

Eero Hämeenniemi

# Chamber Concerto

for violin and string orchestra

1998



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Eero Hämeenniemi

CHAMBER CONCERTO for violin and strings

minimum size of the orchestra: 3-3-2-2-1, maximum: 6-5-4-3-2

In most ways this piece is quite a normal little concerto in four movements, but it has got one special feature quite uncommon in the genre; it includes improvised sections.

Improvisation is an integral part of almost all the great musical traditions of the World but, rather sadly, it has been neglected in Western classical music during the ending century. The concerto is an attempt to re-introduce improvisation into our tradition in a small way and on a modest scale, but beginnings are often small.

Music uses sound to give time a structure. I feel that music should reflect our experience of time in its whole richness and multidimensionality. Improvised music creates a special kind of time experience that is very difficult (or impossible) to reach any other way. This is why improvisation is so vital to music: not as a chance to show off one's technical virtuosity, not even as a way of demonstrating one's command of the musical language, but as a unique way of creating and experiencing time. The time experience that improvised music at its best creates has at least two important characteristics:

- 1) during improvisation time seems to expand. Things will take a little longer, but the listener will not lose interest. We simply listen in a different way. Maybe this shift of mode is analogous to the way we listen to spoken language as compared to a recitation of a poem or a scripture. Speaking, after all, is usually a form of improvisation.
- 2) improvisation makes us focus in on the 'here and now' aspect of musicmaking. This can bring about a very intense experience. After all the creative act that (in Western classical music) is usually far from us both in time and in space happens right there in front of our very eyes.

The first movement of the concerto has more improvised sections than the other movements. This has a dramaturgical reason. In the beginning the work in a way meditates upon its materials and looks for ways to proceed. When the same musical ideas return in the last movement, they are presented in preplanned sequence and proceed in a way that strives to create an illusion of logic, even inevitability. It is very important to realise that the improvised sections in this work are not meant to be diffuse 'cadenzas' in the customary way of the Western concerto; they are meant to advance the musical argument.

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Technical notes:

Improvisation I begins with a melody presented in approximate time values. After that the improvisation proper begins. The scale has a hierarchical structure: d, f, a-flat and b are the strong notes, e-flat, g-flat and b-flat the subsidiaries, while c-sharp, e-flat (again) etc. act as chromatic embellishments for d, f and a-flat. The notation reflects this structure. (The octaves are free) Each phrase ends with the downward jump b-d.

In improvisation II each phrase begins with the given jump a-b. The improvisation uses parallel sixths. Semitones, wholetones, but occasionally other intervals can be used. Use your imagination. The composer will applaud everything that works.

The improvisation happens in octaves in improvisation III, and there should be pauses to allow for the comments of the second II violin.

Improvisation IV is the only place in the piece where orchestral musicians join in the improvisation. The octaves should grow and GROW.

There are a lot of parallel sixths in this piece and they make a come-back in improvisation V. Semitones, wholetones and tritones are the preferred intervals. Keep the theme in parallels in mind.

Improvisation VI begins with a forte entrance, after which the soloists will meditate on g-flat and a-flat. Here is a change to use dynamics, crescendi, diminuendi, string colorings, imagination.

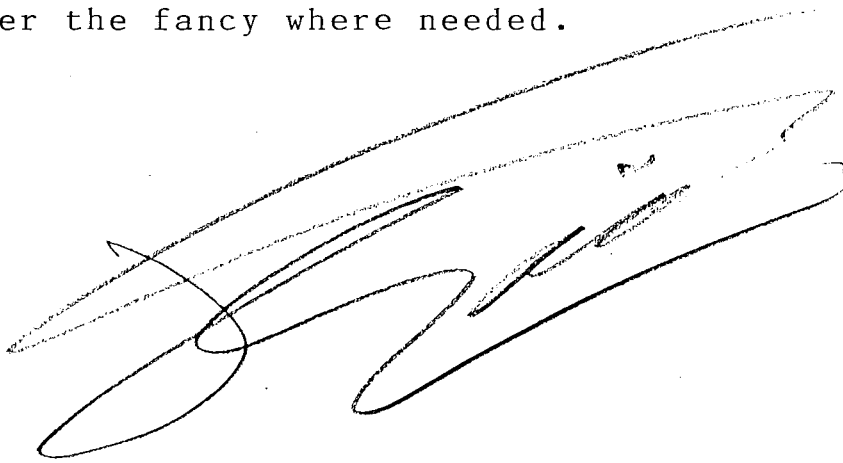
In improvisation VII the melody disintegrates gradually. Make it freer and (sorry more and more free) freer. Fade out. Beautiful!

In improvisation VIII the soloist has a chance to display her rhythmical imagination. Play against the steady background.

I have given starting points, but YOU are the person improvising. Do not be timid.

The answer to every question beginning: 'am I allowed to....' is yes.

Good taste will temper the fancy where needed.

A handwritten signature in black ink, consisting of several overlapping loops and lines, positioned above the promotional seal.

Chamber Concerto

E. O. Hämäläinen - 97

Kamarikonseritto

violote + jousille (min: 3-3-2-2-1)  
(max: 6-5-4-3-2)

*Andante*

I.

Solo

Handwritten musical score for the first section, marked *Andante*. It features a solo line and a full orchestral accompaniment. The solo line begins with a 4/4 time signature and a key signature of one sharp (F#). The score includes various dynamics such as *ff*, *pp*, *f*, *mp*, and *p*. There are also performance instructions like *ord.* and *pp*. The music includes triplets and slurs.

IMPROVISATION I

⑤ Libero

exit

Solo

Handwritten musical score for the improvisation section, marked *Libero*. It features a solo line with a key signature of one sharp (F#) and a tempo marking of *Libero*. The solo line includes a triplet and various dynamics like *mp* and *f*. There are also performance instructions like *pp* and *mf*. The section ends with an *exit* marking.

VII/1

altri

VII/2

altri

vle

Handwritten musical score for the orchestral accompaniment during the improvisation section. It includes staves for Violin I/II, Viola, and Cello/Double Bass. The score features various dynamics like *pp* and *p*, and includes performance instructions like *pp* and *mf*. There are also markings for *2.* and *exit*.

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Solo

VI.I/2

VI.I/1+  
altini

VI.I

Vle

Vcl.  
tutti

cb.

6

9/14

P133

arco

### IMPROVISATION II

10 Libero

Solo

VI.II

Vcl.1

cb.

exit

tutti arco

Solo

11

15

pccof

ff

f

mf

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cb.

IMPROVISATION III

(16) *Libero*

Solo

VI. II/1

VI. II/2

Vcl.

Vcl. 1.

cb.

mp — p

mf

ff

IMPROVISATION IV

(17)

Solo

1. VI. 2.

3. VI. II/1

vle.

Vcl. 1.

cb.

p

f

ff

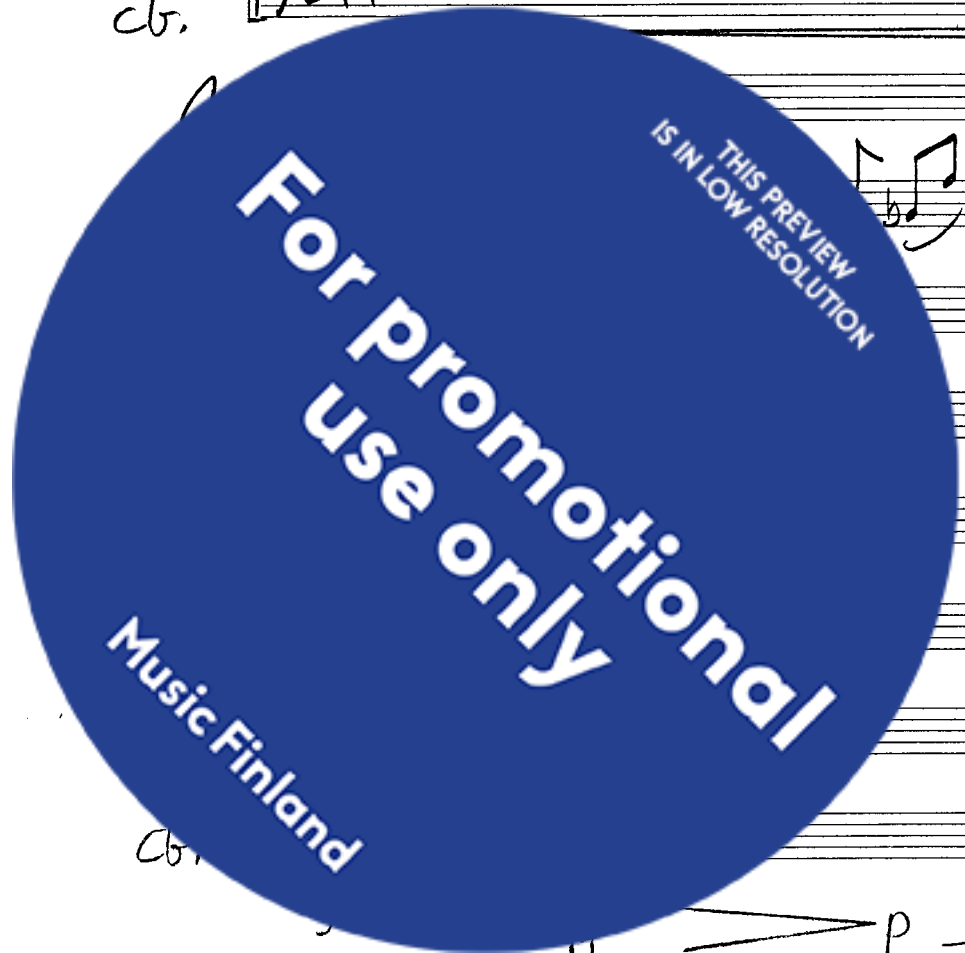
(19) *Cavatille* (20)

mp

mp

mp

3



p - 3 -

*Solo*

*Poco f* *legato* 7 *mp* *Poco p* *legato* 77 *mp* (25) 8va

Vl I/1  
Vle 1  
Vle 2  
Vcl. 1  
Vcl. 2  
Cb. 1

*Poco mosso*

*Solo*

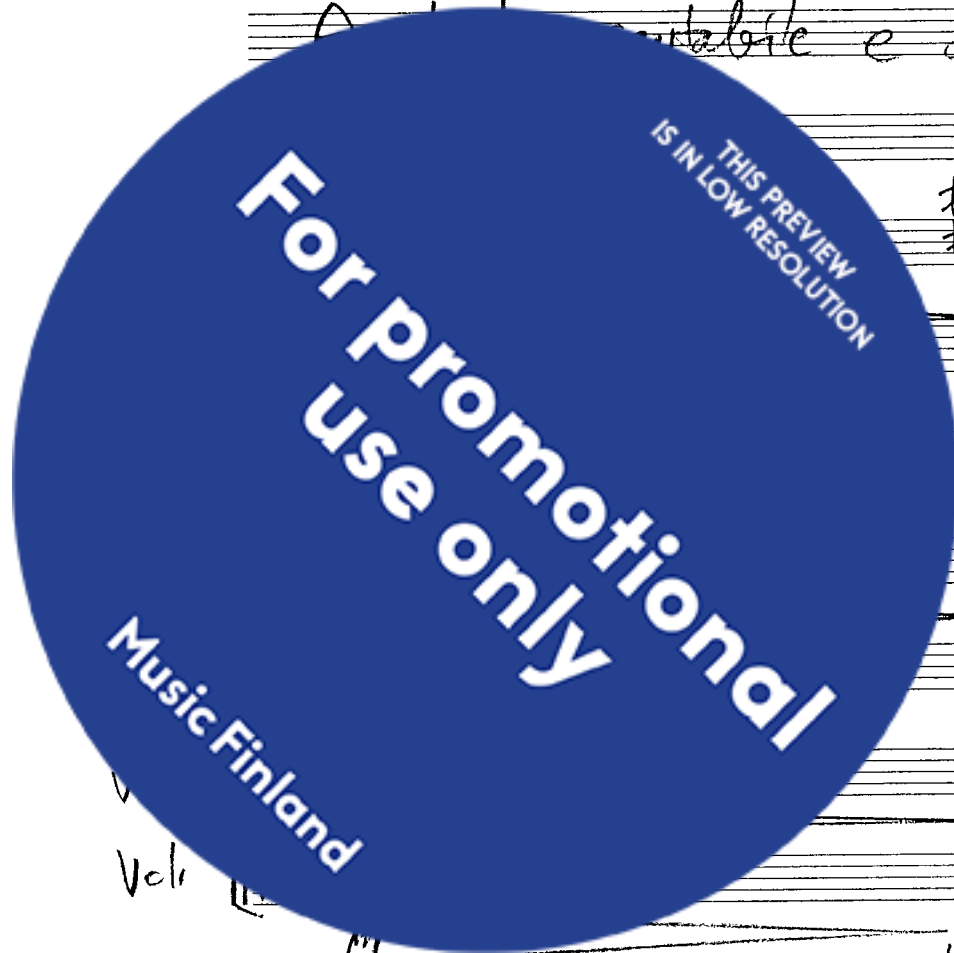
Vl I  
tutti  
Vl II

Vle  
tutte

Vcl.  
tutti

cb.

*Andante e sostenuto*



*ppp* *mp* *pppp* *ppp* *ppp* *ppp*

—4—



*Allegro* (120-116) II

Solo + VI.I arco  
VI.II  
arco Vle.  
Pizz. Vcl.

Pizz. (5)

Solo

VI.I div.  
VI.II  
Vle. div.  
Vcl.  
Cb.

arco  
PPP arco  
Poco f  
Poco f  
Poco f  
mf

5/8

Solo

mf

3



(20)

Pizz.

Solo + VI.I arco

VI.II

Vle.

Vcl. div.

Cb.

mf

mp

Poco f

Pizz

mf

Poco f

f

(25)

Solo arco

VI.I+II

Vle. div.

(Solo) Vcl. div. (attri)

Cb.

mp

f

arco

mp

arco

mp

arco

P

arco

mp

IMPROVISATION V

(29)

Libero

Solo

orchestra in tempo (from cb.)

ff

f-mp

fff

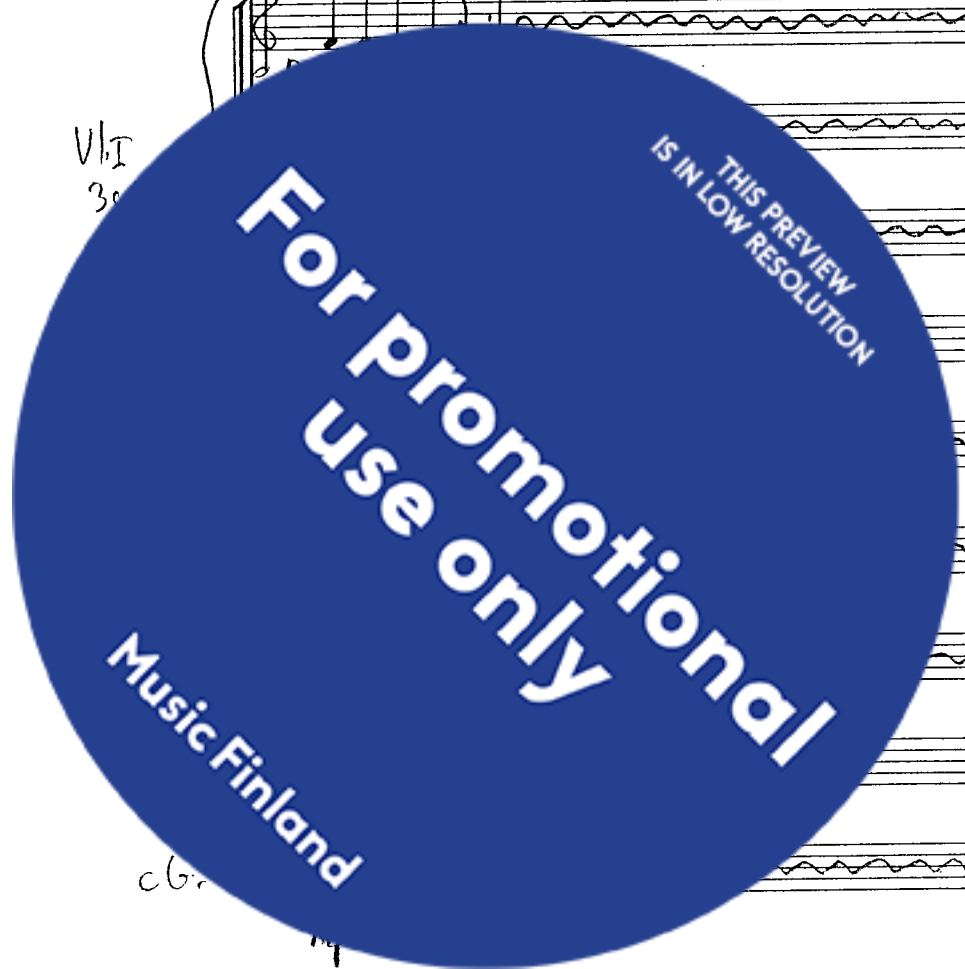
beginning of a bass cycle

ext

VI.I 30

Cb.

last cycle



(30)

Solo  
Vl. I  
Vl. II  
Vle  
Vcl. div.  
Cb.

ff  
mp Pizz.  
mp Pizz.  
mp  
mp Pizz.  
mp  
ff  
mp

3  
(arco)

35

Solo  
Vl. I  
Vl. II  
Vle  
Vcl.

Solo ad lib.  
arco  
mp  
mp  
mp  
mp  
mp  
mp  
mp  
mp  
p  
poco f

9/4  
2/4

40

Solo  
Vl. I  
Vl. II  
Vle  
Vcl.

45

5  
5  
ff  
f

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(55)

Solo

*allegro*

*f*

*pp*

*Pizz*

*pp*

*pp*

VI  
3 soli

VI II +  
Tutti

Viol  
div

Vcl.  
div.

cb.

*mp*

(60)

Solo

*pp*

*pp*

*pp*

*pp*

VI II  
Soli

VI II +  
Tutti

*pp*

*pp*

*pp*

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(65)

Solo cresc poco a poco...

Solo

Handwritten musical notation for the Solo part, measures 65-70. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The music features a melodic line with various dynamics and articulations. A *ff* dynamic is marked at the beginning, and a *cresc poco a poco* instruction is written above the staff. A *3/2* time signature change is indicated below the staff.

ord.

VI. I  
Soli

VI. II  
Soli

III  
Violini  
attori

Uc  
div.

Viol.

cb.

Handwritten musical notation for the orchestral accompaniment, measures 65-70. The score includes staves for Violin I and II (Soli), Violin III (attori), Viola (div.), Violoncello (Viol.), and Contrabasso (cb.). The notation shows various rhythmic patterns and dynamics across the instruments.

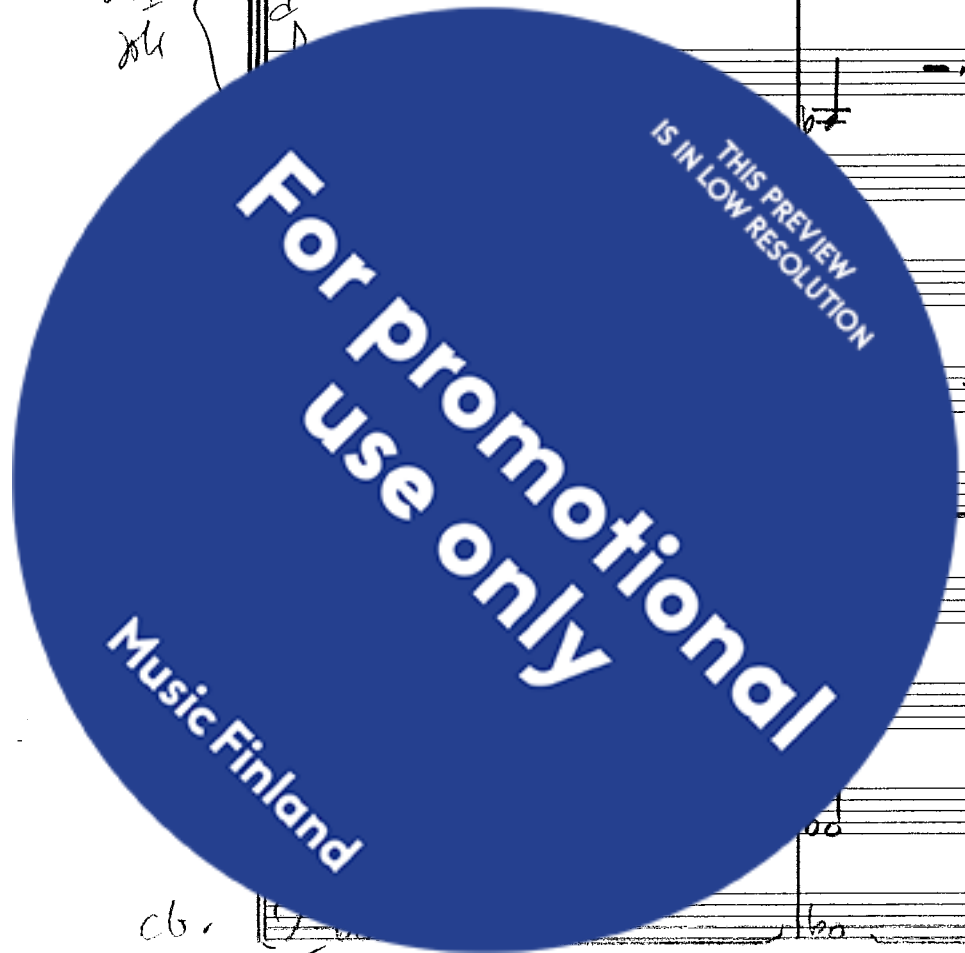
*Solo sempre cresc. - - - - - ff*

Solo

Handwritten musical notation for the Solo part, measures 70-75. The notation includes a treble clef, a key signature of two flats, and a 2/2 time signature. The music features a melodic line with various dynamics and articulations. A *ff* dynamic is marked at the beginning, and a *cresc* instruction is written above the staff. A *5* and *3* are written below the staff.

VI. I  
Soli

Handwritten musical notation for the orchestral accompaniment, measures 70-75. The score includes staves for Violin I (Soli), Violin II, Violin III (arco), Viola (div.), Violoncello (Viol.), and Contrabasso (cb.). The notation shows various rhythmic patterns and dynamics across the instruments.



Solo *ff* *mp*

VI, II 2504  
attni

VI, II 2504  
attni

Vle

Vel.

cb.

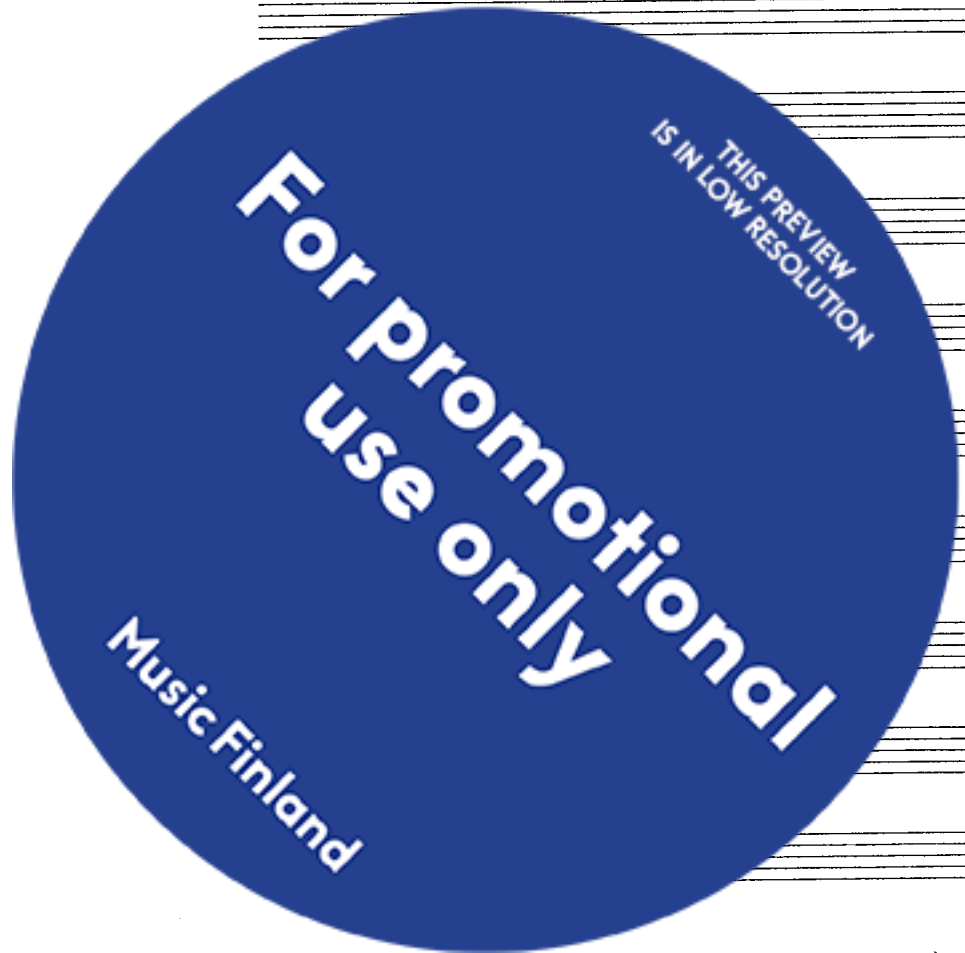
80

Solo *mp* *f*

cb. *ppp*

85 *Pizz.*

90



*d* Adagio

III *Macouze*

Solo

2/2

pp, mp

VI.I  
div a 3  
(or 3 solos)

pp, mp

VI.II  
3 soli

p

tutti  
VI.II

pizz.  
mp

Vle

Vol.

Ob.

ppp, pp, mp

Solo

5

robato

Poco f

3/4, 5/16

VI.II

VI.I  
altri +  
VI.II

mp



Solo

2/2

Viol. I

Viol. II

Vla.

Vcl.

Cb.

*Poco f*

*pp*

*mf*

*4 soli*

*2 soli*

Solo

Viol. I

Viol. II arco div.

Vla. Solo

Vla. altre

Vcl.

*Pi33,*

*doloroso*

*mp*

*p*

*mp*

*5*

*3*

*3*

Solo

Viol. I div.

Viol. II

*Poco f*

*mp*

*f*

*f*

*arco*

*S.P.*

*pp*

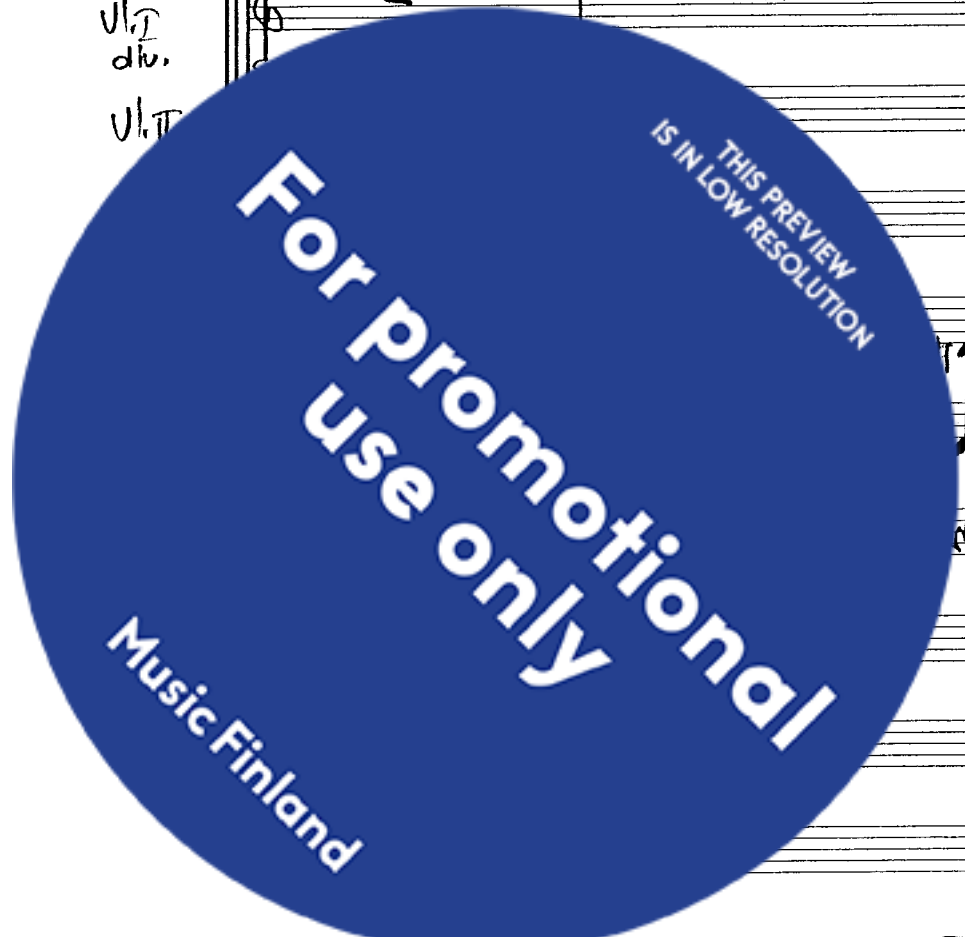
*p*

*pp*

*3*

*3*

*pp*





(25)

Solo

Ul. I div.

Ul. II

Vle.

Vcl.

Cb.

(s.p.)

Pizz.

pp

p

ff

mf

f

(39)

Solo

Ul. I div.

Ul. II

Vle.

Vcl.

Cb.

Siva

ord.

arco

ff

mf

f

(35)

Solo

Ul. I

Vcl.

Cb.

ff

mf

f



Solo

V.I. 2 soli Vcl.

cb.

3 rit.

pp

mp

IMPROVISATION VI

40  
Libero

Solo

f

p-f

freely

Solo

accel, rit. libero

U.I. Solo

3 3 6

freely accel, rit.

pp

pp

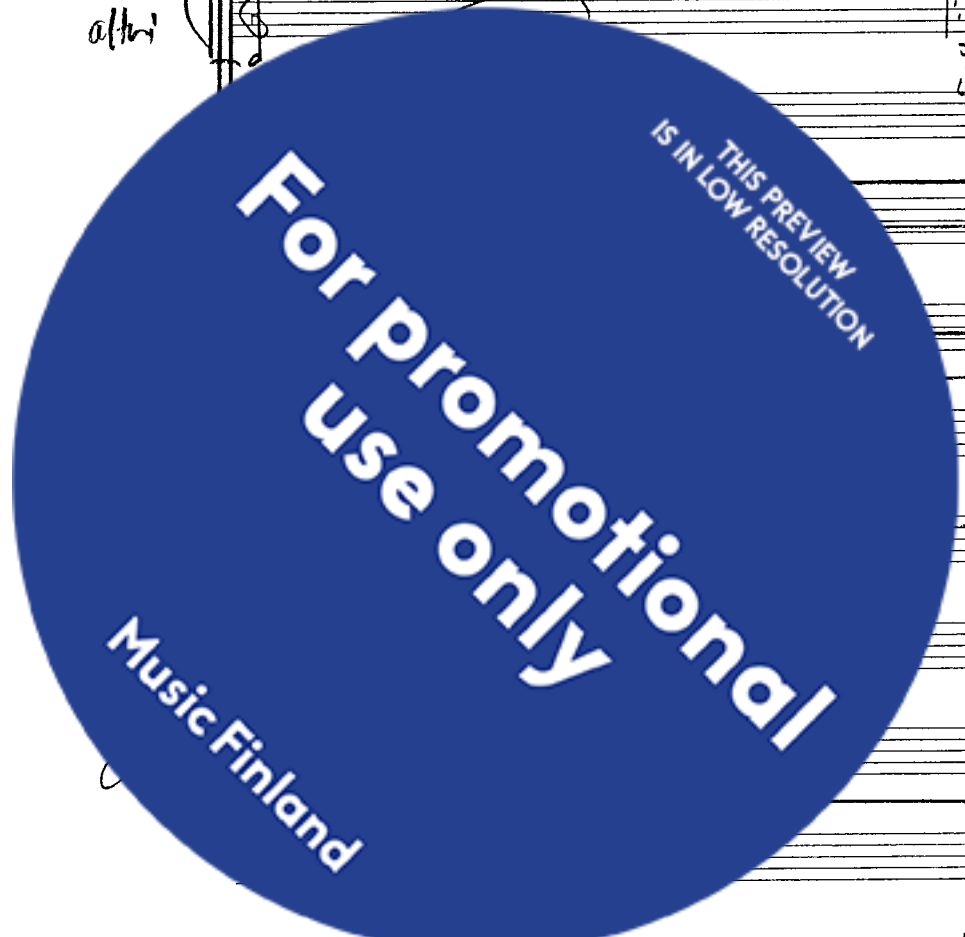
freely accel, rit.

freely accel, rit.

pp

pp

back ground



Solo *f* *freely*

back ground

Solo *f* *freely* *rit* *ext* *rit* *mp*

b.g.

*ppp*

IMPROVISATION VII

① 'tempo' but freely

Solo *mp-pp (f)* *more freely (repeat, change order)*

A) *mp* *pp* *f* *mp* B)

Vlc *pp*

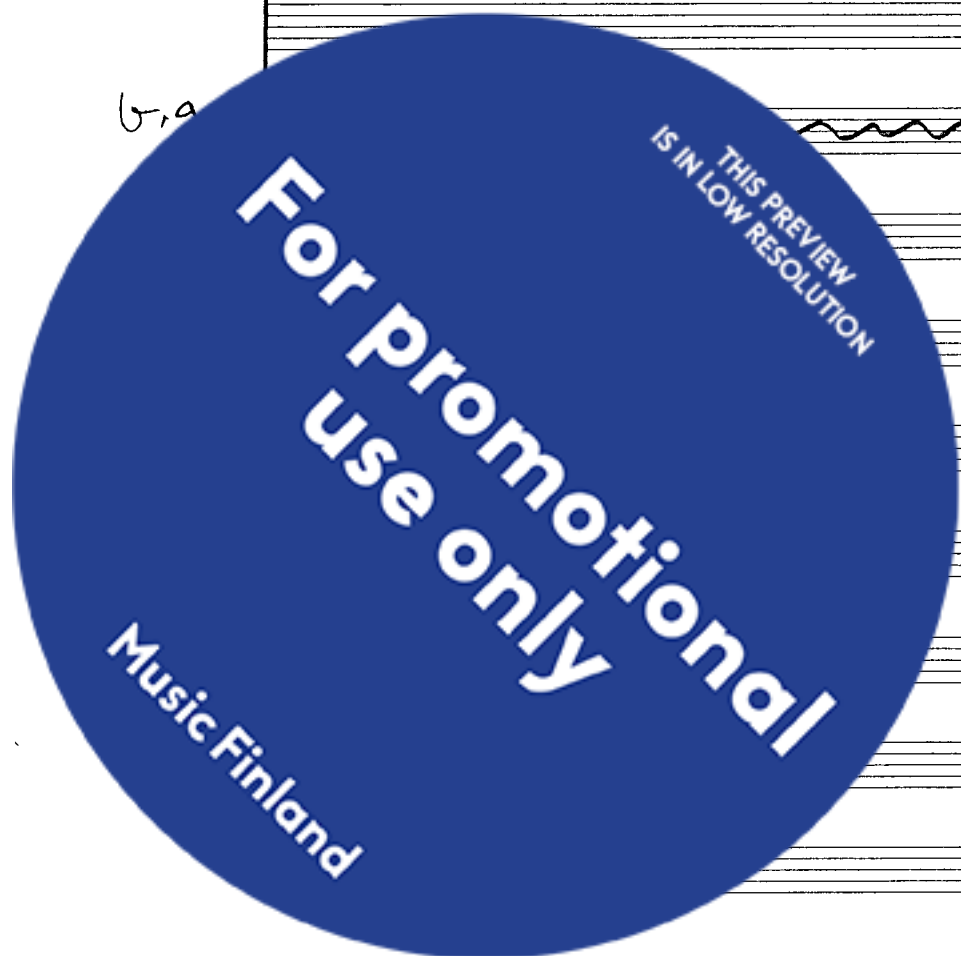
Viol. Solo *pizz. freely* *p*

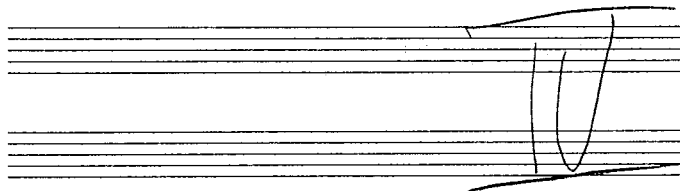
cb. *pp*

Solo *even more freely, repeat, meditate, finale*

c) *mp* *pp* *f* *mp*

b.g.





conductor: bring out the permutations of 4-3-3-2 etc. very clearly

# Allegretto (1) ma molto energico

Solo

VI, I div. VI, II div.

Vle

Vcl.

Cb.

⑦

(3) (4) (2) (3)

ff ff ff ff ff

ff ff ff ff ff

ff ff ff ff ff

ff ff

Solo

Vcl.

Cb.

⑤

(3) (4) (3) (2) (2) (3) (4) (3)

ff mp

(P)

(P)

Solo

Solo VI, I attaca

8va

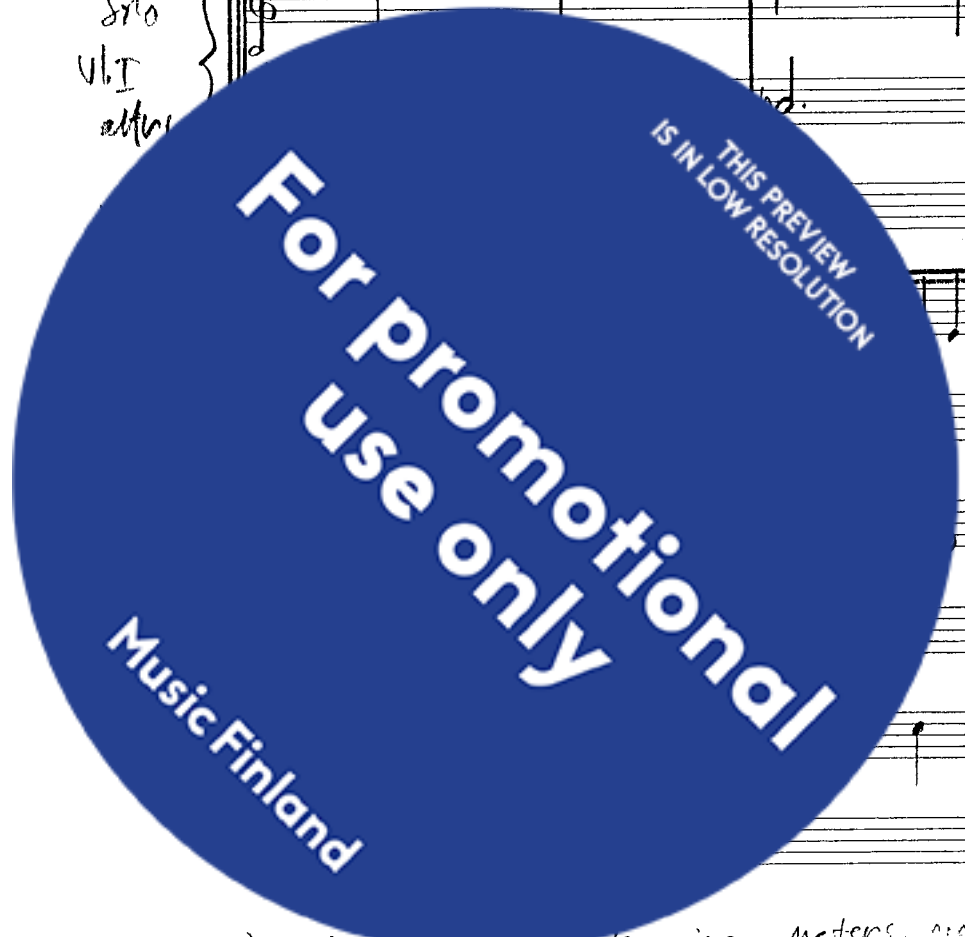
⑩

mp

sonore! (very little vibrato) mf

mp

mp



\* think in ... changing meters, not 2/3 3/4 etc.

Solo

15

VI.I tutti

VI.II

vle unis.

Vcl. div.

cb.

*f* *ff* *mp* *sim.* *mp* *ff* *mp*

*Pizz.* *mp* *sim.* *Pizz.* *mp* *sim.* *Pizz.* *mp*

Solo

20

VI.I

VI.II

vle

Vcl. div.

cb.

*mp* *ff* *mp* *ff* *mp* *ff*

*arco* *Pizz.* *arco* *Pizz.* *arco* *Pizz.* *arco* *Pizz.*

*arco pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

*arco pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

IMPROVISATION VIII

24 Libero

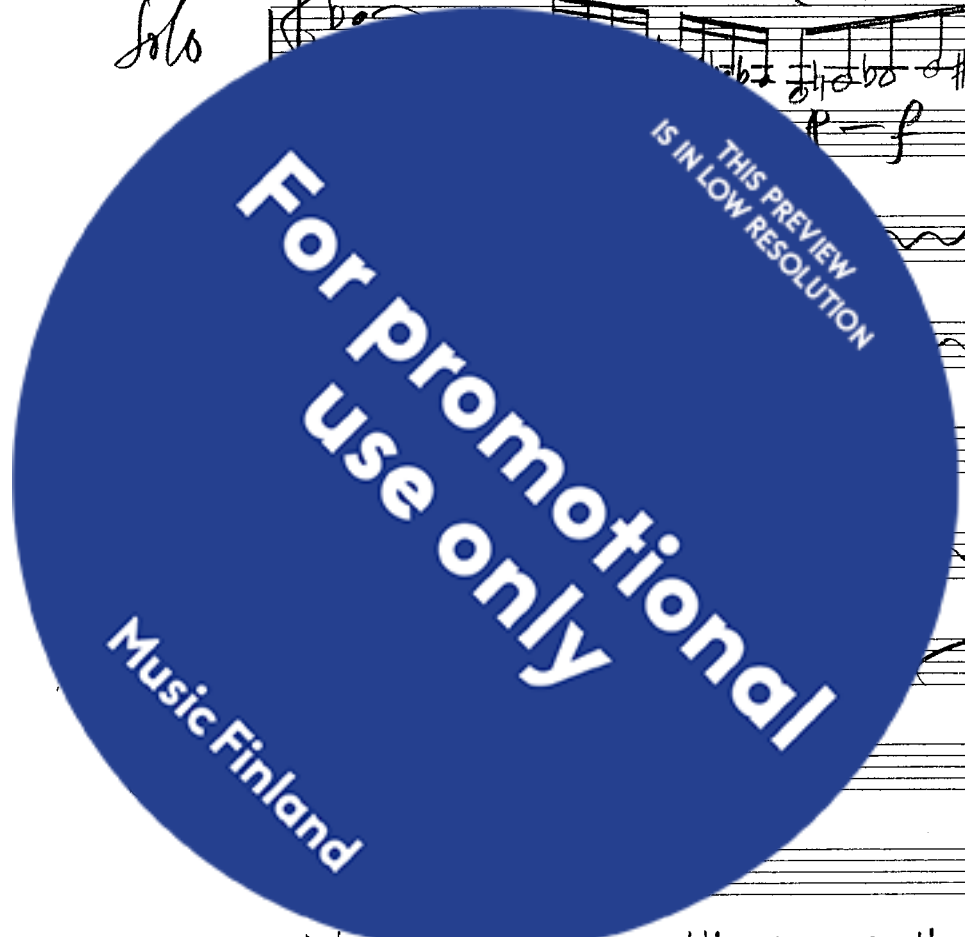
(rhythms) 3+4+2 etc

Solo

*f* *mf* *mf*

*exit*

*stop*



\* both hands play with c on the beat (the lower goes along first!) - 17 -

(25)

Solo

Vl. I

Vl. II

Vle. div.

arco

Vcl. div. arco

mp

p

pp

mp

ff

(30)

Solo

Vl. I

Vl. II

vle.

Vcl. unis

Cb.

pp

p

mp

ff

(35)

Solo

Vl. I

Vl. II

vle.

Vcl. unis

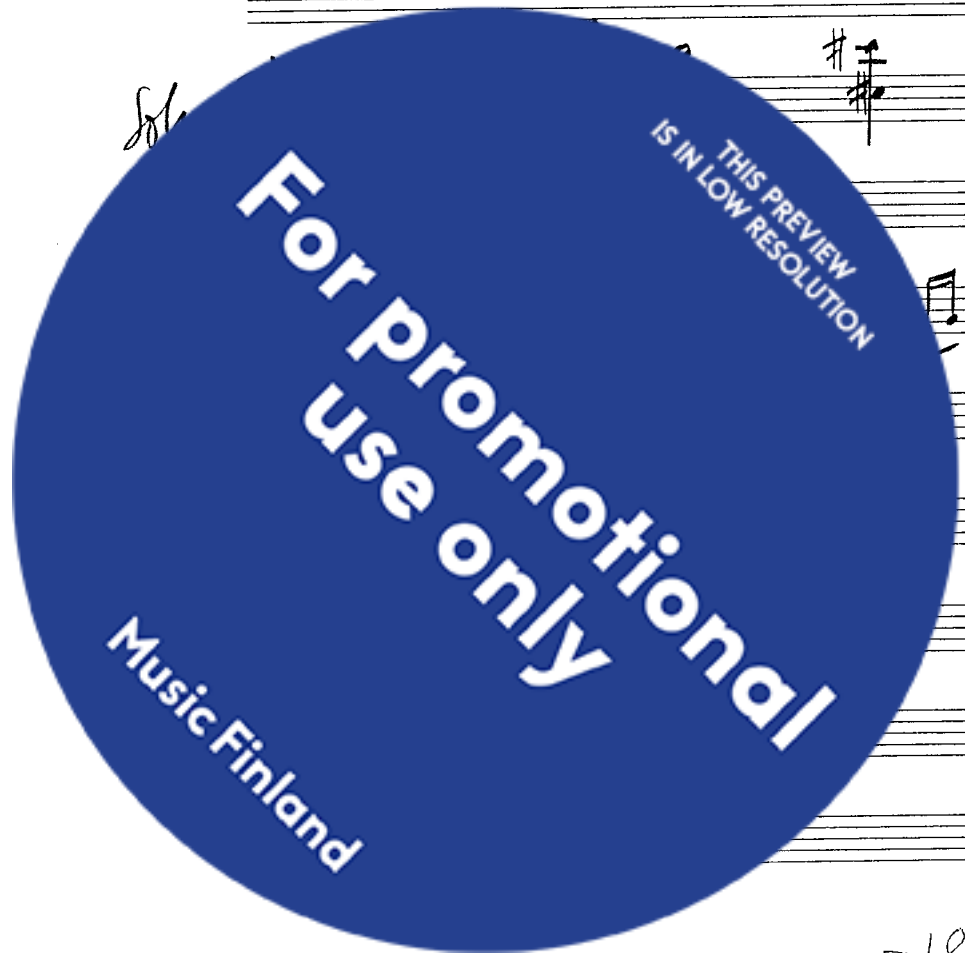
Cb.

pp

p

mp

ff



Solo

VI, I, II

vle

Vcl.

cb.

(40)

Solo

VI, I, II

vle

Vcl.

cb.

(45)

Solo

VI, I, II

vle

Vcl.

cb.

(50)

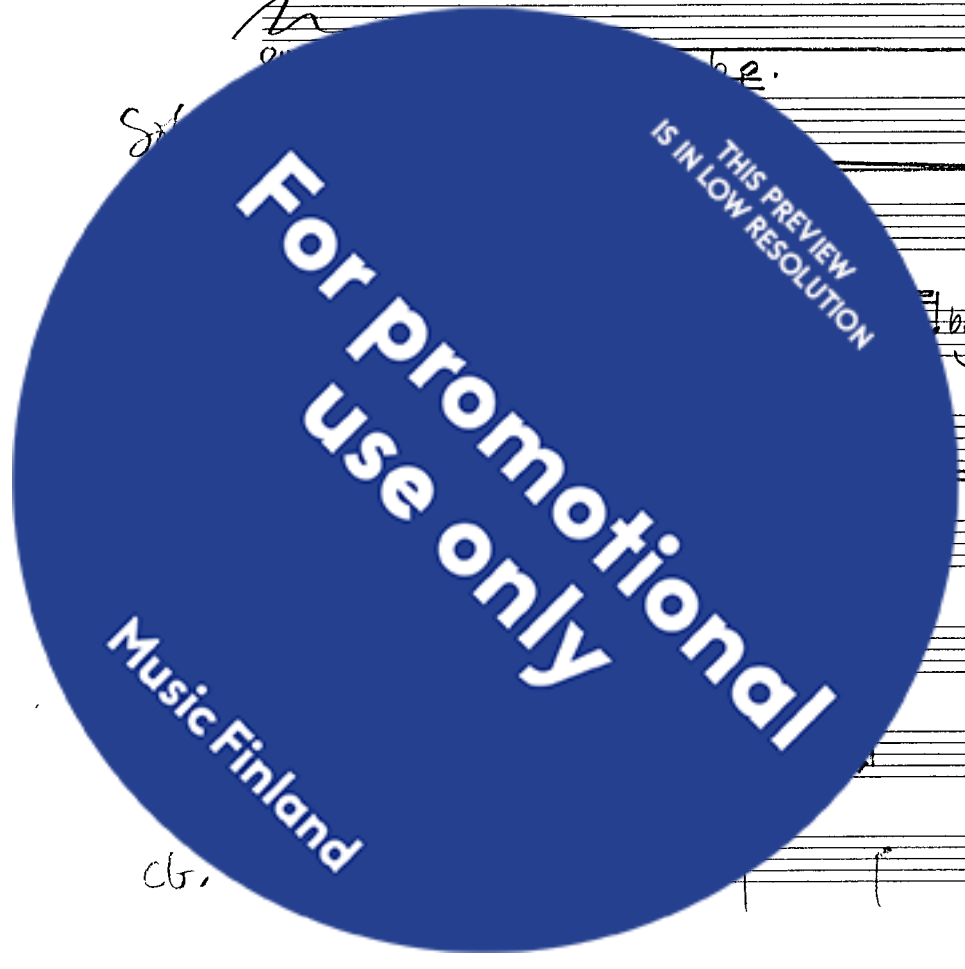
Solo

VI, I, II

vle

Vcl.

cb.



Libero (55)

2/10

VI I Soli  
 VI II Soli  
 VI, I+II alth.  
 vle.  
 Solo  
 Vcl. alth.  
 cb.

background

long pauses

individuale (Largo)

Pizz.

individuale

Pizz.

ff > PP

Solo  
 b.g.

libero

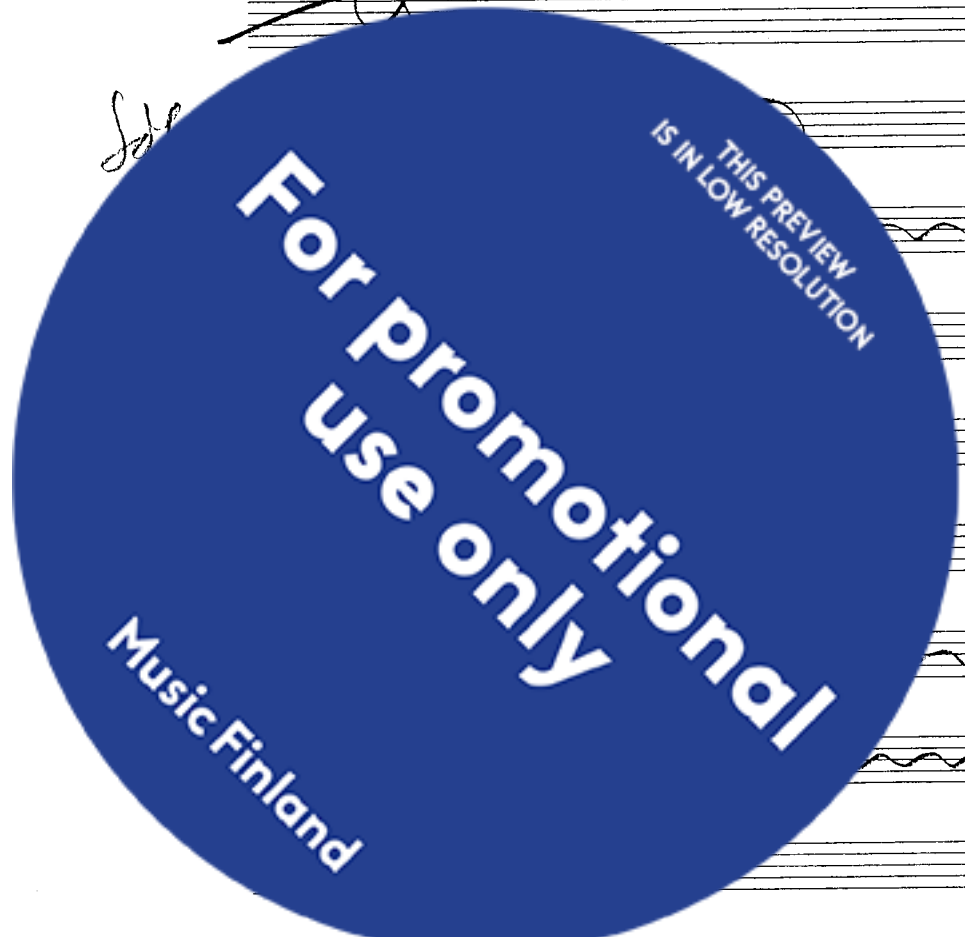
Solo  
 b.g.

(Piu mosso)

Solo  
 b.g.

Solo  
 b.g.

Solo  
 b.g.



x) guitar style



(56)

Solo

3/4 4/4

VI. I  
uus

VI. II  
uus

Viol.

Clav.

pp f

p ff

(60)

Solo

VI. I

VI. II

Ve

Viol.

Clav.

ffp mp

f p

mp (sord.)

mp (sord.)

mp

Poco rit Andantissimo\*) Cantabile

(65)

Solo

5/4 4/4

VI. I-II

Ve. (sord.)

Viol.

poco f

(philharmonic G-string)

mp

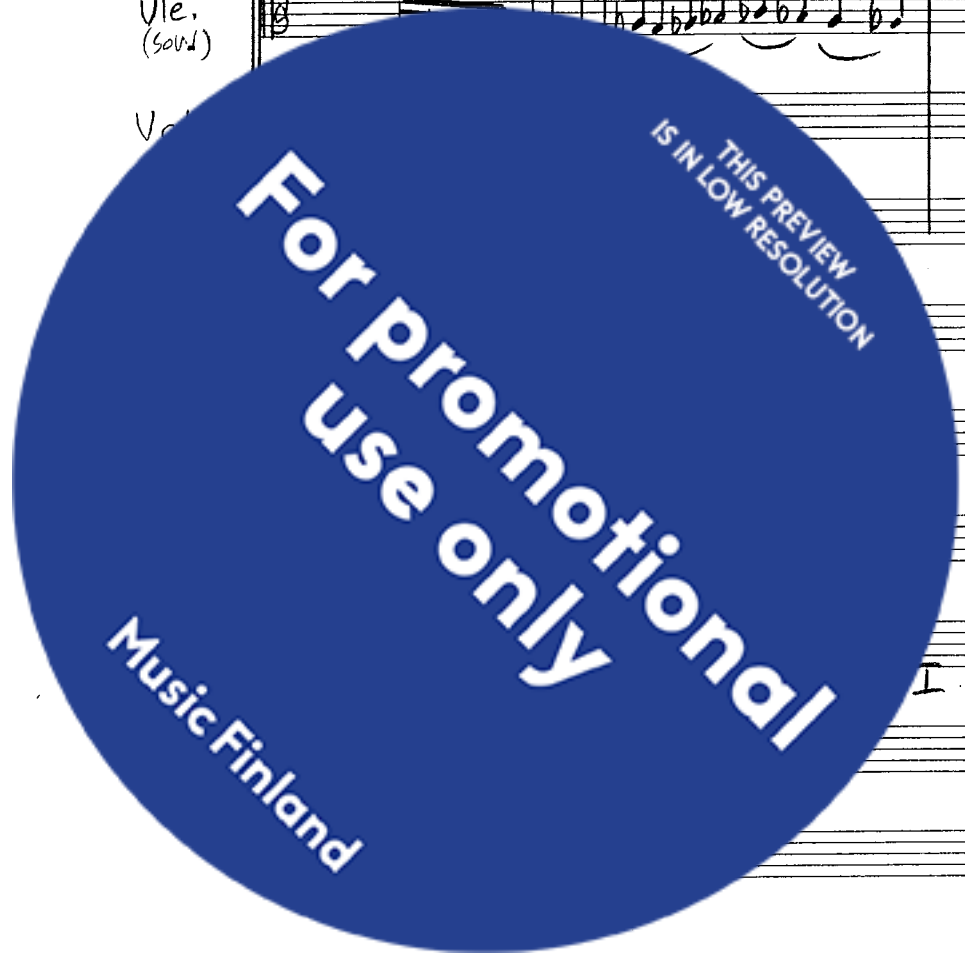
mp

p

mp

mp

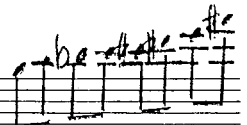
I. movement





(78)

(Enter when all violins are in the repeat)



pp  $\rightarrow$  mp

Solo

VI  
Vols

VI  
Vols

Ulc  
vel  
cb

Handwritten musical score for Violins I and II. The score includes dynamic markings such as *ff*, *pp*, *sf*, and *pp*. It features complex rhythmic patterns and melodic lines with various accidentals.

rit. edim. poco a poco

*Andante, individual staccato*

Solo

Solo

Ucl.

cb.

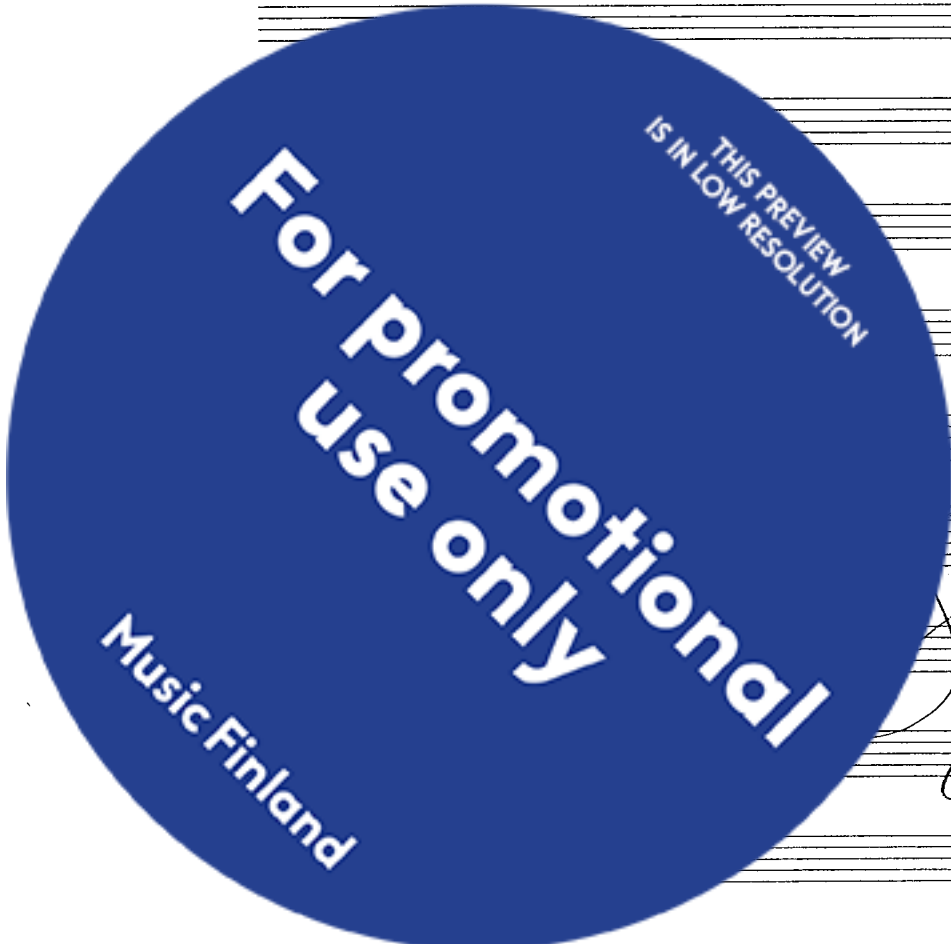
Handwritten musical score for Solo Violin, Violoncello, and Contrabasso. The Solo Violin part is marked *mp* and includes a *pizz.* (pizzicato) instruction. The Violoncello and Contrabasso parts are marked *pp*. The score includes various rhythmic values and accidentals.

Solo

Val.

cb

Handwritten musical score for Solo Violin, Viola, and Contrabasso. The Solo Violin part is marked *mp*. The Viola and Contrabasso parts are marked *pp* and *ppp*. The score includes various rhythmic values and accidentals.



10/1/97