Leevi Räsänen

Hoodlum

the two childhoods (2)

for string quartet

2024

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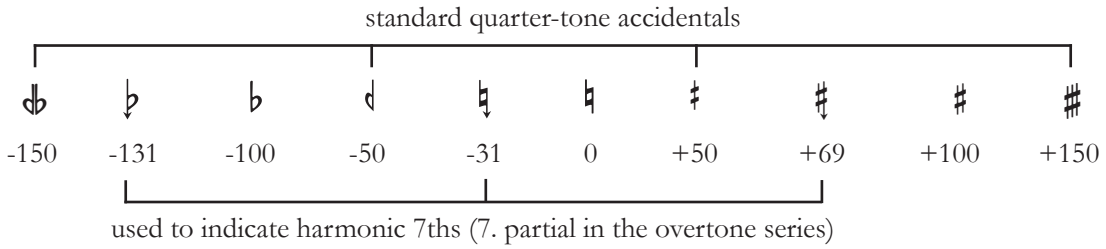
PERFORMANCE INSTRUCTIONS

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



Most harmonies in **Hoodlum** are based on the **natural overtone series**. 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.

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.

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GENERAL NOTATION CONVENTIONS

Shift from one playing technique to other gradually.

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
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
espress.	espressivo

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säveltäjältä

Hoodlum (2024) on jatkoa ensimmäiselle jousikvartetolleni *the two childhoods* (2022). Yhdessä ne muodostavat lapsuus-nuoruusajan murrosta käsittelevän teosparin. Siinä missä *the two childhoods* tavoitteli menetettyjä, sumuisia muistoja ja pyrki ymmärtämään, *Hoodlum* fantasioi villejäkin vaihtoehtoisia nuoruuksia.

Keskareita ja potkittuja kiviä. Sisältä purkautuvaa pitelemätöntä energiaa, sähkökitaran pauhua. Kintaalla viitattuja sääntöjä. Nyt saa pitää ääntä.

Hoodlum ja *the two childhoods* voidaan esittää joko peräkkäin, tai niiden ympärille voidaan suunnitella ohjelma, jossa osien välissä on muita teoksia. Teosparin osia voidaan esittää myös erikseen.

composer's note

Hoodlum (2024) is the second part of a whole consisting of two string quartets: *the two childhoods* (2022) and *Hoodlum*. The two works deal with the transition from childhood to adolescence. While *the two childhoods* aimed to grasp lost, hazy memories and sought understanding, *Hoodlum* fantasizes about wilder, alternative youths.

Middle fingers and kicked stones. Unrestrained energy erupting from within, electric guitar roars. Caution thrown to the wind. Time to make some noise.

Hoodlum and *the two childhoods* can be performed either sequentially or in a programme designed around them, incorporating other pieces in between. The individual parts can also be performed sepa

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l Savonlinna Quartets with the kind funding of the Arts Promotion

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Hoodlum

the two childhoods (2)

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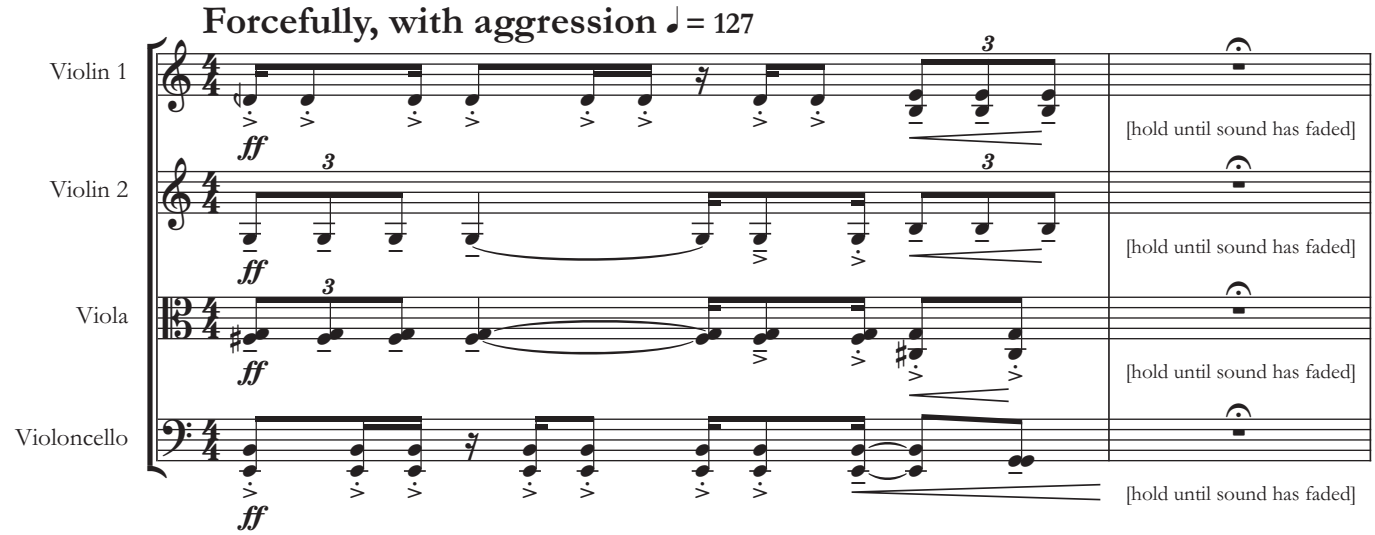

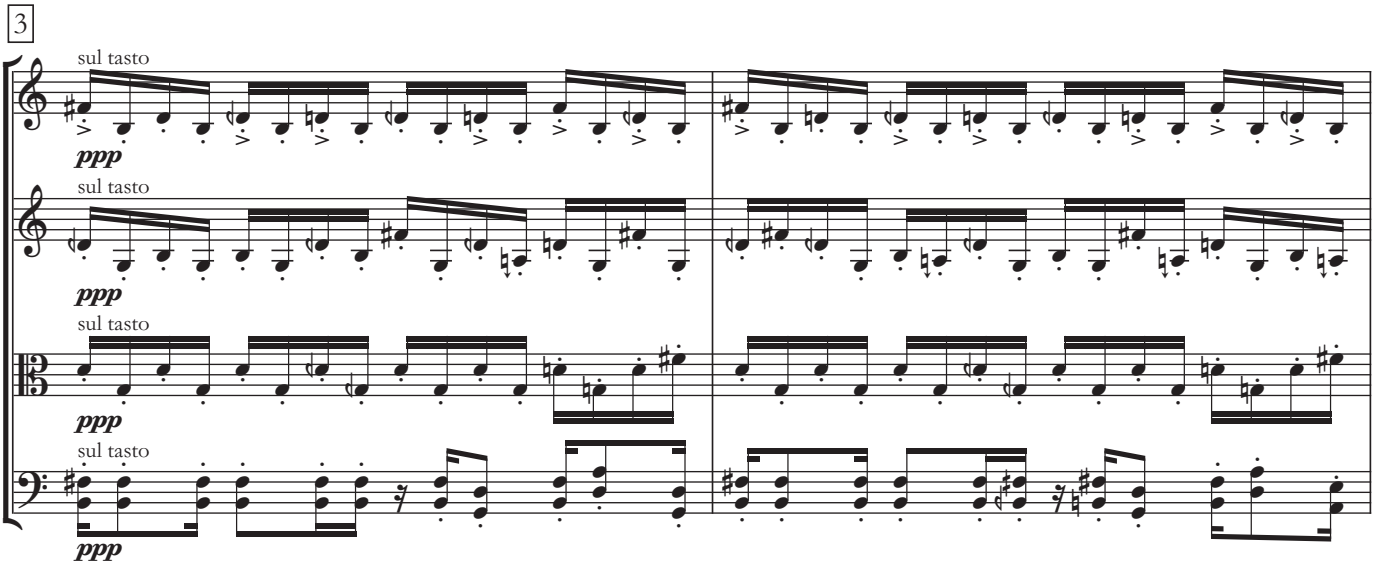

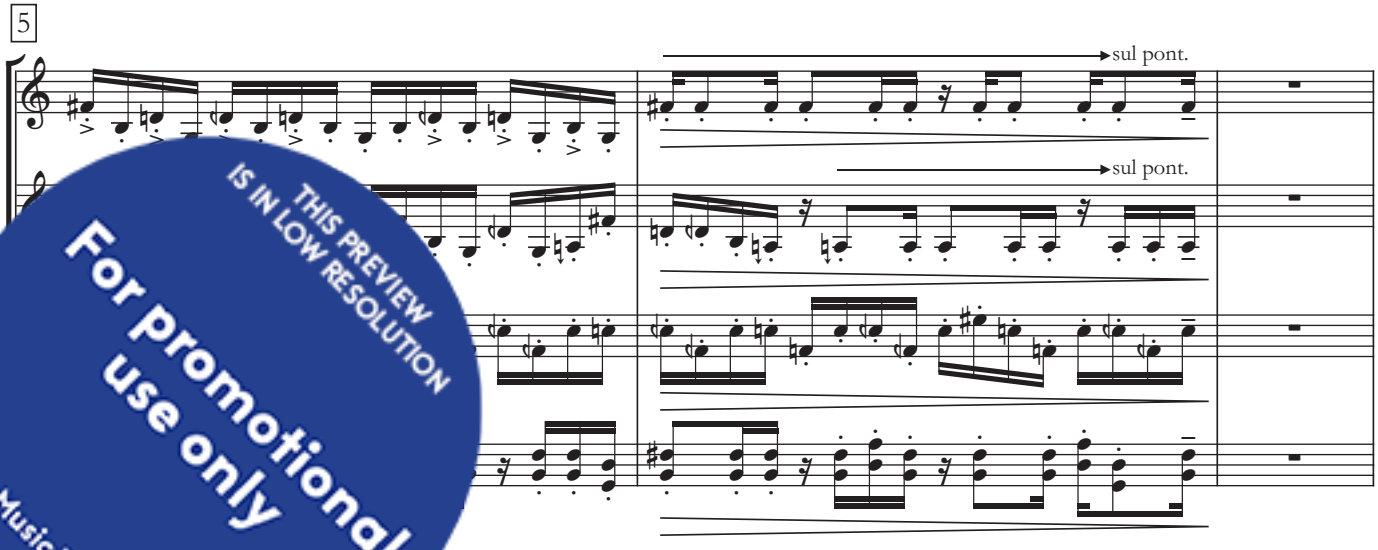

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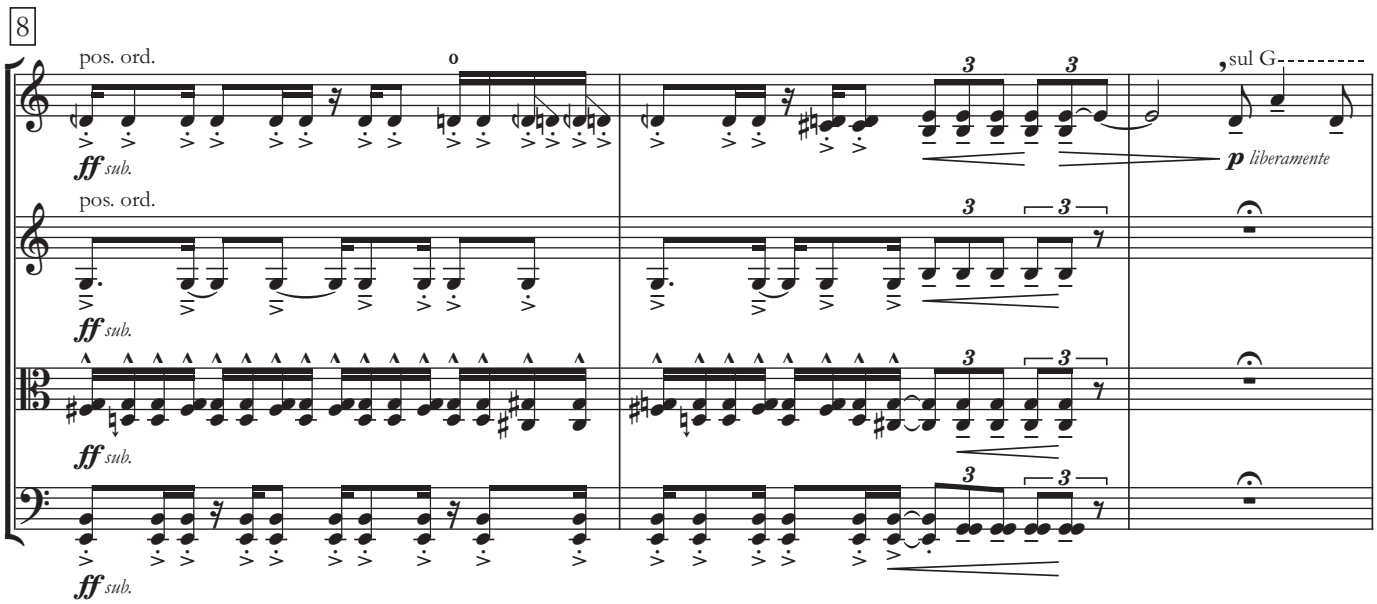

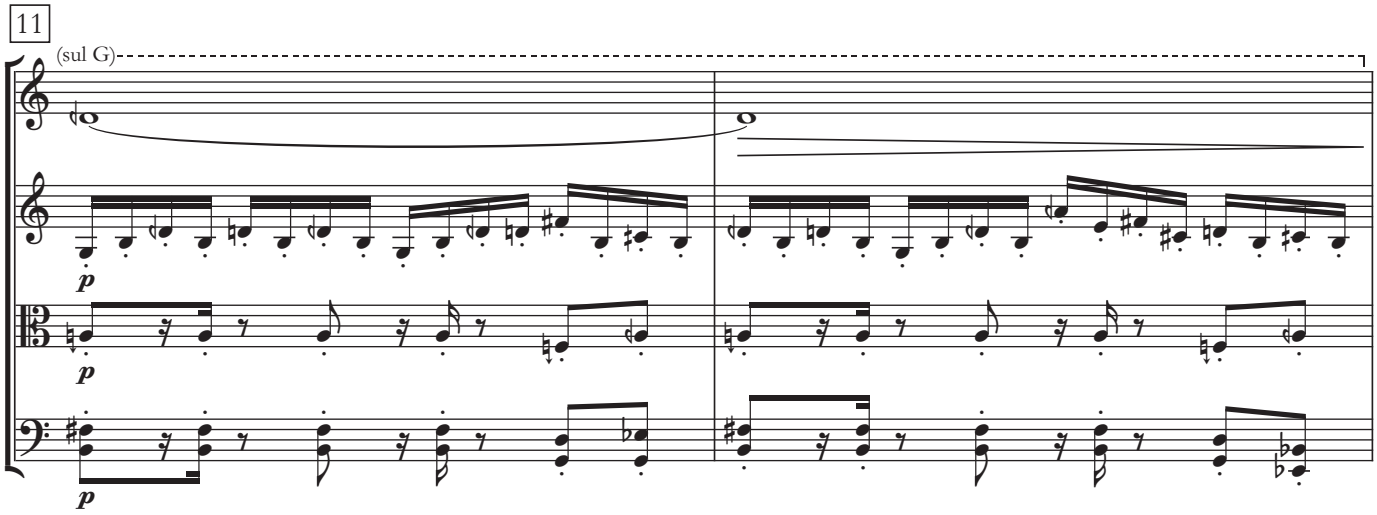

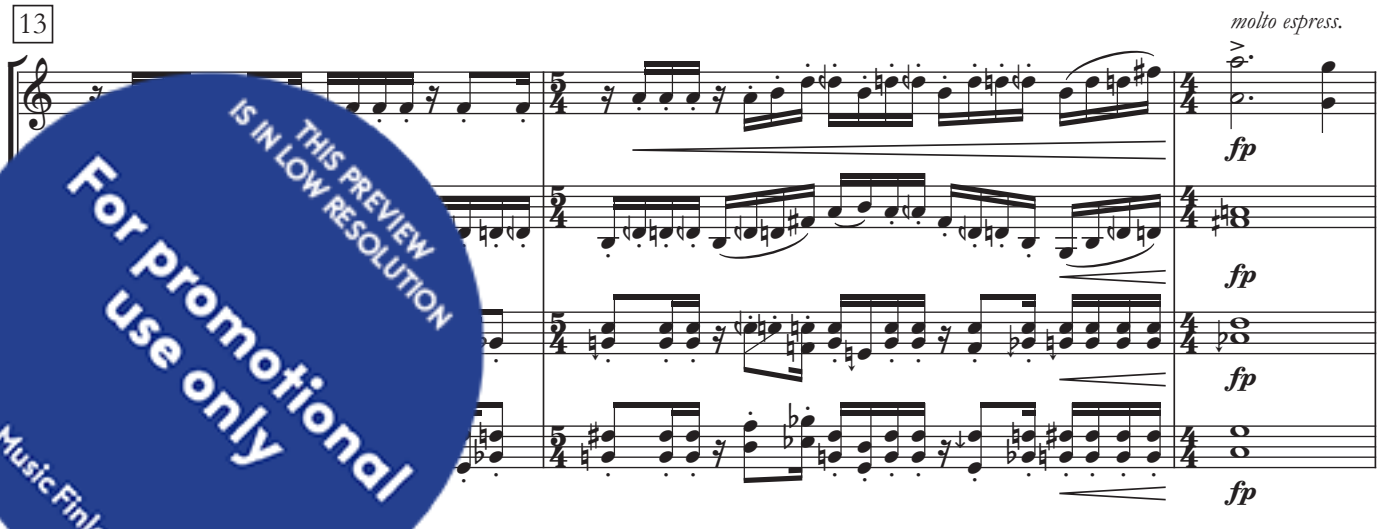

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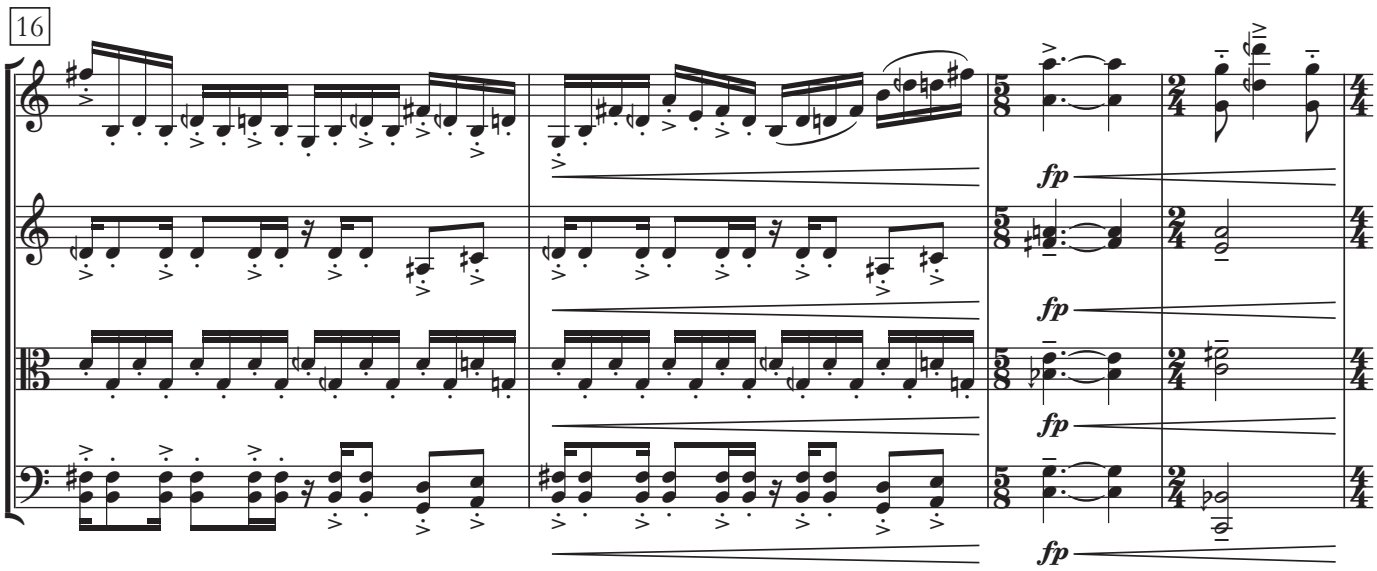

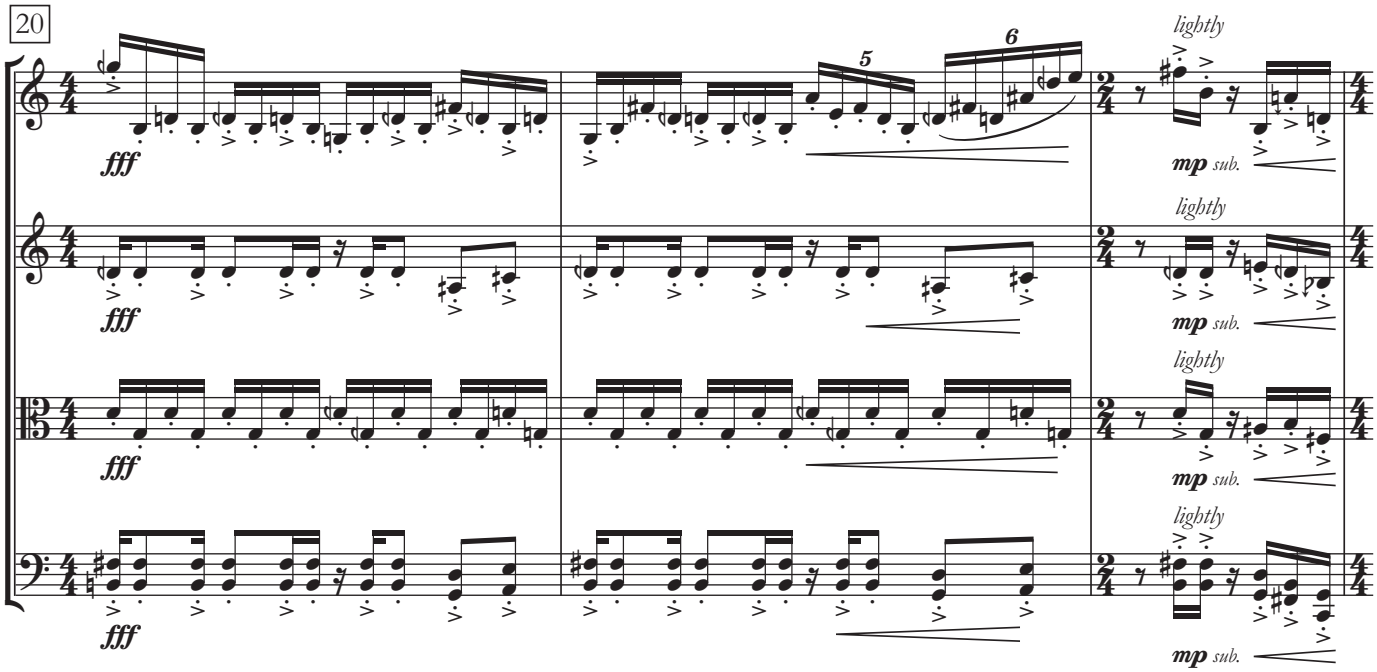

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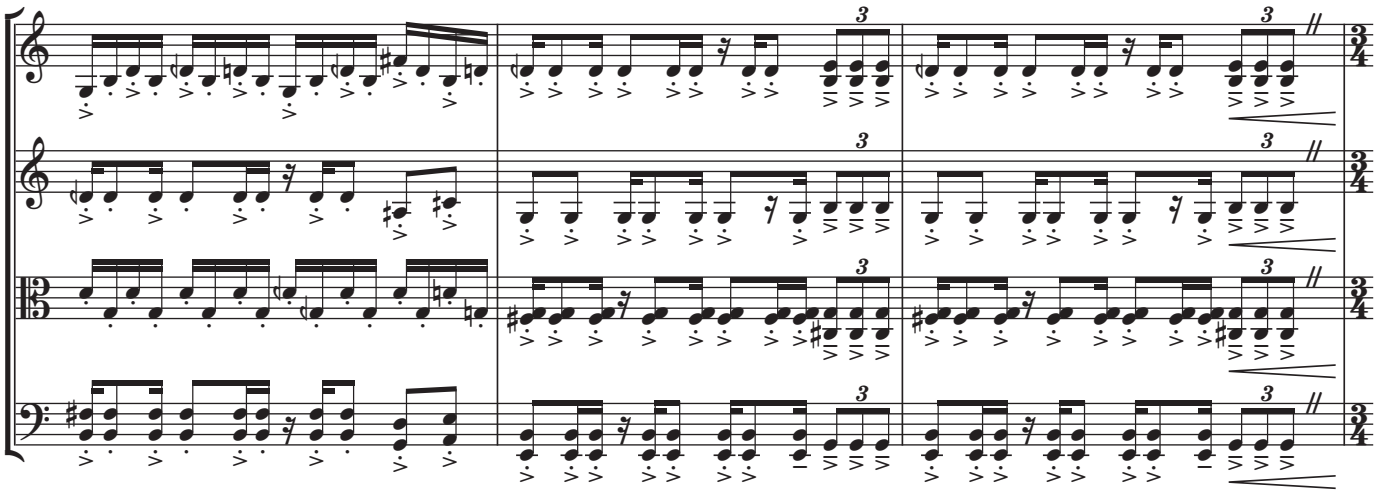

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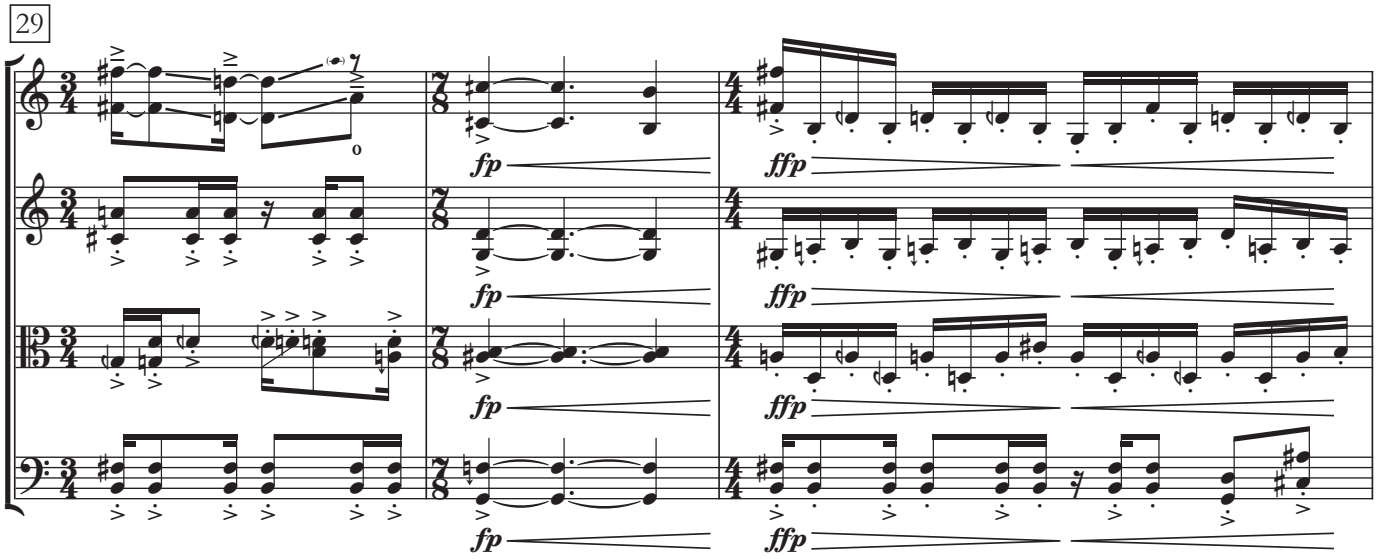

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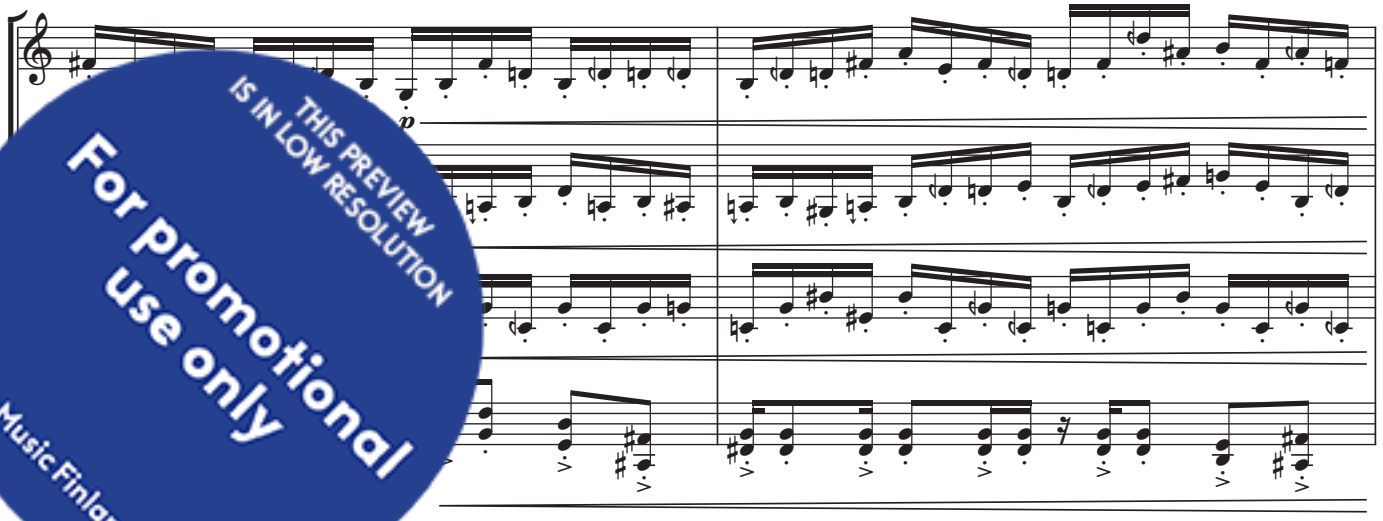

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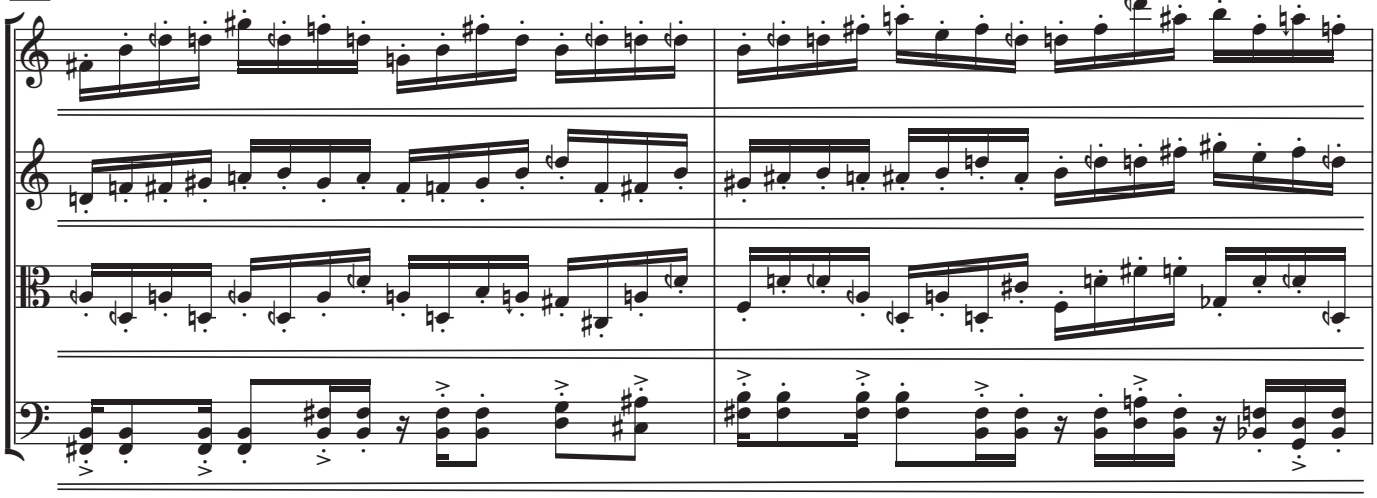

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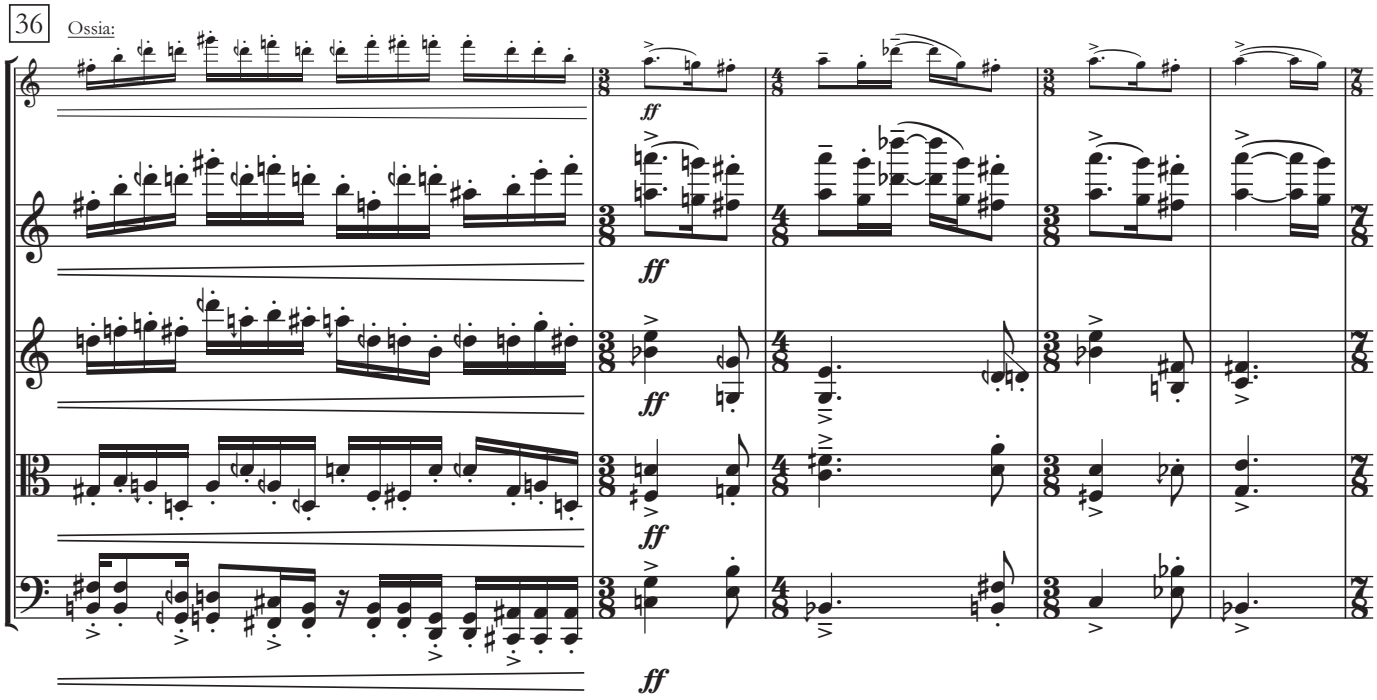

41 poco rit. ♩ = 50 **Suddenly steamy, dark, jazzy**

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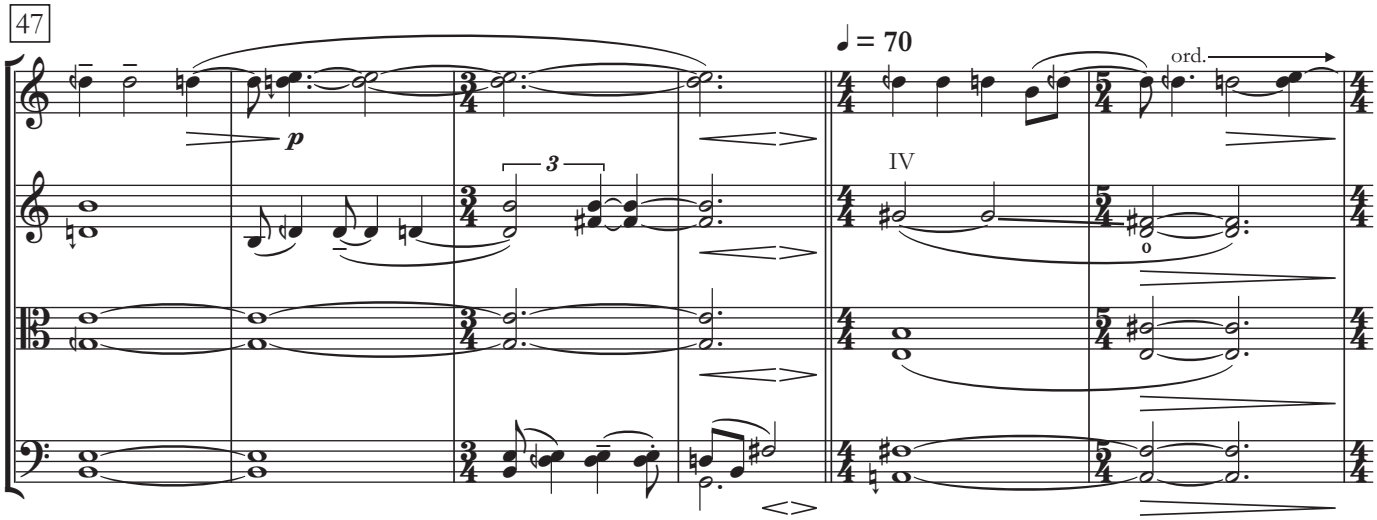

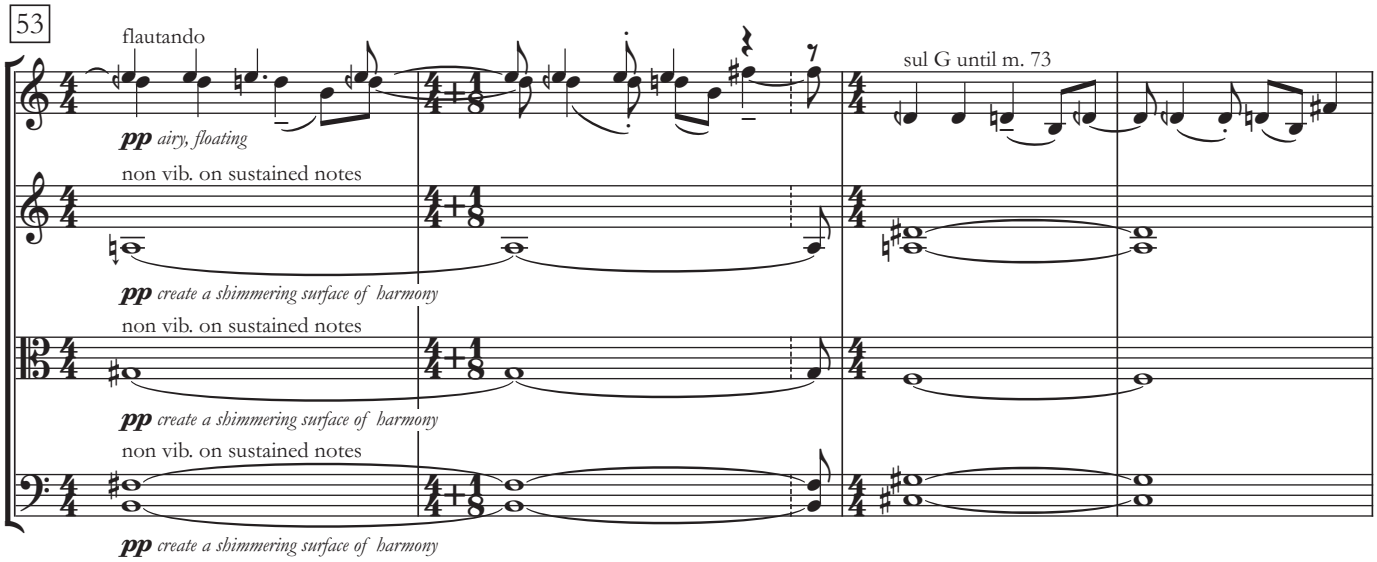

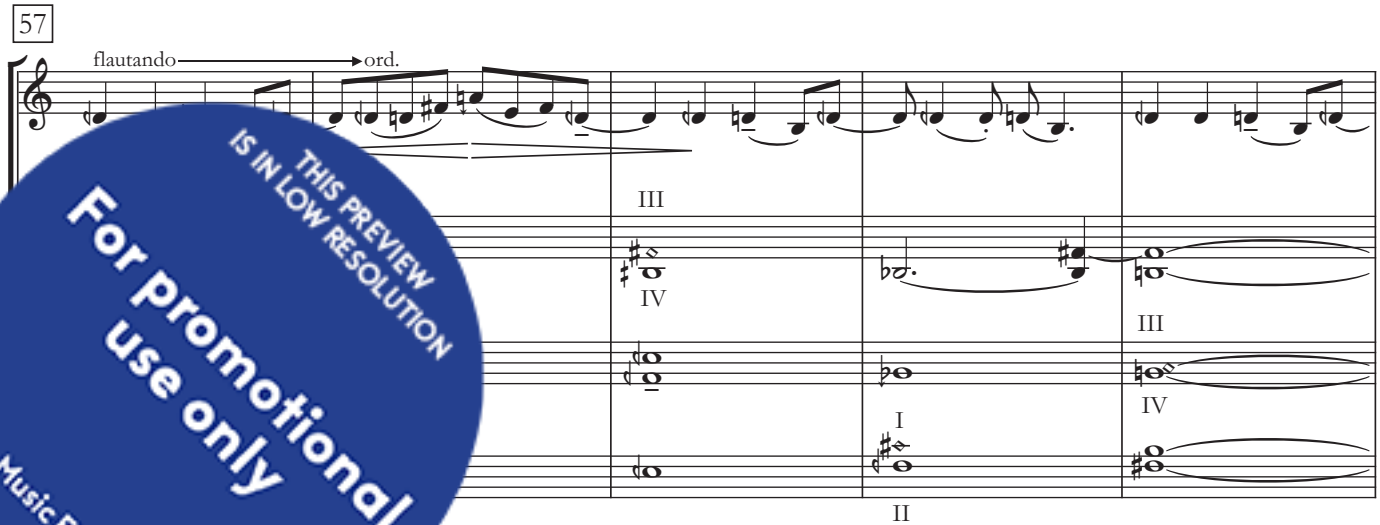

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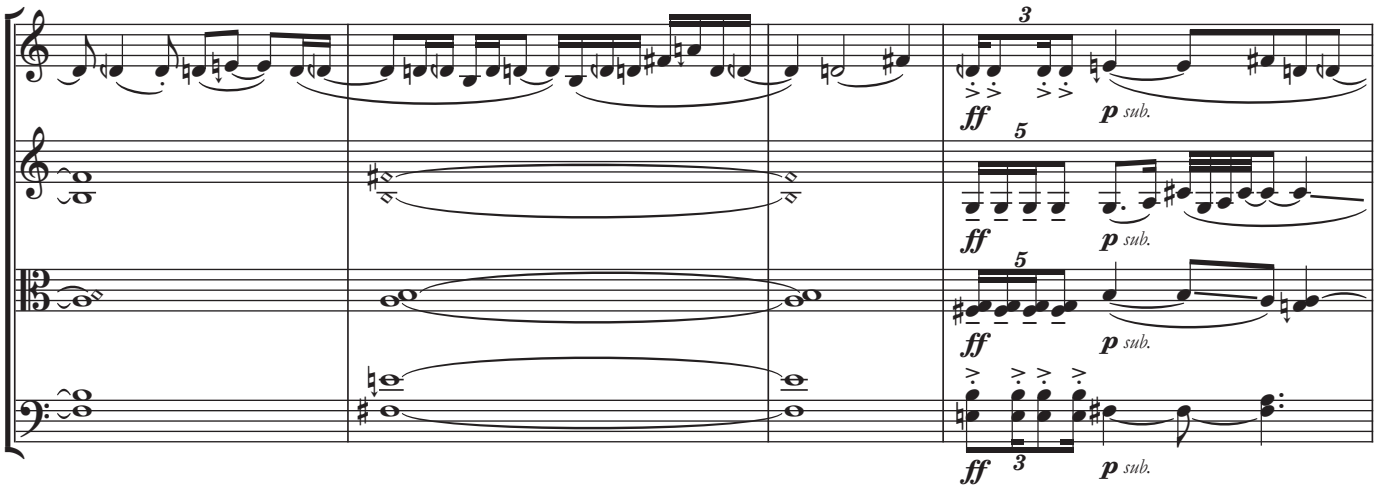

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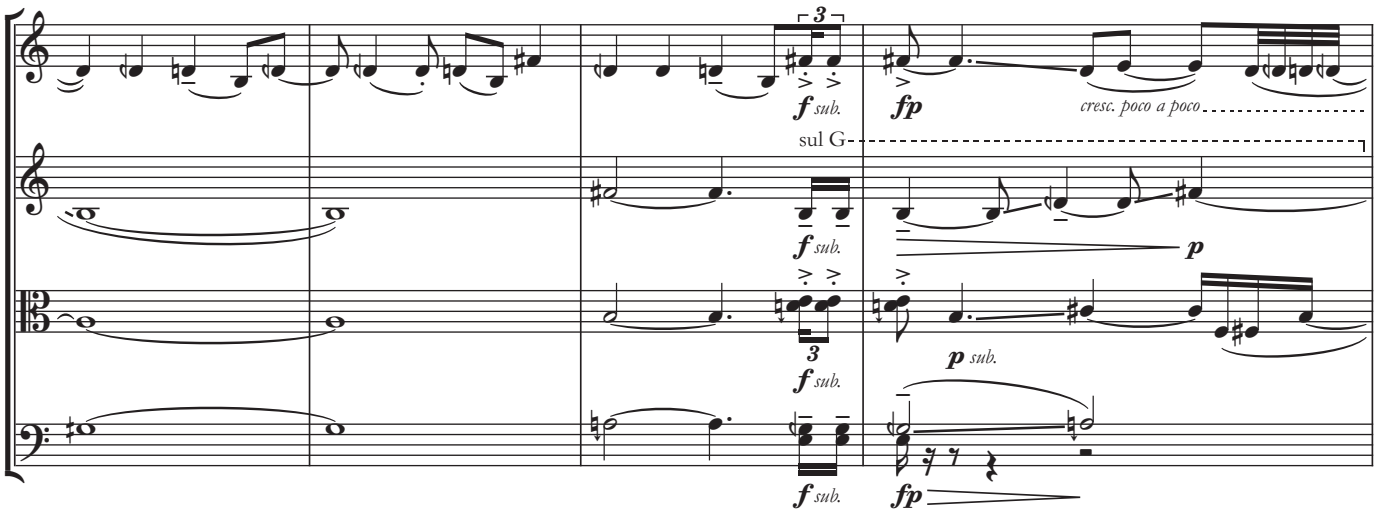

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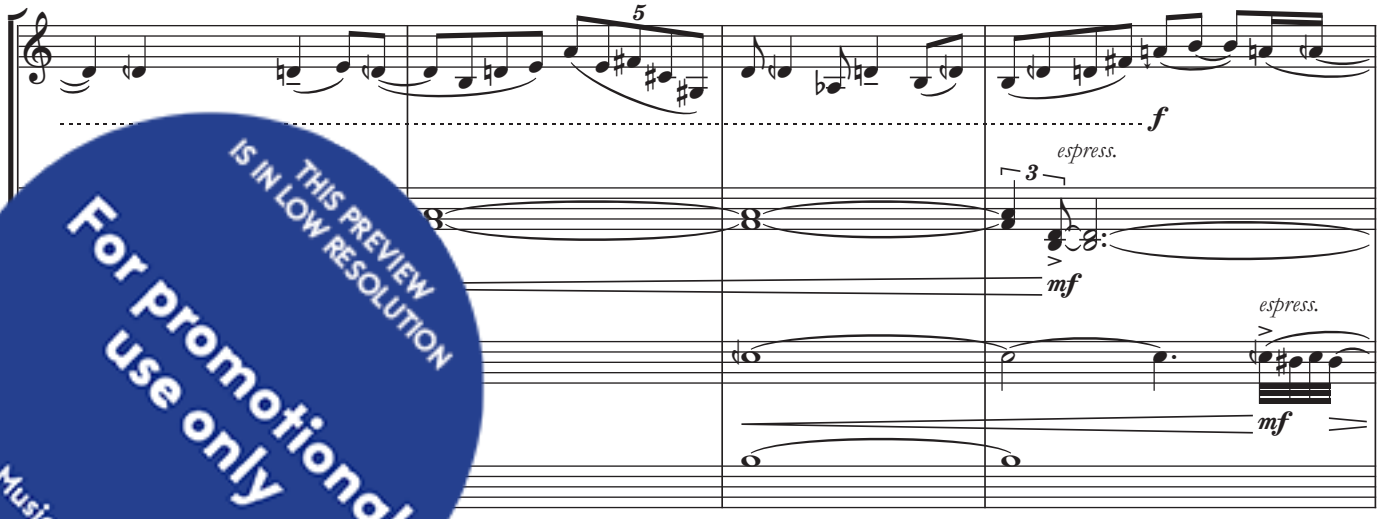

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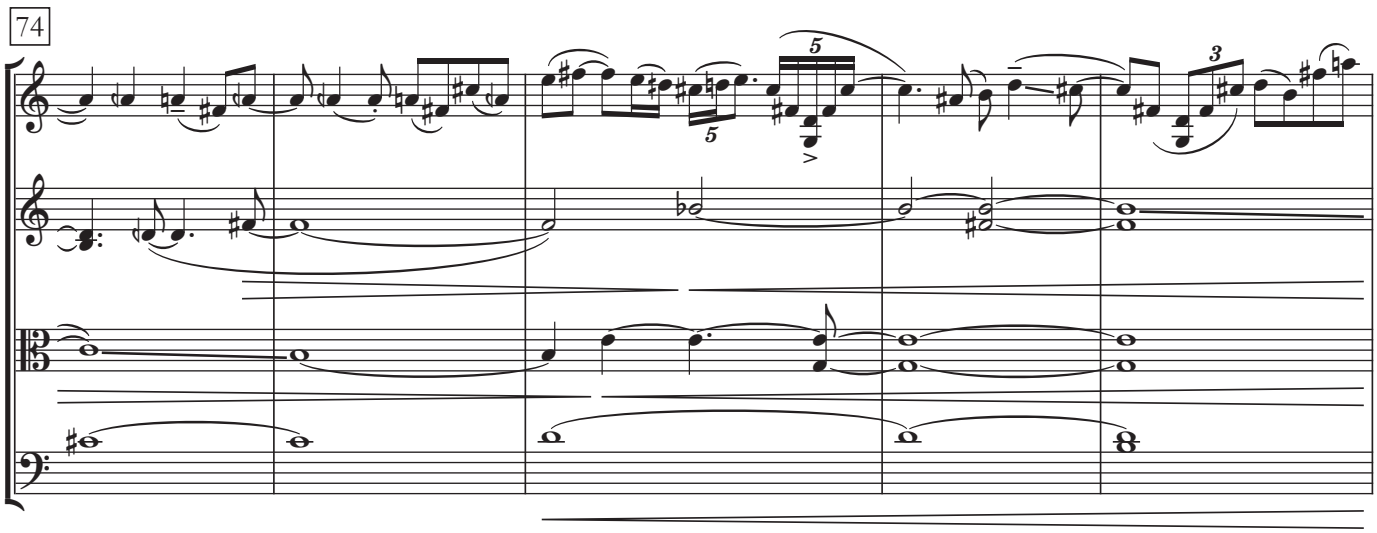

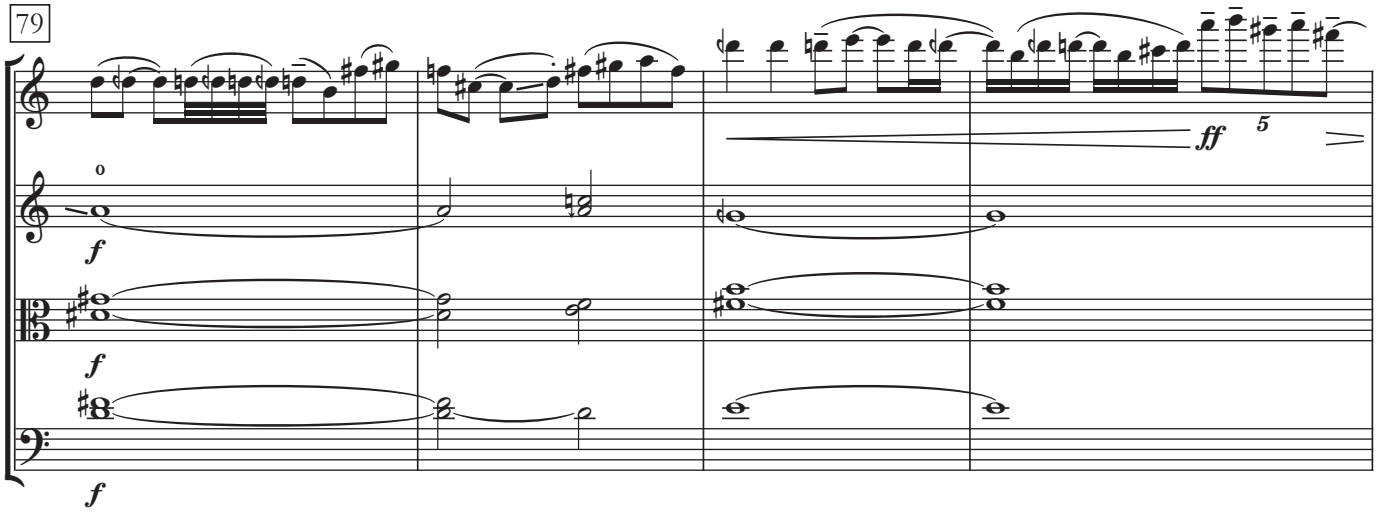

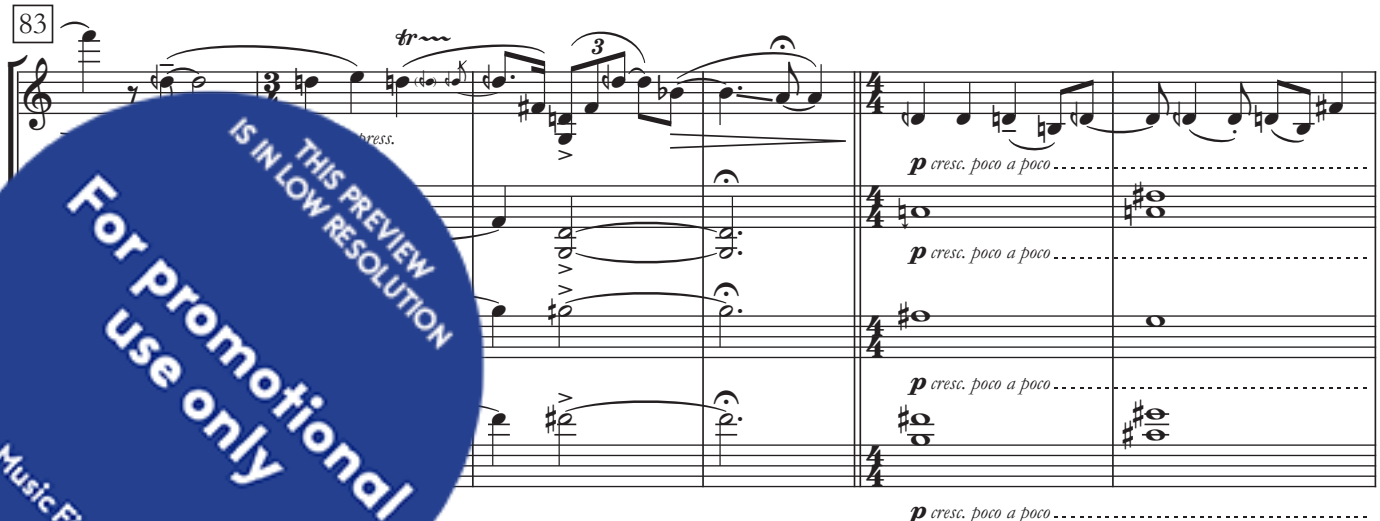

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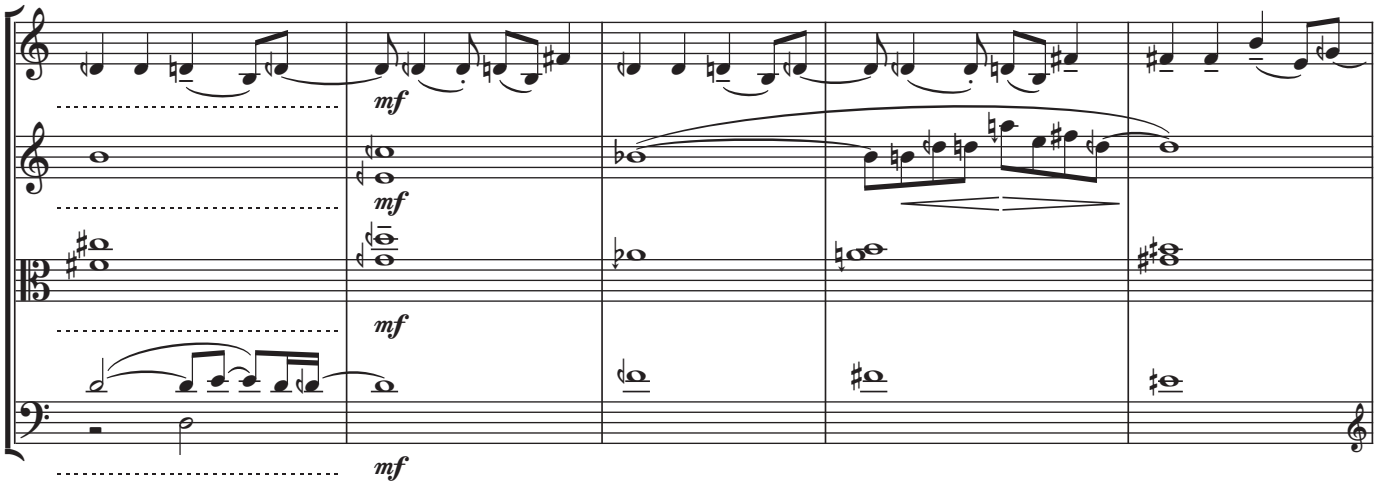

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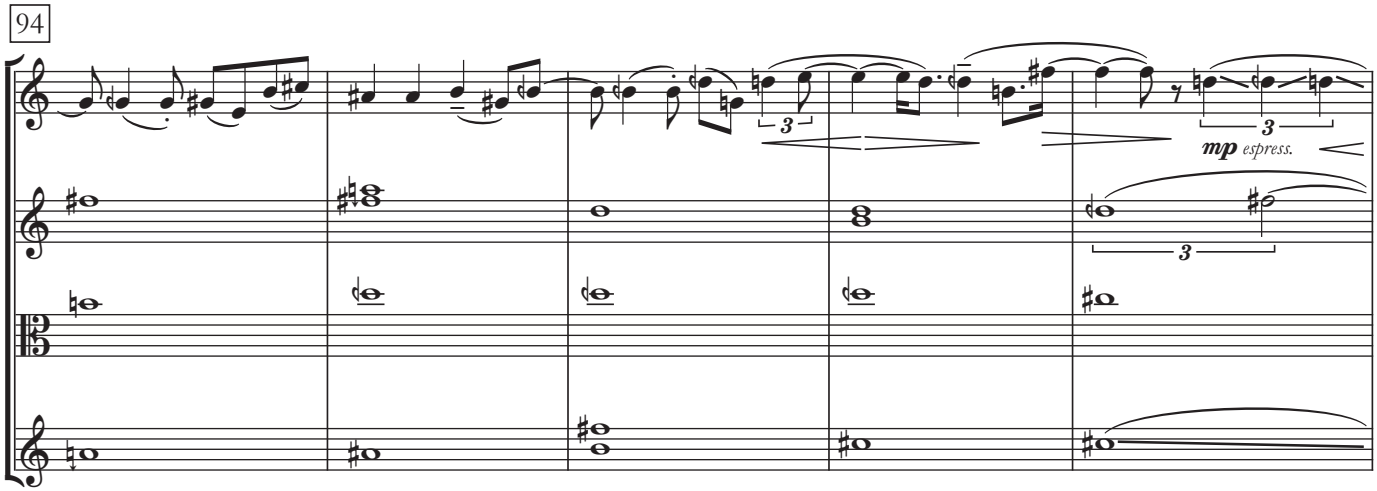

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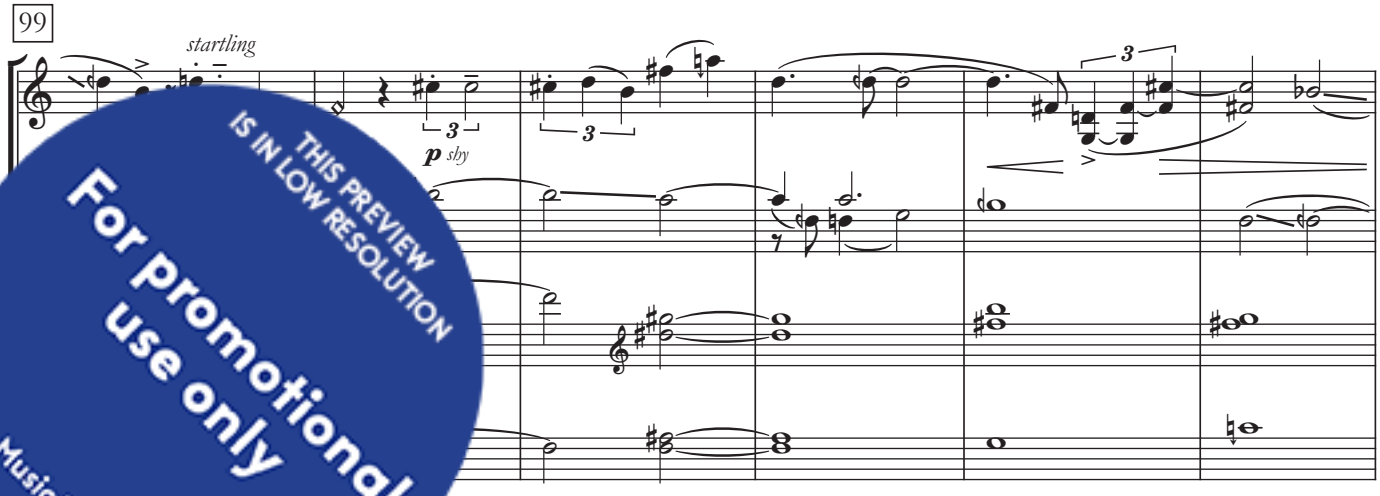

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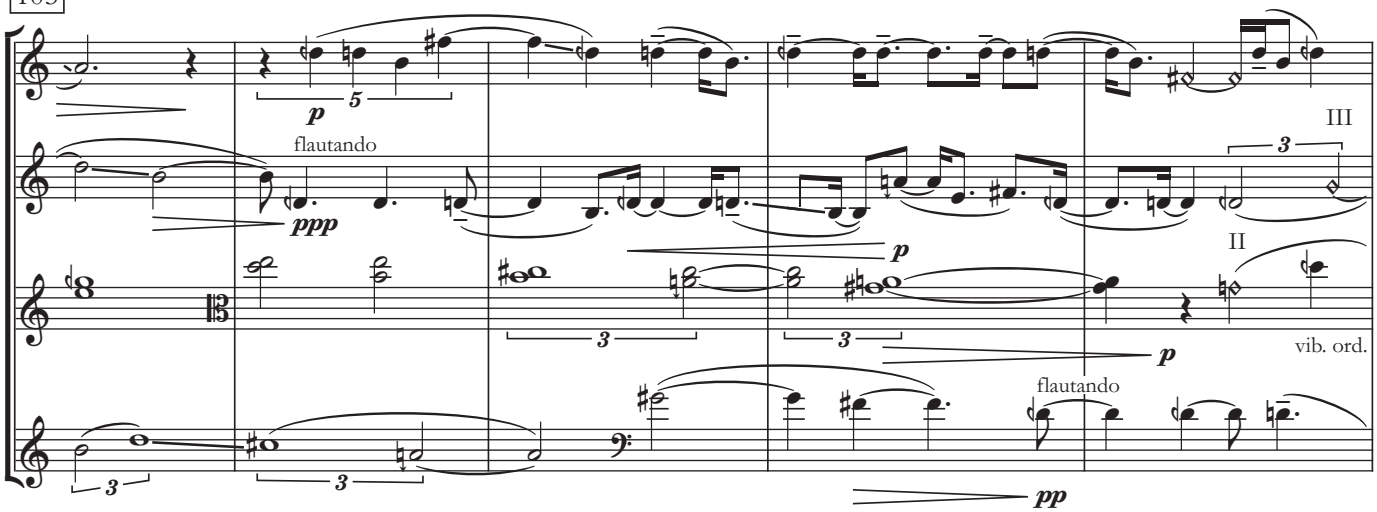

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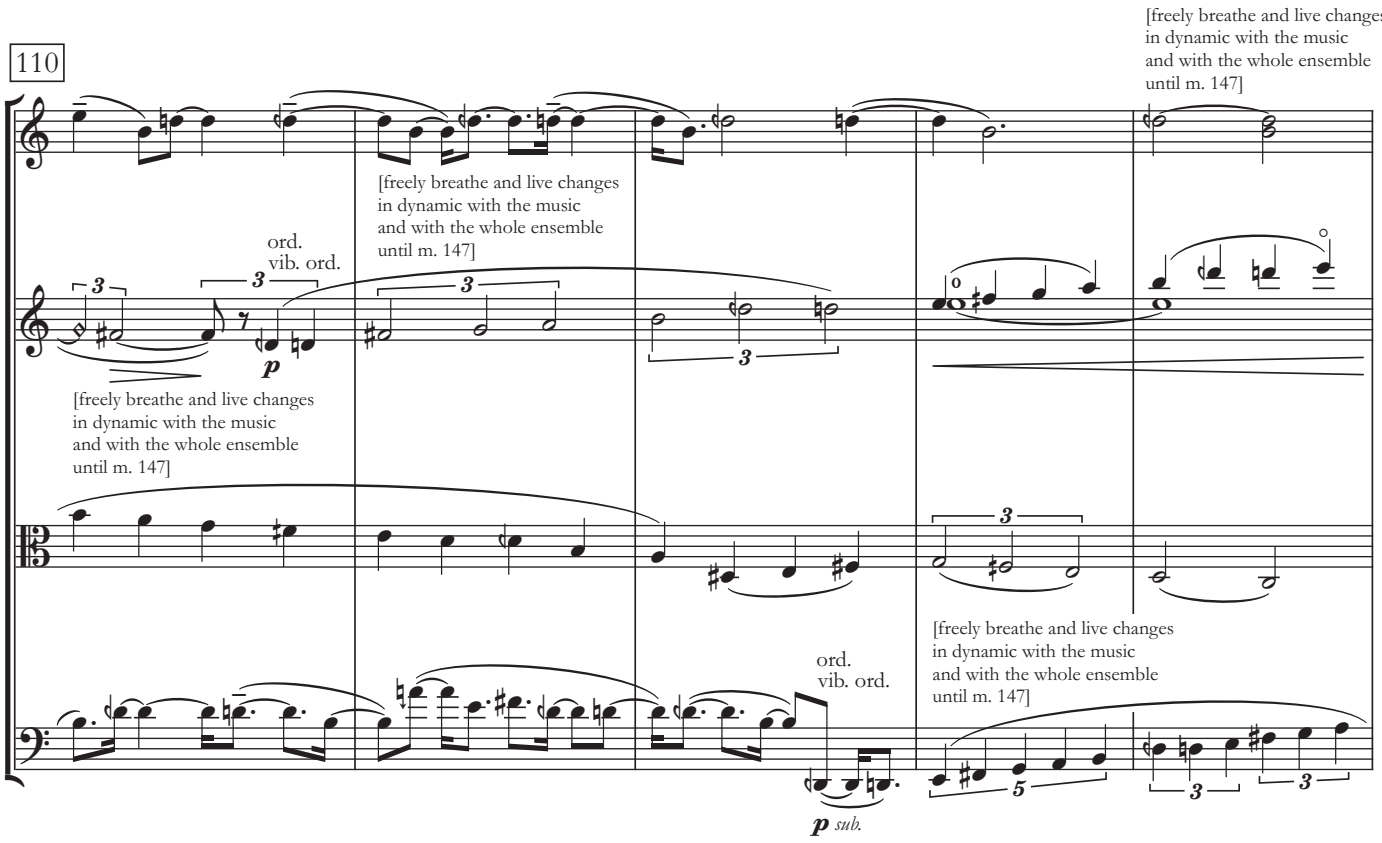

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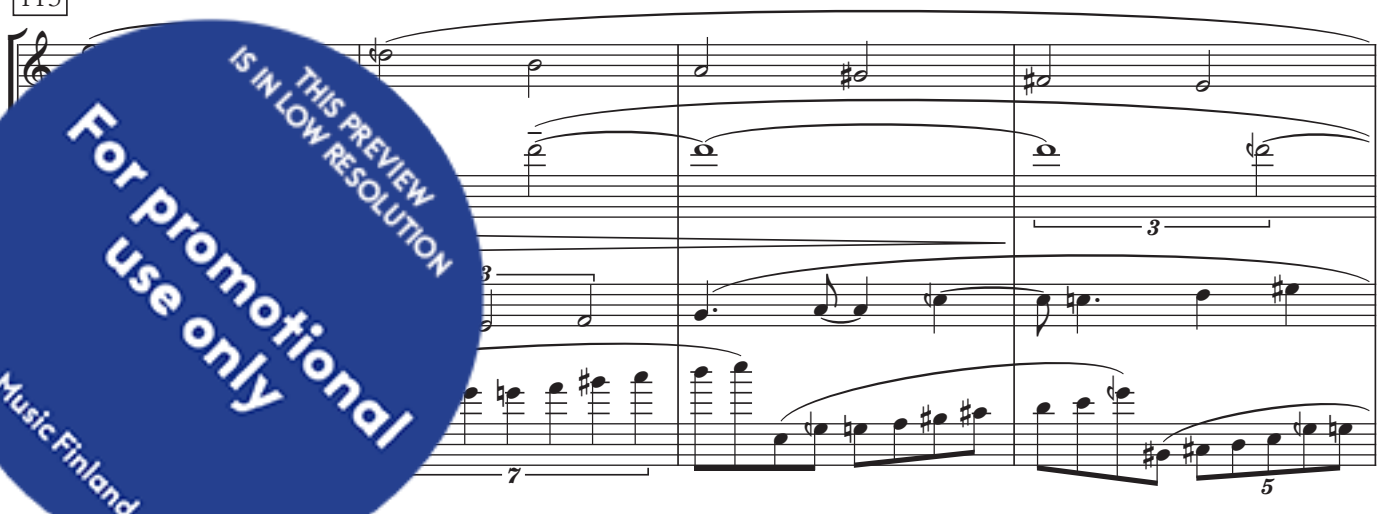

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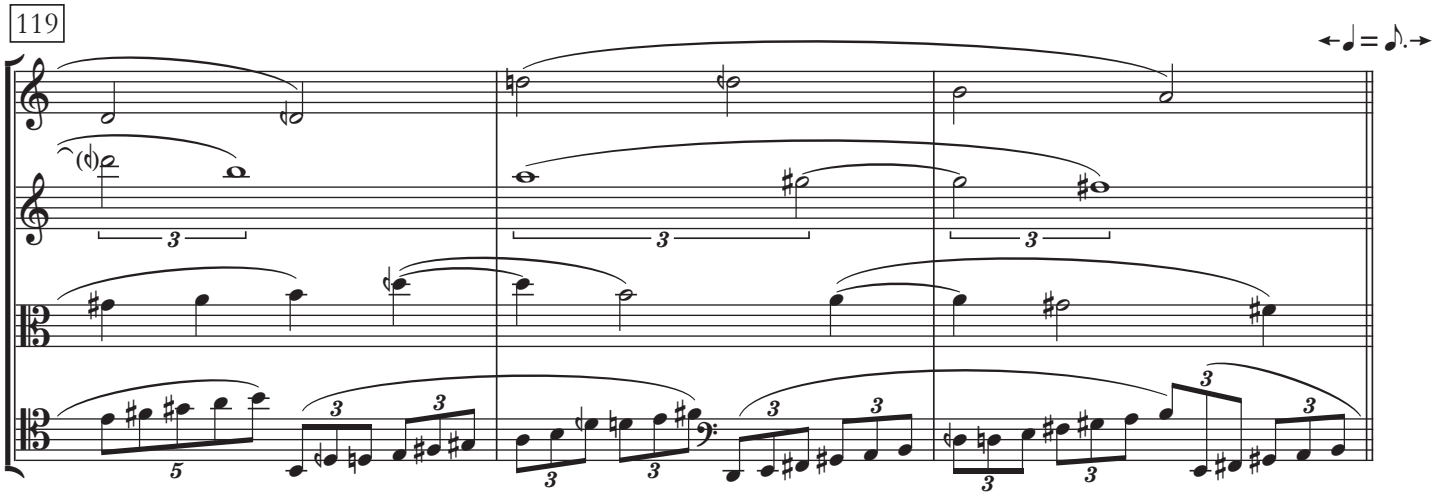

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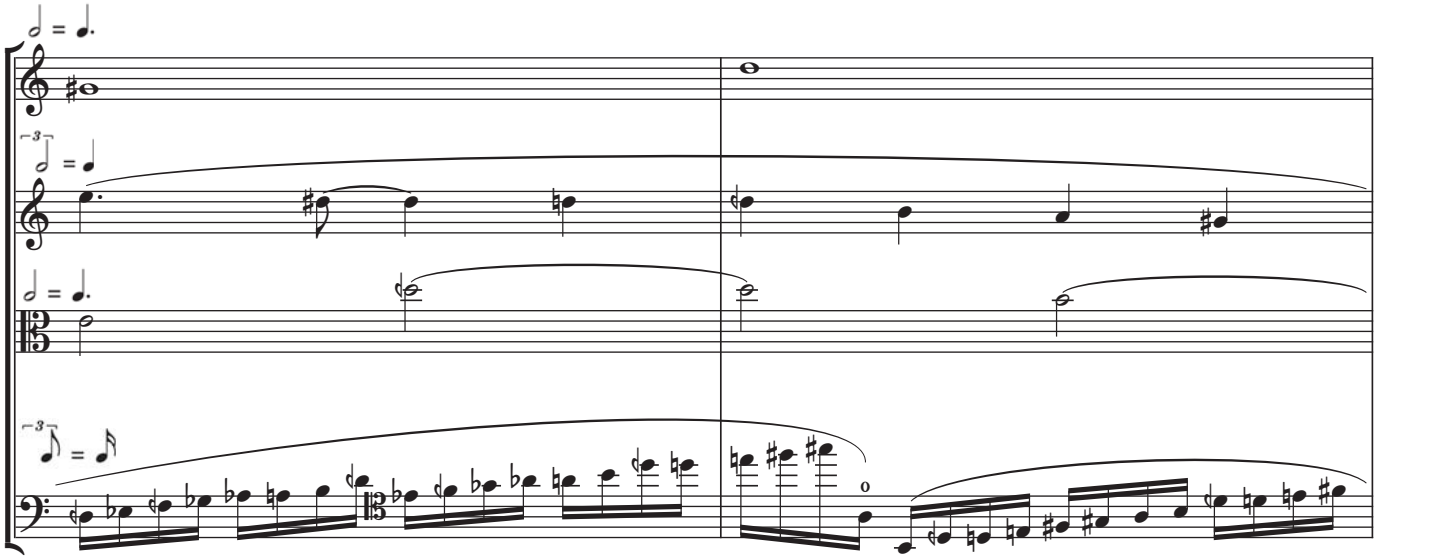

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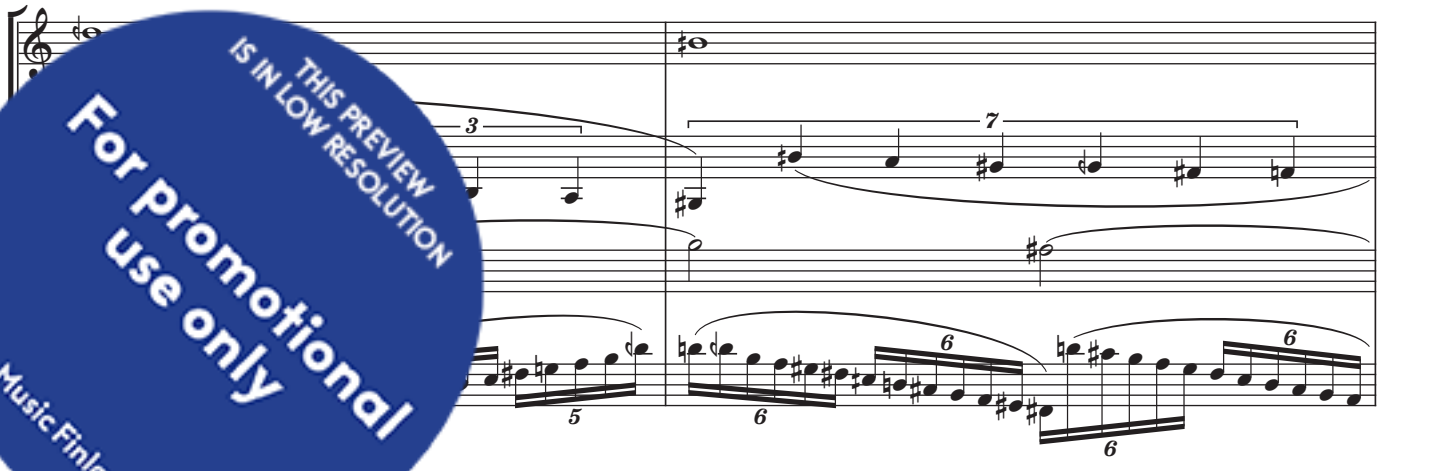

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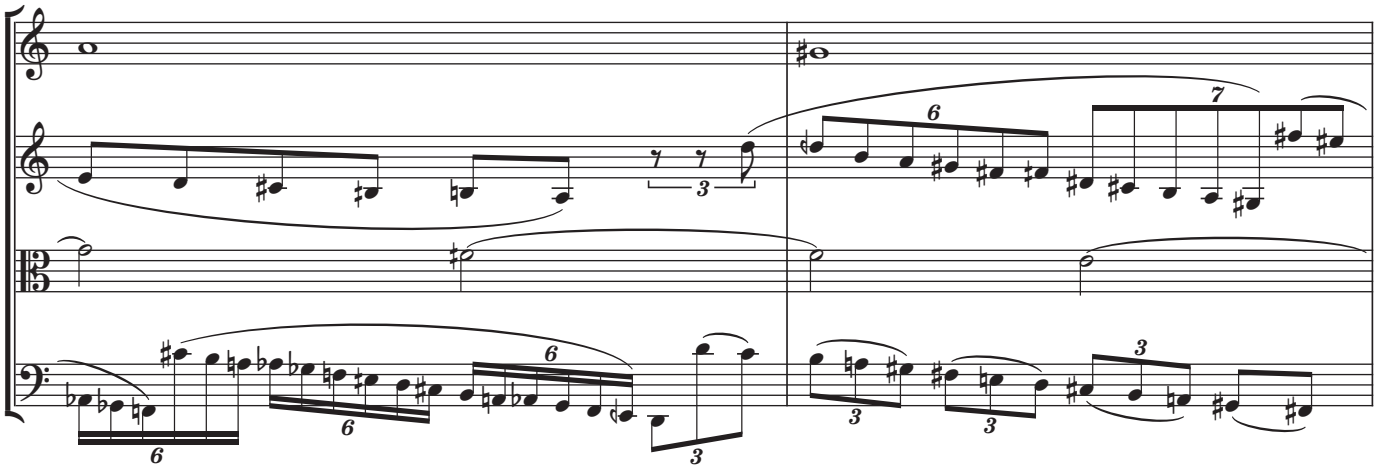

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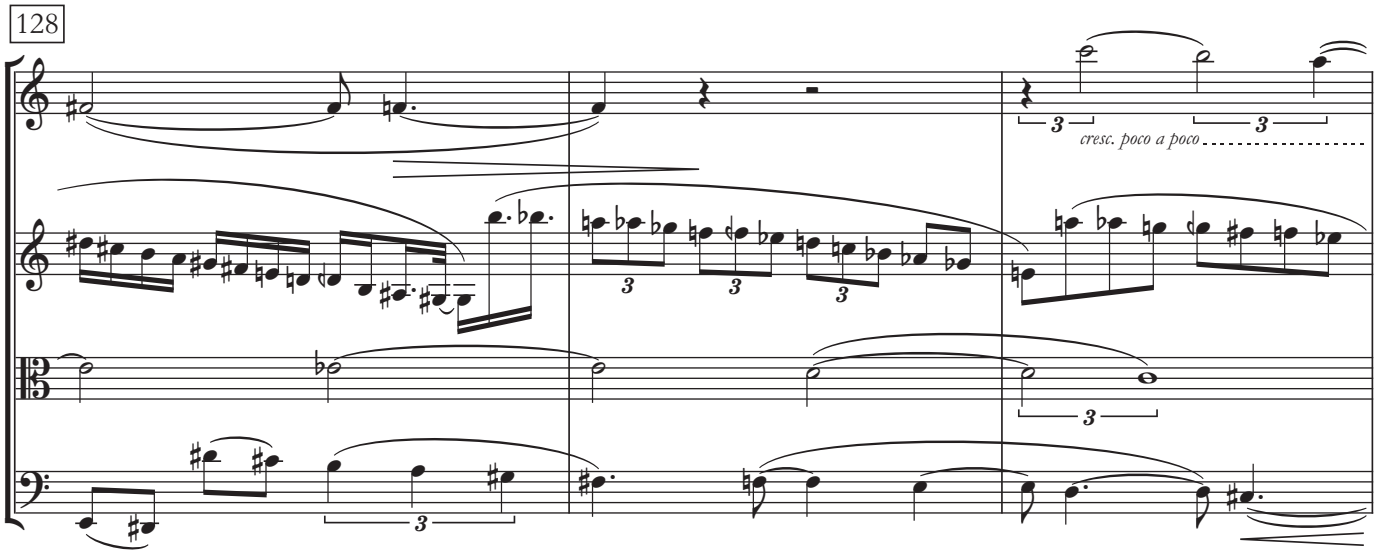

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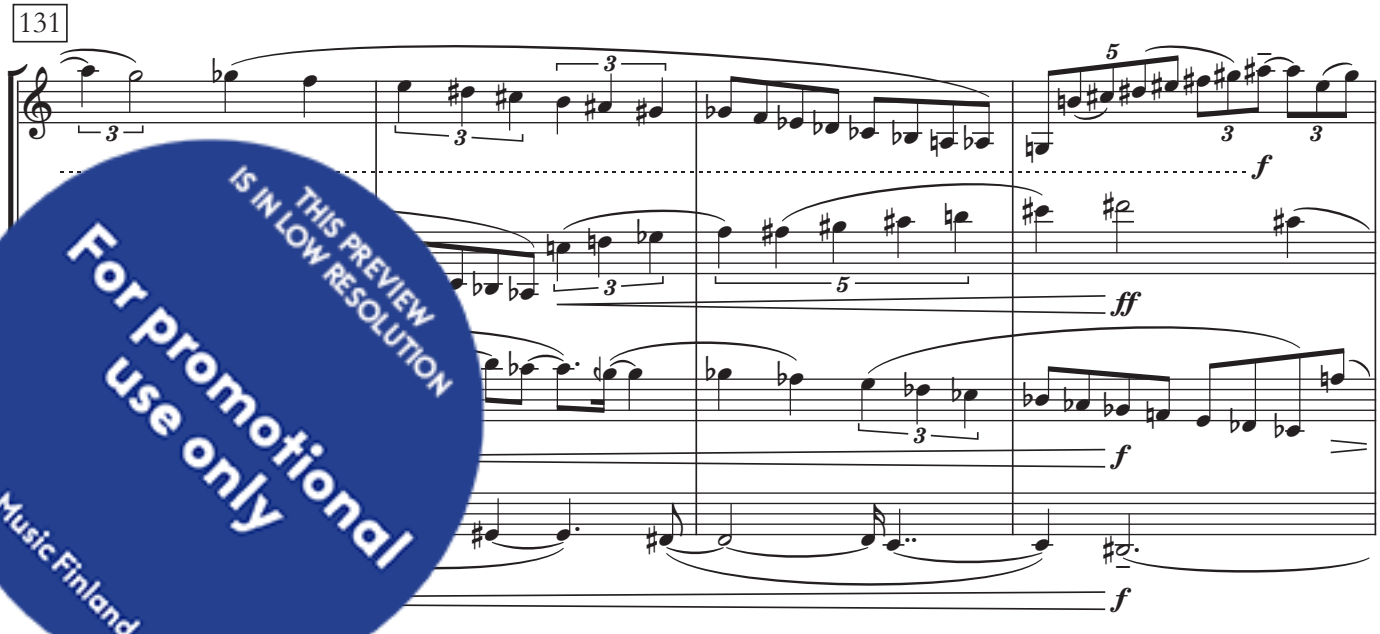

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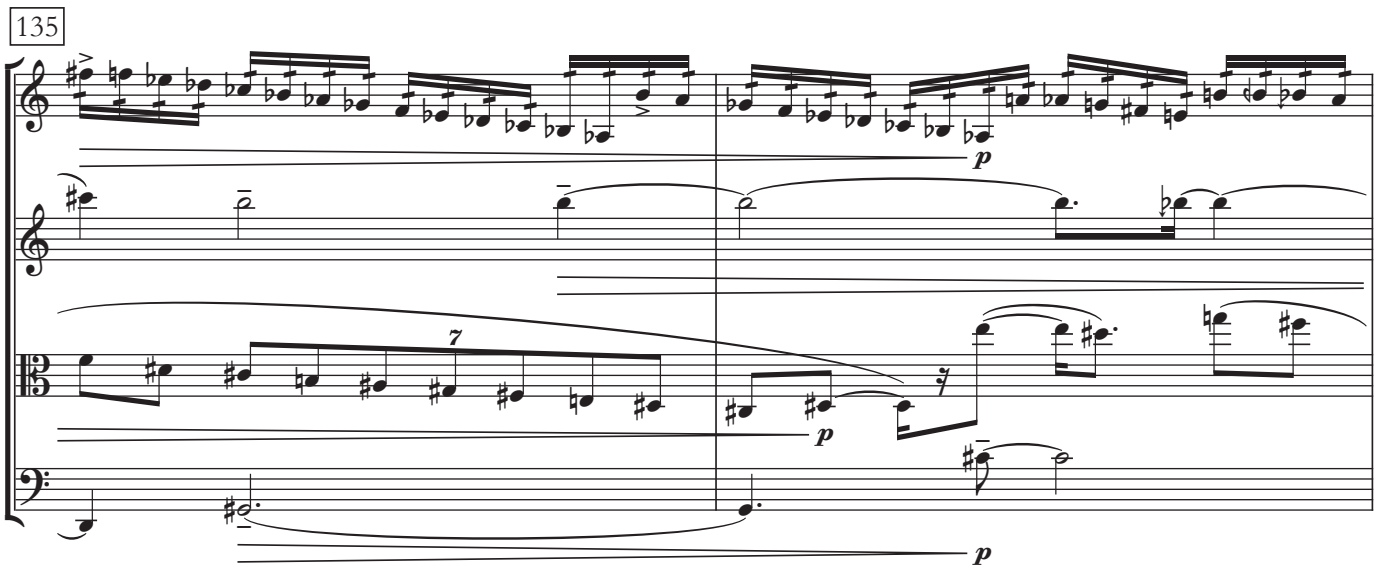

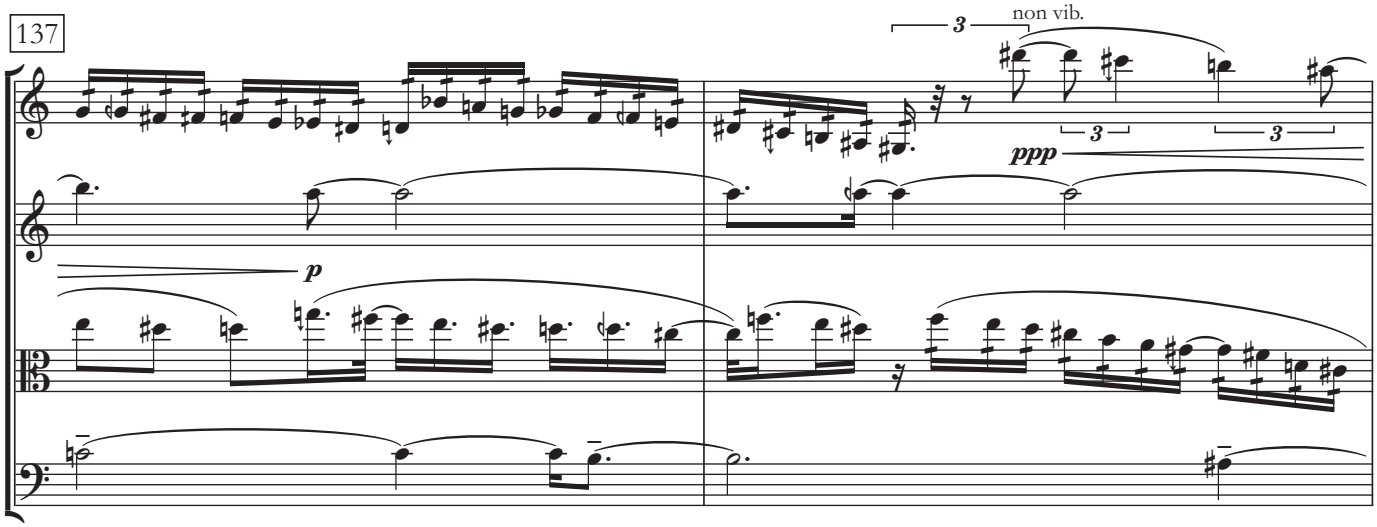

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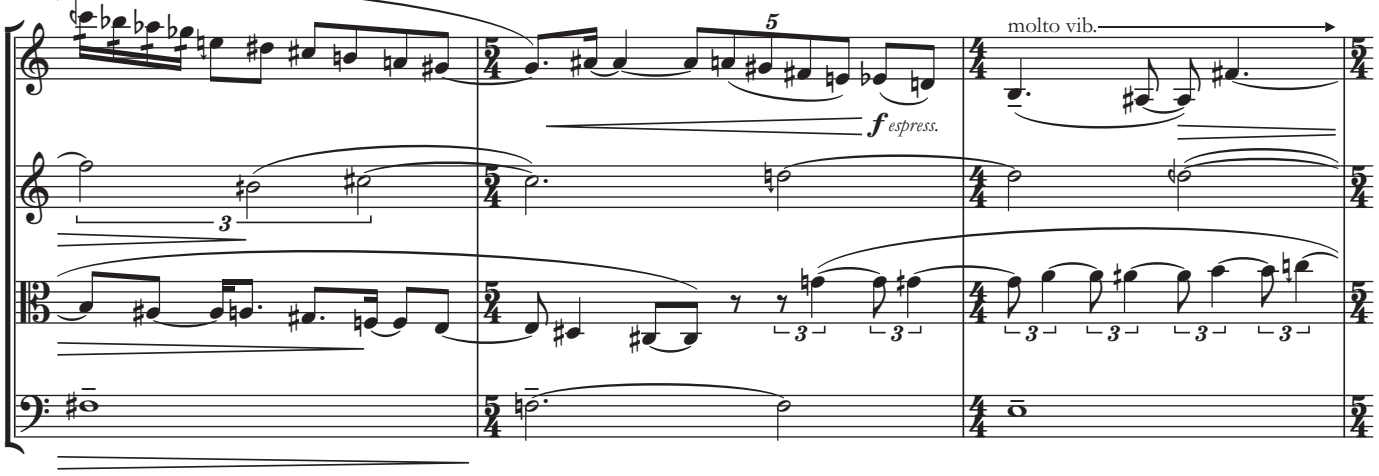

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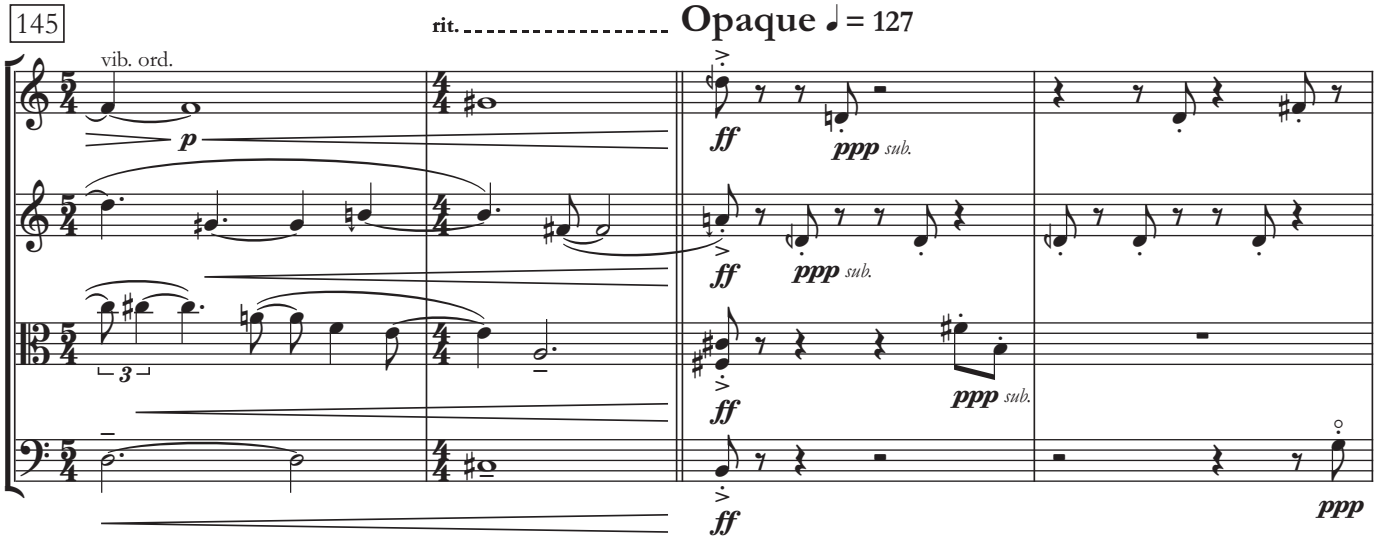

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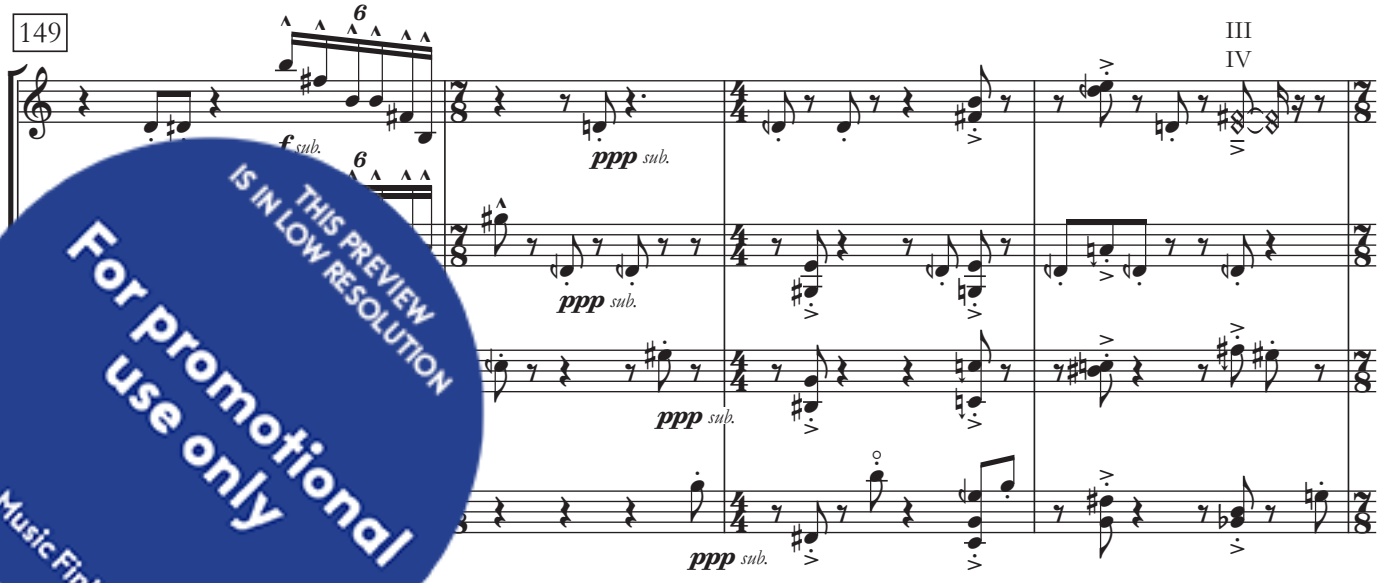

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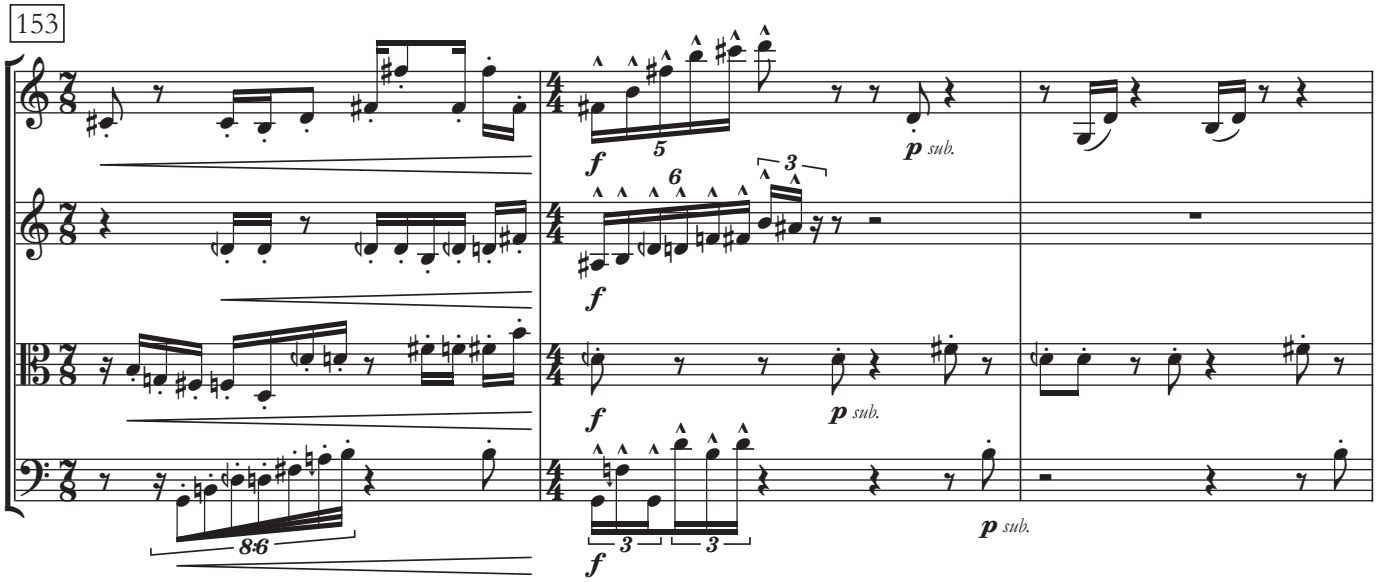

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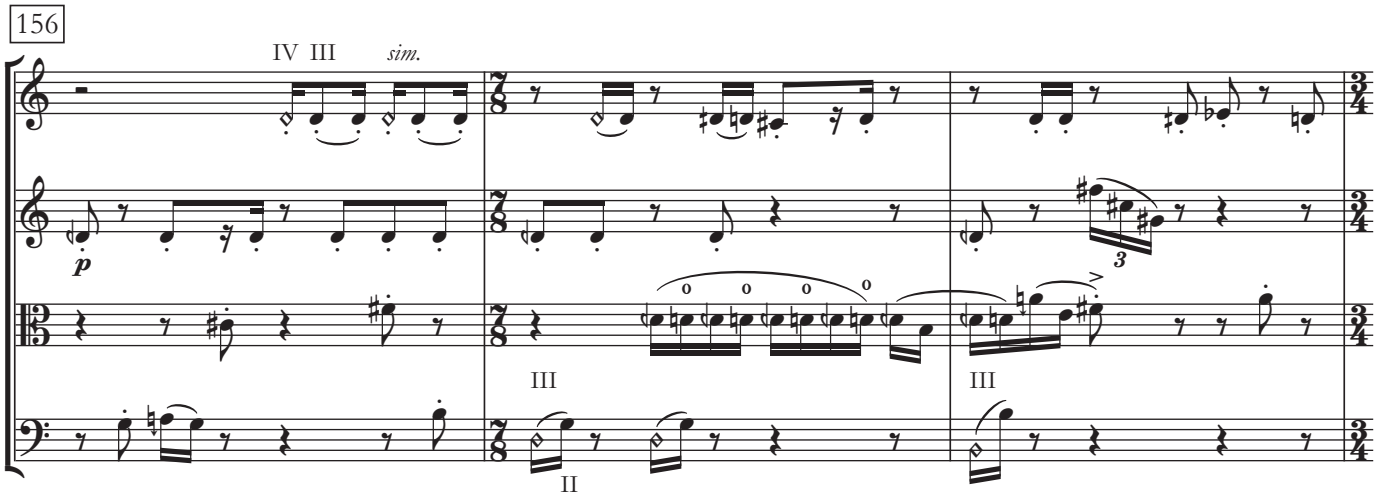

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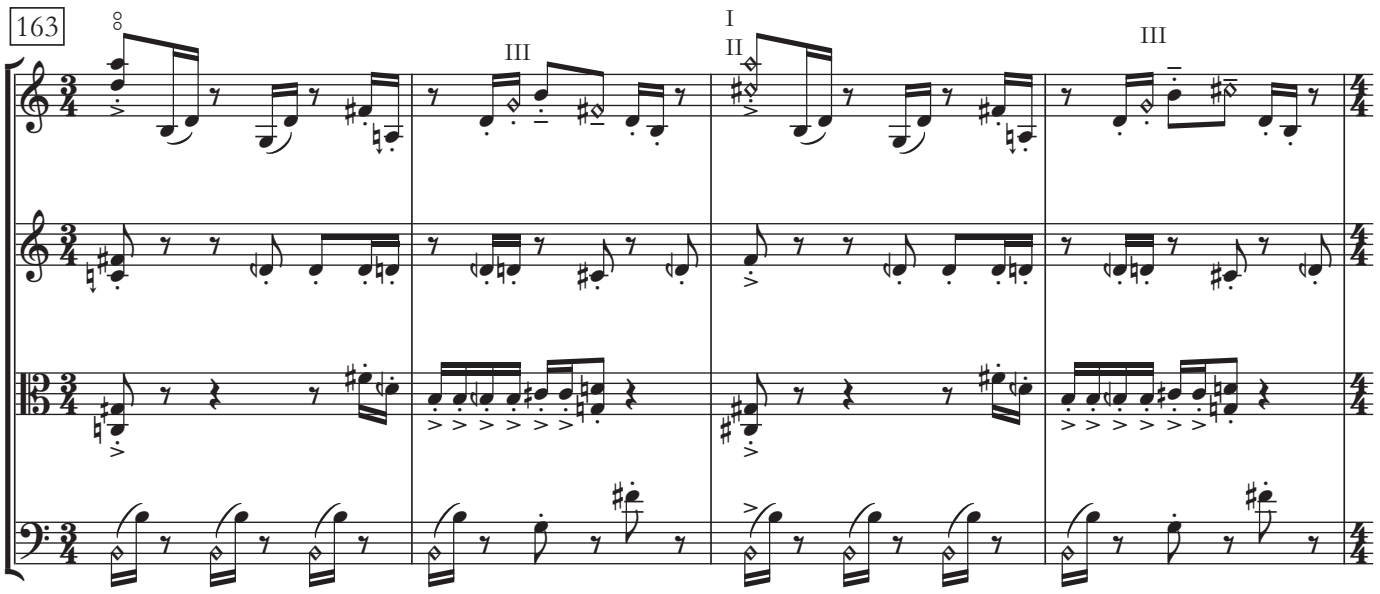

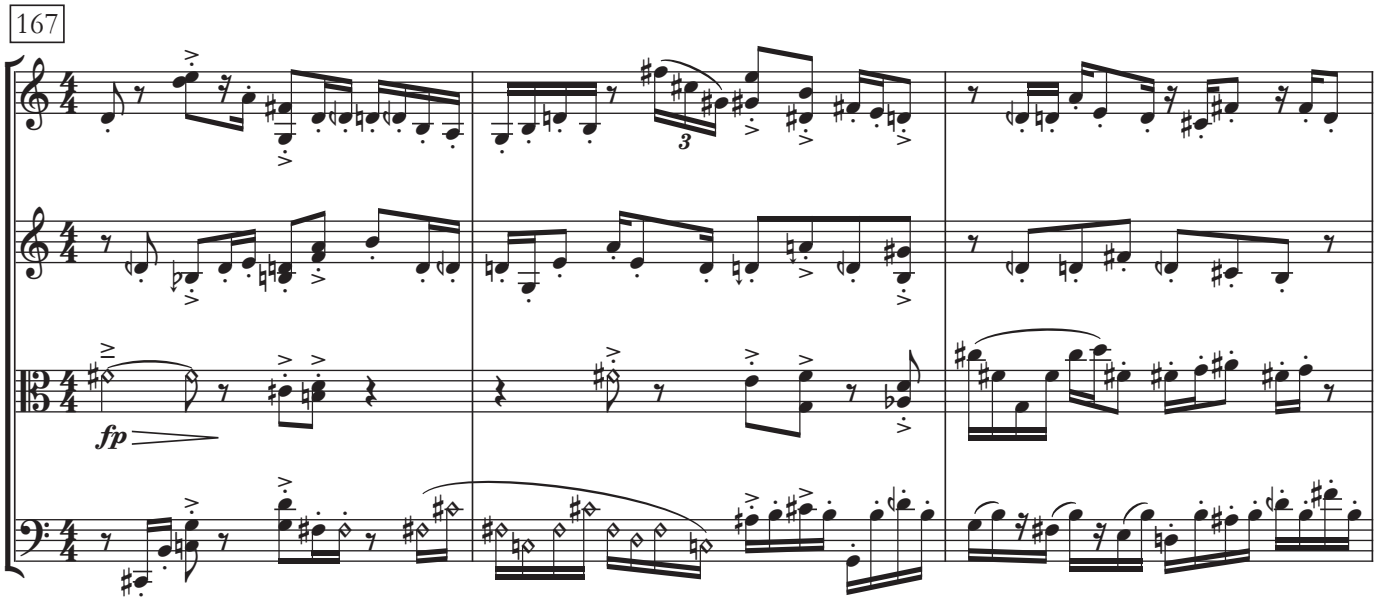

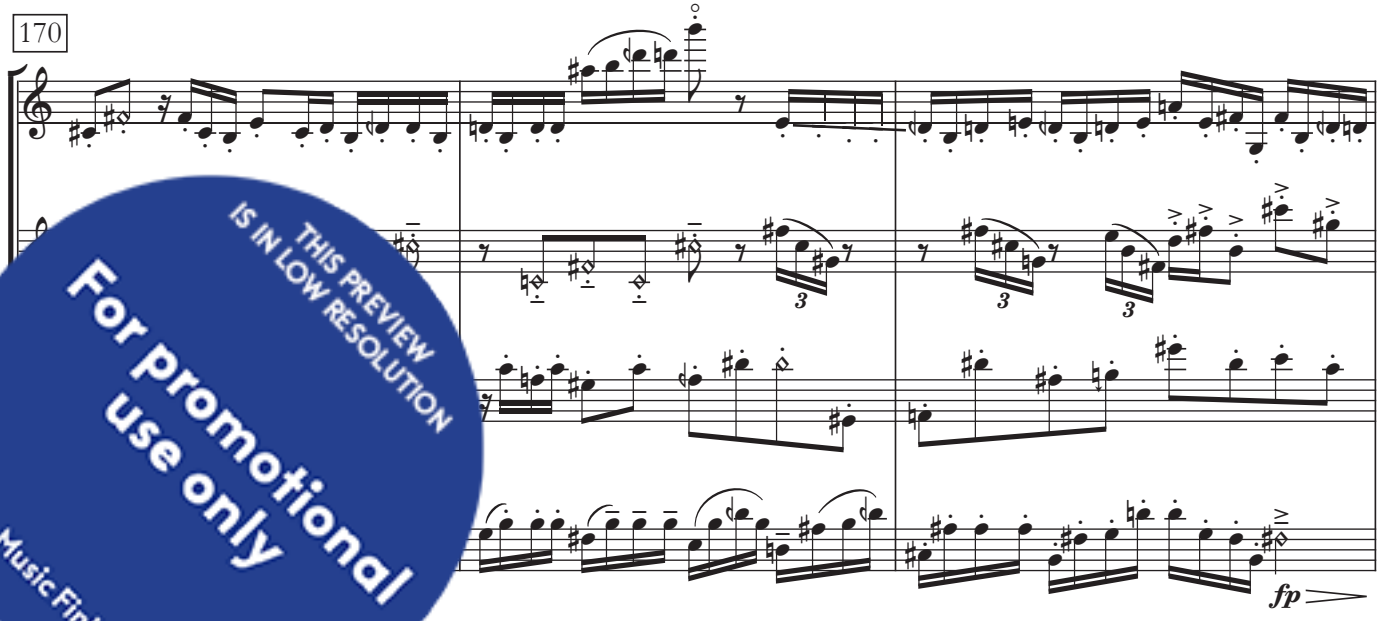

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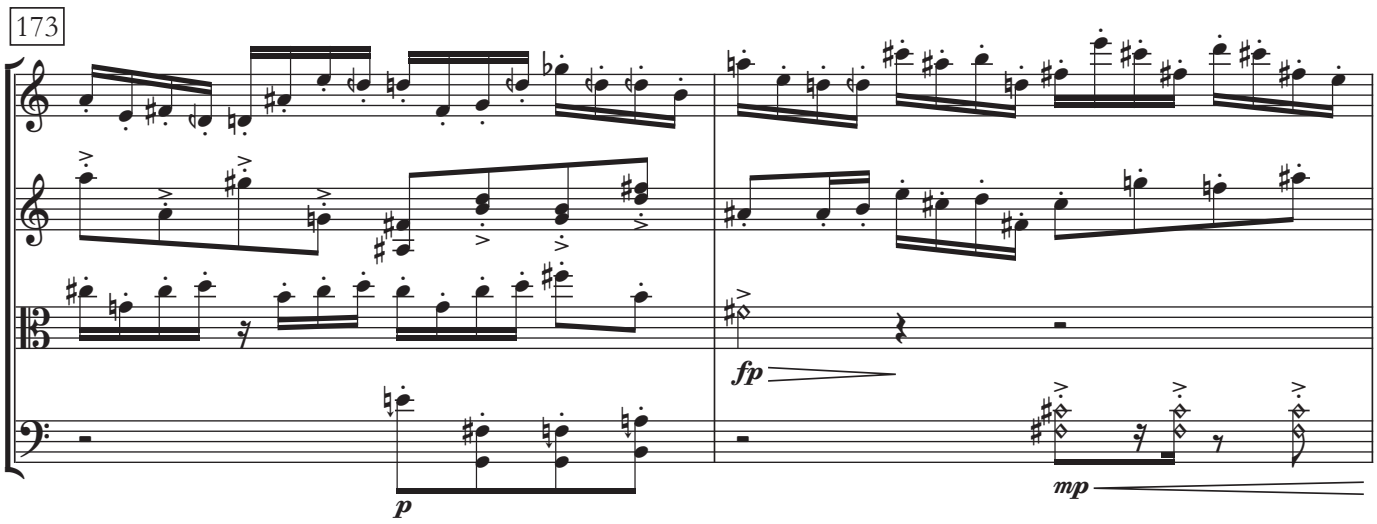

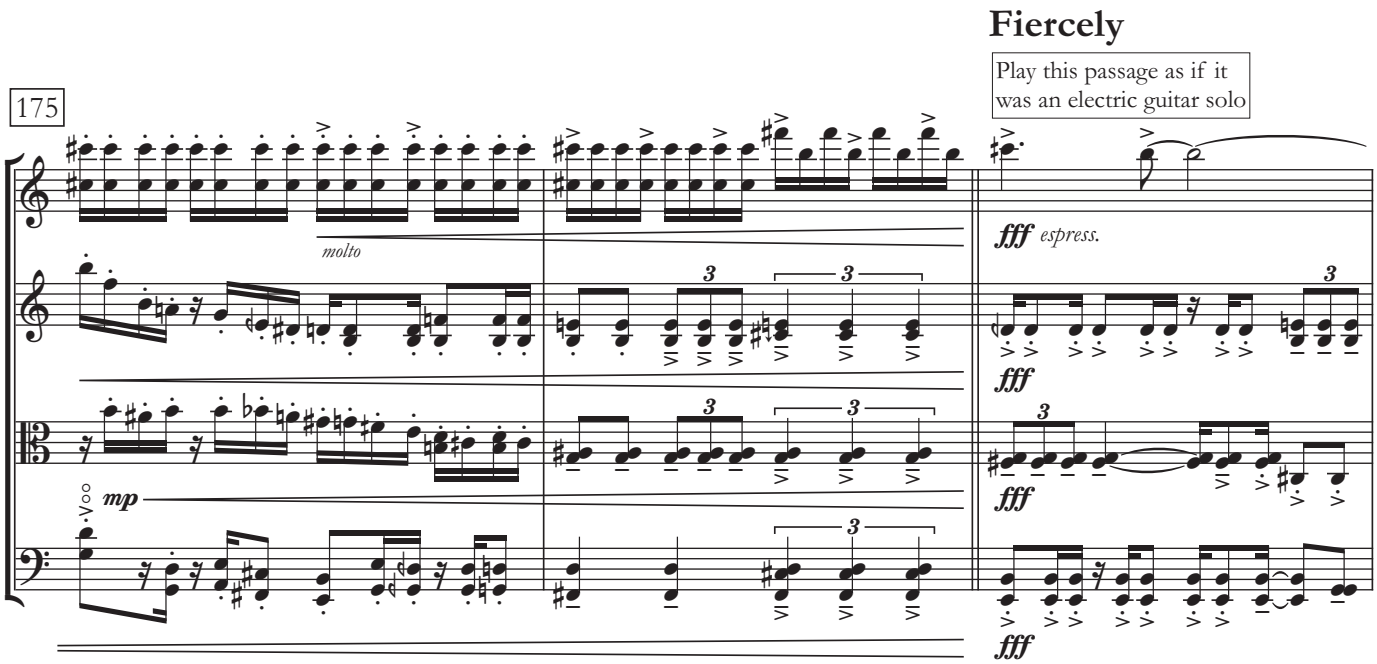

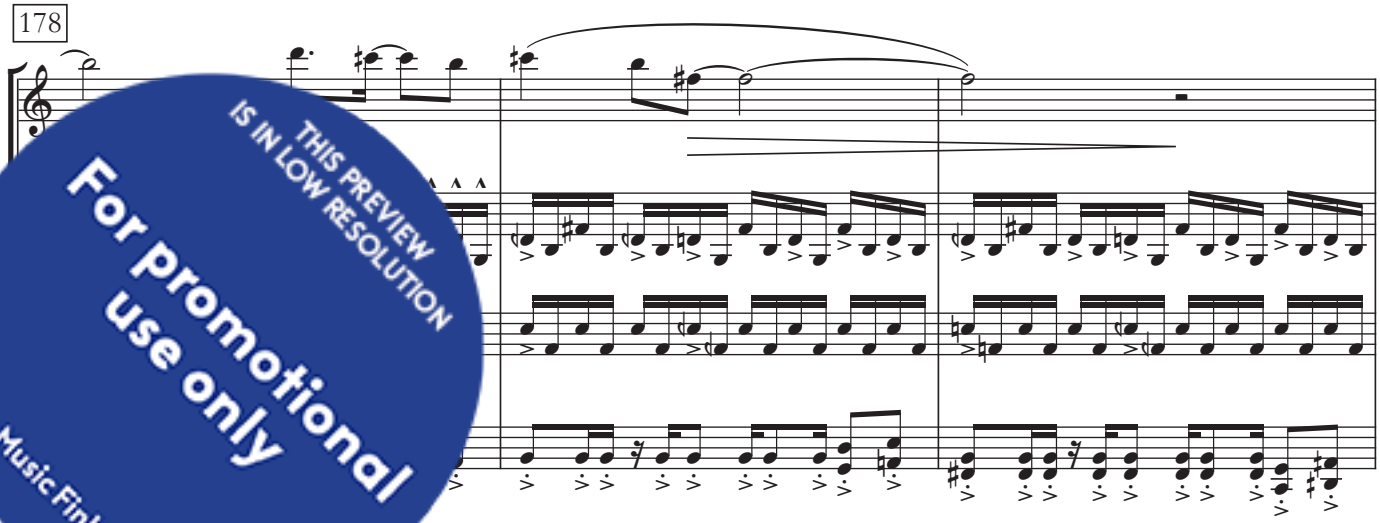

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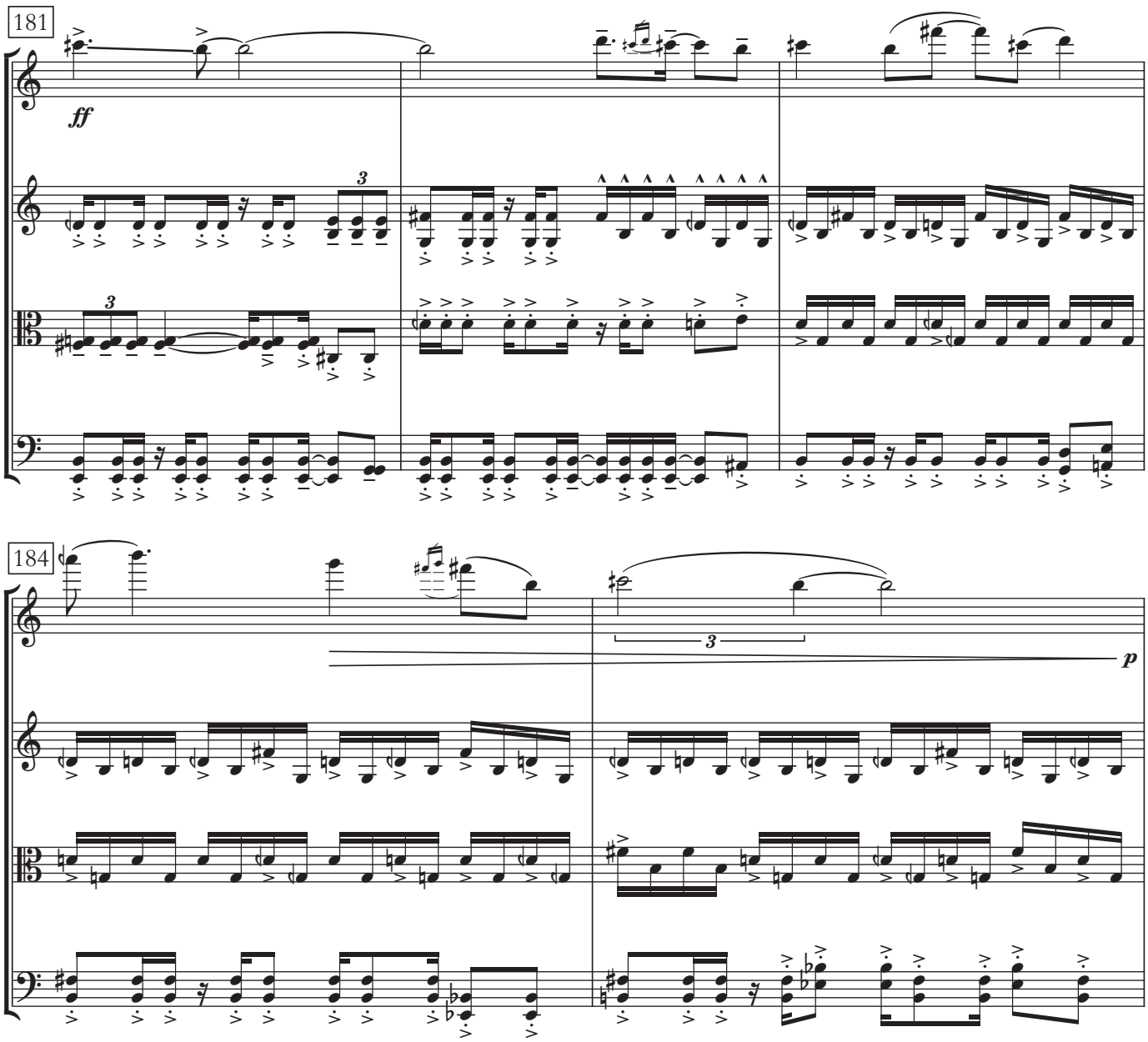

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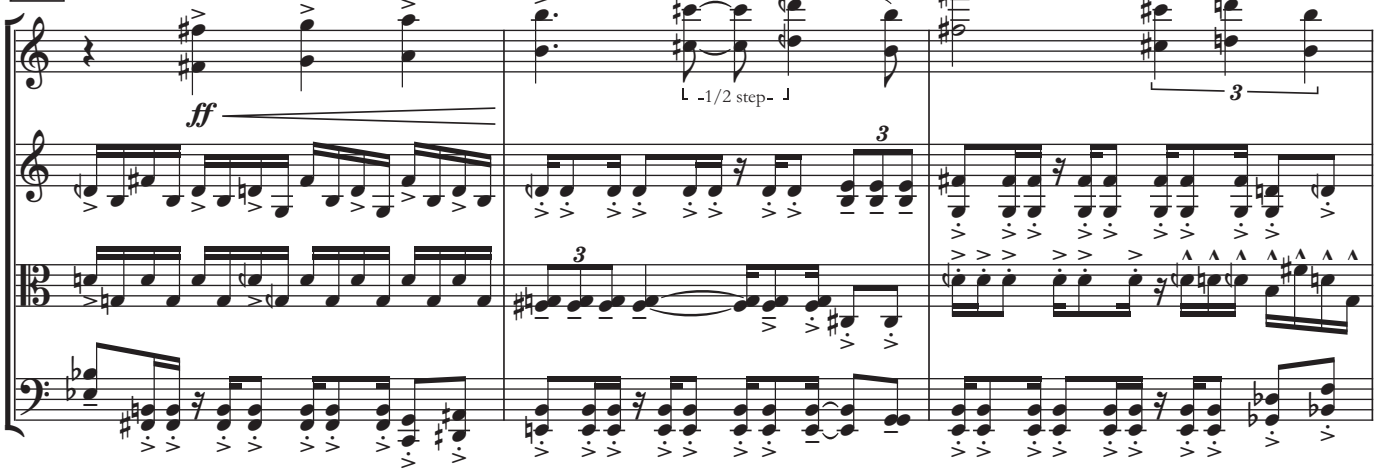

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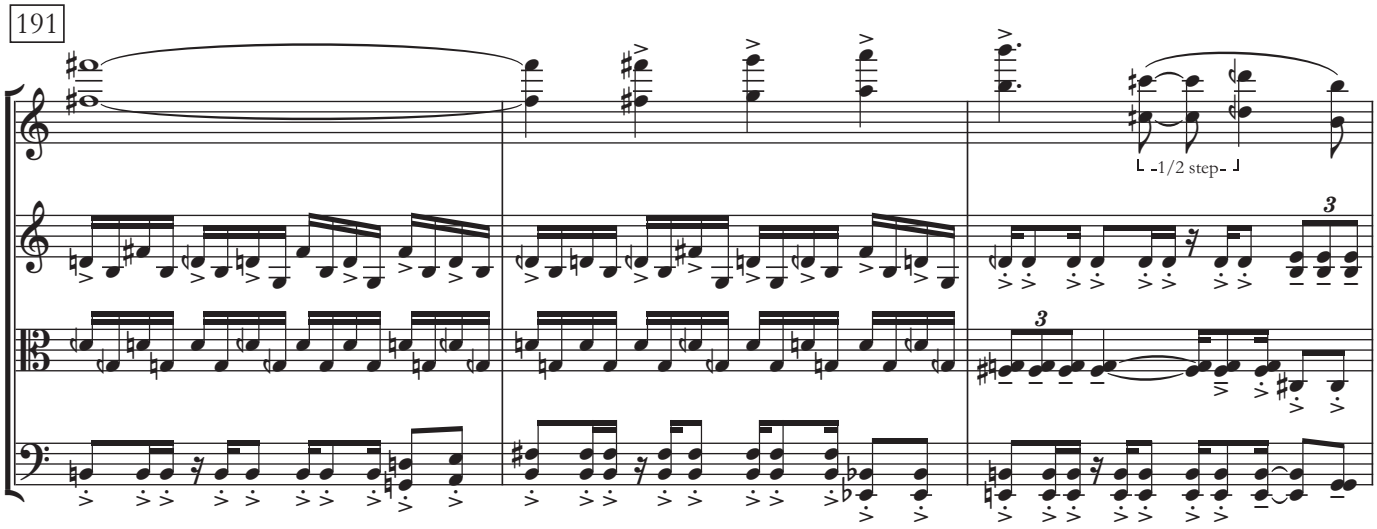

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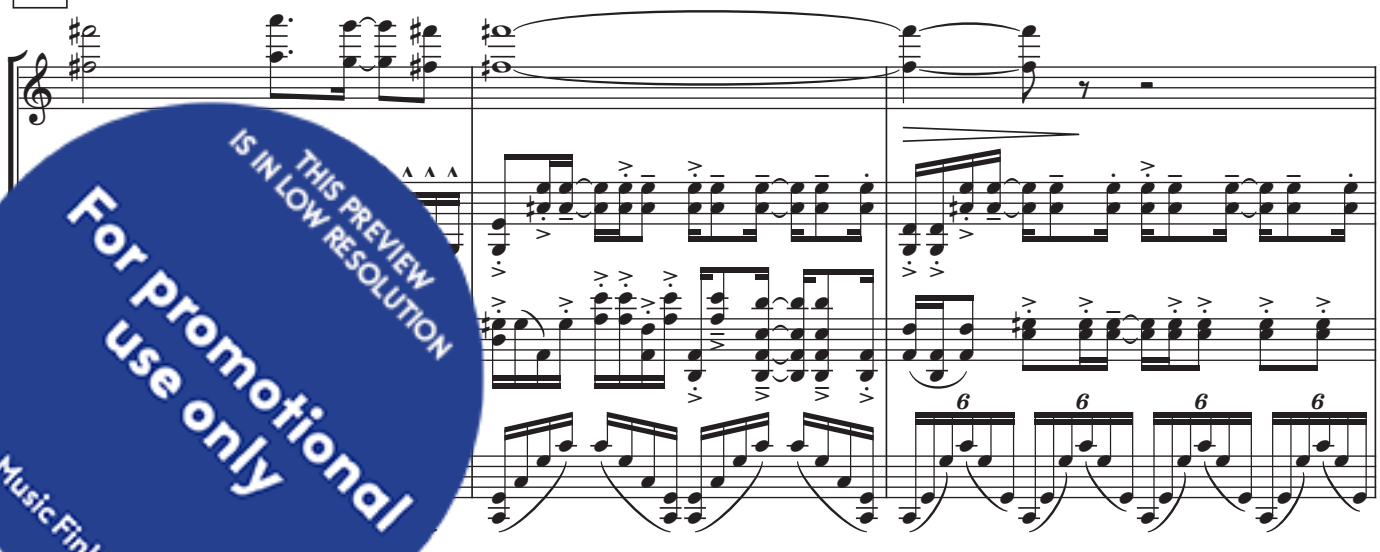

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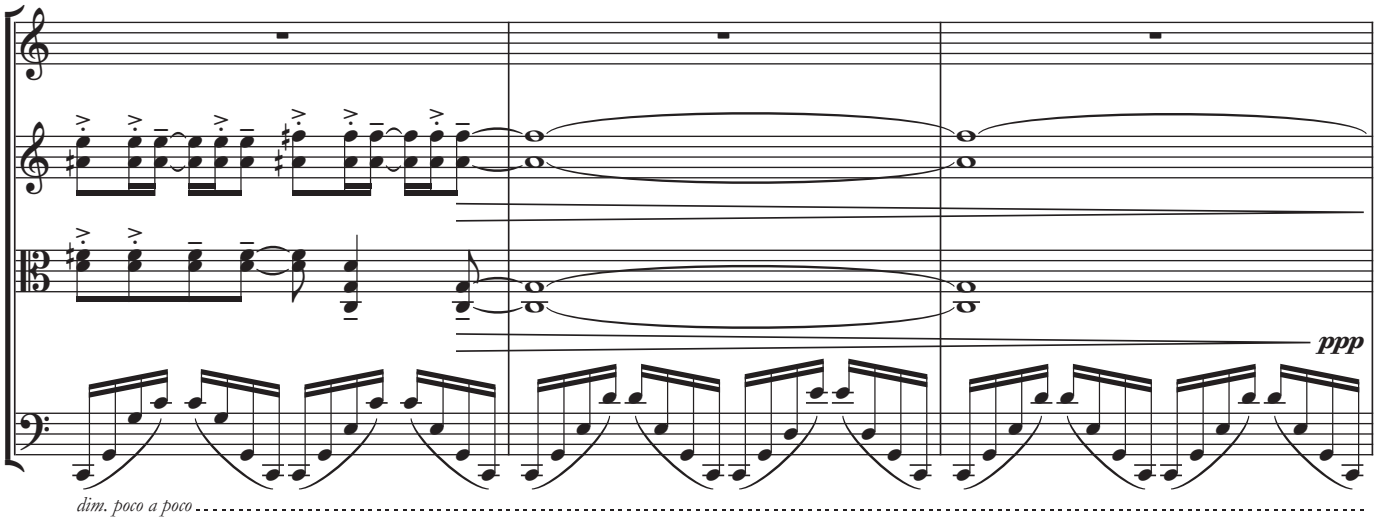

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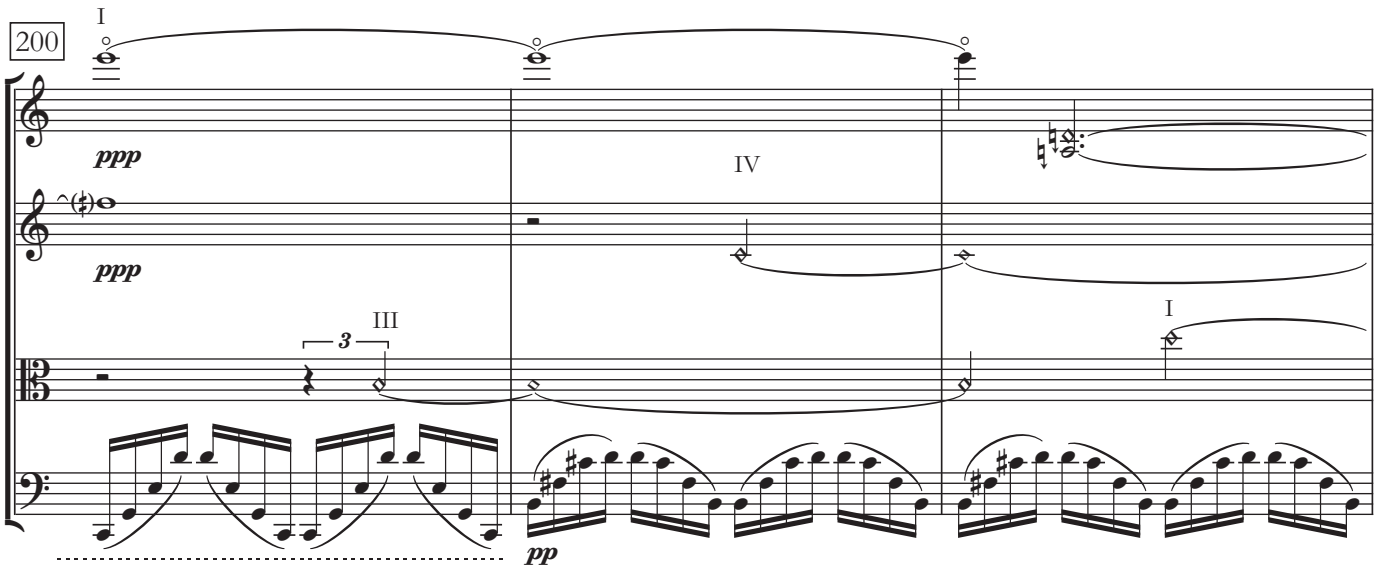

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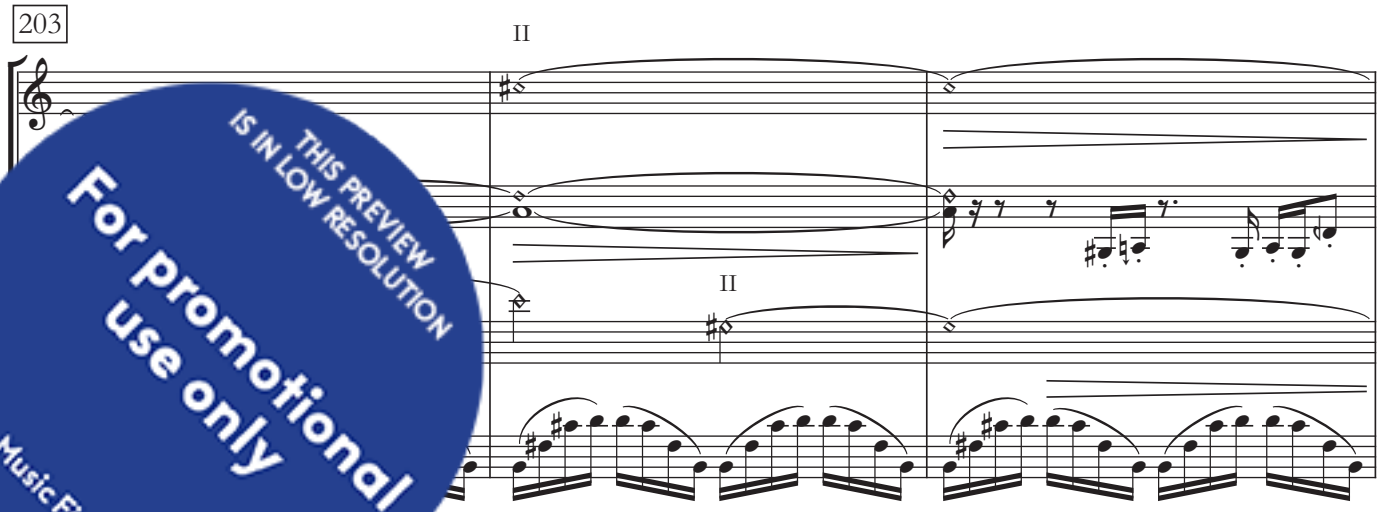

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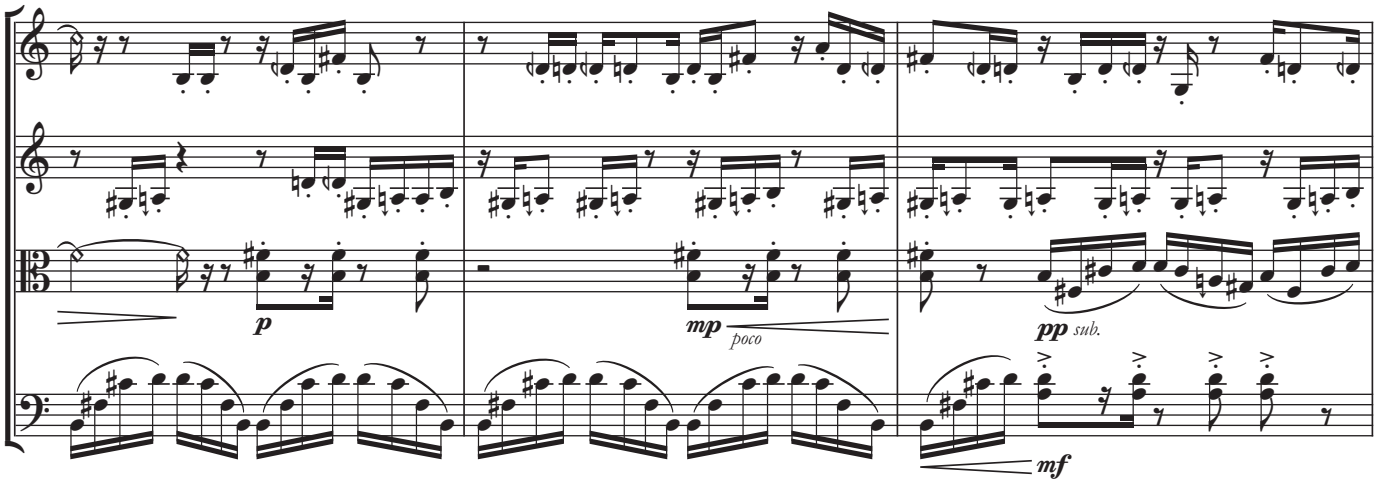

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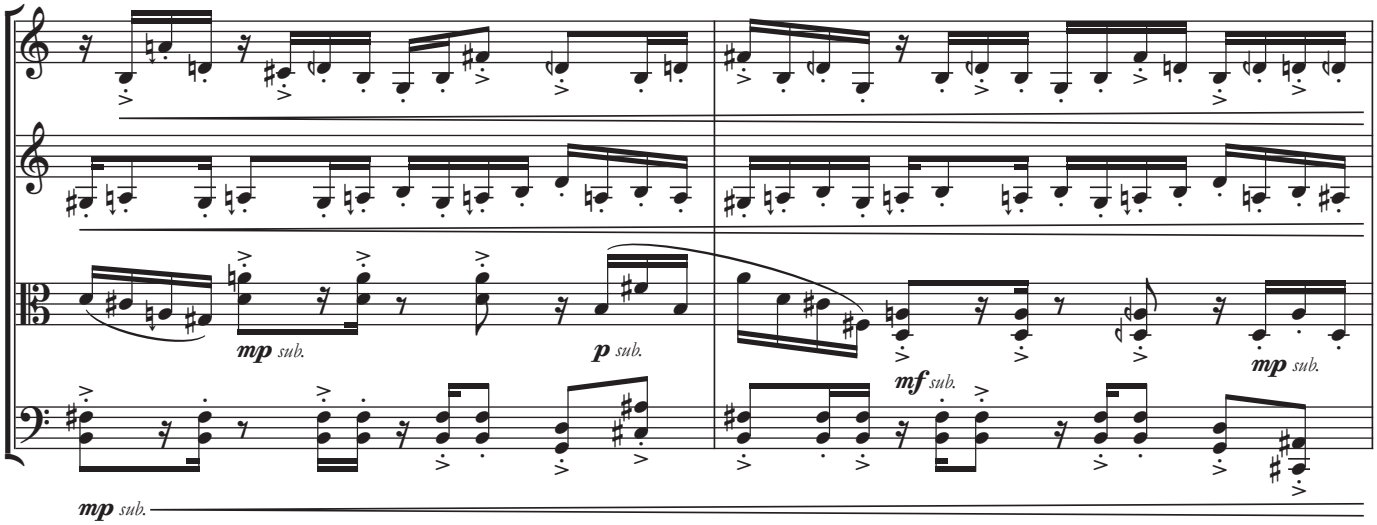

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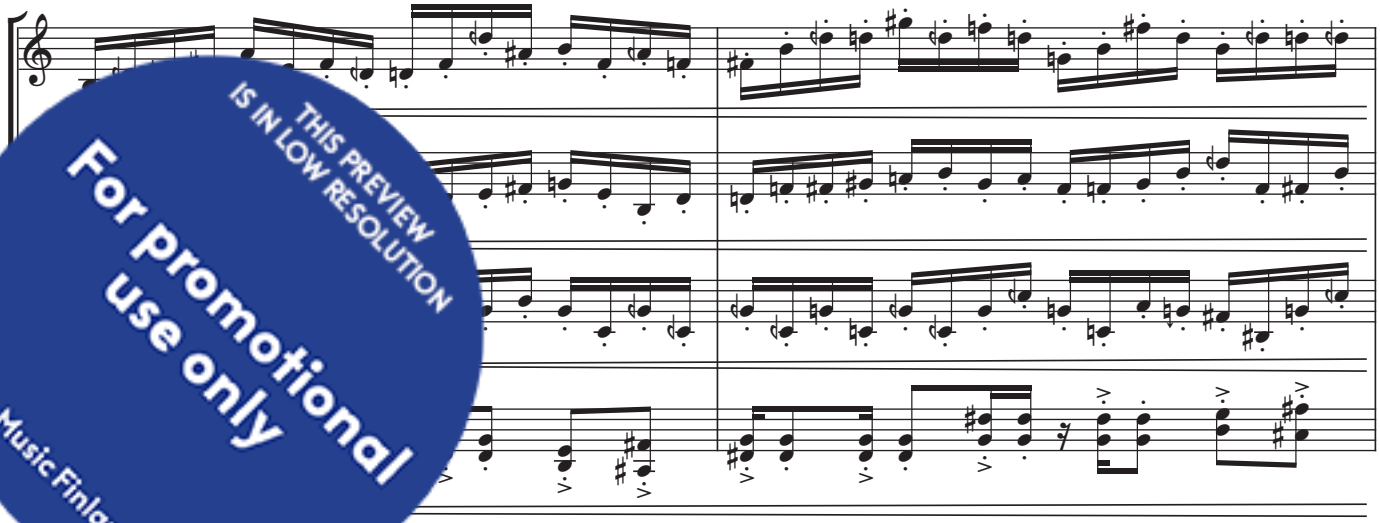

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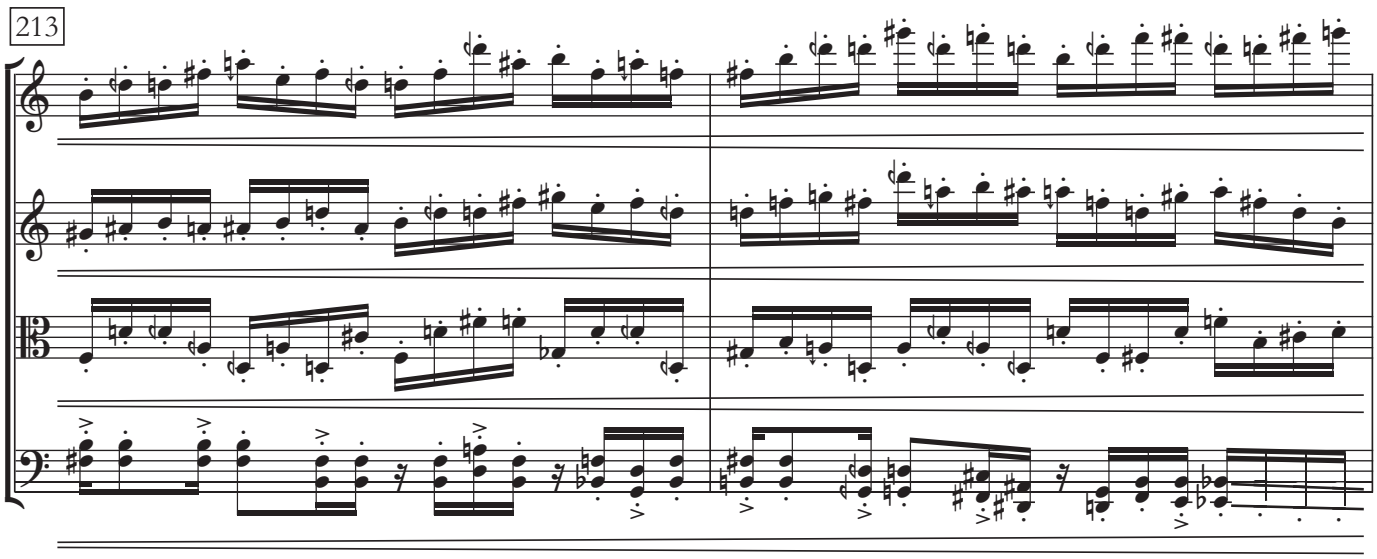

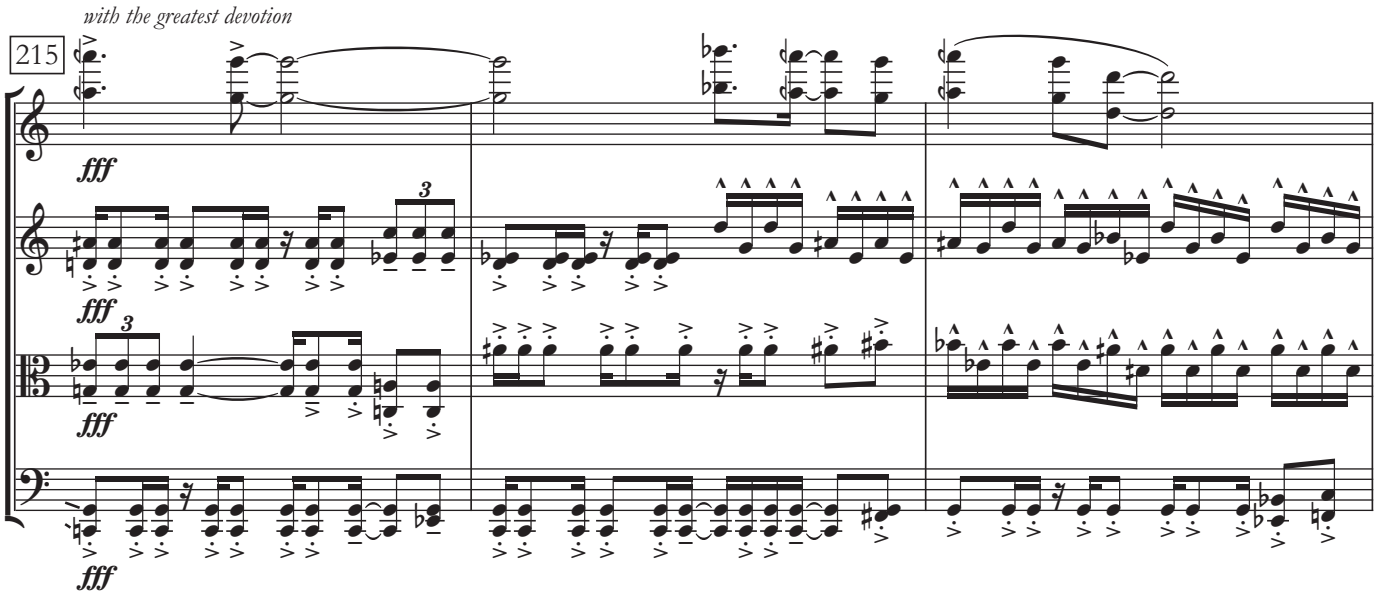

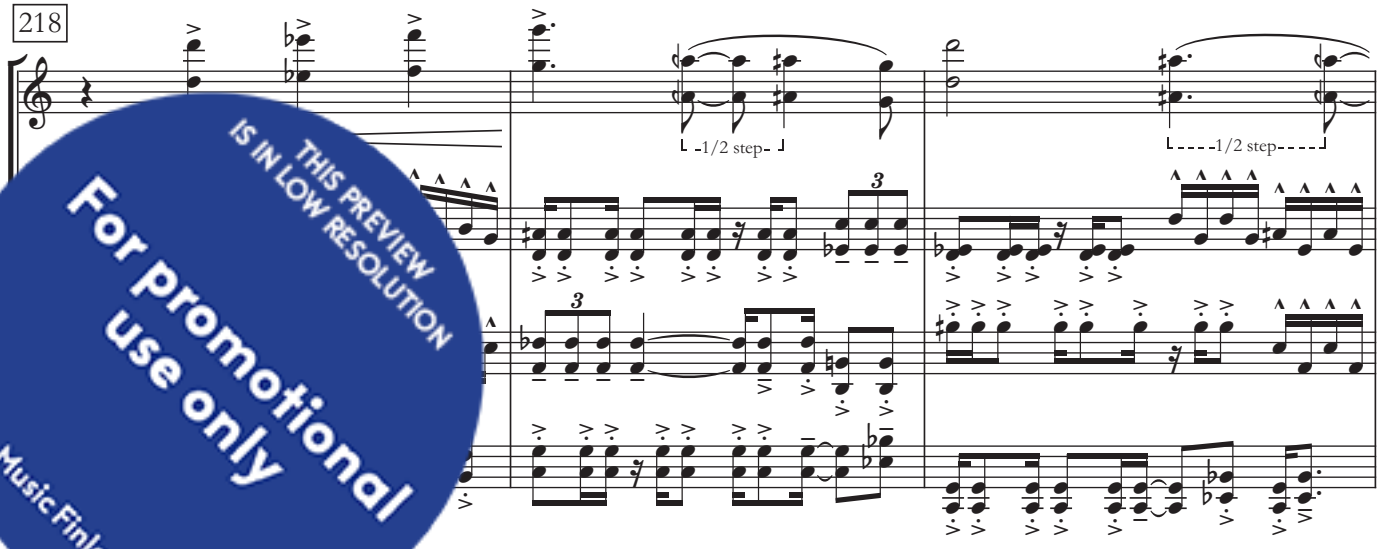

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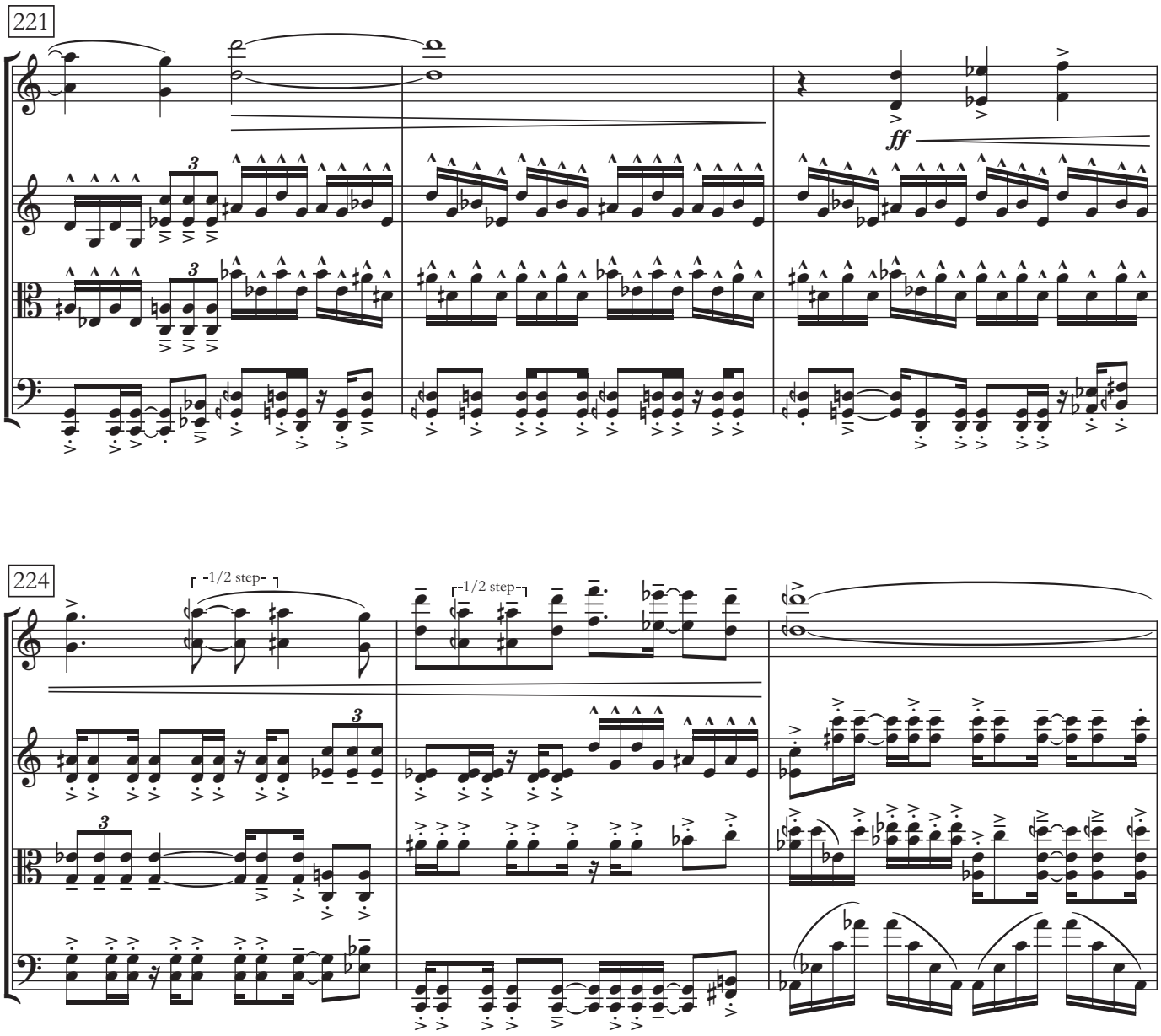

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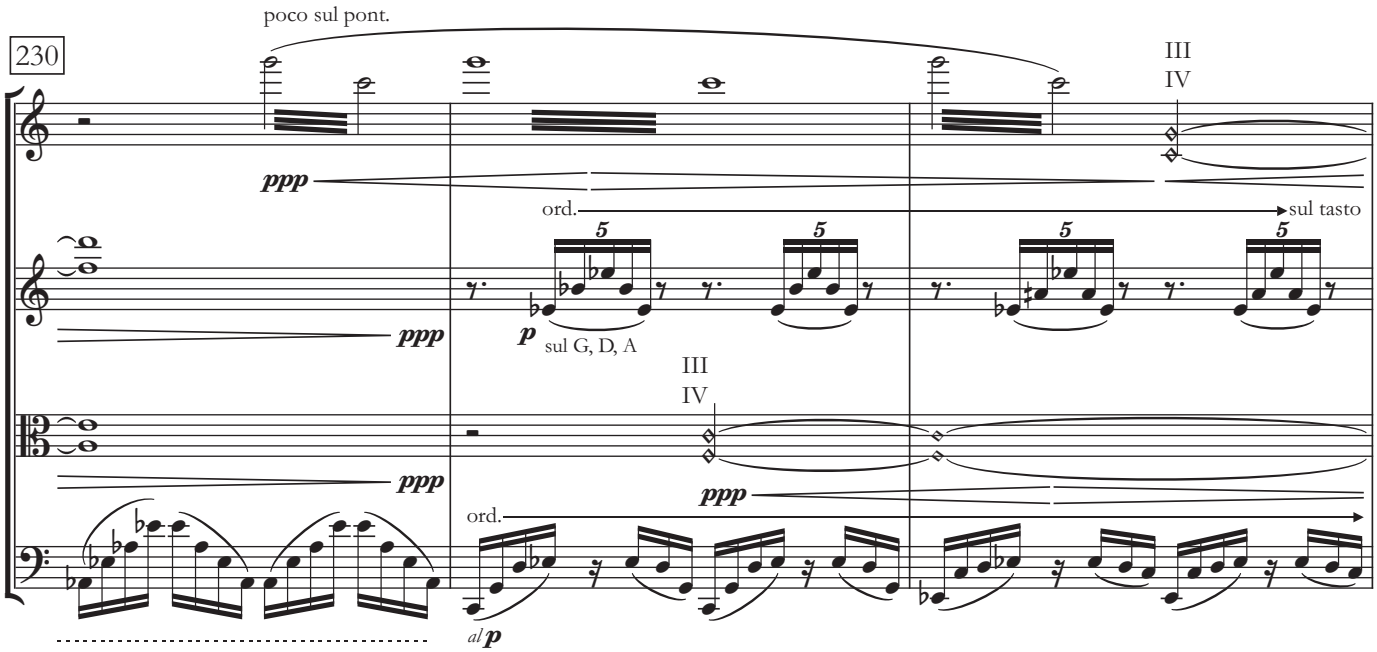

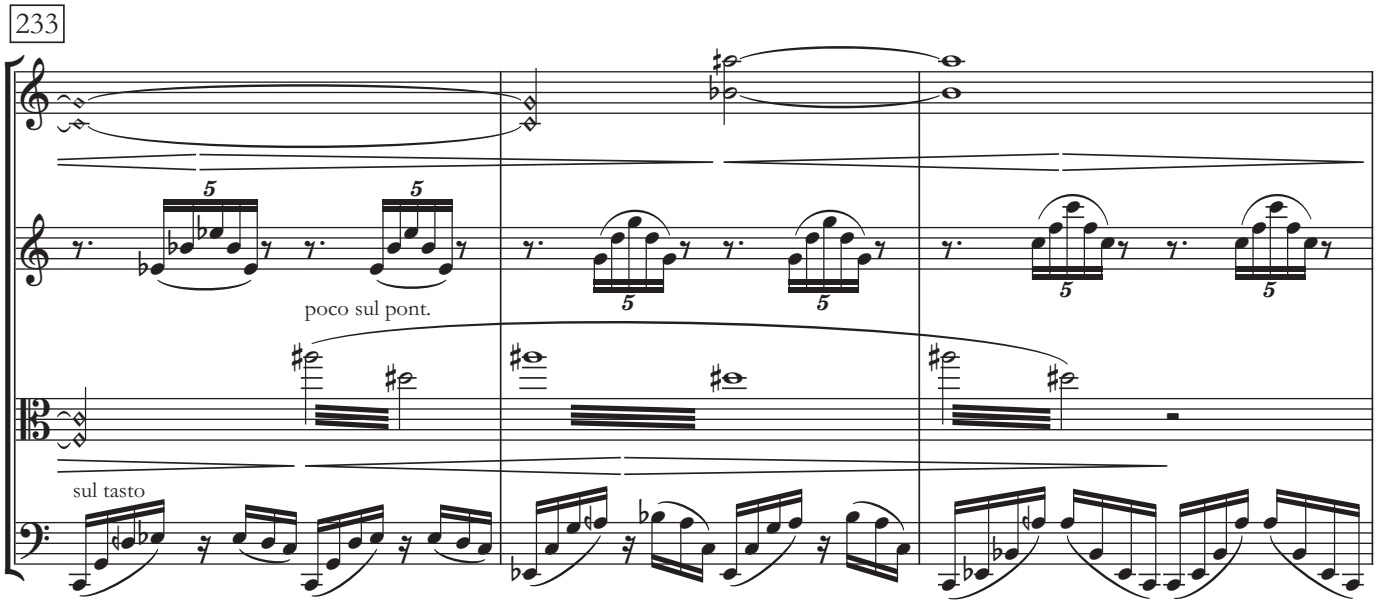

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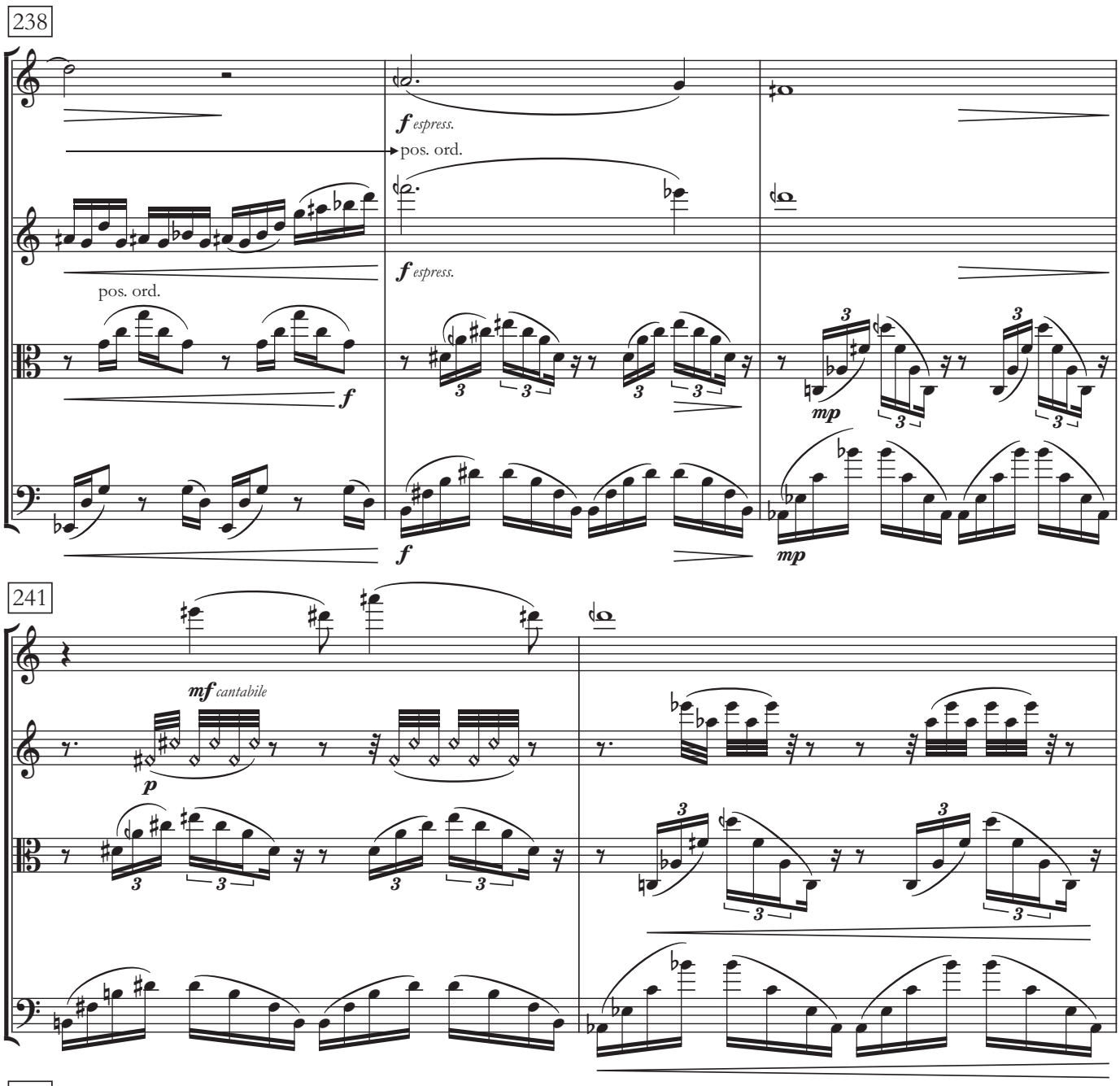

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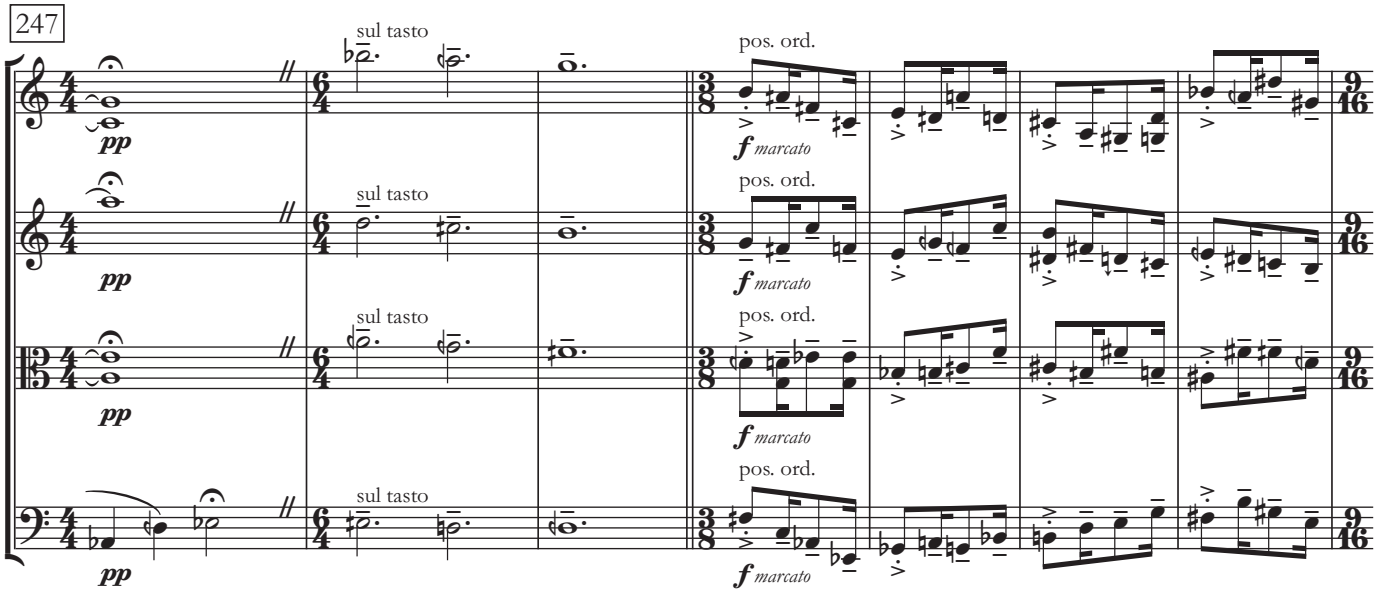

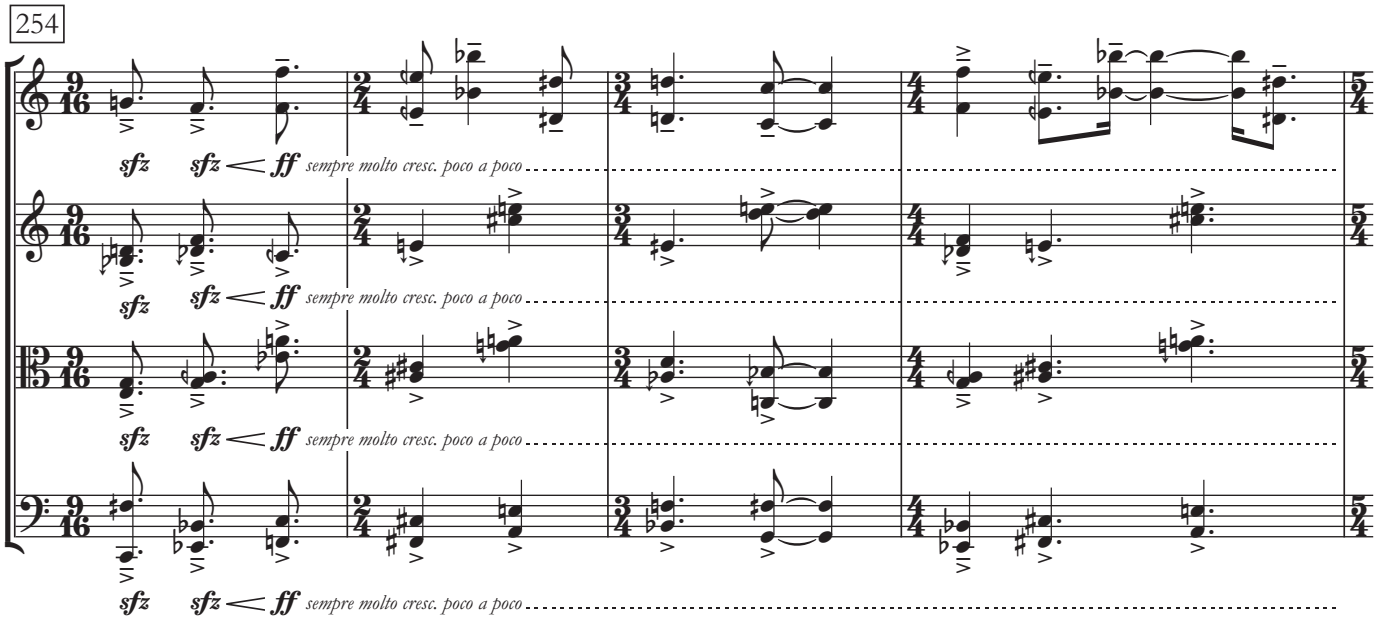

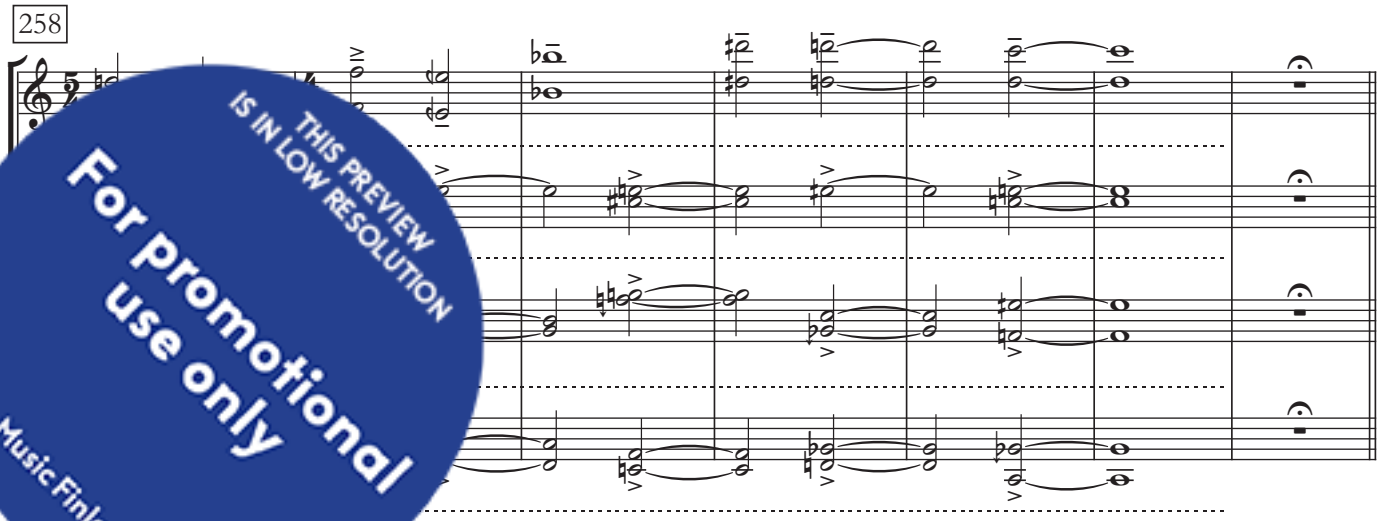

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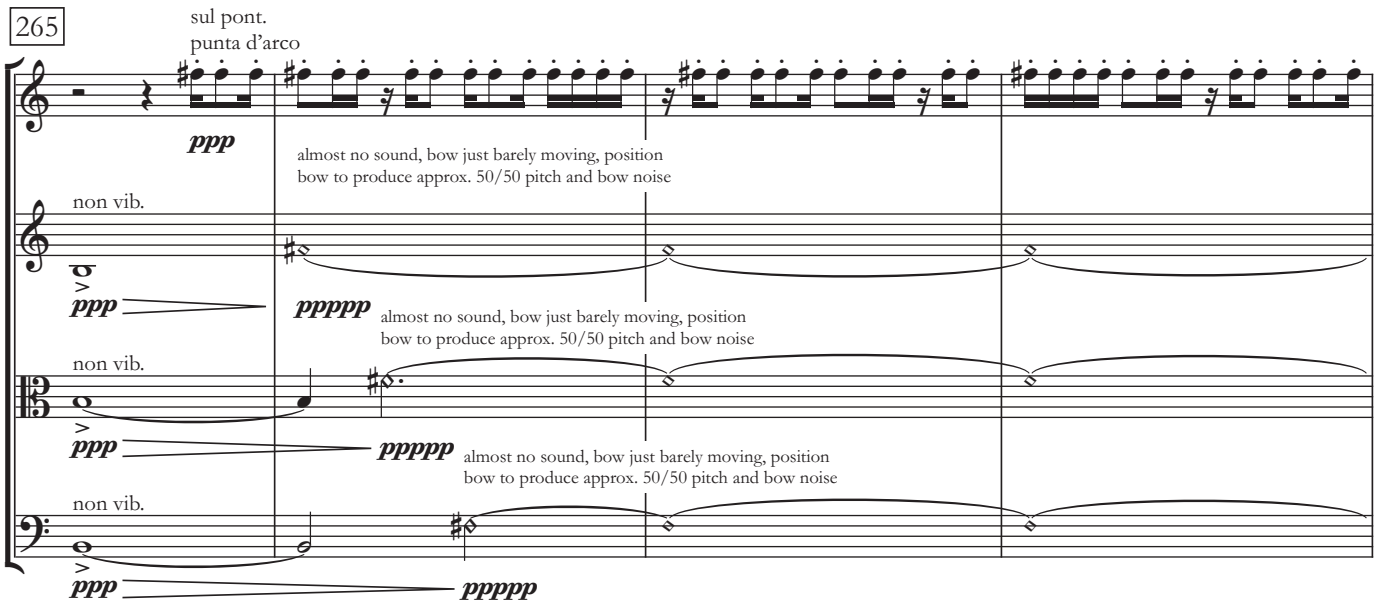

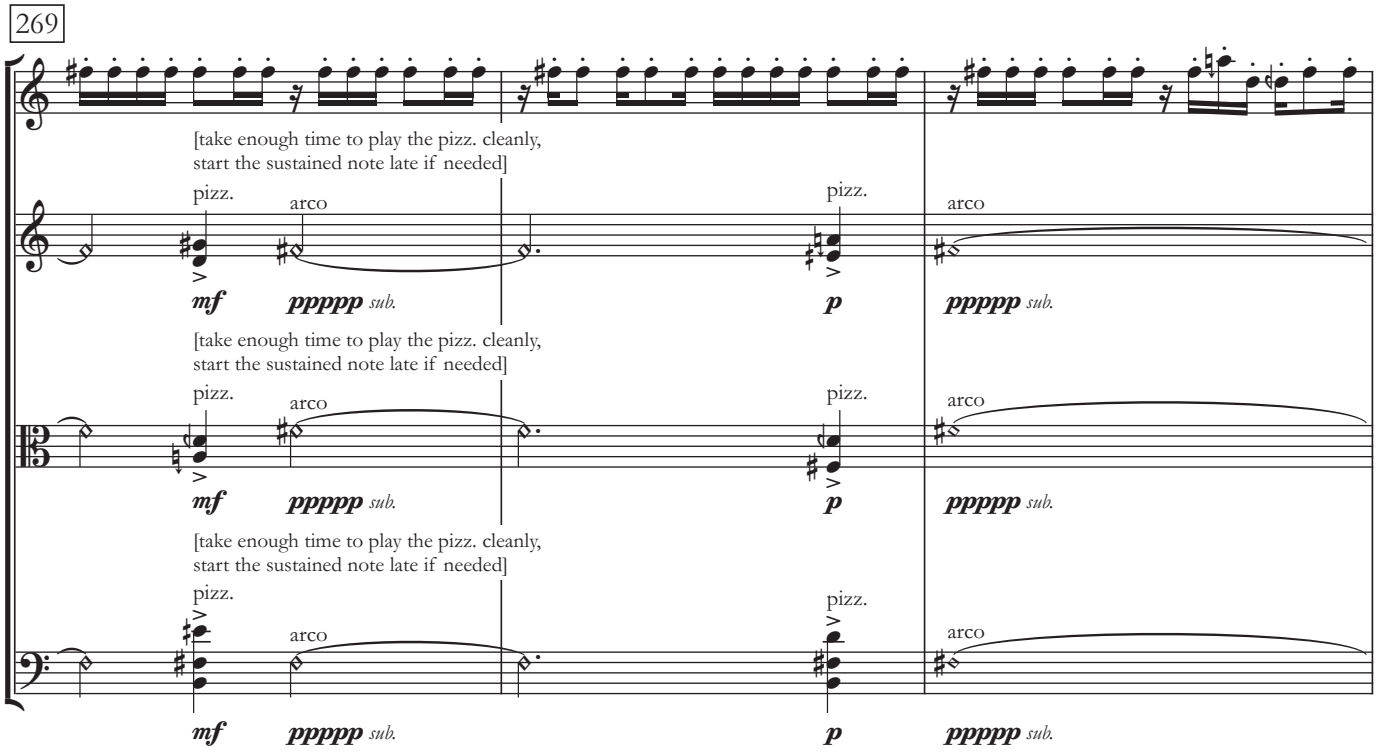

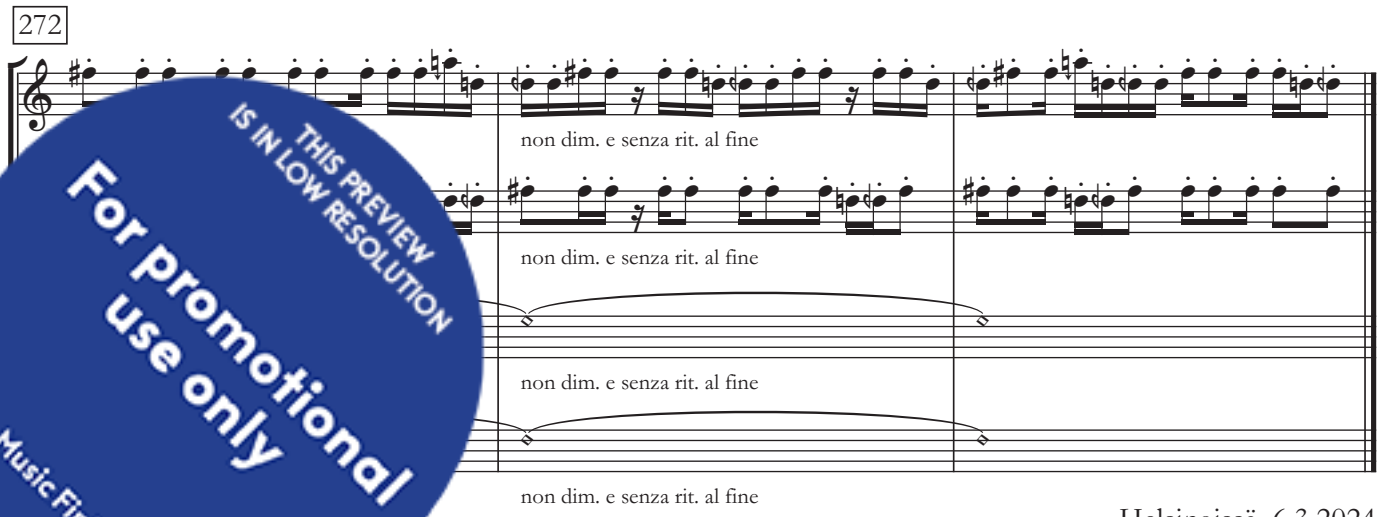

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Helsingissä, 6.3.2024