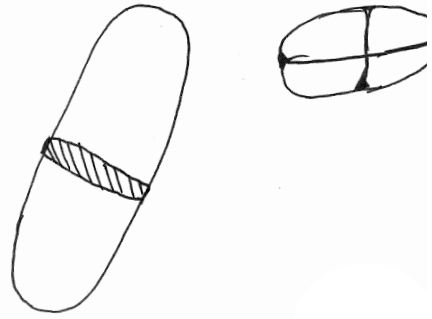
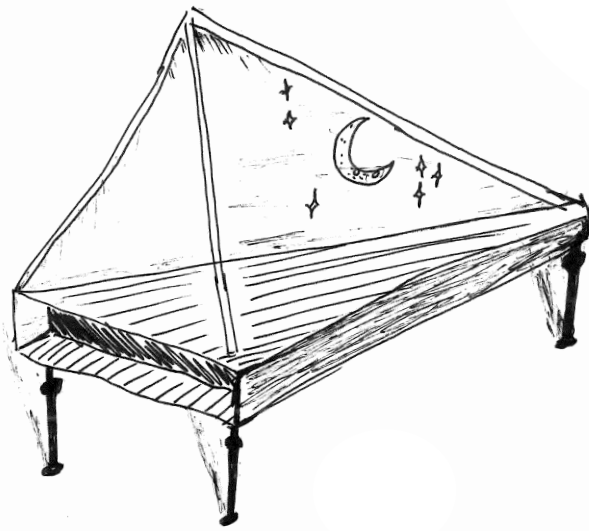
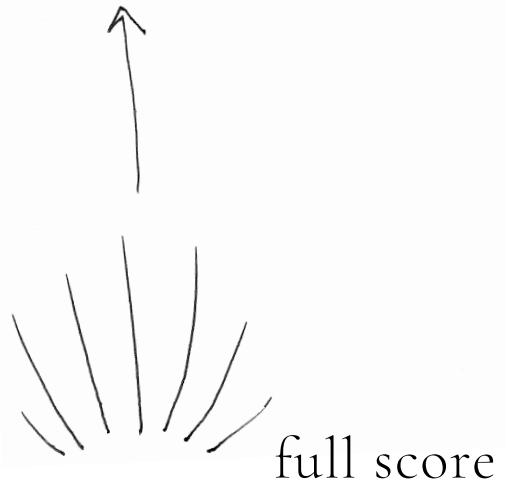


Leevi Räsänen



Brain Shake

*concerto grosso for baroque
ensemble & chamber orchestra*



AIVOT NÄYTTÄÄ SAMMUTA KUUN
KEMUKOT

merkitys
ja kemikaali-
verkosto

2 PUOLISKOJA

2
0
2
4

Dur. ca. 11'

Brain Shake was commissioned by the Brinkhall Soi Festival and premiered at the festival on July 13th 2024 by orchestra Refugium Musicum, Æstus Ensemble & conductor József Hárs. The composing of the piece was made possible by the kind support of the Arts Promotion Centre Finland.

RÄSÄNEN: Brain Shake (2024)

concerto grosso for baroque ensemble & orchestra

"In the operating room
they had booked a new chief surgeon

the brain was shaking
and the patient aching

the chief surgeon, new
with their blade askew
had thoughts flying
almost trembling and crying

having not slept
the nitrile glove grip kept
from cutting amiss"

kevyttä yläpilveä
matkalla pakoon aivot mädättävää kaupallista soopaa

jota minäkin rakastan

jotain hyvin kevyttä hyvin painavassa
kuinka paljon vettä virtaa joessa joka päivä
minne kuivuneet lehdet tippuvat

kaikki
on aivojen tulkintaa
näenkö samat värit kuin kaikki muut?

kuvitteelliset aivot
pilleriä poskeen
a chemical brain

aivoni pullistelee
olen nero
olen idiootti
olen lehti virrassa

En halua olla lehti virrassa!
Kehitän robottiaivot.
Mutta minä vihaan johtoja.
Joka päivä kymmeniä johtoja! Kesämökilläkin johtoja.

vesi virtaa
vapaus, kahleet
informaatiotulva
pakooooooooooooon

RÄSÄNEN: Brain Shake (2024)

I n s t r u m e n t a t i o n

2 flutes (2nd doubling piccolo)

2 oboes (2nd doubling english horn)

2 clarinets in B \flat (2nd doubling bass clarinet in B \flat)

2 bassoons

2 french horns (straight mutes are required)

2 trumpets in C (straight mutes and harmon mutes are required)

percussion


large triangle (preferably bronze), large suspended cymbal, large tam-tam, 1 crotales (C \sharp 2), 2 timpani
(a superballet mallet is required)

concertino (tuned in 415Hz)

traverso

baroque violin

viola da gamba (7-stringed )

harpsichord (min. range )

The harpsichord needs to be locally amplified with a small speaker / speakers.

strings (min. 6.6.4.4.2)

The orchestra is tuned in 442 Hz. The tuning difference between the concertino and the orchestra is ca. 109 ¢ (100 ¢ = 1/2 step). For this reason, in the full score, the concertino is notated a 1/2-step lower than in the parts to approximate the sounding pitch.

The score is in C.

PERFORMANCE INSTRUCTIONS

GENERAL

♭ quarter tone accidental, lowers the pitch by 50 ¢ (half of a half step)

The bpm **metronome marks** are approximate and can fluctuate during the music.

When no instruction about **vibrato** is provided, context dependent natural sounding vibrato should be used. *Vib. ord.* is used to indicate this if another vibrato instruction was used previously.

MV. clearly sounding, wide and quite rapid vibrato

V. audible, natural vibrato

NV. absolutely no vibrato at all

ord. cancels all special playing technique related instructions and indicate vib. ord., where applicable

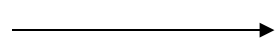


Glissandi should start immediately at the beginning of the note and last for its whole notated duration, as continuously as possible. The length of the glissando is indicated in quarter or eighth notes without noteheads.

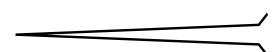
All **staccato notes** should be the same length.



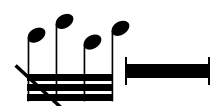
Approximate ending points of glissandi are sometimes notated with a bracketed note. The bracketed note is given only for guidance and need not be precisely executed or heard (except for strings, where the glissandi should just barely reach the notated ending point before ceasing).



Change from one playing technique to the other very gradually.



A flared crescendo indicates a sharp increase of volume right at the end of a note.



Figures with a slash followed by a beam should be repeated as fast as possible for the duration of the beam.



lowest possible pitch and highest possible pitch

WINDS

For flutes, 3 symbols are used to notate the scale between only air sound and normal sound. Flutes should never sound very warm or lyrical, but instead try to aim for a direct, piercing and colder timbre in the high register, and a fuller, darker and porous sound in the low register.

○ mostly only air sound: use the notated fingering but produce only a slight tint of pitch

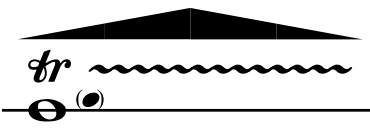
◐ sound, where the pitch is clearly audible but the quality of sound is breathy and weak

● normal sound with pitch

flz. flutter tongue



Whistle tones: the fundamental is notated with a diamond notehead and an approximation of the produced overtones are given with small regular noteheads.



Play the whole figure with the notated fingering, but move gradually to overblowing and back to regular playing. The middle of the figure should produce the highest and brightest possible pitches with the given fingerings.



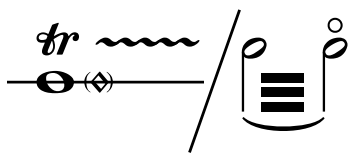
A squiggly line is used to indicate a very wide, glissando-like slow pitch fluctuation around the notated tone. Use embouchure or tilt the instrument to modify the pitch.

STRINGS

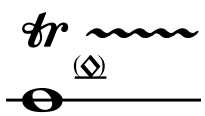
Pizzicatos should always sound for as long as possible.

ST.	sul tasto, bow over the fingerboard
N.	naturale, normal, well sounding bow position
PSP.	poco sul ponticello, play closer to the bridge, creating a more metallic, sharper timbre
SP.	sul ponticello, bow near to the bridge, producing ample overtones but so that the notated pitch is still audible
MSP.	molto sul ponticello, play with the bow right next to the bridge, producing mostly only overtones

flautando play with very light bow pressure and fast bow speed to produce an extremely light and airy sound



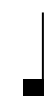
harmonic trill (notated either way): alternate the left hand between harmonic pressure and full pressure on the notated pitch, producing a sound alternating between normal note and a harmonic.



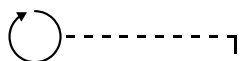
harmonic trill between normal note and its touch 4 artificial harmonic (sounds 2 octaves higher): keep the fundamental note pressed and trill with the harmonic node a fourth higher



a bracket around a dyad indicates the note to be played non divisi



A square notehead is used to indicate playing the tailpiece. A tailpiece pizzicato is produced by "plucking" the tailpiece from behind it to produce a mellow, soft attack. Always make sure not to harm the instrument, so play these as loudly as you dare.



Circular bowing produces an intermittent tone by moving the bow in a circular motion across the string (between ST. & SP.). As the bow passes in a vertical motion to the string, a clear tone is produced and when the bow is on a horizontal motion to the string, a scratchy noise is produced. The frequency of the motion is given in relation to tempo, or just "**slow**" / "**fast**".

17

Fl. 1

Picc.

Ob. 1

C.A.

1 NV. *pp*

Bb Cl. 2

1

Bsn. 2

1

F Hn. 2

1

C Tpt. 2

Timp.

Trav. *ff* *fp molto*

Brq. Vln. *molto*

Vla da G. *molto*

Hpschd.

Vln. I

Vln. II

Vla. *ppp* *n* *f* *n* *Tutti* *PSP* *tr*

Vlc. *ppp* *V.* *MV.*

D. B. *V. SP.* *f* *pp* *f* *p* *MV.* *MSP.* *NV.* *f* *V. SP.* *f* *p* *MV.* *MSP.* *NV.* *f*

46

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
F Hn. 1
F Hn. 2
C Tpt 1
C Tpt 2
Timp.
Trav.
Brq. Vln.
Vla da G.
Hpschd.
Vln. I
Vln. II
Vla.
Vlc.
D. B.

p *f* *ff* *f* *ff* *f* *sfz* *ff* *mf* *poco* *poco* *poco* *poco* *tr* *arco* *mf* *ff*

P
118

Fl. 1
Picc.
1
Ob.
2
1
Bb Cl.
2
1
Bsn.
2
1
F Hn.
2
1
C Tpt.
2
Tri. To Tri.
Trav.
Brq. Vln. **Solo**
II
mf *dolcissimo!* *pp* *mp*
Vla da G.
Hpschd.
P
Vln. I *ff*
Vln. II *ff*
Vla. *f*
Vlc. *f* **2 soli** *f* *f* *f*
D. B. *f* *f* *p* *f* *f*
f *ppp* *p* *f*
V. (on long notes) *pizz.* *f*
V. (on long notes) *pizz.* *f*
V. (on long notes) *f*
Ossia: leave out

Q
129 **a tempo** (♩ 55)

R

Fl. 1

Picc.

1

Ob.

2

1

Bb Cl.

2

1

Bsn.

2

1

F Hn.

2

1

C Tpt.

2

Tri.

Crot.

Tri.

Trav.

Brq. Vln.

Vla da G.

Hpschd.

II: 8'

Q **a tempo** (♩ 55)

R

1-2

MSP

3-6

NV.

II

NV.

NV. arco

Tutti

arco

Tutti

Vln. I

Vln. II

Vla.

Vcl.

D. B.

molto rit.

166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

F Hn.

E Hn.

C Tpt.

B Tpt.

Sus. Cym.

Trav.

Brq. Vln.

Vla da G.

Hpschd.

molto rit.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

dim. poco a poco

mf

pp

tr

trills slow down little by little

div. a2

171 W ♩ 40 X

Fl. 1

Picc. *To Picc.* Picc. *tr* *pp* *n* *ppp*

Ob. 1 *mf* *pp* *f*

Ob. 2 *pp* *mp* *tr* *ppp*

Bb Cl. 1 *pp* *tr* *pp* *ppp*

Bb Cl. 2 *pp* *n* *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

F Hn. 1 *pp*

F Hn. 2 *pp*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

T-T. *To T-T.*

Trav. *tr* *ppp*

Brq. Vln. *(N.)* *tr* *p* *MSP* *alternate between harmonics, fast and irregular* *ghastly, barely audible* *pppp* *n*

Vla da G. *pp* *N.*

Hpschd. *tr*

Concertino

W ♩ 40 X

Vln. I *tr* *pp* *n*

Vln. II *tr* *p* *pp* *tr* *n*

Vla. *tr* *pp* *n*

Vlc. *tr* *n*

D. B. *tr* *n*

197

Fl. 1

Picc.

1

Ob.

2

1

Bb Cl.

2

1

Bsn.

2

1

F Hn.

2

1

C Tpt.

2

T-T.

Trav.

Brq. Vln.

Vla da G.

Hpschd.

Vln. I

Vln. II

Vla.

Vlc.

D. B.

pp

pppp

pp

pp

pp

pppp

ghastly, barely audible

fast, start slowing down

slow

NV. ord.

NV. ord.

NV. ord.