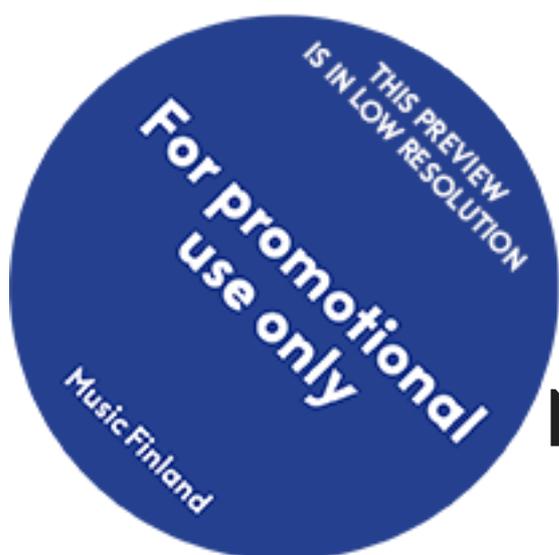


Leevi Räsänen

Maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for string trio

2022 / 2024



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Maailma ympärilläni käy yhä
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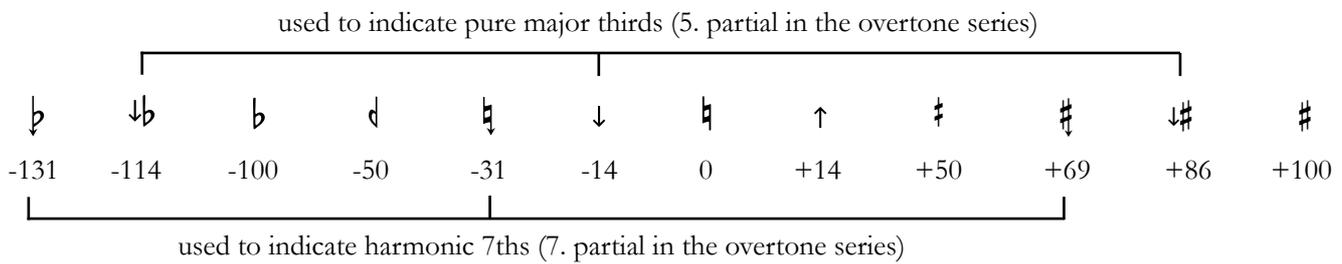
version for string trio



2 / 2
0 / 0
2 / 2
2 / 4

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 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.

MV.

Molto vibrato -marking 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. Where this technique is notated for multiple instruments at the same time, the phase of the two shouldn't be synchronized.

Transition from one playing technique to other gradually.



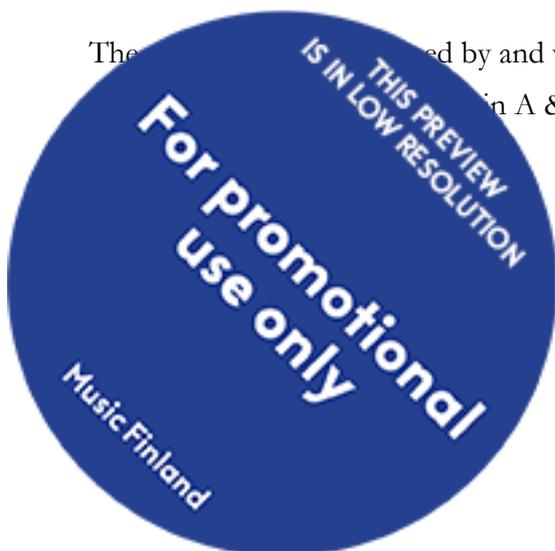
ABBREVIATIONS

| | |
|-----------|--|
| NV. | no vibrato at all |
| V./V.ord. | natural vibrato, context dependent |
| MV. | see previous page |
| MSP. | molto sul ponticello, almost on top of the bridge, very rich sound with a lot of overtones |
| PSP. | poco sul ponticello, play closer to the bridge, still retaining a relatively clean sound |
| MST. | molto sul tasto |
| ST. | sul tasto |
| N. | cancel any position-related instructions |
| ord. | cancel all special playing techniques |

composer's note

The important word in the title is 'vaihte' — 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, originally for an instrumentation of violin in A & violoncello.



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written for AEKI Ensemble

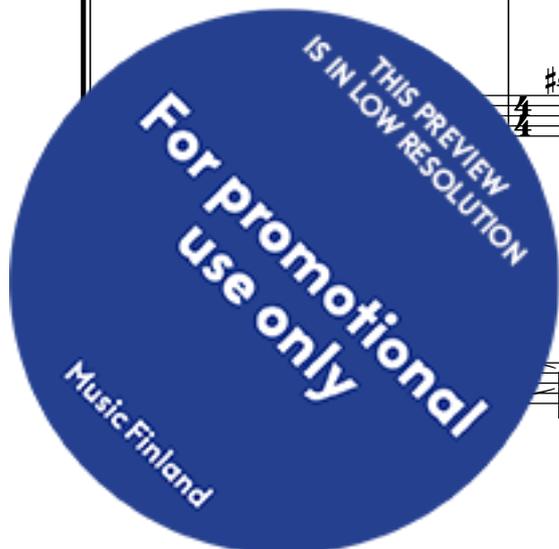
maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for string trio

LEEVI RÄSÄNEN 2022 / 2024

Musical score for Violin, Viola, and Violoncello, measures 55-60. The score is in 4/4 time, with a key signature of one sharp (F#). The Violin part starts with a dynamic of *ppp* and a tempo marking of *erie*. The Viola part also starts with *ppp* and *erie*, and includes a section marked *ord. 5* with a tempo marking of *poco più, molto sombre*. The Violoncello part starts with a dynamic of *pppp* and a tempo marking of *so lightly it barely even sounds*, and includes a section marked *sim.*. The score includes various dynamics, articulations, and a short fermata at the end of the section.

Musical score for Violin, Viola, and Violoncello, measures 61-66. The score is in 4/4 time, with a key signature of one sharp (F#). The Violin part starts with a dynamic of *p* and a tempo marking of *pellucid*. The Viola part starts with a dynamic of *mf* and a tempo marking of *prismatic*. The Violoncello part starts with a dynamic of *p* and a tempo marking of *prismatic*. The score includes various dynamics, articulations, and a short fermata at the end of the section.



9

MV. → NV.

ord.

p as if coming from a deep heritage *thin sound*

V. ord.

NV.

p

I N. II

p

14

PSP. sub.

bearly N.

pppp sub. barely audible *mf*

pp

ppp (non dim.)

p

MV. → MST.

MV. → MST.

ppp

20

(MV.) → SV.

ST. V.

p stagnantly

pp

5. -14 (D) N.

MV. → NV.

ST. V.

p stagnantly

pp

MV. ST.

NV. sub.

11. (D) N.

ST. V.

9. +4 (D) N.

pp



26 **A tempo** (♩ = ca. 55)

ord. *p* *f* *p* *ppp* *ppp*

-31 (~1/6th flat)

ord. *p* *mf* *ppp* *ppp*

ord. *p* *f* *ppp* *ppp*

31 **Poco più mosso** **a tempo** **poco rit.** 47

pp *pp* *mf* *mf*

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

Bring out, bow as you wish

I II III IV

36 11. (C)

mp *mp* *mp*

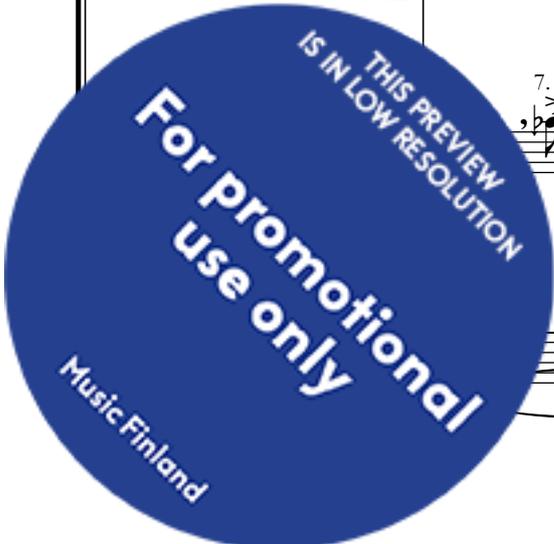
dim. poss.

7, -31 (C)

(+14 from cello, not in tune)

-31

MSP. III N. IV



Più mosso (♩ ca. 51)

41

5. -14 (C)
7. -31

molto *ff gleamy*

NV. → V.

D-----
7. -31 11.

C-----
7. -31 10. -14 11. 9. +4

molto *ff gleamy* 5. -14 5. -14

ord. → MSP. → ord.

molto *ff very intense*

46

D-----
7. -31 5. -14
7. -31

fff *poco meno*

MV.

D-----
9. +4 11. & 10. (-14)

fff *poco meno*

ord.

MSP. → N. → SP. → PSP. → N.
V. → MV. → V.

f still loud but not as intense

51

MV. → SV.

pp *mp*

pp *mp*

mf *ppp* *pppp*

NV.



...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.

56 $\text{♩} = 47$ rit. a tempo ($\text{♩} = \text{ca. } 62$)

flautando V. ord. *mp* *f* *pp* lamenting

NV. *ppp* tangibly

NV. *ppp* tangibly

NV. *ppp* tangibly

59 $\text{♩} = 47$

with relieve flautando V. ord. 7. -31 (G) 10. -14 *pp* < *ff* *sfz ppp* *cresc. poco a poco* attacca

let bounce on string quasi ricochet

with relieve flautando V. ord. 11. (G) *pp* < *ff* *pp* *cresc. poco a poco*

let bounce on string quasi ricochet

II (harm.) I (ord.) 9. +4 (G) V. *pp* < *ff* *p* *cresc. poco a poco*

let bounce on string quasi ricochet

64 extremely tight, pushed

(-14 from viola.) *ffpp* *fff*

(+14 from violin) *fff*

ord. *mp sub.* *fff*

fff



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

p *ff* *ppp* *flautando* *ord.* *meno*

let bounce on string quasi ricochet

pp *ff* *ppp* *flautando* *ord.* *meno*

let bounce on string quasi ricochet

pp sub. *ff* *ppp* *flautando* *ord.* *meno*

let bounce on string quasi ricochet

74 5. -14 (E) F: regular intonation *MV.* *NV.* *pellucid* *ord.* *NV.*

ff *mp* *p poss.* *p* *ff* *pp sub.*

7. -31 (E) 9. -4 *NV.* *pellucid* *ord.* *NV.*

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

11. (E) *NV.* *I* *II* *III* *II* *III*

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

79 *poco dim.* *ord.* *mp* *f* 10. -14 (F#) *pp sub.* *ff*

ord. *f* 7. -31 (F#) 9. -4 *pp sub.* *ff*

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

