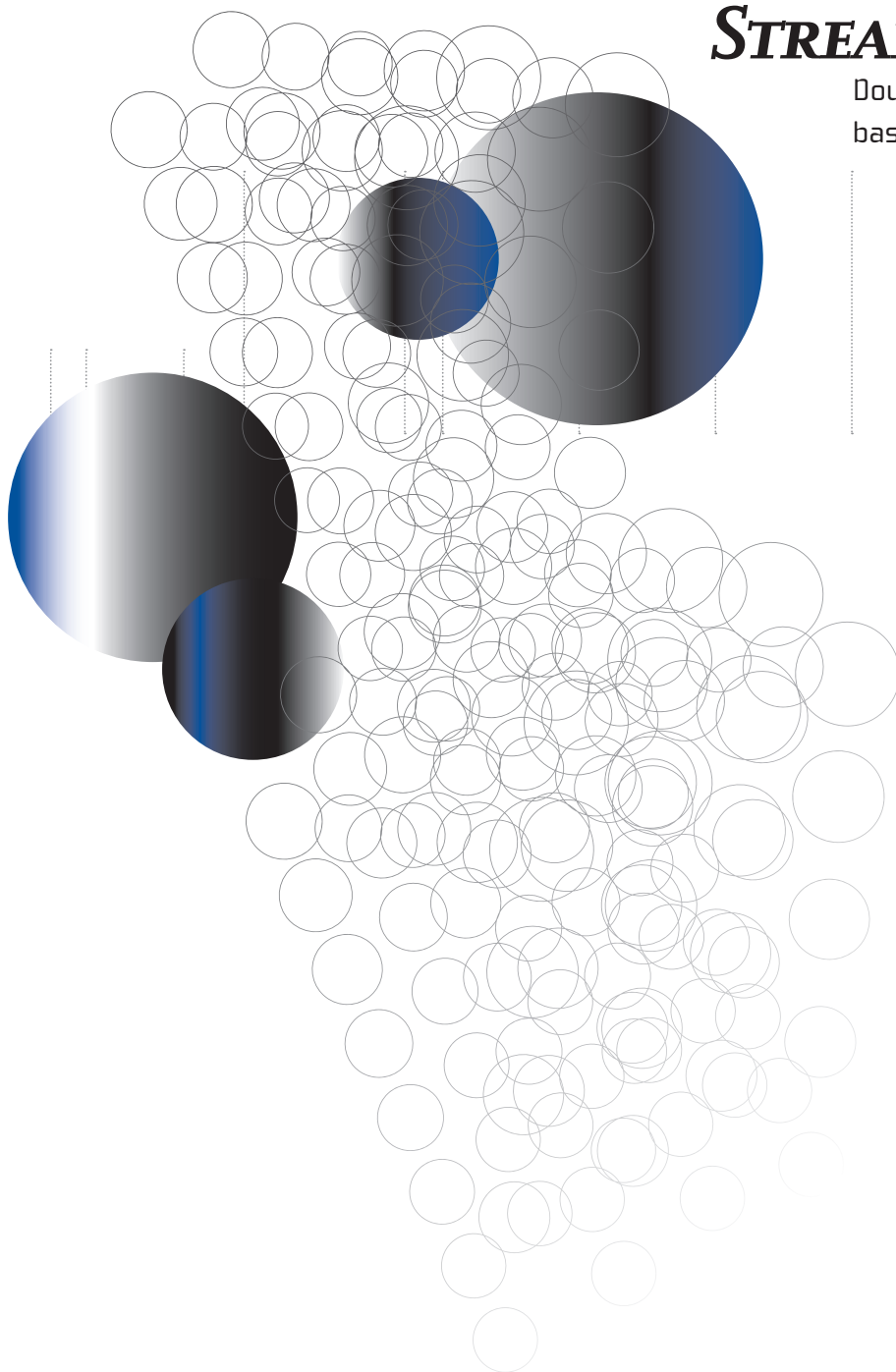


STREAMS »

Double concerto for clarinet,
bass trombone and 17 instruments

By Martin Schlumpf ----- 2010





Streams

----- for clarinet, bass trombone and 17 instruments, composed between January and November 2010 for Matthias Müller and Dave Taylor.

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Total duration ----- ca. 18 Min. ----- © by Martin Schlumpf

www.martinschlumpf.ch

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----- 2010

----- Streams is dedicated to Matthias Müller und Dave Taylor

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Streams

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

Solo instruments:

Clarinet in Bb (Cl),
Bass trombone (BTbn)

Orchestra:

Flute (Fl),
Oboe (Ob) doubling English horn (EH),
Alto saxophone (ASax) doubling Baritone saxophone (BSax),
Bassoon (Bn) doubling Contrabassoon (Cbn),
Horn (Hn),
Trumpet (Tpt);
Piano (Pno);
Percussion (Gran Cassa, 2 snares, Rührtrommel, 4 bongos, 4 templeblocks, 4 cymbals, 2 templebells, 3 gongs, 1 tamtam, logdrum, 9 crotales: Db3, Eb3, Ab3, A3, D4, E4, Gb4, G4, Bb4; vibraphone);
2 first violins (Vln), 2 second violins (Vln), 2 violas (Vla), 2 celli (Vcl) 1 5-string bass (Bass).


Remarks

- All instruments are notated at sounding pitch except for those transposed by an octave: crotales sound an octave higher than notated, double bass and contrabassoon an octave lower.
- Proportional tempo leaps are written in whole-number ratios, e.g. 3:2. This means that the new tempo stands in a 3:2 relation to the old one.
- A largely improvised cadenza for the two solo instruments occurs between letters M (m. 231) and P (m. 284).
- Motifs from Franz Schubert's lied *Der Doppelgänger* (no. 13 from *Schwanengesang*) crop up beginning at letter T (m. 338).
- Piano: quasi gong stroke = dampen the given string near the bridge inside the instrument and strike it in the normal way.

Percussionmap

The Percussionmap consists of two staves of musical notation. The top staff is labeled with the following instruments: GrC, 2 Snares (SN2, SN1), Seitlich auf Korp (rim shot), Rührtrommel (Rü), 4 Bongos (Bo), 4 Templebloks (Tpl), Ride 1, and Ride 2 (Sizzle). The bottom staff is labeled with: China, Crash, Cup, Logdrum (LogDr), 2 Templebells (Tplbell), 3 Gongs (Go) (Hi, Low), China, and Tamtam. The notation includes various rhythmic symbols such as dots, crosses, and triangles on a five-line staff.

----- Percussion: ord. = standard sticks for the given instrument.

----- Highest pitch on given instrument: 

----- Separate parts for performance purposes can be obtained from tgmusic or the composer.



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 Blöchliger) 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); «Mouvements» for piano and orchestra (1994); «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 Bluesplayer» 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).

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»

Streams

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by Martin Schlumpf (2010)

1 $\bullet = 86$

The whole score is written in C

Clarinet solo

Bass Trombone solo

Flute

Oboe

Alto Saxophone

Bassoon

Horn

Trumpet

Piano

Percussion

Violin I 1./2.

Violin II 1./2.

Viola 1./2.

Cello 1./2.

Bass

con sord.

mp

p

molto f

pp

f > f > f > f

mf

poco f

mf

ppp

molto p

mp

6 3 6 3 6 3

3 3 3 3

3 3

3 3

4/4 6/4 4/4

(Quasi gong stroke)

Drumsticks Ride 1 Cup

SN2

SN1

ord. Ride 2 (Sizzle)

GrC

1.)

5

Cl *p* *mf* *p*

B Tbn *pp* *poco f* *f* *ff*

Pno *mp* *poco f*

Perc *mf* *mp* *f* *p* *fp*

6
4

8^{vb}

8

Cl *mf* *p*

B Tbn *mf* *f* *mf*

Pno

Perc *mp* *mp* *p*

4
4

China ord.

11

Cl *p* *p*

B Tbn *pp* *f*

A Sax *mf*

Pno *mp* *poco f* *8vb*

Perc *fp* *mf* *p*

Vla. 1. *p*

Vcl. 1. *mf*

6/4 4/4 6/4

14

Cl *p* *p* *mp*

B Tbn *mf*

Pno *mf*

Perc *p* *fp*

Vln I 1. *mf*

Vla. 1. *mp*

4/4 6/4

20

Cl *p* *f*

B Tbn *poco f* *mf*

Fl *mf* *mp* *mp*

Ob *mf* *mp*

A Sax *mf* *mf* *mp* *mp* *mp*

Bn *mf* *mp* *mp*

Hn *fp* *fp*

Tpt *mf* *mp* *mp*

Pno *poco f* *mf* *poco f* *mf* *poco f* *mf*

Perc *pp* *f*

Vln I 1. *s.p.* *molto s.p.*

Vln I 2. *fp* *s.p.* *molto s.p.* *ff*

Vln II 1. *s.p.* *molto s.p.* *ff*

Vln II 2. *fp* *s.p.* *molto s.p.* *ff*

Vla. 1. *mp* *fp* *molto s.p.* *ff* *sord.*

Vla. 2. *mf* *fp* *molto s.p.* *ff* *sord.*

Vcl. 1. *mf* *fp* *s.p.* *molto s.p.* *ff*

Vcl. 2. *poco f* *molto s.p.* *ff*

Bass *mf* *fp* *molto s.p.* *ff*

Musical score for page 24, featuring the following instruments and parts:

- B Tbn:** Bass Trombone part with dynamics *f*, *p*, *fp*, and *f*.
- Fl:** Flute part with dynamics *mf*.
- Ob:** Oboe part with dynamics *mp* and *mf*.
- A Sax:** Alto Saxophone part with dynamics *mp* and *mf*.
- Bn:** Baritone part with dynamics *mf*.
- Hn:** Horn part with dynamics *fp*.
- Tpt:** Trumpet part with dynamics *mp* and *mf*.
- Pno:** Piano part with dynamics *f* and *mf*. Includes 8va markings.
- Perc:** Percussion part with dynamics *p* and *mp*. Includes GrC (Gong) and 3-measure rests.

37 poco rit.

Cl *mp* *f mp*

B Tbn Bucket sord. *pp*

15
8

Fl *pp* *pp* *p*

A Sax *pp* *pp* *p*

Pno *mp* *mf* *mp* *mf* *pp*

Perc Ride 1 *pp* *mf* Ride 2 (Sizzle) *p < mf* Tamtam 1 *mp* China *pp*
 (Roll with felt sticks) (Wipe with brushes) (Roll with felt sticks)

Vln I 1.

Vln I 2.

Vln II 1.

Vln II 2.

Vla. 1. via sord.

Vla. 2. via sord.

Vcl 1. *molto p* *mf* *pp*

42

Cl *mf* *mf*

B Tbn *mf* *mf*

Fl *mf* *pp* *mp* *mf* *poco f*

Ob *mfpp* *mf* *mp*

A Sax *mfpp* *mf* *mp*

CBn *f* *ff* *mf* *mf* *poco f*

Hn *mfpp* *mf* *mp*

Tpt *mfpp* *mp* *mp*

Pno *mfpp* *poco f* *mfpp* *mf*

Perc *p* *mf* *mp*

Vln I 1. *f* *poco f* *pp*

Vln I 2. *mf* *pp* *mp* *poco f* *pp*

Vln II 1. *mf* *pp* *mp* *poco f* *pp*

Vln II 2. *mf* *pp* *mp* *poco f* *pp*

Vla. 1. *mf* *pp* *mp* *poco f* *pp*

Vla. 2. *mf* *pp* *mf* *mf* *poco f* *pp*

Vcl. 1. *mf* *pp* *mf* *mf* *poco f* *pp*

Vcl. 2. *mf* *pp* *mf* *mf* *poco f*

Bass *ff* *f* *mf* *mf* *poco f*

Rub edge of tamtam with wooden stick (on edge)

8va

44 poco rit.-----

Cl *mf* *poco f*

B Tbn *mf* *poco f*

Fl *mf* *f* *mf* *poco f*

Ob *mf*

A Sax *mf*

CBn *f* *fp* *f* *fp* *poco f*

Hn *mf*

Tpt *mf* via sord.

Pno *mf* molto Ped *mf*

Perc Felt sticks *pp* Bongsos *mfpp*

Vln I 1. *mf* *fp* *p* *mf*

Vln I 2. *mf* *fp* *p* *mf*

Vln II 1. *mf* *fp* *p* *mf*

Vln II 2. *fp* *fp* *p* *mf*

Vla. 1. *fp* *fp* *p* *mf*

Vla. 2. *fp* *fp* *p* *mf*

Vcl 1. *fp* *fp* *p* *mf*

Vcl 2. *fp* *fp* *p* *mf*

Bass *fp* *fp* *poco f*