

Magne Hegdal:

Liten symfoni

for unge strykere

(“For strykeorkester”)

- | | |
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“Løpe – lete – liste “
Run - search - tiptoe



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Dette verket er primært skrevet for tre fiolinstemmer og en celostemme. 3. fiolin kan spilles av bratsj. I såfall spilles t. 102-105 i 1.sats en oktav dypere enn notert. I 3.sats spilles t. 61-71 (bokstav E) i hele omfanget, også på C-strenge (se forklaring nederst på siden).

Om ønskelig kan celostemmen også spilles av kontrabass. Ved toner som ligger lavere enn bassens omfang bør en passe på ikke å ødelegge melodiske linjer. Det er ofte bedre at hele fraser og ikke bare enkeltoner utelates eller oktaveres opp (og altså klinger unisont med celloen). For eksempel kan t. 98-99 spilles oktaven over (fra 2. tone), og likeledes t. 106-107.

Bassen må ikke doble celloen (i oktaven under) der basslinjen dannes av en annen stemme.

Her er noen viktige endringer for basser (uten dyp C) som spiller celostemmen:

I

T. 13-14 utelates, og t. 15-16 spilles en oktav over.

T. 27-32 utelates.

T. 63 (fra 2. tone) - 68 kan utelates – av musikalske hensyn.

T. 69-81 kan spilles slik:

II

T. 1-4, 22-24, 88-91 kan utelates, eller oktaveres opp.

Kontrabassen kan utelates i midtdelen (t. 36-56) – og må ta pause i taktene 54-56.

Den bør også utelates i t. 68-75.

III

Kontrabassen har ikke stort å bidra med i denne satsen. Den kan eventuelt spille cellotonene oktaven over, men bør stå over pianissimo-partiene. Taktene 61-72 (bokstav E) skal likevel spilles (se forklaring nederst på siden).

I de fire siste taktene fordeles de to tonene på cello og bass. I andre dobbeltgrep (I t.105 og III t. 60) spiller kontrabassen bare den dypeste tonen.

Forklaring til s. 19 (E)

Individuelt tonevalg. Hver musiker velger sine egne toner. Tonehøyde og register skal hele tida varieres. Unngå åpne strenger.

This work is written for **3 violin parts** and **one part for cello**. 3rd violin may be replaced by viola; if so b. 102-105 (first movement) are played an octave below the written notes. In the third movement, b. 61-71 (E) is played throughout the compass, including the C string (see explanation below).

If there are **double-basses**, these may play the cello part. When notes are below the compass of the bass, care should be taken to avoid confusion in the melodic line; it is often preferable that a whole phrase is omitted or played an octave above the written notes (in unison with the cellos); e.g. b. 98-99 may be played an octave above (beginning with the second note), and likewise b. 106-107. The cello part should not be doubled when one of the violin parts have the bass-line.

Here are some important changes for basses (without the low C) playing the cello part:

I

B. 13-14 are omitted, and b. 15-16 are played in the upper octave.

B. 27-32 are omitted.

B. 63(2nd note)-68 may be omitted, due to musical reasons.

B. 69-81 may be played like this:

II

B. 1-4, 22-24, 88-91 may be omitted, or played an octave above the written notes.

The double-bass may pause in the middle section (b. 36-56), and must do so in b.54-56. It should also be omitted in b. 68-75.

III

The double-bass is perhaps best left out from much of this movement (at least from pp-notes). It may however double the cello part in the upper octave.

B. 61-72 (E) should be played, throughout the range (see explanation below).

In the last four bars the two notes are divided between cello and bass. In other double-stops (I b. 105, III b.60) the bass only play the lower note.

Explanation for p. 19 (E)

The notes are chosen individually by each musician. Pitch and register should be changed continuously. Avoid open strings.

1. Allegro di sonata

Energico ed espressivo (con "trøkk" e "følelse")

Musical score for the first movement, page 3, measures 1-5. The score consists of four staves (treble, alto, bass, and tenor) in common time. Measure 1 starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a forte dynamic (f). Measure 5 ends with a forte dynamic (f).

Musical score for the first movement, page 3, measures 6-11. The score consists of four staves. A large diagonal watermark with the text "NB noter" and "This music is copyright protected" is overlaid across the middle of the page. Measure 6 starts with a half note. Measures 7 and 8 continue the melodic line. Measure 9 shows a change in rhythm. Measure 10 ends with a half note.

Musical score for the first movement, page 3, measures 12-17. The score consists of four staves. Measures 12 and 13 show eighth-note patterns. Measures 14 and 15 continue the melodic line. Measure 16 ends with a half note. Measure 17 concludes the section.

A

17

pizz.

arco

mf

mp

22

mf

mf

mf

mf

26

mf

mf

mf

mf

B *espresso*

30

35

C

39

44

1.

dim. mp

p

mp

f

f

D

49 2.

f

f

f

mf

mf

54

mf

mf

mf

mf

59

E

59

E

mf

mf

f

f

64

Espressivo

Marcato

64

mp

mp

f

mp

mp

f

f

69

69

p

p

fp

>

F

74 Melodia sempre marcato

74

Melodia sempre marcato

f

mf

mf

mf

78

This music is copyright protected

G

82

pizz.

arco

p

86 (ten.)

H espressivo (melodia marcato)

90

This music is copyright protected

94

98 I

mp

102

(f)

p

mf

mf

f

This music is copyright protected

106

f

marcato

(nv)

ff

f

2. Tempo di scherzo (“cerco”)

Allegro molto

1

mf

mf

mf

mf

7

(marcato)

b

b

b

12

p.

b

b

b

18

A

25

ritardando

B Meno allegro. Molto marcato
(♩ = ca. 160) (brutto)

32

38

C

44

50

56

GP

D Tempo I leggiiero

63

69

75 E

81

F (da capo: 88-102 = 1-14)

88

94

99

G

105

ritardando

Tempo II ($\text{♩} = \text{ca. } 160$)

3. Finale lento

Andante sostenuto. Sempre piano – ma teso (svakt men spenningsfylt)

1

8

15

*) sempre tenuto:

23 A

Musical score for section A, measures 23-27. The score consists of four staves (two treble, one bass, and one alto) in common time. Measure 23 starts with a dynamic of pp . Measures 24-25 show a transition with various dynamics including pp , p , and f . Measure 26 begins with pp followed by a sharp sign. Measure 27 ends with a dynamic of p .

B

Musical score for section B, measures 31-35. The score includes four staves. Measures 31-32 show dynamics pp and f . Measures 33-34 feature dynamic markings "col legno" and "arco". Measures 35-36 show dynamics pp and f . A large gray diamond-shaped graphic is overlaid on the music, containing the text "N.B. Noter This music is copyright protected".

C

Musical score for section C, measures 38-42. The score uses four staves. Measures 38-39 show dynamics pizz. and arco . Measures 40-41 show dynamics mp and arco . Measures 42-43 show dynamics pizz. and arco . Measure 44 concludes with a dynamic of pp .

45

D

52

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59

E *)

*) → p. 2

65

pizz.
mp

arco
pp

arco
pp

col legno

pizz.
mp

arco
pp

col legno

pizz.
mp

arco
pp

col legno

F sul ponticello

72

sul pont.
fp

ordinario

sul pont.
fp

ord.

sul pont.
fp

arco
p

pizz.
f

mp

mp

mp

79

p

p

p

p