Magne Hegdal:

# AMADUO

em homenagem a
**W. Amadeo M.**
(2006)

for
violin and viola

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Commissioned by

Renata Lobo Kubala

(Bestillingen er finansiert av Det Norske Komponistfond)

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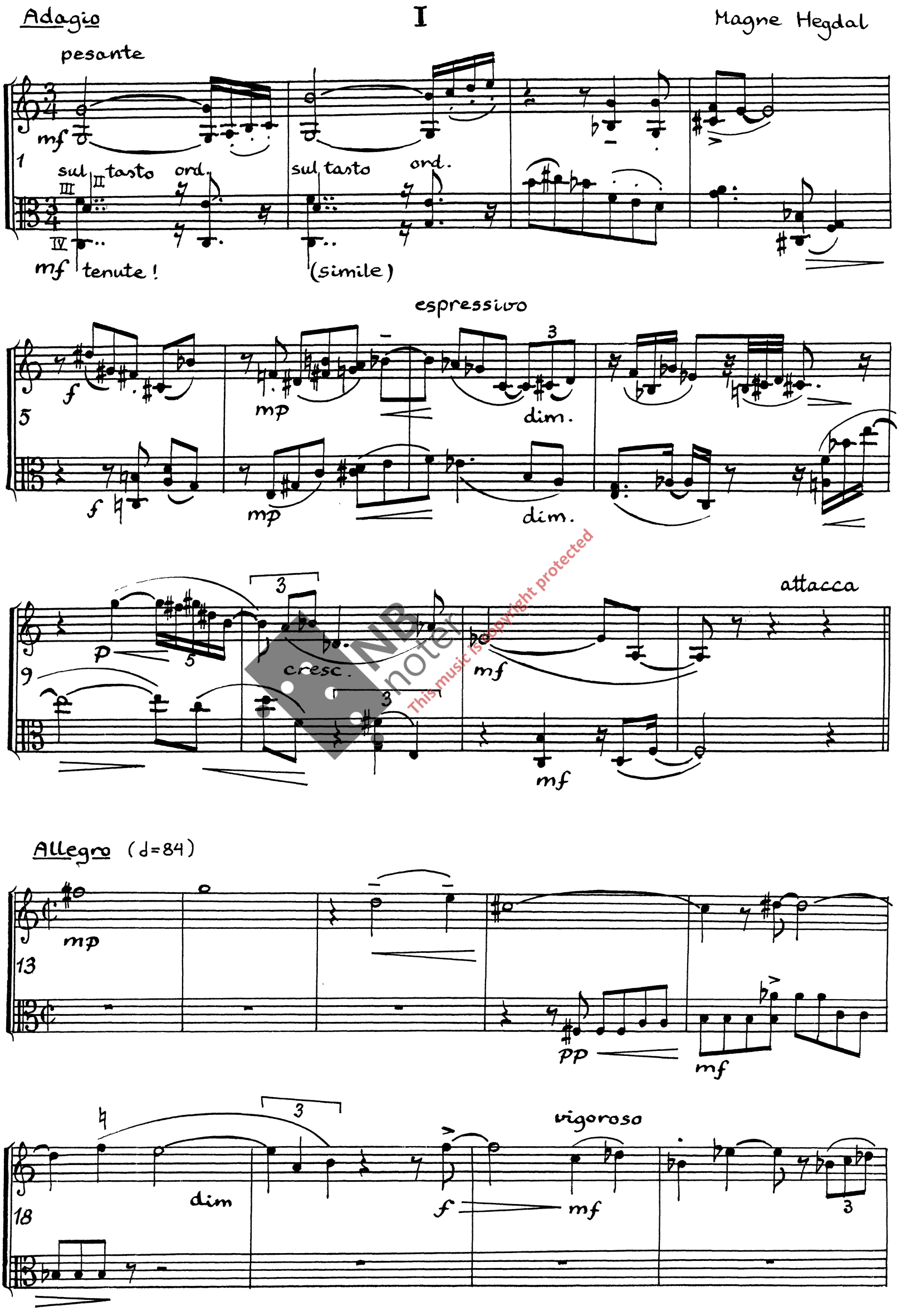
**Durata ca. 16 min.**
(5 - 1 - 6 - 4)

# AmaDuo

## I

Magne Hegdal

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22

ff f

pp ff f

A

26

dim.

dim.

p

pp

p

*)

31

mp

dim.

(p)

p

mf

mp

f

B

35

mp

dim.

f

p

f

mf

39

f

mf

mf

mf

mp

p

*) Referring to the String Trio (1945) by Villa-Lobos

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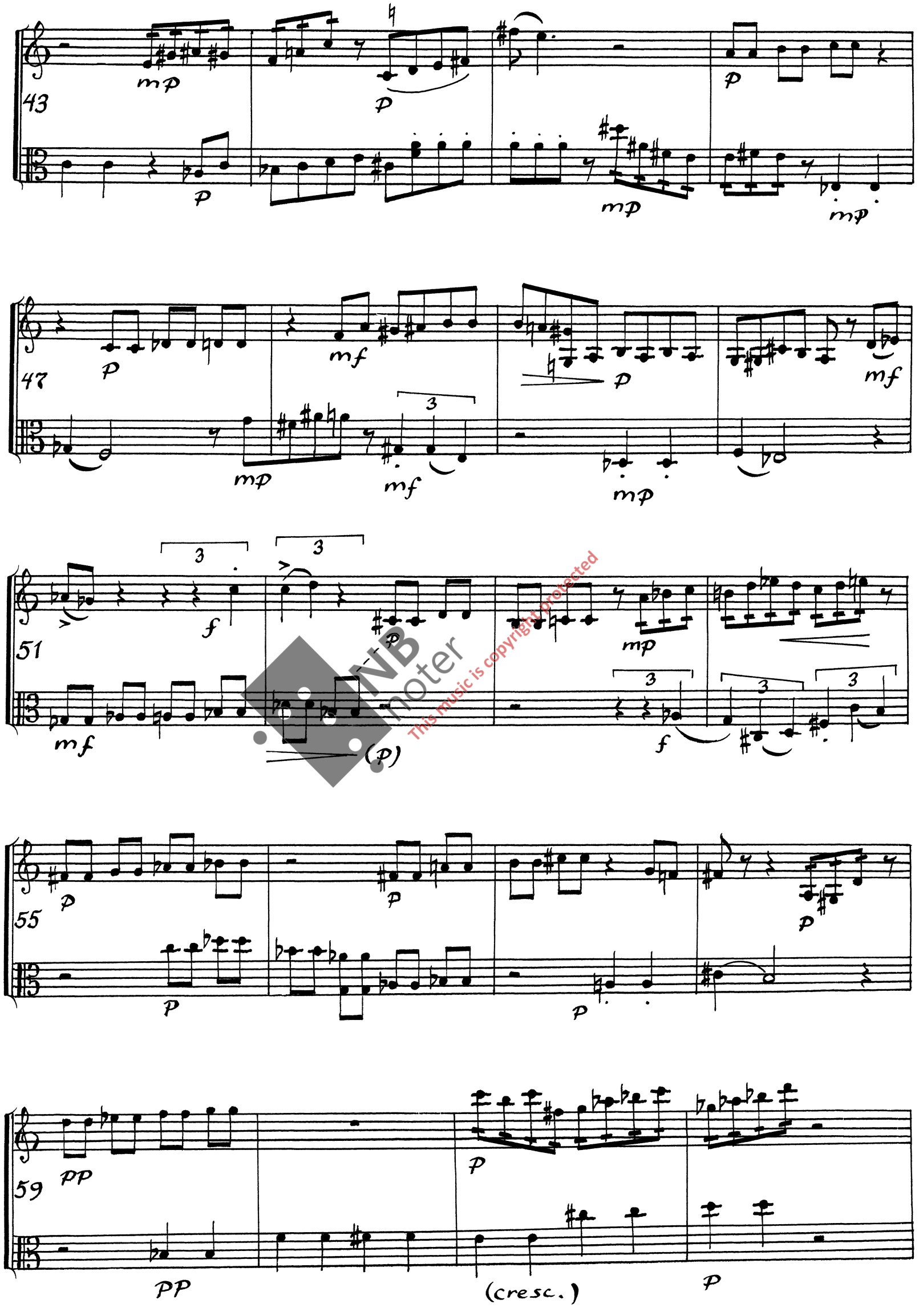


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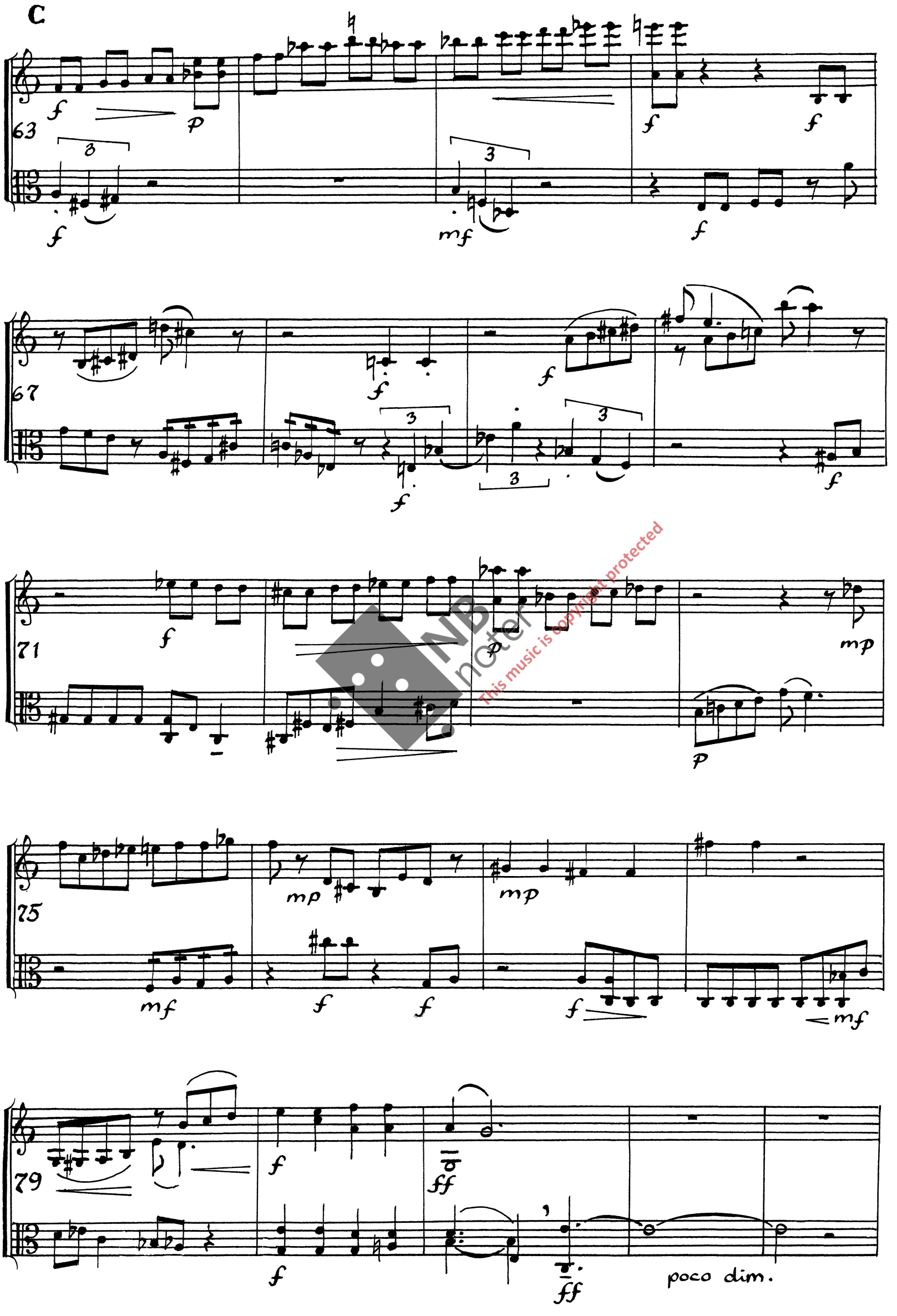


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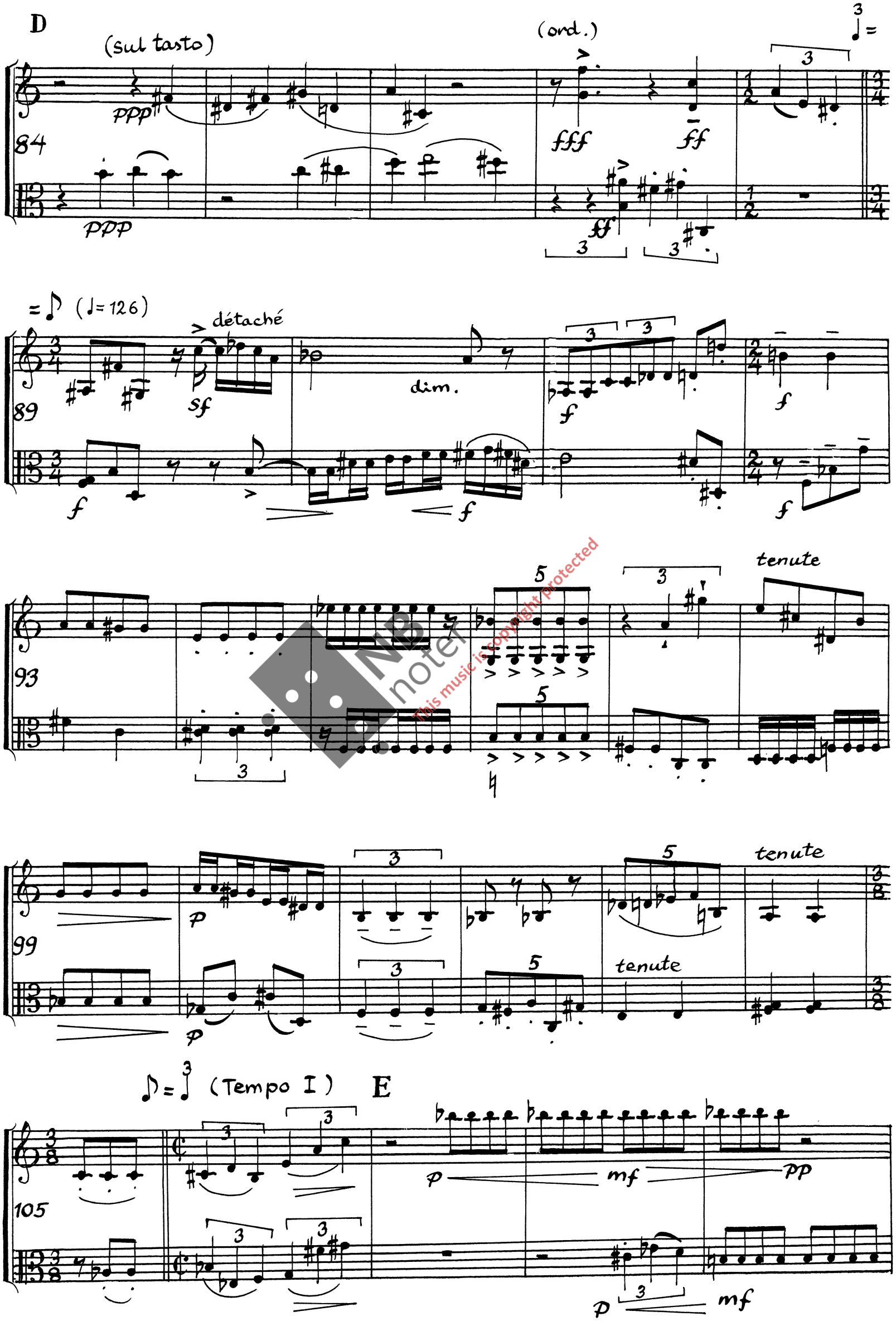


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110

p

p

f

f

sf

sul pont.

ord.

115

p

p

(p)

f

F

120

cresc.

f

f

3

mf

f

ff

f

124

f

espressivo

p

espressivo

f

mf

p

3

semplice

128

semplice

f

f

NB notenbank
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133

mp

mp

p

p

p

cresc.

G

(ord.)

137

f

f

(ord.)

= ♪ (Tempo II)

141

144

147

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H

150

mp

mf

(mf)

153

tr.

156

mp

marcato

P subito

I

159

mp

ff

détaché sul pont.

P subr.

162

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ord. sul pont. ord.

3

165

ord. sul pont. ord.

J sempre sul ponticello

168

sul pont.

171

174

pp (non cresc.)

177

ord. pizz. arco sul pont.

(poco) (poco)

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# II

Adagio

espressivo, sempre sotto voce

p cresc.

p cresc.

dim.

dim. rinf.

dim.

p

dim.

p

cresc.

rinf.

dim.

(ten.)

p

cresc.

meno

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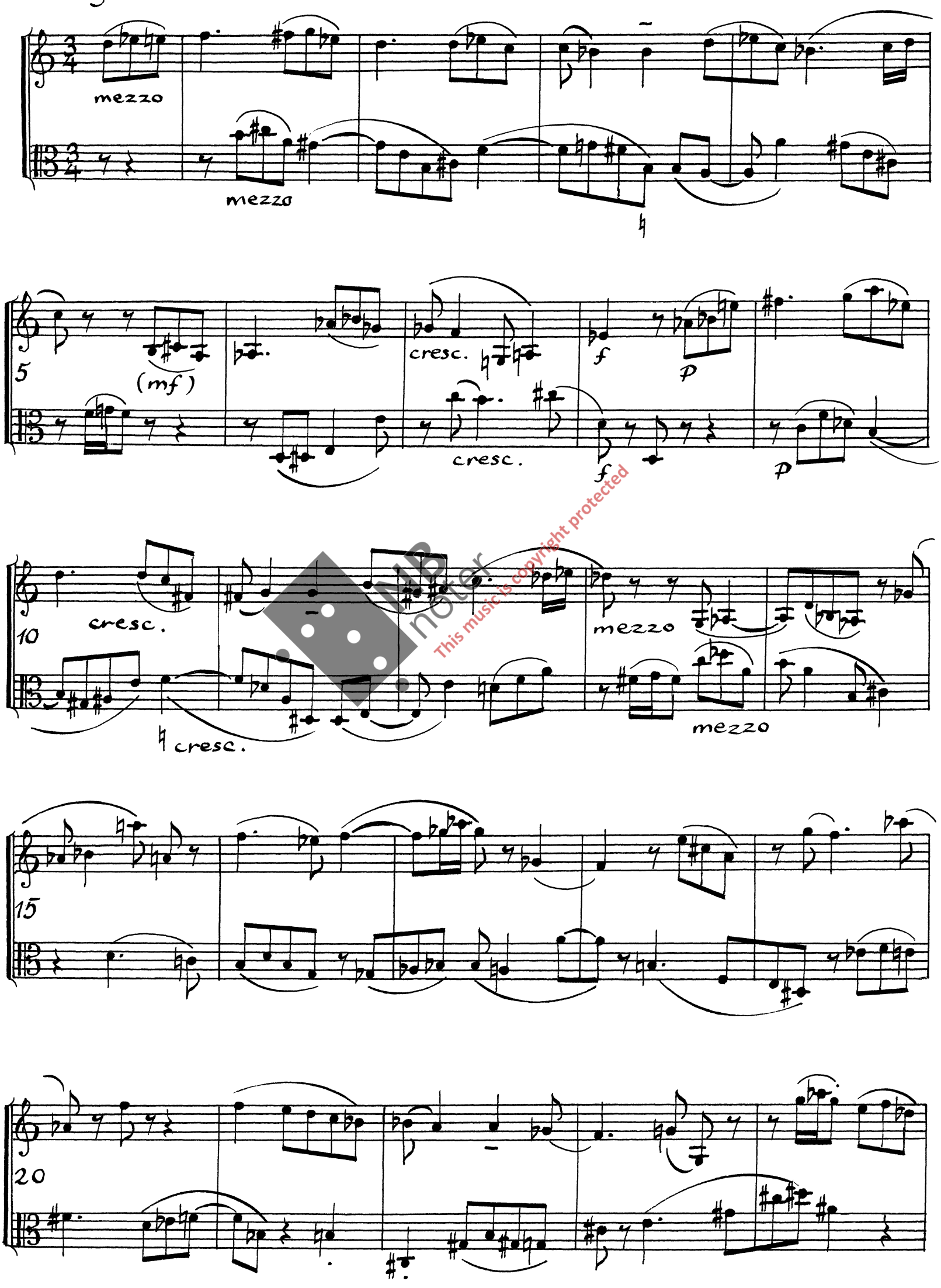
# III

# menuetto

Allegretto (♩= 138)

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25

*f*

**A** *sempre ben articolato ed espressivo*

30 *pp* *cresc.* *mezzo*

*pp* *cresc.* *mp* *(mezzo)*

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35

40

45

50

55

B

60

(mf)

mp

P subito

cresc.

cresc.

65

mf

mf

70

(détaché)

(détaché)

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75

cresc.

f

cresc.

f

79

ff

ff 3

ff

ff

C

Trio nostalgico *)

legato

83

ff

ff 3

ff

ff >

p

p

90

96

*) Referring to String Quartet no. 6 by Villa-Lobos.

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**D**

102

*p*

*p*

107

cresc.

cresc.

*mf*

*mf*

NB notes
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113

*p*

*p*

117

*mf*

*mf*

*f*

*ff*

*f*

**E** espressivo - crescendo (con forza)

122

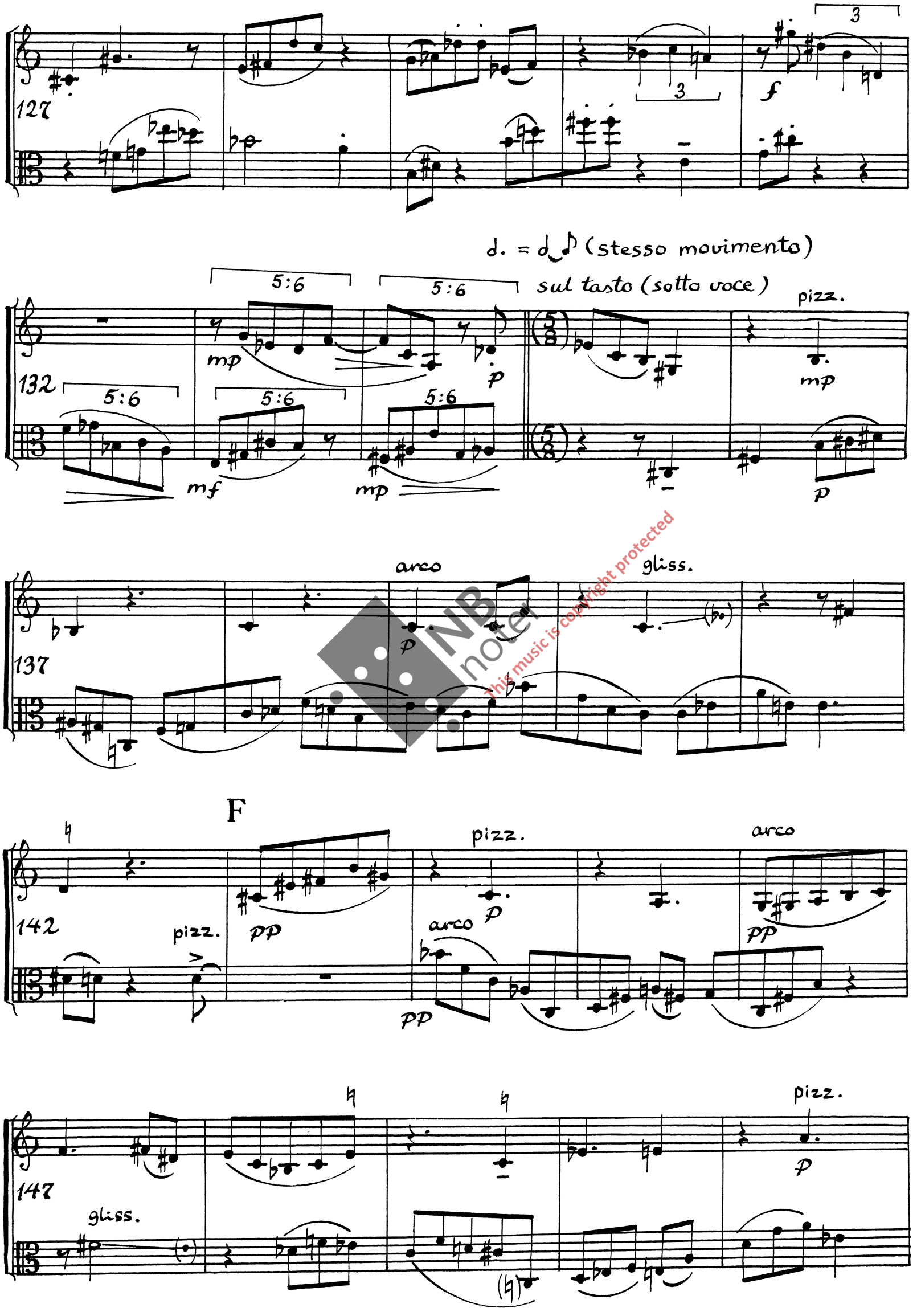
3 3

*mp*

*mp*

*f*

*f*

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arco

152 pp

157

pizz.

arco

gliss.

p

pp

p

pizz.

162

pizz.

mp

arco

p

mp

gliss.

G

167 p

p

gliss.

un poco cresc. ad lib.

172

pizz.

p

dim.

mp

dim.

arco, gliss.

mp

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gliss. sul pont.

178

p

un poco cresc

d. = d. vigoroso

p

d. = d. ord.

184

(niente)

mf

(mezzo)

H

3

188

p

3

f

mf

193

mf

f

mf

mp

mp

dim.

198

p

mp

p

p

mp

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203

*p*

*mf*

*mf*

molto Legato

208

*mp*

molto legato

*mp*

cresc.

*mf*

*x)*

I

213

*f*

*mp*

dim.

*f*

dim.

*mp*

3 3

218

223

*mf*

*f*

*mf*

diminuendo

*mp*

3 3

*x)* Villa-Lobos come sopra

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227

pp mp dim. pp

p pp dim.

232

J

mf f mp

(détaché)

mf f mp

237

3 3

mf

K

espressivo

242

p

p

247 f subito

mf ff mf sfp

f mp f f sf

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252

*p*

**L**

257

*rinf.*

*f* *sf* *p* *mp* *mp* *mp*

*f* *rinf.* *pp*

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262

*mp* *mp* *p* *p*

*mp* *mf*

267

*mf*

272

*mf* *f*

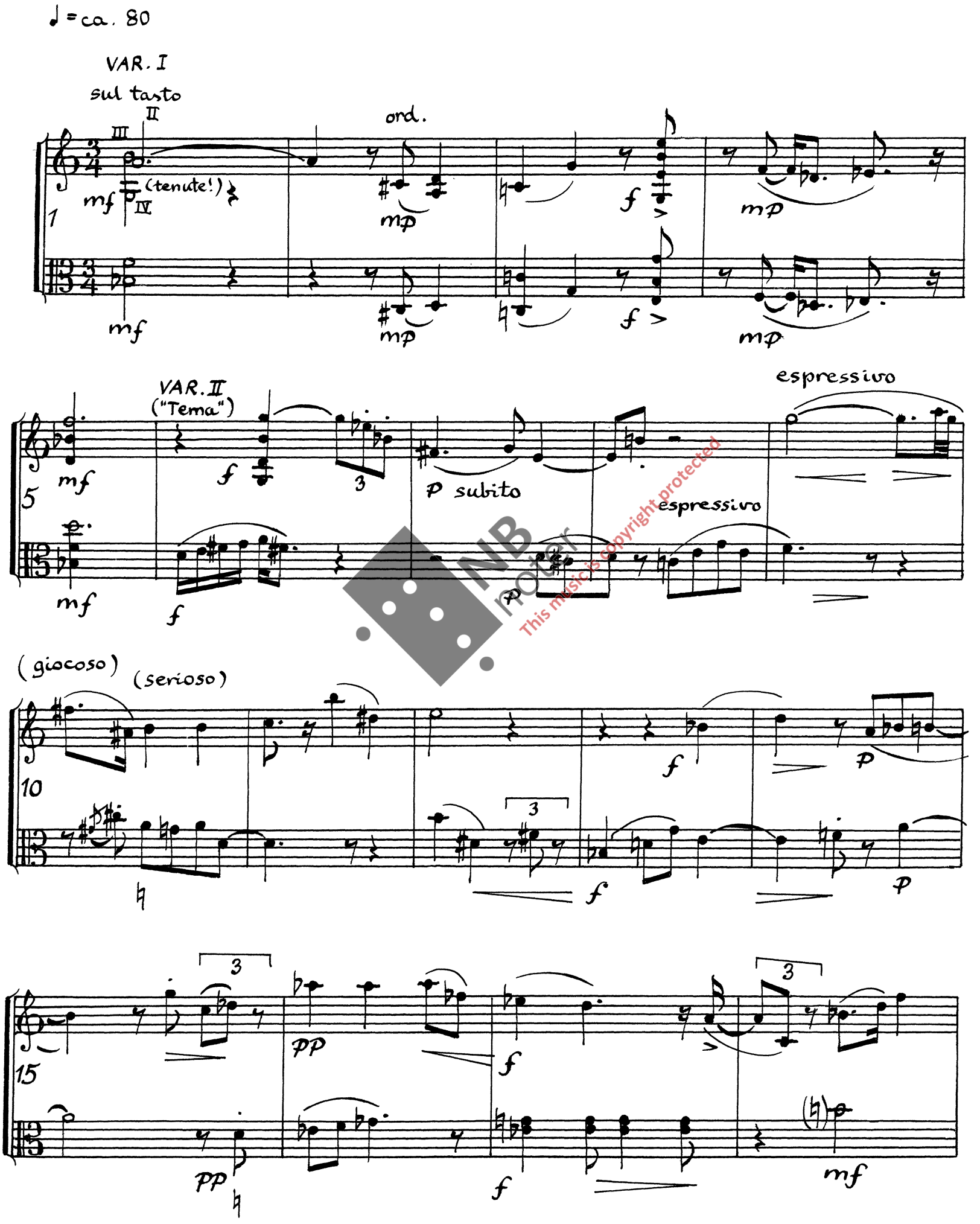
*fp* *gliss.*

*mf* *f* *fp*

# IV

## Variações

## Variasjoner

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VAR. III

19

mf mp mf mp mf

VAR. IV

23

mp mf pizz. arco pizz. arco pizz. arco

27

pizz. arco mf mp pizz. arco pizz. arco

p (ma espressivo)

VAR. V

32

pizz. arco pizz. arco

p leggiero nlv! nlv!

mp p leggiero

35

un poco marc. leggiero nlv! simile (détaché) (simile)

un poco marc. leggiero (détaché) (simile)

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VAR. VI

37

mf> f mf (nlr.)

mf> f mf

VAR. VII
minore

40

mp mf mf

(con affetto)

45

p mp mf fp

p mf gliss. f

delicato

49

p cresc. ff

(grazioso)

p mp cresc. ff

VAR. VIII maggiore

53 (mf) mp dolce p

sul pont. ord.

(mf) f mp dolce sf p

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57

3 3 3 mf mp

61

p cresc. f 3 3

p cresc. f

VAR. IX

66

pp 6 6 3 6 3 3

p 5 5 5

simile (sempre quintine)

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69

6 6 6 6 3

VAR. X

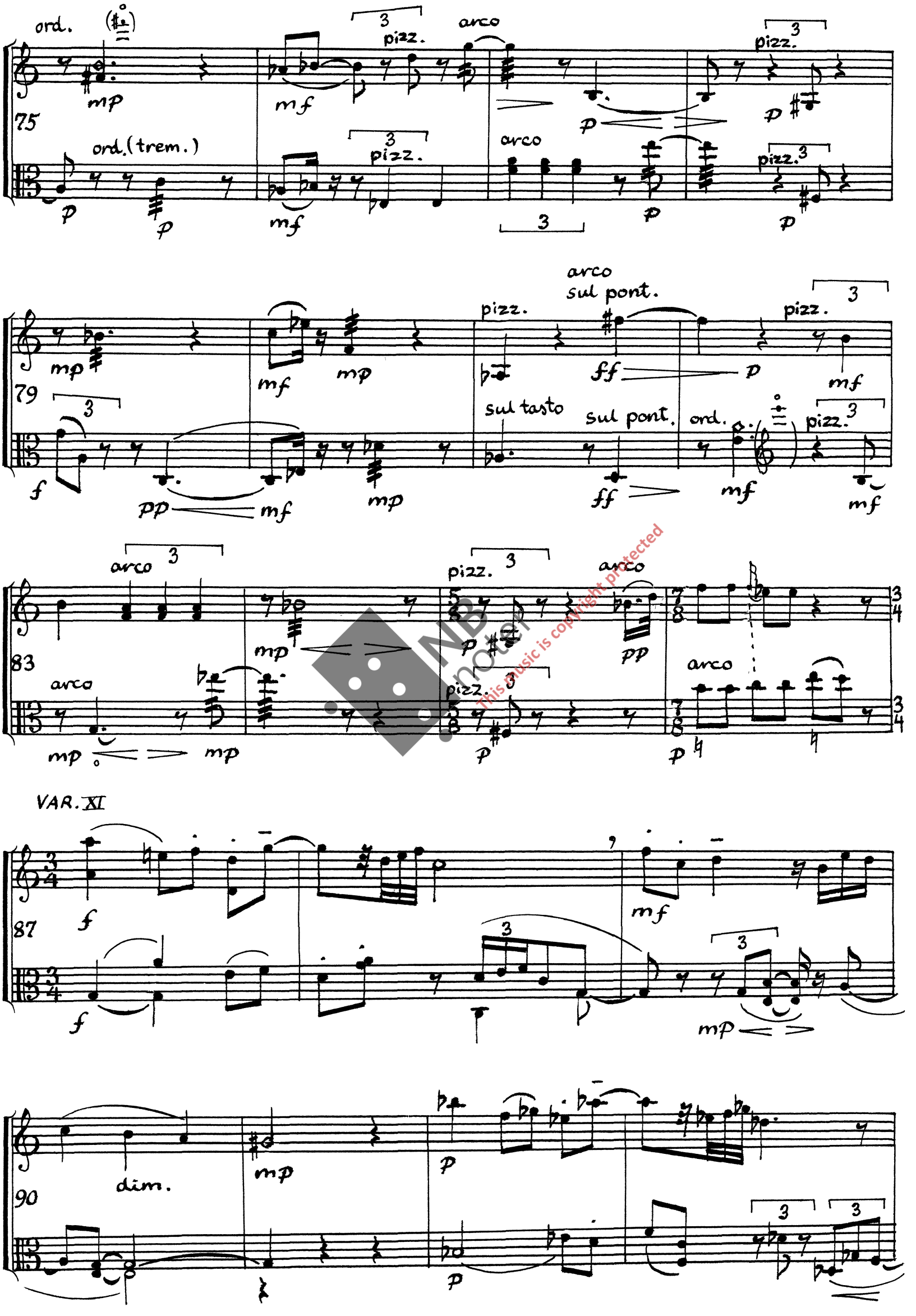
72

tremolo (sim.) sul tasto sul pont.

6 mp mp f p

pizz. arco, sul pont.

5 5 f 3 mp f

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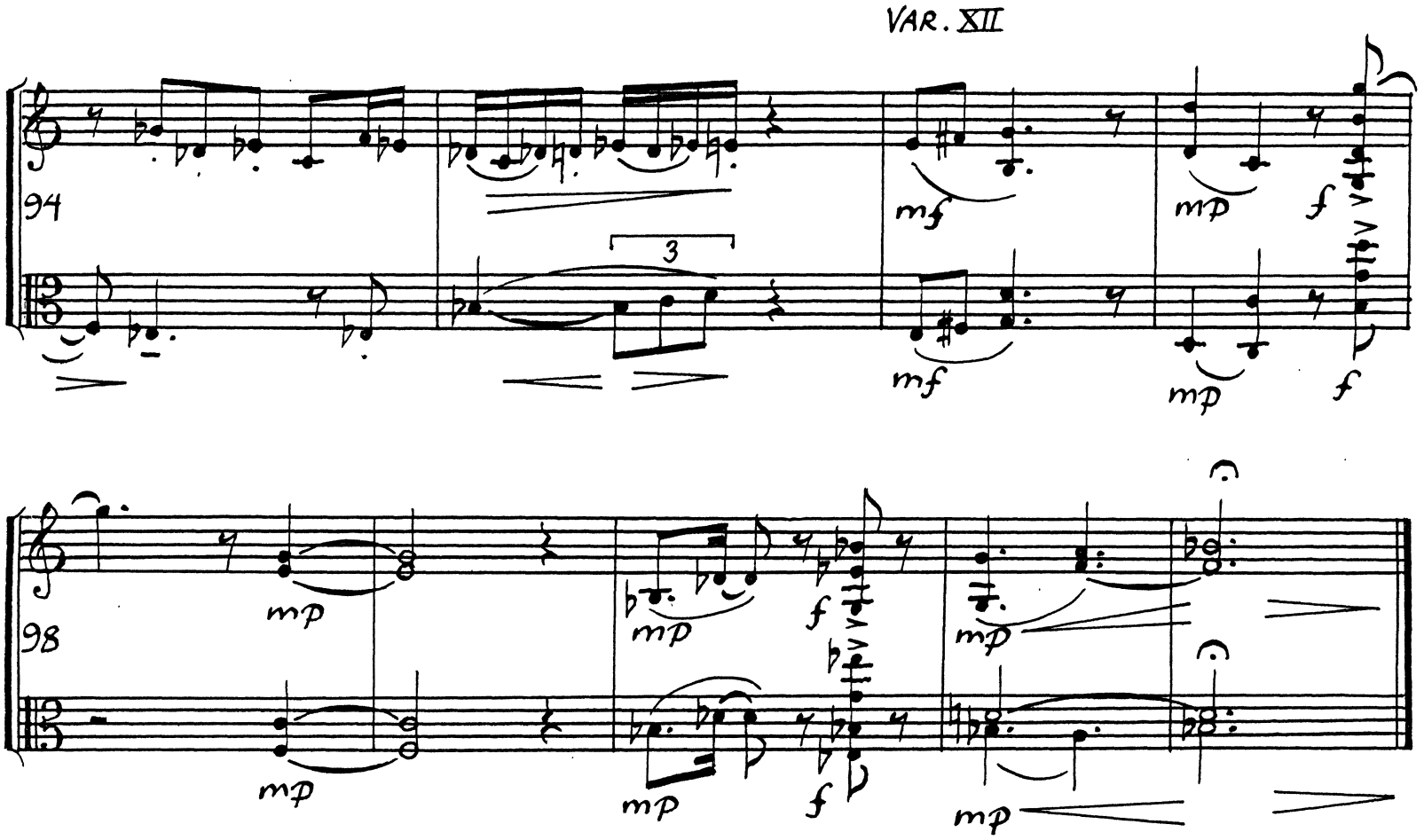


## Notes

The three sustained notes - at the beginning of the first (viola) and last (violin) movements - are obtained by playing on the fingerboard (*molto sul tasto)*, placing the bow in a position where the three strings are in the same plane:



In principle all chromatically altered notes have accidentals (♯, ♭, ♮) - except for obvious repetitions (♯ , ♭ ).

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## Mozart Quotations

The work is to a large extent based on material from Mozart's two Duos (K.423 and K.424).

In the first movement an important element is the main motif of the *Rondeau* from K.423.
Bar 133 has a short quotation from the same Duo (b. 39 of the first movement).

The second movement is entirely based on (slightly varied) quotations from K.423: The middle sections of the *Rondeau* (beginning at b. 92) and the first *Allegro* (b. 49 etc.). The beginning of this Adagio is faintly anticipated in b. 84-86 of the first movement.

The third movement is based on elements from the last movements of K.424 (Var.5) and K.423 (b. 76 etc.). The last of these passages (a *canon* in Mozart's Duo) is clearly heard (in a changed metre) in bb. 66 and 217.
Other quotations and references in this movement:

B. 77: Duo I - 1 (= 1st movement), b. 124 etc.
B. 82: Duo II - 1, b. 58 etc.
B. 106: Duo I - 1, b. 13 etc.
B. 113: Ibid. b. 16.
B. 115: Ibid. b. 110.
B. 117: Duo I - 3 (= third movement), final bars.
B. 190 etc.: Duo II - 3, Var.3, 2nd part.
B. 197-8: Duo I - 1, b. 58.
B. 199 etc.: Duo I - 3, b. 21-23.
B. 203 (viola): Duo II - 1, b. 43 etc.
B. 206: Ibid. b. 153.
B. 212: Duo I - 3, b. 54.
B. 223 (violin): Duo I - 2, b. 34.
B. 243-6, 257-63 (viola) and b. 251-6 (violin): Duo II - 1, b. 93 etc. (viola).
B. 268-72: Duo I - 1, b. 118 etc.

The Variations (fourth movement) are based on the main tonalities of the Mozart Duos: G - D - C - G - e / B flat - F - D flat - E flat - B flat. This succession of chords (or notes) is represented in the "Theme" (Var.II) by rudimentary quotations - from K.423: Main and secondary theme of the first movement, opening of the 2nd movement, and the main motif and beginning of the middle section of the finale; and from K.424: Opening, second theme and middle section of the first allegro, and the beginning of the two last movements. Var.IV refers to the *adagio* of K.423, and b. 86 quotes the main motifs of Mozart's two final movements.