

Leevi Räsänen

# maisema, muistuma, enne

for string quartet

2025



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*for string quartet*

music for the work *Jousikvartetto*

concept by Anne Naukkarinen

curated by Riikka Thitz





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## tekijöiltä

*Jousikvartetto* rakentuu koreografi ja kuvataiteilija Anne Naukkarisen perheen eri sukupolvien paikkaan ja maisemaan liittyvistä kokemuksista, muistoista ja myyteistä. Naukkarinen on muodostanut perheenjäseniensä haastattelujen pohjalta pohjalta käsikirjoituksen, jonka säveltäjä Leevi Räsänen on kääntänyt musiikiksi jousikvartetille. Sävelteoksessa maiseman, suvun muistin ja ajan kerrostumat soivat kaikki yhdessä.

*Jousikvartetto* sai ensiesityksensä Naukkarisen isoäidin puutarhassa, Ruokolahden Pappilanlahdella 2.8.2025.

*Jousikvartetto* tehtiin osana monitaiteista *Vesireitit*-kokonaisuutta, johon kuuluvat teokset tarkastelevat itäisen Suomen vesistöjen myyttisiä, ideologisia ja emotionaalisia ulottuvuuksia. *Vesireitit*-projektin kuraattorina toimi Riikka Thitz ja sen tuotti i dolci ry.

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## creators' note

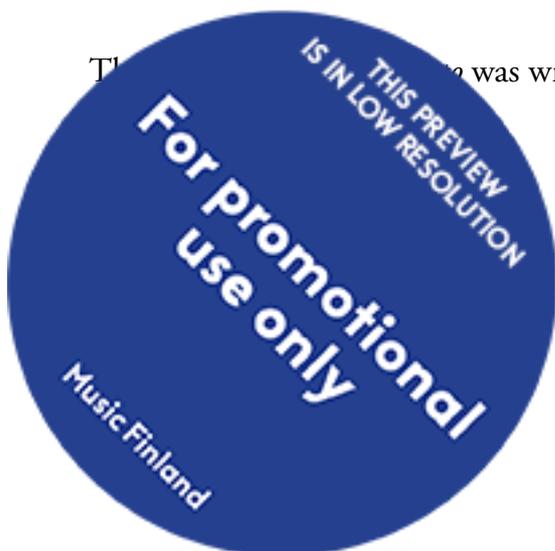
*Jousikvartetto* (*String quartet*) is built upon the experiences, memories, and myths related to place and landscape across generations in the family of choreographer and visual artist Anne Naukkarinen. Based on interviews with her family members, Naukkarinen created a script, which composer Leevi Räsänen translated into music for string quartet. In the composition, the layers of landscape, family memory, and time all resonate together.

*Jousikvartetto* was premiered on August 2, 2025, in the garden of Naukkarinen's grandmother, in Pappilanlahti, Ruokolahti, Finland.

The work was created as part of the multidisciplinary *Vesireitit* (*Water ways*) project, a collection of works exploring the mythical, ideological, and emotional dimensions of the waterways of Eastern Finland. The *Vesireitit* project was curated by Riikka Thitz and produced by i dolci ry.

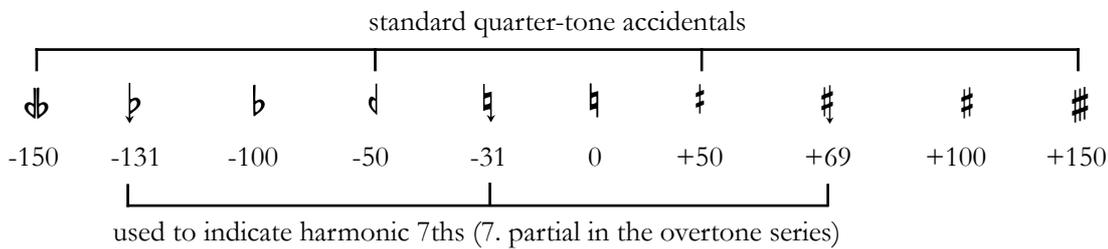
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The score was written with the kind support of the Kone Foundation.



# PERFORMANCE INSTRUCTIONS

The following microtonal notation is used (deviations marked in cents, 100 cents = 1 semitone):



Most harmonies in **maisema**, **muistuma**, **enne** are based on the **natural overtone series** as well as **quarter tones**. For pitches based on the seventh partial, an accidental with a downwards arrow is used. The pitch is lowered by 31 cents (approx. 1/6th tone).

The harmonic seventh arises from the natural overtone series as the interval between the fourth harmonic (second octave of the fundamental) and the seventh harmonic. This is easy to demonstrate and understand with the natural overtones of the cello.

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 microtonal notes, the gesture is more important than the exact pitches played.

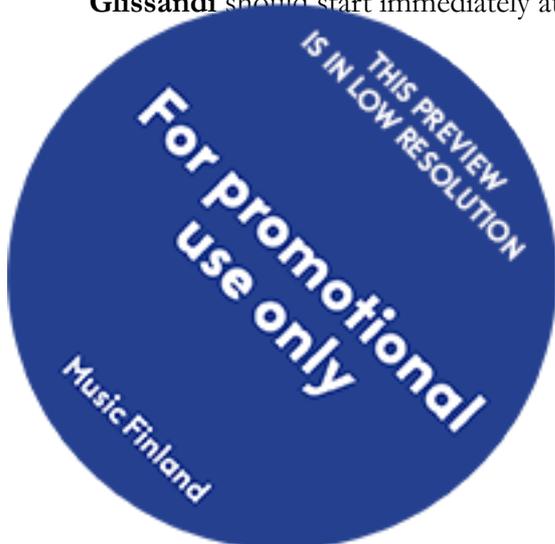
Accuracy of **intonation** is crucial for the piece. The composer humbly asks musicians to pay close attention to the different microtones throughout the piece, even if it might cause some gray hairs. The result will be well worth it, though!

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

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

When no instruction about **vibrato** is provided, context dependent natural sounding vibrato should be used.

**Glissandi** should start immediately at the beginning of the note and last for its whole notated duration.



# GENERAL NOTATION CONVENTIONS

—————▶	Shift from one playing technique to other gradually.
○—————▶◇	Gradually change left hand finger pressure from regular to harmonic during long note.

## ABBREVIATIONS

non vib.	no vibrato at all
poco vib.	a shy, very subtle vibrato
con vib./vib. ord.	natural vibrato, context dependent
molto vib.	a very wide and audible vibrato
sul tasto	play slightly on top of the fingerboard
poco sul pont.	bow slightly nearer to the bridge, producing an audible "twang" to the sound
sul pont.	bow near to the bridge, producing ample overtones but so that the notated pitch is still audible
m.s.p.	molto sul ponticello – bow almost on the bridge, producing mostly only overtones and a very distorted sound
pos. ord.	cancels all instructions related to bow position
flaut./flautando	bow fast and with light pressure on the fingerboard, creating a flute-like sound
ord.	cancels all special playing techniques
<i>espress.</i>	espressivo



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# maisema, muistuma, enne

music for the work Jousikvartetto

concept by Anne Naukkarinen

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LEEVI RÄSÄNEN (2025)

**I. fermo** ♩ ca. 63  
change bow as needed

Violin 1  
non vib. *mf* softly, gently drawing in

Violin 2  
non vib. *p* softly, gently drawing in

Viola  
non vib. *p* softly, gently drawing in *mf* *n*

Violoncello  
non vib. *p* softly, gently drawing in *n* *mf* *n* *p*

8

**A** **Meno mosso** ♩ ca. 50

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16

*p* poco sul pont.

*mf*

III IV

pos. ord.

*pppp*

*mf*

*mf*

*mf*

*mf*

*mf* poco

B

23

IV

*mf* poco

*n*

*mp*

*mf*

*n*

*mp*

*mf*

*mf*

*mf sub.*

*mp*

*f*

*pp*

*mf sub.*

*mp*

*f*

*pp*

I

I

I

II

II

32

C

con vib.

*mp*

con vib.

*mp*

con vib.

*mp*

con vib.

*mp*

*mf*

*p*

*mf*

*pp*

*p*

*mf*

*p*

Tempo primo ♩ ca. 63



42 D

*mf* *p* *pp*

II

52 E

gradually to harmonic

III gradually to harmonic

*ppp* *mf* *fff* *pp*

*ppp* *mf*

*ppp* *mf*

*ppp* *mf*

60 F

*mf* *f*

*f* *f*

*f* *f*

*f*



66 *playful, enticing*

*molto* *p sub.* *playful, enticing* *f* *mp sub.*

G  
71 **Poco più mosso** ♩ ca. 70  
*mischievously*

*ff* *energetically* *ff* *energetically* *ff* *energetically*

77 **H** *liberatedly*

*liberatedly*



81

musical score for measures 81-84, featuring four staves (treble and bass clefs) and dynamic markings such as *molto*. The score includes various rhythmic patterns, including triplets and a quintuplet, and a change in time signature from 3/4 to 4/4.

85

musical score for measures 85-88, featuring four staves (treble and bass clefs) and dynamic markings such as *molto*. The score includes various rhythmic patterns, including triplets and quintuplets, and a change in time signature from 3/4 to 4/4.

87

I

musical score for measures 87-90, featuring four staves (treble and bass clefs) and dynamic markings such as *molto*. The score includes various rhythmic patterns, including triplets and sextuplets, and a change in time signature from 3/4 to 4/4.



89

91

poco sul pont. **J** sul tasto

*sffz* *pp*

poco sul pont. sul tasto

*sffz* *pp*

poco sul pont. sul tasto

*sffz* *pp*

poco sul pont. sul tasto

*sffz* *pp*

94

→ sul pont. → sul tasto

*f* < *fff* > *pp*

→ sul pont. → sul tasto

< *ff* > *pp*

→ sul pont. → sul tasto

< *ff* > *pp*

→ sul pont. → sul tasto

< *ff* > *pp*

→ sul pont. → sul tasto

< *ff* > *pp*



99 Tempo primo ♩ ca. 63

Poco più mosso ♩ ca. 70

pos. ord. **K**

*sffz* > *pp* *sffz* > *pp* *mf* *molto* *pp sub.*

*sffz* > *pp* *sffz* > *pp* *mf* *molto* *pp sub.*

*sffz* > *pp* *sffz* > *pp* *mf* *molto* *pp sub.*

*sffz* > *pp* *sffz* > *pp* *mf* *molto* *pp sub.*

107

**L**

*p sub.* *cresc. poco a poco* *ff*

116

*p sub.* *ff*



123

M

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

130

gradually to harmonic

*pppp*



139 II. sempre  $\text{♩}$  ca. 63

espressivo,  
very soloistically,  
poco flaut. at times

*p* *f* *p* *f* *n* *f* *p*

non vib.

sul pont. ord.

*p*

N

146

poco sul pont.

*pp* *ppp* *fp* *mp* *f*

*pp* *pp* *mp* *f*

*mp* *f*

cresc. poco a poco

151

non vib.  
pos. ord.

gradually to  
harmonic

O

*mp* *mp* *p*



157 P

*mp* *pizz. arco*  
*mp* *pizz. arco*  
*mp* *non vib.*  
*mp* *con vib.* *p* *con vib.*

164

*p* *con vib.*  
*p* *con vib.*  
*p* *non vib.* *p* *con vib. sul pont.* *p <*  
*p* *IV* *p*

Q

170

*p* *f* *p* *ppp* *p* *f* *p* *f* *p*



177 R

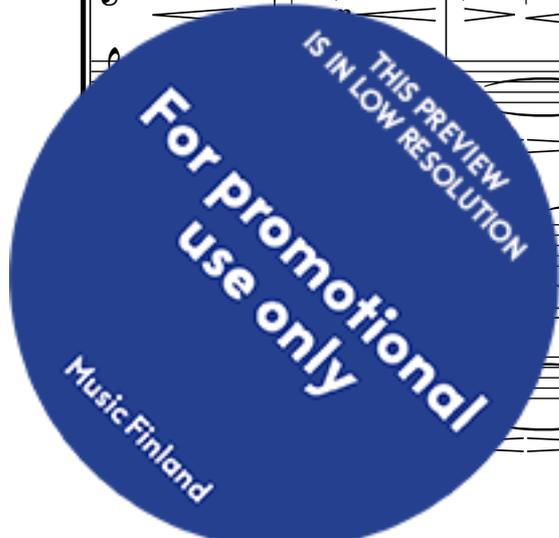
Musical score for measures 177-181. It features four staves: two treble clefs and two bass clefs. Dynamics include *p*, *ppp*, *pp*, and *mf*. A fermata is present over the first measure of the second staff.

182 S **Meno mosso** ♩ ca. 47

Musical score for measures 182-188. It features four staves: two treble clefs and two bass clefs. Dynamics include *p*, *mp*, *ff*, *f*, and *p*. There are triplets and fermatas. Roman numerals III and IV are marked above the bass staff.

189

Musical score for measures 189-194. It features four staves: two treble clefs and two bass clefs. Dynamics include *mf*, *f*, and *mf*. There are triplets and Roman numerals II, III, and IV marked above the bass staff.



197 T

*f* *mp* *f* *ff*

*mp* *f* *ff*

*ff*

*f* *mp* *f* *ff*

205 U

sul pont. non vib. ord.

*ppp* *pppp* *pp*

non vib.

*ppp* *ppp*

non vib. bring out

*ppp* *mp* *ppp*

*p* *pp*

212

sul pont.

*mf* > *n*

sul pont.

*mf* > *n*

*mp*

*ppp* <

sul pont.

*mf* > *n*





235 X

con vib. non vib. *f* *ppp* *dim. al niente*

con vib. non vib. *f* *ppp* non vib.

con vib. *pppp* *f* *dim. al niente* *ppp* non vib.

non vib. con vib. *pppp* *f* *ppp* *dim. al niente*

242 Y

Tempo primo, agitato ♩ ca. 63

*ppp* con vib. *p* *f*

con vib. *pppp* *p* *f*

con vib. *pppp* *p* *f*

con vib. *pppp* *p* *f*

250



256 Z

non vib.  
ppp  
ppp  
ppp  
ppp

263 AA

con vib.  
pp <> p fp p p  
non vib. III  
p ppp  
non vib.  
pp <> p

269

non vib.  
p ff  
ff  
IV  
non vib.  
mf ff



BB

274

Musical score for measures 274-277. The score is in 5/4 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a variety of dynamics including *mf sub.*, *p*, *mp*, *ppp*, and *mf*. There are also markings for *I* and *IV*. The piece concludes with a double bar line and a repeat sign.

277

Musical score for measures 277-281. The score is in 4+8/8 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a variety of dynamics including *p sub.*, *pp*, *p*, *mf*, and *pp*. There are also markings for *III*. The piece concludes with a double bar line and a repeat sign.

281

CC

Musical score for measures 281-284. The score is in 4+8/8 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a variety of dynamics including *ppp*, *mf*, *pp*, *ff*, and *p*. There are also markings for *III*. The piece concludes with a double bar line and a repeat sign.



286 DD

*p* *p* *p* *p*

I III

292 EE

*p* *pp* *pp* *pp* *pp*

con vib. non vib. poco sul pont. sul pont. sul pont.

IV II I

298

m.s.p. *pp* *pp* *pp* *pp*

m.s.p.



FF

304 Small dance

3+2

con vib. pos. ord. sul pont. con vib. pos. ord. sul pont.

1.2. II III

*p* 2nd time *p* *p* *p* *p* *p* *p*

con vib. pos. ord. sul pont. con vib. pos. ord. con vib. pos. ord. non vib. sul pont.

sul pont. con vib. pos. ord.

*p* *p* *p* *p* *p* *p* *p* *p*

II sul pont. IV IV III IV

*p* *p* *p* *p* *p* *p* *p* *p*

309

3. con vib. pos. ord.

rit.-----

non vib. sul pont.

sul pont. *ppp*

*p* *p* *p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p* *p* *p*

317

GG Meno mosso ca. 47

non vib. flautando non flaut.

*p* *ppp* *p* *mf* *ppp* *p*

con vib. *p* *f* *p*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*



323

HH

III sul pont. pos. ord.

III sul pont. pos. ord.

non vib.

ppp < p >

328

non vib.

con vib. sul tasto

non vib. sul pont.

pp

pp

pp

pp

flautando

332

II

ord.

espress.

espress.

cresc. poco a poco



337

molto flaut.

JJ

espress. ord.

*f* *p* *f* *cresc. poco a poco* *f*

*espress.*

3 3 3 3 3

*mp* *f*

*f* *cresc. poco a poco*

342

*f* *f* *cresc. poco a poco*

*f* *cresc. poco a poco*

345

5 3

*fff* *ppp* non vib.

*fff* *ppp*

*fff* *ppp*

*fff* *ppp* *ppppp*

