2344

Leif Segerstam

# String Quartet No. 7

1974 - 1975

sic Finland

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# STRING QUARTET No7

Leif Segerstam
1974 – 75 Dec. 13-Jan

I Free - but - secure - pulsatively

Sempre octave

glissando slowly towards A

mf Sonore e grave con emotione sempre poco rubato

rallentando tremolo pochissimo a pochissimo al

f dim. glissando very very slowly towards C — mp cresc. on C string

pizz arco Sonore sfz

mp espr. e grave

cresc.

f espr. con gravita

pp cresc.

espr. & poco rubato con emotione

rit.

cresc.

a tempo

mf

(mf) cresc.

alf

pizz arco Sonore sfz

f espr. e grave

p cresc.

accel. — trem. — rall.

p cresc. sempre

f

pp cresc.

cresc. molto

rit.

molto

a tempo espr. molto

ff

f cresc.

accel. trem. rall.

sensitivo

mf

cresc.

f espr.

rit.

(molto)

pizz.

accel. rall.

mp

poco rit.

V.S.

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<p> cresc. poco - - - - al mp < mf >
rall. tremolo al
gliss slowly towards
con sord.
rall. trem.
cresc.
play ca 12 times or 13 times (or 11 times)
cresc.
ff
con sord.
V.S.
pp
cresc.
Con sord.
cresc.
(mp)
con sord. Adagio espressivo cantando
p cresc. mf
senza sord.
Molto adagio espressivo cantando
mp f
mf dim. - - - molto
senza sord.
f accel. & cresc.
trem.
acc. - - - rit. - - -
molto
mf dim. - - - molto
senza sord.
cresc. subito al f e poco accel. sempre - - - - p
acc. trem. rall.
cresc. sempre
mf dim. - - - molto
senza sord.
pp
f
p cresc. e accel. - - - - - - - - - (molto)
mf
ppp
accel. rall.
mf
p cresc. & accel. poco a poco - - - - - - - - -
f fp cresc.
acc. trem.
f fp cresc.
acc. trem.
ff fp cresc.
acc. trem.
All D & G
ff dim.
gliss.
rall. tremolo
al
f
cresc.
sempre poco accel.
acc. trem.
gliss.
rall. tremolo
al
p a tempo accel. & cresc.
ff
grave e sonore
dim.
cresc. & accel. - - - - - - - (molto)
sfz
(a) col legno
sfz
tenuto poss!
sffz
sempre ff
ff
p cresc. - - - poss!
acc. trem.
accel. trem.
p cresc.
acc. trem.
poss...!
a tempo
a tempo
(dim.)
cresc. & accel. molto
sub. pp
cresc. & accel. molto
sub. pp
mon cresc.
accel - - - - - sub pp
cresc. & accel - - - - sub pp cresc molto
p cresc. poss.
acc. trem.
p cresc. molto poss.!
poco accel. sempre - - - -
al
co cresc. e poco a poco pochissimo accel. - - - - - - - al

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nat.

Sonore & tenuto

acc. trem.

cresc.

sempre agitato

(allegro)

Sub.

ADAGIO MOLTO CON MOLTO GRAVITA

espressivissimo

allegro

molto

Tutti trem.

sempre poco accel. - - - - - al

rit.

sempre "cresc." e rall. poco a poco

poco accel.

ADAGIO espr.

Allegro

accel. & agitato

sub. menomosso

rit. molto

rit. - - - -

espressivissimo sempre con una emotione grandissimo!

dim. molto

V.S.

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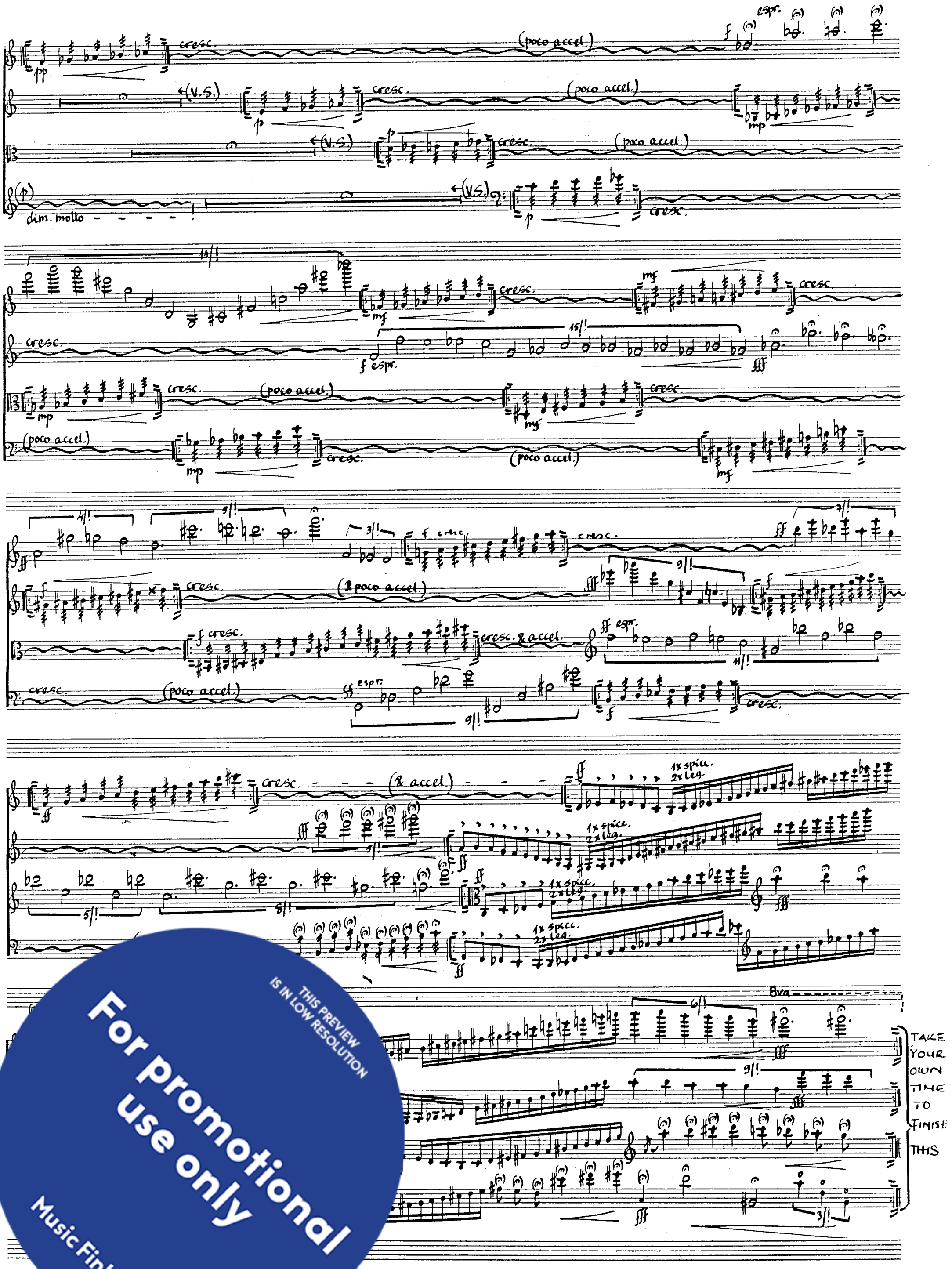


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DON'T ARRIVE TOGETHER HERE!

CHECK THAT YOU FIND YOUR-SELVES TOGETHER AGAIN IN THIS

START TOGETHER AGAIN HERE

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V.S. fff ff cresc. fff ff cresc. fff p cresc.

(cresc.) al fff V.S. cresc.

(cresc.) al fff V.S. cresc.

(cresc.) al fff V.S. cresc.

fff dim.

ADAGISSIMO

sulG sonore con molto gravita!

(cresc.) & poco accel. al ff poco furioso dim. & rall. molto!

(cresc.) & poco accel. al ff poco furioso dim. & rall. molto!

(cresc.) & poco accel. al ff poco furioso dim. & rall. molto!

sul G simile sul G sul G!

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

(cresc.) & poco accel. al

(cresc.) & poco accel. al

(cresc.) al

SUBITO MOVENDO! & AGITATO SEMPRE

ff marcato

ff marcato

ff marcato

SUBITO MOVENDO! & AGITATO SEMPRE

cresc.

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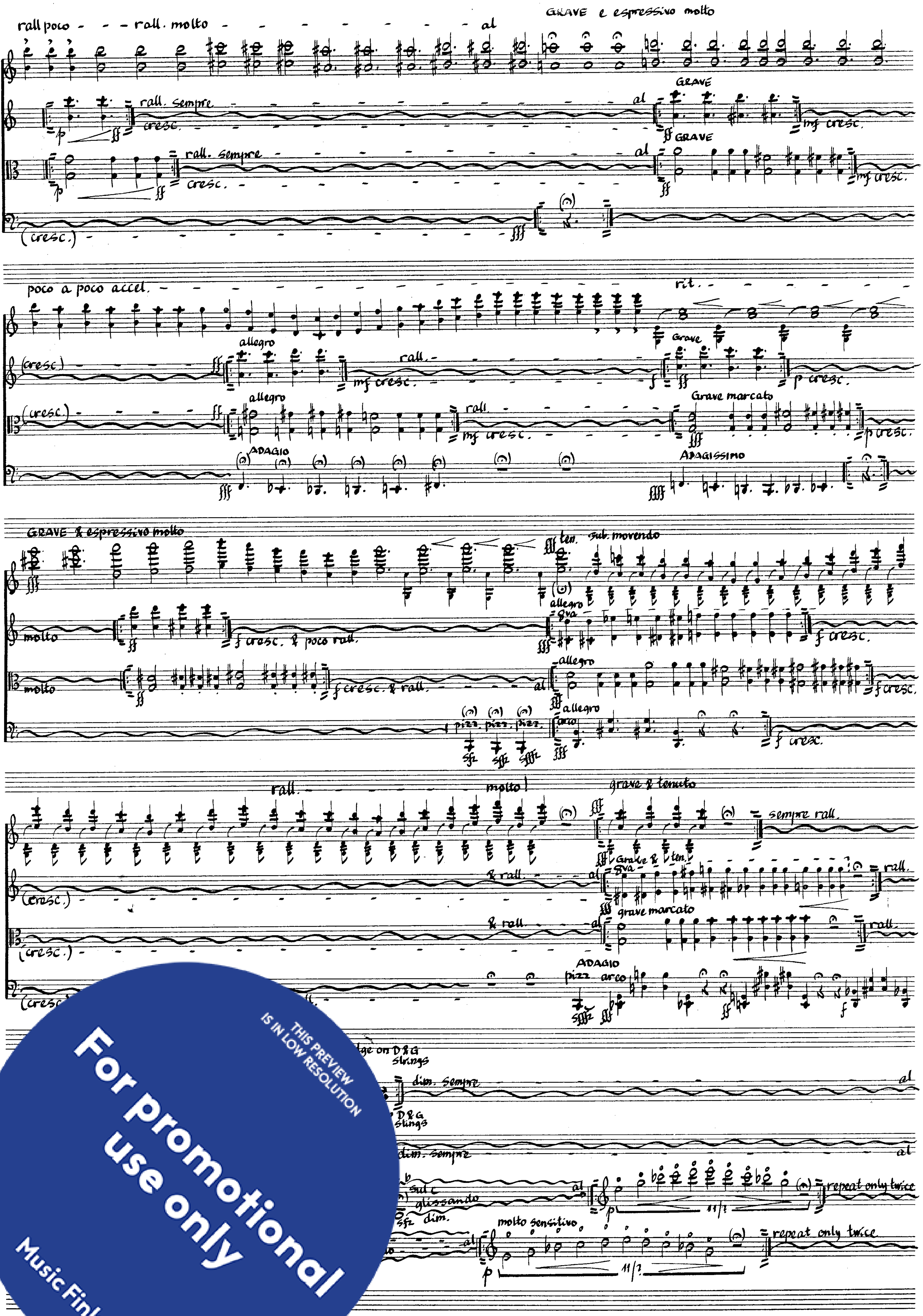


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mp rall. & dim. poco a poco al - - - - - - - - - - - - - - - - - -

mp rall. & dim. poco a poco al - - - - - - - - - - - - - - - - - -

molto sensitivo 8va nat. flag. 8va

V.S. p mp p mf. 8va pp mp pp

pizz arco sul A sul pont. 8va nat. flag.

V.S. p mf mp molto sensitivo pp mp pp mp pp mp pp

- - - miente start to tune "live" and sensitively - - - - do so even if you would take another instrument already tuned - - - check and "present" the new tuning, sempre con fantasia

behind the bridge of D & G strings dim. & rall.

miente

al miente

behind the bridge of A & D strings dim. & rall.

al miente

## II

Adagissimo open strings pochissimo accel. - - - - - - - - - - - - - - - - - - al

start ffff

Adagio con sord. open strings

start ffff

Adagio con sord. open strings

start ffff

Adagissimo con sord.

start ffff

" "

ADAGIO from sonata in a minor by Johan Sebastian Bach played (normally with the right hand BUT:) by the LEFT HAND according t d in notation by J.S. Bach - - - = as HE them chose to let the fingers move on the fin strings were tuned "E""A""D""G" when he did chose their movements — NOW, how tly tuned, but, in honour & love of the inner tempi and feelings motivating w possible to make "music" out of only the phrasing, bow pressure, tone - pretation tradition.

poco a poco sul ponticello possibile (when you feel so) and back : why not col legno, or why not...? ! . . .

"

"

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notation of left hand

and whatnot is the tools of an interpreter to make a music moment or movements - in - sound LIVE . . . . so PLEASE NOW accept to take the responsibility of figuring out how your present state of temperament could, if you chose masterly of your interpretative richnesses, motivate the movements of your left hand on this fingerboard differently tuned . . . . . if it makes sense to yourself, that is, if you carry on a "stored" motivation, a subjectively felt one, of how you now "speak" on your instrument then it will carry on to the listener too . . . ! What is actually "music" - - (?), if you make out "music" of this, well, then you might know some secrets of how to make "music" out of "any sound . . . . Don't play this if you are not convinced that you will succeed . . . . Go ahead, be intensive, have fantasy, greetings, L. S. 14. 12. 74 Tapiola.

occasionally also play pizz

gliss. gliss. gliss., simile with gliss. vibrato any step on the "g" string like Indian music

"Eb"

"Db"

actual pitch notated

sempre crescendo!

climaxingly!

DO WORK OUT A CLIMACTIC ENDING OF YOUR ACCOMPANYING PATTERNS . . . ! AND MAKE STILL ONE CLIMAX TOGETHER WITH THE 1st violins LAST 8 FERMATACHORDS

occasionally do pause, and make new beginnings, please don't hesitate to move your own way too, please improvise OTHER, own! accompanying patterns too, please don't hesitate to imitate one or two phrases of the Bach music i[illegible] and the 1st. VI. music) if you make it cleverly it might be interesting and worthwhile!

rall. . . .

dim. & rall. poss. al FINE

ions of your used patterns, NO more "Bach" though.

the open strings natural harmonics con dim. & rall. al FINE

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III

Free - and - secure - pulsatively

mp dim. rall. tremolo

p espressivo

mp dim. rall. tremolo

mp dim.

p espressivo

p dim.

pp dim.

8va

sub. pp

pp dim.

p espr.

cresc. pochissimo a pochissimo

sub pp

mf

P cresc.

cresc.

f

(ad lib 8va)

mf cresc.

cresc.

sempre f & agitato

gliss.

rall. trem.

rall. trem.

f espr. molto

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together now

poco a poco accel.

cresc.

dim. molto

cresc. & accel.

con emotione

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V.S.

con emotione

agitato

cresc.

Sempre f – ff & agitato

rubato espr.

gva

al

Sempre sub. allegrissimo

pizz arco subito movendo

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8va agitato
ff espr
f cresc. sempre - - - - - al ff
rit. - - - -
(sempre rall.)
rall. - - - -
pizz
arco sub. movendo
sempre accel. - - - - - -
molto grave & tenuto
Simile poco a poco accel. - - -
f cresc. sempre
8va - - -
al
f accel. - - - - - - -
f cresc.
agitato
ten.
ten.
ten.
(sempre pochissimo a pochissimo accel.!) - - - - - - - -
TUNE ! to Cb
8va - - - - - -
allegro
f
cresc.
rall.
al ff
a tempo
rall. sempre
rubato
ten.
ten.
sub. allegro
rall. sempre
Adagio
tenuto
(Don't tune back yet!)
grave!
8va - - - - - -
sub. allegro
rall. - - - & poco a poco più tenuto
rall. sempre
tenutissimo
rall. sempre
al
tenutissimo
rall. - - - -
tenutissimo
grave & molto adagio
downwards sul E & A rall. & diminuendo molto
downwards sul E & A rall. & diminuendo molto
wards sul G & C rall. & diminuendo molto
wnwards sul G & C rall. & diminuendo molto
V.S.
V.S.
V.S.

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adagio

pizz o arco

con visione

mp

adagio

ppp con visione

pizz o

mp

pizz o

adagio

arco

adagio

mp

pizz o

con visione

ppp

adagio

ppp con visione

pizz

G.P.

arco

pizz o

arco

pizz

arco

(♩.≈60) p con fantasia folklorico

(♩≈120)

mf espr. con amore

pizz

arco

(♩≈45) ppp

arco

(♩≈60)

pizz

(♩≈45)

dim.

"echo"

non trem.

arco non trem.

pizz

arco non trem.

pizz

every time poco a poco rall. sempre

every time poco a poco rall. sempre

if you think you can keep the interest alive for sufficient

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## CODA

Sempre accelerando & cresc.

start p

pizz arco sempre accelerando & cresc.!

start p

pizz arco sempre accelerando & cresc.

start p

(arco) 8va sempre accelerando & cresc.

start p

d=d

8va repeat Very long time poco a poco rit. - - - - - poco dim.

repeat Very long time rit molto al

repeat Very long time rit molto al

repeat Very long time rit. molto al

8va pizz arco 8va

Sub. prestissimo possibile Bartok pizz! shake the instruments or get the vibrato somehow!

ossia: simile

B

ENDING A, PLEASE USE THE B.

B ! (or B & A) (or many A-s or k and B-s....)

the strain in deciding about endings by deciding yourself your end-version)

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Not as a rule but as a suggestion:

a ⌐——x/!——¬ conciders & is performed sensitively to pulsations in move around, that means that the decision of tempo in the pulsation might have to change during its running time ...

a ⌐——x//!——¬ feels more secure and is not concidering pulsations around, it plays to its end as the first decision of pulsationtempo demands, hopefully it was a good decision though.

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