Magne Hegdal:

Liten symfoni

for unge strykere

("For strykeorkester")

1. Allegro di sonata 3
2. Tempo di scherzo ("cerco") . . . 11
3. Finale lento 17

"Løpe – lete – liste "
Run - search - tiptoe

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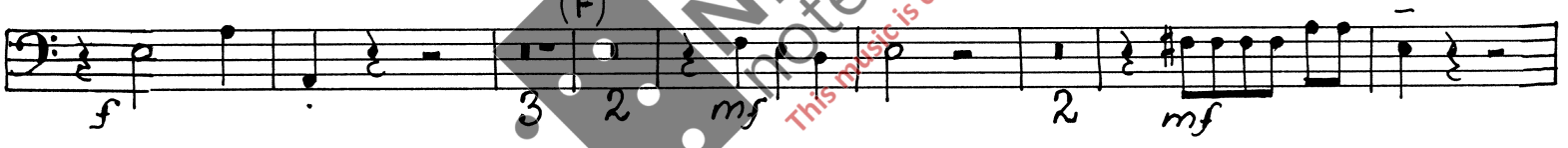
Durata ca. 8' 10"
(3' – 2'10" – 3')

Bestillingsverk for Norsk Skoleorkesterforbund

2004

Dette verket er primært skrevet for **tre fiolinstemmer** og **en cellostemme**. 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-strengen (se forklaring nederst på siden).
Om ønskelig kan cellostemmen 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 enkelttoner 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 cellostemmen:
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.

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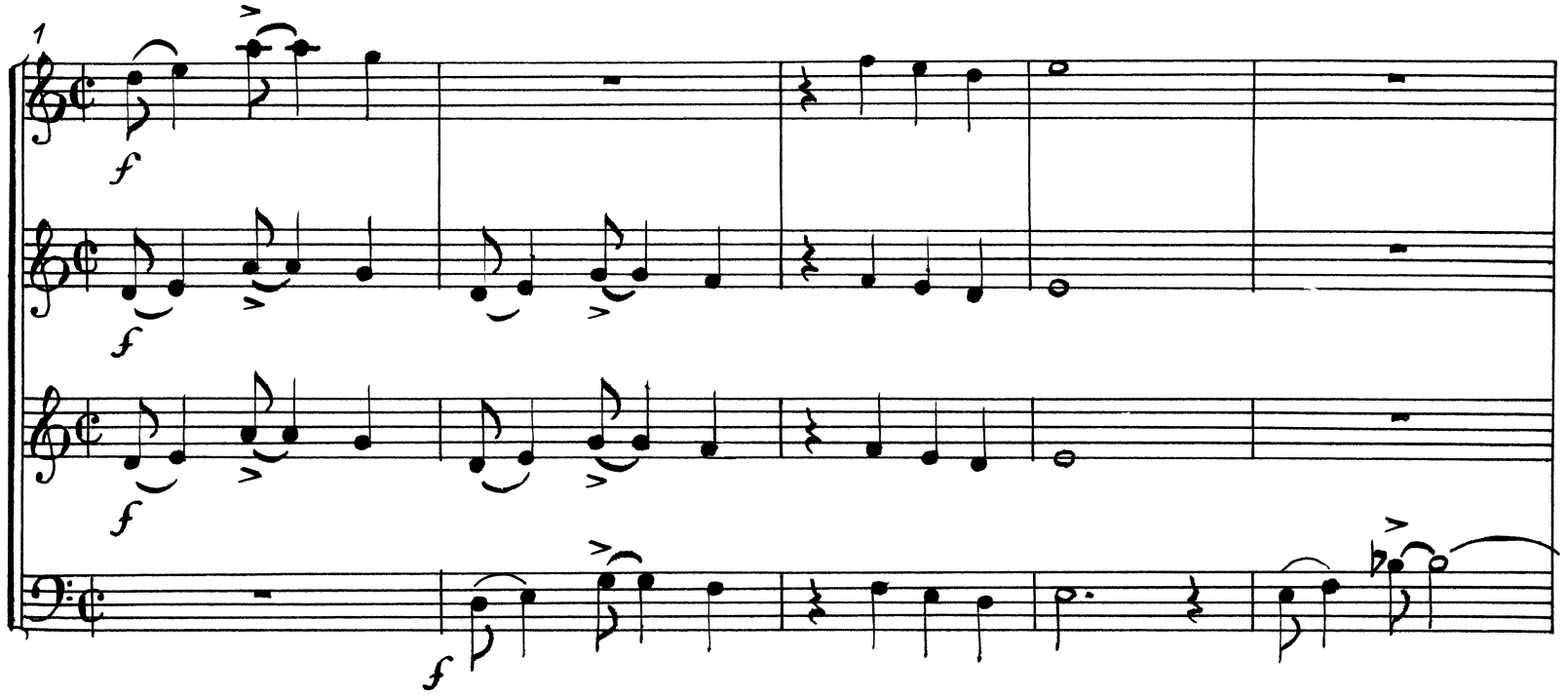
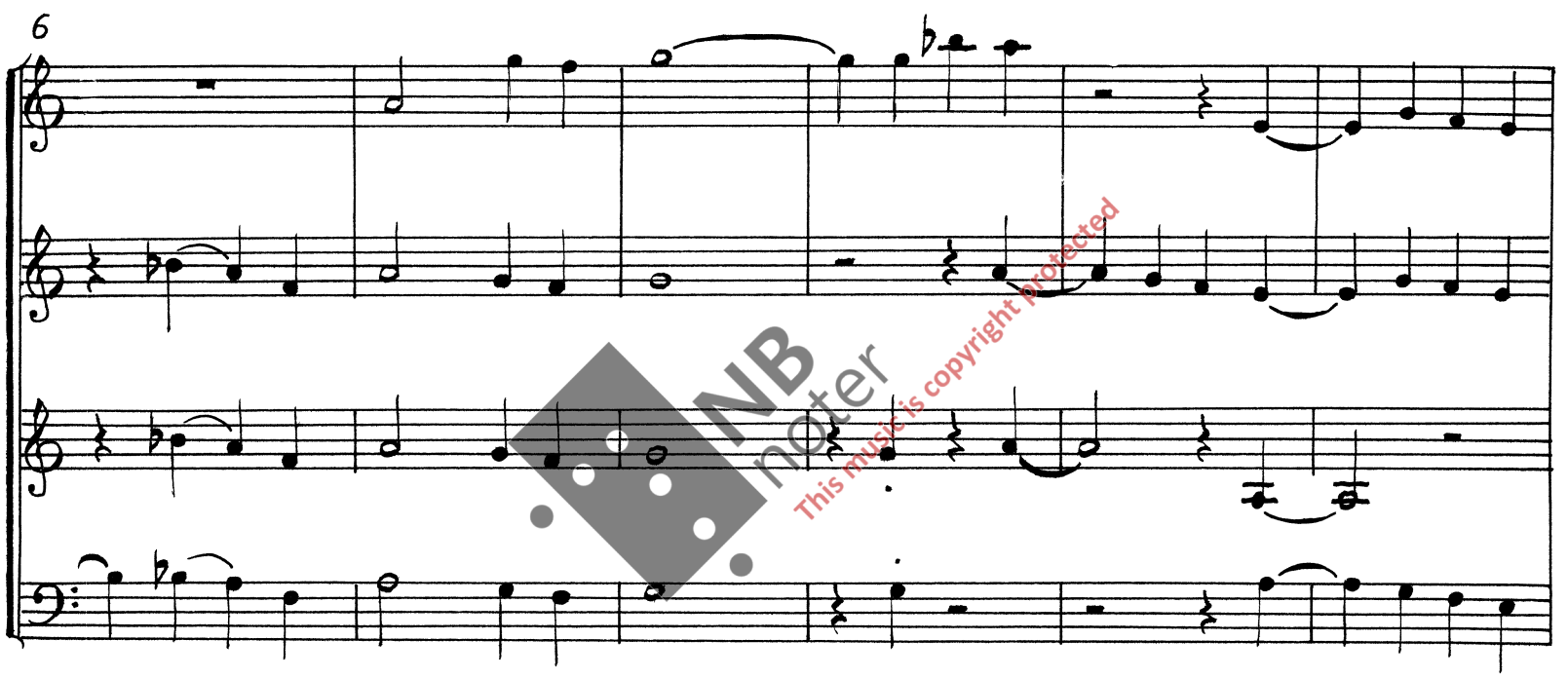
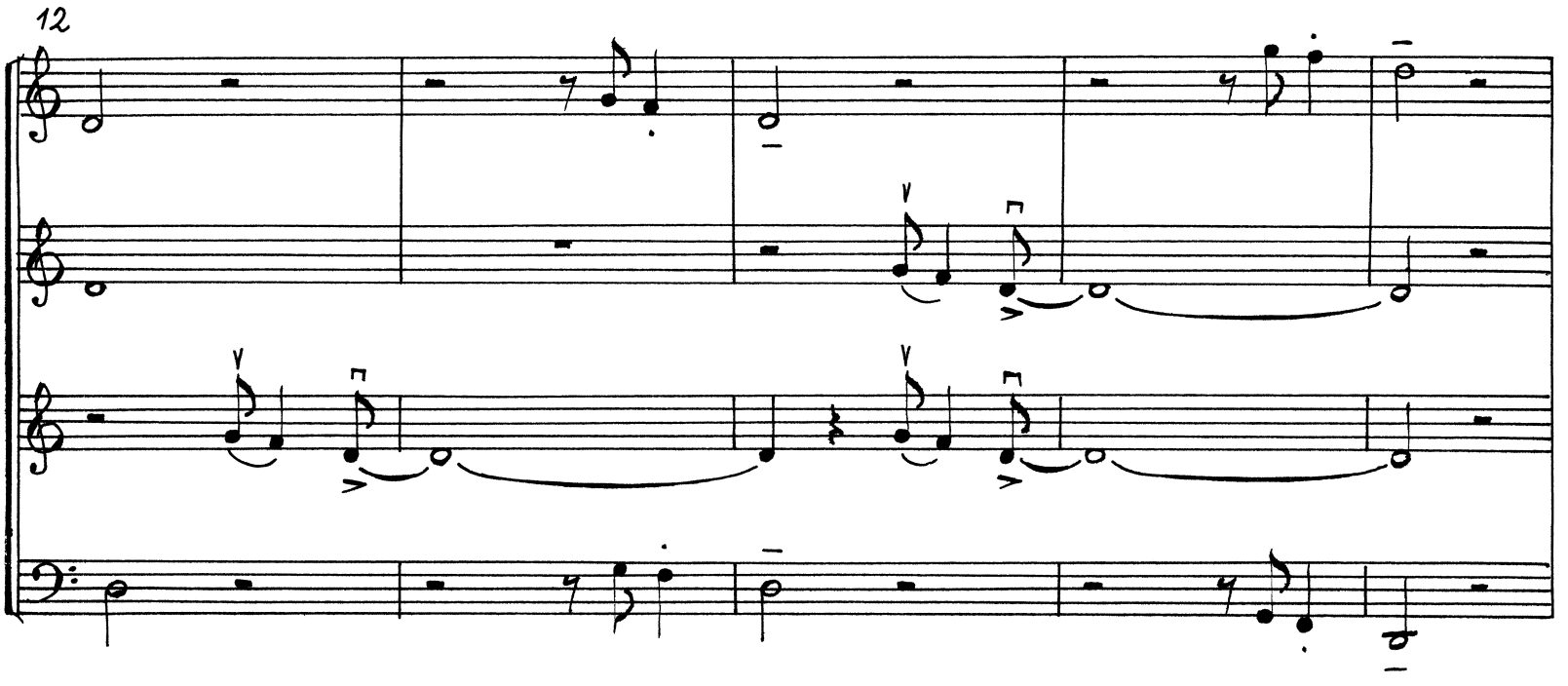
1. Allegro di sonata

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







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17

A

mf

pizz.

mp

arco

mf

22

mf

mf

26

NB noter
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30

B espressivo

35

39

C

espressivo

MB noter
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44

1.

dim.

mp

dim.

p

mp

mp

f

f

mp

f

D

49

2.

f

f

f

mf

mf

mf

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54

mf

E

59

64

Espressivo

Marcato

69

NB noter
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F

74 Melodia sempre marcato

f mf mf mf

78

82

G

pizz. arco

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86

(ten.)

H

espressivo (melodia marcato)

90

f

f

(*mf*)

marcato

94

(marcato)

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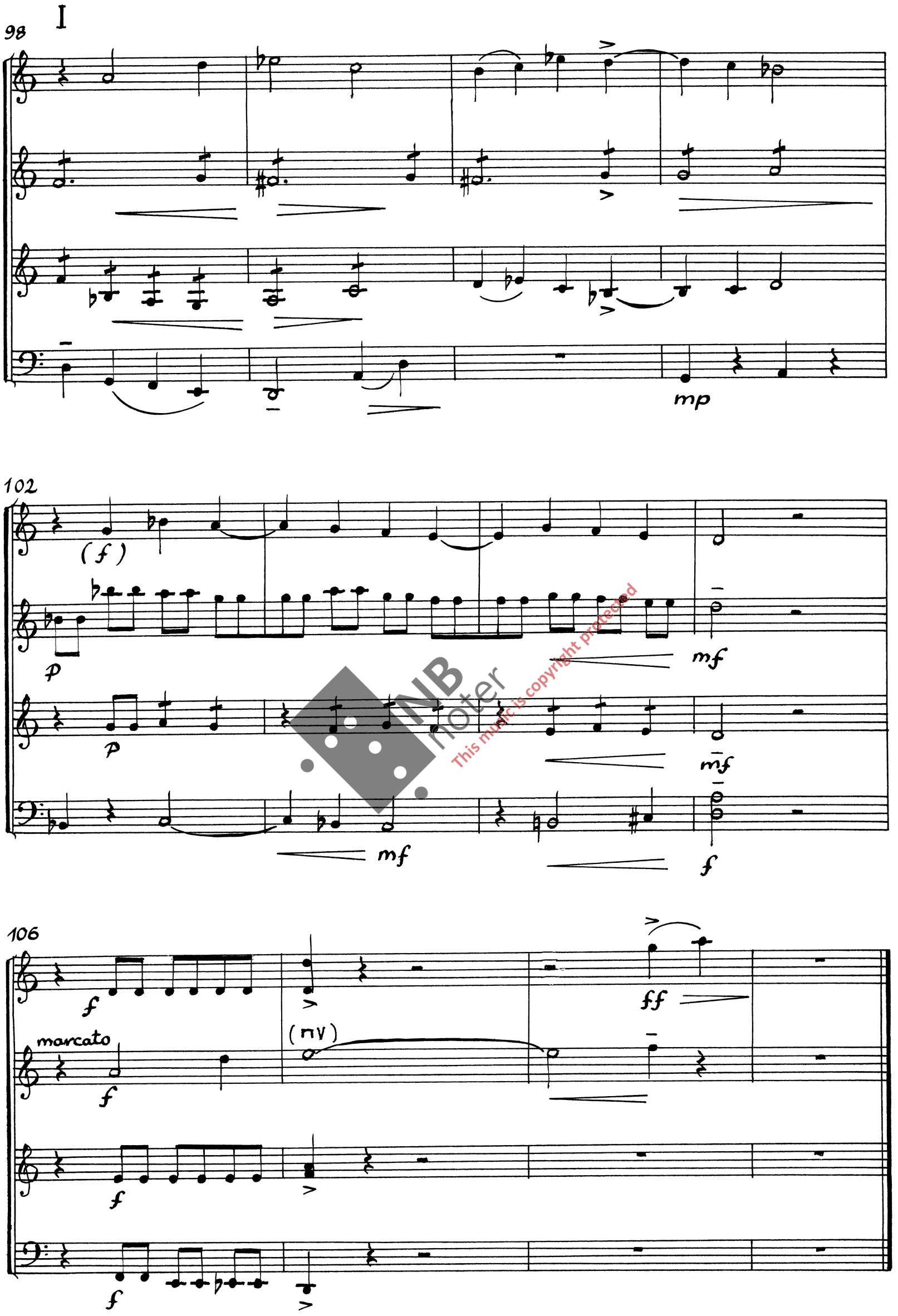

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2. Tempo di scherzo (“cerco”)

Allegro molto

1

mf

mf

mf

mf

7

(marcato)

12

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18

A

f

f

f

f

25

mf

mf

mf

dim.

dim.

dim.

p

p

p

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32

ritardando

B Meno allegro. Molto marcato

(♩= ca. 160)

(brutto)

5+3

f

(sf)

5+3

f

(sf)

5+3

f

(sf)

5+3

f

(sf)

38

simile

simile

simile

simile

44

C

50

dim.

dim.

dim.

dim.

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56

GP

mp

mp

mp

mp

D Tempo I leggiero

63

4+3

p

p

4+3

p

4+3

p

69

mp

mp

mp cresc.

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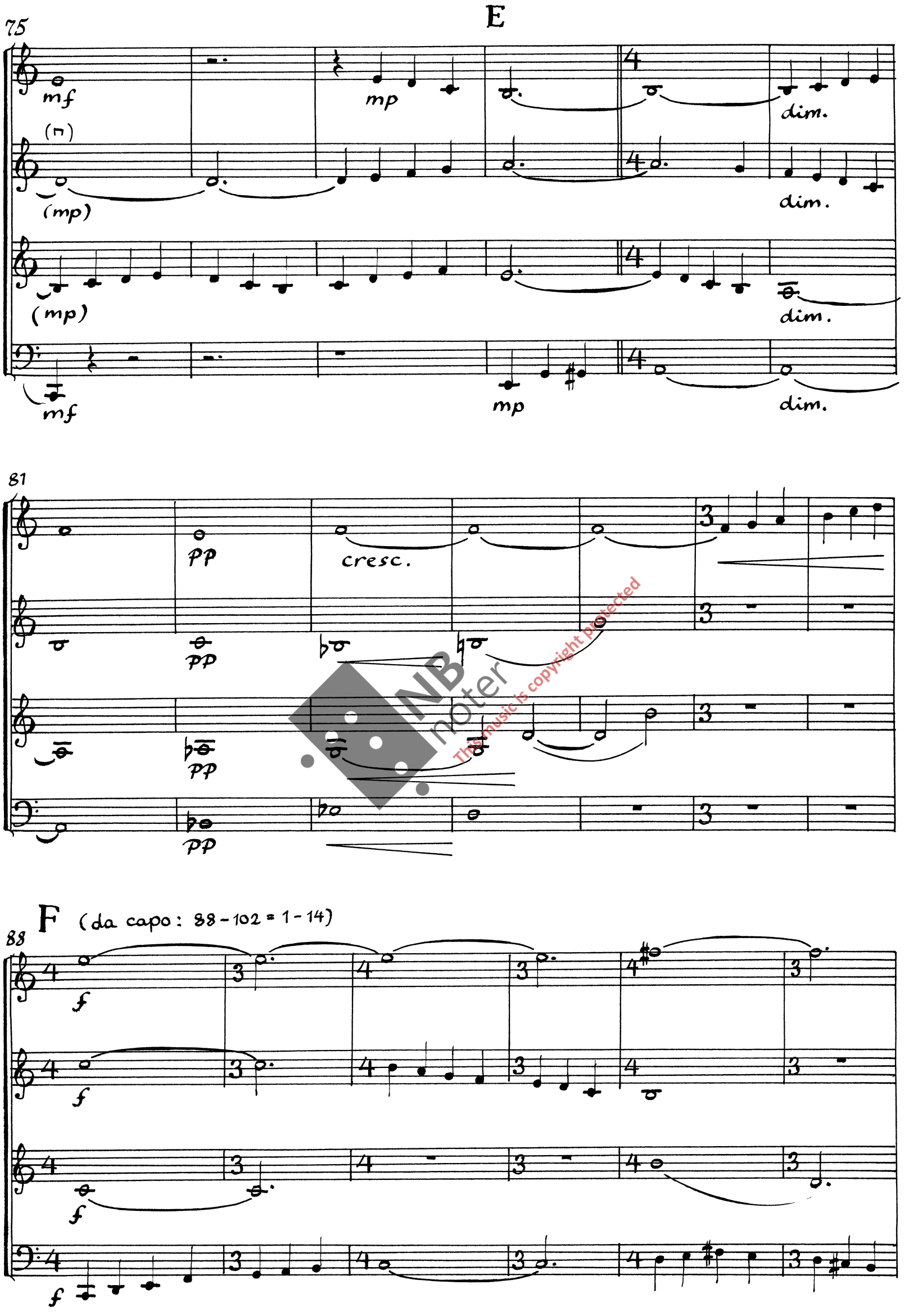

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94

99

G

mf

105

ritardando

Tempo II (♩ = ca. 160)

mp

f

ff

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3. Finale lento

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

1

8

15

*) sempre tenuto: ♩—𝄽

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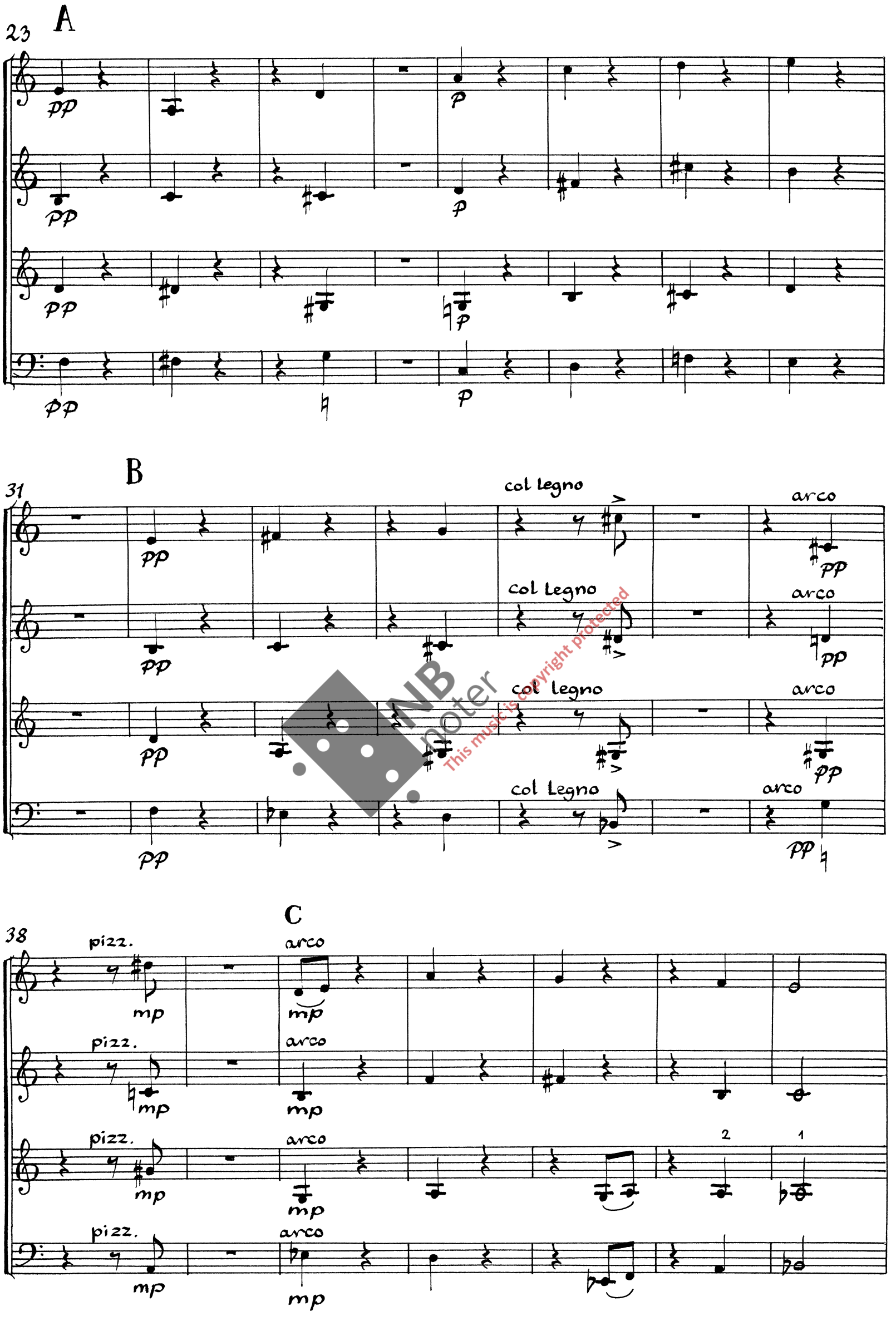

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D

45

52

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NB noter

E *)

59

*) → p. 2

65

pizz. mp arco pp col legno

pizz. mp arco pp col legno

pizz. mp arco pp col legno

pizz. mp arco pp col legno

F sul ponticello

72

fp ordinario mp

sul pont. fp ord. mp

sul pont. fp ord. p mp 2

pizz. f arco p mp

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79

p

1 p

p