

MOSHE SHULMAN

La SÉRÉNADE

For

Flute/Bass Flute

Oboe

Clarinet in B♭/Bass Clarinet in B♭

Bassoon/Contra Bassoon

Score

commissioned and performed by Le Nouvel Ensemble Moderne 2010

“La Sérénade” program notes

Affected by Fernand Legér's paintings, and "La Ville," in particular, I composed "La Sérénade" based on an analytical perception of the painting. "La Ville," is a dense composition of geometrical shapes that are synthesized in the most surprising ways. His preoccupation with the aesthetics of the Machine Age, his burly self-image, his seeming lack of sophistication and subtlety, his breaking from visual continuity and reliance on kaleidoscopic process have all contributed to the musical materials of "La Sérénade." The piece is dedicated to James Avery.

Sensibilisé par la peinture de Fernand Legér et en particulier par "La Ville" j'ai composé "La Sérénade" à partir d'une perception analytique du tableau. "La Ville" est une composition dense constituée de formes géométriques qui sont synthétisées d'une manière tout à fait étonnante. La préoccupation de Legér concernant l'esthétique de l'âge des machines, son manque apparent d'artifice et de subtilité, la rupture de la continuité visuelle et l'élaboration d'un processus kaléïdoscopique, ont tous contribué aux matériaux musicaux de "La Sérénade." La pièce est dédicacée à James Avery.

Instrumentation:

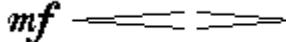
Flute/Bass Flute

Oboe

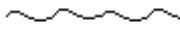
B\$ Clarinet/B\$ Bass Clarinet

Bassoon/Contra Bassoon

Notation and symbols:

 Start with an indicated dynamic, make a crescendo to the next level of loudness (*f*), unless indicated otherwise, and return to the level of loudness indicated in the beginning.

flz. – flutter tongue

 wide vibrato

 -actions that happen outside the instrument (tongue clucks, finger snaps)

 (air sound, no pitch) or (airy) - half noise half sound

 - key clicks

 - “flap”, hard staccato on the reed without blowing (percussive effect)

 Bassoon's staccato at the tip of the reed, “brassy timbre”

 alternate between three fingerings for bright, normal and very bright Timbre or

 alternate between two fingerings for bright and dark timbre

 (Cl.) “harsh” or multiphonic tone on a low note (done by forcing the tone and relaxing the lips)

full score (transposed)

to the memory of James Avery

La Sérénade

M. Shulman
(2010)

Musical score for Flute, Oboe, Clarinet in Bb, Bassoon, Flute, Oboe, Clarinet, and Bassoon. The score consists of three systems of music.

System 1: Measures 1-3. Key signature changes between Bb, A, and G major. Time signature 3/4. Dynamics: *mf*, *f*, *mp*, *f*. Articulations: *(take a gentle but deep breath)*, *(gentile)*, *(irato)*, *(pesante)*.

System 2: Measures 4-6. Key signature changes between G major, F# major, E major, D major, C major, B major, and A major. Time signature 5/8, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Dynamics: *mf*, *mp*, *f*, *ff*. Articulations: *(tongue very sharp cluck)*, *K..*, *(hit with palm on your thigh)*.

System 3: Measures 7-9. Key signature changes between Bb, A, and G major. Time signature 3/4, 3/4, 3/4. Dynamics: *mf*, *f*, *subp*, *mf*, *f*. Articulations: *3*, *3*, *3*.

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Contra Bassoon. The score is in 2/4 time, key signature changes between G major and A major, and tempo is 60 BPM. The Flute and Clarinet play eighth-note patterns with dynamic *ppp*. The Bassoon and Contra Bassoon play eighth-note patterns with dynamic *f*, followed by *mf* and a melodic line with a wide vibrato. The Contra Bassoon also has a dynamic marking *tss...*

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score consists of four staves. The Flute and Oboe play in treble clef, while the Clarinet and Bassoon play in bass clef. The time signature is $\frac{3}{4}$ throughout. The key signature changes from no sharps or flats at the beginning to one sharp at the end. Dynamics include *p*, *f*, *mf*, *mp*, *sfz*, and *subp*. Articulation marks like dots and dashes are present. Measure numbers 14 and 15 are indicated. Measure 14 ends with a fermata over the bassoon's note. Measure 15 begins with a bassoon solo.

Fl. 17 2/4 5 3/16 3/4 p f

Ob. (tongue very sharp cluck) 2/4 f mf mp sfz 5 6

Cl. 2/4 3/16 3/4 mf f

Bsn. 2/4 f 3/16 3/4 ff

20

Fl. *pp* (hit with palm on your thigh) *f* (hit the floor w/foot) *ff*

Ob. *f* (hit the floor w/foot) *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

22

Fl. *p* *mp* *f*

Ob. *p* *mp* *f* (finger snap)

Cl. *mp* *f* Slap tongue *pp*

Bsn. *mp*

25 $\text{J} = 60$

Fl. *ppp*

Ob. *p*

Cl. *ppp*

Contra Bassoon

Bsn. *5* *3* *3* *6*