



SUMMER CIRCLE »
for string quartet

By Martin Schlumpf ----- 2007



Summer Circle

----- for string quartet, composed for the *casalQUARTETT* between March and June 2007 on a commission from the *Boswil Summer Festival*.

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Summer Circle

Remarks

----- *The piece is largely based on a single pattern stated at the opening by the first violin. As the music progresses, the pattern is subjected to slight rhythmic variations and ultimately returns to its original form at the end.*

All forms of this pattern, including all subsequent secondary patterns, must be played with great rhythmic precision and suppleness, and in a style of phrasing in which a relative stress is placed on the first note and the final note is slightly and briefly rounded off.

----- *The general notation in common bars (score notation) is misleading in that many passages are conceived in staggered metrical overlays. In other words, the bars must not be understood as indicating points of emphasis: they merely serve to visualize the temporal coordination of the parts.*

----- *The following sections depart from score notation with general bars: letters A; L and M; Q, R and S; U₂; E₃. Here the music is written in actual meter.*

----- *Unlike the score (!), the parts have been written wherever possible in actual meter to do justice to the basic idea of the music, which is largely drawn from Minimal Music. It is thus very important that all players learn their parts with the score (to facilitate coordination).*

----- *Separate parts for performance purposes can be obtained from tgmusic or the composer.*



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 Blöchliger) 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); «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 Bluesplayer» for horn and resonating piano (2004); «Atemspuren» for bass clarinet and accordion (2005); «pulsar_1» for 4 instruments and computer (2006-07); «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»

Summer Circle

Martin Schlumpf

Tempo 1

△ = triplet figure

All triplet figures in irregular meters are identified as such; otherwise, count as duplets

A

♩ = 152

Violin I

ppp *cresc. poco a poco*

Letters B to K: All parts in score are notated in abstract common meter; all instruments are notated in actual irregular meter in parts.

B

vn 1

va

pp *cresc. poco a poco* *pp* *cresc. poco a poco*

C

vn 1

vn 2

va

molto p *molto p* *molto p*

vn 1

vn 2

va

cresc. poco a poco *cresc. poco a poco* *cresc. poco a poco*

D

vn 1 *p* *cresc. poco a poco*

vn 2 *p* *cresc. poco a poco*

va *p* *cresc. poco a poco*

vc *p* *cresc. poco a poco*

E

vn 1 *mp* *cresc. poco a poco*

vn 2 *mp* *cresc. poco a poco*

va *mp* *cresc. poco a poco*

vc *mp* *cresc. poco a poco*

F

vn 1 *mf*

vn 2 *mf*

va *mf*

vc *mf*

vn 1
cresc. poco a poco

vn 2
cresc. poco a poco

va
cresc. poco a poco

vc
cresc. poco a poco

G

vn 1
poco **f**
cresc. poco a poco

vn 2
poco **f**
cresc. poco a poco

va
poco **f**
cresc. poco a poco

vc
poco **f**
cresc. poco a poco

H

vn 1
f

vn 2
f

va
f

vc
f

I

vn 1

vn 2

va

vc

Detailed description: This system contains measures I through J. It features four staves: vn 1 (Violin I), vn 2 (Violin II), va (Viola), and vc (Violoncello). The music is in 3/4 time with a key signature of one flat (B-flat). Measures I and J are marked with a boxed letter 'I'. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

J

vn 1

vn 2

va

vc

Detailed description: This system contains measures J through K. It features four staves: vn 1, vn 2, va, and vc. The music continues from the previous system. Measures J and K are marked with a boxed letter 'J'. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

K

L

vn 1

vn 2

va

vc

molto f

molto f

molto f

molto f

Detailed description: This system contains measures K through L. It features four staves: vn 1, vn 2, va, and vc. The music continues from the previous system. Measures K and L are marked with boxed letters 'K' and 'L' respectively. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. The final measure of system L is marked with the dynamic *molto f* in four staves.

Musical score for measures 1-5 of 'Summer Circle'. The score is for four staves: vn 1, vn 2, va, and vc. The key signature has one sharp (F#) and the time signature is 3/8. A box labeled 'M' is positioned above the first measure of the vn 1 staff. The music consists of rhythmic patterns with accents and slurs.

Musical score for measures 6-10 of 'Summer Circle'. The score is for four staves: vn 1, vn 2, va, and vc. A box labeled 'N' is positioned above the first measure of the vn 1 staff. The section is titled 'Senza misura "Birdcalls" *1)'. The key signature has one sharp (F#) and the time signature is 7/8. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f*. Performance markings include 'ord.', 's.p.', and 'ff'.

*1): Play each part completely autonomously (independent of the others); play all figures very fast in approximate relation to the specified durations
 (♩ = as fast as possible)

*2): Individual dynamic level between *mf* and *ff* (unless otherwise specified); always very intense!

Musical score for measures 11-15 of 'Summer Circle'. The score is for four staves: vn 1, vn 2, va, and vc. The key signature has one sharp (F#) and the time signature is 7/8. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ffp* and *ff*. Performance markings include 'ord.', 's.p.', and 'ffp'.

8^{va}

vn 1

vn 2

va

vc

ffp

pizz arco

3

3

3

3

vn 1

vn 2

va

vc

ffp

pizz arco

8^{va}

3

3

3

3

*3)

etc. simile

*3): Continue ad lib with the same figures in arbitrary order (always with distinct pauses between the figures)

vn 1

vn 2

va

vc

ffp

*3)

etc. simile

*3)

etc. simile

ffp

O

vn 1

vn 2

va

vc

ord. $\xrightarrow{\hspace{2cm}}$ s.p.

f

A tempo $\bullet = 96$

Senza misura

pizz arco ^{8va}

3 3 3

11 16

vn 1

vn 2

va

vc

A tempo $\bullet = 96$

f

17 18 19 20

P

vn 1

vn 2

va

vc

A tempo $\bullet = 96$

f

21 22 23 24

vn 1

vn 2

va

vc

A tempo

$\text{♩} = 96$

f

A tempo

Q $\text{♩} = 96$

8va

vn 1

vn 2

va

vc

molto f

R

8va

vn 1

vn 2

va

vc