



Martin Schlumpf

ATEMSPUREN »

für Bassklarinette und Akkordeon

(SOMEDAY MY PRINCE WILL LEAVE)

edition kunzelmann

GM 1908



Atemspuren

----- *for bass clarinet and accordion was composed in spring 2005.*

Total duration ca. 10:00 Min. ----- www.martinschlumpf.ch

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ATEMSPUREN »

for bass clarinet and accordion

----- 2005

----- *Atemspuren is dedicated to Matthias Müller and Sergej Tchirkov*

edition kunzelmann

Edition Kunzelmann GmbH, Switzerland, www.kunzelmann.ch

GM 1908

Atemspuren

Anmerkungen

----- *Das Stück ist transponierend notiert: die Bassklarinette ist in B und klingt eine grosse None tiefer.*

----- *An einigen Stellen spielt der Jazz-Standard «Someday My Prince Will Come» eine hintergründige Rolle. In den Takten 95 bis 123 erscheint dann dieses Thema vor allem in seiner harmonischen (zu Beginn auch melodischen) Struktur in einem Prozess polyrhythmischen Ritardandos und verlöscht schliesslich in einem kontinuierlichen Fade-Out ... «Someday My Prince Will Leave».*

Remarks

----- *The notation for the piece is transposed: the bass clarinet in B sounds a major ninth lower than written.*

----- *In some places, the jazz standard «Someday My Prince Will Come» plays an enigmatic role. Then in measures 95-123 the theme appears, mainly in its harmonic (at the beginning also melodic) structure, in a process of polyrhythmic ritardandi. It is finally extinguished in the continuous fade out ... «Someday My Prince Will Leave».*



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); «...aufplattern 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); «Pandora's Promise» for alto saxophone, cello and piano (2014).

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 «... aufplattern 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»

ATEMSPUREN »

for bassclarinet and accordion

Accordion

Bass Cl.

Acc.

$\bullet = 52$

mf pp cresc. molto f dim.

sfpp ff mp ppp pp/mp

*dolce *1)*

*1): Using both hands within the given range: weave 1 to 4 voices polyphonically in different degrees (not too much, use also sustained notes)

5

morendo

poco hesitando

a tempo

vibr. → molto vibr.

tr b

mf fff f mf

p >< >< >< molto p f mp f mp

8

morendo

ppp

8va

f > mp ff pp

(air)

$\bullet = 44$

poco accel. ♩ = 104

10

mp *poco f* *mf* *p* *f* *pp* *ff* *mf*

(8^{va})

4 : 3 ♩ = ♩. ♩ = 139

13

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

3 : 8 ♩ = ♩. ♩ = 52

rit. ♩ = 44

♩ = 88

17

fp *mf* *molto p* *poco*

20

mf *mp* *poco f* *mp*

mp

25

p *mp* *f*

mp *poco f* *mf*

28

f *mp* *f* *mf*

ffp *poco f*

31

(Jazzphrasing)

mf *poco f* *f*

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

34

3

poco a poco dim.

3

3 : 4 $\text{♩} = \text{♩}^3$ $\text{♩} = 66$

37

mf

f

ord.

mp

mf

f

poco f

*2) Gliss.

→ Strad.

G7 F° B^b7 E-

*2): Diminished 7th chord as glissando (over a row of buttons)

40

f

mf

f

G7 F° B^b7 F- G7

42

mf

mf

f *fp*

E^b7 $F7$ $C7$

44

mf

molto f

*2) Gliss.

C° $D7$ B^b7 E^b7

46

mf

poco f

gva

$A7$ $C7$ $F\#7$ $C7$ $B7$ A^b7

5 : 4 $\text{♩} = \text{♩} \quad \text{♩} = 83$

48

poco f

poco a poco cresc.

F#7 Eb7 Bb7 D7 F7 A7

4 : 3 $\text{♩} = \text{♩} \quad \text{♩} = 110$

50

poco a poco cresc.

E° C#° F#° G- E- C- Bb

4 : 3 $\text{♩} = \text{♩} \quad \text{♩} = 147$

52

ff

Eb° D° A°