



LEEVI RÄSÄNEN

ETKOT

full score

2022

Leevi Räsänen
ETKOT

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

Bassoon

Solo Flute

Solo Violin

6 Violins

2 Violas

2 Violoncellos

Contrabass

The solo parts in ETKOT aren't solo parts in the traditional sense, i.e. the piece isn't a concerto. The flute and violin parts marked solo are a part of the ensemble but differ from it with specific musical material. The solo parts can be played by any orchestra member and the players of them should be seated regularly within the ensemble.

composer's note

The money maker of the classical music world. I'm serving you 100% opulent, quirky and perverse Beethoven realness cut up and glued back together to form ETKOT, the wildest and steamiest pre-party you've ever experienced.

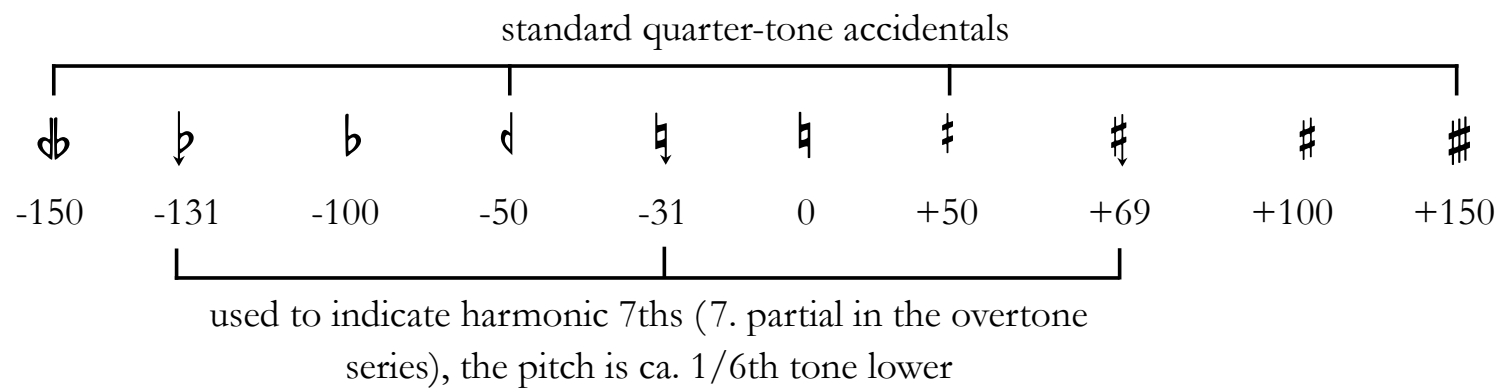
dur. ca. 3,5'

Leevi Räsänen

ETKOT

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)



non vib.

vib./vib. ord./con vib.

molto vib.



ord.

no vibrato at all

natural vibrato, context dependent

a very wide, slow and audible vibrato

gradually add bow pressure

cancels all special playing techniques and indicates vib. ord.

The piece utilizes and explores different forms and layers of collage techniques. This should be reflected in the performance: all shifts and turns of tempo, dynamic and mood should be as sharp, instant and abrupt as possible.

written for Avanti!

ETKOT

Leevi Räsänen 2022

♩ 60 Laid-back

Bassoon
Musical notation for Bassoon, starting with a dynamic of *f* and a 5-measure rest, followed by a *p* section and a *ff* section.

Solo Flute
Musical notation for Solo Flute, featuring a *p dolce* section with triplets and an *espress.* section.

Solo Violin
Musical notation for Solo Violin, featuring a *p* section, an *mf* section, and a *ppp* section.

Violin
Musical notation for Violin, consisting of six parts (1-6). Each part includes dynamics such as *p*, *pp*, *ff*, *f*, *molto*, *ppp*, and *sfz*.

Viola
Musical notation for Viola, consisting of two parts (1-2). Dynamics include *p*, *pp*, *f*, and *ppp*.

Violoncello
Musical notation for Violoncello, consisting of two parts (1-2). Includes performance instructions like *pizz.* and *arco*, and dynamics like *p*, *f*, and *pp*.

Contrabass
Musical notation for Contrabass, including performance instructions like *pizz.* and *arco*, and dynamics like *p*, *f*, and *pp*.

13

B Poco più mosso

Bsn *ppp*

S. Fl. *pp* *mf* *poco* *mf* 5 5

S. Vln *pp* *mf* *poco* *p* *mf* *p* *mf* *p*

Poco più mosso

1 *ca. 1/6th tone lower* *non vib. arco* *p* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

2 *non vib. arco* *p* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

3 *non vib. arco* *p* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

4 *non vib. arco* *p* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

5 *Solo arco* *mf* *molto* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

6 *Solo arco* *mf* *molto* *ord.* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

1 *arco* *mf* *p* *poco* *f sub.* *p* *poco* *molto* *ff*

2 *arco* *mf* *p* *poco* *f sub.* *p* *poco* *molto* *ff*

1 *arco* *mf* *p* *poco* *f sub.* *p* *poco* *molto* *ff*

2 *arco* *mf* *p* *poco* *f sub.* *p* *poco* *molto* *ff*

Cb. *ppp*

25

Solo *mp*

Solo *mf* 3 *mp sub.*

Clubbing

S. Fl. *mp* 3 *mf* *espress.*

S. Vln *mp* 3 *mf* *espress.*

1 *p* 5 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *p* *Clubbing* *ca. 1/6th tone lower* *mf* 3

2 *p* 5 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *p* *ca. 1/6th tone lower* *mf* 3

3 *p* 5 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *pp* *p sub.*

4 *p* 5 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *pp* *p sub.*

5 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *pp* *p sub.*

6 *mf* *meno* *p* < *ff* *p* *non vib. sul tasto* *ord.* *pp*

1 *mf* *p* *p* *pp*

2 *mf* *p* *p* *pp*

1 *p* *mf* *p*

2 *p* *mf* *p*

Cb. *pp* *mf* *p*

31

D

Bsn *f sub.*

S. Fl. *f* non vib.

S. Vln *f* non vib.

1 *p* sul tasto non vib. 5:4

2 *p* sul tasto non vib.

3 *p* sul tasto non vib. ca. 1/6th tone lower

4 *p* sul tasto non vib. ca. 1/6th tone lower

5 *p* sul tasto non vib.

6 *p sub.* ord. *p* sul tasto non vib.

1 *p sub.* ord. *mp* sul tasto non vib.

2 *p sub.* ord. *mp* sul tasto non vib.

1 *f sub.* *p sub.*

2 *f sub.* *p sub.*

Cb. *f sub.* *p sub.*

16

37

rit..... 65 Trippy

Bsn *mf*

S. Fl. *p* *mp*

S. Vln. *p* *ff* *p sub. poco* *mp*

rit..... 65 Trippy

1 *f* *p* *p > p > pp < mp dolce* *f* *mp*

2 *f* *p* *p > p > pp < mp dolce* *f* *mp*

3 *f* *p* *p > p > pp < mp dolce* *f* *mp*

4 *f* *p* *p > p > mp sub. dolce* *f* *mp*

5 *f* *p* *p* *pp* *f* *ppp*

6 *f* *p* *p* *pp* *f* *ppp*

ord. non vib. molto vib., warm 'vintage' sound

1 *f* *ppp* *mf* *pp* *f* *ppp*

2 *f* *ppp* *mf* *p* *mf* *p f sub.*

1 *f* *ppp* *mf* *p* *mf* *p f sub.*

2 *f* *ppp* *mf* *p* *mf* *p f sub.*

molto vib., molto espress. ord. pizz. 0

Solo *ff* *p* *ppp sub.* *mf* *f*

43 **E** 160 At a rave

Bsn *sfz sfz*

S. Fl. *fff*

S. Vln *fff*

E 160 At a rave

1 *ff* *vib.ord.* *f* *fff* *mp*

2 *ff* *vib.ord.* *f* *fff* *mp*

3 *ff* *vib.ord.* *f* *fff* *mp*

4 *ff* *vib.ord.* *f* *fff* *mp*

5 *f* *fff* *mp*

6 *f* *fff* *mp*

1 *f* *sfz* *mp*

2 *ord. arco* *f* *sfz* *mp*

1 *ord. arco* *f* *sfz* *Solo* *f*

2 *ord. arco* *f* *sfz* *mp*

Cb. *Solo* *ff* *mp*

57

rit......

Bsn

p — *mf* — *p sub.* — *f* — *p* — *ff*

S. Fl.

ff espress. — *f possib.*

S. Vln

ff espress. — *f possib.*

1

ca. 1/6th tone lower

p — *p*

rit......
gradually increase bow pressure

mf sub.

2

ca. 1/6th tone lower

p — *p*

mf sub.

gradually increase bow pressure

3

ca. 1/6th tone lower

p — *p*

mf sub.

gradually increase bow pressure

Vln

4

p — *p*

mf sub. — *mf sub.*

gradually increase bow pressure

5

ca. 1/6th tone lower

f — *p sub.* — *mf* — *p sub.* — *mf*

gradually increase bow pressure

6

p — *p sub.* — *mf sub.*

gradually increase bow pressure

1

p — *p sub.* — *mf sub.*

gradually increase bow pressure

Vla

2

p sub. — *p sub.* — *mf sub.*

gradually increase bow pressure

1

p — *mf* — *p sub.* — *f* — *p* — *ff*

gradually increase bow pressure

Vc.

2

p — *mf* — *p sub.* — *f* — *p* — *ff*

gradually increase bow pressure

Cb.

p — *mf* — *p sub.* — *f* — *p* — *ff*

61 (... like a record player winding down...)

♩ 50

← ♩ = ♩ →

Bsn

*mf*_{sub.} *p*

S. Fl.

f *mp* *pp*

S. Vln

f *mp* *pp*

molto vib.

(... like a record player winding down...)

♩ 50

← ♩ = ♩ →

1

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

2

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

3

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

Vln

4

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

5

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

6

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

1

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

Vla

2

fff *f*_{sub.} *pp*

ord. slow and wide vibrato wide strokes, lots of bow

Vc.

1

*mf*_{sub.} *p*

ord.

2

V (Ossia: 8va)

ord.

*f*_{sub.} *p*

64 **molto accel.**

Bsn

S. Fl.

S. Vln

molto accel.

1

2

3

Vln

4

5

6

1

Vla

2

1

Vc.

2

Cb.

at the tip
vib.ord.
détaché
molto sul tasto

pppp

67 G 125

Bsn

S. Fl.

S. Vln

1 2 3 4 5 6

Vln

1 2

Vla

1 2

Vc.

Cb.

70

Musical score for ETKOT, page 15, measures 70-72. The score includes parts for Bsn, S. Fl., S. Vln, Vln (1-6), Vla (1-2), Vc. (1-2), and Cb. The notation is in standard musical notation with various clefs and accidentals.

Bsn: Bass clef, rests in all three measures.

S. Fl.: Treble clef, rests in all three measures.

S. Vln: Treble clef, rests in all three measures.

Vln 1: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter rest and a quarter note G4 with a sharp sign.

Vln 2: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign.

Vln 3: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign.

Vln 4: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign.

Vln 5: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign.

Vln 6: Treble clef, first measure contains a quarter note G4 with a sharp sign, followed by a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign.

Vla 1: Bass clef, first measure contains a quarter note G2 with a sharp sign, followed by a quarter note A2 with a sharp sign, a quarter note B2 with a sharp sign, and a quarter note C3 with a sharp sign.

Vla 2: Bass clef, first measure contains a quarter note G2 with a sharp sign, followed by a quarter note A2 with a sharp sign, a quarter note B2 with a sharp sign, and a quarter note C3 with a sharp sign.

Vc. 1: Bass clef, rests in all three measures.

Vc. 2: Bass clef, rests in all three measures.

Cb.: Bass clef, rests in all three measures.

H Symphonically

50 Swaying, dancing with the stars

molto espress.

Bsn *fp* *f* *mp*

S. Fl. ord. *ppp* *f* *ppp* *ppp* *f* *ppp* *f* *ppp*

S. Vln. non vib. *ppp* *f* *ppp* *ppp* *f* *ppp* *f* *ppp*

H Symphonically

50 Swaying, dancing with the stars

espress.

1 *ff sub.* *f* *p sub.* *f* *p sub.*

2 *ff sub.* *f* *p sub.* *f* *p sub.*

3 *ff sub.* *f* *p sub.* *f* *pp sub.* non vib.

4 ca. 1/6th tone lower *ff sub.* *f* *p sub.* *f* *pp* non vib.

5 *ff sub.* *p* *p* *p* *pp* non vib. ord.

6 *ff sub.* *p* *p* *p* *p*

1 *ff sub.* *p* *p* *p* *p*

2 *ff sub.* *p* *p* *p* *p*

1 *ff sub.* *p* *p* *p* *p*

2 *ff sub.* *p* *p* *p* *p*

molto espress.

Cb. *fp* *f* *mp*

slight overpressure, sharp, harsh, frictionous sound

slight overpressure, sharp, harsh, frictionous sound

slight overpressure, sharp, harsh, frictionous sound

slight overpressure, sharp, harsh, frictionous sound

76

♩ 60 Dancing with the devil

Bsn
p *ff* *mf* *fff* sub. *f-mp* espress.

S. Fl.
mp 6 6

S. Vln
mp 5 5

Vln
1 *f* *p* sub.
2 *f* *p* sub.
3
4
5
6 ord. *p* *ff* *fff*

Vla
1 *p* *ff* *mf* *fff* sub. *f-mp* espress.
2 ord. *p* *ff* *mf* *fff* sub. *f-mp* espress.

Vc.
1 *p* *mp* sub. *mf* *fff* sub. *f-mp* espress.
2 ord. *p* *mp* sub. *mf* *fff* sub. *f-mp* espress.

Cb.
mf *fff* sub. *f-mp* espress.

80

molto rit.

Bsn

fff sub. *fp espress.* *sfz* *mp* *pppp*

S. Fl.

f *mp sub.*

S. Vln

f *mp sub.*

molto rit.

col legno battuto

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

1 *fff sub.* *fp espress.* *sfz* *pp* *sul pont.*

2 *fff sub.* *fp espress.* *sfz* *pp* *sul pont.*

1 *fff sub.* *fp espress.* *sfz* *pp* *sul pont.*

2 *fff sub.* *fp espress.* *sfz* *pp* *sul pont.*

Cb. *fff sub.* *fp espress.* *sfz*

40 Through the roof!

84

I

Bsn

S. Fl.

S. Vln

40 Through the roof!

1

2

3

4

5

6

1

2

1

2

Cb.

sul pont.
tr

ord.

ord.

87 **100 Late-night feeling**

Bsn *mp*

S. Fl.

S. Vln *poco - - - ff*

slight overpressure, sharp, harsh, frictionous sound vib.ord.

100 Late-night feeling

1 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. mp*

2 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. mp*

3 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. mp*

Vln 4 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. mp*

5 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. <mf*

6 *p ff p ord. (as before) ca. 1/6th tone lower ord. p sub. <mf*

1 *tr ord. slight overpressure, sharp, harsh, frictionous sound ff p sub. <mf*

Vla 2 *tr ord. slight overpressure, sharp, harsh, frictionous sound ff p sub. <mf*

Vc. 1 *mp p sub. mf*

2 *mp p sub. mp*

Cb. *mp p sub. mf*