



# ***MOUVEMENTS*** »

Concerto for piano and  
orchestra

By Martin Schlumpf ----- 1994/99



## Mouvements

----- concerto for piano and orchestra, composed between July and December 1994 and revised 1999, with financial support of the Board of Trustees Canton Aargau.

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for piano and orchestra

----- 1994/99

----- *Mouvements ist dedicated to my wife Antoinette*

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## Mouvements

### Remarks

----- Scoring (with the abbreviations used in the score):

3 Flutes (Fl), 3. doubling Piccolo (Picc)  
3 Oboes (Ob)  
3 Clarinets (Kl), 3. doubling Bassclarinet (Bkl)  
3 Bassoons (Fg), 3. doubling Contrabassoon (Kfg)  
4 Horns (Hn)  
3 Trumpets (Tpt)  
3 Trombones (Pos)  
1 Tuba (Tub)  
1 Harpe (Hrf)

Percussion (5 players):

- I: 4 Timpani (Pk), Cymbal (Beck), Gran Cassa (GrT), Low Tamtam (probabely shared with III), Medium Windgong (WiGo);

- II: Marimbaphone (Mar), Rührtrommel (Rühr), Sizzle-Cymbal (Sizz), Xylophone (Xylo), Whip (Pei);

- III: Vibraphone (Vib), Gran Cassa (GrT), 2 Tamtams: 1. high, 2. low (Tam), Snare (KLT), 3 Cymbals (Beck), 4 Woodblocks (Hbl), 4 Templeblocks (Tbl), 4 Gongs (Gong);

- IV: 2 Templeblocks (Tbl); Tambourin (Tamb), 4 Toms (Tom), 2 Chinese Cymbals, 3 Gongs, Tubular Bells (Rögl in Db, Gb, Ab, A, C, and F), Crotales (Crot in Bb, B, D, E and G);

- V: 2 Tamtams: 1. high, 2. low (Tam), Snare (KLT), Sandpaper (Schmi), Windmachine (Wind), Large Metalfoil (Metf), Logdrum with 6 pitches (Log);

4 Windgongs (WiGo).

8 first Violins, 8 second Violins (Vl1 and 2)

6 Violas (Va), 6 Celli (Vc)

4 Double Basses (Cb)

Solo piano (Klav)

----- All instruments are notated at sounding pitch except for those transposed by an octave: piccolo, xylophone and crotales sound an octave higher than notated, double bass, contrabassoon and tuba an octave lower.

----- Beginning at m. 230, the score departs from standard practice: the instruments that belong together are placed beneath one another in groups.

----- Unless otherwise indicated, the percussion instruments are played with standard sticks. (The vibraphone is always played with the motor deactivated.)

----- Special note on Section I (to m. 100):

- The overriding idea of the performance is to create a large-scale crescendo covering all these bars.
- The meter indicated in the first four bars continues without interruption to m. 100.
- The main figure in this section (marimba mm. 1-4) must always be played very rhythmically and with clear phrasing wherever it appears. (The same applies to the analogous figures in the final section, beginning at m. 230.)

----- 4 Gongs (III) and 4 Wind Gongs (V), mm. 242 ff.: Choose the instruments so that they blend as well as possible with the sound of the instrumental groups involved, each of which responds dynamically to a gong stroke. (Nr. 1 with Fl 1/2, Vl1 1/2; Nr.2 with Fl 3, Ob 1, Kl 1/2; Nr.3 with Kl 3, Hn 1, Mar, Vl2 1; Nr. 4 with Va 1/2, Vc 1/2, Fg 1).



## Martin Schlumpf

1947 Born in Aarau (Switzerland), on December 3.

1968-73 Studies music in Zurich: clarinet (Hansjürg Leuthold), piano (Warren Thew und Evelyne Dubourg), conducting (Ferdinand Leitner), theory and composition (Rudolf Kelterborn).

1974 Further composition studies with Boris Blacher in Berlin.

1977- Professor of music theory at Zurich University of the Arts.

1991- Teaches group improvisation at Zurich University of the Arts..



Until 1980 Mainly active as a composer of contemporary art music, winning many awards, incl. first prizes at Zurich Competition (1972, 1979) and Tonhalle Competition (1975).

1980- Returns to improvised music, first as a bass player in «Trio 80» (with Urs Blöchlinger) and from 1982 as saxophonist and bass clarinetist in own groups (especially «BERMUDA VIERECK») and many other projects.

1987- Member of Aargau Saxophone Quartet as soprano saxophonist.

1990s- Widely active in borderlands between improvisation and composition, with increasing emphasis on composing in a new «postmodern» style and a strong interest in complex polymetrical structures (research project on Conlon Nancarrow's studies) combined with increased compositional use of the computer.

### Catalogue of compositions (selection):

«Evocations» for brass, piano and percussion (1972); «5 Stücke for large orchestra» (1973); «Fragment» for chamber orchestra with obligato violin (1974-75); «String Quartet 1975»; «Todesfuge» for speaking chorus (1976); «Tenebrae» for solo voices, mixed chorus, brass, harpsichord and string quintet (1976-77); «Stratifications» for solo trumpet, obligato piano and orchestra (1977/78); «Jeux» for 3 clarinets (1979); «Ostinato I and II» for 3 improvising musicians and orchestra (1980/82); «Onyx» for alto saxophone and cello (1985); «Winterkreis» for saxophone quartet (1991); «Sommerbogen» for guitar quartet (1992); «December Rains» for solo piano (1992-93); «... as time goes by ...» for piano and percussion quartet (1993); «Spring» for percussion quartet (1995); «...aufflattern mit ...» for 4 women's voices (1995); «Clarinet Trio» (1997); «Rattaplasma 2» for clarinet and computer (2001); «Waves» cello concerto with electronics (2002); «Blue» for saxophone quartet (2003); «The Wounded Blues-player» for horn and resonating piano (2004); «Atemspuren» for bass clarinet and accordion (2005); «pulsar\_1» for 4 instruments and computer (2006-07); «Summer Circle» for string quartet (2007); «pulsar\_2» for voice, flute, piano and computer (2009); «Streams», double concerto for clarinet, bass trombone and 17 instruments (2010).

### Sound recordings (with own compositions):

- Schweizer Musik des 20. Jahrhunderts (HUG, HC 9111) with «String Quartet 1975»
- Martin Schlumpf: Swiss Fusion 84 - Live (Unit records, utr 4009), 1984
- Noblesse galvanisée (Plainisphere, PL 1267-20/21) with Martin Schlumpf's BERMUDA VIERECK, 1985
- Martin Schlumpf's BERMUDA VIERECK (Unit records, utr 4038), 1990
- Cumuli (Unit records, utr 4049) with Martin Schlumpf's BERMUDA VIERECK, 1992
- Winterkreis (SOT 47-12) with Aargau Saxophone Quartet, 1992
- Swiss Percussion Ensemble + Christoph Baumann (Unit records, utr 4089), 1995, with «...as time goes by...»
- Vier Jahreszeiten (MGB, Musikszene Schweiz, CD 6129), 1996 with «Winterkreis», «Spring», «Sommerbogen» and «... aufflattern mit ...»
- Die Kunst des Tempokanons, C. Nancarrow - M. Schlumpf (artist.cd 8103 2), 2004
- Timegrid\_01 (tgmusic 47.101), 2008 with ZWEIZEIT: A. Frey and M. Schlumpf
- pulsar\_1 (ZHdK Records 15/09), 2009 with «pulsar\_1», «Atemspuren» and «Rattaplasma 2»

A

♩ = 145

1

(3+3+3+2+2) (3+3+2+2+2+2) (3+3+3+2+2) (3+2+3+2+2+2+2)

Flöte 1-3

Oboe 1-3

Klarinette 1-3

Fagott 1-3

Horn 1-4

Trompete 1-3

Posaune 1-3

Tuba

I Pauken

II Marimba

IV Tempelblöcke

V Tamtam 2

III Vibraphon

Harfe

Klavier

Violine 1

Violine 2

Viola 1-5

Viola 6

Violoncello 1-5

Violoncello 6

Kontrabass 1

Kontrabass 2

Kontrabass 3

Kontrabass 4

Do ♯/Re ♭/Mi ♭/Fa ♭/Sol ♭/La ♭/Si ♭

Gliss. L.v.

pp

ppp

3./4.

l.v.

mp

p

c.s.

etc. simile

5

3.: Kontrafagott 1/3.

Fg1/Kfg  
Tub  
II Mar  
IV Tbl  
V Tam 2  
Hrf  
Va 3  
Va 6  
Vc 3  
Vc 6  
Cb 1  
Cb 2  
Cb 3  
Cb 4

etc. simile  
pp  
poco a poco cresc.  
l.v.  
c.s.  
ppp  
etc. simile  
c.s.  
ppp  
etc. simile

9

Fg1/Kfg  
Tub  
II Mar  
IV Tbl  
V Tam 2  
Hrf  
Va 3  
Va 5  
Va 6  
Vc 3  
Vc 5  
Vc 6  
Cb 1  
Cb 2  
Cb 3  
Cb 4

poco a poco cresc.  
poco a poco cresc.  
l.v.  
l.v.  
mp  
con sord.  
ppp  
etc. simile  
con sord.  
ppp  
poco a poco cresc.

13

Score for page 13, featuring various instruments and dynamic markings:

- Fg1/Kfg:** *poco a poco cresc.*
- Tub:** *pp*
- II Mar:** (Mandolin)
- IV Tbl:** (Trumpet 4)
- V Tam 2:** (Tom-tom 2)
- Hrf:** (Harp) *1.v.*
- Klav:** (Piano) *ppp*
- Va 3:** (Violin 3)
- Va 4:** (Violin 4) *c.s.*
- Va 5:** (Violin 5) *etc. simile*, *ppp*
- Va 6:** (Violin 6) *poco a poco cresc.*
- Vc 3:** (Viola 3)
- Vc 4:** (Viola 4) *c.s.*
- Vc 5:** (Viola 5) *etc. simile*, *ppp*
- Vc 6:** (Viola 6) *poco a poco cresc.*
- Cb 1:** (Cello 1)
- Cb 2:** (Cello 2) *poco a poco cresc.*
- Cb 3:** (Cello 3) *poco a poco cresc.*
- Cb 4:** (Cello 4) *poco a poco cresc.*



Musical score for page 21, featuring various instruments including Fg1/Kfg, Tub, II Mar, IV Tbl, V Tam 2, Hrf, Klav, Va 1-6, Vc 1-6, Cb 1-4. The score is written in 12/8 time and includes dynamic markings such as *ppp*, *pp*, *cresc.*, and *poco a poco cresc.*. The page number 21 is indicated at the top left.

Instrument list:  
Fg1/Kfg  
Tub  
II Mar  
IV Tbl  
V Tam 2  
Hrf  
Klav  
Va 1  
Va 2  
Va 3  
Va 4  
Va 5  
Va 6  
Vc 1  
Vc 2  
Vc 3  
Vc 4  
Vc 5  
Vc 6  
Cb 1  
Cb 2  
Cb 3  
Cb 4

Dynamic markings and performance instructions:  
*ppp*  
*pp*  
*cresc.*  
*poco a poco cresc.*  
*etc. simile*  
*c.s.*  
*l.v.*

25

Fg1/Kfg

Tub

II Mar

IV Tbl

V Tam 2

Hrf

Klav

Va 1

Va 2

Va 3

Va 4

Va 5

Va 6

Vc 1

Vc 2

Vc 3

Vc 4

Vc 5

Vc 6

Cb 1

Cb 2

Cb 3

Cb 4

*mp* *decresc.* *ppp* *pp*

*etc. simile* *poco a poco cresc.*

*Red* *\* Red* *\* Red* *\* Red* *\* Red*

*S<sup>b</sup>-----*

*l.v.*

Musical score for page 29, measures 13-16. The score includes parts for Kl1/2/3, Fg1/Kfg, Hn 1/3, Tub, I Pk, II Mar, IV Tbl, V Tam 2, Hrf, Klav, and a woodwind section (V12 1/2, V12 3/4, V12 6, Va 1-6, Vc 1-6, Cb 1-4). The score features various dynamics such as *p*, *mp*, *mf*, *cresc.*, *poco f*, and *decresc.*. The woodwind section includes parts for V12 1/2, V12 3/4, V12 6, Va 1-6, Vc 1-6, and Cb 1-4. The string section includes parts for Vc 1-6 and Cb 1-4. The score also includes performance instructions like *poco a poco cresc.*, *etc. simile*, and *Gliss.*. The key signature is B-flat major and the time signature is 3/8.

B

33

Kl 2/3  
 Fg1/Kfg  
 Hn 1/3  
 Tub  
 II Mar  
 I Pk  
 IV Tbl  
 V Tam 1  
 Hrf  
 Klav  
 strings, 1st group:  
 V12: 1/3/4/6. - Va: 6. - Vc: 3/4/5/6. - Cb: 2.  
 V12 1/2  
 V12 3/4  
 V12 5/6  
 V12 7/8  
 strings, 2nd group:  
 V12: 5/7/8. - Va: 2/3/4/5. - Vc: 2. - Cb: 1.  
 Va 1/2  
 Va 3/4  
 Va 5/6  
 Vc 1  
 Vc 2  
 Vc 3/4  
 Vc 5/6  
 Cb 1  
 Cb 2  
 Cb 3/4

*poco f* *poco a poco dim.* *p* *poco f*  
*mf* *1.v.* *etc. simile* *c.s.* *tr.* *mp* *mf*  
*Gliss.* *poco a poco cresc.*





C

45

Fl 1 *molto f*

Fl 2/3

Kl 1 *molto f*

Kl 2/3

Fg1/Kfg *f*

Hn 1/3

Hn 2

Tpt 1-3 *mf*

Pos 1 *mf*

Pos 2

III Vib *molto f*

II Mar

IV Tbl

V KIT

I Pk → Becken/GrTrommel Beck GrT *mf* l.v. *mp*

Hrf → Do<sub>4</sub>/ Fa<sub>4</sub>/ La<sub>4</sub>/ Si<sub>4</sub> *mp*

Klav *f* wie R.H. *f*

VII 1/2 *mf* c.s.

VII 3/4 *mf* c.s.

VII 5/6 *mf* c.s.

VII 7/8 *mf* c.s.

Cb 1.:arco/2.:pizz 3.:arco/4.:pizz