

Leevi Räsänen

Don't tell mama.

for chamber orchestra

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I N S T R U M E N T A T I O N

Percussion* (3 players)

Timpani**


Celesta

Harp

Strings (min. 54331)

*1: Suspended cymbal, hi-hat, large triangle (preferably bronze), glockenspiel, sandpaper blocks

2: Clash cymbals, hi-hat, large triangle (preferably bronze), small bell with indefinite pitch (suspended or table bell, for example), tam-tam, crotales (set of 2 octaves), vibraphone, snare drum

3: Zills, china cymbal, large triangle (preferably bronze), 4 thai gongs , tam-tam, glockenspiel, 2 floor toms (of different size/pitch), bass drum (wire brushes are needed)

**Wire brushes for the timpanist are needed

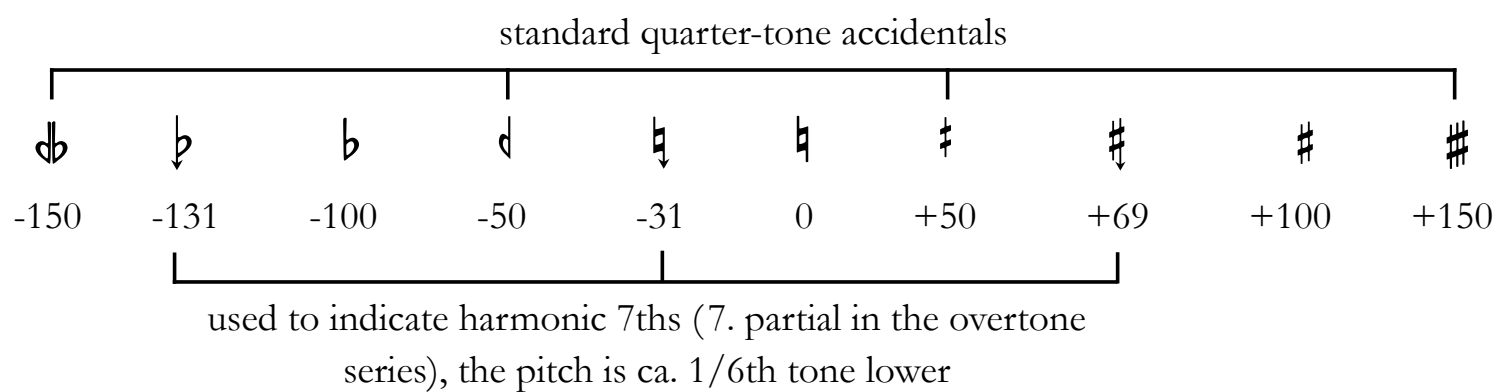
Don't tell mama was commissioned by Musiikkitalon Urut Soimaan ry, to be premiered by Avanti! chamber orchestra and conductor Aliisa Neige Barrière, in the 70th anniversary concert of composer Kaija Saariaho in the Helsinki Music Centre on October 15, 2022. The commission was kindly funded by Teosto.

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PERFORMANCE INSTRUCTIONS

The following microtonal notation is used (deviations marked in cents)

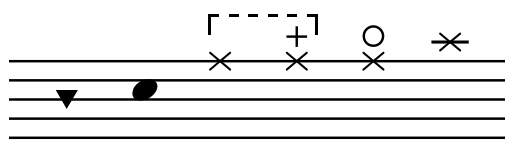


Where steps of -31 cents are used, the fundamental pitch for the interval of harmonic seventh is usually in the bass. (exceptions include bar 4, where the fundam (B-flat) isn't present and bars 7-8, where the fundam (F) is in the I Vlns., above the II Vlns.)

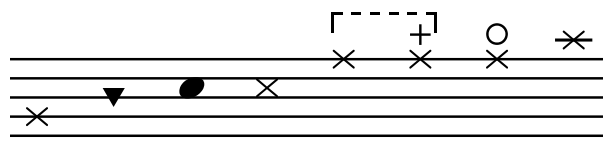
All other necessary instructions are marked in the score and parts.

PERCUSSION LEGEND

Percussion 1:



Percussion 2:



Percussion 3:



From left to right:

- large triangle
- sandpaper blocks
- hi-hat, closed (plain x or with +)
- hi-hat, open (with the small o)
- suspended cymbal

- small bell
- large triangle
- snare drum, ord.
- snare drum, side stick/rim click
- hi-hat, closed (plain x or with +)
- hi-hat, open (with the small o)
- clash cymbals

- bass drum
- larger/lower floor tom
- smaller/higher floor tom
- zills
- large triangle
- china cymbal

säveltäjältä

Minulle juhliin kuuluu oleellisesti tanssi, olipa tapahtumapaikkana kerrostalokaksion ahdas keittiö, festivaalikeikka tai tanssilattia värivaloineen. Suosikkitanssimusiikkiani ovat ikoniset naisartistit. Klubeilla ei juuri soi Kaija Saariaho, mutta kosteilla tanssilatioilla juhlijoiden lanteita keinuttavat usein toisten tyyllilajien persoonassaan, tyyliään ja taiteessaan ikoniset naiset, kuten Madonna, Shakira, Britney Spears tai Lady Gaga.

Don't tell mama on toinen osa bileteosten sarjassa, jossa jousiorkesterin hipoissa vierailee muita instrumentteja. Avantin kesäkuussa 2022 kantaesittämässä ETKOT-teoksessa vierailivat huilu ja fagotti, ja tässä teoksessa juhluvieraina on lyömäsoittimia, harppu ja celesta – ja tietenkin Kaija. Tanssijalkaa vipatuttava Don't tell mama on syntynyt leikkaamalla paloiksi ja liimaamalla kollaaseiksi materiaalina olleita pop-ikonien biisejä.

Kenties muualtakin tuttu nimi Don't tell mama juontaa juurensa Cabaret-musikaaliin. Sen alkupuolella päähenkilö, kabaree-esiintyjä Sally Bowles esiintyy laulaen hedonismien tyyssijassa, nuhjuisella Kit Kat Clubilla. Kaija Saariahon 70-vuotisjuhlaan kirjoitettu Don't tell mama on kunnianosoitus ikonisille naisille ja kielletyistä huveista nautiskelulle.

composer's note

For me, there isn't a party without dancing, and my favourite music to dance to is by iconic female artists. Kaija Saariaho isn't often featured on the dance floors of clubs, but instead, iconic women from other genres, such as Madonna, Kylie Minogue, Britney Spears or Lady Gaga, will make the hips of party goers go wild.

Don't tell mama is the second part in a series of party works, where certain instruments visit the string orchestra's festivities. In the first part, ETKOT, which was premiered by Avanti! in June 2022, the guests of honour were a flute and a bassoon. In Don't tell mama, the invited guests are percussions, harp and celesta – and of course, Kaija! Material for Don't tell mama was born by cutting up songs from pop icons and gluing them into collages.

The name Don't tell mama, perhaps familiar from elsewhere, dates back to the Cabaret-musical. In the musical, the protagonist Sally Bowles performs the song "Don't tell mama" at the shabby nest of hedonism, the Kit Kat Club. Written for Kaija Saariaho's 70th anniversary, Don't tell mama is a tribute to iconic women and forbidden enjoyment.

Commissioned by Musiikkitalon Urut Soimaan ry for Avanti!
in honour of Kaija Saariaho's 70th birthday

Don't tell mama.

Leevi Räsänen 2022

♩ 100

Percussion 1: Sus. Cym. fast swipe with triangle stick (*p*), S.P. Bl. (*mp*), H-Hat (*mf*), H-Hat (*p*), *mf*

Percussion 2: H-Hat (*p*), Snare (sidestick), *mf*

Percussion 3: 2 Floor Toms (*pp*), Ch. Cym. light touch w/ drum stick (*pp*), *p*

Timpani: slow circles w/ wire brush slight emphasis on the tenutos (*pp*), *sim.*

Celesta

Harp: strum string vertically with plectrum (*p*)

♩ 100

Violin I: *ppppp* almost no sound, bow just barely moving, producing unstable and intermittent hiss. non vib. molto sul pont. -131 c, harmonic 7th in relation to B-flat. ord. *pp*

Violin II: *ppppp* almost no sound, bow just barely moving, producing unstable and intermittent hiss. non vib. molto sul pont. overpressed, no pitch "creek", on dampened D-string. *) "*p*"

Viola: *ppppp* almost no sound, such bow position, which produces approx. 50/50 pitch and bow noise. II sul tasto. overpressed, no pitch "creek", on dampened G-string. *) "*p*"

Violoncello: bow the tailpiece slightly below the tuning pins, producing a stable quiet hum without discernible pitch. *) "*mp*". ord. *n*, *ppp*

Double Bass: bow the tailpiece, producing a stable quiet hum without discernible pitch. *) "*mp*". ord. *n*, *ppp*

*) Dynamic marking in quotes indicate the intensity of the action, rather than the volume it produces.

6

Perc. 1 *p*³ *f* *p* *f*³ *mf*

Perc. 2 *mf*³ *p*

Perc. 3 *B. Dr.* *p* *n* *mf* *ord.* *p* *p* *Tri.* *p*

Timp. *ord.* *pp*³ *p*

Cel.

Hp.

Vln. I *ppp* *p* *ppp* *p* *ord.* *ppp* *pp* *ppp*

Vln. II *ppp* *n* *ff* *p* *ord.* *pp* *mp* *pp* *p*

Vla. *ppp* *p* *ppp* *p* *ord.* *pp* *mp* *pp* *p*

Vlc. *n* *pppp* *pp* *pppp*

D. B. *n* *pppp* *pp* *pppp*

non vib. pos. ord.

barely audible overpressure "creaks", tiny bow movement

div. non vib. pos. ord.

**) -131 c, harmonic 7th in relation to F*

unis.

-131 c, harmonic 7th in relation to B-flat

overpressure "creak"

ord.

overpressure "creak"

S.P. Bl.

H-Hat

rapid swipes w/ wire brush

vo

11

S.P. Bl.

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

The score consists of ten staves. Percussion parts (Perc. 1, 2, 3, Timp.) use various rhythmic patterns including triplets and sixteenth notes. Perc. 1 includes dynamics *pp*, *mf*, *mp*, and *p*. Perc. 2 includes *f* and *mp*. Perc. 3 includes *mf* and *mp*. Timp. includes *mp* and *poco*. The string parts (Cel., Hp., Vln. I, Vln. II, Vla., Vlc., D. B.) feature melodic lines with dynamics ranging from *ppp* to *ff*. Vln. I and Vln. II include the instruction "con vib.". Vlc. and D. B. include "pizz." and "con vib. arco". The Hp. part includes a dynamic change from *pp* to *ff*. The score is divided into measures by vertical bar lines, with a 3/4 time signature indicated in the first measure of each staff.

16

A

2+2+3

H-Hat

Perc. 1

mf

mp

f > p

Perc. 2

mp

3

6

6

6

Ch. Cym.

Toms

f

p

p

Timp.

Cel.

ff

Hp.

mf

A

2+2+3

Vln. I

pppp

come prima, slightly more audible and sounding

f

ord.

pp

pp

Vln. II

pppp

come prima, slightly more audible and sounding

f

ord.

pp

pp

Vla.

Il sul tasto

pppp

come prima, slightly more audible and sounding

f

ord.

pp

pp

Vlc.

ppp

f

pp

D. B.

ppp

f

mf

pizz.

21

Perc. 1
MIDI: $f > p$ $f < sfz$ $mp < f$ mp

Perc. 2
MIDI: mf f p mp p $f <$

Perc. 3
MIDI: pp p ppp

Timp.
MIDI: p p

Cel.

Hp.

Vln. I
MIDI: ff mp pp ppp $pp > n$

Vln. II
MIDI: ff mp pp "p"
Annotations: circular bowing poco sul tasto

Vla.
MIDI: ff mp pp "p"
Annotations: circular bowing poco sul tasto

Vlc.
MIDI: ff ppp p ppp pp
Annotations: slight overpressure, scratchy off-string stacc.

D. B.
MIDI: ppp p ppp
Annotations: arco

26

Perc. 1 *f* \rightarrow *mp* *mf* 6 3 3 2+3 3 B

Perc. 2 *sfz* *f* Tri. H-Hat *mf* 3 3 3

Perc. 3 *f* \rightarrow *mp* *f* *poco*

Timp. *f* *ff* *mf* *sf* *ff* *f*

Cel. *ff*

Hp. *ff*

Vln. I *ff* *fff* *fff* *ppp sub.* *quasi gliss. come "Toxic" (Britney Spears)*

Vln. II *ff* *fff* *fff* *ppp sub.* *quasi gliss. come "Toxic" (Britney Spears)*

Vla. *ff* *fff* *fff* *ppp sub.* *quasi gliss. come "Toxic" (Britney Spears)*

Vlc. *ff* *fff* *fff* *ppp sub.* *quasi gliss. come "Toxic" (Britney Spears)*

D. B. *ff* *fff* *fff* *ppp sub.* *quasi gliss. come "Toxic" (Britney Spears)*

div. unis. 2+3 B

31

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

Sus. Cym.

H-Hat

mp < > *3 3*

p

ff

mf

ff

pp

p

ff

mf

ff

ff

f < > *ppp*

f

ppp

ff

p

sfz

pp

ff

p

sfz

pp

ff

p

pp

ff

p

pp

ff

p

non vib.

div. non vib. arco

univ.

div. a 3 arco

univ.

pizz.

pizz.

36

C

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vcl. div. unis.

D. B.

The score is for measures 36-41. Percussion parts (Perc. 1, 2, 3, Timp.) feature complex rhythmic patterns with triplets and various dynamics (ff, mp, f, p, ppp, sfz). The Celesta (Cel.) has a melodic line starting in measure 40 with a mezzo-forte (mf) dynamic. The Harp (Hp.) is mostly silent, with a final chord in measure 41. The Violin (Vln.) and Viola (Vla.) parts have long, sustained notes with dynamics ranging from piano (p) to fortissimo (ff). The Violoncello (Vcl.) and Double Bass (D. B.) parts also feature sustained notes, with the Vcl. marked 'div.' (divisi) and 'unis.' (unison) at different points. A 'non vib.' (non vibrato) instruction is present for the Violins. A rehearsal mark 'C' is located at the beginning of measure 36 and above measure 40.

rit.....♩ 80

43

Perc. 1
mf 6 *mp* *ff*

Perc. 2
 Snare (ord.) *p* *ff* *p*

Perc. 3
sfz *mp* *ff* T. Gongs l.v. sempre

Timp.
mp *p* *f*

Cel.
 repeat the figure very fast *fff*

Hp.
ffff (don't re-strike) Db

rit.....♩ 80

Vln. I
 div. *mp* *f* div. a 4

Vln. II
 div. *mp* *f* div. a 4

Vla.
 non div. *mp* *f*

Vlc.
mp *f*

D. B.
mp *f*

**) -131 c, harmonic 7th in relation to F*

-31 c, harmonic 7th in relation to D-flat

47

Perc. 1

Perc. 2

Perc. 3

Timp.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

Sus. Cym.

D

mp *fff*

f *p* *ff*

ff

mf *ff*

To Vib.

fff

fff

fff

fff

fff

fff

50

Perc. 1

Sus. Cym.

ppp

Perc. 2

Vib.

lv. sempre, con ped.

pp *mp*

Perc. 3

B. Dr.

T. Gongs

mf *p* *mf* *p*

Timp.

pp

Cel.

Hp.

n

Vln. I

pp

pp

-31 c, harmonic 7th in relation to D

Vln. II

pp

div. a 2

pp

Vla.

pp

Vlc.

pp

D. B.

pp

52

Perc. 1 *mf* To Glock.

Perc. 2 *pp* To Crot. *p* *ppp* *pp* Vib.

Perc. 3 To Tam.

Timp. *n*

Cel. *pp* *pp* *mp* *pp*

Hp. *pp*

Vln. I *p* unis. *p*

Vln. II *p* unis. *pp poco*

Vla. *p* -31 c, harmonic 7th in relation to D

Vlc. *p* div. a 3

D. B. *p*

E

62 To Glock. ♩ 100 ← d = d ♩ → ♩ 80

Perc. 1 *pp*

Perc. 2 *f* Vib.

Perc. 3 *mp* To Zills

Timp.

Cel. *f*

Hp. *p* *f* *p* 8^{va}

Vln. I *mp* ♩ 100 ← d = d ♩ → ♩ 80

Vln. II *mf*

Vla. *poco*

Vlc. *poco*

D. B. *poco*

70

Perc. 1 *mf* Glock.

Perc. 2 *p* Tri. S. Bell *sim.* *mp* *mf* 3 Crot. *mf*

Perc. 3 *p* Zills *mp* *mf* 3 Tam. *mf*

Timp.

Cel.

Hp.

Vln. I *p* -31 c, harmonic 7th in relation to B long continuous gliss., no emphasis on the notated reference pitches *mf*

Vln. II *p* div. a 4 non vib. *mf* con vib. *mf*

Vla. *pp* *mf*

Vlc. *pp* *mf*

D. B. *pp* *mf*

F

85 H 100

Perc. 1 *cre* *scen* *do* *ff* *mf*

Perc. 2 *pp* *ff* To H-Hat

Perc. 3 *pp cre* *scen* *do* *ff* To B. Dr.

Timp. *p cre* *scen* *do* *f* *mf* *pp*

Cel. *p cre* *scen* *do* *ff*

Hp. *mf* *ff*

Vln. I *pp sub. cre* *scen* *do* *ff* *mf sub.* *ff sub.* *mf sub.*

Vln. II *pp sub.* *ff* *mf* *ff* *mf sub.*

Vla. *pp sub.* *ff* *mf* *ff* *mf sub.*

Vlc. *pp sub. cre* *scen* *do* *ff* *unis.*

D. B. *pp sub. cre* *scen* *do* *ff*

97 in 4 I

Perc. 1 *mp* \leftarrow *f* *pp* \rightarrow *ff*

Perc. 2 Cl. Cym. *f*

Perc. 3

Timp. *f*

Cel. *ff*

Hp. *p* \rightarrow *ff*

Vln. I *molto*

Vln. II *div. a 2* *p* \leftarrow *ff* *div. a 4* *div. a 2* *p* \leftarrow *ff* *div. a 4*

Vla. *pizz.* *div. a 3* *arco* *p* \leftarrow *ff* *unis.* *div. a 3* *p* \leftarrow *ff*

Vlc. *div. a 3* *pizz.* *arco* *p* \leftarrow *ff* *unis.* *div. a 3* *p* \leftarrow *ff*

D. B. *pizz.* *arco* *p* \leftarrow *ff* *p* \leftarrow *ff*

Chord chart: $\begin{matrix} E\sharp F\sharp G\sharp A\sharp \\ D\sharp C\sharp B\sharp \end{matrix}$

(D)

103

H-Hat

Perc. 1

pp *mf*

Perc. 2

Tri.

p

Perc. 3

B. Dr.

To Tam.

n *f*

Timp.

pp *ff*

Cel.

f

Hp.

Vln. I

mp *ff* *pp* *f* *p* *f sub.*

unis.

Vln. II

mp *ff* *pp* *f* *p* *f sub.*

div. a 2

Vla.

mp *ff* *pp* *f* *p* *f sub.*

div. a 3

unis.

Vlc.

p *mf* *p* *pp* *f*

D. B.

p *mf* *p* *pp* *f*

109

Perc. 1
Perc. 2
Perc. 3
Timp.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vlc.
D. B.

pppp
f
p *f* *p* *f*
8va *ff*
mp sub *ff*
p *f* *mp < ff* *mp sub* *p* *f* *ff*
p *f* *mp < ff* *mp sub* *p* *f* *ff* *mp*
p *f* *mp < ff* *p* *f* *ff* *mp*
p *f* *mp < ff* *p* *f* *ff* *mp*

116 J Sus. Cym.

Perc. 1

Perc. 2 H-Hat

Perc. 3

Timp.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

The score is divided into measures with changing time signatures: 2/4, 3/4, 3/8, and 4/4. Percussion parts include snare (Perc. 1), hi-hat (Perc. 2), and tom-toms (Perc. 3). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *ff*. Performance markings include *pizz.* and *arco*. A 'J' marking appears above measures 4 and 5. A 'Sus. Cym.' marking is above measure 6. A 'div.' marking is above the final measure.

124

The score is for measures 124-128. It features five percussion staves (Perc. 1-5) and seven string staves (Vln. I, Vln. II, Vla, Vlc., D. B., Hp., Cel.). Percussion 2 has a melodic line starting at measure 125. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *mp*. The woodwinds are mostly silent.

Perc. 1

Perc. 2 *mp*

Perc. 3

Timp.

Cel.

Hp.

Vln. I *mp* unis.

Vln. II *ff* *mp*

Vla *ff* *mp*

Vlc. *ff* *mp*

D. B. *ff*

129

K $\text{♩} = 80$ S.P. Bl. H-Hat

Perc. 1

Perc. 2 from closed to open gradually *ff* *pp* Tri. H-Hat *ppp*

Perc. 3 Tam. *p* Tom. *pp* To Tam. scrape w/ triangle stick Tom. *pp*

Timp. *ppp* *ff* *pp*

Cel.

Hp. *ppp* *fff* (A)

K $\text{♩} = 80$ II *p*

Vln. I div. *ffff* II III *p*

Vln. II non vib. *pp* div. a 4 non vib. *pp*

Vla non vib. *pp*

Vlc. non vib. -31 c, harmonic 7th in relation to E *p*

Vlc. div. *ffff* non vib. *pp*

D. B. non vib. *p*

136

Perc. 1: S.P. Bl. *pp* (triplets), H-Hat *ppp* (triplets), S.P. Bl. *ppp* (triplets)

Perc. 2: *ppppp* (triplets)

Perc. 3: *pp* (triplets), Ch. Cym. *ppp*, B. Dr. *ppp*

Timp.: *ppp*

Cel.

Hp.: *pp*, *ppp*

Vln. I: non vib., III, IV, *n*

Vln. II: *n*

Vla: *n*

Vlc.: *n*, div. *n*

D. B.: *n*