

Leevi Räsänen

the impossibility of committing to this

for guitar trio

2019



Music Finland

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LEEVI RÄSÄNEN

the impossibility of
committing to this
guitar trio

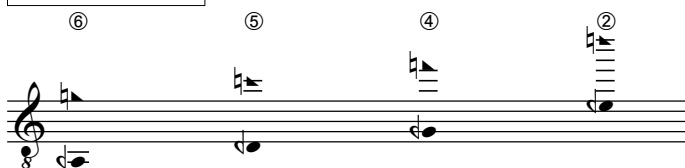
2019



P E R F O R M A N C E

I N S T R U C T I O N S

V - stick on nut side of fret



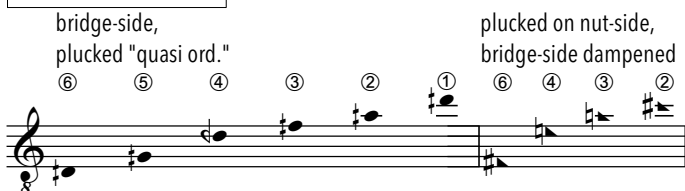
VI - stick on bridge side of fret



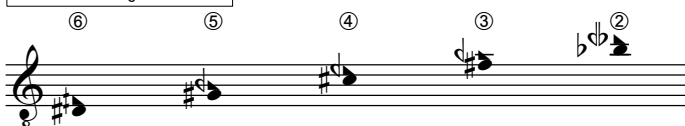
X - stick on bridge-side of fret



XI - stick in the middle of fret



XI - stick on bridge side of fret



XIX - stick on nut-side of fret



In movements I., II. and V. the players are asked to prepare their guitars by inserting a stick in between the fretboard and strings at a certain position (given in text boxes).

The diameter of the stick should be around 1 to 1,5 cm and the stick should be made out of wood. A regular pencil won't suffice but a thicker pencil or custom made wooden stick can be used. The required thickness depends on the guitar model and depth of strings. In any case, it's good to have a pointed end, since it can be inserted more easily.

The notation used for prepared tones can be seen on the left side of this page. All microtones are approximations and the final sounding result depends on the guitar model and stick used for preparing the guitar.

Regular noteheads:

Play the guitar as you'd play free strings ordinarily. String numbers indicate on which string to play.

Regular notehead and triangle notehead above it (below on fret XIX):

Play on the nut-side of the stick. Two separate notes should sound – one from the nut-side portion of the string and another from the bridge-side portion of the string. String numbers indicate on which string to play.

Triangle notehead only:

Play on the nut-side of the stick while dampening the strings on the bridge-side of string so that only the portion of string on the nut-side of the stick will sound.

...ent playing techniques are required in the piece. It may be beneficial to think about ...tar in movements I., II. and V.!

...monics on the prepared strings. All harmonics played on the prepared strings are ...and quite easily.



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

N O T A T I O N

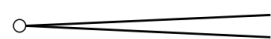
tasto – play over the fingerboard for a slightly softer sound

pont. or sul pont. – play near the bridge, preferably almost on top of it to produce a very tense and metallic sound

ord. – cancels any special playing technique or position



Unstress and stress symbols – used in cases where the phrasing and punctuation of the music don't coincide with the metre and notated time signature. The use of these symbols can create an effect of multiple time signatures on top of each other or otherwise guide the performance.



Crescendo from nothing (niente), diminuendo to nothing notated respectively.



Wide vibrato



Dampen the strings.



A line through the stems indicates that the figure notated with grace-note-sized notes should be played as fast as possible, starting at the position of the normal-sized notehead.



Let vibrate -symbol. Let the note ring for as long as possible.

(3+3+4)

Groupings of time signatures are written in bold text above the time signatures.

① ② ③ ④ ⑤ ⑥

String numbers indicate from which string the note should be played.



No fingerings other than **O** to indicate free strings are used.

Other special techniques are indicated with slashes and are further explained in the score.

(pre-hand)

Before playing the quarter-tone, bend the string from which you'll play the last note to produce the quarter-tone. Return to regular position slightly after plucking the bended note.

Regular arrows indicate a gradual change from one playing technique to another.

Two arrows in the end of a line indicate that a change continues onto another system.



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

G E N E R A L R E M A R K S

All staccato notes should be the same length.

All harmonics are notated at sounding pitches.

All grace notes are to be played before the note they're attached to and as fast as possible.

In some cases, the speed of arpeggiating a chord is specified with the words "slow" or "fast".

In many passages, only 1 voice is notated. You can, however, let notes ring for longer than notated in many cases according to your own judgement, if it fits the mood and is possible position-wise.

In the last movement, the second and third guitars are asked to tune all their strings up or down. The tuning can be anywhere between regular and $\pm 25\text{c}$ from it – other possibilities can be explored too, if it pleases the performers. The produced harmonies should, however, always sound "out of tune".



the impossibility of committing to this

guitar trio

commissioned by Kitara Nova
with the kind funding of Teosto

1

I.

Pretentiously interpreted, yet still
ever so beautifully played ♪ ≈ 90

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no sticks
(6+2+3+2)

Guitar 1
mf immediately excited
più f

Guitar 2
mf determined
più f

Guitar 3
pizz. ord.
mf jazzy warm
più f

5
1
sempre più f
molto espress.
mp feeling out of place, with a low profile

2
sempre più f
molto espress.
p crawling, like worms or some other thing you absolutely loathe

3
sempre più f
stick on XI, middle of fret
insert stick as quietly as possible, dampening the strings all the time, there can be a bit of noise, but pitches should be avoided at all cost!

determined again
mp determined again



2 (3+3+2) **A bit faster** ♪ ≈ 100
 stick on XIX, nut-side of fret

1

2

3

insert stick as quietly as possible, dampening the strings all the time, there can be a bit of noise, but pitches should be avoided at all cost!

mf sub. bell-like

più p

ppp

sempre l.v.

sempre sim.

pp very carefully, sharply but tenderly

tasto

18

1

2

3

suddenly full of energy, then immediately getting tired
 pos ord.

mp > *mf* > *f* sub. > *p* < < < *p*

(pre-bend)

23

1

2

3

mp

espressivo, mischievously

slow

as if announcing: ta-daa

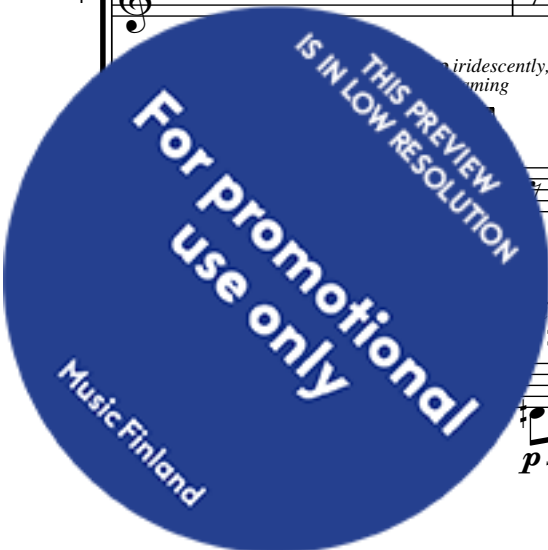
p delicately, a bit shy and tired

(still *p*)

mf *espressivo*

pp sub. subdued

p sub.



*) L.H. Mute all strings with a lot of pressure from palm!
R.H. Abruptly rip the stick off the guitar, producing a singular sound

rit. A tempo (♩ ≈ 100) *p* lyrically, like there's no tomorrow

no stick ord.

1 *f* determined *mf* cold, without empathy *sfz* *mf* aggressively, assaulting

2 *f* determined undetermined shy, pondering wide vibrato by bending the strings with palm on nut-side of the stick *p* delicately, a bit shy and tired

3 *f* with great confidence *mp* *pp* booting, as if playing half-asleep

31 *pp* sub. *ppp* *mf* espressivo *molto* heart-breaking, like it was the most beautiful thing you've ever played *mp* sub. static, without expression *sim.*

1 *pp* sub. (still audible, but "behind" guitar 1&2) *f*

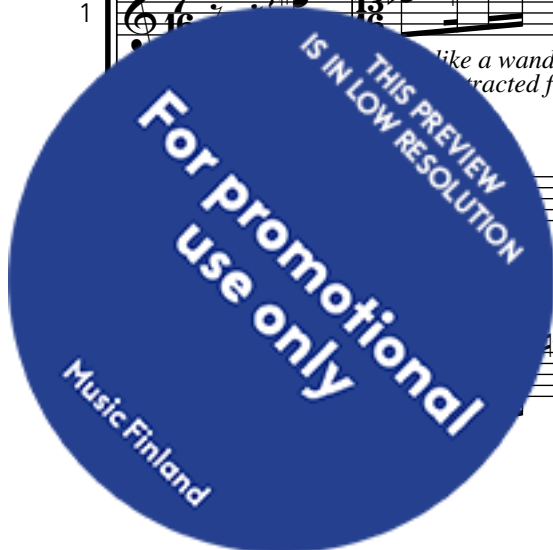
rit. A tempo (bend slightly higher)

35 *ord.* *p* very delicately, cold, metallic, crispy *fast*

1 like a wandering thought, attracted from everything else *p* espressivo *curtseying*

2 *pp* fragile, uneven and awkward

3



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II.

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Peacefully slumbering, half asleep ♩ ≈ 100

Guitar 1: XI - stick on bridge side of fret

Guitar 2: VI - stick on bridge side of fret

Guitar 3: V - stick on nut side of fret

mp softly and evenly, bubbling

p

mp

p

octave harmonic, approx. on XVI

mp

ord. ②

smfz

p *mf sub.*

mf

(damp on bridge-side)

mf like a star was born

mf



9

1 *f*

2 (damp on bridge-side) *p*

3 *poco* *mp*

5

13

1 *mp* *cresc.* 10/32

3 *sfz* *mp sub.* *evenly* 10/32

16 (3+3+4)

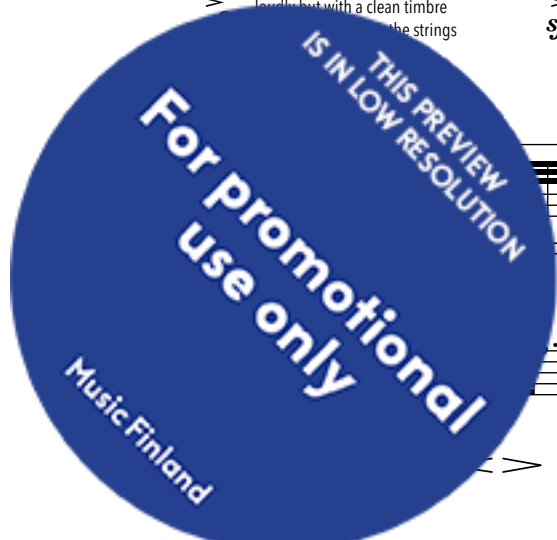
1 *f* *più f* *più f* (damp on bridge-side)

2 *f* (ord.) *più f* *più f* *ff* (octave harmonics, approx. on XIX)

3 (all sforzati should be played loudly but with a clean timbre in the strings) *sfz* *sfz* *sfz*

molto

mf *mp* *f* *p*



6 23

1 *mf*

2 *suddenly stop!* *f* solistic

3 *mf* *p* evenly bubbling, like a cauldron

25

1 *poco* *mf*

2 *sfz* *sfz* *sfz* *sfz* *sfz*

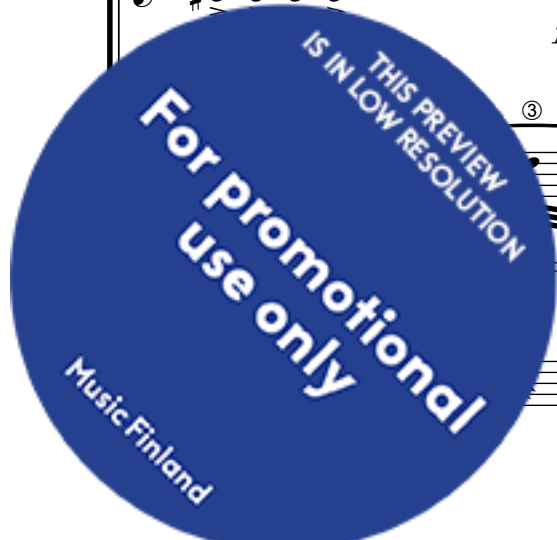
3 *suddenly stop!* *sfz* *sfz* *sfz* *sfz* *sfz*

28

1 *pp* *mf*

2 *sfz* *mf*

3 *mf*



30

2

3

mp very evenly,
forming a surface, bubbling

pp

33

1

2

3

mf sub.

mf

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

mf *sfz*

36

1

2

3

pp sempre

cresc. poco a poco

p *molto* *p* sub. *p*

p *molto*

39

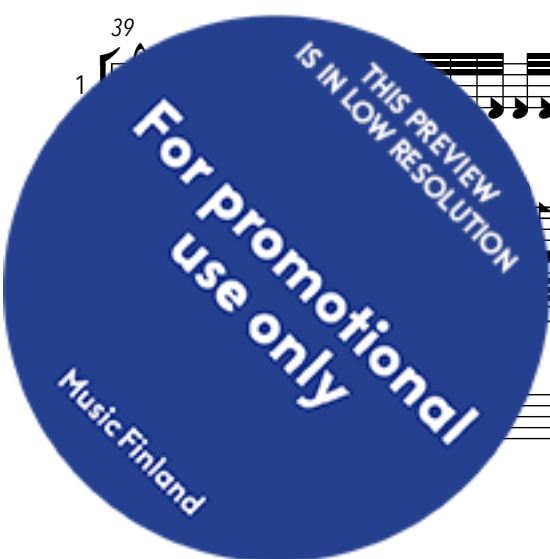
1

2

3

p

sfz *p*



8 42

1 *al f* *mp* *mf*

2 *f* *poco* *mp*

3 *p* *sfz* *mf* octave natural harmonics, approx. on XVI

44

1 *mp*

2 *sfz* *sfz* *sfz* *sfz*

3 *mf*

damp strings on bridge-side of stick

46

1 *f* *mp*

2 *ppp* *p* imitate the beginning of piece

3 *f*

suddenly stop, as if a recording was paused

suddenly stop, as if a recording was paused

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9

III.

Agitated, breathlessly ♩ ≈ 74

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no sticks

Guitar 1 (4+3+2) (8+3)
mp sempre, extremely statically,
with precise rhythm, thoughtfully

Guitar 2
mp sempre, extremely statically,
with precise rhythm, thoughtfully

Guitar 3
mp sempre, extremely statically,
with precise rhythm, thoughtfully

5 (4+3+2) (4+4+2) poco rit. 3

9 Hesitating 100

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10 Agitated, but not very much,
with a sense of calmness ♩ ≈ 74

17 (4+6) (3+3+3)

1 2 3

21

1 2 3

25

1 2 3

ff *ff* *ff*

with warmth

45"

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guitar trio

11

IV.

LEEVI RÄSÄNEN 2019

Coordinated, extremely precisely ♩. ≈ 100

no sticks

Guitar 1

p on guard, cautiously *meno* *mf* determinated

Guitar 2

p on guard, cautiously *mf* determinated *p* scared of dying

Guitar 3

mp reluctantly *p* scared of dying

8

1

p scared of dying *mp* comodo *mf* like an electric shock *p* comodo

2

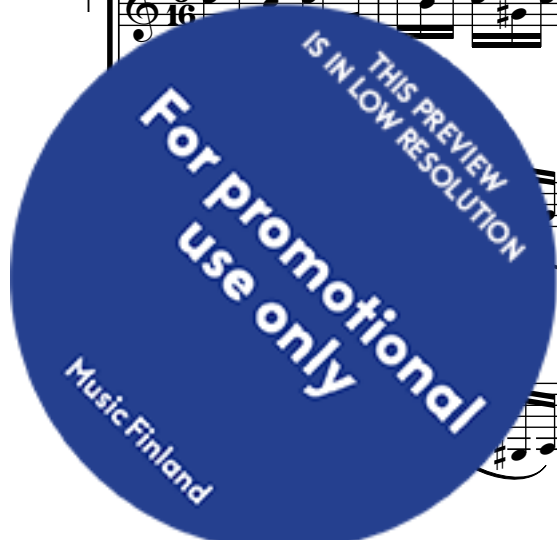
mp comodo *mf* like an electric shock *p* comodo

3

mp comodo *mf* like an electric shock *p* comodo

15

1



12 27 $\text{♩} = \text{♩} \approx 100$

1 *molto* *p* timid *mp* tense *pp* echo *p* make a statement!

2 *molto* *p* timid *mp* tense *pp* echo *p* make a statement!

3 *molto* *pp* echo *p* timid *mp* tense *pp* echo

28 *sudden burst of energy!*

1 (no dim.) *f* *p*

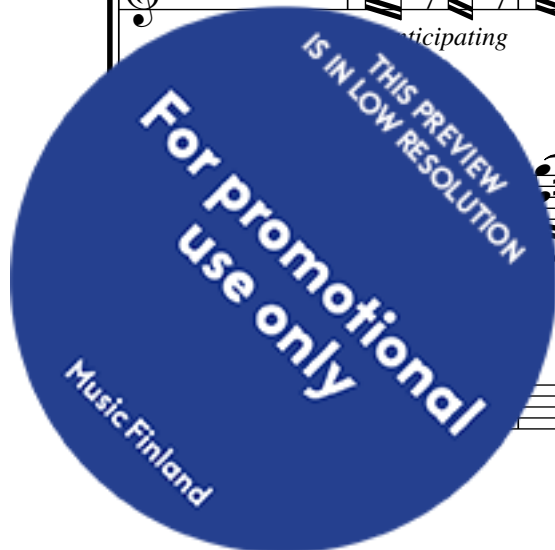
2 (no dim.) *p* calando *f* *p* *sudden burst of energy!*

3 *p* make a statement! (no dim.) *p* calando *f* *p* *sudden burst of energy!*

34 *anticipating* *cresc. poco a poco*

1 *anticipating* *cresc.*

2 *p* anticipating



41 13

1 *sempre cresc.*

2 *p* *cresc. poco a poco*

3 *f* *stubborn*

47

1 *al ff* *mp sub.*

2 *al ff* *mp sub.*

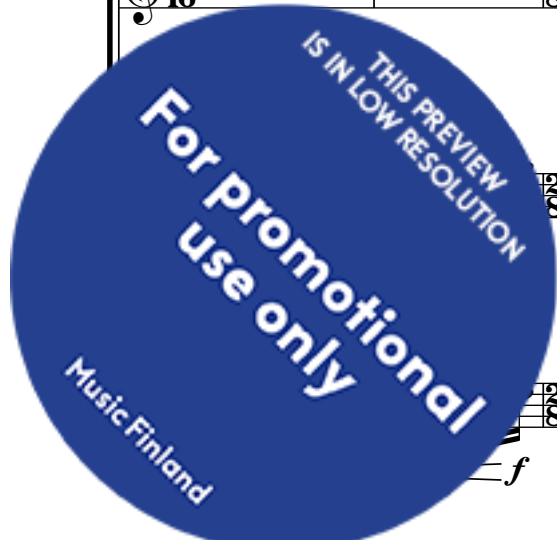
3 *p*

54

1 *mf*

2 *mp sub.* *mf sub.*

3 *f* *mp sub.* *mf sub.* *f*



14 61

1 *f* with high energy, aggressively *sempre cresc.*

2 *f* with high energy, aggressively *più* *dim. poco a poco*

3 *mp* softly *f* with high energy, aggressively *meno* *f* sub.

66

1 *ff* *mp* *poco* *ppp* sub. almost silent

2 *ppp* sub. almost silent *al mp*

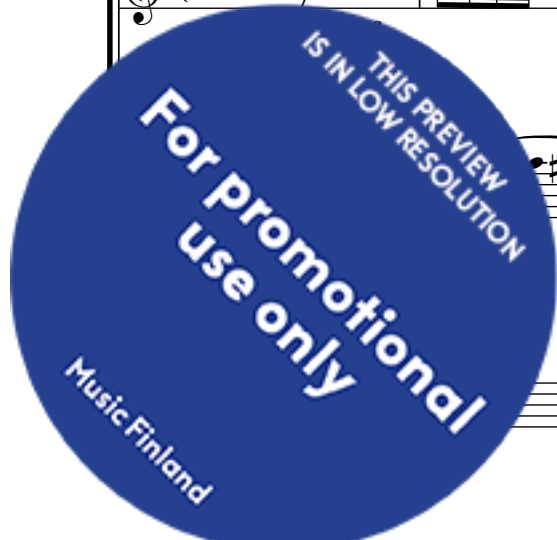
3 *mp* *dying off*

71

1 *più f*

più f

ppp sub. almost silent *p*



76 15

1 *pp sub.*

2 *pp sub.*

3 *mf* *pp sub.*

81

1

2

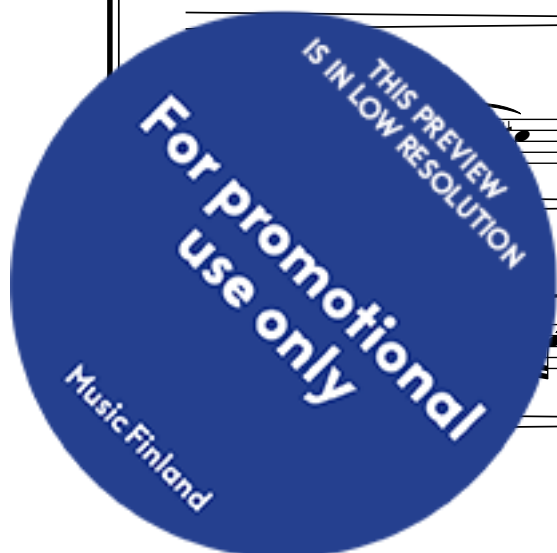
3

86

1 *f sub. aggressive, assaulting*

2 *f sub. aggressive, assaulting* *perpendosi*

3 *f sub. aggressive, assaulting*



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V.

At a very brisk walking pace,
scared of being late ♩ ≈ 90

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no stick

stick on VI, bridge-side

molto sul pont., almost on top of bridge

6 4 6 4 sim.

ppp almost silent, just barely touching the strings

cresc.

(pp)

ord. → nut-side → ord.

stick on X, bridge-side

6 5 5 6 sim.

5 6

sim. as bars 1-2

5 4

5 4

5 4

pp mf pp mf

like the phrase was interrupted

4

1

2

3

p

(p)

(mp)

3 4 2 4 3

2 3 6 4 5

3 6 4 5

3 2 3 4 6

mf dedicated agile jazzy

mp mf hastily p

7

1

poco

più

f

nut-side

(f)

sim.

6 4

9 16

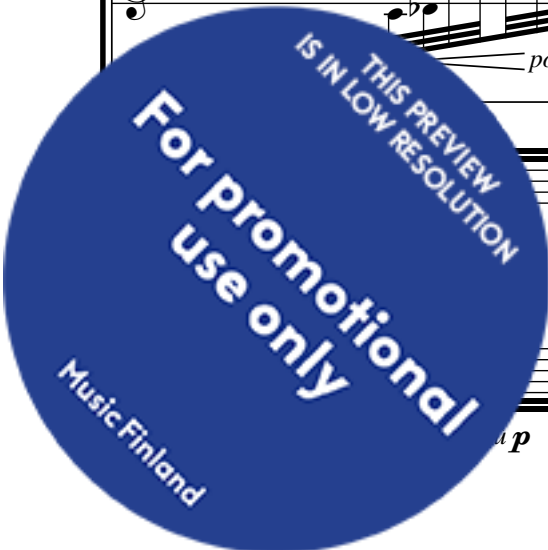
9 16

f

mf rhythmically

cadential

f



10 17

1 *f* poss. *mp* cantabile, bittersweet

2 *ff* *f* poss. *mf* alarming

3 *più f* *f* poss. *ppp* sub., almost silent, just barely touching the strings *cresc.*

molto sul pont., almost on top of bridge

13

1 *mf* like your angry upstairs neighbour who lost in court (against you) *mp* jovially, cozy, with "hygge" feeling

2 *p* *mf* voluptuously *mp*

3 *mf* nut-side of stick

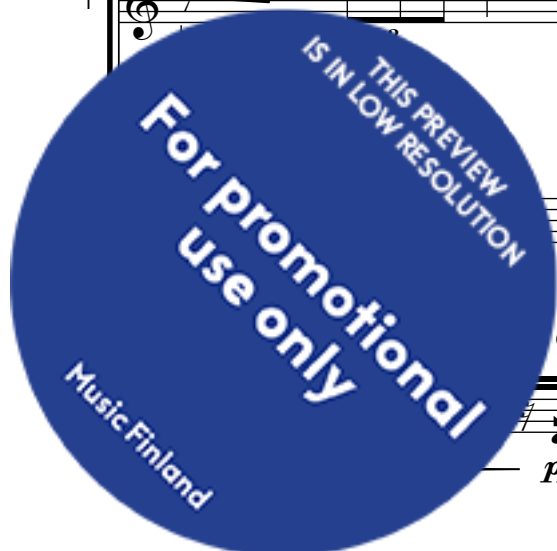
fluffy, with enough space

16

1 *pp* *dim.*

2 *p* *pp*

3 *pp* *p* *sim.*



18 19

1

*freely phrasing
each slur, quietly*

2

3

pp

22

1 *mp* *espressivo,*
like a jazz-player

2 *pos. ord.*
mp

3 *mf* *sub.*
shrill, quick-witted

ord. → *nut-side*
pp *pp*

28 19

1 *meno* *p*

2 *sim.* *sim.*

3 ⑤ ④ ④ ③ ③ ② *f*

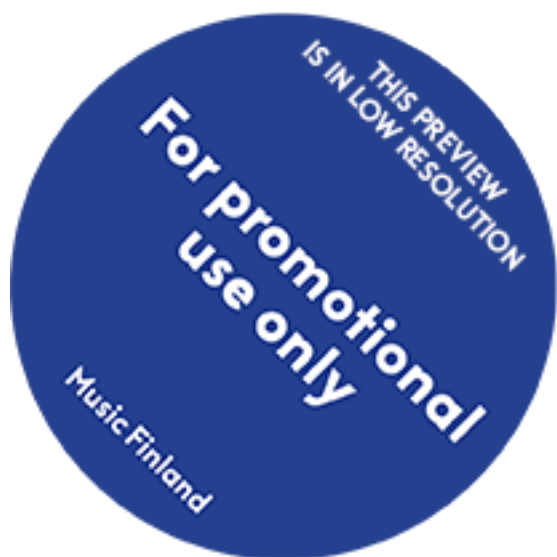
31

1 *very tense, intense* *ff* *Noticeably slower* *mp* *sub.* *suddenly relaxed, molto rubato*

2 *all f as loud as poss., p still p* *f poss.* *slow* *mp* *sub.*

3 *ff* *mf* *sub.* *ff* *slow* *mp* *sub.*

1'35"
Enonkoskella 20.12.2019



the impossibility of committing to this guitar trio

VI.

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Very slowly, almost stopped, every step is unbearably heavy and takes all effort ♩ ≈ 45

no sticks

Guitar 1
mf with very few changes in timbre, motionlessly, statuesquely

Guitar 2
mf play harmonics in a very light manner, with joy
più p *pp* *pos. ord.* *mp*

Guitar 3
mf play harmonics in a very light manner, with joy
più p *pp* *pos. ord.* *mp*

3 (wide vibrato) (pre-bend) (ord.) (3+4)

1 *p*

2 *p*

3 *p*

Even slower, ridiculously slowly ♩ ≈ 30

"Long-span phrasing until the end"

6 rit. *small* *pressing*

1 *3* *7:4* *3* *7:4* *3*

2 *3* *7:4* *3*

3 *3* *7:4* *3*

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8 21

10

mf with a certain warmth,
like giving advice to your own
children

13

rit. *ppp*
tasto

longer *longest* *longest* *longest*

dim. *with warmth* *dim.* *mp* *dim.* *mystical, wicked*

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VII.

Distantly, frighteningly - something
is not right ≈ 50

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no sticks

Guitar 1

*mp sempre, extremely statically,
with slight variations in rhythm and a glitchy feeling*

all strings detuned down, a bit less than a 1/4-tone

Guitar 2

*mp sempre, extremely statically,
with slight variations in rhythm and a glitchy feeling*

all strings detuned up,
a bit less than a 1/4-tone

Guitar 3

*mp sempre, extremely statically,
with slight variations in rhythm and a glitchy feeling*

5

1

2

3

From far away...

10

1

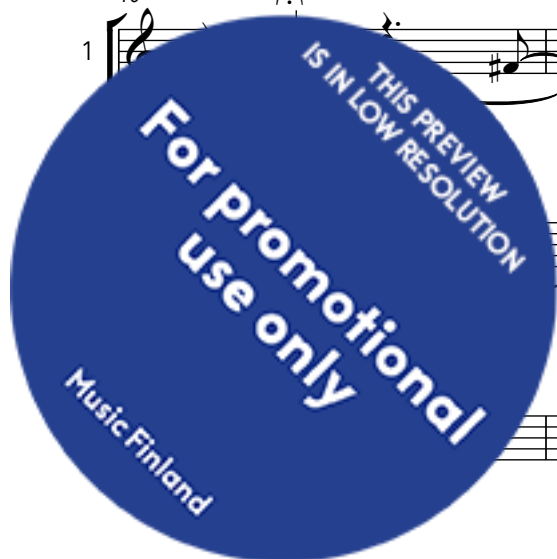
4

3

6

5

4



17 **A tempo**

21

25

pp *pont.* *pp* *pont.* *with warmth* *pp*

