

Harri Wessman

Kuusipuu

for violin and cello soloist and string orchestra

1997



Music Finland

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Score

Harri Wessman

Kuusipuu

The Tannenbaum

*viulu- ja sellosolistille
ja jousiorkesterille*

*for violin and cello soloist
and string orchestra*

Särestöniemen säätiön tilauksesta
Commissioned by the Särestöniemi Foundation



1997

TEOSTO

sen musiikin tiedotuskeskus
Music Information Centre

Sallalle ja Antonille
to Salla and Anton

Kuusipuu

The Tannenbaum

Harri Wessman (1997)

Allegro ♩ = ca 120

5

Violino solo

Violoncello solo

Violini 1

Violini 2

Violino solo

Violoncello solo

Violini 1

Violini 2

f

p

mf

f

p

p

p

p



VI. *f* *f* *mf*

Vc. *f* *mf*

VI. 1 *mf* *f* *mf* *p*

VI. 2 *mf* *f* *mf* *p*

Vle *mf* *f* *mf* *p*

Vc. *mf* *f* *mf* *p*

Cb. *mf* *f* *mf* *p*

VI. *p*

Vc. *p*

VI. 1 *pp*

VI. 2 *pp*

pp

pp

pp



20

Musical score for measures 20-24. The score is divided into two systems. The first system contains the Violin (VI.) and Violoncello (Vc.) parts, both playing a continuous sixteenth-note pattern. The second system contains the Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vle), Cello (Vc.), and Contrabass (Cb.) parts, all playing sustained notes. Dynamic markings include *pp* for the VI. and Vc. parts in the first system, and *ppp* for the VI. 1, VI. 2, Vle, Vc., and Cb. parts in the second system.

25

Musical score for measures 25-29. The first system contains the Violin (VI.) and Violoncello (Vc.) parts, both playing a continuous sixteenth-note pattern. The second system contains the Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vle), Cello (Vc.), and Contrabass (Cb.) parts, all playing sustained notes.



30

pizz. *mf* *f* *p*

VI.

Vc. pizz. *mf* *f* *p*

VI. 1 pizz. *mf* *f* *p* arco *mf*

VI. 2 pizz. *mf* *f* *p* arco *mf*

Vle pizz. *mf* *f* *p* arco *mf*

Vc. pizz. *mf* *f* *p* arco *mf*

Cb. pizz. *mf* *f* *p* arco *mf*

35

arco *f*

VI.

Vc. arco *f*

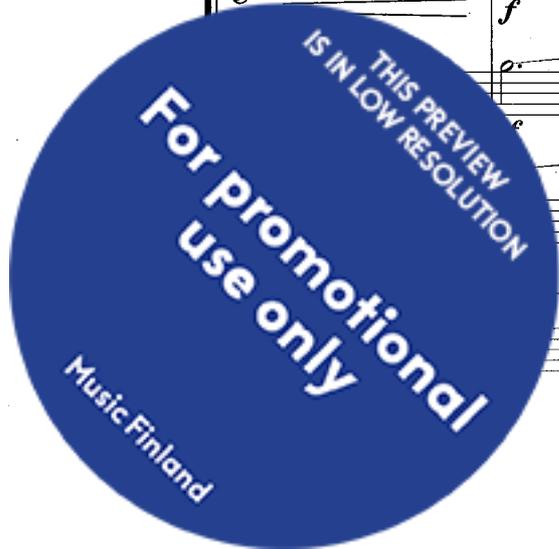
VI. 1 *f* *mf*

VI. 2 *f* *mf*

mf

mf

mf



VI. Vc.

f

VI. 1 VI. 2 Vle Vc. Cb.

f *mf*

VI. Vc.

ff

VI. 1 VI. 2

ff



VI. *f*

Vc. *ff* *mf*

VI. 1 *f* *mf* *mp*

VI. 2 *f* *mf* *mp*

Vle *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

VI. *mf*

Vc. *f*

VI. 1 *p*

VI. 2



50

VI.

Vc.

VI. 1

VI. 2

Vle

Vc.

Cb.

mf

p

pp

ppp

pp

ppp

pp

ppp

pp

ppp

55

VI.

Vc.

VI. 1

VI. 2

f

pp

mf

ff



VI.

Vc.

VI. 1

VI. 2

Vle

Vc.

Cb.

ff

f

mf

ff

p

pp

pp

pp

pp

pp

sul ponticello

ord.

mf

mf

mf

mf

mf

mf

VI.

Vc.

VI. 1

VI. 2

f

mf

f

mf

p

mf

mf

mf

mf

mf



70

VI. *f* *mf*

Vc. *f* *mf*

VI. 1 *p* *mf*

VI. 2 *p* *mf*

Vle *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

75

VI. *f* *mf*

Vc. *f* *mf*

VI. 1 *p* *mf*

VI. 2 *p* *mf*

Vle *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*



VI. *f* *mf* *ff* *f*

Vc. *f* *mf* *ff* *f*

VI. 1 *p* *f*

VI. 2 *p* *f*

Vle *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Poco allargando

A tempo

VI. *ff*

Vc. *ff*

VI. 1 *ff* *f* *ff* *p* *cantabile*

VI. 2 *f* *ff* *f* *p*

p *pizz.* *e* *mp*



VI. *cantabile*
Vc. *mf* *f*

VI. 1 *mf* *p*

VI. 2 *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

Cb. *f* *mp*

95 100 *cantabile*
VI. *mf* *f*

Vc.

VI. 1 *mf*

VI. 2 *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*



VI.
Vc.

VI. 1
mp *f*

VI. 2
mp *f*

Vle
mp

Vc.
mp *f*

Cb.
mf *ff*

VI.
Vc.

VI. 1
mf *ff*

VI. 2
mf *ff*

Vc.
mf *ff*

Cb.
fff



120 125

VI. *f* < *ff*

Vc. *f* < *ff*

VI. 1 *p* *mf*

VI. 2 *p* *mf*

Vle *p* *mf*

Vc. *p* *fp* *fp* *fp*

Cb. *p* *f*

130

VI.

Vc.

VI. 1

VI. 2

Vc. *fp* *fp*

Cb.



VI. *fff* *f*

Vc. *fff* *f*

VI. 1 *f* *ff* *f*

VI. 2 *f* *ff* *f*

Vle *f* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *arco* *ff* *f*

VI. *f*

Vc. *f*

VI. 1 *f*

VI. 2 *f*

Vle *f*

Vc. *f*

Cb. *f*



VI.
Vc.

ff

ff

This system shows the first two staves of a musical score. The VI. staff is in treble clef and the Vc. staff is in bass clef. Both staves contain complex rhythmic patterns with many sixteenth notes. The VI. staff has a key signature of two flats and a common time signature. The Vc. staff has a key signature of two flats and a common time signature. Both staves have a dynamic marking of *ff* (fortissimo) and several accents (>).

VI. 1
VI. 2
Vle
Vc.
Cb.

ff

ff

ff

ff

ff

This system shows five staves of a musical score. The VI. 1 and VI. 2 staves are in treble clef, and the Vle, Vc., and Cb. staves are in bass clef. The VI. 1 and VI. 2 staves have a dynamic marking of *ff* and several accents (>). The Vle, Vc., and Cb. staves have a dynamic marking of *ff*. The VI. 1 and VI. 2 staves have a key signature of two flats and a common time signature. The Vle, Vc., and Cb. staves have a key signature of two flats and a common time signature.

145
VI.
Vc.

ff

ff

This system shows the VI. and Vc. staves starting at measure 145. The VI. staff is in treble clef and the Vc. staff is in bass clef. Both staves contain complex rhythmic patterns with many sixteenth notes. The VI. staff has a key signature of one flat and a common time signature. The Vc. staff has a key signature of one flat and a common time signature. Both staves have a dynamic marking of *ff* and several accents (>).

VI. 1
VI. 2

ff

ff

ff

ff

ff

This system shows the VI. 1 and VI. 2 staves. The VI. 1 staff is in treble clef and the VI. 2 staff is in treble clef. Both staves contain complex rhythmic patterns with many sixteenth notes. The VI. 1 staff has a key signature of one flat and a common time signature. The VI. 2 staff has a key signature of one flat and a common time signature. Both staves have a dynamic marking of *ff* and several accents (>).



150

VI.

Vc.

VI. 1

VI. 2

Vle

Vc.

Cb.

ff *f* *ff*

155

VI.

Vc.

VI. 1

VI. 2

f *ff* *f* *ff* *f* *ff* *f*



VI.
Vc.

VI. 1
VI. 2
Vle
Vc.
Cb.

160

VI.
Vc.

VI. 1
VI. 2



165 **Allargando** **A tempo** 170

VI. *fff*

Vc. *fff*

VI. 1 *ff* *fff* *p* *cantabile*

VI. 2 *ff* *fff* *p*

Vle *ff* *f* *fff* *p*

Vc. *ff* *fff* *p* *pizz.*

Cb. *ff* *fff* *mp*

175 *cantabile*

VI. *mf* *f*

Vc. *mf*

VI. 1 *mf*

VI. 2 *mf* *mf* *mf* *f*

Vc. *mf* *mf* *mf* *f*

Cb. *f*



VI.
Vc.

VI. 1
VI. 2
Vle
Vc.
Cb.

f
p
mp

VI.
Vc.

VI. 1
VI. 2
Vle
Vc.
Cb.

mf
f
mp
mf



VI. *mf* *f*

Vc. *mf* *f*

VI. 1 *f* *mf*

VI. 2 *f* *mf*

Vle *mf*

Vc. *f* *mf*

Cb. *ff* *mf*

VI. *f*

Vc. *f*

VI. 1 *mf* *ff* *f*

VI. 2 *mf* *ff* *f*

Vle *ff* *f*

Vc. *ff* *f*

Cb. *fff* *f*



210

VI. *ff*

Vc. *f* *ff*

VI. 1 *f*

VI. 2 *f*

Vle *f*

Vc. *fp* *fp*

Cb. *ff*

215

220

VI.

Vc.

VI. 1

VI. 2

Vc. *fp* *fp*

Cb. *ff* *ff*

THIS PREVIEW
IS IN LOW RESOLUTION

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225

VI.

Vc.

VI. 1

VI. 2

Vle

Vc.

Cb.

fp

fp

ff

230

VI.

Vc.

VI. 1

VI. 2

fp

fp



VI.

Vc.

VI. 1

VI. 2

Vle.

Vc.

Cb.

fp

VI.

Vc.

VI. 1

VI. 2

pp

pizz. *p* *mf* *f*

