

Musical Works of Luciano Berio (1925-2003)

- Preludio a una festa marina* for string orchestra (1944)
L'annunciazione for soprano and chamber orchestra (1946)
Due cori popolari for chorus (1946)
Tre lirichi greche for voice and piano (1946)
O bone Jesu for chorus (1946)
Due liriche for voice and orchestra (1947)
Tre canzoni popolari for voice and piano (1947); in 1952 a fourth song is added, changing the title to *Quattro canzoni popolari*; arrangements of two songs, "Ballo" and "La donna ideale", are incorporated into *Folk Songs* (1964)
Tre pezzi for three clarinets (1947)
Petite suite for piano (1947); published with compositions by Adolfo Berio and Ernesto Berio
- Quintetto* for wind quintet (1948)
Trio for string trio (1948)
Ad Hermes for voice and piano (1948)
Suite for piano (1948)
Due pezzi sacri for two sopranos, piano, two harps, timpani and twelve bells (1949)
Magnificat for two sopranos, chorus and orchestra (1949)
Concertino for solo clarinet, solo violin, harp, celesta and strings (1949; revised 1970)
Quartetto for wind quartet (1950)
Tre vocalizzi for voice and piano (1950)
El mar la mar for two sopranos and five instruments (1950); reduction for two sopranos and piano (1953); arrangement for soprano, mezzo-soprano and seven instruments (1969).
Opus no. Zoo for reciter and wind quintet (1951; revised 1971)
Due liriche di Garcia Lorca for bass and orchestra (1951)
Deus meus for voice and three instruments (1951)
Sonatina for wind quartet (1951); withdrawn
Due pezzi for violin and piano (1951)
Study for string quartet (1952)
Quattro canzoni popolari for voice and piano (1952); the *Tre canzoni popolari* from 1947, with a fourth song added; arrangements of two songs, *Ballo* and *La donna ideale*, are incorporated into *Folk Songs*
Cinque variazioni for piano (1953; revised 1966)
Mimusique No. 1 for tape (1953)
Chamber Music for female voice accompanied by clarinet, cello, and harp (1953)
Ritratto di citta for tape (1954); in collaboration with Bruno Maderna
Nones for orchestra (1954)
Variazione for chamber orchestra (1955)
Mutazione for tape (1955)
Mimusique No.2 for orchestra (1955)
Quartetto for string quartet (1955)
Allelujah I for five instrumental groups (1956); reworked as *Allelujah II* (1958)
Variazione "ein Mädchen oder Weibchen" for two basset horns and strings (1956)
Perspectives for tape (1957)
Divertimento for orchestra (1957)
Seranata for flute and fourteen instruments (1957)
Allelujah II for five instrumental groups (1958); reworking of *Allelujah I* (1956)

- Thema (Omaggio a Joyce)* for tape (1958)
- Sequenza I* for flute (1958)
- Tempi concertanti* for flute, violin, two pianos and ensemble (1959)
- Différences* for flute, clarinet, harp, viola, cello and magnetic tape (1959)
- Allez Hop - "raconto mimico"* for orchestra (1959; revised 1968); incorporates material from *Mimusique No.2* (1955)
- Quaderni I* for orchestra (1959)
- Momenti* for tape (1960)
- Circles* for female voice, harp and two percussionists (1960)
- Visage* for tape (1961)
- Quaderni II* for orchestra (1961)
- Quaderni III* for orchestra (1961)
- Epifanie* for female voice and orchestra (1961; revised 1965); incorporates *Quaderni I-III*
- Passaggio - "messa in scena"* for soprano, chorus and orchestra (1963)
- Esposizione* for voices and instruments (1963); withdrawn; reworked and incorporated
- Sequenza II* for harp (1963); reused as a solo part in *Chemins I* (1964)
- Traces* for soprano, mezzo-soprano, two actors, chorus and orchestra (1963); withdrawn; parts were reworked and incorporated in *Opera* (1970)
- Sincronie* for string quartet (1964)
- Folk Songs* for mezzosoprano and seven instruments (1964); arrangement for mezzosoprano
- Chemins I* for harp and orchestra (1964); the harp part is *Sequenza II* (1963)
- Wasserklavier* for piano (1965); published as the third movement of six encores (1990)
- Laborintus II* for three female voices, eight actors, one speaker and instruments (1965); incorporates a reworked version of *Esposizione* (1963)
- Rounds* for harpsichord (1965); version for piano (1965)
- Sequenza III* for solo voice (1966)
- Sequenza IV* for piano (1966)
- Gesti* for alto recorder (1966)
- Sequenza V* for trombone (1966)
- Il combattimento di Tancredi e Clorinda* for soprano, tenor, baritone, three violas, cello, double bass, harpsichord (1966); arrangement of the scena by Monteverdi
- Sequenza VI* for viola (1967); reused as a solo part in *Chemins II* (1967) and *Chemins III* (1968)
- Chemins II* for viola and nine instruments (1967); the viola part is *Sequenza VI* (1967); reused
- O King* for mezzosoprano and five instruments (1967); later incorporated into *Sinfonia* (1968)
- Chemins III* for viola, nine instruments and orchestra (1968); the viola part is *Sequenza VI* (1967), the nine instruments play the same parts as in *Chemins II* (1967)
- Sinfonia* for eight solo voices and orchestra (1968); incorporates *O King* (1968); the version that premiered in 1968 was in four movements, a fifth was added in 1969
- Questo vuol dire che* for three female voices, small chorus, tape and other available resources
- Sequenza VIIa* for oboe (1969); arranged as *Sequenza VIIb*; reused in *Chemins IV* (1975)
- Sequenza VIIb* for soprano saxophone (1969); arrangement of *Sequenza VIIa* (1969)
- The Modification and Instrumentation of a Famous Hornpipe as a Merry and Altogether Sincere Homage to Uncle Alfred* for flute or oboe, clarinet, percussion, harpsichord, viola, cello (1969); arrangement of music by Henry Purcell

Air for soprano and orchestra (1969); version for piano, violin, viola and cello (1970); movement

Chemins IIb for orchestra (1969); reworking of *Chemins II* (1967); reused in *Chemins IIc* (1972)

Melodrama for tenor and eight instruments (1970); movement from *Opera* (1970)

Opera for ten actors, soprano, tenor, baritone, vocal ensemble, orchestra (1970); includes reworked materials from *Traces* (1963); two movements, *Air* (1970) and *Melodrama* (1970) may be performed separately; revised in 1977 to include *Agnus* (1971) and *E vó* (1972)

Erdenklavier for piano (1970); published as the fourth movement of *Six encores* (1990)

Memory for electric piano and harpsichord (1970; revised 1973)

Autre fois: berceuse canonique pour Igor Stravinsky for flute, clarinet and harp (1971)

Ora for soprano, mezzosoprano, flute, cor anglais, chorus and orchestra (1971);

withdrawn

Bewegung for orchestra (1971; revised 1984)

Bewegung II for baritone and orchestra (1971); withdrawn

Agnus for two sopranos, three clarinets and electric organ (1971); incorporated into the revised *E vó* for soprano and ensemble (1972); incorporated into the revised version of *Opera* (1977)

Chemins IIc for bass clarinet and orchestra (1972); *Chemins IIb* (1969) with an added solo part

Après Visage for tape and orchestra (1972); withdrawn

Recital I (for Cathy) for mezzosoprano and eighteen instruments (1972)

Concerto for two pianos and orchestra (1973)

Linea for two pianos, vibraphone and marimba (1973)

Still for orchestra (1973); withdrawn

Cries of London for six voices (1974)

Eindrücke for orchestra (1974)

Per la dolce memoria di quel giorno for orchestra and voice (on tape ?) for a ballet by Maurice Calmo - in memoriam Bruno Maderna for mezzo-soprano and twenty-two instruments (1974)

"points on the curve to find..." for piano and twenty-two instruments (1974); reworked as *Echoing*

Per la dolce memoria de quel giorno for tape (1974)

Musica leggera, canone per moto contrario e al rovescio, con un breve intermezzo for flute, viola

a-ronne radio documentary for five actors (1974); concert version for eight voices (1975)

Chemins IV for oboe and eleven string instruments (1975); the oboe part is *Sequenza VII* (1969); reworked for soprano saxophone and orchestra (2000)

Chants parallèles for tape (1975)

Diario immaginario radio piece (1975)

Sequenza VIII for violin (1975); reused in *Corale* (1981)

Fa-Si for organ (1975)

Quattro versioni originali della "Ritirata notturna di Madrid", for orchestra (1975) superimposed and transcribed from the *Ritirata* by Boccherini

Coro for forty voices and instruments (1976); extended 1977

Ritorno degli snovenia for cello and thirty instruments (1977)

Les mots sont allés... - "recitativo" for cello (1978)

Encore for orchestra (1978; revised 1981)

Scena (1979); incorporated into *La vera storia* (1981)

- Entrata* (1980); incorporated into *La vera storia* (1981)
- Chemins V* for clarinet and the 4C digital system, developed by Peppino del Giugno (1980) (Although this was informally performed at IRCAM the piece remained unfinished and was withdrawn. The solo clarinet part was slightly edited and became *Sequenza IX*.)
- Sequenza IXa* for clarinet (1980); drawn from *Chemins V* (1980); arranged as *Sequenza IXb* (1980) and *Sequenza IXc* (1980)
- Sequenza IXb* for alto saxophone (1980); arrangement of *Sequenza IXa* (1980)
- Sequenza IXc* for bass clarinet (1980); arrangement *Sequenza IXa* (1980)
- Accordo* for four groups of twenty-seven instruments (1980); the number of players may be multiplied, Berio preferred a total of at least 400 instruments
- La vera storia* for soprano, mezzosoprano, tenor, baritone, bass, vocal ensemble and orchestra (1981); incorporates *Scena* (1979) and *Entrata* (1980)
- Corale* for violin, two horns and strings (1981); the violin part is *Sequenza VIII* (1975)
- Fanfare for orchestra (1982)
- Duo - "teatro immaginario"* for baritone, two violins, chorus and orchestra (1982); study for *Un re*
- Lied* for clarinet (1983)
- Duetti* for two violins (1983)
- Un re in ascolto - "azione musicale"* with libretto by Italo Calvino (1984)
- Requies* for chamber orchestra (1984)
- Voci* for viola and orchestra (1984)
- Sequenza X* for trumpet and piano resonance (1984)
- Call* for two trumpets, French horn, trombone and tuba (1985)
- Terre chaleureuse* for wind quintet (1985)
- Luftklavier* for piano (1985); published as the fifth movement of *Six encores* (1990)
- Naturale* for viola, percussion and recordings of Sicilian folk music (1985)
- Gute Nacht* for trumpet (1986)
- Ricorrenze* for wind quintet (1987)
- Formazioni* for orchestra (1987)
- Echoing Curves* for piano and orchestra (1988); reworking of *Points on the curve to find...* (1974)
- Sequenza XI* for guitar (1988)
- LB.AM.LB.M.W.D.IS.LB* for orchestra (1988)
- Ofanìm* for two instrumental groups, children's choir, female voice and live electronics (1988)
- Canticum novissimi testamenti* for four clarinets, saxophone quartet and eight singers (1989)
- Festum* for orchestra (1989)
- Psy* for solo double bass (1989)
- Feuerklavier* for piano (1989); published as the sixth movement of *Six encores* (1990)
- Continuo* for orchestra (1989; revised 1991)
- Brin* for piano (1990); the first movement of *Six encores* (1990)
- Leaf* for piano (1990); the second movement of *Six encores* (1990)
- Six Encores* for piano (1990); includes *Brin* (1990), *Leaf* (1990), *Wasserklavier* (1965), *Erdenklavier* (1969), *Luftklavier* (1985)
- Rendering* for orchestra (1990); orchestration of the sketches for Schubert's tenth symphony
- Epiphanies* for female voice and orchestra (1991)
- Chemins V* for guitar and chamber orchestra; the guitar part is *Sequenza XI* (1992)

- Notturmo* for string quartet (1993); reworked for string orchestra (1995)
Rage and Outrage for voices and orchestra (1993); arrangement of songs about the Dreyfus Affair
Compass for orchestra (1994)
Re-Call for twenty three instruments (1995)
Hör for Chorus and Orchestra (1995); prologue of *Requiem der Versöhnung*, a collaborative work
Sequenza XII for bassoon (1995)
Sequenza XIII - chanson for accordion (1995)
Outis azione musicale (1995–1996)
Ekphrasis - continuo II for orchestra (1996)
Récit - chemins VII for alto saxophone and orchestra (1996)
Kol Od - chemins VI for trumpet and ensemble (1996); the trumpet part is *Sequenza X* (1984)
Glosse for string quartet (1997)
Alternatim for clarinet, viola and orchestra (1997)
Korót for eight cellos (1998)
Altra voce for alto flute, mezzo-soprano and live electronics (1999)
SOLO for trombone and orchestra (1999), dedicated to trombonist Christian Lindberg
Cronaca del luogo azione musicale (1999).
Sonata for piano (2001)
E si fussi pisci for chorus (2002)
Sequenza XIV for cello (2002) (adaptation for double bass by Stefano Scodanibbio in 2004)
Stanze for baritone, chorus and orchestra (2003)