

Perttu Haapanen

Silent Theatre IV

for flute, clarinet, bassoon,
violin, violoncello & double bass

2005 - 2013

For promotional
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Perttu Haapanen

Silent Theatre IV (2005-2013)

for

flute
clarinet
bassoon
violin
violoncello
double bass

commissioned by Tampere Raw Ensemble
version IV dedicated to Ensemble Nomad

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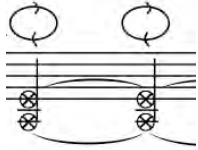
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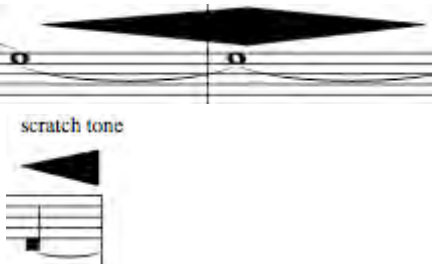
PERFORMANCE INSTRUCTIONS:

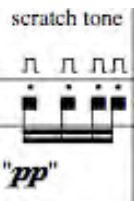
STRINGS:

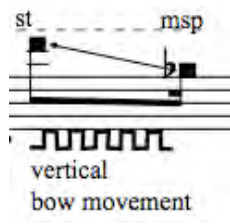
 Damped strings (completely; damping works best when executed with the whole hand, not only with finger tips, approximately in the middle of strings).

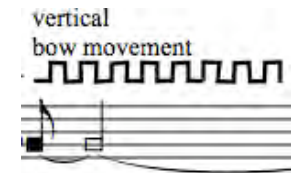
 Not-damped, indicating normal fingering / or an open string.

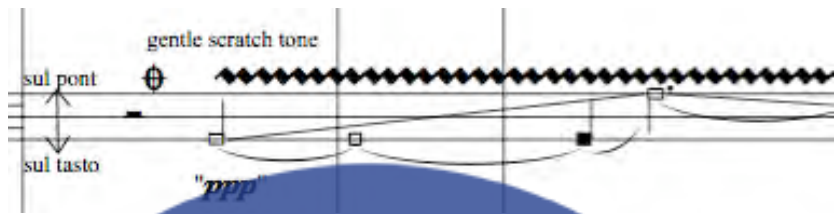
 Circular bowing: Produce oscillating noise (in an indicated rhythm) with circular movement (between ord - molto sul tasto) of the angular bow to avoid accidental pitches. Always on completely damped strings. Pitches indicate strings to be used.

 Bow pressure (producing scratch tone).

 Gentle adjacent scratch tones, only one scratch for each.

 Scratch tone with heavy bow. Vertical movement: Move the bow lengthwise of the string. Strive for a glissando effect, which occurs close to bridge. It is possible to move the bow at the same time normally, but only very slightly.





Gentle scratch tone: with a heavy but gentle bow. Move the bow lengthwise of the string and only very slightly “normally”. Strive for a continuous and gentle noise. Glissando effect occurs close to bridge, ie. glissando should not be executed as written, but moving the bow towards the bridge faster when farther from the bridge and slower when closer to the bridge.

 Scratch the bow's hair against the side of the body of the instrument. Ie. twist the bow in lengthwise direction against the body, so that release of the hairs produce a dry scratch.

 Pizzicato behind the bridge. The pitch indicates the string to be used. Possible to execute also from underneath the string with the front side of a nail to obtain a louder sound. Behind the bridge-arpeggios are to be played from up to down when executed with the front side of a nail.



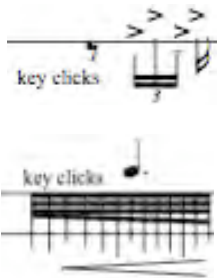
Sotto voce (indicated with square-like note heads) is executed sul tasto and with an angular bow producing hollow and fragile sound including a lot of noise elements and a bit of random harmonics.

- msh molto sul ponticello, the fundamental tone almost inaudible.
- mst molto sul tasto.

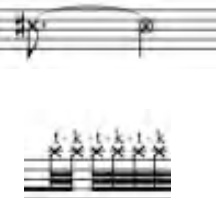
WOODWINDS:



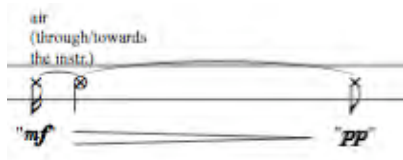
Sotto voce: extremely airy sound.



Keyclicks are executed always quasi tremolando with many keys producing as much rattling noise as possible. Especially in slower gestures as many keys as possible should be used simultaneously.



Pitched x-headed notes: extremely sotto voce; a shade of the indicated pitch is barely audible. Ie. the air stream is coloured by the pitch. Tonguings are indicated by the text.



Blow air through/towards the instrument (to obtain instruments resonance). To strengthen the dynamic of the sound of the air stream, let a substantial amount of air leak from the mouth. NB! When changing from “sotto voce” to “air”, the air stream must be strengthened (even if a diminuendo is indicated) in order to sustain the same dynamic level.



Repetitions on the given note (lasting the written duration) as fast as possible.



Multiphonics (as homogenous as possible, avoid emphasizing of any particular pitches) can be freely chosen, so that they blend into harmony and are executable within the dynamic range indicated.

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ALL THE INSTRUMENTS:

"pp" Dynamics in quotation marks indicate a “dynamic” of a gesture, not the actual sound.

"Tsh!"



"tss(i)!"



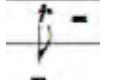
Phonemes written in the score are spoken and absurd theatrical interpretations are recommended (ie. normal speaking voice should be avoided). Always unvoiced (whispering or vocal cords not resonating) EXCEPT if indicated otherwise. Colour of a consonant is indicated in brackets (the vowel is not sounding, but colours the preceding consonant). Phonetic IPA standard is used in some cases, otherwise pronunciation may be executed as in a performer's own language. Relative pitch is sometimes indicated with a three-line staff, and the difference in register should be exaggerated.

"DLO"



Tongue click is produced as follows:
Put the tip of your tongue behind your upper set of teeth. The tip of your tongue should rub against the gums. Suck in the air in your mouth, creating a small vacuum, or pocket of air behind your tongue. You should feel your tongue tighten or strain a bit. Simultaneously bring your tongue down and open your mouth. Colouring of the click is indicated with vowels from darker to lighter: "DLO" - "DLU" - "DLA".

"Kr"



Cheek creak is produced by pressing your tongue against alveolar ridge and giving a very short impulse of air from lungs, pronouncing "K" and letting a rhotic "r" trill in cheeks. a dry short creak is produced in the oral cavity by resonating flesh of the cheeks and the tongue. Could be also described as a short sample of Donald Duck being angry.

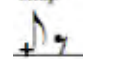
"D!"



Smacking or "kissing" sound with the tongue tip at the alveolar ridge, at the same place where "d" is pronounced, sucking the tongue backwards and releasing it, like pronouncing "d".

Other non-instrumental sounds:

finger snap



Finger snap: the middle finger strained against the thumb and released. A snap occurs when the middle finger hits the palm.

in addition to these some instructions are indicated in the score.



Silent Theatre IV

commissioned by Tampere Raw, version IV dedicated to Ensemble Nomad

Perttu Haapanen 2004-2013

[illegible]

19 air (through/towards the instr.)

Fl. *mp* *pp*

B♭ Cl. *pp*

Bsn. ord. "ss" "sh(u)" "ft!" "ft!" t-k- "DLO" *mp*

Vln. 19 on the bridge *ppp* arco (as if accidentally play a note) *mp*

Vc. *mp*

D.B. *pp*

key clicks

air (through/towards the instr.) "pp" "p" "pp"

air sotto voce *ppp* *pp*

key clicks

t-k-t-k "k(a)!" "k(o)!" ord. *pp* *mp*

key clicks

23 air (through/towards the instr.)

Fl. *mp* *pp*

B♭ Cl. whisper to the bell "tj!" *mf*

Bsn. ord. *pp* *mp* *pp* *p* *pp* *pp* *pp* *mp*

Vln. 23 ord. msp ord. *p* *pp*

Vc. ord. msp ord. *p* *pp* *pp*

D.B. ord. msp ord. *p* *pp* tremolando *pp*

key clicks

air (through/towards the instr.) "pp"

28

Fl. "p" "pp" "pp" *mp*

B♭ Cl. ord. on the beat on the beat before the beat *ppp* *f* *mp* *sfz* *pp* *sfz* *p* *sfz*

Bsn. *ppp* *f* *mp* *sfz* *pp* *sfz* *p* *sfz*

Vln. 28 tremolando *ppp* *p* *pp* *sfz* (unvoiced) h(i) h(i) (i)p! *sfz* stop the bow on the string *mp*

Vc. tremolando *ppp* *p* *pp* *sfz* (unvoiced) h(i) h(i) (i)p! *sfz* stop the bow on the string *mp*

D.B. *ppp* *p* *pp* *sfz* (unvoiced) h(i) h(i) (i)p! *sfz* stop the bow on the string *mp*

stop the bow on the string

[illegible]

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62

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

B♭ Cl. *p* (unvoiced) "fi(o)" *pp* *ppp* *p* *p* *pp* *p* *ord.*

Bsn. (unvoiced) "fi(o)" *p* *pp* *ord.*

Vln. *mf* *f* *pp* *mp* *mf* *p* *ord.* *spicc.* *pizz.* *mf*

Vc. *mf* *f* *pp* *mf* *mf* *mf* *mf* *mf*

D.B. *mf* *f* *pp* *mf* *mf* *mf* *mf* *mf*

with a hint of faryngal grunting *p*

sotto voce

voiced "d3" *mp* *pp* *mf* "DLO"

ord. 5 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

st. msp. vertical bow movement *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

voiced "d3" *mp* *pp* *mf* "DLO"

ord. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

scratch tone

pizz. behind the bridge

"fr!"

pizz. behind the bridge

"D!" "fr!"

scratch tone

pizz. secco

pizz. behind the bridge

"kr"

"D!" scratch tone

67

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

B♭ Cl. (unvoiced) "rr!" *ppp* *pp* *pp* *mp* *p* *ord.*

Bsn. *pp* *mf* *pp* *p* *pp* *mp*

Vln. *pp* *mf* *mf* *pizz.* *mf*

Vc. *p* *mf* *pizz.* *mf*

D.B. *pp* *mf* *pizz.* *mf*

(unvoiced) "rr!" "D!"

sotto voce

pizz. behind the bridge

pizz. behind the bridge

pizz. behind the bridge

72

Fl.

B♭ Cl.

Bsn.

p

Vln.

arco

pp < *mp*

Vc.

arco

pp < *mp*

D.B.

arco

pp < *mp*

pizz.

75

Fl.

air
(through/towards
the instr.)

mp

B♭ Cl.

mf t-k t-k t-k t-k

key clicks

p

Bsn.

mf t-k t-k t-k t-k

key clicks

p

sh - - - s

mf

p

mf

p

75

Vln.

mf t-k t-k t-k t-k

Vc.

on the bridge

ppp

pp

D.B.

mf t-k t-k t-k t-k

on the bridge

ppp

st - - - ord
alla punta
ord

mf

on the bridge

ppp

msp

msp

ord

ord

msp

on the bridge

ppp

st - - - ord
alla punta
ord

mf

on the bridge

ppp

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80

Fl. *pp* *mf* (unvoiced) *mf* t-k aa tongue ram (tongue pizz.) *p* (tongue pizz.) *p*

B♭ Cl. *mf* finger snap "DLA" *mf* ord. *pp* *p* *pp*

Bsn. *mf* finger snap "DLU" *mf* pizz. *p* pizz. *pp*

Vln. *sfz* pizz. *sfz* pizz. *pp*

Vc. *sfz* "DLO" arco *pp*

D.B. ord. msp.

84

Fl. (tongue pizz.) *p* ord. *p* ord. *p*

B♭ Cl. *sfz* *p*

Bsn. ord. *pp* *p* *pp* *p* *pp* *mp*

Vln. pizz. *sfz* arco *pp* *p* *pp* *p* *pp* *mp*

Vc. ord. *pp* *p* *pp* *mp*

D.B. ord. *pp* *p* *pp* *mp*

88

Fl. *pp*

B♭ Cl. *ppp* *p*

Bsn. *pp*

Vln. *mp* *pp*

Vc. *pp* *mp*

D.B. *mp* *pp* *p* *pp*

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 Türkiye Cumhuriyeti Millî Eğitim Bakanlığı
 (2023)

122

131 (2 + 3)

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138

Fl. *p pp*

B♭ Cl. *p pp*

Bsn. *pp*

Vln. *mp pp p pp mf pp*

Vc. *p*

D.B. *p*

145

Fl. *ppp pp ppp* (2 + 3) *sotto voce*

B♭ Cl. *ppp*

Bsn. *ppp* circular breathing if possible (no rest)

Vln. *mp pp p pp mf pp mp pp* (2 + 3)

Vc. *mf pp mp pp p pp*

D.B. *pp p pp p pp*

151

Fl. *pp ppp pp ppp* *sotto voce*

B♭ Cl. *pp mf pp pp p pp pp* *sotto voce* *ord.*

Bsn. *mp > p*

Vln. *mp mf pp p mf pp*

Vc. *p pp mp pp p mf pp*

D.B. *p mf pp mp mp pp p mf pp*



157^{ord.}

Fl. *mp* *pp* *pp* *mf*

B♭ Cl. *mp* *pp* *pp* *mf p*

Bsn.

Vln. *p* *pp* *mp* *mf* *pp* *mp > pp*

Vc. *p* *pp* *mp* *mf* *pp* *mp*

D.B. *mf* *pp* *mp*

162 (2 + 3)

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

B♭ Cl. *mf* *p* *mp* *p* *mp > p*

Bsn.

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

Vc. *pp* *mp* *pp* *mp* *mf* *> p*

D.B. *pp* *mp pp* *mp* *pp*

168

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

B♭ Cl. *mp* *p* *mf* *p*

Bsn. *pp* *p*

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

Vc. *mf p* *mf > p*

D.B. *mf p* *mf > p*

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174 (3 + 2)

Fl. *f mp*

B♭ Cl. *mf p*

Bsn. *p*

Vln. *mf f sfz p*

Vc. *sfz > p*

D.B. *sfz > p*

179 (2 + 3)

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Vln. *mf sfz*

Vc. *mf*

D.B. *mf*

184

Fl. *p* *crescendo poco a poco*

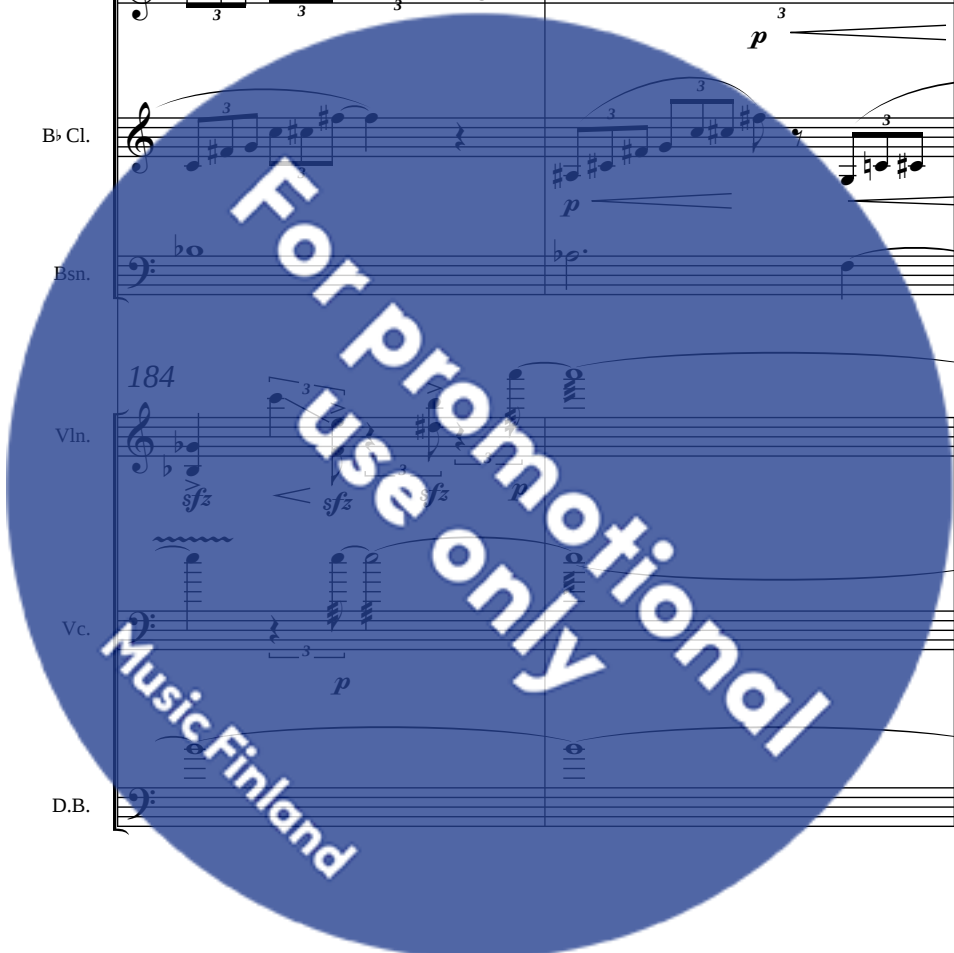
B♭ Cl. *p* *crescendo poco a poco*

Bsn. *p*

Vln. *sfz*

Vc. *p*

D.B. *p*



189

Fl.

B♭ Cl.

Bsn.

Vln.

Vc.

D.B.

f *p*

f *p*

f *p*

f *p*

194

Fl.

B♭ Cl.

Bsn.

Vln.

Vc.

D.B.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

199

Fl.

B♭ Cl.

Bsn.

Vln.

Vc.

D.B.

senza espressione

subito pp

pp

mf *p*

mf *p*

senza espressione

subito pp

pp

mf *p*

mf *p*

=====

212

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note exchange between flute and clarinet

230

B♭ Cl.

Bsn.

Vln.

Vc.

D.B.

230

ppp

mf

mp

p

mp

pp

mf

pp

scratch tone ord

key clicks

screeching toneless

screeching

"mf"

"p"

"mf"

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236

Fl.

B♭ Cl.

Bsn.

Vln.

Vc.

D.B.

236

244

244

250

250

250

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256

Fl.

B♭ Cl.

Bsn.

ord.

"ss"

"mp"

stamp

ff

p

mf

pp

homogeneous multiphonic

stamp

sfz

fast tremolo gradually slow down irregularly and ad lib.

non tremolo

ord

256

Vln.

Vc.

D.B.

ord sul pont.

p

pp

mf

sfz

stamp

"k(i)!"

fast tremolo gradually slow down irregularly and ad lib.

non tremolo

ord

msp

265

Fl.

B♭ Cl.

Bsn.

stamp

p

mp

pp

homogeneous multiphonic

stamp

sfz

very airy sound

air (through/towards the instr.)

3

265

Vln.

Vc.

D.B.

msp

stamp

sfz

"k(a)!"

sfz

stamp

"k(o)!"

sfz

flag.

p

mp

on the bridge alla punta

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[illegible]

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293

Fl.

B $\flat$ Cl.

Bsn.

Vln.

Vc.

D.B.

"cresc."

"cresc."

"cresc."

Assurdo

tongue ram

"ft!"

"h(i)"

sfz

mf

freeze, leave the bow on the strings)

freeze, leave the bow on the strings)

freeze, leave the bow on the strings)

"cresc."

302

Fl.

B $\flat$ Cl.

Bsn.

Vln.

Vc.

D.B.

"p(o)tl!"

"fi(o)"

"ts(i)p!"

sotto voce

mf

mp

pp

pppp

Diagonal bow movement
gentle scratch tone

freeze, leave the bow on the strings)

freeze, leave the bow on the strings)

freeze, leave the bow on the strings)

"ppp"

"mp"

"mp"

"ppp"

sul pont

sul tasto

sul pont

sul tasto

sul pont

sul tasto

309

Fl.

B $\flat$ Cl.

Bsn.

Vln.

Vc.

D.B.

"ts(i)p!"

"p(u)h!"

"DLA"

sfz

p

sfz

sfz

"tsh!"

"h(a)"

p

"f(u)h!"

p

pp

5

"trr"

mf

tongue ram

sfz

mp

"whah!"

"tst!"

"k(i)tl!"

mp

air
(through/towards
the instr.)

sound

air

sfz

sfz

pp

"whah!"

sfz

ppp

pppp

"pp"

"pp"

"pp"

sul pont

sul tasto

sul pont

sul tasto

sul pont

sul tasto

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