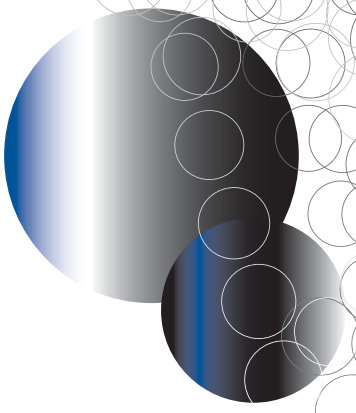
Martin Schlumpf

DAWN »

für SABRe-Bassklarinette und Orchester



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Dawn

------ *for SABRe bass clarinet and orchestra, commissioned by Matthias Müller and SABRe with financial support of the «Aargauer Kuratorium», Switzerland, written from November 3 to December 4, 2012.*

Total duration 05:45 Min. ------ www.martinschlumpf.ch

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Dawn »

for SABRe bass clarinet and orchestra

------ ***2012***

------ *Dawn is dedicated to Matthias Müller and my wife Antoinette*

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Dawn

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

Solo instrument:
SABRe (Sensor Augmented Bass clarinet research) bass clarinet (developed at the ICST, Institute for Computer Music and Sound Technology, Zurich University of the Arts)
Orchestra:
Flute (Fl.),
Oboe (Ob.) doubling English horn (E.H.),
2 Clarinets in Bb (Cl.),
Bass clarinet in Bb (B.Cl.),
Bassoon (Bsn.) doubling Contrabassoon (Cbsn.);
2 Horns in F (Hn.),
2 Trumpets in C (Tpt.),
Trombone (Tbn.),
Bass trombone (B.Tbn.),
Tuba (Tuba);
Piano (Pno.);
4 Timpani (Timp.),
Percussion (Perc.): Gran Cassa, 4 Templebloks, Logdrum (5 pitches), 4 Cymbals (Ride, Sizzle, China, Crash), 3 Gongs, 3 China Gongs, 2 Tamtams, Templebell, Shaker, 2 Crotales (G5, Ab5) and Vibraphone;
Strings (Violin I: Vln. I, Violin II: Vln. II, Viola: Vla., Cello: Vlc., Double Bass: D.B.).

Anmerkungen

------ *Alle Instrumente sind klingend notiert, ausser den oktavtransponierenden Instrumenten: Kontrafagott, Tuba und Kontrabass klingen eine Oktave tiefer als notiert.*

------ *Spezialzeichen: Ø = morendo al niente; c.s. = con sordino; s.p. = sul ponticello; s.t. = sul tasto; s.v. = senza vibrato; div. = divisi; non div. = non divisi; Gliss. = Glissando.*

------ *In allen Senza Misura Takten:*
Alle Zeitangaben (in Sekunden) sind als ungefähr aufzufassen;
Vertikale Pfeile = Dirigentenzeichen, die hauptsächlich vom Spiel der Solo Bassklarinette abhängig sind.

------ *Separates Stimmmaterial für Aufführungen ist bei Edition Kunzelmann erhältlich.*

------ *Für alle technischen Fragen bezüglich der SABRe Bassklarinette sind der Komponist oder das Institute for Computer Music and Sound Technology (www.icst.net) zuständig.*

Remarks

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

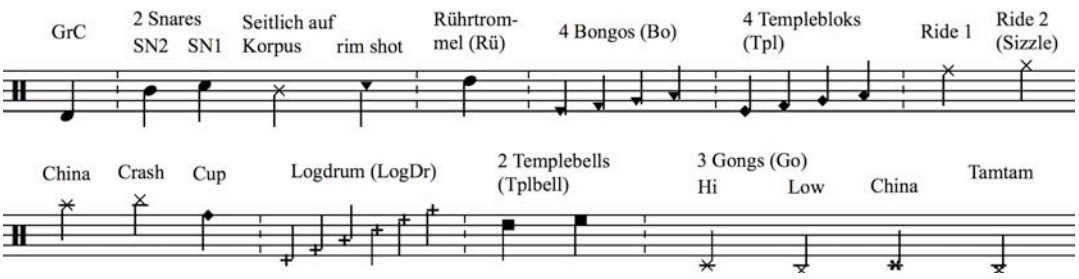
------ *Special signs: Ø = morendo al niente; c.s. = con sordino; s.p. = sul ponticello; s.t. = sul tasto; s.v. = senza vibrato; div. = divisi; non div. = non divisi; Gliss. = Glissando.*

------ *In all Senza Misura measures:*
all time prescriptions (in seconds) are to be understood as approximately;
vertical arrows = conducting signs, depending mostly on nature of the Solo Bass Clarinet.

------ *Separate parts for performance purposes can be obtained from Edition Kunzelmann.*

------ *For all technical questions concerning the SABRe bass clarinet contact the composer or the Institute for Computer Music and Sound Technology (www.icst.net).*

Percussionmap



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 activ 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 Nancarrows 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); «...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 (Plainisphare, 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»*

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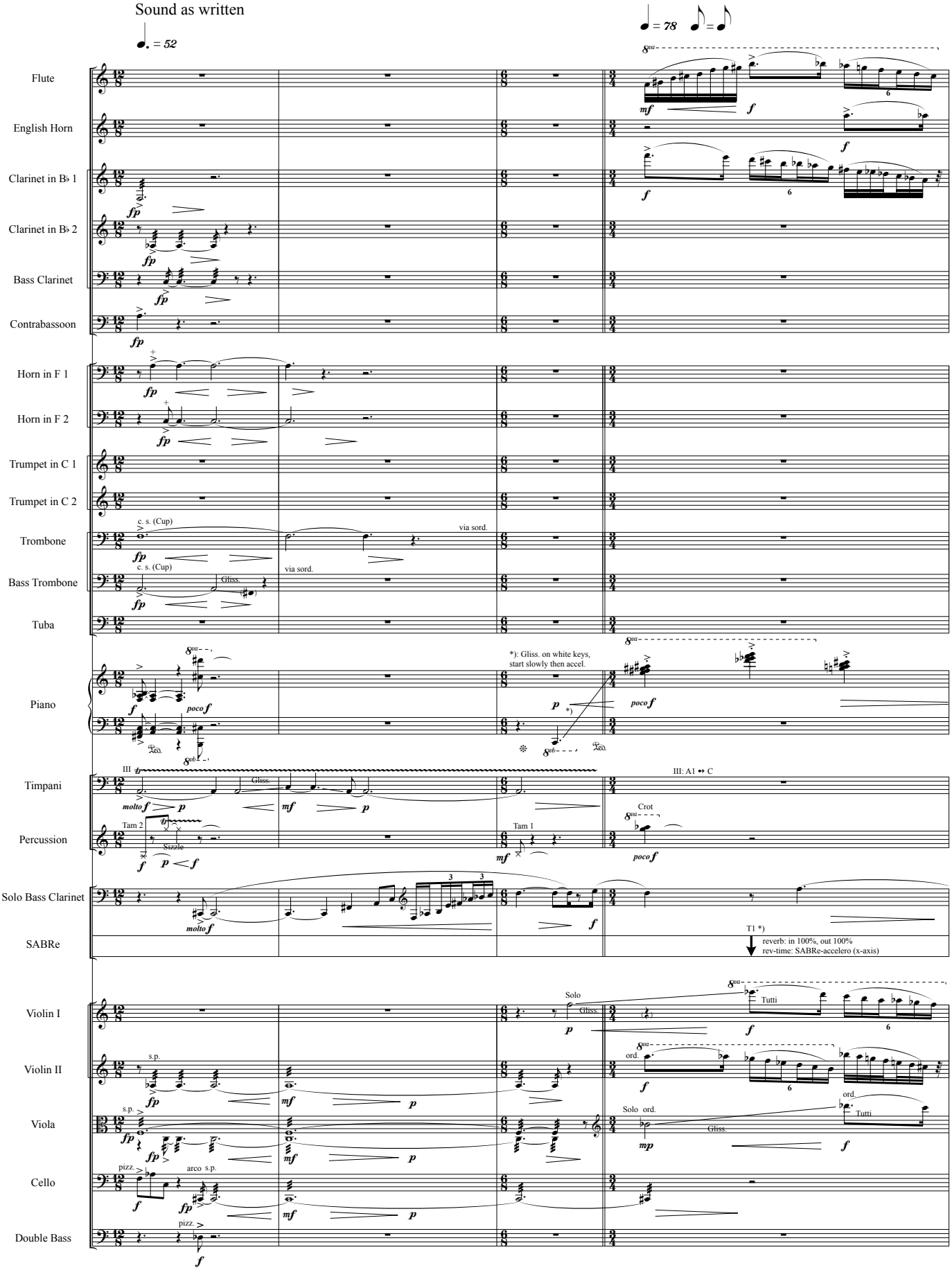
for SABRe bass clarinet and orchestra



*): T1 - T15: triggers for bass clarinet

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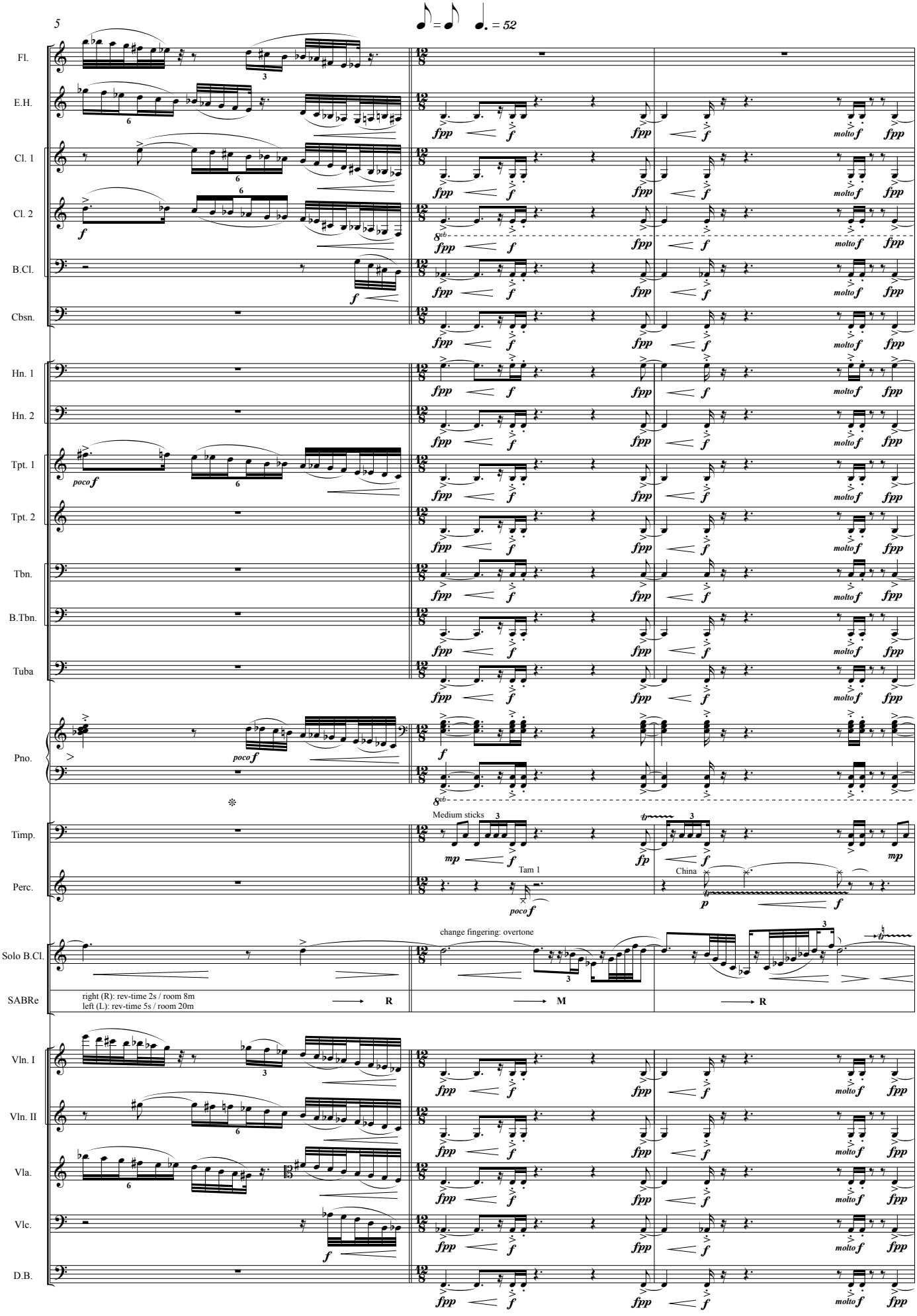
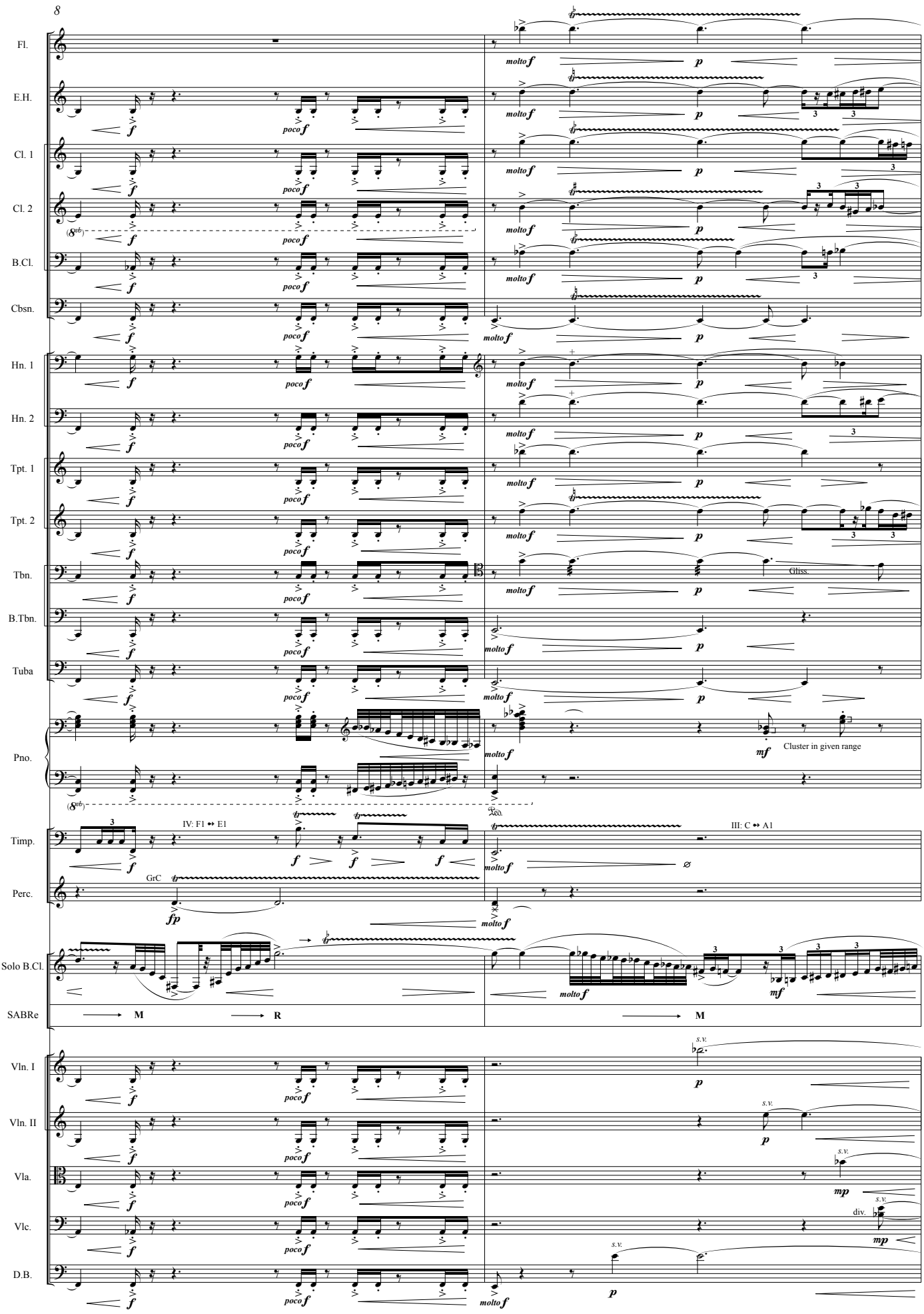
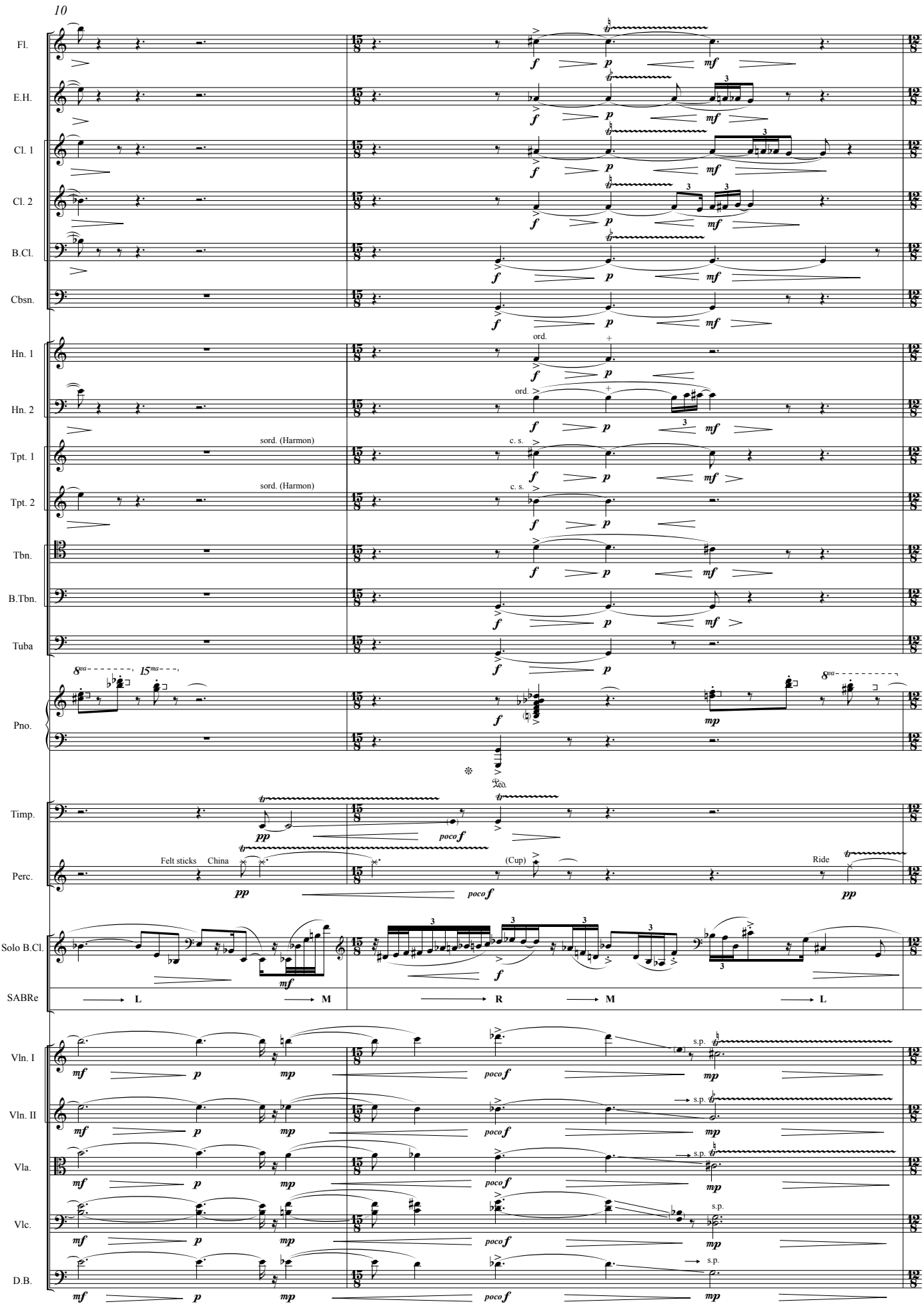
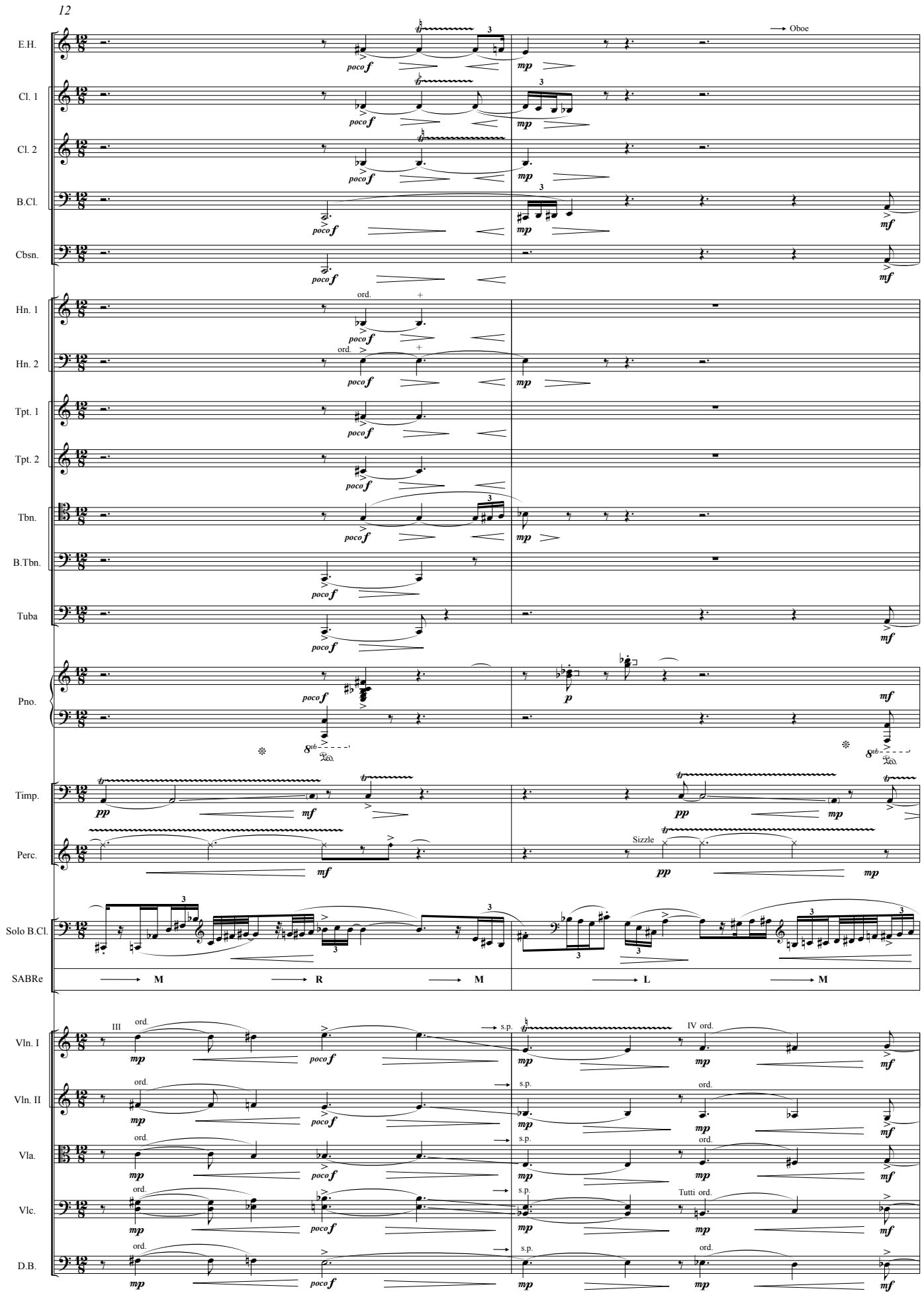
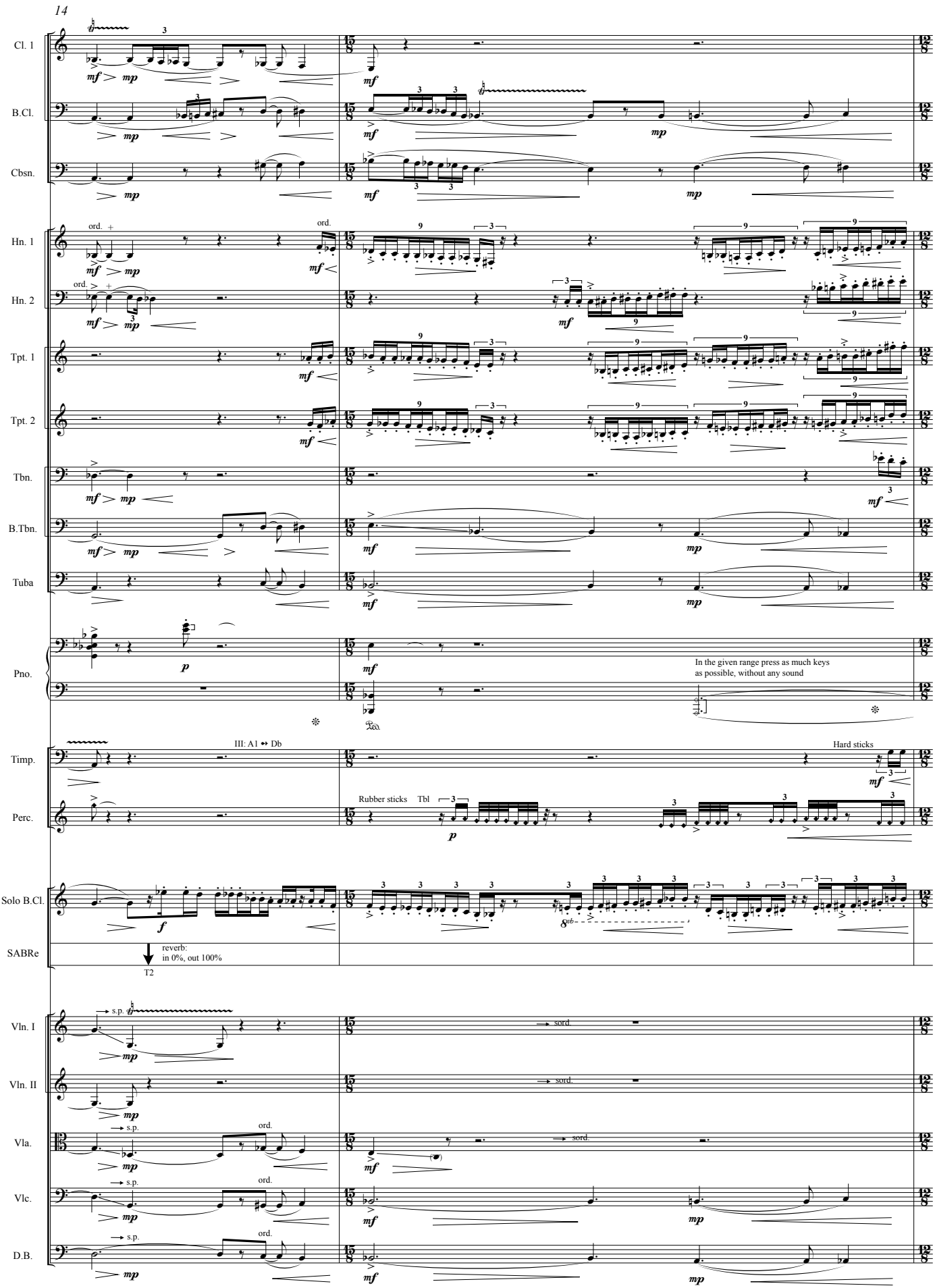
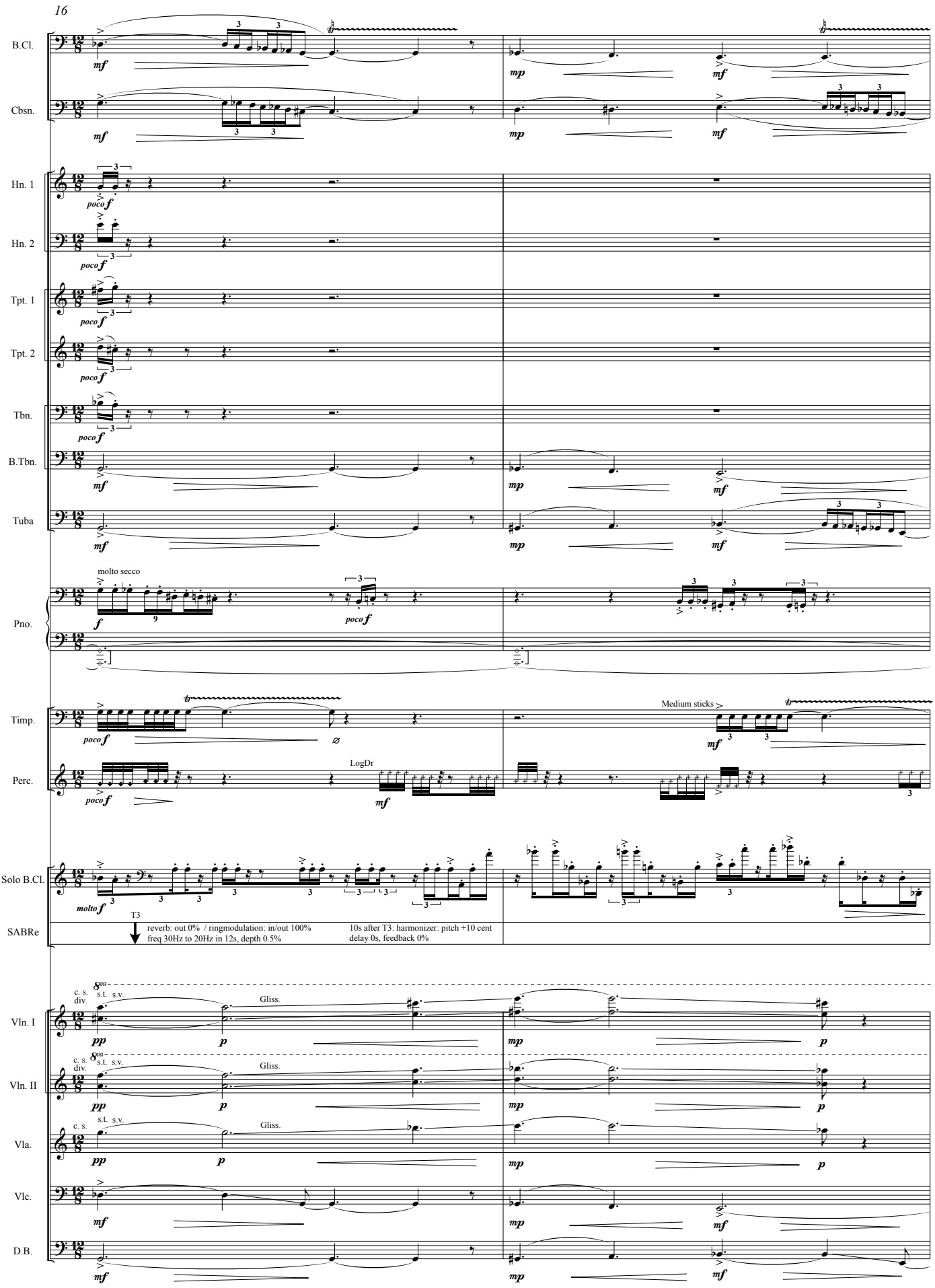

5
♪ = ♪ ♩. = 52
Fl.
E.H.
Cl. 1
Cl. 2
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
Timp.
Perc.
Solo B.Cl.
SABRe
Vln. I
Vln. II
Vla.
Vlc.
D.B.
poco f
f
fpp
molto f
mp
p
Medium sticks
Tam 1
China
change fingering: overtone
right (R): rev-time 2s / room 8m
left (L): rev-time 5s / room 20m
R
M
R


8
Fl.
E.H.
Cl. 1
Cl. 2
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
Timp.
Perc.
Solo B.Cl.
SABRe
Vln. I
Vln. II
Vla.
Vlc.
D.B.
molto f
p
poco f
f
mf
mp
fp
Gliss.
Cluster in given range
IV: F1 ↔ E1
III: C ↔ A1
GrC
M
R
s.v.
div.


10
Fl.
E.H.
Cl. 1
Cl. 2
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
Timp.
Perc.
Solo B.Cl.
SABRe
Vln. I
Vln. II
Vla.
Vlc.
D.B.
ord.
sord. (Harmon)
c. s.
s.p.
Felt sticks
China
(Cup)
Ride
L
M
R
M
L


12
E.H.
Cl. 1
Cl. 2
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
Timp.
Perc.
Solo B.Cl.
SABRe
Vln. I
Vln. II
Vla.
Vlc.
D.B.
Oboe
Sizzle
M
R
M
L
M
III
IV ord.
s.p.
ord.
Tutti ord.


14
Cl. 1
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
In the given range press as much keys as possible, without any sound
Timp.
III: A1 ↔ Db
Hard sticks
Perc.
Rubber sticks
Tbl
Solo B.Cl.
SABRe
reverb: in 0%, out 100%
T2
Vln. I
Vln. II
Vla.
Vlc.
D.B.
ord.
s.p.
sord.


16
B.Cl.
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B.Tbn.
Tuba
Pno.
Timp.
Perc.
Solo B.Cl.
SABRe
Vln. I
Vln. II
Vla.
Vlc.
D.B.
molto secco
Medium sticks
LogDr
T3
reverb: out 0% / ringmodulation: in/out 100%
freq 30Hz to 20Hz in 12s, depth 0.5%
10s after T3: harmonizer: pitch +10 cent
delay 0s, feedback 0%
Gliss.
c. s.
s.t.
s.v.
div.