

FRANK STEMPER



GLOBAL
WARNING



solo piano

•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 3 3 3

W.Acc. *f* 3 6 5

W.Acc.

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

pp bubbling evaporating

mf evaporating

13 *f* *mf* *mp* *pp* *mf* *p* *mf* 2

15 *8va-* *5* *10* *5* *8va-*

17 *f* *8va-* *10* *loco* *5* *W.Rit.* *p* *dolcé* *pp*

21 *Angular...* *f* *sub.* *ff* *5* *10* *11*

23 *pp* *suddenly very quiet and delicate* *10* *ff* *mp* *3* *3*

3
25

p mp f

repeat

8va
ppp

27

f

repeat, etc.

(8vb)
mf

Melody (a brief statement of fact...)

29

loco ppp sfz

(8vb)

31

mf sfz

(8vb)
mf

8va

34

Angular... f

loco

10 6 5 6

36 *Romantically*

mf *p* *sfz* *p*

(C) (F) (Ab)

9

38

p *f* *p*

11

5

40

mf *f* *p*

(15^{ma})

5 10

42 *loco*

f *sub.*

10

44 *Panicked*

f

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

Reo.

53

loco

mf *p*

3

55

...conclusion.

f

repeat repeat

8vb *sfz* *mp*

57 *repeat*

sfz *mp* *legato* *repeat*

8vb * *Loc.*

59 *repeat, etc.*

ECHO *sfz* *p*

8vb * *Loc.*

61 *rhythmically bring out the accents*

ECHO *sffz* *mp*

8vb *

63 *ECHO*

sffz *p* *ff*

NO PED.

8vb * *Loc.*

65 *mp* *ECHO* *p*

loco

8vb * *Loc.*

7
68

sfz *mp* *f* *sfz*

8va *8va*

ECHO

Loco * *Loco*

70

8va *loco* *8va* *loco*

3 *3*

sfz *mp* *ff* *sfz* *mp*

ECHO noticeably louder

8vb *8va*

* *Loco* * *Loco* * *Loco*

72

sffz *ff* *sffz* *sffz* *mp legato* *sfz* *mp* *sfz*

loco

8vb *8vb* *8va*

* *Loco* * *Loco* * *Loco*

74

sfz *sfz* *ff* *sfz*

8vb *loco*

Loco * *Loco*

76

ff *mf* *f* *mf*

10 *11*

* *Loco* * *Loco* * *Loco*

mp

Only L.H. clusters fade - decreas.

80

mf

p

ppp

pp

f

mp

3

(F)

sfz *mp*

85

(A below)

(m.9th above)

W.Rit.

mp

sfz

88

sfz

mp legato

sfz

mp

sfz

8vb

90

sfz

sfz

ff

8vb

92

f

loco

8vb

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

8va *8vb* *ped.*

98 *p* *mf* *mf*

3 *3* *3*

ped.

100 *8va* *W.Rit. - slow motion* *ff* *mf* *f* *loco* *3* *5* *ECHO*

8vb *ped.*

105 *10* *ff* *mp* *p* *ppp* *ECHO*

8va *3* *5* *loco*

ped.

112 *3* *5* *loco* *10* *5* *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 2/4 time. Measure 115 starts with a forte (*ff*) dynamic. The bass line features a dotted quarter note followed by an eighth note. Measure 116 has a mezzo-piano (*mp*) dynamic. Measure 117 continues with a similar bass line. Measure 118 has a *loco* marking. Measures 119 and 120 feature a five-fingered (*5*) arpeggiated pattern in the right hand.

121

suddenly louder and Angular, etc.

Musical score for measures 121-124. The piece is in 3/4 time. Measures 121 and 122 feature a five-fingered (*5*) arpeggiated pattern. Measure 123 has a forte (*f*) dynamic. Measure 124 features a ten-fingered (*10*) arpeggiated pattern.

125

Musical score for measures 125-127. The piece is in 2/4 time. Measures 125 and 126 feature a ten-fingered (*10*) arpeggiated pattern. Measure 127 has a *Ped.* marking and an asterisk (*).

128

Musical score for measures 128-130. The piece is in 3/4 time. Measure 128 has a mezzo-piano (*mp*) dynamic. Measure 129 has a forte (*f*) dynamic and a sforzando (*sfz*) marking. Measure 130 has a mezzo-piano (*mp*) dynamic. The right hand features a ten-fingered (*10*) arpeggiated pattern.

131

quietly

Musical score for measures 131-134. The piece is in 4/4 time. Measure 131 has a mezzo-piano (*pp*) dynamic. Measure 132 has a *8va* marking. Measure 133 has a *pp* dynamic. Measure 134 has a *pp* dynamic. The right hand features a ten-fingered (*10*) arpeggiated pattern.

134

10

sfz > *p*

sfz

evaporating

pppp

8va

136

Romantically

mf

p

sfz > *p*

8vb

138

Ritardando

f

mf

ad lib.

mf

ad lib.

8va

140

f

8va

142

ff

molto rit. - espress.

pp

f

sfz

mf

p

8va

Red. * Red. * Red. *

145 *á tempo* (♩ = 68)

Measures 145-146. Treble clef, 4/4 time. Dynamics: *ff*, *p*, *sub. ff*, *p*, *ff*, *p*. Includes tenor fingering '10' and a fermata over the final measure.

147

Measures 147-150. Treble clef, 3/4 time. Dynamics: *pp*, *ff*, *p*, *sfz*, *p*. Includes tenor fingering '10' and a fermata over the final measure.

150 *marc.*
a sudden final outburst

Measures 150-151. Treble clef, 4/4 time. Dynamics: *ff sub.*, *p*, *ff*. Includes triplet markings '3' and tenor fingering '10'.

152 *a little faster*

Measures 152-155. Treble clef, 3/4 time. Dynamics: *mp*, *ff*. Includes markings for *15^{ma}*, *loco*, and a triplet '3'.