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Leif Segerstam

Flowerbouquette No. 21+7+2 ASH

1994

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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To be performed WITHOUT CONDUCTOR!
(he could play the ad lib. 2nd or 3rd piano ...)

Flower-bouquette № 21+7+2. ASH

Leif Segerstam 23.24/7 1994
Korpijärvi Syyslahti mökkeli Finland

(to mark the news of the engagement of neighbour Arja Saijonmaa & William Nygaard on 21.7.94 as well as the simultaneous echos of the 21 clashings of the comet Shoemaker-Levy 9 with Jupiter ...)

Picc.
Fl.
Ob.
e.h.
Clar. in B♭
BassCl. in B♭
Fag
C.fag.
4 Corni in F
3 Trpts in B♭
3 Trbnes & Tuba
Timp. (+ Sl.wh & xtrgls)
3 Perc.
Piano ad lib. 2 or 3 pianos not playing together left & right or left middle & right
Harp
STRINGS
Vl. 1
Vl. 2
Vle
Celli
bassi

1st ob. leads
wait 7-11 sec.
wait less
wait more
still more
wait
extatic espr. molto
wait 6-10 sec.
wait more
wait less
wait much more
wait 8-12 sec.
wait until 1st trpt leads
wait ca 11-15 sec.
wait 4-7 sec.
wait until 1st trpt leads
cresc molto al ff
1st trpt leads all the brass
p cresc. molto al ff
p cresc. molto al ff
Coperto con piatto
slapsticks
Vibr.
Gl.sp.
wait 5-8 sec. anvils
Mar.
T.T.
donnerblech
Gl.
slidewhistle
wildly hysteric
l.v.
mp cresc.
accel. roll
molto al fff
p cresc.
Java or Bali gongs
Piano ad lib. 2 or 3 pianos not playing together left & right or left middle & right
8va
wait 8-11 sec.
wait more
very long time (15-22 sec.) (or more) (33'?)
sfp cresc. al l.v.
Harp
whole tone scale
wait 11-15 sec.
wait 8-11 sec.
wait 6-9 sec.
wait 4-7 sec.
the leader leads & play together
very long time!
gliss.
espr.
tenutissimo
desperatissimo
long time
very long time
desperatissimo
very long time!
roll molto
(n.b. roll & cresc!)
the concertmaster stops together all strings! except except double basses keep it at a little longer than the big cresc. in the brass! (or much later...)

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wait 12-16 sec. espr. wait 7-11 sec. espr.

wait 5-9 sec. espr. wait 7-11 sec. espr. wait less

wait 7-11 sec. wait 5-9 sec. wait 11-15 sec.

wait 11-15 sec. poco f espr. wait 7-11 sec.

wait 22 sec. wait 15 sec.

successive starts not together!

con sord. wait 5-9 sec. Simile wait 7-11 sec. Simile

wait 4-7 sec. repeat 1x più mosso e più f repeat 1x più mosso e più f repeat 1x più forte e longer fermata

wait 15 sec. con sord. repeat 1x più mosso e più forte repeat 1x più mosso e più f repeat 1x più forte e longer fermata

triang. wait Timp. 5-9 sec. coperto con piatto wait 7-11 sec. triangle Timp. coperto con piatto

Crot. Vibr. Gl. Gl. Sp. woodblocks staccatissi

wait ca 11 sec. Marimba anvil

dolce Gl. T.T. dolce donner blech very long time (try 22' or 33') Cor. C.

very long time, more than 15 sec.

mf dolce l.v. wait 7-11 sec. try 22' or 33' l.v.

wait 9-15 sec. non arpeggio wait 4-7 sec. repeat 4x più forte

* successive starts

con sord. gliss. like "autumn leaves" or radioactive snowflakes wait ca 15 sec. simile

Sul G naturale flageolets sensitivissimo flautato mp dolce con visione

wait for the leaders sign to play together

very long time!

** Concertmaster stops all strings except double-basses

xxx WAIT FOR THE DOUBLEBASSES SOUNDING IN LOW REGISTER (C & Eb)

KEEP THIS SOUND ALIVE & WAIT FOR EVERYBODY TO FINISH THEIR MUSIC ONLINE 1 & 2, THEN

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wait 4-7 sec.
wait 3-6 sec.
wait more
wait 5-9 sec.
wait still more
wait 5-8 sec.
wait 4-7 sec.
wait 5-9 sec.
wait 7-11 sec.
less
wait 7-11 sec.
wait 4-7 sec.
wait 7-11 sec.
wait 6-10 sec.

wait 7-11 sec.
long time
wait for the 1st trpt to lead all the brass:
*use strategic breathing in group to get more tend to - length & good climax!!!
wait 5-9 sec.
long time
wait 7-11 sec.
wait for the 1st trpt to lead all the brass:
wait 4-7 sec.
1st trpt leads all the brass!
wait 11-15 sec.
longer time
wait 11-15 sec.
longer time
wait 11-15 sec.
longer time

(normale)
wait 11-15 sec.
long time
Crot
cresc.
Marimba
Jam or Bali gongas
triangles very long time
l.v.
wait 7-11 sec.
Timp.
Vibr.
Gl. sp.
anvil
Mar.
donnerblech
wait 5-9 sec.
8va
very long time
wait 7-11 sec.
(long time)

CHECK THAT THE BRASS HAS FINISHED ITS "Primal Scream" <> on Bb before Starting line 4!

wait 22-33 sec.
wildly
wait less
simile more wildly
N.B.
** Not together ↓ the start here
concertmaster stops all strings together (except doublebasses)
successive starts
Senza sord.
cresc.
simile
NOT TOGETHER!
etc.
gliss. glis. desperatissimo
very long time
espr. poss.
espr. poss.!

TO SHOW THE START OF LINE 3 = "sfz B maj ≡"

show the start of LINE 3!

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wait 7-13 sec. wait 7-9 sec. wait 6-10 sec. wait 5-9 sec. wait 7-11 sec.
wait 5-9 sec. wait 4-7 sec.
wait 12-16 sec. wait 4-7 sec. wait 5-9 sec. wait 4-7 sec.
wait 11-15 sec. ppcresc. mfespr. wait 7-11 sec. wait 8-13 sec.
wait 6-9 sec. wait more wait less wait sec. 10-7 wait less
successive starts not together con sord. wait 5-9 sec. gest. wait 7-11 sec. gest. wait 4-7 sec. con sord.
wait 7-11 sec. con sord. wait less wait more wait 7-11 sec.
wait 11-15 sec. con sord. wait less still less wait 4-7 sec. wait
sl. wh. misterioso Triangles Timp. coperto con fiato gliss. wait 7-11 sec. wait less sl. wh. wait more Triangles wait 15 sec. or more
seesaw estatic simile simile espr. espr. molto
Mar. belltree l.v. wait 8-12 sec. Gr. C. Gl. T.T. doppelblech rall. molto
repeat 3x più forte repeat 2x più f repeat 5x rall. & dim. dolce
successive starts con sord. wait 7-11 sec. very slow gliss.
repeat 9x with different lengths of fermatas
please sound like some horny animal call! or a group of collies or wolfs singing pleadingly in good grouporder... (the leader leads con fantasia! ...)
(if you have more players fill up from the top)
div. á 6

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The music of Flowerbouquette N° 21+7+2 ASH is presented without conductor... Of course there is created an exciting relationship in the tensions between the sounds coming from the different galaxies of the orchestral microcosmos. But I cannot resist to feel extremely satisfied with the naturality and liberty the soundclashes unfold in the structure of this 4 page score with only two points (beside the tamich of the starting) precised in time to control the spectacle.
The scorepages are lines in the orchestral parts: at the end of the 2nd line the doublebasses sustain their low tenuto chord in cresc. & dim. until everybody else has delivered all the "soundflowers" notated on the 1st & 2nd line. The leader of the doublebasses neds to the orchestra and the sfz ignites the life of the 3rd page of the score = the 3rd line in the parts. On that page the brass exclaimes climactically a "primal scream" of unison A, then salutes (S) Eb maj $\frac{6}{4}$ chords with energious virility then make an even longer unison (H) Bb crescendo to fff and fade... (that nobody can fail to register...) and after that it is allowed to proceed to the last page with its final morendo of A S (Eb) H (Bb) - - - - This work was composed to mark the news 21.7. of on one hand: the engagement of neighbour friend Arja Saijonmaa from opposite the beautiful lake Korpijärvi in middle-Finland (close to Mikkeli) with William Nygaard (the publisher of the Rushdie book in Norway who was shot but survived the assault...) a clashing without conductor but certainly initiated by the "Forzas del Destino"... and on the other hand: the 21 clashings simultaneously of the comet Shoemaker - Levy - 9 with the planet Jupiter, also happening without conductor but creating a great dramatic cosmic spectacle... All musicians deliver exactly 30 (21+7+2) tones, chords, glisscandi, tremoli or trills (and end on the tones of A (S) Eb & (H) Bb) thus marking the day of the news 21.7. when the 2 persons engaged and the 21 grand clashes of Shoemaker - Levi 9 with the largest planet of our solar system... The letter A (Arja S.) at the end could be another beginning - or perhaps the sounds could be beautiful also in reverse order... without conductor!

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