

Leevi Räsänen

# Pisces – Mime

Concerto for guitar and  
chamber orchestra

2023 / 2025



**Music Finland**

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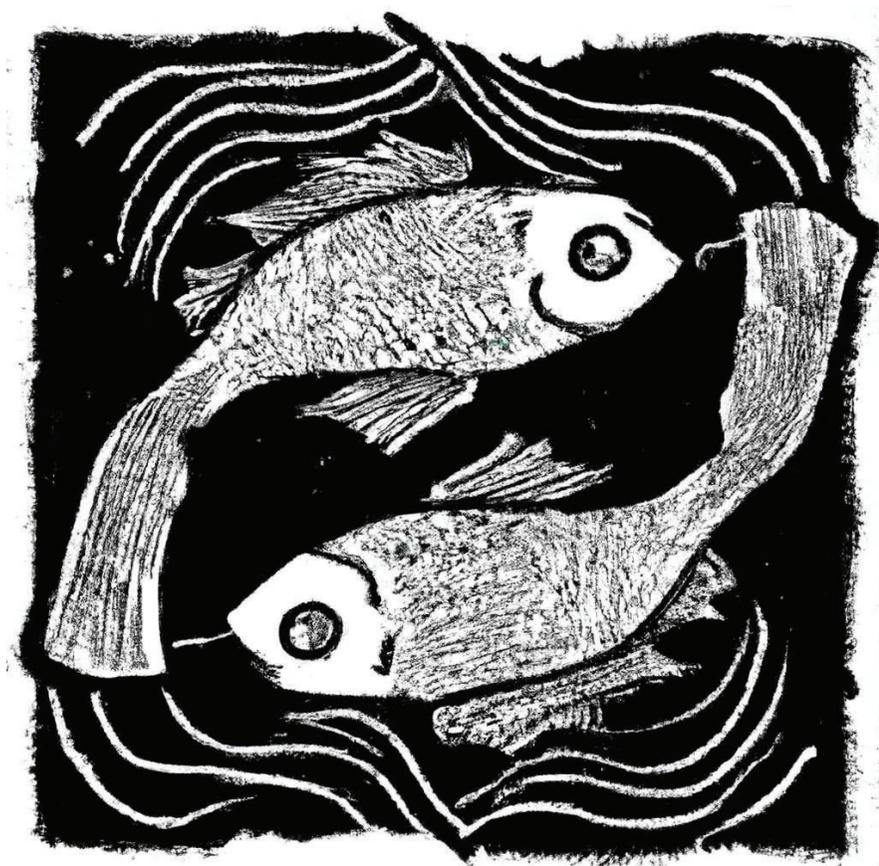
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Leevi Räsänen

# Pisces – Mime



concerto for guitar and chamber orchestra



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RÄSÄNEN: Pisces – Mime  
*guitar concerto*

There is a performative element before the beginning of movement I., which lasts about 1-2 minutes.

I. Opposite forces	6'
II. The Age of Pisces	8'
III. Mime	8' + cadenza
IV. Coda	3,5'



RÄSÄNEN: Pisces – Mime  
*guitar concerto*

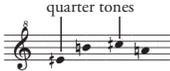
iii

**I n s t r u m e n t a t i o n**

**flute**

doubling piccolo, also plays paper sheet and whistle pops tuned in  31 cents flat

**clarinet in Bb**

also plays paper sheet and whistle pops tuned in  quarter tones

**trumpet in C**

also plays paper sheet and whistle pops tuned in 

**horn in F**

also plays paper sheet and whistle pops tuned in 

**solo guitar (amplified)**

also plays prepared table guitar (also amplified), paper sheet and whistle pops tuned in 

**violin 1\***

**violin 2\***

**viola\***

**violoncello**

also plays paper sheet

**double bass**

also plays paper sheet

\*a bowl or basket filled with shredded paper is required

The conductor, or a separate person also plays an electric paper shredder. Any paper shredder without a waste bin can be used. Before rehearsal letter N, the shredder part can be executed from outside the stage with an ON/OFF-switch equipped extension cable, for example.

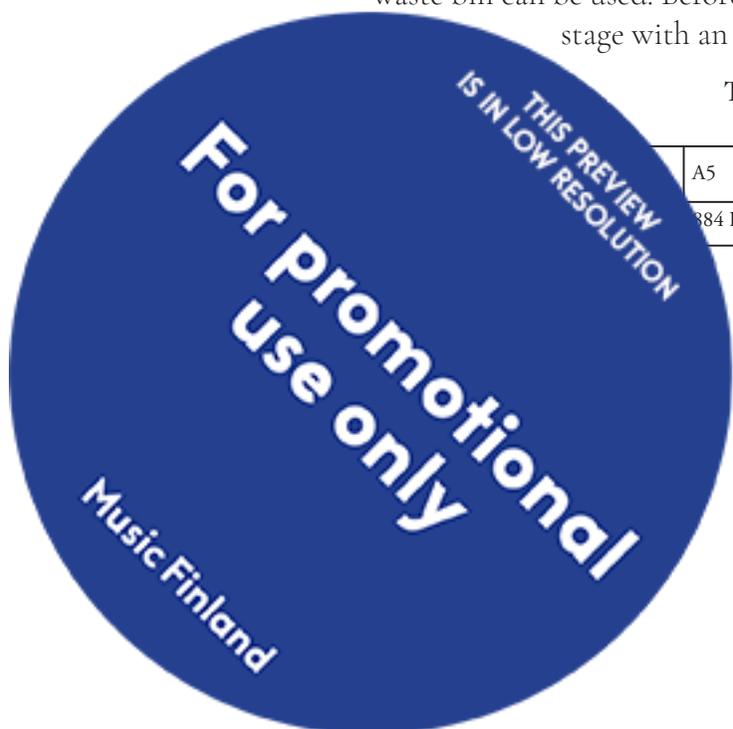
**Tuning table for the whistle pops (E4 is middle C)**

A5	Bb5	H5	C#6	D#6 (31 cents flat)	Eb6	E6
884 Hz	936,57 Hz	992,26 Hz	1082,06 Hz	1159,06 Hz	1250,16 Hz	1324,50 Hz

Tuning 442 Hz

The score is in C.

dur. ca. 28'



iv Complete list of additional equipment  
required for performance

10 additional stools for equipment

13 whistle pop lollipops or slide whistles

(another set of spare ones is recommended, since the lollipops are prone to breaking and melting)

10 sheets of coloured, thick A4 paper (not regular copy paper!)

2 high tables or equipment stands (same height as conductor's note stand)

electronic paper shredder (without a waste bin)

3 narrow paper sheets (10-15 cm, A4 length)

1 long, narrow paper sheet (3 times A4 length, can be taped together from smaller pieces)

1 low table

1 acoustic guitar (can be any condition)

6 small metallic alligator clips (2-3 centimeters)

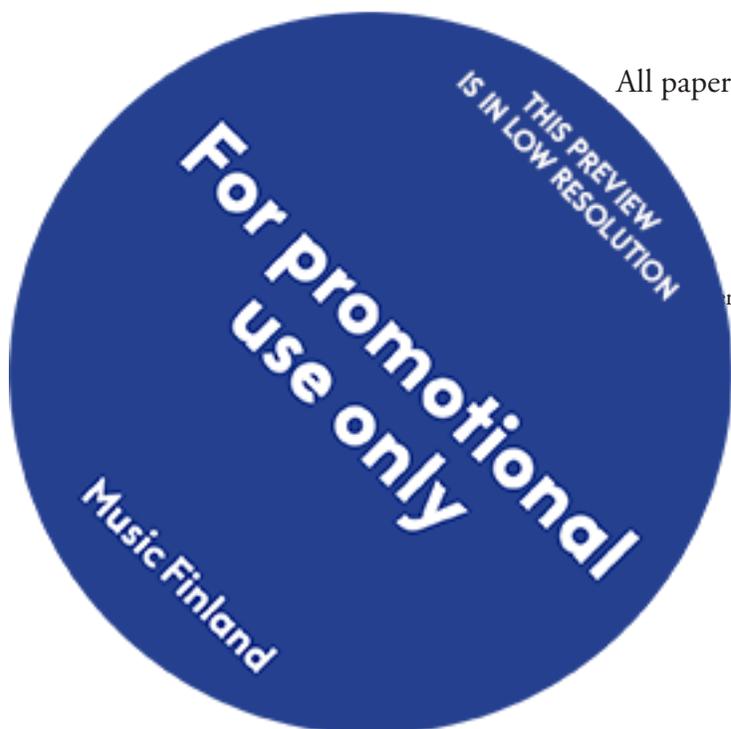
ceramic bowls or woven baskets filled with coloured paper shreds

PA system

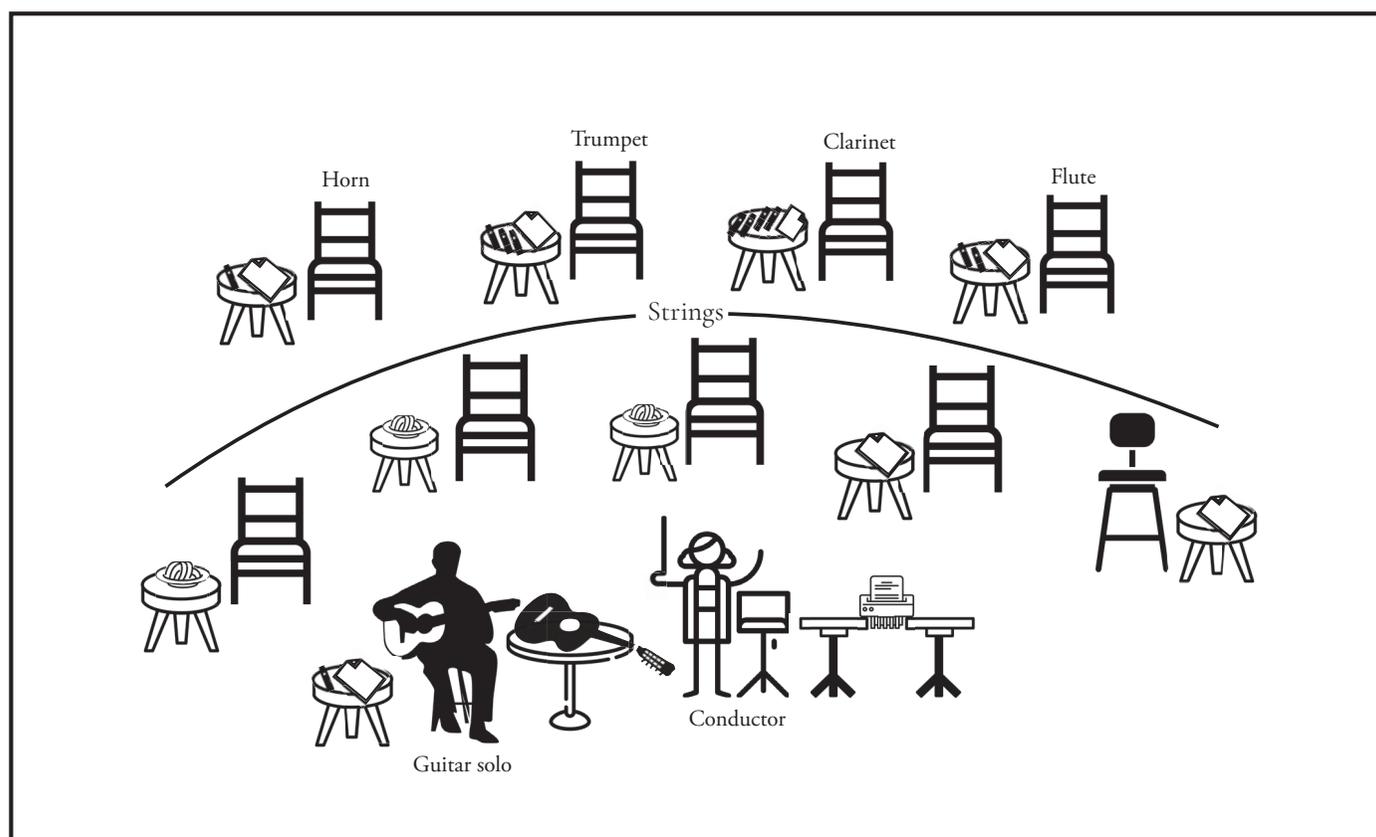
necessary equipment for the amplification of solo guitar and table guitar

All paper used in the performance should be the same colour.

For performance, please contact composer:



# STAGING



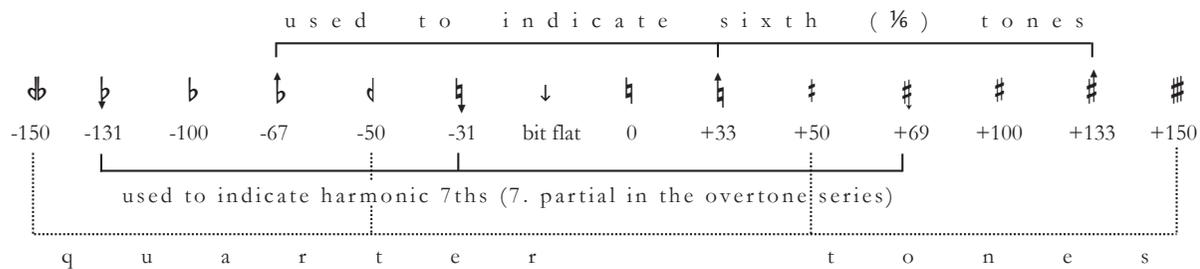
# AUDIENCE



## PERFORMANCE INSTRUCTIONS

### GENERAL

The following **microtonal notation** is used (deviations from 12 equal temperament marked in cents).



Accuracy of **intonation** is crucial for the piece. The composer humbly asks the musicians to pay close attention to the different microtones throughout the piece – where relevant, possible unisons and harmonic relationships to other instruments have been written out.

Where the **harmonic 7th** interval is used, the following information is given:  
7. (fundamental of the harmonic series) -31.

The bpm **metronome marks** are approximate and can fluctuate during the music.

All **staccato notes** should be the same length.

When no instruction about **vibrato** is provided, context dependent natural sounding vibrato should be used.

molto vib.	clearly sounding, wide and quite rapid vibrato
con vib./vib. ord.	audible, natural vibrato
non vib.	absolutely no vibrato at all

ord.	cancels all special playing technique related instructions and indicate vib. ord., where applicable
------	---

**Glissandi** should start immediately at the beginning of the note and last for its whole notated duration.

Approximate ending points of glissandi are sometimes notated with a bracketed note. The bracketed note is given only for guidance and need not be precisely executed or heard.

most possible pitch and highest possible pitch

from one playing technique to the other very gradually

rescendo indicates a sharp increase of volume right at the end of a note.





**Damp symbol:** used to indicate either damping the sounding body or when used together with a continuation line, indicates that the strings should be fully dampened (so that almost no pitch should be audible) with the hand when playing.



Where exact rhythm of a very fast figure isn't relevant, the figure is marked with a slashed beam.

Dynamics marked in parenthesis indicate the force of action rather than the volume of produced sound.

## NON-METERED PASSAGES

Several passages in the piece are notated without meter. In these passages, instead of a time signature, the symbol  is used.

In these passages, the approximate durations of bars is marked in seconds. The durations can vary from performance to performance. It is important to strive to avoid a feeling of mechanicality. The conductor is rather encouraged to try to feel and live the natural pacing of music together with the ensemble.

A suggestive durational notation is used in these sections, where the following noteheads    indicate relative duration from longest durational value to shortest, compared to the overall length of one bar. Accordingly, rests  and  indicate shorter and longer relative durations of rests.



Where coordinated action is required during the unmetred sections, **cues** to be given by the conductor are notated with arrows in the score and parts. Descriptive text cues are also given for certain passages.



Notes that should be played as one continuous note during these passages are followed by a black line. In many cases, additional instruction for notes without the line is given about free repetition of them.

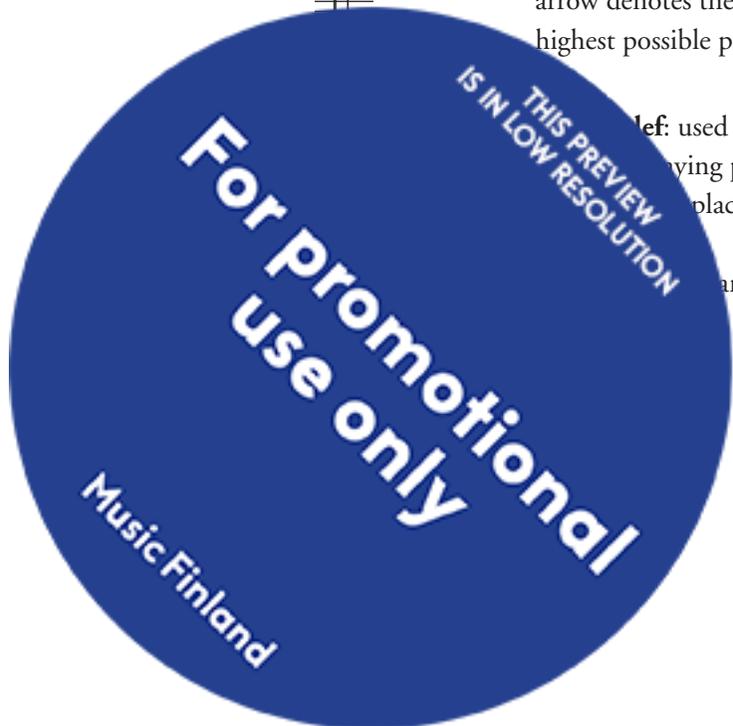
## CLEFS



**Approximate pitch clef:** used for whistle pops in places where the exact pitch isn't relevant. Bottom arrow denotes the lowest possible pitch (tube pulled all the way down) and top arrow denotes the highest possible pitch (tube closed).

**Guitar clef:** used for guitar and string instruments, accompanied by additional instruction. The clef indicates the playing position relative to the part of string. The top part shows where the bridge of the instrument is placed.

**String clef:** indicates which string of the table guitar is played.



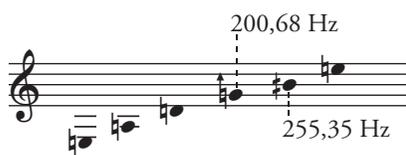


**String clef** (strings): indicates which string to play (used when playing behind the bridge).

## SOLO GUITAR

The guitar plays two main instruments: a regular guitar as well as another guitar, which is placed on a table beside the soloist (see Staging). The soloist should be able to reach the table guitar without having to put away the main instrument.

The main guitar is tuned with the following **scordatura** tuning:



The guitar should preferably be kept in this particular tuning prior to the performance. Hertz values for the pitches are given above for ease of tuning.

 very exaggerated vibrato



Each string of the table guitar is prepared with a small metallic alligator clip (2-3 centimeters). The clips are placed randomly on the strings, however, they should all be positioned above the sound hole of the guitar. When positioned correctly, some of the clips should rattle against adjacent strings when played. The tuning of the table guitar doesn't really matter as it is completely randomized by the use of alligator clips. The soloist is encouraged to try different placements of the clips and different tunings to find a sound that they like.

## AMPLIFICATION

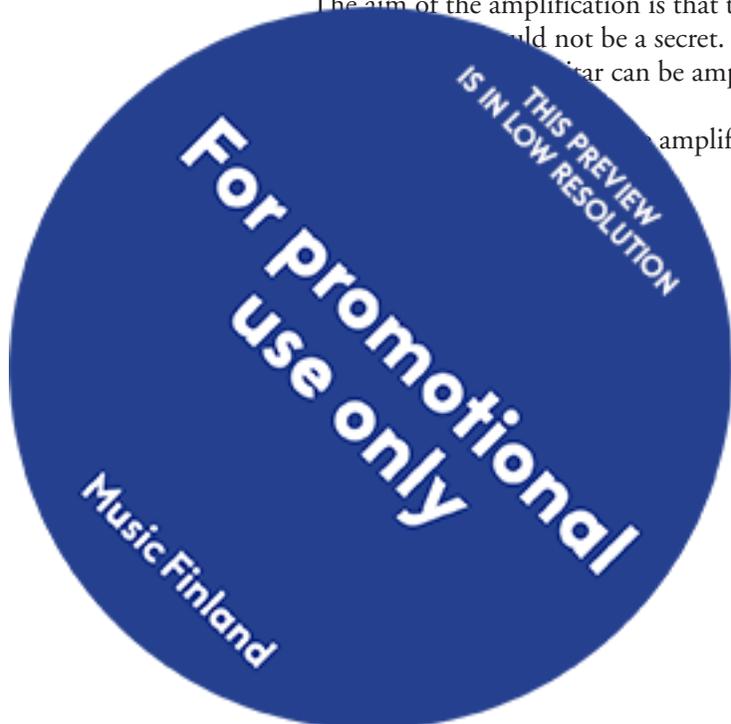
The solo guitar, table guitar and paper shredder are amplified to get better overall balance regardless of space.

**The piece cannot be performed without amplification.**

The solo guitar, table guitar and paper shredder are separately mic'd and connected to the same PA. Use a powerful general stereo PA or a multichannel system. For questions about the amplification, please contact composer.

The aim of the amplification is that the sound of the guitar always sounds like it's clearly amplified – against the norm, the guitar should not be a secret. The amplification should produce a lot of ambience and distinguishability of detail. The guitar can be amplified significantly, since the sounds it produces tend to be quite weak on their own.

The guitar should be amplified to sound as loud and violent as possible.



## WINDS &amp; WHISTLE POPS

3 symbols are used to notate the scale between only air sound and normal sound.

- **mostly only air sound:** use the notated fingering but produce only a slight tint of pitch
  - ◐ **sound,** where the pitch is clearly audible but the quality of sound is **breathy and weak**
  - **normal sound** with pitch
- flz. flutter tongue



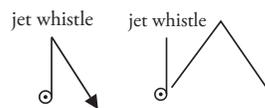
**Whistle tones:** the fundamental is notated with a diamond notehead and for the duration of the whistle tone, a squiggly line above is notated.



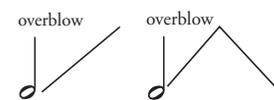
A wavy line is used to indicate a very wide, **glissando-like slow pitch fluctuation** around the notated tone. Use embouchure to modify the pitch.



**Tongue ram** (flute): produced by covering the embouchure completely and pushing the tongue forward to produce a popping sound. Fingered note is shown with the x-notehead, and the sounding pitch (major 7th below) is notated in brackets.

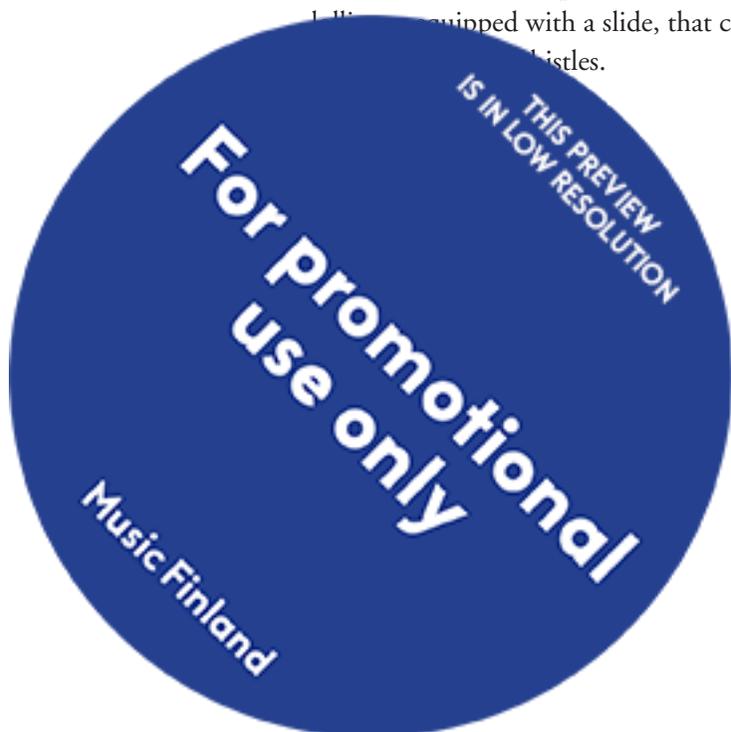


**Jet whistle:** notated with a dotted round notehead. The jet whistle is produced by sealing the embouchure completely and blowing a fast, high-pressure air stream. The first notation shows a jet whistle which starts from high and goes to low, and the second one indicates a jet whistle which goes from low to high and back down again. Notehead indicates the fingered pitch.



**Overblowing:** overblow during the notated figure (usually a trill). The first notation shows starting from regular playing and gradually overblowing to the highest possible pitches with the given fingering. When the second notation is used, the highest pitches should occur in the middle of the figure, after which the player should gradually move back to regular playing.

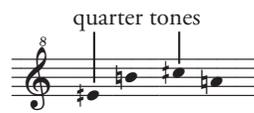
The wind instrument players and the guitar soloist play whistle pops in the piece. Whistle pops or melody pops are played on a flute equipped with a slide, that can also be used as a recorder-like instrument. The whistle pops can also be replaced by whistles.



The whistle pops should be tuned to the following pitches:



Flute, 2 whistle pops



Clarinet, 4 whistle pops



Trumpet, 3 whistle pops. It is beneficial to have 1 extra one tuned to H to avoid the need for tuning between movements II. and III.



Horn, 1 whistle pop. It is beneficial to have 1 extra one tuned to E to avoid the need for tuning between movements II. and III.



Guitar solo, 1 whistle pop

Altogether, 13 whistle pops are required for the performance (including the 2 spare ones).

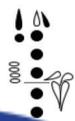
Tuning table for the whistle pops (E4 is middle C)

E5	E $\sharp$ 5	A5	B $\flat$ 5	H5	C $\sharp$ 6	D $\flat$ 6 (31 cents flat)	E $\flat$ 6	E6
662,25 Hz	681,66 Hz	884 Hz	936,57 Hz	992,26 Hz	1082,06 Hz	1159,06 Hz	1250,16 Hz	1324,50 Hz

When short attacks are played on the whistle pops, the syllable "tuh" can be used to produce a sharp and sonorous quality.

CLARINET MULTIPHONICS

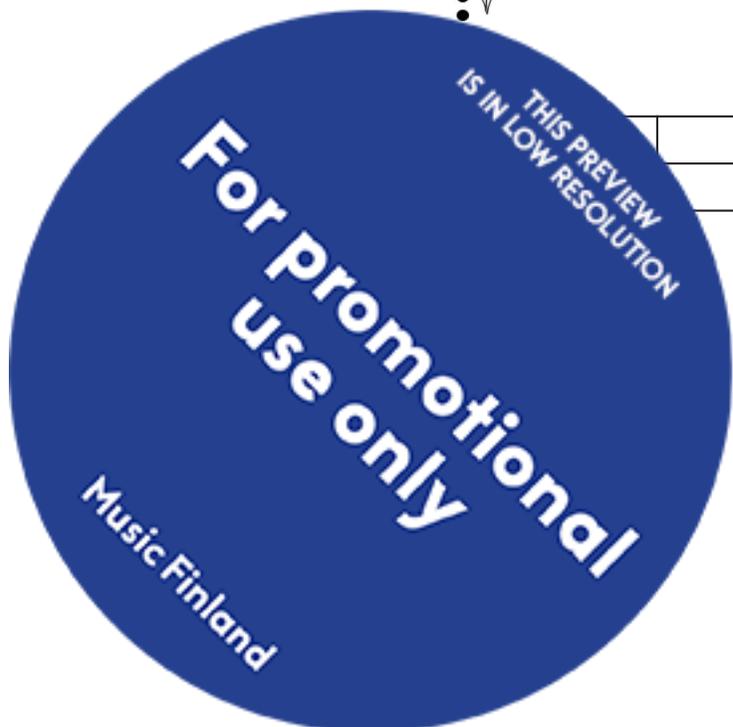
The following four multiphonics for the clarinet are used:



b. 4 (1st mov.)

b. 15 (2nd mov.)

b. 85 (3rd mov.)



## BRASS

+	stopped note (horn) or fully closed mute (trumpet)
⊕	half-stopped note
○	open mute (trumpet)

For horn, a straight mute is required.

For trumpet, a straight mute, a practice mute and a harmon mute are required.

For microtones in the horn part, a  $\flat$ -accidental accompanied with a fingering suggestions always refers to a 7th harmonic.

## STRINGS

Pizzicatos should always sound for as long as possible.

molto sul pont.	play with the bow right next to the bridge, producing mostly only overtones
sul pont.	bow near to the bridge, producing ample overtones but so that the notated pitch is still audible
sul tasto	bow over the fingerboard
molto sul tasto	play with the bow very far over the fingerboard
pos. ord./ord.	return to normal bow position and cancels all other instructions regarding playing technique
flautando	play with very light bow pressure and fast bow speed to produce an extremely light and airy sound
♭	Bartók/snap pizzicato
↑-----↑	play behind the bridge for the duration of the line
○-----↑	circular bowing, each note represents one full circle from sul pont. to sul tasto back to sul pont.
■	square notehead is used to indicate playing the tailpiece (cello and double bass)
♭ → ↓	change gradually from stopped note to harmonic note by decreasing the finger pressure

Hand slap (cello): forcefully dampen strings by slapping the strings. This should produce a loud and audible noise.

phrasing and are meant to simplify reading – they don't indicate any kind of change in

ment, the violins and viola play almost solely with their instruments in a sideways  
 ds as a "plectrum". The ball is formed by just taking a handful of paper shreds and  
 er, it can be beneficial to try to form some kind of "edge" to the ball. The goal is to  
 e sound, however – the players should aim for loud volume and clearly audible  
 Before forming the ball, the paper shreds should be placed in bowls or woven baskets

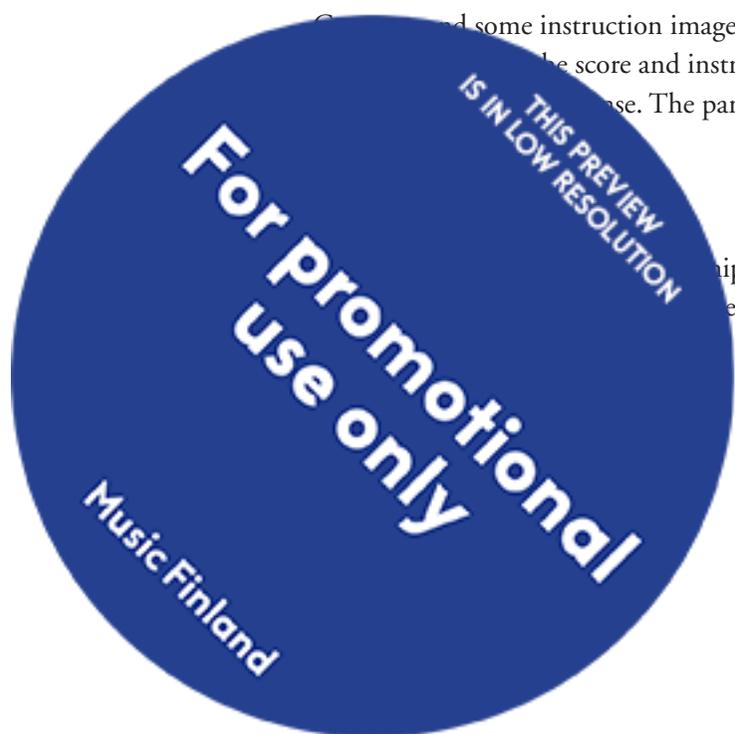


## Attributions

Created some instruction images created with assistance of DALL·E 2 AI.

The score and instructions are used with permission and sourced from [flaticon.com](https://flaticon.com) & the noun project. The particular paper ball icon used in the score was created by Lucas Helle.

Thank you for your support and love, for being with me as I've grown as a composer, for your patience and the moments we've spent delving into the guitar part of this concerto as well as all of my earlier work. Thank you for commissioning this piece and making the premiere of it possible. You're a star.



*for Teuvo*  
**Pisces – Mime**

concerto for guitar and chamber orchestra

Leevi Räsänen 2023 (rev. 2025)

Option I

[the orchestra and the soloist are situated on the stage and have tuned already]

The piece begins without applause.

**CONDUCTOR:**

When entering the stage, calmly walk straight to the podium, holding the paper shredder with both hands.

There are two stands situated on the right side of the podium, approximately at the same height. Lay the paper shredder on them in one singular movement, slowly and carefully. The paper shredder will be touching the stands on both sides, but the shredded paper will fall between the stands when used.

Plug in the power cord of the paper shredder slowly and firmly.

Go to the podium and normally begin the piece, without bowing in between.

Option II

[the orchestra is situated on stage and have tuned already]

The piece begins without applause.

**CONDUCTOR and SOLOIST:**

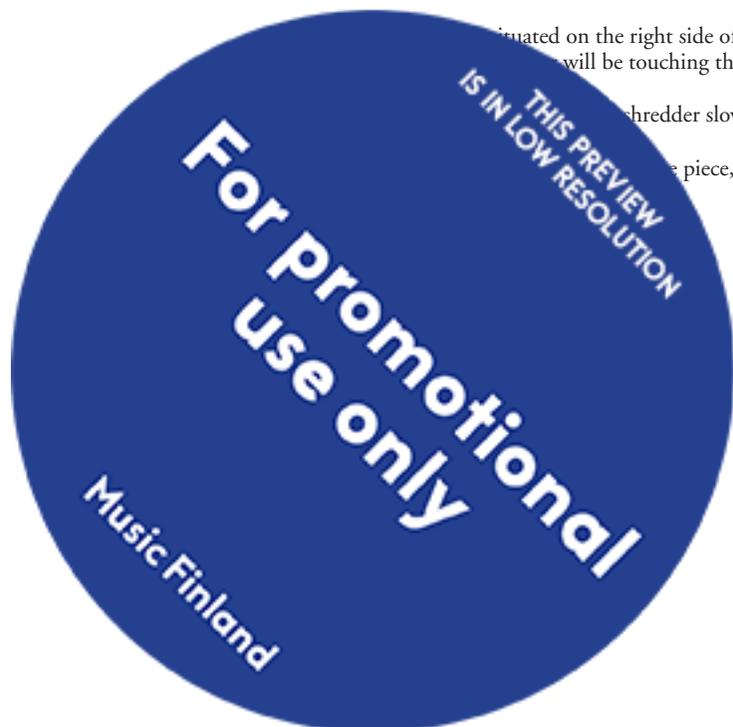
Walk to the stage through the audience/hall side by side, soloist holding a yellow paper sheet in their hands and the conductor carrying the paper shredder. This is a sort of march. Enter the stage in a mirror image formation from opposite sides, try to walk at exactly the same speed. The soloist will go on their chair and the conductor to the podium. Wait a moment together before the soloist sits down.

**CONDUCTOR:**

There are two stands situated on the right side of the podium, approximately at the same height. Lay the paper shredder on them in one singular movement, slowly and carefully. The paper shredder will be touching the stands on both sides, but the shredded paper will fall between the stands when used.

Plug in the power cord of the paper shredder slowly and firmly.

Go to the podium and normally begin the piece, without bowing in between.



**Score is in C.**

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# I. Opposite forces

## Mayhem

Leevi Räsänen 2023 (rev. 2025)

**ca. 8"**  
microtonal gliss. around notated pitch

**ca. 15"**  
freely repeat long notes until cue

**ca. 10"**  
freely repeat come sopra

**ca. 8"**

**80**

Piccolo  
*fff*  
noisy!

B♭ Clarinet  
*fff*  
freely repeat long notes until cue

C Trumpet  
*fff*  
freely repeat long notes until cue  
(1 time only) freely repeat come sopra

F Horn  
cuivré  
*fff*  
freely repeat long cuivré notes until cue  
*sempre cuivré*  
freely repeat come sopra

Solo Guitar  
slow rasqueado *c a m i p*  
*fff*  
rasq. sim.  
slow rasqueado *c a m i p*  
fast bends  
fast layered rasqueado *c a m i*  
*mf* < *ff* > < *ff* > *fff*

## Mayhem

**ca. 8"**  
change bow freely, full, fast bows for maximum volume non vib.

**ca. 15"**

**ca. 10"**  
Tutti div. a2

**ca. 8"**

**80**

Solo  
*fff*  
sul pont.

Violin I  
non vib.  
*fff*  
pos. ord.

gli altri  
*fff*  
change bow freely, full, fast bows for maximum volume non vib.  
div.  
*fff*  
sul pont.

II  
*fff*  
pos. ord.

7. (E) -31

unis.

unis.

ord.



**7** **ca. 15-20"**  
 freely alternate between different harmonics on E, maintaining movement, sometimes doing glissandi between the different partials

Picc. *f* *poss.*

Bb Cl. freely repeat come sopra *fff*

C Tpt. freely repeat come sopra *fff*

F Hn. freely repeat come sopra *fff*

**7** fast notes quasi ad lib., improvise fast figurations in these 3 phases:  
 (1) Only high notes with intention ----- (2) + bass notes E & D ----- (3) high notes + D-bass -----

Solo Gtr. *f* *possib.* continue improvising with similar figurations until next bar, if needed

**ca. 15-20"**  
 I Tutti unis.  
 II *fff* long, fast bows for maximum volume

Vln. I

Vln. II

div.

maximum volume

maximum volume





12

♩ 50

Vast (♩ 50)

Picc. *pp* *mf* *p* *ord.*

Bb Cl. *p* microtonal gliss. around notated pitch

C Tpt. *p*

F Hn. *p*

12

Solo Gtr. *fff* *poco* *f* *sempre l.v. for as long as possible*

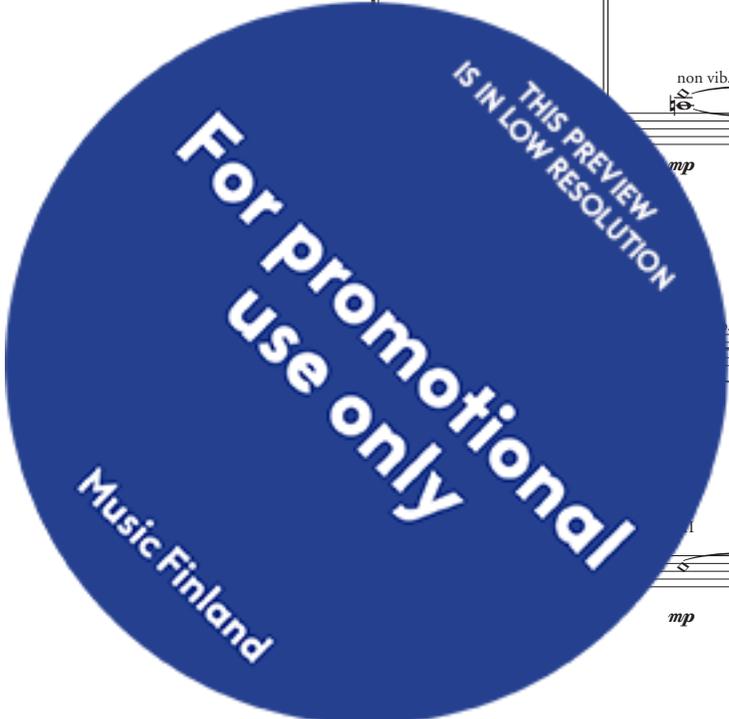
♩ 50

Vast (♩ 50)

Vln. I. *mp* 7. (E), -31 non vib.

Vln. II. *mp* *ord.* non vib.

*mp*



21 **B**

(1/6 step, unison with 1. violin)

Picc. *mp* *ff* *p sub.* *ff* *p sub.*

Bb Cl. *mp* *ff* *p sub.* *ff* *p sub.* (1/6 step) *molto ff*

C Tpt. *mp* *ff* *p sub.* *ff* *p sub.* *molto ff*

F Hn. *mp* *ff* *p sub.* *ff* *p sub.* *molto ff*

2+3

21

Solo Gtr

**B**

(1/6 step, unison with piccolo)

Vln. I *mp* *ff* *p sub.* (1/6 step) *ff* *mf sub.* 7. (C), -31 con vib. *molto ff*

Vln. II *mp* *ff* *p sub.* *ff* *mf sub.* *molto ff*

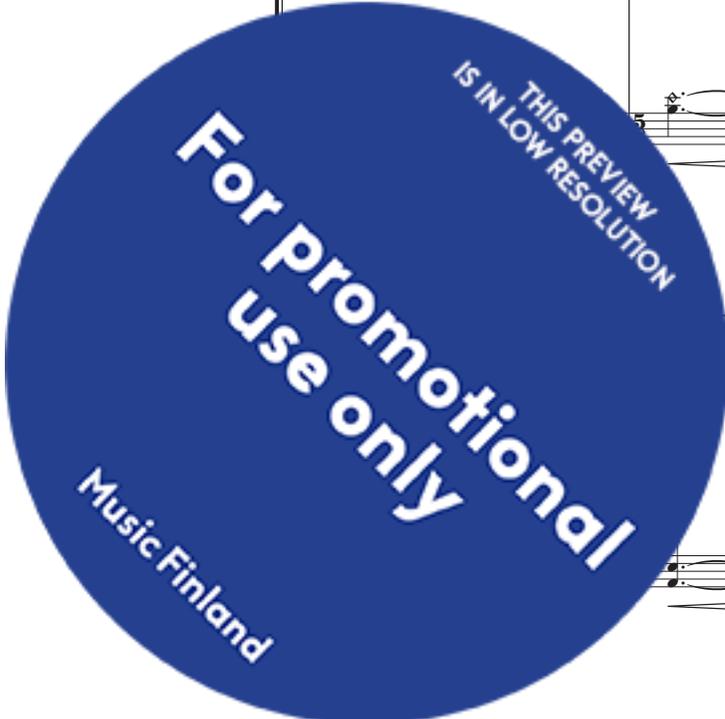
*div.* *unis.* *div.* *unis.* *con vib.*

*ff* *mf sub.* *ff* *mf sub.* *molto ff*

*div.* 7. (A), -31 *unis.* *con vib.*

*ff* *mp sub.* *ff* *mf sub.* *molto ff*

*ff* *p sub.* *ff* *mf sub.*











52 **E** subito ♩ 60

Fl. *ff* *ppp* *n* *f* *n* *ord.*

Bb Cl. *ff* *ppp* *p* *fff* *p* *ppp* *minor 3rd* *(non dim.)*

C Tpt. *ff* *mp* *p* *fff* *ppp*

F Hn. *ff* *mp* *fff* *pp*

Solo Gtr. *ff* *pp* *(non dim.)* *unmeasured trem.* *measured*

52 **E** subito ♩ 60

Vln. I *pp* *(non dim.)* *unmeasured trem.* *measured*

Vln. II *pp* *(non dim.)* *unmeasured trem.* *measured*

Vla. *f* *pp* *(non dim.)* *unmeasured trem.* *measured*

Vcllo *f* *pp* *(non dim.)* *unmeasured trem.* *measured*

Vb. *pp* *(non dim.)* *unmeasured trem.* *measured*

Vc. *pp* *(non dim.)* *unmeasured trem.* *measured*

III *pp* *(non dim.)* *unmeasured trem.* *measured*



# II. The Age of Pisces

Leevi Räsänen 2023 (rev. 2025)

**Industrial, dystopic ♩ 75**

Paper Shredder

Flute  
thin sound  
*pp*

B♭ Clarinet

C Trumpet  
produce given syllable into instrument, high-pitched  
pschh "f"  
straight mute  
*p* 3

F Horn  
produce given syllable into instrument, high-pitched  
pschh "f"  
straight mute  
*p* 3

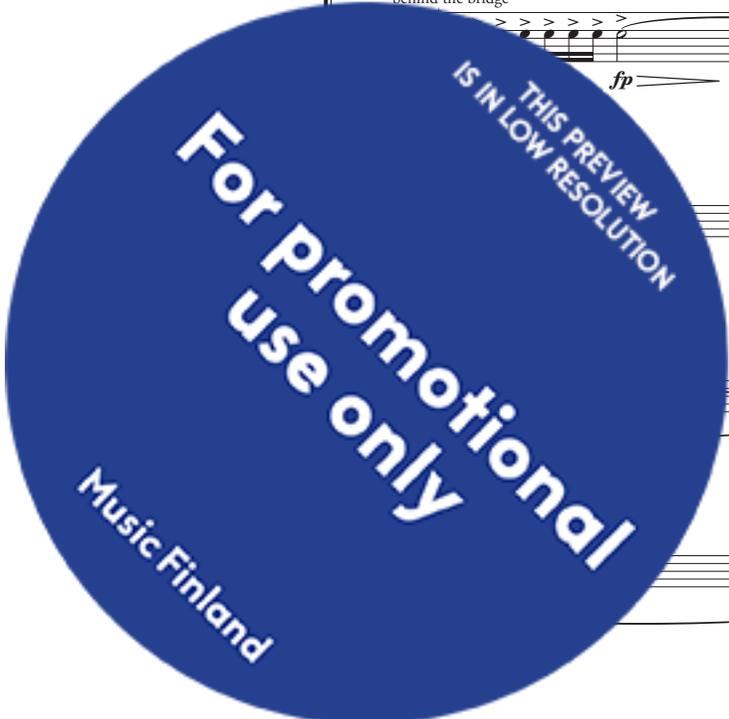
Table guitar  
(bridge-side of clips)  
*fff*  
downwards rasqueado gestures ad lib.  
*ppp*

Violin I  
pizz.  
*fff*  
arco, detache  
*f*  
non vib.  
*n*

Violin II  
pizz.  
*fff*  
arco, detache  
*mf*  
non vib.  
*n*

behind the bridge  
*fp*  
*fff* 3 *fp*  
overpressure scratch  
dampen string  
0  
*ff*

overpressure scratch  
dampen string  
0  
*ff*  
*fff* 3 *fp* *molto*





8

Shred.

Fl.

W. Pop (Cl.)

C Tpt.

F Hn.

8

To Solo Gtr

Solo Gtr

Vln. I

Vln. II

S. C. B.

III

IV circular bowing

ord.

unis. ord.

f

sul pont.

molto vib.

non vib.

Tutti

mp

Tutti

mp

pp

pizz.

mf

(echo of guitar)  
con vib.  
arco

n

The musical score is divided into two systems, each starting with a circled '8'. The first system includes parts for Shred., Fl., W. Pop (Cl.), C Tpt., and F Hn. The second system includes Solo Gtr, Vln. I, Vln. II, S. C. B., and a bass line. The score features complex rhythmic changes (4/4, 3/4, 4/8) and dynamic markings such as *sfz*, *f*, *mp*, *pp*, and *n*. Performance instructions include 'To Solo Gtr', 'III', 'IV circular bowing', 'ord.', 'unis. ord.', 'sul pont.', 'molto vib.', 'non vib.', 'Tutti', 'pizz.', and '(echo of guitar) con vib. arco'. A large blue watermark is overlaid on the bottom left of the page.



11

Shred.

Fl.

W. Pop. (Cl.)

C Tpt.

F Hn.

11

Solo Gtr.

Vln. I

Vln. II

III  
IV

arco

ord.

div.

rasq., gradually move r.h. down the neck strings 1-3 only

damp w/ palm

overblow grad.

*p* *fff* *p* *fff*

*f*

*f*

*f*

*pp* *fff*

*f*

*f*

*ppp* *f*

*f*

*p* *molto* *fff*

*p* *ff*

(Ossia: play any other high harmonics that sound)

1-4 1-5

I II

I II

III IV

arco

ord.

div.

rasq., gradually move r.h. down the neck strings 1-3 only

damp w/ palm

overblow grad.

*p* *fff* *p* *fff*

*f*

*f*

*f*

*pp* *fff*

*f*

*f*

*ppp* *f*

*f*

*p* *molto* *fff*

*p* *ff*

(Ossia: play any other high harmonics that sound)

1-4 1-5

I II

I II

III IV

arco



**G** PAPER SHREDDER  
quickly turn on and off,  
to barely hear the sound

OFF ON OFF

15

Shred.

Fl. *ff*  
start multiphonic as soon as you can after instrument change

Bb Cl. *n* *p*

C Tpt. come sopra  
pschh *f* pschh

F Hn. come sopra  
pschh *f* pschh

15

Solo Gtr *mf*

**G**

Solo *fff* *mf* *f* *3*

Vln. I *fff* *mf* *f* *3*

gli altri *fff* *mf* *mp*

Vln. II *fff* *mf* *p* 7. (E) -31 sul tasto non vib.

3 soli dampened strings, normal position pizz. (behind bridge) arco *fp* *fff sub.* *f* *mf* Tutti



18

Shred.  $\frac{4}{8}$   $\frac{5}{16}$   $\frac{3}{4}$

Fl. *pizz.* *p* *ord.* *pp* *f*

Bb Cl. *ff* *pp* *f*

C Tpt. *senza sord.* *pp* *mf*

F Hn. *senza sord.* *pp* *mf*

18

Solo Gtr *f* *n*

Solo *3* *3* *3* *3* *2+3* *3* *p*

Vln. I

gli altri *n*

*ff*

*f* *mf*

*fff* *mf*



22 H

Shred.

Fl.

Bb Cl.

C Tpt.

F Hn.

22

Solo Gtr

Vln. I

Vln. II

I arco

II arco





29

Shred.

Fl.

Bb Cl.

C Tpt.

F Hn.

*mf* *cresc. poco a poco* *ff* *flz.*

*ff*

*f*

*f*

29

Solo Gtr

Solo

Vln. I

gli altri

Vln. II

*pp* *non vib.* *Solo* *ff*

*pp* *non vib.* *gli altri div. a2* *ff*

*pp* *non vib.* *ff*

*pp* *6* *6* *6*

*fff* *p*

*fff*





37

Shred.

Fl. jet whistle *fff* ord. *mp* *f* *ff*

Bb Cl. *p* *f* *p* *f* *p*

W. Pop (Tr.) *ff* *p* 3 3 3

W. Pop (Hn.) *ff* *p* 3 3 3

37

Solo Gtr. *f* Table G. (bridge-side) Solo Gtr. 5 6 3

Solo *ff* Tutti div. a2 pizz. *f* I arco *p*

Vln. I gli altri *ff* Tutti div. a2 pizz. *f* I arco *p*

Vln. II *ff* pizz. *f* arco III *p* *f*

*ppp*

*ffpp*

ord. *pp* *fff*





44

Shred.

Fl.

Bb Cl.

W. Pop (Tr.)

W. Pop (Hn.)

Detailed description: This block contains the first four staves of the musical score. The Flute part starts with a fortissimo (ff) dynamic, followed by a piano (p) section with a 13-measure phrase, and then a mezzo-forte (mf) section. The Bb Clarinet part features a pianissimo (pp) section with a 5-measure phrase, followed by a sforzando (sfz) section and a piano (p) section. The Trumpet and Horn parts play a series of triplet notes with a forte (f) dynamic.

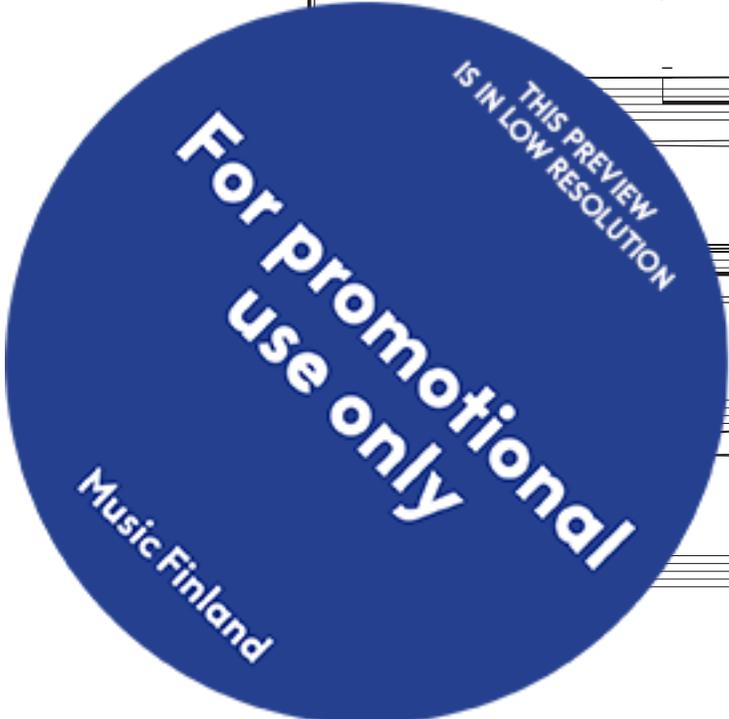
44

Solo Gtr

Vln. I

Vln. II

Detailed description: This block contains the Solo Guitar, Violin I, and Violin II parts. The Solo Guitar part has a forte (f) dynamic. The Violin I and II parts feature a dynamic progression from forte (f) to mezzo-forte (mf) with a 'sub.' (sustained) marking, and then to fortissimo (ff) with a 3-measure phrase. The Violin II part also includes a non vibrato (non vib.) instruction.



46

Shred.

Fl.

Bb Cl.

C Tpt.

F Hn.

To C Tpt.

To F Hn.

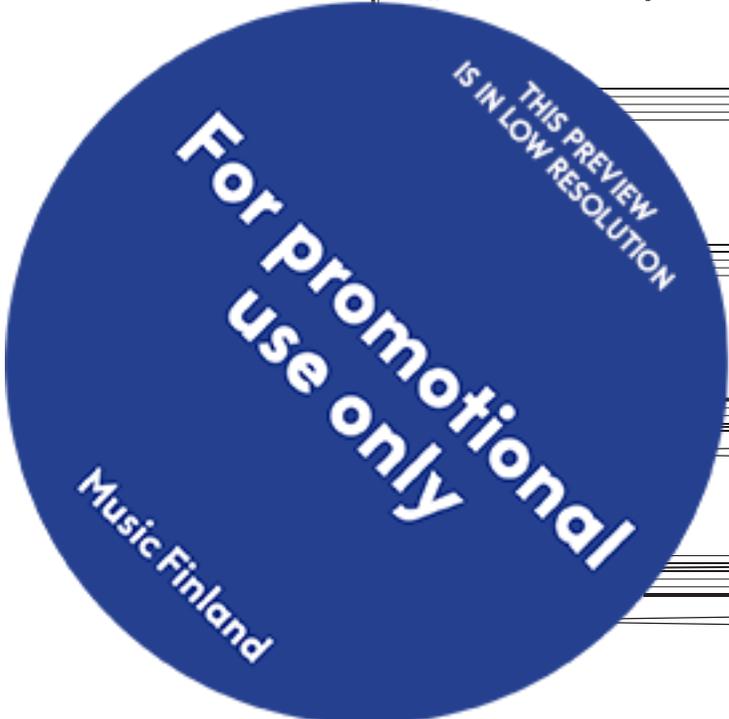
46

Solo Gtr.

Vln. I

Vln. II

(behind bridge) arco 6 ord.





50

Shred.

Fl.

Bb Cl.

W. Pop (Tr.)

W. Pop (Hn.)

Solo Gtr.

Vln. I

Vln. II

50

ON

M

OFF

To W. Pop (Cl.)

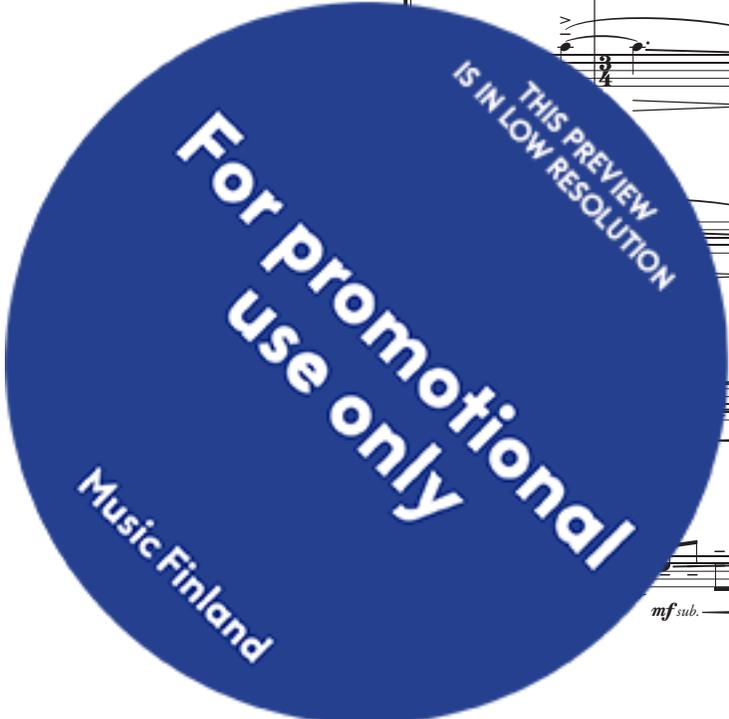
small microtonal gliss. around g

strum

7. (E) -31

pizz.

*sfz*, *p*, *ff*, *fff*, *mp*, *mf*, *mp sub.*, *ff*, *fff*, *mf*, *mp sub.*, *ff*, *mp sub.*, *mp sub.*, *mp sub.*, *mp sub.*, *mp sub.*, *fff*, *mf*



54

Shred. **Play 3 times** **repeat more times if needed**

W. Pop (Fl.) **To W. Pop (Fl.)**  
 7. (E) -31  
 airy sound **full sound**  
 ① *n* *p*

W. Pop (Cl.) **W. Pop (Cl.)**  
 airy sound **full sound**  
 ② *n* *p*

W. Pop (Tr.)  
 airy sound **full sound**  
 ② *n* *p*

W. Pop (Hrn.)  
 airy sound **full sound**  
*n* *p*

54

Solo Gtr **To Paper**  
 stand up during repetitions **hold paper sheet from the top with 2 fingers and rustle in the air**  
*n* *f pos.* *pp*

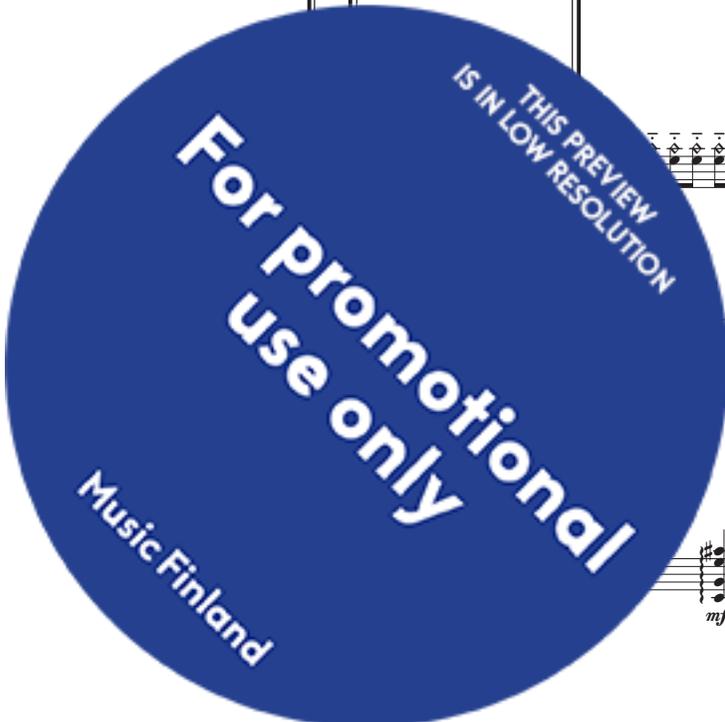
Vln. I **Play 3 times** **repeat more times if needed**  
*pppp* *ff* *p*  
 div.

Vln. II **Play 3 times** **repeat more times if needed**  
*pppp* *ff* *mf*  
 div. non vib.

*pppp* *ff* *p*  
 div. non vib.

*pppp* *ff* *p*  
 non vib.

*mf* *p* *pppp* *ff* *p*  
 arco



61

Shred.  $\frac{4}{4}$  *rit.*  $\frac{5}{4}$   $\frac{4}{4}$  60 N

W. Pop (Fl.) *To Paper* *hold paper sheet from the top with 2 fingers and rustle in the air* *ppp* *f* *pppp* *To W. Pop (Fl.)*

W. Pop (Cl.) *To Paper* *hold paper sheet from the top with 2 fingers and rustle in the air* *ppp* *f* *pppp* *To Clarinet*

W. Pop (Tr.) *To Paper* *hold paper sheet from the top with 2 fingers and rustle in the air* *ppp* *f* *pppp* *To Trumpet*

W. Pop (Hn.) *To Paper* *hold paper sheet from the top with 2 fingers and rustle in the air* *ppp* *f* *pppp* *To Horn*

61

Solo Gtr *To W. Pop (G. S.)* *f poss.* *n* *n* *f* *To Solo Gtr* *softly, very sonorously* *mf*

Vln. I *rit.*  $\frac{4}{4}$  60 *unis.* *1* *ppp* *n < ff > p* *non vib. poco sul pont.*

Vln. II *mf sub.* *f* *p* *n* *n < ff > p* *non vib. poco sul pont.*

*ord.* *harmonic trill* *n*

*ord.* *harmonic trill* *n*



71

to O = ca. 50" feed paper slip, 1 A4's length

Shred. ON OFF ON OFF ON OFF

W. Pop (Fl.) n < ff ppp < p > ppp To Fl.

Bb Cl. W. Pop (Cl.) ff n < ff To Bb Cl.

C Tpt. To W. Pop (Tr.) ff ppp < p > ppp To C Tpt.

F Hn. To W. Pop (Hn.) ff ppp < p > ppp To F Hn.

71

Solo Gtr. pppp extremely lightly and delicately

Vln. I to O = ca. 50" fff > p slow swells non vib. > molto vib. Tutti

Vln. II to 1st desk only slow swells non vib. > molto vib. Tutti

Solo col legno ricochet sul C 3-4" ff drag the bow along the string to L.h.



76 O Far ♩ 55

Shred.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

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

B♭ Cl. *n* *p* *n* *n* *mp* *n* *pp*

C Tpt. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *pp*

F Hn. *pppp* *mp* *pppp* *ppp*

Flute *fz.* *ord.* *breathy, rapid & wide lip vibrato* *molto vib.*

B♭ Cl. *non vib.*

C Tpt. *harmon mute stem in*

F Hn. *F Hn.*

**P**

76

Solo Gtr *mp* *p* *sempre l.v.*

O Far ♩ 55

Vln. I *ff* *p* *n* *ppp* *mf* *p* *n* *ppp* *p* *ppp*

Vln. II *ff* *p* *n* *ppp* *mf* *p* *n* *ppp* *p* *ppp*

*non vib. subito* *div.* **P**

*Tutti non vib. poco sul pont.* *ppp* *mf* *p* *n* *ppp* *p* *ppp*

*unis. non flaut. poco sul pont.* *ppp* *mf* *p* *n* *ppp* *p* *ppp*

*molto calore ord. arco* *p*



86

Shred.  $\frac{3}{4}$

Fl. *vib. ord.*  
*mp* *f* *pp*

Bb Cl. *mp* *f* *pp*

C Tpt. *mp* *p* *mf* *pp*

F Hn. *open*  
*p* *mf* *pp*

86

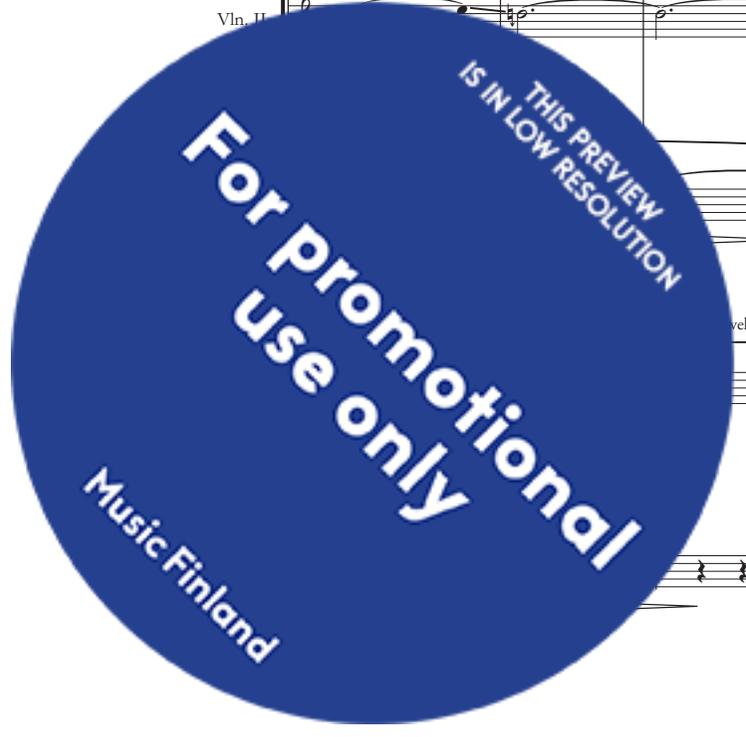
Solo Gtr *mp*

Vln. I *I*  
*II*  
*pos. ord.*  
*n* *pp*

Vln. II *pos. ord.* 7. (E) -31  
*II*  
*div.*  
*pp* *mp* *ppp*

*mp* *pp* *mp* *ppp*

*vely, fluctuating speed tremolo*



94 Q

Shred.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Fl. *ppp* *mp* *ff*

Bb Cl. *ppp* *mp* *ff*

C Tpt. *ppp* *p* *f*

F Hn. *p* *f*

94

improvise fast figurations with given pitches in varying order  
sul pont.

Solo Gtr *mf* *pppp* *ppp* *f* *ppp*

Q

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

*f* *f* *f*

con vib. *fp*



98

Shred.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. *ppp* *mf*

Bb Cl. *pp* *mp* *mf* *f*

C Tpt. *pp* *mp* *mf*

F Hn. *pp* *mp* *mf*

**R** poco rit.....

98

Solo Gtr. *ff espress.* *mp echo* molto vib.

Vln. I *p* *mf* *f* *ppp* *ord.* *sul pont.*

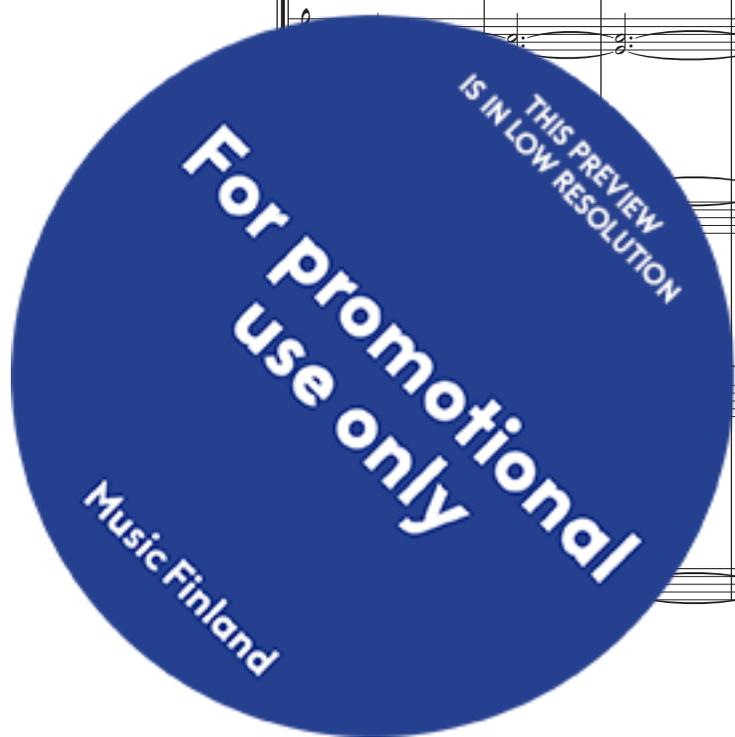
Vln. II *p* *mf* *f* *ppp* *ord.* *sul pont.*

*unis. (1/6 step)* *div. 7. (G) -31* *ord.* *sul pont.*

*div.* *unis.* *ord.* *sul pont.*

*III* *IV* *ord.* *sul pont.*

**R** poco rit.....





115

**T** **Meno mosso**

ca. 20"

Shred.

Fl.

Bb Cl.

C Tpt.

F Hn.

gradually flatten embouchure until the end

To W. Pop (Cl.)

*pp*

*p*

*pp*

*n*

*n*

*n*

*n*

115

**Table G.**

improvise sparse, extremely quiet sounds with table guitar, on both sides of the clips, clips rattling against the strings, some more sonorous, hollow sounds, lonely sounds, at each moment, try to always have something sounding

Solo Gtr

(l.h. tapping trill)

*pppp*

*n*

**T** **Meno mosso**

ca. 20"

(ord.) → poco sul pont.

non vib. pos. ord.

*p*

*mf:sub.*

*fp*

ord. → sul pont. → molto sul pont.

*n*

(ord.) → poco sul pont.

non vib. pos. ord.

*p*

*mf:sub.*

*fp*

ord. → sul pont. → molto sul pont.

*n*

espress.

ord. → sul pont. → molto sul pont.

*mf*

*fp*

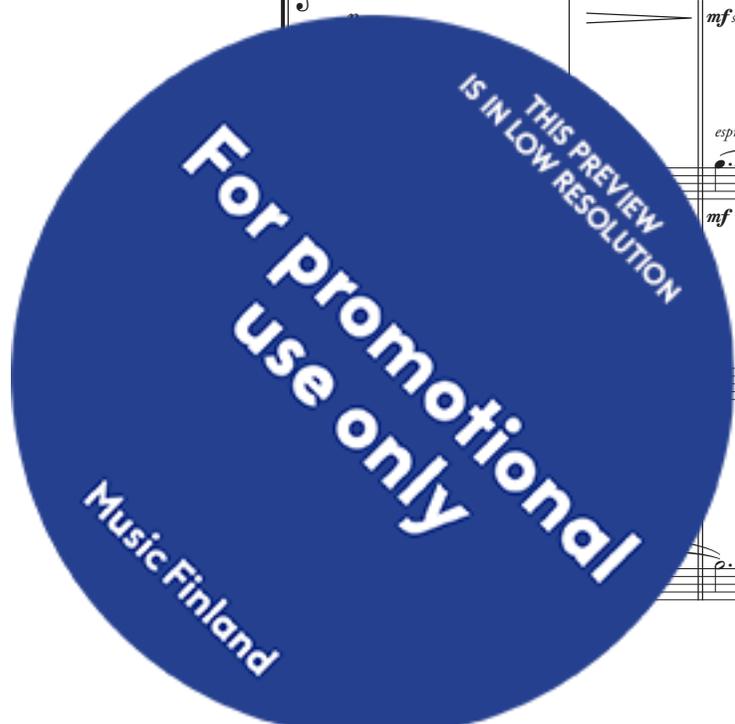
*n*

ord. → molto sul pont.

*n*

ord. → molto sul pont.

*n*



# III. Mime

Leevi Räsänen 2023 (rev. 2025)

50

Flute *pizz.* *p* 6

B♭ Clarinet *slap-tongue* *ord.* *p* *sfz* *pp* 6

C Trumpet *"mp"* To W. Pop (Tr.) *mp* lowest to highest tone To C Tpt.

Whistle Pop (Horn) (approx. contour) *< f* *mp* lowest to highest tone To F Hn.

Solo Guitar *ppp* *poco più* *mp* *ff* 6

Solo *Solo, molto espress.* *non vib.* *mp*

Violin I

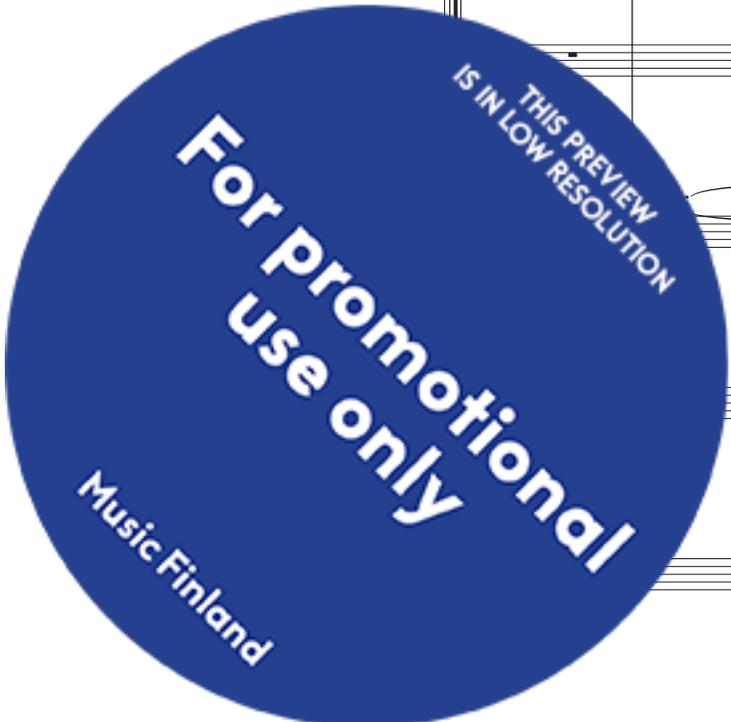
gli altri

Solo *Solo, molto espress.* *non vib.* *mp*

Violin II

*ppp*

*ppp*





13 **Molto rubato** **V**

Fl.

Bb Cl.

C Tpt.

F Hn.

13 **Molto rubato** **V**

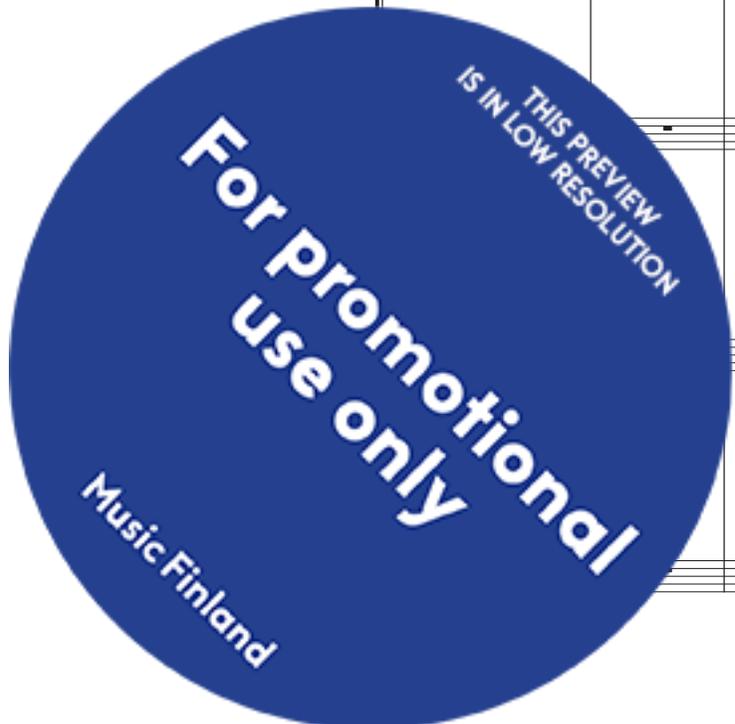
Solo Gtr

*relaxed, beautiful trills*

**Molto rubato** **V**

Vln. I

Vln. II



23

W

Fl. *lunga* *flz.* *pp* *ord.* *p* *slow glissandi between D and Dd* *ord.* *flz.*

Bb Cl. *flz.* *pp* *(1/6 step)* *ord.* *pp*

C Tpt. *(unison with guitar)* *practice mute* *p* *mf*

F Hn.

23

Solo Gtr *mp* *tr*

Vln. I *W* *lunga* *IV* *mf* *p* *tr* *p* *n*

Vln. II *III* *mp* *p*

Vla *III* *mp* *div.* *p* *unis. non vib.* *pp* *unis. non vib.* *pp*



31

X Airier ♩ 62

ord.

*mf*

*p*

*ppp* subtones

poco rit.....

Fl.

Bb Cl.

C Tpt.

F Hn.

31

X Airier ♩ 62

Solo

non flaut.  
non vib.

Tutti  
pizz.

con vib.  
arco

poco rit.....

Solo Gtr.

Solo

Vln. I

gli altri

flautando

Tutti  
pizz.

con vib.  
arco

Vln. II

flautando

non flaut.  
non vib.  
pos. ord.

dolce, espress.  
con vib.

pos. ord.  
flautando

div.

pos. ord.  
molto vib.

*mf*

*p*

*mp*

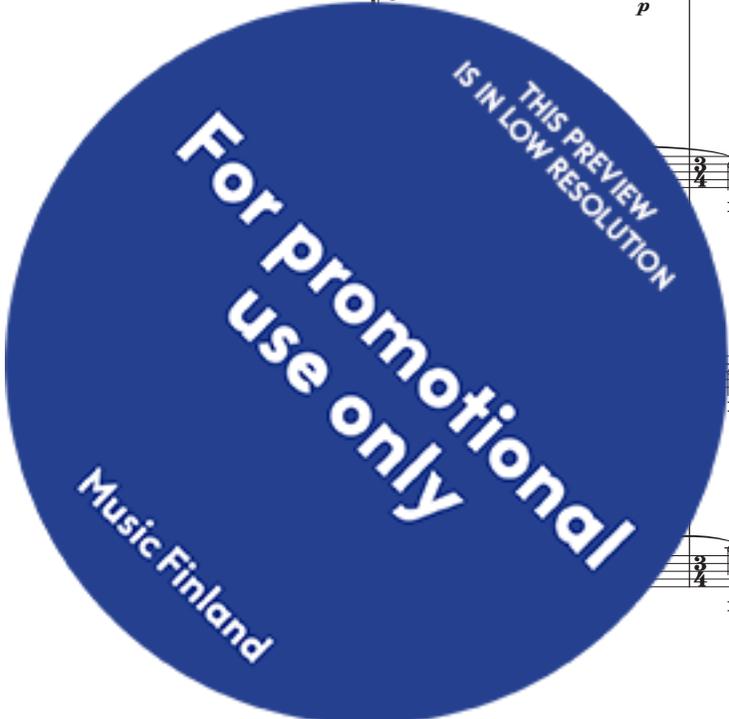
*mp*

*pp*

*pp*

*mf*

*pp*



38  $\text{♩} = 55$

Fl. *molto vib.*  
*n*  
*ppp*  
thin, piercing  
bit flat, less than *d*  
non vib.

Bb Cl. *mp*  
*ppp*  
*mp sub.*  
*sombre, warm*

C Tpt.

F Hn. *pp*

38

Solo Gtr XII  
*mp*  
VII  
V IX

$\text{♩} = 55$

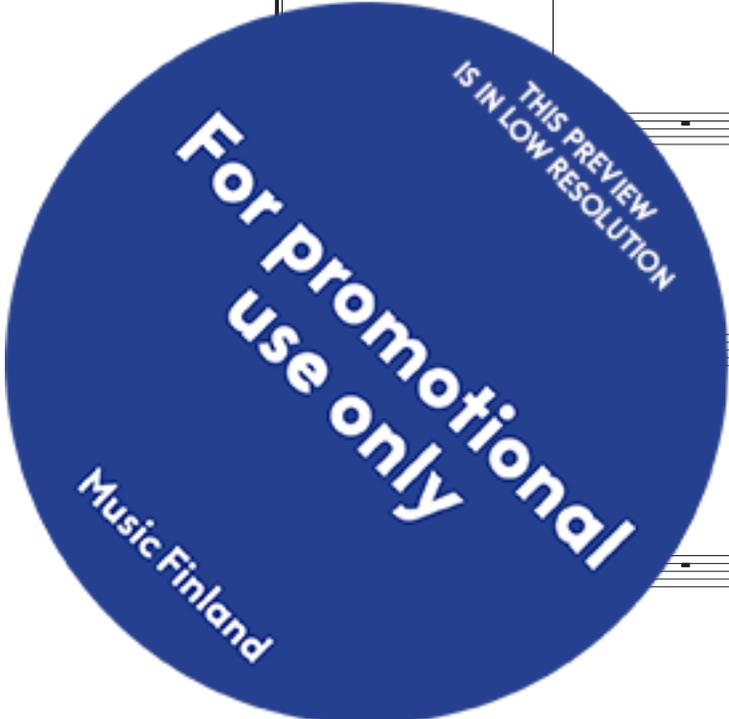
Vln. I *pp*  
*n*

Vln. II *n*

*sombre, warm*  
*con vib.*  
*pos. ord.*  
*p*

Tutti  
*sombre, warm*  
*con vib.*  
*pos. ord.*  
*p*  
*div.*

*sombre, warm*  
*con vib.*  
*pos. ord.*  
*p*





50

92

Fl.

Bb Cl.

C Tpt.

F Hn.

*mp* *ff* *ffp*

*mf* *ff* *ffp*

*mf* *f* *ffp*

*mp* *f* *ffp*

3 3+2+2 3 (1/6 step)

Z

50

Solo Gtr

*fff* *fff*

rasqueado

92

Vln. I

Vln. II

*ff* *ffp* *fff*

*ff* *ffp* *fff*

*ff* *ffp* *fff*

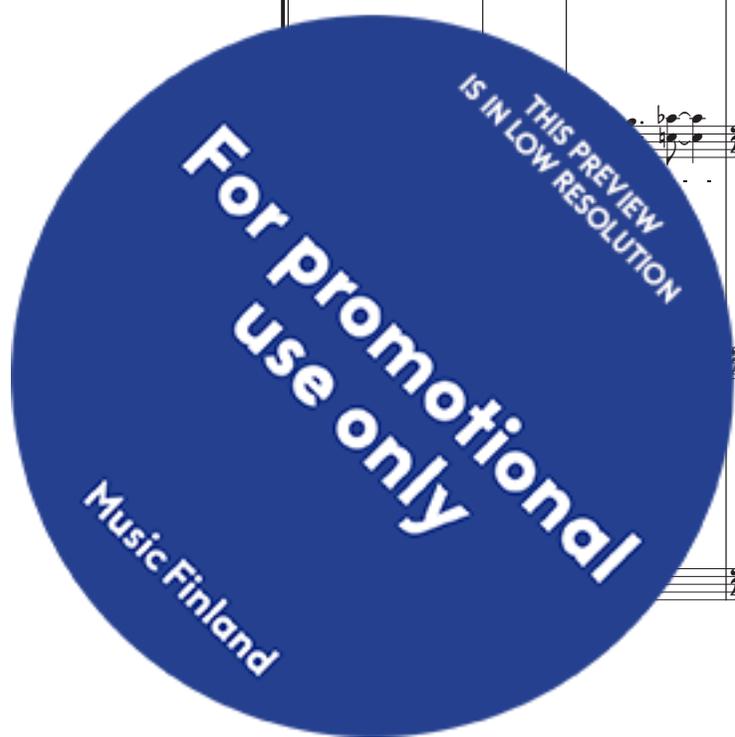
*f* *ffp* *fff*

div. unis. 3 3+2+2 3+2

div. unis. 3 7. (E) -31

div. unis. 7. (A) -31

Z



61 **Meno mosso** **rit.**

Fl. *ff*

Bb Cl. *ff*

C Tpt. *ff* *p*

F Hn. *ff* *p*

61 *poco rasq. lightly*

Solo Gtr *mf*

**Meno mosso** **rit.**

Vln. I

Vln. II

II III III I IV



67  $\text{♩} 50$  AA

Fl. *p* *ppp* ord. *p sub.* 6 *pizz.* 6 ord. *pizz.* ord.

Bb Cl. *p* *ppp* *p sub.* slap-tongue *sfz* *p* slap-tongue *sfz* ord. *p*

C Tpt. straight mute *pp*

F Hn. straight mute *pp*

Solo Gtr *pppp* *ppp*

67  $\text{♩} 50$  AA

Solo *pp* Solo *di . . . mi . . . nuen . . . do . . . poco . . .*

Vln. I gli altri *pp* *ppp*

Vln. II Solo *pp* *ppp* non vib. *ppp*

gli altri *pp* *ppp* non vib. *pp sub.*

*ppp* *n*



72

Fl. *p* *pp* *f* *fp* *ppp* BB

Bb Cl. *pp* *mp* *pp* *f* *fp* *ppp*

C Tpt. *pppp* To W. Pop (Tr.) W. Pop (Tr.) *p*

F Hn. *pppp* To W. Pop (Hn.) W. Pop (Hn.) *p*

72

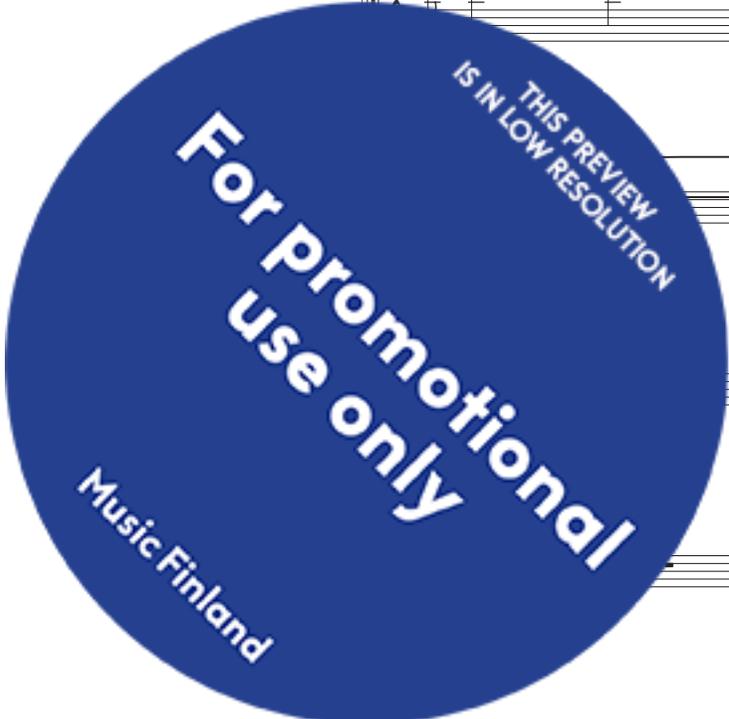
Solo Gtr. *poco più* *p* *ff* *p*

Solo *a* *poco* *ppp* *mf* *ppp* *mf* *non vib.*

Vln. I *gli altri* *n* *mf.sub.* *ppp* *mf* *non vib.*

Solo *mf* *ppp* *mp*

Vln. II *n* *mf.sub.* *ppp* *mf* *ppp* *mf* *ppp* *non vib.* *ppp* *mf* *ppp* *non vib.* *ppp* *mf* *ppp* *non vib.* *ppp* *mf* *ppp*



77

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

Bb Cl.

C Tpt. To C Tpt. **CC** *p* *senza sord.* *pp*

F Hn. To F Hn. **F Hn.** *senza sord.* *p* *pp*

Solo Gtr *ppp* *col vin.* *p*

Solo **CC** *p* *mp* *p* *mp* *p*

Vln. I *ppp*

gli altri

Solo *flautando* *ppp*

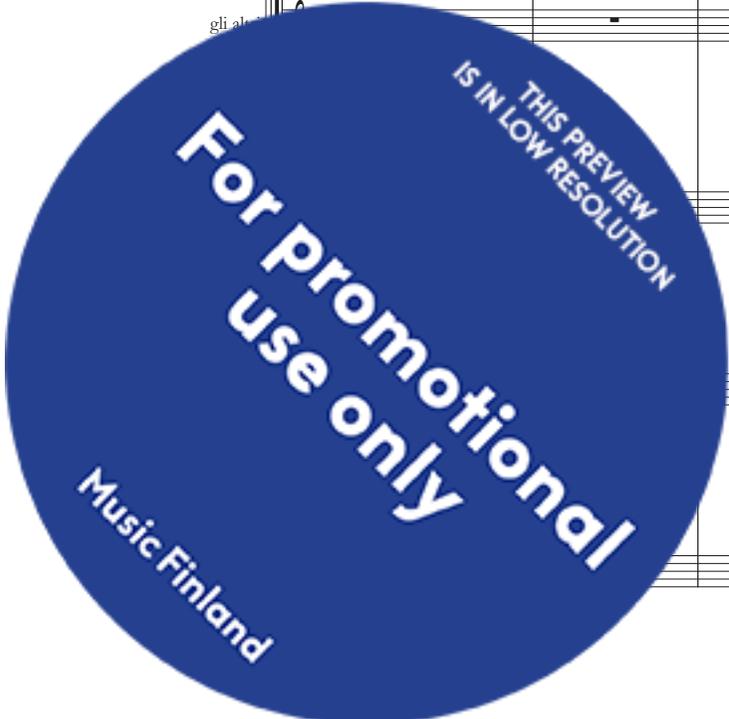
Vln. II *ppp*

gli altri

L.H. tap string III *fff*

molto flaut. harmonic pressure *ppp* L.H. tap string III *fff*

Tutti L.H. tap string III *fff*





86 Picc. DD

Picc. *p* *f* *p* *n* *p*

Bb Cl. *mp*

C Tpt. harmon mute stem in *mp*

F Hn. *p*

86 Solo Gtr *mf* (on the beat) *p* *mf* To Whistle Pop

Solo *p sub.* *mf-p* (on the beat) *con vib.* *pos. ord.* *Tutti* (before the beat) *molto* *IV mp*

Vln. I *div. a3* *unis. con vib. pos. ord.* *Tutti* (before the beat) *molto* *IV mp*

gli altri *n* *pp* *n* *p* *molto* *IV mp*

Vln. II *p* *7* *7* *3* *3* *3* *3*

Vl. *non vib.* *non vib.* *vib. ord.* *n*

Vc. *mf > pp* *mf* *p* *vib. ord.* *3* *5*

Cb. *mf* *ppp* *p sub.* *p sub.*

Db. *vib. ord. arco* *p*

93

Picc. *mf* *p*

Bb Cl. *espress.* *f* *p* *f<sub>sub.</sub>*

C Tpt. *f*

F Hn. *enticing* *p* *mf*

93

Solo Gtr. *Whistle Pop* (approx. contour) *p* *n* *To Guitar*

Vln. I *mp*

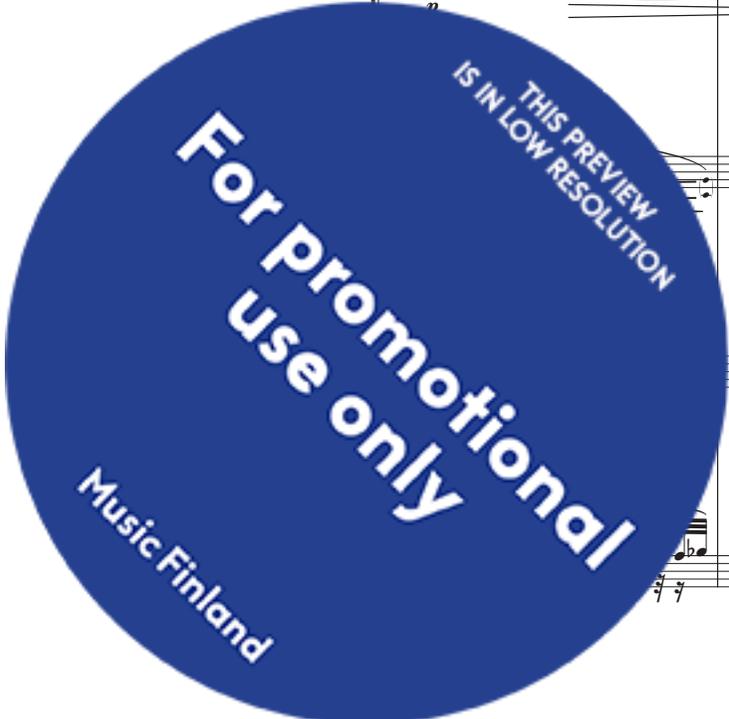
Vln. II *pp* *mf* *f*

Vla. *p* *p*

*mf* *f* *Tutti* *f*

*mf* *f* *Tutti* *f*

*f*



98 **accel.**.....

Picc. To Fl. **f**

Bb Cl. **p** **mf** **f** **p** **f** (1/6 step)

C Tpt. **pp** senza sord. **pp** **fp**

F Hn. **pp** **fp**

98

Solo Gtr. bend each tone upwards near the next one **f** **fff** **pp**

*ff softly, listening to the glow*

**accel.**.....

Vln. I non vib. **f** **mp** **mf**

Vln. II **pp** **mp** **ff** **p sub.** **mf**

7. (A) -31c. **p** **mf**

**mp**



106  $\text{♩} = 62$

Fl. *EE* *fff* *tr* *f* *overblow* *overblow*

Bb Cl. *fff* *diaphragm accents*

C Tpt. *fff*

F Hn. *fff*

106  $\text{♩} = 62$

Solo Gtr. *rasqueado* *fff* *like rapid fire, extremely loudly and densely* *sul pont.*

Vln. I *EE* *fff* *on the beat non div. non vib.*

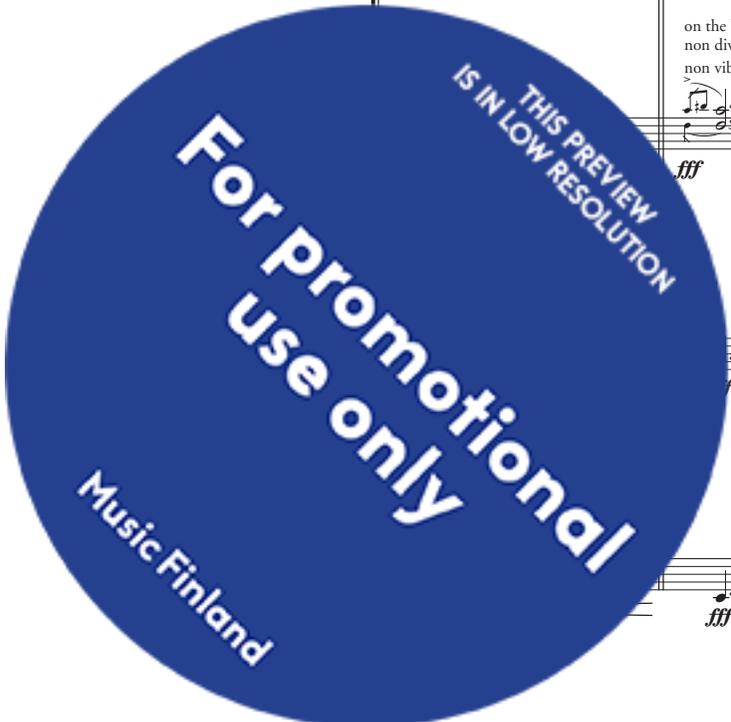
Vln. II *fff* *on the beat non div. non vib.* *ca. 1/6 tone flat*

*mp sub.* *5* *5*

*long notes sempre con molto vib.*

*long notes sempre con molto vib.*

*fff*







116

Fl. *f*

Bb Cl. *ff* *f* *molto vib.*

C Tpt. *ff* *mp sub.*

F Hn. *ff* *mp sub.*

116

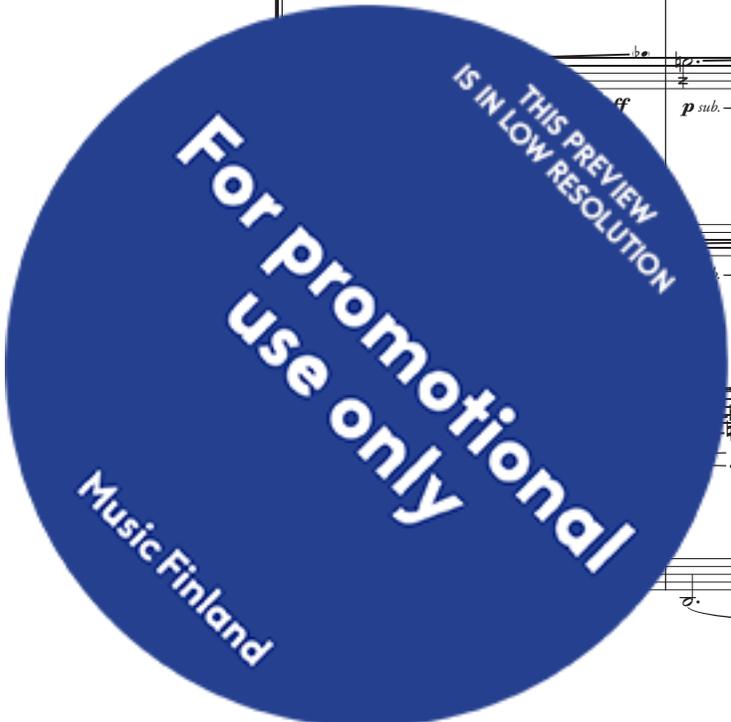
Solo Gtr *fffz* *fffz* *fff*

Vln. I *ff* *mf sub.* *ff* *mf sub.* *ff* *mf sub.* *6* *6* *ff*

Vln. II *mf sub.* *ff* *mf sub.* *5* *5* *5* *5* *ff* *mf sub.* *5* *5* *ff* *p sub.*

*ff* *p sub.* *ff* *p sub.* *ff* *p sub.*

*ff* *mf sub.* *ff* *mf sub.* *ff*





125 GG

Fl. *p*

Bb Cl. *ppp*

C Tpt.

F Hn.

125

Solo Gtr. *clear, crystalline*

Vln. I *p sub.*

Vln. II *ff* *n* *p*

(ord.) *molto sul pont.*

*ppp*

*pp*

*ppp*

*pp*

*pp*



129

Fl.

Bb Cl.

C Tpt.

F Hn.

Solo guitar cadenza  
ad lib.

129

Solo Gtr

Solo guitar cadenza  
ad lib.

Vln. I

Vln. II

Solo guitar cadenza  
ad lib.

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plectrum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.

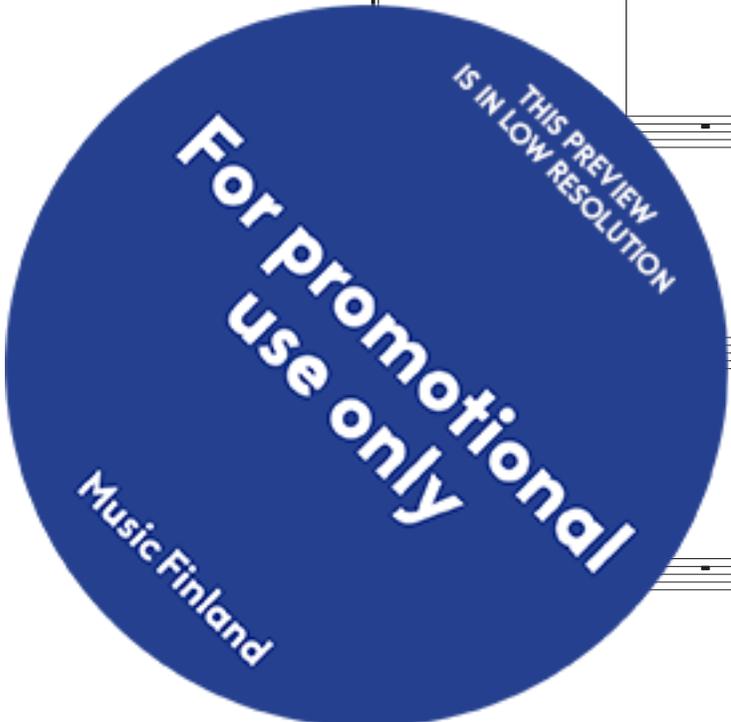
*pppp*

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plectrum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.

*pppp*

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plectrum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.

*pppp*



# IV. Coda

Leevi Räsänen 2023 (rev. 2025)

With emotion and nostalgia ♩ 80 HH

Flute

B♭ Clarinet

C Trumpet

Whistle Pop (Horn)

Solo Guitar *f molto sonore, elegico*

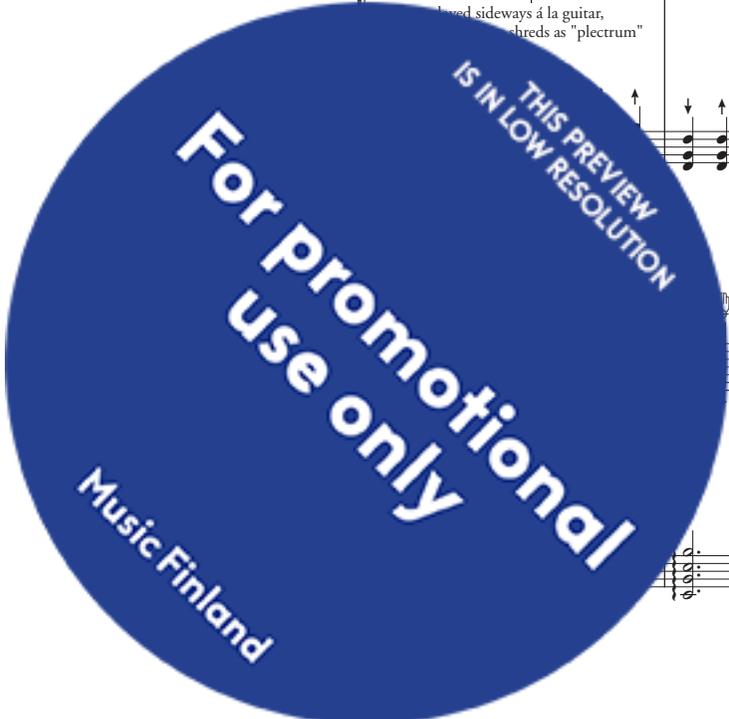
With emotion and nostalgia ♩ 80

played sideways á la guitar, using paper shreds as "plectrum"

Violin I *fff* *sim.* HH

Violin II *fff* *sim.*

*sim.*



11

II

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

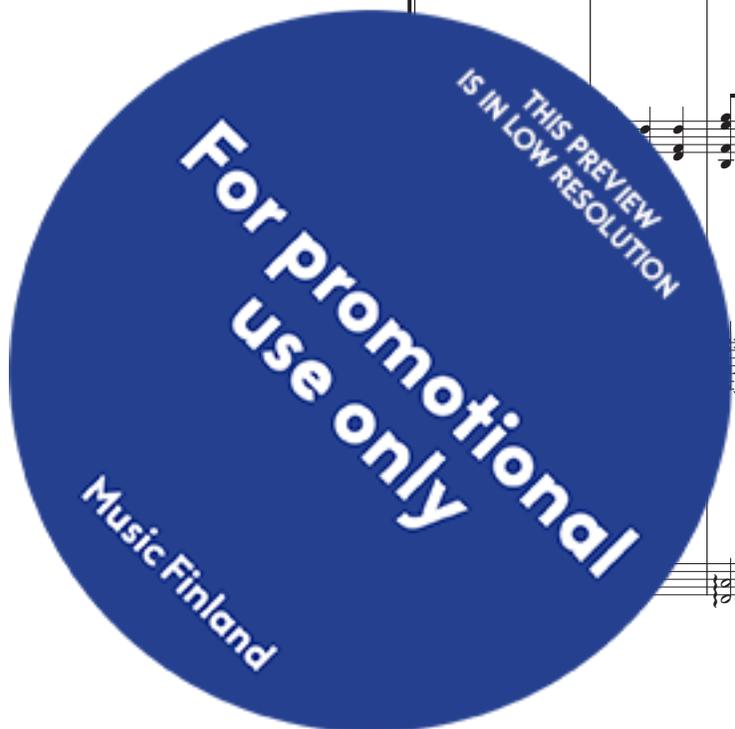
11

II

Solo Gtr

Vln. I

Vln. II



21 JJ Poco più mosso

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

21 JJ Poco più mosso

Solo Gtr

Vln. I

Vln. II

Vcllo

Vcllo

Top



30

KK

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

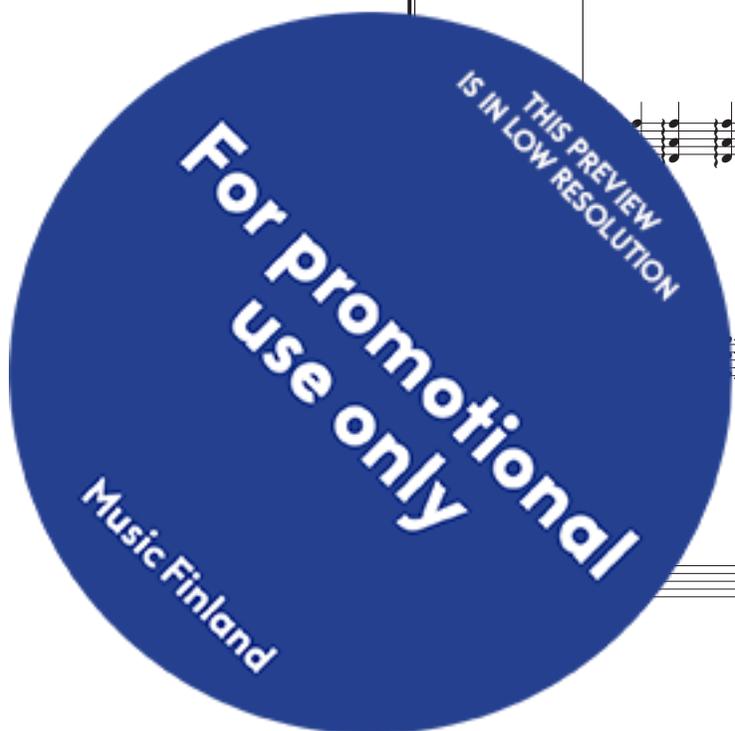
30

KK

Solo Gtr

Vln. I

Vln. II



38

LL

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

38

Solo Gtr

*mf dolce*

LL

Vln. I

Vln. II

*pp* *mp*

*pp* *mp*

*pp* *mp*

*mp*

*mp*



46

MM

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

46

Solo Gtr

Vln. I

Vln. II

MM

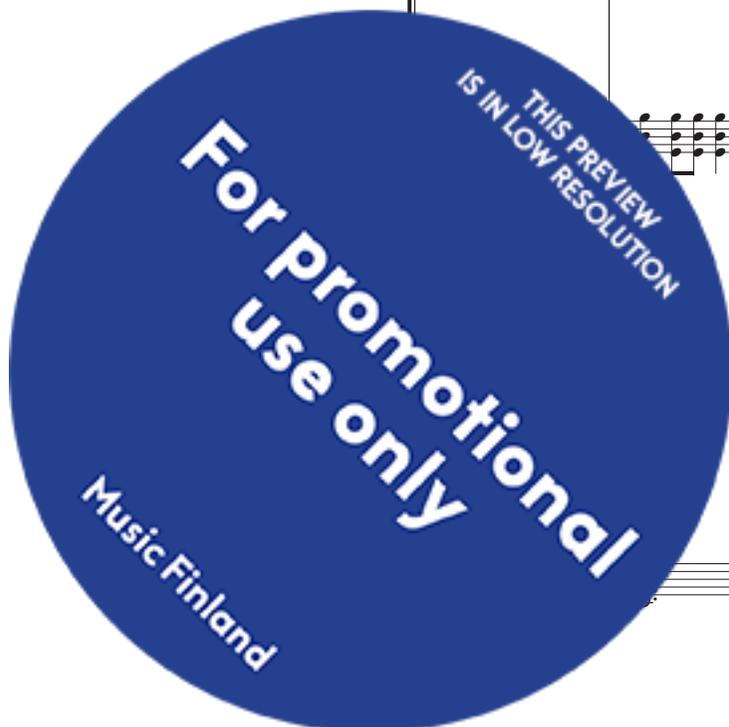
*f* *f sub.* *mp*

*f* *mp* *f* *p*

*f* *mp* *f* *p*

*f* *mp* *f* *p*

*f* *mp sub.* *f sub.* *mp*



55 NN poco rit.....

Fl.

Bb Cl.

C Tpt.

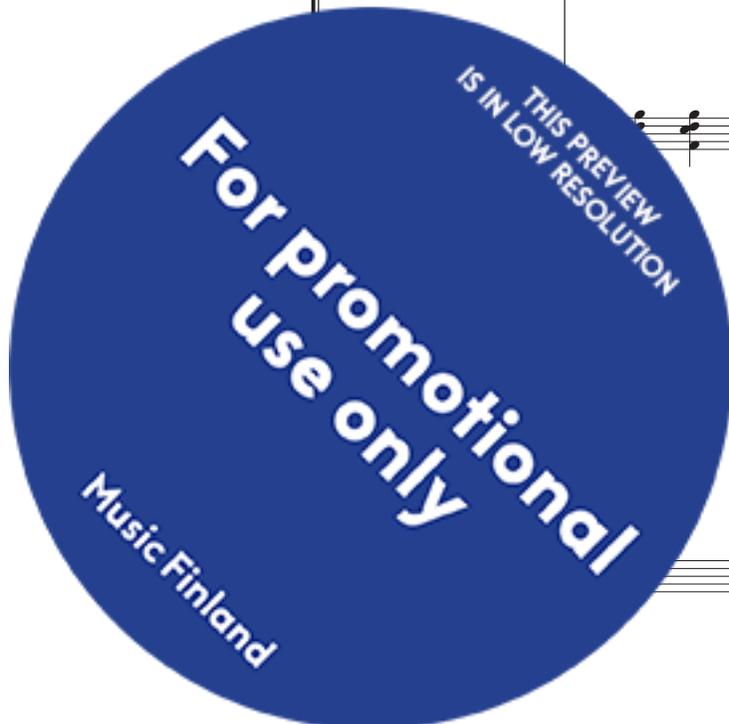
W. Pop (Hn.)

55 NN poco rit.....

Solo Gtr

Vln. I

Vln. II





70 OO

**rit**.....

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

70

Solo Gtr

tapping trill

**rit**.....

OO

Vln. I

*poco* - - - - - *a* - - - - - *poco* - - - - - *p*

Vln. II

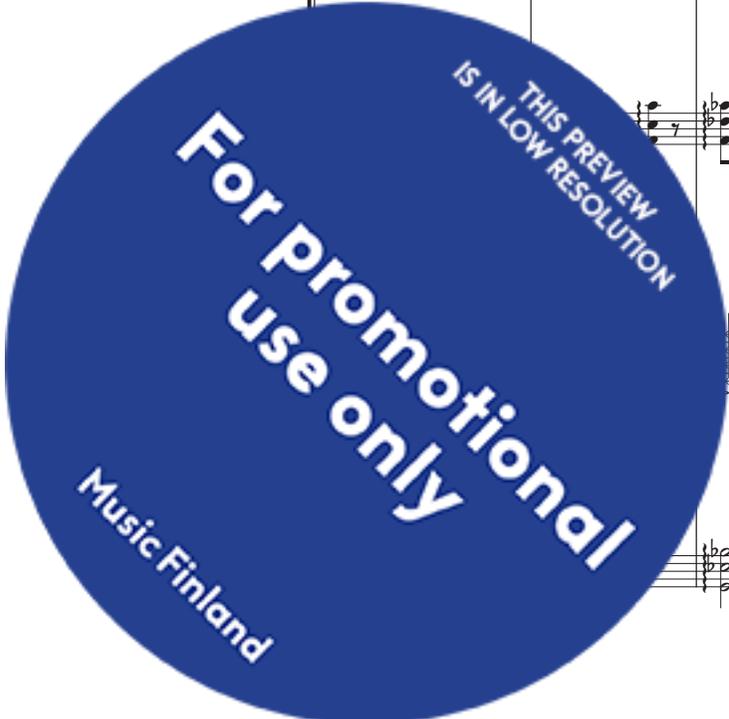
*sim.*

mi - - - - - nuen - - - - - do - - - - - *poco*

ord.

*sempre di* - - - - - *mi*

throw the paper ball away over your right shoulder



..... ♪ 62

78

**PP**

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

78

Solo Gtr

*mp dolce*

*poco*

**PP**

..... ♪ 62

flautando  
arco ord.

*p*

con vib.  
ord.

molto sul tasto

Vln. I

*ppp*

Vln. II

*a*

*poco*

*pp*

con vib.  
arco  
molto sul tasto

*ppp*

flautando

3

3

pos. ord.  
con vib.

molto sul tasto

*ppp*

II

III

pos. ord.

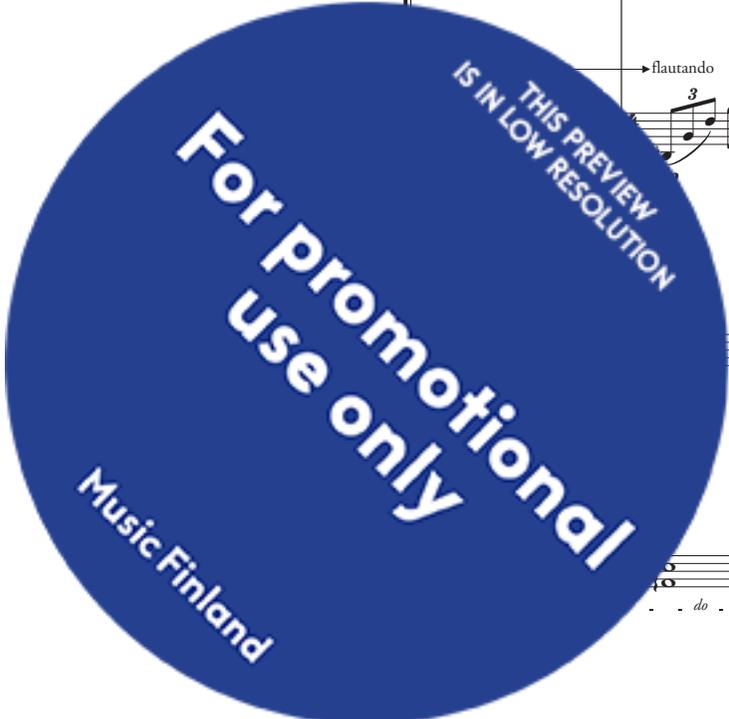
con vib.  
molto sul tasto

*ppp*

con vib.  
molto sul tasto  
arco

*p*

*ppp*



84

**Molto rubato, rit. al fine**.....

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

84

**Molto rubato, rit. al fine**.....

Solo Gtr

Vln. I

Vln. II

(non dim.)

(non dim.)

(non dim.)

(non dim.)

(non dim.)

