Tiefflug

(2011)

for 18 instruments

Martin Grütter

Duration: appr. 15 minutes

commission of Ensemble Intercontemporain, Paris

Instrumentation

2 Flutes (also Piccolo)
2 Clarinets in B flat
1 Bass Clarinet
1 Bassoon (also contrabassoon)
2 French Horns
2 Trumpets in C
2 Trombones
1 Contrabass-Tuba
2 Percussionists

1st player:	1 Vibraphone
	2 Bongos
	3 Tom-toms
	1 Crash Cymbal
	1 Ride Cymbal
	1 Hi-Hat
	1 Snare Drum
	1 Base Drum (with pedal, like used in drumset)
	1 Large Tam-tam
2st player:	Tubular Bells (4 bells)
	1 Crash Cymbal (should sound like Crash Cymbal of player 1)
	1 Ride Cymbal (should sound like Ride Cymbal of player 1)
	1 Chinese Cymbal
	2 Bongos (should be pitched like bongos of player 1)
	2 Timbales (*timbales cubaines*)
	1 Gran Cassa (classical orchestra instrument, without pedal)
	2 Timpani (Bass (D) Timpano, Large (G) Timpano)

1 Piano
1 Harp
1 Double Bass

Sounding pitches in the score (Piccolo sounds one octave higher, Double Bass and Contrabassoon sound one octave lower).

Annotations

For all instruments:

principal voice (Hauptstimme)

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 aswell.
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. If the basic note is a quartertone, use the three-quarter-tone above.

Winds and Brass:

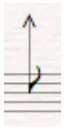
Sung notes:

dissonant (pitch ad lib.)

consonant (pitch as notated, changing the octave is possible)

to the played note.

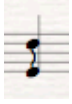
Clarinets:

 Teeth tones: play high note by touching the reed with your teeth. Relative pitch is indicated.

Piano:

lift pedal briefly, but only a bit, so that the sound partly vanishes

Piano and Harp:

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

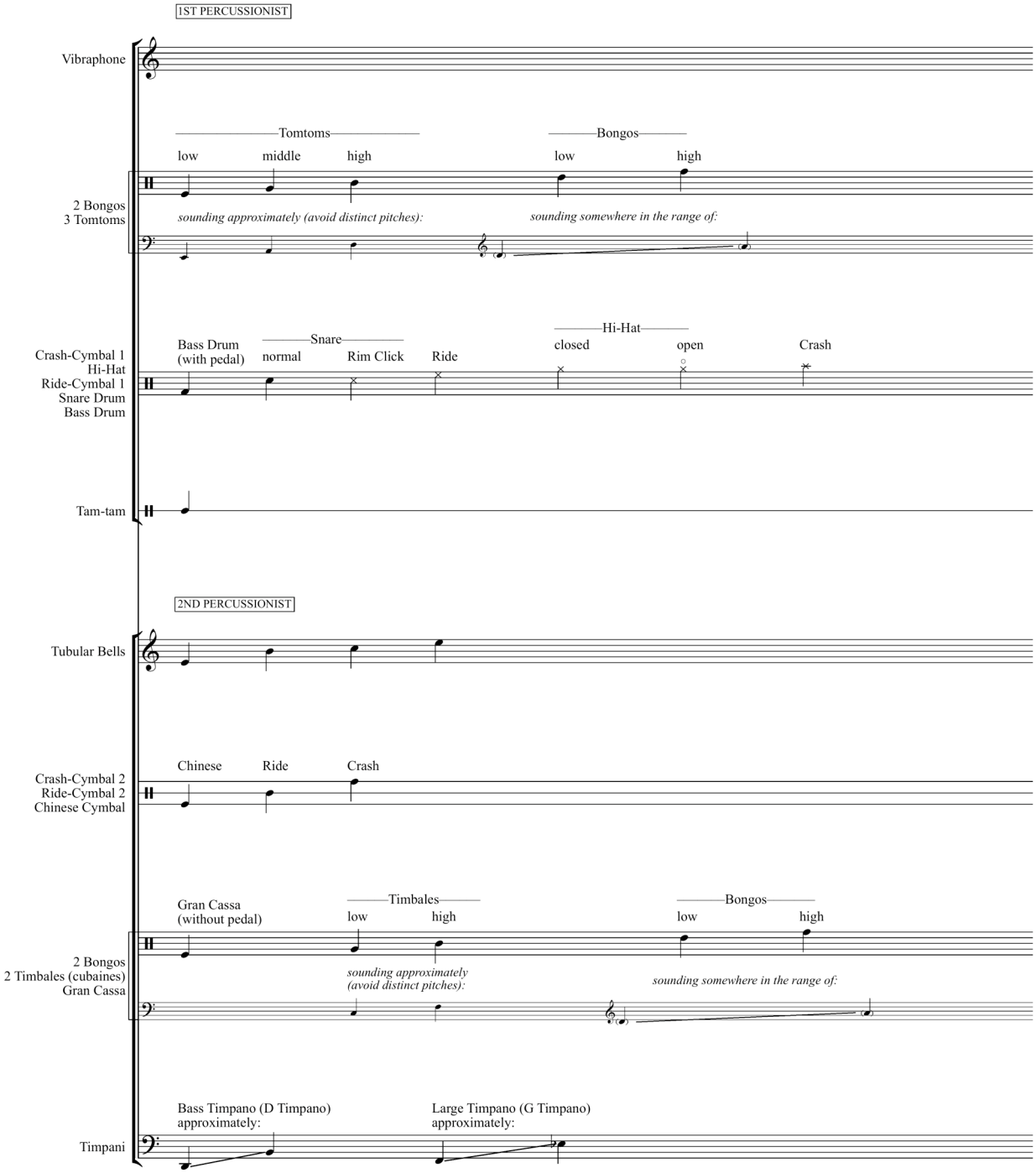
Percussion and Harp:

Damp sound immediately

Percussion:

Cymbals, Hi-Hat, Bongos, Snare and Toms should always be played with sticks, unless indicated otherwise.

Detailed instrumentation:



Wer im Tiefflug über Dresden, Bagdad oder Samarkand rast, der ist todgeweiht, oder er ist ein Engel. Die Kompression der sich aufreckenden Kirchtürme, Blütenblätter, Sehnsüchte, Fensterscheiben, Großväter: die Verdichtung der ganzen grünschillernd buntgestreiften Rauschewelt zwischen die festgepannten Zangenarme einer Viertelstunde: das muss den Abenteurer töten oder unsterblich machen.

Prokrustes war ein Held, und General Dostum war ein Held. Ihre Kampfjets flogen tiefer, riskanter, brutaler als alle. Und sie überlebten.

Wir sind keine Krieger. Die buntwuchernden Blüten zerreißen wir nicht, sondern lassen uns bestürzen von ihrem sekundenkurz vorüberwirbelnden Duft. Das Fensterglas, welches die Überwinder in Form schneiden, blitzt uns sonnenspiegelnd ins forteilende Auge.

Es gibt keine Rettung aus dem Tiefflug als die Rettung. Wir sind todgeweiht. Wir sind Engel.

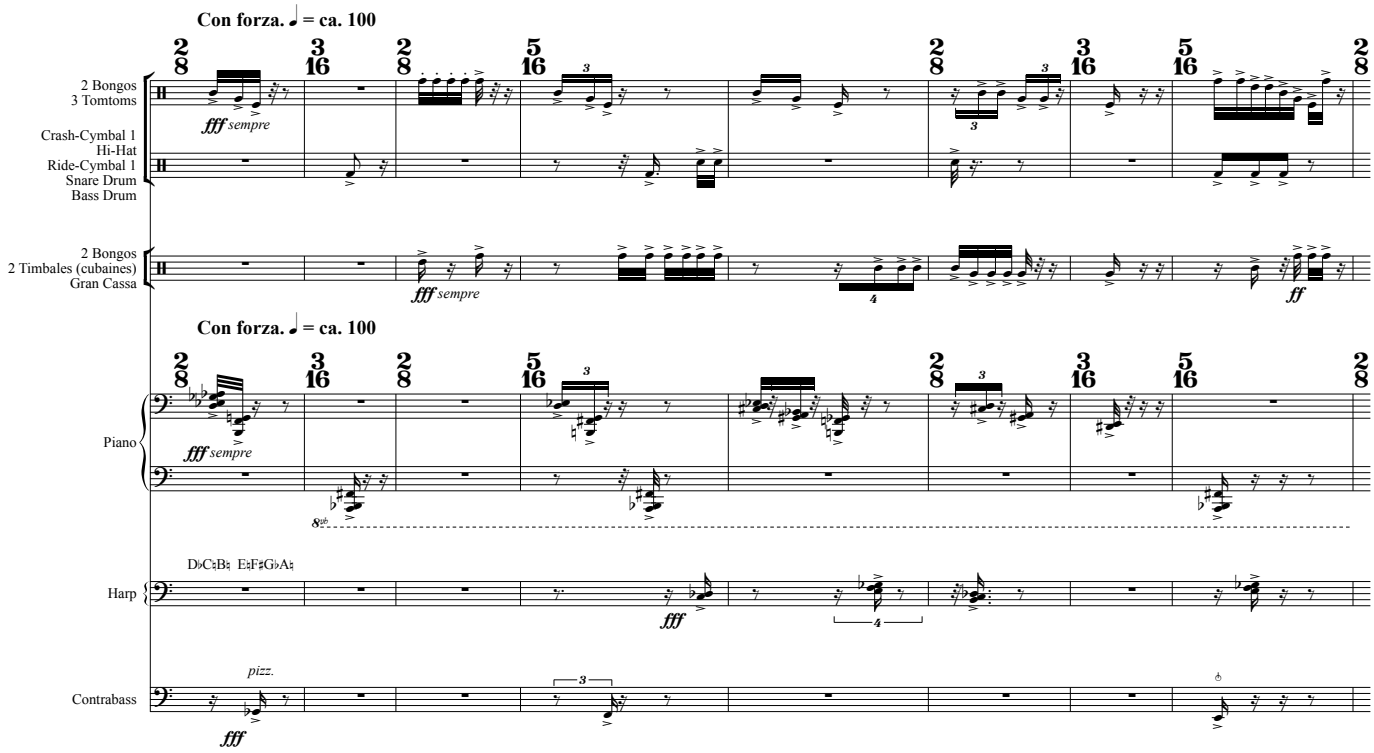
Celui qui survole à basse altitude au-dessus de Dresde, Baghdad ou Samarcande, est voué à la mort, ou est un ange. La compression des clochers, des pétales de fleurs, des désirs, des hublots, des grands-pères: la densification de ce monde frémissant verdoyant, rayé coloré, coincé entre les manches d'un quart d'heure : cela doit tuer l'aventurier ou l'immortaliser.

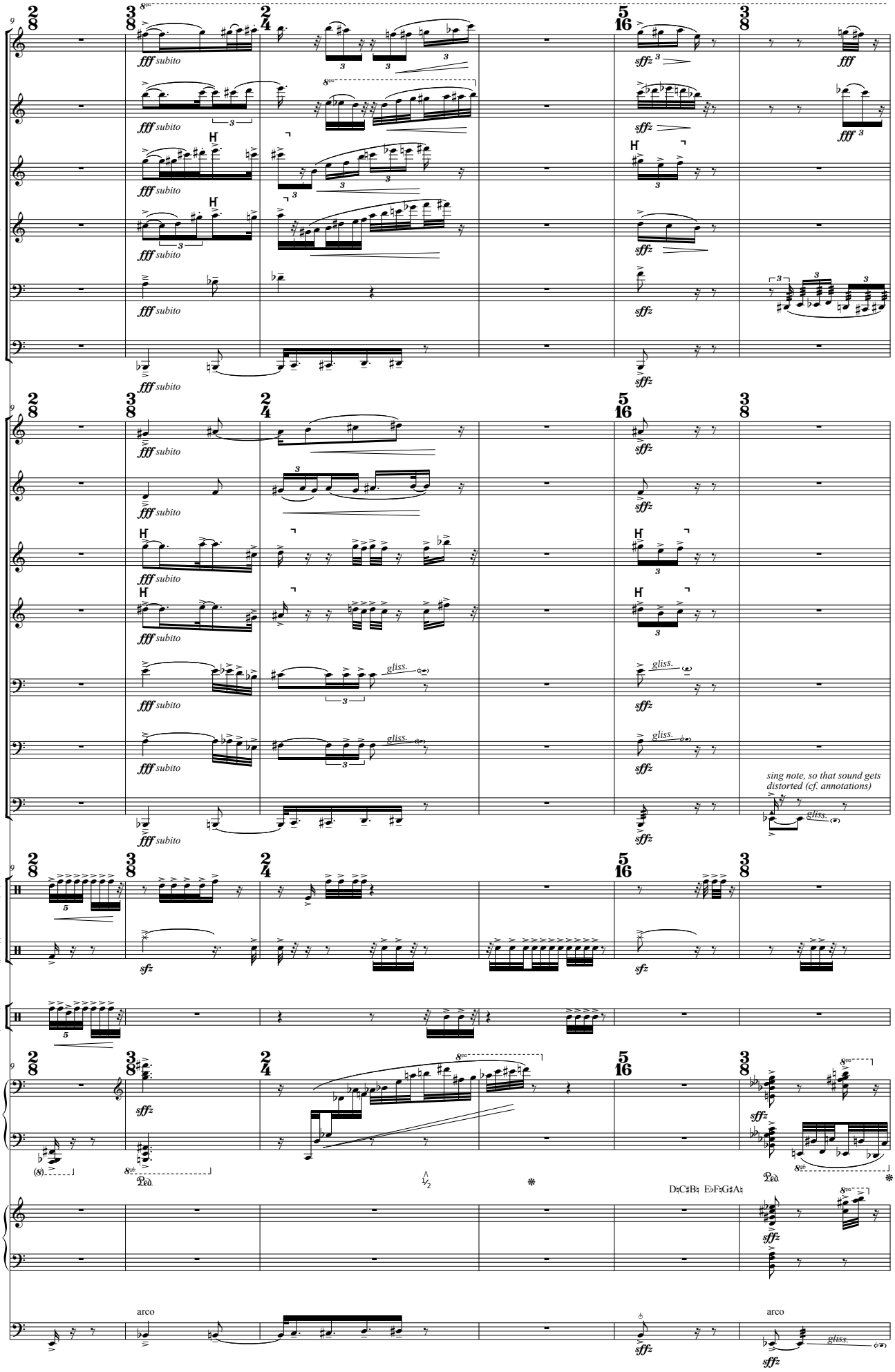
Procuste fut un héros et le général Dostom fut un héros. Leurs avions de chasse volèrent plus bas, plus hasardeusement, plus brutalement que tous. Et ils survécurent.

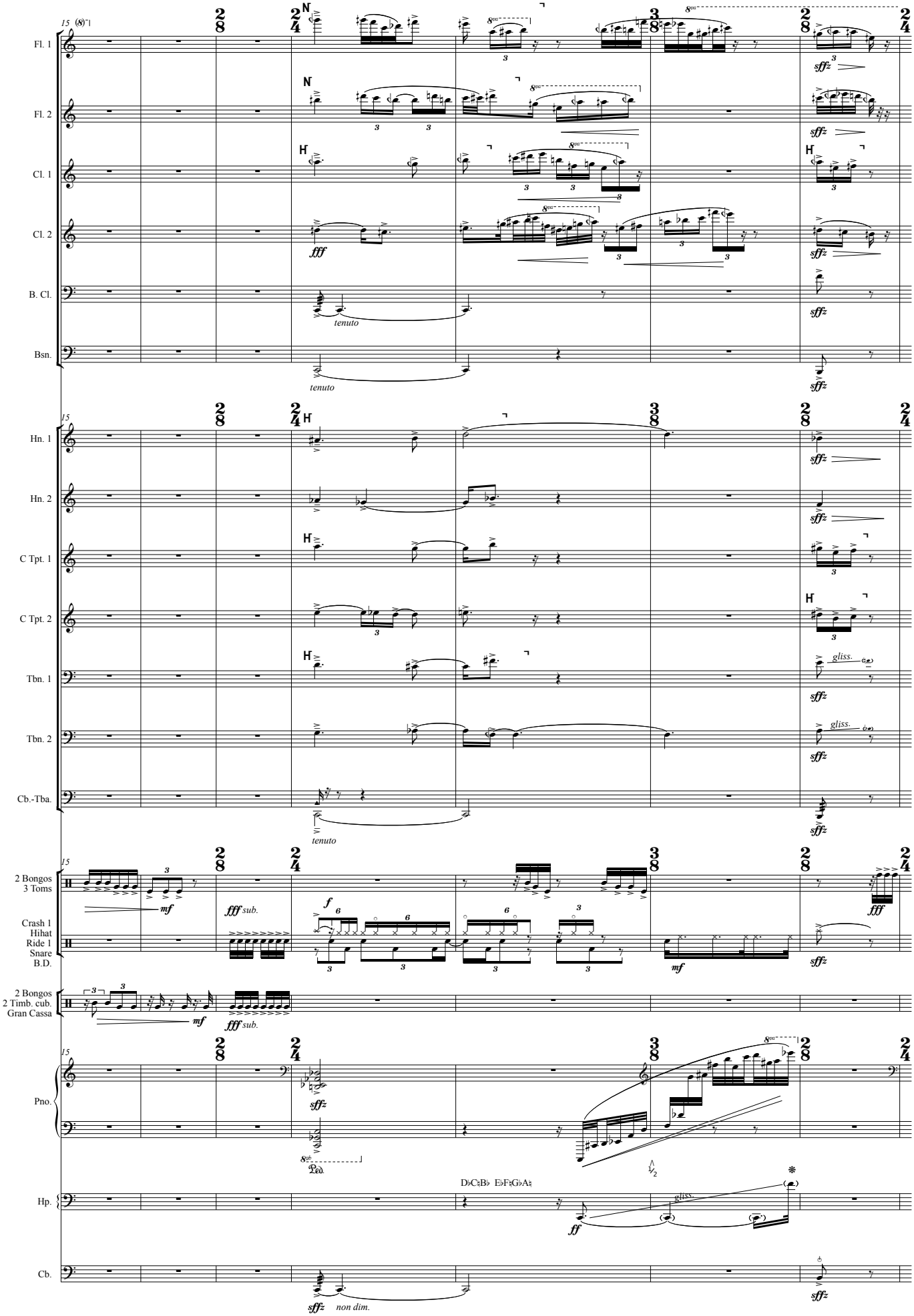
Nous ne sommes pas des guerriers. Les pétales de fleurs foisonnantes, nous ne les déchirons pas, nous nous laissons bouleverser par leur bref parfum passant tourbillonnant. La vitre que découpent les vainqueurs étincelle, reflétant le soleil, dans notre œil fuyant.

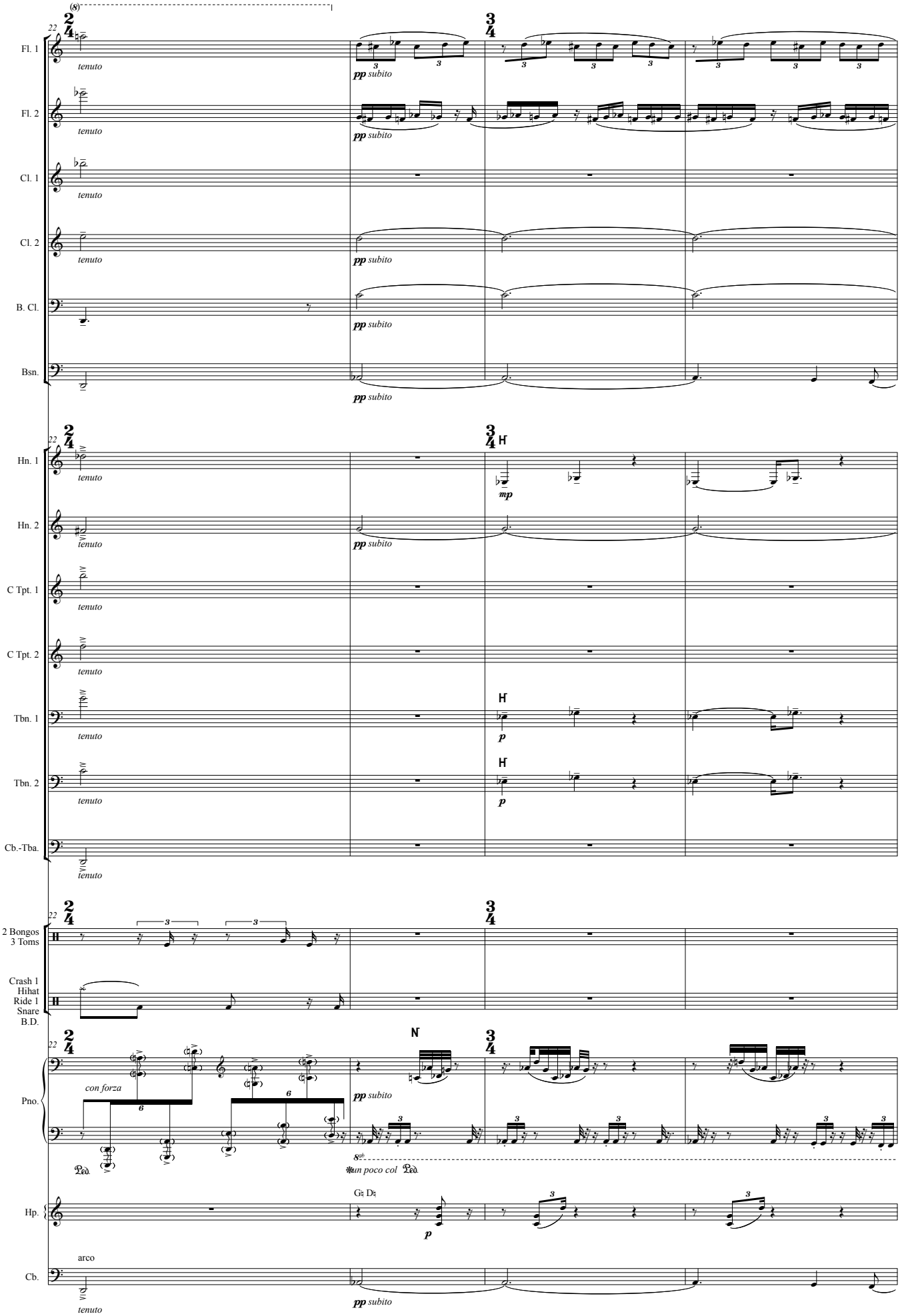
Il n'y a de rédemption du vol à basse altitude que la rédemption. Nous sommes voués à la mort. Nous sommes des anges.

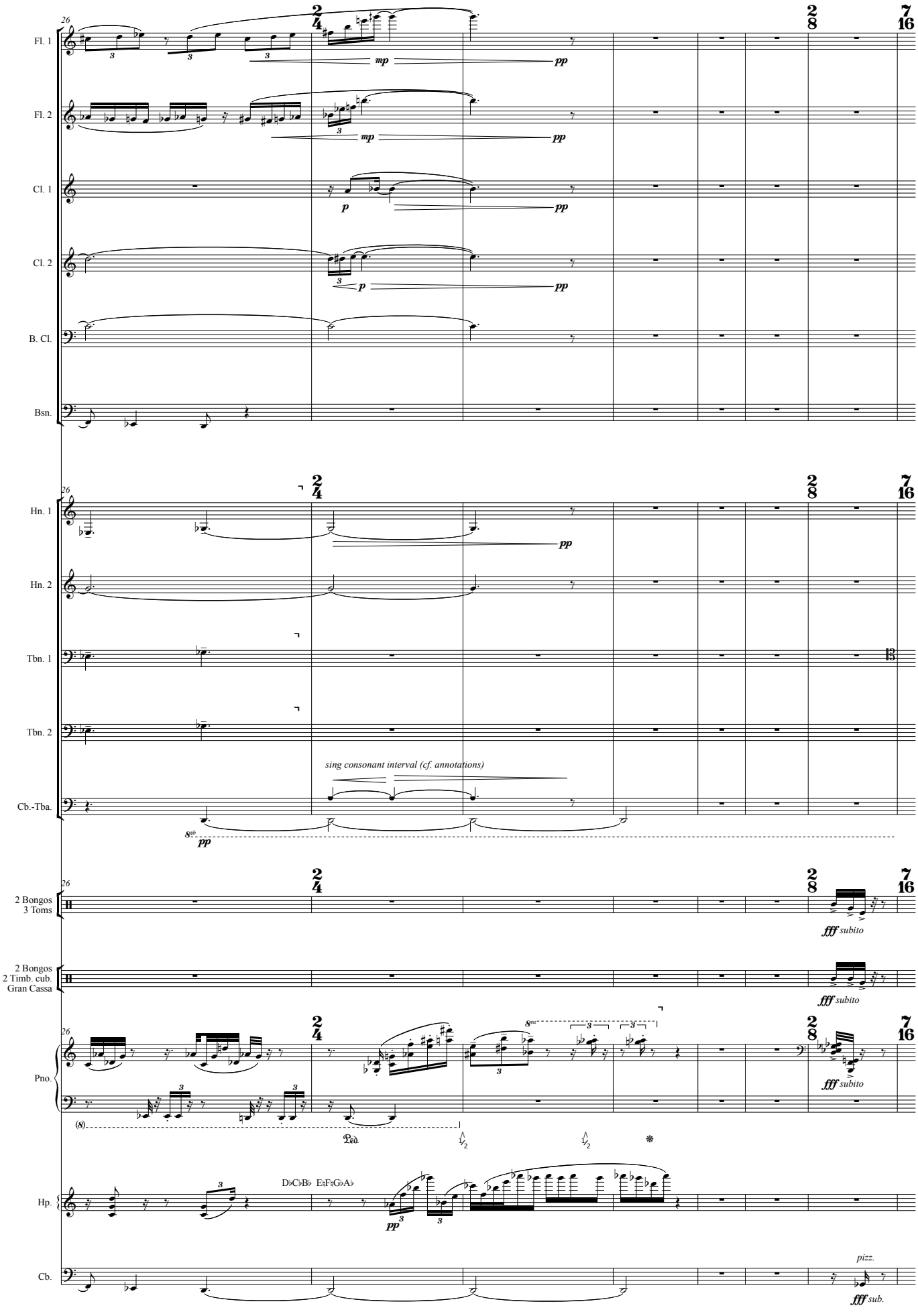
(Traduction: Claire Demonchy/Aliénor Dauchez)

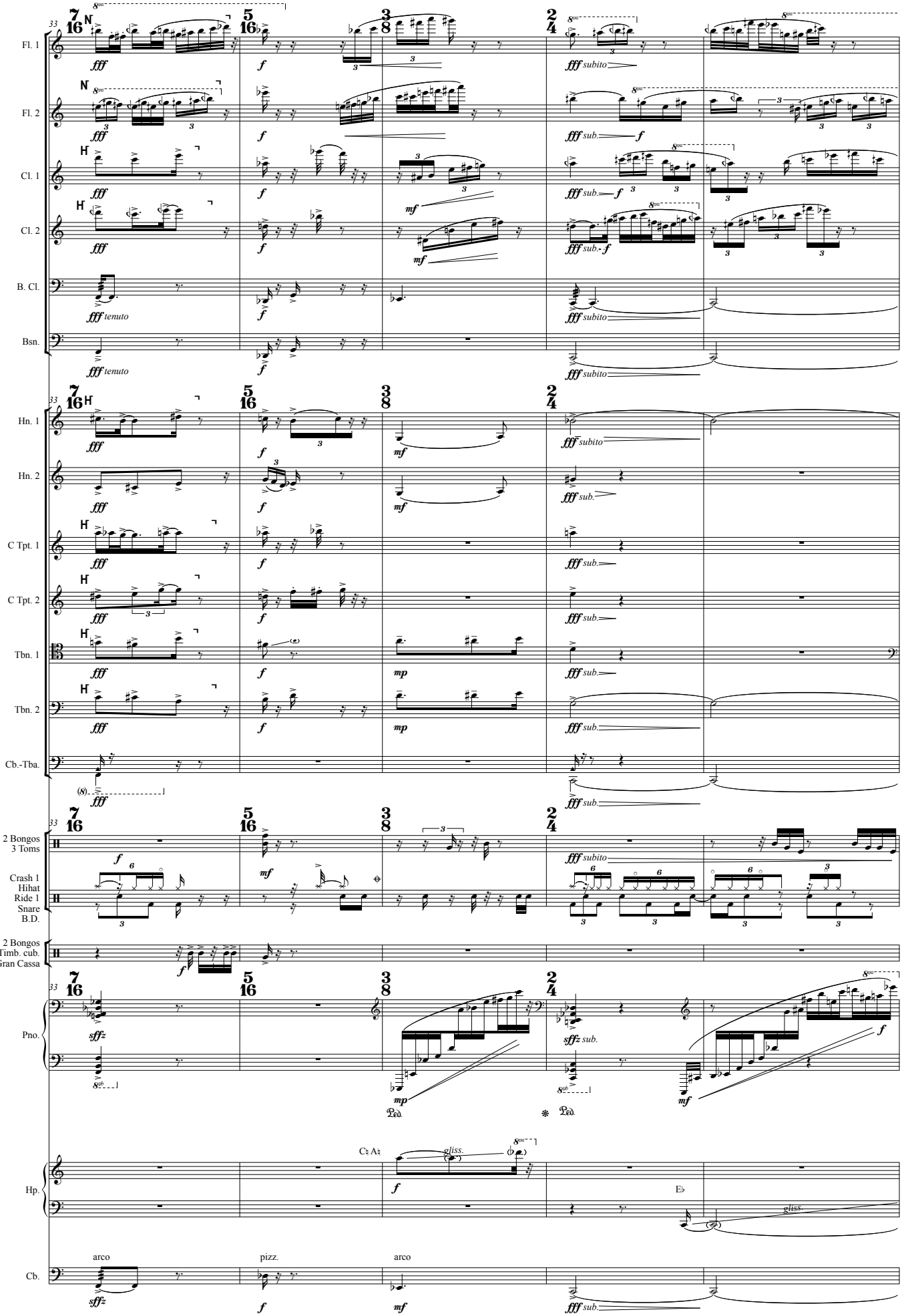

Con forza. ♩ = ca. 100
2 Bongos
3 Tomtoms
Crash-Cymbal 1
Hi-Hat
Ride-Cymbal 1
Snare Drum
Bass Drum
fff sempre
2 Bongos
2 Timbales (cubaines)
Gran Cassa
fff sempre
ff
Con forza. ♩ = ca. 100
Piano
fff sempre
Harp
fff
Contrabass
pizz.
fff


Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Cb.-Tba.
2 Bongos
3 Toms
Crash 1
Hihat
Ride 1
Snare
B.D.
2 Bongos
2 Timb. cub.
Gran Cassa
Pno.
Hp.
Cb.
fff subito
sffz
fff
gliss.
sing note, so that sound gets distorted (cf. annotations)
arco
D♮C♯B♮ E♭F♮G♯A♮


Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Cb.-Tba.
2 Bongos
3 Toms
Crash 1
Hihat
Ride 1
Snare
B.D.
2 Bongos
2 Timb. cub.
Gran Cassa
Pno.
Hp.
Cb.
tenuto
gliss.
non dim.
D♭C♮B♭ E♭F♮G♭A♮


Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Cb.-Tba.
2 Bongos
3 Toms
Crash 1
Hihat
Ride 1
Snare
B.D.
Pno.
Hp.
Cb.
tenuto
pp subito
mp
p
con forza
un poco col
arco


26
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Cb.-Tba.
2 Bongos
3 Toms
2 Bongos
2 Timb. cub.
Gran Cassa
Pno.
Hp.
Cb.
mp
pp
p
sing consonant interval (cf. annotations)
8va
fff subito
fff sub.
pizz.
D♭ C♭ B♭ E♯ F♯ G♭ A♭


33
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Cb.-Tba.
2 Bongos
3 Toms
Crash 1
Hihat
Ride 1
Snare
B.D.
2 Bongos
2 Timb. cub.
Gran Cassa
Pno.
Hp.
Cb.
arco
pizz.
arco
fff tenuto
fff subito
fff sub.
sffz
sffz sub.
mp
mf
f
gliss.