

Tiefflug

(2011)

for 18 instruments

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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 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. 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:

[1ST PERCUSSIONIST]

Vibraphone

Tomtoms: low, middle, high; Bongos: low, high

2 Bongos
3 Tomtoms

sounding approximately (avoid distinct pitches): *sounding somewhere in the range of:*

Crash-Cymbal 1
Hi-Hat
Ride-Cymbal 1
Snare Drum
Bass Drum

Bass Drum (with pedal) | Snare normal | Rim Click | Ride | Hi-Hat closed | open | Crash

Tam-tam

[2ND PERCUSSIONIST]

Tubular Bells

Crash-Cymbal 2
Ride-Cymbal 2
Chinese Cymbal

Chinese | Ride | Crash

2 Bongos
2 Timbales (cubaines)
Gran Cassa

Gran Cassa (without pedal) | Timbales low | high | Bongos low | high

sounding approximately (avoid distinct pitches): *sounding somewhere in the range of:*

Timpani

Bass Timpano (D Timpano) approximately: | Large Timpano (G Timpano) approximately:

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 Kampffjets 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, Bagdad 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 I
Hi-Hat
Ride-Cymbal I
Snare Drum
Bass Drum

ff *sempre*

2 3 2 5 2 3 5 2

8 16 8 16 8 16 8 16

3 3 3 3

2 Bongos
2 Timbales (cubaines)
Gran Cassa

ff *sempre*

4 ff

Con forza. ♩ = ca. 100

Piano

ff *sempre*

8^{va}

2 3 2 5 2 3 5 2

8 16 8 16 8 16 8 16

3 3 3 3

Harp

D:Cb; E:FzGbA; *ff*

4

Contrabass

pizz. **ff**

3 6

This page contains a musical score for a symphony orchestra and a percussion ensemble. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon), brass (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Eb-Tuba), and strings (Violins 1 & 2, Violas, Cellos, Double Basses). The second system includes percussion (2 Bongos, 3 Toms, Crash 1, Hi-hat, Ride 1, Snare, B.D., 2 Bongos, 2 Timb. cub., Gran Cassa) and piano (Pno.).

The score features complex rhythmic patterns with frequent time signature changes: 9/8, 3/8, 2/4, 5/16, and 3/8. Dynamic markings include *fff subito*, *sfz*, and *fff*. Performance instructions such as *arco* and *gliss.* are present. A specific instruction for the Eb-Tuba reads: "sing note, so that sound gets distorted (cf. annotations)".

The score includes various musical notations such as triplets, slurs, and accents. A key signature change to D minor is indicated by a double flat sign (Db) for the key signature.

(8)

22 $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1 tenuto *pp subito*

Fl. 2 tenuto *pp subito*

Cl. 1 tenuto

Cl. 2 tenuto *pp subito*

B. Cl. *pp subito*

Bsn. *pp subito*

Hn. 1 tenuto $\frac{3}{4}$ H *mp*

Hn. 2 tenuto *pp subito*

C Tpt. 1 tenuto

C Tpt. 2 tenuto

Tbn. 1 tenuto H *p*

Tbn. 2 tenuto H *p*

Cb.-Tba. tenuto

2 Bongos $\frac{2}{4}$ $\frac{3}{4}$

3 Toms

Crash I

Hihat

Ride I

Snare

B.D.

Pno. *con forza* *pp subito* *8^a* *un poco col Ped.*

Hp. *p*

Cb. arco tenuto *pp subito*

26 $\frac{2}{4}$ 28 7 16

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

B. Cl.

Bsn.

26 $\frac{2}{4}$ 28 7 16

Hn. 1 *pp*

Hn. 2

Tbn. 1

Tbn. 2

Cb.-Tba. *pp* *8va*

sing consonant interval (cf. annotations)

26 $\frac{2}{4}$ 28 7 16

2 Bongos
3 Toms *fff subito*

2 Bongos
2 Timb. cub.
Gran Cassa *fff subito*

26 $\frac{2}{4}$ 28 7 16

Pno. *fff subito*

8va

Hp. *pp* $D^{\flat}C^{\flat}B^{\flat} E^{\flat}F^{\flat}G^{\flat}A^{\flat}$

Cb. *pizz.* *fff sub.*

This page contains the musical score for measures 33 through 36 of a symphony. The score is divided into several systems of staves, each representing a different instrument or section. The key signature is B-flat major, and the time signature changes from 7/16 to 5/16, then to 3/8, and finally to 2/4.

Flute 1 (Fl. 1): Starts with a *fff* dynamic, marked *N* (Nasale). It features a complex rhythmic pattern with eighth notes and triplets. Dynamics change to *f* and then *fff subito*.

Flute 2 (Fl. 2): Similar to Fl. 1, starting with *fff* and *N*. Dynamics include *f* and *fff sub. = f*.

Clarinet 1 (Cl. 1): Starts with *fff* and *H* (Harmonics). Dynamics include *f* and *fff sub. = f*.

Clarinet 2 (Cl. 2): Starts with *fff* and *H*. Dynamics include *f*, *mf*, and *fff sub. = f*.

Bass Clarinet (B. Cl.): Starts with *fff tenuto*. Dynamics include *f* and *fff subito*.

Bassoon (Bsn.): Starts with *fff tenuto*. Dynamics include *f* and *fff subito*.

Horn 1 (Hn. 1): Starts with *fff* and *H*. Dynamics include *f*, *mf*, and *fff subito*.

Horn 2 (Hn. 2): Starts with *fff* and *H*. Dynamics include *f*, *mf*, and *fff sub.*

Trumpet 1 (C Tpt. 1): Starts with *fff* and *H*. Dynamics include *f* and *fff sub.*

Trumpet 2 (C Tpt. 2): Starts with *fff* and *H*. Dynamics include *f* and *fff sub.*

Trombone 1 (Tbn. 1): Starts with *fff* and *H*. Dynamics include *f*, *mp*, and *fff sub.*

Trombone 2 (Tbn. 2): Starts with *fff* and *H*. Dynamics include *f*, *mp*, and *fff sub.*

Contrabassoon (Cb.-Tba.): Starts with *fff* and *H*. Dynamics include *f* and *fff sub.*

Percussion: Includes 2 Bongos, 3 Toms, Crash 1, Hi-hat, Ride 1, Snare, and B.D. (Bass Drum). Dynamics range from *f* to *fff subito*.

Piano (Pno.): Starts with *sffz* and *8va*. Dynamics include *mp*, *fff sub.*, and *f*. Pedal markings (*Ped.*) are present.

Harp (Hp.): Starts with *C: A2* and *gliss.*. Dynamics include *f* and *gliss.*

Double Bass (Cb.): Starts with *arco* and *sffz*. Dynamics include *pizz.*, *f*, *arco*, *mf*, and *fff sub.*