

Jukka Tiensuu

Tombeau de Beethoven

for oboe or clarinet, cello,
piano and tape (or sampler)

1980

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Quasi grave

5 behind stage: timidly play some of your favorite tunes while playing slowly walk to the stage 10 becomes more and more embarrassed.

vc. solemn theatrical knocks (behind the stage) loud crash (e.g. break glass) still behind stage: furious tuning pizz. rush to stage slamming the door at "Ah perfido!" as soon as you've reached your chair, start playing

ff "misterioso" f-ff

pf. (stay motionless in playing position) (slowly "wake up" and softly start to pick out beethoven-tunes...)

tape start 1. (Symphony 1) (Symphony 9) "Ah Perfido!" stop

ob. 15 = 132 listen to the others... 20 then join in 25

vc. = 132 p dolce 3 sf sf sf fp

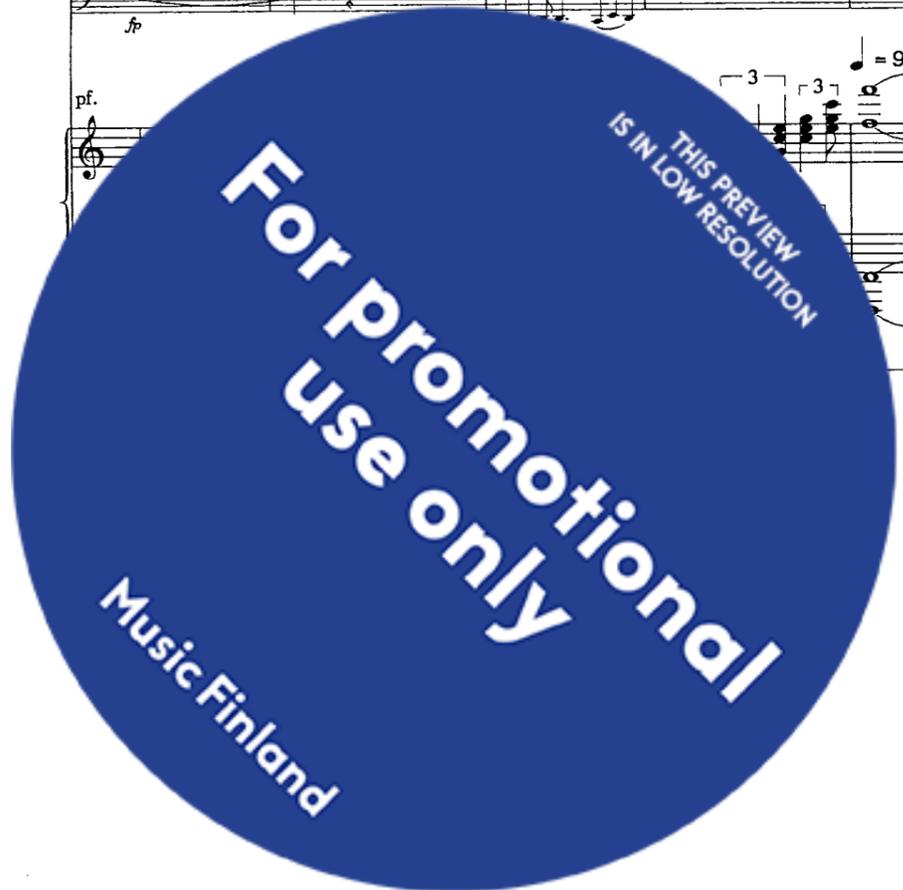
pf. = 132 p dolce legato ff 3 3 3 3 p

tape

ob. 30 = 96 suddenly turn to look at the pianist, surprised 35 timidly = 152

vc. = 96 suddenly turn to look at the pianist, surprised pizz. = 152 mf

pf. = 96 ff sempre "funebre" = 152 p dolce



ob. 40 45

vc. *cresc.* *f > dolce* *ad lib.*

pf.

tape

ob. ♩ = 60 50 55 ♩ = 120

vc. ♩ = 60 ♩ = 120

pf. ♩ = 60 ♩ = 120

tape

start 2. *
 (symph. 9) "in gloriam" (missa solemnis) "et in terra pax"

ob. ♩ = 152

vc. ♩ = 152

pf. ♩ = 152

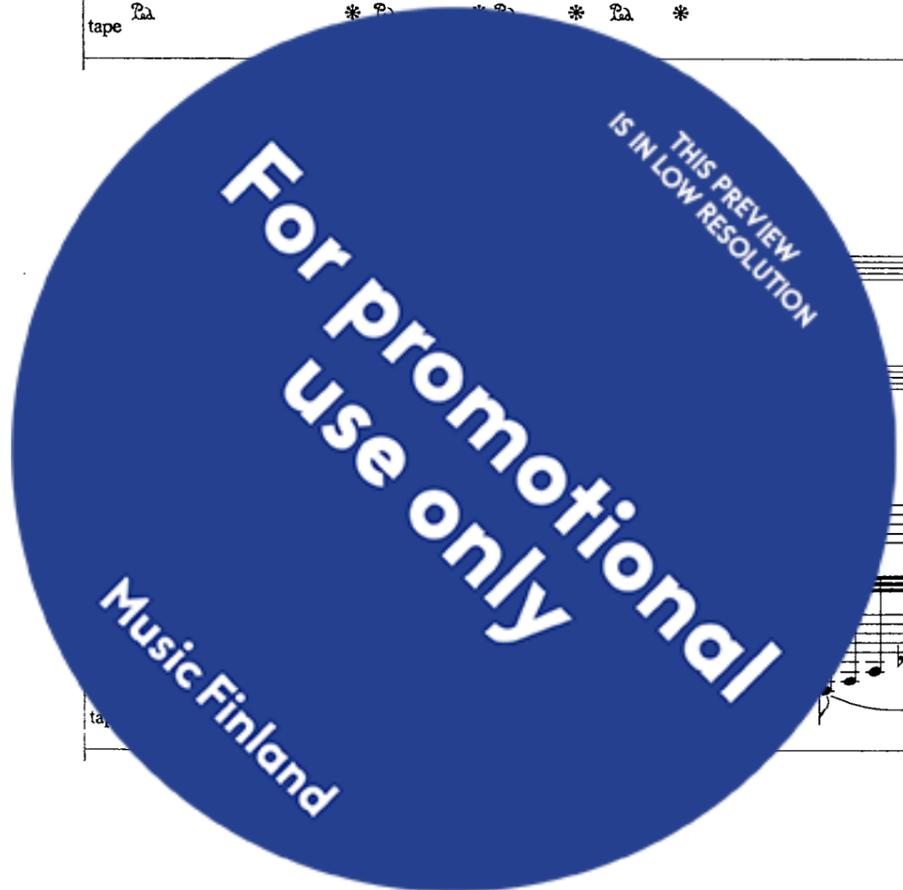
tape

stop

65

ff

tape



ob. $\text{♩} = 80$ 110 $\text{♩} = 132$

vc. $\text{♩} = 80$ $\text{♩} = 132$

pf. $\text{♩} = 80$ $\text{♩} = 132$

tape

freeze!

p

3

ob. 115 $\text{♩} = 50$ $\text{♩} = 132$

vc. $\text{♩} = 50$ $\text{♩} = 132$

pf. $\text{♩} = 50$ $\text{♩} = 132$

tape

freeze!

p

3

una corda

ob. 120 $\text{♩} = 48$ 125

vc. $\text{♩} = 48$

pf. $\text{♩} = 48$

tape

p

3

con Ped.

pp

pp

130

6

tape

sf

p

sf

sf

sf

p



ob. $\text{♩} = 132$ 135 *ff*

vc. $\text{♩} = 132$ *sf* *p* *ff* *p sub.*

pf. $\text{♩} = 132$ *p* *ff* *p sub.*

tape

ob. $\text{♩} = 88$ 140 145 150 *f non troppo*

vc. $\text{♩} = 88$

pf. $\text{♩} = 88$ *sf* *pp*

tape

ob. 155 *dim* *sf* *p* *pp* $\text{♩} = 88$

vc. $\text{♩} = 88$

pf. $\text{♩} = 88$ *sf* *pp* (repeat ad lib.) 6 6

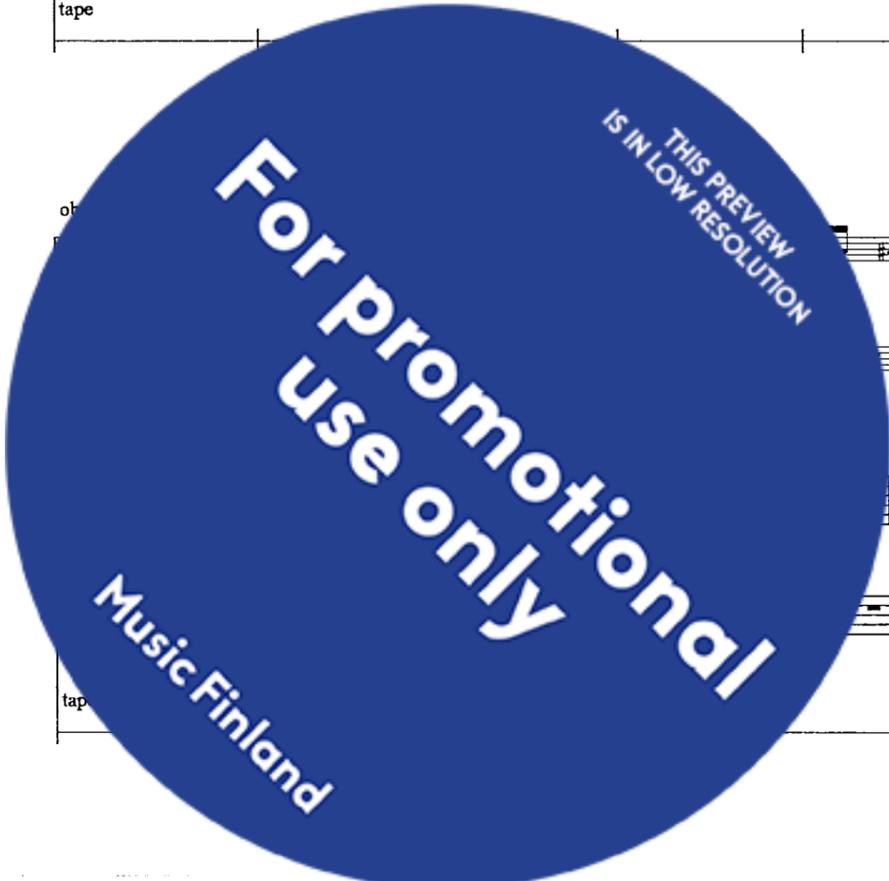
tape

ob. 165 *P cresc. molto*

vc.

pf. 6 6 6 6 6 6

tape



ob. $\text{♩} = 132$
 vc. $\text{♩} = 132$
 pf. $\text{♩} = 132$
 tape

ff *f* *ff* *f*

(clusters with arms)

start 3.
 (sinf. 6 thunder)

ob. 175 $\text{♩} = 132$ $\text{♩} = 40$
 vc. $\text{♩} = 132$ $\text{♩} = 40$
 pf. $\text{♩} = 132$ $\text{♩} = 40$
 tape

lunga
sempre forte *f*

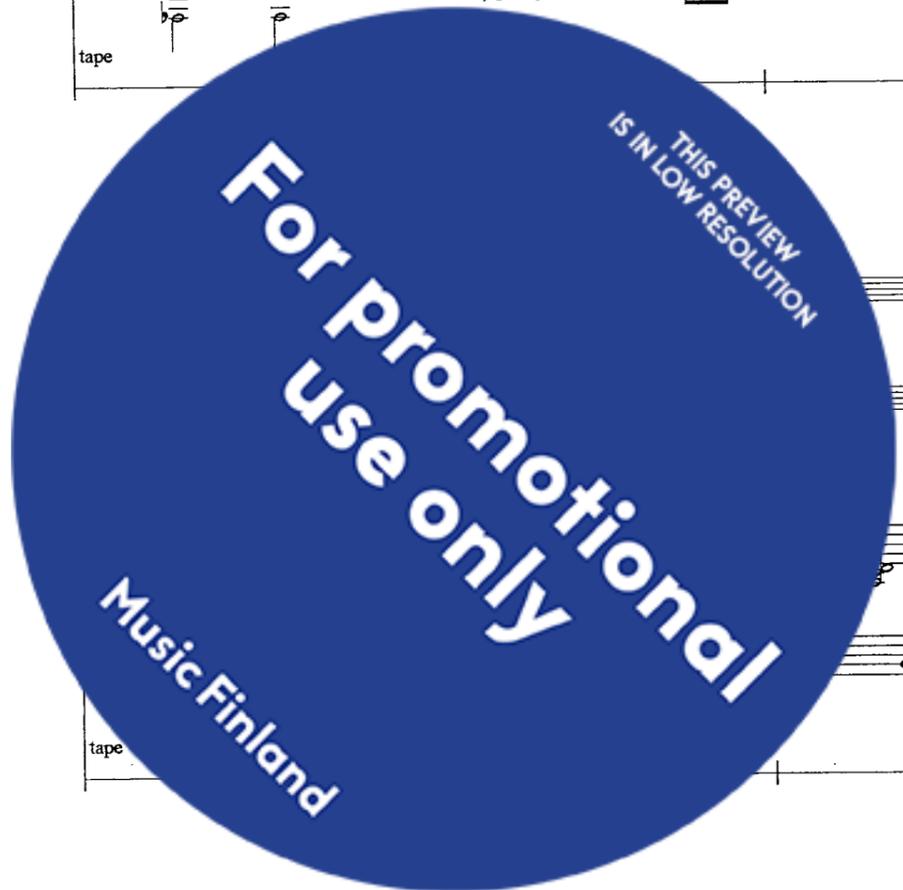
prepare for next pizz. and freeze!
 prepare for next entry and freeze!

pizz. *f* *p*

"a- men! a- men!" (erica)

ob. 185 190
 vc. *p* *ppp f* *f*
 pf. *fp* *p* *sf*
 tape

195 *P legato* *meno piano*
 tape



ob. 200

vc.

pf. *ff* 6 6 6 6 *P* *ff* 6 6 6 6 *P*

tape 6 6 6 6 6 6 6 6

ob. 205 ♩ = 144

vc. *sal D* *P* *ff* ♩ = 144

pf. *ff* 6 *P* *ff* 6 *P* hammering wildly with both hands *ff* *dim/cresc ad lib.* continue trill ad lib (dim.) ♩ = 144

tape start 4. 0" 9" 19" 28" ("cadence")

ob. 210 *ff*

vc. *sf sf sf sf sf sf sf sf sf sf*

pf. (end trill) *ff* *sf*

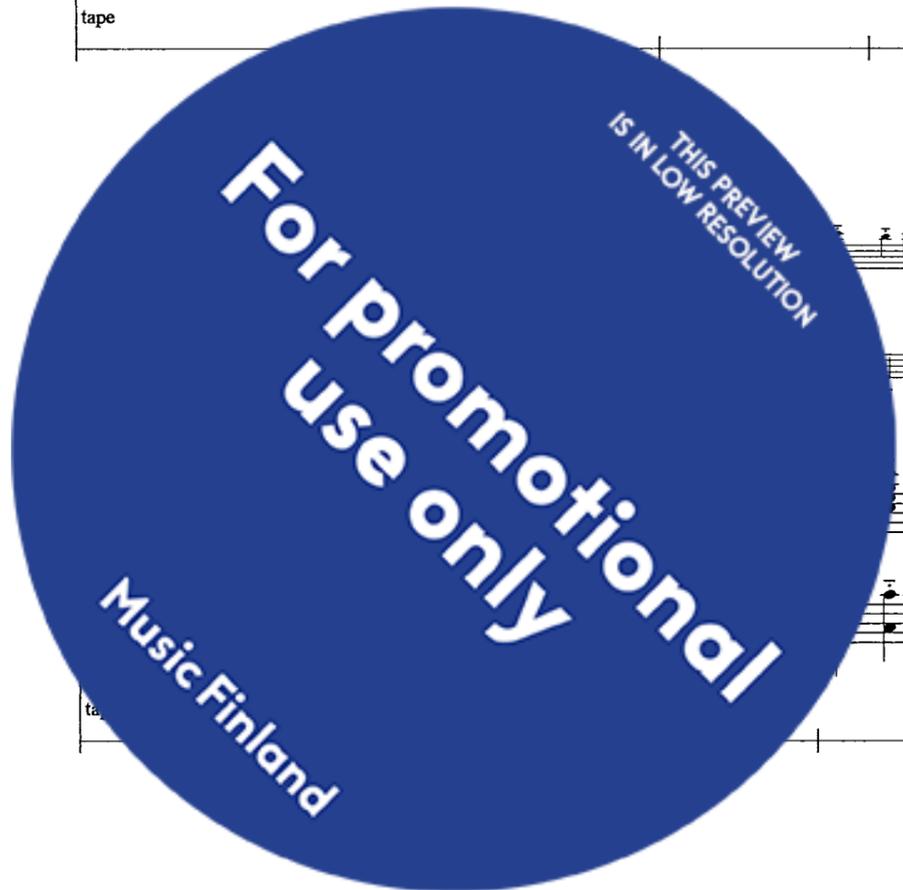
tape

220 225

quickly turn to look at the pianist and freeze then very slowly rise, turn, and make a bow.

quickly turn to look at the pianist and freeze then very slowly rise, turn, and make a bow.

quickly turn to look at the others and freeze then very slowly rise, turn, and make a bow.



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Performance notes:

Bars 1-5: At curtain rise: Total darkness, if possible, starting slowly to brighten from bar 3 on. The cellist and the wind player are behind stage (the wind player can also hide among the audience). The pianist sits at the piano motionless in the usual playing position (as in a photograph).

Bars 6-14: The fragments played timidly by the wind player and the pianist must be well known fragments from Beethoven's music, only, and fit in with the music heard from the tape.

Bars 15-16: As the cellist will play his/her first note immediately after sitting down (or even a little bit before!) the pianist should anticipate it and start bar 15 already ca. 2 seconds before.

Bars 17-225: Always when not playing (or performing other indicated actions) the players should take an "intensive listening" position.

Bar 226: All players suddenly freeze in a "ready to play" position for several seconds. Then simultaneously start to rise extremely slowly and make a bow. Optionally the light could quickly go out while the players keep staring at each other, motionless. They would stay frozen until the light is faded in again, then simultaneously stand up extremely slowly and make a bow.

Starting and stopping the tape (DAT) or sampler can be done by the pianist. The (Akai S1000 compatible) sampler is recommended for better accuracy (immediate start) and easier handling (no stopping needed).

... DAT tape containing the tape part and/or
... mples available from the composer:

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