FRANK STEMPER

ISOLATED CRITERIA

SOLOS FOR
TRUE
STRING QUARTET

for the Irving M. Klein International String Competition

ISOLATED CRITERIA

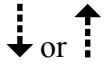
Frank Stemper

Notes:

1. These four pieces, solos for the string family, may be performed individually or in groups o two, three or the entire set. Although the four could be performed consecutively, i.e. as a large piece in four movements, the ideal way to perform the entire set, would be to space th four pieces throughout an entire concert, i.e. between the other works on the program. In either case, the four pieces may be performed in any order decided by the performers.

2. In this music, there is a great deal of alternation between normal, expressive arco and the thinner, purer sound with little or no vibrato that is created by harmonics or flautando (s tasto). These harmonic/flautando notes are marked with large harmonic symbols above the notes, but they may be played as harmonics or flautando, depending on the situation and th performer's preference. In some cases, the composer's preference is labeled as well (e.g. *H* or *sul tasto – no vib.*), but the final decision remains with the performer. This is done in or to achieve the most effective, natural performance possible. Many of these pitches occur a articulations or cadences of phrases, and therefore the movement should move directly to without the hesitation that is sometimes needed to prepare certain harmonics. The primary is to create a **sudden timbral difference**, and whether that is achieved by use of harmonic flautando is secondary.

3. Similarly, there is often quick alternation between PIZZ and ARCO, and the performers may whatever means possible to NOT upset the flow of the music. This may include LH PIZZ, (wh sometimes stated in the score), HAMMER-ONS or PULL-OFFS, using musical RUBATO, or if a else fails, "faking" PIZZ with a very marcato and staccato bowing.

4.  = up or down broken arrow indicates the direction of a broken pizz. chord.

5. This symbol indicates a gradual transition from one type of bowing or effect to anothe

6. Begin with normal or previous bowing and gradually move to trem.

7. **+** This symbol means to suddenly stop tremolo, returning to normal arco;

   – if followed by – gradual transition from arco to tremolo begins again.

8. In regard to CRITERION NO. 2, two dots (••) above a note indicates "ultra marcato," power accented bowing. When first used, it is only for single events, within a much quieter textur then is used for a long passage at the end of the piece.

9. The use of tremolo on triple or quadruple stops is semi-improvisatory or ad lib. Alternatin freely through the string pairs, the performer should create harmonic, dynamic and rhythm energy and intensity.

10. Indicated bowings and slurs are suggestions, and it is presumed that the performers will a them to best suit the musical effect of the music.

Durations:

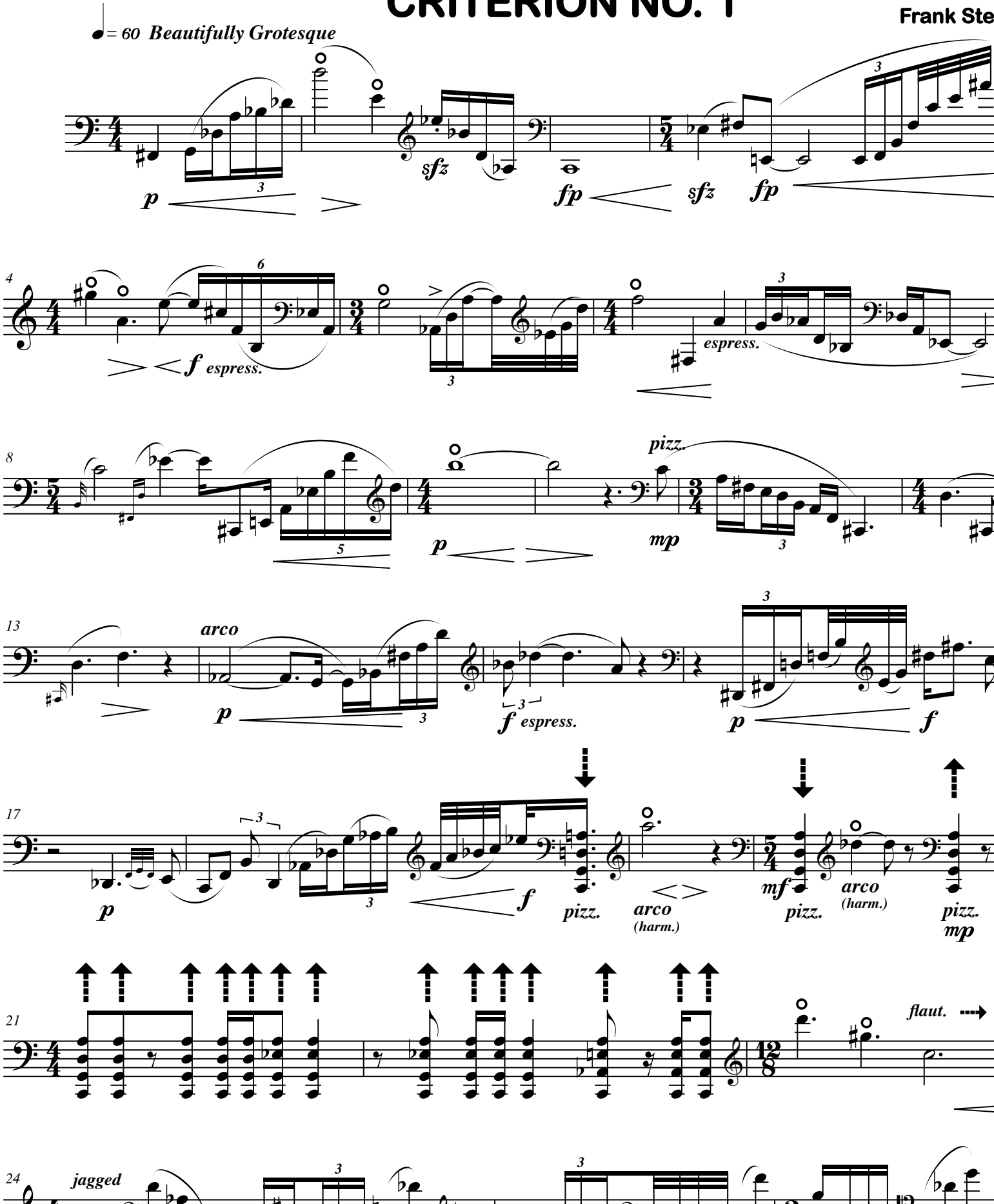
isolated
CRITERION 1 for solo cello 5' 55"

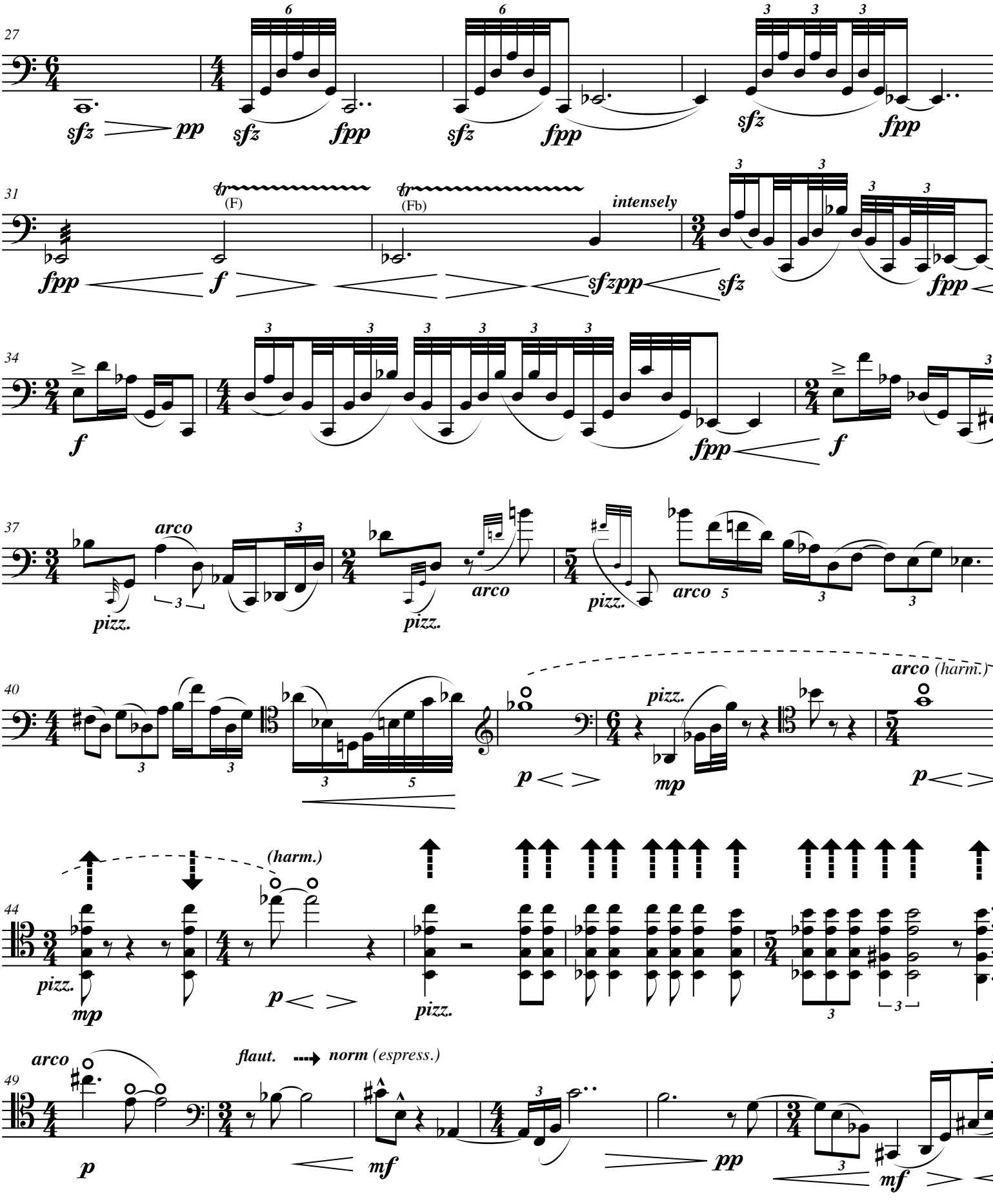
isolated
CRITERION 2 for solo viola 5' 32

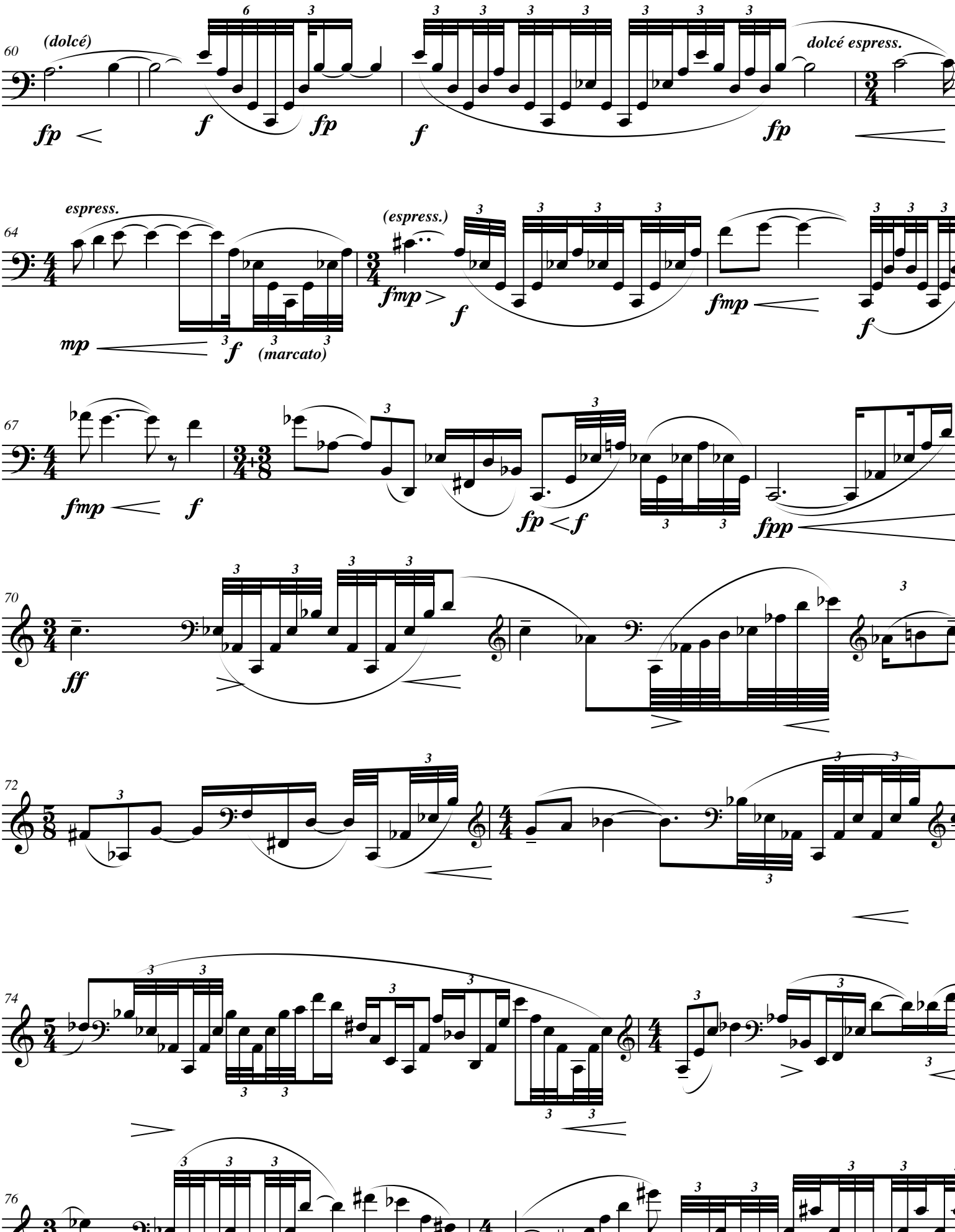
solo 'cello

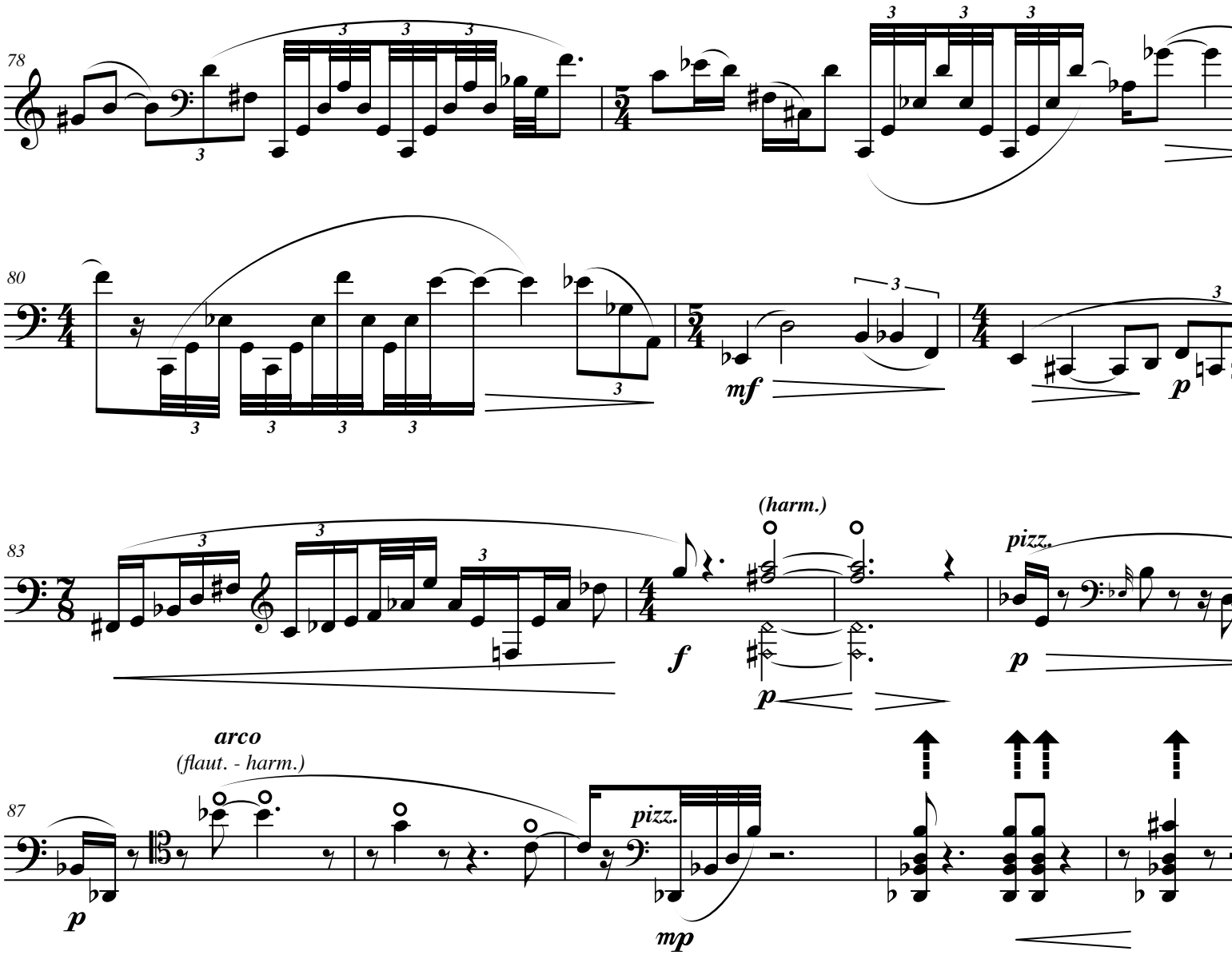
ISOLATED
CRITERION NO. 1

Frank Ste




27
sfz
pp
sfz
fpp
sfz
fpp
sfz
fpp
31
(F)
(Fb)
intensely
fpp
f
sfzpp
sfz
fpp
34
f
fpp
f
37
arco
pizz.
pizz.
arco
pizz.
arco
40
arco (harm.)
p
pizz.
mp
p
44
(harm.)
pizz.
mp
p
pizz.
49
arco
flaut.
norm (espress.)
p
mf
pp
mf
55
flaut.
norm
(espress.)
dolcé
(dolcé)


60
(dolcé)
fp
f
fp
f
dolcé espress.
fp
64
espress.
mp
f
(marcato)
(espress.)
fmp
f
fmp
f
67
fmp
f
fp
f
fpp
70
ff
72
74
76

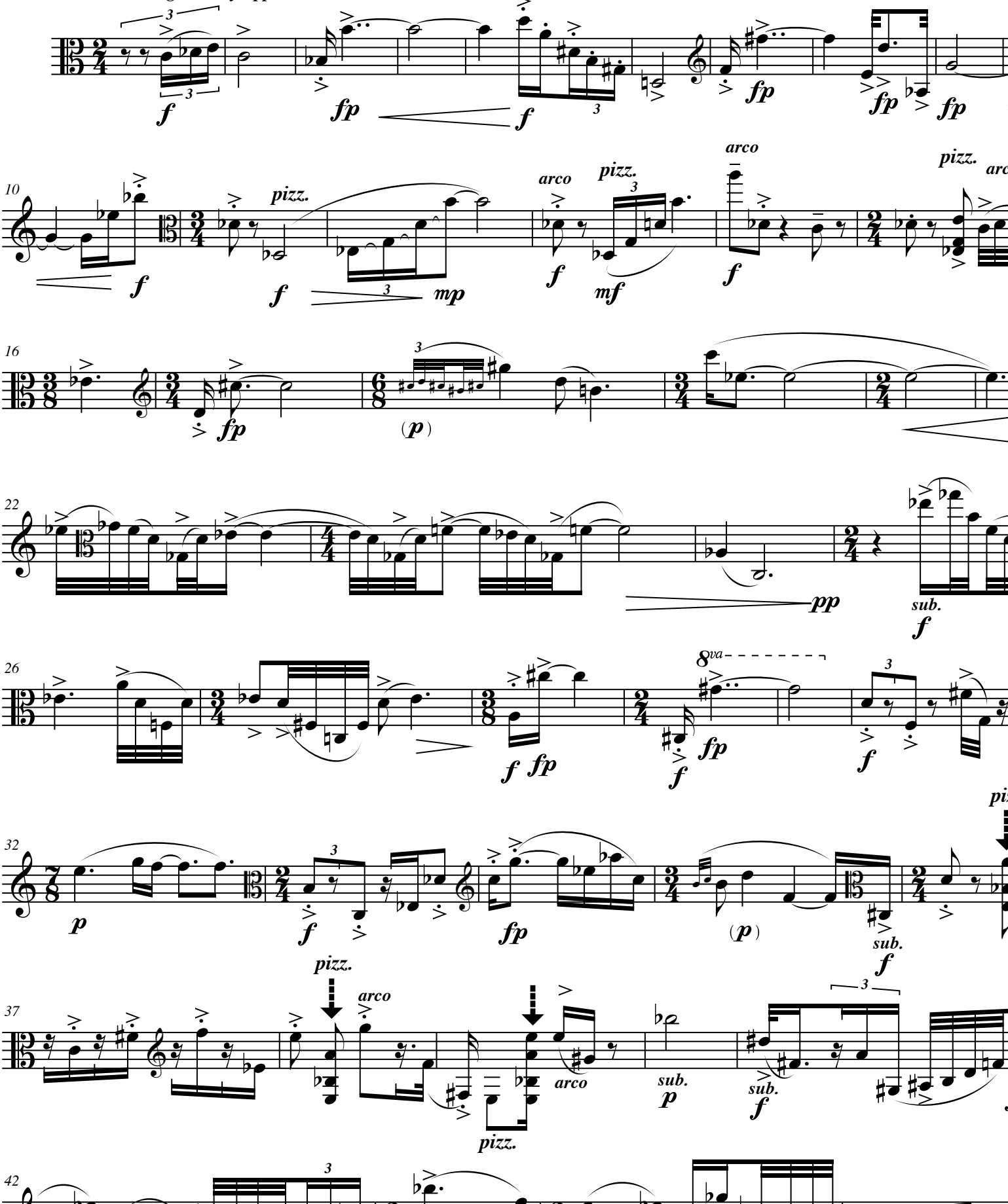

78
80
83
87
(harm.)
pizz.
arco
(flaut. - harm.)
pizz.
mf
p
f
mp

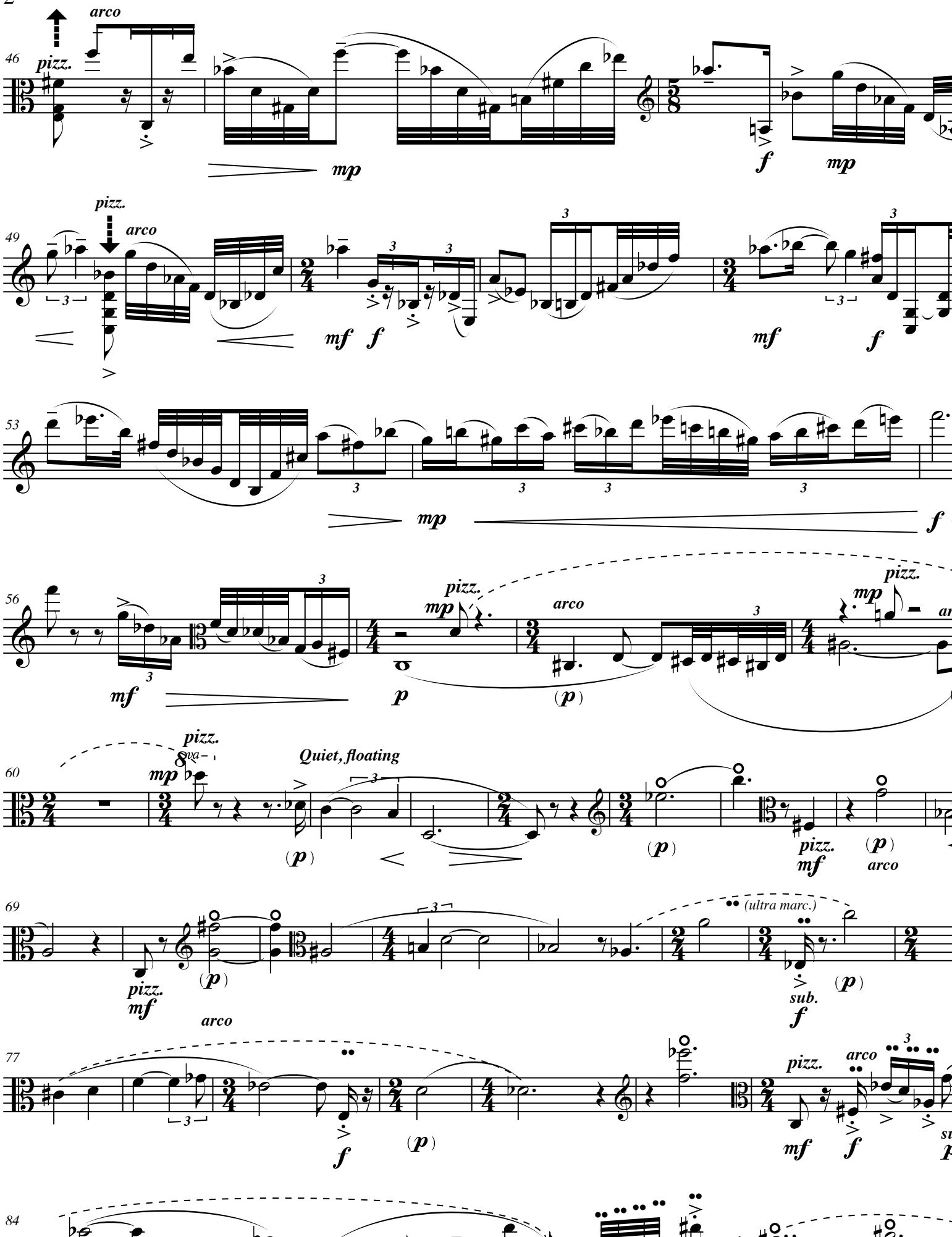
viola

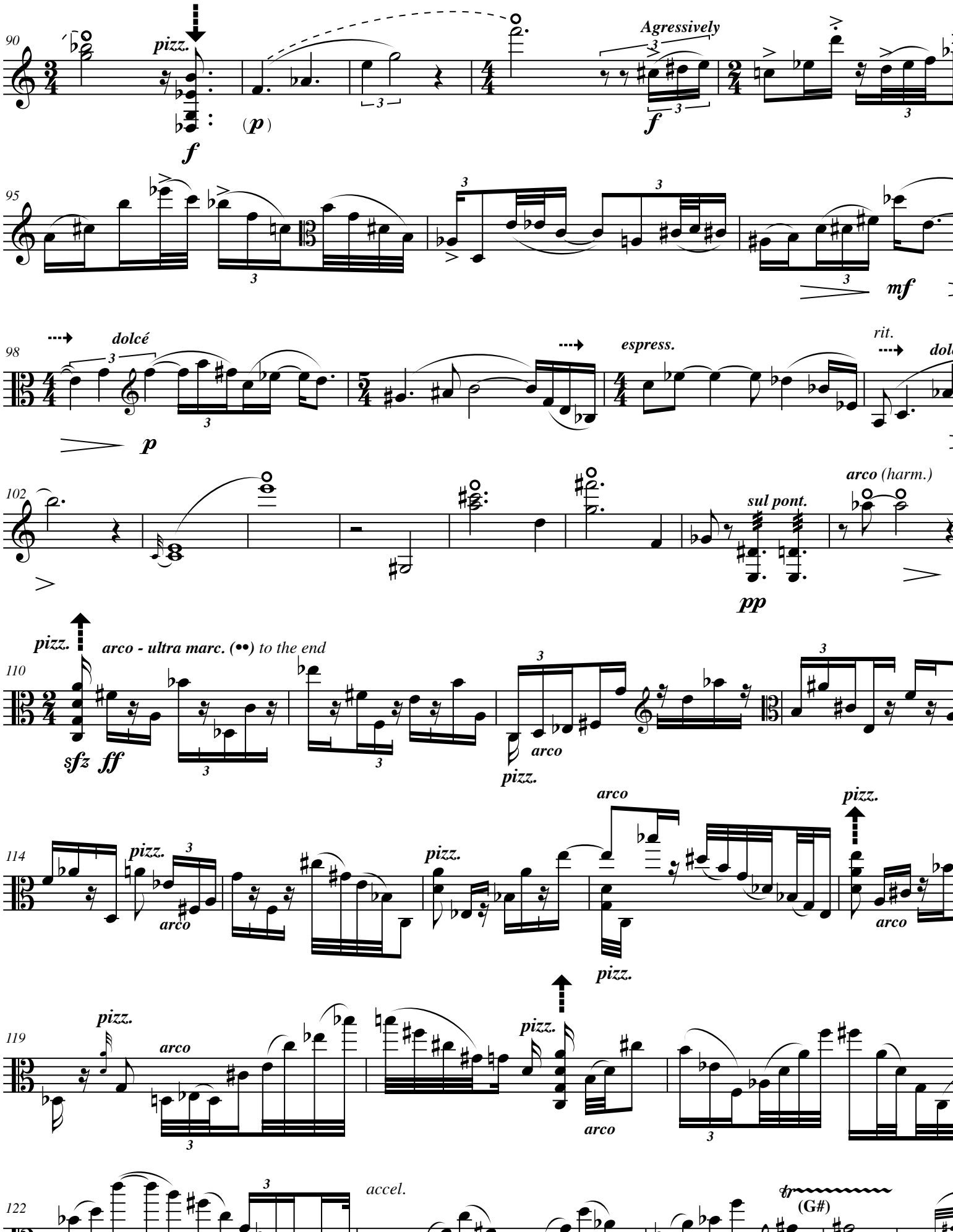
ISOLATED
CRITERION NO. 2

Frank Ste

♩ = 60 *Agressively Apprehensive*



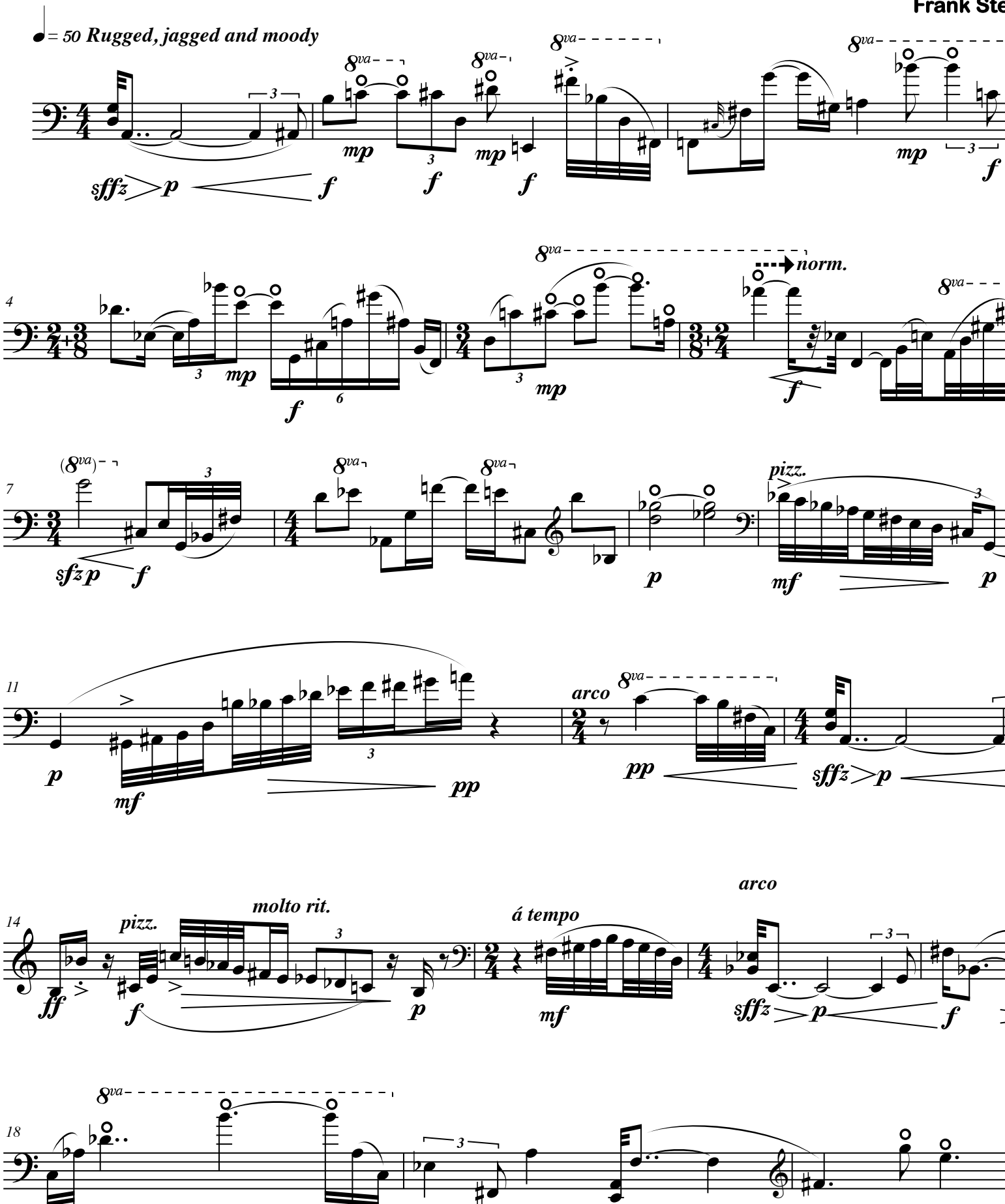

46
arco
pizz.
mp
f
mp
49
pizz.
arco
mf
f
mf
f
53
mp
f
56
mf
pizz.
mp
p
arco
(p)
pizz.
mp
60
pizz.
8va
mp
Quiet, floating
(p)
(p)
pizz.
mf
(p)
arco
69
pizz.
mf
(p)
(ultra marc.)
sub.
f
(p)
77
f
(p)
pizz.
mf
arco
f
84

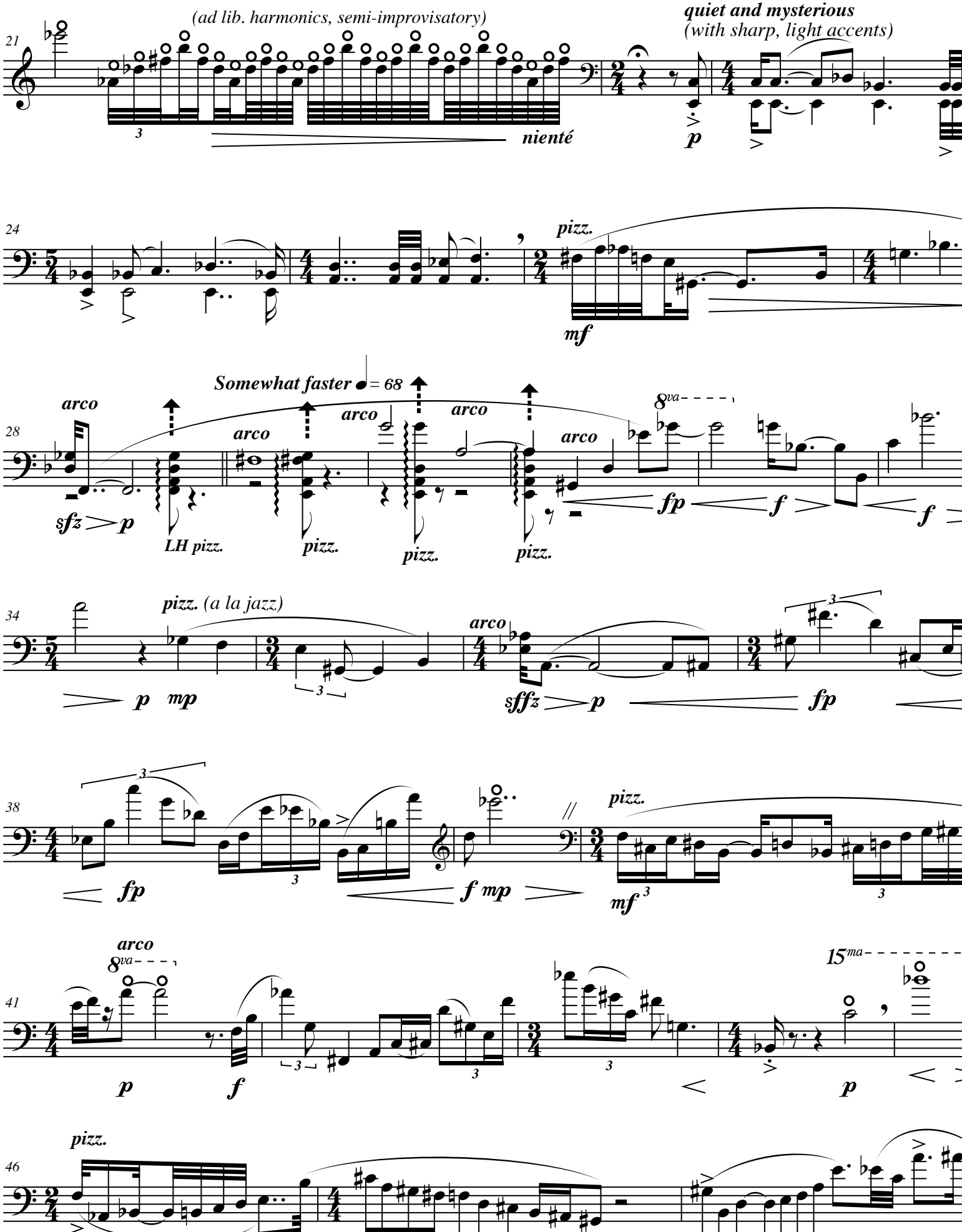

90
pizz.
f
(p)
Agressively
f
95
mf
98
dolcé
p
espress.
rit.
102
sul pont.
pp
arco (harm.)
110
pizz.
arco - ultra marc. (••) to the end
sfz ff
arco
pizz.
114
pizz.
arco
pizz.
arco
pizz.
arco
119
pizz.
arco
pizz.
arco
122
accel.
(G#)

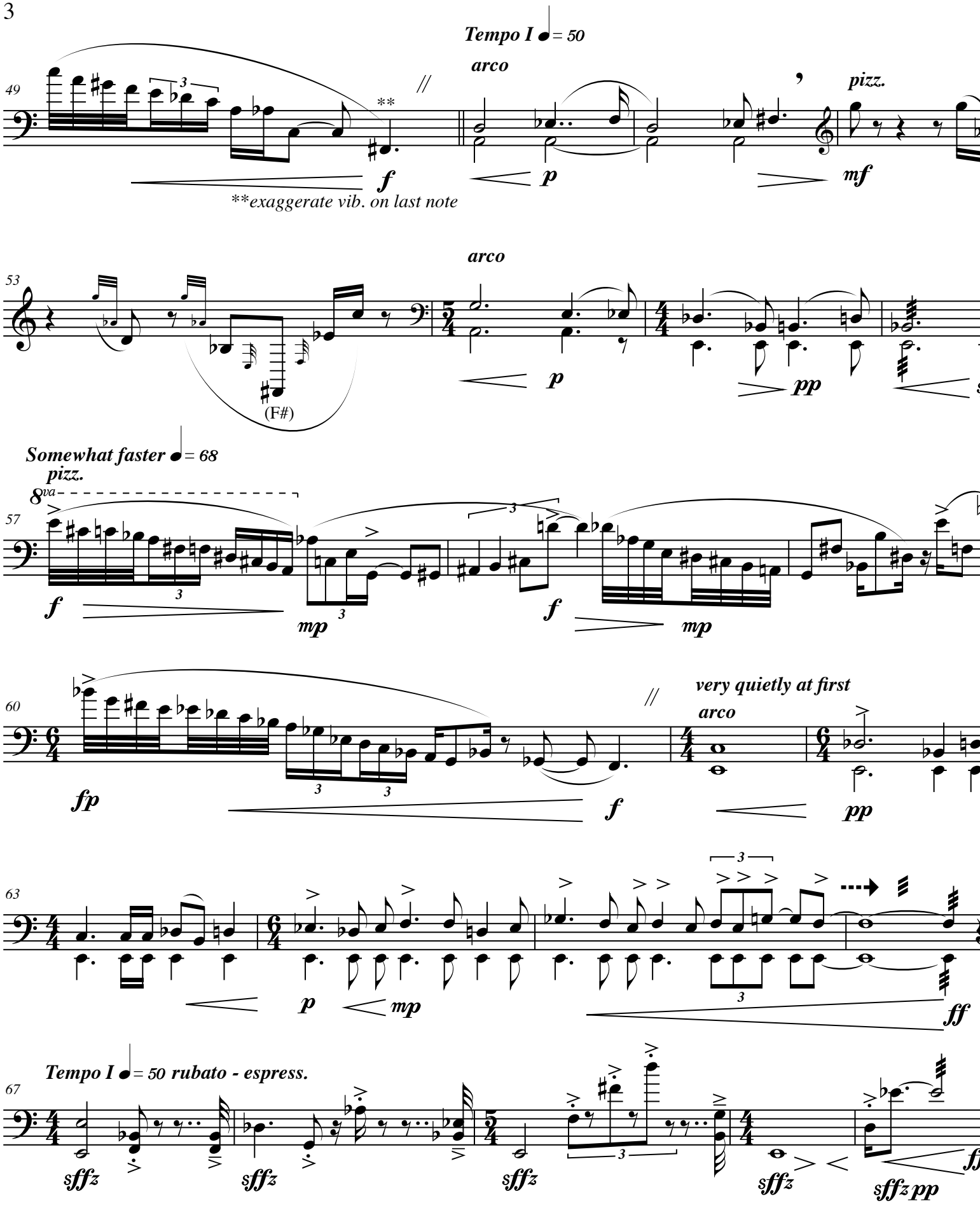
solo c. bass

ISOLATED
CRITERION NO. 3

Frank Ste



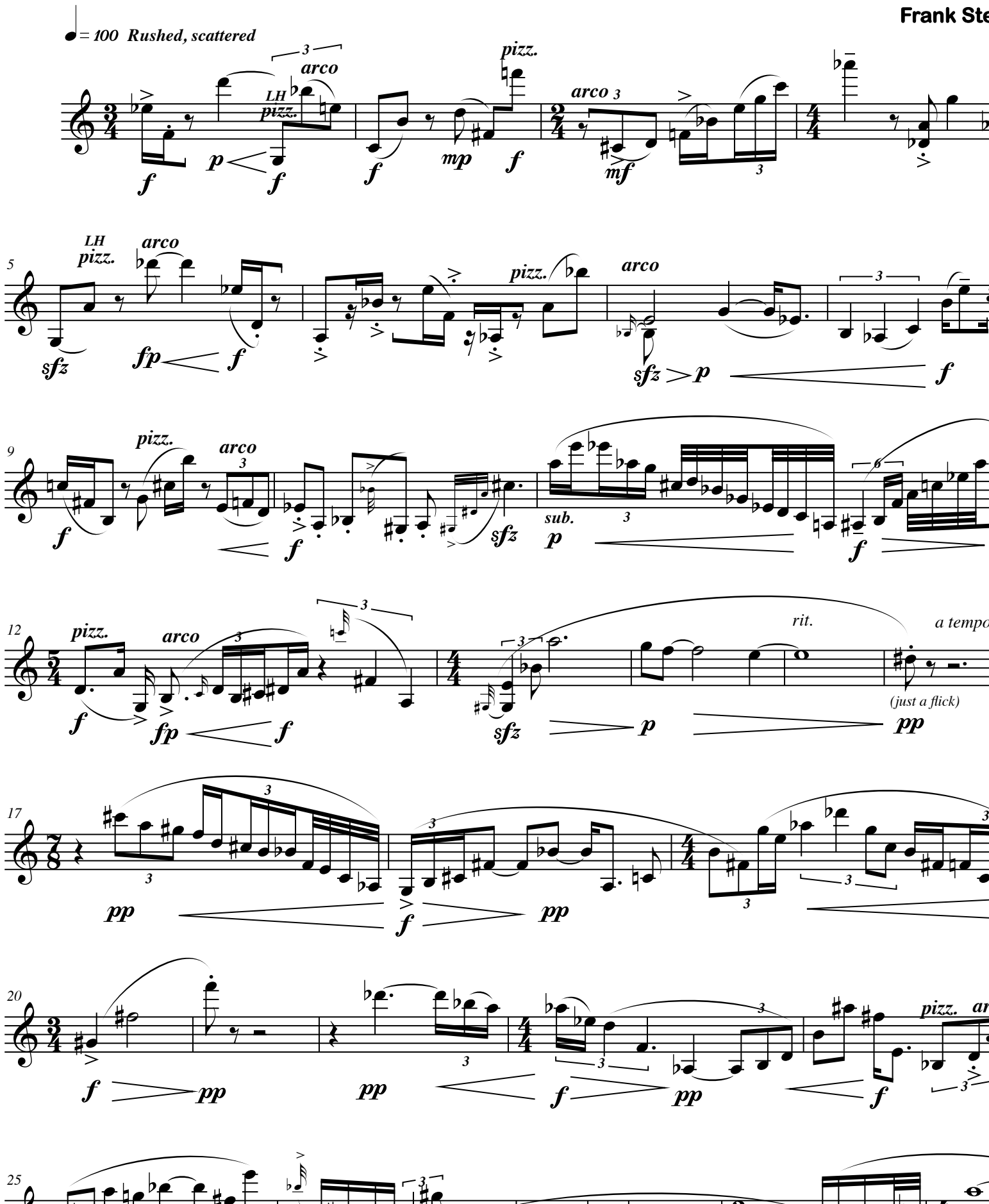

(ad lib. harmonics, semi-improvisatory)
quiet and mysterious
(with sharp, light accents)
21
nienté
p
24
pizz.
mf
Somewhat faster ♩= 68
28
arco
sfz p
LH pizz.
pizz.
fp
f
34
pizz. (a la jazz)
p mp
arco
sffz p
fp
38
fp
f mp
pizz.
mf
41
arco
8va
p
f
15ma
46
pizz.

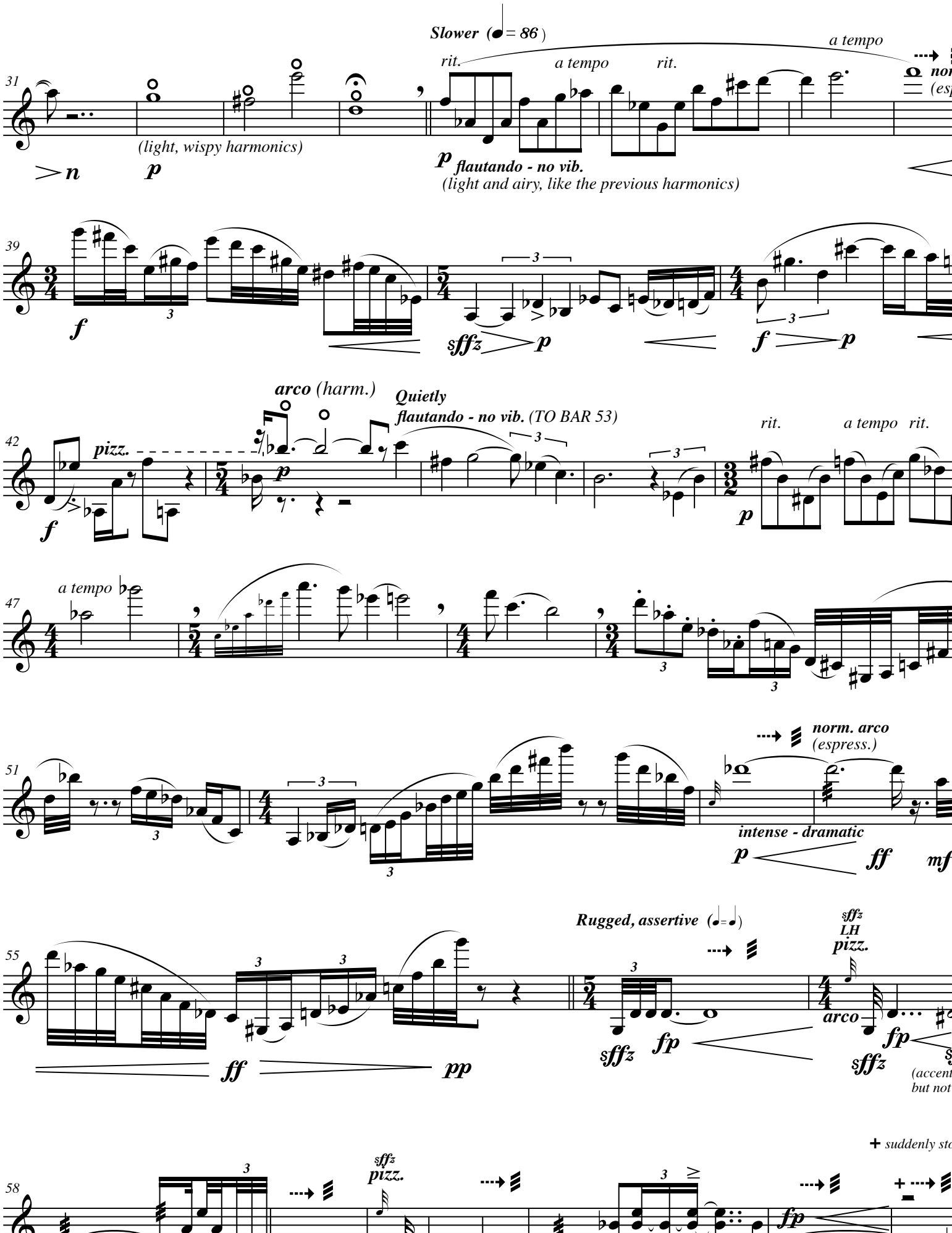

Tempo I ♩= 50
arco
49
pizz.
**
f
p
mf
**exaggerate vib. on last note
arco
53
(F#)
p
pp
Somewhat faster ♩= 68
pizz.
8va
57
f
mp
f
mp
very quietly at first
arco
60
fp
f
pp
63
p
mp
ff
Tempo I ♩= 50 rubato - espress.
67
sffz
sffz
sffz
sffz
sffz pp
72

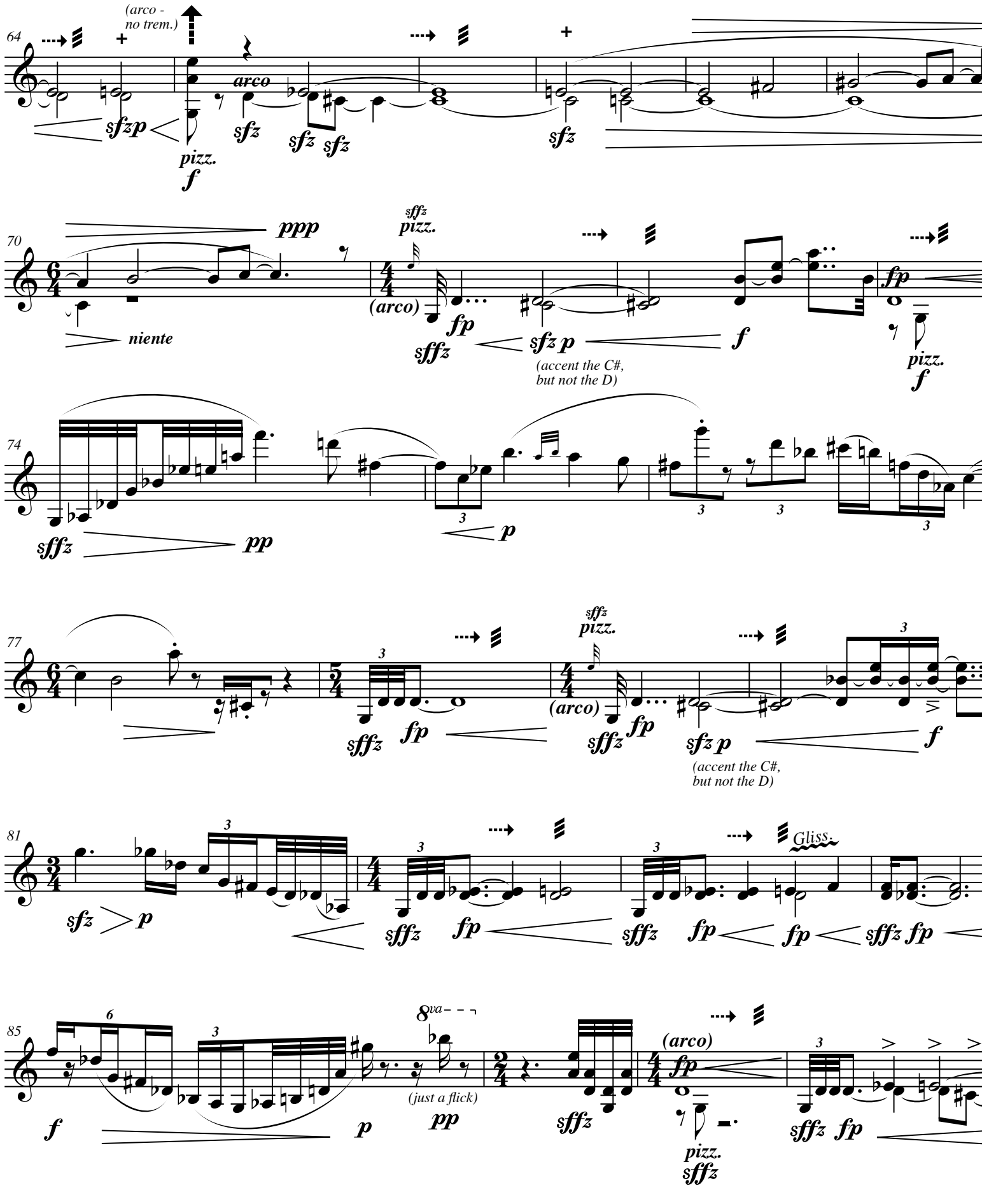
violin solo

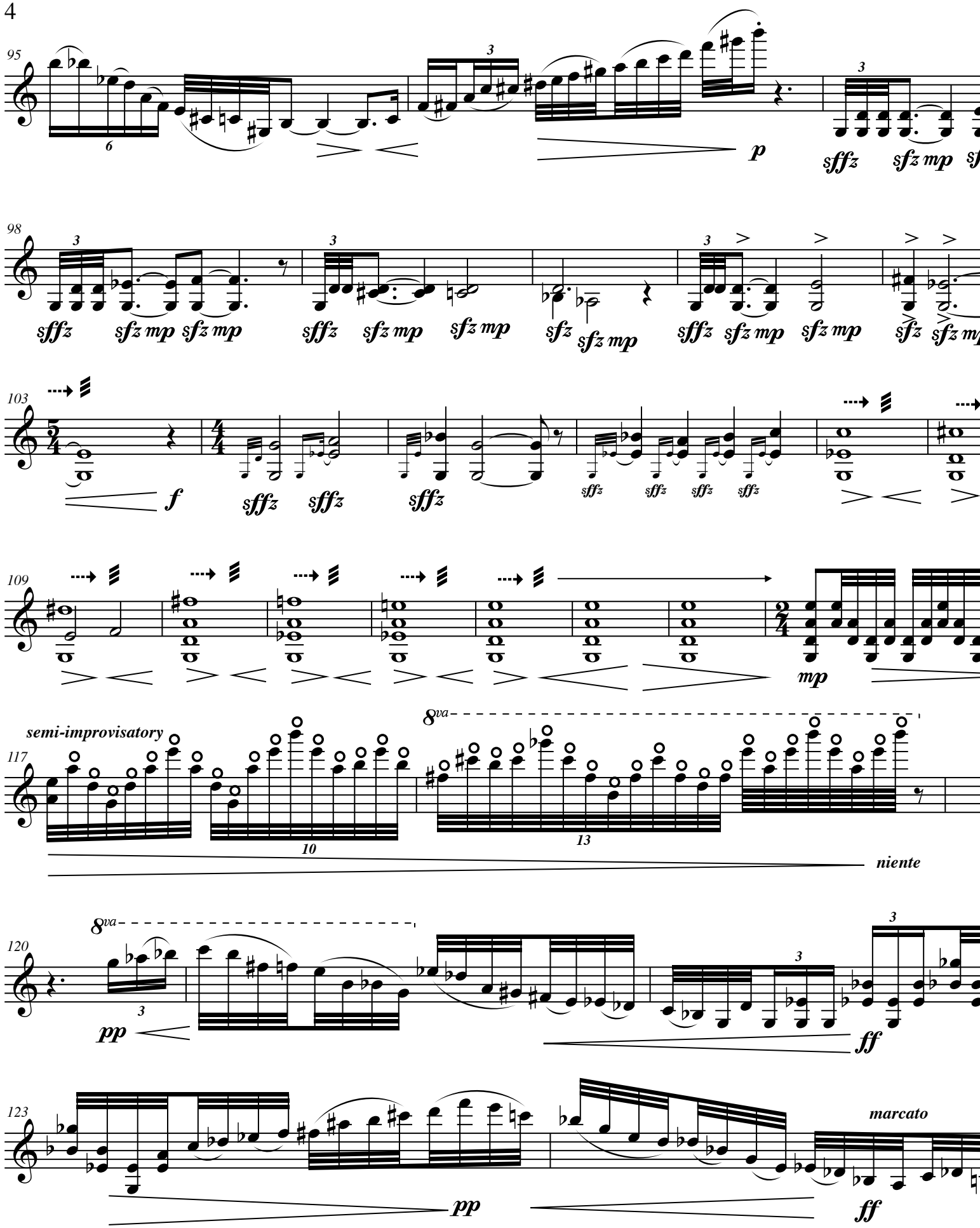
ISOLATED
CRITERION NO. 4

Frank Ste




Slower (♩= 86)
a tempo
rit.
a tempo
rit.
31
(light, wispy harmonics)
p
flautando - no vib.
(light and airy, like the previous harmonics)
39
f
sffz
p
f
p
arco (harm.)
Quietly
flautando - no vib. (TO BAR 53)
42
pizz.
f
p
rit.
a tempo
rit.
p
47
a tempo
51
norm. arco
(espress.)
intense - dramatic
p
ff
mf
55
Rugged, assertive (♩= ♩)
sffz
LH
pizz.
ff
pp
sffz
fp
arco
sffz
fp
58
sffz
pizz.
fp
+ suddenly sta


64
(arco - no trem.)
arco
sfzp
sfz
sfz sfz
sfz
pizz.
f
70
ppp
niente
sffz
pizz.
(arco)
fp
sffz
sfz p
(accent the C#, but not the D)
f
fp
pizz.
f
74
sffz
pp
3
p
3
3
3
77
3
sffz
fp
sffz
pizz.
(arco)
sffz
fp
sfz p
(accent the C#, but not the D)
3
f
81
3
sfz
p
3
sffz
fp
3
sffz
fp
Gliss.
fp
fp
sffz fp
85
6
3
f
p
8va
(just a flick)
pp
sffz
(arco)
fp
pizz.
sffz
3
sffz fp
89
(arco - no trem.)
molto espress.
3
3


95
98
103
109
117
semi-improvisatory
8va
niente
120
pp
ff
123
marcato
125