

FRANK STEMPER

C O N F L U E N C E

*In honor of the 30th Anniversary of Academic and Scholarly Union
Northeast Normal University, Changchun, China and Southern Illinois University, Carbondale, Illinois*

CONFLUENCE

music for soprano, flute, clarinet, bass clarinet, string quartet & percussion

By

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Composer In Residence

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Commissioned by the Office of the Chancellor
Southern Illinois University Carbondale

CONFLUENCE – Notes & Percussion Setup

1. Trills are always performed a whole-step above the given note, unless accompanied by the following symbol: ▲ –which indicates to perform the trill a HALF-STEP above the given note.
2. Long Trills are too long for flute and clarinets and therefore require staggered breathing. Breaths should be short, but not hidden, i.e. exits and re-entrances of the trill should be heard (stop – start). However, try to avoid taking a breath near the end of the trill, especially in the second half of the piece at the overt harmonic changes (indicated by the solid bar lines), always make sure you have enough breath to make a strong, fluid trill change at these harmonic junctions.
NOTE: This is not a problem for the strings, and the clarinets may be able to circular-breathe, which they should do, if possible.
3. Grace Notes: are always before the beat and always very fast.
4. all drums should be damped and be allowed to resonate; they should create a loud “thump” of a sound. This is especially true of the large drums, which, at strong downbeats are accompanied by the symbol: ■ as a reminder. The exception is the timpani in m. 42 (which should be allowed to resonate naturally without damping).
5. There is NO text for the soprano part – the singer is therefore used as a fourth wind instrument. Ad lib vowel sounds should be chosen artistically, without much contrast and with infrequent use of consonants, i.e. without bringing much attention to the voice in regard to the singers “text” – only the sung pitches.
NOTE: When singing, the singer is always the principal voice, i.e. the primary melody, in the music’s texture.
6. Use of Key Clicks and Castanets by the winds and singer, respectively, is ad lib, with the written contour and rhythm as a guide.
7. In my music, accidentals always carry through the measure, although do not correspond up or down the octave. However, there is always considerable use of reminder or redundant accidentals for clarification.

The image shows a musical score for Percussion I and Percussion II. Perc I includes Large Gong, Large Cymbal, Medium Cymbal, Resonant Triangle, Glockenspiel, Xylophone, and Vibraphone. Perc II includes Large Bass Drum, Medium Bass Drum, Pedaled Bass Drum, Floor Tom, Medium Tom, Large Octoban, Small Octoban, Snare Drum, and Wood Clusters. The Wood Clusters section lists instruments: ad lib bamboo, woodblocks, temple blocks, castanets, log drums; tambourine and triangles.

Sections of music utilizing “Wood Clusters” (with strange note-head, see above) are partly improvised in regard to choice of instrument(s) at any given time, and to some extent use of rhythm: the lively and somewhat corny rhythm may be enhanced by the performer ad lib, and the choice of instrument(s) at any given time is up to the performer as well. The performer should create a setup that allows for several different combinations to be played simultaneously, played with sticks or hands, with single instruments popping out from time to time, e.g. wood block, single castanet or temple block, etc.

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Shimmering ♩ = 60

The score consists of the following parts:

- Soprano: Rests throughout.
- Flute: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *mp*, *f*, *p*, *mp*.
- Clarinet: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mp*.
- Bass Clarinet: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mp*.
- Violin I: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mf*.
- Violin II: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mp*.
- Viola: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mp*.
- Cello: Shimmering texture with eighth notes in measures 12-13, then rests. Dynamics: *f*, *p*, *mp*. Includes triplets in measure 14.
- Perc I: Rests throughout.
- Perc II: *sfz* chords in measures 12, 13, and 14.

Measure markings: 12, 12, 4, 12/8.

This musical score is divided into three systems, each containing six staves. The first two systems feature piano accompaniment with various rhythmic patterns and dynamic markings. The third system includes a glockenspiel part. The score is marked with dynamic levels such as *f*, *p*, *ffz*, *fp*, *mp*, *f*, and *mf*. It also includes performance instructions like *PIZZ* (pizzicato) and *Glock.* (glockenspiel). The piece is divided into measures by bar lines, with time signatures changing from 12/8 to 3/4 and then to 4/4. Some measures contain rests, indicating that certain instruments are silent during those periods.

slightly above the ensemble

PERC I

Measures 9-16 of the score for Percussion I. The notation includes various dynamic markings and performance instructions:

- Measures 9-10:** *sfz* (sforzando), *f* (forte), *fp* (fortissimo piano).
- Measure 11:** *f* (forte), *fp* (fortissimo piano).
- Measure 12:** *sfz* (sforzando), *mp* (mezzo piano).
- Measures 13-14:** *sfz* (sforzando), *mp* (mezzo piano).
- Measure 15:** *sfz* (sforzando).
- Measure 16:** *ff* (fortissimo).

Additional performance instructions include *legato a bit more animated* and *ARCO* (arco).

14

mf p p p

mf p f p f

mf p f p f

mf p f p f

14

mf p f p f

mf p f p f

mf p f p f

mf p f p f

PIZZ PIZZ PIZZ PIZZ

14

f ff mp sfz sfz sfz f

rim clicks

19 **castanets**

f

key clicks

f

mf

key clicks

f

mf

key clicks

f

mf

19 *f*

f

f

f

19

mf *damp*

sfz

f

mf

22

castanets

mp *f*

key clicks

fp *f*

key clicks

fp *f*

random key clicks

fp *f*

22 ARCO

p *f*

ARCO

p *f*

ARCO

p *f*

ARCO

p *f*

22

wood clusters *ad lib* rhythm

f (*f*) *ff*

referee's whistle

25

sfz *back to singer*

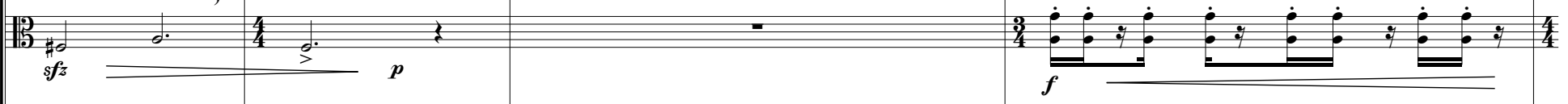
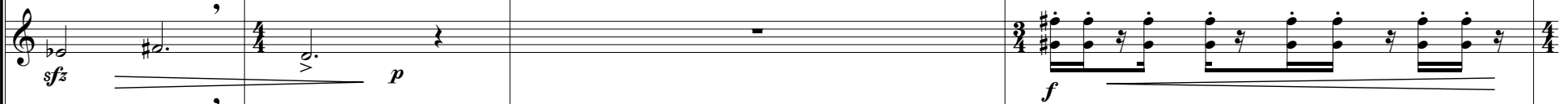
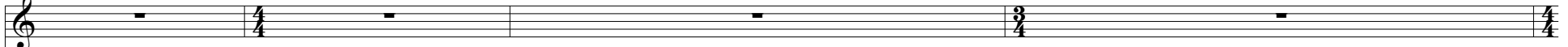
25

25

Xylo

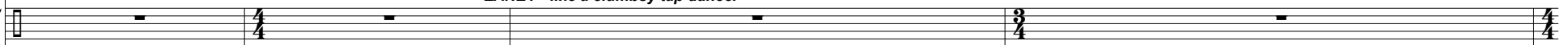
PERC I

32



32

ZANEY - like a clumsy tap dancer



(LH only)

36

mf

f

mf

f

mf

36

f

mf

f

mf

mf

36

f

damp

mf

sffz

legato espress.

ARCO

Vibes.

41

2/4 4/4 12/8 4/4

f *f pp* *f*

f *f pp* *f*

f *f pp* *f*

41

2/4 4/4 12/8 4/4

f *f pp* *f*

f *f pp* *f*

f *f pp* *f*

41

PERC I

Timp.

PERC II

ff *l.v.* *p* *sfz* *f*

damp

2/4 4/4 12/8 4/4

45 *playful, sneaky*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

45 *playful, sneaky*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

f *playful, sneaky* *f* *mf*

45 *playful, sneaky*

damp *wood clusters* *mf* *f*

48

Musical score for the first system, measures 48-50. It consists of four staves. The top staff is a grand staff with a treble clef and a whole rest. The second and third staves are treble clefs, and the bottom staff is a bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several trills and triplets marked with a '3' and a 'v' (accents). The key signature has one flat (B-flat).

48

Musical score for the second system, measures 48-50. It consists of four staves. The top staff is a grand staff with a treble clef and a whole rest. The second and third staves are treble clefs, and the bottom staff is a bass clef. The music continues with complex rhythmic patterns. Dynamic markings 'f' and 'mf' are present in the second staff. There are several trills and triplets marked with a '3' and a 'v'. The key signature has one flat (B-flat).

48

Musical score for the third system, measures 48-50. It consists of two staves. The top staff is a grand staff with a treble clef and a whole rest. The bottom staff is a bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several trills and triplets marked with a '3' and a 'v'. A text annotation '(big bass drum not too loud)' is placed above the bottom staff. The key signature has one flat (B-flat).

51

12/8

4/4

mp

mf p *f*

mp

mf p *f*

mf p *f*

mf p *f*

mf p *f*

mf p *f*

51

12/8

4/4

mp

mf p *f*

mp

mf p *f*

mf p *f*

mf p *f*

mf p *f*

mf p *f*

mf p *f*

51

12/8

4/4

p *f*

f *damp*

mp

legato

57

mf *mp* (*mp*)

mf *p* *mp* (*mp*)

57

mf *p* *mp* (*mp*)

legato
a bit more animated

57

Vibes.

mf *mp* (*mp*)

64

mf

mf

mp

mf

64

mf

mf

legato espress.

mf

64

mf

mf

68

f *mf* *mp*

68

f *mf* *mp* *PIZZ*

68

f *mf* *mp*

73

cresc.

cresc.

mp

cresc.

cresc.

3 3

73

ARCO

PIZZ

ARCO

(mp)

cresc.

cresc.

cresc.

cresc.

3

73

Xylo.

mp

Vibes.

mp

cresc.

79

f

79

f

79

f *mf* *mp*

88

nienté

f

f

f

88

f

f

f

f

88

PERC II

ff

3

sffz