

Frank Stemper

SYMPHONY
NO. 4
(Protest)

Piccolo
2 Flutes
3 Oboes
3 Clarinets
Bass Clarinet
2 Bassoons
4 Horns
2 Trumpets
2 Trombones
Bass Trombone
Tuba
Percussion
Strings

Duration: 16 minutes

Notes

This score is written in concert pitch, but the piccolo is written an octave lower, and the tuba and c. bass are written an octave higher than sounding.

Accidentals hold through the bar, but do not apply to octaves, higher or lower. Furthermore, there are many cautionary (redundant) accidentals to clarify the very chromatic harmony of this music.

All staccatos should be played the same, short and sharp, regardless of the written duration.

Bowings and slurs are suggestions. The musicians are free to change /embellish the written articulations to better express the musical intent.

Grace note figures always occur before the beat, especially leading into a strong beat. Similar to grace notes are the quick 32nd and 64th upbeat passages: They are very similar to extended grace note upbeats, and therefore the emphasis should be on their target downbeat — except measure 159, where the rush leads to silence. The speed of these passages and strong arrival at the target downbeat are more important than the accuracy of their pitches, which may be improvised when needed. These passages are a rhythmic gesture, always headed to a target downbeat, and often executed in rhythmic unison – although not always unison pitch – with other players.

Extra-musical events:

In addition to performing, members of the orchestra are asked to “act” certain gestures and sounds as part of the drama of this music. I am sorry for this. It is undoubtedly “outside your comfort level” to do this. It would be for me also.

I request that in all cases these gestures and sounds should be delivered without personal expression, such as smiling or in any way communicating with the audience or appearing out of the character requested.

- Animated talking, laughing arguing:
the conversation can be improvised in any way; as it calms and gets quieter it also becomes more sparse, and disintegrates into whispering.
- Staring at audience:
There should be no expression of any kind throughout; a blank expression is best.
- Exhaling:
the flow of air can be embellished by almost closing the lips, producing a jet-like sound.
- Whispering:
This is most difficult. When there are just a few participants, you may have to choreograph something among you; when there are many participants, it is important for each individual to whisper in burst or spurts, with hesitation between each “statement” — otherwise the overall sound will be like a HISS, rather than whispering.
- Motionless, frozen expression:
The difficulty will only be remaining quiet and deadpan.
- Female gasp — “Ahh!”
This can be any female voice.

•**Rattles:** Members of the orchestra are also asked to shake rattles. The rattles may be: Maraca, tambourine, egg shaker, rain stick, gourd, home-made, etc. The percussionists may wish to acquire and assign specific combinations of rattles as they desire for interesting aural results.

The RATTLE sections are:

1 rattle from the percussion section is always included; a shaking tambourine, etc.

5 rattles: flute 2, oboe 2 & 3, clarinet 2 & 3;

10 rattles: the above woodwinds PLUS all 4 horns and the 2nd trombone.

(These assignments may be altered where desired or necessary, however they are also included in those instruments’ parts FYI.)

Tutti: ALL AVAILABLE RATTLES – from meas. 174, all available orchestra members are requested join the *RATTLE ENSEMBLE*.

The sound should be executed very simply, with the depth of sound, i.e. number of players (geography), of primary importance – especially when the entire orchestra is “rattling.”

Percussion Set-up

The score is organized into three horizontal staves:

- TIMPANI:** Features a bass clef on the left and a treble clef on the right. It includes notes for Timpani, Orchestral Bells or Chimes, and Xylophone.
- PERC 1:** Includes notes for Gong, Large Cymbal, Smaller Cymbal, Small resonant "tinkle" triangle, Wood Block, tambourine, Brake Drum, and Police Whistle.
- PERC 2:** Includes notes for Bass Drum (tight and solid less echo (semi-muted)), Bass Drum (deep & flabby more resonant), Floor tom-tom, medium tom-tom, smaller tom-tom, snare drum, smaller snare, castanets, and RATTLES performed by orchestra players.

Symphony No. 4

for Guntram Simma and the Collegium Instrumentale Dornbirn

Frank Stemper

Alarming (M.M. ♩ = 96) *no vibrato on big chords*

Entire Orchestra

Animated talking, laughing, arguing | Segue speech to whispering | Whispering diminuendo

Div. *f*

1st Violins and Celli

After Drum, slowly turn & stare at aud. without expression | 1 beat after wind chord, slowly turn back to play

8va

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(normal vibrato)

no vibrato on big chords

Picc. *Solo*

F 1, 2 *Solo*

Ob 1 *Solo* *f*

Ob 2, 3 *Div.*

Cl 1 *Solo* *f*

Cl 2, 3 *Div.* *Solo*

BsCl *Div.*

Bsn 1, 2 *Div.*

Hn 1, 3 *Solo*

Hn 2, 4

Tp 1 *f*

Tp 2 *f*

Trb 1, 2

B. Trb

T

Timp

P 1

P 2

V I *f* *tutti*

V II *tutti*

Vla *tutti*

C

CB

Entire Orchestra

At 1st Drum, turn & stare at audience without expression

19

Picc. *pp*

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

19

Hn 1, 3

Hn 2, 4

19

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

19

Timp

P 1

P 2

19

V I *Solo* *tutti*

V II *Solo* *tutti*

Vla

C

CB

The Loudest

All available Orchestra

On second drum quickly turn back & prepare to play

Exhale loudly into next bar

Picc. *ff* *p*
 F 1, 2 *ff* *p*
 Ob 1 *ff* *p*
 Ob 2, 3 *ff* *p*
 Cl 1 *ff* *p*
 Cl 2, 3 *ff* *p*
 BsCl *ff* *p*
 Bsn 1, 2 *ff* *f* *mf* *mp* *p*
 Hn 1, 3 *ff* *mf* *mp* *p*
 Hn 2, 4 *ff* *p*
 Tp 1 *ff* *p*
 Tp 2 *ff* *p*
 Trb 1, 2 *ff* *p*
 B. Trb *ff* *p*
 T *ff* *p*
 Timp *ff* *p*
 P 1 *mf* *mp*
 P 2 *mf* *mp*
 V I *ff* *f* *mf* *mp*
 V II *ff* *f* *mf* *mp*
 Vla *ff* *f* *mp*
 C *ff* *f* *mp*
 CB *ff* *f* *mp*

evenly shaking a single rattle
 evenly shaking FIVE rattles
 tutti Whispering cresc...
 STOP
 tutti Quiet, sparse, discreet Whispering (secrets)
 STOP

37

Picc. —
F 1, 2 —
Ob 1 —
Ob 2, 3 —
Cl 1 —
Cl 2, 3 —
BsCl —
Bsn 1, 2 —

37

Hn 1, 3 —
Hn 2, 4 —

37

Tp 1 —
Tp 2 —
Trb 1, 2 —
B. Trb —
T —

37

Timp —
P 1 —
P 2 —

no cresc. rattles
evenly shaking TEN rattles
no cresc. rattles

XYLOPHONE
or
mf Break Drum

37

V I —
V II —
Vla —
C —
CB —

mp
mp
mp
mp
mp

f
mf
f
mf

Div.
Div.
Div.
Div.

8va-
b2:

6
47

Picc. *mf*

F 1, 2

Ob 1

Ob 2, 3

Cl 1 *mf*

Cl 2, 3

BsCl *mf*

Bsn 1, 2 *mf*

47

Hn 1, 3

Hn 2, 4

47

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

47

Timp

P 1

P 2

mf *f*

evenly shaking
TEN rattles

47 (8^{va})

VI *f*

VII *f*

Vla *f*

C *mf*

CB *mf*

56

Picc. Musical notation for Piccolo, starting with a whole note B-flat and a melodic line.

F 1, 2 Musical notation for Flute 1 and 2, mostly rests.

Ob 1 Musical notation for Oboe 1, mostly rests.

Ob 2, 3 Musical notation for Oboe 2 and 3, mostly rests.

Cl 1 Musical notation for Clarinet 1, mirroring the Piccolo part.

Cl 2, 3 Musical notation for Clarinet 2 and 3, mostly rests.

BsCl Musical notation for Bass Clarinet, featuring a triplet of eighth notes.

Bsn 1, 2 Musical notation for Bassoon 1 and 2, mostly rests.

56

Hn 1, 3 Musical notation for Horn 1, 3, mostly rests.

Hn 2, 4 Musical notation for Horn 2, 4, mostly rests.

56

Tp 1 Musical notation for Trumpet 1, starting with a melodic line marked *mf*.

Tp 2 Musical notation for Trumpet 2, mostly rests.

Trb 1, 2 Musical notation for Trombone 1 and 2, mostly rests.

B. Trb Musical notation for Baritone Trombone, mostly rests.

T Musical notation for Tuba, mostly rests.

56

Timp Musical notation for Timpani, mostly rests.

P 1 Musical notation for Percussion 1, featuring a melodic line with dynamics *p* and *mf*.

P 2 Musical notation for Percussion 2, featuring a rhythmic pattern and a triplet marked *mp*.

56

V I Musical notation for Violin I, featuring a melodic line marked *mf*.

V II Musical notation for Violin II, featuring a melodic line marked *mf*.

Vla Musical notation for Viola, featuring a melodic line marked *mf*.

C Musical notation for Cello, featuring a melodic line with a triplet.

CB Musical notation for Double Bass, featuring a melodic line with a triplet.

8

64

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

64

Hn 1, 3

Hn 2, 4

64

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

64

Timp

P 1

P 2

like someone knocking on a door

mf

64

V I

V II

Vla

C

CB

Div.

mf

A little faster (M.M. ♩ = 104)

72

Moving, Lyrical

Picc. *p*

F 1, 2 *p*

Ob 1 *p*

Ob 2, 3 *p*

Cl 1 *p* *legato*

Cl 2, 3 *p* *mf* *Solo* *legato*

BsCl *p* *mf* *legato*

Bsn 1, 2 *p* *mf* *legato* *Div.*

72

Hn 1, 3 *p*

Hn 2, 4 *p*

72

Tp 1 *p*

Tp 2 *p*

Trb 1, 2 *p*

B. Trb *p*

T *p*

72

Timp

P 1

P 2 *f*

72

V I *mp* *cantabile* *mf*

V II *mp* *cantabile* *mf*

Vla *mp*

C *mp* *pizz* *mf*

CB *mp* *pizz* *mf*

10
78

Picc. *mf* (Ab)

F 1, 2 *mf*

Ob 1 *legato* *mf*

Ob 2, 3

Cl 1 *legato*

Cl 2, 3

BsCl *legato*

Bsn 1, 2 *legato*

Hn 1, 3

Hn 2, 4

78

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

78

Timp

P 1

P 2

78

V I

V II

Vla

C

CB

83

Picc. *mf*

F 1, 2

Ob 1 *mf*

Ob 2, 3

Cl 1 *legato*

Cl 2, 3 *legato*

BsCl

Bsn 1, 2

Hn 1, 3

Hn 2, 4

83

Tp 1 *mf* (C#)

Tp 2 *mf* (Bb)

Trb 1, 2

B. Trb

T

83

Timp

P 1

P 2

83

V I *cantabile - stronger* *mf*

V II *cantabile - stronger* *mf*

Vla *cantabile - stronger* *mf*

C

CB

87

Picc. *legato* *mf* *legato* *mf* *legato* *mf*

F 1, 2 *mf* *legato* *mf*

Ob 1 *legato*

Ob 2, 3 *mf* *legato*

Cl 1 *mf* *legato*

Cl 2, 3 *mf* *legato*

BsCl *mf* *legato*

Bsn 1, 2 *mf* *legato*

Hn 1, 3

Hn 2, 4

87

Tp 1

Tp 2

Trb 1, 2

B. Trb

T *mf* *Bring Out Tuba*

87

Timp

P 1

P 2

87

V I *mf* *legato* *mf* *legato* *mf* *legato* *mf*

V II *mf* *legato* *mf* *legato* *mf* *legato* *mf*

Vla *mf* *legato* *mf* *legato* *mf* *legato* *mf*

C *mf* *legato* *mf* *legato* *mf* *legato* *mf*

CB *mf* *legato* *mf* *legato* *mf* *legato* *mf*

96

Picc. *f* *Solo*

F 1, 2 *f*

Ob 1 *f*

Ob 2, 3 *f* *Div.*

Cl 1 *f*

Cl 2, 3

BsCl *mf* *f*

Bsn 1, 2 *f*

96

Hn 1, 3 *f* *Solo*

Hn 2, 4

96

Tp 1

Tp 2

Trb 1, 2

B. Trb *f*

T *f* *mf* *Bring Out Tuba*

96

Timp *f* *mf*

P 1

P 2 *mf* *mf*

96

V I *norm. - trem.* *f*

V II *norm. - trem.* *f*

Vla *norm. - trem.* *f*

C *arco* *mf* *f*

CB

100 *Duet with Tuba*

Picc. *mf*

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3 *mf*

BsCl

Bsn 1, 2

100

Hn 1, 3

Hn 2, 4

100

Tp 1

Tp 2

Trb 1, 2

B. Trb

Duet with Piccolo

T

100

Timp

P 1 *mf*

P 2

100

V I *mf*

V II

Vla

C *mf*

CB *pizz.* *mf*

Picc. $\frac{3}{4}$

F 1, 2 $\frac{3}{4}$

Ob 1 $\frac{3}{4}$

Ob 2, 3 $\frac{3}{4}$

Cl 1 $\frac{3}{4}$

Cl 2, 3 $\frac{3}{4}$

BsCl $\frac{3}{4}$

Bsn 1, 2 $\frac{3}{4}$

Hn 1, 3 $\frac{3}{4}$

Hn 2, 4 $\frac{3}{4}$

Tp 1 $\frac{3}{4}$

Tp 2 $\frac{3}{4}$

Trb 1, 2 $\frac{3}{4}$

B. Trb $\frac{3}{4}$

T $\frac{3}{4}$

Timp $\frac{3}{4}$

P 1 $\frac{3}{4}$

P 2 $\frac{3}{4}$

V I $\frac{3}{4}$

V II $\frac{3}{4}$

Vla $\frac{3}{4}$

C $\frac{3}{4}$

CB $\frac{3}{4}$

Solo

mf

dim.

mp

mf

6

3

7

Div.

6

6

6

mf

120

Picc. *mf*

F 1, 2 *Solo* *mf*

Ob 1 *mf*

Ob 2, 3 *mf*

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

120

Hn 1, 3

Hn 2, 4

120

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

120

Timp

P 1

P 2

120

V I *pizz.* *mf*


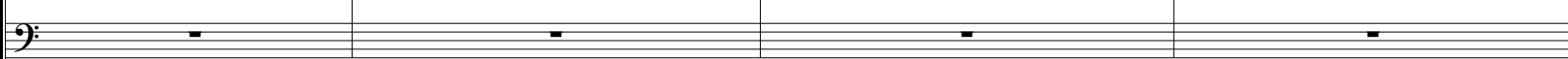
V II

Vla

C

CB

Picc. 
F 1, 2 
Ob 1 
Ob 2, 3 
Cl 1 
Cl 2, 3 
BsCl 
Bsn 1, 2 

Hn 1, 3 
Hn 2, 4 

Tp 1 
Tp 2 
Trb 1, 2 
B. Trb 
T 

Timp 
P 1 
P 2 

V I 
V II 
Vla 
C 
CB 

128

Picc. *v*

F 1, 2 *Div.* *8^{va}* *loco* *Solo*

Ob 1 *v*

Ob 2, 3

Cl 1 *mf*

Cl 2, 3

BsCl

Bsn 1, 2

128

Hn 1, 3

Hn 2, 4

128

Tp 1 *v* *Div.*

Tp 2 *mf*

Trb 1, 2

B. Trb

T

128

Timp

P 1

P 2

128

V I

V II

Vla

C

CB

a little quieter

Picc. *(8va)*

F 1, 2

Ob 1 *dolce*
mp

Ob 2, 3

Cl 1 *dolce*
mp

Cl 2, 3

BsCl

Bsn 1, 2

Hn 1, 3

Hn 2, 4

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

Timp

P 1

P 2 *mp*

V I *mp*

V II

Vla

C *mp*

CB

136

Picc.

Solo *8^{va}*

136

Hn 1, 3

136

Tp 1

136

Timp

136

V I

arco
mp
arco
mp

Picc. *f* *3* *7*

F 1, 2 *f* *3* *7*

Ob 1 *3*

Ob 2, 3

Cl 1 *f* *3* *7*

Cl 2, 3

BsCl *f* *3* Div.

Bsn 1, 2 *f*

Hn 1, 3

Hn 2, 4

Tp 1 *f* *3* *7*

Tp 2 *f* *7*

Trb 1, 2

B. Trb

T

Timp *138*

P 1

P 2 *f* *3*

mf evenly shaking TEN rattles

mfp

V I

V II

Vla

C *f*

CB *f*

142

Powerful - Marcato

Picc.
 F 1, 2
 Ob 1
 Ob 2, 3
 Cl 1
 Cl 2, 3
 BsCl
 Bsn 1, 2
 Div.
 f
 f
 f
 f
 f
 Div.
 f

142

tutti

Hn 1, 3
 Hn 2, 4
 tutti
 f

142

Tp 1
 Tp 2
 Trb 1, 2
 B. Trb
 T
 f
 f
 Div.
 f

142

Timp
 P 1
 P 2
 sfz WHISTLE
 f
 ff

142

V I
 V II
 Vla
 C
 CB
 arco Div.
 arco Div.
 Div.
 Div.
 tutti
 f

Picc.

tutti
f
3

147

147

Tp 1

147

Timp

CHIMES

147

V I

tutti
f
3

150

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

150

Hn 1, 3

Hn 2, 4

150

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

150

Timp

P 1

P 2

150

V I

V II

Vla

C

CB

Picc. *f* Div.

F 1, 2 *f* *A* *A* *A* *A* *f* Div.

Ob 1 *f* *A* *A* *A* *A* *f* Div.

Ob 2, 3 *f* Solo *A* *A* *A* *A* *f* Div.

Cl 1 *f* *A* *A* *A* *A* *f* Div.

Cl 2, 3 *f* Solo *A* *A* *A* *A* *f* Div.

BsCl *f* *A* *A* *A* *A* *f* Div.

Bsn 1, 2 *f* *A* *A* *A* *A* *f* Div.

Hn 1, 3 *f* *A* *A* *A* *A* *f* Div.

Hn 2, 4 *f* *A* *A* *A* *A* *f* Div.

153

Tp 1 *f* *A* *A* *A* *A* *f* Div.

Tp 2 *f* *A* *A* *A* *A* *f* Div.

Trb 1, 2 *f* *A* *A* *A* *A* *f* Div.

B. Trb *f* *A* *A* *A* *A* *f* Div.

T *f* *A* *A* *A* *A* *f* Div.

153

Timp *f* CHIMES

P 1 *f*

P 2 PERC 2 *f*

153

V I *pizz. marcato f* *f* arco Div.

V II *pizz. marcato f* *f* arco Div.

Vla *pizz. marcato f* *f* arco Div.

C *f* *A* *A* *A* *A* *f* Div.

CB *f* *A* *A* *A* *A* *f* Div.

156

Picc. *tutti*

F 1, 2

Ob 1 *Div.*

Ob 2, 3

Cl 1 *Div.*

Cl 2, 3

BsCl

Bsn 1, 2 *Div.* *tutti*

Hn 1, 3 *Div.* *tutti*

Hn 2, 4 *Div.*

156

Tp 1

Tp 2 *tutti*

Trb 1, 2

B. Trb

T

156

Timp

P 1

P 2

156

V I

V II

Vla *tutti*

C

CB

163

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

163

Hn 1, 3

Hn 2, 4

163

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

163

Timp

P 1

P 2

163

V I

V II

Vla

C

CB

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

Hn 1, 3

Hn 2, 4

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

Timp

P 1

P 2

sfz

ALL Rattles

sfz sfz sfz

pp or ad lib climactic solo

sfzmp

V I

V II

Vla

C

CB

183

Picc. **1 female flutist**
GASP

F 1, 2 *mf* **AHI!**

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

183

Hn 1, 3

Hn 2, 4

183

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

183

Timp

P 1

P 2 **ALL Rattles**
mp

183 *sfz* *mf* *6* *6* *6* *sfz*

183

V I

V II

Vla

C *Solo espress. - dramatically*
f *6*

CB *tutti ONLY*
ppp

36
189

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

189

Hn 1, 3

Hn 2, 4

189

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

189

Timp

P 1

P 2

189

V I

V II

Vla

C

CB

Solo espress. - dramatically *mp* *ppp* *tutti ONLY* *espress. - dramatically* *f* *mp* *ppp* *mp*

Solo — blend in with section *Solo — blend in with section* *Solo — blend in with section*

espress. - dramatically *espress. - dramatically*

Solo *tutti ONLY* *tutti ONLY*

3 *5* *3*

194

Molto Espress.

Picc.

F 1, 2

Ob 1

Ob 2, 3

Cl 1

Cl 2, 3

BsCl

Bsn 1, 2

194

Hn 1, 3

Hn 2, 4

194

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

194

Timp

P 1

P 2

194

V I

V II

Vla

C

CB

ppp
tutti ONLY

Solo —
blend in with section

Div. 8^{va}

Div. *sfz*

Div. *sfz*

sfz

f

Picc. *mf*

F 1, 2 Solo *mf* *f*

Ob 1 *mf* 5

Ob 2, 3 Div. *mf* *cresc.* 3

Cl 1 *mf* *mf* *cresc.* 3

Cl 2, 3

BsCl

Bsn 1, 2 Solo 5 3

Hn 1, 3

Hn 2, 4

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

Timp

P 1

P 2

V I 5

V II 5

Vla 5

C *mf* 3 *cresc.* 3

CB *mf* 3 *cresc.* 3

Picc. *f*

F 1, 2 *f*

Ob 1 *f*

Ob 2, 3 *tutti* *f*

Cl 1 *f*

Cl 2, 3 *f*

BsCl

Bsn 1, 2

Hn 1, 3

Hn 2, 4

209

209

Tp 1

Tp 2

Trb 1, 2

B. Trb

T

209

Timp

P 1

P 2

209 *sfz sfz sfz*

V I *loco tutti* *f*

V II *tutti* *f*

Vla *tutti* *f*

C *f*

CB *f*

216

Picc. *p*

F 1, 2

Ob 1 *p*

Ob 2, 3 *p*

Cl 1 *p*

Cl 2, 3 *p*

BsCl

Bsn 1, 2

216

Hn 1, 3

Hn 2, 4

216 Mute (Harmon or Straight)

Tp 1 *mp*

Tp 2

Trb 1, 2

B. Trb

T

216

Timp

P 1

P 2

216

V I *p*

V II *p* Div.

Vla *p*

C

CB

224

Picc. *ff*

F 1, 2 *ff*

Ob 1 *ff*

Ob 2, 3 *ff*

Cl 1 *ff*

Cl 2, 3 *ff*

BsCl *ff*

Bsn 1, 2 *ff*

224

Hn 1, 3 *ff*

Hn 2, 4 *ff*

224

no mute

Tp 1 *ff*

Tp 2 *ff*

Trb 1, 2 *ff*

B. Trb *ff*

T *ff*

224

Timp

P 1 *p* *f* *ffz*

P 2 *p* *f* *ffz*

224

V I *ff*

V II *ff*

Vla *ff*

C *ff*

CB *ff*