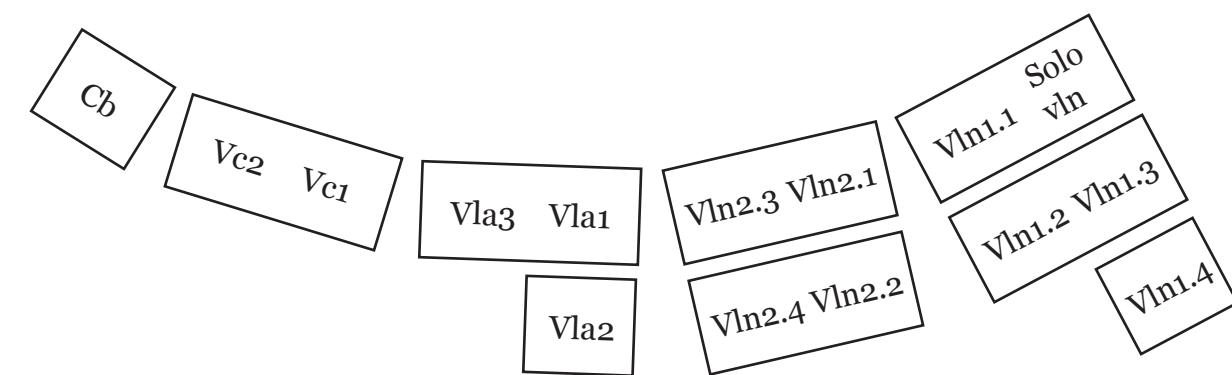


Joakim Sandgren

Souvenir I (2002)
for 15 strings

Placement:

Conductor



Souvenir I (2002)
for 15 strings
Commissioned by Musica Vitae

Joakim Sandgren (1965)
Duration: 15'

A1

Vln solo *p*

1, 2 s.p. *ff*

3, 4 *mf* *mp*

1, 2 s.p. *ff*

3, 4 *mf* *mp*

1, 2 s.p. *ff*

3, 4 *mf* *mp*

A1 *1, 2 s.p.* *ff*

3:2 *f*

3:2 *mp*

1, 2 s.p. *ff*

3:2 *ord.* *ff*

3:2 *mf* *mp*

1, 2 s.p. *ff*

3:2 *mf* *mp*

1, 2 s.p. *ff*

3:2 *mf* *mp*

A2 *1, solo non vib.* *ff*

2 - 4 non vib. *pp* *p*

1, solo non vib. *ff*

2 - 4 con vib. *ff*

1, solo non vib. *ff*

2 - 4 con vib. *ff*

1, solo non vib. *ff*

2 - 4 con vib. *ff*

6 sec.

6 sec.

6 sec.

6 sec.

Vln I

Vln 2

Vla

Vc

Cb

A2

6 sec.

6 sec.

6 sec.

6 sec.

Souvenir I (2002)

32

Vln solo

6 sec. **A3**

1, 2 relieveo
3:2
con vib.
3:2
p *mp*

6:4

5 sec.

1, 2, relieveo
3:2
con vib.
3:2
p *mp*

6:4

5 sec.

1, 2, relieveo
3:2
con vib.
3:2
p *mp*

*6 sec. **A4***

1, solo non vib.
2 - 4 esp. ord., n.v.
ff pp

8

1, solo non vib.
2 - 4 esp. ord.
ff pp

*6 sec. **A3***

1, 2, vib. molto vib.
ord.
mp mf > mp

5 sec.

1, 2, vib. molto vib.
ord.
p > mp

5 sec.

1, sltr. s.p. ord.
f mf > mp

*6 sec. **A4***

1, solo non vib.
2, 3 esp. ord.
ff pp

exaggerated vibr., on the fingerboard, fast bow
1
mf > molto

exaggerated vibr., on the fingerboard, fast bow
2
s.t. (sul tasto)
mf > molto

slow tremolo s.p.
1 - 2
p > mp

slow tremolo s.p.
2
ord.
p > mp

ord.
f ff > mp

6:4

ff

slow tremolo s.p.
5:4
f ff > mp

ff

42

Vln solo

4 sec.

A5

6 sec.

6 sec.

6 sec.

Vln I

Vln. 2

Vla

Vc

cb

Souvenir I (2002)

A6
B1
A6
B1

Vln I
Vln. 2
Vla
Vc
Cb

52

Vln I: Measures 52-53. **A6**. Dynamics: *p*, *f*, *mf*, *mp*, *p*. Measure 54. **B1**. Dynamics: *3:2*, *3:2*, *3:2*, *3:2*, *senza sord.*, *1, solo*, *3:2*, *mf*, *f*, *2, 3, soli*, *3:2*, *mp*, *mf*, *1, 2, soli*, *mf*, *ff*, *3, solo*, *mp*, *mf*.

Vln. 2: Measures 52-53. **A6**. Dynamics: *p*, *f*, *mf*. Measure 54. **B1**. Dynamics: *3:2*, *6:4*, *mp*, *p*.

Vla: Measures 52-53. **A6**. Dynamics: *f*, *p*, *f*, *mf*, *mp*, *p*. Measure 54. **B1**. Dynamics: *1-3*, *mp*, *f*, *ff*, *6:4*, *6:4*, *6:4*, *ff*.

Vc: Measures 52-53. **A6**. Dynamics: *f*, *p*, *f*, *3:2*, *3:2*, *3:2*, *mf*. Measure 54. **B1**. Dynamics: *1-2*, *3:2*, *3:2*, *2*, *mf*, *f*, *ff*, *s.p.*, *ord.*, *3:2*, *f*.

Cb: Measures 52-53. **A6**. Dynamics: *f*, *p*, *f*, *mf*, *mp*, *p*, *3:2*. Measure 54. **B1**. Dynamics: *mp*, *f*, *mf*, *f*.

B2

61

Vln solo

p < m.v. >

< m.v. >

m.v. >

m.v.

ff 6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

m.s.p. non vib. 3:2 *f*

m.s.p.

s.p.

mp 1-3

mp 1-3

mfp <> *f*

m.s.p. non vib. 3:2 *f*

m.s.p.

s.p.

B2

mp 1,3

mf <>

f <>

ff 1,2

f

m.s.p. non vib. 3:2 *f*

m.s.p.

s.p.

mp <>

mf <>

f <>

ff <> *ff*

m.s.p. non vib. 3:2 *f*

m.s.p.

s.p.

mp <>

mf <>

f <>

ff <>

fff <> *f*

f

ff

8

B3

70

Vln solo

m.v. *mp* *punta d'arco* *pp* *ord.* *s.p.* *ff* *molto vib.*

Vln I

s.p. *ord.* *punta d'arco* *pp* *ord.* *s.p.* *ff* *6:4*

Vln. 2

s.p. *s.t.* *p* *3:2* *pp* *3:4 ord.* *punta d'arco* *pp* *ord.* *s.p.* *ff* *3:2* *6:4*

Vla

s.p. *3:2* *mp* *ord.* *p*

Vc

s.p. *3:2* *p* *ord.*

Cb

8

con sord. *1 pizz.* *arco* *f* *2 pizz.* *p* *con sord.* *f* *con sord.* *pizz.* *f*

80

Vln I

6 sec.

1, 2 arco
r 3:2 >

pizz.
ord.

f

6 sec.

3, 4 arco
r 3:2 >

p

f < ff

B4

6 sec.

1 - 4 pizz.
non vib.

2 - 4 arco
non vib.

6 sec.

1, solo arco
non vib.

Vln. 2

1 - 4 pizz.
ord.
con sord.

arco
r 3:2 >

p

f

pizz.
3, 4 arco
r 3:2 >

pp

f < ff

1 - 4 pizz.
arco
r 3:2 >

p

molto vibr.

6 sec.

1 - 4 pizz.
arco
r 3:2 >

mp

molto vibr.

6 sec.

1, solo arco
espr.

Vla

6 sec.

1, 2 molto vibr.
arco
r 3:2 >

pp

ff

6 sec.

3 arco
r 3:2 >

f

1 - 3 pizz.
arco
r 3:2 >

pp

ff

6 sec.

1 - 3 pizz.
arco
r 3:2 >

mf

ff

Vc

1 - 3 pizz.
arco
r 3:2 >

f

6 sec.

1 - 2 pizz.
arco
r 3:2 >

f

pizz.
arco
r 3:2 >

molto vibr.

6 sec.

1 - 2 pizz.
arco
r 3:2 >

f

pizz.
arco
r 3:2 >

Souvenir I (2002)

B5

91

ord.

molto espr.

fff

Vln I

1, 2
senza sord.
non vib.

fff

3:2

1, solo

molto espr.

fff

2 - 4

ff

fff

B5

molto espr.

m.s.p.

ord.

m.v.

m.s.p.

ord.

m.v.

m.s.p.

ord.

m.v.

fff

ff

fff

Vc

ff

fff

Cb

ff

fff

1, 2
senza sord.
non vib.

3:2

fff

3:2

fff

1, 2
senza sord.
non vib.

fff

3:2

fff

3:2

fff

fff

3:2

fff

3:2

fff

3:2

fff

3:2

fff

1 - 3
senza sord.
just tremolo
s.p.

fff

Souvenir I (2002)

10

102

Vln solo

punta d'arco

pppp *pp*

3:2 *3:2*

pppp *pp*

1, 2, soli *espr.*

f *p*

espr. *f* *p*

espr. *f*

Vln I

pppp *pp*

3:2 *3:2*

pppp

2,3 *(non flag.)* *3:2* *3:2*

pppp *pp*

4 *pppp* *pp* *pppp* *pp* *pppp*

1 s.p. *ord.*

pppp *pp* *pppp* *pp*

2 *(non flag.)* *3:2* *3:2* *3:2*

Vla

pppp *pp* *pppp* *pp* *pppp* *pp*

3 *pp* *pppp* *pp* *pppp* *pp*

1 - 3 *pizz.* *con vib.* *arco*

ff *p*

s.p. *3:2*

1, 2 *con vib.* *3:2*

3 *con vib.* *s.p.*

Vc

senza sord. *m.s.p.*

pppp *pp*

senza sord. *m.s.p.*

sul A *pp* *3:2* *5:4* *pppp*

1 - 2 *3:2* *m.s.p.*

ff *p*

senza sord. *pizz.* *s.p.*

ff *p*

ord. *3:2*

ord. *3:2*

ord. *3:2*

ord. *3:2*

12 sec. B6

non vib. *senza sord.*

ff *p*

12 sec. B6

1 - 2 *3:2* *m.s.p.*

ff *p*

senza sord. *pizz.* *s.p.*

ff *p*

ord. *3:2*

ord. *3:2*

ord. *3:2*

ord. *3:2*

B6

12 sec.

non vib. *senza sord.*

ff *p*

1, 2, soli *espr.*

f *p*

espr. *f* *p*

espr. *f*

1 - 3 *soli* *espr.*

f *p*

espr. *f* *p*

espr. *f*

1 - 2 *3:2* *m.s.p.*

ff *p*

1 - 2 *3:2* *m.s.p.*

ff *p*

senza sord. *pizz.* *s.p.*

ff *p*

ord. *3:2*

ord. *3:2*

ord. *3:2*

ord. *3:2*

Souvenir I (2002)

D1

139

Vln solo

punta d'arco
ppp pp

Vln I

3.4 punta d'arco s.p.
ppp pp

Vln. 2

p
ppp

D2

con sord.
ord.

1, solo
p f p molto f

2, solo
mf mp

2-4
3:2 ff pp ff

D1

sim.
p <> <> <> <> <>

Vla

2,3 flautando sul G
ppp == pppp pp 3:2 sl.tr.

D2

p <> mp <> mf <> f <>

2
6:4 mf mp

Vc

1-2 flautando sul D
ppp flageolettes

Cb

8:3 ppp p 3:2 mp mf 5:4 f

5:4 5:4 5:4
mf mp

p molto f

158

Vln solo

Vln I

Vln. 2

Vla

Vc

Cb

D5

Vln solo

Vln I

Vln. 2

Vla

Vc

Cb

D5

<img alt="Musical score for orchestra, page 16, measures 158 to D5. The score includes parts for Vln solo, Vln I, Vln. 2, Vla, Vc, and Cb. Measure 158 starts with sustained notes from Vln solo and Vln I. Measures 159-160 show dynamic changes and rhythmic patterns. Measures 161-162 feature complex sixteenth-note figures. Measures 163-164 show sustained notes and dynamic shifts. Measures 165-166 continue the sixteenth-note patterns. Measures 167-168 show sustained notes and dynamic shifts. Measures 169-170 feature sixteenth-note patterns. Measures 171-172 show sustained notes and dynamic shifts. Measures 173-174 feature sixteenth-note patterns. Measures 175-176 show sustained notes and dynamic shifts. Measures 177-178 feature sixteenth-note patterns. Measures 179-180 show sustained notes and dynamic shifts. Measures 181-182 feature sixteenth-note patterns. Measures 183-184 show sustained notes and dynamic shifts. Measures 185-186 feature sixteenth-note patterns. 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Souvenir I (2002)

16

The image shows a page from the musical score "Souvenir I (2002)" by György Ligeti. The score is for orchestra and includes parts for Vln solo, Vln I, Vln 2, Vla, Vc, and Cb. The notation is highly complex, featuring multiple staves, many dynamics (e.g., ff, fff, s.t. con vib.), and various performance instructions like "fast trem.", "molto", "espr.", "ord.", "solo s.p., espr., sl. tr.", and "rit... tempo". The music is divided into measures by vertical bar lines, and each measure contains several groups of notes or rests. The instrumentation is rich, with multiple violins, a cello, and a bassoon providing harmonic and rhythmic support to the solo violin.

E Ritmicosenza sord.
non vib.

172

Vln solo *mf* *con vib.*

Vln I *mf* *pp* *am frosch,
on the
string* *col legno* *battuto* *ord.,
a.f.r.,
o.t.str.* *c.l.b.* *sim.* *mf* *ord.* *pp*

Vln. 2 *mf* *pp* *am frosch,
on the
string* *col legno* *battuto* *ord.,
a.f.r.,
o.t.str.* *c.l.b.* *sim.* *ord.* *pp*

Vla *pp* *1-3* *fff* *am frosch,
on the
string* *col legno* *battuto* *ord.,
a.f.r.,
o.t.str.* *c.l.b.* *sim.* *pp*

Vc *pp* *3:2* *fff* *am frosch,
on the
string* *col legno* *battuto* *ord.,
a.f.r.,
o.t.str.* *c.l.b.* *sim.* *ord.* *pp*

Cb *pp* *3:2* *fff* *am frosch,
on the
string* *col legno* *battuto* *ord.,
a.f.r.,
o.t.str.* *c.l.b.* *sim.* *ord.* *pp*

180

vln solo

Vln I

Vln. 2

vla

Vc

cb

vibr.

188

F1 *accel...*
(vibr.)

Vln solo

Vln I

Vln. 2

Vla

Vc

Cb

Musical score for orchestra, page 195, featuring six staves:

- Vln solo**: Treble clef, dynamic **f**. Measures 1-6 show sustained notes with slurs. Measure 7 starts with a grace note followed by a eighth-note pattern.
- Vln I**: Treble clef, dynamic **f**. Measures 1-6 show eighth-note patterns with 3:2 grace notes. Measure 7 starts with a grace note followed by a eighth-note pattern.
- Vln. 2**: Treble clef, dynamic **f**. Measures 1-6 show eighth-note patterns with 3:2 grace notes. Measure 7 starts with a grace note followed by a eighth-note pattern.
- Vla**: Bass clef, dynamic **mp**. Measures 1-6 show eighth-note patterns with 3:2 grace notes. Measure 7 starts with a grace note followed by a eighth-note pattern.
- Vc**: Bass clef, dynamic **mp**. Measures 1-6 show eighth-note patterns with 3:2 grace notes. Measure 7 starts with a grace note followed by a eighth-note pattern.
- Cb**: Bass clef, dynamic **mp**. Measures 1-6 show eighth-note patterns with 3:2 grace notes. Measure 7 starts with a grace note followed by a eighth-note pattern.

Measure 7 includes performance instructions: **s.p.** (sforzando) and **mf** (mezzo-forte).

Musical score for orchestra, page 10, measures 202-210. The score includes parts for Vln solo, Vln I, Vln 2, Vla, Vc, and Cb. The key signature changes between F2 (measures 202-208) and F3 (measures 209-210). Measure 202 starts with *ff* for Vln solo. Measures 203-208 show Vln I and Vln 2 playing eighth-note patterns with dynamics *f*, *ff cresc...*, *détaché legato*, and *ff cresc...*. Measures 209-210 show Vln I and Vln 2 playing sixteenth-note patterns with dynamics *fff cresc...*, *fff cresc...*, *détaché legato*, and *détaché legato*. Measures 211-216 show Vla, Vc, and Cb playing eighth-note patterns with dynamics *accel...*, *ff cresc...*, *ff cresc...*, *ff cresc...*, *ff cresc...*, *ff cresc...*, *détaché legato*, *détaché legato*, and *détaché legato*.

F4 ♩=80 accel...

216

Vln solo

Vln I

Vln. 2

br. acc.

br. acc.

F4 ♩=80 accel...

Vla

Vc

cb

br. acc.

br. acc.

br. acc.

2x **3x** **3x** **4x** **4x** **5x** rit... **80** molto rit... **40** **80** rit...

Vln solo **240** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.**

Vln I **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.**

Vln. 2 **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.**

Vla **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.**

Vc **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.** **ff** **ffff** **C.T.F.**

Cb **ff** **ffff** **C.T.F.**

Meno Mosso
Ritmico et Secco

1 - 4
am frosch,
on the string
col legno
battuto
ord.,
a.fr.,
on t. str.
c.l.b.

sim.

ffff

1 - 3
am frosch,
on the string
col legno
battuto
ord.,
a.fr.,
on t. str.
c.l.b.

sim.

ffff

1 - 2
am frosch,
on the string
col legno
battuto
ord.,
a.fr.,
on t. str.
c.l.b.

sim.

ffff

sim.

non dim.

12 sec.