FRANK STEMPER

Three Pieces for Clarinet and Piano

Duration: 10 minutes

Three Pieces for Clarinet and Piano

Notes:

1. **This is a transposed score for performance, i.e. the clarinet is written a step higher than it sounds and with page turn considerations.**

2. ***n*** **= nienté, absolutely no sound; often preceding a cresc. or following a decresc.**

3. **●● = This symbol is used to signify a maximum or "over the top" dynamic: loud, *pointed and piercing* for the clarinet; loud, *rumbling and banging* for the piano.**

4. **Accidentals hold through the measure, but there are many redundant, cautionary, reminder accidentals included for clarification.**

5. **An accent over a rest means to bring out the silence by getting somewhat louder just before the cutoff and sudden silence. Because an accented rest usually follows a crescendo of some sort, this should be easily and naturally accomplished.**

6. ***ffn*** **= exactly like *fp* but violently louder and immediately silent.**

7. **= This symbol is used to alert the pianist to frequent clef changes, which are often uncommon (eg. 𝄞).**

8. **Regardless of their written duration, all staccato notes are the same length – short and sharp.**

9. **In the several places where the rhythm is obviously a written *rall.* or *accel.*, the performers may improvise or take freedom to make these events sound more natural.**

10. **Grace notes are always before the beat and as fast as possible.**

11. **This is a possible fingering for the multiphonic in measure 12 of Piece No. II. The desire is to create an obtuse variation of the piano chord from the preceding measure – a distorted repetition of that chord. Therefore, if this particular multiphonic isn't possible, other variations may be created and substituted by the performer.**

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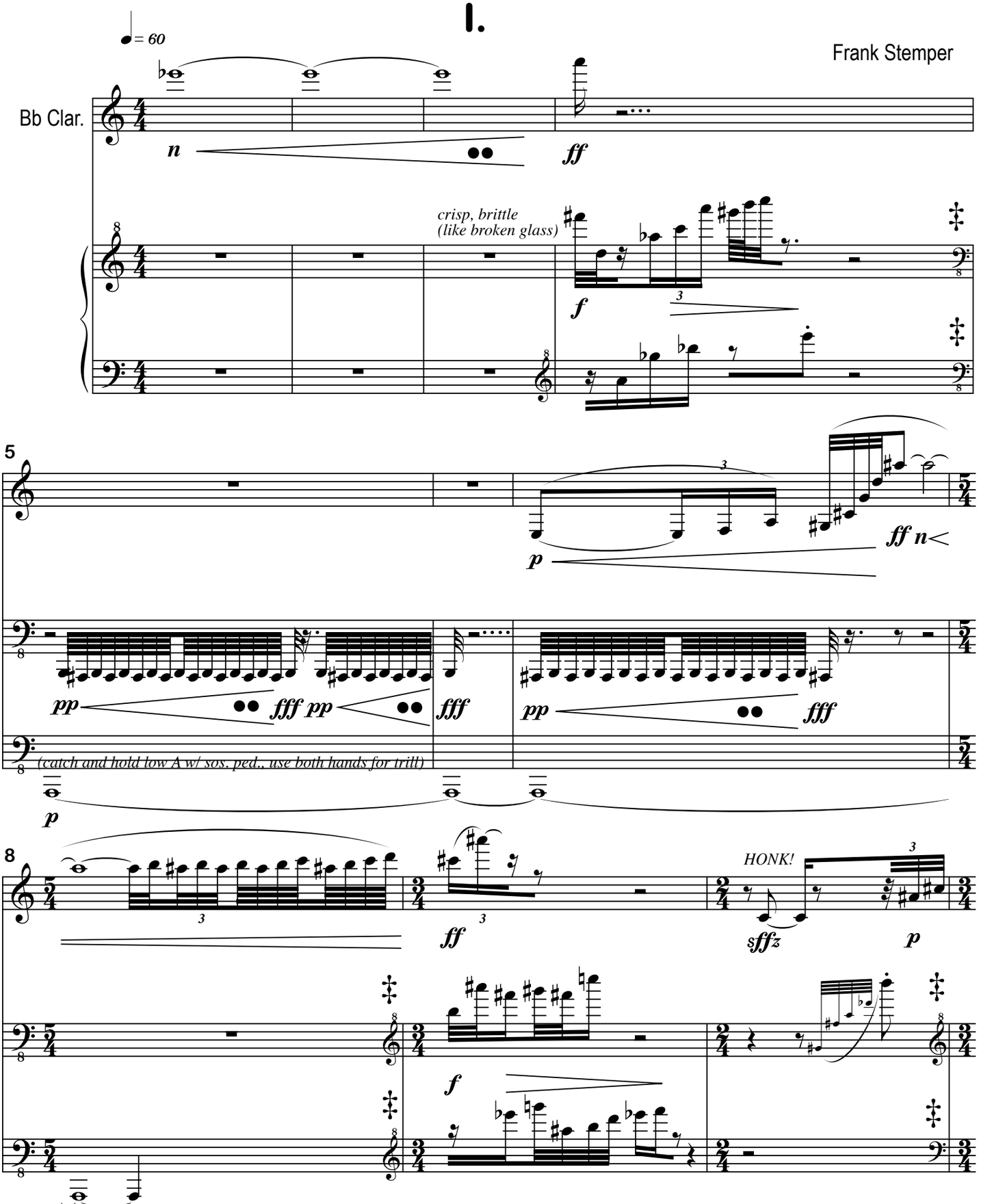
I.

Frank Stemper



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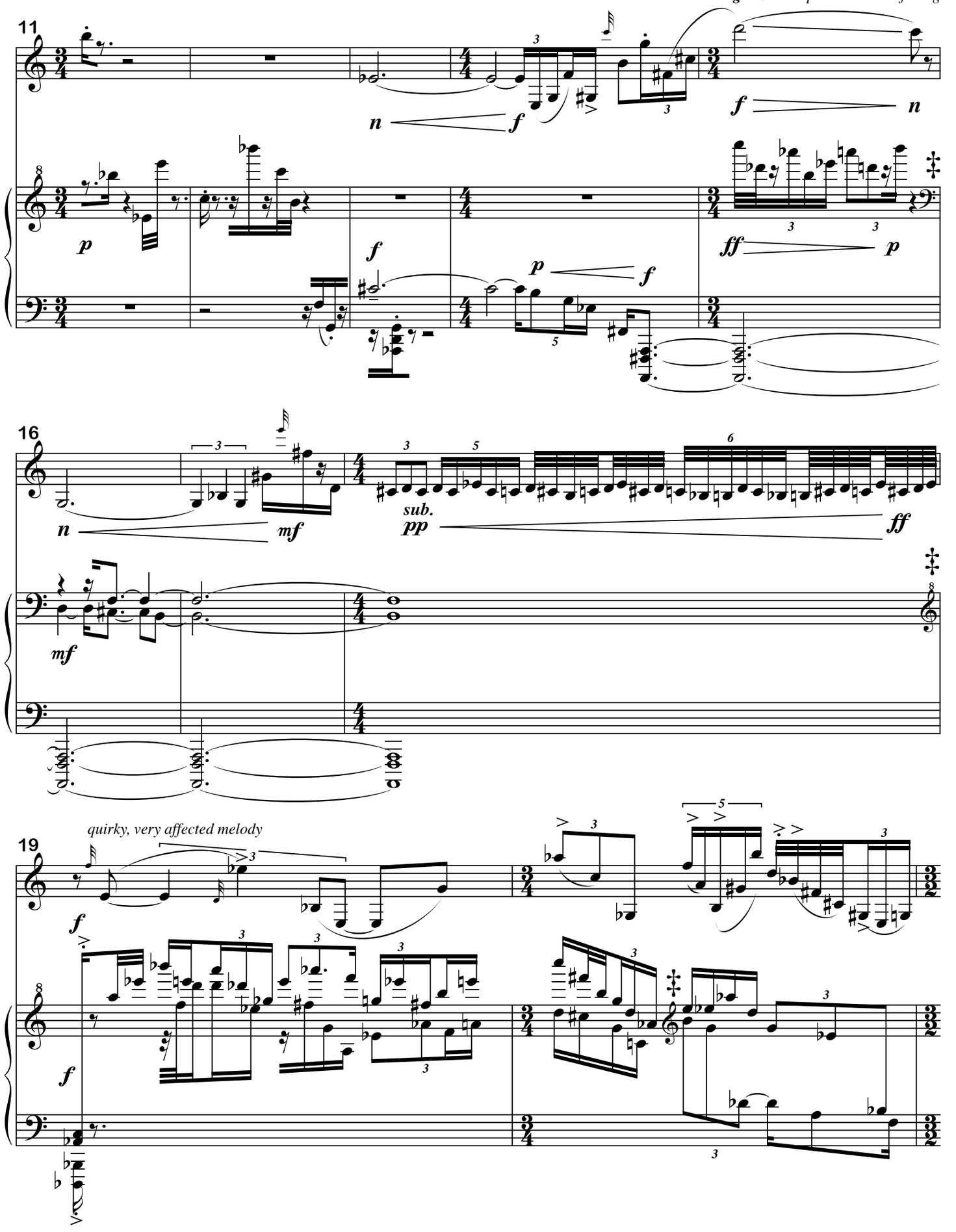
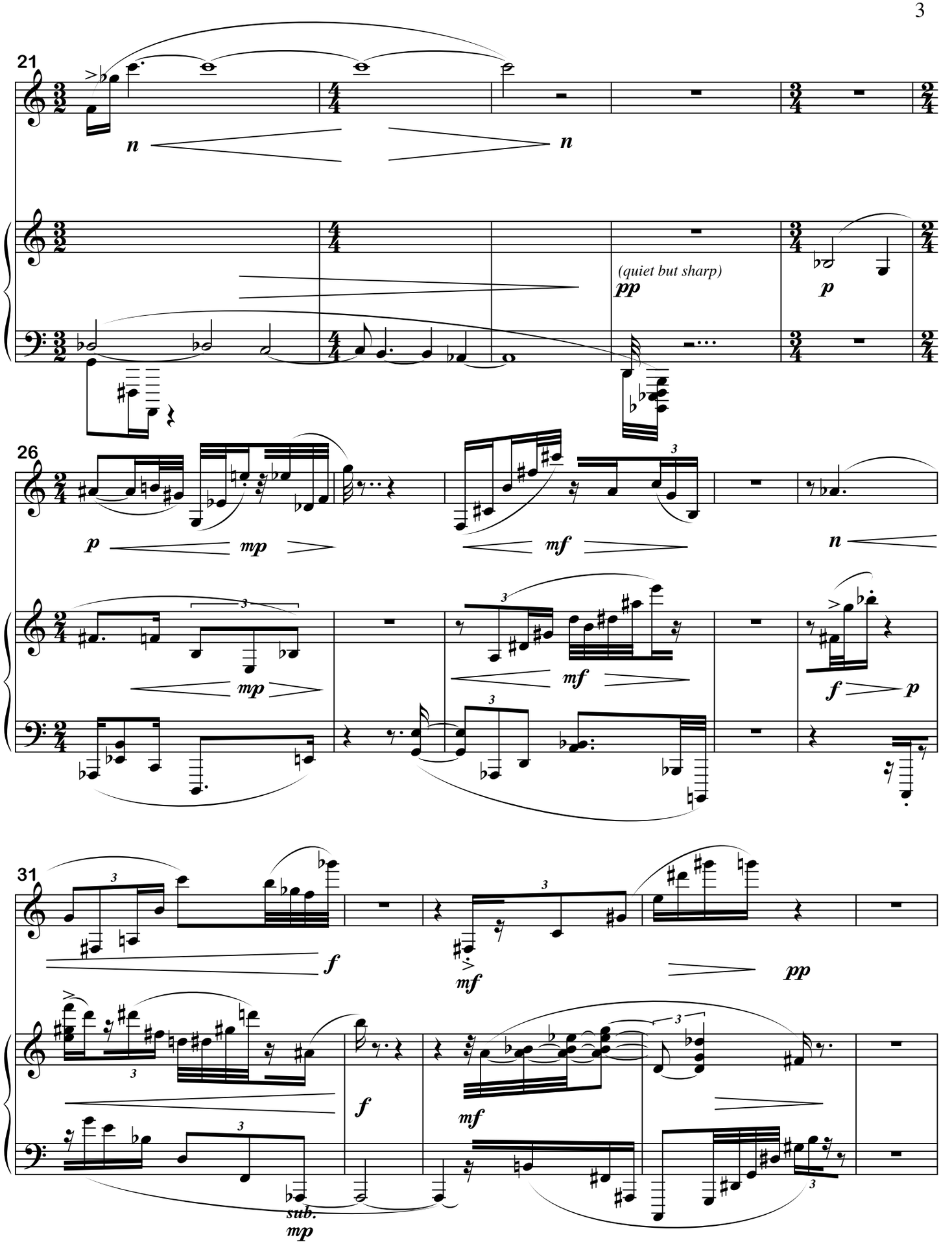
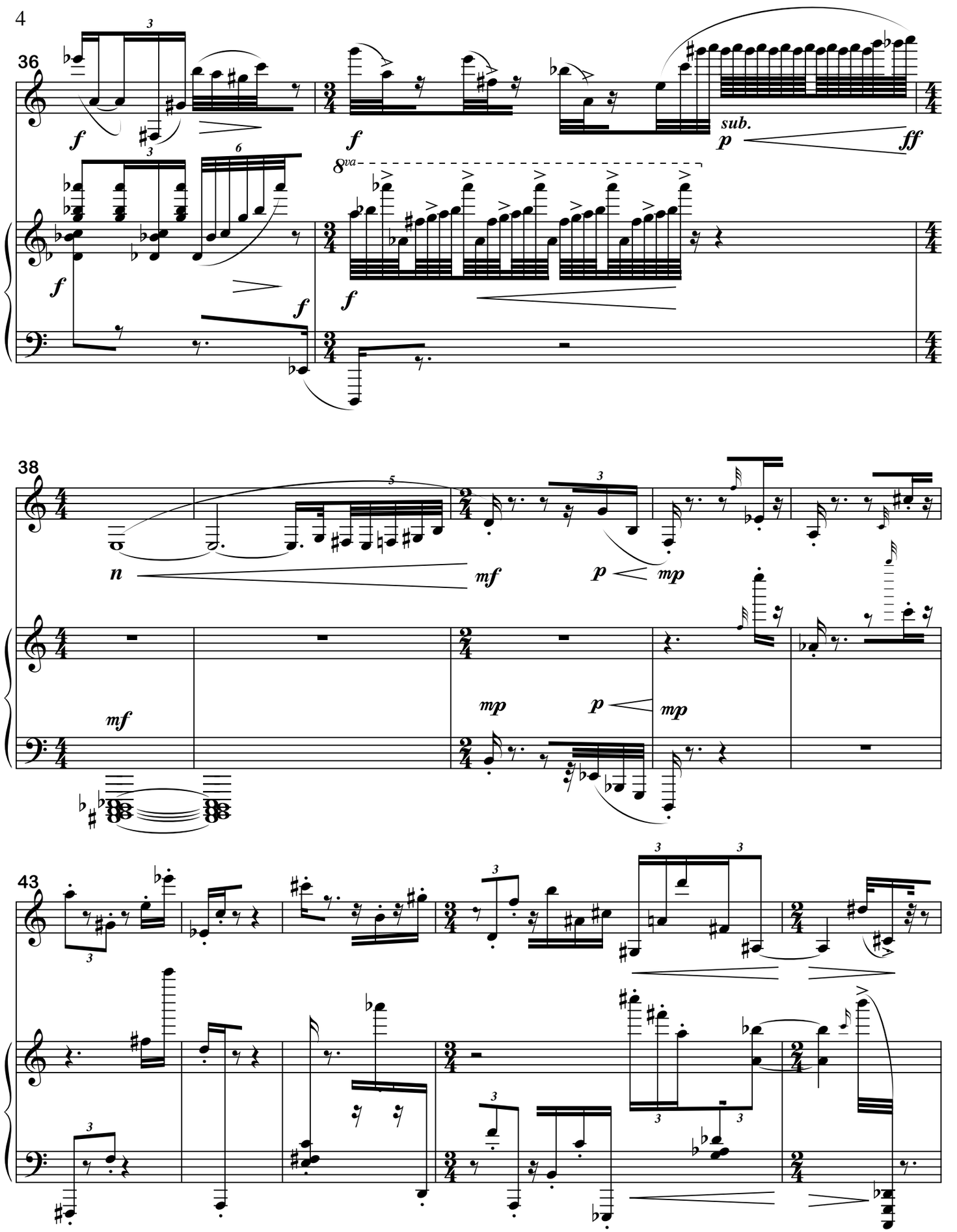
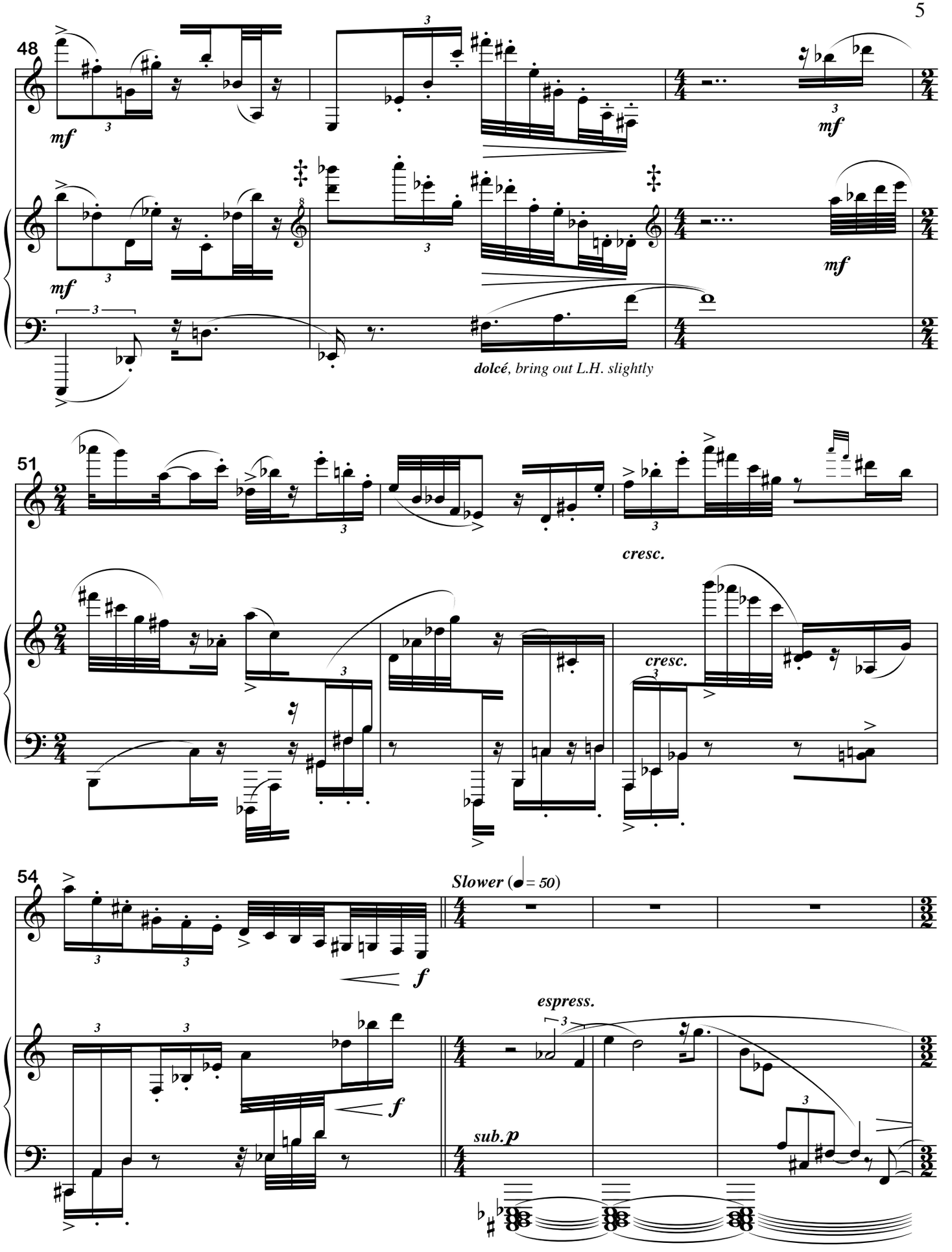
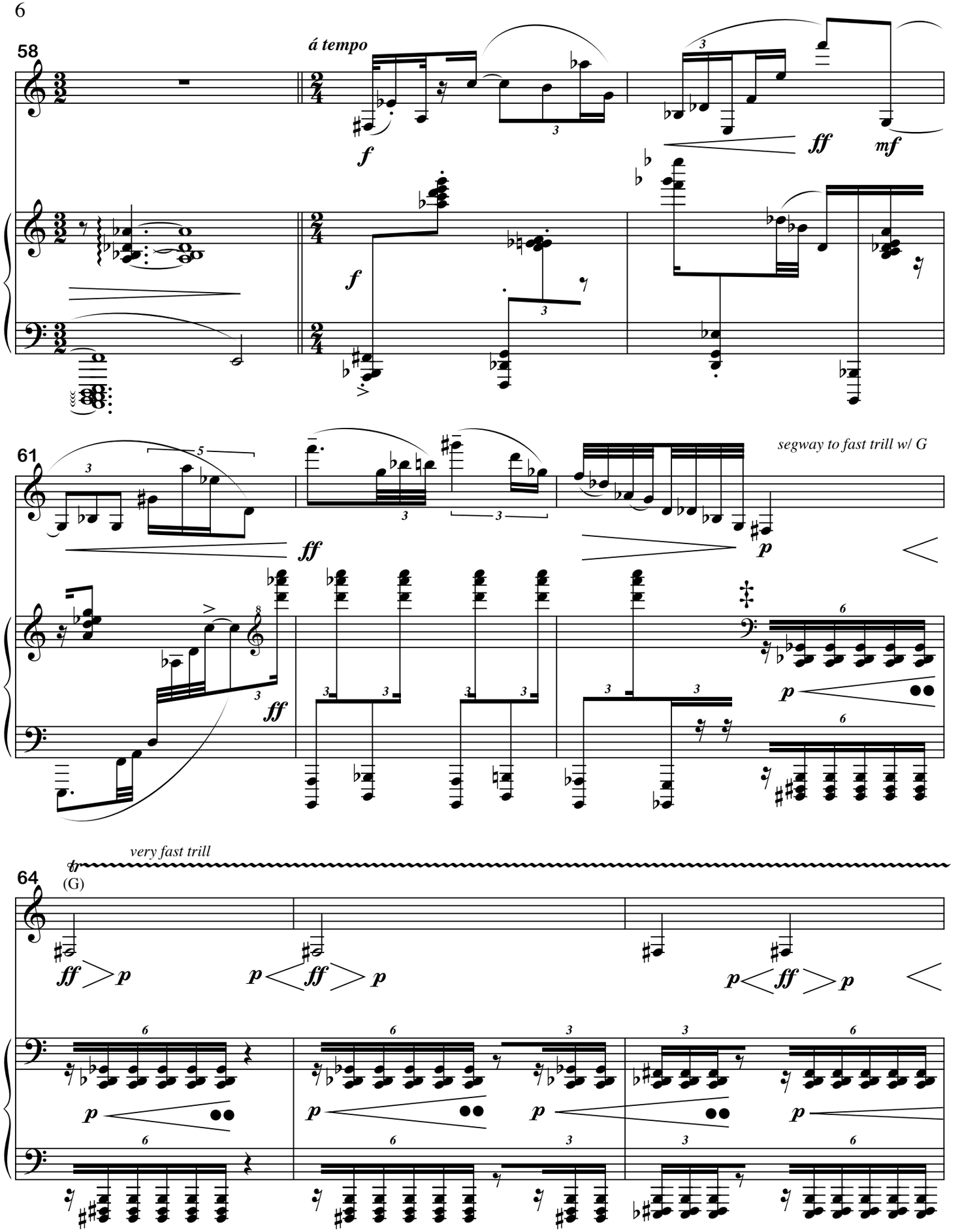
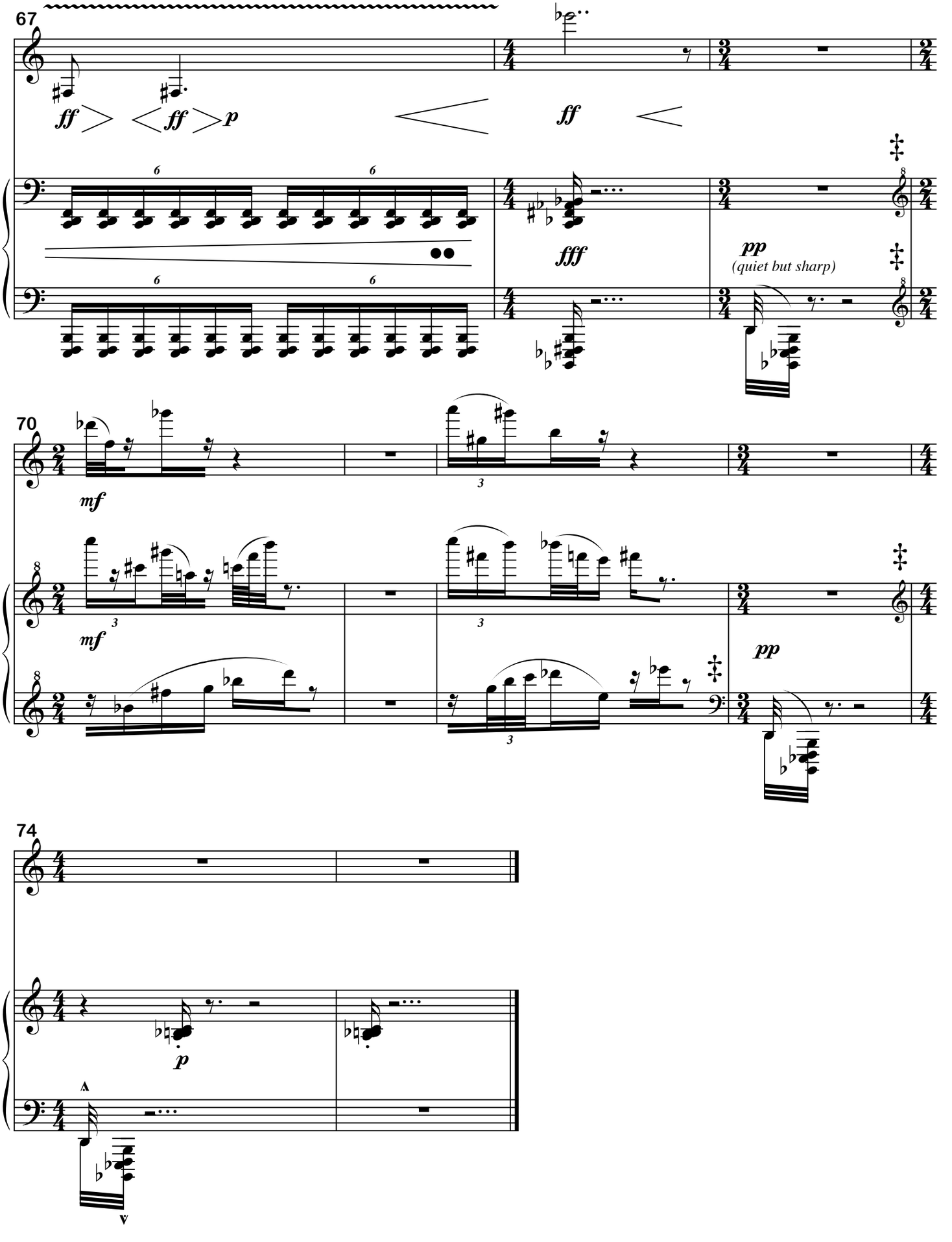

gliss. - a step or less while fading
11
16
sub.
pp
quirky, very affected melody
19


21
n
n
(quiet but sharp)
pp
p
26
p
mp
mf
n
mp
mf
f
p
31
f
mf
pp
f
mf
sub.
mp


36
f
sub.
p
ff
8va
38
n
mf
p
mp
43


48
mf
mf
mf
dolcé, bring out L.H. slightly
51
cresc.
cresc.
54
Slower (♩= 50)
f
f
espress.
sub.p


58
á tempo
f
ff
mf
61
segway to fast trill w/ G
64
very fast trill
(G)


67
ff
ff
p
ff
fff
pp
(quiet but sharp)
70
mf
mf
pp
74
p