

UCLA

Contemporary Music Score Collection

Title

Und die Uhren

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Martin Hennecke

...und die Uhren...

for percussion duo and electronics

1. SRC
2. in AAAaaa
3. Delay
4. Rhythm

Instruments:

1. Mvmt "SRC"

P 1: Marimba, 3 Glass Bottles(different pitch), Chinese Cymbal on a pedal Timpani

P 2: Glockenspiel, Gong(b), 4 Singing Bowls (d, c, b flat, and one with rice on timpani), Bongos, Cymbal
Tape

2. Mvmt "in AAAaaa"

P 1: Marimba, 2 Timpani

P 2: Crotales, Glockenspiel, Vibraphone, 2 Cymbals high/low, Tam-Tam
Tape

3. Mvmt "Delay"

P 1: 5 Temple Blocks, 3 high Cowbells, Maracas, big Latin Cowbell, small Cymbal (muted), Microphone

P 2: Sample Pad (9 sounds), midi controller for live electronics (6 nobs)

4. Mvmt "Rhythm"

P 1: high Snare Drum

P 2: low Snare Drum

Tape

Composers's note:

Crazyness of our time.

Populists taking over.

What's going on right now?

1. "SRC", 5'30"

This movement involves samples of speeches by several politicians, run reverse and with different speed

2. "in AAAaaa" 5'40"

This movement deals with the note (as a symbol for the expression and the grade) "A" in every aspect and is related to the 4th movement, where (only) the rhythms of the 2. movement are being used.

So the 4th mvmt is the 2nd but cleared of substance, of content, of arguments. It's just the syntax and rethoric

3. "Delay" 7'30"

Is partying the answer?

Although this one might sound like a house-track it is really cool: One percussionist has a small setup and plays easy patterns. This is being live-recorded and processed by the other percussionist.

(adding reverb, delay, shifting pitches). So every harmony and fast notes etc are made out of these basic instruments and patterns, by altering them.

4. "Rhythm" 5'50"

See 2. movement.

Composer approves and encourages performances of single movements.

Single parts available.

Tape, klicktrack, Ableton Live set and video:

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1. SRC

Martin Hennecke

♩ = 52

A

Spieler 1: Marimba

3 Flaschen
Chinabecken auf Pauke

Spieler 2:
Glockenspiel
Gong in h
3 Klangschalen d c Bb
Bongos
Becken
Klangschale mit Reis auf Pauke
Shaker

Tape

6

one hand roll

Mar.

3 Fl.
China

Glsp.
Gong
Kl

Bgs
BK
Reis

Tape.

Reis in Klangschale
fallen lassen

Gong

11

Mar.

3 Fl.
China

Glsp.
Gong
Kl

Bgs
BK
Reis

Tape.

3 Flaschen

Klangschale d

B Klangschale mit Bogen

D Kl mit Bogen

Bongos mit Finger

Gong

B

16

Mar. *mf*

3 Fl. China

Glsp. Gong Kl *mf*

Bgs BK Reis *p* Autoklang

Tape. Fast Stille tiefe Kette *p* Autoklang

D Kl mit Bogen *f*

hoher Synth/Kettenklang

Autoklang

20

Mar.

3 Fl. China *f*

Glsp. Gong Kl

Bgs BK Reis

Tape.

23

Mar.

3 Fl. China

Glsp. Gong Kl *mf* *f*

Bgs BK Reis

Tape.

Gong in h

d mit Bogen

26 **C**

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

mit Finger

mp

3

27

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

Bongos

3

29

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

Autoklang

3

31

Mar.

3 Fl.
China

Glsp.
Gong
Kl

Bgs
BK
Reis

Tape.

32

Mar.

3 Fl.
China

Glsp.
Gong
Kl

Bgs
BK
Reis

Tape.

34

Mar.

3 Fl.
China

Glsp.
Gong
Kl

Bgs
BK
Reis

Tape.

37

Mar.

3 Fl. China

Glsp. Gong Kl
f

Bgs BK Reis

Tape.

Glsp. und Klangschaale d' c"

f

40

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

3

D

43

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

Becken mit Bogen

f

45

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

B-Klangschale

47

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

f

mf

6

6

3

49

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

Bongos

f

mp

3

3

51

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

53

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

54

E

Mar.

3 Fl. China

Glsp. Gong Kl

Bgs BK Reis

Tape.

Bongos "Elch"

"Elch"

56

Mar. *mf*

3 Fl. China

Gls. Gong Kl

Bgs BK Reis

Shaker

Tabla

mf

58

Mar.

3 Fl. China

Gls. Gong Kl

Bgs BK Reis

Tabla

f

3

3

3

4

61

Mar.

3 Fl. China

Gls. Gong Kl

Bgs BK Reis

Tabla

3

3

64

Mar.

3 Fl.
China

Gls.
Gong
Kl

Bgs
BK
Reis

Tape.

8

66

Mar.

3 Fl.
China

Gls.
Gong
Kl

Bgs
BK
Reis

Tape.

Accelerando.....

68

Mar.

3 Fl.
China

Gls.
Gong
Kl

Bgs
BK
Reis

Tape.

12

69

Mar.

3 Fl.
China

Gisp.
Gong
Kl

Bgs
BK
Reis

Tape.

The musical score for measures 69 and 70 features five staves. The Mar. staff is empty. The 3 Fl. China staff contains a melodic line with a fermata over the final note. The Gisp. Gong Kl staff is empty. The Bgs BK Reis staff shows a rhythmic pattern with 'x' marks. The Tape. staff shows a complex rhythmic pattern with accents.

2. in AAAaaa

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13

♩ = 60

Spieler 1: Marimba / Pauke

Spieler 2: Crotales / Glockenspiel

Vibraphon

Triangel
Becken hoch
Becken tief
Tam-Tam

Tape

Marimba

Crotales

mit Bogen

Mar.

Cro/
Glsp.

Vibr.

Tri.
2 Bk
T.T.

Tape.

Mar.

Cro/
Glsp.

Vibr.

Tape.

Mar.

Cro/
Glsp.

Vibr.

Tri.
2 Bk
T.T.

Tape.

Flageolett-Obertöne mit Finger variieren

Tam-Tam

F

84

Mar. *f* *p* *mf* *f* *mf*

Cro/ Glsp. *mf*

Vibr.

Tape. *f*

86

Mar. *f* *f* *p* *f* *p*

Cro/ Glsp.

Vibr.

Tape.

88

Mar. *mf* *f*

Cro/ Glsp. *mf* *mp*

Vibr.

Tape.

91

Mar. *mf* *f* *mf* *f*

Cro/ Glsp. *mf*

Vibr.

Tape.

G

94

Mar.

Cro/
Glsp.

Vibr.

Tri.
2 Bk
T.T.

Tape.

Glockenspiel *mf*

Flageolett-Obertöne mit Finger variieren *mf* *p* *mf*

mp

99

Mar.

Cro/
Glsp.

Vibr.

Tape.

f *mp* *f* *mf* *f*

101

Mar.

Cro/
Glsp.

Tape.

f *mf* *f* *mf*

103

Mar.

Cro/
Glsp.

Vibr.

Tape.

f *f*

104

H

Pauke

Mar. *mf* *f* *gliss.*

Cro/
Glsp.

Tri.
2 Bk
T.T.

Tape.

Becken mit Bog

107

Mar. *gliss.* *gliss.* *gliss.* *gliss.*

Tri.
2 Bk
T.T.

Triangel

111

Mar. *gliss.* *gliss.* *gliss.* *gliss.*

Tri.
2 Bk
T.T.

114

Mar. *gliss.* *gliss.*

Tri.
2 Bk
T.T.

Tape.

I

117 Marimba

Mar. *pp*

Cro/
Glsp. *pp* *3* *3* *3*

Vibr. *p*

Tri.
2 Bk
T.T. *f*

Tape.

Flageolet-Obertöne mit Finger variieren

126 J

Mar. *f*

Cro/ Glsp. *mf*

Vibr.

Tape.

130

Mar. *mf* *f*

Cro/ Glsp. *f*

Tape.

132

Mar. *mf*

Cro/ Glsp. *mf*

Tape.

134 K

Mar. *f* *mf* *ff*

Cro/ Glsp. *f* *mf*

Tape.

Pauke 3

136

Mar. *f* *gliss.*

Tri. 2 Bk T.T. *f*


138


Mar. *gliss.*

Tri. 2 Bk T.T. *gliss.* *gliss.* *gliss.*


Mit Stöcken


140

Mar. 


Tri. 2 Bk T.T. 


142

Mar. 


Tri. 2 Bk T.T. 


144


Mar. 


Tri. 2 Bk T.T. 


146

Mar. 

L Marimba 

Cro/ Glsp. 

Tri. 2 Bk T.T. 

Tape. 

148

Mar. 

Cro/ Glsp. 

Tape. 

150

Mar. 

Cro/ Glsp. 

Tape. 

151

Mar. *f*

Cro/
Glsp. *f*

Tape.

Musical score for measures 151-152. The Maracas part (top staff) features a melody with triplets and a sixteenth-note run. The Crochets/Glissandos part (middle staff) has a similar rhythmic pattern with a sixteenth-note run. The Tape part (bottom staff) provides a bass line with a key signature change to one sharp (F#) and a melodic line.

152

Mar.

Cro/
Glsp.

Tape.

Musical score for measures 152-153. The Maracas part (top staff) continues the melody with triplets and sixteenth-note runs. The Crochets/Glissandos part (middle staff) follows a similar pattern. The Tape part (bottom staff) continues the bass line.

153

Mar.

Vibr.

Tri.
2 Bk
T.T.

Tape.

Flageolette

Musical score for measures 153-154. The Maracas part (top staff) features triplets and sixteenth-note runs. The Vibrato part (second staff) has a sustained note. The Triangle/2 Bells/T.T. part (third staff) has a diamond-shaped symbol. The Tape part (bottom staff) continues the bass line. A section labeled 'Flageolette' is indicated on the right side of the score.

"...und die Uhren..."

3. Delay

Martin Hennecke

♩ = 116 ca 12x wiederholen, bis Zeichen von Spieler 2 **M**

Spieler 1 :5 Templeblöcke
3 hohe Cowbells

Maracas
Claves
Latin Cowbell
Kl Becken gedämpft
Spieler 2:
Mac.
Samplepad

El dis. 41,
Delay wet langsam auf
(feedback auf 34, link an)

161

167

172

N

177

183

1.

Mar
Cl.
CB
BK

2.

188

1.

Mar
Cl.
CB
BK

2.

O

Link aus

193

1.

Mar
Cl.
CB
BK

2.

199

1.

Mar
Cl.
CB
BK

2.

205

1.

Mar
Cl.
CB
BK

2.

P

211

1.

Mar
Cl.
CB
BK

2.

Q

Link an

217

1.

Mar
Cl.
CB
BK

2.

Rome dry auf50

222

1.

Mar
Cl.
CB
BK

2.

Vocoder auf wet 100

Rome dry auf100

227

1.

Mar
Cl.
CB
BK

2.

232 **R**

1.

Mar
Cl.
CB
BK

2.

Frequency shifter hoch runter

237

Rome dry runter hoch

1.

Mar
Cl.
CB
BK

2.

241

1.

Mar
Cl.
CB
BK

2.

245

1. Mar Cl. CB BK

2.

249

1. Mar Cl. CB BK

2.

253

Rome dry runter hoch

S

1. Mar Cl. CB BK

2.

257

1. Mar Cl. CB BK

2.

261

Vocoder auf 0

1. Mar Cl. CB BK

2.

Vocoder an aus

265

1. Mar Cl. CB BK

2.

270

1. Mar Cl. CB BK

2. Bass

274

1. Mar Cl. CB BK

2.

278

1. Mar Cl. CB BK

2.

281

1. Mar Cl. CB BK

2.

284

1. Mar Cl. CB BK

2.

287

1. Mar Cl. CB BK

2.

290

1. Mar Cl. CB BK

2.

293

1. Mar Cl. CB BK

2.

296

1. Mar Cl. CB BK

2.

299

1. Mar Cl. CB BK

2. U

303

1. Mar Cl. CB BK

2.

315

1. Mar Cl. CB BK

2.

323

1.

Mar
Cl.
CB
BK

2.

330 **V**

1.

Mar
Cl.
CB
BK

2.

333 **W**

1.

Mar
Cl.
CB
BK

2.

336

1.

Mar
Cl.
CB
BK

2.

340

1.

Mar
Cl.
CB
BK

2.

ca 12x wiederholen,
bis Zeichen von Spieler 2

pp

Et dis. 41,
Delay wet langsam auf
(feedback auf 34, link an)

343

1.

Mar
Cl.
CB
BK

2.

"...und die Uhren..."

4. Rhythm

$\text{♩} = 80$

Spieler 1: Snare 1

Spieler 2: Snare 2

Tape

353 **X**

356

358

360

364 **Y**

387

Snare 1

Snare 2

Tape

390

Snare 1

Snare 2

Tape

393 **AA** 2:18 Freie Cresc, decres,
Wirbelgeschwindigkeit variieren,
Druck variieren

Snare 1

Snare 2

Tape

401 **BB**

Snare 1

Snare 2

Tape

409 **CC**

Ohne Saiten

Snare 1

Snare 2

Tape

413

Snare 1

Snare 2

Tape

415

Snare 1

Snare 2

Tape

417

Snare 1

Snare 2

Tape

420

DD

Snare 1

Snare 2

Tabla

Tape

422

Snare 1

Snare 2

Tape

424

Snare 1

Snare 2

Tape

426

Snare 1 *mf f*

Snare 2 *f p mf mp*

Tape

428

Snare 1 *f mp f*

Snare 2 *f mf f*

Tape *f mf*

431

Snare 1 **EE**

Snare 2 *f*

Tape *f*

435

Snare 1

Snare 2

Tape

437

Snare 1

Snare 2 *6*

Tape

439

Snare 1

Snare 2 *Mit Stöcken*

Tape

441

Snare 1

Snare 2

Tape

443

Snare 1

Snare 2

Tape

445

Snare 1

Snare 2

Tape

451

Snare 1

Snare 2

Tape

457

Snare 1

Snare 2

Tape

464

Snare 1

Snare 2

Tape

468

Snare 1

Snare 2

Tape

473

Snare 1

Snare 2

Tape