

Arne Sanders

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for one player

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Cover Design: Sabine Steinhof, rrita.de
Printed in Germany
ISMN 979-0-50225-1543

www.editionplante.com

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Performance Instructions

- * Up to four manifestations may be chosen for a performance.
- * The chosen manifestations should be distributed throughout a concert programme and never played consecutively.
- * If the manifestations are performed over more than one day (ex. at a festival), more than four may be chosen.
- * The performer is free to discretely add trills, ornaments and glissandi.
- * All manifestations may be transposed by one or more octaves up or down.

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- * The dotted lines indicate possible points of variation.
- * For each manifestation, up to four variations may be chosen.
- * The tempo ♩ = 40-80 can change suddenly or gradually.
- * Dynamics may be chosen freely except where indicated.
- * Phrasing for each manifestation may be chosen freely by the performer with consideration of the number and length of „infixes“ chosen as well as the desired tempo.

for one player

I.  = 40 - 80 *con moto sempre*

Kern-
melodie

This musical score is for guitar, featuring a complex arrangement of notes, rests, and technical markings across several staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), and time signatures. The score is characterized by numerous slurs, ties, and dotted lines connecting notes across staves, indicating a continuous melodic or harmonic line. Specific markings include *sim. (gliss.)* (simultaneous glissando), *(gliss.)*, and various fingering numbers (1-7) and triplet markings (3, 6, 7, 7(3 J), 6(4 J), 7(4 J)). The score is divided into sections by a yellow background highlight. The overall structure suggests a highly technical and expressive piece, possibly a study or a contemporary composition.

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for one player

Arne Sanders (2015)

For all eight manifestations:

$\text{♩} = 60$ *sempre inquieto sempre*

pp ~ mp sempre, molto legato sempre

1.

2.

3.

4.

5.

poco mosso ♩ = 66-72

a tempo, mormorando

poco

poco rit.

a tempo, poco precipitando

6.

poco mosso ♩ = 66-72

a tempo, mormorando

poco

poco rit.

a tempo, poco precipitando

7.

(7/32) 7 3 7 6(7 ♯) *poco* (9/32) *pp sub.*

(9/32) 7 (9/32) 7 3

(3/16) 6 3 (3/16) 3 7 3

8.

3 7 7 3 (7/32) *pp sub.* *pp*

3 *pp* *pp* *pp* 7 7 7

poco mosso 3 *a tempo* 3 7 (*gliss.*) 3 7

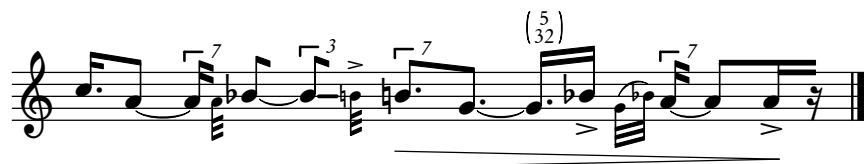
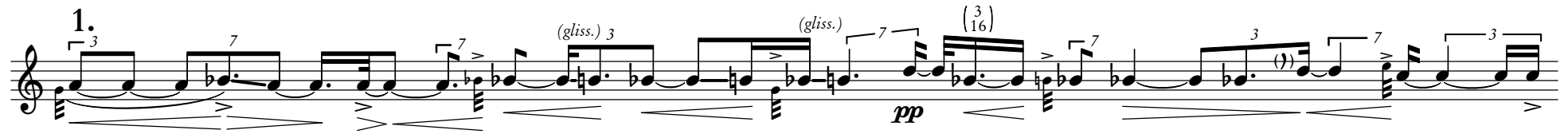
Leeds,
März/April 2015

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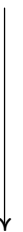
for one player

Arne Sanders (2016)

♩ = 60



ritardando ad lib. *



* only the „main notes“; grace notes always fast

3.

3

7

(gliss.) 3

(gliss.)

(gliss.) 7

(gliss.)

7

3

(7)

(7)

7

3

7

(5/32)

4.

3

7

(gliss.) 3

(gliss.)

(gliss.) 7

(7)

(7)

7

3

7

(5/32)

5.

3

7

(gliss.) 3

(gliss.)

(gliss.) 7

(7)

(7)

7

3

7

(5/32)

6.

3

7

3

7

(5/32)

(rit.)

6. *(gliss.)* *(gliss.)* *(gliss.)* *(rit.)*

7. *(gliss.)* *(rit.)*

The image shows two staves of musical notation, labeled 6. and 7. Both staves are in treble clef and contain complex rhythmic patterns. Staff 6 includes triplets and septuplets, with glissando markings and a ritardando instruction. Staff 7 also includes triplets and septuplets, with glissando markings and a ritardando instruction. The notation is dense and features various accidentals and dynamic markings.