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Leif Segerstam

"CONFRONTATIONS" No.1

1992

Teosto

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Suomalaisen musiikin tiedotuskeskus
Finnish Music Information Centre

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"CONFRONTATIONS" Nº 1. (dedicated to Esa Tukia & Walter Malmivirta avec ...)

L. Segerstam 31.12.92

12836

(♩=88 or less)

rall. - -

Cor. (F)

Trb.

1.

Pf. con molto pedale!

2.

Grandioso largamente & sonorissimo, Freely slowly, do not follow or read your partners music! Your colleague has an expanding material function which can go on & on.... SO, PLEASE WAIT LONG TIME on your fermatas... (and ask the brass to show a very broad Adagio tenuto grandioso as well...)

rall. - - - -

crex. poss.! ....

wait & rest

(let the pianist expand & play on...)

espr.

repeat w/ 6/2 & 6/1 (-if wished) or needed (or even 7/2 & 7/1 8/2 & 8/1 etc)

then play: freely!

repeat 1x only

piu espr & meno mosso

6x-9x

cresc. e rall.

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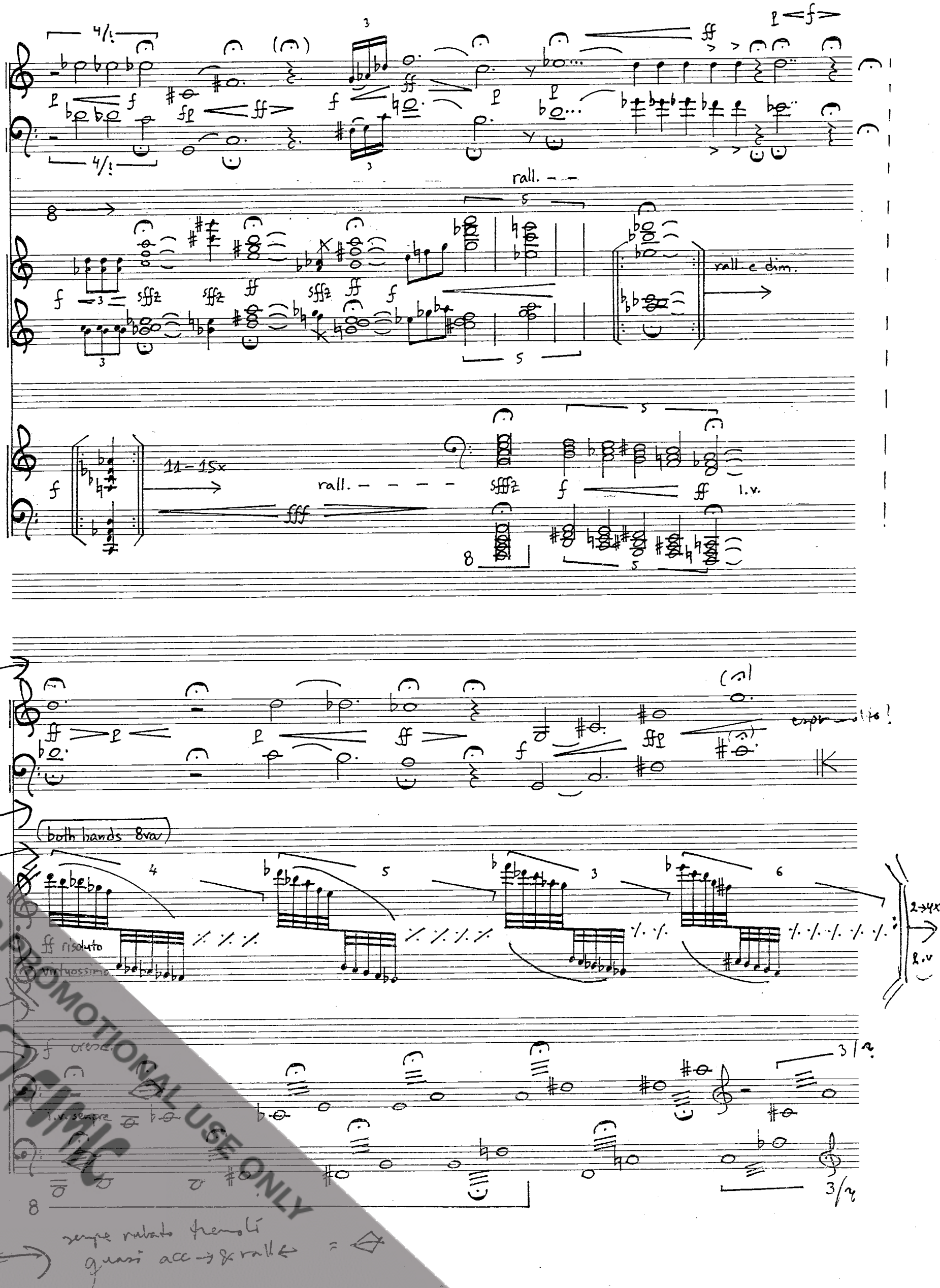

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ff sffz sffz f p mf pp

C.S.

C.S. pp

8va

fff ff f mf mp p

similar in sequence ...

rall. e dim. onwards in wholesteps descending

Adagio molto

ppp

pp

(3)

Adagissimo

ppp

dim. e rall.

fff

(let ring the sound l.v. to allow your colleague to play the descending chords crossing your hands "territory" ...)

pp

Adagissimo con visione

pp mp pp mp pp p

p pp mp pp p pp mp

rall. - - -

sempre sensitivissimo freely

rall. - - -

mf pp p pp mp

p pp

sempre sensitivissimo freely

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sempre Adagissimo
con visione,
sensitivissimo

then wait

then wait

repeat
1x only
più nostalgico

then wait if necessary

pp

mf mp

sempre sensitivissimo

sempre con visione

repeat 1x only
più nostalgico

12

poco
accel. - -

11x

sempre sensitivissimo

sub mf dim.

sempre accomp. con visione

8va

poco più

pp < mf > ppp < p >

mp > pp < mp > pp < mp > pp <

via sord.

via sord.

p < f > p < f espr.

rall. - - -

p

mp < mp < mp < mp <

poco rall. - -

simile adding 5th upwards

con espansione

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mp — p — (𝅝) poco più

sempre con expansione (poco più)

simile + . . .♭♭. , . .♭♭. .♭♭. etc.

ff

p < > p < mf > p < f > mf — f espr. sfz < repeat 4x (più mosso)

♮ ♮ ♯ ♮ ♮ ♯ ♮ ♭ ♮ ♯ ♮ ♯ 𝅝 etc. →

(. . ♯ . ♯ . ♯ . x 𝅗𝅥) simile adding wholesteps at the ends of the developing scales...)

x 11

f

(𝅝) → (♯♯𝅝) → simile con expansione cresc. poco a poco

(augmenting chromatically the steps...)

→

cresc. poco a poco

rall. - -

x 11

ff fff sfffz

Grandioso largamente tenutissimo (Homage a open Sibelius "The Bard...")

mp ff p ff p ff p ff

f

repeat it freely

cresc. - - - then play:

sfffz

simile upwards in sequence con espansione

8va 7

f

2/𝅗𝅥

8va

rall. - -

11x rall. - -

ff p ff l.v.

8va →

fff

11x - 22x

poco accel.

poco rit.

l.v.

fffz

marcatissimo grave

16/𝅗𝅥 →

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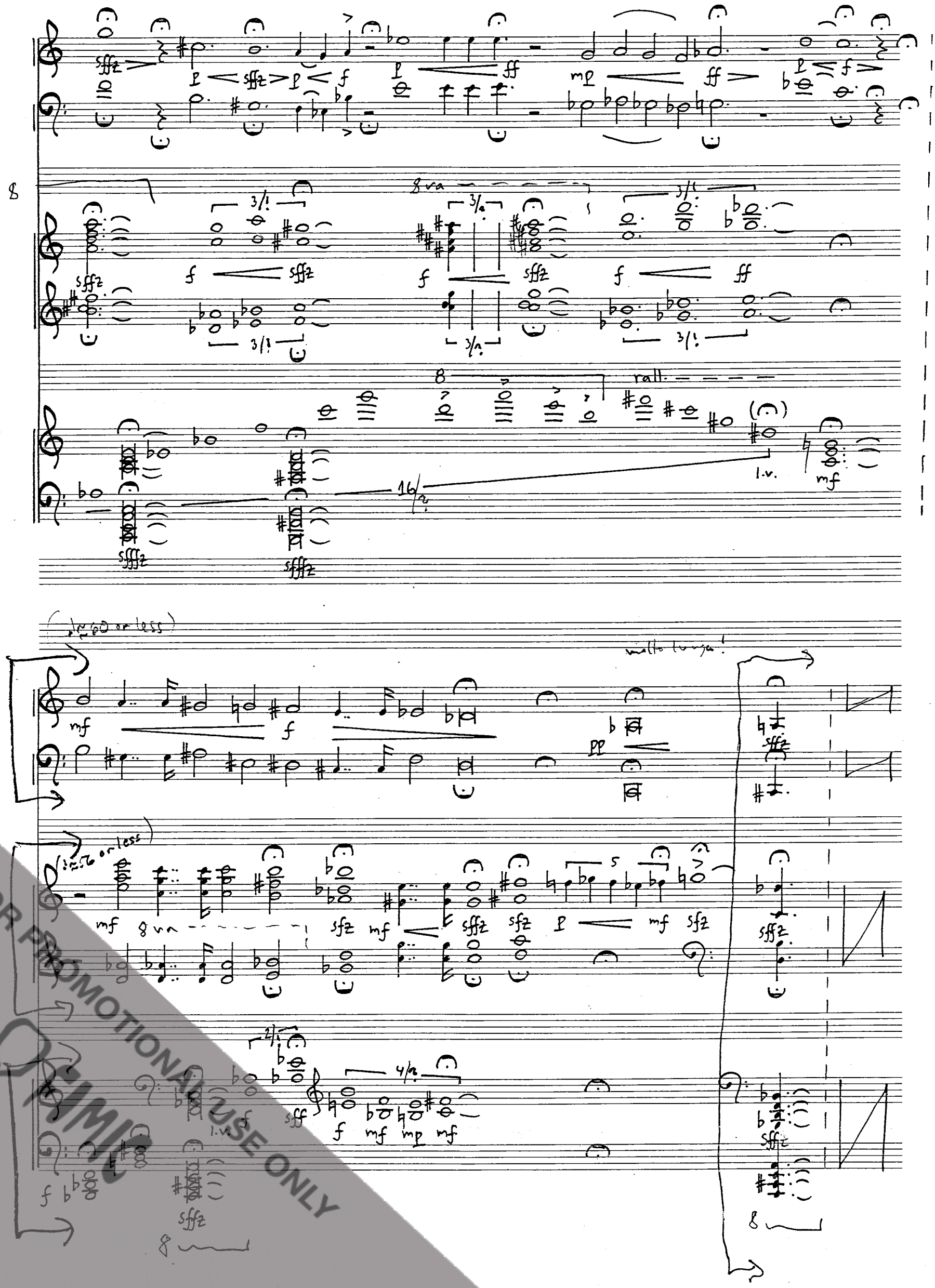

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sffz p ff

rall.

f ff p ff p f

8va

9va

2 2 3 3 3

simile come prima (con ⌐4¬, ⌐5¬ etc.)

ff risolutissimo

2 2 3 3

l.v. sempre

3/2

8

f furioso

3/2

f fff sffz p fff

ffespr. al Fine

l.v.

8.1-93

4.12.

simile con espansione

fff

l.v.

sffz sfffz

f

cresc. furioso

al Fine

(play together at the start only)

ff

furioso

2/2

8

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⌐ x/2 ¬ = rubato ⌐ x/1 ¬ = nonrubato

= the sign for start of music to be played freely onwards (from the left to the right ---- →) until next pause or ||: :|| function before next sign

This means that much of the notation makes the material notated NOT vertically optically EXACTLY written as it will happen in the music making... ONLY the starting points of signs are exactly meted to be obeyed -- otherwise strategic creative handling of the musical material is asked from the performers ---

Confrontations of sound-material, (chordclashes versus primal-scream archer in the heraldic fanfares & fermatas of the singing Brass should create a "Monumental" moment with basic truths proclaimed at the edge of dissolving tonalities freely seeking their natural fractal patterns --- almost comically -- but surely surrealistically - dreamlogic & necessary relt ---

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