

Leevi Räsänen

Odotustila

for orchestra

2025



Music Finland

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Leevi Räsänen: Odotustila (*Waiting Room*)
for orchestra

Instrumentation

Flute 1
Flute 2
Flute 3
doubling Piccolo

Oboe 1
Oboe 2

Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3

Bassoon 1
Bassoon 2

Alto Saxophone in E \flat 1
Alto Saxophone in E \flat 2
Tenor Saxophone in B \flat
Baritone Saxophone in E \flat

Horn in F 1
Horn in F 2

Baritone Horn 1 / Horn in F 3⁺

Baritone Horn 2 / Horn in F 4⁺

Trombone 1
Trombone 2
Trombone 3

Tuba

Percussion 1
Crotales[•]

Triangle
Crash Cymbal
Ride Cymbal[•]

Percussion 2
Glockenspiel
Bass Drum

Percussion 3
Xylophone
Triangle
Suspended Cymbal[•]
Guero

Percussion 4
Suspended Cymbal[•]
Tam-Tam
Snare Drum

Timpani

Piano

Strings
min. 9/8/5/4/2

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the suspended cymbal and ride cymbal are required.
can be executed with 2 additional french horns.
available, all pitches can be played from the same octave.
the score is transposing.

dur. ca. 6'45"

Leevi Räsänen: Odotustila (*Waiting Room*) for orchestra

säveltäjältä

"Haluatko lukita vastauksen?"

"Lukitaan vastaus A."

Jos on koskaan katsonut Haluatko miljonääriksi -ohjelmaa, saattaa mielessään jo kuvitella musiikin, joka edeltää vastauksen paljastumista. Minkälaisia skenaarioita kisaaja käy mielessään tuolla hetkellä läpi? Yhteen odotuksen hetkeen mahtuu kokonainen elämällinen haaveita, pelkoja ja fantasioita.

Kohtaamme odotuksen hetkiä läpi elämämme. Odotamme rakkaidemme näkemistä, tuloksien saamista, sitä yhtä tärkeää puhelinsoittoa tai vaikka vartin päässä hämmöttävää lounastuntia. Toinen odottaa, että saisi vihdoinkin omaa rauhaa ja toinen taas kaipaa kaikista eniten toista ihmistä vierelleen. Joku voisi ajatella lapsuutta ja nuoruuttakin eräänlaisena odotustilana, jossa suunnitellaan ja haaveillaan aikuisuutta ja omaa elämää.

Sairaaloissa, virastoissa, terveyskeskuksissa, lentokentillä ja juna-asemilla odotustilat ovat fyysisiä. Mitä mielessä odottaessa pyörii? Odottaako kyllästyneenä, välinpitämättömänä, malttamattomana, hermostuneena tai paniikissa? Minkälaiset tulevaisuudenkuvat valtaavat pään?

Syksyllä 2025 tätä teosta säveltäessäni pohdin paljon kysymystä "Mikä riittäisi?" – minulle, muille, tälle teokselle, ja sitä seuraavalle. Se kumpuaa minuakin riivaavasta halusta ja toiveesta saavuttaa jotain jatkuvasti hienompaa, suurempaa ja parempaa, ilman konkreettista päämäärää tai mitattavaa hyväksyttävää lopputulosta. **Odotustila** ehdottaa, että kenties odottamisella voisi olla myös itseisarvonsa.

composer's note

"Is that your final answer?"

"Yeah."

If you've ever watched "Who Wants to Be a Millionaire?", you can probably already imagine the music preceding the reveal of the correct answer. What kinds of scenarios does the contestant run through in their mind at that moment? A single moment of waiting can contain a life's worth of hopes, fears and fantasies.

We encounter moments of waiting throughout our lives. We wait to see our loved ones, to receive results, for that one important phone call, or even just for the lunch break fifteen minutes away. One waits to have a moment of peace at last, while for another, their biggest wish would be to have someone beside them. Adolescence, too, could be seen as a kind of waiting room, a place where we plan and dream of adulthood and our own lives to come.

In hospitals, public spaces, health centers, airports and railway stations, waiting rooms manifest as physical spaces. What occupies the mind while we wait? Do we wait with a difference, impatience, nervousness or panic? What visions of the future run through the brain?

In the process of writing this piece, I constantly found myself circling the question "What would be enough?" – for me, for others. It's a question that stems from the familiar, persistent desire and hope to always keep achieving something, to always reach for a measurable acceptable outcome. **Waiting Room** suggests that perhaps waiting itself

Music Institute.

by the Kone Foundation at the time of writing this piece.

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Odotustila

Leevi Räsänen 2025

With urgency ♩ ca. 95

1 Flute *fff* *f sub.* *mp sub.* *f*

2 Piccolo *fff* *f sub.* *p sub.* *f sub.*

Oboe 1.2 *fff* *f sub.* *p* *f sub.*

1.2 B♭ Clarinet *fff* *f sub.* *p sub.* *f sub.*

3 Bassoon 1.2 *fff* *f sub.* *p sub.* *f sub.*

Alto Saxophone 1.2 *fff* *f sub.* *sfz* *f*

Tenor Saxophone *fff* *f sub.* *sfz* *f*

Baritone Saxophone *fff* *f sub.* *sfz* *f*

F Horn 1.2 *fff* sharp, metallic *mf sub.* *molto* *f*

Baritone Horn 1.2 *fff* sharp, metallic *mf sub.* *molto* *f*

B♭ Trumpet 1.2.3 *fff* sharp, metallic *mf sub.* *molto* *f*

1 Trombone *fff* sharp, metallic *sfz* *sfz* *sfz* *sfz* *f*

2.3 Tuba *fff* sharp, metallic *mf sub.* *molto* *f*

Percussion 1 *fff* *sempre l.v.* *p sub.* *fff*

Percussion 2 *fff* *Glockenspiel* *f*

Percussion 3 *f* *Triangle* (always mute with hand after staccati to keep the rhythm clear) *p* *[To Xyl.]* *Xyl.* *f*

Percussion 4 *f* *Snare Drum* *sticks* *rub slow circles on drum with palm* *p* *sticks* *f*

Timpani *f*

Piano *fff* *p sub.* *f sub.*

Div. a2 *mf* *pizz.* *fff sub.*

unis. *p* *fp*

unis. *p* *fp*

p sub. *fp*

p sub. *fp*

19 **B** **allargando**.....

Fl. 1.2 *fff* *mp* *p* [To Fl.]

Picc. *fff* *mp* *p*

Ob. 1.2 *a 2* *p* *fff* *mp* *p*

B♭ Cl. 1.2.3 *p* *fff* *mp* *p*

Bsn. 1.2 *p* *fff* *mp* *p* 1. *pp*

A. Sax. 1.2 *p* *fff* *mp* *p*

T. Sax. *p* *fff* *mp* *p*

Bar. Sax. *p* *fff* *mp* *p*

F Hn. 1.2 *fff* *mp* *p* 1. *pp*

Bar. Hn. 1 *fff* *mp* *p* *p* 3

2 *fff* *mp* *p* *p* 3

B♭ Tpt 1.2 *fff* *mp* *p*

3 *fff* *mp* *p*

Tbn. 1.2.3 *a 3* *ppp* *fff* *mp* *p* 2. *pp*

Tba *ppp* *fff* *mp* *p*

Perc. 1 [To Tri.] *mp*

Perc. 2 [B. Dr.] *secco* *f* *mp* *p* [To Glock.]

Perc. 3

Perc. 4 [Sus. Cym.] [Sn. Dr.] *f* *mp* *p* [To T.T.]

Timp. *f sub.* *mp* *p*

Pno *f* *p* **allargando**.....

D. B.



25 **Broadly** (♩ ca. 70) C

Fl. 1.2.3
Ob. 1.2
Bb Cl. 1.2.3
1 Bsn. *mf*
2 *mf*
A. Sax. 1.2 *mp* *f*
T. Sax.
Bar. Sax.
1 F Hn. *mf*
2 *mf*
1 Bar. Hn. *mf*
2 *mf*
Bb Tpt 1.2.3 *p* *pp*
1 Tbn. *p* *mf*
2.3 *p* *mf*
Tba *p* *mf*
Perc. 1 *pp* [Tri.]
Perc. 2 *p* [Glock.]
Perc. 3 [Sus. Cym.]
Perc. 4 [T-T.]
Timp. *softly*
[C]
unis. *mf*
unis. *mf*
unis. *mf*
[C]
D. B.



ritardando.....

37

1 *mf* *mp* *p* *p* *mp* *p* *pp*

Fl. 2 *mp* *p* *p* *mp* *p* *pp*

3 *mf* *mp* *p* *p* *mp* *p* *pp*

Ob. 1 *mp*

2 *mp* *mf*

Bb Cl. 1 *p* *f* *mp* *fff* *mp*

2.3 *p* *p* *mf* *fff* *mp*

Bsn. 1 *p*

2 *p*

A. Sax. 1 *mf* *mp sub.*

2 *mf*

T. Sax. *mp*

Bar. Sax. *mp*

F Hn. 1.2 *a 2* *mp* put on mute

Bar. Hn. 1.2 put on mute

Bb Tpt. 1 *p* *pp* put on mute

2.3 *p* put on mute

Tbn. 1.2.3 *p*

Tba

Perc. 1 Cymbals

Perc. 2 B. Dr. medium-hard beater dampened sound *pp*

Perc. 3 Tri. *mf* To Sus. Cym.

Perc. 4 Sn. Dr. *pp*

Timp.

Pno

ritardando..... *pp*

ritardando.....

1 *pp*

2 *pp*

3 *pp*

Ob. 1 *pp*

2 *pp*

Bb Cl. 1 *pp*

2.3 *pp*

Bsn. 1 *pp*

2 *pp*

A. Sax. 1 *pp*

2 *pp*

T. Sax. *pp*

Bar. Sax. *pp*

F Hn. 1.2 *pp*

Bar. Hn. 1.2 *pp*

Bb Tpt. 1 *pp*

2.3 *pp*

Tbn. 1.2.3 *pp*

Tba *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

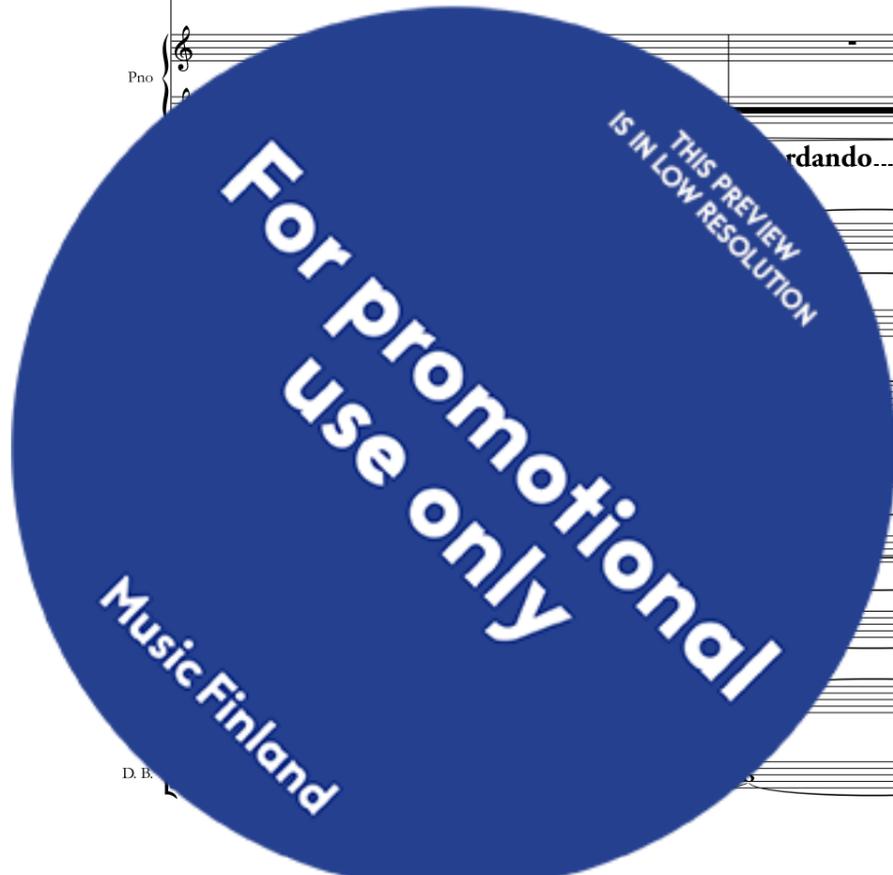
Perc. 4 *pp*

Timp. *pp*

Pno *pp*

ritardando..... *pp*

Tutti div. a2



Length of fermata:
until brass have removed
sordinos

F
60 a 2

allarg. **a tempo** (♩ = 72)

1. *p sub.*
To Picc.

2. *p sub.*
p sub.

take off mute
p sub.

take off mute
p sub.

take off mute
p sub.

mallet
p sub.

Glock.
mf

Sus. Cym.
mp

p
very slow even glissando,
lasts for the whole 2 bars
arco

p
very slow even glissando,
lasts for the whole 2 bars
arco

p
arco

p
arco

p
arco

p
molto vib.

f *sonore*

Fl. 1.2
3

Ob. 1.2
3

Bb Cl. 1.2
3

Bsn. 1.2
3

A. Sax. 1
2

T. Sax.
Bar. Sax.

F Hn. 1.2
Bar. Hn. 1.2

Bb Tpt. 1.2
3

Tbn. 1.2
3

Tba

Perc. 1 Cymb.
Perc. 2 B. Dr.
Perc. 3 Tri.
Perc. 4 Sn. Dr.
Timp.

Pno

D. B.



64

1 Fl.

2 Fl.

Picc.

1 Ob.

2 Ob.

1 Bb Cl. 2

3 Bb Cl. 2

1 Bsn. 1.2

A. Sax. 1.2
mp sub. *a 2* *mf*

T. Sax.

Bar. Sax.

F Hn. 1.2
f *senza sord.*

Bar. Hn. 1.2
take off mute

1 Bb Tpt

2.3 Bb Tpt

1 Tbn.

2.3 Tbn.

Tba

Perc. 1
Cymb.

Perc. 2
Glock.

Perc. 3
Sus. Cym.

Perc. 4
Sn. Dr.

Timp.

sticks
pp dim. poco a poco

To B. Dr.

To Gui.

IV

II

I

vib. ord.

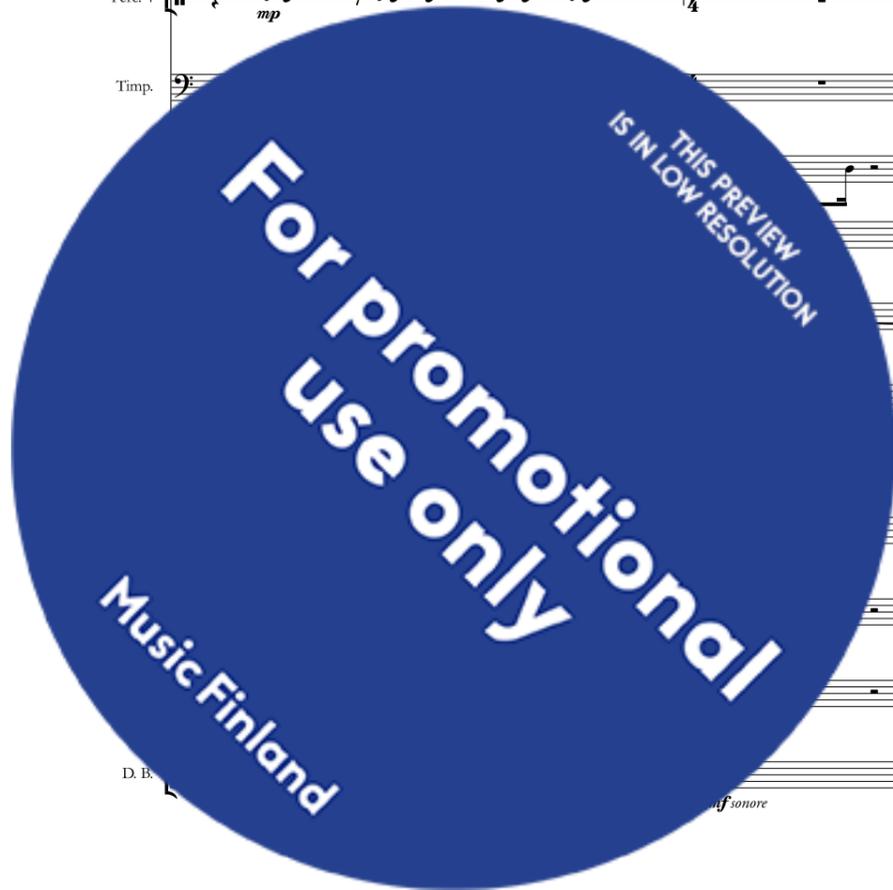
ppp

ppp

ppp

pp

mf sonore



accel.

69

1 Fl. 1

2 Fl. 2

Picc. *p*

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1

3 B♭ Cl. 2

1. Bsn. 1.2

A. Sax. 1.2

T. Sax.

Bar. Sax.

F Hn. 1.2

Bar. Hn. 1.2

B♭ Tpt 1.2.3

Tbn. 1.2.3

Tba

Perc. 1 Cymb.

Perc. 2 B. Dr. *ppp*

Perc. 3

Perc. 4 Sn. Dr. *ppp*

Timp.

Viol. I

Viol. II

Viola

Cello

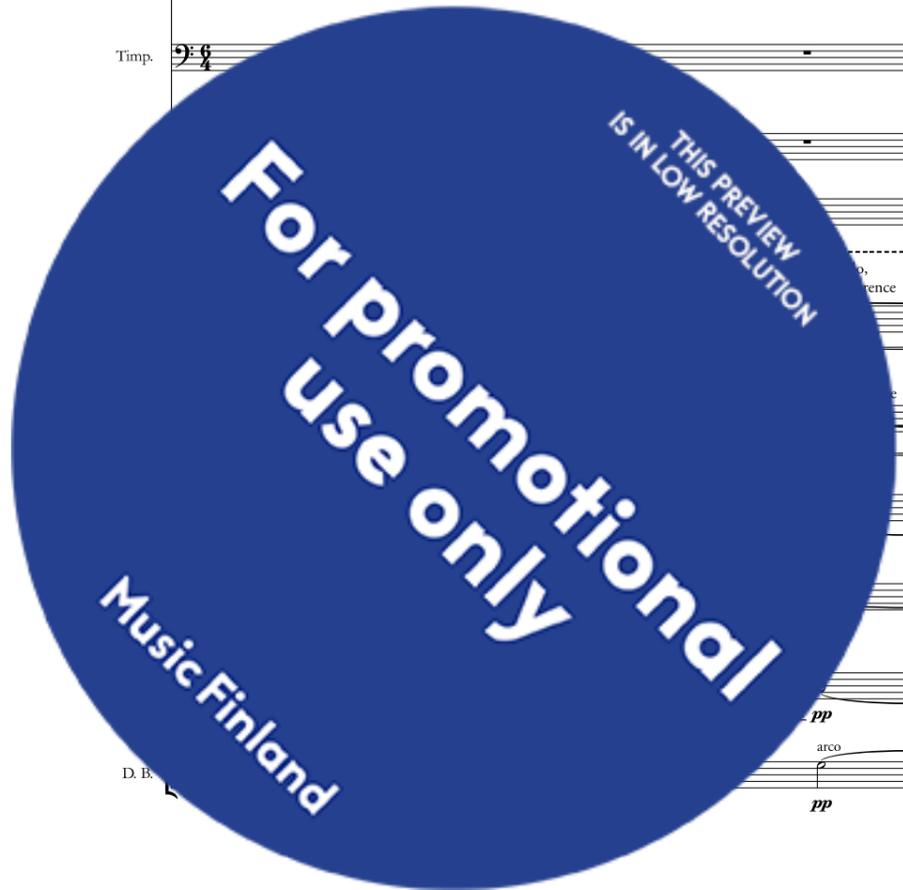
Double Bass

pp

arco

pp

n



Anticipatory ca. 95

74

FL. 1 *ppp* *pp*

Picc. 2 *ppp* *cresc. poco a poco*

Ob. 1 *pp* *ppp*

Ob. 2 *pp* *ppp*

Bb Cl. 1 *p possib.* *pp*

Bb Cl. 2 *p possib.* *pp*

Bsn. 1,2 *ppp* *cresc. poco a poco*

A. Sax. 1,2 *p*

T. Sax.

Bar. Sax.

F Hn. 1,2

Bar. Hn. 1,2

Bb Tpt. 1 *(sempre con sord.)* *p possib.*

Bb Tpt. 2 *(sempre con sord.)* *p possib.*

Tbn. 1,2,3 *(sempre con sord.)* *p possib.*

Tba. *p*

Perc. 1 Cymb. *pppp*

Perc. 2 To Glock.

Perc. 3 Guiro *very quietly, small and fast strokes* *pp* *cresc. poco a poco*

Perc. 4 Sn. Dr. *extremely lightly* *cresc. poco a poco*

Timp.

Pno. *(gradual crescendo to *mf* until bar 100)* *cresc. poco a poco*

ff

ff

pp *mf*

pp *mf*

pp *mf*

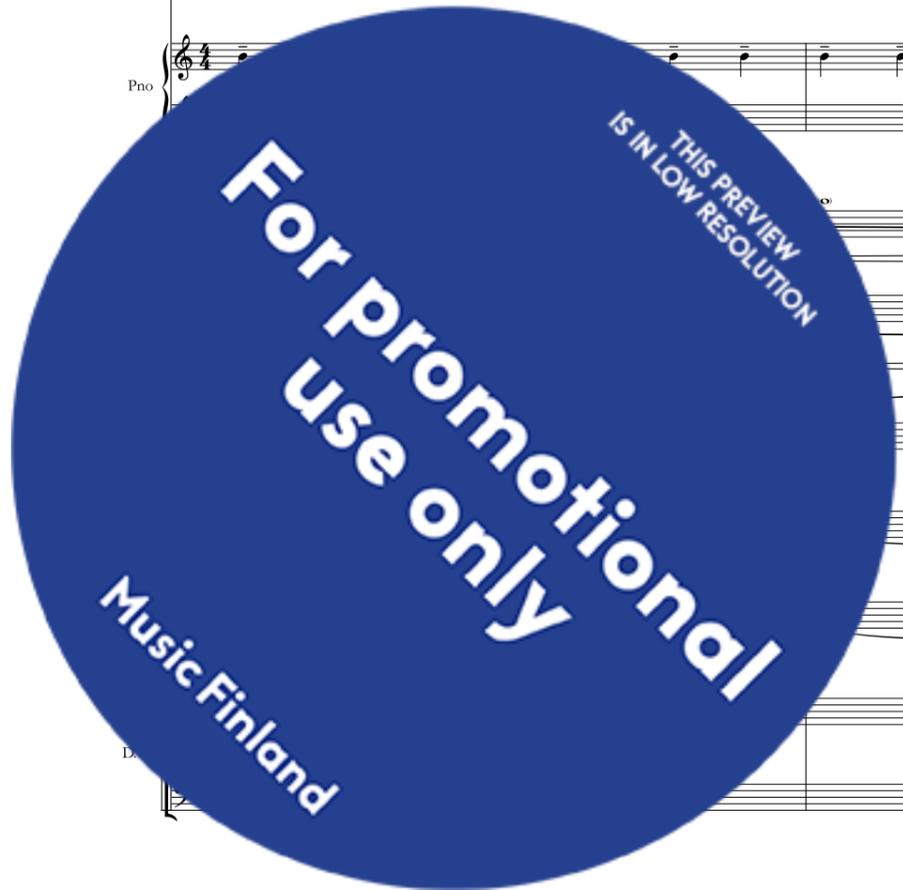
pp *mf*

pp *mf*

pp *mf*

I non vib.

IV non vib.



Fl. 1.2

Picc.

Ob. 1

Ob. 2

1

Bb Cl. 2

3

Bsn. 1.2

1

A. Sax.

2

T. Sax.

Bar. Sax.

F Hn. 1.2

Bar. Hn. 1.2

1

Bb Tpt 2

3

Tbn. 1.2.3

Tba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Pno

Vln. I

non vil.

(III)

f

IV

f

f

f

mp

mp

mp

mp

f

f

f

f

f



85 a 2

FL. 1.2 *mf* *f*

Picc. *mf* *f*

Ob. 1.2 *mf* *f*

1 *mf* *f*

Bb Cl. 2 *mf*

3 *mf* *f*

1 Bsn. *mf* *f*

2 *mf*

1 A. Sax. *mf* *f*

2 *mf*

T. Sax. *mf* *f*

Bar. Sax. *mf*

F Hn. 1.2 *p* *f* *ppp* *mf*

Bar. Hn. 1.2 *a 2* *p* *f* *ppp* *mf*

1 *ff* *mp*

Bb Tpt 2 *ff* *mp*

3 *ff* *mp*

1.3 Tbn. *p* *f* *ppp* *mf*

2 *p* *f* *ppp* *mf*

Tba *p* *f* *ppp* *mf*

Perc. 1 Cymb. mallets *p* *f* *To Tri.*

Perc. 2 Glock. *p*

Perc. 3 Gui. *p*

Perc. 4

I II *mf*

II *mf*

I *mf*

I *mf*

I *mf*

III *mf*

D. B.



J
100

Fl. 1.2 a 2

Picc. f

Ob. 1.2 2. mp mf

1. mp mf

Bb Cl. 2. mp mf

3. p mf

Bsn. 1.2 p

A. Sax. 1.2 fff

T. Sax. fff

Bar. Sax. fff mf

F Hn. 1.2 p

Bar. Hn. 1.2 a 2 p mf sub.

1. take off mute p senza sord.

Bb Tpt. 2.3 take off mute p senza sord. mf sub.

1.2 p

3. p

Tbn. p

Tba. p

Perc. 1 Cymb. mallets pp

Perc. 2 To B. Dr.

Perc. 3 Xyl. Sus. Cym. n To Sus. Cym.

Perc. 4 To T-T. ff mf

Timp. mp

div.

con vib. mf



124

1 Fl.

2 Fl.

Picc.

Ob. 1.2

1 B♭ Cl. 2

3 B♭ Cl. 2

1 Bsn.

2 Bsn.

A. Sax. 1.2

T. Sax.

Bar. Sax.

1 F Hn.

2 F Hn.

Bar. Hn. 1.2

B♭ Tpt 1.2.3

Tbn. 1.2.3

Tba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

D. B.

pp

pp

p

pp

pp

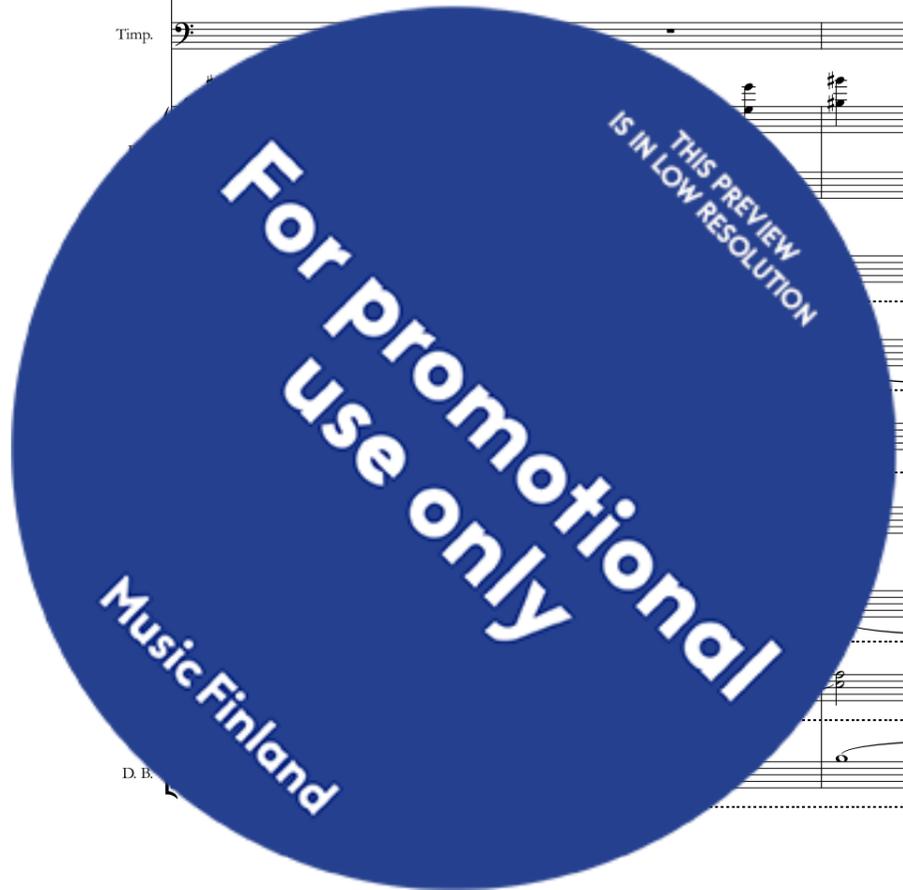
mf

p

Sus. Cym.

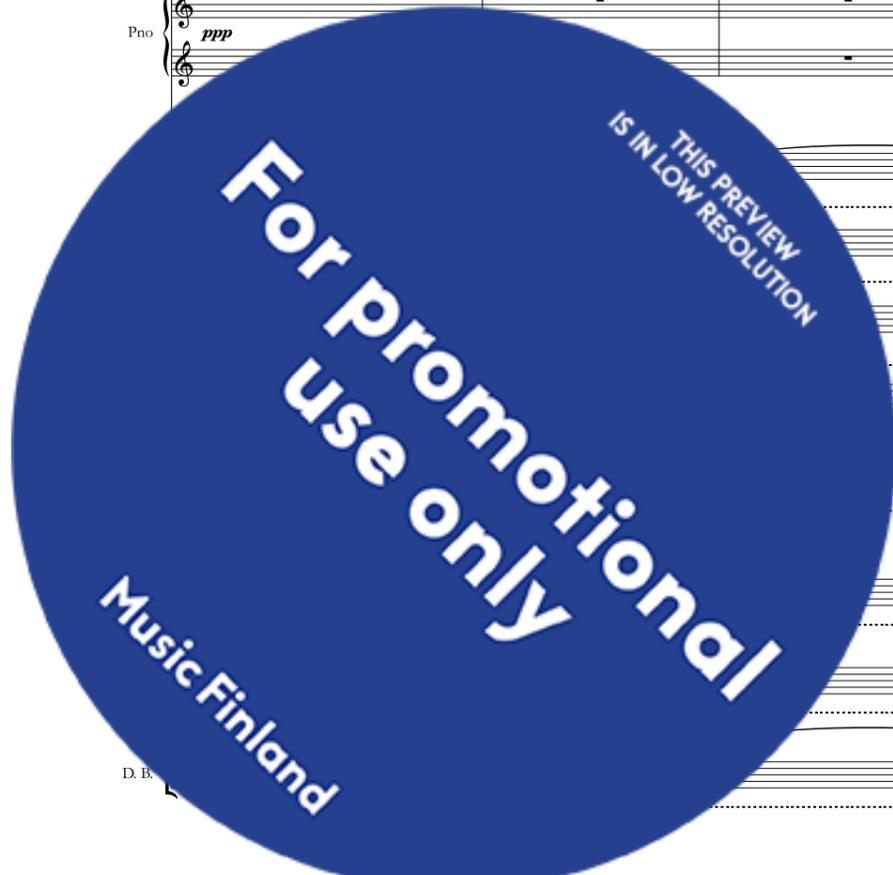
Sn. Dr.

dim.



M
130

1 Fl.
2 Fl.
Picc.
Ob. 1.2
1
B♭ Cl. 2
3
1 Bsn.
2
A. Sax. 1.2
T. Sax.
Bar. Sax.
1 F Hn.
2 Bar. Hn. 1.2
B♭ Tpt 1.2.3
1.2 Tbn.
3 Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Timp.
Pno



Solo extremely long continuous glissando
ppp gli altri