

# Souvenirs

for horn and strings (2011/2020 - 18')

Corrado Maria SAGLIETTI (\*1957)

## 1. Buenos Aires

Tempo di Tango ♩ = 120

a tempo

Musical score for the first system of 'Buenos Aires'. The score is for Solo Horn in F, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is 'Tempo di Tango' with a metronome marking of ♩ = 120. The score begins with a 4-measure rest for the Solo Horn, followed by a 5-measure phrase starting with a trill and a five-fingered scale. Dynamics include *p*, *mf*, *f*, and *mf*. Performance instructions include *pizz.*, *arco*, *solo*, and *tutti*. A large watermark 'SAMPLE EXTRAIT' is overlaid on the score.

AUSZUG

a tempo

Musical score for the second system of 'Buenos Aires', starting at measure 8. The score is for Soprano Horn (S. Hn), Violin I (Vln I), Viola (Vla), Violoncello (Vc), and Double Bass (D. B.). The key signature is one flat and the time signature is 2/4. The tempo is 'a tempo'. The Soprano Horn part features a melodic line with dynamics *p*, *f*, and *mp*. The strings provide accompaniment with dynamics *mp* and *mf*. Performance instructions include *pizz.* and *arco*. A large watermark 'AUSZUG' is overlaid on the score.

Musical score for the third system of 'Buenos Aires', starting at measure 13. The score is for Soprano Horn (S. Hn) and Violin I (Vln I). The key signature is one flat and the time signature is 2/4. The Soprano Horn part begins with a melodic phrase marked *mp espressivo*. The Violin I part provides accompaniment with dynamics *mf* and *mp*. A large watermark 'AUSZUG' is overlaid on the score.

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19

S. Hn *mp* *sost.*

Vln I *mp*

Vln II *p*

Vla *mp* *p* *pp* *mp*

Vc. *mp* *p* *arco* *pizz.* *arco*

D. B. *mp* *p* *sul pont. mf* *mp* *arco*

# SAMPLE

26

S. Hn *mf*

Vln I *mp* *mf* *p* *mf*

Vln II *mp* *mf* *mf* *mf*

Vla *div.* *mf* *unis.* *p* *mf* *div.*

Vc. *mf* *p* *mf*

D. B. *mf* *f* *mf* *f* *mf*

*pizz.* *arco* *pizz.* *arco*

32

S. Hn *subito p* *mp*

Vln I *subito p* *mp* *pizz.* *mp*

Vln II *subito p* *mp* *mp*

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38

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*fp* *mf*

*arco* *mf*

*pizz.* *arco* *mf*

*mf* *mf* *mf*

*arco* *mf* *fp* *mp*

*mp*

**SAMPLE**

45

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *mf mp*

*p* *mf* *mp* *mf* *mp*

*p* *mf* *mp* *mf* *mp*

*mf* *mp* *mf* *mp* *mf* *mp*

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

*mf* *mp* *mf* *mp* *mf* *mp*

*mf* *mp*

**EXTRAIT**  
**AUSZUG**

52

S. Hn

Vln I

Vln II

*mf*

*pizz.* *arco* *mp*

*pizz.* *arco* *mp*

*pizz.* *arco* *mp*

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## 2. Venice

Tempo di Barcarola ♩ = 44 rit. a tempo

Musical score for measures 1-8. The score includes parts for Solo Horn in F, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (D major) and the time signature is 6/8. The tempo is marked 'Tempo di Barcarola' with a quarter note equal to 44, followed by 'rit.' and 'a tempo'. Dynamics include *p*, *mp*, *espr.*, and *pizz.*. Performance instructions include 'arco' and 'pizz.'. The Solo Horn part begins with a rest, followed by a melodic line starting at measure 2. The strings provide a rhythmic accompaniment with various articulations.

# SAMPLE

# EXTRAIT

# AUSZUG

Musical score for measures 9-15. The score includes parts for S. Hn, Vln I, Vln II, Vla, Vc., and D. B. The key signature is two sharps (D major) and the time signature is 6/8. Dynamics include *mp*, *espr.*, *leggiero*, *p*, *mp*, *div.*, *unis.*, *arco*, and *pizz.*. Performance instructions include 'arco', 'pizz.', 'div.', and 'unis.'. The Solo Horn part continues with a melodic line, marked 'leggiero'. The strings continue with their accompaniment, featuring various articulations and dynamics.

Musical score for measures 16-19. The score includes parts for S. Hn, Vln I, and Vln II. The key signature is two sharps (D major) and the time signature is 6/8. Dynamics include *mf*. Performance instructions include 'arco'. The Solo Horn part continues with a melodic line, marked 'mf'. The Violin parts continue with their accompaniment, featuring various articulations and dynamics.

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23

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*p*

*pizz.*

*p*

*arco*

*pizz.*

*p*

*mp*

*mp*

*pizz.*

*p*

*mp*

*mp*

*unis. pizz.*

*p*

*arco*

*mp*

*solo pizz.*

*mf*

*mp*

*tutti*

*p*

*mp*

*pizz.*

*p*

*mp*

# SAMPLE EXTRAIT AUSZUG

31

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*solo arco*

*mp*

*solo*

*p leggiero*

*mp*

*subito p*

*mp*

*solo arco*

*mp*

*subito p*

*mp*

*solo pizz.*

*p*

*arco*

*tutti*

*mp*

*solo arco*

*mp*

*subito p*

*mp*

*tutti arco*

*mp*

*p leggiero*

38

S. Hn

Vln I

Vln II

*tutti*

*mp*

*tutti*

*mf*

*p*

*mp*

*mf*

*mf*

*mf*

*fp*

*p*

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# 3. Los Angeles

Tempo di Contemporary R&B  $\text{♩} = 88$

Musical score for Solo Horn in F, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *pizz.* and *arco*. Measure numbers 1 and 2 are indicated above the Solo Horn staff.

Musical score for S. Hn, Vln I, Vln II, Vla, Vc., and D. B. The score includes dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like *pizz.*, *arco*, and *alla chitarra*. Measure numbers 7 and 14 are indicated above the S. Hn staff.

Musical score for S. Hn, Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *mf*, *mp*, and *f*, and performance instructions like *pizz.* and *arco*. Measure numbers 14 and 15 are indicated above the S. Hn staff.

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21 *con sord.*  
*mf*

Vln I *mf* *subito p* *mf* *pizz.* *mp* *mf*

Vln II *mf* *subito p* *mf* *pizz.* *mp* *mf*

Vla *arco* *mf* *subito p* *mf* *pizz.* *mp* *mf*

Vc. *mf* *subito p* *mf* *pizz.* *mp* *mf*

D. B. *mf* *subito p* *mf* *pizz.* *mp* *mf*

**SAMPLE**

28

S. Hn. *f*

Vln I *arco* *unis.* *mf* *fp* *mf* *pizz.*

Vln II *arco* *mf* *fp* *mf* *pizz.*

Vla *unis. arco* *mf* *fp* *tutti* *mf* *pizz.*

Vc. *div. arco* *mf* *fp* *tutti* *mf* *pizz.*

D. B. *mf* *fp* *tutti* *mf* *pizz.*

**EXTRAIT**

**AUSZUG**

35 *senza sord.*  
*f*

S. Hn. *f*

Vln I *mp* *mf* *div. arco* *mf* *unis.* *f*

Vln II *mp* *mf* *div.* *mf* *unis. arco* *f*

Vla *pizz.* *mp* *div.* *mf* *unis. arco* *f*

Vc. *mf* *div. arco* *mf* *unis.* *f*

42

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*mf* *f* *tr* *f* *mf* *f* *mf* *f* *mf* *tr* *f* *mf* *div.*

*fp* *f* *fp* *f* *f*

49

S. Hn

Vln I

Vln II

Vla

Vc.

D. B.

*pizz. div.* *mf* *arco* *fp* *tutti* *alla chitarra* *mp* (3) *mp*

*pizz.* *arco* *fp* *pizz.* *alla chitarra* *f* (3) *mp*

*pizz.* *arco* *fp* *pizz.* *alla chitarra* *f* (3) *mp*

*unis. pizz.* *arco* *fp* *div. col legno* *f* *tutti* (3) *mp*

*pizz.* *arco* *fp* *arco col legno* *f* (3) *mp*

*f* *mp*

56

S. Hn

Vln I

Vln II

Vla

*chee chee chee chee chee chee* (6) (7) *chee chee chee chee chee chee* (8)

(1) *arco* *p* *solo sul pont.* *arco* *mp* *pizz.* *mp*

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# 4. Paris

$\text{♩} = 70$        $\text{♩} = 60$        $\text{♩} = 70$        $\text{♩} = 60$

Solo Horn in F

Violin I solo

Violin II pizz. with two fingers, imitating mandolin

Viola solo

Violoncello solo

Double Bass

SAMPLE  
EXTRAIT  
AUSZUG

$\text{♩} = 70$       *Tempo* *valzer moderato*  $\text{♩} = 60$

S. Hn tutti, div.

Vln I tutti, div.

Vln II tutti, div.

Vla tutti

Vc. tutti

D. B. tutti

*mp* *mf* *mp* unis. div.

*p* *p* *p* *p*

*p* pizz.

20 *like a mandolin - come un mandolino*

S. Hn

Vln I unis. pizz. solo arco tutti pizz.

Vln II

*mp* *p* *mp* *p*

30

S. Hn

*mp* *mf*

solo arco

tutti

Vln I

*mp* *mf* *mp*

tutti arco

Vln II

*mp* *mf*

Vla

arco

*mp*

Vc.

arco

*mp*

D. B.

*mp*

# SAMPLE

40

S. Hn

*f* *mf* *f* *mf*

dolce

Vln I

*mf* *f* *mf*

Vln II

*mf* *f* *mp* *mf* *mp*

Vla

*mf* *f* *mp* *mf* *mf*

div.

unis.

Vc.

*mf* *mp* *mf* *mp* *mf*

D. B.

*mf* *mp* *mf* *mp* *mf*

arco

unis. alla chitarra pizz.

*mf* *mp* *pizz.*

49

S. Hn

*mp* *mf*

Vln I

*p* *mp* *mf*

arco

Vln II

*mf*

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58

S. Hn *mf* *mp*

Vln I *p* *mf* *mp* *mf*

Vln II *p* *mf* *mp* *mp* solo pizz. (come prima)

Vla *mf* *mp* *mp*

Vc. *mf* *mp* *mp* div. pizz.

D. B. *mf* *mp*

SAMPLE

67

S. Hn *mf*

Vln I *mp* *mf* *f*

Vln II *mp* *f* *f*

Vla *mp* *mf* *f*

Vc. unis. arco *mf* *f* *f*

D. B. *mf* *f* *f* arco

tutti arco

75

S. Hn *f* *mp*

Vln I *mf* *mf* *mp*

Vln II *mf* *mf* *mp* div. unis. div.

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