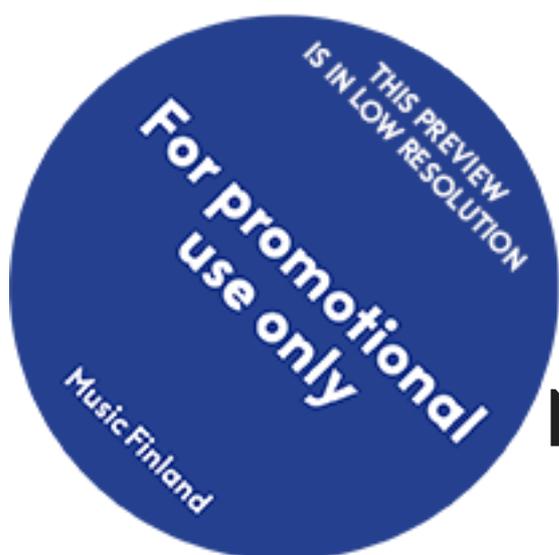


Leevi Räsänen

Maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for flute, clarinet (A) and cello

2022



Music Finland

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Leevi Räsänen

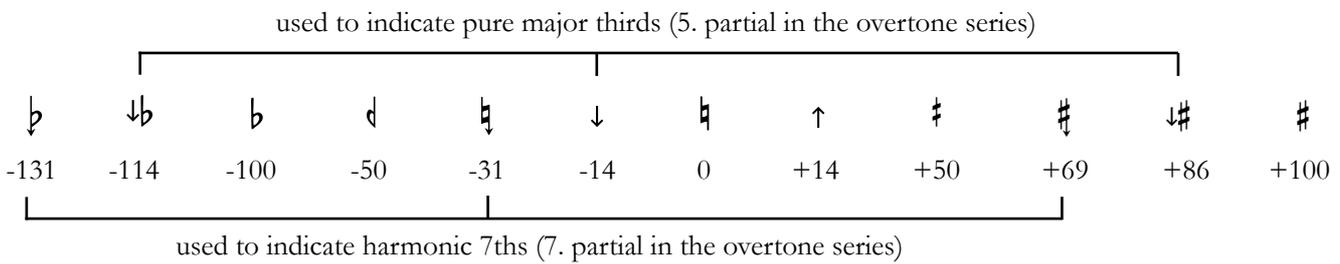
Maailma ympärilläni käy yhä
nopeammalla vaihteella,
ja minä

version for flute, clarinet (A), and cello



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.

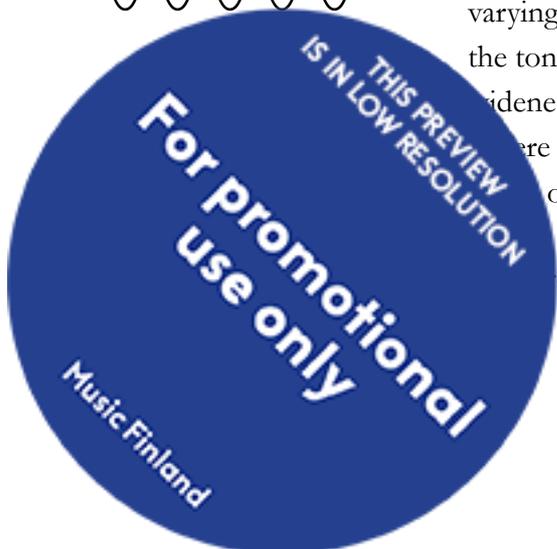


Hairpins with a flared end indicate that the crescendo should increase towards the end of it and end with a burst of volume.



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. Where this technique is notated for clarinet and flute at the same time, the two shouldn't be synchronized.

Transition from one playing technique to other gradually.



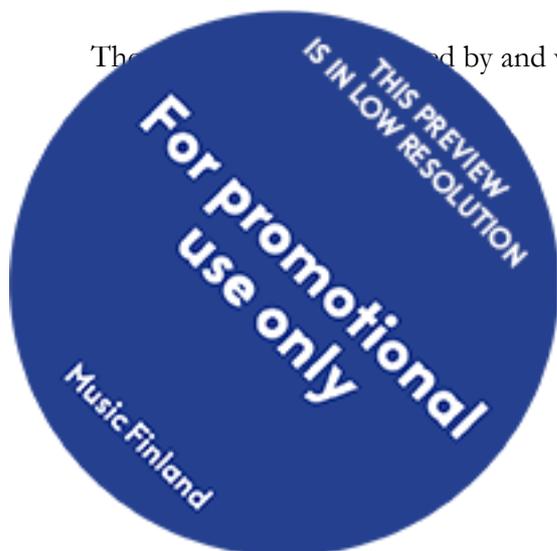
A B B R E V I A T I O N S

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.	Cancels sul pont. and other position-related instructions
ord.	Cancels 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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IS IN LOW RESOLUTION

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Music Finland

written for AEKI Ensemble

maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for flute, clarinet & violoncello

LEEVI RÄSÄNEN 2022

♩ 55
ca. 1/♩

(short fermata)

bends narrow down to ————— senza vib.

Flute

ppp eerie

A Clarinet

ca. 1/♩

ppp eerie

ord.

Violoncello

3 senza vib.

pppp so lightly it barely even sounds

3

sim.

5

Fl.

p pellucid

mf

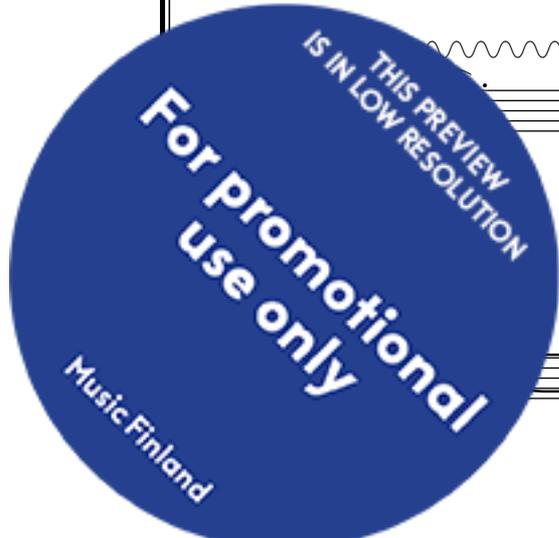
mf

poco sp.

3

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

Fl.

A Cl.

Vc.

14

bends narrow down to

mf

pp

p

bends narrow down to

pp

p poss. (non dim.)

p

ppp

Fl.

A Cl.

Vc.

20

senza vib.

5 ord.

p stagnantly

pp

11. (D) ord.

bends narrow down to → senza vib.

5. -14 (F)

ord.

p stagnantly

pp

9. +4 (D)

p

Fl.

A Cl.

Vc.



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

Musical score for measures 26-30. It features three staves: Flute (Fl.), Alto Clarinet (A Cl.), and Violoncello (Vc.). The Flute part starts with a *p* dynamic and includes trills and slurs. The Alto Clarinet part starts with *p*, moves to *f*, and then to *ppp*. The Violoncello part starts with *p*, moves to *f*, and then to *ppp*. Fingerings are indicated for the Vc. part, including II, III, and II, III. The time signature changes from 6/4 to 6/4.

31 Poco più mosso a tempo poco rit. 47

Musical score for measures 31-35. It features three staves: Flute (Fl.), Alto Clarinet (A Cl.), and Violoncello (Vc.). The Flute part starts with *pp* and moves to *mf*. The Alto Clarinet part starts with *p* and moves to *mf*. The Violoncello part starts with *pp* and moves to *mf*. The Vc. part includes the instruction "(bow as you wish)". The time signature changes from 9/8 to 3/4, then 6/4, and finally 5/4. There are trills and slurs in the Flute and A Cl. parts. A correction "-31 (~1/6th flat) ord." is noted for the A Cl. part. A correction "-31" is noted for the Flute part. The Vc. part includes fingerings I, II, III, and IV.

11. (C)

Musical score for measures 36-40. It features three staves: Flute (Fl.), Alto Clarinet (A Cl.), and Violoncello (Vc.). The Flute part starts with *dim. poss.* and moves to *mp*. The Alto Clarinet part starts with *f* and moves to *mp*. The Violoncello part starts with *mp* and moves to *mp*. The Vc. part includes fingerings III and IV. The time signature changes from 3/4 to 7/8, then 4/4, and finally 4/4. There are trills and slurs in the Flute and A Cl. parts. A correction "7. -31 (Eb)" is noted for the A Cl. part. A correction "(+14 from cello, not in tune)" is noted for the A Cl. part. A correction "-31" is noted for the Flute part.



Piú mosso (♩ ca. 51)

41

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

A Cl. (F) 9. +4 7. -31 11. 5. -14 11. 5. -14 5. -14 (Eb)

Vc. I II ord. → m.s.p. → ord. *) 8

molto *f gleamy* *molto* *f* *very intense*

46

Fl. (D) 11. 9. +4 11. 3 5:4 ord.

A Cl. (F) 11. 5. -14 3 poco meno 5:4

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

fff *fff* *poco meno* *f still loud but not as intense*

51

Fl. 5:4 *pp* *mp* senza vib.

A Cl. *pp* *mp* senza vib.

Vc. *mf* *ppp* *pppp*

bends narrow down to → 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

senza vib.

ppp tangibly

senza vib.

ppp tangibly

Fl.

A Cl.

Vc.

(♩ 47)

59

with relieve lot of air

vib. ord. ord.

11. (G)

pp < ff

pp cresc. poco a poco

with relieve lot of air

vib. ord. ord.

7. -31 (Bb)

pp < ff

sfz ppp cresc. poco a poco

attacca

II (harm.) I (ord.)

9. +4 (G)

vib. ord.

pp < ff

p cresc. poco a poco

let bounce on string quasi ricochet

Fl.

A Cl.

Vc.

64

ord.

(+14 from clar.)

mp sub.

fff

(-14 from fl.)

fffpp < fff

fff

Fl.

A Cl.

Vc.



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

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

A Cl. *p* *ff* *ppp* *lot of air* *ord.* *meno*

Vc. *pp sub.* *ff* *ppp* *let bounce on string quasi ricochet*

74 7. -31 (E) *pellucid*

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

A Cl. 5. -14 (G) *ord.* *p* *pp* *ff* *pp sub.*

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

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

7. -31 (A) *pp sub.* *ff*

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

