

*written under support of
The George Ladd Prix de Paris*

Frank Stemper

STRING QUARTET

NO. 1

Op. 9

dur. 13 mins.

PERFORMANCE NOTES:

1. Although many of the abrupt tempo changes are subtle, e.g. MM 50 to 56, they should be audibly different (noticeable). The players could think of them as different musics, different areas of thought (different rhythmic feels).
2. All dynamic changes, not preceded by rests or dynamic crescendos or decrescendos, should sound sudden and startling.
3. In this piece, the accuracy of rhythmic duration is vital. Where it is most important, I have use a slur extending from the note forward. This slur indicates what is technically implied: that the pitch should be held for its full duration and released simultaneously with the occurrence of the next rhythmic duration, which is in all cases a rest.

EG:

The image shows a musical score snippet with four staves. The first staff has a treble clef and a dynamic marking of *f*. It contains a triplet of eighth notes followed by a quarter note. The second staff has a bass clef and a dynamic marking of *mf*. It contains a triplet of eighth notes followed by a quarter note. The third staff has a bass clef and a dynamic marking of *f*. It contains a triplet of eighth notes followed by a quarter note. The fourth staff has a bass clef and a dynamic marking of *f*. It contains a triplet of eighth notes followed by a quarter note. A large '2' is placed between the second and third staves, and a large '4' is placed between the third and fourth staves, indicating a change in time signature. A slur is drawn over the first note of the first staff, extending to the end of the first measure. A slur is also drawn over the first note of the fourth staff, extending to the end of the first measure. A 'V' marking is present above the first note of the fourth staff.

The player should anticipate the sustained pitch leading to the following silence, as if the silence was the next pitch/sound — The player should never taper the sustained pitch with a decrescendo (unless of course a decrescendo is written), but rather feel that the pitch is being interrupted by the silence.

4. The use of vibrato should never be exaggerated or overdone, except in the few cases marked ***molto vib.*** Please remember this when alternating from ***no vib.*** to and from ***norm. vib.***
5. All bowing marks are merely suggestions. Players should feel free to change them, as well as slurs, as your experience dictates.
6. In this piece ***niente*** and ***ppp*** have the same meaning: as quiet as possible.

String Quartet No. 1

Frank Stemper (1982)

Tempo 1: ♩ = 56

The musical score consists of four staves. The first system (measures 1-4) shows a variety of time signatures: 4, 5, 4, 7, and 3. Dynamics include *f*, *sfz*, and *p*. The second system (measures 5-8) features time signatures 3, 4, 9, and 4, with dynamics *f*, *mf*, *fp*, and *mf*. The third system (measures 9-12) includes time signatures 4, 3, 4, and 2, with dynamics *mf*, *p*, *f*, *ppp*, and *f*. The score is characterized by frequent changes in time signature and dynamic range, with many notes marked with accents and slurs.

String Quartet No. 1

12 *molto rit.* *a tempo*

f *p* *ppp* *sf* *f* *mf*
f *ppp* *p* *ppp* *sf* *f* *p* *3va* *p*
mf *ppp* *p* *ppp* *f* *sfz* *mf* *ppp*
mf *ppp* *p* *mf* *sfz* *mf* *ppp*

18 *loco*

f *f* *f* *f*
f *mf* *f* *f*
f *f* *f* *f*
f *mf* *f* *f*

22 *piu dolce*

fp *f* *mf* *mf*
mf *f* *mf* *sub.f*
mf *f* *mf* *mf*
mf *f* *mf* *mf*

String Quartet No. 1

26 *più mosso*
Tempo 2: ♩ = 66

2 5 2 3 2 3

f *p* *sub.f* *f* *p*
p *sub.f* *mf* *p*
f *p* *mf* *p*
sub.f *f* *p* *sub.f* *p*

31

3 2 3 5 7

sub.f *mf* *p* *f*
sub.f *mf* *p* *f*
sub.f *f* *mf* *p* *f*
sub.f *f* *mf* *p* *f*

36 *ritenuto*
Tempo 3: ♩ = 60

7 2 5 3 5 3

dolce *mp* *f marc.* *mf marc.* *dolce no vib.*
p *f marc.* *f marc.* *f* *sub.p* *dolce no vib.*
mp *f marc.* *f marc.* *f* *sub.p* *dolce no vib.*
p *f marc.* *f marc.* *f* *sub.p* *dolce no vib.*

> p *sub.f marc.* *sub.p* *mf marc.* *< f* *sub.p* *sub.f*

String Quartet No. 1

più mosso

Tempo 5: ♩ = 76

57

Violin I: *f*, *p*, *pp*, *p*
Violin II: *f*, *p*, *p*, *p*
Viola: *f*, *p*, *p*, *p*
Cello/DB: *f*, *p*, *p*, *p*

62

Violin I: *mp*, *p*, *mf*, *sub.f*, *p*
Violin II: *mp*, *p*, *mf*, *dolce*, *p*
Viola: *mp*, *p*, *mf*, *p*, *p*
Cello/DB: *mp*, *p*, *mf*, *p*, *sub.f*

67

Violin I: *mf*, *f*, *sub.mf*, *mf*
Violin II: *mf*, *f*, *sub.mf*, *mf*
Viola: *mf*, *f*, *sub.mf*, *mf*
Cello/DB: *mf*, *f*, *sub.mf*, *mf*

73 ← triplet ♩ = ♩ → Tempo 6: ♩ = 57

Violin I: *f*, *p*, *mp*, *mf*, *p*

Violin II: *p*, *mp*, *mf*, *p*

Viola: *p*, *mp*, *mf*, *p*

Cello/DB: *p*, *mp*, *mf*, *p*

Tempo: 6: ♩ = 57

79

Violin I: *mp*, *mp*, *mf*, *f*

Violin II: *mp*, *mp*, *p*

Viola: *mp*, *mp*, *p*

Cello/DB: *mp*, *mp*, *mf*, *p*

83

Violin I: *mf*, *f*, *mf*

Violin II: *mf*

Viola: *mf*

Cello/DB: *mf*

Accent: accent F w/out
accenting D

86

4 3 2 5

4 4 4 8

f *sfz* *f* *f*

p *p* *f* *f*

p *f* *f* *f*

91

5 2 7 6 5 7

8 4 8 8 8 8

f *mf* *sub. p* *ppp* *f* *p* *sfz*

mf *sub. p* *ppp* *f* *f* *p*

sub. p *ppp* *f* *f* *f* *p*

sub. p *ppp* *f* *f* *f* *p*

96

Tempo 7: ♩ = 62

Tempo 1: ♩ = 56
no vib.

7 5 3 5

8 8 4 4

f *p* *f* *mf* *f* *pp* *sempre*

f *p* *f* *mf* *f* *sub. pp* *sempre*

f *p* *f* *mf* *f* *sub. pp* *sempre*

f *p* *f* *mf* *f* *pp* *sempre*

f *p* *f* *mf* *f* *pp* *sempre*

131 *a tempo*

Violin I: *p*, *f*, *f*, *ff*, *sub.mf*, *p sempre*, *p sempre*

Violin II: *p*, *f*, *ff*, *sub.mf*, *sub.mf*, *p sempre*

Viola: *p*, *f*, *ff*, *sub.mf*, *mf p sempre*, *p sempre*

Cello/DB: *p*, *f*, *f*, *ff*, *sub.mf*, *p sempre*

Large numbers: 2, 3, 3, 5, 4

137

Violin I: *sf*, *mf*, *sub.f*, *sub.mf*, *sub.mf*

Violin II: *mf*, *p*, *sub.f*, *sub.mf*, *sub.mf*

Viola: *norm. vib.*, *norm. vib.*, *sub.f*, *sub.mf*, *sub.mf*

Cello/DB: *norm. vib.*, *no vib.*, *sub.f*, *sub.mf*, *sub.p*

Large numbers: 4, 5, 9, 3, 3

142

no vib. *3* *Tempo 9: ♩ = 84* *3* *Tempo 1: ♩ = 84* *3* *Tempo 9: ♩ = 84* *poco a poco non*

Violin I: *p*, *no vib.*, *mf*, *sub.p*, *mf*

Violin II: *p*, *no vib.*, *mf*, *sub.p*, *mf*

Viola: *p*, *mf*, *sub.p*, *mf*

Cello/DB: *p*, *mf*, *sub.p*, *mf*

Large numbers: 3, 11, 7, 5

161

no vib. sempre

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

marcato no vib. sempre

marcato no vib. sempre

marcato no vib. sempre

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

mfp *mf* *p* *f* *marcato* *f*

168

p *sfz* *ppp* *p* *f* *f* *pp* *f*

sub.f *p* *f* *f* *mf* *f* *f*

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

174

(no vib.)

Tempo 10: ♩ = 72

mf *f* *mp* *f*

(no vib.) *mp* *mp* *p* *sub.f* *p* *f*

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

179

Tempo 1: ♩ = 56

8va₁ loco (no vib.) loco

f *f* *sfz* *p sempre* (no vib.) *p sempre* (no vib.) *p sempre* (no vib.)

185

ritardando ----- Tempo 11: ♩ = 46

8va₁ loco

sub.f *f* *mf* *p* *sub.f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

190

Tempo 1: ♩ = 56

a tempo *molto vib.* *no vib.*

p *sub.f* *p* *sub.f* *mf > p* *p* *f* *f* *f*

Tempo 7: ♩ = 62

197

fp f f f f sub. p f

3 3 2 4 2 3

8 4 4 4 4 4

f f f f sub. p f

f f f f sub. p f

Tempo 1: ♩ = 56

204 Drag the Tempo (continue marc.)

f pizz. f pizz. mf arco sfz

3 2 3

4 4 8

f f fp f sfz (no vib.) arco mf arco

f molto vib. pizz. sfz (no vib.) arco pizz. mf arco

f mf

211

arco (no vib.) molto vib.

sffz f mf f (no vib.) f

3 3 5 3 5 2 7

8 4 8 8 8 4 8

f mf (no vib.) f (no vib.) f

f mf (no vib.) f

f mf sub. f f mf

217 *no vib.*

ff mf p *ff* *sub. p* *ff*

ff > mf *mf* *ff > mf* *mf p*

mf *mf* *ff* *mf p*

ff *mf* *ff* *ff > mf*

molto vib.

SLOWER

222 *pizz. b* *arco* *no vib.* *Tempo 12: ♩ = 52 - 54*

sfz *no vib.* *f marcato* *f* *mf < f*

no vib. *f marcato* *f* *mf < f*

no vib. *f marcato* *f* *mf < f*

f marcato *mf* *f*

226 *Tempo 1:* *Tempo 13: ♩ = 50 - 52*

sub. mf *f* *molto vib.*

sub. mf *f* *f* *mf < ff*

sub. mf *f* *f* *f*

sub. mf *f* *f*

230 no vib. molto vib. no vib. no vib. norm. vib.

f *ff* *mp* *ff* *ff* *f*

no vib. *ff* *f* norm. vib.

no vib. *ff* *f* norm. vib.

no vib. *ff* *f* norm. vib.

235

f *ff* *f* *f*

Tempo 13: ♩ = 50 - 52

240 no vib. *p* *mf* sul pont. *mf* sul pont. *mf* sul pont. *mf* sul pont.

no vib. *p* *mf* sul pont. *mf* sul pont. *mf* sul pont. *mf* sul pont.

no vib. *p* *mf* sul pont. *mf* sul pont. *mf* sul pont. *mf* sul pont.

no vib. *p* *mf* sul pont. *mf* sul pont. *mf* sul pont. *mf* sul pont.

no vib. *p* *mf* sul pont. *mf* sul pont. *mf* sul pont. *mf* sul pont.

norm.

245

The musical score consists of five staves. The first staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a bass clef with a 4/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The fifth staff is a bass clef with a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are *p*, *ppp*, *mp*, and *ppp*. The tempo markings are *norm.* and *norm. vib.*. The score includes a triplet in the third staff and a fermata in the fifth staff. The score is divided into measures by vertical bar lines.

norm. *p* *ppp* *p* *ppp*

norm. *p* *p* *ppp*

norm. vib. *p* *mp* *ppp*

norm. *p* *p* *ppp*

p