

Leevi Räsänen

M a a i l m a y m p ä r i l l ä n i k ä y y h ä  
n o p e a m m a l l a v a i h t e e l l a ,  
j a m i n ä

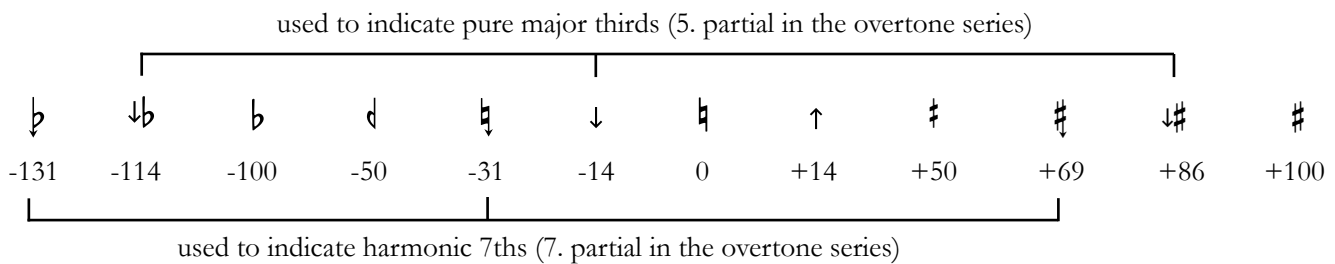
for clarinet (A), soprano saxophone (B♭) and cello

dur. ca. 7'

2  
0  
2  
2

# 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#.

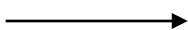
For all microtonal notes, finding suitable fingerings for woodwinds should be preferred over embouchure changes. For sustained tones outside of the regular 12 equal temperament tones, pitch accuracy is more important than for notes that are part of a run or a gesture. In the scales containing quarter-tones 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. Change the embouchure to modify the pitch. Where this technique is notated for clarinet and saxophone at the same time, the phase of the two shouldn't be synchronized.



Shift 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 commissioned by and written for the AEKI Ensemble.



TRANSPOSING SCORE

written for AEKI Ensemble

maailma ympärilläni käy yhä  
nopeammalla vaihteella,  
ja minä

LEEVI RÄSÄNEN 2022

♩ 55  
ca. 1/♩

ord. (short fermata)

A Clarinet  
*ppp* eerie

B♭ Soprano Saxophone  
*ppp* eerie

Violoncello  
*pppp* so lightly it barely even sounds *sim.*

ca. 1/♩

bends narrow down to → senza vib.

5

A Cl.  
*p* pellucid *mf*

B♭ S. Sax.  
*p* pellucid *mf*

Vc.  
*p* *mf* prismatic

poco s.p.

9

vib. ord.

senza vib.

A Cl.

bends narrow down to → senza vib.

ord.

*p*

*p* as if coming from a deep heritage

I  
II  
pos. ord.

Vc.

*p*

14

bends narrow down to

A Cl.

*pp*

*p* poss. (non dim.)

*p*

Bb S. Sax.

*mf*

*pp*

bends narrow down to

*p*

Vc.

*ppp*

20

senza vib.

bends narrow down to → senza vib.

ord.

*p* stagnantly

*pp*

5. -14 (F)

senza vib.

ord.

*p* stagnantly

*pp*

11. (E)  
ord.

ord.  
3

senza vib.

*p*

*p* stagnantly

*pp*

9. +4 (D)

26 Poco più mosso (♩ = ca. 55)

A Cl. *p* *f* *p* *ppp* *ppp*

B♭ S. Sax. *p* *mf* *ppp* *ppp*

Vc. *p* *f* *ppp* *ppp*

-31 (~1/6th flat)

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

A Cl. *p* *mf* *mf* *mf*

B♭ S. Sax. *pp* *mf* *mf* *mf*

Vc. *pp* *mf* *mf* *mf*

(bow as you wish)

36 (+14 from cello, not in tune) 7. -31 (Eb) (+14 from cello, not in tune) -31

A Cl. *f* *mp* *mp*

B♭ S. Sax. *mp* *mp* *mp*

Vc. *ff* *mp* *mp*

11. (D)

dim. poss.

**Più mosso** (♩ ca. 51)

41

A. Cl. *molto* *f* gleamy 5. -14 11. 5. -14

Bb S. Sax. 3 *molto* *f* gleamy 7. -31 11. 3 (D) 7. -31 11. 9. +4

Vc. I II *molto* *f* \*) ord. → m.s.p. → ord.

*molto* *f* very intense

46

A. Cl. (F) 11. 5. -14 *fff* *poco meno*

Bb S. Sax. 11. 5 *fff* (E) 9. +4 11. 3 *poco meno* ord. 5:4

Vc. m.s.p. vib. ord. → molto vib. → vib. ord. → poco s.p. → pos. ord. *f* still loud but not as intense

51

A. Cl. bends narrow down to → senza vib. *pp* *mp*

Bb S. Sax. 5:4 *pp* *mp* senza vib.

Vc. *mf* *ppp* *pppp*

\*) While moving to m.s.p., gradually start touching the harmonic nodes to lure out more overtones and respectively, while moving to ord., gradually touch the nodes less. During m. 43-46 the resonant, strong open strings should still be the most prominent audible element of the cello part.



**a tempo** (♩ = ca. 62)

56 **47 rit.** ----- **senza vib.**

A Cl. *ppp tangibly*

Bb S. Sax. *vib. ord. lot of air* → *ord.* *mp* < *f* > *pp* *lamenting* *ppp tangibly* *senza vib.*

Vc. *ppp tangibly*

(♩ 47)

59 *with relieve lot of air* *vib. ord. ord.* 7. -31 (Bb) *attaca*

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

Bb S. Sax. *with relieve lot of air* *vib. ord. ord.* 11. (A) *pp* < *ff* *pp cresc. poco a poco*

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

let bounce on string quasi ricochet

64 *f molto* *f molto* *f molto* *fff* < *fff* (-14 from sax.)

A Cl. *f molto* *f molto* *f molto* *fff* < *fff*

Bb S. Sax. *f molto* *f molto* *f molto* *fff* (+14 from clar.)

Vc. *f molto* *f molto* *f molto* *fff*

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

A Cl. *p* *ff* *ppp* *lot of air* *5* *ord.* *meno*

Bb S. Sax. *pp* *ff* *ppp* *lot of air* *5* *ord.* *meno*

Vc. *pp sub.* *ff* *ppp* *let bounce on string quasi ricochet*

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

A Cl. *ff* *mp* *p match sax.* *p* *ff* *pp sub.*

Bb S. Sax. *ff* *p poss.* *pellucid* *pp* *ff* *pp sub.*

Vc. *11. (E)* *III* *senza vib.* *p match sax.* *I* *II* *II* *III* *p* *ff* *pp sub.* *pellucid*

79 *poco dim.* *7. -31 (A)*

A Cl. *poco dim.* *f* *pp sub.* *ff*

Bb S. Sax. *dim. poss.* *mp* *f* *pp sub.* *ff*

Vc. *poco dim.* *pp* *ff*

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