

# 17 Names for Rain

for

Violin, Clarinet, 'Cello, and Piano

I. Fog - Falling Fog - Misting - Dripping

Interlude: Petrichor

II. Sprinkling - Spitting - Squall - Downpour - Torrent

Interlude II: Showers - Sunbreaks

III. Drizzle - Rain - Soaking

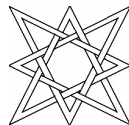
Interlude III: Virga

IV. Buckets - Cats & Dogs - Eye - Thunderstorm - Firehose

by

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## *17 Names for Rain* was commissioned by Music Northwest.

### Program Notes

There is an apocryphal story that the Inuit have 50 names for snow. I have often thought that Pacific Northwesterners had nearly as many names for rain. In composing this piece, I set out not to describe the types of rain *themselves* in the rhythms and pitches used, but to describe the emotions the different types of rain bring to the minds of the people out in them, such as the boredom of drizzle, the thrill of a thunderstorm, the relentlessness of buckets, the weirdness of falling fog.


I could not, of course, portray all the names I know for rain, but I have included 17 here, along with a few terms related to rain. Some of the names are descriptive, and some are technical. Two lesser-known names include: Virga - rain that evaporates before hitting the ground, and Petrichor - the wonderful smell when rain hits dry ground, especially noticeable in late spring and early summer after light rains.

### Performance Notes:


Piano Pedaling - please adhere to markings strictly.


String Harmonics - I don't care if they're natural or not, just play the pitch indicated

X Pitch approximate

 Portamento (slide) Slide for the entire length of the note attached

 Glissando (notes)

 Tremolo (strings) or Flutter Tongue (clarinet)

 Slap Pizz (strings) or Slap Tongue (Clarinet)

*tr*= "Color" trill - move lower key for a microtonal trill

# 17 Names for Rain

Sean Osborn

## I. Fog - Falling Fog - Misting - Dripping

**Fog** *col legno* *airly* *n* *pp* *n* *random pitches* *vary length of sound and silence* **30 sec.**

**Falling Fog** *gradually add and remove some bow hair* **20 sec.** *add effects, sul tasto, ponticello* **10 sec.**  
*pp* *every entrance also portamento*

**Misting** *col legno (wood only)* *normale* *arco pont.* *pp* *f* *p* *mf* *p* *pp* *accel. port.* *to senza pont.* *very free* **76**

**Dripping** *slightly slower* *steady, do not coordinate with others* **24** *Piano* *n* *cresc.*

The musical score is written for violin in 4/4 time. It consists of four distinct sections, each with unique performance techniques and dynamics. The 'Fog' section uses col legno and features a dynamic range from piano to fortissimo. The 'Falling Fog' section is characterized by portamento and various bowing effects. The 'Misting' section includes a tempo change to 76 bpm and a shift to arco ponticello. The 'Dripping' section is marked piano and features a steady, non-coordinated rhythmic pattern.

29 *pp*

32

35

38 *dim.* *gradually increase col legno until all wood*

41

43 *ending should be miming repeat as needed until fade*

# Interlude: Petrichor

Cello

Slow-ish, bright ♩ = 72-80 *p*

Violin

*mf*  $\rightrightarrows$  *p*

9

*mf* *cresc.* *ten.*

9

*mp* *cresc.* *ten.*

17

*f* *mf* *p* *riten.*

17

*mp* *cresc.* *mf* *p* *riten.*

## II. Sprinkling - Spitting - Squall - Downpour - Torrent

### Sprinkling $\text{♩} = 63$

Violin

1 *p*

13 *cresc. mp* *mf* *dim.* *pp*

### $\text{♩} =$ Spitting

22 *cresc.* *mf* *p accel cresc.*

### Faster $\text{♩} = 88$

33 *mp* *p*

43 *mp*

### Squall

50 *ff* *p*

58 *ff* *p cresc.* 3

### Faster $\text{♩} = 120$ Downpour

65 *mf* *mp*







### III. Drizzle - Rain - Soaking

#### Drizzle $\text{♩} = 60$

Violin

1 *p*

22 *piano leads* 32

35 *mp* *pp* 43

44 *p* 58

59 *ppp* *dim.* *fade to nothing* 70

# Interlude III: Virga

Make large, elaborate gesture for upbeat,  
as if about to play, but don't play.

End of Interlude.

# IV. Buckets - Cats & Dogs - Eye - Thunderstorm - Firehose

## Buckets $\text{♩} = 90$

Violin  $\text{♩} = 90$   
1 *f legato articulation*

6

12 LH Cello

18

24

30

36 *ff*  $\text{tr} \text{ } 3 \text{ } 1$   $\text{tr} \text{ } 3 \text{ } 1$

43 *let ring* *f* *ff* *f*

Cats and Dogs

50 *mp* *ff* *f* *ff* *f*

55 *ff* *f* *ff* *f* *ff* *f*

60 *ff* *f* *mp*

Musical staff 60-65: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *ff*, then *f*, and ends with *mp*. The melody consists of eighth and sixteenth notes.

66 *ff* *p* *f*

Musical staff 66-72: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *ff*, then *p*, and ends with *f*. The melody consists of eighth and sixteenth notes.

73 *dim.*

Musical staff 73-78: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *dim.*. The melody consists of eighth and sixteenth notes.

79 Cello out *mf*

Musical staff 79-84: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *mf*. The melody consists of eighth and sixteenth notes.

85

Musical staff 85-90: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and sixteenth notes.

Eye Thunderstorm 91 *mp* *f* *sim.*

Musical staff 91-98: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *mp*, then *f*, and ends with *sim.*. The melody consists of eighth and sixteenth notes.

99 *ff*

Musical staff 99-102: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *ff*. The melody consists of eighth and sixteenth notes.

103 *f*

Musical staff 103-105: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *f*. The melody consists of eighth and sixteenth notes.

106 *ff*

Musical staff 106-110: Treble clef, key signature of one sharp (F#), 4/4 time. Starts with a dynamic of *ff*. The melody consists of eighth and sixteenth notes.

111

Musical staff 111-115: Treble clef, key signature of one sharp (F#), 4/4 time. The melody consists of eighth and sixteenth notes.

115 *p* *f* <

Musical staff 115: Treble clef, 3/4 time signature. The staff begins with a whole rest. A series of six dotted half notes with upward hairpins is marked *p*. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

127

Musical staff 127: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

132 *p* < *mf*

Musical staff 132: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

137 *mf* *ff* *mp* *spicc.* *p* *ff*

Musical staff 137: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

142

Musical staff 142: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

146 *p* *cresc.* *mf*

Musical staff 146: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

153 *pp* *cresc.* *mf* *ff* *ff*

Musical staff 153: Treble clef, 3/4 time signature. The staff begins with a half note G4, followed by a series of eighth notes with upward hairpins. The staff concludes with a half note G4, a quarter rest, and a quarter note A4 marked *f* with an accent.

158

161

**Firehose**

*port.*  
3

*stacc.* 3 3 3 3

*as fast as possible*

*double and triple stops of this chord*  
at least 10 sec.  $\wedge$

*fff*