

FRANK STEMPER

SECOND
DIARY

for B^b Clarinet and Piano

NOTES


Pd - depress sustaining pedal

* - release sustaining pedal

————— * ······ release and repress sustaining pedal very quickly, resulting in the dampening of some of the previous sound, while some of the sound remains - like an echo.

NOTE: when there are no pedal indications the performer can assume that pedal usage is ad lib, unless otherwise noted.

An arrow at the end of a crescendo indicates that the performer should increase the rate of crescendo, overtly, at the very end of the duration, and the tempo should be ritarded, to some degree, as in a time lengthening rubato. This is intended to have one event LEAD with extra excitement and anticipation to the next event, whether that next event is sound or silence. An arrow, without the crescendo, indicates the time lengthening rubato, only.



A note regarding rhythmic accuracy: during much of this piece there exists an interplay between instruments that, for the best musical result, demands the two performers to think as one. This takes place when an event (pitch(es) or chord(s)) in one instrument is followed and/or preceded by an event in the second instrument, or in the many cases where the piano gives an attack for the same clarinet pitch. The players should shape these individual events so they are synchronized into each subsequent event, shaping one overall phrase between the two timbres.

An accent mark above a note within a slur in the clarinet indicates the performer should tongue that pitch within the phrase:



This score is written for use in performance by both players.
The clarinet part is transposed to Bb, and the page turns are manageable.

F.S.

SECOND DIARY

for Kathryn

$\text{♩} = 64 = X$

Break the Silence

c6X (rubato)

The first system of the score consists of three staves. The top staff is for the violin, the middle for the piano, and the bottom for the piano. The piano part is in 4/4 time, marked *f* (forte). The violin part is marked *(all even)* and *c6X (rubato)*. A large slur covers the first two staves. The piano part begins with a series of eighth notes, followed by a half note. The violin part has a half note with a sharp sign and a fermata. A dashed line with an 'X' is drawn across the violin staff.

Pd.

à tempo

c6X (rubato)

The second system of the score consists of three staves. The top staff is for the violin, the middle for the piano, and the bottom for the piano. The piano part is in 4/4 time, marked *f* (forte). The violin part is marked *c6X (rubato)*. A large slur covers the first two staves. The piano part begins with a series of eighth notes, followed by a half note. The violin part has a half note with a sharp sign and a fermata. A dashed line with an 'X' is drawn across the violin staff.

Pd.

à tempo

c6X (rubato)

The third system of the score consists of three staves. The top staff is for the violin, the middle for the piano, and the bottom for the piano. The piano part is in 4/4 time, marked *ff* (fortissimo). The violin part is marked *c6X (rubato)*. A large slur covers the first two staves. The piano part begins with a series of eighth notes, followed by a half note. The violin part has a half note with a sharp sign and a fermata. A dashed line with an 'X' is drawn across the violin staff. The word *mente* is written above the piano part. The word *fff* is written at the end of the piano part. A note is written: *no vibrato, almost going flat (from the fff) at the very end of the duration.*

Pd.

7 *c4X* **SLOWER** ♩=54 *rubato espress.*

dolce (rubato) *(poco accel.)* *(à tempo)*

mp *hold until sound is almost gone.* *p* *mf*

3/4 2/4 3/4 6/4

—* Pd. —*

11

p *f* *mf* *p*

mp *mp*

6/4 4/4 2/4

14

mf *ppp* *f* *mf* *decresc.*

mf *mf* *mf* *mf*

2/4 4/4 2/4 5/8 3/4

Pd.

18

f *ff* *p* *ff*

mf *f* *sub p* *mf*

3/4 7/8 4/4

faster
♩ = 64 *marcato, erratic*

24

pp < p > pp

f

Musical score for measures 24-25. The upper staff contains a melodic line with dynamic markings *pp < p > pp* and *f*. The lower staff contains piano accompaniment with fingerings 1, 2, 4, 3, 4 and a fermata over the first measure.

25

(♩)

Musical score for measures 25-26. The upper staff features a melodic line with slurs and accents. The lower staff has piano accompaniment with fingerings 3, 4, 5 and a fermata over the first measure.

26

fp *f* *f*

Musical score for measures 26-27. The upper staff has a melodic line with slurs and accents. The lower staff has piano accompaniment with fingerings 3, 2, 3, 4 and a fermata over the first measure.

31

sub mf *f*

poco rit ... (pure tone-like overtone series)

Musical score for measures 31-32. The upper staff has a melodic line with slurs and accents. The lower staff has piano accompaniment with fingerings 3, 4, 7, 8 and a fermata over the first measure.

33 *à tempo* ♩ = 60

dolce

pp

4/4 *p*

3/4

36 *b*

sub mp *pp* *mf* *mf*

poco cresc.

5/4 *mp* 3 *poco cresc.* 3/4

39 *pure tone* *poco rit.* *à tempo*

sub. p *poco rit.* *à tempo* *sf* *f*

3/4 *sub. p* 3/8 *mp* 3/4 *p* 5/8 *sf*

pd.

42 *(articulate compound meter)* *stringendo* *rit.*

mf *n* *n. cresc.* *p* *f*

3/4 3/8 4+8 *f* 10/8 *p* *f* 4/4

pd.

44 *à tempo* *mf* *ppp* *stringendo* *rit.* *f* *mf* *à tempo*

47 *freely* *mf* *ff* *rit.*

49 *à tempo* (*articulate compound meter*) *accelerato* ♩ = 144

50 *Pd.*

50 slower (♩=120)
(suddenly, lyrical)

mf pp mp

(pedal ad lib)

54

p f mp

57

poco rit. à tempo

mf f mf f

61

(f) rit. à tempo rit.

64 $\sharp 10$
à tempo - freely
8 - - - - -
sf
 6/4 7/8 3/4

66
p *f* *sf* *p* *mp* *f*
 3/4 7/8 5/8 3/4

69
 (sound like pno at first)
f *mf* *f* *sfz*
 3/4 4/4 5/8 3/4

73
no vib. - - - - - vib. (dolce)
p *mf* *mp* *f* *p* *f* *sub mf* *f* *mf* *p* *f*
no vib. - - - - - vib.
8 - - - - -
 3/4 3/4 5/8 3/4



78

sf *f* *p* *sf*

mf *mf* *mf* *f*

82

mp *f* *f* *mf*

mp *f* *f*

rit.

85

ppp *p* *mf* *p* *pp* *sf*

molto dolce *rubato, espress.*

88

sfmp *f* *mf* *f*

sf/z *f*

92

mf mp f sfz f

3/4

95

mp mf mf < f sfz f (calming)

3/4

99

fp mf TANGO marcato

♩ = 60

2/4

103

mf sub mf

decresc. sub mf decresc.

2/4

107

(decresc.) n mf < decresc. mf <

111

b^b decresc. b^b n mf cresc. decresc.

115

mf decresc. mf

119

cresc. cresc.

123

ff

decrasc.

f

b \flat

This system contains measures 123 through 126. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes complex chords and arpeggiated figures. Dynamic markings include *ff* and *decrasc.* (decrescendo). A *f* marking is present in the piano part, and a *b \flat* is written below the staff.

127

fp

θ ...

This system contains measures 127 through 130. The piano part features a prominent triplet in the right hand. Dynamic markings include *fp* and θ ...

131

θ ...

3

θ ...

This system contains measures 131 through 134. It includes several triplet markings (3) and θ ... markings. The piano part has a complex rhythmic structure.

135

θ ...

5 8

3 4

This system contains measures 135 through 138. It features a 5/8 time signature and a 3/4 time signature. The piano part has a complex rhythmic structure with a 5/8 time signature and a 3/4 time signature.

139

142

145

148

151

153

155

158

161

sf f sf f

3/4 2/4 3/4

16A

mp sfz sffz mf sub mp

(accent 'd' only)

2/4

169

f sffz f sub p

faster à tempo

2/4 3/4 8/4 3/4

171

sub p f slick

173

sub p

mf > n

molto espress

sub p (accent ab only)

mp

4 1/2 / 4

4 1/2 / 4

176

mf p (sempre)

sfz

f

p (as echo)

mf

4 / 4

4 1/2 / 4

3 / 4

5 / 8

4 / 4

180

n < mp > n

mp

mp

3 / 4

2 / 4

4 / 4

4 / 4

4 / 4

3 / 4

2 / 4

185

c3X

c10X

2 / 4

3 / 4

8

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