

Leif Segerstam

# Three Songs of Parting

for voice and piano  
(Walt Whitman)

1971 - 1972

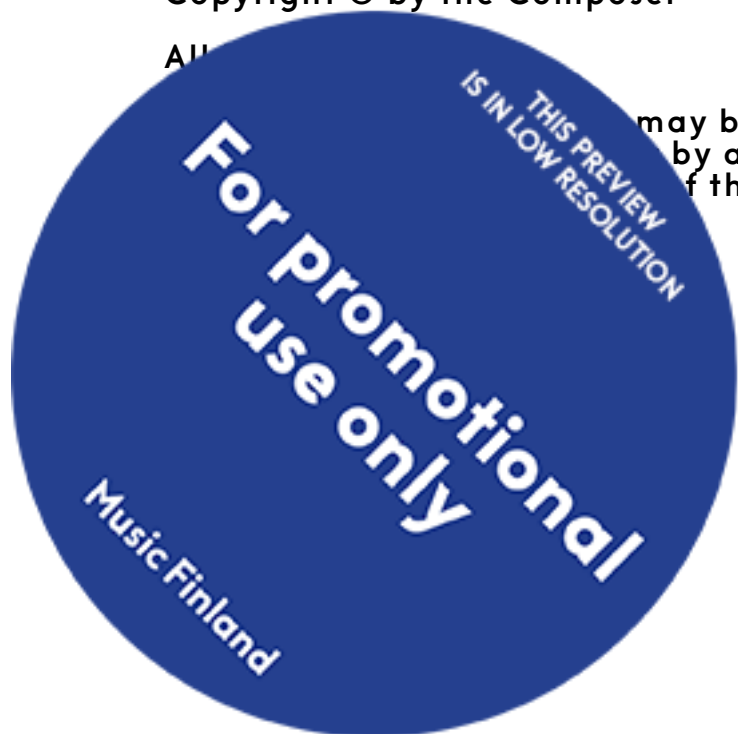


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day September 1971-72

# THREE SONGS OF PARTING

text Walt Whitman

To Martti Talvela

and in honour of the great souls of

Gustav Holst, Leoš Janáček and Jean Sibelius  
Charles Ives

To be recited as a prelude creating the right  
atmosphere before performing the parting-songs:

PORTALS Walt Whitman

What are those of the known but to ascend and enter  
the Unknown?

And what are those of life but for Death?



To Martti Talvela

and in honour of the great souls of Gustav Holst Charles Ives

# The Untold Want

(Walt Whitman)

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2.

Grand Piano almost sempre con ped.

8va

senza e grave possibile, sempre con tutta forza

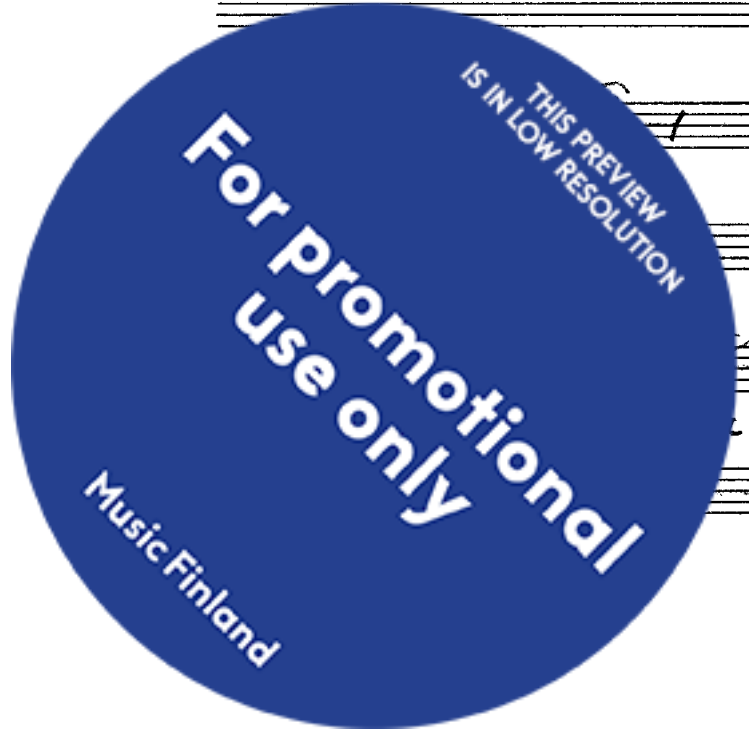
Bass voice with extreme range

wait for the pianist to create an atmosphere, then start: *f esp*

THE UNTOLD WANT BY

LIFE AND LAND NE'ER GRANTED NOW VOY-A-GER

SAIL THOU FORTH TO





SEEK AND FIND

Handwritten musical notation for the first system. It includes a treble clef staff with notes and dynamics like *sfz p*, *mf*, *molto cresc!*, *sfzmf cresc*, *ff*, and *pochissimo gliss*. A piano staff below shows chords and dynamics like *fffz*, *fff*, *molto piano e amore*, *possibile*, and *mp cresc... pochissimo...* (sempre con ped).

Handwritten musical notation for the second system. It features a treble clef staff with dynamics like *dim. possibile*, *al niente*, *echo p dim*, *c. b. ch. gliss molto adagio*, and *possibile*. The piano staff shows complex chordal textures with dynamics like *pochissimo* and *acrob. poco a poco*.

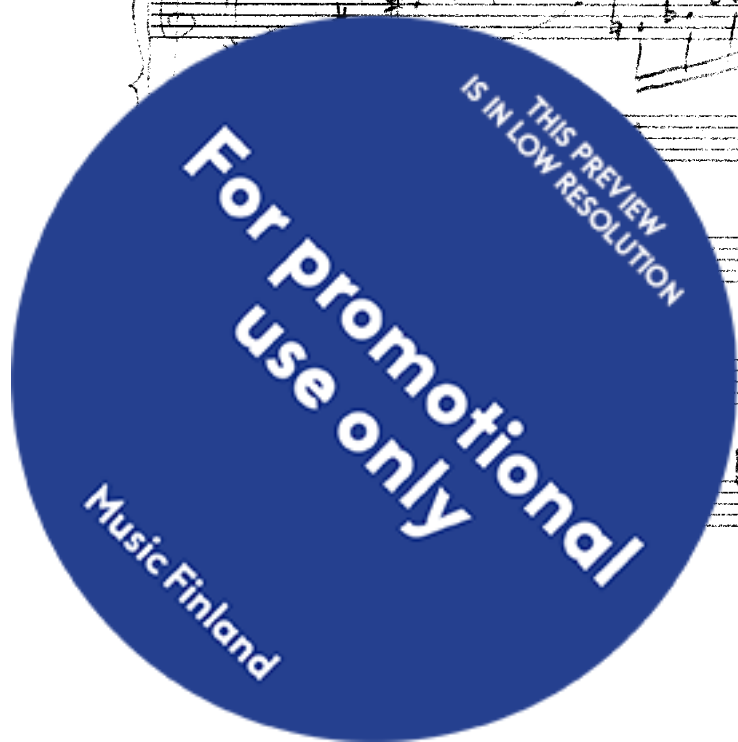
Handwritten musical notation for the third system. It includes a treble clef staff with dynamics like *dim. possibile al...* and *al niente*. The piano staff shows complex chordal textures with dynamics like *al niente* and *al*.

Handwritten musical notation for the fourth system. It includes a treble clef staff with dynamics like *dim.* and *repeat minimum 12 times*. The piano staff shows complex chordal textures with dynamics like *dim.* and *al*.

Handwritten musical notation for the fifth system. It includes a treble clef staff with dynamics like *sub. fff*, *possibile*, and *b*.

FINE

Handwritten musical notation for the sixth system. It includes a treble clef staff with dynamics like *ad lib.*, *con*, and *senza*. The piano staff shows complex chordal textures with dynamics like *ad lib.* and *con*.



To Martti Talvela  
and in honour of the great soul of Leoš Janáček  
quite fast:  
relatively rapidly:  
Grand piano  
simple comp.  
ped.

# III. Life & Death (Walt Whitman)

The headline shall be recited, just before the start of the perpetual mobile!

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1971-72

can note

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*rit.* *ffz* ca 15-22 times /, please don't count, only feel...! *rit.* simile  
(later make dim..... at the solo voice) then again an Eb flash: *ffz* simile

ca 15-22 times /, please don't count, only feel...! then again an Eb flash: *ffz* simile

wait for the pianist to create an atmosphere,  
start when you feel that the interest for the flashlight Eb's might be lost *f. espressivo*  
and the perpetual mobile is going on your nerves..... THE TWO OLD SIMPLE PROBLEMS EVER INTER-  
continue that *ffz* and every "now and then" (x after some 11-22 times) "throw in" a flashlight Eb!...  
DON'T FORGET TO MAKE A DIM! before the vocal line enters.....

sub. *p cresc.*  $5/4 \rightarrow 3$  *f. p cresc.*  $9/8 \rightarrow 5$  *dim.* *espr.*  
TWO (i) NED CLOSE HOME  
keep the dynamic level adjusted to that of the vocal line!  
start adding these low "flashing" tones "borrowed" from the  $1/2$  note-line.....

*piu f* *molto* *piu f* *step ten. - dB* *ffz*  
E, PRESENT, BAFFLED, GRAPP - LED.  
 $9/8 \rightarrow 15$   $9/16 \rightarrow 15$  *ffz* *ffz* *ffz* *ffz*  
the low flashing tones with the left thumb,  
be as quickly as possible back to continue  
CECECE - perpetual mobile....











*p cresc* ... *tenuto molto* *mf cresc molto* *al sffant*

THE BRAIN THAT SHAPES, THE VOICE THAT CHARMS.

*pp* *l'air vibré*

*p cresc*

*pp* *l'air vibré*

*a tempo cresc...*  
*molto al*

*sffz* *sffz*

THIS SONG.

*l'air vibré*

*ff sonore*

*l'air vibré*

*ff* *sonore & j'aim possible*

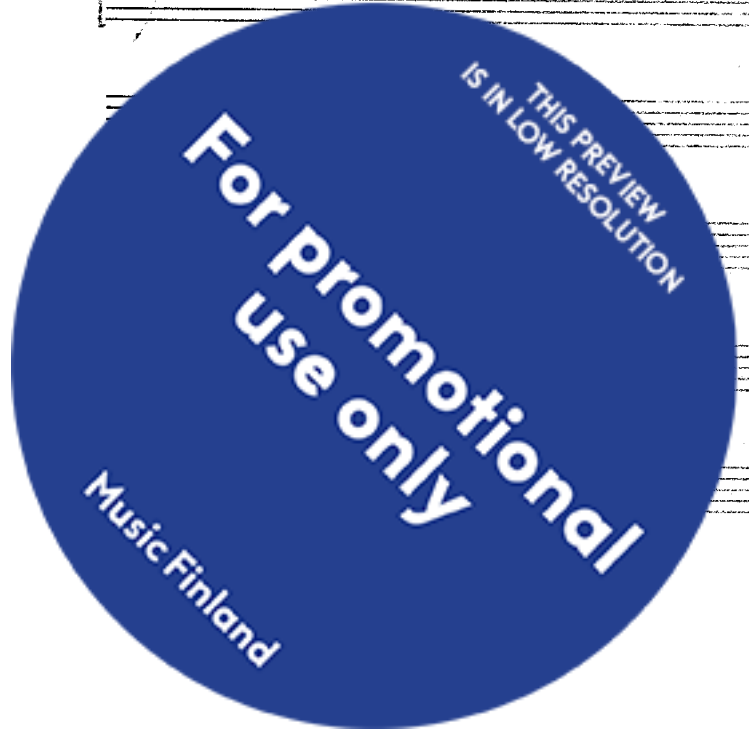
*l'air vibré*

*f dim....*

*l'air vibré*

*sffz*

*l'air vibré*



\* "revir" = "territorium" )

# The Utopic Version:

In my mind has also been that these songs should be performed with the accompaniment being three grand pianos (or only two) playing "almost" simultaneously but preferably in waves early for late in a sensitive - and towards climaxes organically stretched out or focused to = way

- that is: work as a zoom broadening and killing the "now" time to a float out to a no-time - and with adding of poco a poco enterings & leavings in dynamic functions create a dreamstate - sound-color carpet - structure.....

moreover my mind had in mind the adding of a bass clarinet & a flute which would improvisationally move on the tones & tonepaths or tone-arrows or tone lines (= linear function thinking) that can be read either out of the vocal line or the piano-structure..... the same way of being = playing late & early zoomingly goes for these musicians as well as for the pianists but the bass-clarinetist and flutist could add to that kind of playing-creating-improvising-listening-to-what-is-around-in-the-sound... also get "stuck" at one point and repeat "something" // then

with the dynamical & time & color functions adjusted to the surrounding activities...

e.g. if the bass-clarinetist has been "shadowing" the voice performer in life & death, he could get "stuck at

accel. & cresc. at climax and dim. at niente to the end..... and then

The flute could have been "stuck" at

on the untold part perhaps the bass clarinet could enter just before the voice and play something like the piano pattern mixing with:

the flute enters "a little late" with

"as a bird" that last motive

(being as a bird) of guiding that "soundrevir

as being the bird singing in that

from each others - they

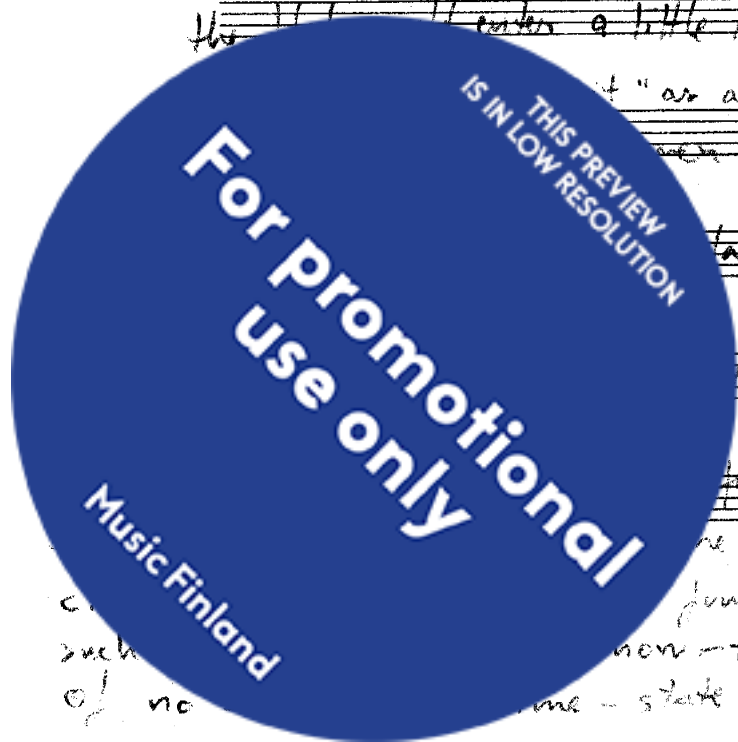
then being late or early

- On this version with the pianists should not loose

he has to find the reflexion

functions that can be created in

non-time-points - towards that floating



Hopefully that or this can be performed so that the listeners also will get "it" - probably not in my life-time... (Sep 2014)