Frank Stemper

PIANO TRIO

Violin

'Cello

Piano

Op. 87

Duration: 17 minutes

PERFORMANCE NOTES:

This is very chromatic music. I attempted to make the lines as easy to read as I could, trying to avoid awkward intervals as much as possible. Accidentals do hold through the bar but not through octaves. There are also many redundant, cautionary accidentals throughout to make the reading clearer and, hopefully, easier.

In addition, this chromatic music is often within passages that are rhythmically slick, doubling the difficulty. In the more rhythmic, fast, and awkward passages*, the performer should favor the rhythmic vitality over exact pitches. If you find that altering a pitch or two will help you keep the rhythm flowing, zipping, and or dancing, that is preferred. I.E. In those passages exact rhythms are more important than exact pitches. This is especially true in the piano.

*Also in the piano, there are a few spots that awkwardly may cause the hands to collide! Sorry. It is fine to amend the left or right hand's part as necessary. (I have big hands, so maybe this will not be a problem for most pianists.)

Throughout the piece, slurs are there to show phrasing and, indirectly, the bowing. The string performers are more knowledgeable than I am, especially about their own preferences and abilities, and should feel free to decide which exact bowings will result in achieving the best result of my musical intentions.

I often "over-notate" my music, adding to the notes, rhythms, dynamics, etc. detailed rhythmic notation that crosses the line into "how" the music should be performed. I do this to make my musical intentions as clear as possible — for example: written ritard. or accel. However, if the musicians feel they understand the musical intent of a particular passage, they should feel free to abandon the exact notation and perform the passage more naturally, as if they are freely expressing the music. In this regard, the musicians are the final composers, fine tuning the score to express the musical objective as clearly as possible.
(However, this may of course not work if a written ritard. or accel. is in unison rhythm with another part.)

Staccatos are always short and sharp unless otherwise notated.

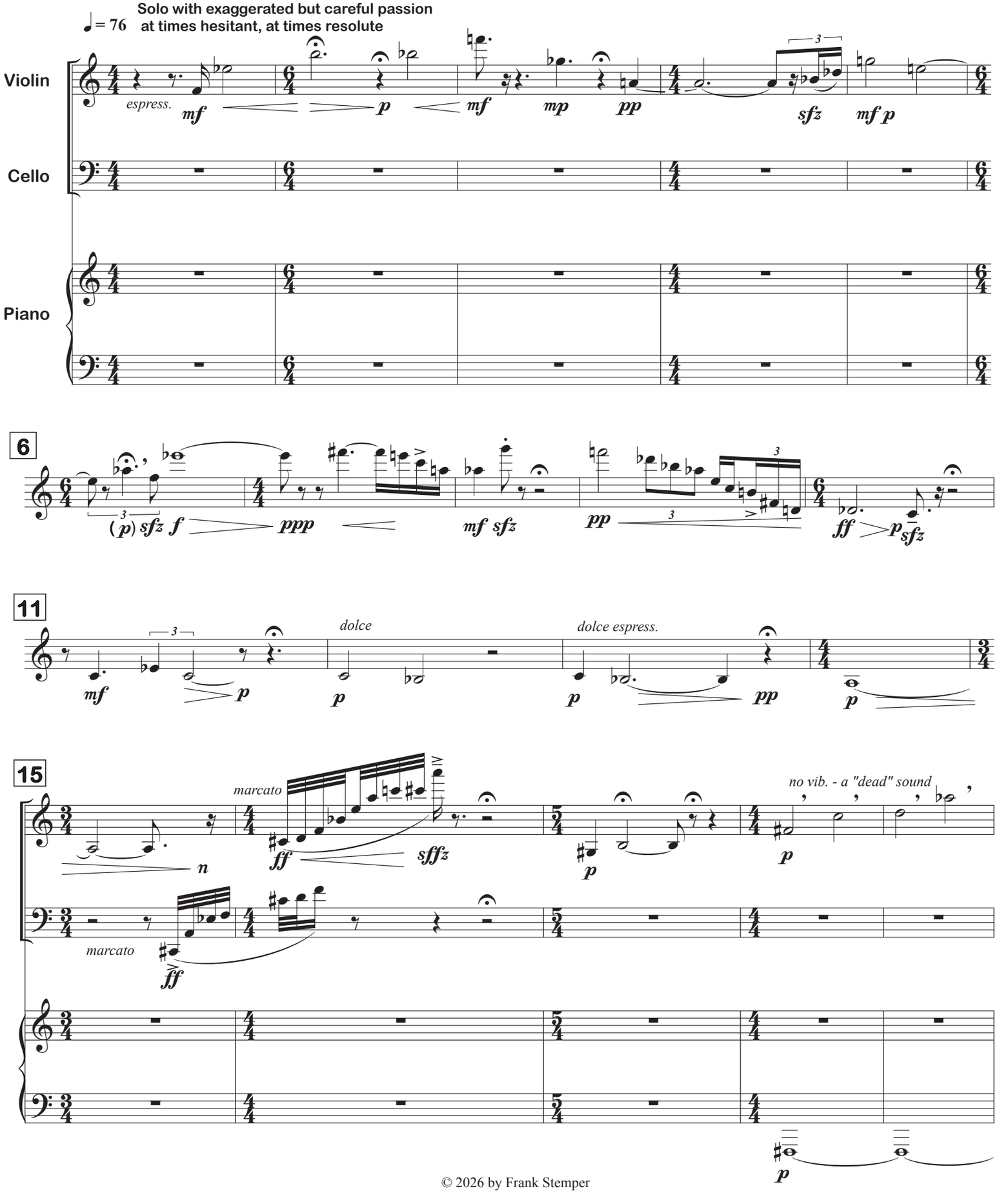
The use of fermata should be taken as allowing expressive rhythmic freedom, i.e. rubato. Perform them as you see fit. Normally, I like fermatas to have a breath of silence before continuing the music.

Breath marks, i.e. commas, are important to this piece – *including* the primary and final theme's statements.

Score

PIANO TRIO

Frank Stemper (2026)



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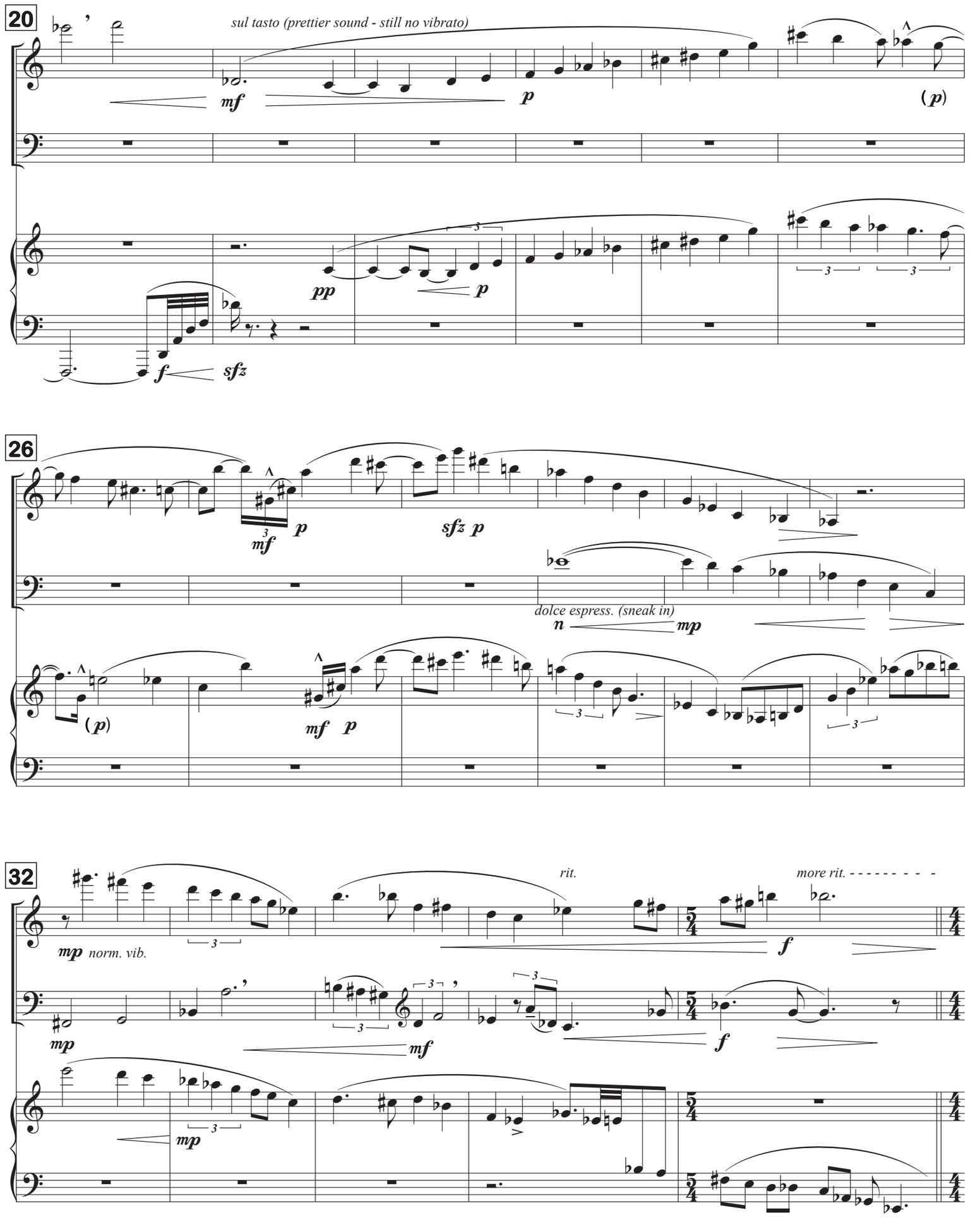
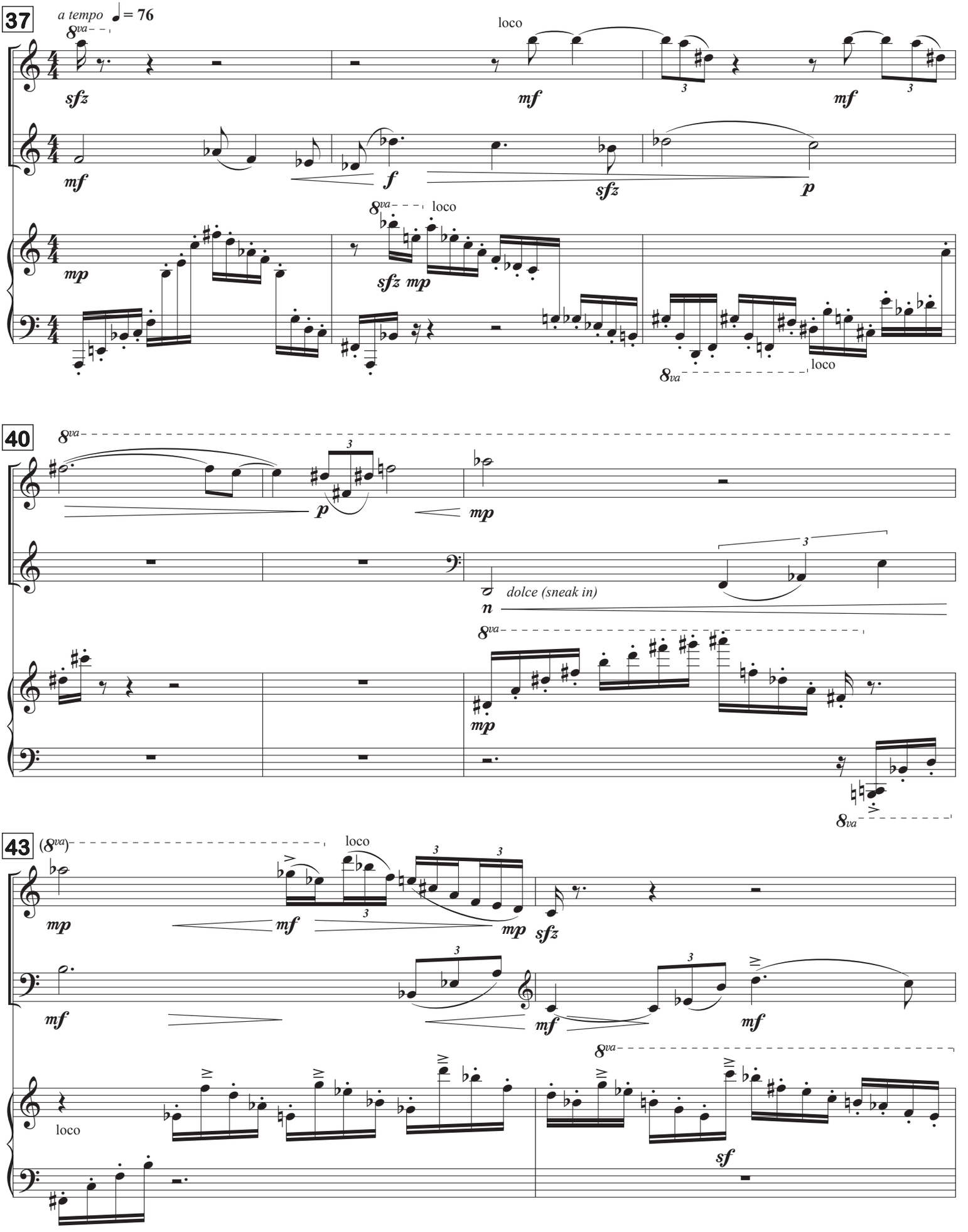
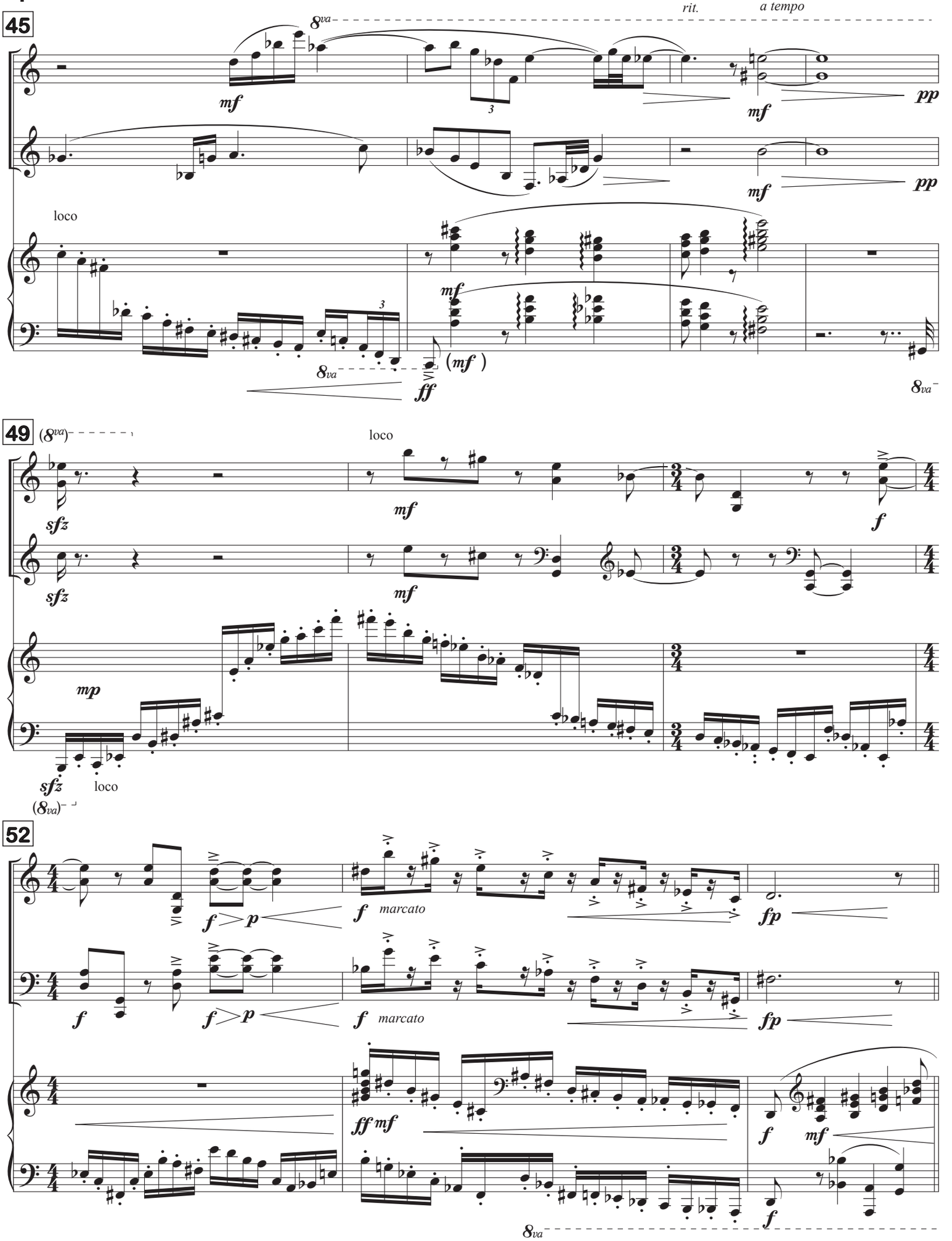
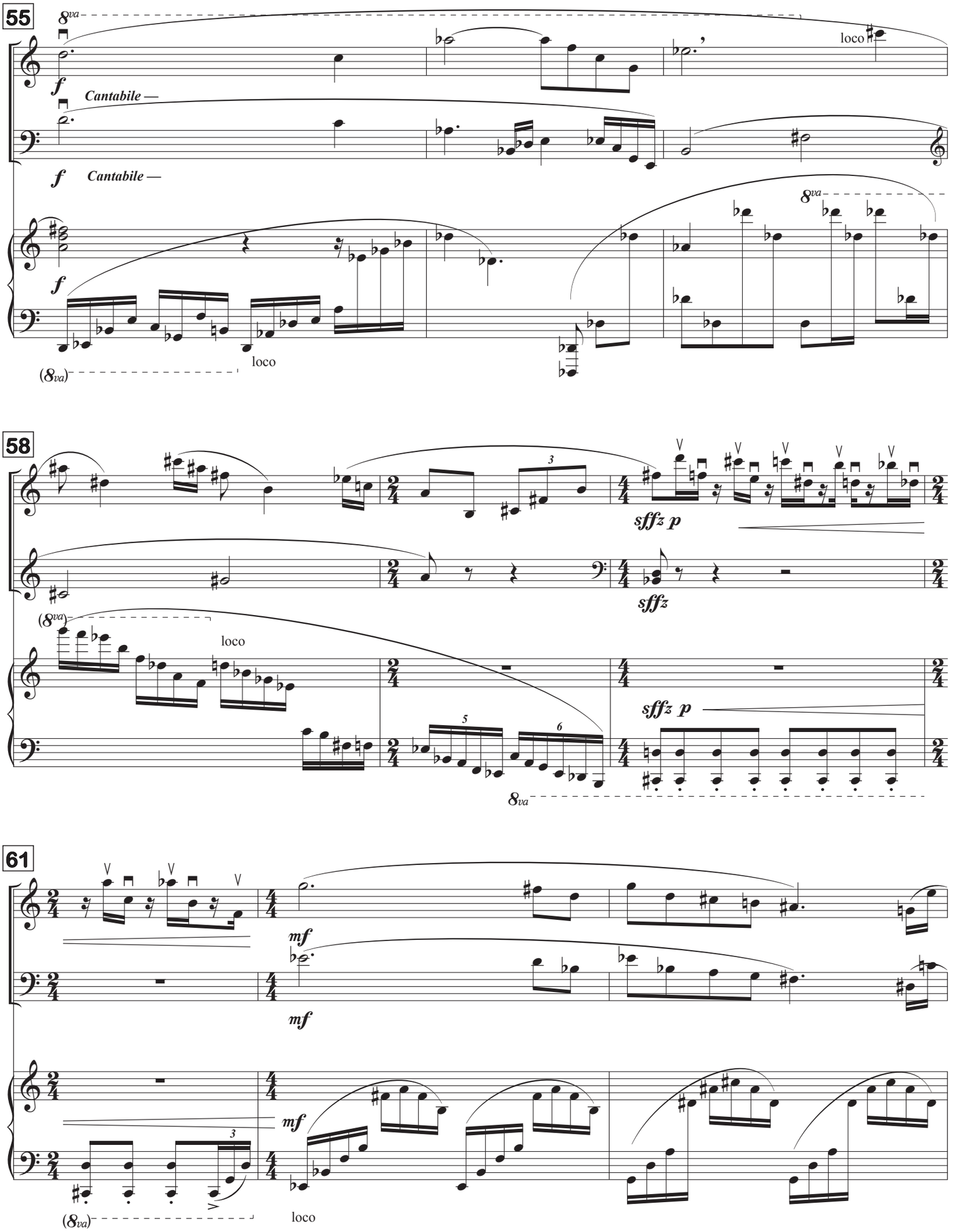
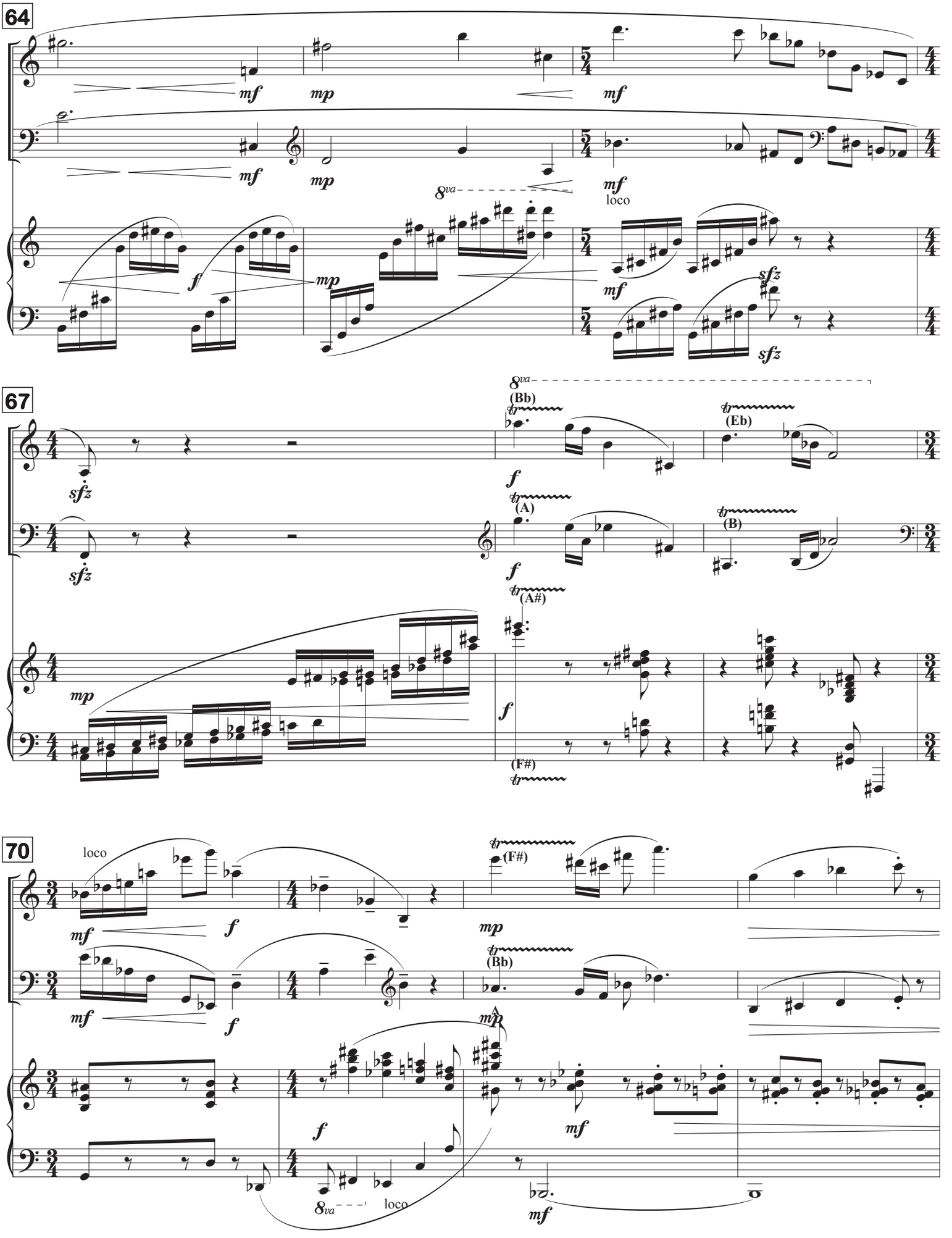
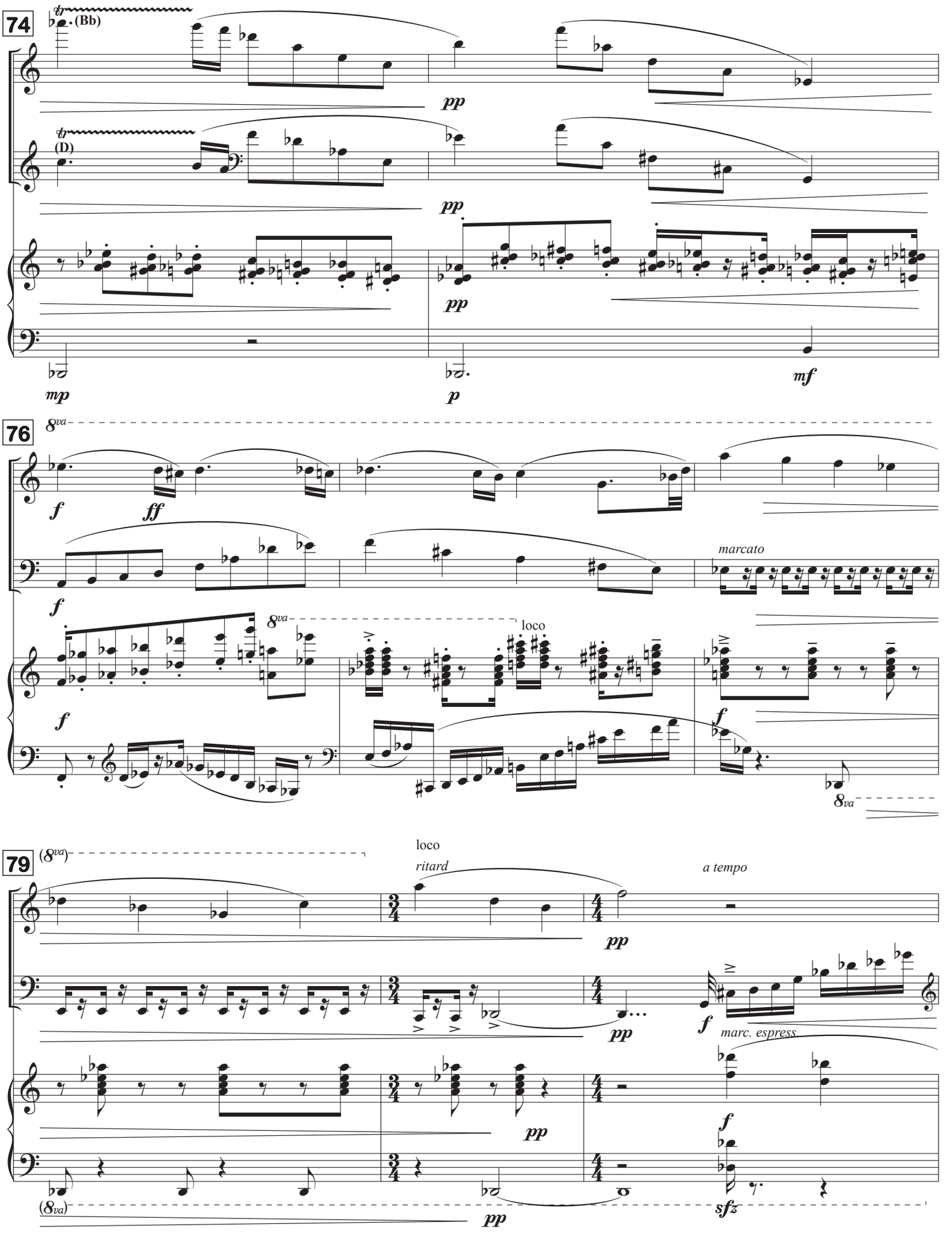

20
sul tasto (prettier sound - still no vibrato)
mf
p
(p)
pp
p
f
sfz
26
mf
p
sfz p
dolce espress. (sneak in)
n
mp
(p)
mf p
32
rit.
more rit.
mp norm. vib.
f
mp
mf
f
mp

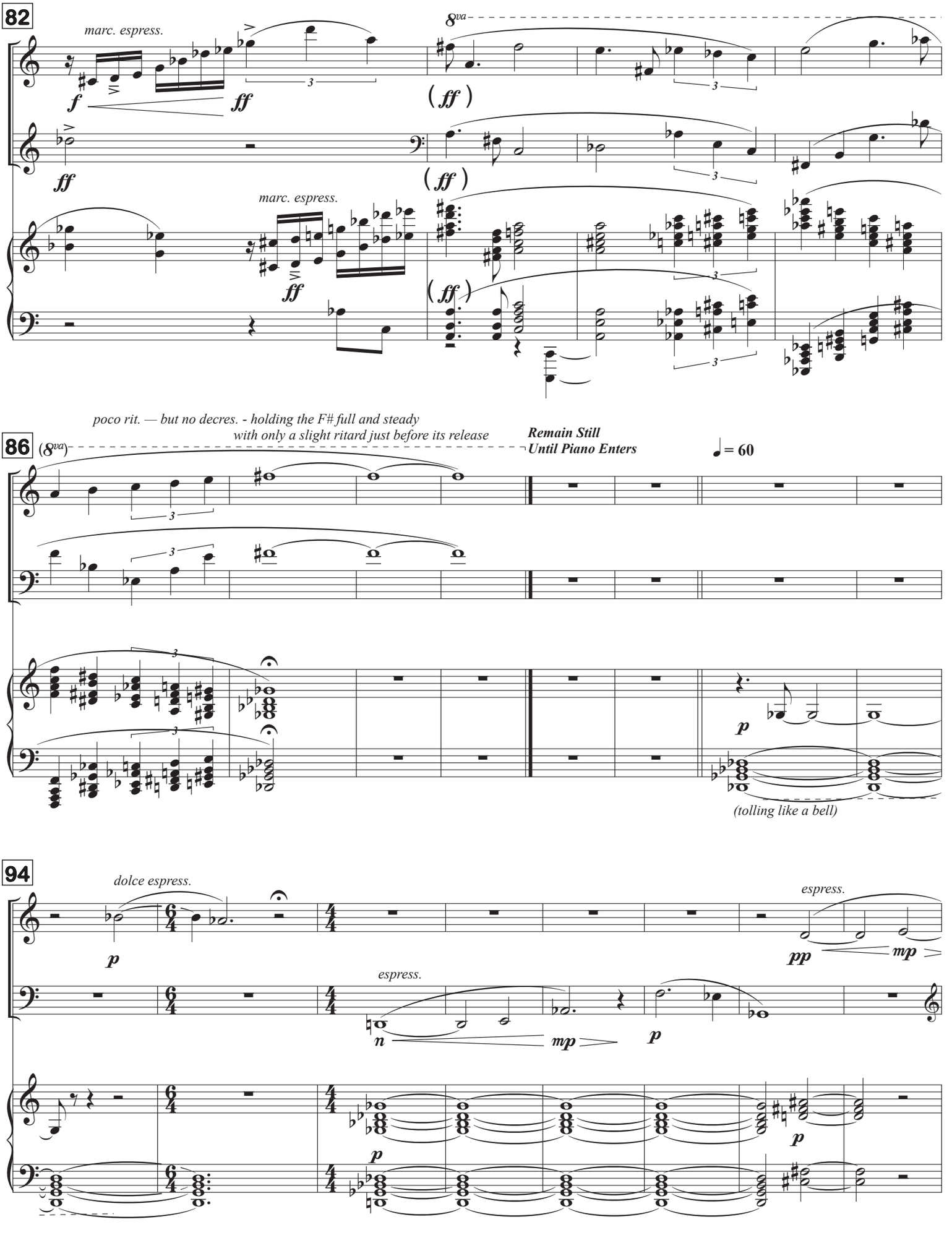

37
a tempo ♩= 76
8va
sfz
loco
mf
mf
mf
f
sfz
p
mp
8va
loco
sfz mp
8va
loco
40
8va
p
mp
dolce (sneak in)
n
8va
mp
8va
43
(8va)
loco
mp
mf
mp
sfz
mf
mf
mf
loco
8va
sf

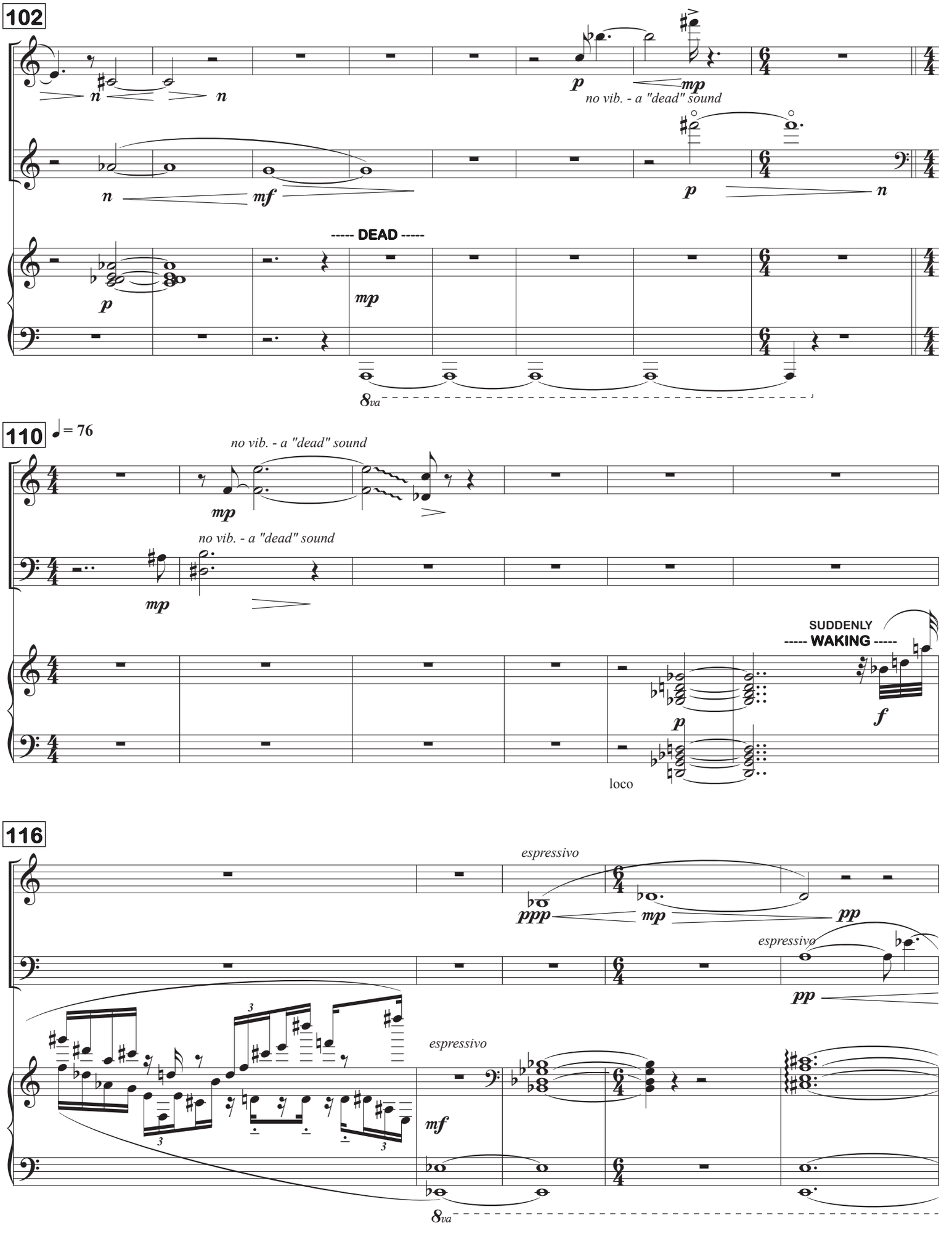

45
rit.
a tempo
8va
mf
pp
loco
ff
(mf)
49
(8va)
sfz
mp
52
f
p
marcato
fp
ff mf

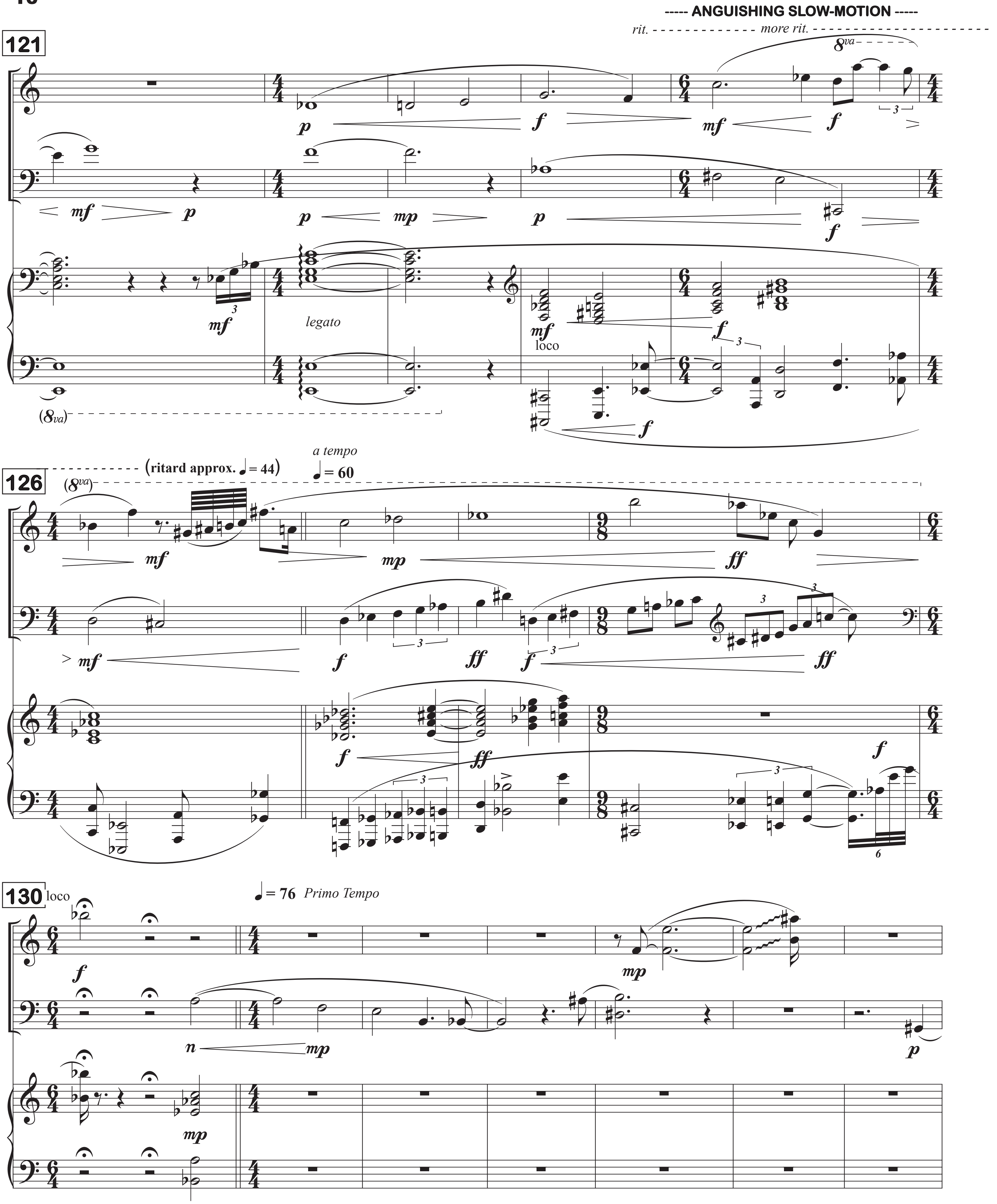

55
8va
f
Cantabile —
loco
f
Cantabile —
f
8va
(8va)
loco
58
3
sffz p
sffz
(8va)
loco
5
6
sffz p
8va
61
mf
mf
mf
3
(8va)
loco

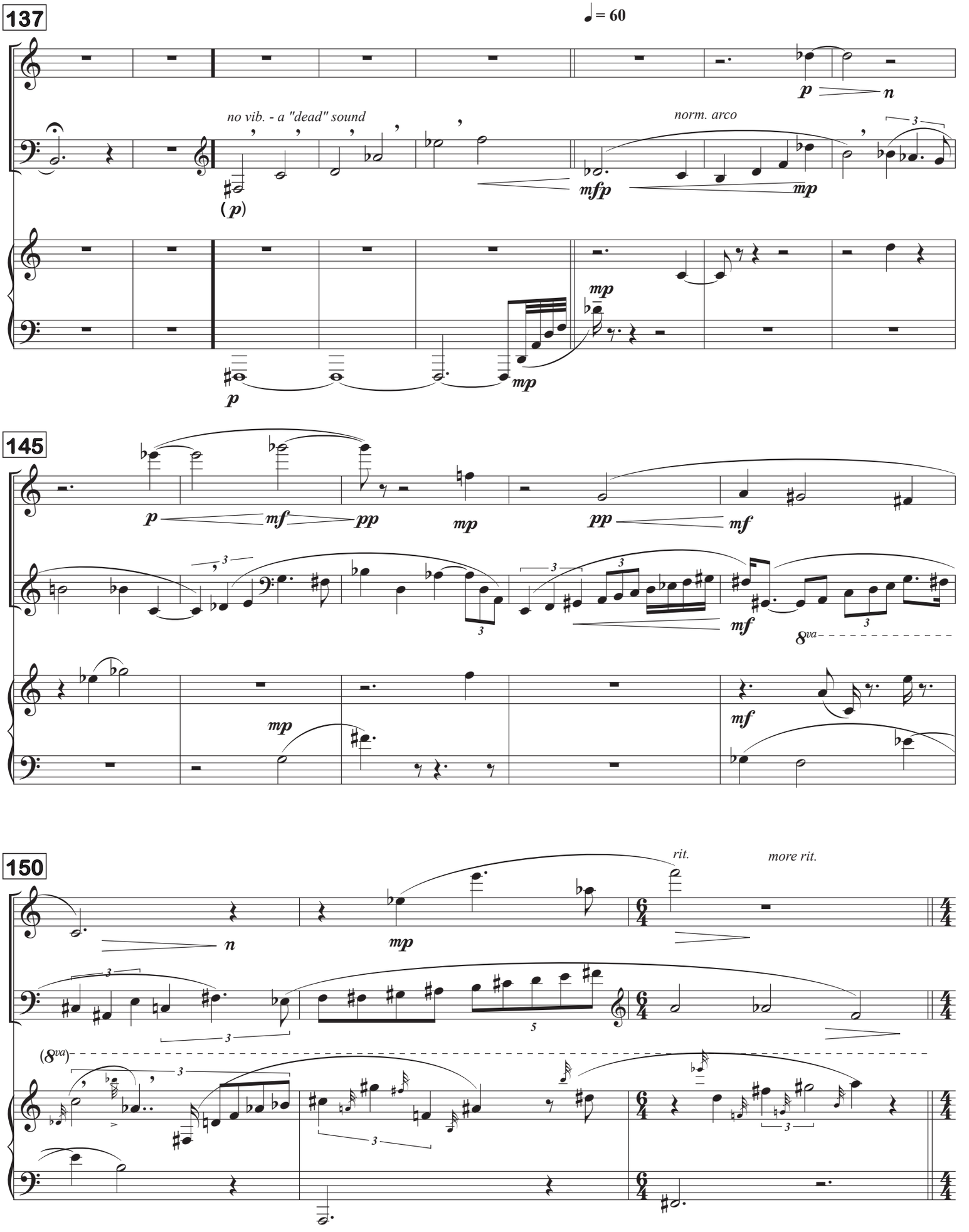

64
mf
mp
mf
mf
8va
loco
f
mp
mf
sfz
sfz
67
sfz
sfz
8va
(Bb)
f
(Eb)
(A)
f
(B)
(A#)
mp
f
(F#)
70
loco
mf
f
(F#)
mp
(Bb)
mf
mp
f
8va
loco
mf

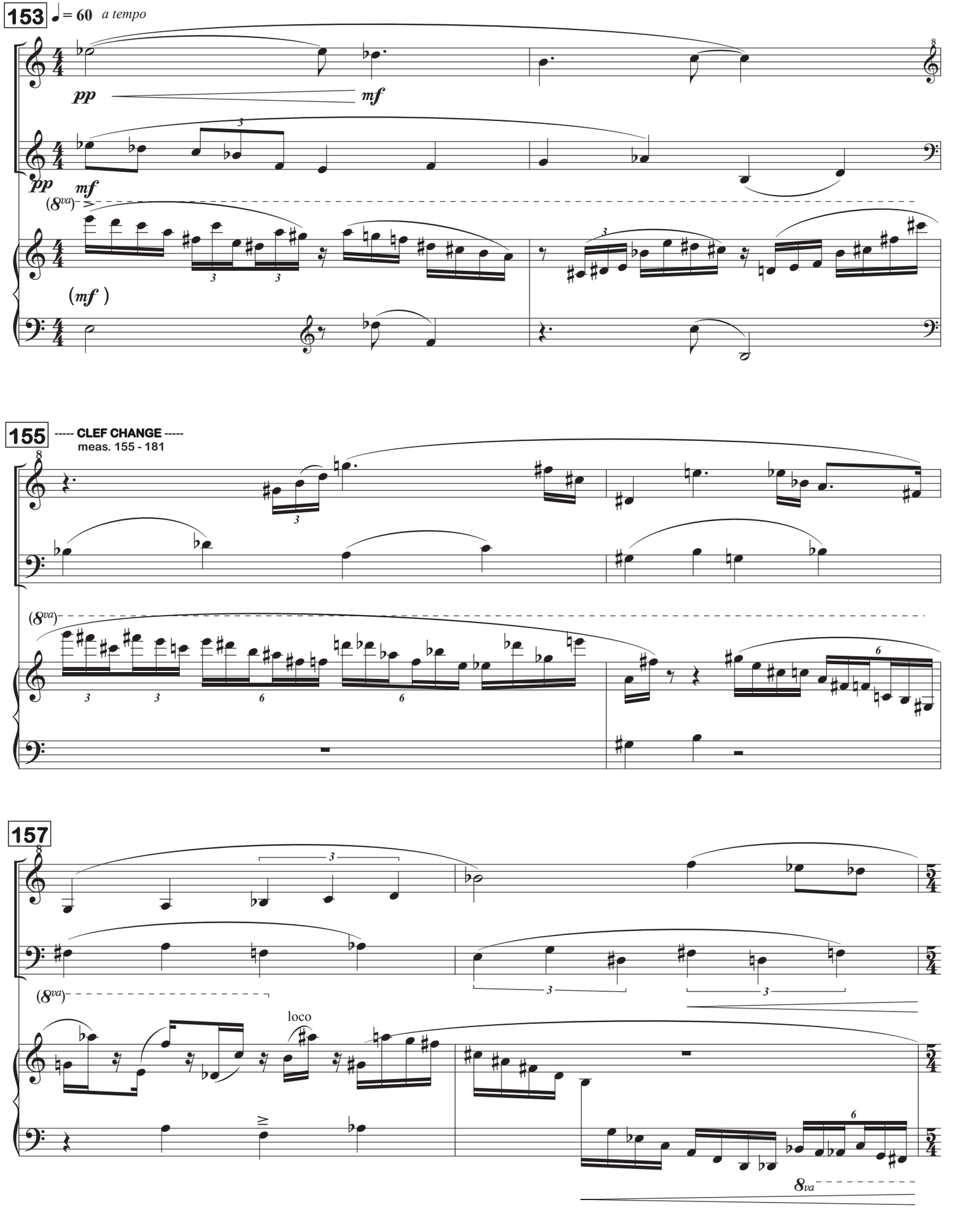

74
tr
(Bb)
pp
tr
(D)
pp
pp
mp
p
mf
76
8va
f
ff
f
marcato
8va
loco
f
f
8va
79
(8va)
loco
ritard
a tempo
pp
pp
f
marc. espress.
pp
f
(8va)
pp
sfz

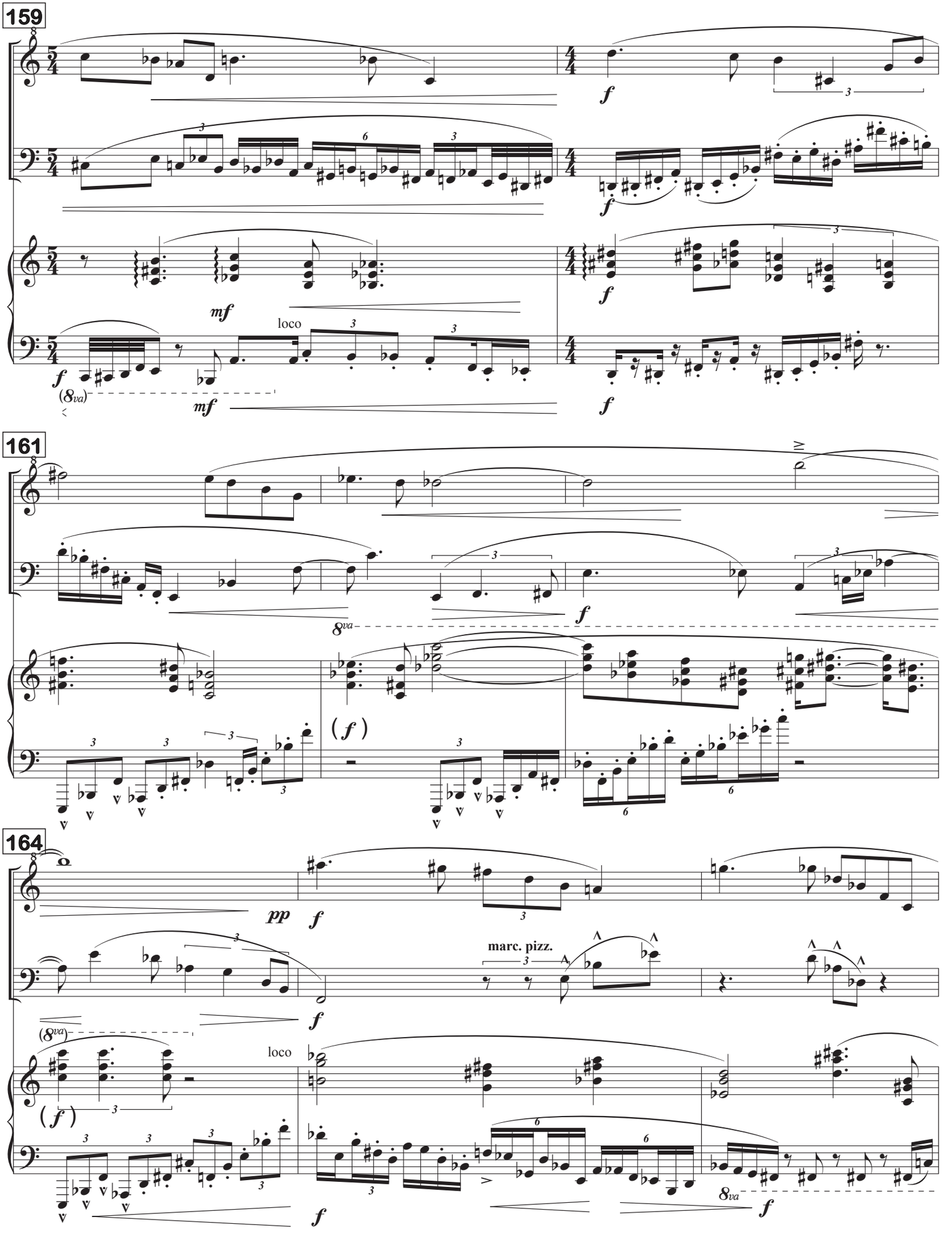

82
marc. espress.
8va
(ff)
marc. espress.
poco rit. — but no decres. - holding the F# full and steady
with only a slight ritard just before its release
Remain Still
Until Piano Enters
86
(8va)
♩ = 60
(tolling like a bell)
94
dolce espress.
espress.
espress.

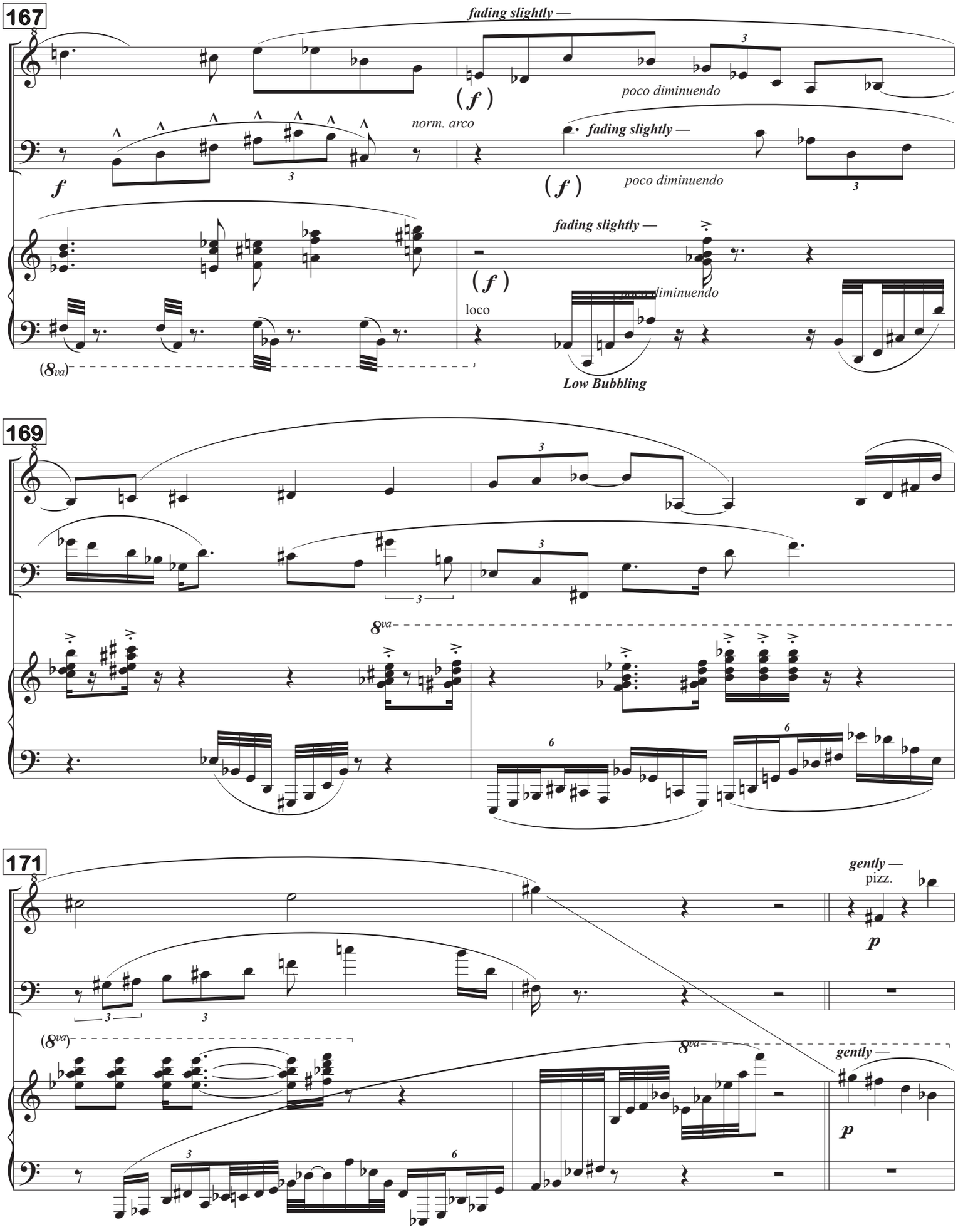

102
n
n
p
mp
no vib. - a "dead" sound
n
mf
p
n
----- DEAD -----
p
mp
8va
110
♩= 76
no vib. - a "dead" sound
mp
no vib. - a "dead" sound
mp
SUDDENLY
----- WAKING -----
p
f
loco
116
espressivo
ppp
mp
pp
espressivo
pp
espressivo
mf
8va

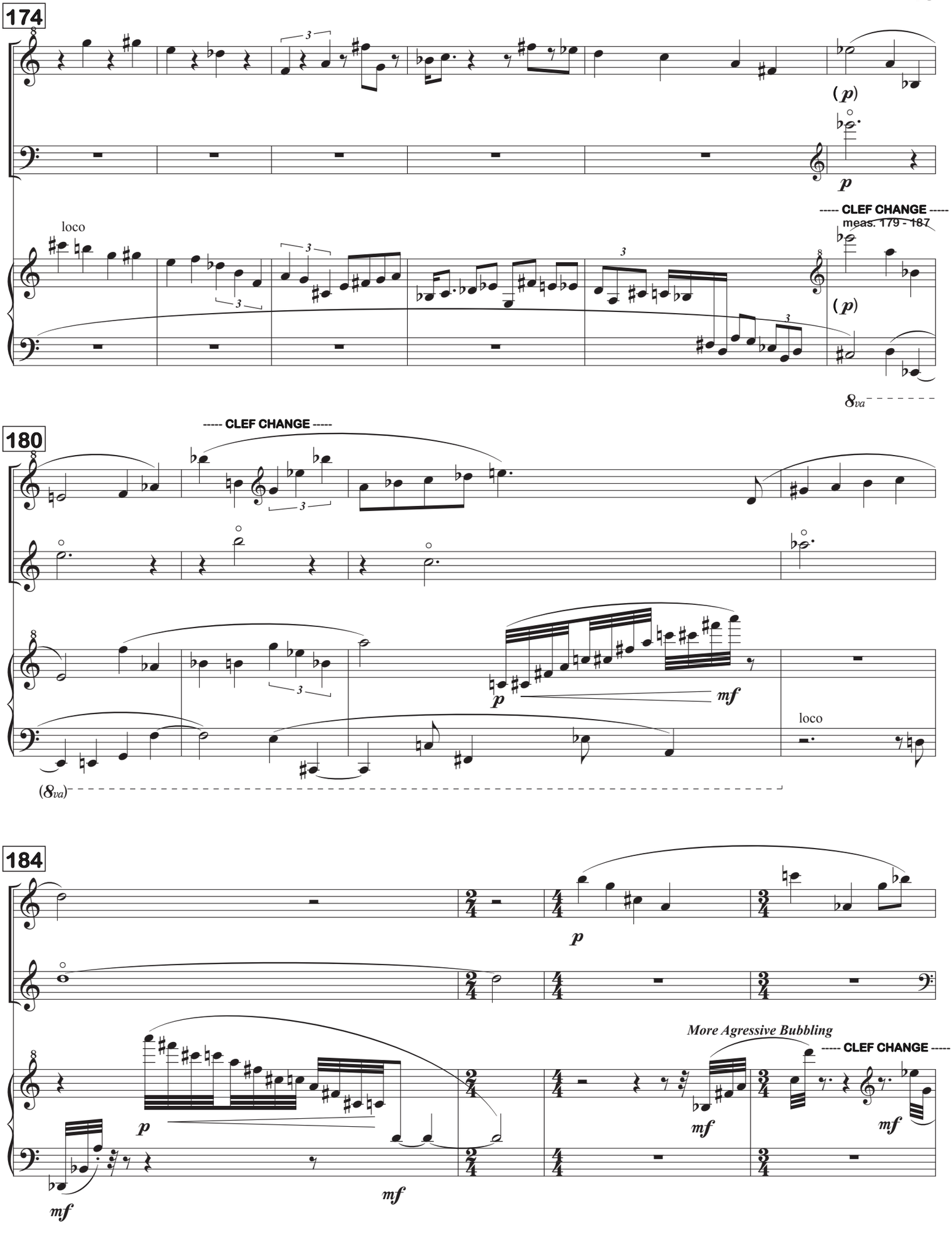

----- ANGUISHING SLOW-MOTION -----
rit.
more rit.
121
legato
loco
126
(ritard approx. ♩ = 44)
a tempo
♩ = 60
130
loco
♩ = 76 Primo Tempo


137
♩ = 60
p
n
no vib. - a "dead" sound
(p)
norm. arco
mfp
mp
3
mp
p
mp
145
p
mf
pp
mp
pp
mf
3
mf
8va
mp
mf
150
rit.
more rit.
n
mp
3
5
(8va)
3
3
3


153
♩ = 60 a tempo
pp
mf
pp
mf
(8va)
(mf)
155
----- CLEF CHANGE -----
meas. 155 - 181
(8va)
157
(8va)
loco
8va


159
161
164
loco
marc. pizz.
8va
(8va)


167
fading slightly —
poco diminuendo
norm. arco
fading slightly —
poco diminuendo
fading slightly —
loco
Low Bubbling
169
8va
171
gently —
pizz.
gently —


174
loco
----- CLEF CHANGE -----
meas. 179 - 187
(p)
p
8va
180
----- CLEF CHANGE -----
p
mf
loco
(8va)
184
p
More Agressive Bubbling
----- CLEF CHANGE -----
mf
mf
mf
mf

188

arco - *espress.*

n

dolce (sneak in)

mf

mf

loco

8va

191

arco

mf

mf

mf

mf

8va

loco

mf

mf

mf

mp

mf

mf

195

8va

f

mp

f

mf

mf

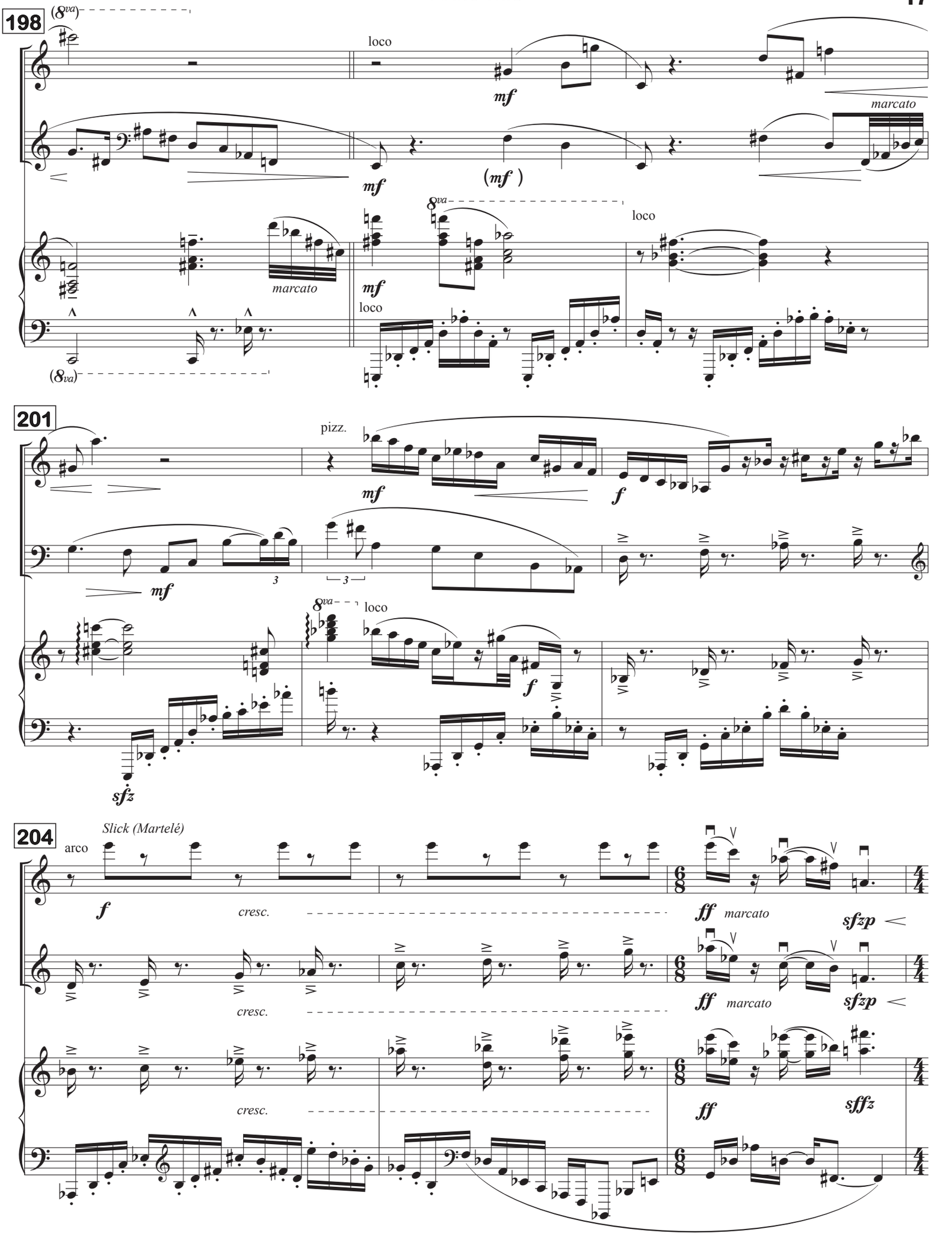
f

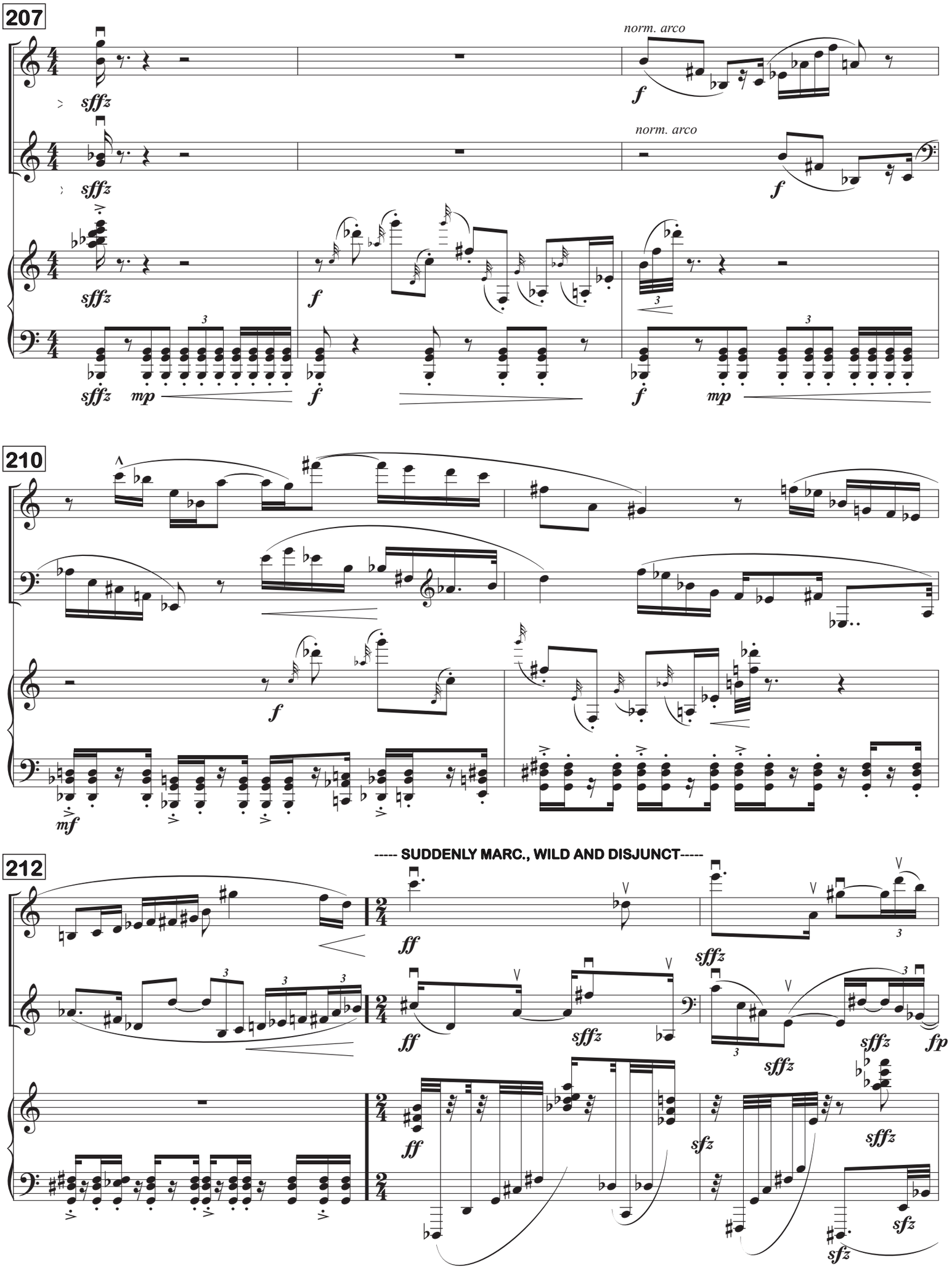
8va

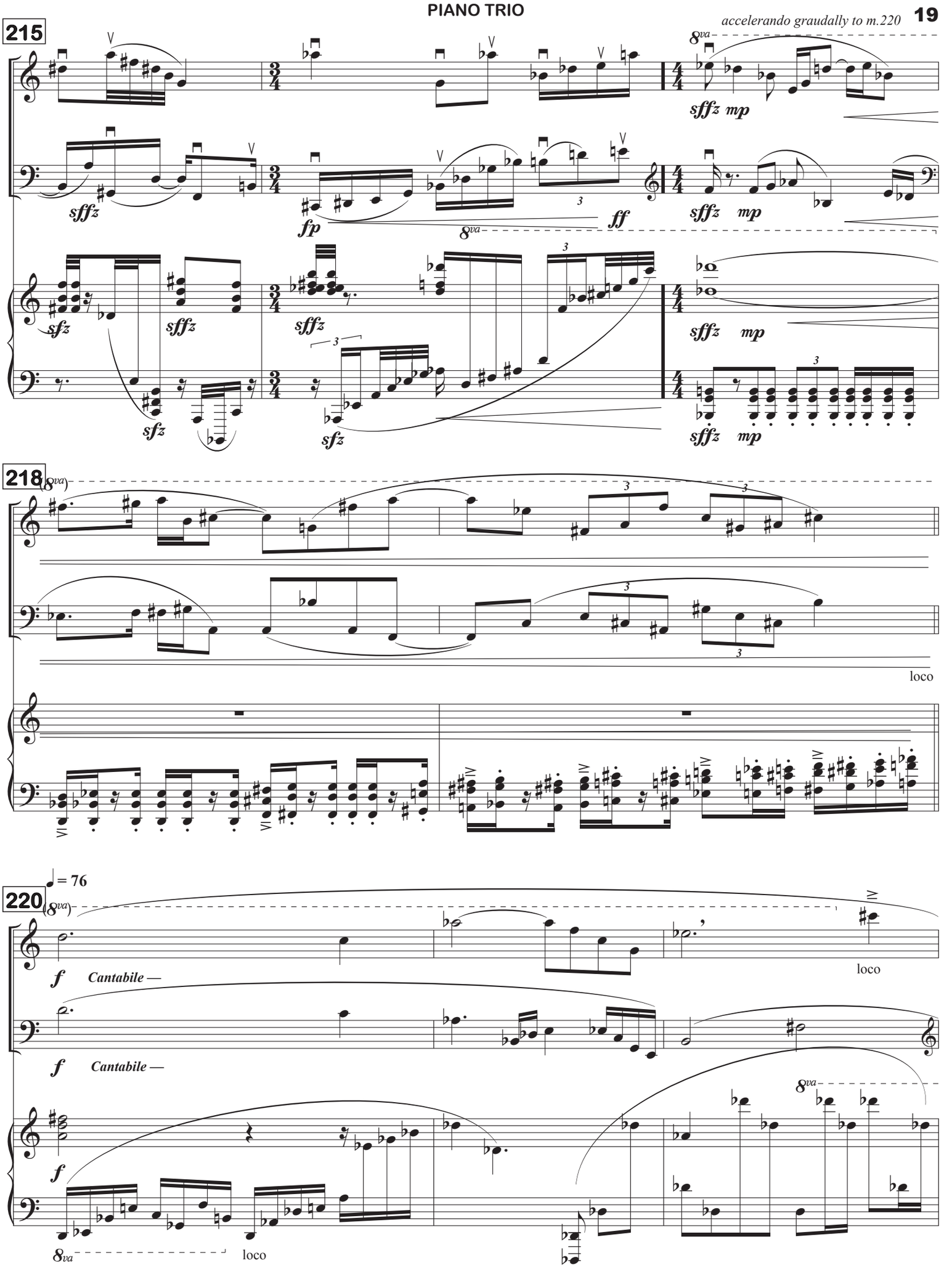
mf

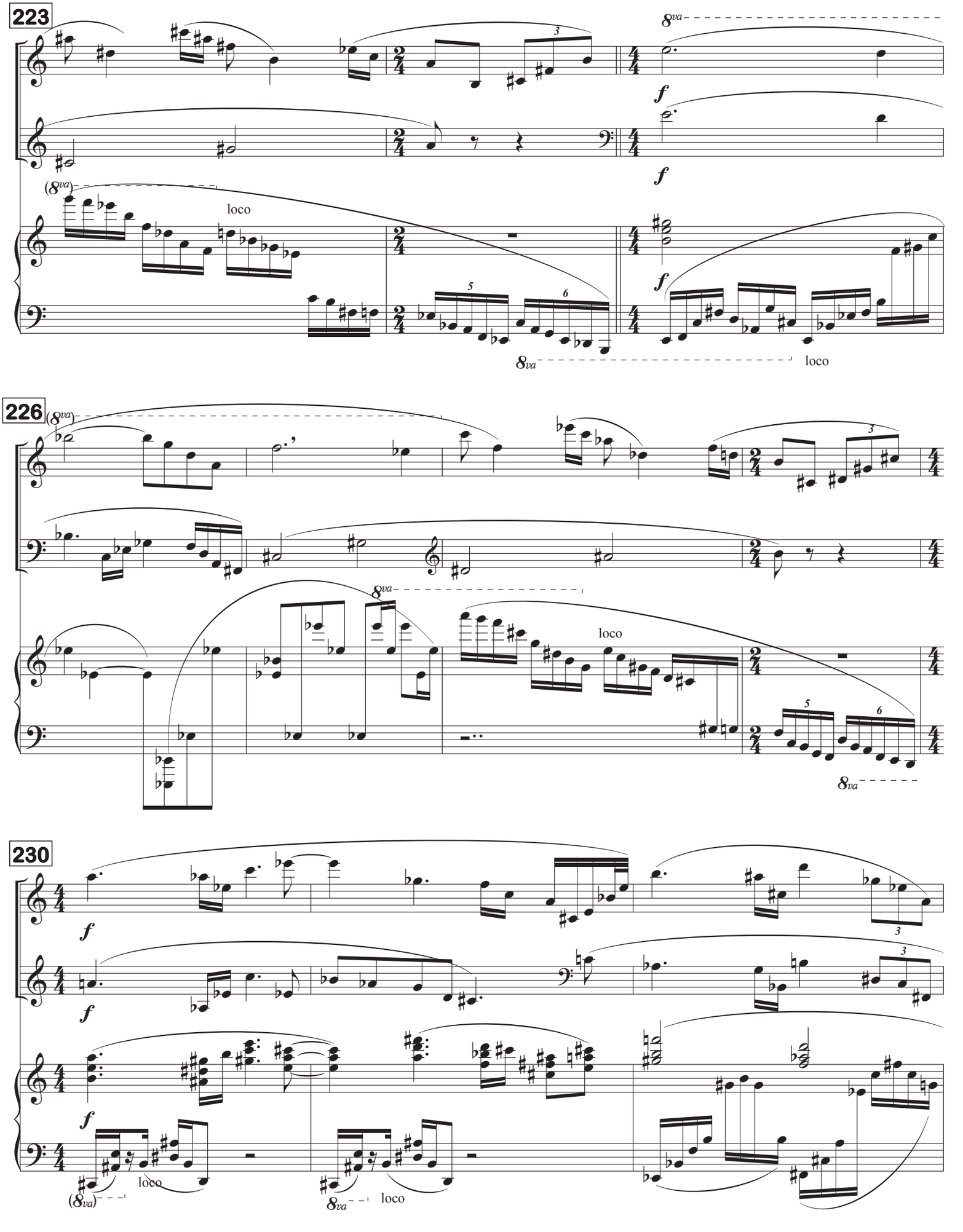
mf

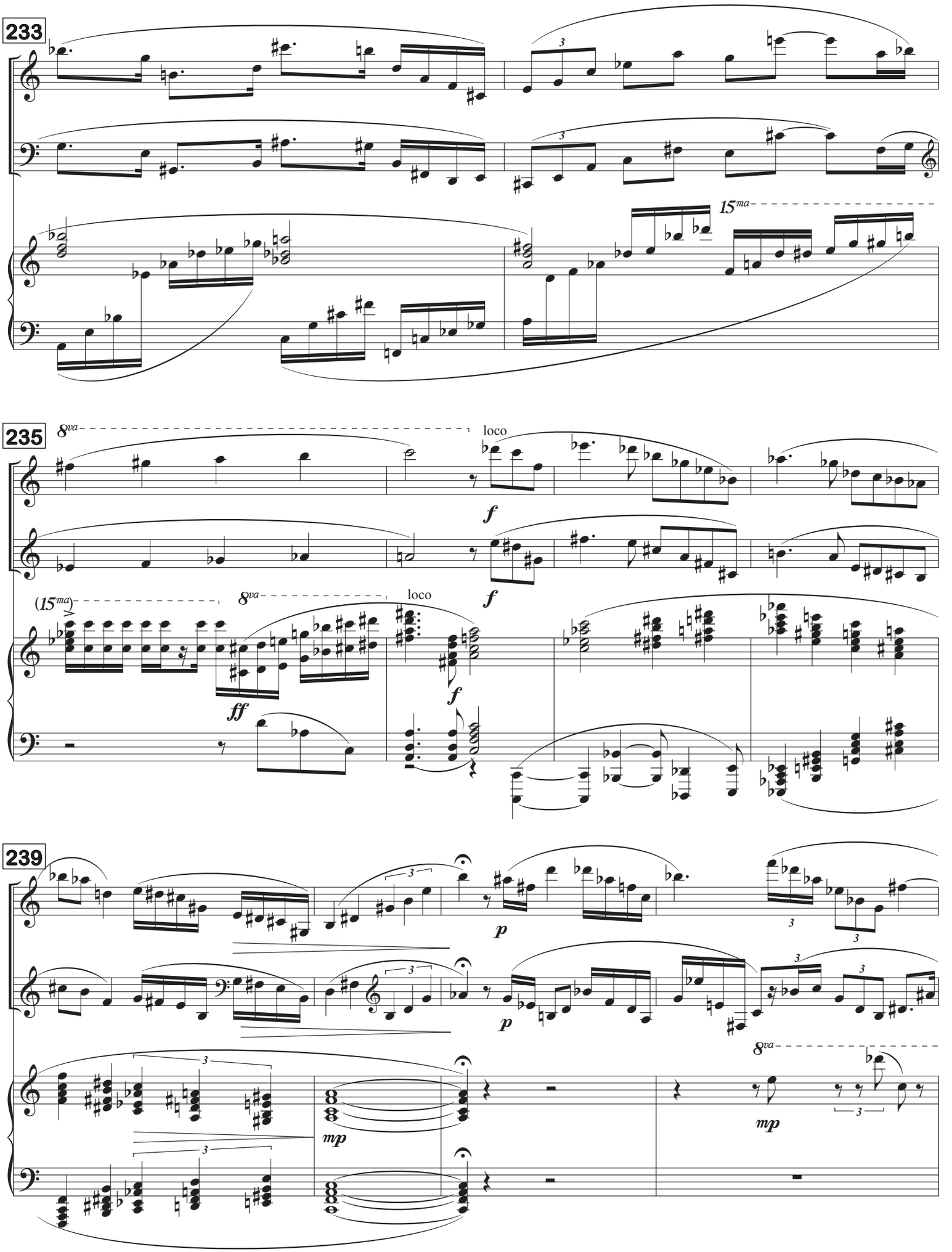
mf

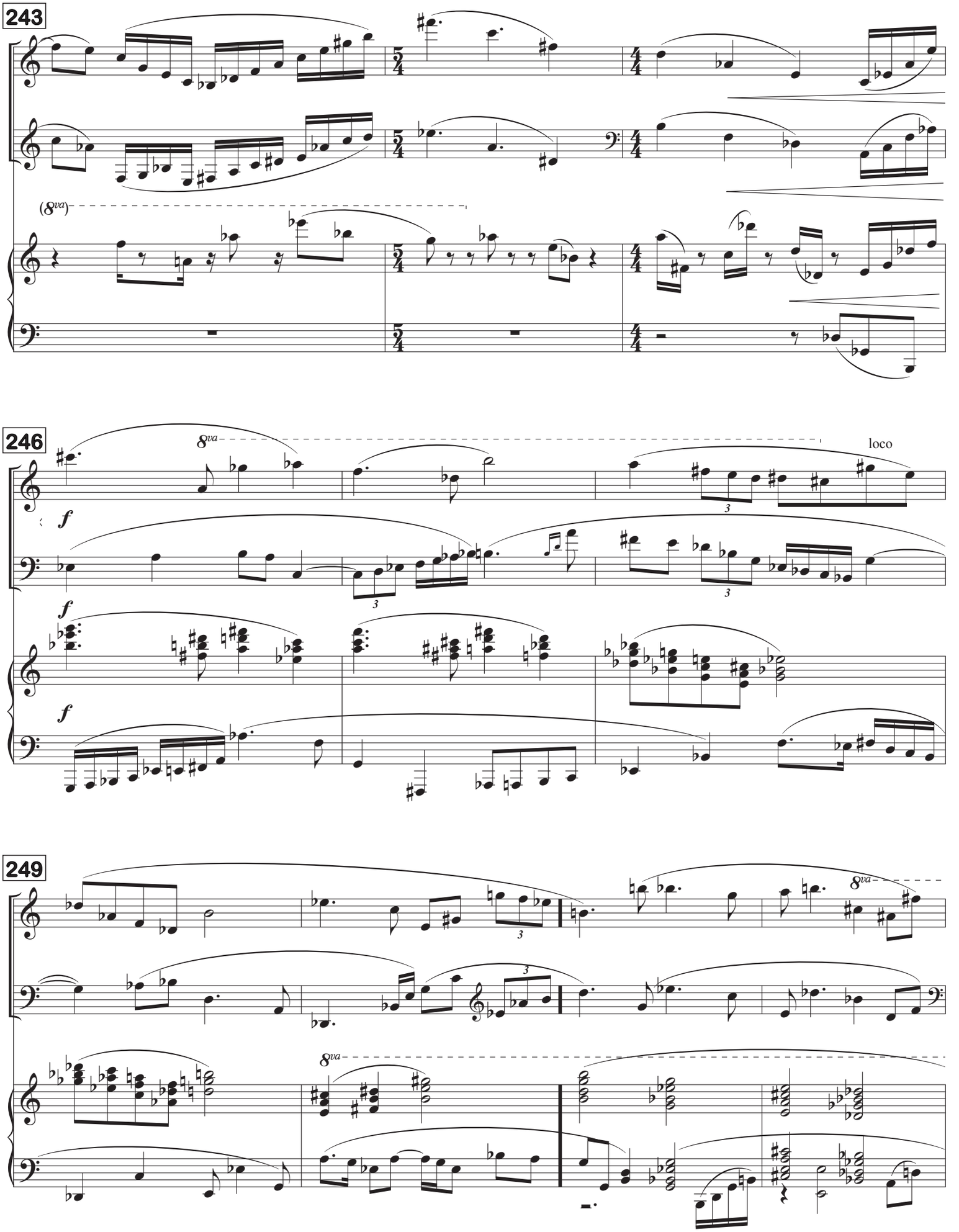

198
(8va)
loco
mf
marcato
(mf)
8va
loco
mf
marcato
loco
(8va)
201
pizz.
mf
f
mf
3
3
8va
loco
f
sfz
204
Slick (Martelé)
arco
f
cresc.
ff
marcato
sfzp
cresc.
ff
marcato
sfzp
cresc.
ff
sffz

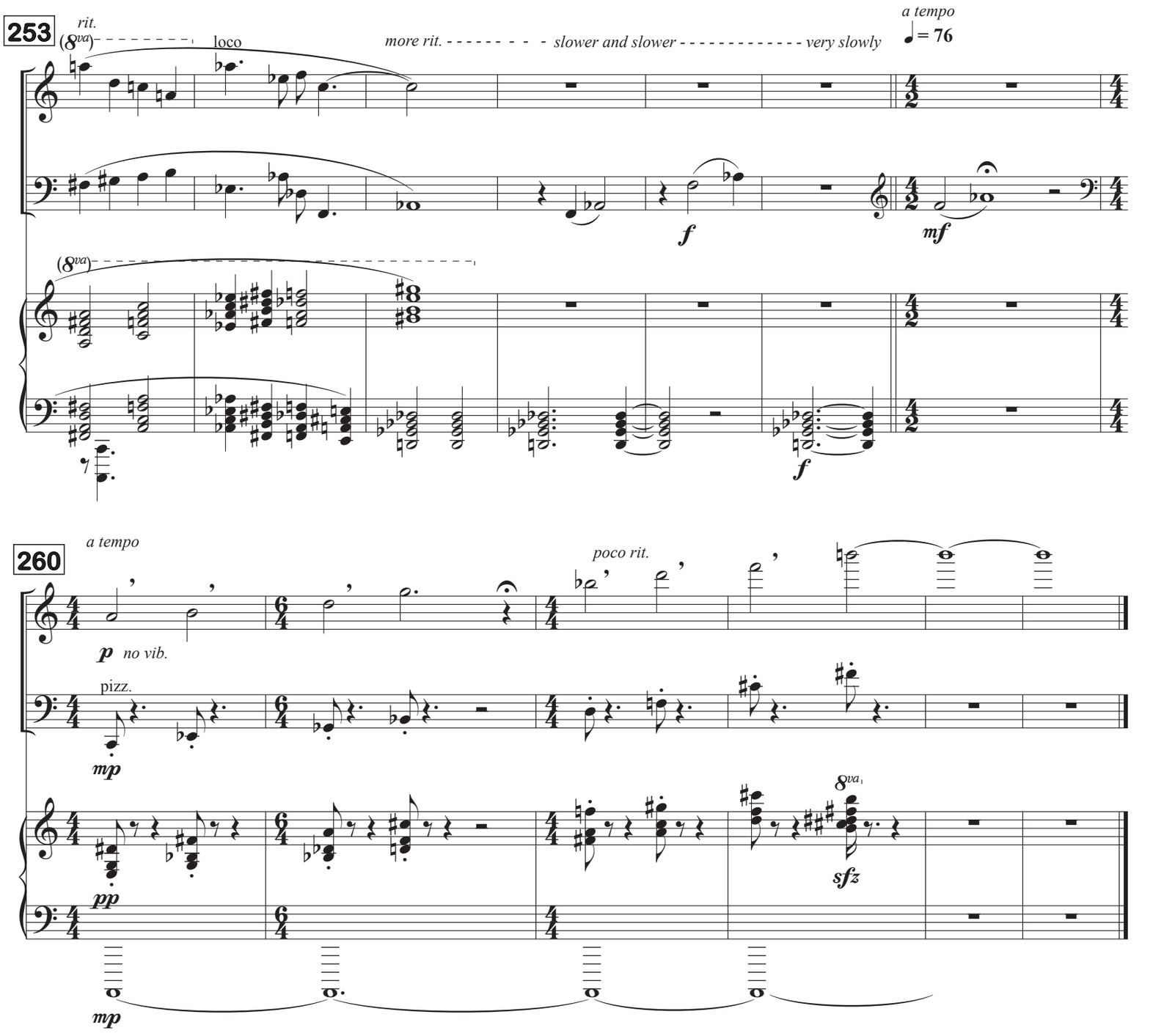

207
norm. arco
sffz
f
mp
210
mf
212
----- SUDDENLY MARC., WILD AND DISJUNCT-----
ff
sfz
fp


215
accelerando graudally to m.220
8va
sffz mp
sffz
fp
ff
sfz
218
(8va)
loco
220
♩= 76
f Cantabile —
8va
loco


223
8va
f
(8va)
loco
5
6
8va
loco
226
(8va)
8va
loco
8va
230
f
(8va)
loco
8va
loco


233
15ma
235
8va
loco
f
(15ma)
ff
239
p
mp
8va


243
(8va)
246
8va
loco
f
f
f
249
8va
8va


253
rit.
(8va)
loco
more rit.
slower and slower
very slowly
a tempo
♩= 76
f
mf
(8va)
f
260
a tempo
poco rit.
p
no vib.
pizz.
mp
pp
8va
sfz
mp