



Martin Schlumpf

PANDORA'S PROMISE »

für Altsaxophon, Cello und Klavier

edition kunzelmann

GM 1910



Pandora's Promise

----- *for alto saxophone, cello and piano, commissioned by Harry White with financial support from the Canton of Zurich, Switzerland, written from January 20 to April 6, 2014.*

Total duration 16:00 Min. ----- www.martinschlumpf.ch

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----- 2014

----- *Pandora's Promise is dedicated to the Harry White Trio*

edition kunzelmann

Edition Kunzelmann GmbH, Switzerland, www.kunzelmann.ch

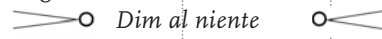
GM 1910

Pandora's Promise

Anmerkungen


----- Pandora's Promise besteht aus drei Sätzen, von denen sich vor allem der zweite auf das Klaviertrio in g-moll op. 17 von Clara Schumann bezieht und mit vielfältigen farblichen und rhythmischen Mitteln die Versprechungen und Hoffnungen aus Pandoras Büchse evoziert.


----- Allgemeine Zeichen:

 Dim al niente Cresc dal niente
Vierteltonnotation (ungefähr) $\flat \flat \natural \natural \sharp \sharp$

----- Spezialzeichen für das Altsaxophon:


Note mit + darüber = Slap

 Multiphonics mit gegebenem höchstem Ton

 Klangfarbentriller (mit Hilfsklappen)

----- Abkürzungen für das Cello: s.p. = sul ponticello / m.s.p. = molto sul ponticello / p.s.p. = poco sul ponticello / s.t. = sul tasto / ord. = ordinario / c.s. = con sordino / m.v. = molto vibrato / s.v. = senza vibrato / Gliss = Glissando

----- Spezialzeichen für das Klavier:

 Mit Pedal nur den Nachklang auffangen

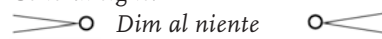
Note mit x = Die entsprechenden Saiten im Innern ganz nahe beim Steg von Hand dämpfen und die Tasten normal anschlagen (wie ein Gong, möglichst voller Klang)

Note mit o = Im Innern mit Fingernägeln gezupft (wie eine Harfe)

Remarks


----- Pandora's Promise consists of three movements. The second in particular, makes reference to Clara Schumann's g minor piano trio, Op. 17, and with a variety of color and rhythmic means, evokes the promises and hopes of Pandora's box.


----- General signs:

 Dim al niente Cresc dal niente
Quatertone notation (approximately) $\flat \flat \natural \natural \sharp \sharp$

----- Special signs for the alto saxophone:


Note with + above = Slap

 Multiphonics with given highest pitch

 Timbre trill (with auxiliary keys)

----- Abbreviations for the cello: s.p. = sul ponticello / m.s.p. = molto sul ponticello / p.s.p. = poco sul ponticello / s.t. = sul tasto / ord. = ordinario / c.s. = con sordino / m.v. = molto vibrato / s.v. = senza vibrato / Gliss = Glissando

----- Special signs for the piano:

 Pedal use only to catch the echo

Note with x = Mute the corresponding strings (inside) very close to the bridge by hand and strike the keys normally (like a gong, with the fullest possible sound)

Note with o = Pluck the strings with fingernails (like a harp)



Martin Schlumpf

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

1968-73 Studies music in Zurich: clarinet (Hansjürg Leuthold), piano (Warren Thew and 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 additionally 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):

«5 Stücke» for large orchestra (1973); «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); «December Rains» for solo piano (1992-93); «Mouvements» for piano and orchestra (1994); «Spring» for percussion quartet (1995); «...aufplattern mit ...» for 4 women's voices (1995); «Clarinet Trio» (1997); «Rattaplasma 2» for clarinet and computer (2001); «Waves» cello concerto with electronics (2002); «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» for clarinet, bass trombone and 17 instruments (2010); «Puzzle» for bass clarinet and computer (2011); «The Five Points» for clarinet and string quartet (2012); «Dawn» for SABRe bassclarinet and orchestra (2012); «Mirror Images» for viola, cello and piano (2013); «Push and Pull» for accordion solo (2013).

Sound recordings (with own compositions):

- 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
- 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 «... aufplattern 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»
- Summer Circle (Navona Records, NV5873), 2012 with «December Rains», «Clarinet Trio» and «Summer Circle»
- Streams (Navona Records, NV5918), 2013 with «Mouvements», «Waves» and «Streams»
- Brahms-Schlumpf-Müller (NEOS 21305), 2013 with «The Five Points»

PANDORA'S PROMISE »

for alto saxophone, cello and piano

I

♩. = 52

sounds as written

Alto Sax

Cello

Piano

molto f *pizz.* *poco f* *mf* *molto f*

ped. * *ped.*

3

mf *arco* *mf*

5

pizz. *poco f* *mp* *molto f* *f* *mf*

* *ped.*

7

poco rit. ----- a tempo

arco pizz. *mf* *molto f*

molto f

* *Ped.*

9

mp *mf*

arco *poco f*

f *mf* *mp*

11

poco f

molto f *f*

* *Ped.*

2 : 1 ♩ = ♩ = 104

13

mf *molto f*

* Ped.

16

mf *molto f*

19

molto f *mf* *f* *mf*

molto f *f* *mf* *molto f*

timb

22

M

mf *poco f*

Gliss. 3

24

mp *p*

mp *mf* *p*

3:4 $\text{♩} = 78$ *poco rit.*

27

mf *mf* *mp*

30 $\text{♩} = 72$

Treble clef: p 8^{va}
 Bass clef: mp
 Grand staff: p

33

Treble clef: mf
 Bass clef: mp
 Grand staff: mf

36

Treble clef: mf
 Bass clef: mf
 Grand staff: $molto p$

38

Musical score for measures 38-39. The top system contains a treble and bass staff with complex rhythmic patterns and fingerings (5, 3, 5, 6, 3, 5). The bottom system shows a grand staff with rests.

40

poco rit. ----- a tempo

Musical score for measures 40-43. The top system contains a treble and bass staff with notes and fingerings (3, 5, 5, 3, 3). The bottom system shows a grand staff with rests and a 'poco f' instruction.

inside the piano: *poco f* (gonglike)

8^{va}
Ped.

44

poco rubato

Musical score for measures 44-47. The top system contains a treble and bass staff with notes and fingerings (5, 3, 5). The bottom system shows a grand staff with rests and a 'poco f' instruction.

8^{va}

a tempo

48

Musical score for measures 48-50. The piece is in 3/4 time. Measure 48 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a sixteenth-note triplet (6) in the treble and a sixteenth-note triplet (5) in the bass. Measure 49 continues with similar patterns, including a triplet (5) in the treble and a triplet (3) in the bass. Measure 50 concludes with a triplet (3) in the treble and a triplet (3) in the bass, ending with a dynamic marking of *p*.

51

Musical score for measures 51-52. The piece is in 3/4 time. Measure 51 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a triplet (3) in the treble and a triplet (5) in the bass. Measure 52 continues with a triplet (6) in the treble and a triplet (3) in the bass, ending with a dynamic marking of *p*.

53

Musical score for measures 53-54. The piece is in 3/4 time. Measure 53 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a triplet (6) in the treble and a triplet (3) in the bass. Measure 54 continues with a triplet (3) in the treble and a triplet (6) in the bass, ending with a dynamic marking of *p*.

55

Musical score for measures 55-56. The piece is in 3/4 time. Measure 55 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It features a sixteenth-note triplet (6) in the treble and a sixteenth-note triplet (3) in the bass. Measure 56 continues with similar patterns, including a triplet (6) in the treble and a triplet (3) in the bass, ending with a dynamic marking of *f*.

Double Time

♩. = 144

57

Musical score for measures 57-58. The score is in 12/16 time. Measures 57-58 are marked with a double bar line and a repeat sign. The first two staves (treble and bass clef) contain a complex rhythmic pattern of eighth and sixteenth notes, marked with accents and slurs. The dynamic is *ff*. The grand staff (piano) is marked *secco, ritmico* and *f*, with a similar rhythmic pattern in the right hand and a more active bass line in the left hand.

59

Musical score for measures 59-61. Measures 59-61 are marked with a double bar line and a repeat sign. The first two staves (treble and bass clef) contain a complex rhythmic pattern of eighth and sixteenth notes, marked with accents and slurs. The dynamic is *mf*. The grand staff (piano) contains a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

62

Musical score for measures 62-64. Measures 62-64 are marked with a double bar line and a repeat sign. The first two staves (treble and bass clef) contain a complex rhythmic pattern of eighth and sixteenth notes, marked with accents and slurs. The dynamic is *poco f*. The grand staff (piano) contains a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

65

Musical score for measures 65-68. The system consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The music is in 2/4 time and features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The grand staff accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

69

Musical score for measures 69-71. The system consists of three staves: a single treble staff, a single bass staff, and a grand staff. The music continues with similar rhythmic complexity. In measure 71, the bass line of the grand staff features a triplet of eighth notes. The grand staff accompaniment remains consistent with the previous system.

72

Musical score for measures 72-75. The system consists of three staves: a single treble staff, a single bass staff, and a grand staff. The music continues with similar rhythmic complexity. In measure 75, the bass line of the grand staff features a triplet of eighth notes. The grand staff accompaniment remains consistent with the previous system.

75

Musical score for measures 75-77. The piano part consists of two staves (treble and bass) in 12/8 time. It features a melodic line with eighth notes and rests, with dynamics *molto f* and *poco f*. The grand piano part also consists of two staves (treble and bass) in 12/8 time, with dynamics *f* and 8va markings. There are 4-measure rests in the piano part and 8va markings in the grand piano part.

78

Musical score for measures 78-80. The piano part consists of two staves (treble and bass) in 12/8 time. It features a melodic line with eighth notes and rests, with dynamics *molto f* and *poco f*. The grand piano part also consists of two staves (treble and bass) in 12/8 time, with dynamics *f* and 8va markings. There are 4-measure rests in the piano part and 8va markings in the grand piano part.

81

Musical score for measures 81-83. The piano part consists of two staves (treble and bass) in 12/8 time. It features a melodic line with eighth notes and rests, with dynamics *molto f* and *poco f*. The grand piano part also consists of two staves (treble and bass) in 12/8 time, with dynamics *f* and 8va markings. There are 4-measure rests in the piano part and 8va markings in the grand piano part.

84

Musical notation for measures 84-86, top system. It consists of a single staff with a treble clef, containing a melodic line with eighth and sixteenth notes, slurs, and accents.

(8^{va})

Musical notation for measures 84-86, middle system. It consists of two staves (treble and bass clefs) with piano accompaniment. The right hand features complex chords and arpeggios with slurs and accents. The left hand has a steady eighth-note accompaniment. Fingering numbers (2, 3, 4) are indicated above and below notes.

(8^{va})

87

Musical notation for measures 87-89, top system. It consists of a single staff with a treble clef, containing a melodic line with eighth and sixteenth notes, slurs, and accents.

(8^{va})

Musical notation for measures 87-89, middle system. It consists of two staves (treble and bass clefs) with piano accompaniment. The right hand features complex chords and arpeggios with slurs and accents. The left hand has a steady eighth-note accompaniment. Fingering numbers (4) are indicated above and below notes. A *15^{ma}* marking is present above the right-hand staff.

(8^{va})

90

Musical notation for measures 90-92, top system. It consists of a single staff with a treble clef, containing a melodic line with eighth and sixteenth notes, slurs, and accents.

(15^{ma})

Musical notation for measures 90-92, middle system. It consists of two staves (treble and bass clefs) with piano accompaniment. The right hand features complex chords and arpeggios with slurs and accents. The left hand has a steady eighth-note accompaniment. Fingering numbers (4, 3, 4, 5) are indicated above and below notes.