

Leevi Räsänen

Tunnel Visions

for orchestra

2023

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L e e v i R ä s ä n e n

Tunnel visions

f o r o r c h e s t r a

LL SCORE

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RÄSÄNEN: Tunnel visions

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

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in B $\flat$ (2nd doubling bass clarinet in B $\flat$)

2 bassoons (2nd doubling contrabassoon)

4 french horns

3 trumpets in C

2 trombones

bass trombone

tuba

timpani

percussion* (2 players)

harp

piano

strings (12.10.8.6.4.)

* percussion 1

small triangle, suspended cymbal (wire brushes are required), sizzle cymbal, spring coil, paper bag, thai gong (D2), bell plate (F4) – if not available, use a metal hammer) – if not available, the anvil can be substituted with a brake drum or a high pitched cooking pot, for example

* percussion 2

triangle, crotales (set of 2 octaves, a bow is required), thai gongs (H2, C#4), something resonant that can be hit with a hard mallet to produce a harsh, sharp wooden sound)

The score is in C.

dur. ca. 11'

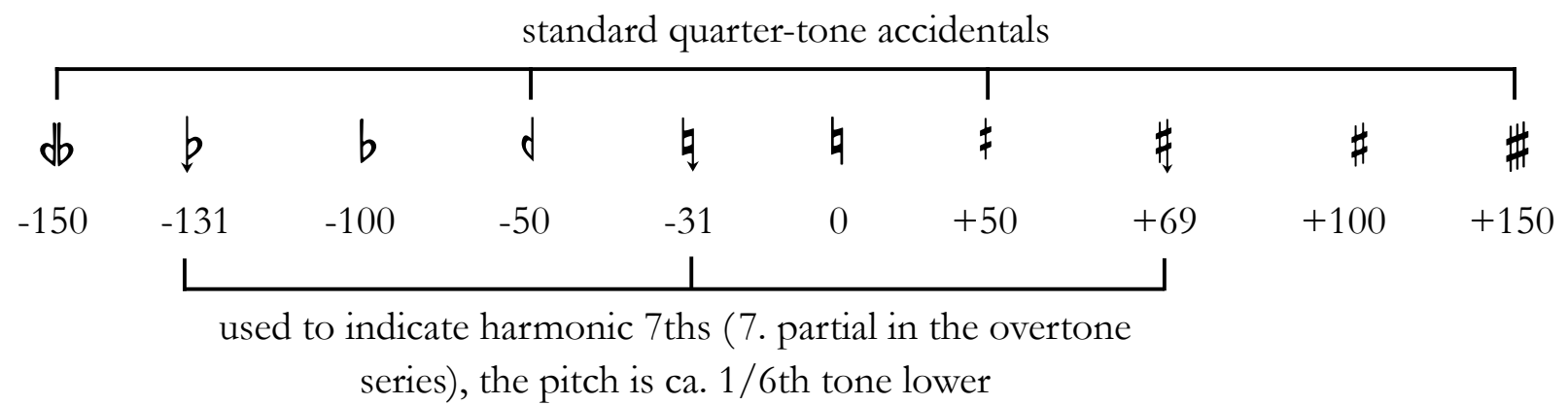
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PERFORMANCE INSTRUCTIONS

GENERAL

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



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

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.

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

 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 (except for strings, where the glissandi should just barely reach the notated ending point before ceasing).

 from one playing technique to the other very gradually.

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

 The text "rhythms approx." indicates that the passage is part of a texture, where the exact rhythms is less important than the overall impression of multiple overlapping rhythms. The notated rhythm is directional, but can also be played exactly as written.

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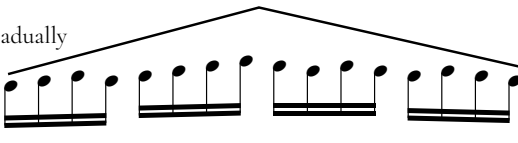
WINDS

For flutes, 3 symbols are used to notate the scale between only air sound and normal sound. Flutes should never sound very warm or lyrical, but instead try to aim for a direct, piercing and colder timbre in the high register, and a fuller, darker and porous sound in the low register.

- 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

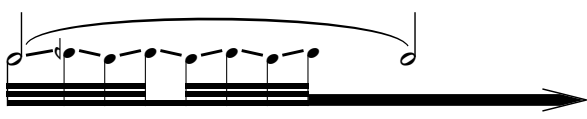
 Whistle tones: the fundamental is notated with a diamond notehead and an approximation of the produced overtones is given with small regular noteheads.

overblow gradually  Play the whole figure with the notated fingering, but move gradually to overblowing and back to regular playing. The middle of the figure should produce the highest and brightest possible pitches with the given fingerings.

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

 wide vibrato combined with air pressure accents
start quicker and more subtly, move gradually to wider and more audible effect and back

BRASS

 Repeating glissando of approximately one quarter tone. Continue the pattern for the whole duration of the long note.

(horns) or fully closed mute (1st trombone)

harmon mutes are required.

lunger mutes (1st tbn. only) are required.

fingering hasn't been provided, try to match the notated pitch with

