

Perttu Haapanen

Rain Songs

for Flute, Violin and Cello

2011, rev. 2013 - 2015



Music Finland

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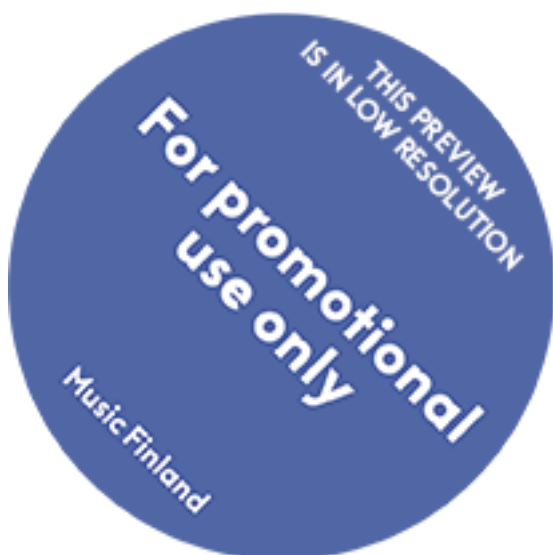
Helsinki, 2015



Rain Songs (2011, rev2013-2015)

for Flute, Violin and Cello

commissioned by Crusell-festival



Performance Instructions:

All Instruments:

Microtones:



$\frac{1}{4}$ -sharp

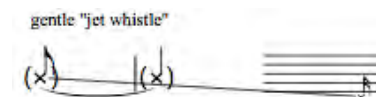


$\frac{1}{4}$ -flat

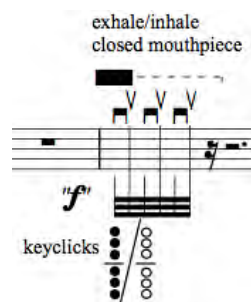
Flute:



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, keep the fingering of the last pitch.



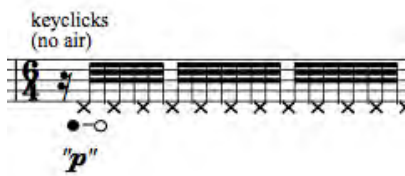
"Puffing" (exhale/inhale) through the instrument, exaggerated noise of keyclicks parallelly with puffing.



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.



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.

Strings:

sp

sul ponticello

st

sul tasto

flautando

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

on the bridge

Keep the bow just on the bridge (slightly diagonally). Avoid any pitches



On the bridge (on the wooden part, between the strings): always without a pitch; if tremolando, strive for staying on the bridge.



Pizzicato behind the bridge on the indicated string.



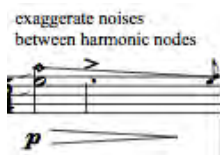
Damp indicated strings completely approximately at the middle of the string. To obtain colour changes between different strings it may be necessary to move dampening position of left hand while playing.

(or elliptical bowing). Move the bow elliptically on the indicated strings between sul tasto – sul pont producing slightly pulsating gentle noise (coincidental gentle creaks are not to be avoided,

but are even preferable). Minimize the "normal" horizontal movement of the bow. Execute always a complete circle during the duration on which the symbol is.



Finger snap: indicated with diamond headed notes: strike the fingerboard strongly with finger producing the pitch and the sound of the finger hitting the fingerboard.



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

Scratch tones:

Always executed without any recognisable pitch.

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.



Increase/decrease the bow pressure according to the figure.

H-scratch tone

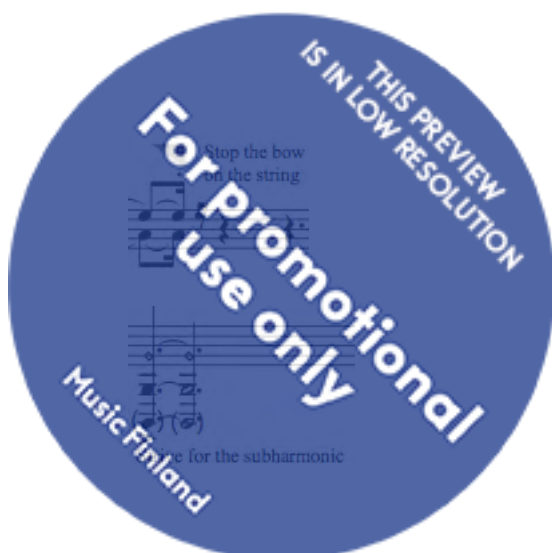
Scratch tone at the very frog with horizontal bowing. NOTE! If not indicated otherwise, scratch tones are always horizontal.

V-scratch tone

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

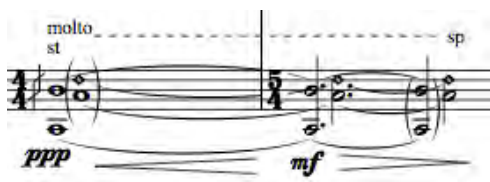
Stop the bow on the string: abrupt stop of a sound, leave the bow on the string. (the example here with scratch tone)

Subharmonics: strive for producing a 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.

"[...]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 (G) 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, (indicated as a dynamic peak) and continue towards sul pont, so that only the middle string remains sounding.



I

Score

♩ = 58 *mechanically, without any expression*
air

gentle "jet whistle"

extremely airy sound
(only shades of pitches)

Perttu Haapanen
rev 2015

Flute

Violin

Cello

Flute: *pp*, *p*, *ppp*, *p*

Violin: *mf*, *ppppp*, *p*, *mf p*, *p*, *p*

Cello: *mf*, *ppppp*, *p*, *mf p*, *p*, *p*

Flute: gentle jet whistle

Violin: on the bridge, at the frog, very little amount of bow

Cello: on the bridge, at the frog, very little amount of bow

Violin: exaggerate noises between harmonic nodes

Cello: exaggerate noises between harmonic nodes

Violin: exhalation/Inhalation, closed mouthpiece

Cello: exhalation/Inhalation, closed mouthpiece

The musical score for the Flute, Violin, and Viola parts includes the following details:

- Flute (Fl.):**
 - Part 1: Marked with *pp* and *p*. Includes a "gentle 'jet whistle'" instruction.
 - Part 2: Marked with *f*. Includes a "keyclicks" instruction.
- Violin (Vln.):**
 - Part 1: Marked with *pppp* and *ppp*. Includes "V-scratch tone" and "H-scratch tone" markings.
 - Part 2: Marked with *sfz* and *pp*.
- Viola (Vlc.):**
 - Part 1: Marked with *ppp* and *pppp*. Includes "V-scratch tone" and "sim." markings.
 - Part 2: Marked with *sfz* and *pp*.

8 gentle "jet whistle" (only shades of pitches)

FL. *pp* *p* *pp* t-k-t-k-t-k-t-k-t-k-

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

Vlc. *pp* V-scratch tone sim. *mf p* *mf p*

11

[illegible]

ord.

ord.

3/Rain songs I

exhale/inhale
closed mouthpiece

keyclicks

extremely airy sound
(only shades of pitches)

Fl. 13

f *mf* *pp*

clb

st. sp. st. sp. st. sp. st. sp.

ricochet sim.

l.h. finger snap sim.

Vln. 13

mf

sul E

l.h. slap
(on the fingerboard)

sul G

Vlc. 13

mf

sul A

l.h. slap
(on the fingerboard)

sul A

Fl. 15

t - k *p* *pp* *ppp* *p*

keyclicks
(no air)

clb

Vln. 15

sul E

sul D
clb

Vlc. 15

sul C

sul D

Fl. 18

exhale/inhale
closed mouthpiece

air

gentle "jet whistle"

f *ppp* *p* *mf* *ppp*

keyclicks

pizz.

arco

H-scratch tone

molto sp

Vln. 18

mf *mp* *ppp* *sfz* *ppp*

pizz.

arco

H-scratch tone

molto sp

Vlc. 18

mf *mp* *ppp* *sfz* *ppp*

pizz.

arco

H-scratch tone

molto sp

4/Rain songs I

through the instrument

air

air

keyclicks (no air)

Fl.

22

t - k - t

pp

p

mf

t - k - t - k - t k t

pp

p

mf

p

Vln.

22

ord.

V-scratch tone

molto

H-scratch tone

ord.

ord.

free tremolo

ppp

mf

Vlc.

22

ord.

V-scratch tone

molto

H-scratch tone

ord.

V-scratch tone

molto

ord.

free tremolo

ppp

mf

24

sotto voce

gentle "jet whistle"

keyclicks (no air)

Fl.

mf

ppp

mp

ppp

p

sul pont.

Vln.

24

f

mf

ppp

flag

exaggerate noises between harmonic nodes

increase pressure

Vlc.

24

f

mf

ppp



Fl. 28 tongue pizz. very airy sound *sim.* *"sfz"* *"mf"* *"sfz"* *"mf"* *"sfz"* *"mf"*

Vln. 28 V-scratch tone H-scratch tone V-scratch tone *ppp* *p* *ppp*

Vlc. 28 in6. ord. press. H-scratch tone V-scratch tone H-scratch tone *p* *ppp* *p*

Fl. 31 exhale/inhale closed mouthpiece *f* *sfz* *clb* *st.* *clb ricochet* *sp.* *sim.* *ord.* *sul A & E* *ppp* *pp*

Vln. 31 *sfz* *"mf"* *l.h. slap (on the fingerboard)* *clb* *st.* *clb ricochet* *sp.* *sim.* *ord.* *sul A & E* *ppp* *pp*

Vlc. 31 *sfz* *"mf"* *l.h. slap (on the fingerboard)* *clb* *st.* *clb ricochet* *sp.* *sim.* *ord.* *sul A & E* *ppp* *pp*

Fl. 34 extremely airy sound (only shades of pitches) *ppp* *p*

Vln. 34 *pp* *pp* *ppp* *pp* *ppp*

Vlc. 34 *ppp* *pp* *ppp* *pp* *ppp*

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6/Rain songs I

36

Fl.

pp *p* *pp*

Vln.

sul A & E

pp *pppp* *pp*

sul D

Vlc.

sul A & D

pp *pppp* *pp*

sul A

38

Fl.

p *pppp*

Vln.

pppp

Vlc.

pppp



Rain songs: II

Score

♩ = c. 104 (♩ = 52) *Like rusted doors*
 sotto voce *swaying slowly*
 (very airy sound,
 shades of pitches)

tongue pizz. **Perttu Haapanen**
 5 **rev 2015**

The musical score consists of three staves: Flute, Violin, and Cello. The Flute staff is in 4/8 time and features a complex melodic line with 'shades of pitches' and 'circular bowing' markings. The Violin and Cello parts provide harmonic support with sustained notes and 'ppp' dynamics.

5

Fl.

5

ord.

pp *p* *pp* *p*

Vln.

5

ord.

sim.

Stop the bow on the string

pp *p* *ppp* *p* *ppp*

Vlc.

ord.

sim.

Stop the bow on the string

pp *p* *ppp* *p* *ppp*

whistle tone

sotto voce
(very airy sound,
shades of pitches)

tongue pizz.

9

Fl.

ppp

pp

mf

pp

mf

9

Vln.

mf

p

ppp

on the bridge
at the tip

circular bowing

9

Vlc.

mf

ppp

on the bridge
at the tip

circular bowing

ppp

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2/Rain songs II

12 *sim.* *ord.*

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

Vln. *pp* *p* *pp*

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

17 *whistle tone*

Fl. *pp* *p* *ppp* *ppp*

Vln. *p* *pp* *mf* *"p"* *"ppp"* *"p"* *"ppp"*

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

21 *tongue pizz.* *ord.* *Stop the bow on the string* *ord.* *sim.* *flautando*

Fl. *pp* *"mf"* *pp* *"mf"* *pp* *mf* *pp* *p*

Vln. *pp* *mf* *pp* *p* *pp*

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

otto voce
(very airy sound,
shades of pitches)

H-scratch tone on the bridge

Stop the bow on the string

sim.

flautando

3/Rain songs II

25

Fl. *pp* *p* *pp* *p* *p* *mf*

Vln. 25 *p* *pp* *p* *pp* *p* *pp* *ord.* *p* *pp*

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

28

Fl. whistle tone *ppp* *ppp* *ppp*

Vln. 28 H-scratch tone on the bridge *mf* *"p"* *"ppp"* *"p"* *"ppp"* *"p"* *"ppp"* *ord.* *pp*

Vlc. H-scratch tone on the bridge *mf* *"p"* *"ppp"* *"p"* *"ppp"* *"p"* *"ppp"* *ord.* *pp*

32

Fl. *ord.* *mp* *f* *pp* *p* *pp* *p* *pp* *p*

Vln. 32 *mf* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Stop the bow on the string

sim. flautando

sim. flautando

Stop the bow on the string

4/Rain songs II

[illegible]

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5/Rain songs II

49

Fl. *pp*

Vln. *ppp*

Vlc. *p* *ppp* *p*

53

Fl. *ppp* *f* *ord.* *Attacca*

Vln. *ppp* *mf* *f*

Vlc. *ppp* *f*



III

♩ = 96-104

Perttu Haapanen
rev. 2015

[illegible]

2#ain Songs III

12

Fl. *p* *f*

Vln. *p* *mf* *p*

Vlc. *mf* *p*

15

Fl. *p*

Vln. *mf* *pp*

Vlc. *mf* *pp*

17

Fl. *f* *p*

Vln. *p* *pp* *mf* *p*

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

19

Fl. *f*

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

Vlc. *mf* *pp* *f* *mf* *p*



3#ain Songs III

Fl. 22 *p* *f* *p* *f* *p* *f*

Vln. 22 *mf* *p* *mf*

Vlc. 22 *mf* *p* *mf*

Fl. 24 *p* *mf* *p* *mf* *p* *mf*

Vln. 24 *p* *mf* *p* *mf* *p* *mf*

Vlc. 24 *p* *mf* *p* *mf* *p* *mf*

Fl. 26 *sfz* *p* *mf* *p* *sfz* *p* *mf*

Vln. 26 *f* *mf* *p* *sfz* *mp* *sfz* *p* *sfz* *p* *sfz*

Vlc. 26 *f* *p* *sfz* *mf* *p* *sfz* *mf* *p* *sfz* *p*

Fl. 28 *p* *mf* *sfz* *p* *mf*

Vln. 28 *mf* *p* *sfz* *p* *sfz* *p*

Vlc. 28 *f* *p* *sfz* *p* *sfz* *p* *sfz* *mf* *p*

4#ain Songs III

Fl. 30 *f* *rit.*

Vln. 30 *sfz* *mf* Strive for the subharmonic

Vlc. 30 *sfz* *mf* Strive for the subharmonic

a tempo
exhale/inhale
closed mouthpiece

Fl. 33 *f* keep the bow on the string

Vln. 33 *f* *sim.* single scratch "p" palm slap on the fingerboard (on the strings)

Vlc. 33 *f* *sim.* single scratch "p" palm slap on the fingerboard (on the strings)

Fl. 35 *Attacca*

Vln. 35

Vlc. 35

Rain songs: IV

Perttu Haapanen
rev 2015

Score

relaxed, joyfully
exhale/inhale
(closed mouthpiece)

$\text{♩} = 58$

Flute

"mf"

pizz. $\emptyset$ tongue ram sim.

Violin

"mf" pizz. $\emptyset$

Cello

"mf"

Fl.

2

"mf"

p

keyclick with sound
(exaggerate "rattling")

Vln.

2

"mf"

clb

Vlc.

clb

p

Fl.

4

"mf"

p similarly as before

Vln.

4

"mf"

pizz. $\emptyset$

Vlc.

"mf"

clb

p

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2/Rain Songs IV

similarly as before

Fl. 7

Vln. 7

Vlc. 7

pizz. clb

"p" "mf"

pizz. clb

"p" "mf"

pizz. clb

"p" p

pizz. clb

"p" p

arco

ppp

p

Fl. 11

Vln. 11

Vlc. 11

sotto voce (shade of pitches) ord. sotto voce (shade of pitches) ord. sotto voce (shade of pitches) very airy sound

"p" "f" p

arco

pp

f

pizz. clb

"mf"

pizz. B.B. clb

"mf"

Fl. 14

Vln. 14

Vlc. 14

very airy sound

"f" p

very airy sound

"p" "f"

pizz. clb

"mf"

pizz. B.B. clb

"mf"

arco

ppp

p

3/Rain Songs IV

similarly as before

Fl. 17 *p*

Vln. 17 *clb* *"mf"* *arco* *pp*

Vlc. *arco* *ppp* *p* *exhale/inhale* *high harmonic cluster ad lib*

19 *f* *p* *f* *pp* *f* *"mf"* *"mf"*

22 *p* *arco* *pp* *f* *"mf"* *f* *"mf"* *f* *"mf"* *f*

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4/Rain Songs IV

25

Fl. *p* *f* *f* *p*

Vln. pizz. B.B. *sfz* *mf* *sfz* *pp* arco

Vlc. pizz. B.B. *sfz* *mf* *sfz* clb

28

Fl. *p* *mf*

Vln. *f* *mf* *pp* *f* *mf*

Vlc. arco *ppp* *p* pizz. B.B. *sfz* *mf*

31

Fl. *p* *mf*

Vln. *f* *mf*

Vlc. pizz. B.B. *sfz* *mf*

5/Rain Songs IV

33

Fl. *p* *"p"* *f* very airy sound

Vln. pizz. B.B. *"mf"*

Vlc. arco *ppp* *p* *"mf"*

35

Fl. *p* *p* 5 5 *Attacca*

Vln. clb *"mf"* arco *pp* *f*

Vlc. arco *ppp* *p* *sfz*



Rain songs:

V

Perttu Haapanen
rev2015

Score

brightly, transparently

Flute

mf *pp* *ppp*

without vibrato, open strings whenever possible

pizz. arco

extremely airy sound *airy sound*

Violin

sfz *ppp* *p* *ppp* *p* *ppp*

without vibrato, open strings whenever possible

pizz. arco

sp *molto st*

Cello

sfz *ppp* *p* *ppp*

6 *ord.* *airy sound*

Fl.

mp *ppp* *ppp* *p* *mf* *p* *ppp*

6 *molto st* *sp* *ord.*

Vln.

ppp *p* *sfz* *pp* *mf* *ppp* *ppp*

Vlc.

mp *ppp* *ord.* *sfz* *ppp* *mp* *ppp* *ppp* *p*

11 *extremely airy sound* *airy sound* *ord.* *extremely airy sound* *airy sound*

Fl.

p *mf* *ppp* *p* *ppp*

11 *molto st* *sp* *ord.*

Vln.

mp *ppp* *p* *ppp* *ppp* *p* *ppp*

Vlc.

ppp *mf* *ppp* *ppp* *p* *ppp* *ppp*

2/Rain Songs V

Fl. 16 - ord. *p ppp* *mp* *ppp* *mp*

Vln. 16 *sp* *molto st* *ord.* *ppp* *p* *ppp* *mp* *ppp* *ppp* *mp*

Vlc. *p* *ppp* *p* *mp* *ppp* *ppp* *p* *ppp* *ppp*

Fl. 22 *pp* *mf* *p* *ppp* *mf* *ppp* *p* *ppp*

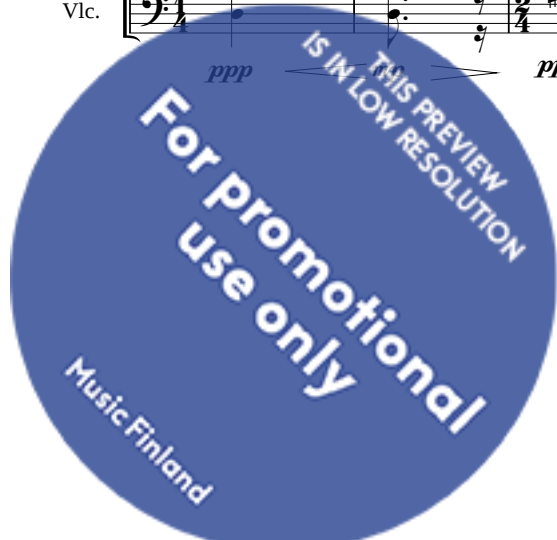
Vln. 22 *ord.* *ppp* *p* *ppp* *p* *ppp* *ppp*

Vlc. *mp* *ppp* *sfz* *pp* *mf* *ppp* *p* *ppp*

Fl. 27 *ppp* *pp* *ppp* *extremely airy sound*

Vln. 27 *sp* *molto st* *mf* *molto st* *sp* *p* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Vlc. *ppp* *ppp* *ppp* *mf* *ppp* *sfz* *sfz*



3/Rain Songs V

Fl. 32 airy sound ——— ord. *mf pp p pp mf pp mf ppp*

Vln. 32 ord. *sfz pp p ppp ppp p p ppp p* *molto st sp molto st sp*

Vlc. *pp sfz p ppp p p ppp*

Fl. 38 *mf ppp* gentle jet whistle *mf ppp pppp* whistle tone

Vln. 38 *ppp mf ppp* *molto st sp molto st* V-scratch tone (vertical bow at the frog) "ppp"

Vlc. *ppp mf ppp* *sp molto st* V-scratch tone (vertical bow at the frog) "ppp"

Fl. 42 *pppp* tongue ram *p*

Vln. 42 *pppp* *molto sp molto sp*

Vlc. *pp* pizz behind the bridge *pp* arco single scratch "ppp"