

For Wilfred Delphin and Edwin Romain

EVER SINCE THAT DAY

FOR TWO PIANOS

FRANK STEMPER

♩=60 [10" - 12"]

PNO I

f *with energy, marcato* *sfz* *very even trem.* *n.* *static* *p*

8va--

[10" - 12"]

PNO II

f *sfz* *sfz*

8vb--

3

8 [6"] [6"] [6"]

mf *mf p* *pp* *mp*

poco a poco rit. *molto rit.* *a tempo* *suddenly*

--(hold pedal)--

[6"] [6"] [6"]

13 [8"] [5"] [5"]

[8"] [5"] [5"]

brutal

n. \rightarrow ff

(very important to cut off sound sharply with pedal)

Ped. *

18 [2"] [7"]

[2"] [7"]

brutal

pp \rightarrow ff

p \rightarrow sfz p \rightarrow ff

sfz p \rightarrow ff

(very sharp cut-off)

Ped. *

23

slight accent

n.

p

* Ped. ~ *

sfzmf

mf

mf

* Ped. *

28 [8"] *molto rall. (trem.)* [5"] *brutal, with energy*

Pedal, ad lib

[8"] [5"] *brutal, with energy*

Pedal, ad lib

32 *suddenly (no rit.)* [4"] [4"] [4"]

bring out "G" to "F" melody from PNO I to PNO II

(before beat)

Switch sharply and suddenly between pianos....

37 *dolce* *brutal* *f p* *brutal sfz* *f p* *f* *cut off sharply*

brutal *brutal* *dolce*

42

(trem. R.H. only)
decresc.
ped. * ped. * (no pedal)

CLIMAX Switch sharply and suddenly between pianos....

cresc. quickly
dolce brutal
ff
sfz
f
Dry, Brittle, Ruthless
ped. * ped. * (no pedal)

47

mf decresc. p decresc. pp n. f
ped. * ped. * (no pedal)

8va

n. cresc. (r.h. only) pp cresc. p cresc. mf (r.h. only)
3 (diff. articulation)
3
8va

52

n. cresc. pp cresc. p mf
3
3

8va

decresc. (r.h. only) p decresc. pp
3 (diff. articulation)
3
8va

57 *loco* *mf*

loco *mf* *(mf sempre)* *ff*

61 *cut off sharply* *mf* *pp* *mf* *f* *cut off sharply*

decresc. (r.h. only) *pp cresc.* *f*

65 *ff* *f* *ff* *pp* *f*

Pedal, ad lib *Sub.* *Pedal, ad lib*

70

f

3

8^{vb}

ffz

3

f

3

f

75

f

3

8^{va}

3

3

3

8^{vb}

79

f *ff*

trill (Bb)---

sfz

f

3

3

sfz

mf *ff*

f

3

84

8va-1

3

cresc.

3

3

3

5

cresc.

87

[10"] [16']

sfz

n.

ped.

BIG CLIMAX

LONG DECAY
(stretch out)

--(hold pedal)--

sfz f *sempre*

f *very even, distinct* *decresc.*

ped.

--(hold pedal)--

89

[6"] [2"] [8"] [4"] [4"]

n.

p

p

mp

[6"] [2"] (faster - 80) [8"] [4"] [4"]

n. *n.* *mp* *sneak in + out* *n.* *mf* *n.*

94 [4"] [6"] [6"] [3"] ♩ = 76

poco a poco rit. molto rit.

no decresc.

--(hold pedal)--

[4"] [6"] [6"] [3"]

(faster ♩80) % % etc.

n. mf n. fmf n. p

--(hold pedal)--

bring out syncopations

99

n. mf pp sub. mp p

* *led.* (1st change since m. 87)

Playful, syncopated

cresc.

mp mp

(1st change since m. 87)

* *led.*

103

mp mp mf mp f

* *led.* * *led.* *

bring out natural accent

*

108

fmp *n.* *n.* *p.*

Red. *

Original tempo ♩60

n. *mf* *p.*

(no pedal) Red. *

113

mf *ff* *sub. f*

mf

Switch sharply and suddenly between pianos...

mf *n.* *sub. mp* *mf*

* Red. *

119

trem. as in m.109-PNO II

n. *mf* *n.* *mf*

Red. *

n. *n.* *mf* *mf* *cresc.*

* Sub. Red. (ad lib)

125

sfz *n.* *n.* *mf*

Red. *Red.*

(8^{vb}) *Red.* *n.* *mf*

131

Switch sharply and suddenly between pianos....

n. *n.* *mf* *sfz* *mf* *n.*

Red.

n. *mf* *n.* *mf*

Red. *n.*

137

Rubato - Espressivo
long, smooth transitions

n. *mf* *f* *n.* *mf* *mf*

f use LH, then cont. trem.

mf *f* use LH, then cont. trem.

141

n. *mf* *sf mp* *mf*

Play next meas. 144 thru 153 lyrically, like a gigantic, unison melody (in both pianos)

n. *mf* *n.* *mf*

145

mf p *mf p* *etc.* (very sharp cut-off)

mf p *mf p* *mf p* *etc.* (very sharp cut-off)

149

fp *fp* *fp* *sf mp* *sf mp* *sf mp* *sf mp* *sf mp* *sf mp* (very sharp cut-off)

fp *fp* *fp* *sf mp* *sf mp* *sf mp* *sf mp* *sf mp* *sf mp* (very sharp cut-off)

153

*rubato, take time
let tension build*

[4"] [6"]

piercing

sfz *n.* *fff* *sfz p* *ff*

(dynamics - LH only)

* *Red.* *

[4"] [6"]

piercing

sfz *n.* *fff* *sfz* *n.*

(dynamics - LH only)

* *Red.* *

158

[7"]

f sempre (no dynamic change)

Red.

EXPLODE - somewhat dry, rugged, disjunct
faster, marcato $\text{♩} = 80$

Switch sharply and suddenly between
pianos....

[7"]

Red. (ad lib)

162

f *sfz*

3 5 9

166 [4"]

mf

mf

mf

[4"]

fast and free

a tempo

poco accel.

f

no pedal

no pedal

no pedal

170

mp

a tempo

freely

8va -

8va -

marc.

ffz

ff

Pedal, ad lib

8vb - -

174 [5"]

mf p

cluster

cluster

Switch sharply and suddenly between pianos...

[5"]

dryer hesitant

f

Pedal, ad lib

177

mf [3''] [3''] [3''] [2'']

p

red. *

'a tempo [3''] [3''] [3''] [2'']

red. *

182

[8'']

slick and clean (very fast)

f [8''] [8''] [8''] [8''] (ad lib rall.)

red. *

rubato, take time
let tension build

[8'']

p [8''] [8''] [8''] [8'']

fff

red. *

185

red. *

189 *more rhythmically erratic*

Musical score for measures 189-191. The top system shows a complex rhythmic passage in the right hand with many sixteenth notes and triplets, and a more active bass line. The bottom system is mostly empty with some chordal accompaniment in the right hand and bass line.

192 *rugged, rash*

8^{va} - - - -

gently *dolce*

mp

ped. * *ped.*

Musical score for measures 192-195. The top system features a 'rugged, rash' passage with triplets and a 'gently dolce' section. The bottom system has a 'mp' dynamic and includes 'ped.' markings.

196 **Brutal** Δ Δ *etc.* 3 3

sub. ff

Pedal, ad lib Δ

8^{va} - - - -

Brutal Δ Δ *etc.*

ff

Pedal, ad lib Δ

8^{va} - - - -

Musical score for measures 196-199. The top system is marked 'Brutal' and 'sub. ff', featuring a driving bass line with triplets. The bottom system has a 'ff' dynamic and includes 'ped.' markings.

202

Pedal, ad lib

f *ff* *n.* *mf*

etc.

(8va)

Pedal, ad lib

207

n. *mf* *f* *ff* *etc.* *f* *ff*

p *mf* *f* *ff*

etc.

(8va)

212

f *ff* *f legato* *ff*

(8va)

217 loco ▽

Elegantly, not too fast

First system of musical notation (measures 217-221). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *fp* (fortissimo piano) which transitions to *mf* (mezzo-forte). The bass staff has a dynamic marking of *mf* which transitions to *f* (forte). There are various musical notations including notes, rests, and slurs.

* (ad lib)

△

Second system of musical notation (measures 217-221). The treble staff starts with *fp* and *mf*. The bass staff starts with *fp* and *f*. The system includes a large slur over the treble staff and various dynamic markings.

* (ad lib)

△

222

First system of musical notation for measures 222-226. The treble staff has a dynamic marking of *ff* (fortissimo). The bass staff has a dynamic marking of *ff* which transitions to *fp* and then *f*. There are notes with slurs and a *Red.* (ritardando) marking.

* Red.

--(hold pedal)--

Second system of musical notation for measures 222-226. The treble staff has a dynamic marking of *ff* which transitions to *f*. The bass staff has a dynamic marking of *ff* which transitions to *fp* and then *f*. There are notes with slurs and a *Red.* marking.

* Red.

--(hold pedal)--

227

First system of musical notation for measures 227-231. The treble staff has a dynamic marking of *decresc.* (decrescendo). The bass staff has a dynamic marking of *decresc.* and a *--(hold pedal)--* marking.

decresc.-----

--(hold pedal)--

Second system of musical notation for measures 227-231. The treble staff has a dynamic marking of *decresc.* and a *etc.* marking. The bass staff has a dynamic marking of *decresc.* and a *etc.* marking. There is a *--(hold pedal)--* marking.

decresc.-----

--(hold pedal)--

231 *mf*

decresc.-----

n.
(r.h. only)

mf *decresc.*-----

decresc.-----

mf *decresc.*-----

234

pp

8va

237

p

(8va)

p

240

mp

n. (r.h. only)

p

--(hold pedal)--

8va

(8va)

243

Suddenly, all sound - except LH Eb's - is gone

mp

mp

* (no pedal)

let sound die...

* (no pedal)

let sound die...