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Leif Segerstam

MURMURS AND SCREAMS FROM SOULFUL OLD STONES,(mostly of Granite...)

written for Danish Royal Life guard's Music Corps consert
14.8.1990 in Tivoli,Copenhagen

dedicated to my life-time copyist:Raine Koivisto

SCORE

1990

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Leif Segerstam 1990 (Around 4.6.... remembering Beijing... ~~both one! and two years ago...~~)

MURMURS AND SCREAMS FROM SOULFUL OLD STONES, (mostly of Granite...) duration ca 12'

written for the Danish Royal Life guard's Music Corps concert 14.8.90 in Tivoli, Copenhagen

dedicated to my life-time-copyist: RAINE KOIVISTO (himself being an enthusiastic brass & wind-enseble-musician both as active member or inspiring pedagogue...)

Orchestra:
picc, Fl., Ob., Eb clar. 4x Clar 1 in Bb, 2x Clar. 2 in Bb*, 2x Clar. 3 in Bb**, bassoon, 4 Horns in F, 2 Cornets in Bb, 3 trpts in Bb, 2 Tenorhorns in Bb***, ~~Baritone (in C)~~****, 3 Trombones, 3 Tubas, ~~Grand Piano~~.
Perc.: Timpani & slidewhistle and 3 players:

1. woodblocks (3), Flexatone & belltree (only at A) Glocken, glockenspiel, Vibrafone
2. Marimba, Crotales, use same instrument Vibrafone (only at B)
3. Tamtam, donnerblech, GranCassa, belltree (use the same instrument)
2 Chinese or Bali Gongs, 3 piatti sospesi col arco, slapsticks, ratsche, use same instrument Flexatone, 3 templeblocks.

* played by symphony orchestra: the 2x clar. 2 in Bb can be replaced by 2 flutes playing the same parts reading it in C except for at I and K from T → Fine where it should be transposed a tone lower, too low tones should be played 1 octave higher (except at ~~T~~ 2nd extra Flute

extra 2nd Fl. T = G, T2 = G#, T3 = Bb, U = A, V = C, V1 = C, X = H, Y = Bb

extra 2nd Clar. (8va) I (8va) K

** The same goes for 2x Clar. 3, it can be replaced by 2 oboes reading it in C, except the places named above - (Too low tones should be played 1 octave higher)

*** The Tenorhorns could be replaced by French horns and **** Baritone = trombone

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Of course most "Soulful Old Stones" that have made and impression on me have been in the Finnish beautiful nature and "mostly of Granite"... But, when composing this work in the beginning of June 1990 the year-rythmus suggested me and everybody else in the world to think back and refleet upon the disastruous events that took plase in Beijing the year before... I and my family had visited China and Beijing and walked freely and tramped upon the stones of the Place of Freedom outside the Forbidden city already June 1988 and when we "met" the stones of the Great Wall we could perhaps have heard them "murmur and scream": your performance of Verdi Requiem with the young Chinese singers & musicians is going to be an omen for Chinese destiny.....

Well all these flashbacks were part of the fantasies I let loose in this work where inspiration & motivation for trying to interpret all secret messages of the heer of "Commandatores" marching from my subconscience on to the empty sheets of musicpaper (including Easter Island Statues, Inka constructions in Peru, the Ayers Rock monolite & Tibetanian Temples) also was incouraged by the fact that my freepulsative music often has been compared with streams of lava or beeing called volcanic...

Special Nostalgia and inspiration also came from the fact that I wrote first time for a woodwind - brass - percussion music-corps - ensemble, remembering my primal contacts in these sounds in the public school of Vallgård, Helsingfors, where my father Selim Segerstam had aquired the instuments for a brass-septet and I had the opportunity to first tackle the E^b Alto, later the B^b Tenor, then different cornets and the beautiful Baritone.... and later even the E^b Tuba...

Leif Segerstam 8.6.90

Korpijärvi, Mikkeli, Finland

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Murmurs and Screams from Soulful Old Stones, (mostly of Granite....)

Leif Segerstam
around 4.6.1990
remembering Beijing!

Picc.
Fl.
Ob.
Clar. in Eb
Clar. 1 in Bb
Clar. 2 in Bb
Clar. 3 in Bb
Bassclar in Bb
Bassoon
4 Horns in F
2 Cornets in Bb
3 Trumpets in Bb
2 Tenor horns in Bb
Baritone in C
3 Trombones
3 Tubas
Grand Piano quasi (sempre con Pedale!)
Timp. (& slide wh.)
Percussion
3players
Gr.C.

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O (and)...

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

1. espr. mp

2. 3 col 1. corno

4. à 2 espr. mp

con sord. con sord.

wait (4-8 sec.) wait more wait more

Simile adding one o each repeat after

Sempre con espansione

senza sord.!

poco cresc., rubato con fantasia... f dim. ppp cresc. & accel. molto

start again

p come prima f and now sempre più mosso & più espr.

molto molto accel. at the end

after having played senza sord! sempre con espansione

after having played senza sord! sempre con espansione

poco cresc. & rall. in left hand chords

f dim. molto p cresc. & accel. in left hand chords (molto)

B 1 (or) 2 3 (or) 4 5 6

slide whistle

Glocken Vibr. Vibr.

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(NOW.)

(♩≈88)

Picc.
(ossia Fl.2)
Fl.

Ob.

Clar. in E♭

Clar. 1 in B♭

Clar. 2 in B♭

Clar. 3 in B♭

Bass Cl. in B♭

Bassoon

SOLO
SLOWLY!

repeat freely this, starting later if you wish,
= or again from the beginning

Horns in F

Cornets in B♭

Trumpets in B♭

2 Ten. h. in B♭

Bar. in C

Trombones

(♩≈66 or less)

repeat adding one e and one - each repeat

Tubas in C

Grand Piano
(also Sempre con ped.)

14/!

(slowly)

C

D

Timp.

slow gliss.

repeat 1st time ppp dolce adagissimo con visione!

perc.

when repeating,

2 Chinese or Bali gongs

when repeating,
please create imaginative
sensitive dynamics of your o
suitable to the music
happening around you.

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repeat adding one ♯ or ♭ and a 𝅗𝅥 each repeat

simile but little later ...

simile, adding one tone chromatically downwards and a 𝅗𝅥 each repeat

simile, adding one tone chromatically downwards and a 𝅗𝅥 each repeat

wait enough

prolong the waiting pause each repeat

gliss.

1. (x) sempre poco cresc. - - - - - (animatic)

2. simile later sempre poco più cresc. (animatic)

(remember to prolong the pauses between repeats! and make the ⟨ più ⟩ each time!

repeat always one halfstep lower (don't play too quickly) ....

5 6 7 $\frac{3}{2}+\frac{3}{4}$ 8 $\frac{3}{2}+\frac{3}{4}$ 9 $\frac{3}{4}+\frac{2}{2}$ 10 $\frac{4}{2}$

slidewhistle

repeat 1x only freely meno mosso

the following time repeat with creating dynamics

& rubati: fitting the atmosphere ....

try to create different interesting dynamics, con fantasia & visione ....

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(remember to prolong your pauses enough and make <più> each time!

Now when hearing the agressive Trombones start playing presto, hysterico, <molto> ! - minimum 2 series before F

play together freely

repeat

sempre più mosso ....

cl clar: 1 octave higher alternatingly

(remember to prolong your pauses enough!)

(also remember to make the <più> each time!)

Now when hearing the agressive Trombones start playing presto, hysterico, minimum 2 times grotesky screaming downwards - bells up - before F!

Now subito prestissimo hysterico

Now subito prestissimo hysterico

a2 ff heroico

a2 ff heroico

Col. trpt 1

ff heroico

più cresc. & poco più mosso

& poco più mosso

ff aggressivissimo

FREELY! sonor:issimo

slowly!

Simile downwards chromatically

sonor:issimo

repeat 3x

(l.v. III)

E

Timp. 1

ff heroico

Brillante mosso crot.

Mar. sff

p cresc. & accel.

subito più mosso

più f & energico

dim. p cresc. ff

repeat 2x so, then start pp cresc. & roll. Sempre

repeat 1x so, then start playing

pp ff on marimba!

& p cresc. & roll.

on crotales

Now aggressivissimo & accel.

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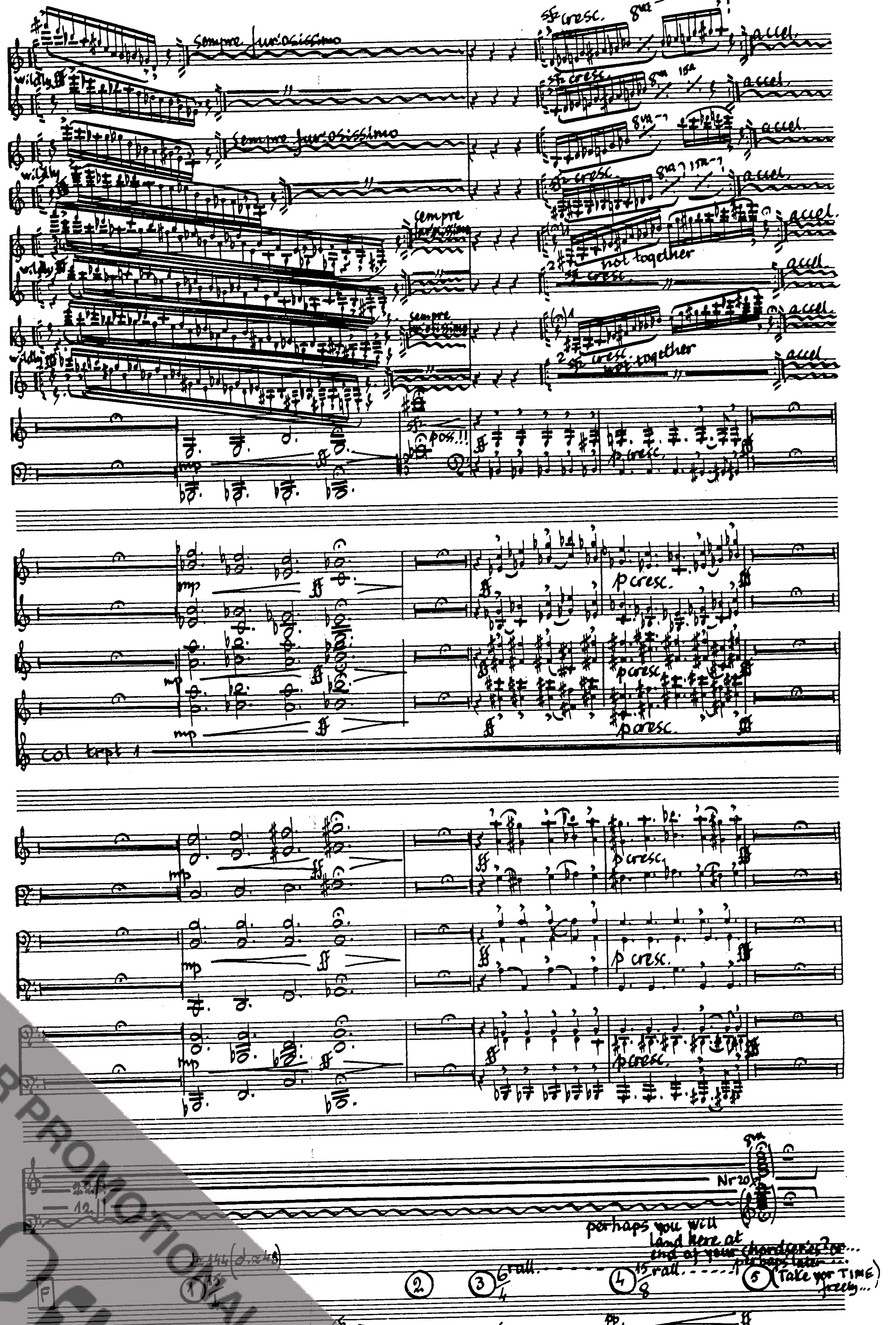

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desperatissimo!
8va
solo!
Adagissimo
sub. ppp possibile
accel.
sub. poco rall. & cresc.
pp cresc. & accel.
poco rall.
Adagissimo
sub. ppp possibile
accel.
sub. poco rall. & cresc.
pp cresc. & accel.
poco rall.
Adagissimo
sub. ppp possibile
accel.
sub. poco rall. & cresc.
pp cresc. & accel.
poco rall.
Adagissimo
sub. ppp possibile
accel.
sub. poco rall. & cresc.
pp cresc. & accel.
poco rall.
8va
simile desperatissimo downwards
accel.
(♩= 159,3)
(♩= 161,4)
simile desperatissimo downwards
accel.
Col. Cornetti
Col. Trpt. I
Allegro aggressivo!
repeat 1x only, then start playing (where ever in time you might be...)
Simile chromatically downwards
sonorissimo
repeat 3x
(1) (2) (3) H poco rall. (1) poco accel. (2)
Vibr.
Crot.
T.T.
poco f
chinese or Bali gongs
Simile downwards whole register, then turn upwards
simile upwards whole register, then turn downwards
Simile with etc.
sempre con espansione

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sempre desperatissimo

sempre desperatissimo

sempre desperatissimo

1. 2. 3. col 1° but starting a little later

4 little later

furiosissimo sempre

5/3

risoluto

5/3

col. 1ept 1

risoluto

risoluto

gliss.

(Listen for the Nocatone

perhaps your last chord lands here in time.....

Now check where others l.v. & the conductor are and catch (5)

(1) 9/8 poco accel. - (2) 3/4 - - - (3) (4) (5) (6) 3/4 (7) J K

sl. wh.

Gl. sp.

Vibr.

Cro.

Perc.

repeat last perf. chord if nesessary)

l.v.

l.v.

l.v.

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TUTTI con tutta forza & emotione!

8va espr. dim. ppp cresc. & rall. mf rall. sempre dim. ppp

col pno.

espr. dim. rall. sempre dim. ppp

espr. dim. rall. sempre dim. ppp

espr. dim. rall. sempre dim. ppp

espr. dim. ppp lugubre rall. sempre dim. ppp (not together)

espr. dim. rall. sempre dim. ppp (not together)

espr. dim. rall. sempre dim. ppp (not together)

espr. 8va dim. pp lugubre rall. dim. ppp

espr. dim. mf

espr. gestopft pp lugubre

espr. dim. mf pp

espr. vibrato con emotione

espr. vibrato con emotione

Con Sord. mf

con Sord. mf

espr. molto con emotione pp lugubre

espr. molto con emotione & vibrato

Con Sord. mf

espr. molto con emotione & vibrato

lugubre mf p

8va 15ma loco Grandiosissimo con emotione 8va 15ma loco

dim. p dolce mf p mf cresc.

Adagio espr. (♩≈56 or less)

1 2 M 6/2 (♩≈44) 1 2 3/2 3 3/2 4 wait long enough!

Sonorissimo dim. molto

Gl. sempre rubato con visione

cresc. dim. pp

Sonorissimo simile 3 piatti sospesi 2 Chinese or Bali gongs

I.V. 3 piatti sospesi col arco

donnerblech battere sempre misterioso & lugubre

T.T. Gr.C.

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sempre quasi parlando ("murmurando")
cresc.
poco accel. & cresc.
molto
poco cresc. & rall.
mf cresc. & accel.
open
con sord.
senza sord.
espr.
energico
play slowly, suggestive ... hypnotic ... like a lavastream gaining territorium
sub. pp cresc.
mf dim. cresc.
sempre con gravità & rubato con emotione
Glocken
use own creative dynamics!
simile whole register upwards once
freely con fantasia
again own creative dynamics
then play on Gl. sp.
poco cresc. & accel. sempre

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NOT FOR SALE

f agitato

fagitato

ff agitato

8va

pp cresc. & accel.

8va

8va

mf cresc.

ff

p

ff

wildly

wildly

à2

mf cresc.

gestopft

open

con sord.

senza sord.

à3

mf cresc.

più

ppp

più

ppp

più

ppp

più

mf

f

ff

con sord.

senza sord.

8va

mp cresc. rubato con emotione

Accel.

poco

poco

rall.

mf

f

ff

p

f

ff

again on Glocken

Simile whole register downwards once

freely with sufficient dynamic level to be heard!

Simile whole register downwards once, then start & play accel. sempre once upwards whole register

dynamically con espansione!

2 chinese or Bali gongs

3 templeblocks mf cresc.

dynamically from p poco a poco sf and build sempre più sfz & più

start here

all three

l.v.

Gr.C.

T.T.

donnerblech

sempre con fantasia!

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ff desperatissimo
pp cresc. & rall.
desperatissimo
f cresc.
col. 1. tripl.
repeat alternating
mf cresc. & rall.
loco
8va bassa
dim. ff cresc. & accel. molto
poco rall.
poco accel
d. whistle
Vibr.
Mar.
3 piatti sospesi
2 chinese cymbals
Donnerblech
ff poss. mf
ff poss!

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