



FRANK STEMPER

1963

1963 by Frank Stemper

NOTES and Percussion set-up: the percussion set-up should be adjacent to the back end of the piano, to facilitate slapping the piano strings where necessary.

The percussionist should experiment with these sounds, choosing the most apropos.

Regarding percussion DYNAMICS: the non-pitched sounds should always be heard; they are often contrasting the other music (voice and ensemble), even annoying so!

Shushing Sound - Jet

The score for 'Shushing Sound - Jet' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of notes, some with slurs and dynamic markings. Above the staff, there are labels for 'struck crotales', 'bowed vibraphone (w/ med. vibr. motor on)', and 'glockenspiel (or xylophone)'. Below the staff, there are labels for 'bowed crotales' and a dynamic marking 'f'. A large diamond-shaped symbol is placed over the music, indicating a 'Piano Echo' effect. A text box below the staff explains the 'Shushing' sound and the percussionist's role.

"Shushing" sound - made with mouth like a high, quiet jet; Simultaneously, the percussionist also rings tiny tinkerbells and/or shakers. Both of these sounds "sneak" in, i.e. begin and end nienté, and climaxing in the center, according to the given dynamic (the louder the climax, the more shaker/bell) THIS EFFECT IS SHOWN ON EITHER PERCUSSION STAFF, AS WELL IN THE PARTS OF SOME OF OTHER PARTS, WHO SHOULD ASSIST WITH THE OVERALL EFFECT.

Principal Sounds

Misc. Metallic Scraping Sounds

Poker Sounds

Misc. Working/futsing Sounds

Piano Echo

Rock Salt under worn wing tips
(a gritty, hard sound of shuffling shoes)

Snow Shovel on sidewalk
(e.g. splash cymbal rubbing drum head)

Snow Steps
(crumple paper on floor tom head)

HIGH

MED.

LOW

iron chair dragging on concrete

card shuffle "snap"

poker chips "clinking"

Various non-metallic sounds, e.g. hammer, door slam, dropping various items, etc. ad lib.; the density of these sounds is illustrated by the graphics: i.e. number of Xs and rhythm, which is also quasi-improvised with notation used only as an approximate rhythm, duration and location of attacks.

a quick "strum" of the strings

Red.

Red.

Red.

slap lowest piano strings (see no. 1 below)

Water pouring into a bucket
(credit card scraping textured drum head)

These sounds should be executed explicitly; i.e. with definite beginnings and endings, and loud enough to always be heard.

1. **SLAPPING THE PIANO STRINGS:** the slapping symbol in the score is a cluster of square shaped notes and the sustained echo is indicated with tied large diamond note heads. The desired effect is to create an echo atmosphere by slapping the piano strings, not too hard, with the sustain pedal down, and then holding that pedal down until the lift symbol is given. Sometimes the actual slap is done by the percussionist, synchronized with the depressing of the pedal by the pianist: In these places (near the beginning and end of the piece) the placement of the PEDAL/SLAP, by pianist and percussionist is shown to occur just BEFORE the down beat of the next measure. This is because the desired effect here is to have the "echo" of the piano strings already in place, at the beginning of the next measure - just as all the other musicians suddenly stop. This may not be possible and may need to be executed directly on the downbeat of that next measure. Therefore, the pianist and percussionist should work out a synchronized system that creates, perhaps falsely, this effect. Whomever slaps the piano strings - the pianist or the percussionist - should vary the placement of the slap, so that there is a variety of "echoes," and they should always be forceful enough to resonate for several measures.

2. **nie.** in the score means to affect the dynamic of nienté. In the case of **nie.** beginning a crescendo-ing held pitch, it may be necessary to "fake" this effect, i.e. by beginning the pitch after it's written rhythmic beginning.

3. The use of Staccato is NOT proportional - there is only one duration: short and sharp.

4. The exact notes of trills are indicated by either (M) or (m), which means either a whole or half step ABOVE the given note, unless otherwise notated.

5. In the score, all parts are written at concert pitch, except the piccolo, which is notated an octave below where it sounds.

6. At one time or another, beginning with the initial "Shush" by the singer in meas. 12, all the players are asked to participate in the "Shushing" sound. If possible, some players, although NOT the singer, should also shake a tiny bell or shaker. The violinist and the clarinetist are also asked to speak or actually mumble inaudibly.

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flute/picc. Climactic ♩ = 120, *f*, *freely*, *(M)*, Static ♩ = 60

bs. clar. *f*, *freely*, *(M)*, *(m)*, *mysteriously, not too loud*, *nie.*, *f*, *nie.*

violin *f*, *freely*, *(M)*, *(m)*

'cello *f*, *freely*, *(M)*, *(m)*

singer

piano Climactic ♩ = 120, *f*, *freely*, *(M)*, *(m)*, Static ♩ = 60, *scratch strings ad lib with nails*, *depress pedal just before strings are slapped by percussionist*, *sfz*

Percussion *slap lowest piano strings*, *Rock Salt*, *f*

6 Climactic ♩ = 120, *f*, *(M)*, *(M)*, *15^{ma}*, *ff subito*

10

Static ♩ = 60

Fl

Cl

V

C

S

P

PC

short, like when Dorothy lands in Oz

OH?

(15^{ma})

scratch strings ad lib with nails

scraping sound

f *mp* *f* *mf* *f* *sfz*

arco. *f* *f*

3

3

3

3

Red.

(Just after singer begins same)

2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4

Detailed description: This page of a musical score features seven staves. The Flute (Fl) staff begins with a melodic line starting at measure 10, marked with a fermata and a tempo of 'Static ♩ = 60'. The Clarinet (Cl) staff has a bass line with a triplet of eighth notes. The Violin (V) and Cello (C) staves play chords, with the Cello part including a triplet and a dynamic marking of *f*. The Saxophone (S) staff has a single note marked *f* with the instruction 'short, like when Dorothy lands in Oz', followed by a rest and then a phrase marked *mp* with a fermata. The Piano (P) staff has a complex rhythmic pattern with triplets and a dynamic marking of *f*, with a note marked *Red.* The Percussion (PC) staff includes a 'scraping sound' marked *f* and a 'sfz' (sforzando) marking. The score is divided into measures of 2/4 and 4/4 time, with a double bar line at the end of each system.

16 $\bullet = 120$ $\bullet = 60$ $\bullet = 120$ $\bullet = 60$ (M) (m)

Fl f

Cl f *nie.*

V

C

S *(barely covered by the instruments)* f

P $\bullet = 120$ $\bullet = 60$ $\bullet = 120$ $\bullet = 60$ *15^{ma}* ff

PC

iron wrought chair dragging mf sfz

20

Fl

mf

f

Cl

mf

nie.

(spoken quickly and assertively but in a mumbling voice)

don't chu

kid jer-self

V

mf

C

nie.

Yer-light

S

20

laugh ad lib

HA HA _

P

mf

f

Pc

20

mf

f

card shuffle "snap"

poker chips clinking

misc. sounds

(Rock Salt)

Detailed description: This is a page of a musical score, page 4, starting at measure 20. It features seven staves: Flute (Fl), Clarinet (Cl), Violin (V), Cello (C), Saxophone (S), Piano (P), and Percussion (Pc). The Flute, Clarinet, and Cello parts have dynamic markings of *mf* and *f*. The Violin part has a *mf* marking. The Saxophone part includes a section for 'laugh ad lib' with the text 'HA HA _'. The Piano part has *mf* and *f* markings. The Percussion part includes specific sound effects: 'card shuffle "snap"', 'poker chips clinking', 'misc. sounds', and '(Rock Salt)'. The vocal parts (Cl and V) have lyrics: 'nie. (spoken quickly and assertively but in a mumbling voice) don't chu kid jer-self' and 'nie. Yer-light'. There are various musical notations including slurs, accents, and dynamic hairpins throughout the score.

24 $\bullet = 120$ *tr* (m) $\bullet = 60$ $\bullet = 120$ *tr* (m)

FI *f* *ff*

CI *f* 3 (m-down) *ff*

V *f* 3 *ff*

C *mp* *nie.* *p* *ff*

S

P $\bullet = 120$ STIRRED-YET? $\bullet = 60$ $\bullet = 120$ *f* *mf* *ff*
slap lowest strings with depressed pedal

PC

28 $\bullet = 60$ (m) *tr* Irregular trill - improvisation

CI *mp* *f* *f* *mf* *p*

C

S *mp* lyrical, telling a story
Rock salt _____ Rock Salt _____ under worn wing

P $\bullet = 60$ quickly strumming piano strings with depressed pedal *p*

PC

34

Flute (Fl): *flute*, *p*, *f*, *(m)*

Clarinet (Cl): *like an old man humming*, *mf*

Cello (C): *pp*

Soprano (S): *tips*, *Rock*, *salt*

Piano (P): *begin on beat 3*

Contra Bass (PC): *...des pas sur la neige*, *f*

38

Flute (Fl): *p*

Clarinet (Cl): *like an old man humming*, *p*

Violin (V): *like an old man humming*

Cello (C): *mf*, *p*, *8va*

Piano (P): *(pedal off)*

Contra Bass (PC): *f*, *long scrape*, *fairly regular, uniform shoveling*

44 Slower (c. ♩ = 52)

Cl *p*

C

S *mp* *espress.* *nie.*

The old man hums a tune he does-n't know _____ hums a tune_

P Slower (c. ♩ = 52)

(quietly) *p*

Pc

48

Fl *(m-down)*

Cl *mf* *nie.*

V *p* *mf* *p*

C *mf* *nie.*

S *p* alone, depressed

hums a tune he does-n't know. _____ Dir - ty

P

Pc *long shovel*

53 **Tempo I** ♩ = 60

CL *8^{va}* *pizz.* *mf* *nie.* *p*

V *mf* *sfz*

S 53 *3* *3* *dolce* *3* *3* *mf* *sfz* SHARPLY accent the first of each sextuplet figure

snow co-vered walk-way on a bone chil-ling day.

P *15^{ma}* *mf* (ice) **Tempo I** ♩ = 60 *mf*

PC

57 SHARPLY accent the first of each sextuplet figure

FI *sfz* *6* *sfz* *6*

CL *improv. various intensities, speeds of trills and multiphonics* *f* *p* *sf* *p* *blasts of sharp overblowing, -short and long - ad lib* *sfz* *6*

V *pizz.* SHARPLY accent the first of each sextuplet figure *sfz* *6*

C *sfz* *6* *sfz* *6* *sfz* *6*

P *cresc.* *f*

PC

65

Fl *sfz* *f* *f* *f*

V *ff* *nie. mp*

C *p* *f* 3 3

S 65

In - side the nur - ses are weep - ing

P *ff* *mf* 3 3 5

Pc 65

67

Fl *sfz* *mf* *mf* *mf*

Cl *clar.* *mf* *mf*

V *sfz* *mf* *mf* *mf*

C *pizz.* *mf* *mf* *mf*

S 67 *ff* *mf* *p*

o - ver bright coun - ter tops and dim - - - - -

P *f* *mp* *mf* *mf*

Pc 67 *sfz* *f*

Somewhat quieter

Somewhat quieter

82

Fl

Cl

V

C

S

P

Pc

f *mf* *p* *mf* *mf* *mf*

He is a - ware of his worn down face. His skin

mf (not too loud) *mf* (R.H. not too loud)

85

Fl

Cl

V

C

S

P

Pc

mf *f* *mf*

droop - - - ing through hea - vy clouds of ci - garette

14
88 Suddenly Dreamy: dramatically quieter,
airy, hollow, ethereal

Flute (Fl) 4/4 *mp* *pp* (m) 5/4

Clarinet (Cl) 4/4 *mp* *pp* *p* 5/4

Violin (V) 4/4 *mp* *pp* 5/4

Cello (C) 4/4 *mp* *pp* 5/4

Soprano (S) 4/4 *mp* *pp* 5/4

Lyrics: smoke - - - - -

Piano (P) 4/4 *mf* *mp* *mf* *f* 5/4

Percussion (Pc) 4/4 5/4 5/4

Resume - as before

Flute (Fl) 5/4 4/4 3/4 *f* *mp* *f* *mf* 5/4

Clarinet (Cl) 5/4 4/4 3/4 *f* *mf* *mp* *f* *mf* 5/4

Violin (V) 5/4 4/4 3/4 *f* *fp* *mf* *pizz.* 5/4

Cello (C) 5/4 4/4 3/4 *f* *mf* 5/4

Soprano (S) 5/4 4/4 3/4 *fp* *mf* 5/4

Lyrics: And the la - dies the la - dies in white u - ni - forms

Resume - as before

Piano (P) 5/4 4/4 3/4 *ff* *mf* 5/4

Percussion (Pc) 5/4 4/4 3/4 5/4

95

Fl: *ritard* *p* *no vib. - sounding airy, like a harmonic*

Cl: *p* *no vib. - sounding airy, like a harmonic*

V: *p*

C: *arco.* *p*

95 *decesc.*

S: *Sti-fle their tears as he speaks as he speaks - - -*

P: *suddenly and briefly playful* *ritard*

95

Pc: *p*

101 *more ritard* *á tempo* *Slower (c. ♩ = 52)*

Fl: *pp* *mf* *p*

Cl: *pp* *mf* *p*

V: *pp* *p*

C: *pp* *p*

101 *pp*

S: *mf* *f*, *mf* < *f*

No crying for old

101 *more ritard* *á tempo* *Slower (c. ♩ = 52)* *legato*

P: *p* *mf* *f*

loco

101 *mf* *f*

Pc: *mf* *f*

bring out "bells"

16

107 *mf*

Fl

Cl

V

C

107 *mf*

S

old hole in the head. Not on my watch. Not on my watch.

P

107

Pc

113

Fl

Cl

V

C

113

S

(ch)

P

113

Pc

(VERY IMPORTANT PITCH!)

120

Faster (c. ♩ = 68)
normal vib.

Fl

Cl

V

C

P

Pc

dolce
(VERY IMPORTANT PITCH!)
b \flat

arco. - *espress.*
strong attack

ff
arco. - *espress.*

struck crotales

bowed crotales

8^{va}

8^{vb}

124

(M)

(m)

Fl

Cl

V

C

P

Pc

8^{vb}

127 $\text{♩} = \text{m}$

Fl *f*

Cl *f*

V *espress.*

C *molto espress.* *pizz.* *mf* *f* *fp* *f*

P *ff*

Pc 127 *f*
struck crotales
bowed vibe w/ med. vibr. motor

130

Fl

Cl *(m)*

V *mf* *pizz.* *f* *f*

C

P *mf* *f* *mp*

Pc 130 *glockenspiel* *animated* *mf*

133 picc. *animated* *mf*

FI *mf*

bs. clar. *animated* *mf*

V *(pizz.)* *mf* *sfz* 6

C *(pizz.)* *mf* *sfz* 6

133 *agressively* *f* *mf* a little sarcastically

S Uh-uh. No cry - ing No

P

133 *f* noticeably louder (with wind duet)

Pc

135 3 (M) (m)

FI 3

CI 3

V *mf* *sfz* 6

C *mf* *sfz* 6

135 cry - ing for old hole in the head.

S *8va*

P *f* *f*

135

Pc

142

Fl *tr* (m)

Cl

V *8va*

C

P *8va*

142 bowed crotales *pp*

Pc

144 *8va* (m) (M)

Fl

Cl

V *suddenly and briefly playful*

C

144 *p* *espress.* *f*

S

Tears lin - ger on

P *f* *ff* *8vb*

144 *f*

Pc

loud, wooden working sounds

sfz *f*

156

Fl

Cl

V

C

pp

mf

pp

pp

mf

pp

pp

mf

pp

pp

mf

pp

156

S

words of the dead. ("d") Dir - ty snow co-vered walk-way on a

dolce. - espress.

15^{ma}

mf (ice)

P

pp

mf

pp

156

Pc

f

161 **Tempo I** ♩ = 60 **Climactic** ♩ = 120

Fl. *picc.* *mf* *ff* (M)

Cl. *mf* *ff*

V. *pizz.* *mf* *sfz* *arco. - marc.* *ff*

C. *ff*

S. *nie.* *mf* *ff*

S. *bone-chil-ling day.*

P. **Tempo I** ♩ = 60 **Climactic** ♩ = 120 *ff*

165 ♩ = 60

Fl. *p*

Cl. *p*

V. *p*

C. *ffz*

P. *mf*

PC *f* *mf* *sfz*

depress pedal just before strings are slapped by percussionist

slap lowest piano strings

Musical score for measures 170-173. The score is in 2/4 time and features the following instruments: Flute (Fl), Clarinet (Cl), Violin (V), Cello (C), Saxophone (S), Piano (P), and Percussion (Pc). The tempo is marked as 120 for measures 170-171 and 60 for measures 172-173. The key signature is B-flat major. The score includes various dynamics such as *f*, *p*, *mp*, and *mf*, as well as articulation marks like *arco.* and *mf*. The saxophone part includes the lyrics "Rock salt Rock".

Measures 170-173. Tempo: 120 (measures 170-171), 60 (measures 172-173). Dynamics: *f*, *p*, *mp*, *mf*. Lyrics: Rock salt Rock.

175

Flute (Fl): *mp* 3 *suddenly and briefly playful* *f* (M)

Clarinet (Cl): *f*

Violin (V): *espress.* *p* *mf* *f*

Cello (C): *f*

Saxophone (S): Salt under worn wing tips Rock salt.

Piano (P): *f*

Percussion (Pc): *mf*

Tempo: ♩ = 120

Time signature: 3/4

Rehearsal mark: *Rec.*

Detailed description: This page of a musical score covers measures 175 to 180. It features seven staves: Flute (Fl), Clarinet (Cl), Violin (V), Cello (C), Saxophone (S), Piano (P), and Percussion (Pc). The music is in 3/4 time with a tempo of 120 beats per minute. The Flute part begins with a triplet of eighth notes marked *mp* and *suddenly and briefly playful*, followed by a melodic line marked *f* with a dynamic hairpin. The Clarinet and Cello parts have rests until measure 179, where they enter with a triplet of eighth notes marked *f*. The Violin part starts with an *espress.* marking, playing a triplet of eighth notes marked *p*, then a half note marked *mf*, and finally a half note marked *f*. The Saxophone part has the lyrics "Salt under worn wing tips Rock salt." under a melodic line. The Piano part has rests until measure 179, where it plays a triplet of eighth notes marked *f*. The Percussion part has rests until measure 179, where it plays a triplet of eighth notes marked *mf*. A rehearsal mark *Rec.* is placed at the end of the score.

180 $\bullet = 60$ *ritard* *à tempo* $\bullet = 120$ *f* *tr* (m)

Fl

Cl

V

C

S

The old man hums a tune he does- n't know.

P

Pc

185 $\bullet = 60$ *f* *mp* *(ante up!)*

P

Pc