

FRANK STEMPER



**GLOBAL
WARNING**



solo piano
duration: 8 mins.

•GLOBAL WARNING•

PERFORMANCE NOTES

1. Runs: Beaming and Stems

Because the many short, fast passages of this piece are dependant on the alternation between the LH and RH, I have made an attempt to show this “ballet” with up and down stems. In addition, I have broken up the primary beam, usually 32nd note grouping of 8 - 10 notes in order to more overtly show this alternation.

In regard to the execution of these runs: when slurred they should be performed legato and as fluid as possible; When they are not slurred, the opposite is desired - i.e., a chaotic disjunctness, “angular” with some quirky (improvised - ad lib) accents, etc.

2. W.Rit. or W.Acc.

These symbols mean “Written Ritard” and “Written Accelerando,” respectively. Passages marked with these symbols may be played as written or the exact tempo and rhythms may be slightly improvised to bring out the rit./acc. effect more naturally.

3. All staccato notes should be the same - short and sharp, no matter the written duration.

4. Grace notes are always before the beat and very fast.

5. This piece uses the sustain pedal thematically, an ECHO, as marked in the score. Pedal markings are exact and usually not ad lib, but will probably need to be adjusted during performance for the specific piano and hall, so there is not too little or too much sound.

When there are no pedal markings, there should be no use of the sustain pedal, or at least very little.

6. Although the meter changes continuously, this does not represent changing metric patterns but merely different lengths of time between down beats. Bar lines indicate a feeling of down beat; in split bars, dotted bar lines indicate a feeling of up beat.

7. Accidentals do hold through the bar, but only for that octave. However, there are reminder/redundant accidentals.

F.S.

for Junghwa Lee

GLOBAL WARNING

Frank Stemper (2007)

♩ = 68 *Angular, crusty, slick, panicked*

mp

10 5

3 10 5

10

5 5 10 3 3 3

8va

7 **W.Acc.** 3 *f* 6 5 **W.Acc.** 3 3

10 *mf* 3 3 *mf* *p* *mf* 3 3 *pp* *f* 5

pp *bubbling evaporating*

evaporating

13

f *mp* *mf* *pp* *mf* *p* *mf*

3 3 3 3 6

4+1/8

15

mf *p* *mf*

5 5 10 5 5

8va-

17

f *p* *pp*

(8va)- 10 loco

W.Rit. *dolcé*

21

f *sub.* *ff*

Angular...

10 11

23

pp *ff* *mp*

suddenly very quiet and delicate

3 10 3 3

5
25

p *mp* *f*

repeat

8va
ppp

27

Melody (a brief statement of fact...)

f

repeat, etc.

(8vb) *mf*

29

loco

ppp *sfz*

(8vb)

31

8va

mf *sfz* *f*

(8vb) *sfz* *mf*

34

Angular...

loco

f

loco

f

10 6 5 6

36 *Romantically*

mf *p*

8vb
sfz > *p*

(C) (F) (Ab)

3 3 3 3

9

38

p *f* *p*

11 10

5

40

mf *f* *p*

5 10

15^{ma}

(15^{ma})

42 *loco*

f *sub.*

10

Panicked

44

f

5 5 3 3 5

46

p *mf* *f*

10 10 10

49

Melody

legato *f* (another statement of fact...) *pp* *sfz* *f*

very intense & sudden trill

repeat of pattern repeat

8vb *sfz* *mp* 8va

51

loco

catching just the end of this run--like an ECHO Ped.

53

mf *p*

loco

3

55

...conclusion.

f

repeat repeat

8vb *sfz* *mp*

57 *sfz* *mp* *legato* *repeat*

8^{vb} *

Ped.

59 *repeat, etc.* *ECHO* *sfz* *p* *repeat, etc.*

8^{vb} *

Ped.

61 *ECHO* *sffz* *mp* *rhythmically bring out the accents*

8^{vb} *

Ped.

63 *ECHO* *sffz* *p* *ff* *NO PED.*

8^{vb} *

Ped.

65 *mp* *ECHO* *p* *loco*

8^{vb} *

Ped.

68

sfz *mp* *f* *8va* *ECHO*

Rec. * Rec.

70

8va *loco* *3* *8va* *loco* *3* *sfz* *mp* *ff* *ECHO noticeably louder*

* Rec. * Rec. *8vb* *

72

sffz *ff* *sffz* *8vb* *loco* *sffz* *mp* *legato* *sfz* *mp* *sfz*

* Rec. * *8vb* * *8va*

74

sfz *sfz* *ff* *3* *loco*

* Rec. * Rec. *8vb*

76

ff *10* *mf* *6* *mf* *11* *II* *mp*

* Rec. * Rec. *mp*

Only L.H. clusters fade - decreas.

80

mf

p

pp

ppp

sfz *mp*

(F)

5 5

Red. *

85

sfz

(A below)

(m.9th above)

W.Rit.

5 3 3 3

3

3

Red. *

88

sfz

mp legato

sfz *mp*

sfz

8^{vb}

Red. *

3

90

sfz

sfz

ff

(8^{vb})

Red. *

Red. *

Red. *

92

f

loco

(8^{vb})

Red. *

Red. *

Red. *

Red. *

3

94 *ff* *ECHO* *mf* *mp* *loco* *pp*

8va *8vb* *ped.*

98 *p* *mf* *mf*

3 *3* *3*

ped.

100 *ff* *mf* *f* *loco* *ECHO*

W.Rit. - slow motion

5 *3* *5*

8va *8vb* *ped.*

105 *ff* *mp* *p* *ECHO* *ppp*

10 *3* *5*

8va *8vb* *ped.*

112 *3* *loco* *5* *10* *5*

8va *8vb* *ped.*

quickly lift and reset pedal here, if necessary

115

poco cresc. - but not too much

Musical score for measures 115-120. The piece is in 5/4 time. Measure 115 starts with a forte (*ff*) dynamic. The tempo is marked *poco cresc. - but not too much*. The score features a complex rhythmic pattern with eighth and sixteenth notes. A *loco* marking is present in measure 120. Fingerings of 5 are indicated for the right hand in measures 119 and 120. A dashed line with a clef symbol is shown below the first measure.

121

suddenly louder and Angular, etc.

Musical score for measures 121-124. The piece is in 3/4 time. Measure 121 starts with a forte (*f*) dynamic. The tempo is marked *suddenly louder and Angular, etc.*. The score features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings of 5 and 10 are indicated for the right hand in measures 121, 122, and 124.

125

Musical score for measures 125-127. The piece is in 2/4 time. Measure 125 starts with a forte (*f*) dynamic. The tempo is marked *suddenly louder and Angular, etc.*. The score features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings of 10 are indicated for the right hand in measures 125, 126, and 127. A *ped.* marking is present in measure 127.

128

Musical score for measures 128-130. The piece is in 2/4 time. Measure 128 starts with a mezzo-forte (*mp*) dynamic. The tempo is marked *suddenly louder and Angular, etc.*. The score features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics of *mp*, *f*, and *sfz* are indicated. Fingerings of 10, 3, and 5 are indicated for the right hand in measures 128, 129, and 130.

131

quietly

Musical score for measures 131-134. The piece is in 4/4 time. Measure 131 starts with a forte (*f*) dynamic. The tempo is marked *quietly*. The score features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics of *f* and *pp* are indicated. Fingerings of 3 and 5 are indicated for the right hand in measures 131 and 134. An *8va* marking is present in measure 131. A dashed line with a clef symbol is shown above the first measure.

134

10

sfz > *p*

sfz

evaporating *pppp*

8va

136

Romantically

mf

sfz > *p*

p

sfz > *p*

8vb

138

Ritardando

f

mf

mf

8va

140

f

p

8va

142

ff

molto rit. - espress.

pp

f

sfz

mf

p

Red. * Red. * Red. *

145 *á tempo* (♩ = 68)

Musical score for measures 145-146. The piece is in 4/4 time. Measure 145 starts with a fortissimo (*ff*) dynamic, followed by a crescendo to piano (*p*). Measure 146 begins with a *sub. ff* dynamic, followed by a crescendo to piano (*p*), and then another fortissimo (*ff*) dynamic with a decrescendo to piano (*p*). Both measures feature a ten-note scale in the right hand, with the number '10' written below the notes. The left hand provides a rhythmic accompaniment.

147

Musical score for measures 147-148. The piece is in 3/4 time. Measure 147 starts with a pianissimo (*pp*) dynamic, followed by a fortissimo (*ff*) dynamic, and then a decrescendo to piano (*p*). Measure 148 begins with a fortissimo (*ff*) dynamic, followed by a decrescendo to piano (*p*), and then a sforzando (*sfz*) dynamic with a piano (*p*) dynamic. Both measures feature a ten-note scale in the right hand, with the number '10' written below the notes. The left hand provides a rhythmic accompaniment.

150

marc.
a sudden final outburst

Musical score for measures 150-151. The piece is in 4/4 time. Measure 150 starts with a fortissimo *sub.* (*ff sub.*) dynamic, followed by a decrescendo to piano (*p*). Measure 151 begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic. Both measures feature a ten-note scale in the right hand, with the number '10' written below the notes. The left hand provides a rhythmic accompaniment.

a little faster

152

15^{ma-1}

loco

Musical score for measures 152-153. The piece is in 3/4 time. Measure 152 starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to fortissimo (*ff*). Measure 153 begins with a fortissimo (*ff*) dynamic. Both measures feature a ten-note scale in the right hand, with the number '10' written below the notes. The left hand provides a rhythmic accompaniment.