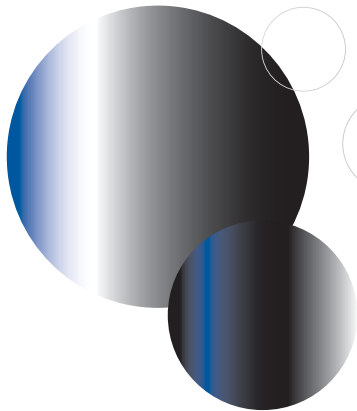


Martin Schlumpf

**SPIEGELBILDER »**

für Viola, Cello und Klavier





## Spiegelbilder

----- *for viola, cello and piano was commissioned by Jürg Dähler for the Swiss Chamber Soloists with the financial support of the Cultural Departement of the City of Zurich. The piece was written between January 3 and March 26, 2013.*

Total duration 13:00 Min. ----- [www.martinschlumpf.ch](http://www.martinschlumpf.ch)

Martin Schlumpf

# **SPIEGELBILDER »**

## Mirror Images

for viola, cello and piano

----- 2013

----- *Dedicated to Jürg Dähler, Daniel Haefliger and Gilles Vonsattel*


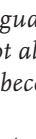
edition kunzelmann

*Edition Kunzelmann GmbH, Grütstrasse 28, CH-8134 Adliswil/Zürich*



GM 1892

## Spiegelbilder

### Anmerkungen

- Der Titel „Spiegelbilder“ weist auf zwei verschiedene Themenbereiche hin, die diesem Stück eine spezifische Charakteristik verleihen.  
Einerseits gibt es Passagen, wo jeweils zwei Stimmen derart spiegelbildlich aufeinander bezogen sind, dass ihre Bewegungsrichtungen im Tonraum umgekehrt zueinander verlaufen: Bewegungen nach oben in der einen Stimme werden mit Abwärtsbewegungen in der anderen gleichzeitig verkoppelt. Solche Stimmpaare finden sich zwischen den beiden Streichinstrumenten und den beiden Händen des Klaviers.  
Andererseits gibt es Stellen, wo Musik von Robert Schumann (1810–1856) quasi durch einen Zeitspiegel in meine Komposition hinein scheint. Motive aus den drei letzten Sätzen der „Märchenbilder“ op. 113 für Klavier und Viola (ein wundervolles Stück!) bilden Referenzpunkte für kürzere Abschnitte, wo meine Musiksprache durch einzelne Elemente aus Schumanns Musik quasi moduliert wird. Dieser Prozess ist nicht immer in gleicher Weise gehörmässig erkennbar: einmal ist die Oberfläche des Spiegels klarer, dann wieder ist sie stark durch die Patina der Zeit belegt ...
- Abkürzungen für die Streicher: 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 /  = Bartok-pizz / m.v. = molto vibrato / Gliss = Glissando
- Abkürzungen für das Klavier: L.H. / R.H. = linke / rechte Hand
- Generelle Zeichen:  
∅ = al niente / dal niente (fade out / in) / Vierteltonnotation (ungefähr): 

### Remarks

- The title «Mirror Images» refers to two different kinds of reflection that distinguish this piece. On the one hand, there are passages where two voices mirror each other so directly that their pitch patterns run opposite to each other: upward movement in one voice is linked to downward movement in the other and vice versa. This kind of writing is found between the two string instruments and between the two hands of the piano part.  
On the other hand, there are moments where music by Robert Schumann (1810-1856) insinuates itself into mine, as though reflected by a time-mirror. Motives from the last three movements of the «Märchenbilder» op. 113 for piano and viola (a wonderful piece!) form reference points for short sections in which my musical language is modulated, so to speak, by elements taken from Schumann's music. This process is not always equally easy to follow aurally; at one moment the mirror's surface is clear, and then it becomes fogged over by the mist of time ...
- Abbreviations for the strings: 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 /  = Bartok-pizz / m.v. = molto vibrato / Gliss = Glissando
- Abbreviations for the piano: L.H. / R.H. = left / right hand
- General signs:  
∅ = al niente / dal niente (fade out / in) / Quarterton notation (approximately): 



## 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); «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); «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 «... 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»
- 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»

# SPIEGELBILDER »

for viola, cello and piano

♩ = 92

Viola

Cello

Piano

*ff* *molto f* *f* *poco f*

*ff* *molto f* *f* *poco f*

*molto f* *ff* *f* *molto f*

Cello

Va

Vc

Pn

*poco f* *mf* *poco f*

*poco f* *mf* *poco f*

*mp* *mf*

Gliss.

\* 5

6

Va II *poco f* *s.p.* *m.s.p.* *ord.* *Gliss.* *3*

Vc *f* *s.p.* *Gliss.* *m.s.p.* *ord.* *Gliss.* *3*

Pn *fff* *molto f* *fff* *molto f*

8<sup>vb</sup> *Leo.*

8

Va *molto f* *mf* *f*

Vc *molto f* *mf* *f*

Pn *Leo.*

10

Va *f* *ord.*

Vc *f*

Pn *poco f* *poco f*

12

Va *s.p.* *ord.* *f* *mf* *f*

Vc *s.p.* *ord.* *f* *mf* *f*

Pn *molto f*

14

Va *s.p.* *ord.* *mf* *f*

Vc *s.p.* *ord.* *mf* *f*

Pn *poco f* *molto f*

16

Va *s.p.* *m.s.p.* *fff*

Vc *s.p.* *m.s.p.* *fff*

Pn *cresc.* *ff* *molto f*

18

Va *f* *fp* *s.p.* 6 6 6 6 *ord.* *f* 6 6 6

Vc *f* *fp* *s.p.* 6 6 6 6 *ord.* *f* 6 6 6

Pn

20

Va *mf* *poco f* *p.s.p.* 6 6 6 3 6

Vc *mf* *poco f* 3 3

Pn *f* *poco f* 3 3 \* *Leg.* \* *Leg.*

22

Va *poco f* 6 3 5 5 5 5

Vc *f* *pizz.* 3 3 *poco f*

Pn 3 3 \* *Leg.* \* *Leg.*



24 ord.

Va *mf* *mp*

Vc *mf* *mp*

Pn *mf*

\* *Rea.* \* *Rea.*

26

Va *mp*

Vc

Pn *mp*

\* *Rea.* \* *Rea.*

poco rit. -----

29

Va *p*

Pn *8va*

al  $\text{♩} = 76$

33

Va

*molto p*

*pp*

(8<sup>va</sup>)

Pn

*pp*

tempo molto rubato

$\text{♩} = 58$

37

Va

*p*

*mp*

*ppp*

*mp*

gettato

gettato

Gliss.

m.v.

5

5

Pn

*molto f* \*)

5

\*) : gonglike: dampen the given string very near the bridge with one hand (inside the instrument) while striking the respective key normally (full sound)

8<sup>va</sup>

8<sup>va</sup>

42

Va

ord.

Gliss.

5:6

5

5

*p*

*mf*

*p*

s.p.

ord.

Vc

arco

gettato

*p*

45

*espressivo*

*m.v.*

Gliss.

*mp* *molto p* *poco f* *p* *mf*

gettato

*mp* *ppp* *p*

8<sup>va</sup>

\*) Cluster

*mp* *pp* *cresc.* *molto f*

8<sup>vb</sup>

8<sup>va</sup>

8<sup>vb</sup>

\* Leo

47

*p.s.p.*

ord.

Gliss.

*f* *mf*

*pizz.* *arco s.p.* *ord.*

*f* *molto p* *mf*

8<sup>va</sup>

15<sup>ma</sup>

*ff* *mf* *mp*

49

*s.p.*

ord.

sul II

*mp*

sul IV Gliss. nat. sul III

*p* *mf* *mfpp* *mf*

*s.p.* *ord.*

15<sup>ma</sup>

*p*

50

Vc

*p* *f* *mf* *mf*

5 5 3 5

Pn

*p*

3 3

\* *Rec.* \*

52

Va

sul III p.s.p. Gliss. nat.

*p*

5

Vc

*molto f* *mp* *fp*

5

Pn

*mf* *p*

3 3

*8va* *8vb*

\* *Rec.*

54

Va

sul IV p.s.p. Gliss. nat.

*p*

5

Vc

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

3 5 5 s.p. 5 ord. → m.v.

Pn

*mp* *molto p* *mf* *f* *f* *ff*

3 3 3 3 5

*8va* *8vb*

\* *Rec.* \*

56

Va *s.t.* *ord.* *s.p.* *ord.*

Vc *ff* *f* *fp* *mf* *f*

Pn *f* *p* *molto f*

*cresc.*

*8va*

*8vb*

*ord.*

*s.t.*

*s.p.*

*ff*

*f*

*fp*

*mf*

*f*

*f*

*p*

*molto f*

*8va*

*8vb*

*ord.*

*s.t.*

*s.p.*

*ff*

*f*

*fp*

*mf*

*f*

*f*

*p*

*molto f*

*8va*

*8vb*

*ord.*

*s.t.*

*s.p.*

58

Va *f* *molto f* *fp* *f* *mf*

Vc *molto f* *fp* *f* *mf*

Pn *p* *f* *mf*

*ord.*

*8va*

*8vb*

*ord.*

*f*

*molto f*

*fp*

*f*

*mf*

*p*

*f*

*mf*

*8va*

*8vb*

*ord.*

*f*

*molto f*

*fp*

*f*

*mf*

*p*

*f*

*mf*

*8va*

*8vb*

*ord.*

60

Va *f* *molto f*

Vc *f* *molto f*

Pn *f* *ff* *f* *mf*

*8va*

*8vb*

*f*

*molto f*

*f*

*ff*

*f*

*mf*

*8va*

*8vb*

*f*

*molto f*

*f*

*ff*

*f*

*mf*

*8va*

*8vb*

62

Va *f* *f* *poco f*

Vc *f* *f* *poco f*

Pn *f* *mf* *ff* *mf*

Reo \*

64

Va

Vc

Pn *f* *mf* *f* *mf*

Reo \*

66

Va

Vc

Pn *f* *mf* *ff*

Reo \*

♩ = 87    ♩ =  $\frac{3}{4}$

67

Va *molto f* *mf*

Vc *molto f* *mf*

Pn *mp* *mf*

8<sup>va</sup>

8<sup>vb</sup>

rit.-----

69

Va *ff*

Vc *ff*

Pn *ff* *f* *mf*

8<sup>va</sup>

8<sup>vb</sup>

♩ = 78

71

Va *f*

Vc *f*

Pn *molto f* *p* *poco f*

8<sup>va</sup>

8<sup>vb</sup>