

FRANK STEMPER

ISOLATED
CRITERIA





SOLOS FOR
TRUE
STRING QUARTET


for the Irving M. Klein International String Competition

ISOLATED CRITERIA

FRANK STEMPEL

NOTES:

1. THESE FOUR PIECES, SOLOS FOR THE STRING FAMILY, MAY BE PERFORMED INDIVIDUALLY OR IN GROUPS OF TWO, THREE OR THE ENTIRE SET. ALTHOUGH THE FOUR COULD BE PERFORMED CONSECUTIVELY, I.E. AS A LARGE PIECE IN FOUR MOVEMENTS, THE IDEAL WAY TO PERFORM THE ENTIRE SET, WOULD BE TO SPACE THE FOUR PIECES THROUGHOUT AN ENTIRE CONCERT, I.E. BETWEEN THE OTHER WORKS ON THE PROGRAM. IN EITHER CASE, THE FOUR PIECES MAY BE PERFORMED IN ANY ORDER DECIDED BY THE PERFORMERS.
2. IN THIS MUSIC, THERE IS A GREAT DEAL OF ALTERNATION BETWEEN NORMAL, EXPRESSIVE ARCO AND THE THINNER, PURER SOUND WITH LITTLE OR NO VIBRATO THAT IS CREATED BY HARMONICS OR FLAUTANDO (SUL TASTO). THESE HARMONIC/FLAUTANDO NOTES ARE MARKED WITH LARGE HARMONIC SYMBOLS ABOVE THE NOTES, BUT THEY MAY BE PLAYED AS HARMONICS OR FLAUTANDO, DEPENDING ON THE SITUATION AND THE PERFORMER'S PREFERENCE. IN SOME CASES, THE COMPOSER'S PREFERENCE IS LABELED AS WELL (E.G. *HARM.*, OR *SUL TASTO - NO VIB.*), BUT THE FINAL DECISION REMAINS WITH THE PERFORMER. THIS IS DONE IN ORDER TO ACHIEVE THE MOST EFFECTIVE, NATURAL PERFORMANCE POSSIBLE. MANY OF THESE PITCHES OCCUR AS ARTICULATIONS OR CADENCES OF PHRASES, AND THEREFORE THE MOVEMENT SHOULD MOVE DIRECTLY TO THEM WITHOUT THE HESITATION THAT IS SOMETIMES NEEDED TO PREPARE CERTAIN HARMONICS. THE PRIMARY DESIRE IS TO CREATE A **SUDDEN TIMBRAL DIFFERENCE**, AND WHETHER THAT IS ACHIEVED BY USE OF HARMONIC OR FLAUTANDO IS SECONDARY.
3. SIMILARLY, THERE IS OFTEN QUICK ALTERNATION BETWEEN PIZZ AND ARCO, AND THE PERFORMERS MAY USE WHATEVER MEANS POSSIBLE TO NOT UPSET THE FLOW OF THE MUSIC. THIS MAY INCLUDE LH PIZZ, (WHICH IS SOMETIMES STATED IN THE SCORE), HAMMER-ONS OR PULL-OFFS, USING MUSICAL RUBATO, OR IF ALL ELSE FAILS, "FAKING" PIZZ WITH A VERY MARCATO AND STACCATO BOWING.
4.  or  = UP OR DOWN BROKEN ARROW INDICATES THE DIRECTION OF A BROKEN PIZZ. CHORD.
5.  THIS SYMBOL INDICATES A GRADUAL TRANSITION FROM ONE TYPE OF BOWING OR EFFECT TO ANOTHER.
6.  BEGIN WITH NORMAL OR PREVIOUS BOWING AND GRADUALLY MOVE TO TREM.
7. **+** THIS SYMBOL MEANS TO SUDDENLY STOP TREMOLO, RETURNING TO NORMAL ARCO;

- IF FOLLOWED BY  - GRADUAL TRANSITION FROM ARCO TO TREMOLO BEGINS AGAIN.
8. IN REGARD TO CRITERION NO. 2, TWO DOTS (••) ABOVE A NOTE INDICATES "ULTRA MARCATO," POWERFUL ACCENTED BOWING. WHEN FIRST USED, IT IS ONLY FOR SINGLE EVENTS, WITHIN A MUCH QUIETER TEXTURE, BUT THEN IS USED FOR A LONG PASSAGE AT THE END OF THE PIECE.
9. THE USE OF TREMOLO ON TRIPLE OR QUADRUPLE STOPS IS SEMI-IMPROVISATORY OR AD LIB. ALTERNATING FREELY THROUGH THE STRING PAIRS, THE PERFORMER SHOULD CREATE HARMONIC, DYNAMIC AND RHYTHMIC ENERGY AND INTENSITY.
10. INDICATED BOWINGS AND SLURS ARE SUGGESTIONS, AND IT IS PRESUMED THAT THE PERFORMERS WILL ALTER THEM TO BEST SUIT THE MUSICAL EFFECT OF THE MUSIC.

DURATIONS:

ISOLATED	CRITERION 1	FOR SOLO CELLO	5' 55"
ISOLATED	CRITERION 2	FOR SOLO VIOLA	5' 32"
ISOLATED	CRITERION 3	FOR SOLO C. BASS	5' 27"
ISOLATED	CRITERION 4	FOR SOLO VIOLIN	5' 30"

solo 'cello

ISOLATED CRITERION NO. 1

Frank Stemper

♩ = 60 *Beautifully Grotesque*

4 *p* *sfz* *fp* *sfz* *fp*

8 *pizz.* *mp*

13 *arco* *p* *f* *espress.* *p* *f*

17 *p* *f* *pizz.* *arco (harm.)* *mf* *pizz.* *arco (harm.)* *pizz. mp*

21 *flaut.* *espress.*

24 *jagged* *sfz f* *fp* *f* *fp* *f*