

Leevi Räsänen

# Maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for flute, soprano saxophone  
and cello

2022 / 2025



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Leevi Räsänen

m a a i l m a   y m p ä r i l l ä n i

[käy yhä nopeammalla vaihteella,

ja minä]

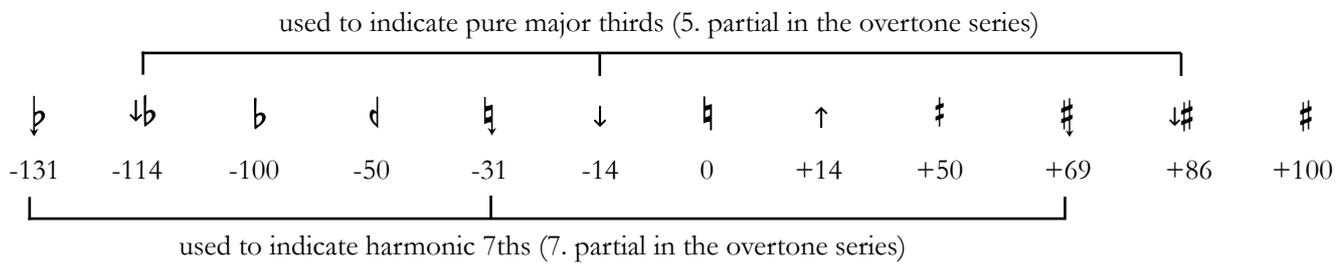
for flute, soprano saxophone (B♭) and cello



2 / 2  
0 / 0  
2 / 2  
2 / 5

# P E R F O R M A N C E I N S T R U C T I O N S

The following microtonal notation is used (deviations marked in cents)



The piece contains some harmonies that are intonated in just intonation.

7. -31 (G#)



In these instances

- 1) the first number mentioned refers to the partial of the overtone series being played
- 2) deviation from 12 equal temperament is marked in cents
- 3) finally, the fundamental/root of the overtone series which the played tone relates to, is marked in parenthesis

In the example above, the notation would refer to an F# that is 31 cents lower than a 12 equal temperament F#. This F# is the 7. partial of the overtone series of G#.

For all microtonal notes, finding suitable fingerings for woodwinds should be preferred over embouchure changes. For sustained tones outside of the regular 12 equal temperament tones, pitch accuracy is more important than for notes that are part of a run or a gesture. In the scales containing quarter-tones the gesture is more important than the exact pitches played. These gestures can be played quasi ad lib. as long as the starting pitch, ending pitch and rhythms are retained.



Hairpins with a flared end indicate that the crescendo should increase towards the end of it and end with a burst of volume.



A squiggly line is used to indicate an almost glissando-like undulation of varying wideness around a given tone. Start from the notated pitch and bend the tone only downwards (never above the notated tone!) with varying wideness up to a half step. Change the embouchure to modify the pitch.

When this technique is notated for clarinet and saxophone at the same time, the phase of the two shouldn't be synchronized.

Transitions from one playing technique to other gradually.



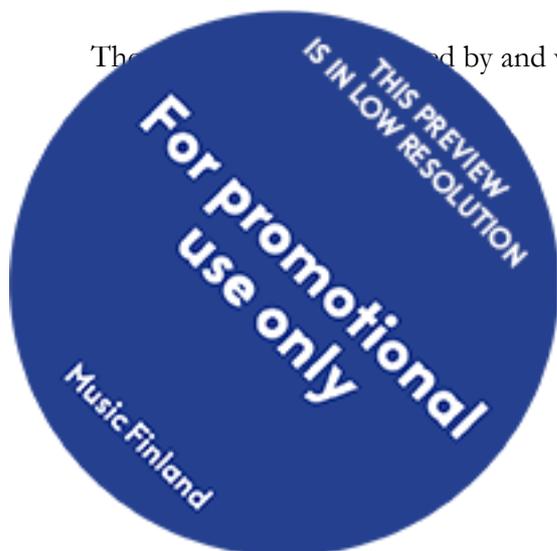
# ABBREVIATIONS

non vib. or senza vib.	no vibrato at all
vib./vib. ord.	natural vibrato, context dependent
molto vib.	a very wide, slow and audible vibrato
m.s.p.	molto sul ponticello, almost on top of the bridge, very rich sound with a lot of overtones
poco s.p.	poco sul ponticello, play closer to the bridge, still retaining a relatively clean sound
pos. ord.	cancel sul pont. and other position-related instructions
ord.	cancel all special playing techniques

## composer's note

The important word in the title is 'vaihde' — gear. Or turn, between periods of time? It refers to an individual feeling as if the world surrounding them was running at increasingly faster gears, whereas the individual... is in a slow place, going at a slow pace. But it's ok.

The piece was composed by and written for the AEKI Ensemble.



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Music Finland

TRANSPOSING SCORE

written for AEKI Ensemble

# maailma ympärilläni

[käy yhä nopeammalla vaihteella,  
ja minä]

version for flute, soprano saxophone & violoncello

LEEVI RÄSÄNEN 2022/2025

♩ 55  
ca. 1/♩

(short fermata)

bends narrow down to → senza vib.

Flute

*ppp* eerie

Soprano Saxophone

ca. 1/♩

*ppp* eerie

ord. 5

Violoncello

3 senza vib.

*pppp* so lightly it barely even sounds

*sim.*

5

Fl.

*p* pellucid

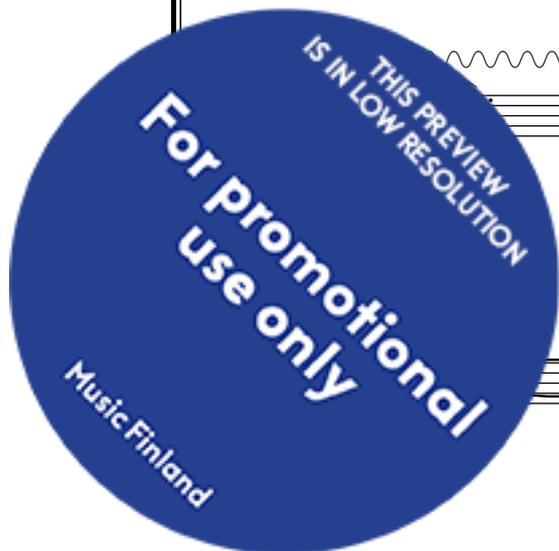
*mf*

*mf*

poco s.p.

*p*

*mf* prismatic



9

bends narrow down to → senza vib.

ord.

*p* as if coming from a deep heritage

vib. ord.

senza vib.

*p*

I  
II  
pos. ord.

*p*

14

bends narrow down to

*pp*

*p* poss. (non dim.)

*p*

bends narrow down to

*mf*

*pp*

*ppp*

20

senza vib.

5 ord.

*p* stagnantly

*pp*

11. (D) ord.

bends narrow down to → senza vib.

ord.

*p* stagnantly

*pp*

5. -14 (E)

vib.

9. +4 (D)

*pp*



26 Poco più mosso (♩ = ca. 55) -31 (~1/6th flat)

FL. *p* *mf* *ppp* *ppp*

S. Sax. *p* *f* *p* *ppp* *ppp*

Vc. *p* *f* *ppp* *ppp*

II  
III

II  
III

31 Poco più mosso

a tempo

poco rit. ----- ♩ 47

FL. *pp* *mf*

S. Sax. *p* *mf*

Vc. *pp* *mf*

-31 (~1/6th flat) ord.

(bow as you wish)

I  
II

III  
IV

-31

11. (C)

36

FL. *dim. poss.* *mp*

S. Sax. *f* *mp*

Vc. *mp*

7. -31 (D)

(+14 from cello, not in tune)

-31

III  
IV

*mp*



### Piú mosso (♩ ca. 51)

41

Fl. (D) 11. 7. -31 11. (C) 7. -31 11. 9. +4

S. Sax. (E) 9. +4 7. -31 11. 5. -14 (D) 5. -14

Vc. I II

*f* gleamy *molto*

ord. → m.s.p. → ord.

*molto* *f* very intense

46

Fl. (D) 11. 5. -14

S. Sax. (E) 9. +4 11. 5. -14

Vc. m.s.p. vib. ord. → molto vib. → vib. ord. → poco s.p. → pos. ord.

*fff* *poco meno*

*f* still loud but not as intense

51

Fl. bends narrow down to → senza vib.

*pp* *pp mp* *mp* *mf* *ppp* *pppp*

senza vib.



...touching the harmonic nodes to lure out more overtones and respectively, while  
 ...ies less. During m. 43-46 the resonant, strong open strings should still be the most  
 ...no part.

♩ 47 rit. ----- a tempo (♩ = ca. 62)

56

vib. ord. lot of air → ord. senza vib.

mp < f > pp

lamenting

ppp tangibly

ppp tangibly

ppp tangibly

(♩ 47)

59

with relieve lot of air vib. ord. ord. 11. (G) attacca

pp < ff > sfz ppp cresc. poco a poco

pp < ff > pp cresc. poco a poco

pp < ff > p cresc. poco a poco

II (harm.) I (ord.) vib. ord. 7. -31 (A) 9. +4 (G)

let bounce on string quasi ricochet

64

(-14 from sax.)

ffpp < fff >

ord. (+14 from fl.)

mp sub.

fff

fff



69 *anguished* *rit* **a tempo (♩ 47)**

Fl. *pp* *ff* *ppp* *lot of air* *5* *ord.* *3* *meno*

S. Sax. *anguished* *p* *ff* *ppp* *lot of air* *5* *ord.* *3* *meno*

Vc. *anguished* *pp sub.* *ff* *ppp* *lot of air* *5* *ord.* *3* *meno*

let bounce on string  
quasi ricochet

74 7. -31 (E) *pellucid*

Fl. *ff* *p poss.* *pp* *ff* *pp sub.* *pellucid*

S. Sax. 5. -14 (F#) *ff* *mp* *ord.* *p match fl.* *p* *ff* *pp sub.* *pellucid* *ord.*

Vc. 11. (E) III *senza vib.* *p match sax.* *I* *II* *III* *p* *ff* *pp sub.* *pellucid*

79 *dim. poss.* *mp* *f* *pp sub.* *ff*

Fl. *7. -31 (G#)* *pp sub.* *ff*

S. Sax. *5* *f* *pp sub.* *ff*

Vc. 11. (F#) 5. -14 (F#) *pp* *ff*

