

Leevi Räsänen

Maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for traverso, baroque violin and
viola da gamba

2022 / 2024



Music Finland

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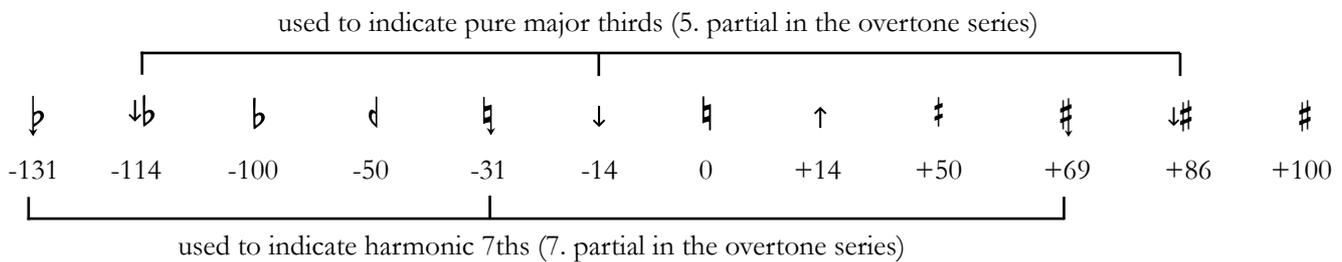
version for traverso, baroque violin and viola da gamba



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.

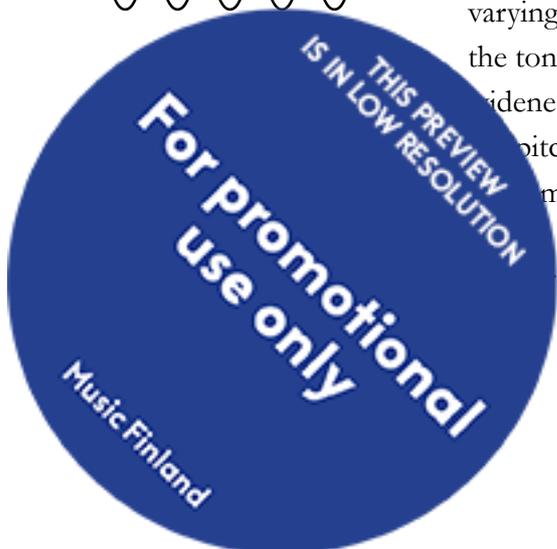


Hairpins with a flared end indicate that the crescendo should increase towards the end of it and end with a burst of volume.



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. For traverso, change the embouchure to modify pitch. Where this technique is notated for traverso and baroque violin at the same time, the phase of the two shouldn't be synchronized.

... from one playing technique to other gradually.



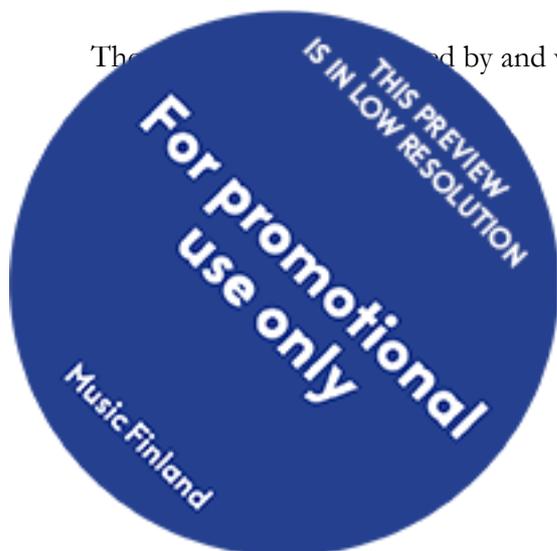
A B B R E V I A T I O N S

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.	cancel sul pont. and other position-related instructions
ord.	cancel 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.



THIS PREVIEW
IS IN LOW RESOLUTION

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Music Finland

Tuning: 415 Hz

written for AEKI Ensemble

maailma ympärilläni käy yhä nopeammalla vaihteella, ja minä

version for traverso, baroque violin & viola da gamba

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very wide vibrato, max. half step up from notated tones,

ca. 1 vibration / bend per ♩

 (short fermata)

bends narrow down to → senza vib.

55

Traverso

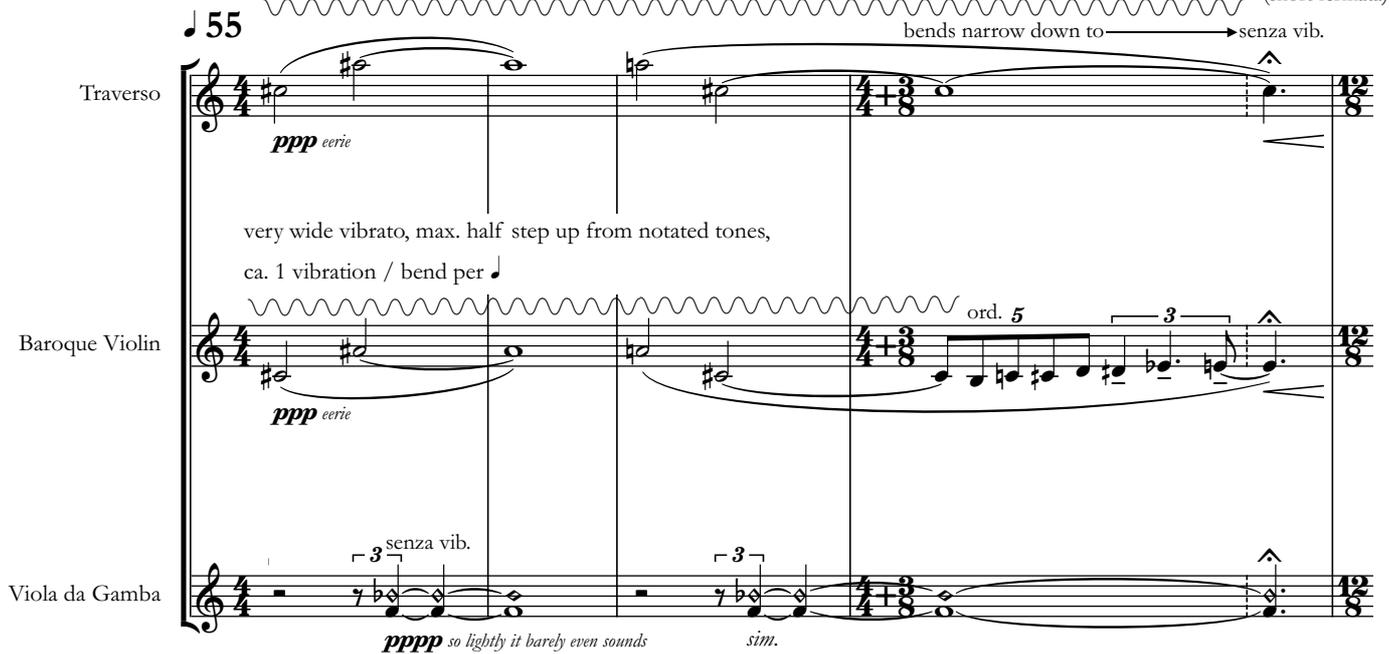
ppp eerie

Baroque Violin

ppp eerie

Viola da Gamba

pppp so lightly it barely even sounds *sim.*



5

Trav.

p pellucid

mf

mf

p *mf prismatic*

poco s.p.



9

Trav. *vib. ord.* *senza vib.*

Brq. Vln. *bends narrow down to* *senza vib.* *ord.* *p as if coming from a deep heritage*

Vla da G. *non vib. pos. ord.* *p*

14

Trav. *bends narrow down to* *pp* *p poss. (non dim.)* *p*

Brq. Vln. *mf* *pp* *bends narrow down to* *p*

Vla da G. *ppp*

20

Trav. *senza vib.* *ord.* *p stagnantly* *pp* *11. (D) ord.*

Brq. Vln. *ord.* *p stagnantly* *pp* *bends narrow down to* *senza vib.* *5. -14 (D)*

Vla da G. *senza vib.* *p stagnantly* *pp* *9. +4 (D)*



26 Poco più mosso (♩ = ca. 55)

Trav. *p* *f* *p* *ppp* *ppp*

Brq. Vln. *p* *mf* *ppp* *ppp*

Vla da G. *p* *f* *ppp* *ppp*

-31 (~1/6th flat)

V VI

31 -31 (~1/6th flat) ord. Poco più mosso a tempo poco rit. 47 -31

Trav. *p* *mf*

Brq. Vln. *pp* *mf*

Vla da G. *pp* *mf*

(bow as you wish)

36 (+14 from gamba, not in tune) 7. -31 (C) 11. (C) (+14 from gamba, not in tune) -31

Trav. *f* *mp* *mp*



Piú mosso (♩ ca. 51)

41

Trav. *molto* *f* *gleamy* 5. -14 11. 5. -14 5. -14 (C)

Brq. Vln. *molto* *f* *gleamy* 7. -31 11. 7. -31 11. 9. +4 (C)

Vla da G. *f* *molto* poco a poco to tremolo and back very intense ord. m.s.p. ord.

46

Trav. *fff* *poco meno* (D) 5. -14

Brq. Vln. *fff* *poco meno* 11. 5 9. +4 3 11. ord.

Vla da G. m.s.p. vib. ord. molto vib. ord. sul pont. poco s.p. pos. ord. *f* still loud but not as intense

51

bends narrow down to senza vib.

pp *mp* *pp* *mp* *mf* *ppp* *pppp* senza vib.



47 rit. ----- a tempo (♩ = ca. 62)

56

Trav. *senza vib.*

Brq. Vln. *molto flaut. → ord.* *senza vib.*

Vla da G. *senza vib.*

ppp tangibly

mp *f* *pp*

lamenting

ppp tangibly

ppp tangibly

59

Trav. *with relieve* *lot of air.* *vib. ord.* *ord.* 7. -31 (G) *attacca*

Brq. Vln. *with relieve* *molto flautando* *ord.* 11. (G)

Vla da G. 9. +4 (G) *vib. ord.*

pp < ff *sfz ppp cresc. poco a poco*

pp < ff *pp cresc. poco a poco*

pp < ff *p cresc. poco a poco*

let bounce on string
quasi ricochet

64

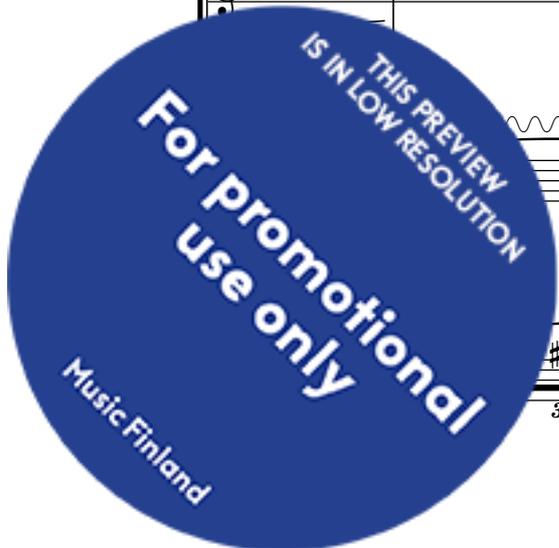
Trav. (-14 from violin.)

ord. (+14 from traverso)

ffpp *fff*

mp sub. *fff*

fff



69 *anguished* *rit* *a tempo* (♩ 47)

Trav. *p* — *ff* — *ppp* *lot of air* *ord.* *meno*

Brq. Vln. *anguished* *pp* — *ff* — *ppp* *molto flaut.* *ord.* *meno*

Vla da G. *anguished* *pp sub.* — *ff* — *ppp* *let bounce on string quasi ricochet*

74 *5. -14 (E)* *ord.* *pellucid* *ord.*

Trav. *ff* *mp* *p match sax.* *p* *ff* *pp sub.*

Brq. Vln. *7. -31 (E)* *ff* *p poss.* *pellucid* *pp* *ff* *pp sub.*

Vla da G. *11. (E)* *III* *senza vib.* *p match sax.* *p* *ff* *pp sub.* *pellucid*

79 *poco dim.* *7. -31 (F#)*

Trav. *pp sub.* *ff*

mp — *f* *pp sub.* *ff*

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

