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**JOSCHI KRÜGER**

**CONCERTINO**  
for viola and string class



**based on the novel "Harding's Luck"**  
**by Edith Nesbit**

Das Manuskript ist ausschließlich zum privaten Gebrauch,  
sowie für Unterrichtszwecke bestimmt.  
Jede weitere Vervielfältigung und Verbreitung bedarf  
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*For the english version of the preface please mail to [info@joschi-krueger.de](mailto:info@joschi-krueger.de).*

## **Vorwort**

Da es für die Bratsche im Gegensatz zur Geige nur wenige Originalkonzerte für Schüler gibt, außer dem berühmten Telemann-Konzert in G-Dur, lag es nahe diese Lücke zu schließen. Um Schülern die Gelegenheit zu geben, das Concertino tatsächlich mit Orchesterbegleitung zu spielen, musste ich den Orchesterpart möglichst einfach gestalten: Also warum nicht gleich für Streicherklasse bzw. Unterstufen-Streichorchester.

Der Stil ist sowohl an der klassischen Sonatenform als auch an der Filmmusik orientiert. Einerseits wird durch viele Stimmwechsel eine Farbigkeit erreicht, die für ein Anfängerorchester eine Herausforderung darstellt, aber auch eine Hinführung zur klassischen Literatur. Andererseits wird den Schülern durch ein Programm auf der Grundlage eines Jugendbuches das Eintauchen in die fremde Musik erleichtert.

## **Die Geschichte**

Als Vorlage diente eine Geschichte von Edith Nesbit, eine Vorläuferin der modernen Jugendliteratur. Viele Kinder-/Jugendbuch-Autoren haben sich durch Anspielungen auf ihre Bücher vor ihr verneigt! Ich habe die Sätze einzelnen Hauptfiguren zugeordnet, die durch die vorangestellten Zitate kurz skizziert werden; lediglich im dritten Satz hab ich mich auf eine der Hauptideen des Buches bezogen: das Hin-und-her-springen zwischen verschiedenen Zeiten, dargestellt durch eine (fast) perfekte Spiegelform.

Der komplette Text steht unter: <http://digital.library.upenn.edu/women/nesbit/luck/luck.html>

Die wunderschönen Illustrationen aus der Erstausgabe stammen von Harold R. Millar.

Im Dressler Verlag ist eine deutsche Übersetzung erschienen unter dem Titel „Der Traum von Arden“.

## **Noten**

Der Solo-Part steht (wie diese Partitur) auf [www.projekt-triadis.de](http://www.projekt-triadis.de) zum freien Herunterladen bereit. Darin findet sich auch eine detaillierte Anleitung zum „Selberkomponieren“ einer Kadenz im Baukastenprinzip. Die Orchesterstimmen bitte ich extra zu bestellen über die unten angegebene Mailadresse.

Ein Klavierauszug liegt vor und kann ebenso wie die Einzelstimmen über dieselbe Mailadresse bestellt werden. Der Klavierpart entspricht im Schwierigkeitsgrad etwa dem der Solo-Bratsche. Das Concertino kann also ohne weiteres als Duo zweier Schüler auf etwa gleichem Niveau gespielt werden.

Ein besonderer Dank gilt meiner Frau Susanne Albrecht-Krüger für die beratende Unterstützung bei der Komposition, für die Einrichtung der Streicherstimmen und nicht zuletzt für die Uraufführung.

## **Nutzung**

Fühlen Sie sich um Himmelswillen frei, diese Noten im Unterricht zu verwenden, wie Sie andere Noten auch verwenden: Für die Streicherklasse, für den Bratschenunterricht, für Schülervorspiele, etc... Lediglich für die gewerbliche bzw. kommerzielle Verbreitung von Aufnahmen oder gar der Partitur selbst muss vorher meine vertragliche Zustimmung eingeholt werden.

Ich freue mich über jegliche Resonanz (auch Kritik) unter [info@joschi-krueger.de](mailto:info@joschi-krueger.de)

Und nun wünsche ich Ihnen und vor allem Ihren SchülerInnen gute Erlebnisse mit meiner Musik.

Kenzingen, den 20sten Juni 2013

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# 1. Mvt. Dickie / Sir Richard

*Dickie went. He went slowly, because he was lame. And he was lame because his "aunt" had dropped him when he was a baby... With his little crutch made out of a worn-out broom cut down to his little height, he could manage quite well in spite of his lameness.*

*"Oh, nurse," he cried, clinging to her with all his might. "I dreamed that I was lame! And I thought it was true. And it isn't! - it isn't! - it isn't!"*

*He sprang out of bed and went leaping round the room, jumping on the chairs and off them, running and dancing.*

striding

5

solo- viola

violin I

violin II

viola

violoncello

double bass

claves

solo

10

v. I

v. II

va.

vc.

db

sempre pizzicato

solo

15

v. I

v. II

va.

vc.

db

solo

v. I

v. II

va.

vc.

db

arco!

25

solo

v. I

v. II

va.

vc.

db

arco

cl.

30 35

solo

v. I

v. II

va.

vc.

db

cl.

solo

v. I

v. II

va.

vc.

db

cl.

40

solo

v. I

v. II

va.

vc.

db

cl.

sempre pizzicato

solo

v. I

v. II

va.

vc.

db



solo

v. I

v. II

va.

vc.

db

55

ritard. al fine

solo

v. I

v. II

va.

vc.

db

cl.

60

## 2. Mvt. Mister Beale

*"I dunno what it is," he said, "makes me 'anker so after the road. I was always like it from a boy. Couldn't get me to school, so they couldn't - allus after bird's nests or rabbits or the like. Not but what I liked it well enough where I was bred. I didn't tell you, did I, we passed close longside our old 'ome that time we slep' among the furze bushes?..."*



very joyous

This system of music includes staves for solo viola, violin I, violin II, viola, violoncello, double bass, and tambourine. The solo viola part features a melodic line with slurs and a dynamic marking 'V'. The other instruments provide accompaniment with various rhythmic patterns and rests.

This system continues the musical score. The solo viola part has a fingering '5' and a dynamic marking 'V'. The violin II, viola, and double bass parts have dynamic markings 'V' and 'V' respectively. The score includes various musical notations such as slurs, accents, and rests.

Musical score for measures 10-14. The score is for a solo viola and a string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature is one sharp (F#) and the time signature is 3/8. Measure 10 is marked with a '10' and a 'V' above the solo line. The solo line features a melodic line with eighth and sixteenth notes, including a triplet in measure 10. The string quartet provides harmonic support with various rhythmic patterns.

Musical score for measures 15-19. The score continues from the previous system. Measure 15 is marked with a '15' and a 'V' above the solo line. The solo line continues with a melodic line, featuring a triplet in measure 15 and a sixteenth-note triplet in measure 16. The string quartet continues with their respective parts, including some articulation marks like 'V' above notes in measures 16-18.

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Musical score for measures 1-19. The score includes parts for solo, v. I, v. II, va., vc., db., and tamb. The key signature is one sharp (F#) and the time signature is 3/8. The solo part features a melodic line with eighth and sixteenth notes. The v. I part has a melodic line with accents and slurs. The v. II part has a rhythmic accompaniment. The va. part has a rhythmic accompaniment. The vc. part has a rhythmic accompaniment. The db. part has a rhythmic accompaniment. The tamb. part has a rhythmic accompaniment.

Musical score for measures 20-23. The score includes parts for solo, v. I, v. II, va., vc., db., and tamb. The key signature is one sharp (F#) and the time signature is 3/8. The solo part features a melodic line with eighth and sixteenth notes. The v. I part has a melodic line with accents and slurs. The v. II part has a rhythmic accompaniment. The va. part has a rhythmic accompaniment. The vc. part has a rhythmic accompaniment. The db. part has a rhythmic accompaniment. The tamb. part has a rhythmic accompaniment.

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25

solo

v. I

v. II

va.

vc.

db.

tamb.

non legato

30

solo

v. I

v. II

va.

vc.

db.

musical score for measures 33-36. The score includes parts for solo, v. I, v. II, va., vc., db., and tamb. The solo part features a melodic line with a dynamic marking 'V' and a measure number '35'. The woodwinds and strings provide accompaniment with various articulations and dynamics.

musical score for measures 37-40. The score includes parts for solo, v. I, v. II, va., vc., db., and tamb. The solo part continues with a melodic line, marked with 'V' and measure number '40'. The woodwinds and strings continue their accompaniment with various articulations and dynamics.

### 3. Mvt. Magic

*The seeds lay very flat and fitted close together. They were excellent for making patterns with. And presently he made, with lines of silvery seeds a six pointed star ... with the rattle and the seal in the middle, and the light from the street lamp shone brightly on it all.*

*"That's the prettiest of the lot," said Dickie Harding... And then the magic began.*

*"There are certain children born now and then - children who are not bound by time as other people are. And if the right bit of magic comes their way, those children have the power, to go back and forth in time just as other children go back and forth in space - the space of a room, a playing-field, or a garden alley..."*





with great tranquility

5

solo viola

violin I  
sempre pizzicato

violin II  
sempre pizzicato

viola  
sempre pizzicato

violoncello  
sempre pizzicato

double bass  
sempre pizzicato

glockenspiel

10

15

solo

v. I

v. II

va.

vc.

db.

glsp.

the glockenspiel is to be played only in the repetition, unless the repetition is omitted

20

solo

v. I

v. II

va.

vc.

db.

glsp.

25

solo

v. I

v. II

va.

vc.

db.

glsp.

30 35

solo

v. I

v. II

va.

vc.

db.

glsp.

40

solo

v. I

v. II

va.

vc.

db.

glsp.

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## 4. Mvt. Edred and Elfrida

*"I don't want to dress up," said Elfrida; "I want to find Dickie."  
"But we must do something," said Edred, "and perhaps it might help if we dressed up..."*

*Before long two children faced each other in Edred's bedroom, dressed as Red Indians so far as their heads and backs went. Then came lots of plate armor for chest and arms; then, in case of Elfrida, petticoats and Roman sash and Japanese wickerwork shoes and father's shooting-gaiters made to look like boots by brown paper tops. And in case of Edred, legs cased in armor that looked like cricket pads, ending in jointed foot-coverings that looked like chrysalises.*

*...They looked at each other as Edred said - "Now the poetry."*

dancing 5

solo viola

violin I

violin II

viola

violoncello

double bass

hand drum\*

\*) tamburello

Musical score for measures 10-15. The score includes staves for solo, v. I, v. II, va., vc., db., and dr. The key signature is one sharp (F#) and the time signature is 3/8. The solo part is mostly rests. The strings play a rhythmic pattern of eighth notes. The woodwinds have specific melodic lines with accents and slurs. A '4' is written above the va. staff in measure 11.

Musical score for measures 15-20. The score includes staves for solo, v. I, v. II, va., vc., db., and dr. The key signature is one sharp (F#) and the time signature is 3/8. The solo part is mostly rests. The strings play a rhythmic pattern of eighth notes. The woodwinds have specific melodic lines with accents and slurs.

20

solo

v. I

v. II

va.

vc.

db.

dr.

25

solo

v. I

v. II

va.

vc.

db.

dr.

30

solo

v. I

v. II

va.

vc.

db.

dr.

35

solo

v. I

v. II

va.

vc.

db.

dr.

Cadenza

40

Musical score for measures 40-44. The score includes staves for solo, v. I, v. II, va., vc., db., and dr. The solo part features a melodic line with a trill (tr) and a fermata. The string parts (v. I, v. II, va., vc., db., dr.) provide harmonic support with various articulations and dynamics. The tempo is marked 4/4.

Musical score for measures 45-50. The score includes staves for v. I, v. II, va., vc., db., and dr. The viola I part has a melodic line with a fermata and a trill. The string parts (v. II, va., vc., db., dr.) provide harmonic support. The tempo is marked 4/4.