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Finnish Music Information Centre

9047

Leif Segerstam

ORCHESTRAL DIARY SHEET NO.9

Symphony No. XII in one movement

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FIMIC
SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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9:49

"orch. D, sheet No 9a b or c"

B N P T V W-Z

A-A T-Z or choose freely ...! = 9d

A-B NS X Z

Leif Segerstam

ORCHESTRAL DIARY SHEET №9

(Symphony №XII in one movement)

— Inspired by Old Testament (Genesis) Moses I : chapter 9 —

~~picc., fl., Ob., eh., clar in B♭, bassCl in B♭, fag., cfag., 4 horns in F, 3 trpts in B♭, 3 trombones, Tuba.~~

~~Timp. + 5 percussionists: slidewhistle, belltree, Gl.sp. Glocken, Vibr., marimba, crotales, slapsticks, p. sospeso, triangle, flexatone, donnerblech, T.T., Gr. Cassa, woodblocks, piatti, hammer, rattle, templeblocks.~~

harp., piano & strings

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W = big downbeats with both hands, ① ② etc. = clear downbeat with right hand, left hand shows with fingers the number ... 11 12 13 14 = 6/1 7/2 8/3 9/4 make a difference of 12/5 and 10, 10 could be the left hand in a sign of O.

if there is a meter marked after □ 2/4 or O 2/8, then please conduct that meter with your right hand after giving the good clear downbeat ... keep your left hand numbersign throughout that "measure" - time.

① ② x x ③ x

pp aug. poco a poco cresc. fino

please play freely immediately after the start of the "box" (①), repeat the motive of the as long as the waveline goes. 1st time use the dynamic in the box (pp), 2nd time already use the dynamic after the box: pp, don't react to numbers going by, under, there is a clear point of changing your activity: ③ aug. poco a poco cresc. al ff

= is aug. tremolo
= is fall. tremolo
= is both

start of a sequenzial function, please play freely immediately after starting the activity

x = additional beats with left hand after the numbered down beats, please keep your lefthand number showing during all x - s after a number, change only at next number.

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"Upbeat"

0

picc.
Fl.
Ob.
e.h.
Clar. in B♭
bassCl. in B♭
fag.
C.fag.
4 horns in F
3 trpts in B♭
3 trbns & Tuba
Timp. & 4-5 perc.
piano
harp
Vl. I
Vl. II
Viole
Celli
bassi

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ORCHESTRAL DIARY SHEET Nº 9
(Symph. in one movement Nº 12)

Leif Segerstam -86
Juli

picc.
Fl.
Ob.
E.h.
Clar. in B♭
BassCl. in B♭
Fag.
Cfag.
4 Horns in F
3 Trpts in B♭
3 Trombones & Tuba
Timp. & 5 perc.
piano
Harp
Vl. I
Vl. II
Vle
Celli
Bass

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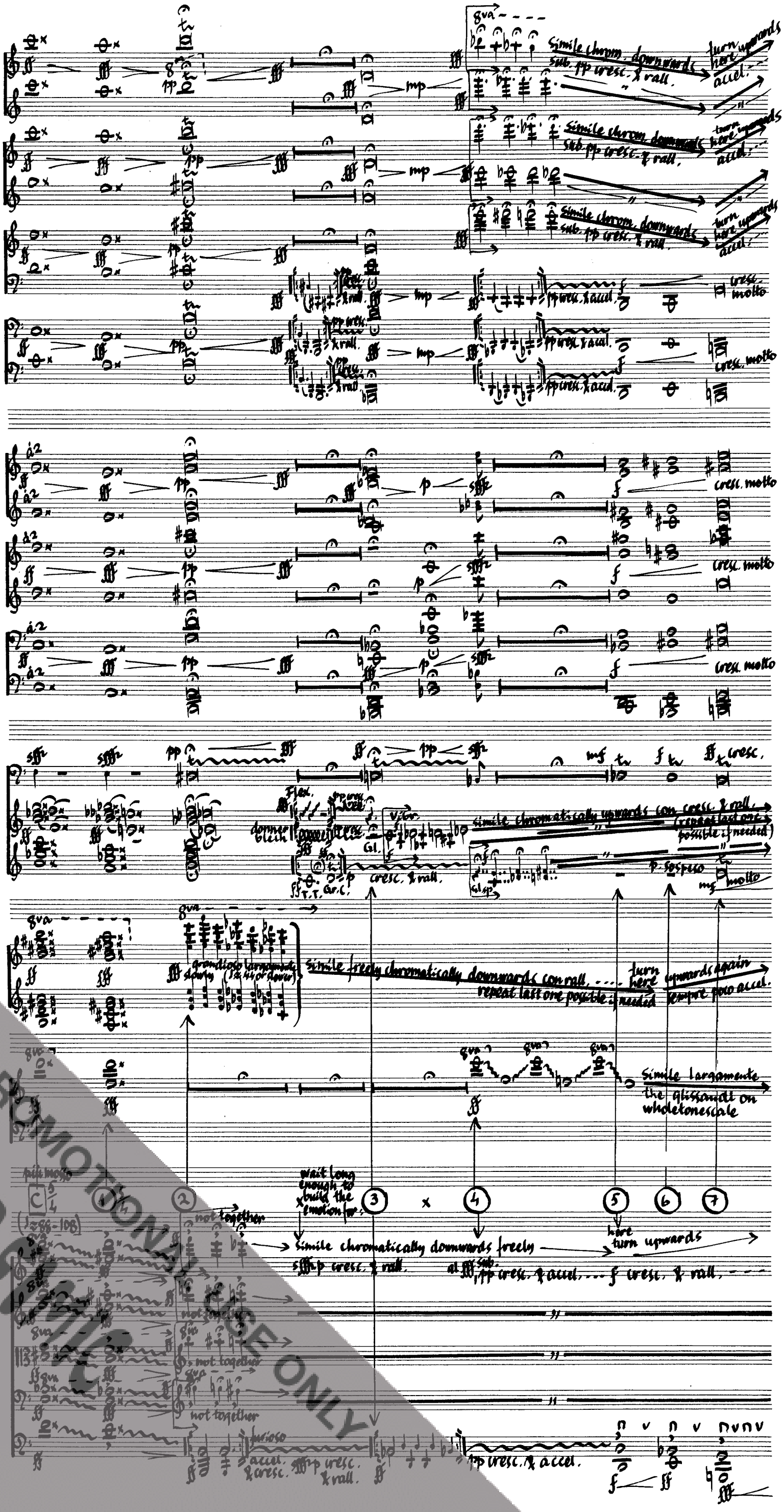

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PMC

cresc. & accel.

dim. & rall.

gestopft

open

Vibr.

Gl.sp.

Gl.

Belltree

Crotales

wildly!

similar chromatically downwards right hand ..... & left hand upwards .....

similar on wholetonescale downwards

similar chromatically upwards

molto rall.

1 Solo

sonore

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play freely (start ca 69 = 1)
ppp
con vigore
6-9 sec.
poco più mosso & più espr.
chromatically upwards
simile in sequence
sempre più mosso & più espr.
play freely (start ca 128)
poco meno mosso & più espr.
play freely slowly (ca 96)
poco cresc.
mf
poco più cresc.
cresc. & rall.
Vibr.
triangle
donnerblech
3-5 sec.
poco sfz
più cresc.
sempre cresc...
Gl.
simile slowly upwards chromatically
simile adding events each repeat
sonore
8va
dolce
sim. arpeggiando
1 splay
wild
cresc. & accel.
subito mf cresc. & rall.
dim. & rall. molto
simile chromatically downwards
tutti
tutti attr.

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risoluto

pcresc. ff dim. prall.

Glocken

hammer

bell tree

Crot.

Vibr.

Gl.

T.T.

slap-stick

Gr.C.

donnerblech

Timp.

1st trpt leads (Mv122)

wait 11-15sec.

then play

(Mv66-69)

start

poco rall.

wait until conductor cues

8va

tutti cresc.

col vl.

(Mv108)

1 2 3 4 5 6 7 8

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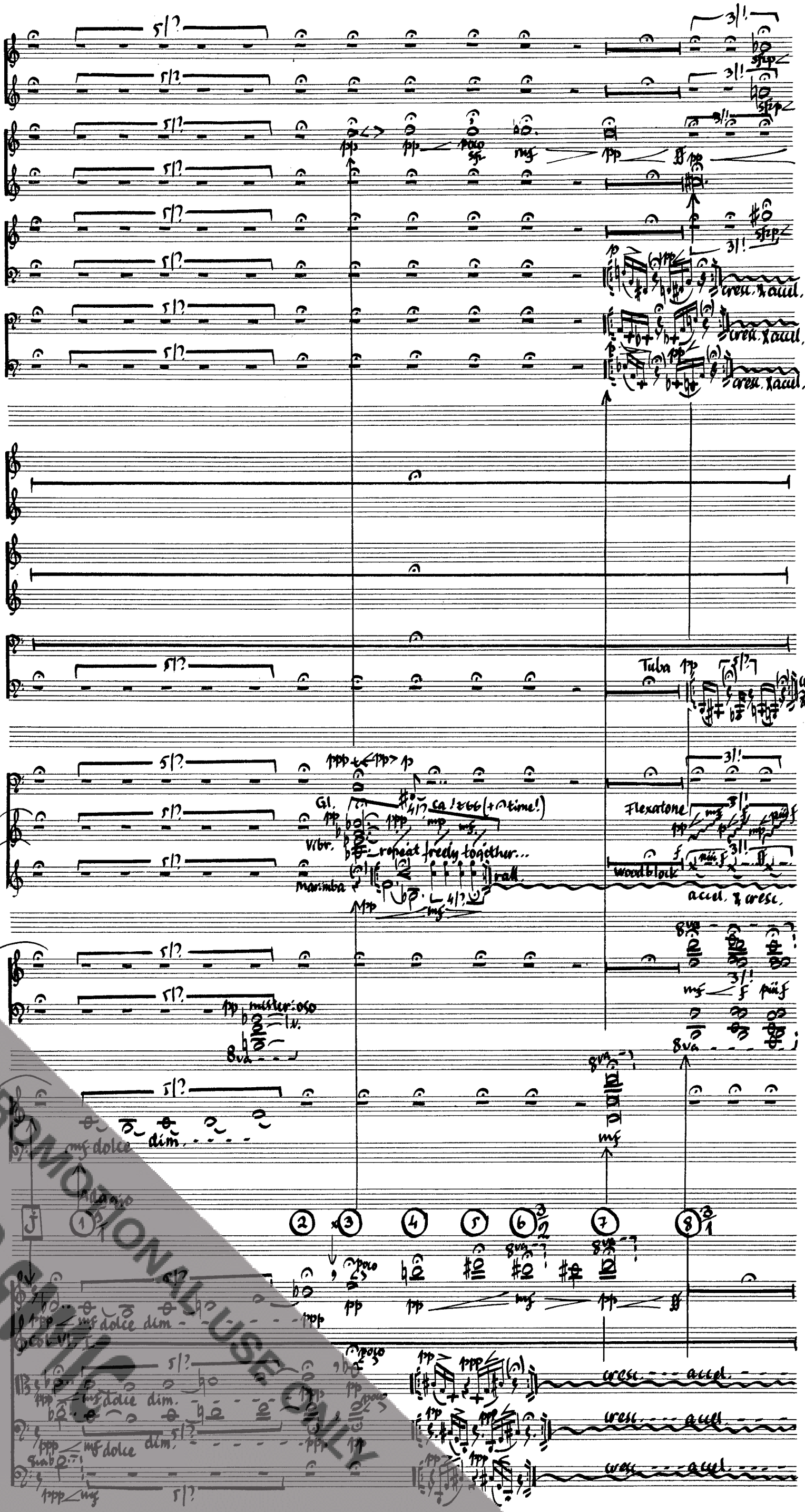
OPUS ONE



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OPUS ONE

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8va

Simile chromatically downwards poco accel. sempre turn upwards if range limits you...

Simile chromatically downwards poco accel. sempre turn upwards if range limits you...

Simile chromatically downwards poco accel. sempre turn upwards if range limits you...

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

pp cresc.

pp

Vibr.

Gl. sp.

Gl.

T.T.

Gr. C.

Vibr., Gl. & Gl. sp.

mf marc. cresc.

rattle

donnerblech

freely! rep. calls x ad lib. accel. mf cresc.

then: repeat ca. 6x con rall. mf cresc.

then repeat ca 12x con accel. mf cresc.

then repeat 12x 66 until

repeat 12x dim.

then repeat cresc. until

repeat 8va 15ma 22da cresc. molto

adding tones chromatically each repeat

pp cresc. & rall.

Vaud. & dim.

continue where you stopped

cresc. & rall.

(harmonic) E minor

dim. cresc.

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molto sensitive

simile

chromatically upwards simile if time (= conductor permits)

repeat 1x only

repeat in different tempi

gestopft

con sord. not together

(start one after each other)

repeat 2x freely

Vibr.

Glocken

Gl. sp.

rattle

donnerblech

T.T.

Cr.

Gr. C.

8va

sempre con visione

repeat freely 2x only

Sul pont.

1st cello leads (starting m. 111-122)

rall. & dim. poco a poco nat.

con sord. p. a p. tutti nat.

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freely!

simile adding one ♯ each repeat
and prolonging the pauses . . .
chromatically upwards
sempre con più cresc. - - - - -

repeat 1x freely

poco cresc. al fp

gest.

gest. fp

Tuba
con sord.

solo, play freely & slowly

slidewhistle

freely...!

simile adding events and proloeging the pauses
sempre con più cresc. - - - - -

marimba

simile adding one ♯ each repeat
chromatically downwards

play freely & slowly

(stop and repeat that one event if you feel so... for a while)

T.T.

W.bl.

simile adding strokes
and prolonging pauses
in between

stop here

8va

pp cresc. sempre

simile
slowly upwards on
wholetone scale

(8) (9) (10) (11)

freely together

2 Soli

sul pont.

etc simile
chromatically
upwards

senza sord.

(tutti)

poco cresc. al mp

1 solo

(H→C) etc....
simile chromatically upwards
in sequence of wholetones
sempre al più sfz

sfp cresc. - - - - - al ff

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repeat 1x only

freely più espr.

1x only

più espr.

open

Timp.

bell tree

Vibr.

rattle

triangle

Gl. sp.

Gl.

T.T.

sonorissimo

pp cresc. & rall.

d.-minor chords all over your register

E-maj chords all over your register

Bb-major chords all over your register

tutti unis.

nat.

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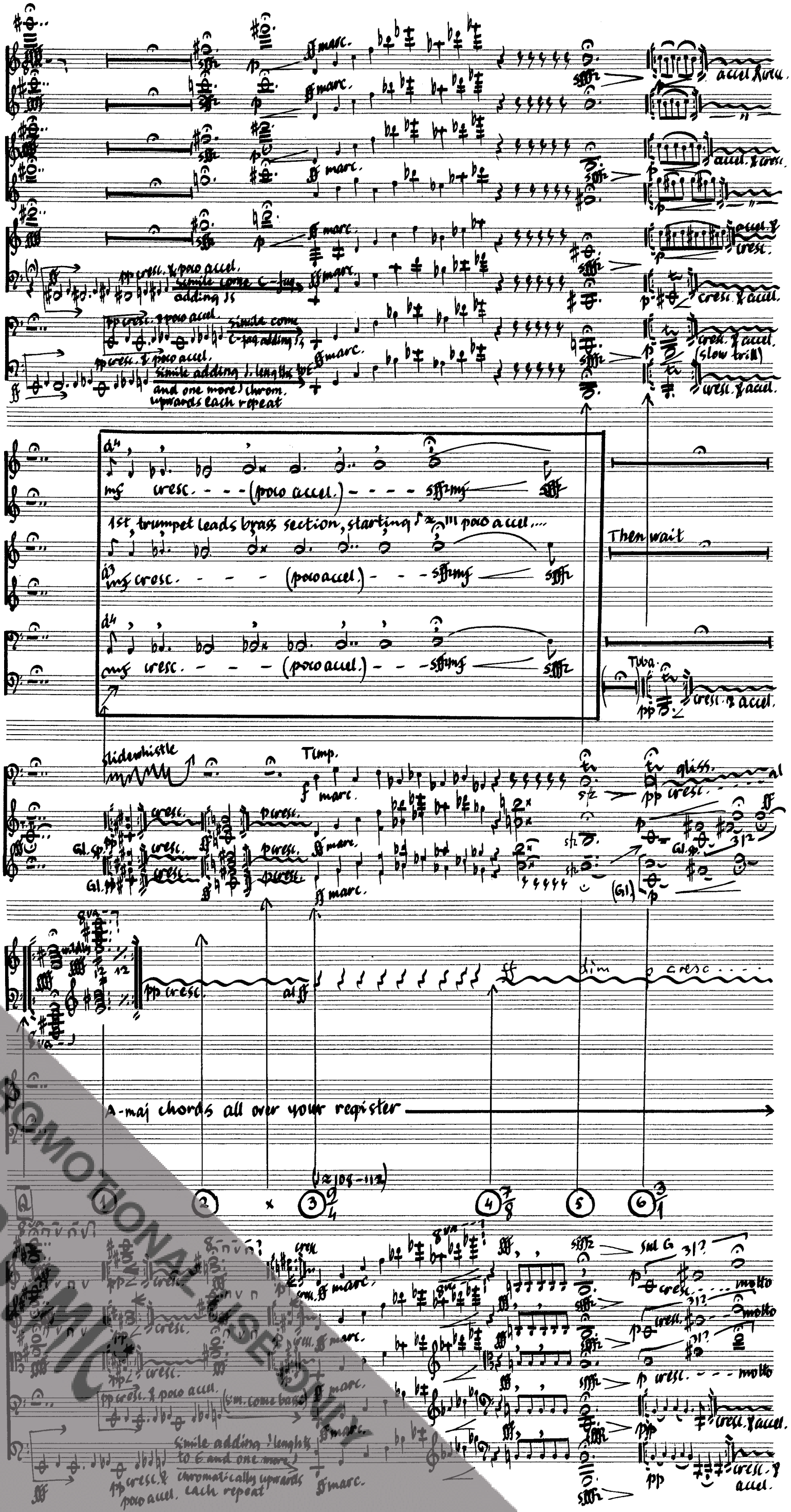

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PMC

sfp cresc. - - - - all f dim. - - - - - - -

sfp cresc. - - - - all f dim. - - - - - -

sfp cresc. - - - - f dim. - - - - - - -

sfz cresc. - - - - fff

sfz cresc. - - - - fff

mf

1st trumpet leads, the brass & timpani repliques after conductor's sings ....

f dim. - - - p

f dim. - - - p

2 temple blocks

Glocken

Kleiner

Gl.

poco dim.

play freely

donnerblech

mf cresc. - - - - fff Gl. ff play freely

dim.

dim.

repeat right hand 8va bassa

x left hand solo every 2nd time - - →

dim.

(f) dim.

(mp) dim. molto

rather slowly please ... !

dim. - -

dim. molto

not together!

esp. possible

col vl. I (but later)

col vl. II but later

col Viola but later

sfz

sfz cresc. - - - - fff

pp mf

pp misterioso

sempre più p

sempre più p

con sord.

con sord.

con sord.

Vibr.

repeat 2x sempre più p

Vl. dolce

donner-blech

Cellbree

T.T.

Vibr.

Gl.

Gl. sp. play freely

T.T.

simile adding one ♩ each repeat

(next time con 4/1)

sempre più cresc

simile adding one ♩ each repeat

(next time con 4/1)

simile adding one ♩ each repeat

(next time con 4/1)

simile adding one ♩ each repeat

(next time con 4/1)

simile adding 9-s and starting with one more tone ½ step higher each repeat

repeat 2x sempre più p

Vl. dolce

G-major chords all over your register

Adagio molto largamente espr.!

5 3x 5/1 con (a)

1 4/1

2 4/1

3 4/1

4 5/1

5

cresc. molto

cresc. molto

cresc. molto

cresc. molto

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desperatissimo
8va
mf cresc.
dim.
sffz dim.
mf dolce
f espr. tenuto
open
con sord.
pp
Slapsticks
donnerblech
Crotales
Gl. & Gl. sp.
casa bell
mp rattle
Cello
Sonore
mf dolce rall. & dim.
cresc. & rall.
dim. & rall.
♩= 61-69
1 molto mosso largamente
2 5/4
3 4/4
4 3/2
5 6/4
molto mosso
6 9/4
7
8va
espr. & cresc.
sul A
sul G

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8va

cresc. al fff then poco dim. dim. & rall.

cresc. al fff then poco dim. dim. & rall.

cresc. al fff then poco dim. dim. & rall.

1st trpt leads all brass;
repeat 2x only 1st time più f 2nd time mp dim.
prolong the 𝅝 each wait .....

Vibr.

Gl. sp. & Gl.

T.T.

bell tree

Vibr.

Gl.

Gl. sp.
Come cavalleria

rall. cresc. al fff then dim. dim. & rall.

rall. & cresc. al fff then dim.

rall. & cresc. al fff then dim.

T.T.

bell tree

molto dim. & rall.

molto dim. & rall.

→ freely !

simile adding quarter-note –
→ chords each repeat →
f sonore cresc. al sonorissimo fff, then poco dim. & rall. molto dim. & rall. .....

simile adding quarternote chords
→ each repeat →
cresc. - - - - al fff then poco dim. & rall. molto dim. & rall.

2

x x x x x x

wait here until

'solo'
NOT TOGETHER!
col VI. I but later

col VI. I but later

col Viola, but later

cresc. al fff then poco dim. dim. & rall. .....

Sempre dim.

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PMC

cresc.
cresc. Racc.
sempre sonore Adagio largamente & tenuto
dim.
sempre sonore Adagio largamente & tenuto
donnerbl.
cresc. & poco accel.
Gl.
Gl. sp.
T.T.
poco accel.
ballrec
slapsticks
sempre grandioso,
poco rall. & cresc.
sonore cresc.
A-minor chords all over your register
ff freely
grandiosly & solemnly (= not too quick, not hectic!)
più cresc.
poco accel. & cresc.
sempre adagio largamente & tenuto
sub. più mosso
(sempre furioso)
ff furioso

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poco accel. & cresc.

esprr. sonorissimo sempre

p cresc. & accel.

Vibr.

Mar.

Gl.

Gl. sp.

Vibr.

Xal sp.

Timp.

T.T.

sempre sonore

Gr. Cc

repeat 8va 15a & 22a grandiosissimo

A - major chords all over your register

ff freely

Adagissimo

mf espr., cresc. sempre, largamente sonore

Col VI I

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PARC

espr. poss.

p cresc. & poco accel.

mf cresc. & poco accel. --- al ff, pp cresc. --- ff cresc. & rall.

Vibr.
T.T.
piatti
Gl.
Cel.
rattle
again A-maj. all over register
compre sonorissimo
molto al
molto cl

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Symphony Nº 12 is a surrealistic orchestral fantasy inspired by the feelings and visions stirred up by reading chapter 9 of Moses I (Genesis). The giant (sin-flood) forces of Nature (created by cosmic happenings?), the harmony of the Rainbow, the fertilityinstincts, drunkedness, the long age of Noah, superhuman? extraterrestial? thus curging the one who saw his "outerspacefallos"...? etc... All these events in the moment of the inspiration motivated this major - minor complextonal freepulsative improvisational happening ending in an optimistic A-major. The work also perhaps gave an outlet & polarisation for much destruktive instincts (of tiredness, boredom or indignacy...) felt in the summer of 1986. One more Orchestral Diary sheet synthesised and organised the chaotic brainstorms the hard previous season (and why not the thought of the next similar one coming) of a multitude of repertoire almost mental-balance disturbingly again had caused... These flashbacking brainstorm-visions of the claustrofobic-schizofenic mind of the "absolute-pitch-always-instant-reading-into-notation-paranoid" composer were used to give positive&creative energy for catching these sounds & visions in musical colors of orchestral registers, not fearing to dream in new-romantic & posteXpressionistic atmospheres.....

Leif Segerstam July 22 1986

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