



***DECEMBER RAINS* »**

for solo piano

By Martin Schlumpf ----- 1993



December Rains

----- for solo piano, composed between December 1992 and January 1993 on a commission from Zurich University of Music and Theater, with financial support from the governing body of the City of Zurich

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December Rains

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 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); «... 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); «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»

1 $\bullet \sim 180$

Piano

$3+3+3+2$

poco f

etc. simile

Ped. * Ped. * Ped. * Ped. *

3

Con Ped.

7

10

13

8^{vb}

16

$3+3+2$

8^{vb}

19

Measures 19-20: Treble clef, 19/8 time signature. Bass clef, 19/8 time signature. Dynamics: *f*. The music features a complex melodic line in the treble with many sharps and a steady eighth-note accompaniment in the bass.

20

Measures 20-21: Treble clef, 22/8 time signature. Bass clef, 22/8 time signature. Dynamics: *f*. The treble part continues with a melodic line, while the bass part has a more active eighth-note accompaniment.

21

Measures 21-22: Treble clef, 22/8 time signature. Bass clef, 22/8 time signature. Dynamics: *f*. Measure 22 features a change in time signature to 10/8. The treble part has a melodic line with some grace notes, and the bass part has a steady eighth-note accompaniment.

23

Measures 23-24: Treble clef, 22/8 time signature. Bass clef, 22/8 time signature. Dynamics: *f*. The treble part has a melodic line with some grace notes, and the bass part has a steady eighth-note accompaniment.

24

Measures 24-25: Treble clef, 14/8 time signature. Bass clef, 14/8 time signature. The treble part has a melodic line with many flats, and the bass part has a steady eighth-note accompaniment.

26

Musical score for measures 26-27. The system consists of two staves. Measure 26 is in 8/8 time. Measure 27 is in 14/8 time. The music features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in measure 26. The key signature has one flat.

27

Musical score for measures 27-28. The system consists of two staves. Measure 27 is in 14/8 time. Measure 28 is in 8/8 time. The music features a melodic line in the right hand and a bass line in the left hand. There are accents (>) and dynamic markings in both hands. The key signature has one flat.

29

Musical score for measures 29-30. The system consists of two staves. Measure 29 is in 22/8 time. Measure 30 is in 17/8 time. The music features a melodic line in the right hand and a bass line in the left hand. There are accents (>) and dynamic markings. A *gub* marking is present in the bass line of measure 29. The key signature has one flat.

31

Musical score for measures 31-32. The system consists of two staves. Measure 31 is in 14/8 time. Measure 32 is in 8/8 time. The music features a melodic line in the right hand and a bass line in the left hand. There are accents (>) and dynamic markings. *gva* markings are present in the right hand. The key signature has one flat.

33

Musical score for measures 33-34. The system consists of two staves. Measure 33 is in 22/8 time. Measure 34 is in 17/8 time. The music features a melodic line in the right hand and a bass line in the left hand. There are accents (>) and dynamic markings. *gva* markings are present in the right hand. The key signature has one flat.

34 *etc. simile*

poco f *p*

$3+3+3+2$ $3+3+3+2$

*ped. * ped. * ped. * ped. **

37

40

$\text{♩} \sim 270$

43 *poco f*

$3+3+3+4$ $3+3+3+4$

ped.

etc. simile

45

Slightly slower than ♩ ~ 180
Molto appassionato, rubato

48

Con Ped.

51

rit.

53

A tempo
Molto ritmico ♩ ~ 180

f

l.h.: simile

55

57

59

61

mf

63

mp

65

dim.

66

Quasi improvando

2 3 1 2 1 3 2

p etc. simile

3 2 1 3 4 2 3

68 ~ 270 ~ 180

"Soft" tempo leaps

70 ~ 270 ~ 180

72 ~ 270

74 ~ 180 ~ 270

76 ~ 180