



Martin Schlumpf

DAWN »

für SABRe-Bassklarinetten und
Orchester

edition kunzelmann



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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----- 2012

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

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Edition Kunzelmann GmbH, Switzerland, www.kunzelmann.ch

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 B \flat (Cl.),

Bass clarinet in B \flat (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 (G \sharp , Ab \sharp) 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: \emptyset = *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: \emptyset = *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

The percussion map consists of two staves of musical notation. The top staff includes the following instruments and techniques: GrC, 2 Snares (SN2, SN1), Seitlich auf Korp (Side on body), rim shot, Rührtrommel (Rü) (Shaker), 4 Bongos (Bo), 4 Templebloks (Tpl), Ride 1, and Ride 2 (Sizzle). The bottom staff includes: China, Crash, Cup, Logdrum (LogDr), 2 Templebells (Tplbell), 3 Gongs (Go) (Hi, Low), China, and Tamtam. Vertical arrows and asterisks are placed above the notes to indicate conducting signs and specific performance techniques.

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); «...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»

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for SABRe bass clarinet and orchestra

Sound as written

♩ = 52

♩ = 78

The musical score is arranged in a standard orchestral format. The SABRe part is a solo bass clarinet line. The orchestral parts include woodwinds, brass, strings, and percussion. The score includes various dynamics such as *fp*, *f*, *mf*, *p*, and *poco f*. Performance instructions include *c. s. (Cup)*, *via sord.*, *Gliss.*, *Tam 1*, *Tam 2*, *Sizzle*, *III: A1 • C*, *Solo*, *Tutti*, *ord.*, *mp*, *f*, *p*, *mf*, *fp*, *pizz.*, *arco s.p.*, and *f*. There are also tempo markings like *molto f* and *p*. The score is divided into measures, with some measures containing rests or specific articulations.

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.

right (R): rev-time 2s / room 8m
left (L): rev-time 5s / room 20m

→ R

→ M

→ R

8

Fl. *molto f* *p*

E.H. *f* *poco f* *molto f* *p*

Cl. 1 *f* *poco f* *molto f* *p*

Cl. 2 *f* *poco f* *molto f* *p*

B.Cl. *f* *poco f* *molto f* *p*

Cbsn. *f* *poco f* *molto f* *p*

Hn. 1 *f* *poco f* *molto f* *p*

Hn. 2 *f* *poco f* *molto f* *p*

Tpt. 1 *f* *poco f* *molto f* *p*

Tpt. 2 *f* *poco f* *molto f* *p*

Tbn. *f* *poco f* *molto f* *p* *Gloss.*

B.Tbn. *f* *poco f* *molto f* *p*

Tuba *f* *poco f* *molto f* *p*

Pno. *f* *poco f* *molto f* *mf* *Cluster in given range*

Timp. *f* *f* *f* *f* *molto f* *∅*

Perc. *fp* *molto f*

Solo B.Cl. *f* *molto f* *mf*

SABRe *M* *R* *M*

Vln. I *f* *poco f* *p* *s.v.*

Vln. II *f* *poco f* *p* *s.v.*

Vla. *f* *poco f* *mp* *s.v.*

Vlc. *f* *poco f* *mp* *div.* *s.v.*

D.B. *f* *poco f* *molto f* *p* *s.v.*

IV: F1 → E1

III: C → A1

FL. *f* *p* *mf*

E.H. *f* *p* *mf*

Cl. 1 *f* *p* *mf*

Cl. 2 *f* *p* *mf*

B.Cl. *f* *p* *mf*

Cbsn. *f* *p* *mf*

Hn. 1 *f* *p* *mf*

Hn. 2 *f* *p* *mf*

Tpt. 1 *f* *p* *mf*

Tpt. 2 *f* *p* *mf*

Tbn. *f* *p* *mf*

B.Tbn. *f* *p* *mf*

Tuba *f* *p*

Pno. *f* *mp*

Timp. *pp* *poco f*

Perc. *pp* *poco f* *pp*

Solo B.Cl. *mf* *f*

SABRe *L* *M* *R* *M* *L*

Vln. I *mf* *p* *mp* *poco f* *mp*

Vln. II *mf* *p* *mp* *poco f* *mp*

Vla. *mf* *p* *mp* *poco f* *mp*

Vlc. *mf* *p* *mp* *poco f* *mp*

D.B. *mf* *p* *mp* *poco f* *mp*

8va *15va* *8va*

ord. *c. s.*

Felt sticks *China* *(Cup)* *Ride*

sord. (Harmon)

pp *poco f* *pp*

mf *f* *mp* *poco f* *mp*

s.p.

12

→ Oboe

E.H. *poco f* *mp*
 Cl. 1 *poco f* *mp*
 Cl. 2 *poco f* *mp*
 B.Cl. *poco f* *mp* *mf*
 Cbsn. *poco f* *mf*
 Hn. 1 *poco f* *mp*
 Hn. 2 *poco f* *mp*
 Tpt. 1 *poco f*
 Tpt. 2 *poco f*
 Tbn. *poco f* *mp*
 B.Tbn. *poco f*
 Tuba *poco f* *mf*
 Pno. *poco f* *p* *mf*
 Timp. *pp* *mf* *pp* *mp*
 Perc. *mf* *pp* *mp*
 Solo B.Cl. *mf*
 SABRe → M → R → M → L → M
 Vln. I III ord. *mp* *poco f* → s.p. *mp* IV ord. *mp* *mf*
 Vln. II ord. *mp* *poco f* → s.p. *mp* ord. *mp* *mf*
 Vla. ord. *mp* *poco f* → s.p. *mp* ord. *mp* *mf*
 Vlc. ord. *mp* *poco f* → s.p. *mp* Tutti ord. *mp* *mf*
 D.B. ord. *mp* *poco f* → s.p. *mp* ord. *mp* *mf*

Cl. 1 *mf* > *mp* *mf* *mp*

B.Cl. *mp* *mf* *mp*

Cbsn. *mp* *mf* *mp*

Hn. 1 ord. + *mf* > *mp* *mf* < *mf* < *mf* <

Hn. 2 ord. + *mf* > *mp* *mf* < *mf* <

Tpt. 1 *mf* < *mf* <

Tpt. 2 *mf* < *mf* <

Tbn. *mf* > *mp* *mf* < *mf* <

B.Tbn. *mf* > *mp* *mf* *mp*

Tuba *mf* *mp*

Pno. *p* *mf* *mf* *mf*

In the given range press as much keys as possible, without any sound

Timp. III: A1 ↔ Db Hard sticks *mf* <

Perc. Rubber sticks Tbl *p* *mf* <

Solo B.Cl. *f* *mf* <

SABRe reverb: in 0%, out 100% T2

Vln. I s.p. *mp* sord.

Vln. II *mp* sord.

Vla. *mp* ord. sord. *mf*

Vlc. *mp* ord. *mf* *mp*

D.B. *mp* ord. *mf* *mp*

16

B.Cl. *mf* *mp* *mf*

Cbsn. *mf* *mp* *mf*

Hn. 1 *poco f*

Hn. 2 *poco f*

Tpt. 1 *poco f*

Tpt. 2 *poco f*

Tbn. *poco f*

B.Tbn. *mf* *mp* *mf*

Tuba *mf* *mp* *mf*

Pno. *f* *poco f*

Timp. *poco f* *mf* Medium sticks

Perc. *poco f* *mf* LogDr

Solo B.Cl. *molto f*

SABRc

Vln. I *pp* *p* *mp* *p* Gliss.

Vln. II *pp* *p* *mp* *p* Gliss.

Vla. *pp* *p* *mp* *p* Gliss.

Vlc. *mf* *mp* *mf*

D.B. *mf* *mp* *mf*

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%