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Finnish Music Information Centre

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Flowerbouquette No.60 SCH

(-saluting the 60th birthday of Alfred Schnittke)

1994

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE



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Flowerbouquette N° 60 SCH (-saluting the 60th birthday of Alfred Schnittke...)

TO BE PERFORMED WITHOUT CONDUCTOR!!

Leif Segerstam July 1994

This image shows a single page from a handwritten musical score. The page is filled with dense musical notation on five-line staves, primarily for voices or instruments. Numerous performance instructions are scattered throughout the score, often written above specific measures. These instructions include dynamic markings like 'sf', 'f', 'p', 'mf', 'ff', and 'pp'; tempo markings like 'temp.', 'tempo', 'tenutissimo', and 'stop together'; and other specific directions such as 'wait', 'wait more', 'wait less', 'successive starts', 'not together', 'open', 'cresc.', 'decresc.', 'flexatone', 'mar.', 'anvils', 'donnerblech', 'Java or Bali gongs', and 'vibrato'. There are also several large, semi-transparent diagonal text overlays across the bottom left of the page, including 'PROMOTION' and 'CLOTHES'.

wait 2.2 - 33 sec. 3?

wait less

wait 11-15 sec. 3?

wait ca 2.2 sec. 3?

wait less 3?

wait 16-20 sec. 3?

tenudissimo con nostalgia successive starts

wait ca 2.2 sec. 3?

con sord. at not together

wait ca 2.2 sec. very long!

con sord. p poco f

wait 2.2-33 sec. 3?

con sord. 41

repeat x

pianissimo wait 5-9 sec.

3? 3? 3? repeat * 3?

meno mosso

meno forte

wait 15-22 sec. triangles wait 8-11 sec. 11-15 sec. temp.

wait ca 2.2 sec. woodblock poco f 3? poco f meno f

Mars Adagio rubato misteroso 3? poco f meno f

Q: b8 b8 b8 b8 b8 = f 3? poco f meno f

poco f cresc. belltree T.T. 3? poco f meno f

cresc. 3? poco f meno f

sfz Gr.C. pp... mf

repeat bx l.v. dim. rall.

repeat

very long time! 3? dolce poco rall. * dim. l.v.

there play very huge simile Slowly molto serioso & solemnly (like a ritual procession ...)

(don't change pedals too early! let the sound of the previous chord die before pedaling)

successive starts

con sord. v v v v v etc

wait 8-12 sec. qhissandi tremolo wait ca 11 sec. v v v v v → stop together senza sord.

con rall. downwards dim. → stop together senza sord.

wait 5-9 sec. v v v v v → stop together senza sord.

successive starts dim. → stop together senza sord.

con sord. v v v v v → stop together senza sord.

successive starts dim. → stop together senza sord.

con sord. v v v v v → stop together senza sord.

successive starts dim. → stop together senza sord.

successive starts dim. → stop together senza sord.

successive starts dim. → stop together senza sord.

dolce con visione v v v v v → stop together senza sord.

v v v v v → very long & waiting for everybody else to be finished with line 1-3rd music ... & espr. molto

v v v v v → stop together ff

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Handwritten musical score for multiple instruments. The page includes various dynamics like *p*, *f*, *mf*, *sfz*, *cresc.*, *decresc.*, and *rit.*. Performance instructions include 'repeat 1x', 'piu mosso', 'piu f', 'wait 8-11 sec.', 'wait ca. 1/2 sec.', 'ca. 5 sec.', 'repeat 4x in different tempi', and 'longer time'. A large bracket covers measures 17-22 with the instruction 'repeat 4x in different tempi'.

Handwritten musical score showing three staves of music. The first two staves feature 'open' (finger holes closed) and 'a' (finger holes open) markings with 'long time' or 'very long time' instructions. The third staff begins with 'long time'. The right margin contains a note: 'C when the brass sound of B has faded it is allowed to proceed to the last line (page)'.

Handwritten musical score featuring staves for various instruments. It includes 'slapsticks', 'vibrato', 'long time', 'long time! (15-22 sec.)', 'wait more', 'wait less', 'long time (22-33 sec.)', 'donnerblech', and 'java or Bali gongs' sections. Measures are marked with 'wait 11 sec.', 'poco sfz pizz.', 'wait 5-9 sec.', '41?', '61?', '5-9 sec. temp.', and 'trill'.

Handwritten musical score with 'wait 4-7 sec.', '8va - - - -', and 'repeat 5x' sections. It also includes a 'rall & cresc. l.v.' section.

Handwritten musical score with 'wait 5-8 sec.', '31?', '41?', and 'repeat 12x' sections. It concludes with a 'rall sempre l.v.' section.

Handwritten musical score featuring 'successive starts' sections with '12?', '13?', '14?', and '15?' markings. It includes 'stop together', 'play together (very long time)', 'stop together', 'start together', 'stop together', 'stop together', and 'stop together' sections. The final measure is marked 'repeat 13x con accel.'

the leader
shows clearly
the start
of line 4!

FOR PRO
TOSTO

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Handwritten musical score with various dynamics, articulations, and performance instructions. The score is divided into several sections with specific markings:

- Section 1:** Measures 8/?, 6/?, and 10/?. Instructions include "repeat 10x with different lengths of fermatas but prolonging the pause each repeat", "wait 15-22 sec.", "wait less", and "wait more". Articulations: pp, p, mp, mf, f, ff.
- Section 2:** Measures 11-16 sec. Includes "wait 11-16 sec.", "wait more", "wait less", and "wait ca 22 sec.". Articulations: ppp, mp, pp, mf, f, ff.
- Section 3:** Measures 17-22 sec. Includes "p resc.", "espri.", "wait ca 22 sec.", "repeat 3x più mosso & più drammatico (= più accentuato)". Articulations: pp, mp, f, ff.
- Section 4:** Measures 23-28 sec. Includes "Con sord.", "repeat 2x meno mosso & più piano", "successive starts not together", "wait 14-15 sec.", "gest.", "rep. 1x Con sord.", "wait 13-18 sec.", "qest.", "wait 4-7 sec.", and "repeat 6x Sempre più mosso". Articulations: p, mp, mf, f, ff.
- Section 5:** Measures 29-34 sec. Includes "wait ca 22 sec. con sord.", "repeat 6x meno mosso", "motto misterioso", and "pppp not together successive starts with rehearsal mutes". Articulations: ppp, mp, pp, mf, f, ff.
- Section 6:** Measures 35-40 sec. Includes "st. wh.", "wait temp. 11 sec.", "coperto con piano", "smile", "repeat 1x più sensitivo", "Vibr.", "con visione", "wait 11 sec. Seesaw", "poco sfz", "repeat 2x con più fantasia", "longer fermatas al fine", "belltree", "repeat 13x", "wait 7-11 sec.", "poco sfz", "wait less", "rall. & dim. al fine", and "poco sfz". Articulations: pp, mp, mf, f, ff.
- Section 7:** Measures 41-46 sec. Includes "very long time (ca 15-22 sec.)", "stop cresc. al f dim.", "repeat 16x poco a poco rall. & dim. al fine", "alternating gr bassa & loco", "l.v.", and "f 'dolce'". Articulations: pp, mp, mf, f, ff.
- Section 8:** Measures 47-52 sec. Includes "repeat 3x con visione", "poco sfz", "smile", "smile", "smile", and "(don't change pedals too early)". Articulations: pp, mp, mf, f, ff.
- Section 9:** Measures 53-58 sec. Includes "successive starts", "sliding", "dim.", "successive starts", "sliding", "sfz > p > f", "wait 2.2 - 3.3 sec.", "con sord.", "wait 15-22 sec.", "con sord.", "pp", "mp", "p > ff", "wait less", "wait more", "pp", "mp", "p > ff", "wait less", "wait more", "pp", "mp", "p > ff", "wait less", "wait more", "pp", "mp", "p > ff", "wait less", "wait more", "pp", "mp", "p > ff", "wait less", "wait more", "pp", "mp", "p > ff", and "pp". Articulations: pp, mp, mf, f, ff.

In Flowerbouquette № 60 SCH (- saluting the 60th birthday of Alfred Schnittke 24.11.94)

all instruments play 60 tones, chords, glissandi, trills or tremoli and all musicians giving these sonority flowers on the "altar" of the podium of the concert hall end on Eb(s) or C or Bb(H)... delivering their sounds in honour of maestro Schnittke without conductor! the conductor of the concert could play one of the ad lib. 2nd or 3rd pianos (left & right) (or left middle & right) and at the rehearsal when the parts are read perhaps comment or lead the 1st reading. The places of orientation are only [A] the start, where the vibraphone players stroke is the starting point of page 1 = line 1 in the parts. Pages 1-3 unfold their music freely rightwards in time ... at the end of page 3, (= line 3 in the parts) the cellos do not stop

their sound of Ω SCH : $\text{G} \ddot{\text{A}}$ (Eb) (Bb) $\text{Pb} \ddot{\text{A}}$... geso motto until everybody else

has finished to play what was written on lines 1-3. the 1st cello will then show his start of the 4th page as a sign to the whole orchestra to follow ... = [B]

[C] on the 4th page the climax of this work is placed in the brass exclamations of A, (S) Eb, & C major & (H) Bb. The other members of the orchestra cannot miss to catch the 3 grandioso C major $\frac{6}{4}$ chords and the following last "primal scream" unison of Bb -> so, when that has been delivered, = [C] everybody can go to the last page and freely proceed towards the morendo SCH ending ...

It might be practical to ask a) the cellos to play (=demonstrate) their music of transicion from 3rd to 4th page first in the rehearsal and b) then ask the brass to play (=demonstrate) their 4th line to show the other orchestral what to wait for before going to last line...

If needed the "successive starts" organisation should be cleared, (and tried out once...) like a domino effect one hears the entrances of the stringsection players one by one 1, 2, 3, 4, etc - - -

Basscl. & Bassoon play always together, oboe & english horn do so much too... 1st trumpet leads the brass often, groupleaders are responsible for leading their groups if they are supposed to play together, and also show stoppingpoints together after free playing reaching a collecting fermata....

Enjoy playing without conductor!

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