

Leif Segerstam

Flowerbouquette No.60 SCH

- saluting the 60th Birthday
of Alfred Schnittke

1994

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Flowerbouquette N°60 SCH (-saluting the 60th birthday of Alfred Schnittke...)

TO BE PERFORMED WITHOUT CONDUCTOR!!!

Leif Segerstam July 1994



This image shows a single page from a handwritten musical score. The score is written on multiple staves using a combination of standard musical notation and various experimental or non-standard markings. Handwritten text provides specific performance instructions such as 'wait more', 'wait less', 'wait again', 'successive starts', 'not together', and 'stop together'. The score includes dynamic markings like p , f , ff , and sfp , as well as specific articulations like 'esp.' and 'temp.'. There are also notes about instrument names like 'seesaw', 'mar.', 'flexatone', 'anvils', 'donnerblech', and 'Java or Bali gongs'. A large blue circular watermark in the bottom left corner reads 'FOR PROMOTIONAL USE ONLY' and 'THIS PREVIEW IS IN LOW RESOLUTION'.





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In Flowerbouquette № 60 SCH (- saluting the 60th birthday of Alfred Schnittke 24.11.94)

all instruments play 60 tones, chords, glissandi, trills or tremoli and all musicians giving these sonority flowers on the "altar" of the podium of the concert hall end on Eb(s) or C or Bb(H)... delivering their sounds in honour of maestro Schnittke without conductor! the conductor of the concert could play one of the ad lib. 2nd or 3rd pianos (left & right) (or left middle & right) and at the rehearsal when the parts are read perhaps comment or lead the 1st reading. The places of orientation are only [A] the start, where the vibraphone players stroke is the starting point of page 1 = line 1 in the parts. Pages 1-3 unfold their music freely rightwards in time... at the end of page 3, (= line 3 in the parts) the cellos do not stop

their sound of Ω SCH :  until everybody else

has finished to play what was written on lines 1-3. the 1st cello will then show his start of the 4th page as a sign to the whole orchestra to follow ... = [B]

[C] on the 4th page the climax of this work is placed in the brass exclamations of A, (S)Eb, & C major & (H)Bb. The other members of the orchestra cannot miss to catch the 3 grandioso C major $\frac{6}{4}$ chords and the following last "primal scream" unison of Bb -> so, when that has been delivered, = [C] everybody can go to the last page and freely proceed towards the morendo SCH ending...

It might be practical to ask a) the cellos to play (=demonstrate) their music of transition from 3rd to 4th page first in the rehearsal and b) then ask them (=demonstrate) their 4th line to show the other orchestral going to last line...

"organisation should be cleared, (and tried out once...) like entrances of the stringsection players

together, oboe & english horn do so much too...

then, groupleaders are responsible for leading

as opposed to play together, and also show stopping points

reaching a collecting fermata....

conductor!