



HARRI WESSMAN

Concertino pasuunalle ja jousiorkesterille “Muumimaisuuksia”

Concertino for Trombone and String Orchestra 1933

1. *Andante – Moderato – Allegro – Moderato*
2. *Adagio – Andante*
3. *Vivace, tempo giusto*

Trombone & Piano

M061B

ISMN M55003-079-4

**Modus
Musiikki**

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Johdanto

Concertino pasuunalle ja jousiorkesterille on järjestyksessä toinen sävellys, jonka olen kirjoittanut yhteistyössä saman nuoren ja lahjakkaan pasunistin kanssa, joka opiskelee Joensuun konservatoriossa ja jolle tämä sävellys on omistettu. (Edellinen oli vuotta aikaisemmin pasuunalle ja pianolle kirjoitettu "Viisi pasuunakappaletta Minna Kajanderille", julk. LOVE KUSTANNUS).

Concertinoa kirjoittaessani Minnan rekisterin yläraja oli b^1 , ja kolmea ensimmäistä pedaaliääntä voitiin käyttää turvallisesti. Concertinon korkein nuotti on a^1 , ja mainitut pedaaliäänet esiintyvät sävellyksen toisessa osassa. Viimeisen osan triolikuviot perustuvat Minnan ilmoittamaan repetitionopeuteen. Jousiorkesteriosuus on ajateltu nuorille soittajille. Altoviulustemmaa voidaan tarvittaessa soittaa kolmansilla viuluilla. Toivon, että nämä näkökohdat eivät kuitenkaan olisi esteenä sille, että myös ammattilaiset voisivat soittaa tätä kappaletta.

Concertino pasuunalle ja jousiorkesterille kantoesitettiin Joensuussa 21. helmikuuta 1994. Kirjoitin Istvan Zaborszkielle, joka johti kantaesityksen: "Tämä musiikki ei näytä monimutkaiselta. Kuitenkin olisi tärkeää soittaa se yhtä romantisesti ja pateettisesti, kuin mikä tahansa Tshaikovski-kappale, vaikka musiikki kielipiltaan on aika erilaista. Sävellyksen kahdessa ensimmäisessä osassa tempo voi olla jonkin verran taipuisa, niissä periodien rajat tulisi artikuloida kauniin agogisesti."

Harri Wessman

Introduction

Concertino for Trombone and String Orchestra is the second composition I have written in collaboration with the talented young trombone student at the Joensuu Conservatory to whom it is dedicated. (The first was "Five Trombone Pieces for Minna Kajander" for trombone and piano written one year earlier, and published by EDITION LOVE).

At the time this concertino was written, Minna's upper range limit was b^1 , and she reached the first three pedal notes safely. The highest note in the concertino is a^1 in the second movement, and the pedal notes mentioned are used in the first movement. The triplet figures in the last movement were based on the speed with which she was able to perform fast, repeated notes. The string orchestra may consist of young players. In addition, the viola part is playable by third violins. I hope these considerations will not exclude professional performances of the piece.

In a letter to Istvan Zaborszki, who conducted the first performance in Joensuu on 21 February 1994, I wrote: "The music doesn't look complicated. Nevertheless it is important to play it with romantic, pathetic expression, like any piece by Tchaikovsky, although the musical language is very different. In the first two movements the tempos may be somewhat flexible, and the borders of the periods should be beautifully, agogically articulated."

Harri Wessman



Pasunisti Minna Kajander ja Joensuun konservatorion sinfoniaorkesterin jouset

*Omistettu Minna Kajanderille
Dedicated to Minna Kajander*

Concertino pasuunalle ja jousiorkesterille "Muumimaisuuksia"

Concertino for Trombone and String Orchestra

I

Andante
♩ = ca 84

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The first system of the musical score consists of three staves. The top staff is for the Trombone, starting with a dynamic marking of *f* and featuring a melodic line with a long slur. The middle staff is for the String Orchestra, starting with a dynamic marking of *mf* and containing block chords. The bottom staff is the bass line, starting with a dynamic marking of *f* and featuring a rhythmic pattern of eighth notes.

5

The second system of the musical score consists of three staves. The top staff continues the Trombone line with a dynamic marking of *mf*. The middle staff continues the String Orchestra part with block chords. The bottom staff continues the bass line with a rhythmic pattern of eighth notes.

The third system of the musical score consists of three staves. The top staff continues the Trombone line with a dynamic marking of *f*. The middle staff continues the String Orchestra part with block chords and a dynamic marking of *mf*. The bottom staff continues the bass line with a rhythmic pattern of eighth notes.

II

Adagio
♩ = ca 76

5

Musical score for measures 1-5. The score is in common time (C) and features a piano (p) dynamic. The upper staff is marked *(archi con sord.) cantabile* and the lower staff is marked *legato*. The music consists of sustained chords in the upper staff and a melodic line in the lower staff. A *mf* dynamic is indicated in the upper staff at measure 3. A large slur covers the lower staff across all five measures.

10

Poco ten.

Empty musical staff for measures 6-10.

Musical score for measures 6-10. The upper staff continues with chords, marked *p* at measure 6 and *mf* at measure 8. The lower staff has a melodic line marked *mp* at measure 6 and *mf* at measure 8. A large slur covers the lower staff across all five measures.

15

A tempo

Stringendo

Empty musical staff for measures 11-15.

Musical score for measures 11-15. The upper staff has chords marked *mf* at measure 11 and *p cresc.* at measure 15. The lower staff has a melodic line marked *f* at measure 11. A large slur covers the lower staff across all five measures.



Vivace, tempo giusto

$\text{♩} = \text{ca } 144$

(archi pizz.)

pp *cresc.*

5

p *cresc.* 3 3 3 3 3 3 3 3

10

f *mf* *cresc.*

mf