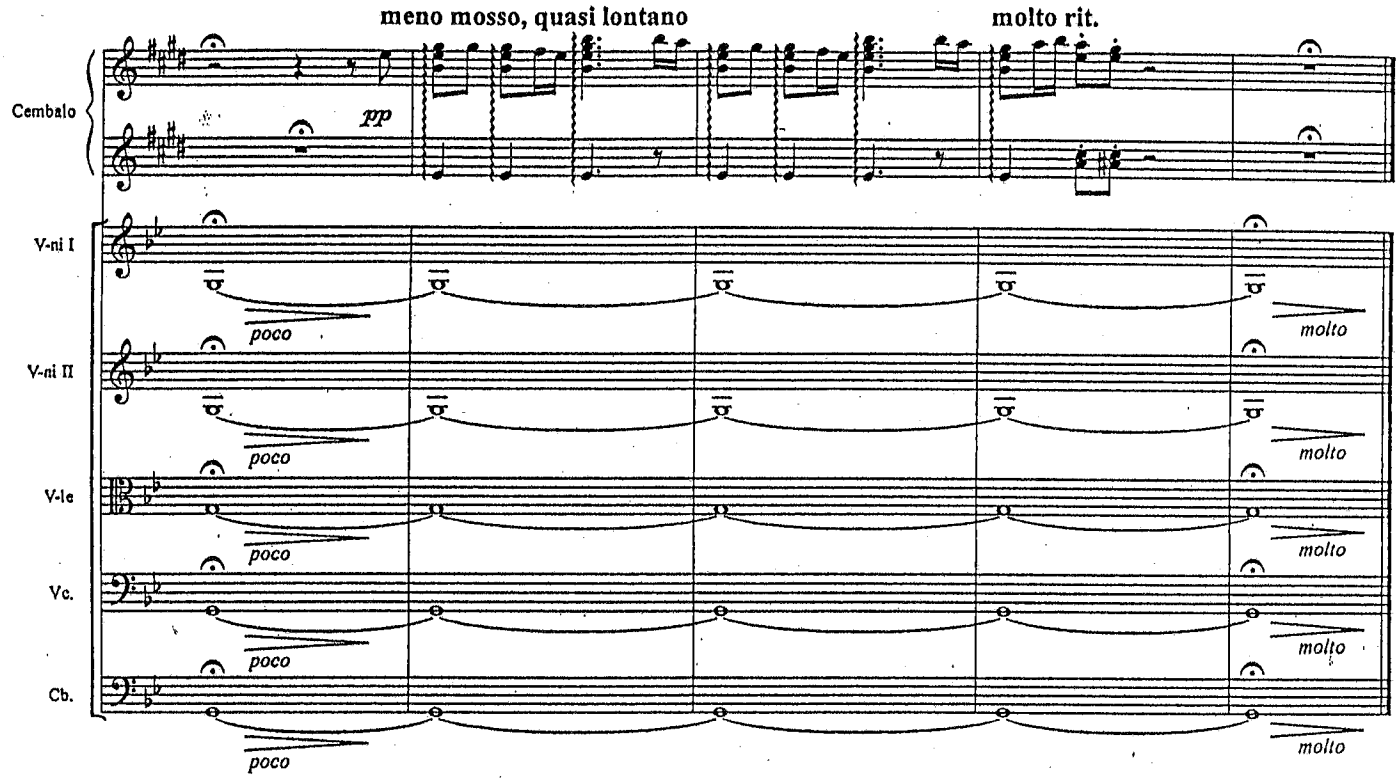



40
5
div.
ff
43
6
unis.
gliss.
sub.p
46
7
50
div.
p
55
f
8
Lento
div.
60
pizz.
ritenuto
arco
p
pp
65
cresc.
70
9
pp
75
unis.
10
p
79
82
11
cresc.
f
87
div.
Allegro
p

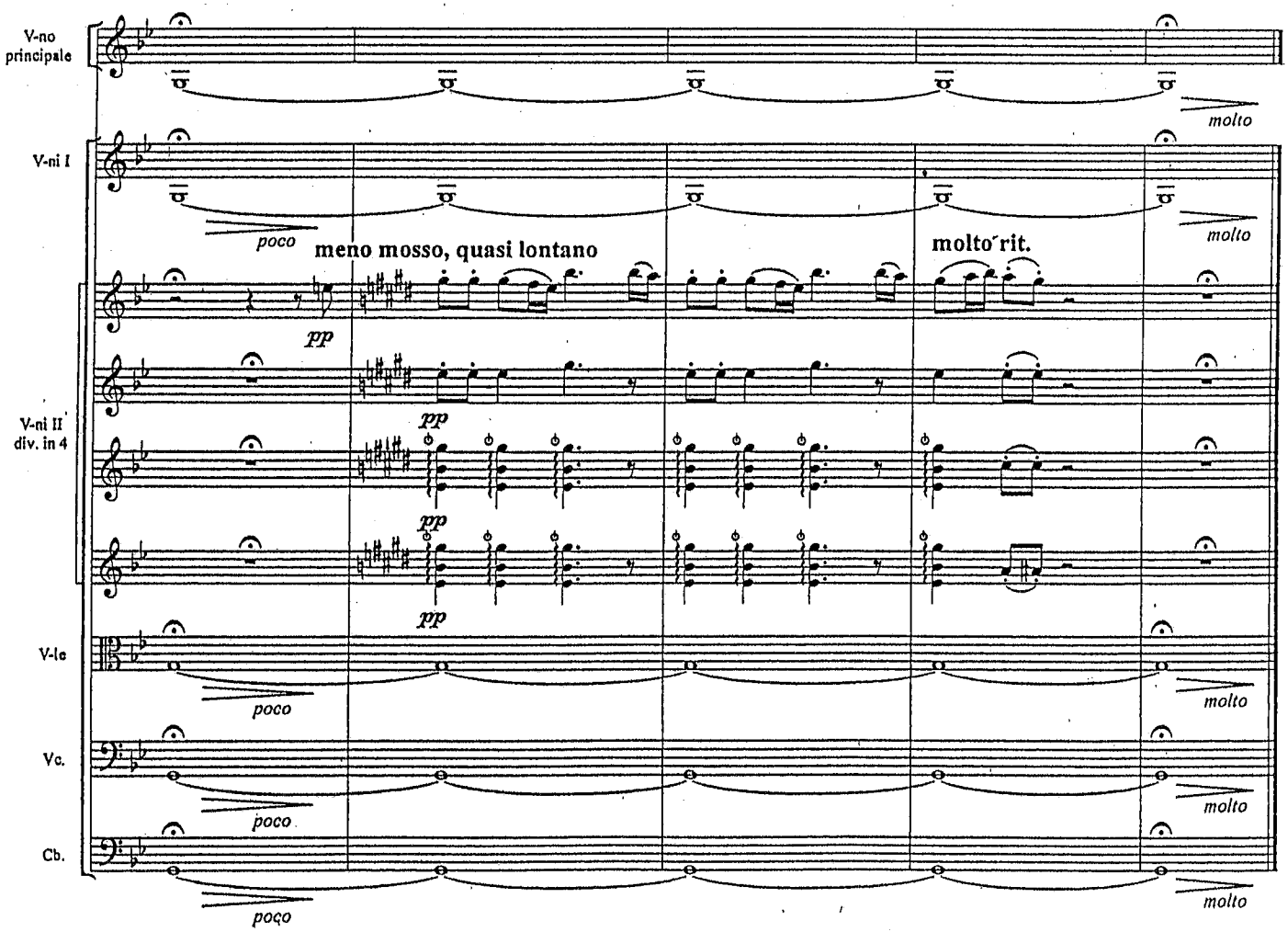
PRIMAVERA PORTEÑA V-le



* If **Quatro estaciones porteñas** are performed whole together with the **Quattro Staggione** 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:



* 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

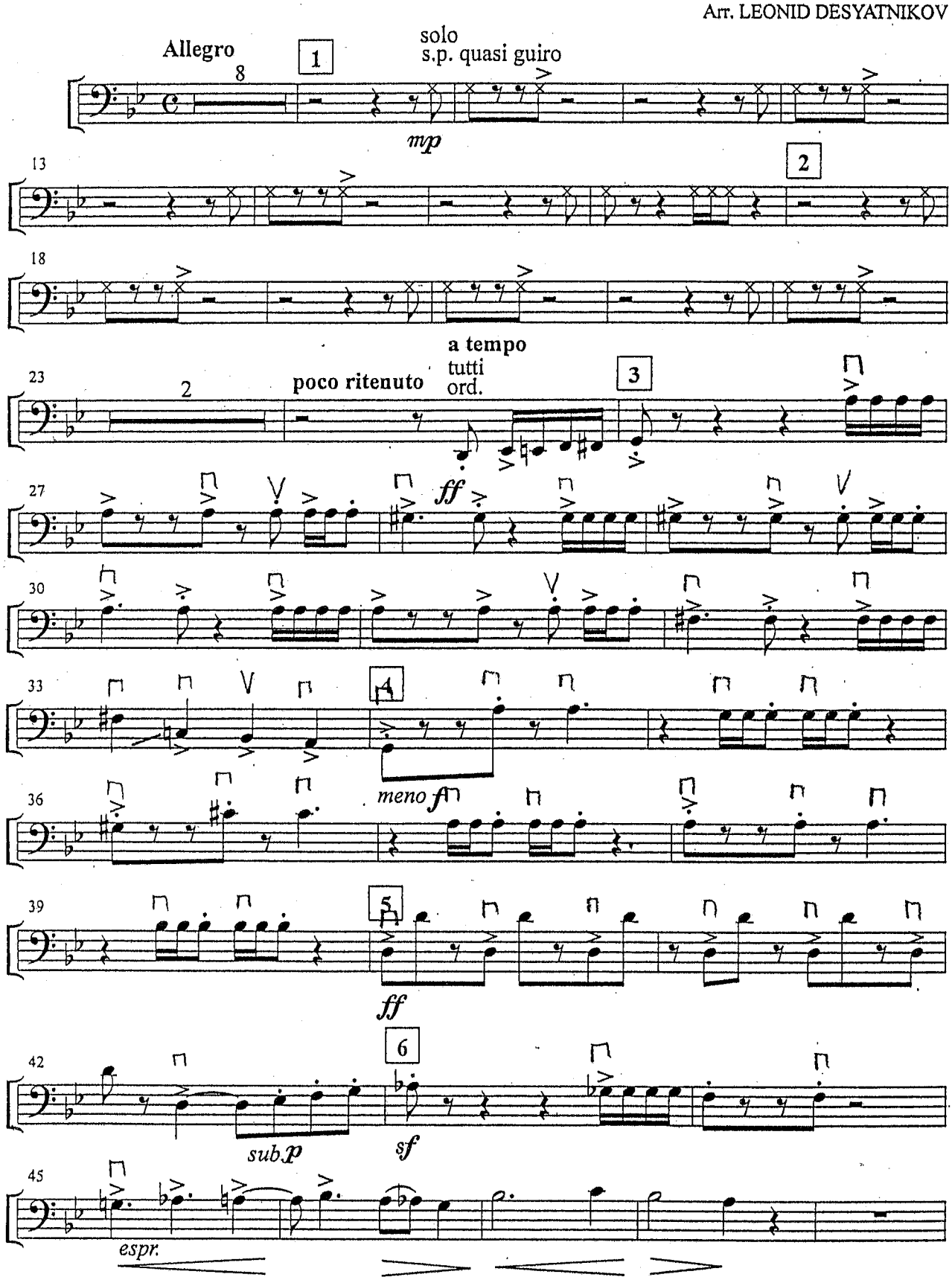
Arr. LEONID DESYATNIKOV

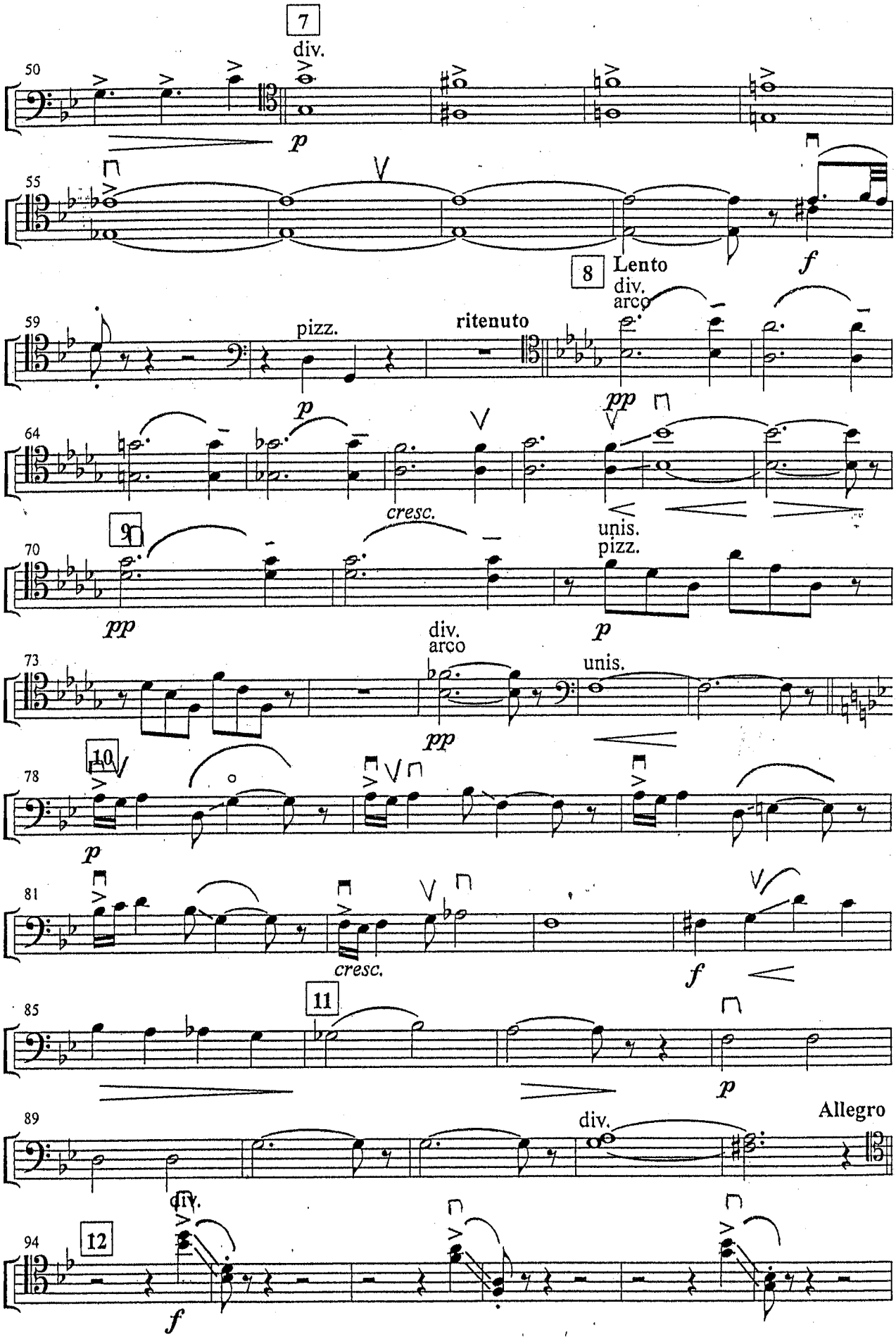
Violoncelli

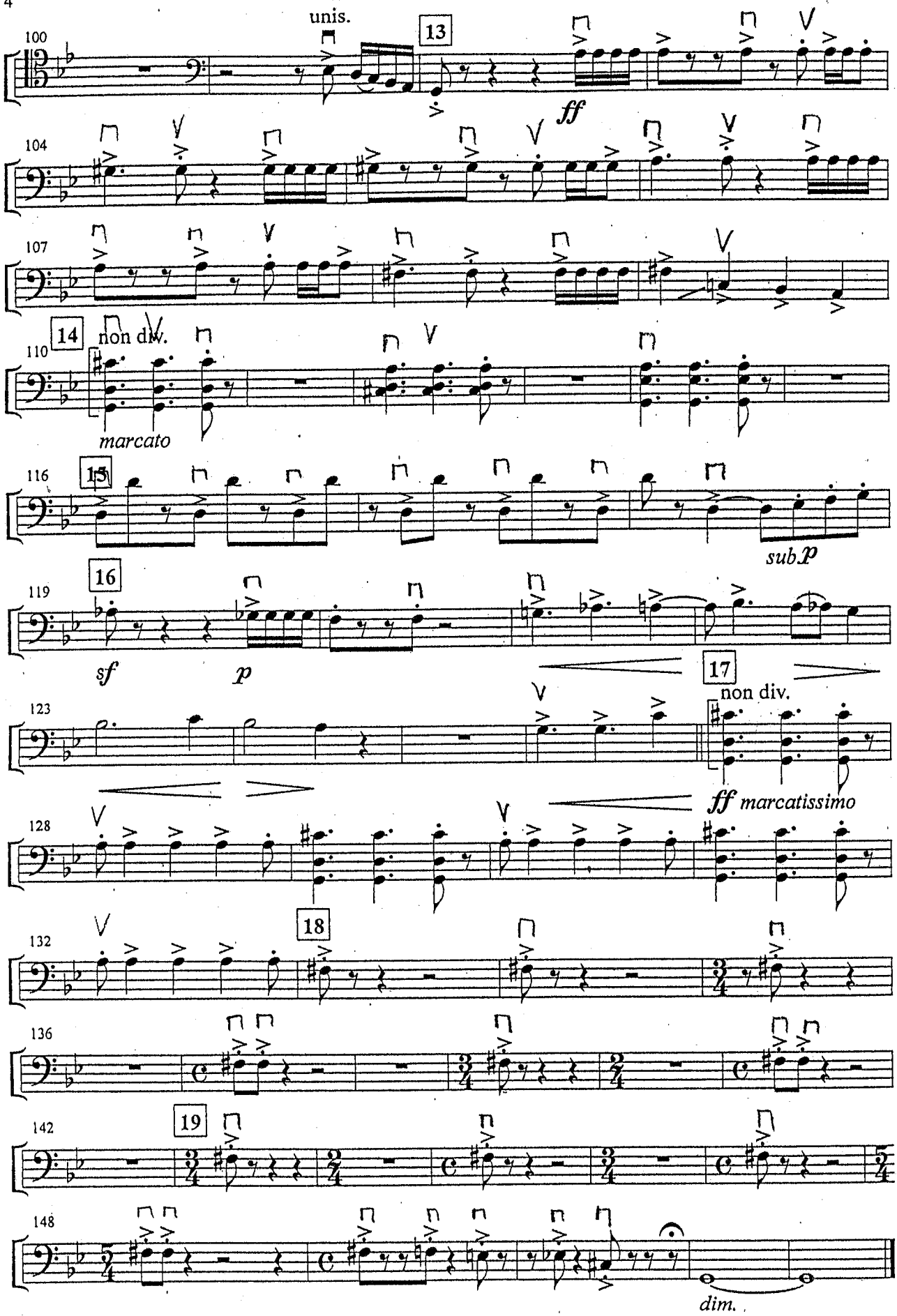
PRIMAVERA PORTEÑA

Violoncelli

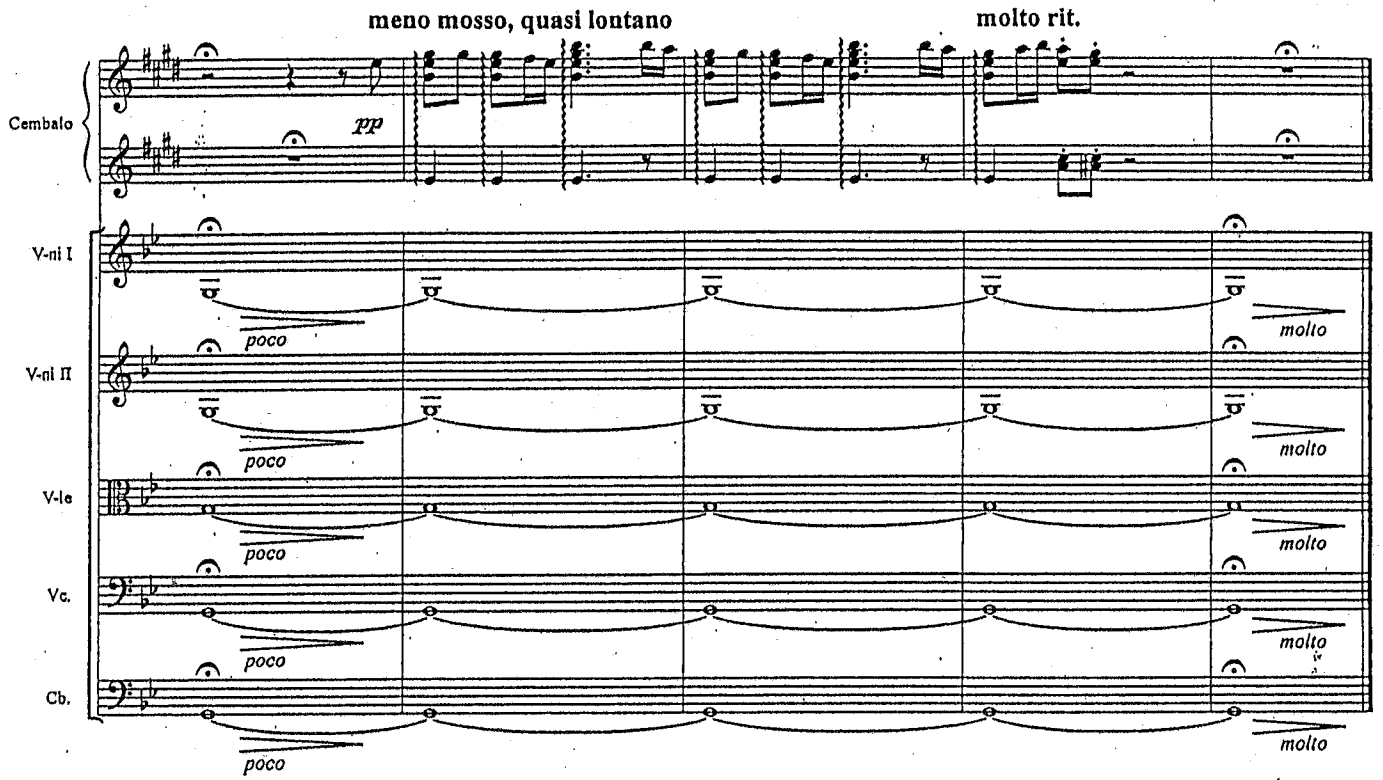
ASTOR PIAZZOLLA
Arr. LEONID DESYATNIKOV



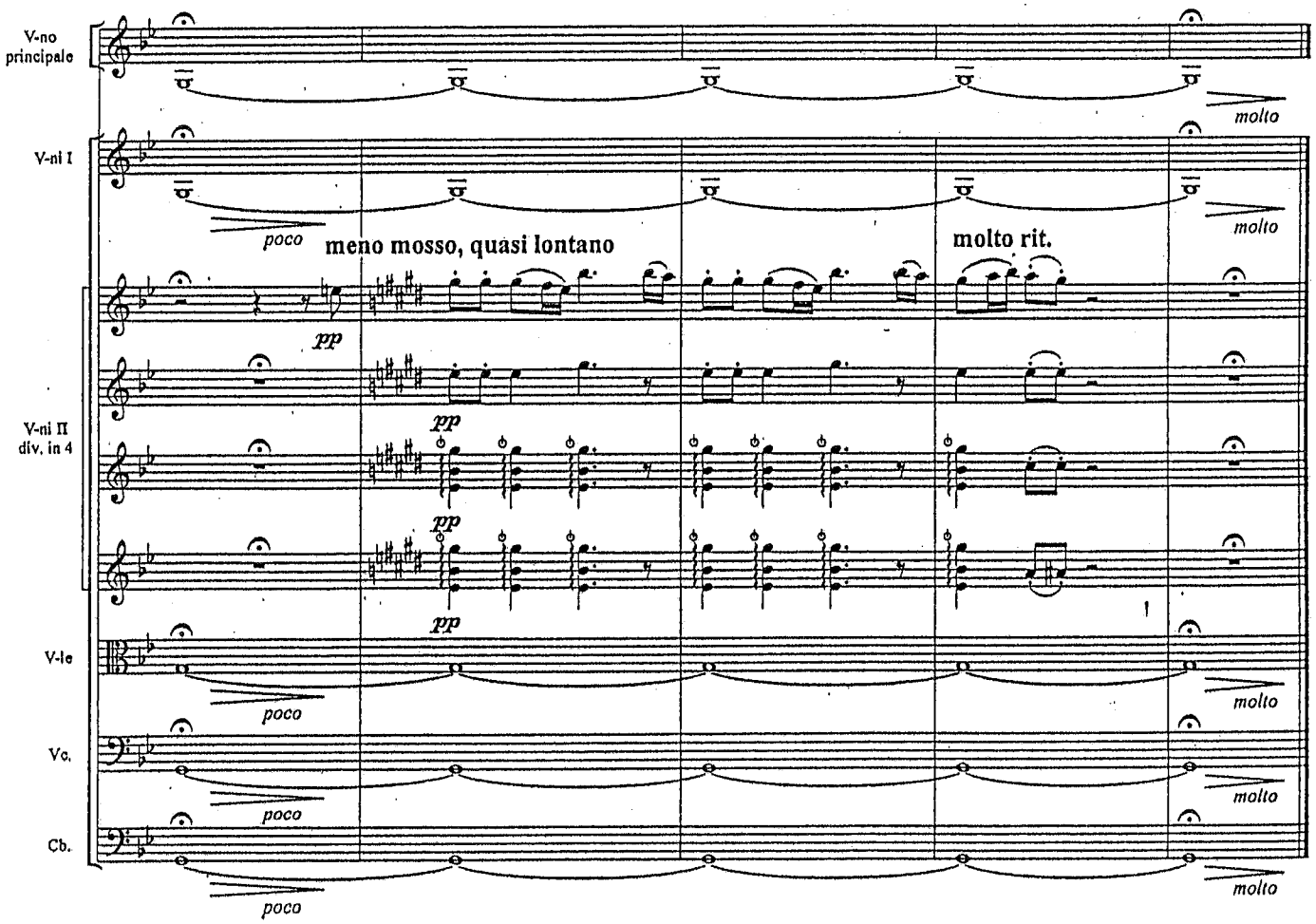

7
div.
50
p
55
f
8
Lento
div.
arco
59
pizz.
ritenuto
p
pp
64
cresc.
unis.
pizz.
9
70
pp
p
div.
arco
73
unis.
pp
10
78
p
81
cresc.
f
11
85
p
89
div.
Allegro
div.
94
12
f


unis.
13
ff
14
non div.
marcato
15
sub p
16
sf
p
17
non div.
ff marcatissimo
18
19
dim.

* If **Quatro estaciones porteñas** are performed whole together with the **Quattro Staggione** 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:



* 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

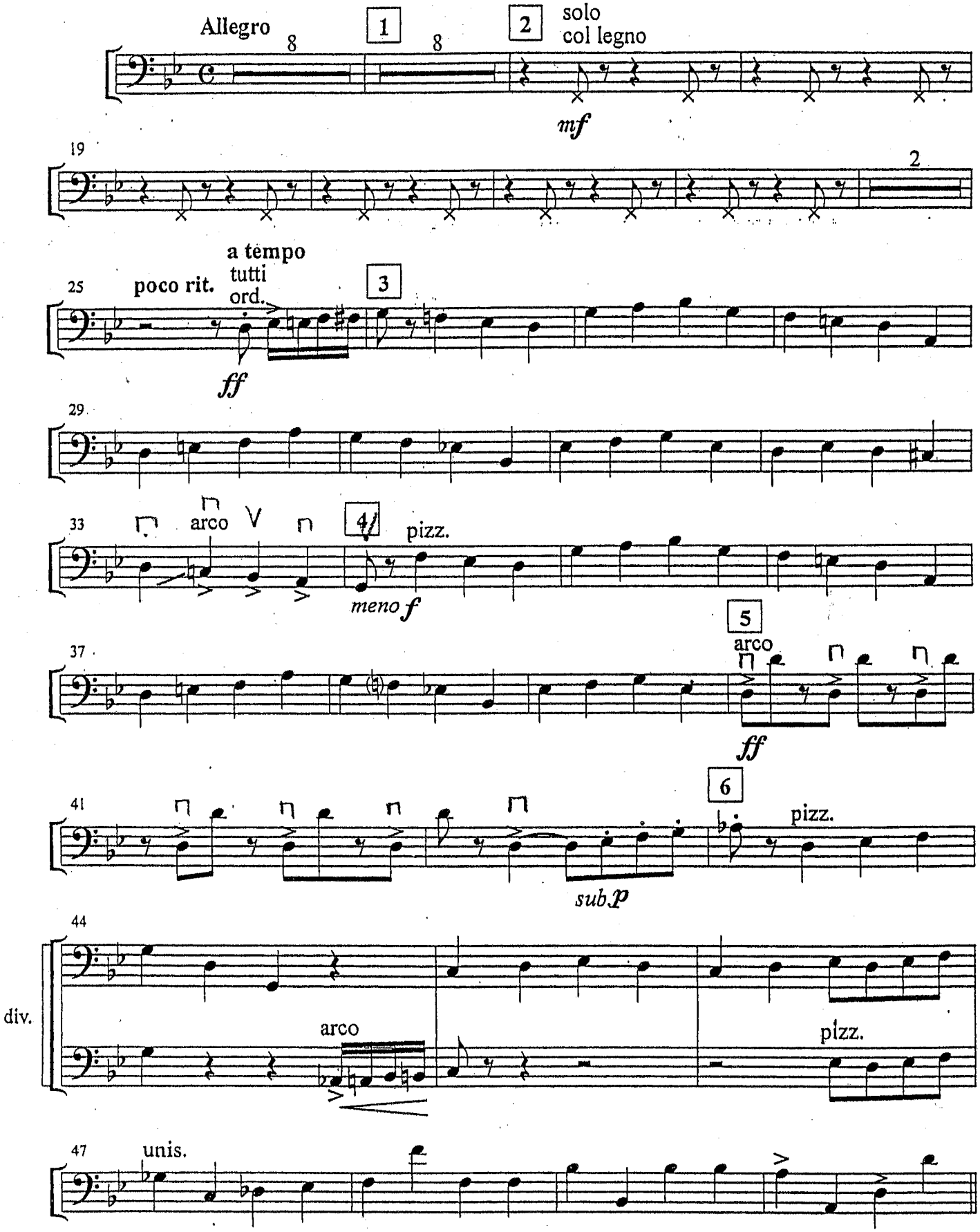
Arr. LEONID DESYATNIKOV

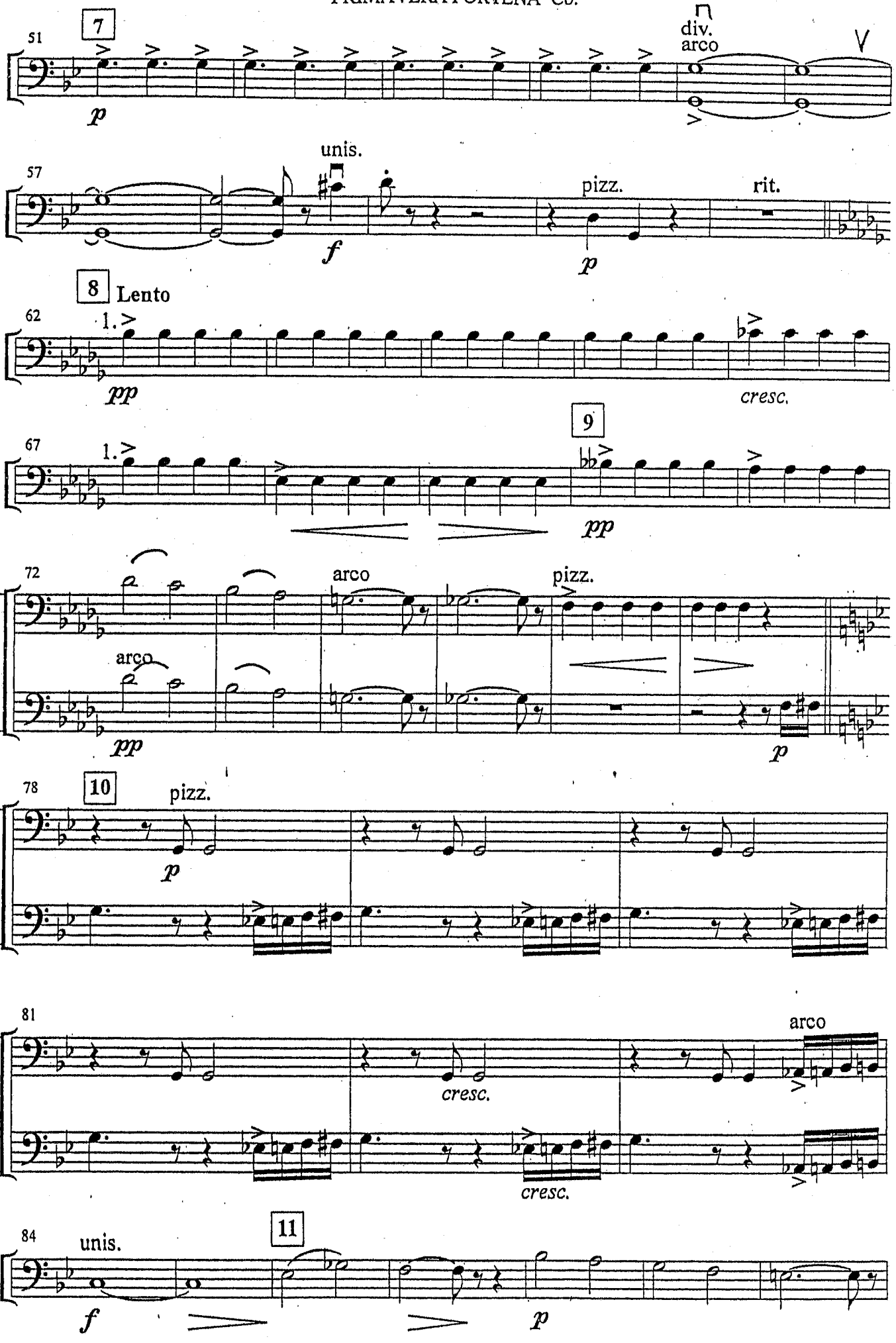
Contrabassi

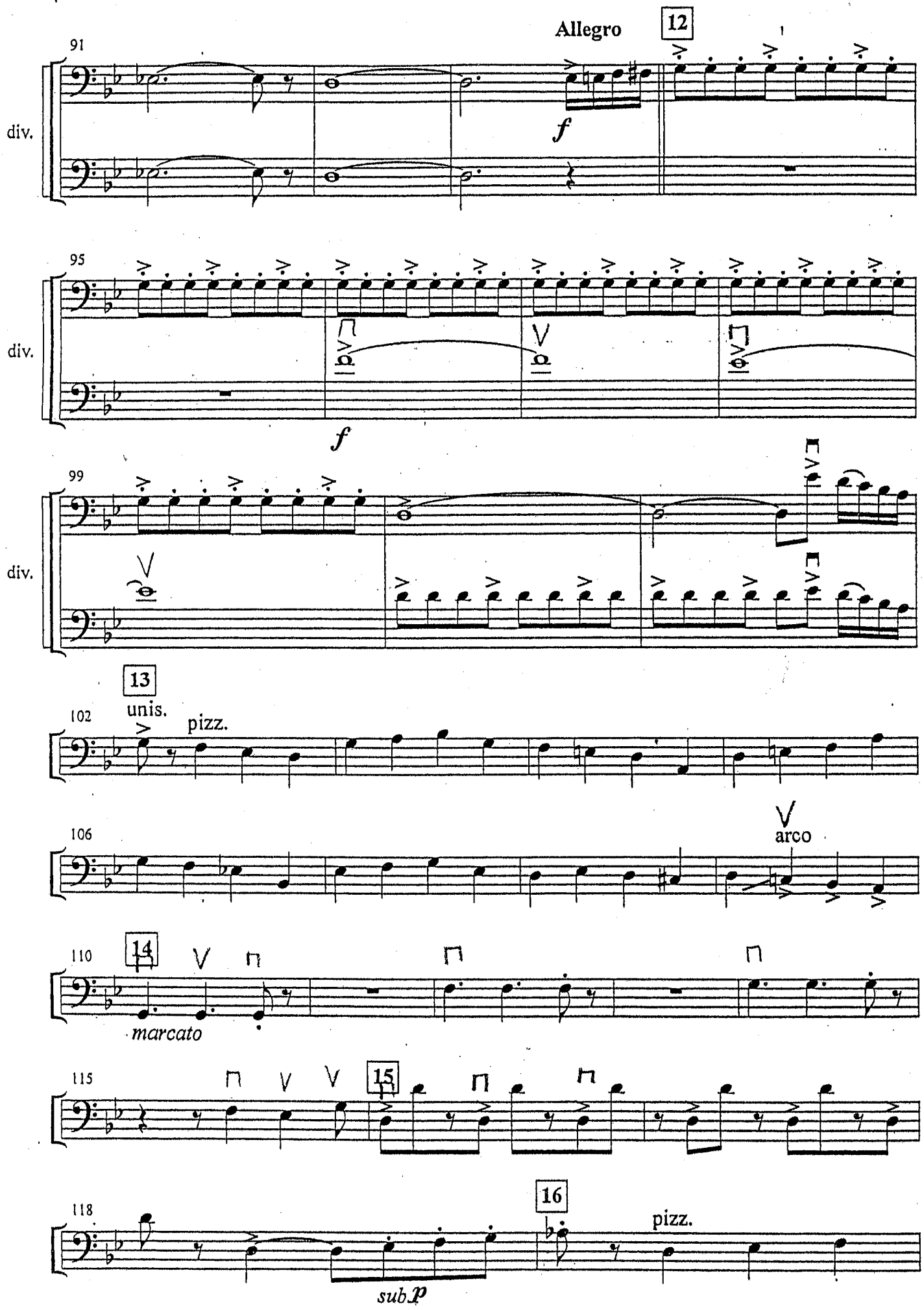
PRIMAVERA PORTEÑA

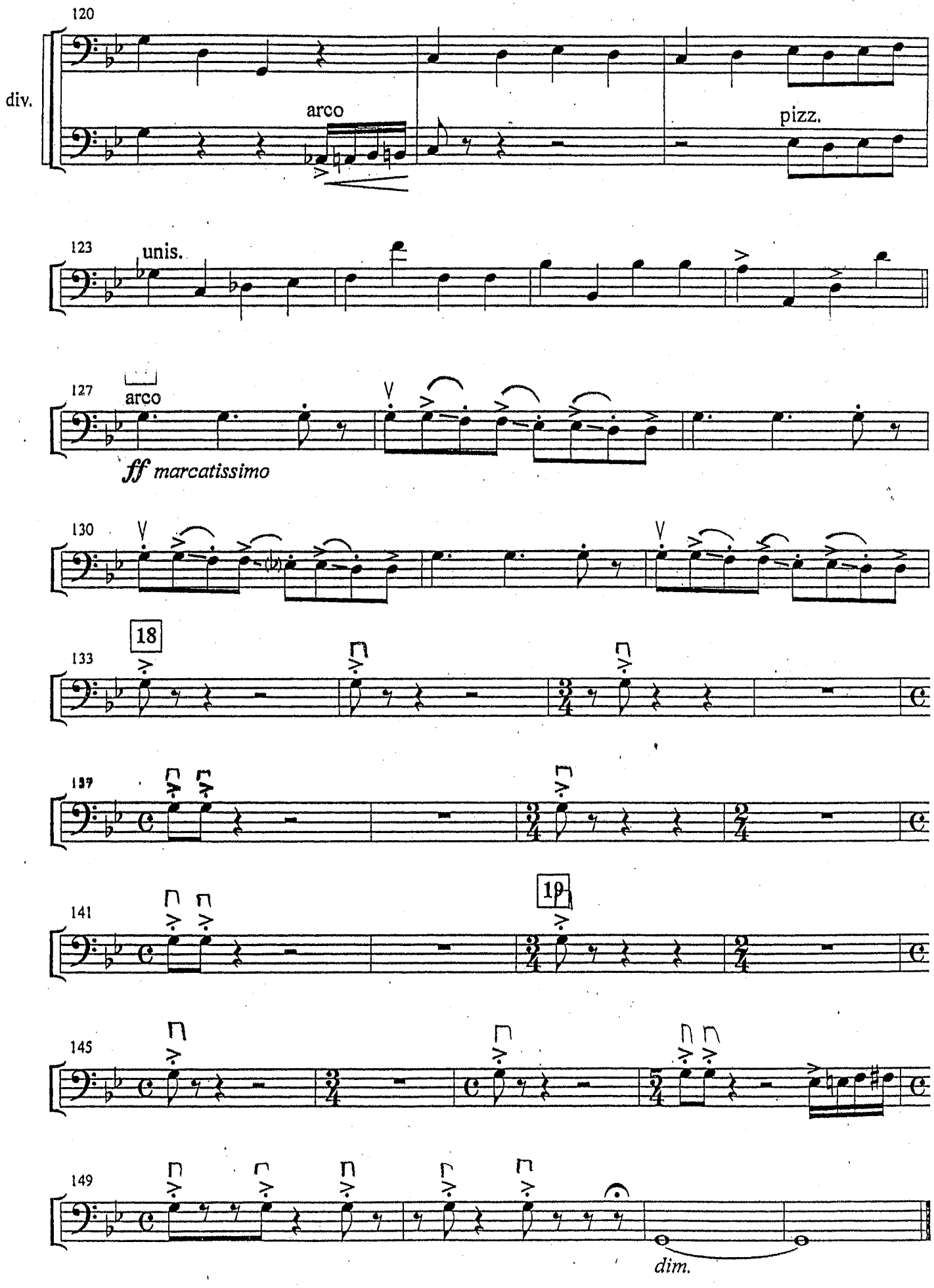
Contrabassi

ASTOR PIAZZOLLA
Arr. LEONID DESYATNIKOV

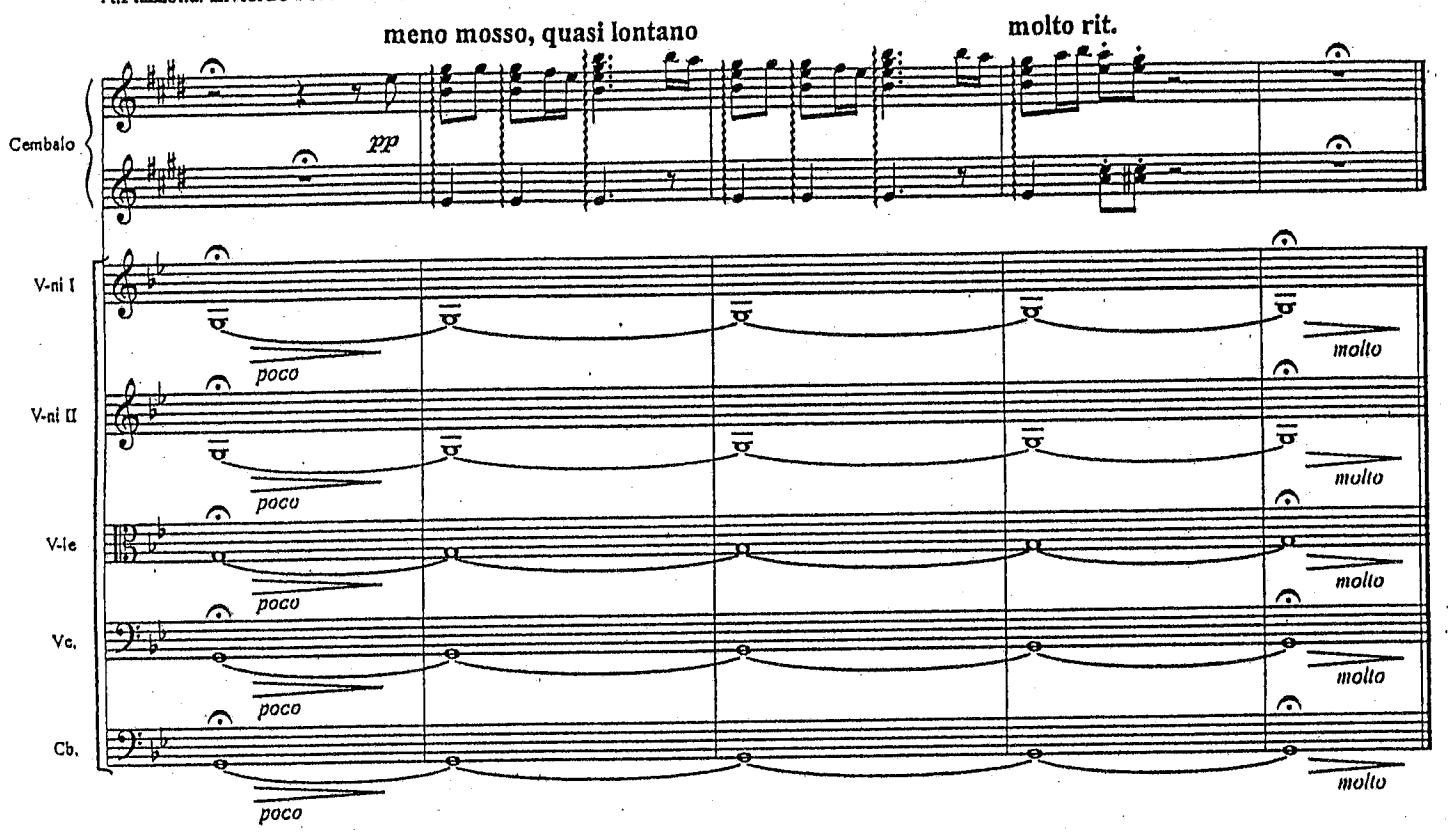
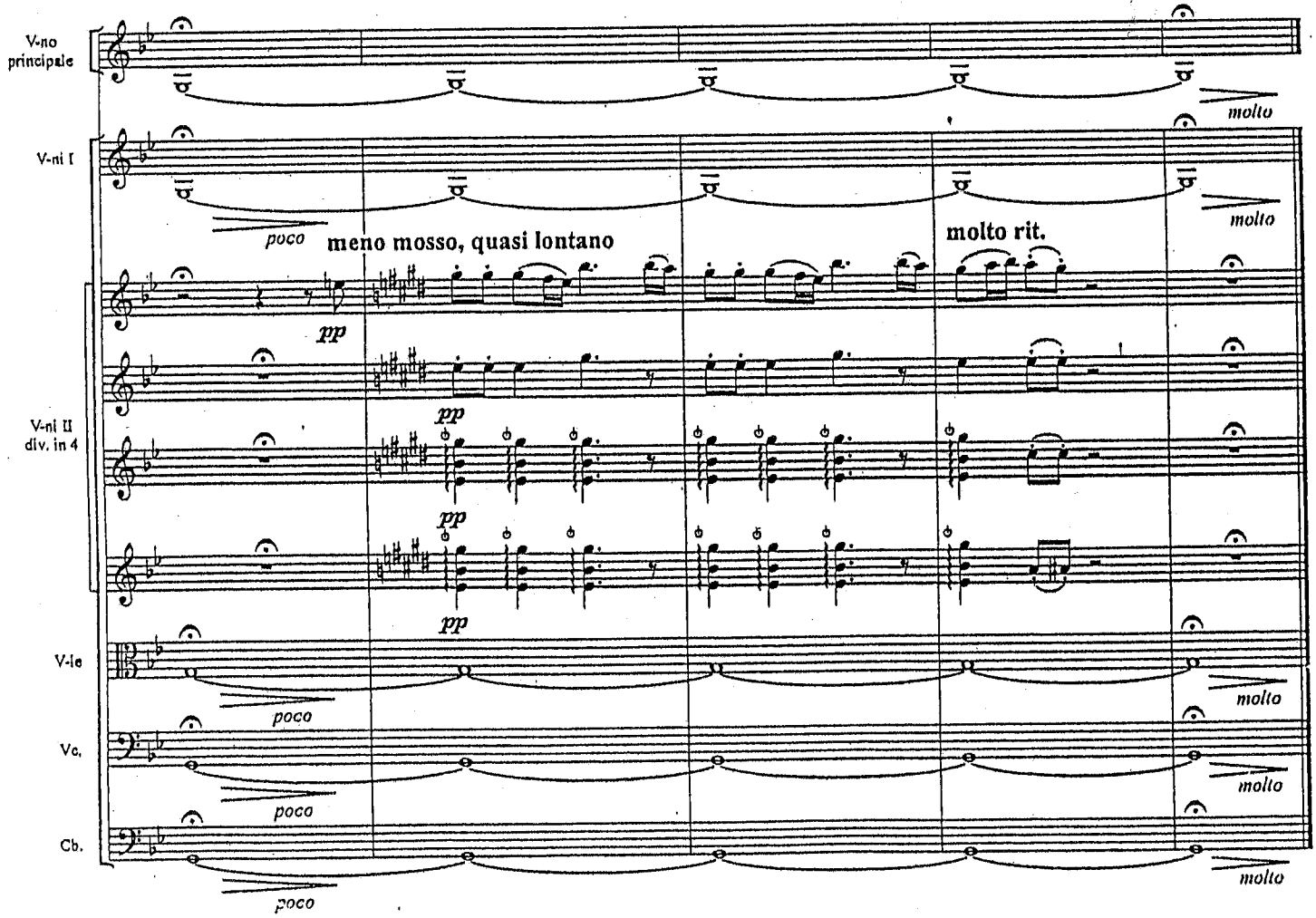



51
7
div.
arco
p
57
unis.
f
pizz.
p
rit.
8 Lento
62
1.
pp
cresc.
67
1.
9
pp
72
arco
pizz.
div.
arco
pp
p
78
10
pizz.
div.
p
81
arco
div.
cresc.
cresc.
84
unis.
11
f
p


Allegro
12
91
div.
f
95
div.
f
99
div.
13
102
unis.
pizz.
106
arco
110
14
marcato
115
15
118
16
pizz.
sub.p


120
div.
arco
pizz.
123
unis.
127
arco
ff marcatissimo
130
18
133
137
141
19
145
149
dim.

* If Quatro estaciones porteñas are performed whole together with the Quattro Staggione 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:



* 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: