

Leif Segerstam

Symphony No. 284

“Pisces Fishing for Pieces (Peaces)
...All Over??? Not Yet!!!”

2014

For promotional
use only

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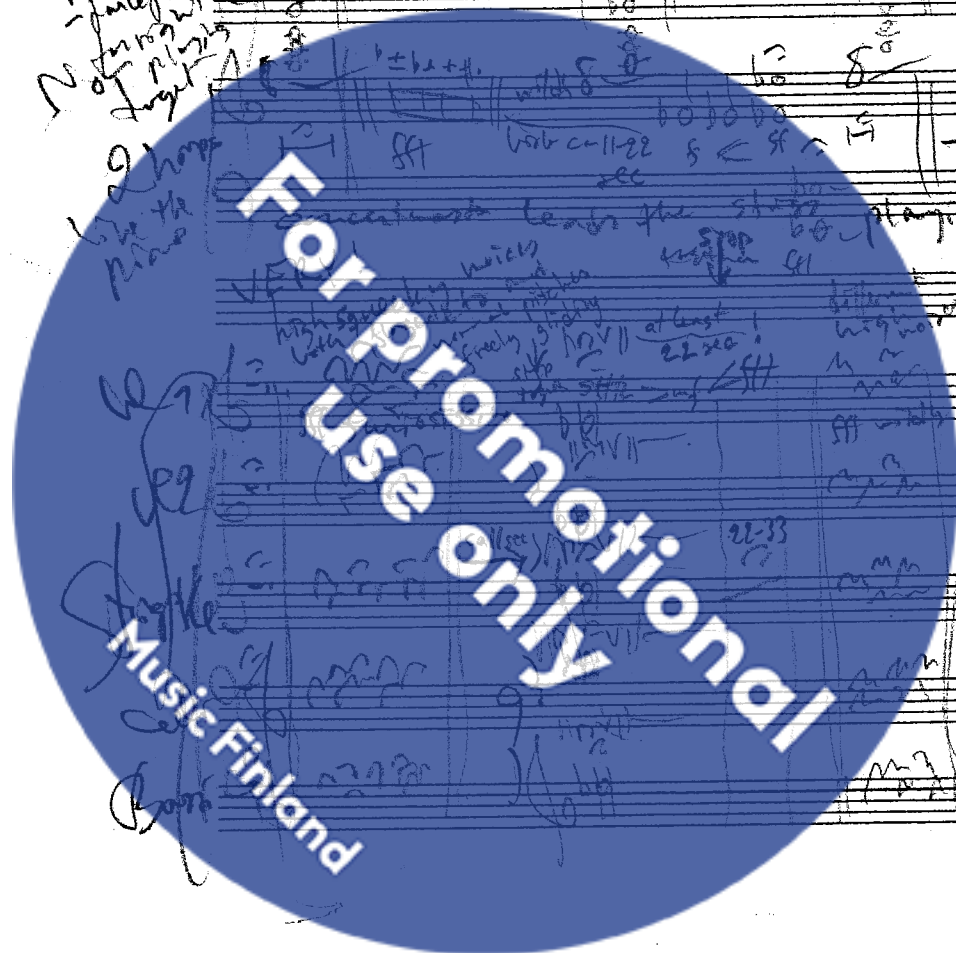
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direction between letters D → Q is $ca 3-4$ in total duration is then 18-24, 2-2' is the best fit.



[illegible]

concentrate
(study up to
gives that off subito
start after
waiting for
anybody
to finish
except pic
keep from
shrimp (and
perhaps
bunel, human
& confabulate
if they are not
in a waiting
pause) before
going the
ave. —!

Music Finland

your
Lynnes
confronts
standing
up --
together
with pine.
pine & hump
gives the
cue clearly
dramatic
after waiting
for enough
to finish
concept per
pine & hump
and sharp (g
slowly) in low
die for all
(more drama)
before giving
to the

Handwritten musical score for a symphony, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a historical style, possibly 18th or 19th century. The notation includes various clefs, key signatures, and time signatures. The score is divided into sections, with some parts marked "Larghetto" and "Allegro". The notation is dense and includes many accidentals and ornaments. The score is written on aged, yellowed paper. The handwriting is in dark ink. The score is a single page, likely a manuscript or a working draft. The notation is complex and includes many details, such as fingerings and articulations. The score is a single page, likely a manuscript or a working draft. The notation is complex and includes many details, such as fingerings and articulations. The score is a single page, likely a manuscript or a working draft. The notation is complex and includes many details, such as fingerings and articulations.

Handwritten musical score for a solo, featuring multiple staves with notes, rests, and various performance instructions. The score is heavily annotated with handwritten notes and markings, including dynamic markings like *pp*, *mf*, *sf*, *f*, *ff*, *marcato*, and *Adagio*. The score is divided into sections with measures numbered (e.g., 1-14, 15-22, 23-33, 34-44, 45-57, 58-66, 67-77, 78-88, 89-96, 97-104, 105-112, 113-120, 121-128, 129-136, 137-144, 145-152, 153-160, 161-168, 169-176, 177-184, 185-192, 193-200, 201-208, 209-216, 217-224, 225-232, 233-240, 241-248, 249-256, 257-264, 265-272, 273-280, 281-288, 289-296, 297-304, 305-312, 313-320, 321-328, 329-336, 337-344, 345-352, 353-360, 361-368, 369-376, 377-384, 385-392, 393-400, 401-408, 409-416, 417-424, 425-432, 433-440, 441-448, 449-456, 457-464, 465-472, 473-480, 481-488, 489-496, 497-504, 505-512, 513-520, 521-528, 529-536, 537-544, 545-552, 553-560, 561-568, 569-576, 577-584, 585-592, 593-600, 601-608, 609-616, 617-624, 625-632, 633-640, 641-648, 649-656, 657-664, 665-672, 673-680, 681-688, 689-696, 697-704, 705-712, 713-720, 721-728, 729-736, 737-744, 745-752, 753-760, 761-768, 769-776, 777-784, 785-792, 793-800, 801-808, 809-816, 817-824, 825-832, 833-840, 841-848, 849-856, 857-864, 865-872, 873-880, 881-888, 889-896, 897-904, 905-912, 913-920, 921-928, 929-936, 937-944, 945-952, 953-960, 961-968, 969-976, 977-984, 985-992, 993-1000).

Flute (standing)
together with
triple &
piano give
this cue
very clearly
(stopping the
wild acc
cresc. - still
before -)
let it have
crazy and
desperate
hysteria
before stopping
with you
showing this
sensitive cue!

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* when having played enough times the different versions of the solo -- STOP
and instruct the orchestra to make a spectacular conclusion possible called "still"
show stopmarking to too loud playing instrumental if needed -- Then signal the FINAL FINE
with you bowhead going in a circle