

Seven Superfluous Serenades

für Synthesizer, Klarinette, Streichseptett und Live-Elektronik

Partitur

Uli Rennert
2010 – 2011 für Project S

Prolog: Vacuum

2

(4' - 6')

(30' - 40')

Synthesizer

Klarinette in B \flat

Live-Elektronik

Samples von knackenden Wirbeln der Saiteninstrumente

Versch. technisches Rauschen, ungleichförmig

mp

pp

Violine 1

Bogenrücken langsam und unregelmässig an der Zarge bewegen

p

Violine 2

Bogenrücken langsam und unregelmässig an der Zarge bewegen

p

Viola 1

Bogenrücken langsam und unregelmässig an der Zarge bewegen

p

Viola 2

Bogenrücken langsam und unregelmässig an der Zarge bewegen

p

Violoncello 1

Hände langsam über die Saiten bewegen

p

Violoncello 2

Hände langsam über die Saiten bewegen

p

Kontrabass

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Partitur – S. 3

motivisch improvisieren (60' - 120')

Synth. *pp* GP

Kl. *motivisch improvisieren* *pp* GP

L.-El. GP

VI. 1 (*Improvisation Synth., Cl., KB*) GP

VI. 2 (*Improvisation Synth., Cl., KB*) GP

Vla. 1 (*Improvisation Synth., Cl., KB*) GP

Vla. 2 (*Improvisation Synth., Cl., KB*) GP

Vc. 1 (*Improvisation Synth., Cl., KB*) GP

Vc. 2 (*Improvisation Synth., Cl., KB*) GP

KB. *motivisch improvisieren* *pp* GP

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Partitur – S. 4

1. Synergy – Synthesis – Synopsis

♩ = 136

5

Synth.

Kl.

L.-El.

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

KB.

The musical score is for a piece titled "1. Synergy – Synthesis – Synopsis" in 4/4 time, with a tempo of 136 beats per minute. The score is for a full orchestra and includes a synthesizer. The instruments are arranged in the following order from top to bottom: Synth., Kl. (Clarinets), L.-El. (Lute/Elm.), VI. 1 and VI. 2 (Violins), Vla. 1 and Vla. 2 (Violas), Vc. 1 and Vc. 2 (Violas), and KB. (Cello/Double Bass). The score is divided into four measures. The first measure is mostly rests, with a triplets marking above the first measure. The second measure begins with a melodic line in the Synth. part, marked *mf*. The string parts (VI. 1, VI. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, KB.) all start with a *pizz.* (pizzicato) instruction and a *sfz* (sforzando) dynamic. The string parts have various rhythmic patterns, including eighth and sixteenth notes. The Vc. 1 and Vc. 2 parts have accents (>) over some notes. The Synth. part has a melodic line that continues through the fourth measure, marked *mf*. The Kl. and L.-El. parts are mostly rests.