

à Thomas et Laurie Porter

# The Tempest

Primo/Secondo

David Karl Gompper (1991)

## I. Come Unto These Yellow Sands

The musical score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 14. The tempo is marked as quarter note = 96. The Primo part is in treble clef with a 3/6 time signature and a dynamic marking of *p*. The Secondo part is in treble and bass clefs with a 3/6 time signature and a dynamic marking of *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

**Primo**  
3/6  
48  
*p*

**Secondo**  
3/6  
48  
*pp*

Measures 1-8 are numbered at the top. Measures 9-14 are numbered at the top of the second system. The Primo part is labeled 'P.' and the Secondo part is labeled 'S.' on the left side of their respective systems.

15 16 17 18 19 20

P. *f* solo

S. *pp !!*

21 22 23 24 25

P.

S.

26 27 28 29 30

P.

S. *(legato)*

P. 31 32 33 34

S. *cresc.*

Detailed description: This system covers measures 31 to 34. The piano part (P.) features a treble clef with a series of chords and a bass line with eighth notes. The strings part (S.) consists of two staves, with the upper staff playing a melodic line of eighth notes and the lower staff providing harmonic support with chords and eighth notes. A dashed line with the word 'cresc.' indicates a crescendo in the strings.

P. 35 36 37 38 39 40

S. *sub p*

Detailed description: This system covers measures 35 to 40. The piano part (P.) is marked with a 3/4 time signature and a forte (*f*) dynamic. It features a treble clef with a melodic line and a bass line with chords. The strings part (S.) is marked with a 3/4 time signature and a *sub p* (sub-piano) dynamic. It consists of two staves with a melodic line in the upper staff and a bass line in the lower staff.

P. 41 42 43 44

S. *p sfz p*

Detailed description: This system covers measures 41 to 44. The piano part (P.) is marked with a 3/4 time signature and includes dynamics *p* (piano) and *sfz* (sforzando). It features a treble clef with a melodic line and a bass line with chords. The strings part (S.) is marked with a 3/4 time signature and includes dynamics *p* and *sfz*. It consists of two staves with a melodic line in the upper staff and a bass line in the lower staff.

P.  
45 46 47 48  
*p sfz p*

S.  
*sfz f*

P.  
49 50 51 52 53  
*mf p f p*

S.  
*p mp sfz mf f p*

P.  
54 55 56 57 58 59 60 61 62 63  
*pp pp!!*

S.  
*mf l.v. p*

64 65 66 67 68 69 70

P. *pp* **3/4**

S. *pp* *ppp* *pp* **3/4**

71 72 73 solo 74 75

P. **3/4** *pp subito* *8va---* **3/4** *mf* **3/4**

S. solo **3/4** *f* solo **3/4** *p* solo **3/4** *f*

76 77 solo 78 79 80 81

P. **3/4** solo **3/4** **2/4** **3/4** **2/4**

S. **3/4** *p* **3/4** **2/4** **3/4** **2/4**

*8vb*

82 83 84 85 86 87 88 poco rit. 89 A tempo

P. *8va*

S. poco rit. A tempo

90 (8) 91 92 93 94

P.

S. *mf*

95 (8) 96 97 98 99 100 101

P. poco rit. slower

S. poco rit. slower

*p* *mp*

l.v.

P.

S.

P.

S.

P.

S.

## II. Full Fathom Five

$\text{♩} = 96$  [ hommage à Ravel: Le Gibet ]

122 123 124 125 126 127 128

Primo

2/4 *p* 3/4 2/4 *pp* 3/4 2/4

Secondo

$\text{♩} = 96$  [ hommage à Ravel: Le Gibet ]

2/4 *p* 3/4 2/4 3/4 2/4

129 130 131 132 133 134

P.

2/4 *mf* *cresc.* 3/4 4/4

S.

2/4 *cresc.* 3/4 4/4

Detailed description of the musical score: The score is for two piano parts, Primo and Secondo. The tempo is marked as quarter note = 96. The piece is a homage to Ravel's 'Le Gibet'. The first system (measures 122-128) shows the Primo part with a steady eighth-note accompaniment in 2/4, 3/4, 2/4, 3/4, and 2/4 time signatures. The Secondo part has a more melodic line with some trills and rests. The second system (measures 129-134) shows both parts with a crescendo. The Primo part has a melodic line with a trill in measure 133, and the Secondo part has a similar melodic line with trills. The time signatures change to 3/4 and 4/4 in the final measures.

135 136 137 138 139 140

P.  $\frac{4}{4}$  *f*  $\frac{3}{4}$   $\frac{2}{4}$  *p*

S.  $\frac{4}{4}$  *f* *legato*  $\frac{3}{4}$   $\frac{2}{4}$  *mf*

141 142 143 144

P. *pp*

S. *mf* (*pp*)

145 146 147 148 149

P. *poco rit.*  $\frac{3}{4}$   $\frac{2}{4}$

S. *poco rit.*  $\frac{3}{4}$   $\frac{2}{4}$

A tempo (Broad)

P. *p* *poco cresc.* *f*

S. *p legato* *molto cresc.* *fff*

Ped.

P. *p*

S. *p legato*

P. *f* *p* *f*

S. *f* *p* *f*

P.  
S.

162 163 164 165

8<sup>va</sup>

*p*

Detailed description: This system contains measures 162 through 165. The piano part (P.) features a complex texture with multiple voices, including a high register marked 8<sup>va</sup>. The strings (S.) play a melodic line in the upper register, starting with a piano (*p*) dynamic.

P.  
S.

166 167 168 169

[ Wozzeck! ]

15<sup>ma</sup>

*ppp legato*

[ Wozzeck! ]

*pp*

una corda

Detailed description: This system contains measures 166 through 169. The piano part (P.) has a melodic line in the upper register. At measure 169, there is a dynamic shift to *ppp legato* and a change in articulation. The strings (S.) play a melodic line in the upper register, with a dynamic of *pp* and the instruction *una corda* at the end.

P.  
S.

170 171 172 173

8<sup>va</sup>

ord.

8<sup>va</sup>

*pp*

Detailed description: This system contains measures 170 through 173. The piano part (P.) features a complex texture with multiple voices, including a high register marked 8<sup>va</sup>. The strings (S.) play a melodic line in the upper register, with a dynamic of *pp* and the instruction *ord.* (ordinando) at the end.

### III. No More Dams

Primo

2/4

175 176 177 178 179 180

(Both Hands)  
8<sup>va</sup>

*p legato*

Secondo

2/4

*f detached*

*sfz*

8<sup>vb</sup>

Ped.

P.

181 182 183 184 185 186 187 188

15<sup>ma</sup>

3/4

*mf*

8<sup>va</sup>

2/4

S.

*sfz*

3/4

*pp*

2/4

\*

8<sup>vb</sup>

8<sup>vb</sup>

189 190 191 192 193 194 195 196 197 198 199

P.

2/4

S.

2/4 *p*

8<sup>vb</sup>

200 201 202 203 204 205 206 207

P.

S.

*f* *ff*

Ped.

8<sup>vb</sup>

208 209 210 211 212

P.

S.

8<sup>vb</sup>

213 214 215 216 8<sup>va</sup> 217 218 219 220

P.

S.

*pp*

*subito pp*

8<sup>ub</sup>

(8) 221 222 223 224 225 226 227 228 229 230

P.

S.

*pp*

solo *f*

*detached*

*f*

*pp*

(8)

(8) 231 232 233 234 235 236 237 238 239

P.

S.

(8)

240 (8) 241 242 243 244 245 246 247

P.

S.

*p*

*sfz*

(8) ord.

[ hommage à Webern ]

248 249 250 251 252 253 254

P.

*pp secco*

S.

[ hommage à Webern ]

*pp secco*  
dedicated to Simone T.

una corda

255 256 257 258 259 260 261 262

P.

S.

P.  
S.

Ped.

P.  
S.

cresc.

rit. Andante ♩ = 60-70'

278 279 280 281 282 283 284 285

P.  
S.

rit.

Andante ♩ = 60-70'

$\frac{2}{4}$  *ff* "nasty"

rit.

Andante ♩ = 60-70'

$\frac{2}{4}$  *ff* "nasty"

286 287 288 289 290 291 17<sup>5</sup>"

P.

S.

*sfz*

5"

292 **A tempo I** 293 294 295 296 297 *15<sup>ma</sup>*

P.

*sfz*

*8<sup>va</sup>*

S.

**A tempo I**

*f*

*sfz*

*ff*

*8<sup>vb</sup>*

### IV. Banquet Scene

Primo

*p secco*

299 300 301 302

Secondo

*p*

Ped. \*

Ped. \*

P.

*mf* *p (dry)*

303 304 305 306 307 308

S.

*secco*

Ped. \*

Ped. \*

P.

*cresc.*

309 310 311 312 313

S.

Ped. \*

(Ped.)

P. *f* *p legato dolce*

S. *p legato dolce*

P. *p legato dolce*

S. *p legato dolce*

P. *pp*

S. *pp*

330 331 332 333 334 335

P. *cresc.*

S. *Ped.*

336 337 338 339 340 341

P. *ff* *decresc.*

S. *mf* *ff* *mp* *p* *pp*

342 343 344 345 346

P. *pp secco*

S. *p (secco)*

347 348 349 350

P.

S.

poco rit. . . . . meno mosso . . . . . poco accel. . . . .

351 352 353 354 355

P.

S.

*f* *mf*

*pp*

- A tempo

356 357 358 359 360

P.

S.

*p* *pp*

8<sup>va</sup>

## V. Marriage Scene

$\text{♩} = 66$

362 363 364 365 366

Primo

*p*

$\text{♩} = 66$

367 368 369 370 371 372

P.

S.

373 374 375 376 377 378 379

(poco)

380 381 382 383 384 385

P.

S.

386 387 388 389 390 391

P. solo *mf*

S. *pp*

392 393 394 395 396 397

P. *p* *tr*

S. *p*

poco rit. meno mosso

**A tempo** **poco rit.** **meno mosso**

P. 398 399 400 401 402

S. **A tempo** **poco rit.** **meno mosso**  
*mf* *dim.* *p*

403 404 405 406 407 408

**poco rit.**  $\text{♩} = \text{♩} (=132)$

P. *mp* *mf* *p* **2/4** **2/4** (*f*) *light and quick*

S. **poco rit.**  $\text{♩} = \text{♩} (=132)$  **2/4** **2/4** *pp* *light and quick*

409 410 411 412 413 414 415

P. *sim.*

S. **tap on foreboard** *f*

both hands  
8<sup>va</sup>

416 417 418 419 420 421

P. *p* *f* 3/4

S. *mf* *pp* *f* 3/4

422 423 424 425 426 427

P. *p short* *mf* *ff* 2/4

S. *mp* *p* *ff* 2/4

[ hommage à Copland ]

428 429 430 431 432

P. 3/4 *pp* 2/4

S. 3/4 *mf* 2/4

433 *8va* (swing in 3) *poco rit.* 434 435 436 437 438

P.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{9}{8}$  *f*  $\frac{6}{8}$  *p*

S.  $\frac{3}{4}$   $\frac{2}{4}$  *p*  $\frac{9}{8}$  *f*  $\frac{6}{8}$  *p*

439 440 **A tempo II** 441 442 443 444

P. *mp* *p*

S. **A tempo II**

445 446 447 448 *poco rit.* 449 **A tempo I** 450

P. *pp*

S. *poco rit.* **A tempo I** *pp*

451 452 453 454 455 456 457

P.

S.

*p*

solo

458 459 460 461 462

P.

S.

*ad lib.* 8<sup>va</sup>

*rubato* ord. *p*

463 464 465 466 467 468

P.

S.

V.S.

*poco rit.*

Dance ♩=132 [ hommage à Machaut ]

P.

S.

*pp*

*pp*

36/48

P.

S.

*p*

*mp legato*

*p*

*mp*

P.

S.

*mf legato*

*mf*

P. 486 487 488 489 490

*p* (secco)

S. *p* (secco)

P. 491 492 493 494 495

8va RH only 8va

1st time: *pp* staccato; 2nd time: *ff* legato

S. 1st time: *pp* staccato; 2nd time: *ff* legato

ad lib. bass octaves

(8) 496 497 498 499 500

*pp* legato

S. *p* legato

Musical score for piano (P.) and strings (S.). The piano part features a series of chords in the right hand (RH) and a melodic line in the left hand. The string part consists of a simple melodic line in the upper voice and a supporting bass line in the lower voice. The score is marked with dynamics *p*, *pp*, and *ppp*. Measure numbers 501 through 507 are indicated above the piano staff. A fingering instruction 'RH 8<sup>va</sup>' is present in the top right corner.

Arlington, TX  
May 6, 1991