



Martin Schlumpf

**DECEMBER RAINS »**

für Klavier solo



December Rains

----- *for solo piano was commissioned by the Zurich University of the Arts with the financial support of the Cultural Departement of the City of Zurich. The piece was composed between December 1992 and January 1993.*

Total duration 06:40 Min. ----- [www.martinschlumpf.ch](http://www.martinschlumpf.ch)

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**DECEMBER RAINS »**

for solo piano

----- 1993

edition kunzelmann

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GM 1890

## December Rains

### Anmerkungen

- *Es kommen im ganzen Stück zwei verschiedene Tempoebenen zur Anwendung: MM (gleich Viertel) = 180 und MM = 270 (Relation 2:3).*
- *Alle Vorzeichen gelten generell für einen Takt (nur für die entsprechende Oktavlage).*
- *In den sich in der rechten Hand entsprechenden Teilen (T. 1-18, 34-43 und 119-154) sollen alle Tongruppen rhythmisch sehr pointiert gespielt werden: mit Betonung auf der ersten Note und einer abphrasierten kurzen Schlussnote. In jedem Fall muss die Taktein's mit besonderem Gewicht gespielt werden (insbesondere im Schlussteil).*
- *Von Takt 67-88 (Quasi Improvisando) kann und soll relativ frei gespielt werden: im Sinne von fein sich beschleunigenden und kurzzeitig wieder sich verlangsamenden «Regenkaskaden», mit Temposprüngen, die nicht metronomisch genau sein müssen. Wichtig ist das Bestreben, trotz hohem Tempo möglichst viel der rhythmischen Binnenstruktur (2er-, 3er und 4er-Gruppen) zu realisieren und gleichzeitig die ganze Passage als generelle Steigerung und Beschleunigung darzustellen.  
Die eingetragenen Fingersätze (von Oliver Schnyder) sind als Vorschlag gedacht.*
- *December Song (S. 14) soll wenn immer möglich als Abschluss gespielt werden; unter besonderen Umständen kann December Rains aber schon mit der Musik von S. 13 beendet, oder der Song evtl. auch separat gespielt werden.*

### Remarks

- *The entire piece makes use of two contrasting levels of tempo: MM (quarter note) = 180 and MM = 270 (ratio 2:3).*
- *All accidentals apply for the entire bar, but only in the given octave register.*
- *All groups of notes in the relevant sections of the right hand (bars 1-18, 34-43 and 119-154) must be played in very crisp rhythm, with a little stress on the first note and a slight falling off on the final note. In any case, the downbeat must be played with special emphasis, especially in the concluding section.*
- *Bars 67 to 88 (Quasi Improvisando) can and should be played relatively freely, i.e. with «raindrop cascades» in a subtle accelerando immediately followed by a ritardando, and with leaps of tempo that need not be metronomically exact. The important thing, despite the fast tempo, is to project as much of the interior rhythmic structure as possible (i.e. duplets, triplets, and quadruplets) while presenting the entire passage as a general escalation and acceleration. The fingering (by Oliver Schnyder) is intended as a suggestion.*
- *Wherever possible, December Song (p.14/15) should be played as a conclusion. However, in special circumstances December Rains may end with the music on p. 13, or the Song may be played by itself.*



## 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»

# DECEMBER RAINS »

for solo piano

Piano

$\text{♩} \sim 180$

$3+3+3+2$   
8

poco *f*

etc. simile

$3+3+3+2$   
8

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

3

Con Ped.

7

10

13

8vb

16

(8vb)

19

21

22

24

26

Musical score for measures 26-27. The piece is in 2/8 time. Measure 26 features a melodic line in the right hand with eighth notes and a bass line with eighth notes. A dynamic marking of *f* (forte) is present. Measure 27 continues the melodic and bass lines.

28

Musical score for measures 28-30. Measure 28 has a melodic line in the right hand and a bass line with eighth notes. Measures 29 and 30 feature a complex texture with multiple chords in the right hand and a bass line. A dynamic marking of *f* is present. A triangle symbol ( $\Delta$ ) is used as an articulation mark.

30

Musical score for measures 30-31. Measure 30 has a melodic line in the right hand and a bass line with eighth notes. Measure 31 continues the melodic and bass lines. A dynamic marking of *f* is present. A triangle symbol ( $\Delta$ ) is used as an articulation mark. A dashed line with the marking *8va* is present below the bass line.

31

Musical score for measures 31-32. Measure 31 has a melodic line in the right hand and a bass line with eighth notes. Measure 32 continues the melodic and bass lines. A dynamic marking of *f* is present. A dashed line with the marking *8va* is present above the right hand.

33

Musical score for measures 33-34. Measure 33 has a melodic line in the right hand and a bass line with eighth notes. Measure 34 continues the melodic and bass lines. A dynamic marking of *f* is present. A dashed line with the marking *8va* is present above the right hand.

34 *etc. simile*

*poco f* *p*

*And. \* And. \* And. \* And. \**

37

40

43  $\text{♩} \sim 270$

*poco f*

*And.*

$3+3+3+4$

*etc. simile*

45



Slightly slower than ♩ ~ 180  
Molto appassionato, rubato

48

\* Con Ped.

51

rit.

A tempo  
Molto ritmico ♩ ~ 180

53

l.h.: simile

55

57

59

61

*mf*

63

*mp*

65

*dim.*

66

Quasi improvisando

2 3 1 2 1 3 2

*p* etc. simile

3 2 1 3 4 2 3

68  $\text{♩} \sim 270$   $\text{♩} \sim 180$

"Soft" tempo leaps

70  $\text{♩} \sim 270$   $\text{♩} \sim 180$

72  $\text{♩} \sim 270$

74  $\text{♩} \sim 180$   $\text{♩} \sim 270$

76  $\text{♩} \sim 180$