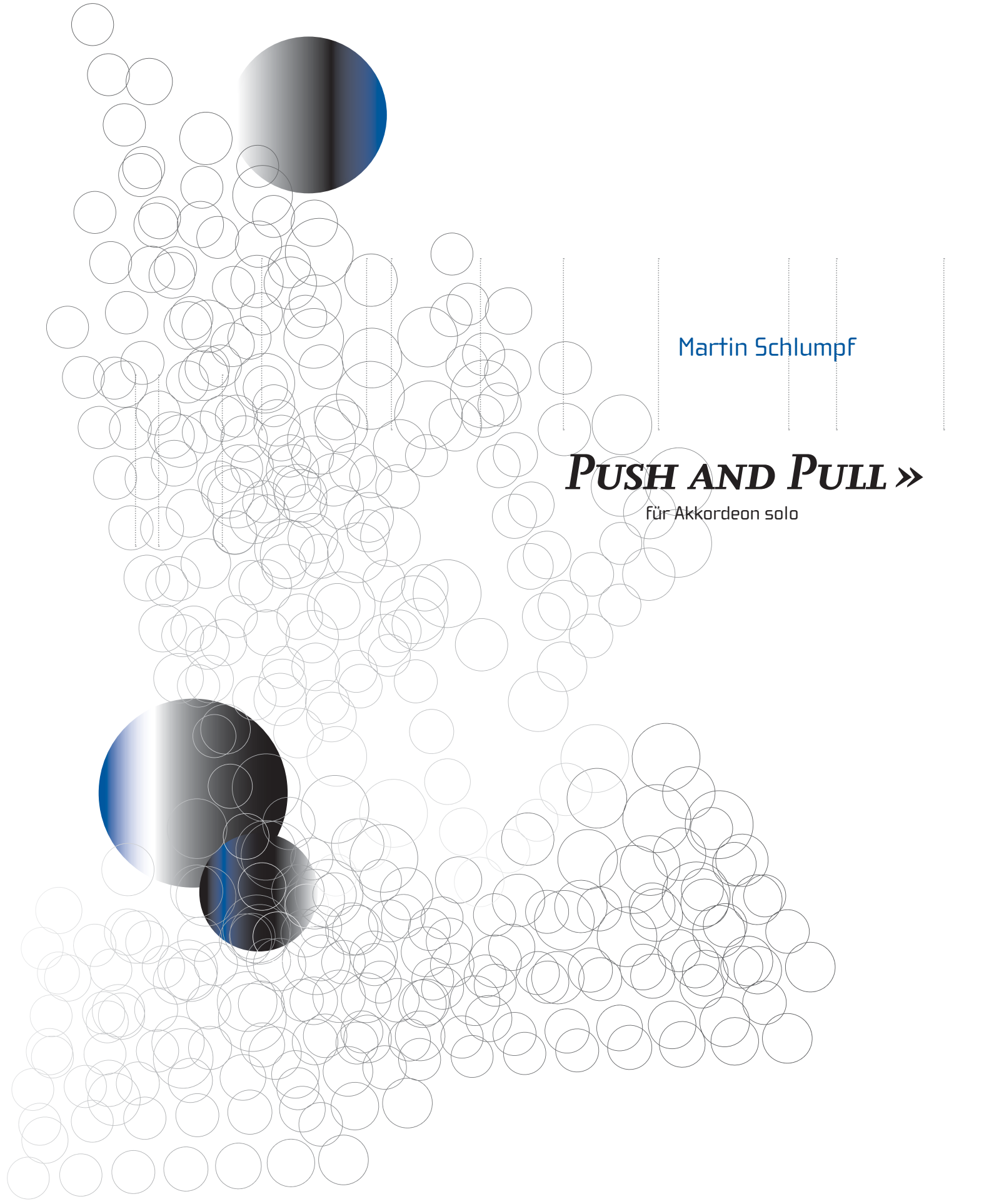




Martin Schlumpf

PUSH AND PULL »

für Akkordeon solo

edition kunzelmann

GM 1898



Push and Pull

----- *for accordion solo was commissioned by Sergej Tchirkov with the financial support of the
«Aargauer Kuratorium», Switzerland. The piece was written between April 3 and May 9, 2013.*

Total duration 11:15 Min. ----- www.martinschlumpf.ch

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PUSH AND PULL »

for accordion solo

----- 2013

----- *Push and Pull is dedicated to Sergej Tchirkov*

edition kunzelmann

Edition Kunzelmann GmbH, Grütstrasse 28, CH-8134 Adliswil/Zürich

GM 1898

Push and Pull

Anmerkungen

----- Spezialzeichen:

∞ = nur Luft

tremolo ∞ = sehr dicht ∞ = mittel dicht ∞ = wenig dicht

trem.: ↗ ↘ = kontinuierlicher Wechsel des Tremolotempos (accel. / rit.)

trem in 3 = Balgtremolo in Triolen

∞ = Cluster im gegebenen Rahmen

→ = Note den ganzen Takt halten

∅ = al niente / dal niente (fade out / in)

v. = vibrato / p.v. = poco vibrato / m.v. = molto vibrato

M I = Manual 1 (rechte Hand) / M II = Manual 2 (linke Hand: Stradella Bass) /
M III = Manual 3 (linke Hand: melodischer Bass)

----- Rationale Temposprünge (metrische Modulation) werden als ganzzahlige Verhältnisse beschrieben, z. B. 3 : 4. Dies bedeutet, dass das neue zum alten Tempo im Verhältnis 3 : 4 steht.

Remarks

----- Special signs:

∞ = only air

tremolo ∞ = very dense ∞ = medium dense ∞ = little dense

trem.: ↗ ↘ = continuous change of tremolo tempo (accel. / rit.)

trem in 3 = bellows shake in triplets

∞ = cluster inside the given range

→ = note to be held the whole measure

∅ = al niente / dal niente (fade out / in)

v. = vibrato / p.v. = poco vibrato / m.v. = molto vibrato

M I = manual 1 (right hand) / M II = manual 2 (left hand: stradella bass) /
M III = manual 3 (left hand: melodic bass)

----- Proportional tempo leaps (metric modulation) are written in whole-number ratios, e.g. 3 : 4. This means that the new tempo stands in a 3 : 4 relation to the old one.



Martin Schlumpf

1947 Born in Aarau (Switzerland), on December 3.

1968 - 73 Studies music in Zurich: clarinet (Hansjürg Leuthold), piano (Warren Thew and Evelyn 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 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):

«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 (Plainisphäre, 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»

PUSH AND PULL »

for accordion solo

 ♩ = 66 poco rubato

M I

Accordion

M III

f *p* *poco f* *pp*

poco rit. -- a tempo

4

mp *ffpp* *molto f* *p*

poco rit. --- a tempo

7

mp *ffpp* *f* *poco f* *pp* *molto f* *mf*

8va

11

p *poco f* *pp*

13

2+2+3

8va

mf *ffpp* *f*

molto f *mf*

16

p

17

3 v. *poco f* *pp*

mf *ffpp* *f*

poco rit. ---

8va

2+3

20

a tempo

molto f *p*

22

3 v. *poco f* *pp*

mf *ffpp*

8va

24 *(8va)*

ff

molto f

p

3

26

mf *ffpp*

poco f *pp*

3 v. *3* *8va-*

29 *poco rit.* *a tempo*

ff

molto f *p*

3

31

poco f *pp*

3 m.v. *3*

33 *2+2+2+3* *poco rit.* *a tempo*

mf *ffpp* *ff*

molto f

35

p

mf

36

m.v.

mf

poco f

pp

38

2+3 8va

poco rit. ---

a tempo

$\bullet = 100$

extremely dense

trem:

poco rubato

cresc. Bm

ffpp *ff*

fff *p* *mfpp*

44

trem:

A^b7 F7 D7 D^b7 F^o7 F^{#o}7

mfpp *fp* *fp* *fp* *f* *f*

47

trem:

ff *mf*

49 *trem:* *poco rit.*

ff *fffp* *f*

52 *a tempo poco rubato* *Gliss.*

ffp *fp* *f* *mf* *f* *fp* *molto f*

M III *ffp* (L.H. alone: always p)

55 *rit.* *Senza misura* **8 - 12"** *) : release the bracketed note after a short trem.

poco f *ffp* *ff* *poco f*

58 **6 - 8"** **ca 4"** **4 - 5"** *trem:*

molto p *ppp* *sempre fff* *mf*

61 *a tempo* ♩ = 94 *accel.* *al* ♩ = 100

p *mf*

64

67

70

(8va)

73

(8va)

76

79 *accel.* -----, $\text{♩} = 132$ *accel.* -----,

7 16

7 16 *MH*

81 $\text{♩} = 144$

f $F^{\#7}$ $D7$ $E^{\circ 7}$ $A7$ $F^{\#7}$

85

E7 *F^{\circ 7}* *G7* *ff* *C7* *D7*

88

mf *poco f* $F^{\#7}$ $D7$

91

molto f $E7$ $A7$ $F^{\#7}$ $E7$ $F^{\circ 7}$ A^b7