

# *'Dialogues'*

*'The Meeting'*

*'Valentine dialogues'*

*For 2 violins and piano*

*Opus 177*

*2019*

*Marc van Delft*

**'Dialogues' opus 177 - 2019 - Marc van Delft**  
**'De ontmoeting -Valentijnsdialogen'**  
**Voor 2 violen en piano**

Gecomponeerd voor Juliya Belyanevich (viool 1)  
en Francisca Simonis (viool 2)

De 2 violistes staan eerst ieder eenzaam ruimtelijk ver van elkaar verwijderd en spelen afwisselend solopartijen. Na elke solo verplaatst de violiste zich richting podiummidden, tot ze bij elkaar staan en dan gaat het samen verder als (liefdes-)duet. (met piano)

---

**'Dialogues' opus 177 - 2019 - Marc van Delft**  
**'The meeting -Valentine dialogues'**  
**For 2 violins and piano**

Composed for Juliya Belyanevich (violin 1)  
and Francisca Simonis (violin 2)

The two violinists are at first standing each lonely, spatially apart and far away from each other and play alternately solo parts. After each solo, the violinist moves in the direction of the stage-center, until they stand together and then they continue together as a (love-) duet. (with piano)

---

---

## Toelichtingen op 'Dialogues' opus 177 door Marc van Delft

-----  
Marc van Delft schreef op 19-1-2019 naar violiste Juliya Belyanevich:  
-----

Ik speel wel eens met de gedachte om iets te schrijven waarbij jullie ruimtelijk staan opgesteld, ieder aan de andere kant van het podium of de zaal, of misschien wel 'vanuit de verte', en dan een soort dialoog, een soort gesprek, ieder met een meer duidelijke eigen melodie , meer polyfoon dus, een vraag- en antwoordspel...

Laatst heel mooi geïmproviseerd vanuit dat idee.

Het klonk veelbelovend...

Dat zou dan misschien op 15 februari haar première kunnen beleven.....

-----  
Reactie van Richard de Gouw namens Juliya:  
-----

Zij vindt het idee spannend.

De uitvoering op 15 februari met het kwartet gaat door.

Dus het zou kunnen.

Aangezien het een Valentijns concert wordt vraagt zij of je er iets romantisch voor te schrijven.

-----  
Marc's reactie daarop:  
-----

Het idee van een Valentijns-thema zou heel goed op mijn idee kunnen aansluiten....

De dialoog tussen de 2 violistes die eerst op afstand staan zou een gesprek tussen 2 geliefden kunnen voorstellen die elkaar proberen te bereiken, die eerst een gesprek op afstand voeren en dan steeds dichterbij komen....

Ik stel mij voor dat Juliya een vioelmelodie speelt in een meer hoge ligging en Francisca een vioollijn in een meer lagere alt-ligging.

[Ik speel dan als pianist alleen maar begeleidende akkoorden.]

De violistes zouden dan gedurende het stuk af en toe met de muziklessenaar een stukje kunnen verschuiven naar het midden [terwijl de ander speelt] tot zij uiteindelijk bij elkaar komen waar zij dan een liefdeszang samen kunnen spelen.

Het zou dan lijken op 2 eenzame zielen die in de verte eerst hun eenzame zang zingen [spelen] en die elkaar vanuit de verte horen en langzamerhand naar elkaar toe groeien tot zij in een muzikale liefdesverstrengeling elkaar ontmoeten in een zalige tweezaamheid....

Het begint droevig, verstild en eenzaam....

Maar naarmate ze dichterbij elkaar komen zou het steeds lichter en meer majeurachtig kunnen worden....

Het zou dan zoiets kunnen heten als 'Dialogoog', of 'Liefdesdialogoog', 'Valentijnsdialogoog', of iets in die trant....

=====

=====

**Engelse vertaling / English translation:**

=====

## **Notes on 'Dialogues' opus 177 by Marc van Delft**

-----

Marc van Delft wrote on 19-1-2019 to violinist Juliya Belyanevich:

-----

I sometimes play with the idea of writing something in which the violinists are spatially arranged, each on the other side of the stage or the hall, or perhaps 'from afar', and then a kind of dialogue, a kind of conversation, each with his own melody, more polyphonic, a question-and answer-game ...

That might then to have its premiere on February 15th 2019

-----

Comment from Richard de Gouw on behalf of Juliya:

---

She thinks the idea is exciting.

The concert on February 15 with the quartet continues.

So it could be.

As it becomes a Valentine concert she asks if you want to write something romantic.

---

Marc's response to this:

---

The idea of a Valentine theme could very well connect to my idea ....  
The dialogue between the 2 violists who are at a distance can suggest a conversation between two lovers who try to reach each other, who first have a conversation at a distance and then come closer and closer....

I imagine that Juliya plays a violin melody in a more elevated position and Francisca a violin line in a more lower alto position.

[As a pianist I only play accompanying chords.]

The violinists would then occasionally be able to shift a bit with the music lectern to the center [while the other plays] until they finally meet where they can play a love song together.

It would look like two lonely souls who in the distance sing their lonely singing first and who hear each other from afar and gradually grow closer together until they meet in a blissful love in a musical love entanglement ....

It starts sad, quiet and lonely ....

But as they get closer together it could become lighter and more major.

It could be called something like 'Dialogue', or 'Love Dialogue', 'Valentine's Dialogue', or something like that ....

---



I  
I

18 19

Violin II moves to the middle

I

21 24

(piu mosso) (al tempo)

I II

26 28

I II

30

II

32

pp p (mp) cresc. L 3 mf p

I

II

36

mf dim. p

rit. ---

rit. ---

39

I

II

41

43

Violin I moves to the middle

II

45

I  
II

48 50 I: p

I

53

Violin II moves to the middle

56

I  
II

60

cresc. mp

II

63 64

Violin I moves to the middle

Handwritten musical score for Violin I and II and Piano. The score is divided into systems. System 1 (measures 65-68) features Violin I and II with triplets and a piano accompaniment. System 2 (measures 69-73) continues the violin lines with triplets and a piano accompaniment. System 3 (measures 77-79) includes a first violin line with dynamics (*mp*, *dim.*, *p*) and a box indicating "Violin II moves to the middle". System 4 (measures 80-82) shows the final measures with complex piano accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings.

I

86

Violin I moves to the middle

II

88

90

II

93

II

96

Meno I: mosso 100

98

Violin II

Piano

103

tempo

Violin II moves to the middle

Violin I

Piano

105

piu mosso

d tempo

Violin I

Piano

110

113

II: pp

Violin I

Violin II

Piano

114 *piu mosso* *d tempo* 117

Violin I moves to the middle

118 *p poco-a-poco cresc.*

125 *f*

*dim.*

MvD

Opus 177

At bar 120, both Violinists have reached the middle of the stage, and continue playing together.

Handwritten musical score for measures 128-131. The system includes a treble clef staff (I) and a grand staff (II). Measure 128 is circled. Dynamics include *mp*, *mf*, *cresc.*, and *f*. There are triplets and slurs. Measure 131 is also circled. The grand staff shows chords and bass lines with dynamics *mp*, *mf*, and *f*.

Handwritten musical score for measures 132-133. The system includes a treble clef staff (I) and a grand staff (II). Measure 132 is circled. Dynamics include *subp*, *cresc.*, and *f*. There are triplets and slurs. Measure 133 is also circled. The grand staff shows chords and bass lines with dynamics *subp* and *cresc.*.

Handwritten musical score for measures 134-135. The system includes a treble clef staff (I) and a grand staff (II). Measure 135 is circled. Dynamics include *f*, *ff*, and *f*. There are triplets and slurs. The grand staff shows chords and bass lines with dynamics *f* and *ff*.

Handwritten musical score for measures 136-140. The system includes a treble clef staff (I) and a grand staff (II). Measure 140 is circled. Dynamics include *ff*, *f*, and *ff*. There are triplets and slurs. The grand staff shows chords and bass lines with dynamics *ff* and *f*.

Handwritten musical score for measures 141-143. The score is written for three staves: I (right hand), II (left hand), and a grand staff (piano). Measure 141 is circled. Measure 143 is circled. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A fermata is present over a note in measure 143. A dynamic marking "(simile →)" is written in the piano part.

Handwritten musical score for measures 146-148. The score is written for three staves: I (right hand), II (left hand), and a grand staff (piano). Measure 146 is circled. The music continues with complex rhythmic patterns and sixteenth-note runs. A fermata is present over a note in measure 148.

Handwritten musical score for measures 149-150. The score is written for three staves: I (right hand), II (left hand), and a grand staff (piano). Measure 149 is circled. The music features complex rhythmic patterns and sixteenth-note runs. A fermata is present over a note in measure 150.

150

152

155

156

158

160 162

163 165

166

169

Handwritten musical score for measures 166-169. The score is written for two staves (I and II) and a grand staff. The notation includes notes, rests, and dynamic markings such as *f*, *poco*, *cresc.*, and *p*. Above the first staff, there are handwritten notes: "trun trun trun trun trun trun trun trun trun trun". Above the second staff, there are handwritten notes: "trun trun trun trun trun trun trun trun". The grand staff shows complex piano accompaniment with chords and melodic lines.

170

Handwritten musical score for measures 170-171. The score is written for two staves (I and II) and a grand staff. The notation includes notes, rests, and dynamic markings. Above the first staff, there are handwritten notes: "trun trun trun trun trun trun trun trun trun trun". The grand staff shows complex piano accompaniment with chords and melodic lines.

172

174

Handwritten musical score for measures 172-174. The score is written for two staves (I and II) and a grand staff. The notation includes notes, rests, and dynamic markings. Above the first staff, there are handwritten notes: "trun trun trun trun trun trun trun trun trun trun". The grand staff shows complex piano accompaniment with chords and melodic lines.

177

Handwritten musical score for measures 177-178. The score is written for two staves (I and II) and a grand staff. The notation includes notes, rests, and dynamic markings. Above the first staff, there are handwritten notes: "trun trun trun trun trun trun trun trun trun trun". The grand staff shows complex piano accompaniment with chords and melodic lines.

Handwritten musical score for measures 178-180. The system includes a grand staff with treble and bass clefs. Measure 178 is circled. Measure 180 is also circled. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*.

Handwritten musical score for measures 182-183. The system includes a grand staff. Measure 182 is circled. Measure 183 is circled. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*.

Handwritten musical score for measures 184-185. The system includes a grand staff. Measure 184 is circled. Measure 185 is circled. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*.

Handwritten musical score for measures 188-189. The system includes a grand staff. Measure 188 is circled. Measure 189 is circled. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*.

I  
II

190

*f* cresc. --- rit.

*f* cresc. --- rit.

I  
II

196

*ff* poco a poco dim.

*ff* poco a poco dim.

I  
II

200

poco a poco dim.

poco a poco dim.

I  
II

202

203

poco a poco dim. rit.

poco a poco dim. rit.

I  
II

205 208 210

I  
II

214

I  
II

216 220

I  
II

225 II (piu mosso)

poco-d-poco-dim. pp

Handwritten musical score for a piano piece, consisting of seven systems of staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Measure numbers 228, 232, 236, 240, 244, and 248 are circled. Performance instructions include *ad tempo*, *pp*, *cresc.*, *poco-d*, *poco-dim.*, and *p*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes slurs and phrasing marks. The piano part includes chords and arpeggiated figures.

Handwritten musical score for Opus 177, featuring piano and vocal parts. The score is organized into systems, each with a piano part (left) and a vocal part (right). The piano part consists of two staves (treble and bass clef), and the vocal part consists of a single staff (treble clef). The music includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *dim.* and *dim. niente*. The measures are numbered in circles: 250, 256, 260, 262, 266, 269, 270, and 273. The score concludes with a final cadence in the piano part and a fermata in the vocal part.