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 of 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 the 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 (sul 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 the performer's preference. In some cases, the composer's preference is labeled as well (e.g. *harm.,* or *sul tasto – no vib.*), but the final decision remains with the performer. This is done in order to achieve the most effective, natural performance possible. Many of these pitches occur as articulations or cadences of phrases, and therefore the movement should move directly to them without the hesitation that is sometimes needed to prepare certain harmonics. The primary desire is to create a **sudden timbral difference**, and whether that is achieved by use of harmonic or flautando is secondary.

3. Similarly, there is often quick alternation between PIZZ and ARCO, and the performers may use whatever means possible to NOT upset the flow of the music. This may include LH PIZZ, (which is sometimes stated in the score), HAMMER-ONS or PULL-OFFS, using musical RUBATO, or if all 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 another.

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," powerful accented bowing. When first used, it is only for single events, within a much quieter texture, but 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. Alternating freely through the string pairs, the performer should create harmonic, dynamic and rhythmic energy and intensity.

10. Indicated bowings and slurs are suggestions, and it is presumed that the performers will alter 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
ISOLATED **CRITERION 3**	for solo c. bass	5' 27"
ISOLATED **CRITERION 4**	for solo violin	5' 30"

solo 'cello

ISOLATED
CRITERION NO. 1

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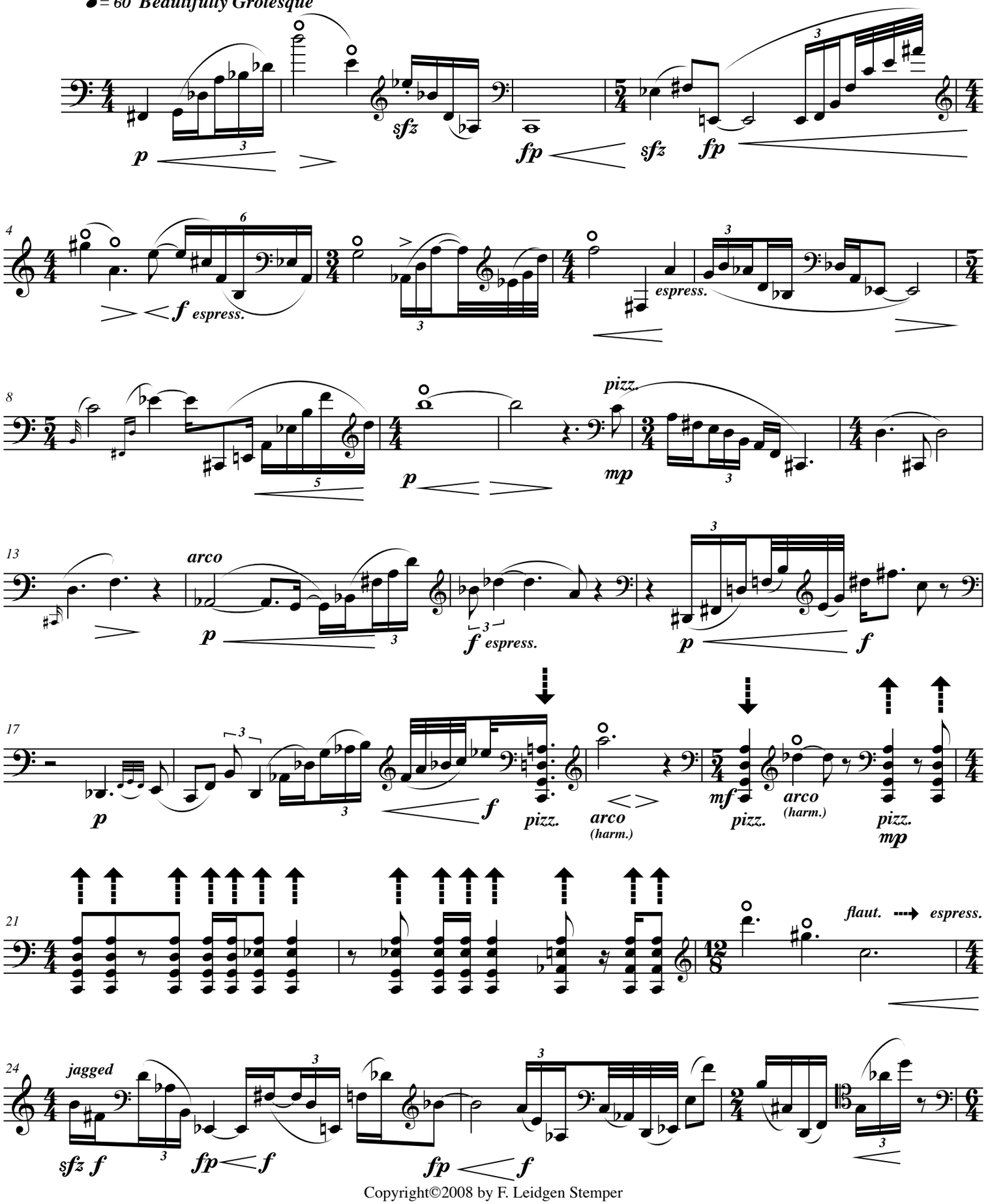
♩ = 60 *Beautifully Grotesque*



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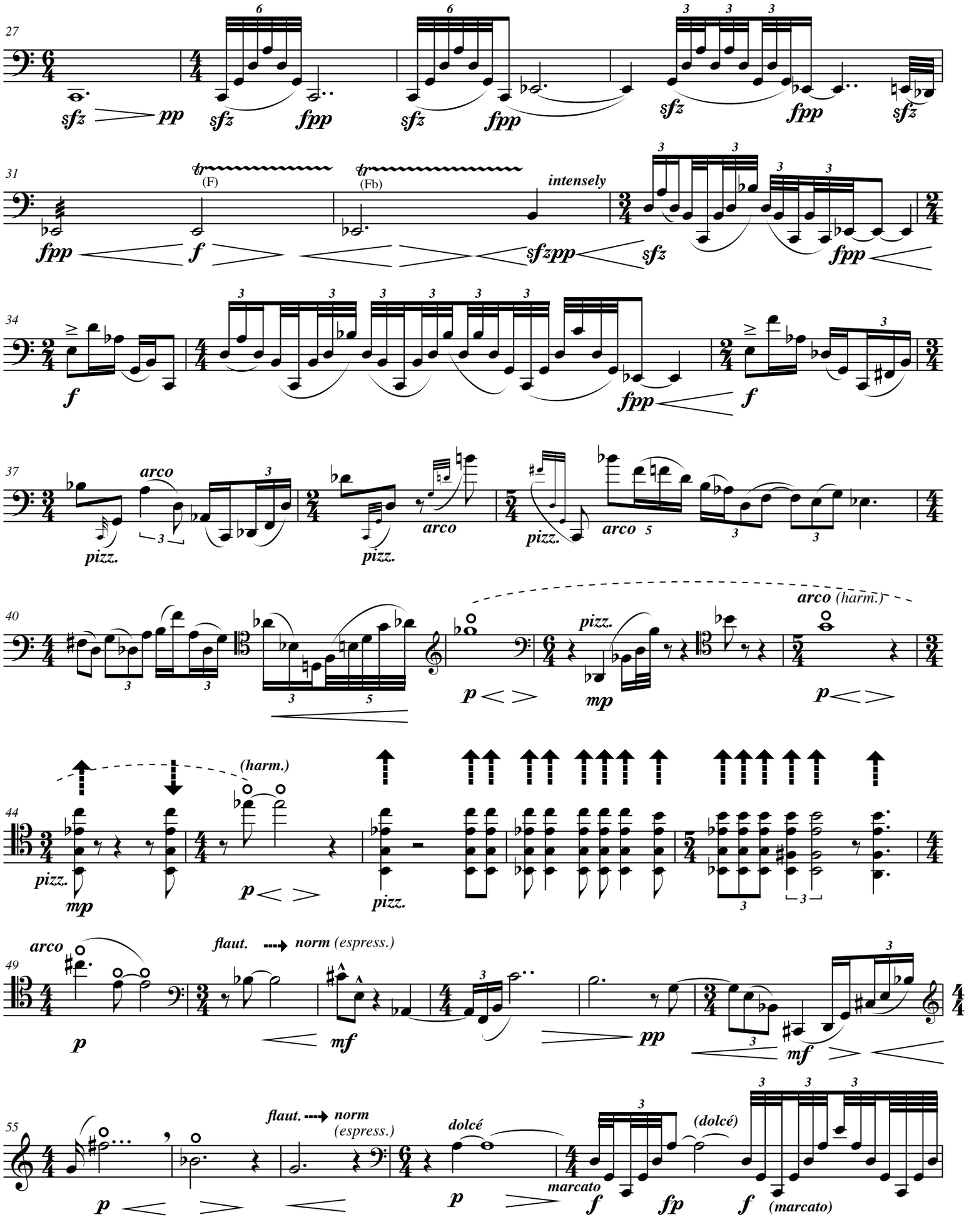
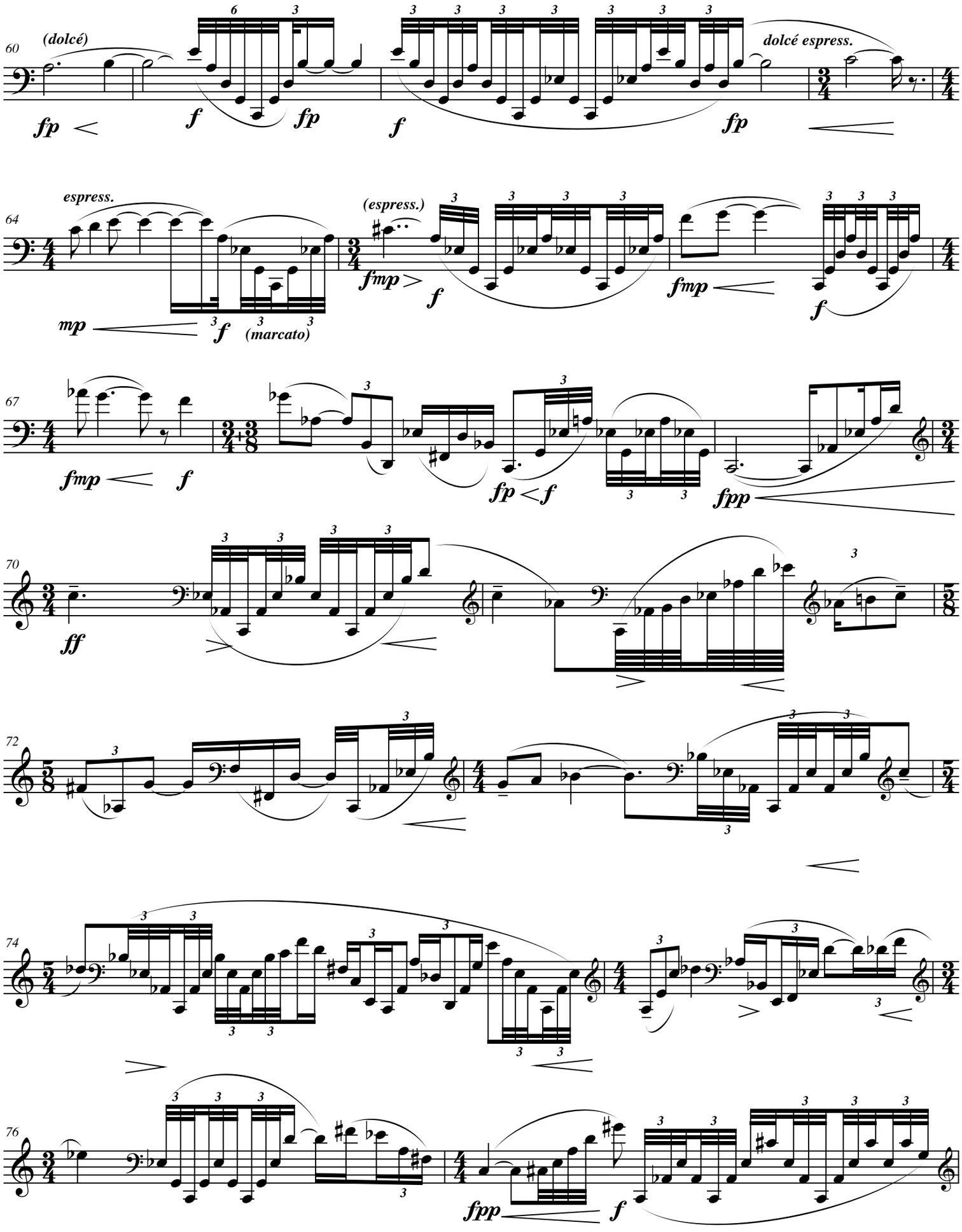
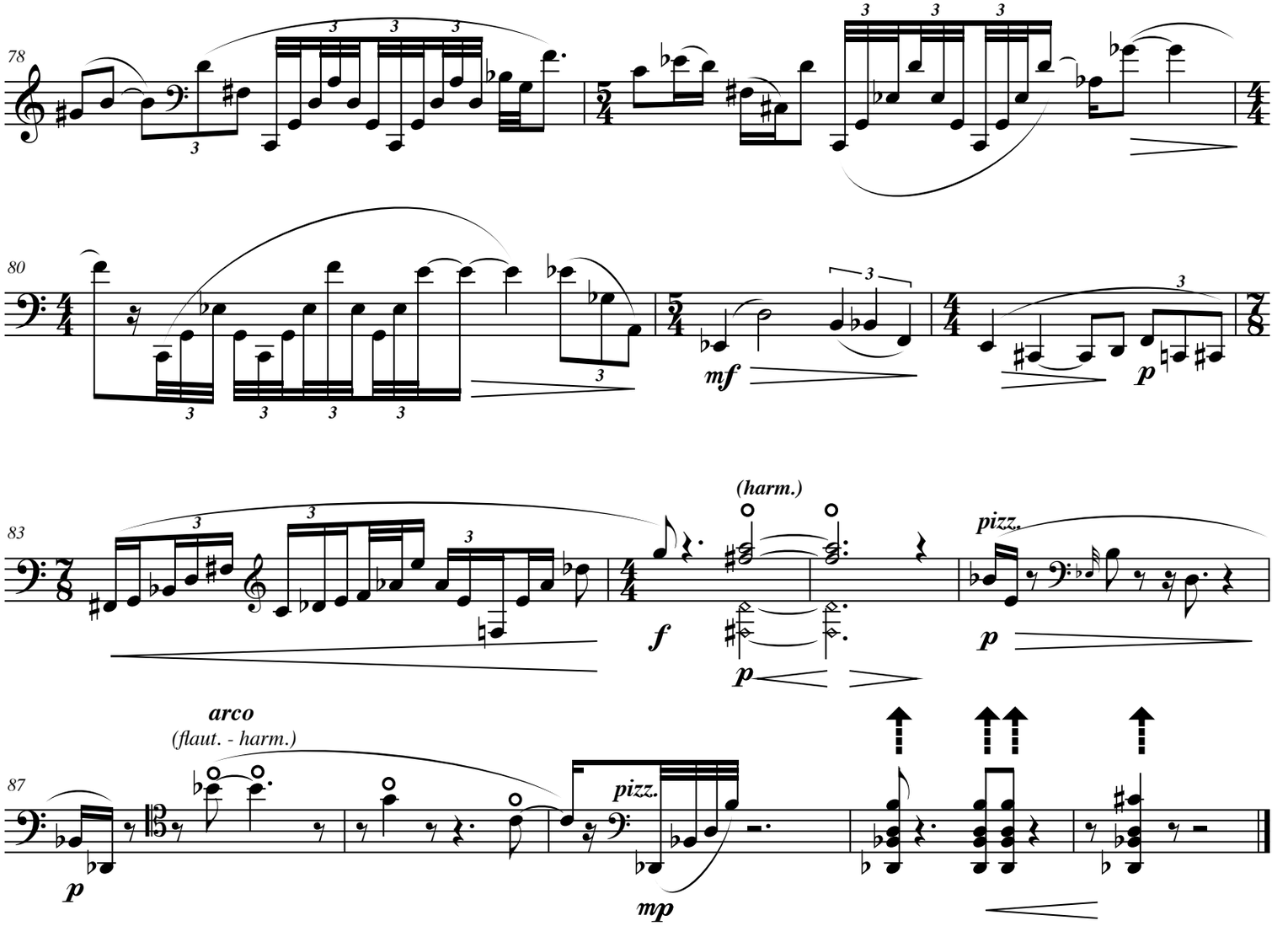

27
sfz
pp
sfz
fpp
sfz
fpp
sfz
fpp
sfz
31
(F)
(Fb)
intensely
fpp
f
sfzpp
sfz
fpp
34
f
fpp
f
37
arco
pizz.
pizz.
arco
pizz.
arco
40
p
pizz.
mp
arco (harm.)
p
44
(harm.)
pizz.
mp
p
pizz.
49
arco
flaut.
norm (espress.)
p
mf
pp
mf
55
flaut.
norm
(espress.)
dolcé
p
p
marcato
f
fp
(dolcé)
f
(marcato)


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


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

viola

ISOLATED
CRITERION NO. 2

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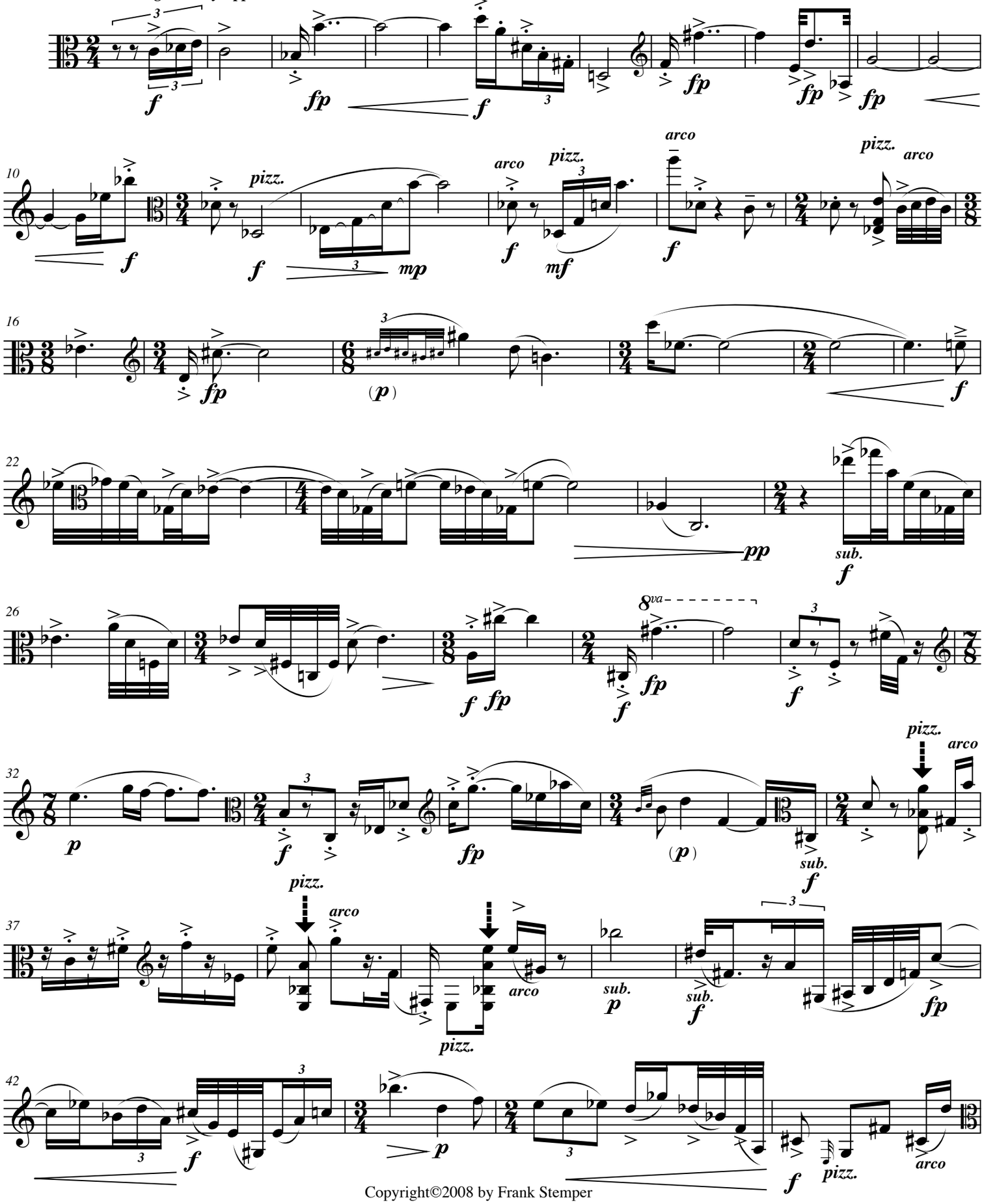
♩ = 60 *Agressively Apprehensive*



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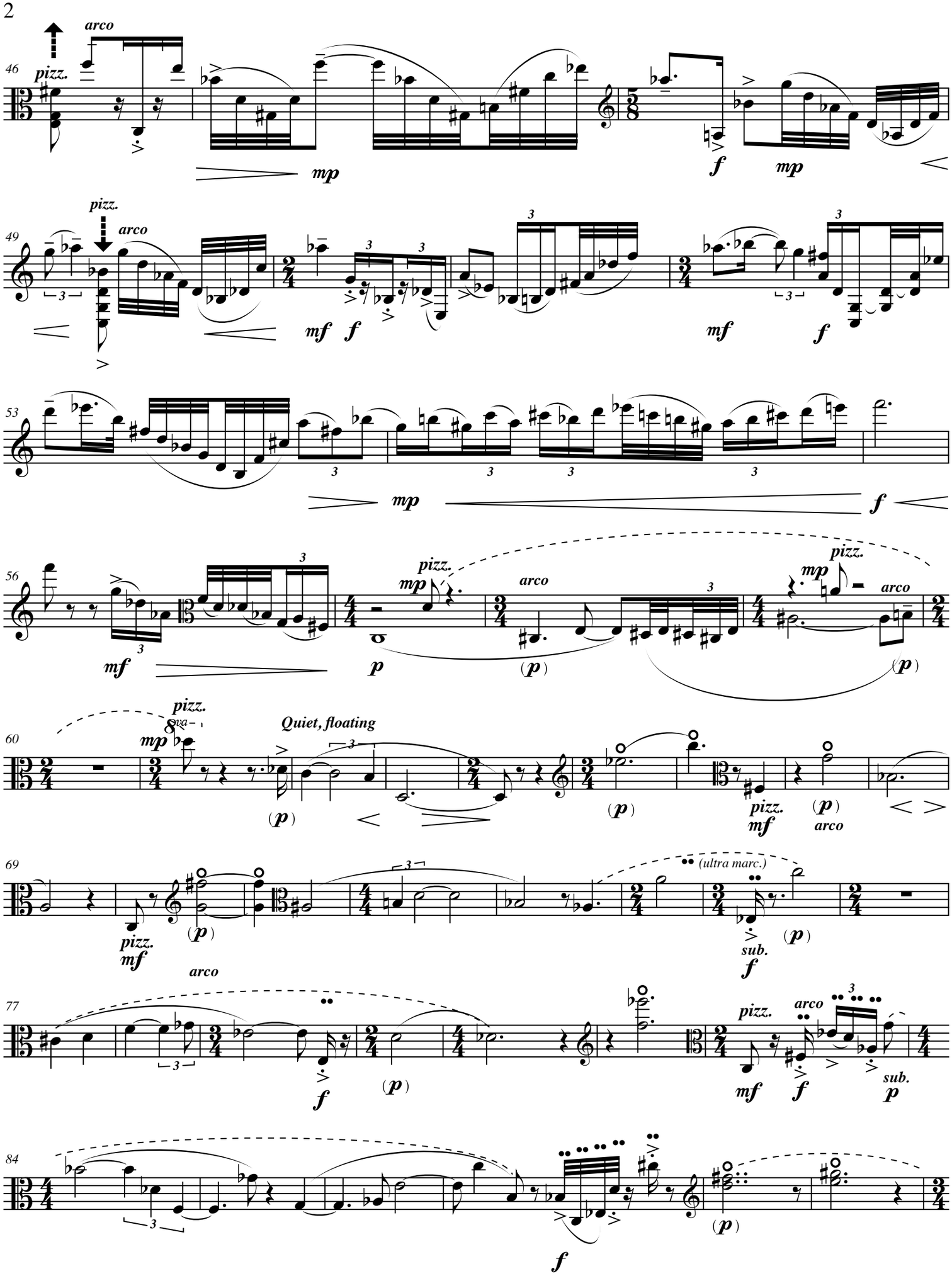
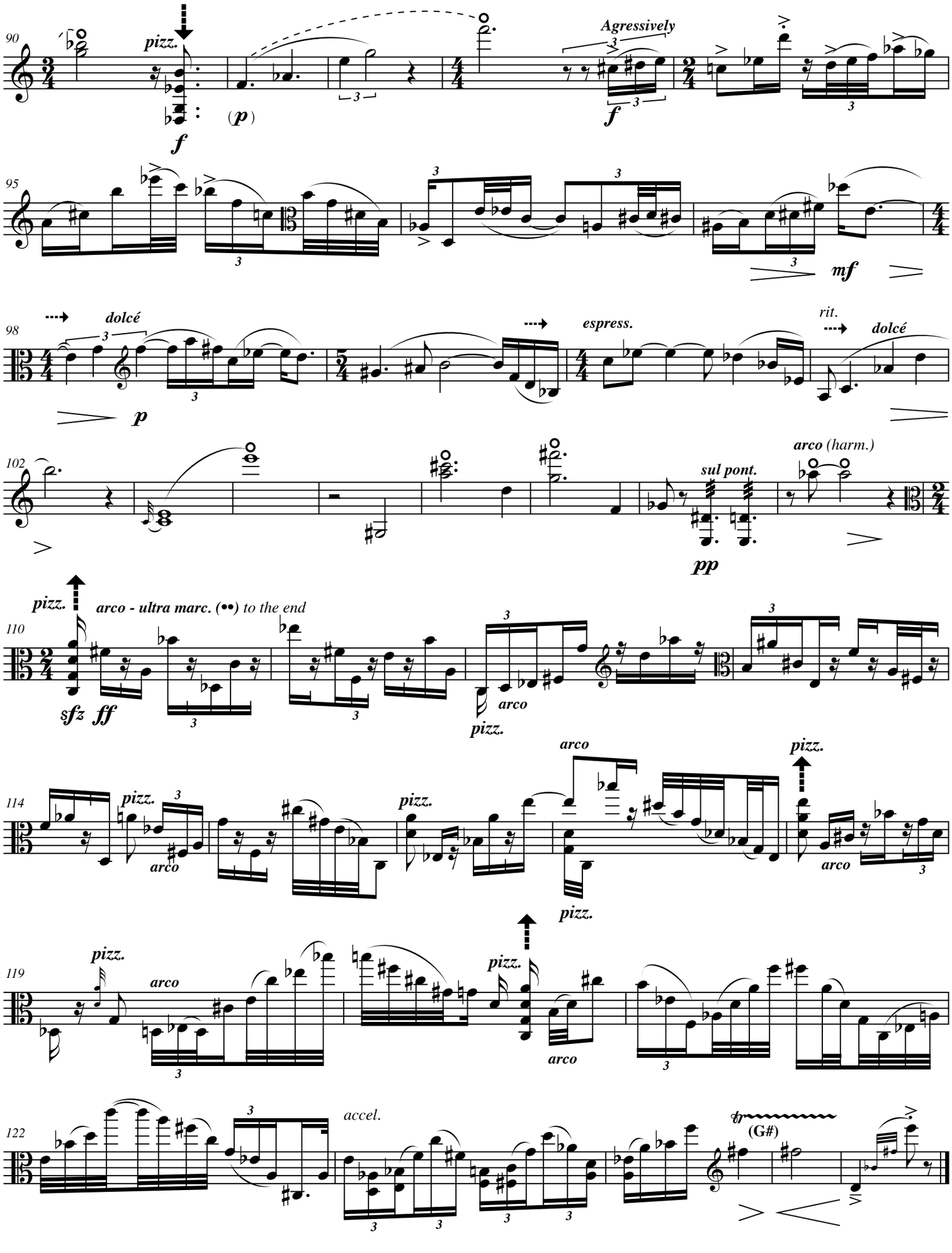

46
pizz.
arco
mp
f
mp
49
pizz.
arco
mf
f
mf
f
53
mp
f
56
mf
pizz.
mp
p
arco
(p)
pizz.
mp
arco
(p)
60
pizz.
8va
mp
(p)
Quiet, floating
(p)
pizz.
mf
(p)
arco
69
pizz.
mf
(p)
arco
(ultra marc.)
sub.
f
(p)
77
f
(p)
pizz.
mf
arco
f
sub.
p
84
f
(p)


90
pizz.
f
(p)
Agressively
f
95
mf
98
dolcé
p
espress.
rit.
dolcé
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

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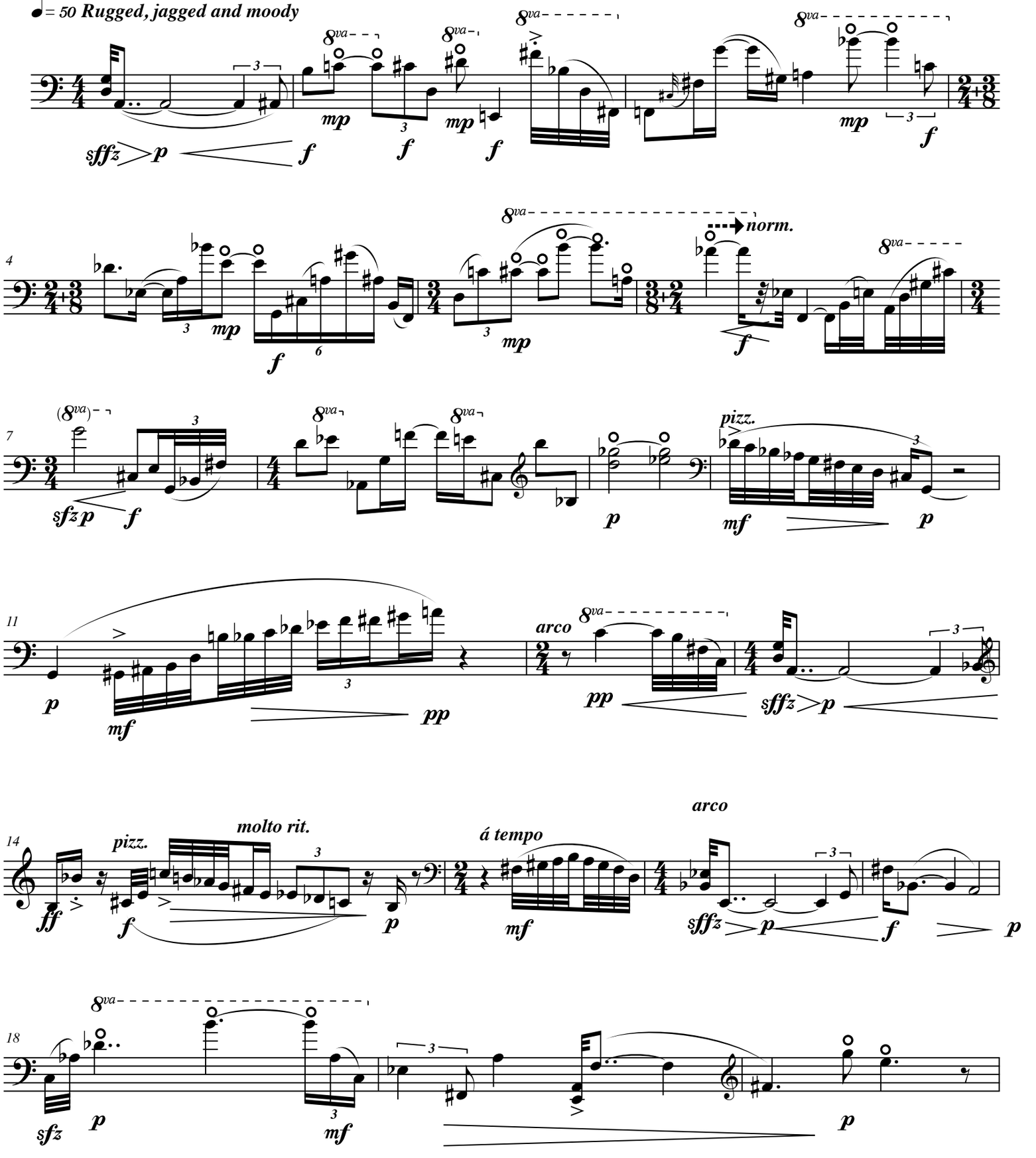
♩ = 50 *Rugged, jagged and moody*



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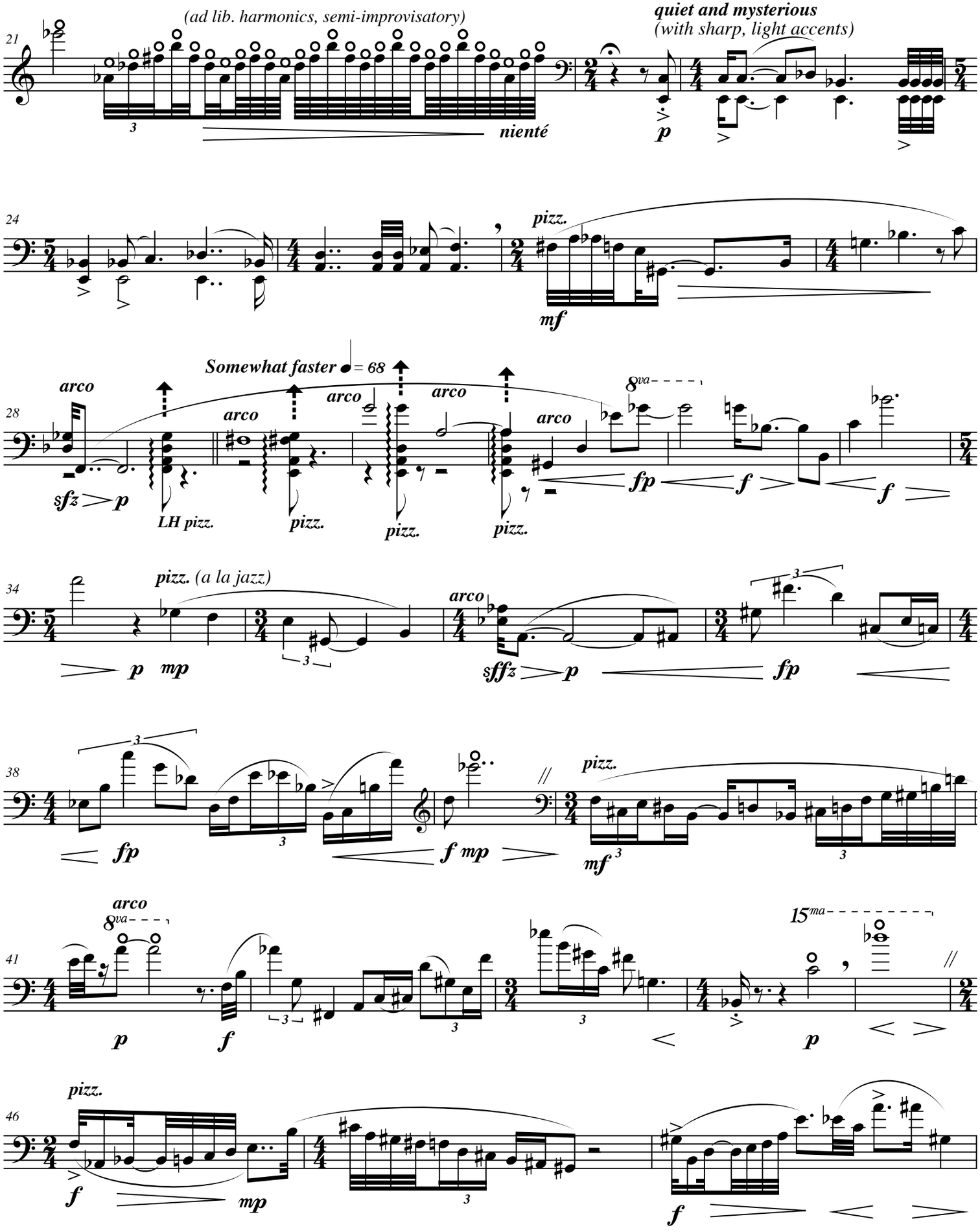
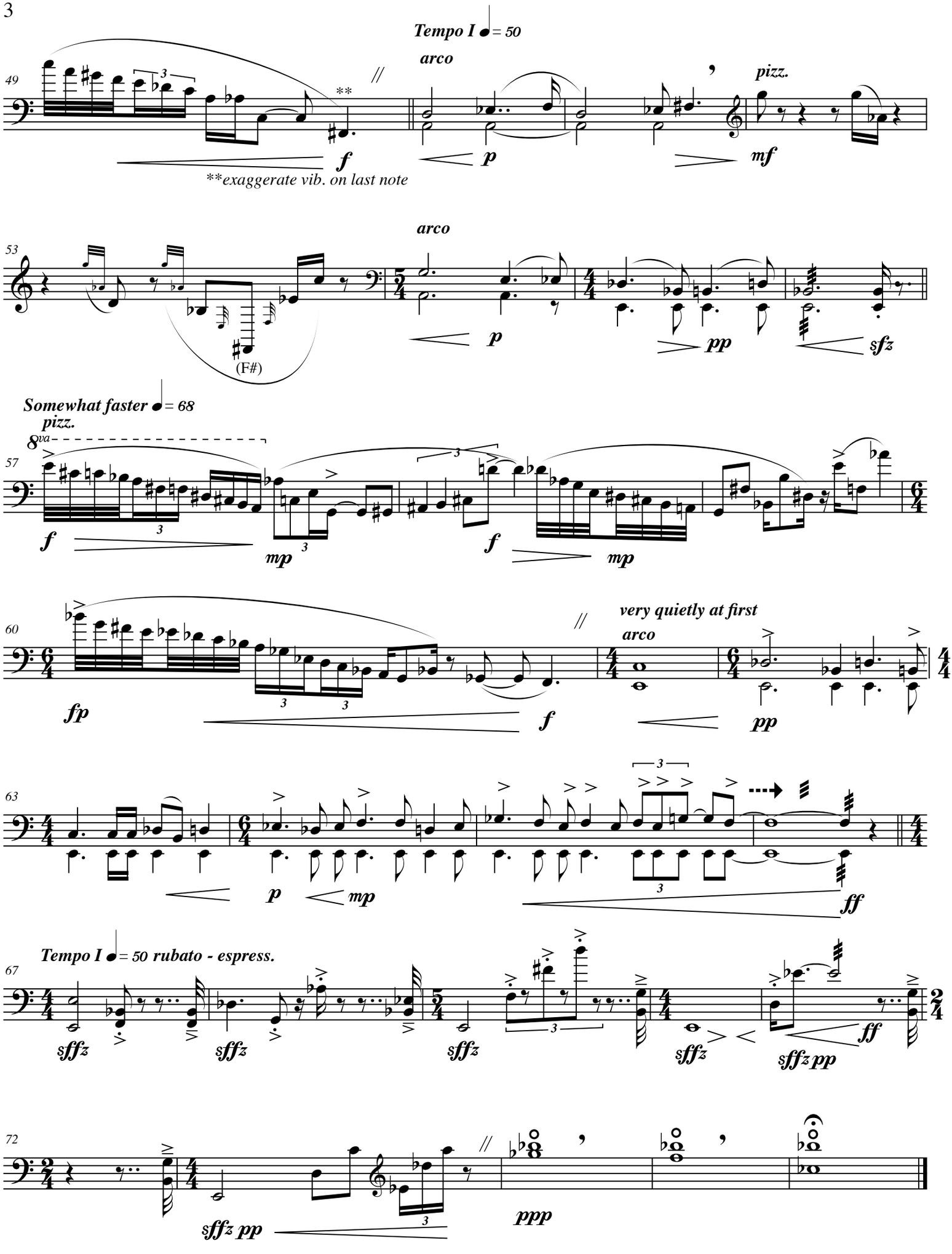

(ad lib. harmonics, semi-improvisatory)
nienté
quiet and mysterious
(with sharp, light accents)
pizz.
Somewhat faster ♩= 68
arco
LH pizz.
pizz. (a la jazz)
15ma


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

violin solo

ISOLATED
CRITERION NO. 4

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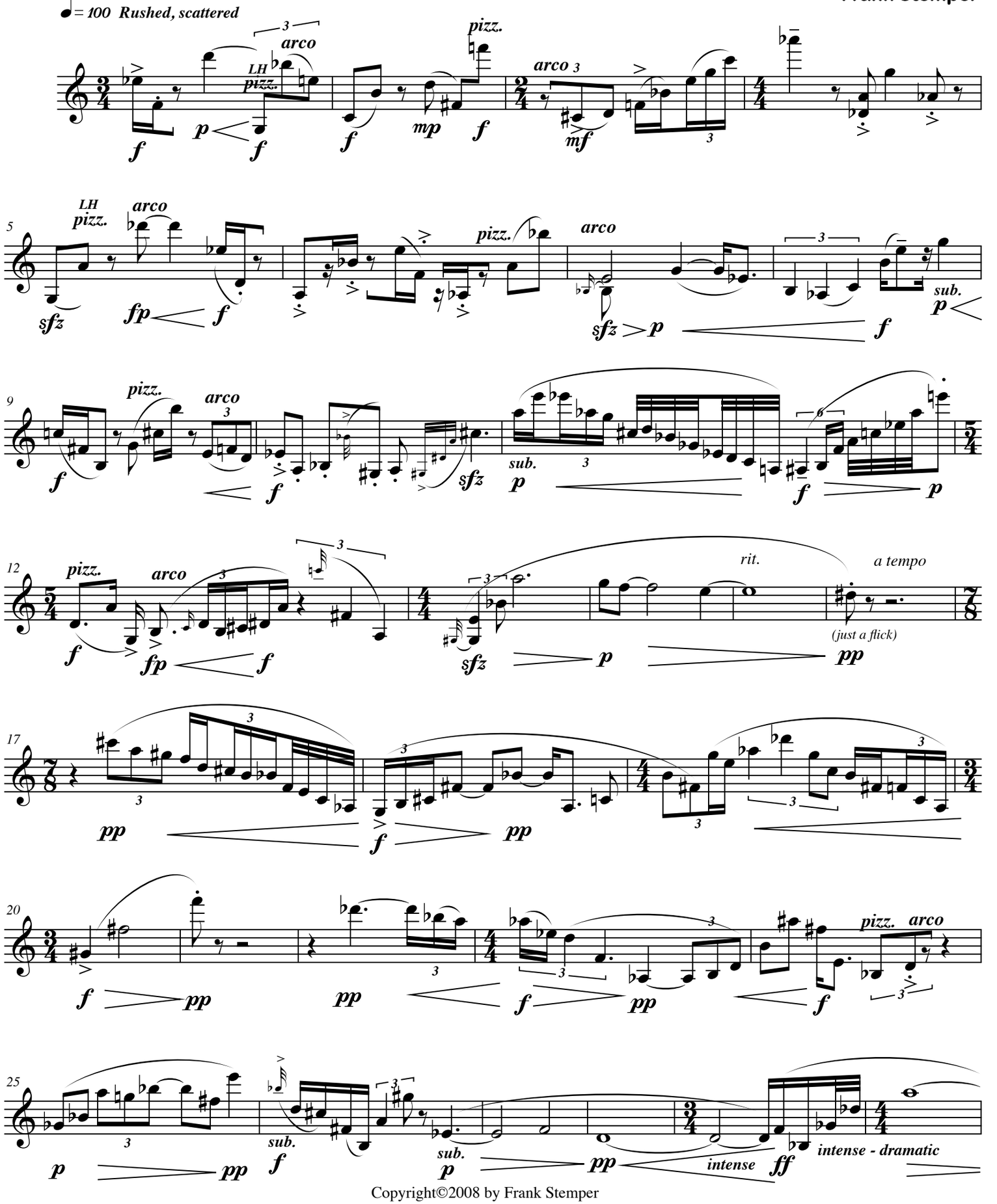

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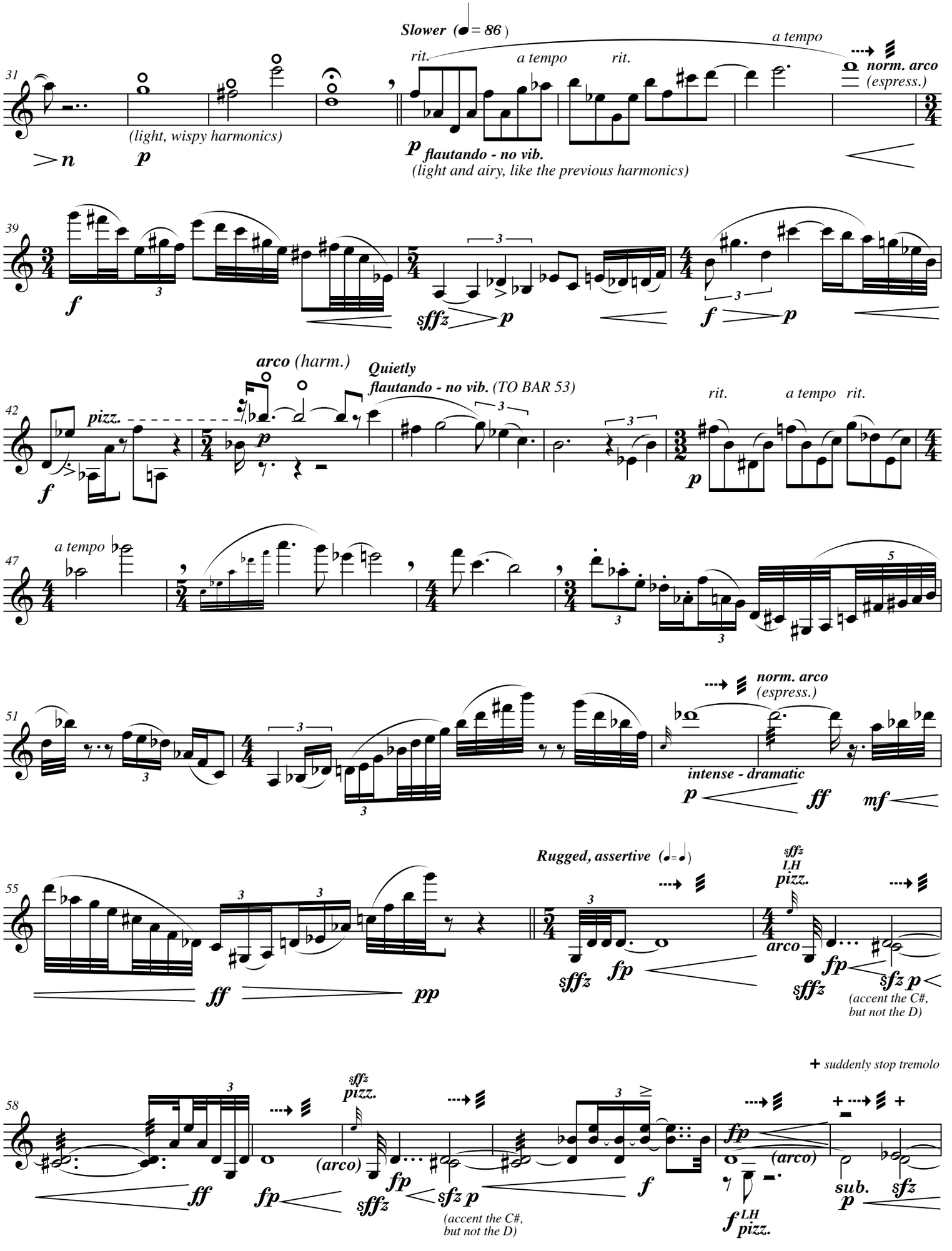
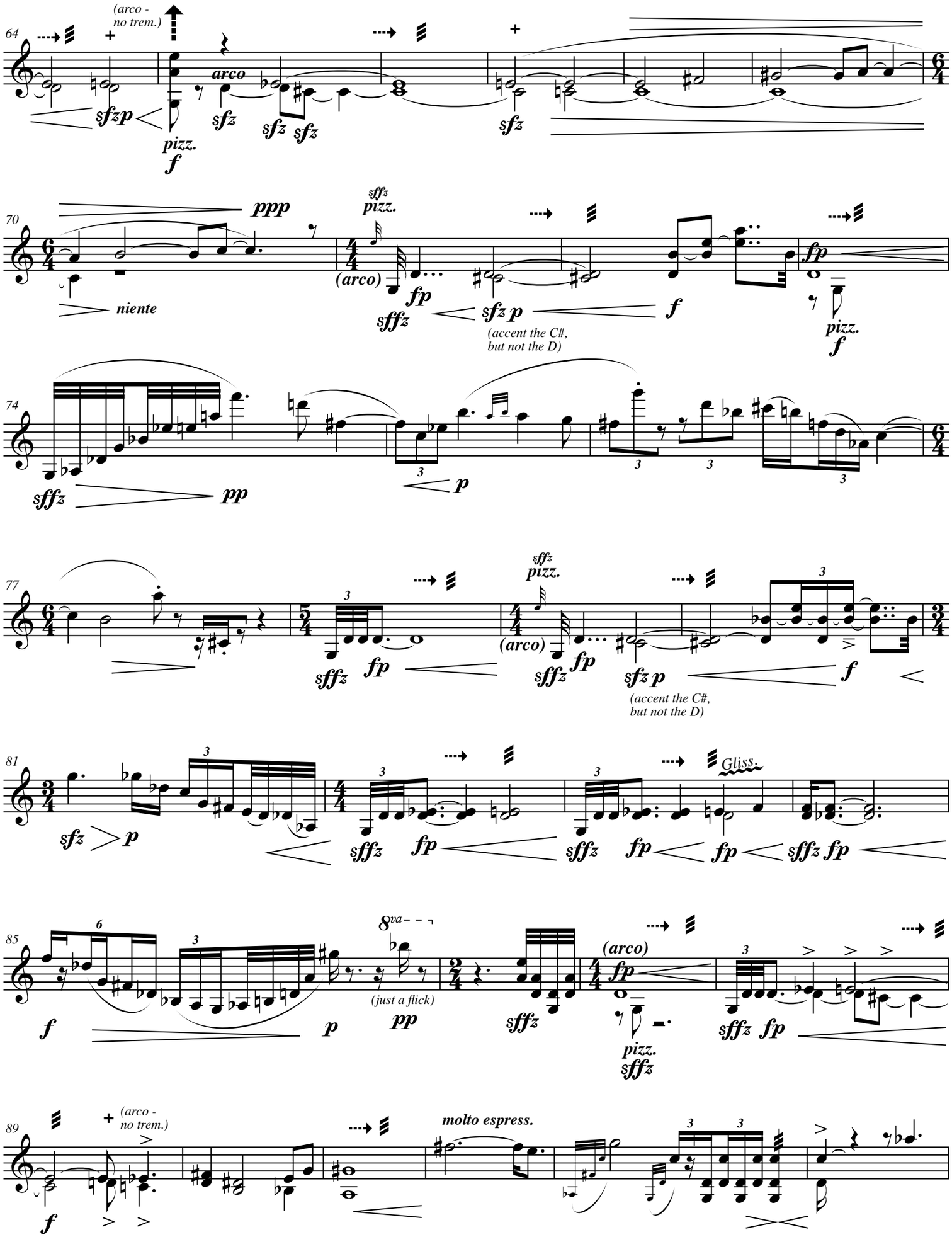
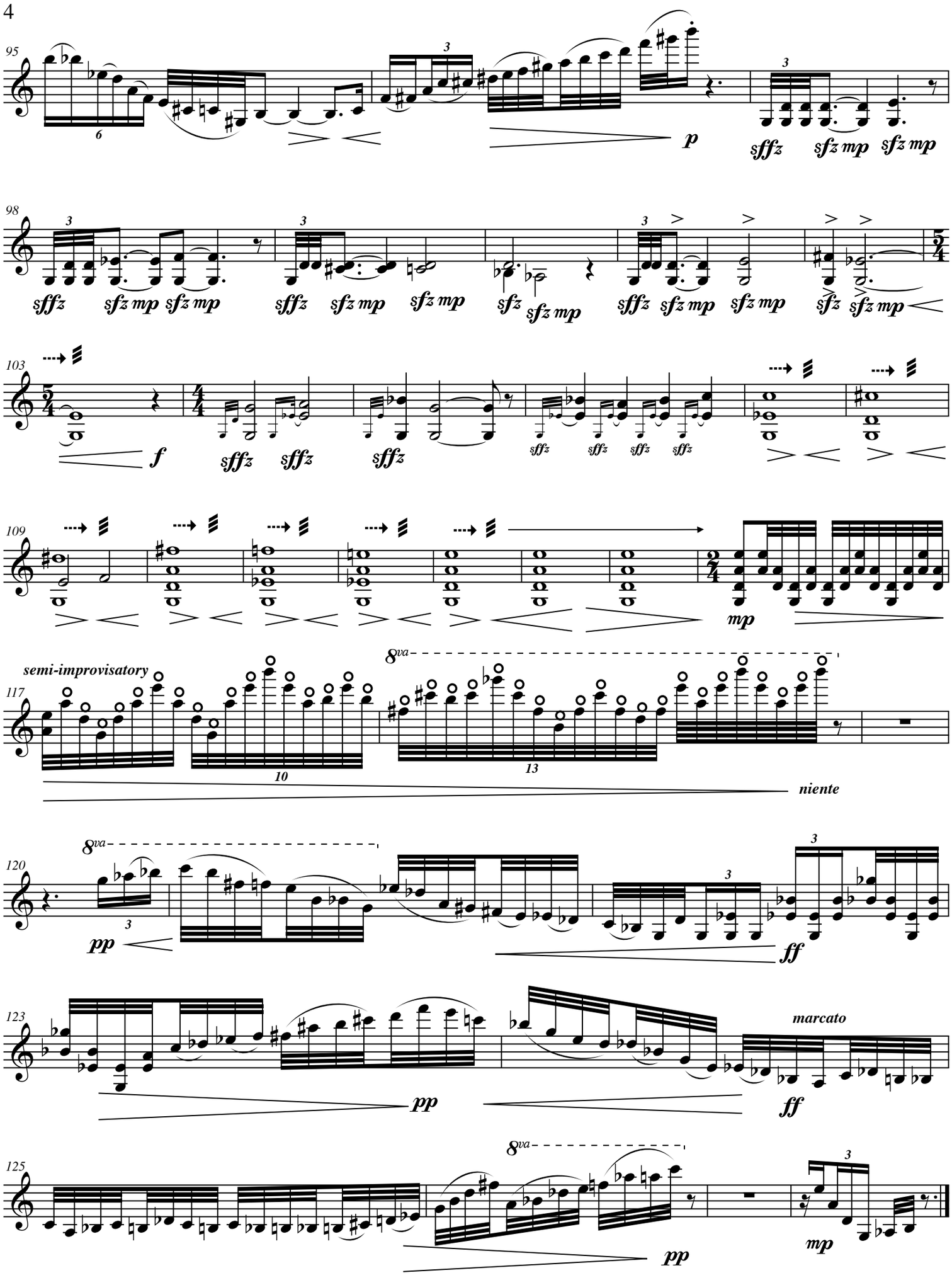

Slower (♩= 86)
rit.
a tempo
rit.
a tempo
norm. arco
(espress.)
(light, wispy harmonics)
flautando - no vib.
(light and airy, like the previous harmonics)
arco (harm.)
Quietly
flautando - no vib. (TO BAR 53)
pizz.
rit.
a tempo
rit.
a tempo
norm. arco
(espress.)
intense - dramatic
Rugged, assertive (♩= ♩)
sffz
LH
pizz.
arco
(accent the C#,
but not the D)
+ suddenly stop tremolo
(arco)
(accent the C#,
but not the D)
LH
pizz.
sub.


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


95
p
sffz
sfz mp
sfz mp
98
sffz
sfz mp
sfz mp
sffz
sfz mp
sfz mp
sfz
sfz mp
sffz
sfz mp
sfz mp
sfz
sfz mp
103
f
sffz
sffz
sffz
sffz
sffz
sffz
sffz
109
mp
semi-improvisatory
117
10
13
8va
niente
120
8va
pp
ff
123
pp
marcato
ff
125
8va
pp
mp