

sacred river

A L P H 'S

meanders mazy mad & measureless

(2007/09)

for ensemble

Martin Grütter

Duration: appr. 9 minutes

Instrumentation: flute (also piccolo)  
oboe  
clarinet in Bb (also in Eb)  
bass clarinet  
horn  
trombone  
piano  
harpsichord  
violin 1  
violin 2  
viola  
cello  
double bass

The score is written in C.

## Annotations

### All instruments:

H 7 principal voice (Hauptstimme)

N 7 secondary voice (Nebenstimme)

A *principal voice* should be clearly heard in the ensemble, which doesn't necessarily mean that there couldn't be another principal voice to which this applies in the same moment as well.

A *secondary voice*, on the contrary, should never draw the particular attention of the listener.

The *bpm-tempo-values* are never to be understood strictly. Rubatos are everywhere possible, sometimes *accel.s* and *rit.s* are also indicated. If certain single figures can't be played as fast as it is written in the score while the context isn't a problem, the spirit of cheating might be better than a sense of responsibility which slows the passage too much down.

The relationship between the different bpm-values also isn't to be understood strictly-mathematical, but rather in (*molto/poco*) *piu/meno mosso*-categories, approximately described by the given proportion.

*Trills* are always to be executed with the semitone above.



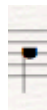
Play soft attacks: in the middle between legato and tenuto (like baroque articulation for strings)

### Winds and brass:

*Sung notes:*



dissonant (pitch ad lib.)



consonant (pitch as notated)

to the played note.

### Piano:



Play frame interval and add 2-4 additional pitches in between (no cluster)

### Strings:



Damp strings immediately



l.h.pizz.

**Flute**  $\text{♩} = 108$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

**Oboe**  $f$   $mf$   $f$   $ff$   $ff$   $ten.$   $p$

**Clarinet Bb**  $f$   $mf$   $f$   $ff$   $ff$   $ten.$

**Bass Clarinet**  $f$   $mf$   $f$   $ff$   $ff$   $ten.$

**Horn in F**  $ff$   $ten., non dim.$

**Trombone**  $f$   $ff$   $ten., non dim.$

**Piano**  $\text{♩} = 108$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$  *ossia*  $ff$   $Red * Red *$

**Harpisichord**

**Violin I**  $\text{♩} = 108$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$   $ff$   $ten. e molto espr.$

**Violin II**  $ff$   $ten. e molto espr.$

**Viola**  $ff$   $ten. e molto espr.$

**Violoncello**

**Contrabass**  $ff$   $pizz.$   $ff$   $ten.$   $arco$   $ten.$



poco rall. . a tempo

14 3/8 3/4 4/4 9/8 3/4 15

Fl. *pp* *mf*

Ob. *mp* *mf*

Cl. Bb *pp ten.*

Bcl. *mp*

poco rall. . a tempo

14 3/8 3/4 4/4 9/8 3/4 15

Pno. *pp* *mp* *p*

*sost:-----* *Leg. \* Leg. \* Leg. \**

poco rall. . a tempo

14 3/8 3/4 4/4 9/8 3/4 15

Vla. *ppp* *ppp* *ppp*

Vc. *ppp non cresc.*

Cb. *pizz.* *mp*

*sul tasto don't press fingers completely down sul IV* *sul pont.* *sul tasto ord. (fingers) sul III*

21 **85** **4** **4** **9** **16** *muta in piccolo*

Fl. *pp* **6** **6**

Ob. *f*

Cl. Bb *f* *ff* *f* *ff* *pp* **3**

Bcl. *ff*

Co. F *ff* *pp* **3**

Trb. *ff* **3**

Pno. *ff* **8<sup>va</sup>** **4** **4** **9** **16**

*Ped. \**

Vl. I *ff* *ff ten. e molto espr.* *p dolce* **9** **16** *sul III*

Vl. II *ff* *ff ten. e molto espr.* *p* *sul II*

Vla. *f* *ff ten. e molto espr.* *p dolce*

Vc. *ff ten.* *ppp*

Cb. *ff ten.* *ppp*

*try to do transition from pizz. to stacc. as smoothly as possible (staccati should sound very elastic, similar to pizz.) - same applies to similar transitions later*

*arco* **5**

$\text{♩} = 126$

27  $\frac{9}{16}$   $\frac{3}{8}$   $\frac{8}{16}$   $\frac{3}{8}$   $\frac{9}{16}$   $\text{N}$

Picc.  $p$   $\text{H}$   $pp$   $mp$   $pp$

Cl. Bb  $pp$   $mf$   $p$

Co. F  $\text{N}$   
*con sordino*  
 $p$

$\text{♩} = 126$

27  $\frac{9}{16}$   $\frac{3}{8}$   $\frac{8}{16}$   $\frac{3}{8}$   $\frac{9}{16}$

Pno.  $pp$

Hps.  $p$   $8'$   $6$

$\text{♩} = 126$

27  $\frac{9}{16}$   $\frac{3}{8}$   $\frac{8}{16}$   $\frac{3}{8}$   $\frac{9}{16}$

VI. I  $p$   $6$

VI. II  $p$   $6$

Vla.  $p$   $6$

Vc.  $p$   $6$   
*sul III*  
*col legno battuto*