

Harri Wessman

CAPRICCIO

FOR WIND ENSEMBLE

(1989)

 FENNICA GEHRMAN

Harri Wessman: *Capriccio* (1989)

Capriccio puhallinyhtyeelle syntyi seuraavassa järjestyksessä: ensin valmistui musiikki, viikkoa ennen kantaesitystä, sitten stemmat ja viimeiseksi nimi. Nimen säveltäminen oli vaikein tehtävä, mutta inspiroiduin Michael Praetoriuksen (1571–1621) *capriccion* määritelmästä: ”jos joku ryhtyy kirjoittamaan fuugaa mielensä mukaan, mutta ei pysy siinä pitkään, vaan – kun hänen mieleensä juolahtaa – aloittaa uuden.”

Oikun idea toteutuu muun muassa siten, että *Capriccion* finaali elehtii ranskalaisen alkusoiton tavoin, vaikka sävellys rakentuukin hyvin yhtenäisen temaattisen aineiston varaan. Kaikki osat ovat mahdollisimman suppeita. Ääriosat olen kirjoittanut erityisen musikanttisiksi. Ne on soitettava röyhkeän temperamentikkaasti. Väliin jää *andantino*, oi-oi-oi, muiden puhaltimien samettiselle matolle levittäytyvä englannintorven ja oboen unelma. Kuulen jo etukäteen mielessäni äänet, jotka herjaten puhuvat hunajasta tai vaaleanpunaisista perhosista auringonlaskussa. Kuitenkin olen aivan vakavasti sitä mieltä, että unelmointi on vaaraton ihmisoikeus, jonka tulkiksi musiikki sopii erityisen hyvin. Ja oikeastaan, jos kuuntelemme aivan tarkkaan, *andantinossakin* kontrafagotin harvakseen pörähtelevät härnäävät trillit paljastavat kaukaisen hienovaraisesti, että tässäkin keitossa on pisara... olisiko se... myrkkyä?...

Harri Wessman (1989)

Harri Wessman: *Capriccio* (1989)

I composed *Capriccio* for wind ensemble in the following order. First I finished the music, a week before the premiere, then the individual parts, and last of all the title. Composing the name was the most difficult thing, but I was inspired by the definition of ‘*capriccio*’ given by Michael Praetorius (1571–1621): “If one attempts to treat a fugue according to his own pleasure and desire, and does not persist long in this, but rather turns soon to another fugue as it come to mind or occurs to him.”

The idea of ‘*caprice*’ is put into practice in various ways; the finale of *Capriccio* gestures in the manner of a French overture, even though the piece is built on very homogeneous thematic material. The movements are all as concise as possible. The outer movements are extremely folk-musicianly and must be played in a way that makes them brashly temperamental. They are separated by an *Andantino*, oh dear-oh dear, as a *cor anglais* and oboe dream unfolded on the velvety carpet of the other instruments. In my mind I can already hear voices speaking disparagingly of honey or pink butterflies in the sun’s dying rays. Yet I honestly think dreaming is a harmless human right for the interpretation of which music is extremely well suited. And actually, if we listen really carefully, the provocative trills occasionally tossed out by the double bassoon, even in the *Andantino*, distantly and discreetly suggest that there is, even in this brew, a drop of – could it be – poison?...

Harri Wessman (1989)

Harri Wessmann: Capriccio (1989)

Duration c. 10'

Oboe 1

Oboe 2, anche corno inglese

Clarinetto 1 in Sib

Clarinetto 2 in Sib

Fagotto 1

Fagotto 2

Contrafagotto

Corno 1 in Fa

Corno 2 in Fa

1. Allegro molto

2. Andantino

3. Andante – Allegro

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CAPRICCIO

puhallinnonetille

1.

Allegro molto

Harri Wessman
1989

The musical score for Oboe I, titled "CAPRICCIO" (puhallinnonetille), is in 6/8 time and marked "Allegro molto". It consists of seven staves of music. The dynamics range from *f* (forte) to *p* (piano). The score includes various articulations such as slurs, accents, and slurs with accents. Fingering numbers (1-7) are indicated in boxes above the notes. The piece concludes with a double bar line.

CAPRICCIO

for wind ensemble

1.

Harri Wessman (1989)

Allegro molto, $\text{♩} = 100$

The musical score is written for a wind ensemble and consists of ten staves. The instruments are: Oboe 1, Oboe 2, Clarinetto 1 in B \flat , Clarinetto 2 in B \flat , Fagotto 1, Fagotto 2, Contrafagotto, Corno 1 in F, and Corno 2 in F. The score is in 6/8 time and begins with a dynamic marking of *f*. The notation includes various rhythmic values, slurs, and articulation marks. The first staff (Oboe 1) starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff (Oboe 2) starts with a half note G4, followed by quarter notes A4, B4, and C5. The third staff (Clarinetto 1) starts with a half note G4, followed by quarter notes A4, B4, and C5. The fourth staff (Clarinetto 2) starts with a half note G4, followed by quarter notes A4, B4, and C5. The fifth staff (Fagotto 1) starts with a half note G3, followed by quarter notes A3, B3, and C4. The sixth staff (Fagotto 2) starts with a half note G3, followed by quarter notes A3, B3, and C4. The seventh staff (Contrafagotto) starts with a half note G3, followed by quarter notes A3, B3, and C4. The eighth staff (Corno 1) starts with a half note G3, followed by quarter notes A3, B3, and C4. The ninth staff (Corno 2) starts with a half note G3, followed by quarter notes A3, B3, and C4. The score concludes with a double bar line and a repeat sign.

ob1
ob2
cl1
cl.2
fag1
fag2
c-fag
cor 1
cor 2

Handwritten musical score for woodwinds and brass instruments. The score is arranged in a system with ten staves. The instruments are labeled on the left: ob1, ob2, cl1, cl.2, fag1, fag2, c-fag, cor 1, and cor 2. The notation includes various notes, rests, and dynamic markings such as *p*, *mf*, and *f*. There are also some handwritten annotations like *mf* and *f* above or below notes. The score is written in a standard musical notation with a treble clef for the oboes and clarinets, and a bass clef for the bassoons and horns.

Ob 1.
Ob 2.
Clar1
Clar2
fag1
fag2
c-fag
cor 1
cor 2

Handwritten musical score for woodwinds and brass instruments. The score is arranged in a system with ten staves. The instruments are labeled on the left: Ob 1., Ob 2., Clar1, Clar2, fag1, fag2, c-fag, cor 1, and cor 2. The notation includes various notes, rests, and dynamic markings such as *p*, *mf*, and *f*. There are also some handwritten annotations like *(f)* above notes. The score is written in a standard musical notation with a treble clef for the oboes and clarinets, and a bass clef for the bassoons and horns.

-2.

Andantino, ♩ = 40

Handwritten musical score for a woodwind ensemble, page 14. The score includes parts for Oboe 1, English Horn in F, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1 in F, and Horn 2 in F. The tempo is Andantino with a quarter note equal to 40 beats. The music is in 2/4 time and features various dynamics such as pp, mf, and f.

Oboe 1

Corno inglese in F *sempre molto cantabile* *mf*

Clarinetto 1 in Bb *pp*

Clarinetto 2 in Bb *pp*

Fagotto 1 *pp*

Fagotto 2 *pp*

Contrafagotto *f* *p*

Corno 1 in F *pp*

Corno 2 in F *pp*

3.

Andante, $\text{♩} = 50$

Handwritten musical score for woodwinds and horns, measures 1-4. The score is in 2/4 time with a tempo of Andante, $\text{♩} = 50$. The instruments are Oboe 1, Oboe 2, Clarinetto 1 in B \flat , Clarinetto 2 in B \flat , Fagotto 1, Fagotto 2, Contrafagotto, Corno 1, and Corno 2. The score includes dynamic markings such as *f*, *p*, *mf*, and *fz*, as well as articulation marks like accents and slurs. The woodwinds play melodic lines, while the horns provide harmonic support. The Clarinetto 1 and 2 parts feature triplet rhythms. The Fagotto parts play a steady accompaniment. The Corno parts play a simple harmonic line.