

Rain Songs (2011, rev2012)

for Flute, Violin and Cello

commissioned by Crusell-festival

Performance Instructions

Flute:

gentle "jet whistle"

(x) 5 (x)

"p"

(x) 4 (x)

gentle jet whistle, execute with closed mouthpiece, use suitable amount of air stream to freely follow the indicated curve and dynamics, keep the fingering of the starting pitch.

gentle "jet whistle"

(x) 5 (x)

"mf"

"ppp"

4

gentle jet whistle, keep the fingering of the last pitch.

exhale/inhale
closed mouthpiece

G.P.

ff

keyclicks

f

"puffing" (exhale/inhale) through the instrument, exaggerated noise of keyclicks parallelly with puffing.

keyclicks vary the "slapping" key
(no air) according to dynamics

closer to the mouthpiece

p

p

on the indicated fingering, without any air (or occasionally use as little air as possible), open and close any other key exaggerating the "slap" producing the indicated pitch. Execute the dynamic using different keys, usually keys closer to the mouthpiece produce

exhale/inhale
closed mouthpiece

p

p

combination of the "puffing" and keyslapping (with closed mouthpiece) presented above. keyslap is produced without any air stream; keep the fingering of the "d" and produce the "slap" with any other (the loudest one) key.

overblowing gently.
explore harmonics of indicated tones
ad lib

ord.

ppp

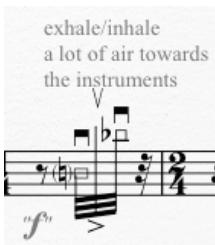
p

strive for keeping overblowing just on the edge of the register change producing a fluctuating and "shivering" sound.

exhale/inhale
closed mouthpiece

f

a variation of the "puffing" described above. On exhale, strive for producing very airy but relatively loud pitches.



another variation of the "puffing"; use a lot of air on exhale to produce "uncontrolled" multiphonics on indicated pitches.

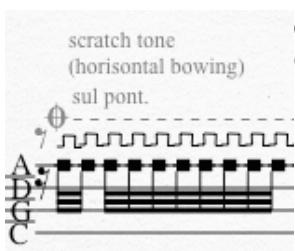
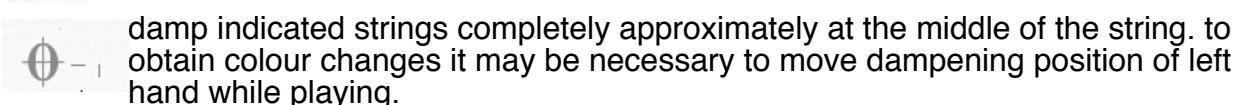
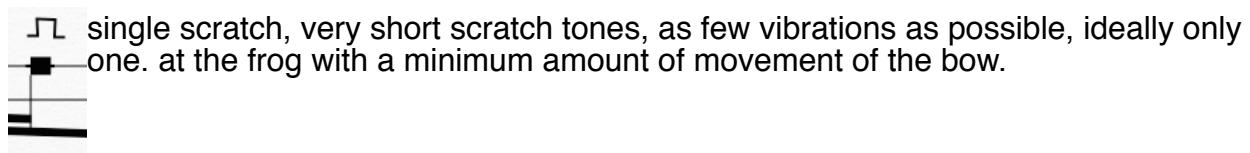
Strings:

scratch tones:

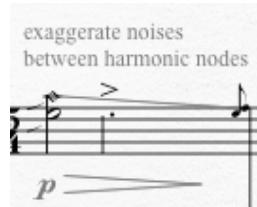
always executed without any recognisable pitch.

"dark" scratch tones sul tasto
 "bright" scratch tones sul ponticello

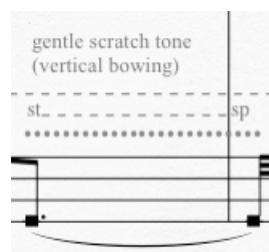
When executed on different strings, the difference in tone colour (higher strings - brighter, lower strings -darker) should be exaggerated and a suitable bow pressure should be found.



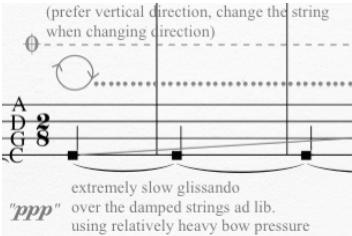
damp the indicated string completely, keep the bow on the string, execute at the frog, with very short movements of the bow.



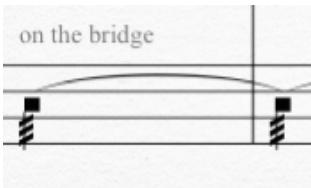
while executing glissando, "avoid" clear harmonics nodes and on the contrary, exaggerate noise sounds in between clear harmonic nodes



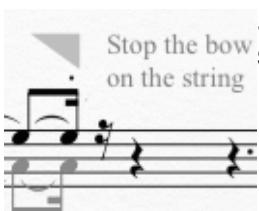
scratch tone at the frog with vertical or slightly diagonal bowing, with very slow movement of the bow. noise produced should be brighter and "softer" than the one produced by normal horizontal bowing.



1. circular (oval shape) bowing: Always executed with relatively heavy bow pressure in order to produce quiet "gentle scratch tone" /creaking. Prefer vertical movement of the bow in order to minimize normal horizontal movement of the bow. Circular (or oval shaped) movement is used to produce as smooth and continuous creaking as possible.
2. glissando here indicate slow ad lib change of strings from the lowest string to the highest. Thus, it describes the movement and change from a string to another not the actual sound.



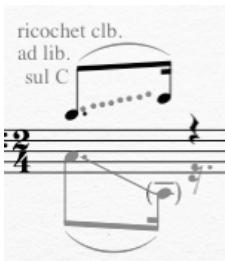
On the bridge: always without a pitch; because of the tremolo, strive for staying on the bridge, but "accidental" short molto sul ponticello sounds are acceptable.



Stop the bow on the string: abrupt stop of a sound, leave the bow on the string.

Flautando

Use a lot of bow, in this context even more than in a "classical" flautando.



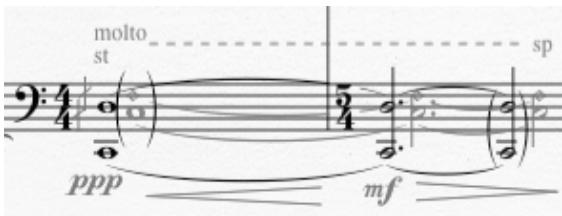
Glissando on the indicated string and simultaneous col legno ricochet "upwards" (towards the bridge). In order to get it audible start the ricochet sul tasto and continue till molto sul ponticello.



subharmonics: strive for subharmonic; stop the string as indicated with a normal note head, bow on the node indicated with a diamond shaped note head, the sounding subharmonic indicated in brackets.

Strive for the subharmonic

"[...]to produce an octave below the fundamental use the "harp" harmonic technique to find the node [...] Draw the bow and apply a simultaneous downward pressure focusing the point of contact of the bass to the string. On the bass contrasting the violin, having less-than-full left hand pressure aids the subharmonic attack. The sound quality is inherently gritty, however, subharmonics can be controlled and alternated effectively with ordinary arco technique. If first attempts prove unsuccessful try drawing the bow vertically, pressing up into the string. Then change the direction from the vertical to horizontal to sustain the pitch. The friction will produce a lower pitch. With experience your stroke will get smaller and smaller until the a lower pitch can be generated at the level of the smallest attack. My own experience has shown that bowing at nodal points are the place of least resistance which aid the production of pitches in the subharmonic series rather than the interrelated distortion effects" (description by Mark Dresser)



Playing on three strings as follows (example on cello): stop the middle string as indicated and move the bow from molto sul tasto (so far on the fingerboards that the bow touches only two outermost strings, here: C & D) towards sul ponticello. On the way there is the point when all the three strings will be sounding, exaggerate that moment and continue towards sul pont. (only the middle string remains sounding).

Rain songs:

I

Perttu Haapanen 2011

Score

$\text{♩} = 58$

air

gentle "jet whistle"

Measure 1: Flute: gentle "jet whistle". Violin: scratch tone (horizontal bowing) sul pont. Cello: scratch tone (horizontal bowing) sul pont. **Measure 2:** Flute: "pp" scratch tone (horizontal bowing). Violin: "p" exaggerate noises between harmonic nodes. Cello: "ppp" exaggerate noises between harmonic nodes. **Measure 3:** Flute: extremely airy sound (only shades of pitches). Violin: "sim." Cello: "mf p" sim. **Measure 4:** Flute: "p" exhale/inhale closed mouthpiece. Violin: "p" > "p". Cello: "p" > "p". **Measure 5:** Flute: gentle "jet whistle". Violin: scratch tone (horizontal bowing). Cello: scratch tone (horizontal bowing). **Measure 6:** Flute: "pp" gentle scratch tone (vertical bowing). Violin: "p" scratch tone (horizontal bowing). Cello: "pp" gentle scratch tone (vertical bowing). **Measure 7:** Flute: "f" keyclicks. Violin: "pp" scratch tone (horizontal bowing). Cello: "pp" scratch tone (horizontal bowing). **Measure 8:** Flute: extremely airy sound (only shades of pitches). Violin: "pp" scratch tone (horizontal bowing). Cello: "pp" scratch tone (horizontal bowing). **Measure 9:** Flute: gentle "jet whistle". Violin: scratch tone (horizontal bowing). Cello: scratch tone (horizontal bowing). **Measure 10:** Flute: "pp" scratch tone (keep the bow on the string) molto sp. Violin: "pp" scratch tone (keep the bow on the string) molto sp. Cello: "pp" scratch tone (keep the bow on the string) molto sp. **Measure 11:** Flute: "pp" scratch tone (keep the bow on the string) molto sp. Violin: "pp" scratch tone (keep the bow on the string) molto sp. Cello: "pp" scratch tone (keep the bow on the string) molto sp. **Measure 12:** Flute: extremely airy sound (only shades of pitches). Violin: "pp" scratch tone (keep the bow on the string) molto sp. Cello: "pp" scratch tone (keep the bow on the string) molto sp.

2/Rain songs I

exhale/inhale closed mouthpiece

13 Fl. "f" keyclicks / 8 clb rirchet st - - - sp st sim sp - - - sp - - - st. extremely airy sound (only shades of pitches) "mf" pp t-k-t-k-t-k-

13 Vln. sul E l.h. slap (on the fingerboard) clb rirchet sim. sul G l.h. finger snap sim.

Vlc. sul A l.h. slap (on the fingerboard) sul A vary the "slapping" key according to dynamics

15 Fl. t-k "p" pp t-k - t-k "pp" ppp "p"

clb clb clb clb clb clb

15 Vln. sul E sul D clb clb

Vlc. sul C sul D

exhale/inhale closed mouthpiece air gentle "jet whistle"

18 Fl. "f" keyclicks / 8 air "mf" "ppp" "p" "ppp"

pizz. ord. sul pont. scratch tone (horizontal bowing)

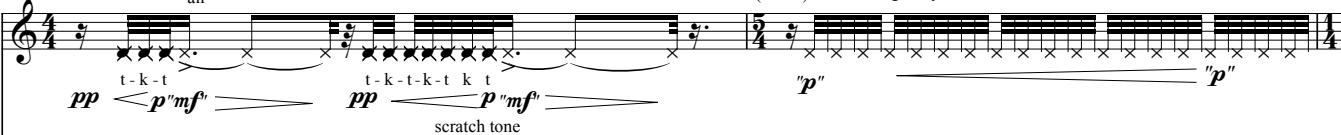
18 Vln. "sfz" "mf" > mp ppp sul pont. "p"

pizz. "sfz" scratch tone (horizontal bowing) "p"

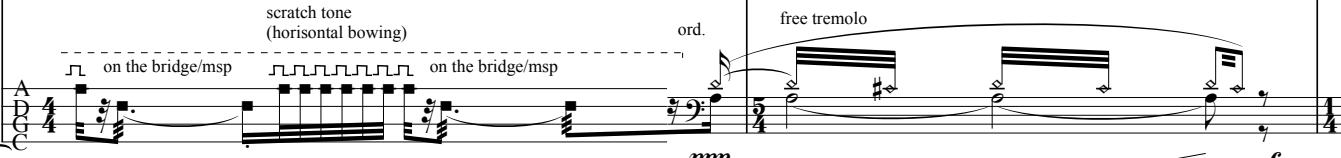
pizz. ord. sul pont. "sfz" "p"

Vlc. sul G "mf" > mp ppp "sfz" "p"

through the instrument
air
keyclicks (no air) vary the "slapping" key according to dynamics

Fl. 22 
 pp *t-k-t* *p'mf'* *pp t-k-t-k-t k t p'mf'* *scratches (horizontal bowing)*
'p' *'p'*

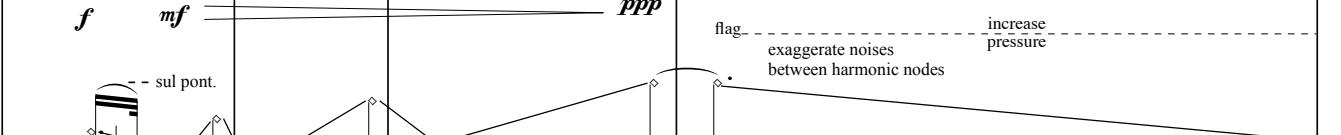
Vln. 22 
 on the bridge/msp *free tremolo*
 A D G C *ord.*
scratches (horizontal bowing)
 on the bridge/msp *ord.* *free tremolo*
 A D G C *ppp* *< mf*

Vlc. 
 A D G C *scratches (horizontal bowing)*
 on the bridge/msp *ord.* *free tremolo*
 A D G C *ppp* *< mf*

sotto voce - - - air gentle "jet whistle"
keyclicks (no air) vary the "slapping" key according to dynamics

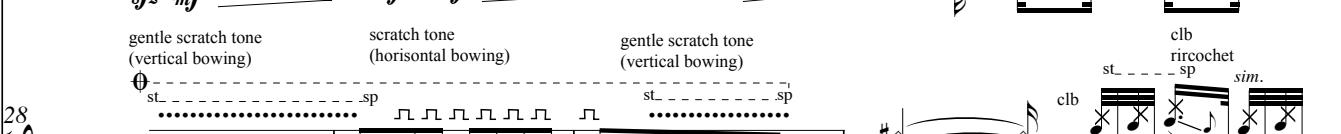
Fl. 24 
 mf *sul pont.* *ppp mp ppp "p"* *"p"*

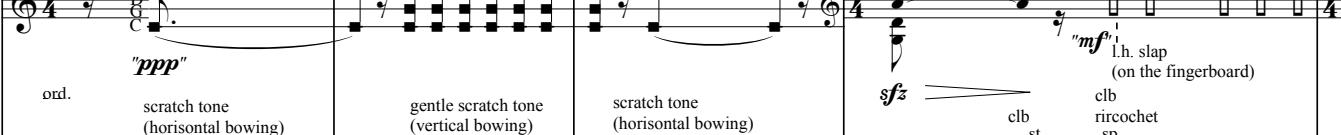
Vln. 24 
 f *mfp* *ppp* *flag* *exaggerate noises between harmonic nodes* *increase pressure*

Vlc. 
 f *mfp* *ppp* *exhale/inhale closed mouthpiece*

tongue pizz. very airy sound sim.
gentle scratch tone (vertical bowing) scratch tone (horizontal bowing) gentle scratch tone (vertical bowing)

Fl. 28 
 "sfz" "mf" *"sfz" "mf"* *"sfz" "mf"* *f* *clb rerecording*

Vln. 28 
 ord. *st* *sp* *st* *sp* *sfz* *"mf"* *l.h. slap (on the fingerboard)*

Vlc. 
 ord. *st* *sp* *st* *sp* *sfz* *"mf"* *l.h. slap (on the fingerboard)*

4/Rain songs I

extremely airy sound
(only shades of pitches)

Fl. 32 ord. *ppp* *p*

Vln. 32 sul A & E *ppp* *pp* sul D *pp* *pp* sul A & E *pp* *pp* sul D *ppp*
Vlc. *ppp* *pp* *pp* *pp* *ppp* *ppp*

Fl. 36 *pp* *p* *pp*

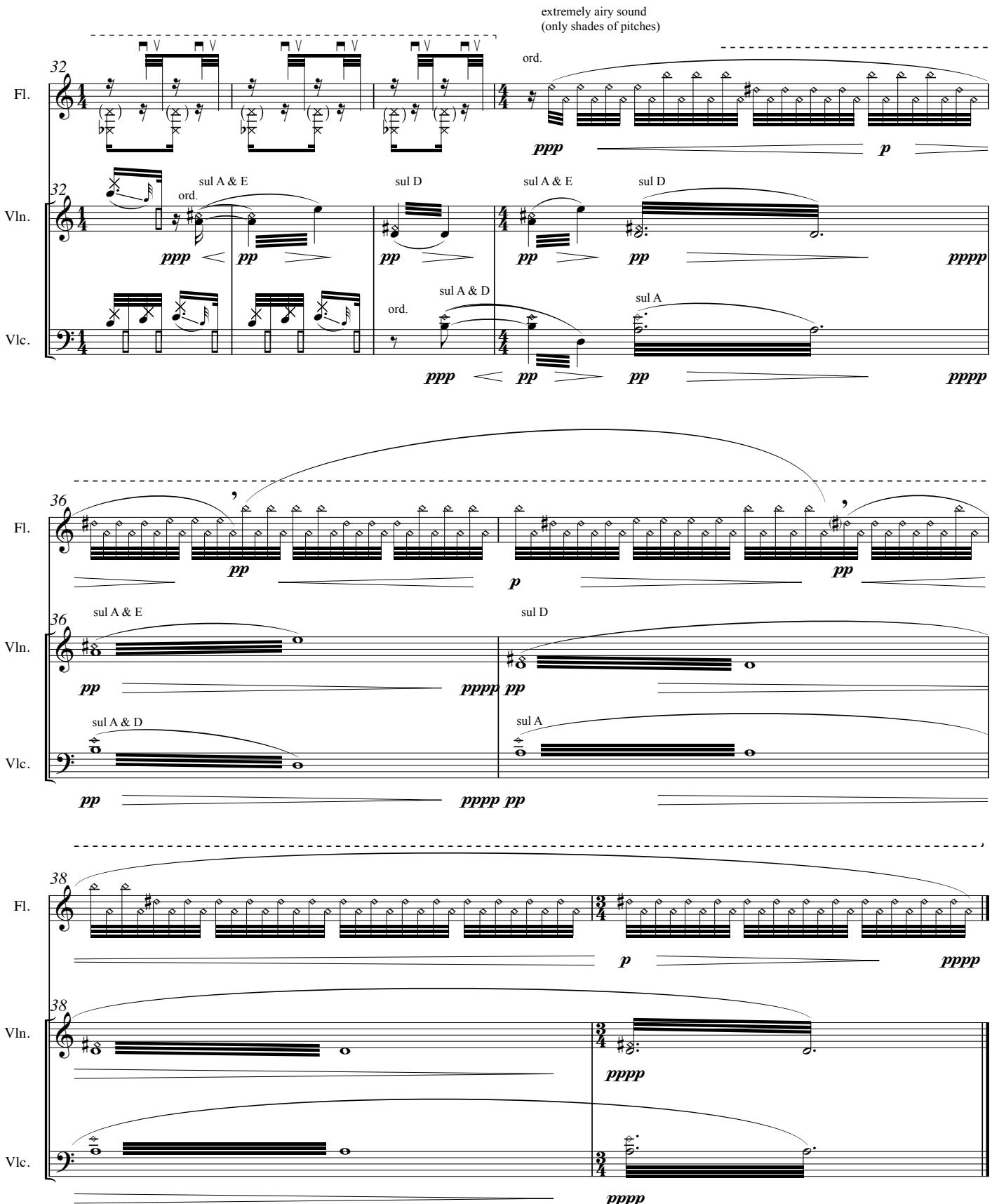
Vln. 36 sul A & E *pp* *pppp* *pp* sul D *ppp* *pp*

Vlc. *pp* *pppp pp*

Fl. 38 *p* *pppp*

Vln. 38 *pppp*

Vlc. *pppp*

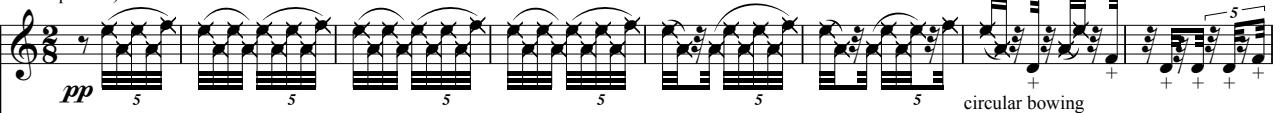


Rain songs: II

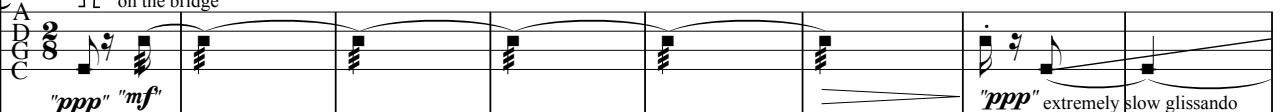
Perttu Haapanen
rev 2012

Score $\text{♩} = \text{c. } 104$ $\text{♩} = 52$

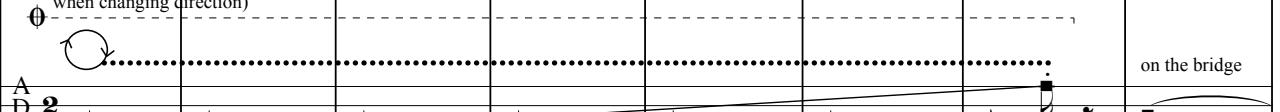
sotto voce
(very airy sound,
shades of pitches)

Flute 

*like a rusted doors
of an abandoned house*
scratch tone
 \emptyset on the bridge

Violin 

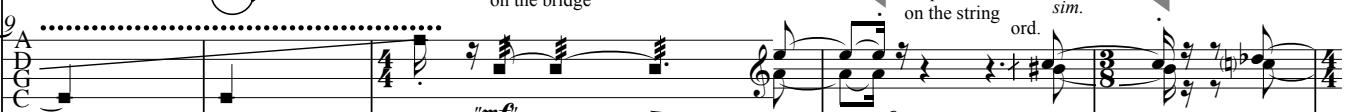
"*ppp*" "*mf*"
*like a rusted doors
of an abandoned house*
circular bowing
(prefer vertical direction, change the string
when changing direction)
 \emptyset

Cello 

extremely slow glissando
"*ppp*" over the damped strings ad lib.
using relatively heavy bow pressure
on the bridge "*mf*"

Fl. 

on the bridge

Vln. 

"*mf*" "Stop the bow
on the string" "sim."
ord.

Vlc. 

"*ppp*" "Stop the bow
on the string" "ord."
ord.

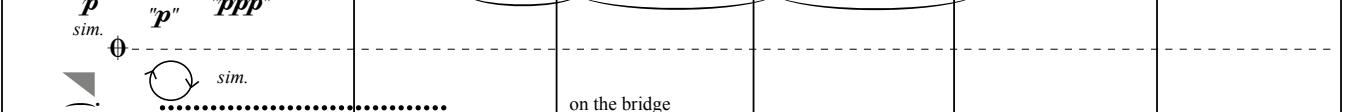
whistle tone
sotto voce
(very airy sound,
shades of pitches)

Fl. 

"*mf*" "pp" "*mf*" tongue pizz.
sim.

Vln. 

scratch tone "on the bridge" "sim." "on the bridge"

Vlc. 

"*p*" "*ppp*"

2/Rain songs II

20

Fl.

Vln.

Vlc.

ord.
pp < p pp < p

Stop the bow on the string
ord. pp mf pp p pp

Stop the bow on the string
ord. pp mf pp p pp

whistle tone
pp < p ppp

sotto voce (very airy sound, shades of pitches) tongue pizz.
pp "mf" pp "mf"

sim. on the bridge
pp mf "ppp"

scratch tone on the bridge sim. on the bridge
pp "p" "ppp"

sim. ord. fl. Stop the bow on the string
pp mf pp p pp

ord. fl. Stop the bow on the string
pp mf pp p pp

flautando sim.
pp p pp

whistle tone

Fl. 37 *pp* *p* *pp* *p* *p* *mf* *ppp*

Vln. 37 flautando flautando ord. scratch tone "p" "ppp" on the bridge sim.

Vlc. *pp* *p* *pp* *p* *pp* *p* *mf* "ppp"

Fl. 41 *ppp* *ppp* *mp* *f* *pp* *p* *pp*

Vln. 41 sim. on the bridge ord. Stop the bow on the string sim. flautando flautando

Vlc. on the bridge ord. Stop the bow on the string pp *mf* pp *p* pp sim. pp *p* pp *p* pp

sotto voce
(very airy sound,
shades of pitches)

Fl. 47 *p* *pp* *p* *pp* *p* *sffz* *mf* tongue pizz. *p* *p*

Vln. 47 *p* *pp* *p* *pp* *mf* *ppp* sp *pp*

Vlc. *pp* *p* *pp* *p* *ppp* *ppp*

4/Rain songs II

Fl. 55 tongue pizz. sotto voce tongue pizz. tongue pizz.
pp "p" "p" "p"

Vln. *ppp* *p*

Vlc. *pp* *ppp*

Fl. 59 sotto voce "p" pp
pp *ppp* *pp*

Vln. *ppp* *pp*

Vlc. *pp* *ppp*

Fl. 63 ord.
ppp *ppp*

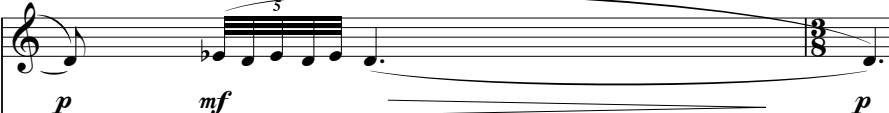
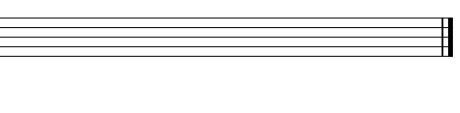
Vln. *ppp* *mf*

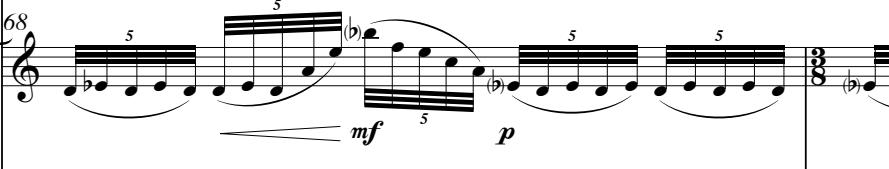
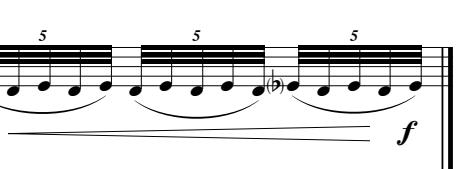
Vlc. *pp* *ppp*

Fl. 66 f p mf p mf
f *p* *mf* *p* *mf*

Vln. *f* *p* *mf* *p* *mf* *p*
f *p* *mf* *p* *mf* *p*

Vlc. *mf* *p* *mf* *p* *mf* *p*

Fl. 68 
p **mf** 
p

Vln. 68 
mf **p** 

Vlc. 
mf **p** 

Rain songs:

III

Score

$\text{♩} = 96-104$

Perttu Haapanen 2011

The musical score consists of six systems of staves, each containing multiple instruments. The instruments are: Flute, Violin, Cello, Flute, Violin, Viola, Flute, Violin, Viola, and Flute. The score is in common time, with key signatures changing frequently (e.g., G major, A major, D major). Dynamics include *p*, *f*, *mf*, *pp*, *sffz*, and *sfz*. Articulations like *sul tasto* and slurs are also present. Measure numbers (e.g., 5, 10) are indicated at the beginning of some systems.

Flute (Top Staff): Starts with a melodic line in G major. Measures 5-6 show a dynamic transition from *p* to *f* with grace notes. Measures 10-11 show a dynamic transition from *f* to *p*.

Violin (Second Staff): Measures 5-6 show a dynamic transition from *p* to *f*. Measures 10-11 show a dynamic transition from *f* to *p*.

Cello (Third Staff): Measures 5-6 show a dynamic transition from *p* to *f*. Measures 10-11 show a dynamic transition from *mf* to *p*.

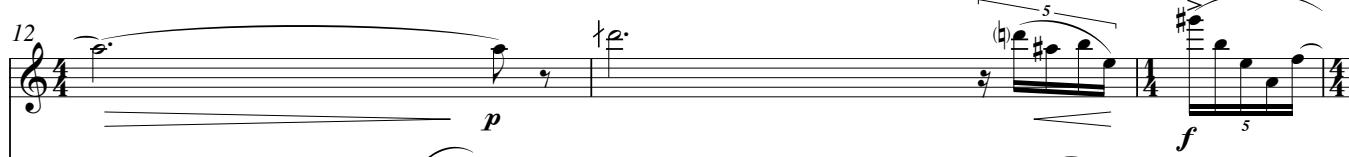
Flute (Fourth Staff): Measures 4-5 show a dynamic transition from *f* to *p*. Measures 10-11 show a dynamic transition from *p* to *mf*.

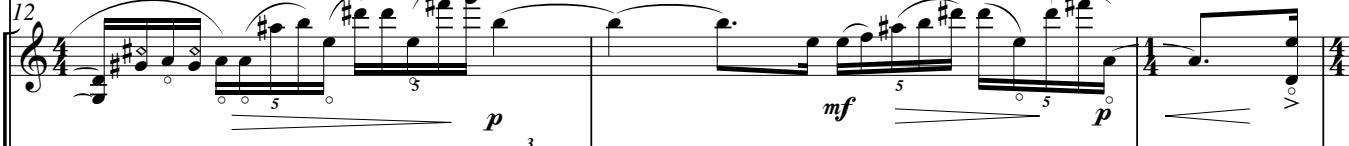
Violin (Fifth Staff): Measures 4-5 show a dynamic transition from *mf* to *p*. Measures 10-11 show a dynamic transition from *pp* to *mf*.

Viola (Sixth Staff): Measures 4-5 show a dynamic transition from *p* to *f*. Measures 10-11 show a dynamic transition from *pp* to *mf*.

Flute (Bottom Staff): Measures 7-8 show a dynamic transition from *p* to *pp*. Measures 10-11 show a dynamic transition from *pp* to *mf*.

2/Rain Songs III

Fl. 12 

Vln. 12 

Vlc. 12 

Fl. 15 

Vln. 15 

Vlc. 15 

Fl. 17 

Vln. 17 

Vlc. 17 

Fl. 19 

Vln. 19 

Vlc. 19 

Fl. 22 *p*

Vln. 22 *mf*

Vlc. 22 *mf*

Fl. 24 *p*

Vln. 24 *sul tasto* *p* *sul tasto*

Vlc. 24 *p*

Fl. 27 *f*

Vln. 27 *mf*

Vlc. 27 *mf*

Fl. 30 *sfz*

Vln. 30 *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

Vlc. 30 *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

4/Rain Songs III

Fl. 33 ord. - sotto voce *sff*

Vln. 33 *sff* *mp* *sff* *mp* *sff* *mp* *sff* *mp* *sff* Strive for the subharmonic

Vlc. *sff* *mp* *sff* *mp* *sff* *mp* *sff* *mp* *sff* Strive for the subharmonic exhale/inhale closed mouthpiece

Fl. 36 *f* keep the bow on the string

Vln. 36 single scratch *sim.* "p" "f" palm slap on the fingerboard (on the strings)

Vlc. single scratch *sim.* "p" "f" palm slap on the fingerboard (on the strings) Attacca

Fl. 39 Attacca

Vln. 39 A D G C single scratch *sim.* "p" "f" palm slap on the fingerboard (on the strings)

Vlc. A D G C single scratch *sim.* "p" "f" palm slap on the fingerboard (on the strings)

Rain songs:

IV

Perttu Haapanen

Score

relaxed, joyfully
exhale/inhale
(closed mouthpiece)

Flute ♩ = 58
"mf" pizz. *sim.* ricochet clb.
ad lib.

Violin "mf" pizz.

Cello "mf"

Fl. *p* keyclick with sound
(exaggerate "rattling")

Vln. sul G pizz.

Vlc. "mf"

Fl. *p* similarly as before

Vln. ricochet clb.
ad lib. sul C pizz.

Vlc. "p" sul G pizz. "p"

2/Rain Songs IV

Fl. 10 *p* sotto voce (shade of pitches) 5 "mf" 5 "mf" 5 "p" very airy sound

Vln. 10 Colla parte (Flute) ord.

Vlc. 10 Colla parte (Flute) *sfp* *ppp*

Fl. 13 tongue pizz 5 very airy sound similarly as before 5 very airy sound

Vln. 13 *p* ord. *ppp* *sfp* *ppp*

Vlc. 13 *sfp* *ppp* *p*

Fl. 17 similarly as before 5 "mf" 5 "mf" 5 "f" exhale/inhale high harmonic cluster ad lib

Vln. 17 *ppp* *p*

Vlc. 17 *sfp* *ppp*

Fl. 20 similarly as before 5 5 5 5 5 5 5 5 5 very airy sound 5 5 5 5 5 5 5 5 5

Vln. 20 *ppp* *sfp* *ppp* *p* *ppp*

Vlc. 20 *ppp* *sfp* *ppp* *p* *ppp*

exhale/inhale
high harmonic cluster ad lib

exhale/inhale
high harmonic cluster ad lib

3/Rain Songs IV

Fl. 23 very airy sound exhale/inhale high harmonic cluster ad lib

Vln. 23 *p* *ppp* *sfsz ppp* ord.

Vlc. *sfsz ppp* similarly as before

Fl. 28 "p" *p* *f* similarly as before *ppp* *"mf' ppp* very airy sound sotto voce (shade of pitches) *tongue pizz* very airy sound

Vln. 28 *p* *ppp* *sfsz ppp* ord.

Vlc. *ppp* *sfsz* *p* similarly as before similarly as before

Fl. 33 "p" *p* *f* similarly as before very airy sound "p" *p* *f* similarly as before *ppp* *"mf' ppp* Attacca

Vln. 33 *p* *ppp* *sfsz ppp* *sfsz*

Vlc. *sfsz*

This musical score page contains three systems of music for Flute (Fl.), Violin (Vln.), and Cello (Vlc.). The score is numbered 3/Rain Songs IV. The first system (measures 23-25) includes instructions for exhaling/inhaling and using a 'very airy sound' for the flute's high harmonic cluster parts. The second system (measures 28-30) includes dynamic markings like p, ppp, sfsz, and mf'. The third system (measures 33-35) concludes with a final dynamic marking of sfsz. The score uses various time signatures (2/4, 3/4, 4/4) and includes performance instructions like 'ord.' (ordinario) and 'Attacca'.

Rain songs:

V

Perttu Haapanen

Score

brightly, softly

J = c. 60

Flute

Violin

Cello

6

Fl.

Vln.

Vlc.

12

Fl.

Vln.

Vlc.

2/Rain Songs V

Fl. 18

Vln. 18

Vlc. 18

Fl. 24

Vln. 24

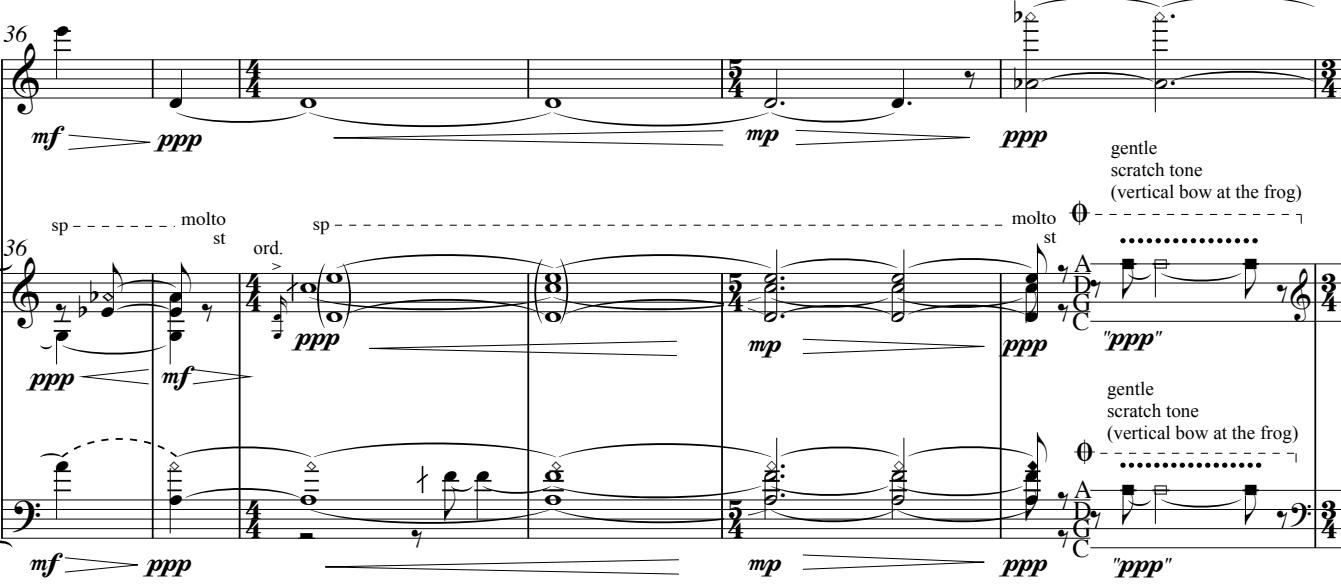
Vlc. 24

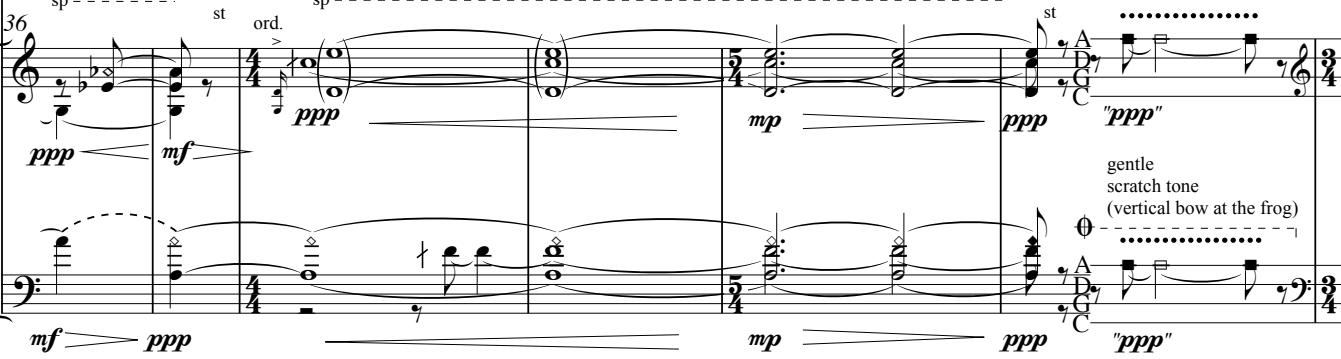
Fl. 30

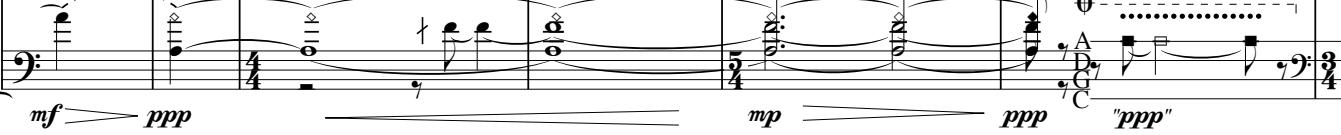
Vln. 30

Vlc. 30

3/Rain Songs V

Fl. 36 

Vln. 36 

Vlc. 36 

Fl. 42 

Vln. 42 

Vlc. 42 