



# ***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.

pp

etc. simile

poco a poco cresc.

l.v.

c.s.

ppp

etc. simile

c.s.

ppp

etc. simile

9

poco a poco cresc.

poco a poco cresc.

l.v.

mp

con sord.

ppp

etc. simile

con sord.

ppp

poco a poco cresc.

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

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

This page of a musical score, numbered 17, features a variety of instruments. The brass section includes Fg1/Kfg, Tub, II Mar, IV Tbl, V Tam 2, and Hrf. The woodwind section includes Klav. The string section includes Va 2, Va 3, Va 4, Va 5, Va 6, Vc 2, Vc 3, Vc 4, Vc 5, Vc 6, Cb 1, Cb 2, Cb 3, and Cb 4. The score is divided into measures 13, 14, 15, and 16. Performance instructions include *poco a poco cresc.*, *poco a poco cresc.*, *etc. simile*, *p*, *deces.*, *mf*, *pp*, *c.s.*, and *l.v.*. The score includes various musical notations such as notes, rests, and dynamic markings.



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

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*

*p*

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

*etc. simile*

*poco a poco cresc.*

*l.v.*

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

This page of a musical score, numbered 29, features a variety of instruments. The woodwind section includes Kl1/2/3, Fg1/Kfg, Hn 1/3, Tub, I Pk, II Mar, IV Tbl, and V Tam 2. The brass section consists of Hrf and Klav. The string section includes VI2 1/2, VI2 3/4, VI2 6, 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, and Cb 4. The score is divided into four measures, with time signatures changing from 13/8 to 14/8 and then to 16/8. Performance instructions include dynamics such as *p*, *mp*, *mf*, *cresc.*, *poco f*, and *decresc.*, as well as articulation like *Gliss.* and *l.v.*. The keyboard part includes a trill marked with a star and the word *Red*. The string parts include *poco a poco cresc.* and *etc. simile*. The horn part has a trill marked *Do<sub>b</sub>/Si<sub>b</sub>*. The woodwind parts have various rests and notes, with some parts starting in the 16/8 measure.

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.

1st group: *p*

*mf*

*etc. simile*

*c.s.*

*tr.*

strings, 2nd group:  
V12: 5/7/8. - Va: 2/3/4/5. - Vc: 2. - Cb: 1.

*mp*

*mf*

*etc. simile*

*a due*

*a due*

*poco f* *poco a poco dim.* *p* *poco f*

*Gliss.* *molto f* *1.v.*

*poco a poco cresc.*



Musical score for page 41, measures 13-16. The score includes parts for Flute 1, Clarinet 1, Clarinet 2/3, Bassoon/Contrabassoon, Horn 1/3, Horn 2, Trombone 2, Maracas, Piccolo, Trumpet 4, Trombone 1, Harp, Piano, Violins 1/2, Violins 3/4, Violins 5/6, Violins 7/8, Violas 1/2, Violas 3/4, Violas 5/6, Violoncello 1, Violoncello 2, Violoncello 3/4, Violoncello 5/6, Contrabass 1, Contrabass 2, and Contrabass 3/4. The score features various dynamics, articulations, and performance instructions such as 'mf', 'mp', 'f', 'poco f', '1st group:', '2nd group:', 'via sord', 'pizz', 'arco', and 'pizz'.

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