

55 Singularities

(2015/16)

for any three instruments

Martin Grütter

– Score –

Duration: appr. 4 minutes

Annotations

The piece is written in a way that allows to be interpreted by a large variety of instruments.

It lies within the responsibility of the musicians to find suitable solutions on their particular instrument for the general instructions in the score.

It lies within the responsibility of the trio to transform the gestures and structures of the score into a coherent ensemble sound.

Creativity in exploring new sounds and techniques is very much encouraged! Uncommon techniques as well as the usage of additional material (mutes, preparations etc.) can be very useful to find appropriate realisations of specific structures in the score. In particular the eight »special sounds« require the musicians' imagination.

Frequently asked questions

Can we play »55 Singularities« with our specific trio?

- The score indicates a high, a medium, and a low instrument. In the original version, the three instrumental parts have the following range:

High Instrument: C4 – D6

Medium Instrument: E3 – F5

Low Instrument: C2 – G4

Several transposed versions of the score are available to permit the performance also for instruments transgressing the aforesaid ranges.

An easy tool for checking your trio instrumentation is available here:
<http://www.martingruetter.de/en/werk-id37.htm>

Where do I get the parts of the transposed versions?

- All scores and parts are available for download at the same link:
<http://www.martingruetter.de/de/werk-id37.htm>

I play a transposing instrument / my instrument is notated in alto or tenor clef. Where do I get suitable parts?

- The above-named link provides versions for all possible transpositions and clefs. Attention: As for the score, it stays always notated with sounding pitches and standard clefs! Only for the parts there exist transposing versions / versions in alto and tenor clef.

The fast tempo passages are not playable with my instrument – what shall I do?

- Speed is a relative term – »fast« on a tuba means something different than on a clarinet. Fast tempi should sound fast in a *subjective* way – the objective metronome number is secondary. Thus if you play a ponderous instrument, it is fine to reduce the fast tempi, and just play »as fast as possible«. Please DON'T proportionally reduce the slow tempi as well, rather leave them untouched.

I play the piano / guitar / harp / marimba / a similar instrument that cannot hold long notes *tenuto*. What shall I do at passages where *tenuto* is required?

- You will have to find creative solutions. In any case, please don't play notes indicated with »ten.« or »non dim.« in a normal way, so that they decay quickly. Special techniques like *inside piano*, *bisbigliando*, *arco*, *e-bow* etc. can help to achieve *tenuto* effects.

My instrument cannot play quarter tones. What shall I do at passages requiring them?

- If your instrument has really no possibility at all (not even using special techniques, possibly leading to special timbres) to create quarter tones / microtonal deviations, another instrument from the trio can take the quarter tones over. In measure 64–71 the low instrument can play quarter tones instead. In measure 73–76 one of the instruments (but just one) can play semitones instead of quarter tones. In measure 82–89 the parts of the high and the medium instrument can be swapped.

My instrument cannot play glissando. What shall I do at passages requiring it?

- If your instrument has really no possibility at all (not even using special techniques, possibly leading to special timbres) to play glissando or pitch bending, play a fast chromatic or diatonic scale instead.

I play the harp. What shall I do at chromatic passages, where I cannot use the pedals fast enough?

- You can try – with some sensitiveness – to create an alternative version of the score by cautiously changing the problematic pitches. Please always check the harmonic context that arises in combination with the other instruments.

I play the piano. Is there also a duo version for solo instrument with piano?

- Yes, there are even several duo versions, combining two of the original instruments into a piano part. Please find the duo versions for download here: <http://www.martingruetter.de/de/werk-id37b.htm>

List of the singularities

Each singularity appears once only. It lies within the responsibility of the musicians to combine the independent elements into a coherent dramaturgy.

1. Unison
2. Glissando
3. Grace notes
4. Wide position
5. Pointillism
6. Three stripes
7. Trills
8. Overtone glissando
9. Punctus contra punctum
10. Blockvoicing
11. Chordal strokes
12. Groove
13. Scales
14. Chord repetitions
15. Fanfare
16. Cascade
17. Viennese Waltz
18. Heterophony
19. Pendulum figure
20. Hoquetus
21. Aeolus
22. Pralltriller
23. Plock
24. Note repetitions
25. Chromatic texture
26. Wide jumps
27. Three stripes glissando
28. Echo
29. Ragtime
30. Mannheim Rocket
31. Upturn
32. Fifths
33. Quarter tone chords
34. Quarter tone textures
35. Attempts
36. Melody
37. Choral
38. Organ point
39. Overdrive
40. Pirates of the Caribbean
41. Chaos
42. Children's song
43. Stairs
44. Whirlwind
45. Cluster
46. Tremolo descents
47. Symphonic Sound
48. Broken line
49. Three tone repetitions
50. Reductions
51. Hit sounds
52. Multiphonics
53. Scratch noises
54. Whistle noises
55. Authentic meets plagal cadence

In the parts, singularities in which the instrument is not involved are marked grey and with braces.

55 Singularities

Original version

1. Unison 2. Glissando 3. Grace notes 4. Wide position

♩ = 152

High Instrument

Medium Instrument

Low Instrument

ff *mf sub.* *ff* *p ten.*

5. Pointillism 6. Three stripes 7. Trills 8. Overtone glissando 9. Punctus contra punctum

Meno mosso.

♩ = 120

H

M

L

sffz *mf* *pp* *ff* *mp* *pp*

sffz *mf* *pp*

mp *pp* *sffz* *pp* *fff* *pp*

overtone glissando

10. Blockvoicing 11. Chordal strokes 12. Groove

Tempo I.

♩ = 152

H

M

L

ff *7:6* *fff* *ff* *7:6* *fff*

ff *7:6* *fff*

ff *7:6* *fff* *ff*

13. Scales

Piu mosso.

♩ = 180

18

H
M
L

ultra-high
ff
f



14. Chord repetitions

15. Fanfare

21

H
M
L

f
ff
ff
non dim.



17. Viennese Waltz

Meno mosso.

♩ = 120

16. Cascade

26

H
M
L

mf
p
non dim.
mf
p
mf
p

18. Heterophony

Piu mosso.

♩ = 180

19. Pendulum figure

20. Hoquetus

32

Harp (H), Mandolin (M), Lute (L)

f, *mf*, *p*, *mf*



37

Harp (H), Mandolin (M), Lute (L)

mf, *f*



24. Note repetitions

21. Aeolus

22. Pralltriller

23. Plock

Un poco meno mosso

♩ = 168

42

Harp (H), Mandolin (M), Lute (L)

mp, *mf*, *sffz*, *ff*

Special sound 1: aerial sound, ord., pizz./slap, ord., *sffz*, *ff*

25. Chromatic texture 26. Wide jumps 27. Three Stripes Glissando

H
M
L

sempre ff
sempre ff
fff con forza
fff con forza
sfz → *f*



28. Echo 29. Ragtime

H
M
L

pp *pppp* *mp*
p *pp* *mp*
p sub. *mp*



30. Mannheim Rocket 31. Upturn 32. Fifths

Un poco piu mosso.
♩ = 180

H
M
L

f *f* *ff*
f *ff* *ff*
f *ff f* *ff*

33. Quarter tone chords

62

Musical score for measures 62-66. The score is written for three staves: H (High), M (Middle), and L (Low). The time signature changes from 2/4 to 3/8, then to 4/4, and finally to 4/4. The dynamics are marked as *mf*, *p*, and *pp* across the measures.

34. Quarter tone textures

Special sound 2: atmospheric, fragile, but dense sound

67

Musical score for measures 67-71. The score is written for three staves: H, M, and L. The time signature changes from 2/4 to 3/4, then to 3/4, and finally to 4/4. The score includes trills and triplets. A text box on the right side of the score reads: "Special sound 2: atmospheric, fragile, but dense sound".

35. Attempts

Meno mosso.

$\text{♩} = 120$ ord. Each attempt shall have its own timbre.

75

Musical score for measures 75-79. The score is written for three staves: H, M, and L. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 2/4. The score includes triplets and quintuplets. The dynamics are marked as *mp*, *ppp*, and *mf*. A text box on the right side of the score reads: "ord. Each attempt shall have its own timbre."

36. Melody

81

Musical score for '36. Melody' featuring three staves: H (High), M (Middle), and L (Low). The score is in 3/4 time and consists of 8 measures. The H and M staves contain melodic lines with triplets and glissandi. Dynamics include *f molto espr.*, *mf*, and *f*. A note in the M staff is marked '(tiny microtonal deviation)'. The L staff is mostly empty.



37. Choral

88

Special sound 3: pale, inexpressive sound
Each chord shall have its own timbre

Musical score for '37. Choral' featuring three staves: H (High), M (Middle), and L (Low). The score is in 3/4 time and consists of 8 measures. The H and M staves contain sparse, sustained notes. Dynamics include *pp*. The L staff contains sparse notes. The text 'Special sound 3: pale, inexpressive sound Each chord shall have its own timbre' is repeated in the right margin.



38. Organ point 39. Overdrive

97

Subito piu mosso.
♩ = 160

Special sound 4: imitate sound of an overdriven lead guitar

Musical score for '38. Organ point' and '39. Overdrive' featuring three staves: H (High), M (Middle), and L (Low). The score is in 3/4 time and consists of 3 measures. The H staff has a note with *f* and *non dim.!*. The M staff has a triplet with *ord. f*, *ff*, and *p*, followed by a glissando marked *gliss. sim.*. The L staff has a bass line with *mp agitato, cresc. poco a poco*. The text 'Special sound 4: imitate sound of an overdriven lead guitar' is repeated in the right margin.

40. Pirates of the Caribbean

Ancora piu mosso.

♩ = 168

41. Chaos

101 ord.

H *f* *ff* *f* *ff*

M *f* *ff* *f* *ff*

L *f* *ff* *f* *ff*



42. Children's song

43. Stairs

107

H *fff*

M

L *f*



44. Whirlwind

45. Cluster

46. Tremolo descents

110

H *f* *ff feroce* *non dim.*

M *f* *ff feroce* *non dim.*

L *ff feroce* *non dim.*

47. Symphonic sound

115

H

M

L

fff tenuto

fff tenuto

fff feroce, non dim.



48. Broken line

49. Three tone repetitions

118

H

M

L

ff groovy

ff groovy

groovy



121

H

M

L

50. Reductions

51. Hit sounds

poco accel. **Piu lento. ♩ = 132**

126

ffff *sfz* *sfz*

ffff *sfz* *sfz*

ffff *sfz* *sfz*

Special sound 5:
Hit the body of
your instrument,
so that a dull, heavy
sound emerges

play a bright,
sharp sound in
a similar way



52. Multiphonics

53. Scratch noises

54. Whistle noises

55. Authentic meets plagal cadence

Special sound 6:
Play these or similar
multiphonical sounds
spectral over F spectral over D

Special sound 7:
Play scratch noises on
the corpus etc. - If
possible, not too different
from normal playing
movements

Special sound 8:
Whistling overtone
glissandi over G

132

pp *mp > pp* *pp* *ff*

pp *mp > pp* *ff*

pp *mp > pp* *ff*

ord.

ord.

ord.