

Leevi Räsänen

T u n t e i s i i n



for amplified classical guitar, violoncello,  
percussion, piano, and 4 smartphones

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2  
1

# RÄSÄNEN: *Tunteisiin*

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

Cover — *Two Women and Boats* (1916)  
by **Charles Demuth** (1883-1935, Lancaster).  
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Amplified Classical Guitar (also plays smartphone)

Violoncello (also plays smartphone)

Percussion (also plays smartphone)

- two different sized suspended cymbals
- large, thick triangle (rich in overtones)
- finger cymbal (suspended)
- tambourine
- snare drum

Piano (also plays smartphone)

## P E R F O R M A N C E N O T E S

### GENERAL

***n***

niente, italian for 'nothing', meaning the quietest possible dynamic – used together with cresc. or dim. When a true niente is not possible, try to make the beginning as soft as possible. When a diminuendo to niente is not possible, read ***n*** as "as quiet as possible".

sul tasto      play over the fingerboard

sul pont.      play near the bridge

ord.            cancels any special playing technique or position



let vibrate -symbol: let the sound ring for as long as practically possible or until it fades away naturally

Glissandi should start immediately and last for the whole duration of the note.

Harmonics are notated at sounding pitches.

Quarter-tones are notated with standard quarter-tone-accidentals, but they need not be exactly  $\pm 50$  ¢. They should, however, be discernible from, and in between 12 equal temperament tones.

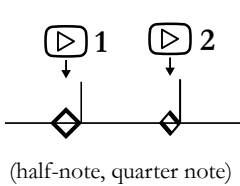
Trills and tremolos should always be as fast as possible. For trills, the auxiliary note is always given.

## RÄSÄNEN: *Tunteisiin*

At rehearsal letter F, the players are asked to hum along the melody (notated above the staff). This should be done with closed lips and with the mouth shaped as if saying the vowel [u], as in cool (eng.). The passages should be hummed at the lowest possible comfortable register for each player.

### SMARTPHONES

In the piece, each player also utilizes their smartphone to play audio clips.



Large diamond noteheads accompanied with play-symbol and clip number are used to notate audio clips played from the players' smartphones. Each audio clip should start at its notated position that is marked in the score. The audio clips include plenty of silence in the end to allow them to be played from a playlist. The players should hit 'next' at every marked audio clip position.

The volume levels of all phones should be set to be as equal as possible. The common volume should be at such a level that the sound clips can clearly be heard, still quieter than the acoustic instruments. Depending on the space, the phones will have to be set to maximum volume in order to be heard at all. This might distort the sound, but it doesn't matter, quite the contrary.

Pianist should place their phone inside the piano to allow for maximum resonance. Care should be taken with the placement to not let the phone rattle against anything.

Other players can place their phones at a practical distance as they wish, e.g. on the music stand, on a separate music stand, on a chair next to them etc. Any position is fine as long as the speaker holes are not covered.

### GUITAR

①②③④⑤⑥ String numbers indicate from which string the note should be played.

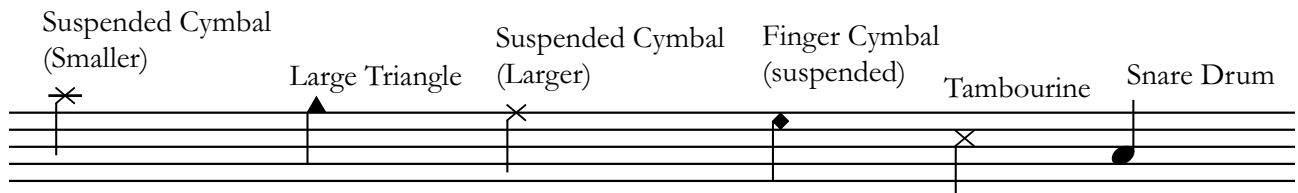
◇ Diamond noteheads are used to notate harmonics.

The guitar's lowest string is tuned to D. The score and part are notated at *sounding pitch*.

Quarter tones are achieved by bending the string.

# RÄSÄNEN: *Tunteisiin*

## PERCUSSION



The notation above is used for percussion.

☞ choke

Suggestions for sticks are given in the score but the player might choose otherwise according to their own preference. For hitting the cymbals and triangle, choose a (triangle) stick that gives a sharp metallic attack and ample resonance. For rolling the cymbals, choose a stick that makes the roll as smooth and shimmery as possible.

Unless a specific position to hit the cymbals is specified, choose a position that gives as much resonance as possible.

Cymbals (including finger cymbal) should be suspended close to each other and the triangle to allow swift movements between them.

## PIANO

Use plenty of pedal throughout the piece. Although the pedal is heavily used, the player is encouraged to also use sharper attacks to produce as much resonance as possible, accommodated to the current dynamic.

Even if there aren't any dynamic changes for a long time, feel free to phrase according to your preference, taking into account metre as well as gestures that might feel cadential.

The piano part can be played without a page-turner – the part consists of a 4-page and a 2-page spread which can either be placed on top of each other or taped together.

**Dur. ca. 4'50''**

written for Klart Ensemble

# Tunteisiin

LEEVI RÄSÄNEN 2021

♩ 76  
⑥ = D

Guitar

Violoncello

Percussion

Piano

Gtt.

Vc.

Perc.

Pno.

triangle sticks

rim

bell

col molto ped sempre

triangle stick

mf

sul pont.

fff

p

mp

pp

\*) mp

p

ppp

mp

pp

\*) "mezza"-feeling – piano should resonate well (attacks in high register might need to be mezzoforte to fortissimo) but be slightly subdued.

7

Gtr.

Vc.

Perc.

Pno.

finger-tremolo on mounted tambourine  
(Ossia: rapid brush swipes on snare)

tr ~~~

ppp

p

ppp

n

3

p

n

pp

n

15

8

10

A

Gtr.

Vc.

Perc.

Pno.

3

medium mallets

ppp

n

p

n

15

8

13

try to blend with piano's bass notes  
⑥

Gtr.

Vc.

Perc.

triangle sticks

To Vib. motor on (fast)

1

Pno.

15

15

B

Gtr.

Vc.

Perc.

triangle sticks

rim

Vib. (motor off)

4

Pno.

15

18

Gtr.

Vc.

Vib.

Pno.

8

15

*n* *p* *n*

*p* *n* *n* *p* *n*

21

Gtr.

Vc.

Perc.

Pno.

8

15

medium mallets triangle stick mallets

*p* *n*



24 C

Gtr. *sul tasto* *ord.* ⑥

Vc. *pizz.* *arco*  
*con sord.* *ord.*

Perc. *mp*

Pno.

26

Gtr. *sul tasto* *ord.*

Vc. *senza sord.*

Perc. *pp*

Pno. *very gently*

try to blend with piano's bass notes

rapidly swipe back and forth with a brush on one hand extremely softly, like a shiver of wind

30

Gtr. *tightly*

Vc. *p* *mf* *mp* *meno*

Perc. *ppp* *p*

Pno.

knocks around the cymb.  
w/ triangle stick

32

Gtr. **D**

Vc. *mf* *ppp*

Perc. *To Vib.*

Pno.

35

Gtr. *mp* *meno* *pp* *meno*

Vc. *mf*

Vib. *pp* *p possib.*

Pno. *mf*

38

E

Gtr. *mf*

Vc. *p*

Vib.

Pno. *mf*

41

Gtt.

Vc.

Perc.

Pno.

*mp*

*meno*

*n*

*p*

*f*

*ppp*

3

3

8

43

Gtt.

Vc.

Perc.

Pno.

soft mallets

*n*

*f*

8

46 F

Hum (in a comfortable register, as low as poss.)

**Gtt.** *mf* *f* ② ⑤ art. harm. ① nat.

**Vc.** *mf* *mp*

**Vib.** *mf* motor onslow col ped.

**Perc.** triangle stick knocks around the cymbal w/ triangle stick *pp* 3

**Pno.** Hum (in a comfortable register, as low as poss.) *pp sub.* *p*

Detailed description: This page of a musical score for 'Tunteisiin' by Leevi Räsänen, page 9, measures 46-49. The score is in 4/4 time and features five staves: Guitar (Gtt.), Bass (Vc.), Vibraphone (Vib.), Percussion (Perc.), and Piano (Pno.). The guitar part begins with a melodic line in the lower register (mf) and later moves to a higher register with artificial harmonics (f), including a natural harmonic (nat.) on the 8th fret. The bass part provides a harmonic accompaniment (mf) and later plays a melodic line (mp). The vibraphone part has a melodic line (mf) with a 'motor onslow' effect and a 'col ped.' instruction. The percussion part features a triangle stick pattern (pp) with a triplet of cymbal rolls. The piano part includes a vocal line (Hum) and a complex harmonic accompaniment with dynamic markings of *pp sub.* and *p*.

in own tempo ad lib.

very slow  
arpeggiation

50 <sup>3</sup>

Gtr. *p softly*

Vc. *p warmly*

Vib. *mf*

Pno. *mf*

like before

in own tempo ad lib.

53

Gtr.

Vc.

Vib.

Pno.

*pp*

The musical score is arranged in systems. The first system includes the guitar (Gtr.), violin (Vc.), and viola (Vib.) staves. The guitar part begins with a box containing the number 53. Above the guitar staff, the instruction "in own tempo ad lib." is written with a bracket. The guitar staff contains four measures of music, with a 9/4 time signature starting in the second measure. The violin and viola staves also contain four measures of music, with a 9/4 time signature starting in the second measure. The piano (Pno.) part is shown in a grand staff (treble and bass clefs) below the other instruments. The piano part begins with a key signature of two flats (B-flat and E-flat) and contains four measures of music, with a 9/4 time signature starting in the second measure. The piano part is marked with a piano piano (*pp*) dynamic. The score is written in a clean, professional style with clear notation and dynamics.

56

G

Gtr.

Vc.

Vib.

Pno.

*plaintively*  
*p.*

*pp*

60

Gtr.

Vc.

Vib.

Pno.

*mf*

*ppp*

*espress.*

*mf*

motor onfast

*mf*

*Led.*

*loco*



64

H

Gtr.

Vc.

Vib.

Pno.

pp

f

5

Tri.

Red.

8

Detailed description: This system contains measures 64, 65, and 66. Measure 64 is in 5/4 time. Measure 65 is in 8/8 time. Measure 66 is in 9/4 time. The guitar (Gtr.) part has rests in all three measures. The violin (Vc.) part starts with a *pp* dynamic, has a rest in measure 65, and then plays a series of notes in measure 66, ending with a *f* dynamic. The vibraphone (Vib.) part has a rest in measure 64, then plays a five-note ascending scale in measure 65 (marked with a '5' and *pp*), followed by a triplet of notes in measure 66 (marked 'Tri.'). The piano (Pno.) part features complex chordal textures in all three measures, with a 'Red.' marking in measure 65 and an '8' marking in measure 66.

67

Gtr.

Vc.

Vib.

Perc.

Pno.

f

p

motor onslow

(Red.) col ped.

mp

5

1

Detailed description: This system contains measures 67, 68, and 69. Measure 67 is in 5/4 time. Measure 68 is in 8/8 time. Measure 69 is in 9/4 time. The guitar (Gtr.) part has rests in all three measures. The violin (Vc.) part plays a series of notes in measure 67, then rests in measure 68, and plays notes in measure 69 with a *f* dynamic. The vibraphone (Vib.) part has rests in measures 67 and 68, then plays notes in measure 69 with a *p* dynamic. The percussion (Perc.) part has rests in all three measures. The piano (Pno.) part plays notes in all three measures, with a *mp* dynamic in measure 69. There are circled numbers '5' and '1' above the Vc. and Vib. parts respectively in measure 69. A circled '1' is also present in the Pno. part in measure 69.

71

Gtr.  $\text{④}$   $\text{②}$

Vc.  $n$   $pp$

Vib.  $\#e$   $e$   $e$   $e$   $e$   $\#e$   $e$   $\#e$

Pno.  $pp$

12/4

74

Gtr.  $\text{④}$   $\text{I}$

Vc.  $ppp$

Vib.  $p$   $\#e$

Perc.  $ppp$   $ppp$

Pno.

12/4

77

Gtr.

Vc.

Vib.

Perc.

Pno.

81

Gtr.

Vc.

Vib.

Perc.

Pno.

*p* *più* *ppp* *f* *n* *p* *mf* *pp*

*mf* *p* *ppp* *mp*

15

85 J

Gtr. *pp* *3*

Vc. *mp* *n* *n*

Vib. *f* *Red.* *3*

Pno. *pp sub.* *p* *15* *8*

88 5

Gtr. *molto vib.* *f* *5*

Vc. *f* *n* *mf* *Tri.*

Perc. *ppp* *ppp* *mp*

Pno. *8* *15* *8*

92

Slowing down to extremely slow, almost stopped - - -

6

Gtr.

Vc.

Perc.

Pno.

*fr.* *n* *mp* *n* *pp*

*dim. poco a poco*

96

30

wait until audio fades

Gtr.

Vc.

Perc.

Pno.

*n* *pp* *n*

*ppp*

4

rapidly swipe back and forth with a brush on one hand