FRANK STEMPER

PIANO SONATA

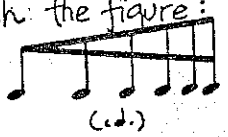
PERFORMANCE NOTES

- This work anticipates subtle, expressive rhythmic liberties by the pianist. "Rubato", "à piacere", "ritard", fermata's, etc., are written to promote this intimate interpretation of the music.
- The player will notice many quasi-romantic stylistic gestures that should be interpreted appropriately. For example, left hand arpegios should often begin with a hesitation on the first pitch (rubato).

- The following symbols indicate that a tempo alteration (slowing, accelerating) is written into the music, and the performer may take the rhythmic liberties necessary to give these effects a more natural feel:

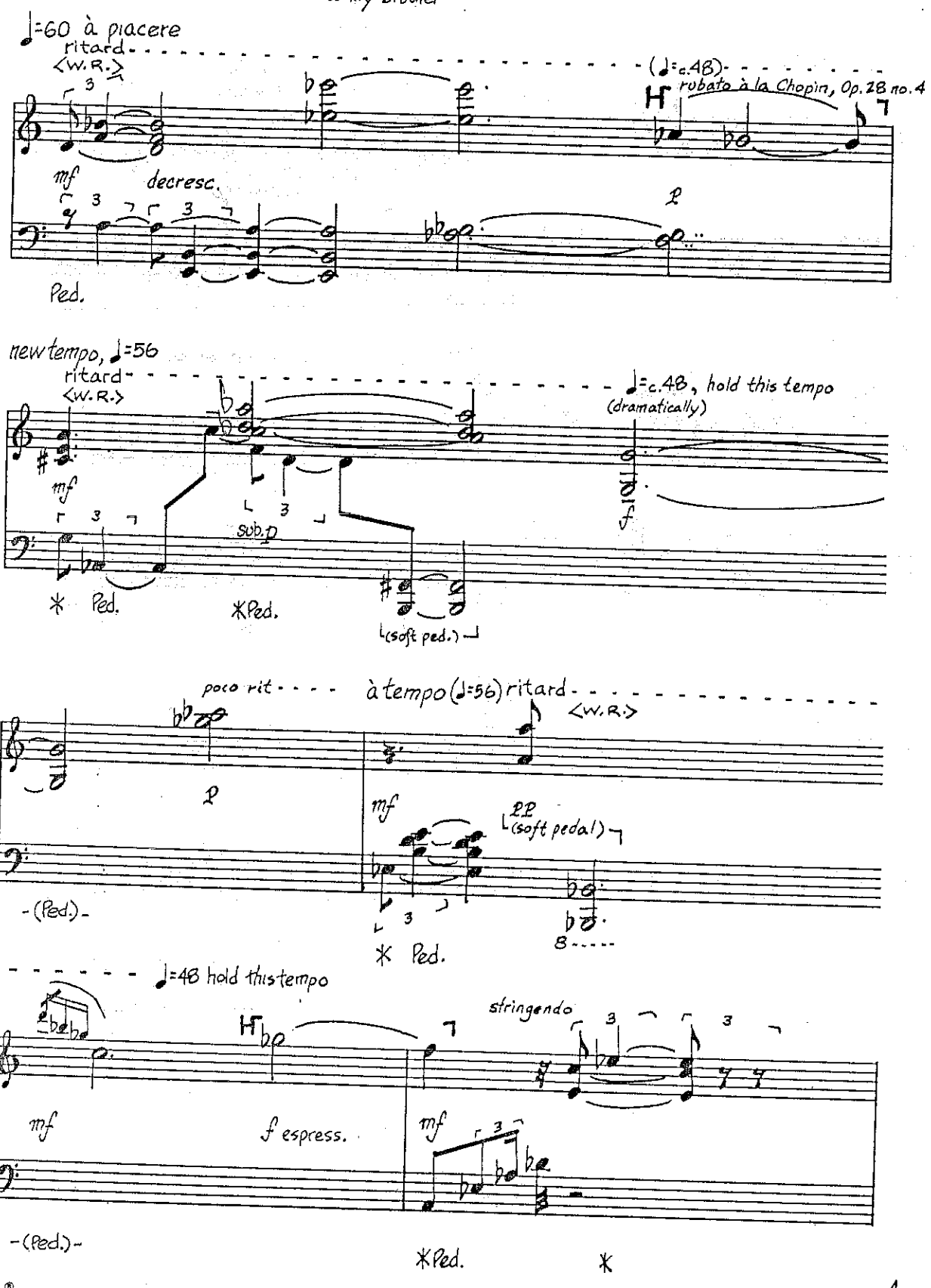
  <W.R.> - written rallentando
  <W.A.> - written accelerando
  <W.Ru.> - written rubato

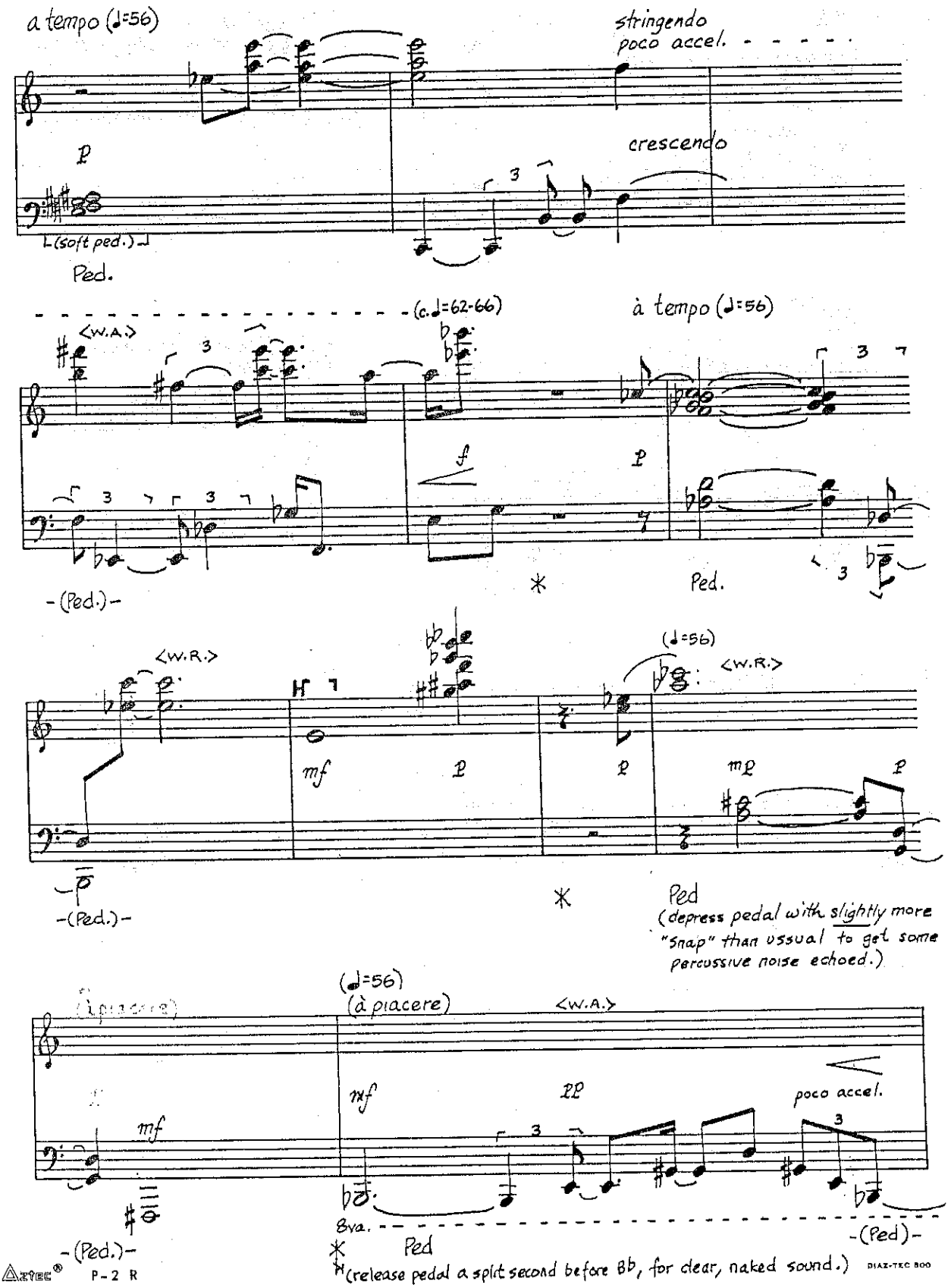
- In addition, the following notations indicate a slowing or accelerating (or both) that should be played naturally within the approximate value in parenthesis with the figure:



- H ⌐ (hauptstimme) is used to indicate that a gesture should be brought out slightly from the texture. This symbol is used only where it may not be obvious.
- Extensive pedal markings are notated in the music; they may be altered somewhat if the player feels it is necessary. When there are no pedal markings, the performer may ad lib. Brief use of the soft pedal is also suggested in a few places, but may also be used as the player wishes.
- In one handed chords over an octave in span, notes in parenthesis can be excluded if necessary.
- "or ad lib" is used with some of the fast, rumbling left hand runs. This means that, although the pitches written are those desired, exact pitches are less important than the "urgency" of the gesture. In addition, the tempo may be slightly altered, faster or slower, if needed during a performance, but only to exaggerate this rash, uncontrolled upbeat gesture.

to my brother





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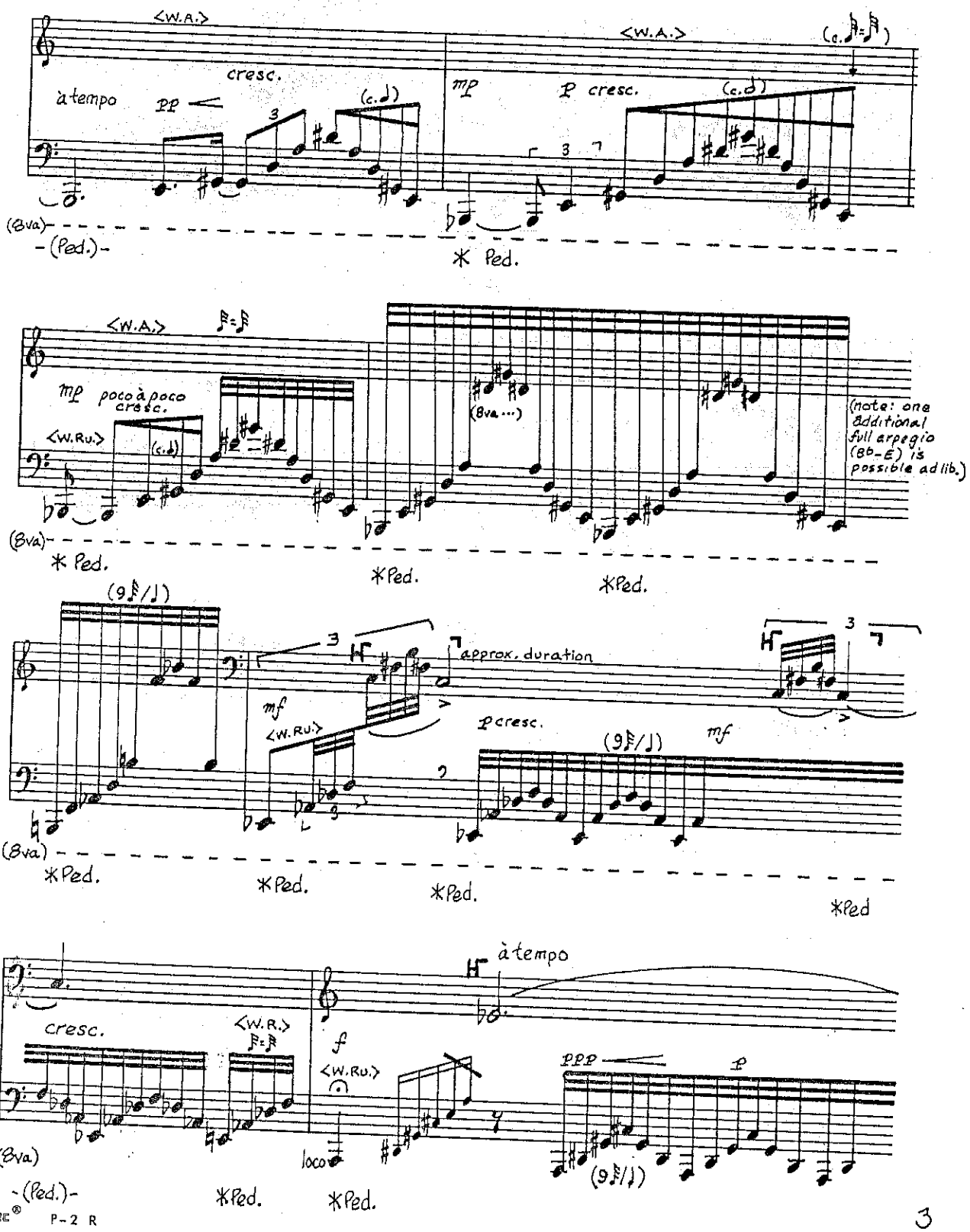
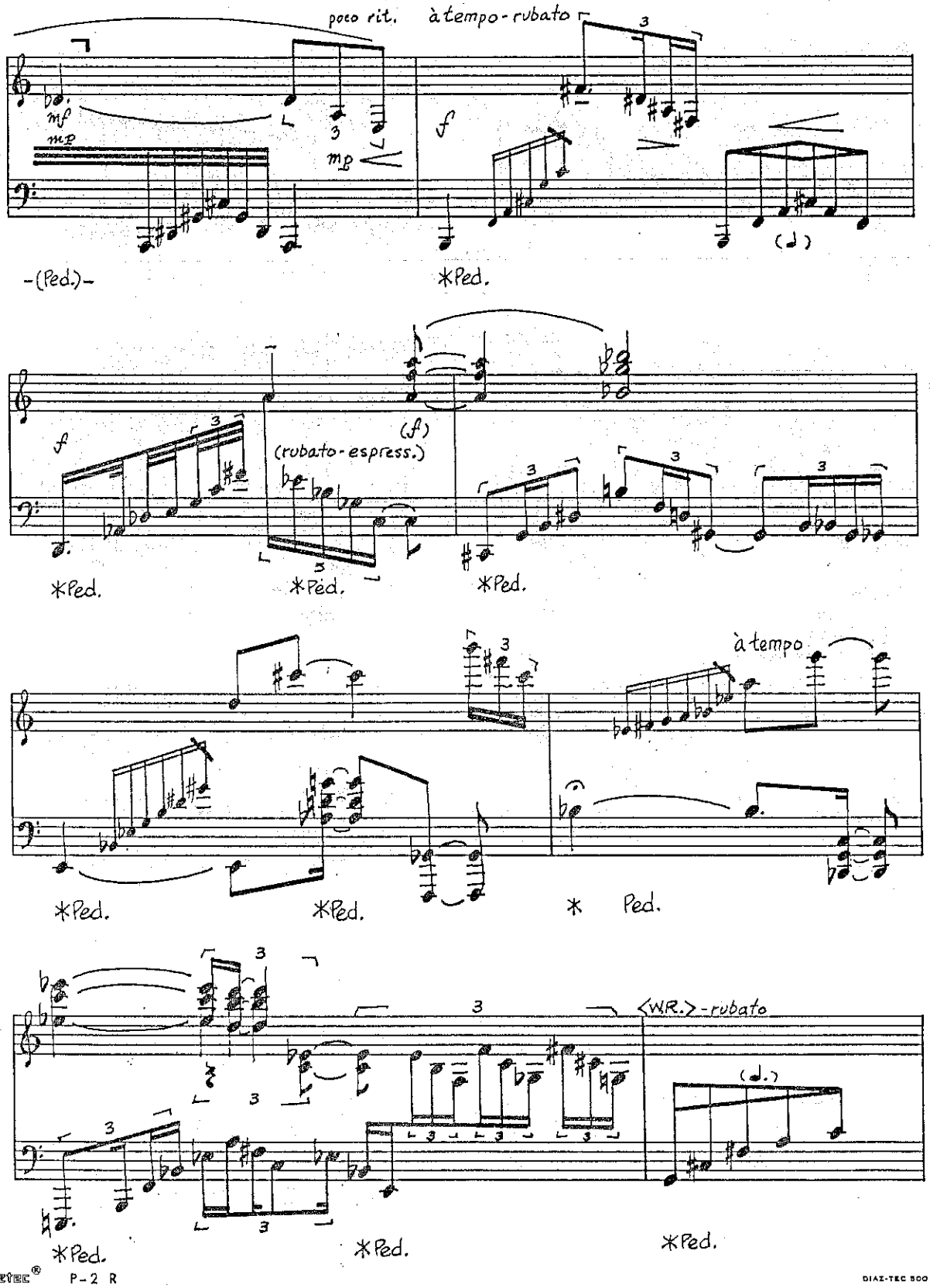

<W.A.>
cresc.
à tempo
pp
(c.♩)
mp
p cresc.
(8va)
-(Ped.)-
* Ped.
<W.A.>
mp poco à poco cresc.
<W.Ru.>
(8va...)
(note: one additional full arpegio (8b-E) is possible ad lib.)
(8va)
* Ped.
*Ped.
*Ped.
(9♯/♩)
approx. duration
mf
<W.Ru.>
p cresc.
(9♯/♩)
mf
(8va)
*Ped.
*Ped.
*Ped.
*Ped
à tempo
cresc.
<W.R.>
f
<W.Ru.>
ppp
p
(8va)
loco
(9♯/♩)
-(Ped.)-
*Ped.
*Ped.



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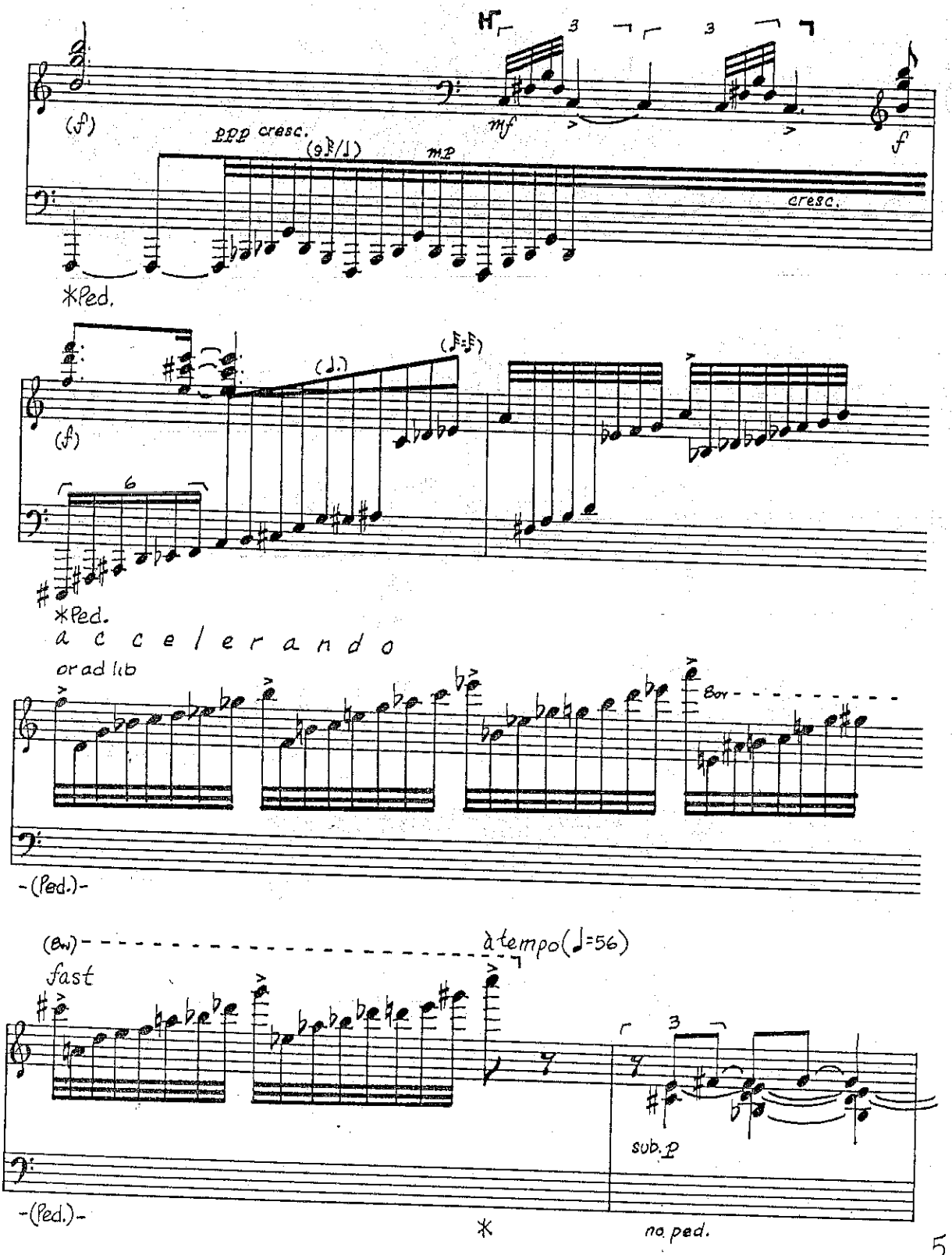

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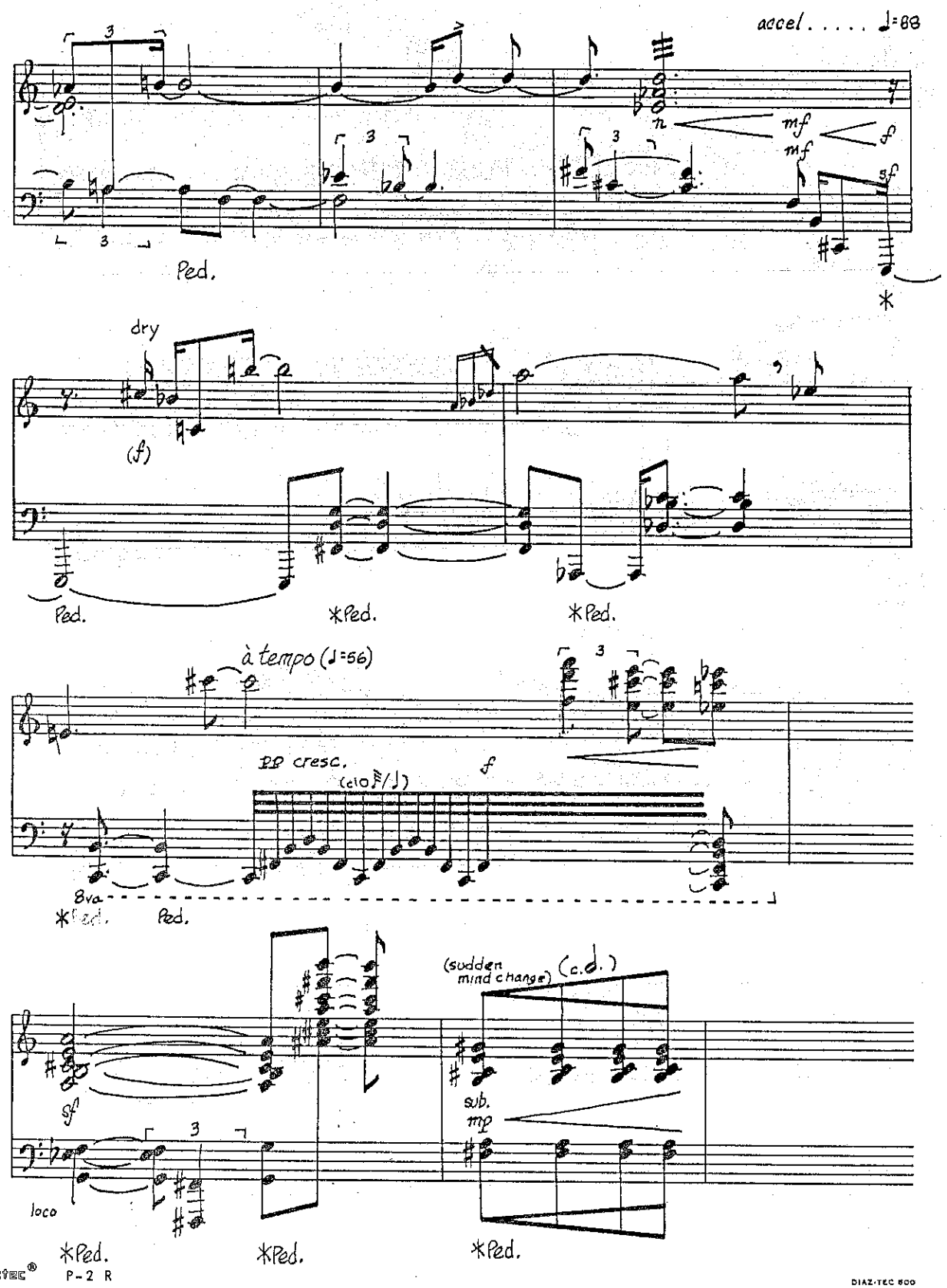

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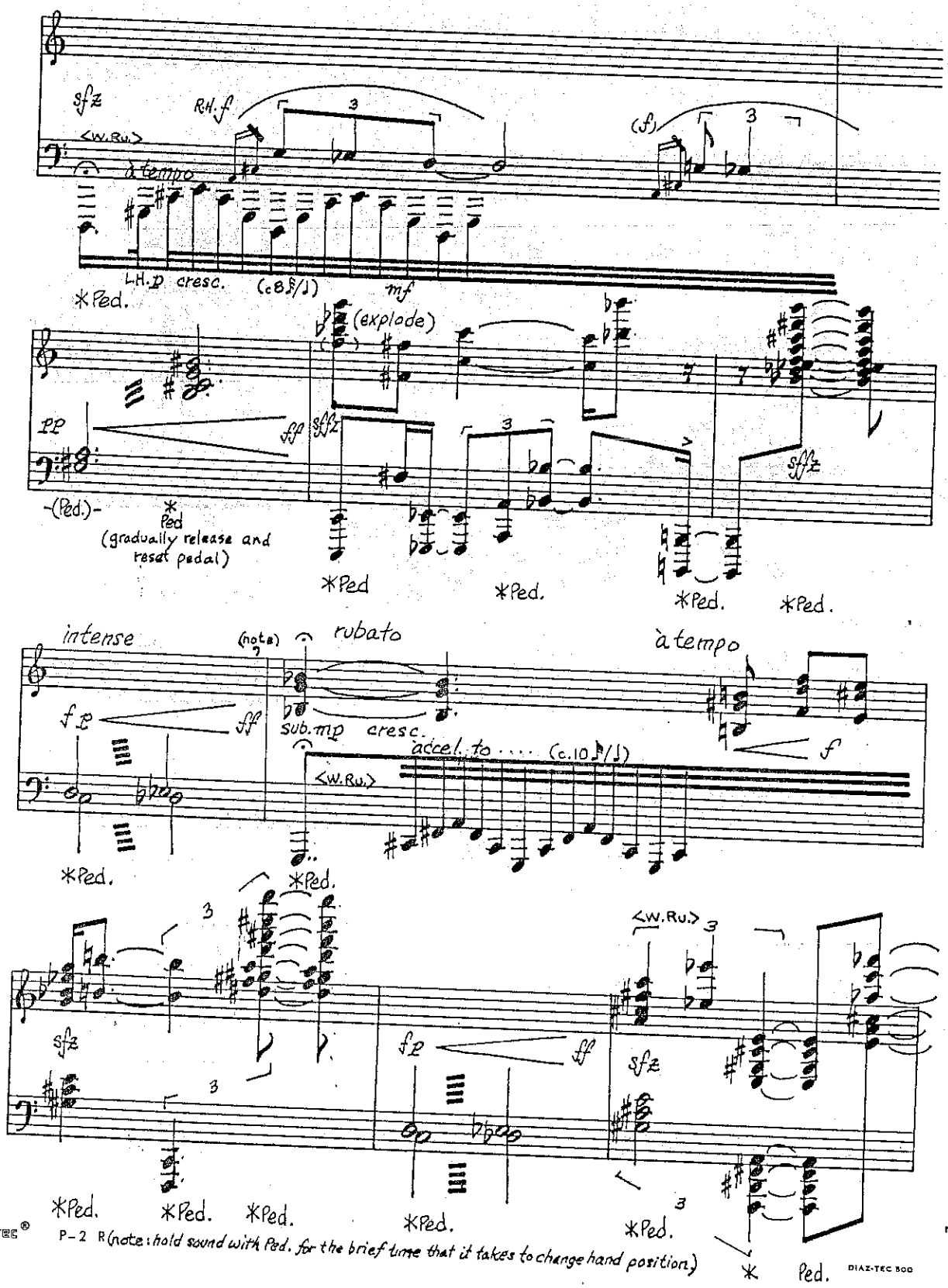
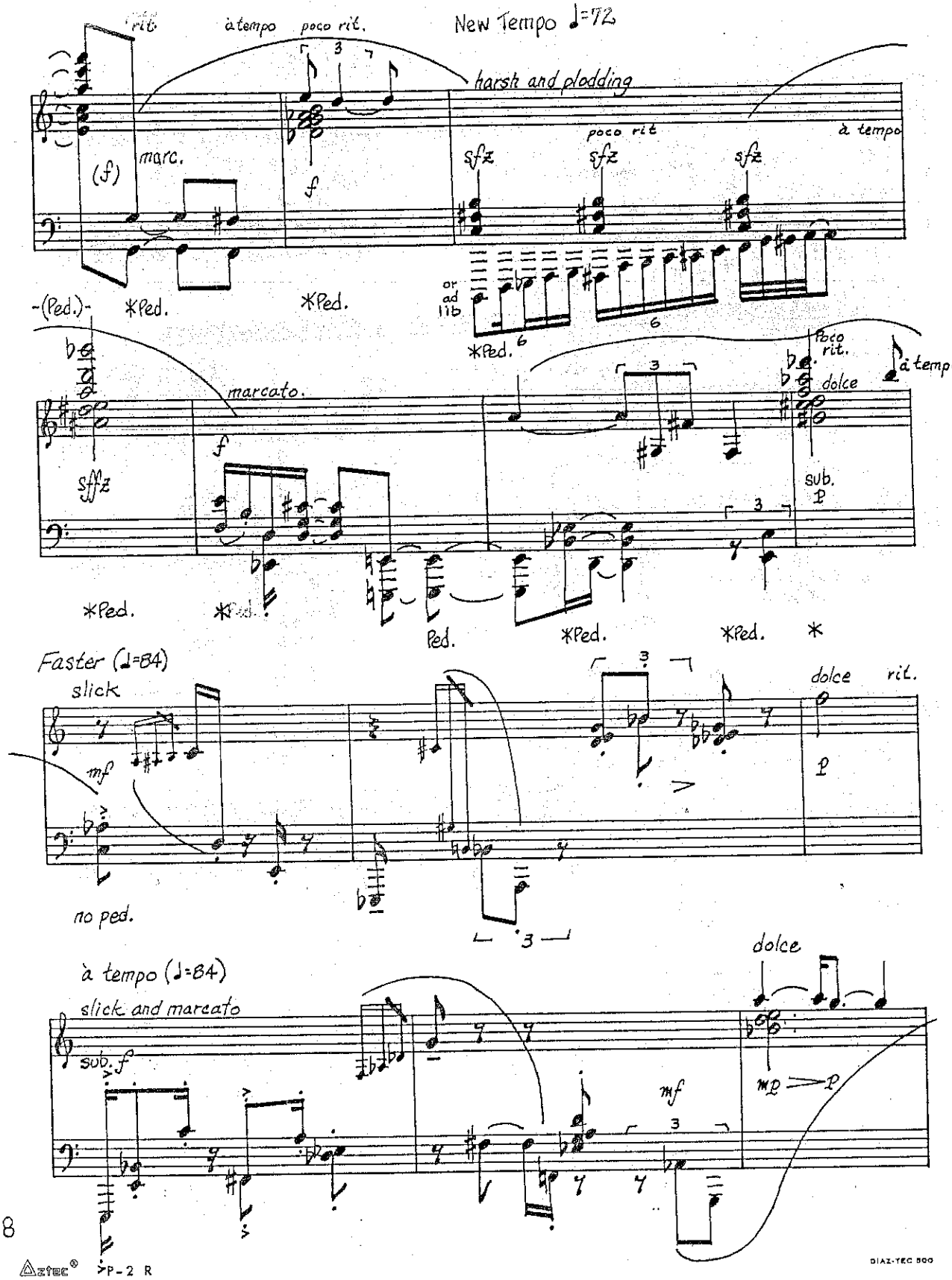


P-2 R (note: hold sound with Ped. for the brief time that it takes to change hand position)



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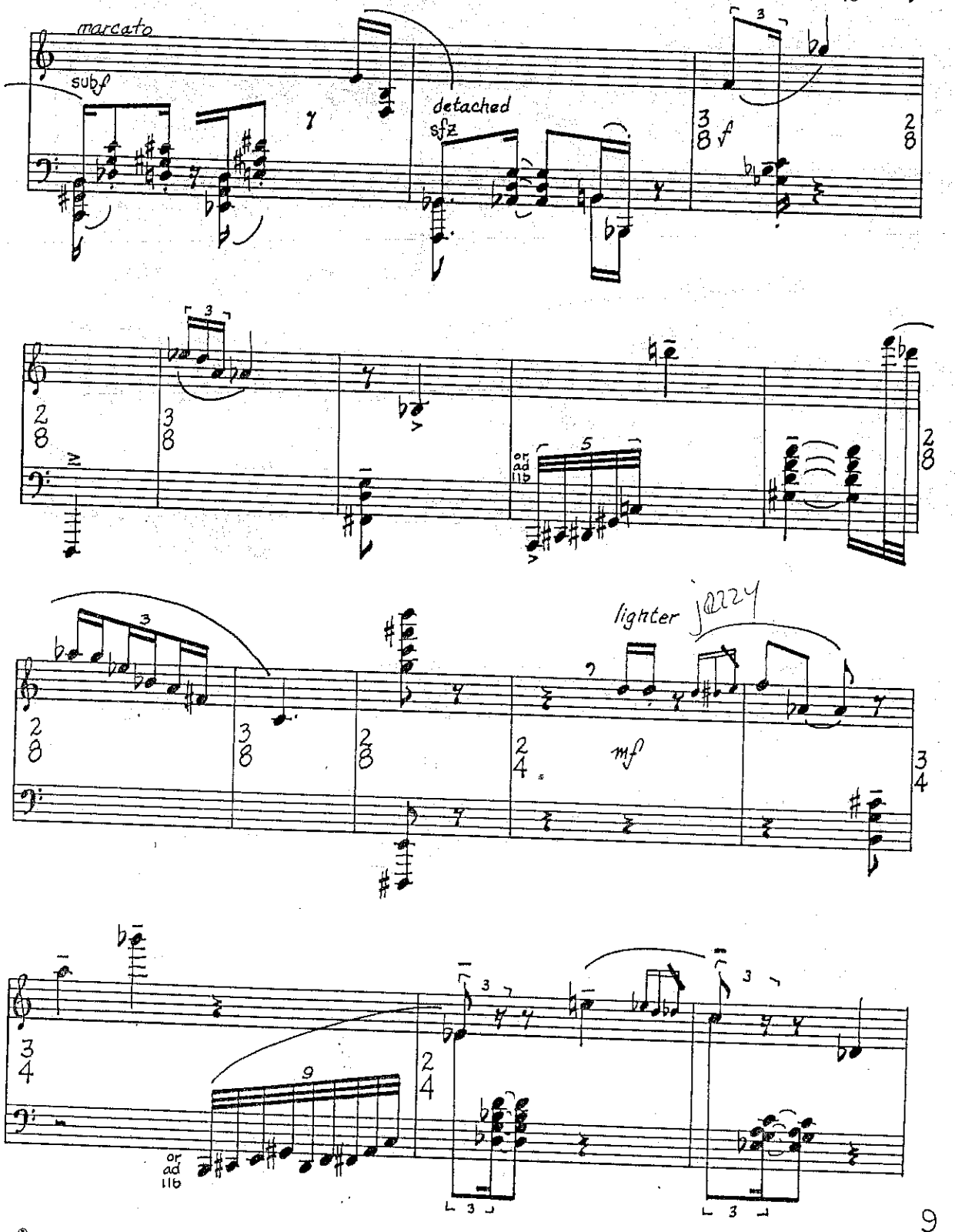
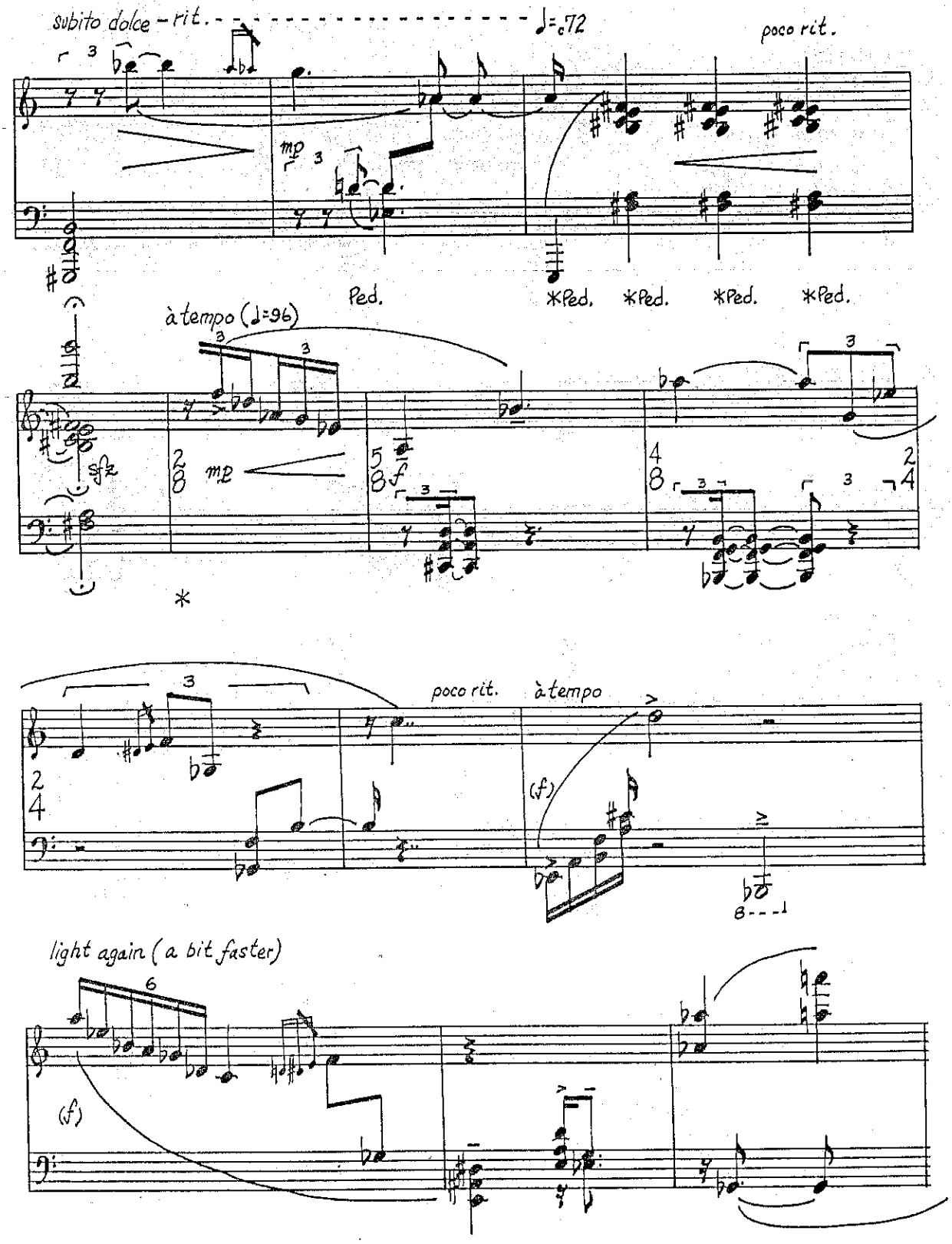
Slick, with short weighty accents.
Tempo Change
Faster ♩=96 (♪=192)





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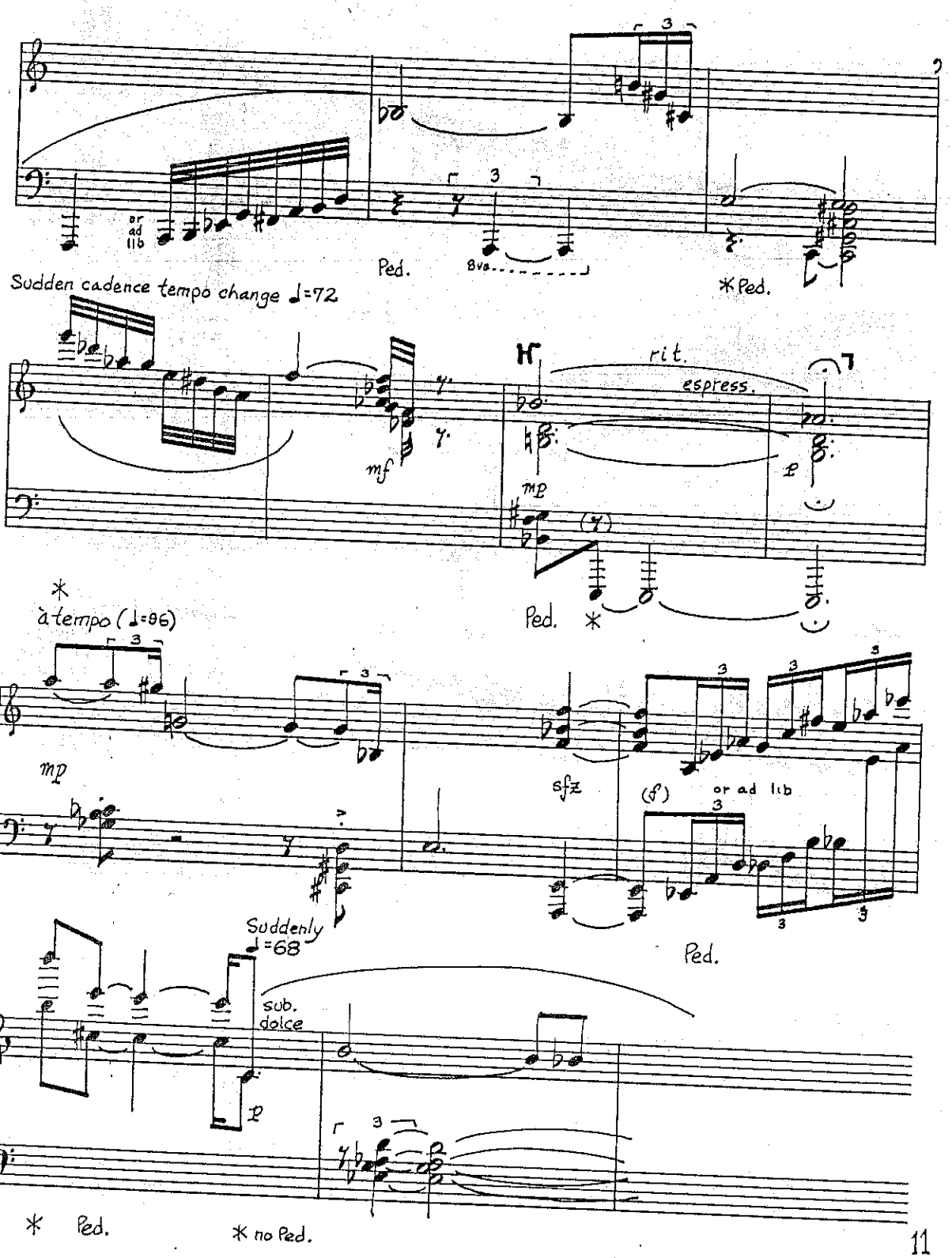

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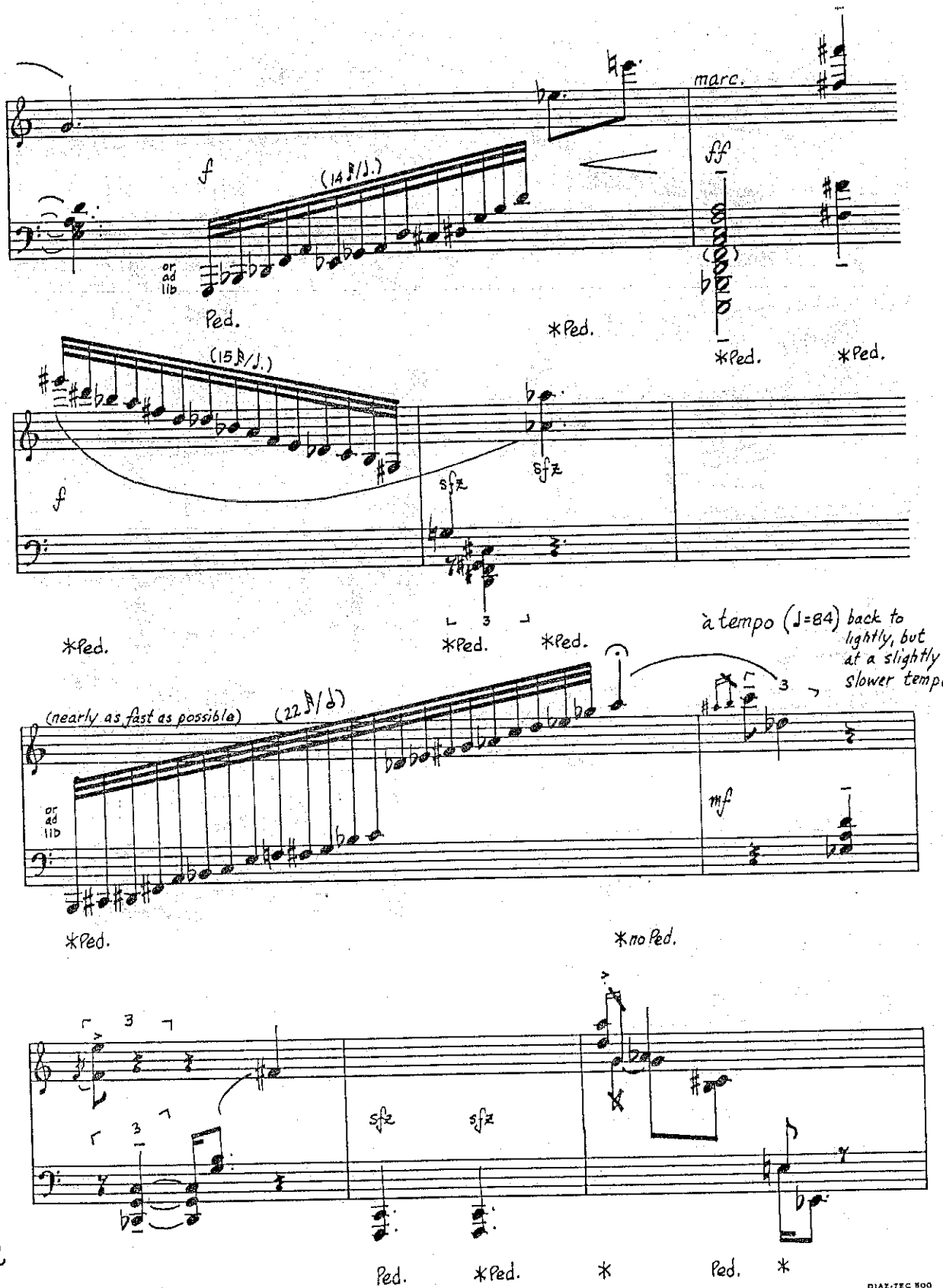

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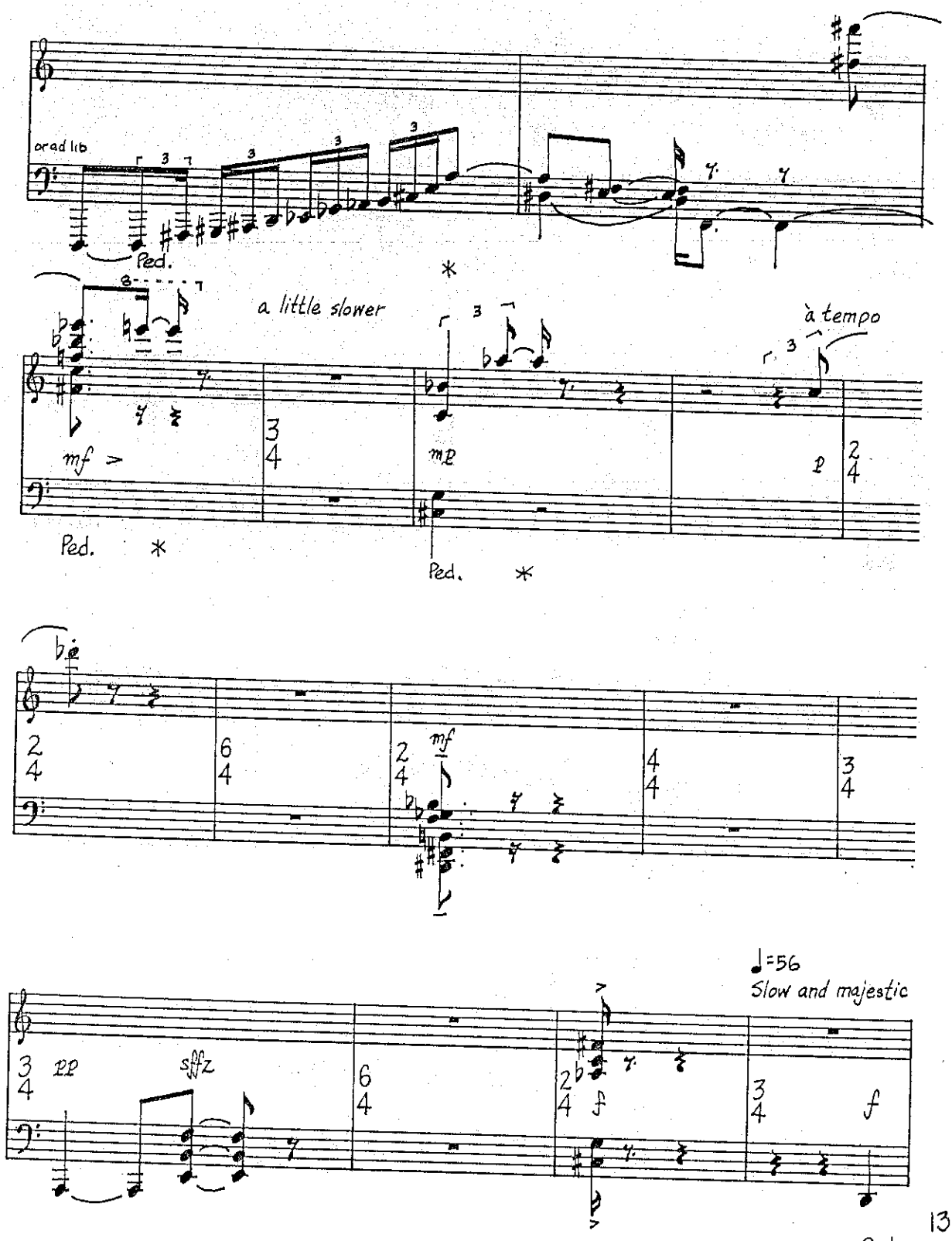

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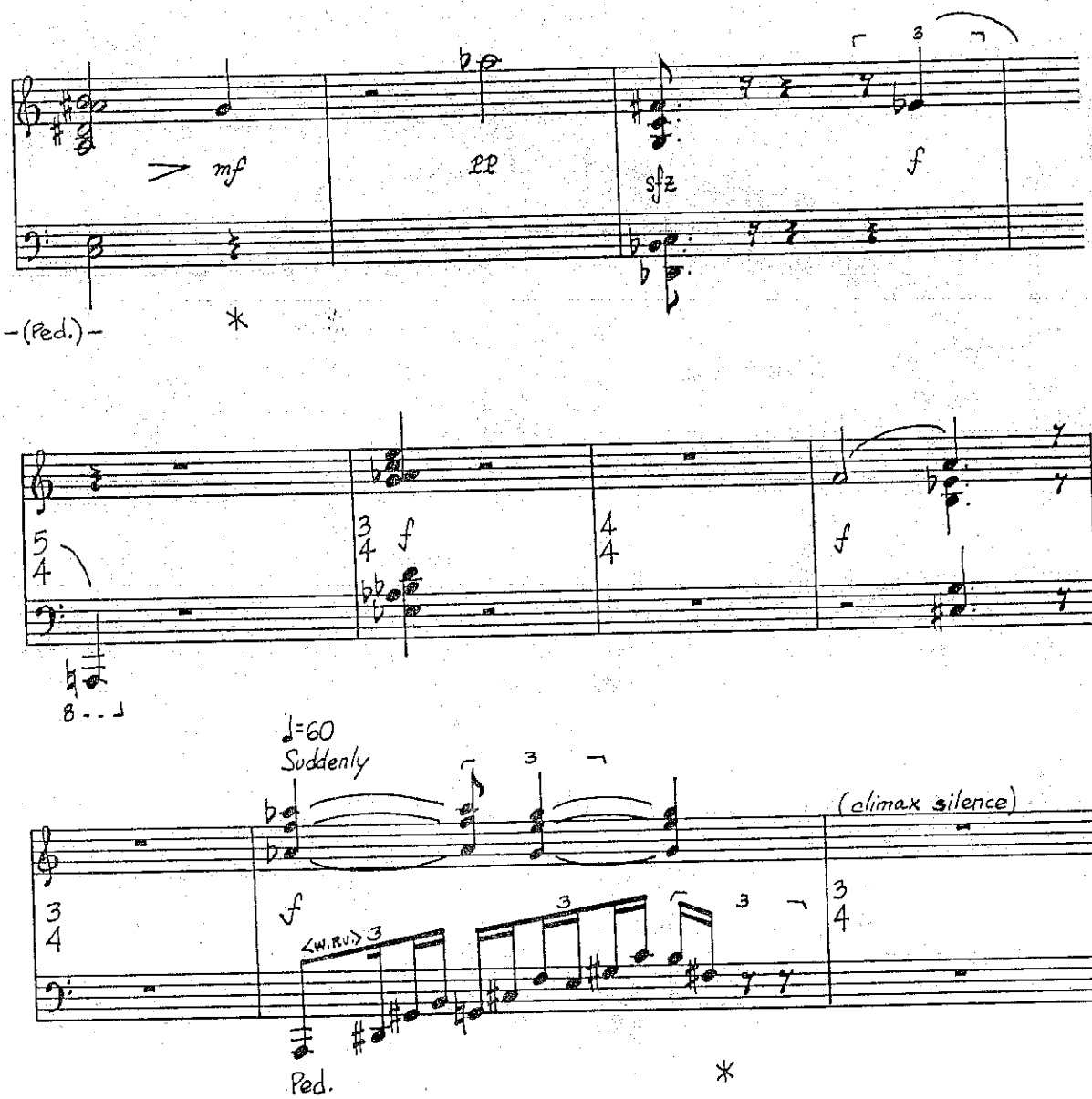

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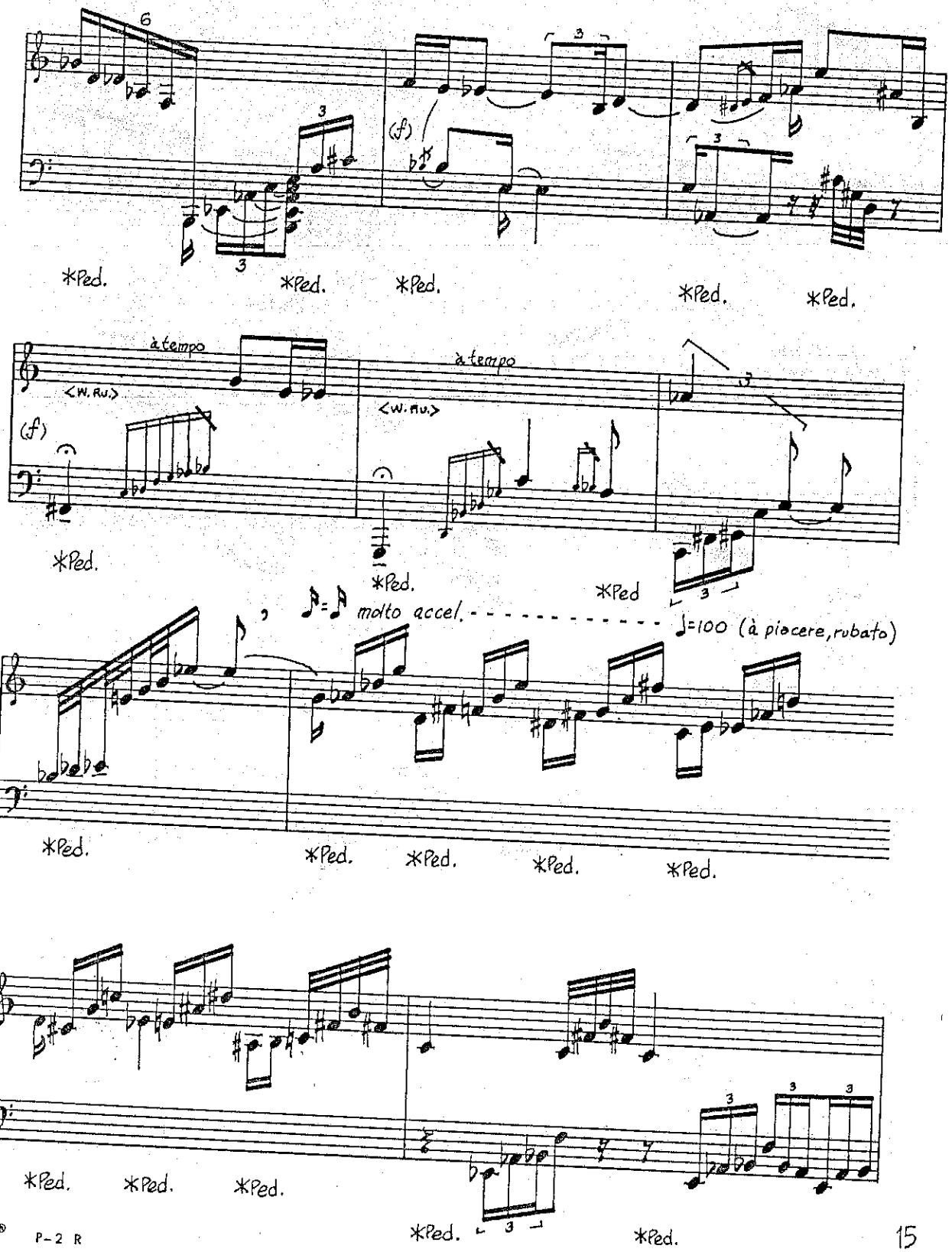
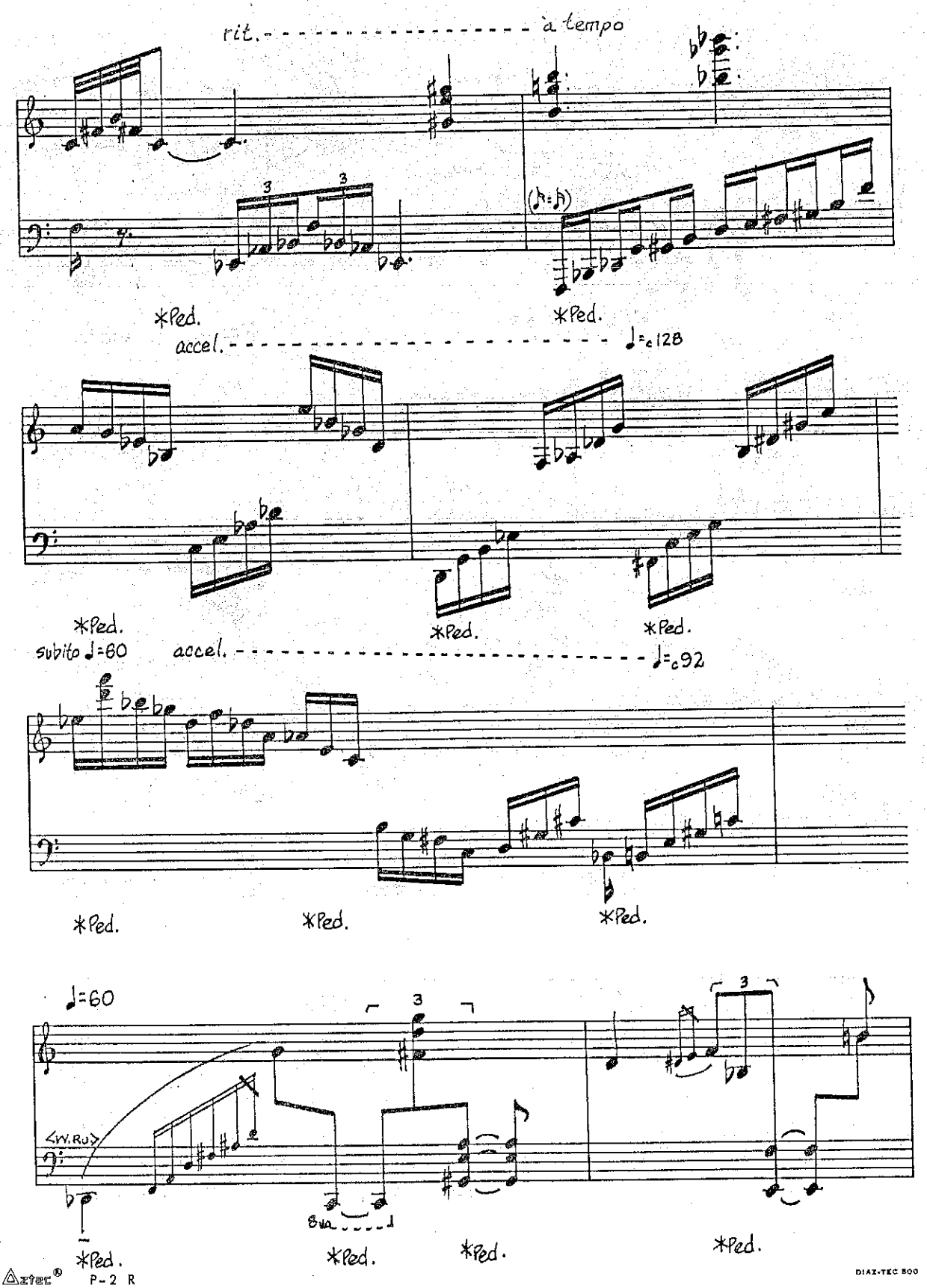

6
(f)
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
à tempo
<W. Au.>
(f)
à tempo
<W. Au.>
*Ped.
*Ped.
*Ped
molto accel.
♩=100 (à piacere, rubato)
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.
*Ped.



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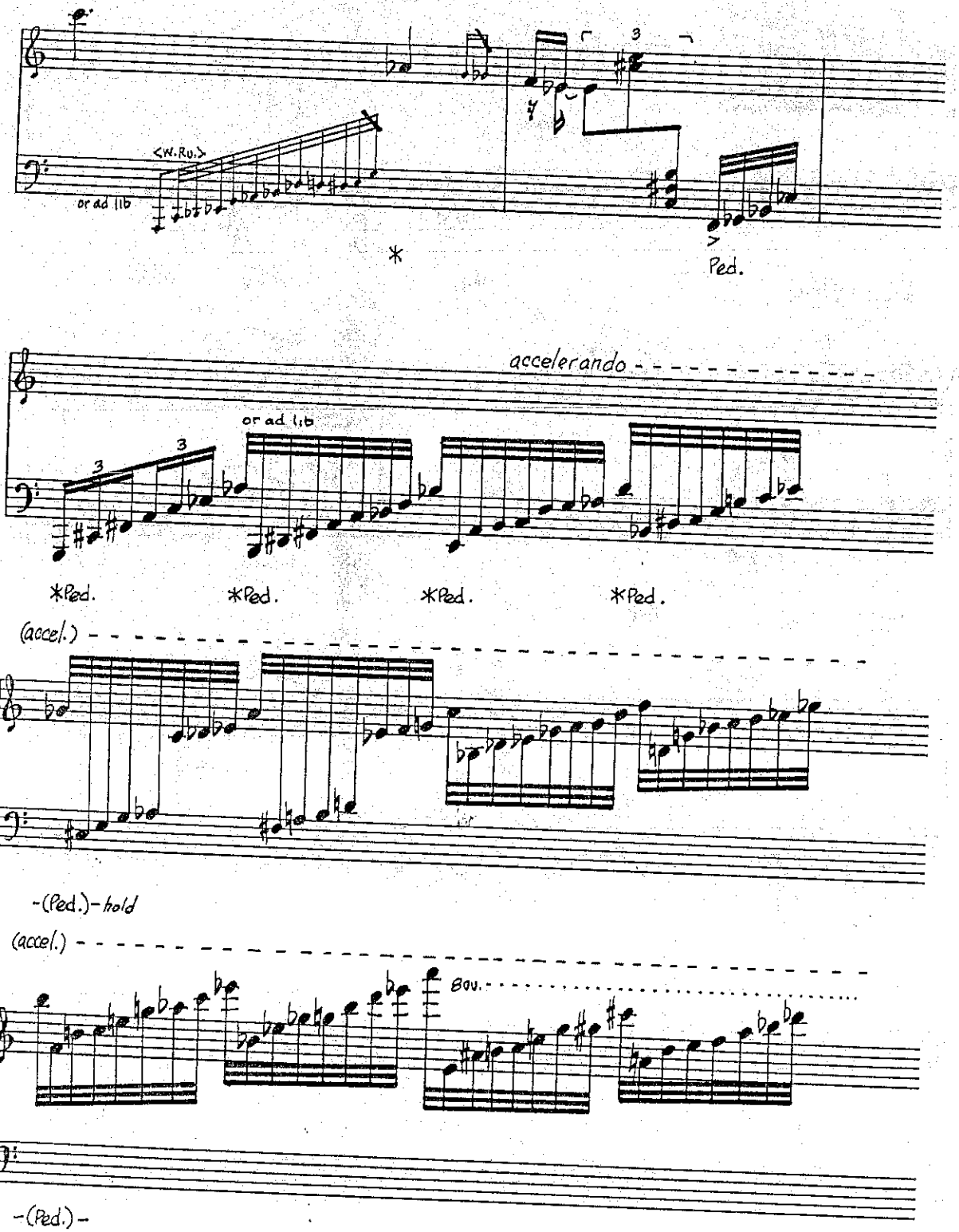
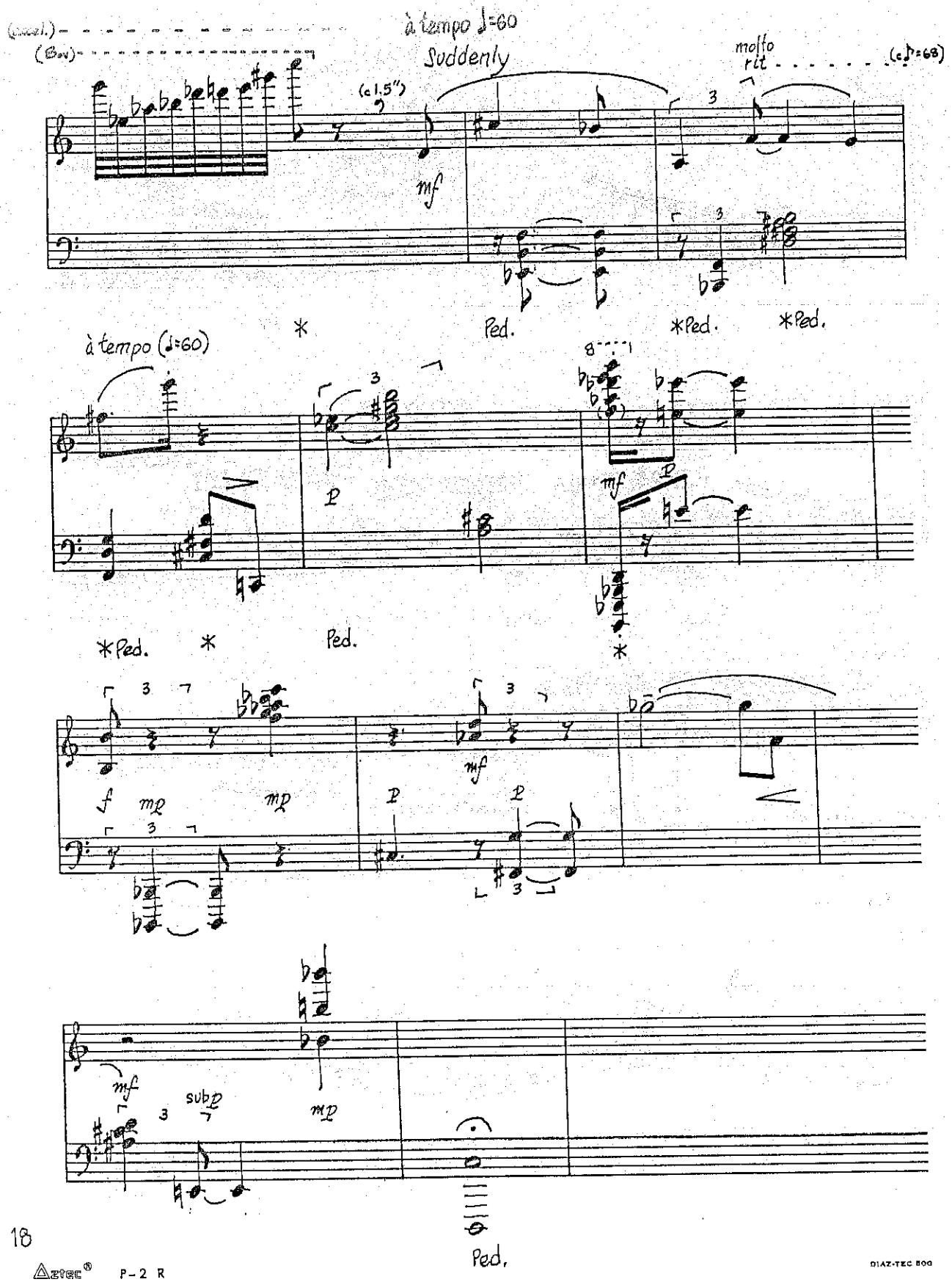

<W.Ru.>
or ad lib
*
Ped.
accelerando
or ad lib
*Ped.
*Ped.
*Ped.
*Ped.
(accel.)
-(Ped.)- hold
(accel.)
8va.
-(Ped.)-



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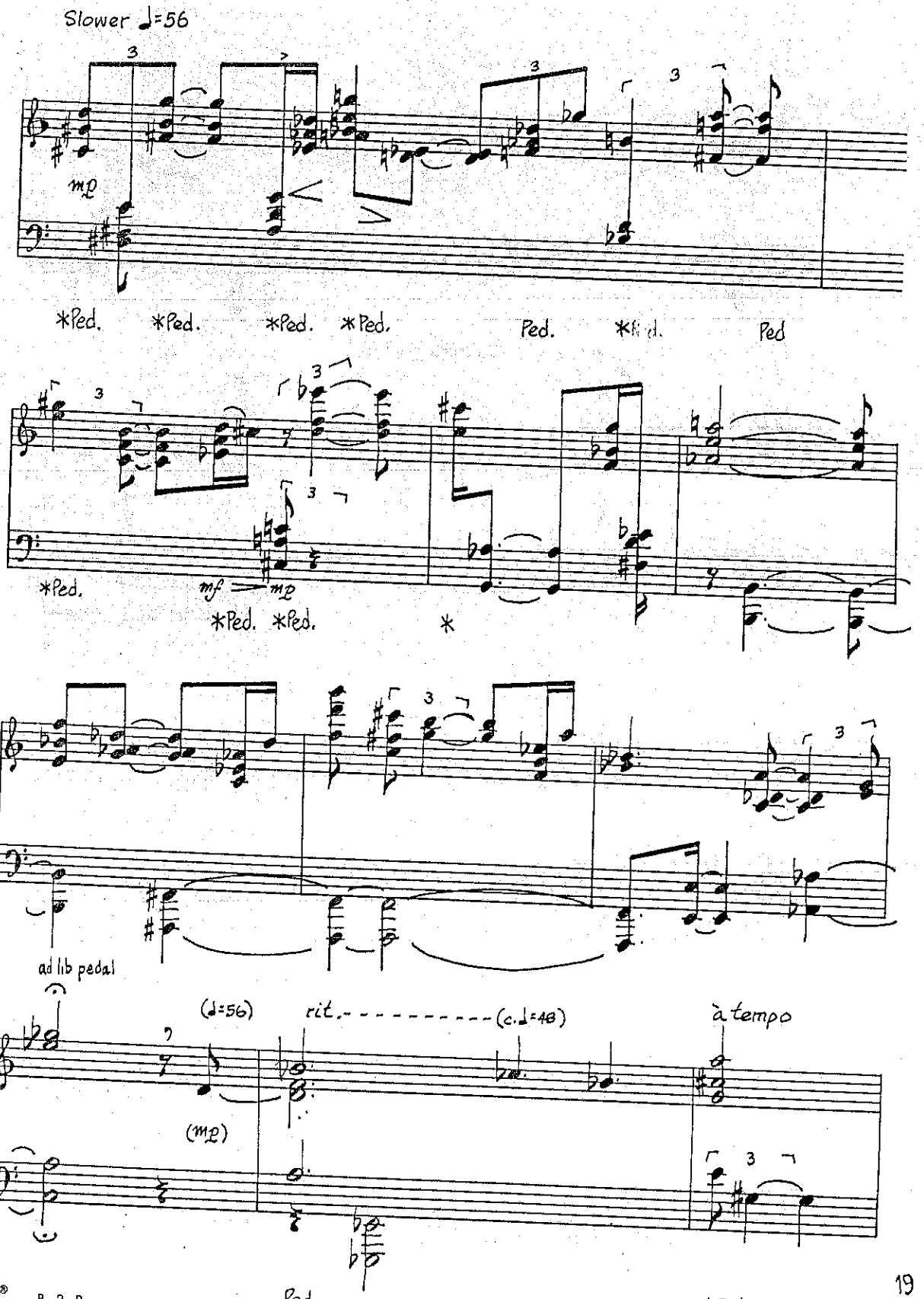
Slower ♩=56
mp
*Ped. *Ped. *Ped. *Ped. Ped. *Ped. Ped
*Ped.
mf — mp
*Ped. *Ped.
*
ad lib pedal
(♩=56)
rit. - - - - - - - - - - (c.♩=48)
à tempo
(mp)
Ped.
*Ped.

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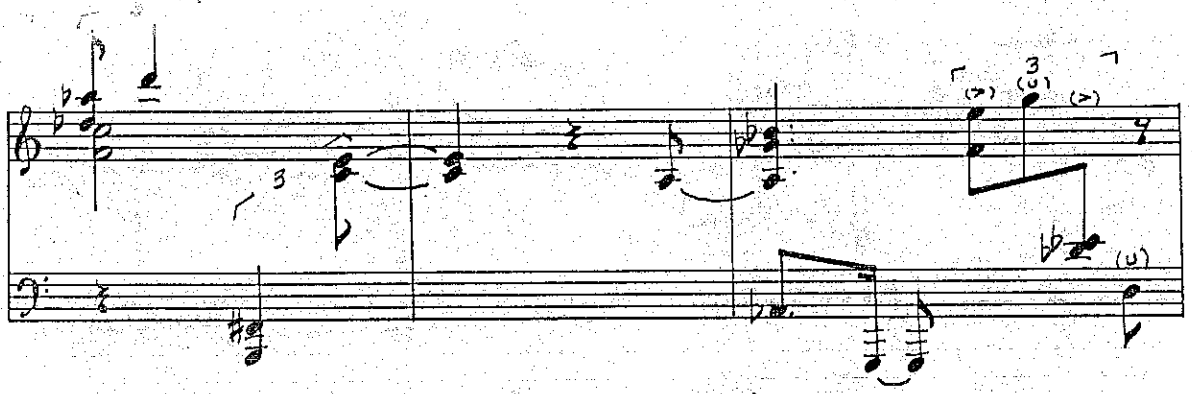
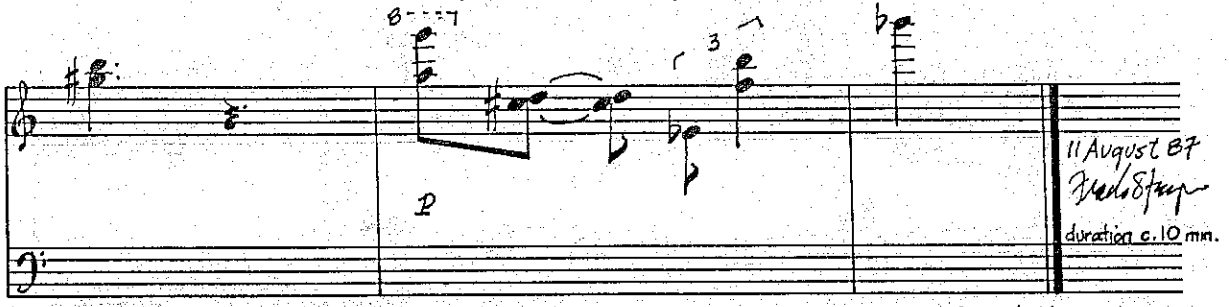
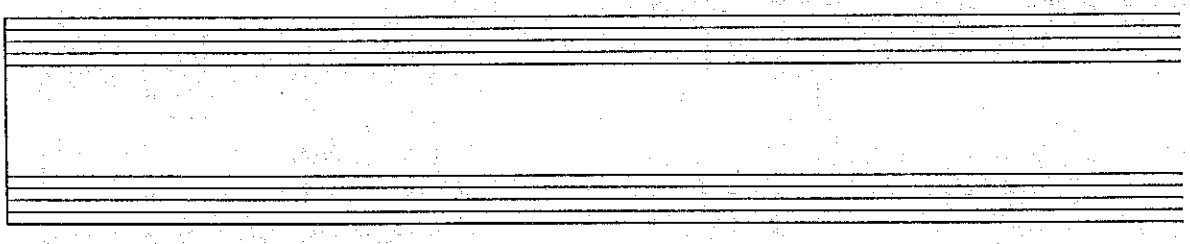
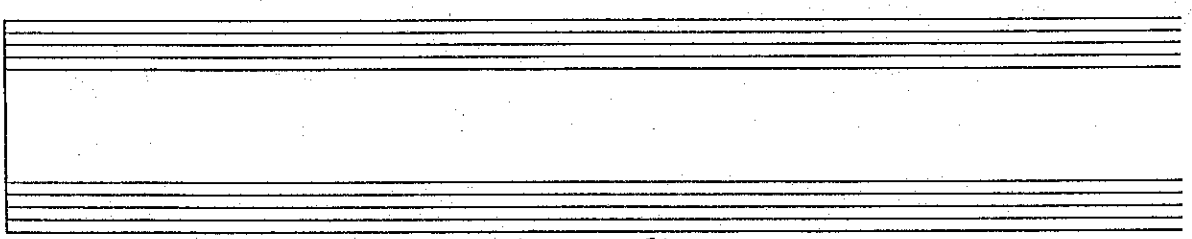


slower, but not rubato (♩=44)



for Charlotte Zelka





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