

Ville Raasakka

Trio for flute, viola and piano

2012

Music Finland



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Commissioned by Sofia Kayaya



The vanitas are 16th and 17th century dutch paintings that seek to remind the viewer of the transient nature of life. In these paintings certain objects or items retain a specific symbolic content. The skull or bones are symbols of death. Different kinds of clocks or hourglasses remind us that time is ticking away without a pause. Butterflies and flowers (both short-lived) symbolize the momentary nature of life. A candle that is just about to die out tells us of imminent death. Pealed lemons or beautifully arranged piles of seafood (usually lobsters) remind us that something beautiful on the outside can be sour on the inside.

The music is arranged according to certain acoustic models. The categories of sound are grain, noise, transients, frequencies, amplification and depth. All of the models are present in each part, but with different emphasis. Most importantly, sounds are divided into three viewpoints. The "Butterflies" and "Withering flowers" are movements where sound moves linearly. "The skull" moves sound in depth. "Every hour wounds" and "The candle and the smoke" deal with sound as texture. The Trio was commissioned by the danish flutist Sofia Kayaya and was premiered in Copenhagen in May 2012.



1. Papiliones (Butterflies)
2. Calva (The Skull)
3. Vulnerant omnes, ultima nece (Every hour wounds, last one kills)
4. Flores marcescentes (Withering flowers)
5. Candela et fumus (The candle and the smoke)



Trio for flute, viola and piano

$\text{♩} = 144$

pre-prepare with Blu-Tack:
lowest a, middle e1, and three highest c:s c3, c4 and c5

The musical score consists of three staves: Flute (Fl.), Viola (Vla), and Piano (Pno). The Flute staff features various rhythmic patterns, including quintuplets and sextuplets, with dynamic markings ranging from *mf* to *f*. The Viola staff includes bowing techniques like "bow with overpressure along string III" and "wipe bow along strings II & III". The Piano part has a complex harmonic structure with multiple layers of chords and arpeggios.

* Lev.

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The image shows a page from a musical score, likely for guitar, with a large diagonal watermark that reads "For Promotional use only". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also instructions in Italian, such as "pizz strings between tuning pegs", and a time signature of 7:4. The background is a solid blue color.

✻

Fl. 50 1/2 air 1/2 pitch (A1) 2/2 air 5:4 7:4 5:4 5:4 5:4 1/2 air 1/2 pitch (A1) 5:4 7:4 5:4 flatter no flatter 5:4 1/2 air 1/2 pitch 5:4 2/2 pitch

Vla 50 wipe bow along strings II & III 5:4 mf p mf f mf mf p mf < f mf mf mf p pp overpressure on muted strings II III IV I II wipe II & III bow with overpressure on muted string II III IV wipe II & III overpressure pizz. behind bridge III I II III

Pno 50 mf p mf

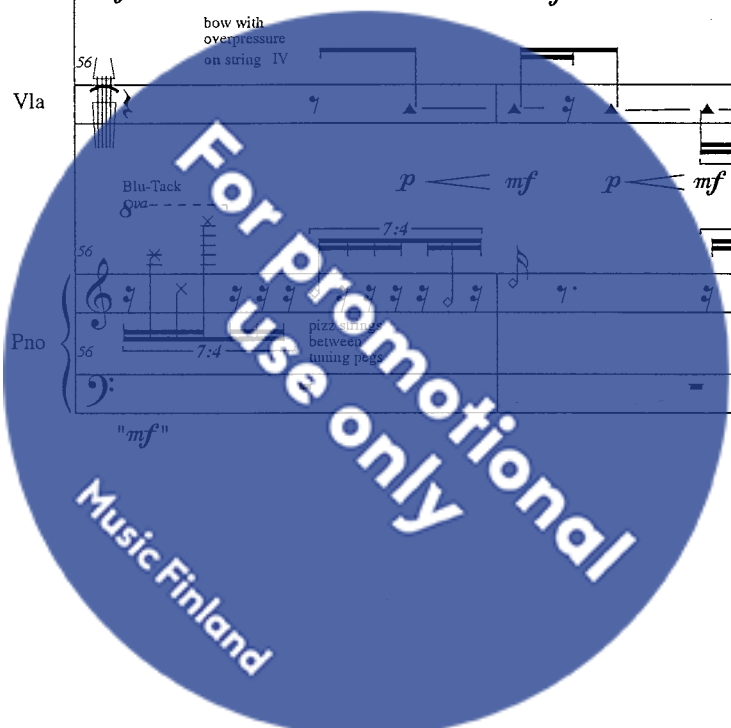
* Red

Fl. 56 click keys (G#1) 2/2 air 5:4 7:4 5:4 1/2 air 1/2 pitch 2/2 air 5:4 7:4 5:4 2/2 pitch tongue-pizz. ord. 2/2 air flatter 5:4 flatter

Vla 56 bow with overpressure on string IV p mf p mf 5:4 mf pizz. behind bridge II I bow with overpressure along string III 5:4 ord. 5:4 5:4 5:4 quickly wipe bow along strings II & III to produce humming noises "h, h, h..." 5:4 5:4 5:4 5:4 pizz strings between tuning pegs 5:4

Pno 56 mf p f pp p f mf

* Red



[illegible][illegible]



2. Calva (The Skull)

♩ = 50

Flute

2/2 air
flatter

no flatter

1/2 air
1/2 pitch

no flatter

2/2 air
no flatter

"O"

p < pp < p < mf < mf > p < mf < ppp p < mf < ppp p

Viola

mute strings with left hand

bow with overpressure along string III

bow on string holder

col legno extremely slow circular bow movements on string III

pizz. behind bridge III

p < pp < p < mf > p < mf < mf < mf

Piano

scrape along appointed string with nail

ord.

f

mf

mf

f

gliss. on strings with mallet head (low register)

ppp < p

ppp < mf < f

ppp

* Ped.

remove Blu-tack from lowest a, e1 and c3

Fl.

1/2 air
1/2 pitch

gradually change consonant on lips from "H" to "F"

2/2 air

flatter

no flatter

flatter

no flatter

"I"

mf < p < p < f < p < mf < p < mf < f < p < mf < mf

Vla

mute strings with left hand

bow on wood of bridge

arco ord.

bow with overpressure along string III

espressivo!

p < f < p < pp < p < pp

Pno

hit bottom surface of the piano with mallet head

hit metal bar inside piano with mallet head

hit palm of hand on strings (middle register)

gliss. on black keys with fingernails

gliss. on black keys with fingernails

ord.

p < p < mf < p < mf < p < mf < f

ppp < p

p

ppp < p

p < mf

* Ped.

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Fl. 30 1/2 air 1/2 pitch 2/2 air flatter 1/2 air 1/2 pitch 2/2 air 1/2 air 1/2 pitch flatter no flatter 2/2 air no flatter "O"

Vla 30 mute strings with left hand bow with overpressure along string III bow on string holder col legno extremely slow circular bow movements on string III pizz. behind bridge III

Pno 30 scrape along appointed string with nail ord. hit palm of hand on strings (middle register) ord. hit metal bar inside pinto with mallet head gliss. on strings with mallet head (low register)

* Ped.

Fl. 38 C 1/2 air 1/2 pitch 1/2 air 1/2 pitch 1/2 air 1/2 pitch 2/2 air flatter flatter no flatter

Vla 38 1 mute strings with left hand bow on wood of bridge arco ord. bow with overpressure along string III bow with overpressure along string III ...gradually also on... on string

Pno 38 hit bottom surface of the piano with mallet head hit metal bar inside piano with mallet head hit palm of hand on strings (middle register) gliss. on black keys with fingernails ord.

* Ped.

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3. *Vulnerant omnes, ultima necat* (Every hour wounds, last one kills)

[illegible]

Fl.

Vla

Pno

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Fl. 9 "D" air "D" 1/2 air 1/2 pitch "D" 1/2 air 1/2 pitch "D" (always 0/0 pitch) "D" air "D" 1/2 air 1/2 pitch "D" air "D" 1/2 air 1/2 pitch "D" air "D" 1/2 air 1/2 pitch "D" air "D"

f f mf < f p 7:4 mf < f f > f mf < f f > f mf < f f > f mf < f f > f mf < f f > f

Vla 9 pizz. mf (quasi-pitch: left hand finger pressed halfway down) f 5:4 5:4 5:4

Pno 9 7:4 mf 7:4 f 7:4 mf 5:4 5:4 p 7:4 7:4 mf f

8^{va} 7:4 8^{va} 5:4 8^{va} 5:4 8^{va} 7:4 8^{va} 7:4

8^{vb} mf f Red *

B hit all keys down loudly

Fl. 13 "f" 5:4 "ff" 5:4 "f" 1/2 air 1/2 pitch "D" air "D" 1/2 air 1/2 pitch "D" air "D" 1/2 air 1/2 pitch "D" air "D"

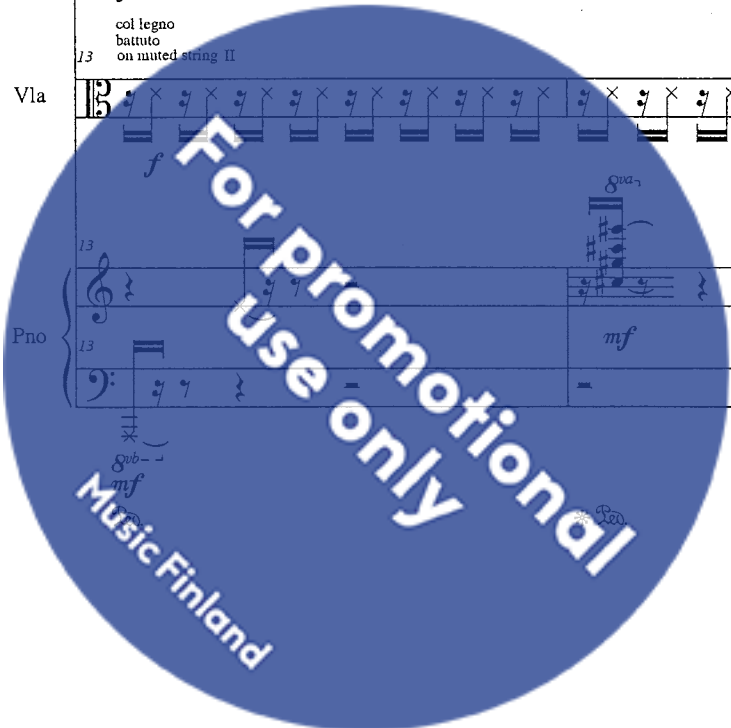
f mf < f f > f mf < f f > f mf < f f > f

Vla 13 col legno battuto on muted string II f 3:2 3:2 3:2 3:2 3:2 3:2

pizz. (quasi-pitch: left hand finger pressed halfway down) 8^{va} 7:4 8^{va} 7:4

Pno 13 mf 5:4 5:4 8^{vb} p mf 8^{vb} ff ff mf f

8^{vb} 5:4 8^{vb} 7:4



Violin and Piano score, measures 21-24. The score includes dynamic markings (p, mf, f, ff), articulation (accents, slurs), and performance instructions like "mute string, and wipe bow along string". A large blue watermark "For Promotional use only" is overlaid on the left side.

[illegible]

D

* Leo

E

[illegible]

4. Flores marcescentes (Withering flowers)

$\text{♩} = 76$

2/2 air

 $^{\text{H}}\text{H}^{\text{H}}$

2/2 air

2/2 pitch

[illegible]

1/2 air
1/2 pitch

2/2 air

"S"

"H"

"H"

A

2/2 air

Fl.

Vla.

Pno.

flautato

ord.

overpressure on muted string IV

on muted string III

on strings with palm

Bluntack

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This musical score is for the 'The Rite of Spring' (Le Sacre du Printemps) by Igor Stravinsky, specifically the section 'The Spring Rounds' (Les Rondes Printanieres). The score is for three parts: Flute (Fl.), Viola (Vla.), and Piano (Pno.).

Flute (Fl.): The flute part begins with a 5:4 ratio and a 2/2 air. It features a series of notes with a 3/4 pitch and a 2/2 pitch, followed by a 1/2 air and a 1/2 pitch. The dynamics range from *mf* to *f*, with a final *mf* and *p* marking.

Viola (Vla.): The viola part starts with a 5:4 ratio and a 2/2 air. It includes a 3/4 pitch and a 2/2 pitch, followed by a 1/2 air and a 1/2 pitch. The dynamics range from *mf* to *f*, with a final *p* marking.

Piano (Pno.): The piano part begins with a 5:4 ratio and a 2/2 air. It features a series of notes with a 3/4 pitch and a 2/2 pitch, followed by a 1/2 air and a 1/2 pitch. The dynamics range from *p* to *f*, with a final *mf* and *p* marking.

The score includes various musical notations such as notes, rests, and dynamic markings. It also includes a tempo marking of 76 and a key signature of one sharp (F#).

[illegible]

Fl. 20

Vla 20

Pno 20

mf *ff* *f* *ff* *f* *ff* *f* *ff*

ord.

f *ff*

** Ped.* ** Ped.* ***

C

1/2 air
1/2 pitch

Fl. 25

p *mf*

Vla 25

toneless along string II III IV

overpressure on muted string III

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

Pno 25

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

ord.

8va *8va* *8va*

15ma *15ma*

5:4 *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

** Ped.* ** Ped.* *p* *p* ***

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2/2 air 1/2 air 1/2 pitch 2/2 pitch 1/2 air 1/2 pitch

Fl. 30 *f* *mf* *ff* *mf* con vibrato rit.

Vla 30 *f* *mf* *f* *p* *mf* *ff* *mf* overpressure along string III ord. 7:4 7:4 con vibrato

Pno 30 *f* *mf* *f* *mf* *f* *f* *mf* on strings with palm 8vb-1

* *Leg.* * *Leg.* * *Leg.* *



♩ = 176

A

Flautato on
muted string III

45

mf

5:4

p

f

p

f

5:4

45

45

7:4

mf

p

mf

p

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C

ritardando

$\text{♩} = 138$

half tempo

$\text{♩} = 69$

3

accelerando

1/2 air
1/2 pitch

61 "H"

Fl. *f* *f* *mf* *pp*

Vla. *f* (quasi-pitch: left hand finger pressed halfway down) *pp*

Pno. *f* *p* *pp*

(mute string other hand) 15^{ma}

overpressure on muted string III II

* Ped. *

D

(half of original tempo 176)

$\text{♩} = 88$

poco a poco accelerando

72

Fl. *mf* *f* *ff*

Vla. *f* *mf* *f* *mf* *ff* *f*

Pno. *f* *f* *f*

flautato ord.

overpressure on muted string *pp* < *p*

* Ped. *

molto accelerando

♩ = 108

Fl. 78 *ff* 5:4 5:4 5:4 *fff* 5:4 5:4 7:4 *f* 5:4 *fff* 5:4 5:4 7:4

Vla 78 *f* 5:4 *ff* 5:4 *f* 5:4 *ff* 5:4 *ff* 5:4 *f* 7:4 *ff* 5:4 5:4 5:4 *molto espressivo!*

Pno 78 *ff* 5:4 7:4 7:4 7:4 5:4 5:4 7:4 7:4 5:4 7:4 5:4 *ff* *fff* *ff* *fff*

* *Red.* * *Red.* * *Red.* * *Red.* *

Fl. 82 *subito!* *pp* *p* *pp* 2/2 air "H"

Vla 82 *subito!* *p* *f* *pppp* *espressivo* *8va*

Pno 82 *subito!* *mf* *mf* *8va* *mf* *

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