

Zirkelspielchen

(2011)

für Flöte (auch Piccolo), Klarinette in B, Schlagzeug und Klavier

Martin Grütter

Spieldauer: ca. 6 Minuten

Auftragswerk der Internationalen Ensemble Modern Akademie

Legende.

For all instruments: Rubato Notations

The following signs are hints for performing rubato. It's NOT their aim to be exact, but to give you a clue about in what direction the energy is developing at a certain section. You can (and should!) take more liberties than these: **just make music**, as you do with Schumann or Puccini!

♩ = max. 768



This means: 768 bpm (or whatever) is for this section really the fastest considerable tempo at all! **Don't feel bad if you play not that fast most of the time.** Don't feel bad if you have to take more time to play a certain figure or to breath or to prepare a great chord or anything similar. But you should have this really fast tempo all the time in your mind, and as soon as it is possible to get faster and to get nearer to that tempo, take the chance!

There are **no mathematical relations between the tempi**, just piu mosso - meno mosso - relations.

Imagine there is something **very heavy, like a cat or so, sitting on each note.** It's really an effort to play these note, since you have to move a really big mass. This means these notes will be slower, and they'll be less leggiero than the others. You have to overcome a resistance while playing them.



Play a **medium accelerando** (e.g., if you start at 120 bpm, end up with 150-160 bpm). When the arrow is over, return to tempo primo.



Play a **great accelerando** (e.g., if you start at 120 bpm, end up with 300 bpm). When the arrow is over, return to tempo primo.



Play a **medium accelerando, but start under tempo.** When the arrow is over, you've reached the tempo primo. (e.g., if the basic tempo is 120 bpm, start with 80-90 bpm and end up with 120 bpm).



pm = **piu mosso**, just for the section indicated by the bracket



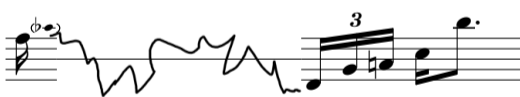
Instruments a and b play **rhythmically together**. Instrument c plays **independently**. Instruments d and e play rhythmically together, but independently from a, b, and c. Applies for the section indicated by the bracket.

Still for all instruments:

Die Partitur ist in C. Die Spielpartituren sind ebenfalls in C, ausgenommen die Spielpartitur für Klarinette und die gemeinsame Spielpartitur für Flöte und Klarinette mit jeweils **transponierender Klarinettenstimme**.

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

Glissandi without an aiming note are to be executed in the range of about a semitone or a tone.



Play an energetic figure ad lib., roughly following the shape of the line. Use as many special techniques as possible and appropriate, e.g. flutter-tongue, glissandi, sudden cresc.&decrec., tone with air, overblowing, teeth tones (clarinet), multiphonics, singing and playing, stopping the breath for very short moments (kind of "stuttering"). The **small note in brackets** you see in the beginning of the line indicates the upper limit of your little improvisation: don't play higher! If there isn't such a small note, you may play as high as you like.

Piano:



This is NO cluster. Play the two indicated notes and **3-5 notes in between**.

\wedge
1/2

Pedal halb wechseln, sodass ein Teil des Klangs verschwindet

Percussion:

Bassdrum	3 Toms	Roto-Toms	Snare	Bongos	"Ride" Hihat Crash
klingen ca. E, A, d klare Tonhöhen vermeiden		klingen ca. c und f klare Tonhöhen vermeiden		klingen im Bereich von d' bis a' klare Tonhöhen vermeiden	
					Das "Ride" ist eigentlich auch ein Crash, wird aber wie ein Ride benutzt

Always use sticks, unless indicated otherwise.

Ride and Crash Cymbal always *laisser vibrer*, unless indicated otherwise by \oplus



Play different timbres for every stroke on the drum ad lib. Change the hit point (rim, center), the technique, the position of your hand (when playing colla mano), use all the rich tradition of drum playing!

Zirkelspielchen (Beta-Version)

$\text{♩} = \text{max. } 168$

Fl. *ff*

Cl. *ff*

Perc. *ff*

Pno. *ff* *energico e molto agitato. Eruptiv.*

pm *acc.*

8^{vb} *Ped.* * *col Ped. sim.*

7

Pno. *acc.*

8^{vb} *Ped.* *

13

Fl. *ff sempre*

Cl. *ff sempre*

Pno. *pm*

8^{vb} *Ped.* * *Ped.* * *Ped.* *

18

Fl. *pm*

Cl. *pm*

Pno. *pm*

8^{vb} *Ped.* * *Ped.* * *Ped.* *

23

Fl.

Cl.

Pno.

8^{va}

dem Klavier folgen

3

pm

8^{ub}

Ped. *

27

Fl.

Cl.

Pno.

8^{va}

dem Klavier folgen

pm

3

5

8^{ub}

sempre poco col Ped. *

31

Fl.

Cl.

Perc.

Pno.

8^{va}

Meno mosso. ♩ = max. 138

fff

pp

pp relaxed

Meno mosso. ♩ = max. 138

mp relaxed

8^{ub}

Ped. *

Pedal bei jedem Taktwechsel halb wechseln

36

Fl. (Fl.Kl.Perc.) // (Pno.)

Cl. (Fl.Kl.Perc.) // (Pno.)

Perc. (Perc.+r.Hd.Pno.) // (l.Hd.Pno.) (Perc.) // (Pno.) (Fl.Kl.Perc.) // (Pno.)

Pno. (Perc.+r.Hd.Pno.) // (l.Hd.Pno.) (Perc.) // (Pno.) (Fl.Kl.Perc.) // (Pno.)

mp relaxed

pm

mp subito

(8) * Ped. (Pedal wechseln come prima)

41

Fl. (Fl.Kl.) // (Perc.) // (Pno.) (Fl.+Klr.+Perc.) // r.Hd.Pno. // l.Hd.Pno.

Cl. (Fl.Kl.) // (Perc.) // (Pno.) (Fl.+Klr.+Perc.) // r.Hd.Pno. // l.Hd.Pno.

Perc. (Fl.Kl.) // (Perc.) // (Pno.) (Fl.+Klr.+Perc.) // r.Hd.Pno. // l.Hd.Pno. (Fl.+Klr.) // Perc. // r.Hd.Pno. // l.Hd.Pno.

Pno. (Fl.Kl.) // (Perc.) // (Pno.) (Fl.+Klr.+Perc.) // r.Hd.Pno. // l.Hd.Pno.

mf

mp sub.

pm

f

mp

(8) * Ped.

46

Fl. *mp sub. e leggiero*

Cl. *mp sub. e leggiero*

Perc. *pp sub. e leggiero*

Pno. *mp sub. e leggiero*

pm

mf

pp sub.

mf

mp sub.

(8) un poco col Ped. Ped. (Halbpedal come prima)