

Leif Segerstam

String Quartet No. 12

1977



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Handwritten musical score for "The Little Shepherd" by Maurice Strakosky. The score is for four staves: Treble, Bass, and two lower staves (likely for guitar or piano accompaniment). The music is in 2/4 time and features various dynamics and articulations. The first staff has a key signature of one flat (B-flat) and a common time signature. The second staff has a key signature of one flat and a common time signature. The third and fourth staves have a key signature of one flat and a common time signature. The score includes markings such as "warmly", "espr.", "pp cresc.", "recitando rubato espr.", "recitando rubato con fantasia", and "pizz".

Handwritten musical score for a string quartet, featuring four staves with various musical notations, dynamics, and performance instructions.

Staff 1 (Violin I): *sfz* *mf espr. melodioso* *pizz* *arco* *mf* *sfz* *mf marcato* *sfz* *espr.* *tenuto* *mf melodioso* *cresc.*

Staff 2 (Violin II): *sfz* *mf espr. melodioso* *pizz* *arco* *mf* *sfz* *mf marcato* *sfz* *espr.* *tenuto* *mf melodioso* *cresc.*

Staff 3 (Viola): *sfz* *mf espr. melodioso* *pizz* *arco* *mf* *sfz* *mf marcato* *sfz* *espr.* *tenuto* *mf melodioso* *cresc.*

Staff 4 (Cello): *sfz* *mf espr. melodioso* *pizz* *arco* *mf* *sfz* *mf marcato* *sfz* *espr.* *tenuto* *mf melodioso* *cresc.*

[illegible]

Handwritten musical score for "The Rose Tree" by Franz Schubert. The score is written on two systems of staves. The top system contains the vocal line (soprano and alto parts) and the piano accompaniment. The bottom system contains the piano accompaniment. The score includes various performance markings such as dynamics (p, f, mp, cresc., dim., accel.), tempo markings (moderato, adagio), and articulation (f marcato). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is written in ink on aged paper.

System 1:

- Vocal Line:**
 - Tempo: *moderato*
 - Dynamic: *f* (forte)
 - Markings: *cresc.* (crescendo), *dim.* (diminuendo), *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte)
- Piano Accompaniment:**
 - Dynamic: *f* (forte)
 - Markings: *cresc.* (crescendo), *dim.* (diminuendo), *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte)

System 2:

- Vocal Line:**
 - Tempo: *adagio*
 - Dynamic: *f* (forte)
 - Markings: *dim.* (diminuendo), *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte)
- Piano Accompaniment:**
 - Tempo: *adagio*
 - Dynamic: *f* (forte)
 - Markings: *dim.* (diminuendo), *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte)

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con sord. *sul G* *cresc. & poco accel.*
Con emozione
molto *pp* *cresc. mf dim.* *con sord.* *con emozione *sul G** *cresc. & accel. poco*
con sord. *pp* *cresc.*
con sord. *pp* *cresc.*

senza sord. (d. 272) *accel.*
senza sord. (d. 108) *accel.*
senza sord. *mf cresc.* *senza sord.* *mf cresc.*
mf cresc. *senza sord.*

largamente molto *mf cresc.* *accel.* *al furiosissimo*
largamente molto *mf cresc.* *accel.* *furioso*
rall. sempre *sul pont.* *mf cresc.* *molto!* *pass!* *gliss. upwards*
rall. sempre *sul pont.* *mf cresc.* *molto!* *pass!* *gliss. upwards*
al furiosissimo

sul pont. *rall.* *NAT. sva* *molto rall.*
sul pont. *rall.* *NAT. sva* *molto rall.*
NAT. tenuto *espr. molto* *espr. molto* *molto poss.*

sempre più secco poss. *molto rall. sempre & cresc. poss.*
sempre più secco poss. *molto rall. sempre & cresc. poss.*
sempre più secco poss. *molto rall. sempre & cresc. poss.*
rall. *sempre più* *sfz & cresc.* *securissimo*

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etc. → until not heard any more

sensitivamente *sul A* etc. → until not heard any more

sensitivamente *sul B* etc. → until not heard any more

sensitivamente *sul G* etc. → until not heard any more but continue to move the bow

sensitivamente *sul Do* etc. → until not heard any more but continue to move the bow

pppp sul pont. *cresc. al pp dim.* *p espr.* *poco a poco naturale e poco a poco sul tasto poss.* *rall. →*

pppp sul pont. *cresc. al pp dim.* *p espr.* *poco a poco naturale e poco a poco sul tasto poss.* *dim.* *rall. →*

pppp sul pont. *cresc. al pp dim.* *p espr.* *poco a poco naturale* *poco a poco sul tasto poss.* *dim.* *rall. & dim.*

pppp con visione tenuto mpdim. *pp cresc. mp* *dim.* *poco a poco sul tasto poss.* *rall. & dim.*

II

Adagio molto espressivo

p cresc. *ff* *tenuto poss.* *play together 1 & 2 vl.*

p cresc. *ff* *tenuto poss.*

f espr. *p cresc.* *ff* *p cresc.* *ff* *p cresc.* *ff* *grave!* *grave!* *play together Vla & Cello*

play together *f cresc. & agitato* *mf cresc.* *espr. molto sonore* *mf cresc. & rall.* *mf cresc. & accel.* *dim. & rall. poco al mf cresc.* *poco accel.* *dim. & rall. poco al f cresc.*

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Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on five staves. The first staff is for the piano, and the second staff is for the play-together section. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and mood markings include "Cresc.", "f marcato con gravita!", "tenutissimo", "Adagio espr. e melodioso", "rall.", "al Adagio", "cresc. & rall.", "ff con gravita", "f marcato", "sempre rall.", "mf cresc.", "molto!", "f tenuto", "f marcato", "sempre rall.", "mf cresc.", and "molto!". The score is written in a clear, legible hand.

Handwritten musical score for "The Rose Tree" (1908). The score is written on five staves. The top staff is for the vocal line, and the bottom three staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo and mood markings include "espr. molto con desperation", "Adagissimo", "Largamente poss. con emozione", and "tenutissimo". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "mf", "f", "cresc.", "accel.", "rall.", and "molto". The piano part features a prominent bass line with many accidentals and a treble line with chords and single notes. The vocal line consists of a single melodic line with lyrics written below it.

espr. molto con desperation
Adagissimo
Largamente poss. con emozione
tenutissimo
cresc. & accel.
mf cresc. & accel.
mf cresc. al fff
mf cresc. & rall. molto
accel. & cresc. al mf rall. & cresc. al fff
mf cresc. sempre rall. molto
cresc.
cresc. & accel.
cresc. & rall. molto
cresc. & accel.
cresc. & rall. molto

Handwritten musical score for "The Death of the Virgin" by Franz Liszt. The score is written on three staves. The first staff is for the piano (p) and the second for the violin (v). The tempo is marked "Allegro molto!!!" and "desperatissimo". The key signature is one flat (B-flat). The score includes various performance instructions such as "con gravita", "rall. sempre", "agitato", "rall. ---", "mp", "sf", "p", "mf cresc. & accel.", and "al d=42". The score is written in a handwritten style with many annotations and markings.

L'Espresso

Allegretto

Sempre con espansione

Sempre con espansione

cresc.

cresc.

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Handwritten musical score for "The Rose Tree". The score is written on three systems of staves. The top two systems are for vocal parts (Soprano and Alto/Tenor), and the bottom system is for piano accompaniment. The music is in G major (one sharp) and 3/4 time. The lyrics are in Italian and English. The score includes various performance instructions and dynamics.

Vocal Parts:

- Soprano:** *sempre grandioso & sonore possibile*. Notes: G4, A4, B4, C5, B4, A4, G4. Ending: G4, A4, B4, C5, B4, A4, G4.
- Alto/Tenor:** *sempre grandioso & sonore possibile*. Notes: F#4, G4, A4, B4, A4, G4, F#4. Ending: F#4, G4, A4, B4, A4, G4, F#4.

Piano Accompaniment:

- Right Hand:** *sempre con gravita' sonorissimo*. Notes: G4, A4, B4, C5, B4, A4, G4. Ending: G4, A4, B4, C5, B4, A4, G4.
- Left Hand:** *sempre con gravita' sonorissimo*. Notes: G3, A3, B3, C4, B3, A3, G3. Ending: G3, A3, B3, C4, B3, A3, G3.

Lyrics:

Italian: *La rosa del giardino / ha un profumo / che non si / può / dimenticare.*

English: *The rose of the garden / has a perfume / that one / cannot / forget.*

Performance Instructions:

- sempre grandioso & sonore possibile* (written above both vocal staves).
- sempre con gravita' sonorissimo* (written above the piano accompaniment staves).
- wait long enough...* (written above the vocal staves during the final measure).
- pp* (pianissimo) (written below the piano accompaniment staves during the final measure).
- accel. &* (written below the piano accompaniment staves during the final measure).

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a vocal part (Soprano) and piano accompaniment. The vocal part is in G major and 4/4 time. The piano part is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Allegro" and the mood is "marcato". The score is written on five staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The third staff is a wavy line representing the piano's sustain pedal. The fourth and fifth staves are also wavy lines representing the piano's sustain pedal. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Allegro" and the mood is "marcato". The score is written on five staves.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes the instruction "dim. molto" and a "pizz." (pizzicato) marking. The second staff also begins with a treble clef and a key signature of one sharp, and includes the instruction "dim. molto". Both staves feature various performance markings such as "arco", "cresc.", "gliss.", "pizz.", "poco sfz in piano", "p", "ppp", "f", "mf", "dim.", "rall.", "sempre", and "solo melodioso". The score is written in a fluid, handwritten style with many dynamic and articulation markings.

[illegible]

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choose to stop where you are sure you feel it is the end.

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Handwritten musical score for a string quartet. The notation includes various instruments (violin, viola, cello, double bass) and dynamic markings. The score is written in a single system with multiple staves. Key markings include:

- Violin I:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Violin II:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Viola:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Cello/Double Bass:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*

The score is written in a single system with multiple staves. Key markings include:

- Violin I:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Violin II:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Viola:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*
- Cello/Double Bass:** *arco*, *f* cresc. & rall., *mp* cresc., *mf* cresc., *sempre con espansione*, *sub. f* cresc., *acc. & cresc.*, *sempre largamente possibile, espressivo & marc.*

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Handwritten musical score for the first system, featuring multiple staves with complex notation, including slurs, ties, and dynamic markings like *sfz*, *cresc.*, and *rall.*

Handwritten musical score for the second system, including tempo markings like *sub. molto più mosso* and *accel. sempre a cresc.*, and dynamic markings like *mf cresc.* and *mp cresc.*

Handwritten musical score for the third system, featuring tempo markings like *f meno mosso* and *mf rall.*, and dynamic markings like *p cresc. & rall.* and *sempre con rall.*

Handwritten musical score for the fourth system, including tempo markings like *gva* and *dim.*, and dynamic markings like *p cresc.* and *sf dim.*

Handwritten musical score for the fifth system, featuring tempo markings like *4/7* and *5/7*, and dynamic markings like *mf cresc. & rall. sempre* and *f cresc.*

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sul pont. *p* *mf* *mp* *f* *ff* *nat.* *ff* *espr.*

sul pont. *mp* *cresc.* *nat.* *nat.*

sul pont. *p* *cresc.* *mf* *cresc.*

fff *rall.* *gva* *espr. poss.* *marcatissimo* *rall.* *gva* *espr. poss.* *marcatissimo* *rall. & dim.* *gva* *rall. & dim.*

fff *espr. molto* *espr. molto* *rall. & dim.* *rall. & dim.*

con gravita sonorissimo *espr. con emozione* *rall. & dim.*

wait long enough *mf* *marc.* *rall. molto* *dim.* *f* *dim.* *mf*

wait long enough *p* *mf* *marc.* *rall. molto* *dim.* *f* *dim.* *mf*

sul pont. *cresc. molto* *nat.* *con gravita* *dim.* *f* *dim.* *mf* *dim.*

sul pont. *cresc. molto* *nat.* *con gravita* *dim.* *f* *dim.* *mf* *dim.*

mp *cresc.* *ff* *sub.* *cresc.* *rall. & cresc. molto*

mp *cresc.* *ff* *sub.* *cresc.* *rall. & cresc. molto*

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

dim. al niente *dim. al niente*

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