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Finnish Music Information Centre

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Leif Segerstam

Flowerbouquette No. 18A

1994

TEOSTO

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FINNISH MUSIC INFORMATION CENTRE

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Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
SF-00200 Helsinki

Helsinki, 1994

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Flower-bouquette N° 18 A (for the Adressé Kinusitic IBA ...)

Leif Segerstam July - 94

To be performed without! conductor

Picc.

Fl.

Ob.

Engl. h.

Clar. in B^b

Basscl. in B^b

Fag.

C fag.

Horns in F

3 Trpts in B^b

3 Trbnes & Tuba

Tim.

3 Mar.

Perc.

Piano

Harp

STRINGS

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Flower-bouquette N° 18 A (for the Adressé Kinusitic IBA ...)

wait 7-11 sec. f b p esp. f

wait 6-9 sec. f b p esp. f

wait 4-7 sec. f b p esp. f

wait 4-7 sec. f b p esp. f

wait 5-9 sec. esp. f # G

wait 6-9 sec. f # G

extatic f sfp

wait 7-11 sec. cresc. & rall. molto

wait 2-2 sec.

f cresc. & rall. molto

successive starts
not together

wait 8-11 sec.

wait 8-13 sec.

wait 11-15 sec.

wait 2-2 sec.

wait 8-11 sec.

wait 2-2 sec.

triangles

Temp. coperto con piatto

poco agliss. mp

wait 11-15 sec.

Java or Bali gongs

donnerblech very long time 22-33 sec.

belltree sfp

wait very long time ca 15-22 sec.

wait ca 6-9 sec.

ca 4-7 sec.

Gr. C. sfp mg

sfp l.v. sfp pui sfp sfp l.v. p cresc. dim.

sfp

wait 11-15 sec.

wait 2-2 sec.

* play together

the leader leads

espr. tenuto possible

wait 8-11 sec. gliss. sfp dim. - - - poco agliss. f

wait 6-9 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - poco agliss. slowly

wait 5-9 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - poco agliss. slowly

wait 8-13 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - poco agliss. very slowly

wait 11-15 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - accel. tremolissimo

wait 15-22 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - sfp

wait 6-9 sec. sfp

ten poss. 5-8 sec. sfp dim. - - - sfp

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This image shows a single page from a handwritten musical score. The page is filled with dense musical notation on multiple staves, primarily using treble clef. The notation includes a variety of note heads (circles, squares, triangles), stems, and beams. Numerous performance instructions are written in ink throughout the score, providing specific directions for execution. These include dynamic markings like 'pp', 'mf', 'f', and 'sfz'; time-related instructions such as 'wait 8-11 sec.', 'wait 15-22 sec.', and 'wait 7-11 sec.'; and descriptive text like 'repeat & mono mousse' and 'seesaw'. There are also sections labeled 'con sord.' (con sordino) and 'poco sfz' (poco sordino). The score is written on white paper with black ink, and the overall appearance is that of a detailed, hand-drawn musical manuscript.

This image shows a single page from a handwritten musical score. The page is filled with dense musical notation on multiple staves, primarily using common time. The notation includes various clefs (G, C, B-flat), dynamic markings like forte (f), piano (p), and sforzando (sf), and performance instructions such as 'wait', 'extatico', and 'successive starts'. There are also specific notes for brass instruments like '1st trumpet leads all brass' and 'all brass'. The score is divided into sections by vertical bar lines and includes several measures of silence or rests. The handwriting is in black ink on white paper.

Of my series of "Flowerbouquettes" of orchestral sound presented without Conductor this N° 18A is perhaps the most suitable as an encorework to wipe your ears & minds with after some heavy symphonic menu --- or as a surprise opening moment of music to oil the minds & ears to be open for a "heavy" symphonic serving --- With only 18 tones, chords, trills, tremoli or glissandi it still gives every colour of the orchestra a chance to present itself like in a opening procession of different countries in an olympic game... For the composer 18A was the addresse of his wife -to- be (violinist Hannele Angervo) who lived on Kruusitie 18 with only one door--- thus A and A for Angervo of course --- The miniextatic exclamations of the opening catches cheer nehamistic joyfulness caused by the stimulativ tension of expectations --- what is to come of the clash of playing a first card in the labyrinths of la forza del Destino. The second page (2nd line in the orchestra parts) casts some hesitative and internegative tentacles in the exploring masses of musical material developing freely close to chaos... the celli keep a low cresc. & dim sound alive until everybody has delivered their soundflowers notated on the two first lines - and - after a moment of concentration the 1st cellist signals the other orchestral troopers to attack the notation of the 3rd & final line (page of the score) where the primal scream in the Brass on the tone E for eternity is succeeded by a vigorous G-major and everything fades on the tone A (Thus the letters of the maidenname ANGERVO of Mrs Segerstam were used in the final climactic apotheotic moments of this "visiting card" of the Gustav Mahler of the North, the summercomposer & season-conductor Leif Segerstam in the fifth of his life - octave 1994).

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