

LEEVI RÄSÄNEN

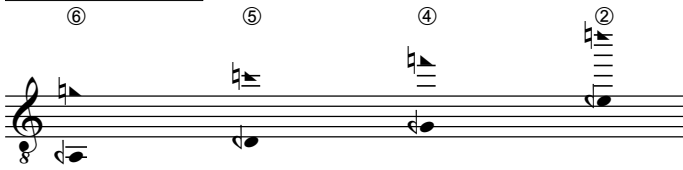
the impossibility of
committing to this
guitar trio

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



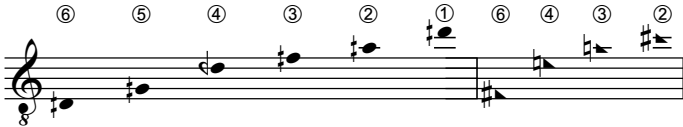
X - stick on bridge-side of fret



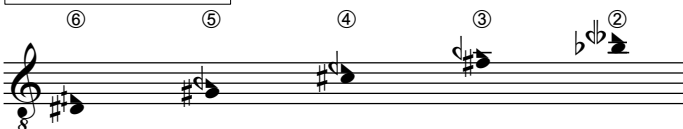
XI - stick in the middle of fret

bridge-side,
plucked "quasi ord."

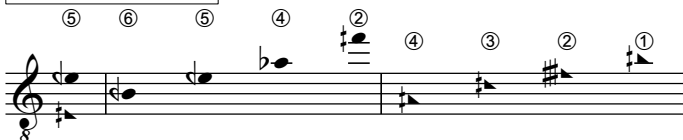
plucked on nut-side,
bridge-side dampened



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.

- Quite agile switches between different playing techniques are required in the piece. It may be beneficial to think about adjustments to the position of the guitar in movements I., II. and V.!
- The players are also asked to play harmonics on the prepared strings. All harmonics played on the prepared strings are octave harmonics and should be found 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

NOTATION

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-bend)



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.

ord. → nut-side

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

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!

9

1 *mp determined again*

2 *mp determined again*

3

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

1

2 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** *tasto*

3 sempre l.v. sempre sim. **pp** very carefully, sharply but tenderly

18

1

2 suddenly full of energy, then immediately getting tired
 pos ord. (pre-bend)

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

3

23

1 *p* iridescently, gleaming *mp* *espressivo, mischievously* *slow* as if announcing: ta-daa

2 *mp* nonchalantly *p* delicately, a bit shy and tired (still *p*) *mf* *espressivo* *pp* sub. subdued

3 *pp* (no cresc.) *sim.* *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.

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

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

3 *sfz* *pp* sub. *f*

rit. ----- A tempo (bend slightly higher)

35 *ord.* *mp* like a wandering thought, distracted from everything else *p* very delicately, cold, metallic, crispy *fast*

1 same volume as Gtr. 3! *pp* sub. *p* espressivo *curtseying*

2 *pp* sub. *p* espressivo *curtseying*

3 *pp* fragile, uneven and awkward

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II.

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Peacefully slumbering, half asleep $\text{♩} \approx 100$

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

1

2

3

p

mp

p

mp

octave harmonic, approx. on XVI

7

1

2

3

(damp on bridge-side)

smfz

p

mf sub.

f

mf

(damp on bridge-side)

poco

mf like a star was born

mf

ord.

ord.

9

1 *f*

2 (damp on bridge-side) *p*

3 *poco* *mp*

13

1 *mp* *cresc.* **10/32**

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

16 (3+3+4) (x-noteheads: a light, fairly quiet golpe-strike) (damp on bridge-side)

1 *f* *più f* *più f*

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

3 *sfz* *sfz* *sfz* *sfz*

(all sforzati should be played loudly but with a clean timbre and without making the strings buzz!)

20 ord.

1 *p sub.* *molto*

2 *mf* *mp* *mf* *mp* *f* *p*

6 23

1 *mf* ④

2 *suddenly stop!* ② ③ *f solistic*

3 ⑥ *mf* *p* evenly bubbling, like a cauldron

Detailed description: This system contains measures 23, 24, and 25. The first staff (treble clef) starts with a whole rest, then a quarter rest, followed by a sixteenth-note triplet (circled 4) and a continuous sixteenth-note pattern. The second staff (treble clef) features a sixteenth-note pattern, a 'suddenly stop!' instruction, and a sixteenth-note triplet (circled 2) followed by another triplet (circled 3). The third staff (treble clef) has a sixteenth-note triplet (circled 6) and a continuous sixteenth-note pattern. Dynamics include *mf*, *f solistic*, and *p*. The instruction 'evenly bubbling, like a cauldron' is placed under the third staff.

25

1 *poco* *mf*

2 ② ③ ⑥ *sfz sfz sfz sfz sfz*

3 *suddenly stop!* ⑥ *sfz sfz sfz sfz sfz*

Detailed description: This system contains measures 25, 26, and 27. The first staff (treble clef) has a sixteenth-note pattern with a 'poco' instruction and a dynamic of *mf*. The second staff (treble clef) features sixteenth-note triplets (circled 2, 3, 6) and a series of *sfz* accents. The third staff (treble clef) has a sixteenth-note triplet (circled 6) and a series of *sfz* accents. A 'suddenly stop!' instruction is placed above the third staff. Dynamics include *mf* and *sfz*.

28

1 ⑥ *poco* *pp* *mf*

2 ② ③ ② *sfz mf sfz* *mf*

3 *sfz* ④ *mf*

Detailed description: This system contains measures 28, 29, and 30. The first staff (treble clef) has a sixteenth-note triplet (circled 6) with a 'poco' instruction, followed by a *pp* dynamic and a *mf* dynamic. The second staff (treble clef) features sixteenth-note triplets (circled 2, 3, 2) and a dynamic of *mf*. The third staff (treble clef) has a sixteenth-note triplet (circled 4) and a dynamic of *mf*. Dynamics include *pp*, *mf*, and *sfz*.

30

2

3

mp very evenly,
forming a surface, bubbling

pp

33

1

mf sub.

mf

2

sfz sfz sfz sfz sfz sfz

mf sfz

3

sfz sfz sfz sfz sfz sfz

36

1

pp sempre

cresc. poco a poco

2

p

molto

p sub.

p

3

p

molto

39

1

p

2

p

3

sfz

p

8 42

al f *mp* *mf*

f *poco* *mp*

p *sfz* *sfz* *mf*

octave natural harmonics, approx. on XVI

44

mp *mp*

damp strings on bridge-side of stick

sfz *sfz* *sfz* *sfz*

mf *mf*

46

f *mp*

suddenly stop, as if a recording was paused

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

f *f*

the impossibility of committing to this guitar trio

III.

Agitated, breathlessly ♩ ≈ 74

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no sticks

(4+3+2) (8+3)

Guitar 1
*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

1

2

3

9 Hesitating ♩ ≈ 100

1

2

3

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

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guitar trio

IV.

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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 ♩ = ♩ ≈ 100

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

2

3

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

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

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

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

34

1 *p anticipating* *cresc. poco a poco*

2 *mp decisive* *p anticipating* *cresc.*

3 *mp decisive* *p anticipating*

41

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 *softly mf*

2 *f mp sub. mf sub.*

3 *mp 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*

2 *più f* *più f*

3 *ppp sub. almost silent* *p*

1 *pp sub.*

2 *pp sub.*

3 *mf* *pp sub.*

Detailed description: This system contains measures 76 through 80. It features three staves of music. The first staff begins with a piano (*pp*) dynamic and a 'sub.' marking. The second staff also starts with *pp sub.*. The third staff begins with a mezzo-forte (*mf*) dynamic, followed by *pp sub.*. The music consists of eighth-note patterns with various accidentals and slurs.

1

2

3

Detailed description: This system contains measures 81 through 85. It features three staves of music. The first staff starts with a piano (*pp*) dynamic and a 'sub.' marking. The second and third staves continue the musical texture with similar eighth-note patterns and slurs.

1 *f sub. aggressive, assaulting*

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

3 *f sub. aggressive, assaulting*

Detailed description: This system contains measures 86 through 90. It features three staves of music. The first staff is marked *f sub. aggressive, assaulting*. The second staff is marked *f sub. aggressive, assaulting* and includes the instruction *perpendosi* at the end. The third staff is also marked *f sub. aggressive, assaulting*. The music is more rhythmic and aggressive in character.

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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)

stick on X, bridge-side

ord. → nut-side → ord.

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

3

3 4 6

mf dedicated agile jazzy

mp mf hastily p

7

1

2

3

poco

più

f

(mf)

(f)

nut-side

sim.

6 4

4 5 4 3

4 2

3

2

3

4 2 3

3

3

mp sub., flowing

più p

mf rhythmically

cadential

f

*) Octave natural harmonics

10

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

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

3 *più f* *f* *poss.* *molto sul pont., almost on top of bridge* *ppp sub., almost silent, just barely touching the strings* *cresc.*

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

16

1 *pp* *dim.*

2 *sfz* *ppp* *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 *mp*

3 *mf sub.
shrill, quick-witted*

pp *pp*

ord. → nut-side

pos. ord.

25

1 *mf jamming*

2 *f p f p f p f p f p f p*

3 *f dashing*

mp *sempre cresc.*

28 19

1 *meno* *p*

2 *sim.* *sim.*

3 *f*

31 Noticeably slower

1 *very tense, intense* *ff* *mp*³ *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.*

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* *mp*

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

tasto pos. ord.

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..

1 *mp* held back, as if making small
dimples onto a lump of clay, caressing
it with each quarter note

2 *mp* with extreme precision,
well articulated

3 *mp* with extreme precision,
well articulated

8

10

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

13

rit. *ppp*
tasto

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

the impossibility of committing to this guitar trio

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 From far away...

2

3

10

1

2

3

17 *A tempo* 23

1
2
3

21

1
2
3

25

1
2
3

pp
pp
pp

pont.
pont.
pont.

with warmth