

Kurt Mortensen

RunoTrio

For Flute/Bass Flute, Violin & Guitar



- I. A Swindler Suitor
- II. Väinämöinen's Kantele
- III. Estonian Lullaby
- IV. Midsummer's Eve Bonfire

Full Score

RunoTrio

- I. A Swindler Suitor
- II. Väinämöinen's Kantele
- III. Estonian Lullaby
- IV. Midsummer's Eve Bonfire

Duration: ca. 15½ minutes

First performance:

April 29, 2000

at Northern Illinois University, DeKalb, IL by:

Shelly Schweigerdt - flute

Sabine Neuboeck - violin

Kurt Mortensen - guitar

Second performance:

November 4, 2001

at the Indian Boundary Cultural Center, Chicago IL by:

Peggy Yoo - flute

Sarah Jacques - violin

Jeff Lambert - guitar

Special thanks to

Mimi S. Daitz

Associate Professor, Music
The City College of New York

who aided with the search for regilaulud (runosongs).

Although *RunoTrio* was written specifically for the Tarutelin Trio at the request of their guitarist Eric Schroeder, he was unable to perform the piece at the premiere due to a wrist injury. As a result, the work was first played publicly by the other two members of the trio with myself as a surrogate guitarist. Even though Eric Schroeder did not have the opportunity to premiere *RunoTrio* himself, he is responsible for bringing the piece into existence, for which I am grateful.

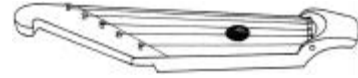
- Kurt Mortensen

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<http://kurtmortensen.org>



Karelion Folk tune in Kalevala-meter



5-string kantele

An Estonian lullaby called “Let The Cradle Swing” forms the basis of the third movement. The tune was originally documented by Herbert Tampere in his *Eesti rahvalaule vissidega III* (Estonian Folk Songs with Melodies III, the third of a five-volume set which has been referred to as the “Tormis Bible,” the source which the Estonian composer often consults when searching for runosongs). This lullaby is the longest folk melody used in the *RunoTrio*. It is actually in two distinct parts, not including the variations. The full tune, including its elaborations is presented at the beginning and the end with the supporting music being derived from the runosong as well. The middle of this section contains the most developed motives taken from lullaby.



Estonian lullaby: “Let The Cradle Swing”

RunoTrio concludes with my favorite movement. I especially like the runosong employed and it was this tune which was the impetus for conceiving this piece. I also spent the most time composing this movement, which although closes this work, was actually completed first (the only part of the trio begun in 1999). This melody seems to be very popular. It appears in the same Folklore Journal from which the “Swindler Suitor” melody came. It is also cited in the New Grove Dictionary of Music and Musicians as an example of Estonian runosong. Veljo Tormis also used the tune in his *Estonian Calendar Songs*, one his best-known works. Traditionally, June 24 was an important day, second only to Christmas, as it marked the culmination of working in the fields and the start of making hay. On this midsummer’s eve, the custom in Estonia was to build bonfires all over the countryside. The illuminated landscape was thought to strengthen the production of grain and grass. The opening lines of this runosong read, “Come to the midsummer bonfire, come and guard the fire, come and watch the flames!” This movement begins with a slow introduction consisting of fragments of the melody presented in augmentation in canon between the flute and violin. The introduction continues with variations of the runosong presented in all three instruments, until the guitar enters with a quicker tempo, playing an embellished version of the melody. For most of the rest of the movement, the guitar provides the accompaniment which consists of repeated statements the folk tune, while the flute and violin play off one another as they perform variations of the melody.



“Call To the Midsummer’s Eve Bonfire”

Performance Notes

Although some spots are labeled, there are a few places in the flute part where breath marks are not indicated. This is particularly true in the second movement. Appropriate pauses should be determined by the flautist.

In the guitar part, all of the harmonics are natural and thus can be found on the open strings. In addition, some of the chords may be played by doubling certain notes. Although not every one is labeled as such, the guitarist may choose to double these pitches when appropriate. However, specific places where this should be done have been indicated by chord symbols such as:



In general, the guitar is very quiet in this ensemble and it can be overpowered very easily, even when using a “louder” instrument. Therefore the dynamics in the score may need to be modified according to how well a specific guitar projects.

Dedicated to the Tarutelin Trio

Runo Trio

for Flute/Bass Flute, Violin & Guitar

I

A Swindler Suitor

Kurt Mortensen
1999-2000

♩ = 90

Flute

Violin

Guitar

Fl.

VI.

Gtr.

8

1

2

3

4

5

6

7

8

9

10

f

f

f

mf

mf

mf

p

mp

A

4 3 2 1 2 3 1 2

Fl. *mf*

VI. *mf*

Gtr. *mf*

11 12 13

Fl. *f* **B**

VI. *f*

Gtr. *f*

14 15 16

Fl. *mp* *f*

VI. *mp* *f*

Gtr. *mp* *f*

17 18 19

Fl. *mf*

Vl. *mf*

Gtr. *mf*

20 21 22

C

Fl. *f* *mp*

Vl. *f*

Gtr. *f* *mp*

23 24 25

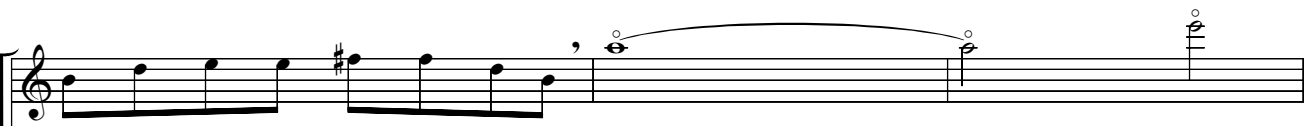
D


Fl. *mf*


Vl. *mf*

Gtr. *mf*

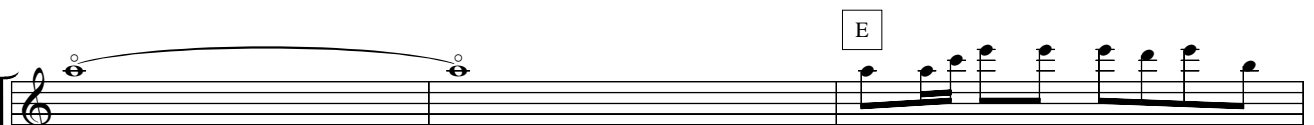
26 27 28


Fl. 


VI. 

Gtr. 

29 30 31

Fl. 

VI. 

Gtr. 

32 33 34

E

f

f

f

*

Fl. 

VI. 

Gtr. 

35 36 37

* = knock the body of the guitar in any manner

Fl. *mf*

Vl. *mf*

Gtr. *mf*

38 39

Fl.

Vl.

Gtr.

40 41

Fl.

Vl.

Gtr.

42 43

Fl. F

VI.

Gtr.

44 45 46

Detailed description: This system contains measures 44, 45, and 46. The Flute part (Fl.) begins with a box containing the letter 'F'. A long slur covers the first two measures of the Flute part. The Violin part (VI.) features a continuous sixteenth-note pattern with slurs. The Guitar part (Gtr.) consists of a steady eighth-note accompaniment. Measure numbers 44, 45, and 46 are printed below the guitar staff.

Fl.

VI.

Gtr.

47 48 49

Detailed description: This system contains measures 47, 48, and 49. The Flute part (Fl.) continues with a melodic line. The Violin part (VI.) maintains its sixteenth-note texture. The Guitar part (Gtr.) continues with eighth-note accompaniment. Measure numbers 47, 48, and 49 are printed below the guitar staff.

Fl.

VI.

Gtr.

50 51 52

Detailed description: This system contains measures 50, 51, and 52. The Flute part (Fl.) has a long slur over the first two measures. The Violin part (VI.) continues with sixteenth-note patterns. The Guitar part (Gtr.) features a more complex accompaniment with some chords and rests. Measure numbers 50, 51, and 52 are printed below the guitar staff.

Fl. *f* **G**

VI. *f*

Gtr. *f*

53 54 55

Fl. *mf* *f*

VI. *mf* *f*

Gtr. *mf* *f*

56 57 58

Fl.

VI.

Gtr.

59 60 61

Fl. *mf*

VI. *mf*

Gtr. *mf*

62 63 64

Fl. H

VI. *p*

Gtr. *mp*

65 66 67

Fl. *mp* *rit.*

VI.

Gtr.

68 69 70 71

II

Väinämöinen's Kantele

♩ = 80

Bass Flute *mp*

Violin

Guitar *Capo on the 5th Fret*

1 2 3 4

Bass Fl.

VI.

Gtr. *sul ponticello*

mp 5 6 7 8

Bass Fl. *mf*

VI. *con sordina* *p*

Gtr. *mf* 9 10 11 12

= hold open D minor (A minor) chord position while playing the notes for the 2nd half of the repeated phrase to create sympathetic string vibration

= play with fingernail

A

Bass Fl.

VI.

Gtr.

13 14 15 16

Bass Fl.

VI.

Gtr.

17 18 19 20

Bass Fl.

VI.

Gtr.

21 22 23 24

B

Bass Fl.

VI.

Gtr.

25 26 27 28

C

Bass Fl.

VI.

Gtr.

mf

29 30 31 32

Bass Fl.

VI.

Gtr.

p

33 34 35 36

Bass Fl.

VI.

Gtr.

37 38 39 40

mf *p*

D

Bass Fl.

VI.

Gtr.

41 42 43 44

rit.

Bass Fl.

VI.

Gtr.

45 46 47 48

III
Estonian Lullaby

♩ = 90

Musical score for Estonian Lullaby, measures 1-15. The score is arranged in three systems, each with three staves: Flute (Fl.), Violin (VI.), and Guitar (Gtr.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 90. The score includes dynamic markings such as *mf*, *p*, *mp*, *f*, and *gliss.*. Measure numbers 1 through 15 are indicated below the guitar staff.

Flute: *mf*

Violin: *p*, *mp*

Guitar: *mp*, *mf*, *f*, *mf*, *gliss.*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

A

Fl. *f*

VI. *mp*

Gtr. *f* *mp*

9fr. 7fr. 9fr. 11fr.

16 17 18 19 20

Fl. *mf*

VI. *mf*

Gtr. *mf*

21 22 23 24

B

Fl.

VI.

Gtr. *mp*

25 26 27 28 29

Fl. *mf*

VI. *mf*

Gtr. *mf*

30 31 32

Fl. *f*

VI. *f*

Gtr. *f*

33 34 35




Fl. *mf*

VI. *mf*

Gtr. *mf*

36 37

Fl. 
 Vl. 
 Gtr. 
 38 39 40 41

Fl. 
 Vl. 
 Gtr. 
 42 43 44

Fl. 
 Vl. 
 Gtr. 
 45 46 47 48

C

Fl. *f* *mf* *mf*

VI. *f* *mf*

Gtr. *f* *mf*

49 50 51 52

Fl. *f* *mf* *mf*

VI. *mf* *f* *mf* *mf*

Gtr. *mf*

53 54 55

Fl.

VI.


Gtr. *mf*

56 57 58

Fl.  VI.  Gtr. 


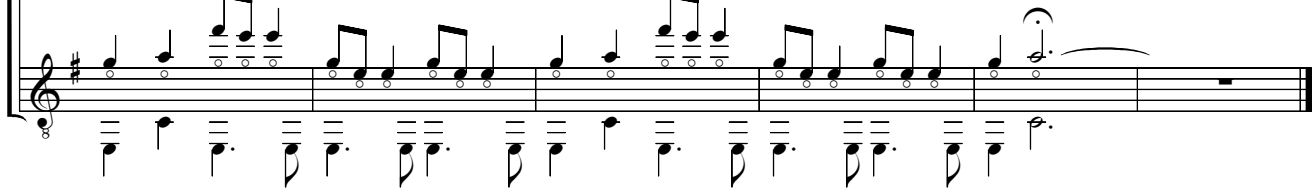
59 60 61 62

gliss. (3) (2)

Fl.  VI.  Gtr. 

63 64 65 66

mp *mf* *mp* *mf*

Fl.  VI.  Gtr. 

67 68 69 70 71 72

rit.

IV

Midsummer's Eve Bonfire

♩ = 80

Flute *mp*

Violin *mp*

Guitar

1 2 3 4 5 6

Fl.

VI.

Gtr. *mp*

7 8 9 10 11 12

Fl. *mf*

VI. *mf*

Gtr. *mf* *mp*

13 14 15 16 17 18

Fl. *mp* *mf* *f*

VI. *mp* *mf*

Gtr. *mf* *f*

19 20 21 22 23

A

Fl.

VI. *p*

Gtr. *mf*

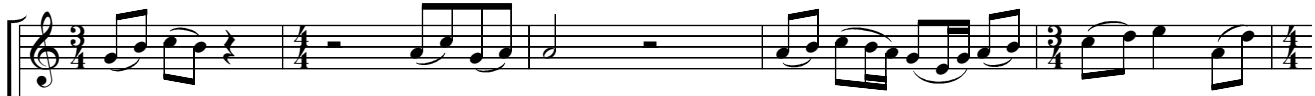
24 25 26 27 28


Fl. *mf*

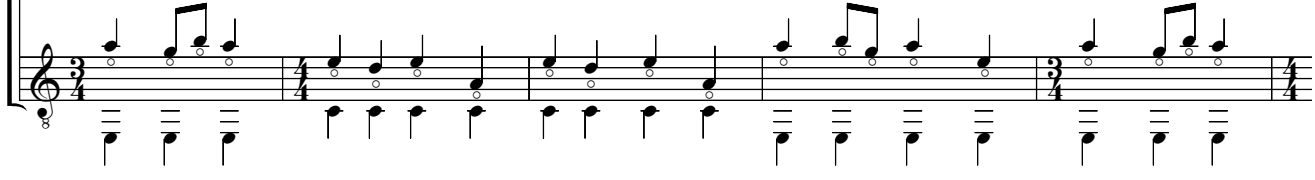
VI. *mf*

Gtr.

29 30 31 32 33 34

Fl. 

VI. 

Gtr. 

35 36 37 38 39

Fl. 

VI. 

Gtr. 

40 41

Fl. 

VI. 

Gtr. 

42 43 44 45

Fl. VI. Gtr.

46 47 48 49

Fl. VI. Gtr.

B ♩ = 95

50 51 52

Fl. VI. Gtr.

53 54 55

Fl. *f*

VI.

Gtr.

56 57 58

Fl. *mf* C

VI. *mp*

Gtr.

59 60 61

Fl. *mf*

VI.

Gtr. *f* *mf*

62 63 64 65

Fl. *mf*

VI. *mf*

Gtr. *f* *mf* *f* *mf*

66 67 68 69

Fl. D

VI. *f*

Gtr. *f* *mf* *f* *mf*

70 71 72 73

Fl. *mp* *f* *mf*

VI. *mp* *mf*

Gtr. *mp* *f* *mf*

74 75 76 77

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

78 79 80 81

Fl. *f* *mf* *f* *E*

82 83 84 85

Fl. *mf*

86 87 88 89

* = knock the body of the guitar in any manner

Fl. F

VI. *arco*

Gtr. *f* *mf*

90 91 92

Fl. *f*

VI. *f*

Gtr. *f* *mf*

93 94 95 96

Fl. *f* *mf*

VI. *mf*

Gtr. *f* *mf*

97 98 99 100

Fl. *mp* G

VI. *mp*

Gtr. *f mf* *f mf*

101 102 103 104

Fl. *mf*

VI. *mf* *f*

Gtr. *f* *mf*

105 106 107 108

Fl. *mp*

VI. *mp*

Gtr. *f mf* *f mf*

109 110 111 112

Fl. H

VI. *p*

Gtr. *f mf* *f mf*

113 114 115 116

Fl. *mf*

VI. *pizz.*

Gtr. *f* *mf* *f* *mf*

117 118 119 120

Fl.

VI.

Gtr. *f* *mf* *f* *mf*

121 122 123 124

* = knock the body of the guitar in any manner

Fl. I

VI. *arco*

Gtr. *f* *mf*

125 126 127

Fl. *rit.*

VI. *p*

Gtr.

128 129 130

Fl. *p* *mf*

VI.

Gtr.

131 132 133 134

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