Concerto #1

for trumpet and orchestra

(piano reduction)

James M. Stephenson

Stephenson Music

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Program Notes - Concerto No. 1 for Trumpet (2003) James Stephenson, III

The *Concerto for Trumpet*, James Stephenson's second major work written for the trumpet, is a product of a long-time friendship between Jeffrey Work, for whom the concerto is written, and the composer. After Work's performance of Stephenson's *Sonata for Trumpet and Piano*, the idea of a piece composed especially for the soloist began to germinate, but lacked a host to commission and perform a new piece. The Pro Arte Chamber Orchestra of Boston, of which Work was a member, provided the final piece of the puzzle, and the *Concerto for Trumpet* was born.

The two movement piece opens almost ominously, and in no definitive key, with a statement of a two note figure, F-D. This F-D figure is repeated and developed throughout the entire piece. In the opening Adagio, the soloist enters plaintively on top of an established ostinato, almost searching for a home key. Throughout the scherzo-esque main body of the first movement, many attempts at establishing a key are made (usually related to E-flat or A), but they quickly subside. A grandiose section follows, incorporating the F-D motif one more time, and the movement ends almost as mysteriously as it started, but decidedly in A Major. This resolution in A Major, though perhaps a surprise, explains the use of the raised 4^{th} degree explored extensively while in E-flat major.

The second movement is written to display what almost every audience member is seeking when first hearing a concerto: technical virtuosity. Knowing the technical and musical abilities of Mr. Work, as well as his love for the cornet solos of the early 20^{th} century, the movement is composed to highlight what is available to the modern trumpet, though often not exposed. After a few minutes of pure energy, the music finally relaxes, drawing upon various motifs already heard. Again the piece builds up to a climax in the dominant key of E Major, only to settle again to a false coda. A demanding cadenza follows, highlighting some musical effects written especially for the dedicatee. Now beginning the true coda, the virtuosic music returns, and many motifs are again tossed into the mix to bring us to our denouement, again decidedly in our true home key of A Major.

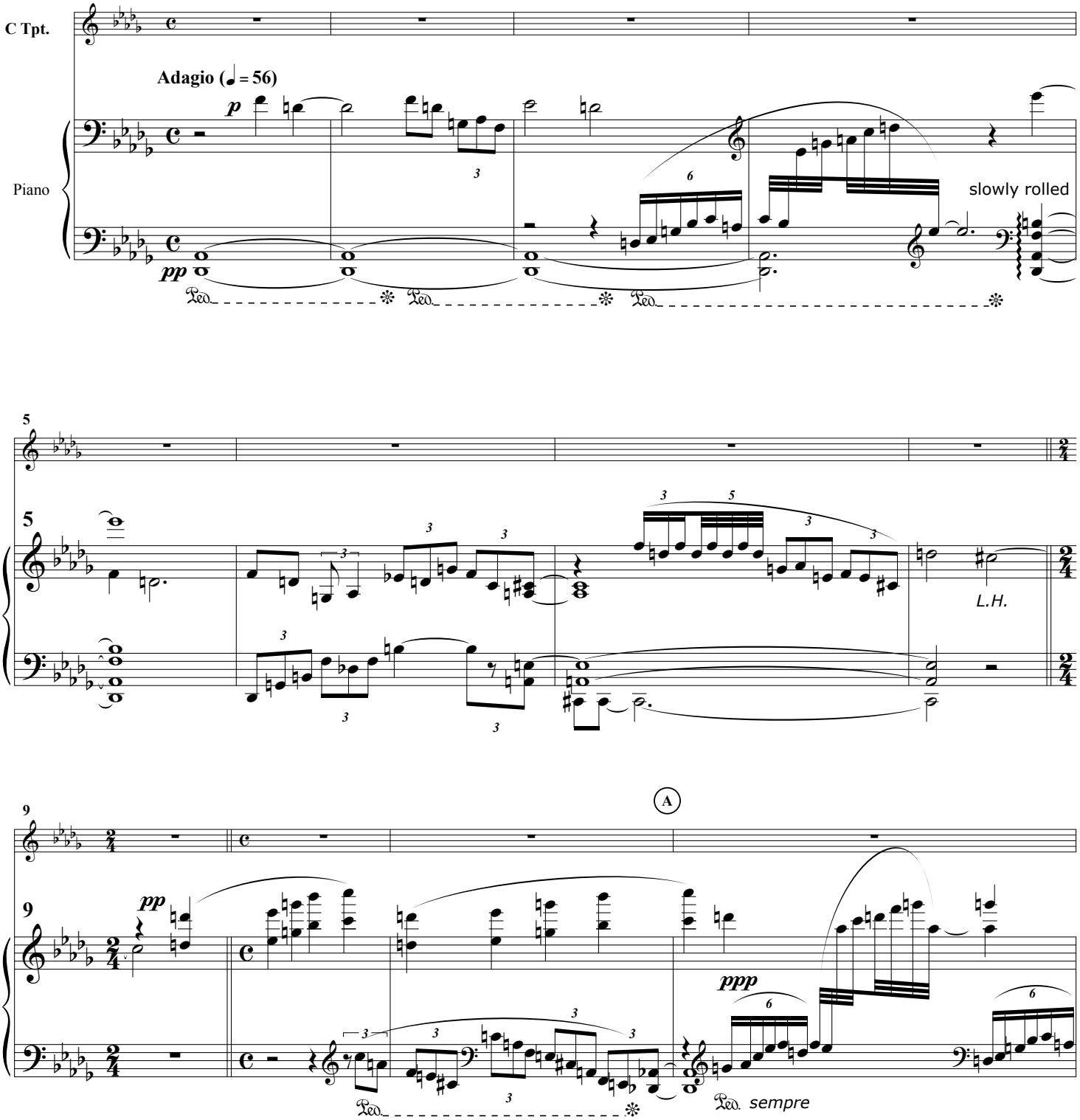
The premiere took place on November 30, 2003, at Sanders Theater in Cambridge, MA. Pro Arte Chamber Orchestra of Boston. Isaiah Jackson, conducting. Jeffrey Work, soloist. The concert band arrangement was made possible by a generous grant from the Charles Schlueter Foundation, and was created specifically for the 2007 ITG Conference. Charles Schlueter (retired Principal Trumpet of the Boston Symphony) was the trumpet teacher of both James Stephenson and Jeffrey Work during their years at the New England Conservatory of Music.

for Jeffrey Work

Concerto for Trumpet

Commssioned by the Pro Arte Chamber Orchestra of Boston, Isaiah Jackson, Music Director

James M. Stephenson, III



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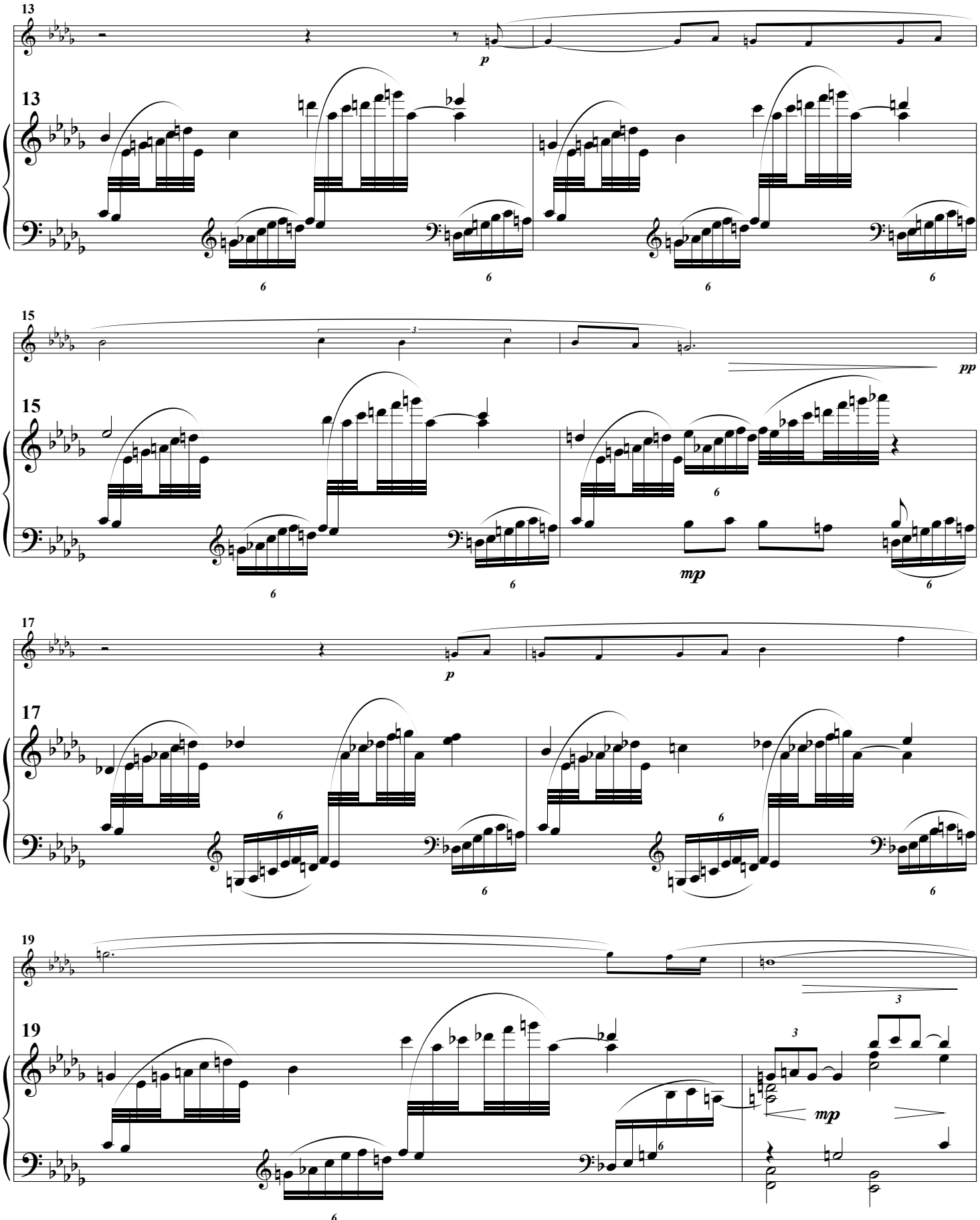
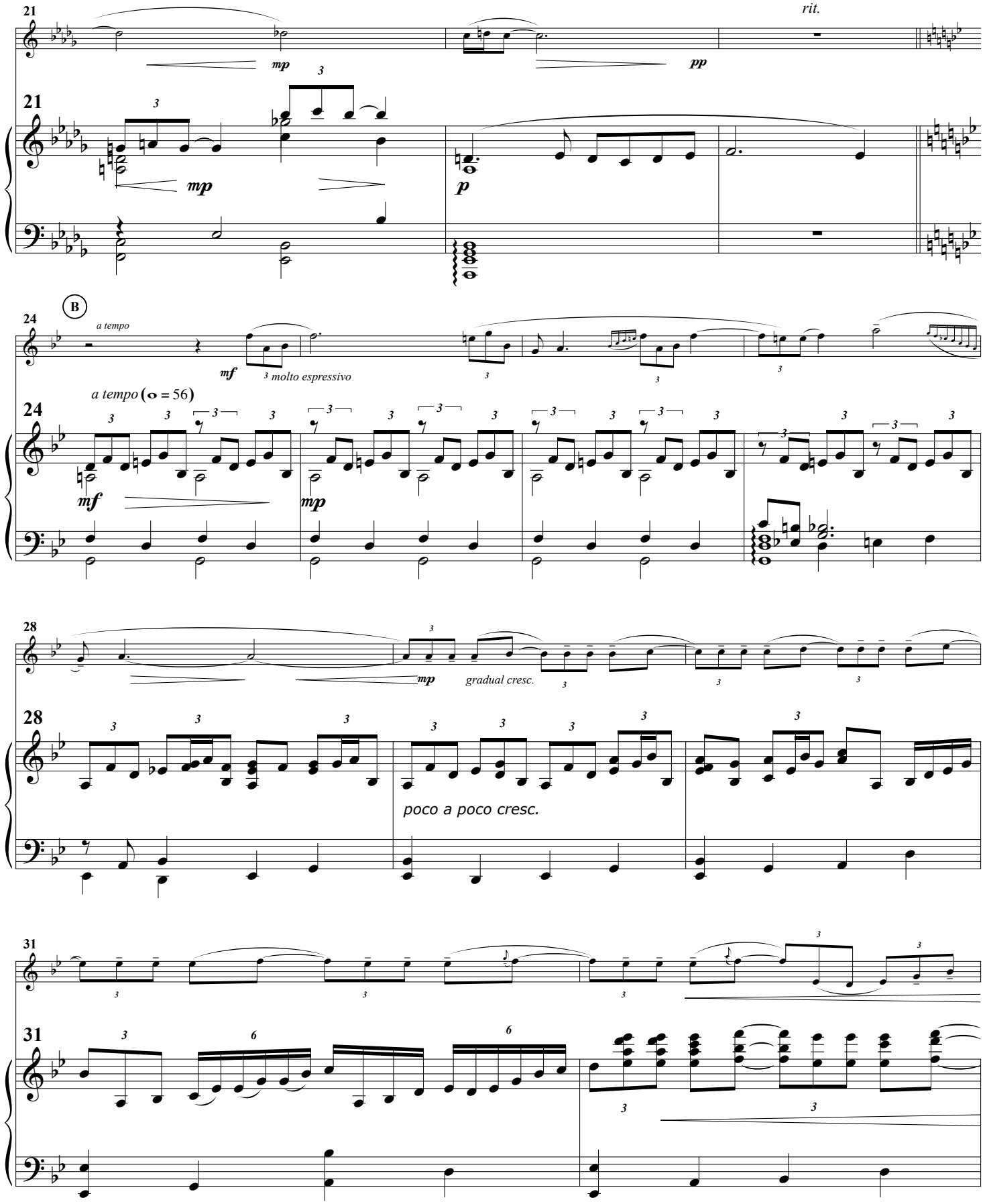
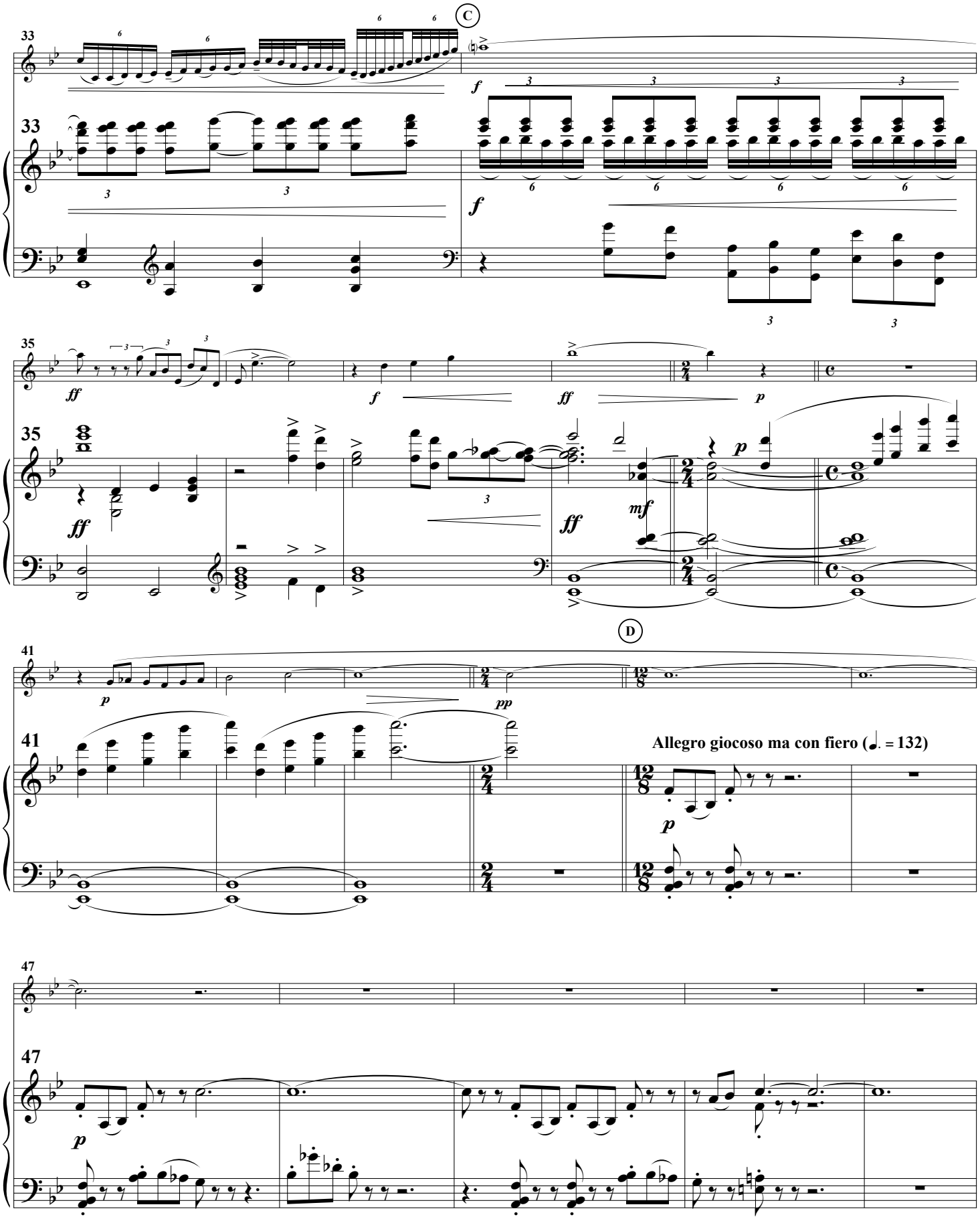
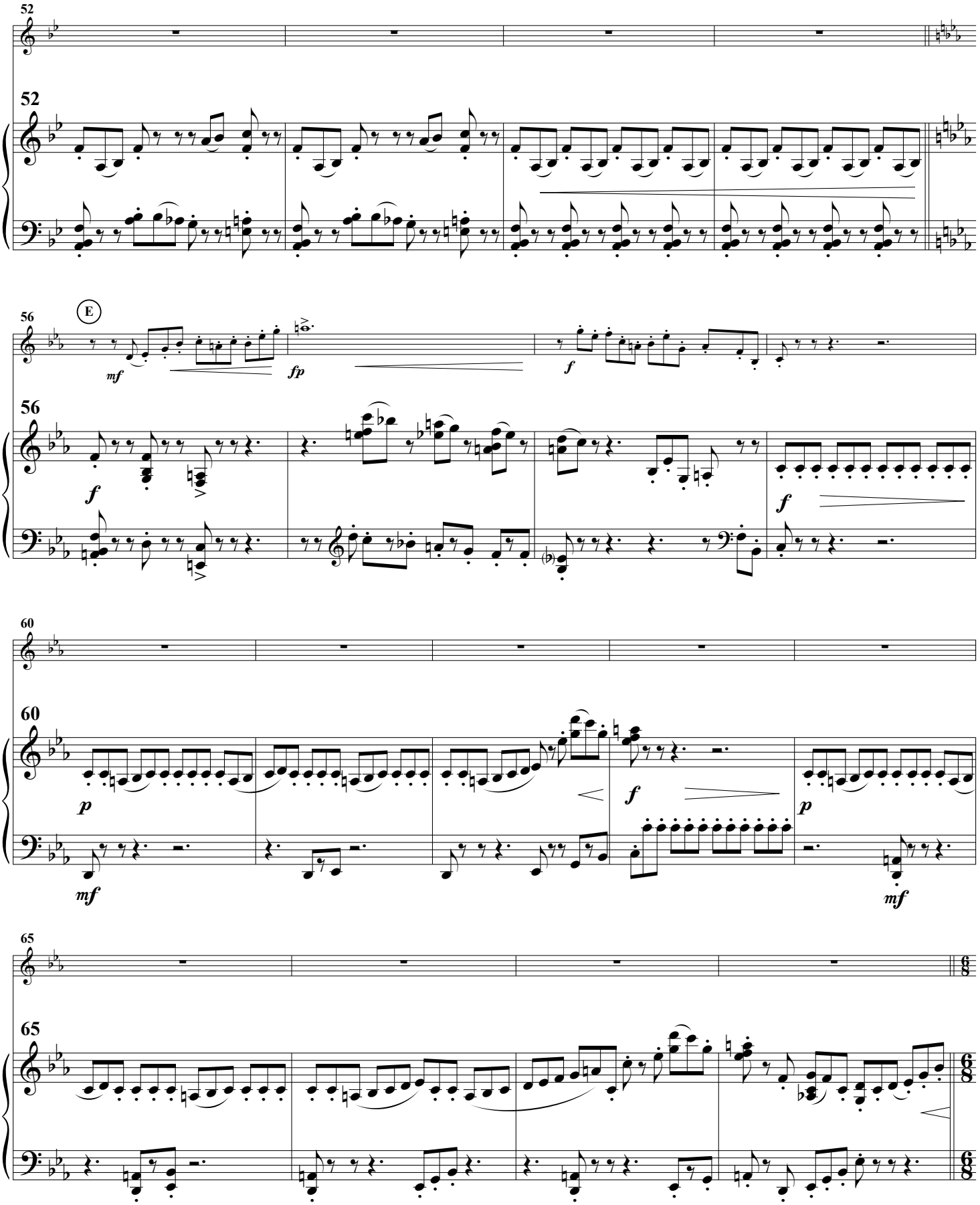
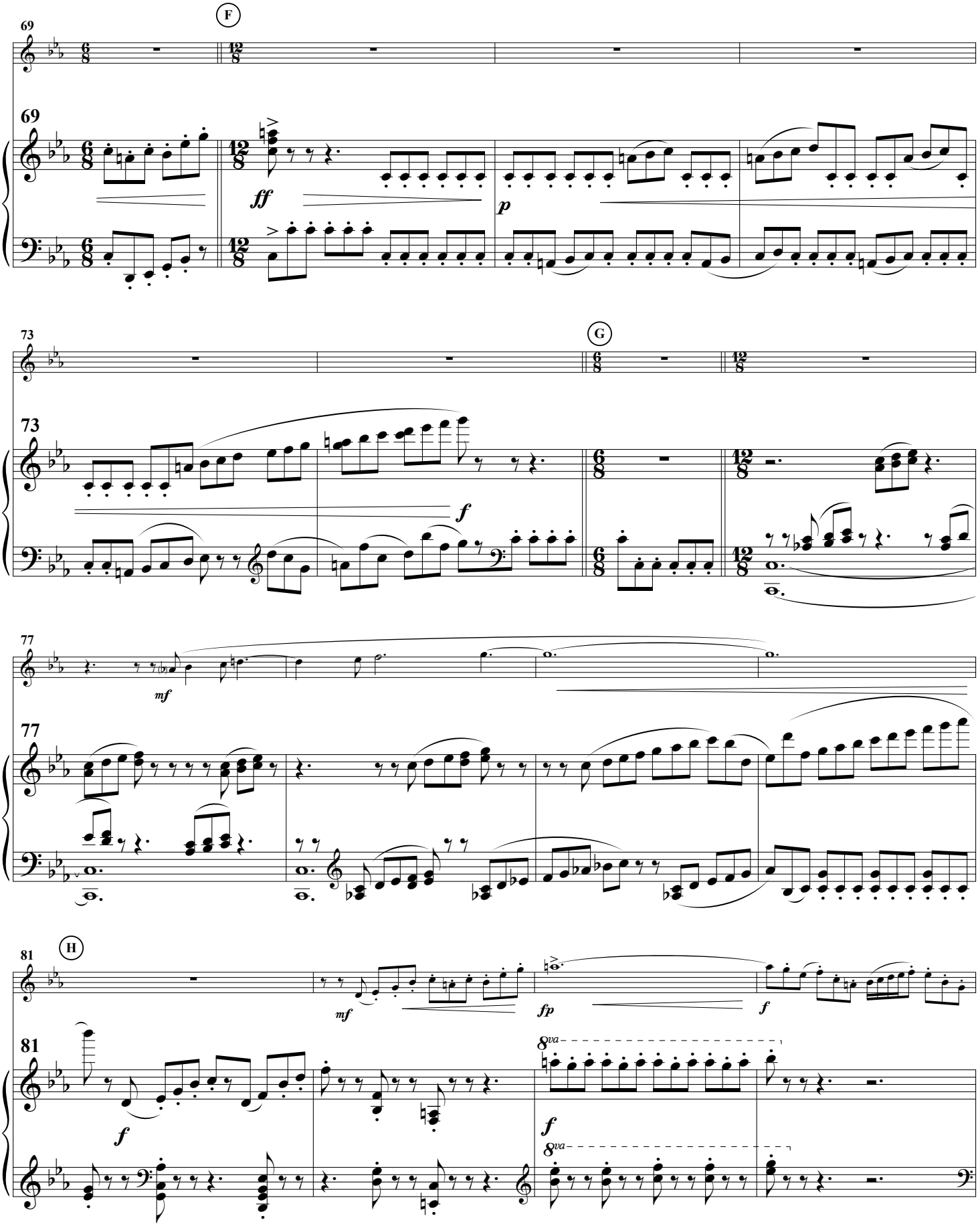
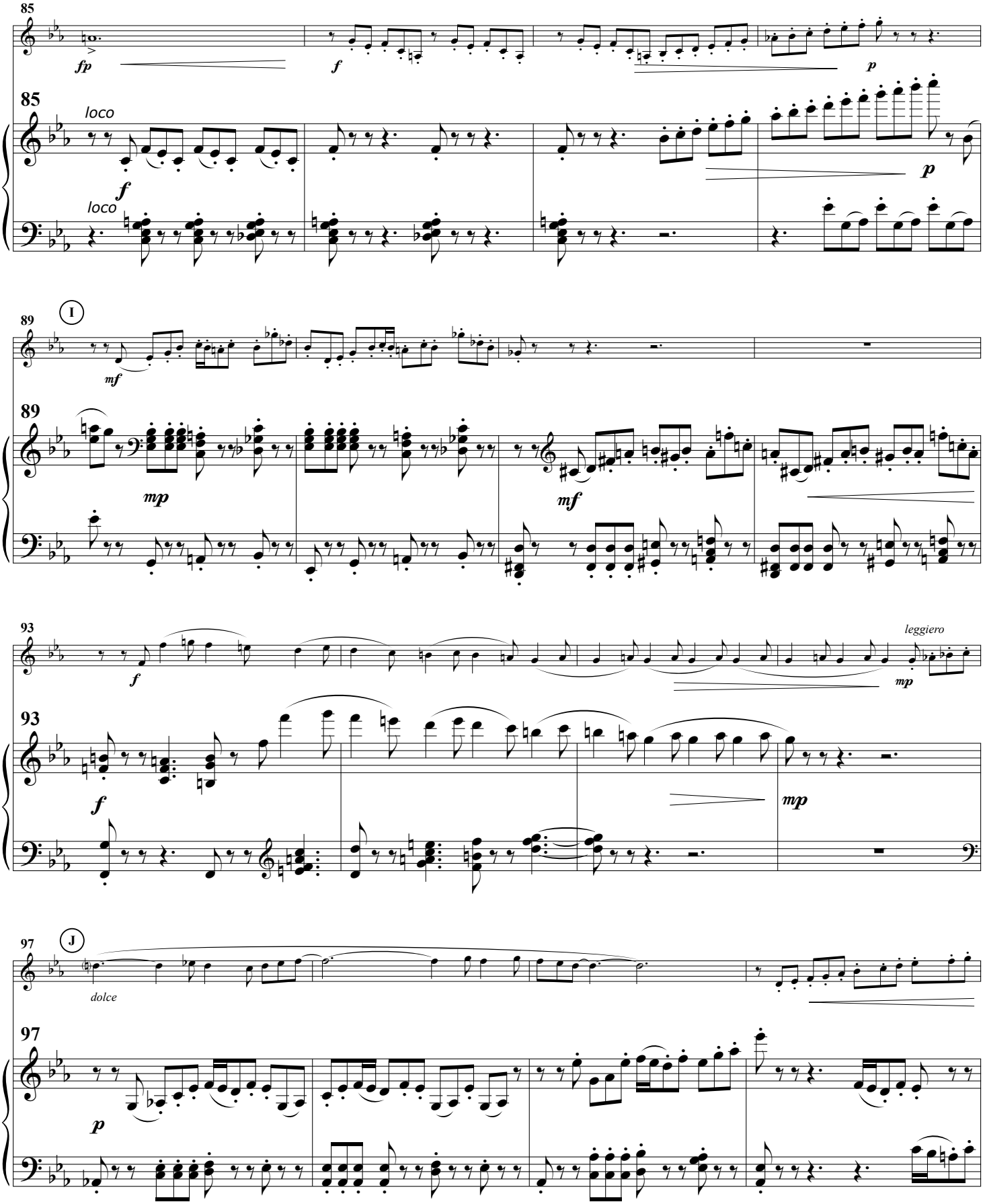

13
p
13
15
pp
15
mp
17
p
17
19
3
19
mp

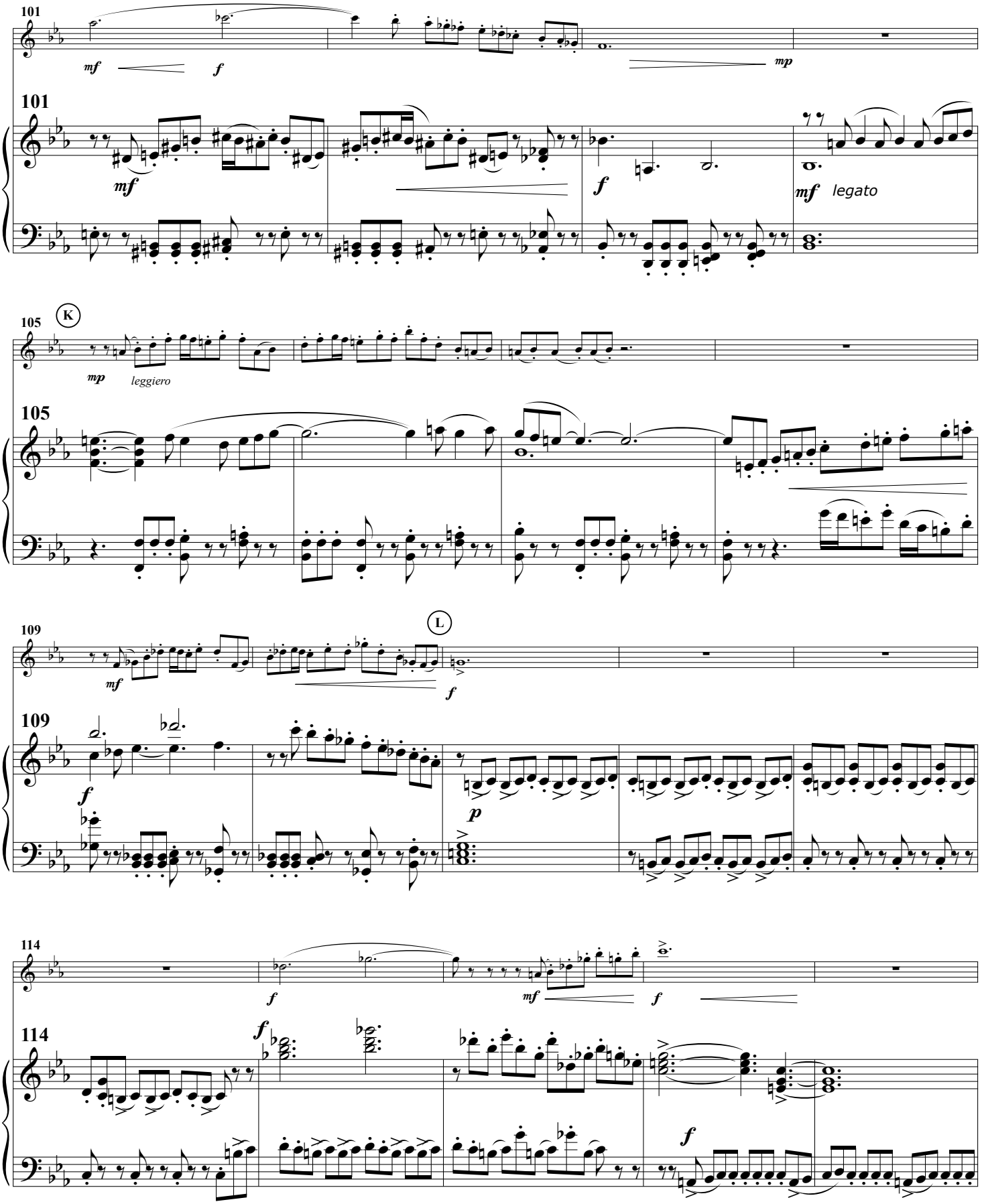

21
rit.
mp
pp
21
mp
p
B
24
a tempo
mf
molto espressivo
a tempo (𝅝 = 56)
24
mf
mp
28
mp
gradual cresc.
28
poco a poco cresc.
31
31

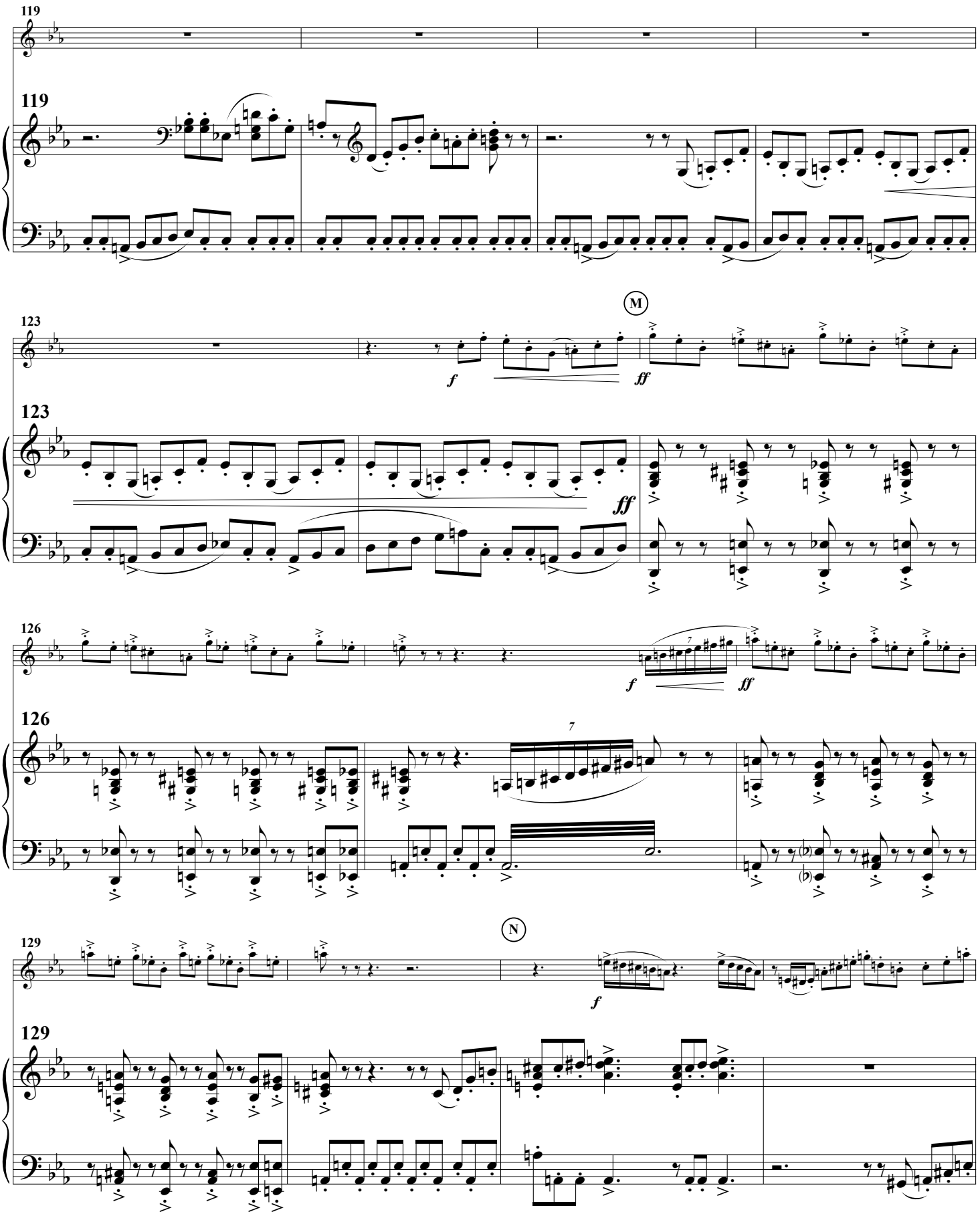

C
33
f
35
ff
f
ff
p
mf
D
41
pp
Allegro giocoso ma con fiero (♩. = 132)
47

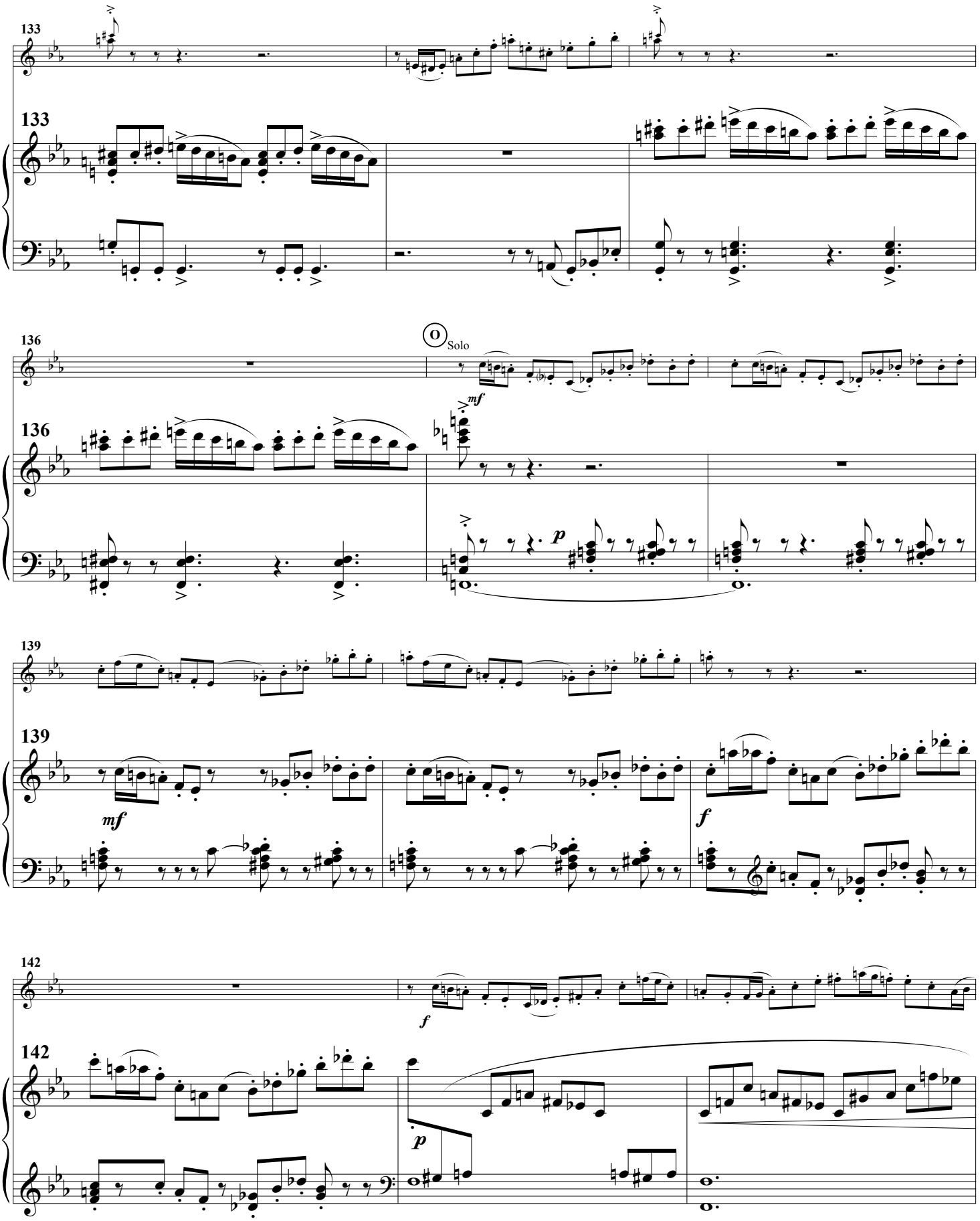

52
52
56
E
mf
fp
f
56
f
f
60
60
p
f
p
mf
mf
65
65

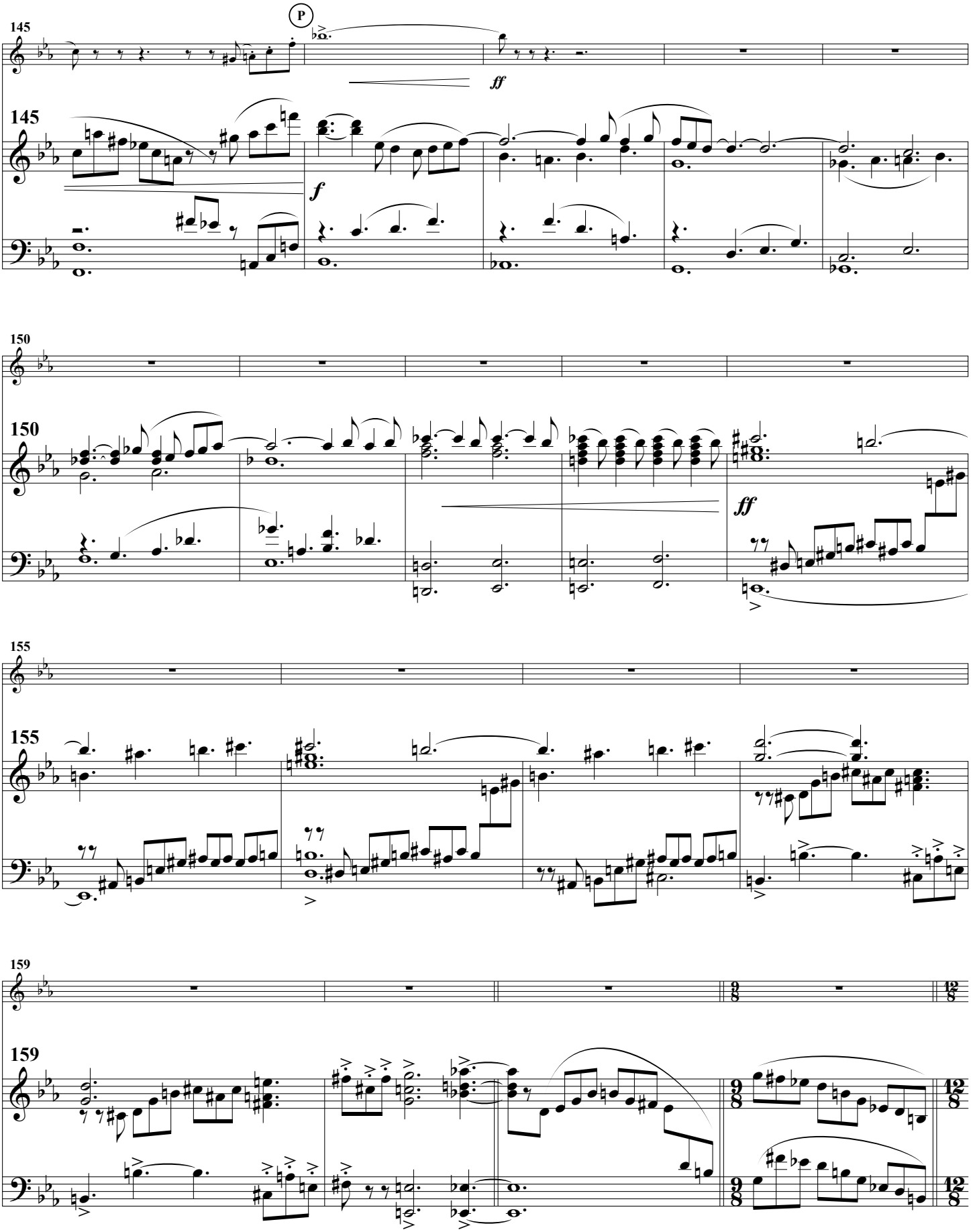

69
F
ff
p
73
G
f
77
mf
81
H
mf
fp
f
8va

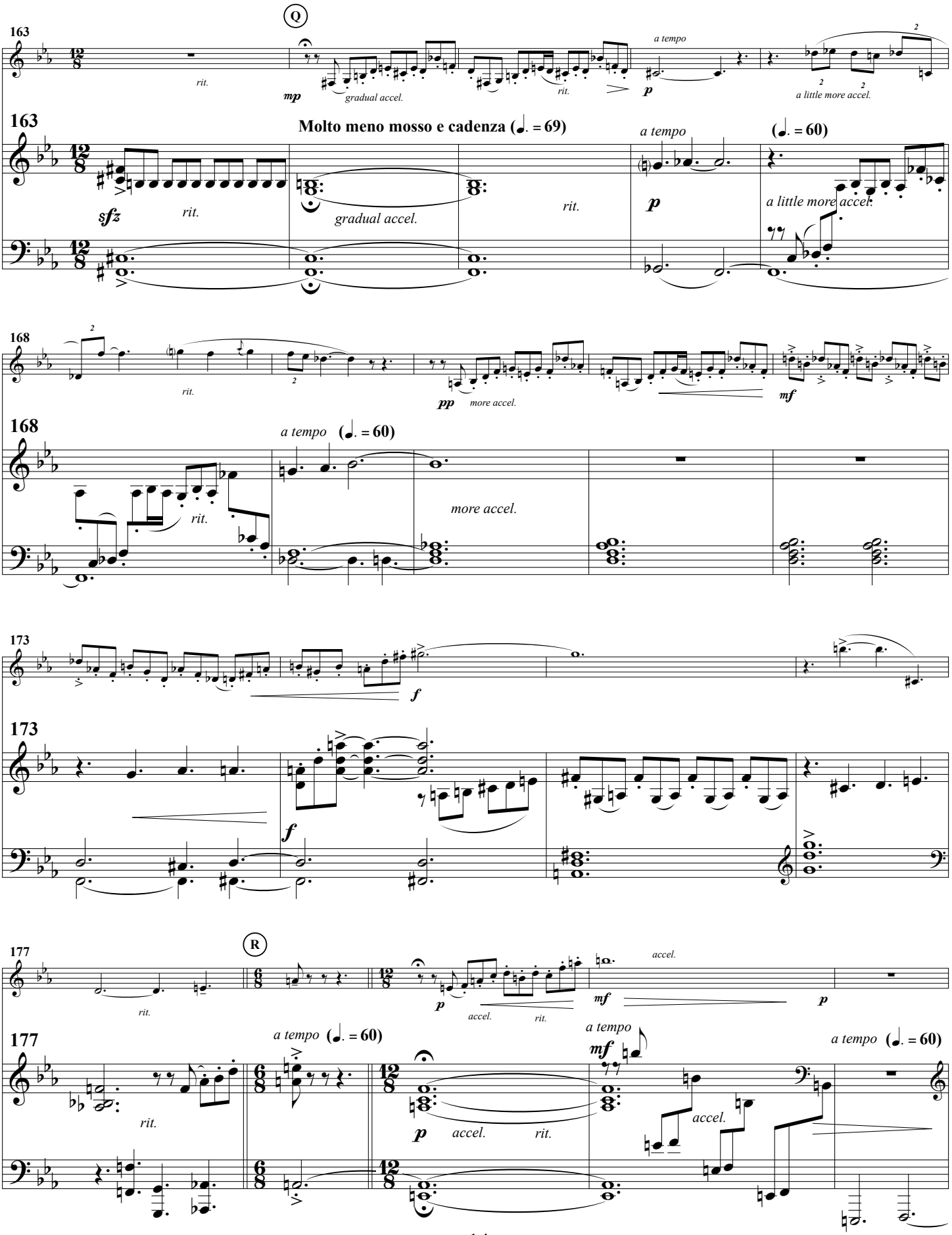

85
fp
f
p
85
loco
f
p
loco
89
I
mf
89
mp
mf
93
f
leggiero
mp
93
f
mp
97
J
dolce
97
p

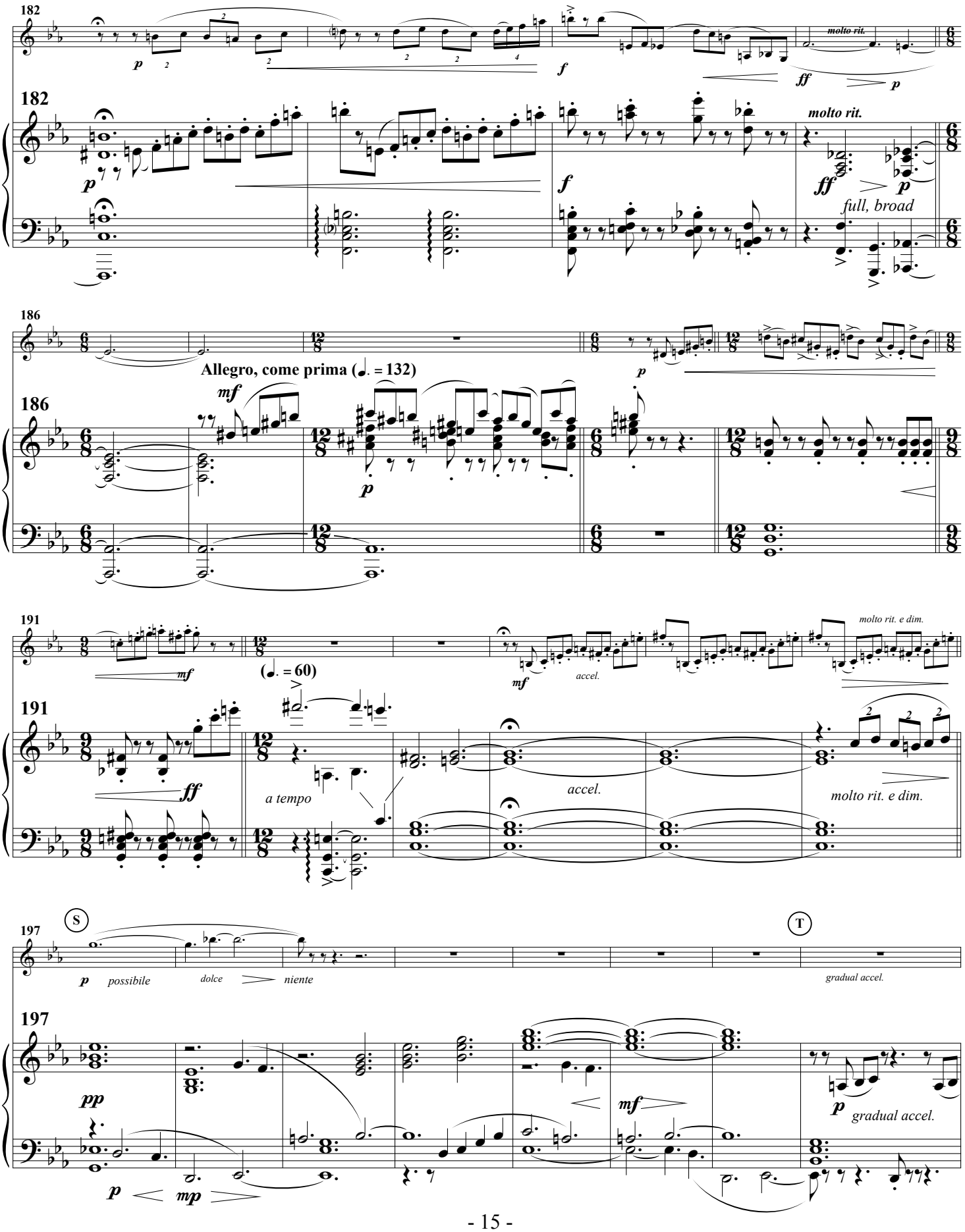

101
mf
f
mp
101
mf
f
mf legato
105
K
mp
leggiero
105
109
L
mf
f
109
f
p
114
f
mf
f
114
f
f

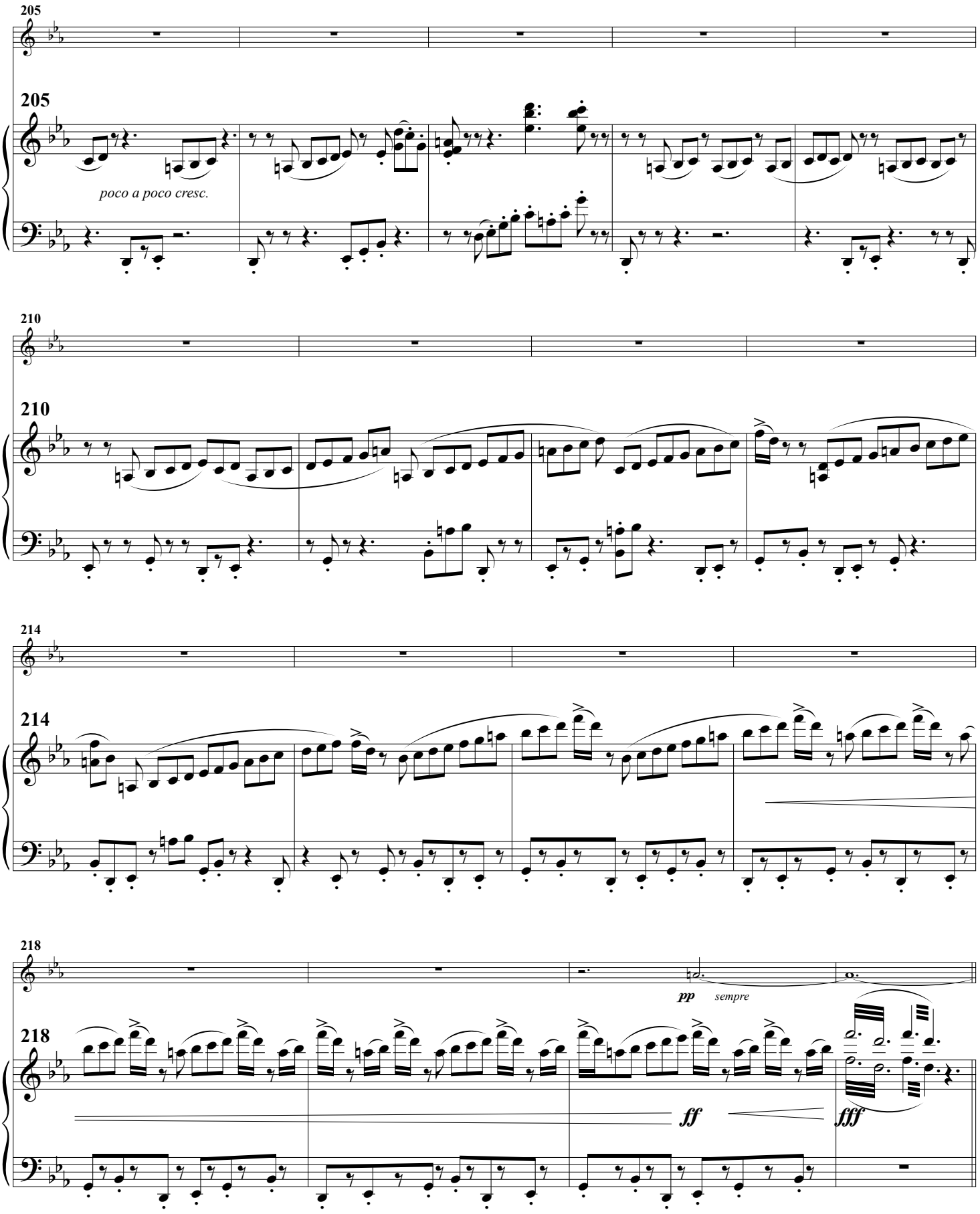

119
119
123
M
f
ff
123
ff
126
f
ff
126
7
129
N
f
129

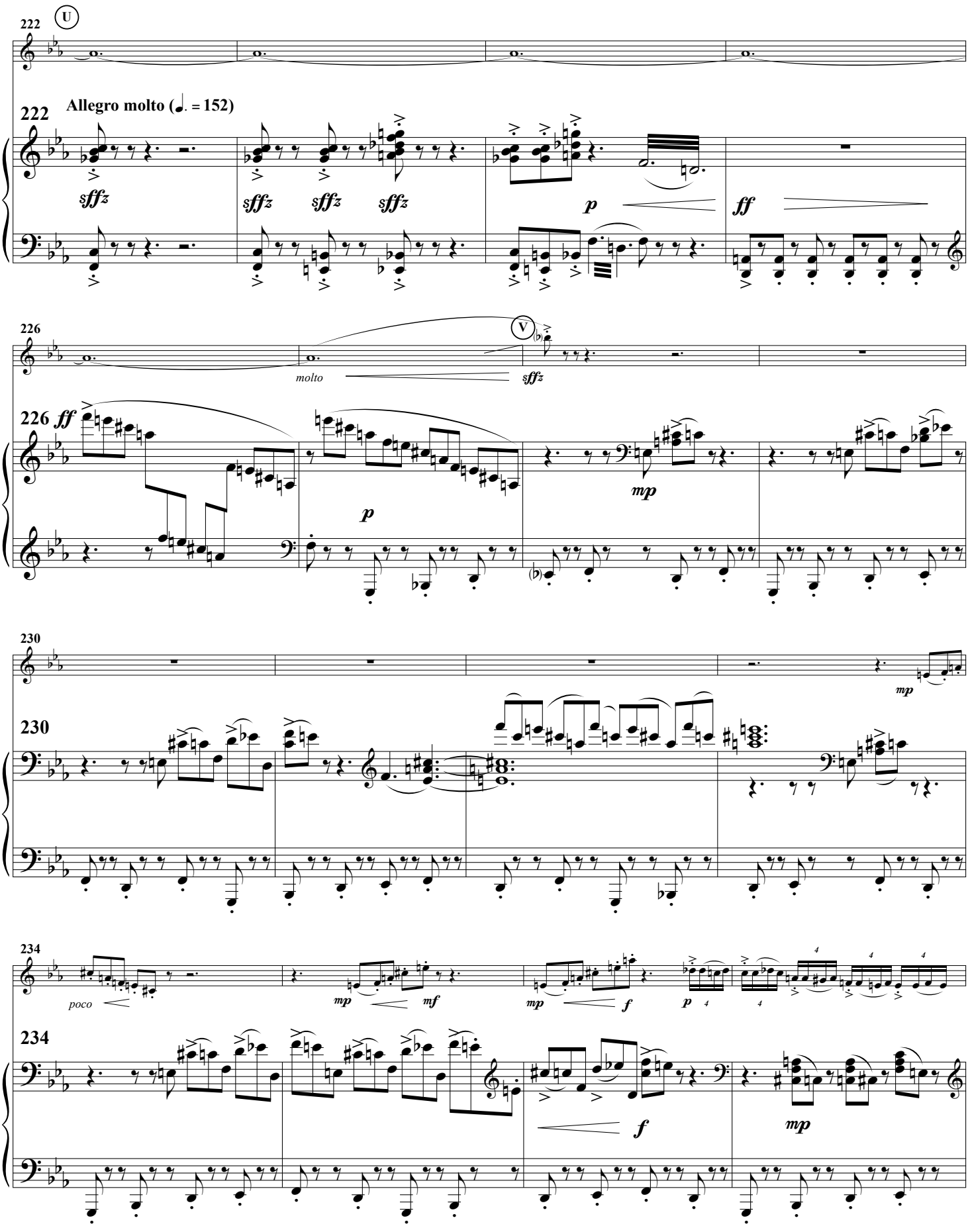

133
133
136
Solo
mf
136
p
139
139
mf
f
142
142
f
p

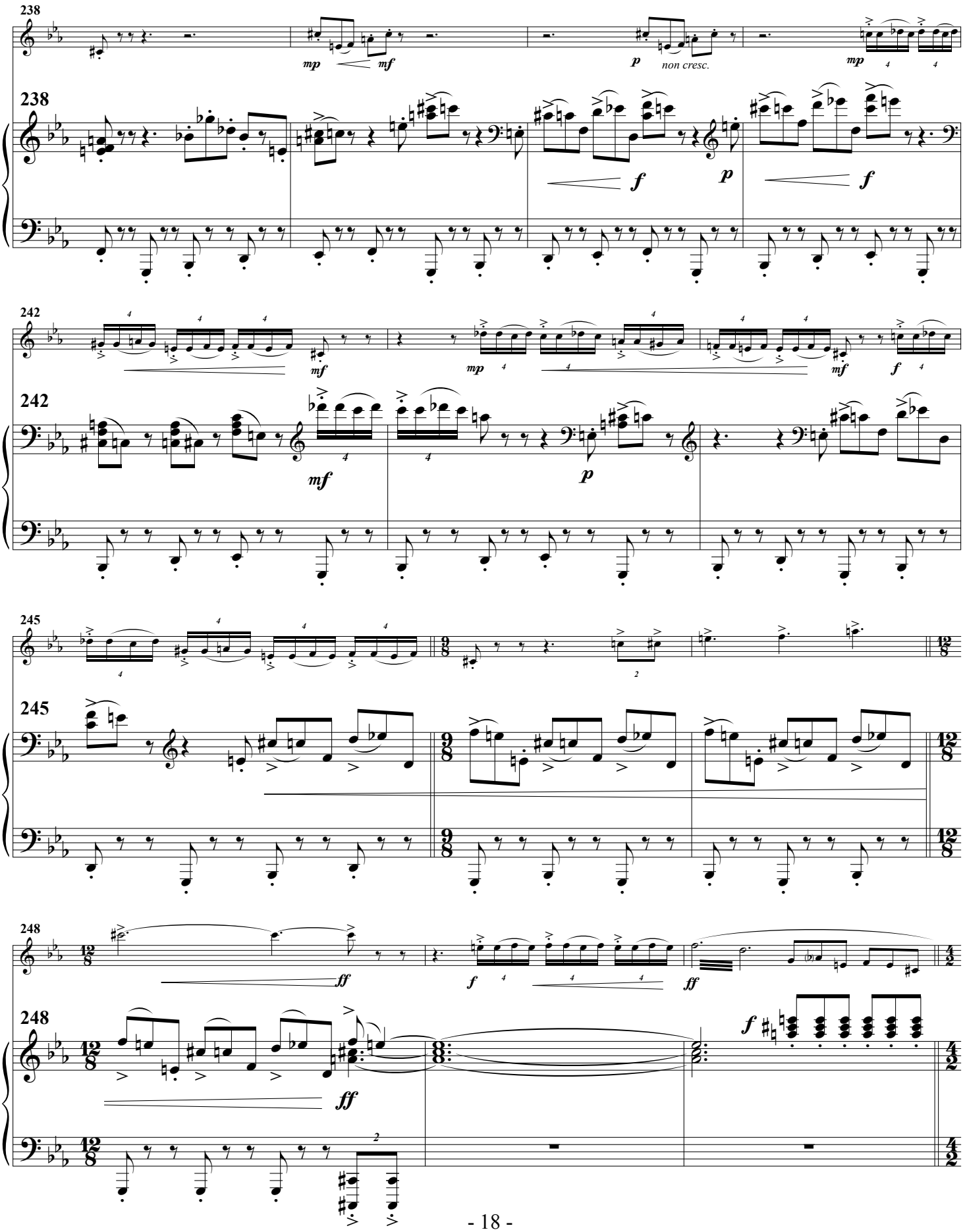

145
P
ff
145
f
150
150
ff
155
155
159
159

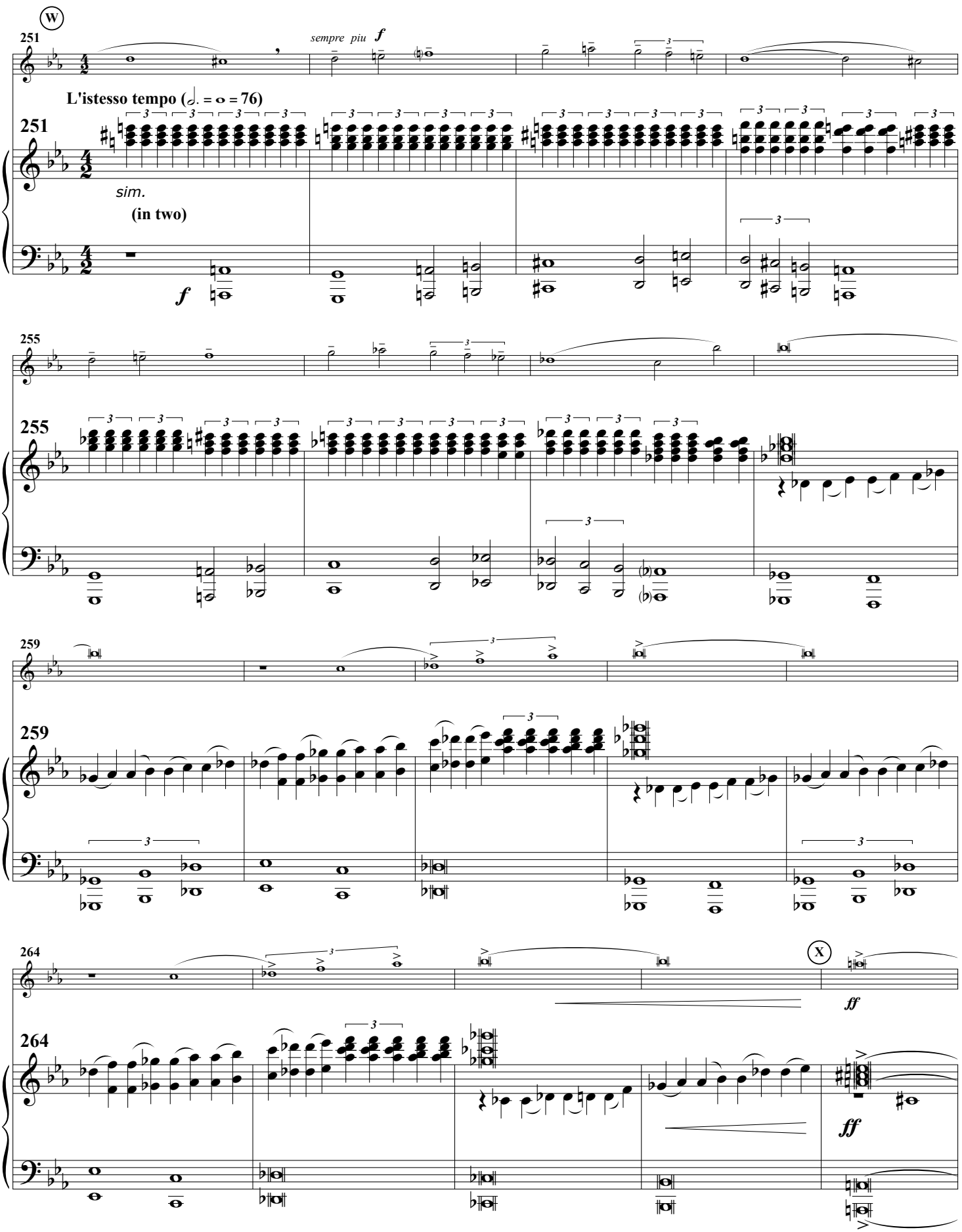

163
Q
rit.
mp
gradual accel.
rit.
a tempo
p
a little more accel.
163
Molto meno mosso e cadenza (♩. = 69)
a tempo
(♩. = 60)
sfz
rit.
gradual accel.
rit.
p
a little more accel.
168
rit.
pp
more accel.
mf
168
a tempo
(♩. = 60)
rit.
more accel.
173
f
173
f
177
R
rit.
p
accel.
rit.
mf
accel.
p
177
a tempo
(♩. = 60)
rit.
a tempo
mf
a tempo
(♩. = 60)
p
accel.
rit.
accel.

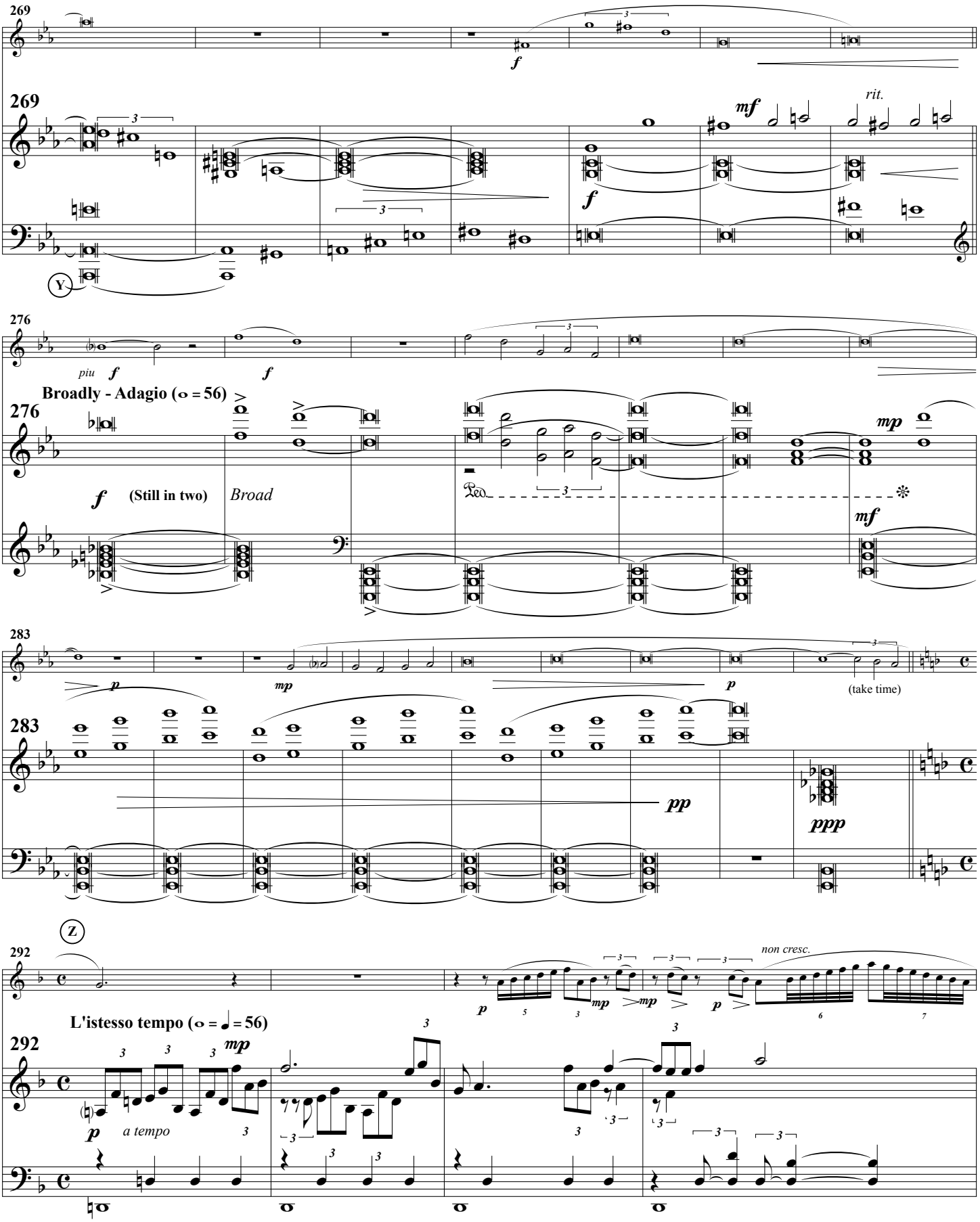

182
molto rit.
full, broad
186
Allegro, come prima (♩. = 132)
191
(♩. = 60)
accel.
molto rit. e dim.
a tempo
197
S
T
possibile
dolce
niente
gradual accel.

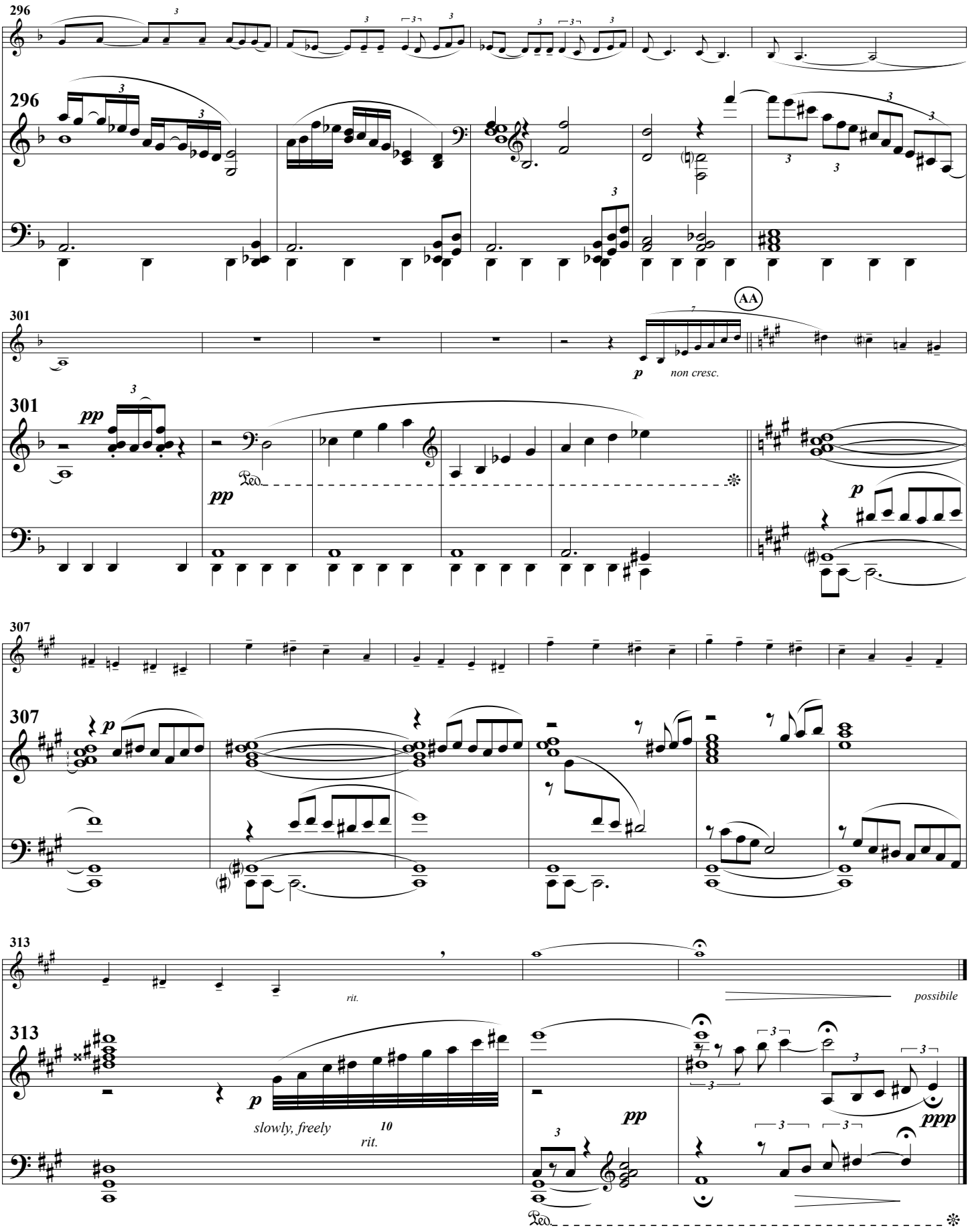

205
205
poco a poco cresc.
210
210
214
214
218
pp
sempre
218
ff
fff


222
U
Allegro molto (♩. = 152)
sfffz
p
ff
226
V
molto
sfffz
ff
p
mp
230
mp
poco
mp
mf
mp
f
p
234
f
mp

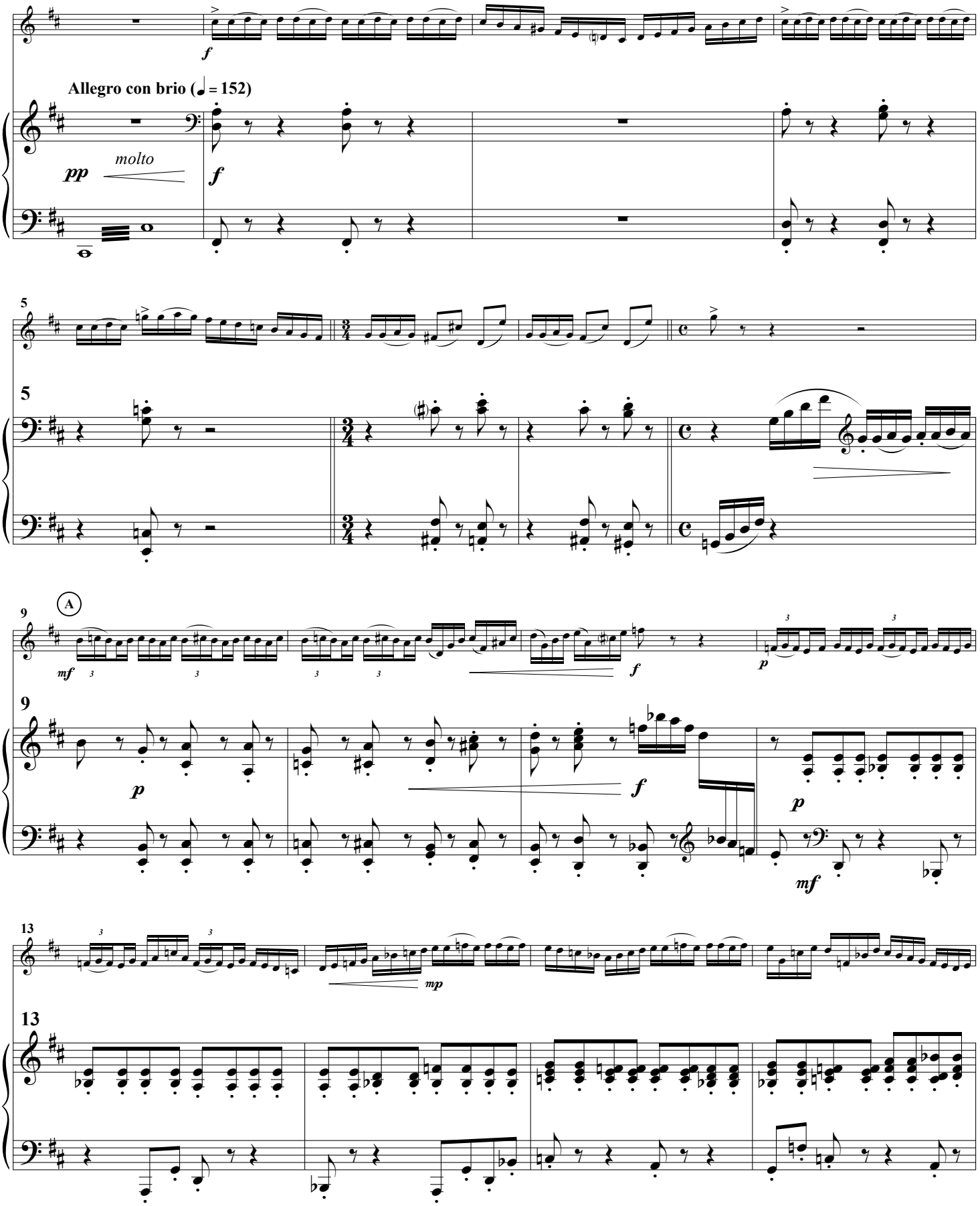

238
mp
mf
p
non cresc.
mp
238
f
p
f
242
mf
mp
mf
f
242
mf
p
245
245
248
ff
f
ff
248
ff
f

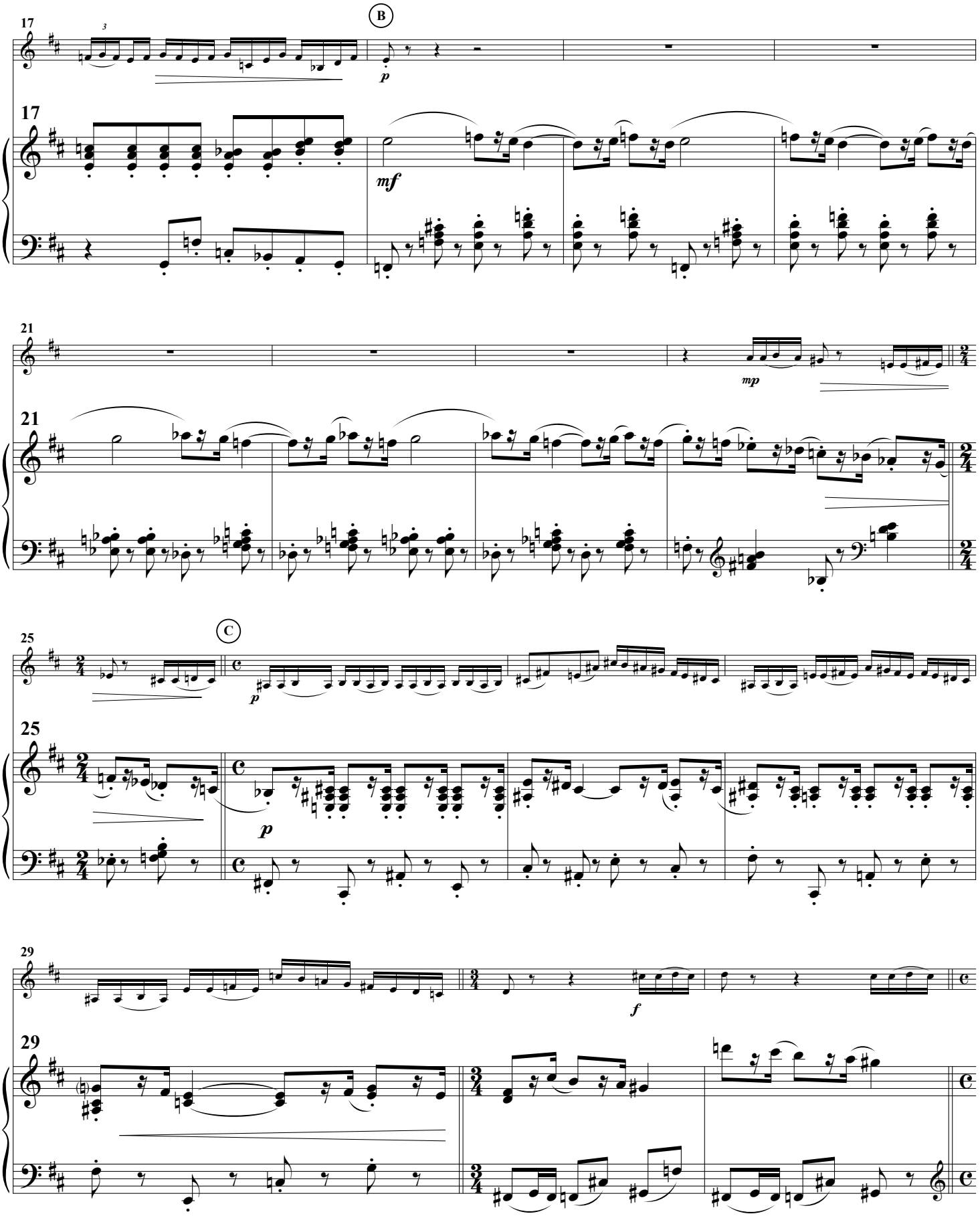

W
251
sempre piu f
L'istesso tempo (𝅗𝅥. = o = 76)
251
sim.
(in two)
f
255
255
259
259
264
X
264
ff
ff

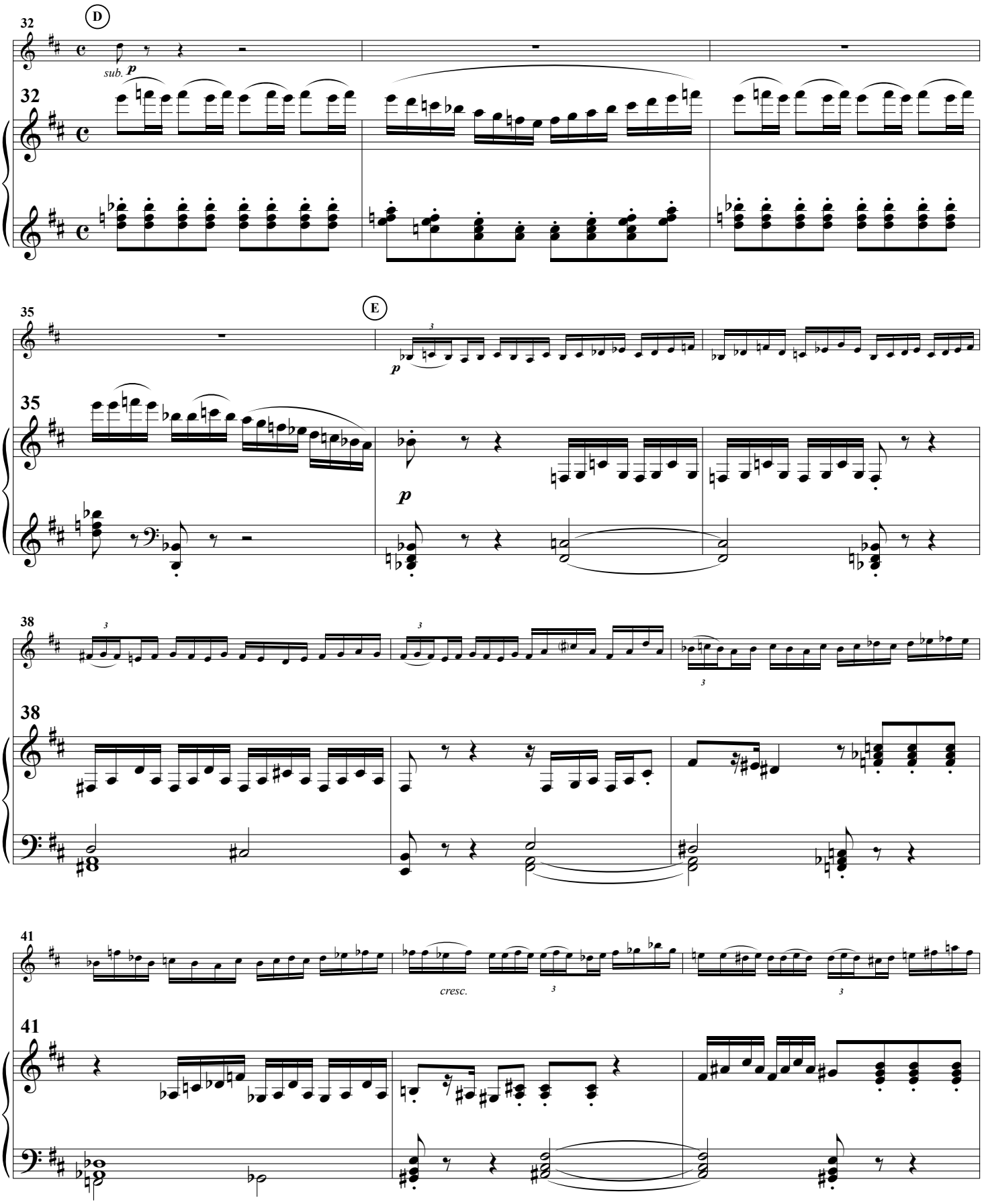

269
f
269
mf
rit.
f
Y
276
piu
f
f
Broadly - Adagio (𝅝 = 56)
276
mp
f
(Still in two)
Broad
Ped.
mf
283
p
mp
p
(take time)
283
pp
ppp
Z
292
non cresc.
p
mp
mp
p
L'istesso tempo (𝅝 = ♩ = 56)
292
mp
p
a tempo

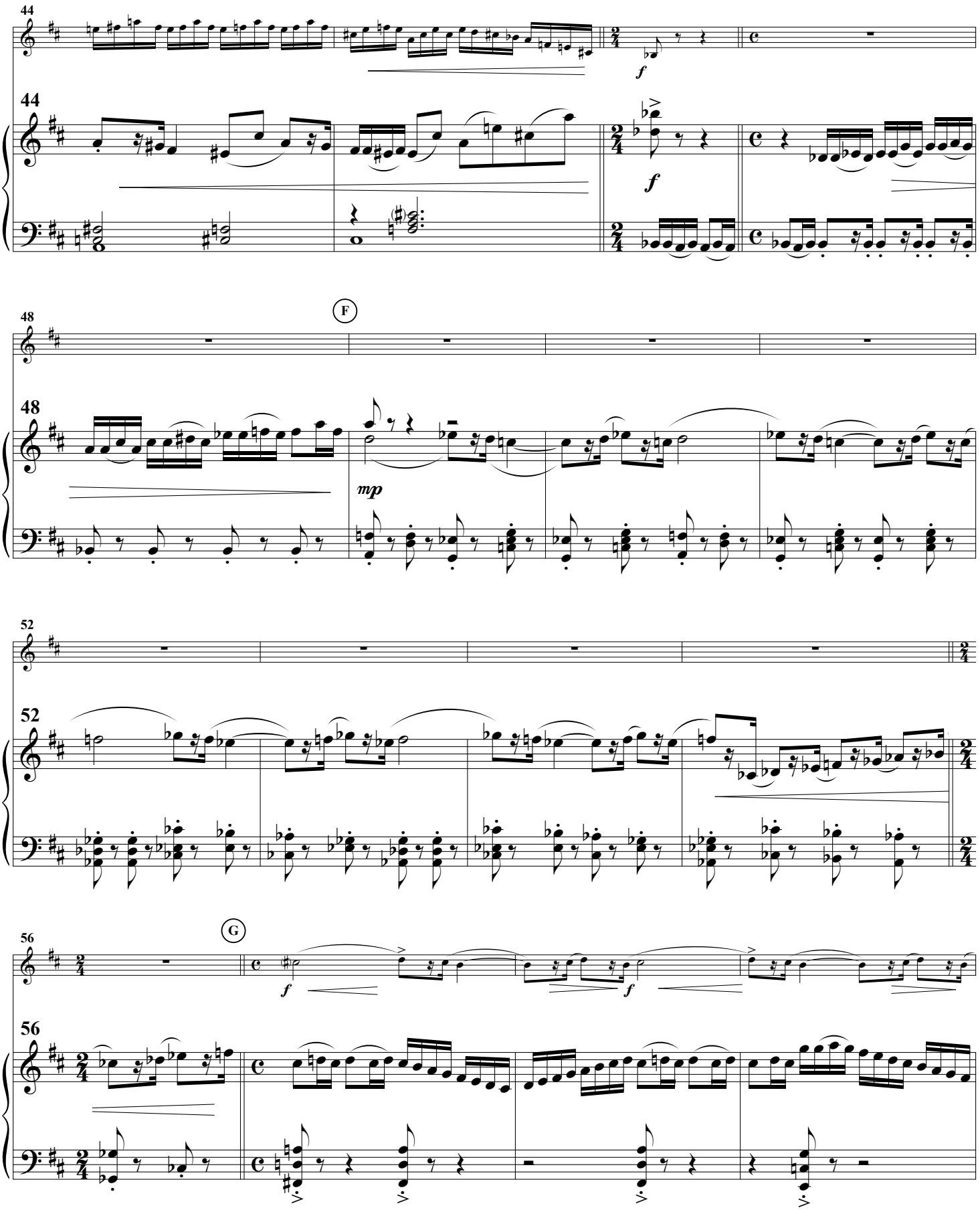

296
296
301
AA
p
non cresc.
301
pp
pp
Ped.
p
307
307
p
313
rit.
possibile
313
p
slowly, freely
10
rit.
pp
ppp
Ped.

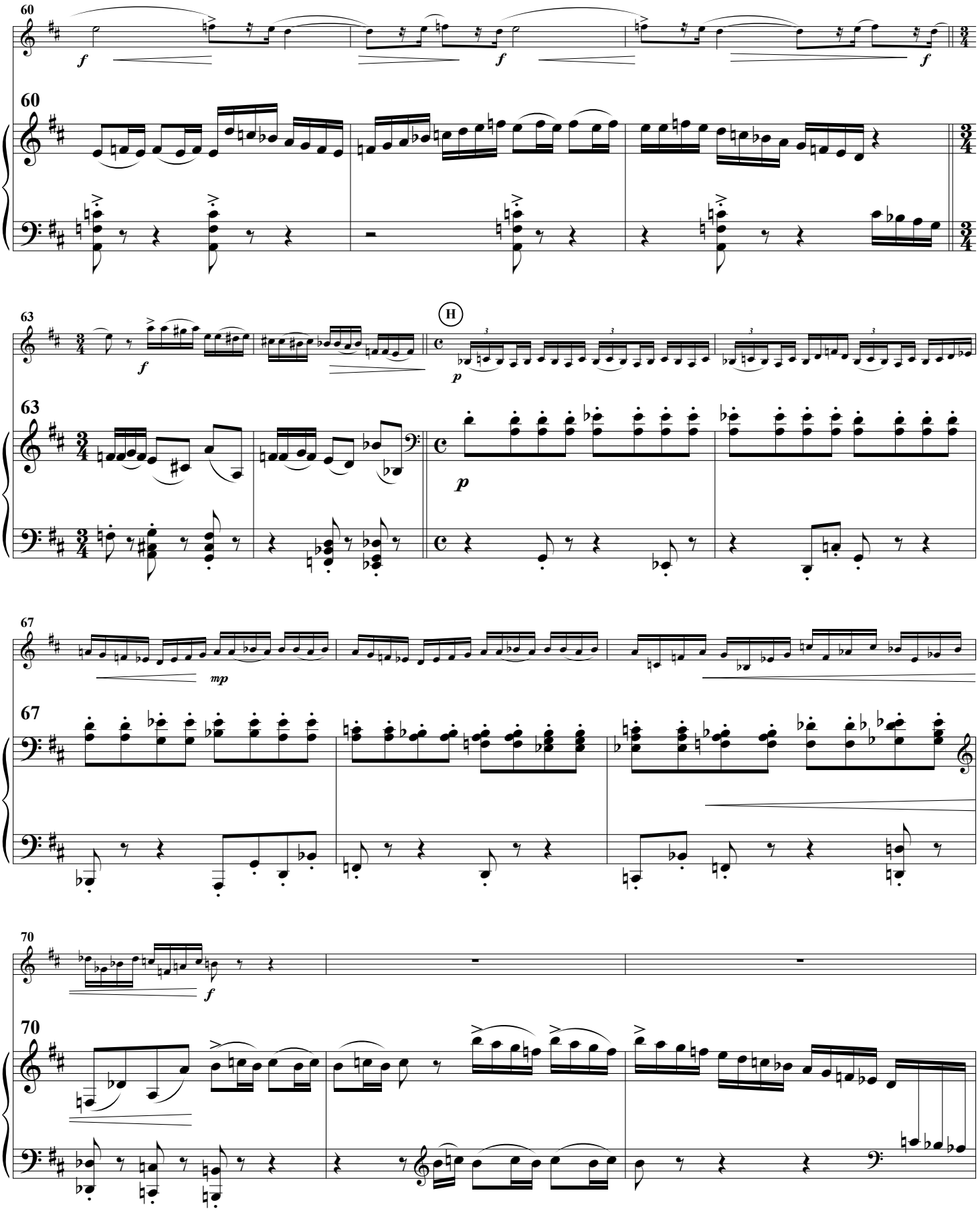
II.

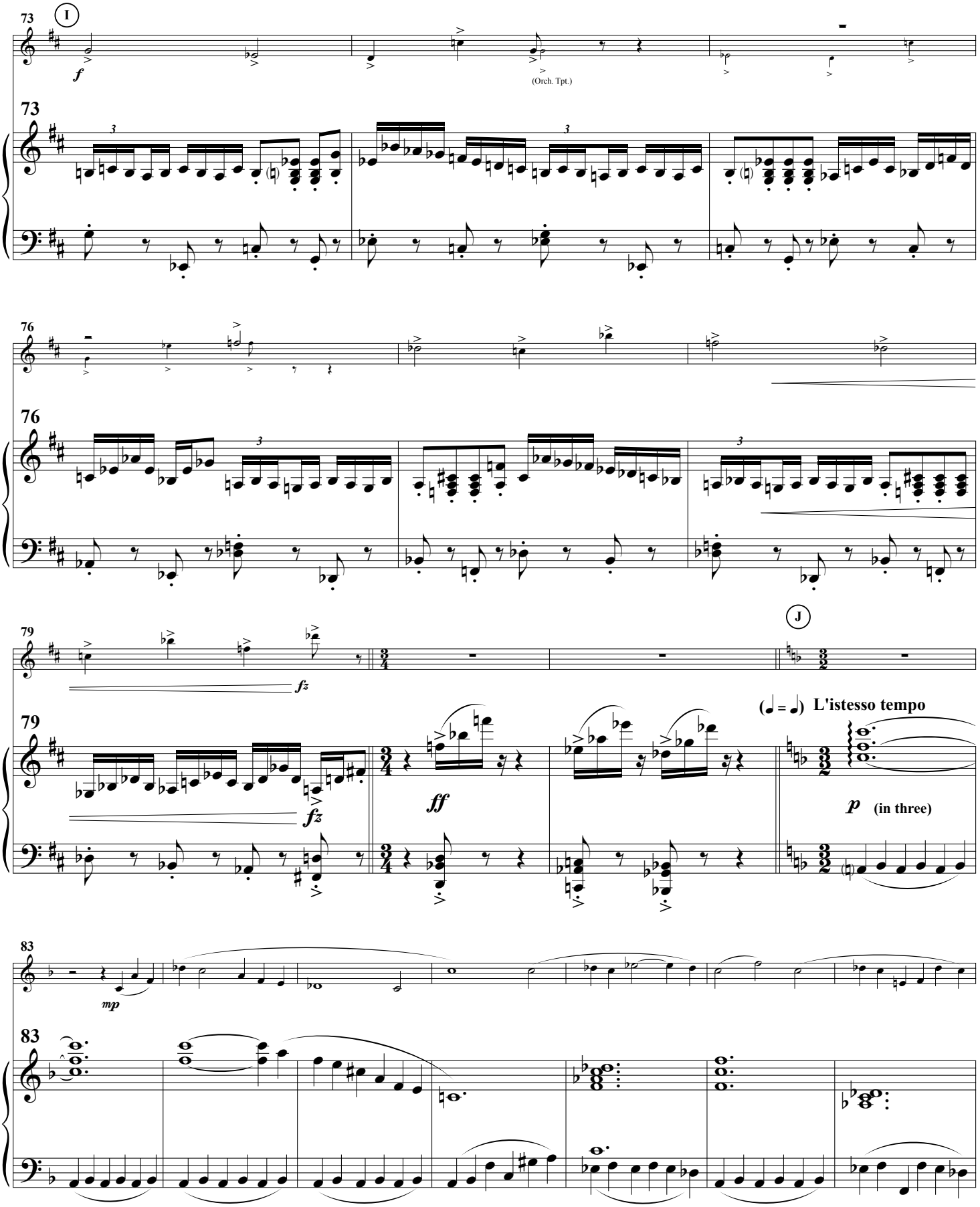


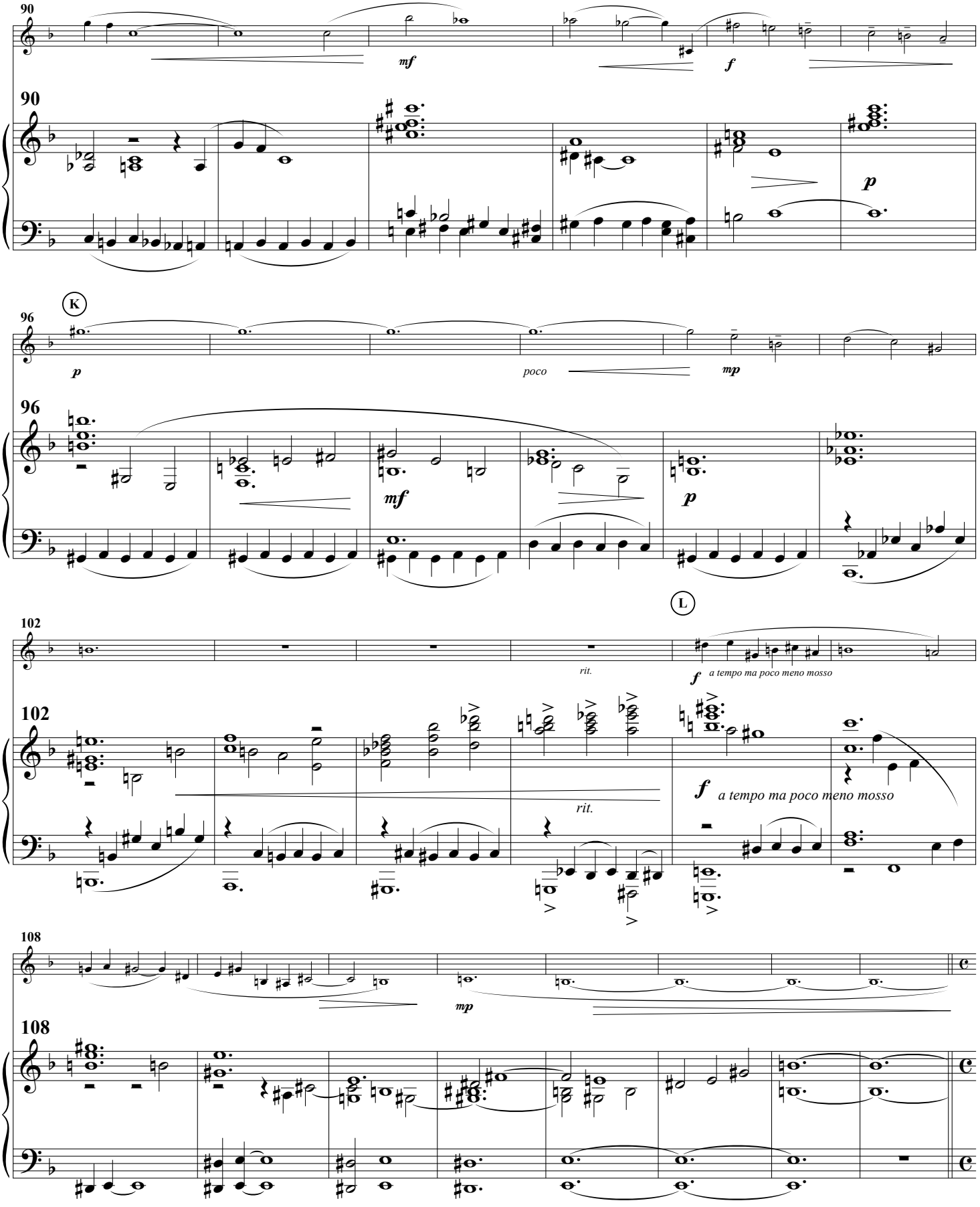

17
B
p
17
mf
21
mp
21
25
C
p
25
p
29
f
29

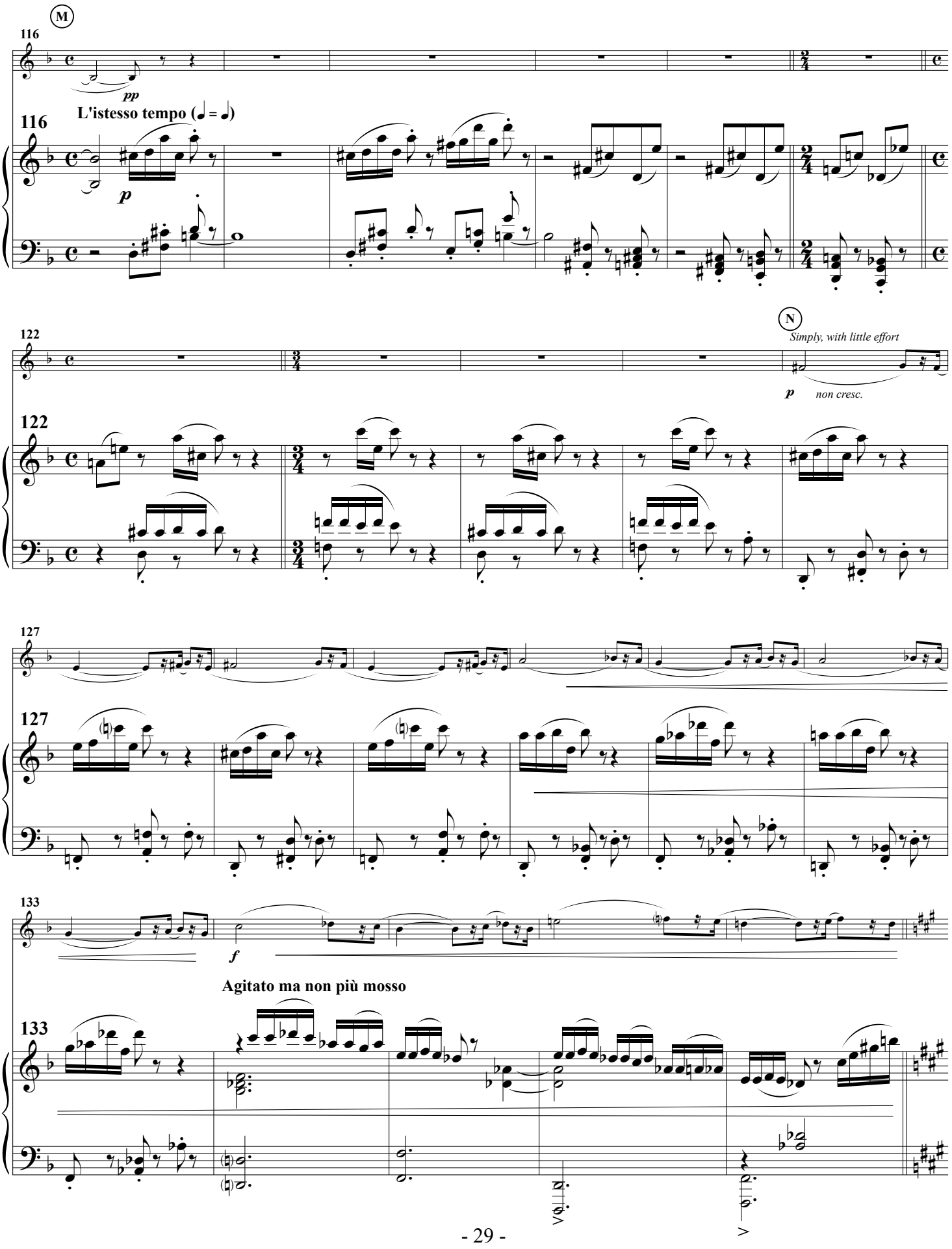

32
D
sub. p
32
35
E
p
35
p
38
38
41
cresc.
41

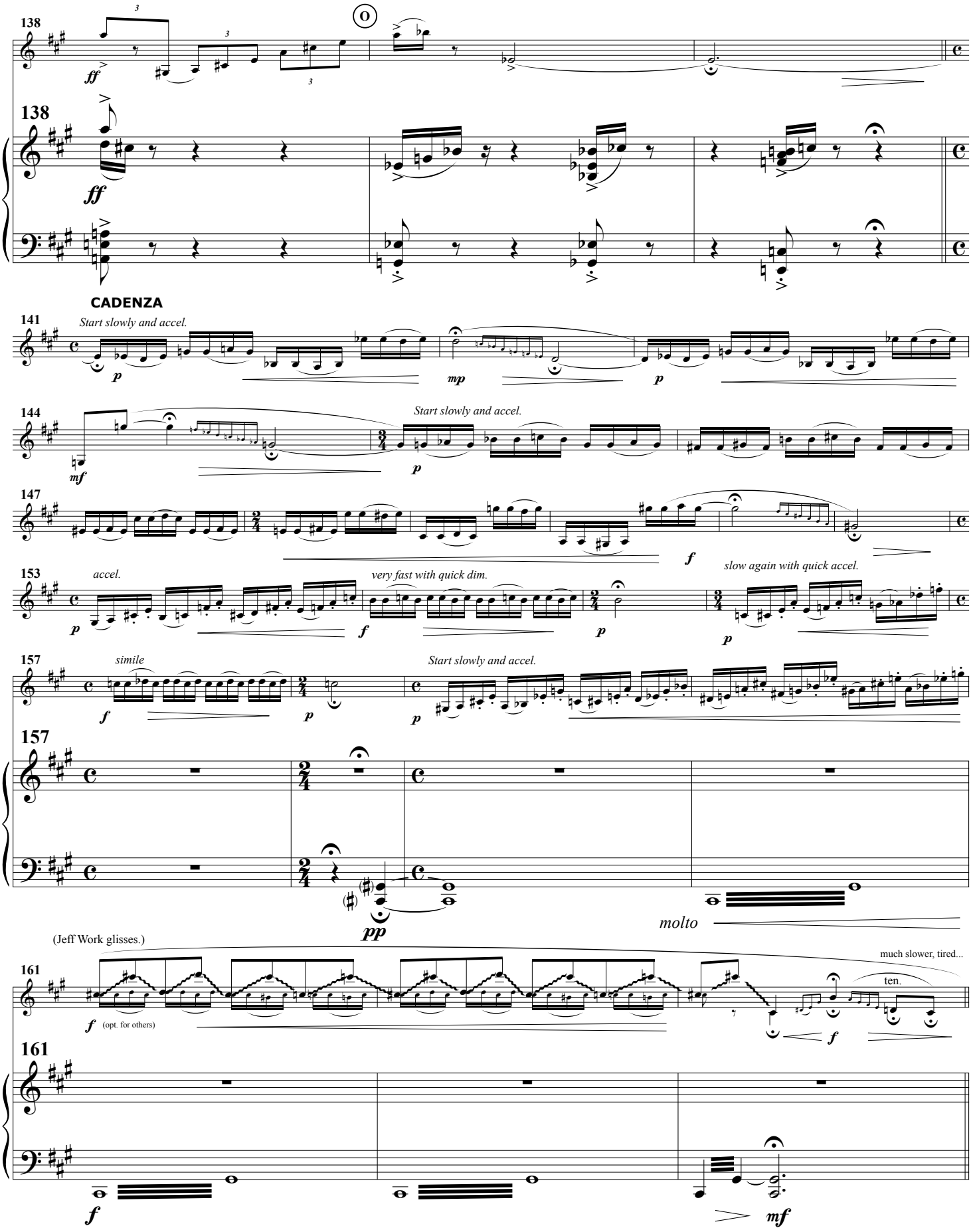

44
f
48
F
mp
52
56
G
f
f

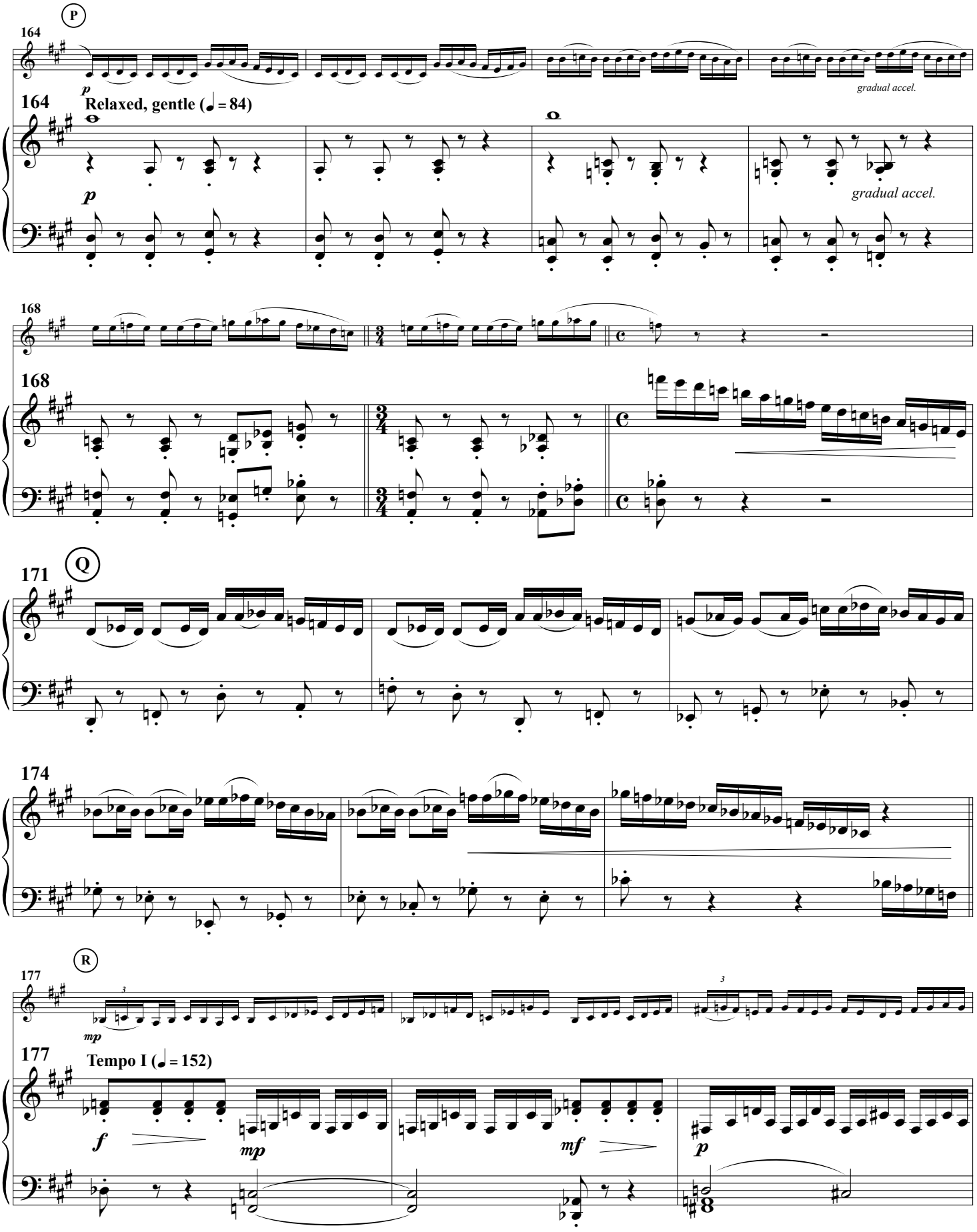

60
f
f
f
60
63
f
H
p
63
p
67
mp
67
70
f
70

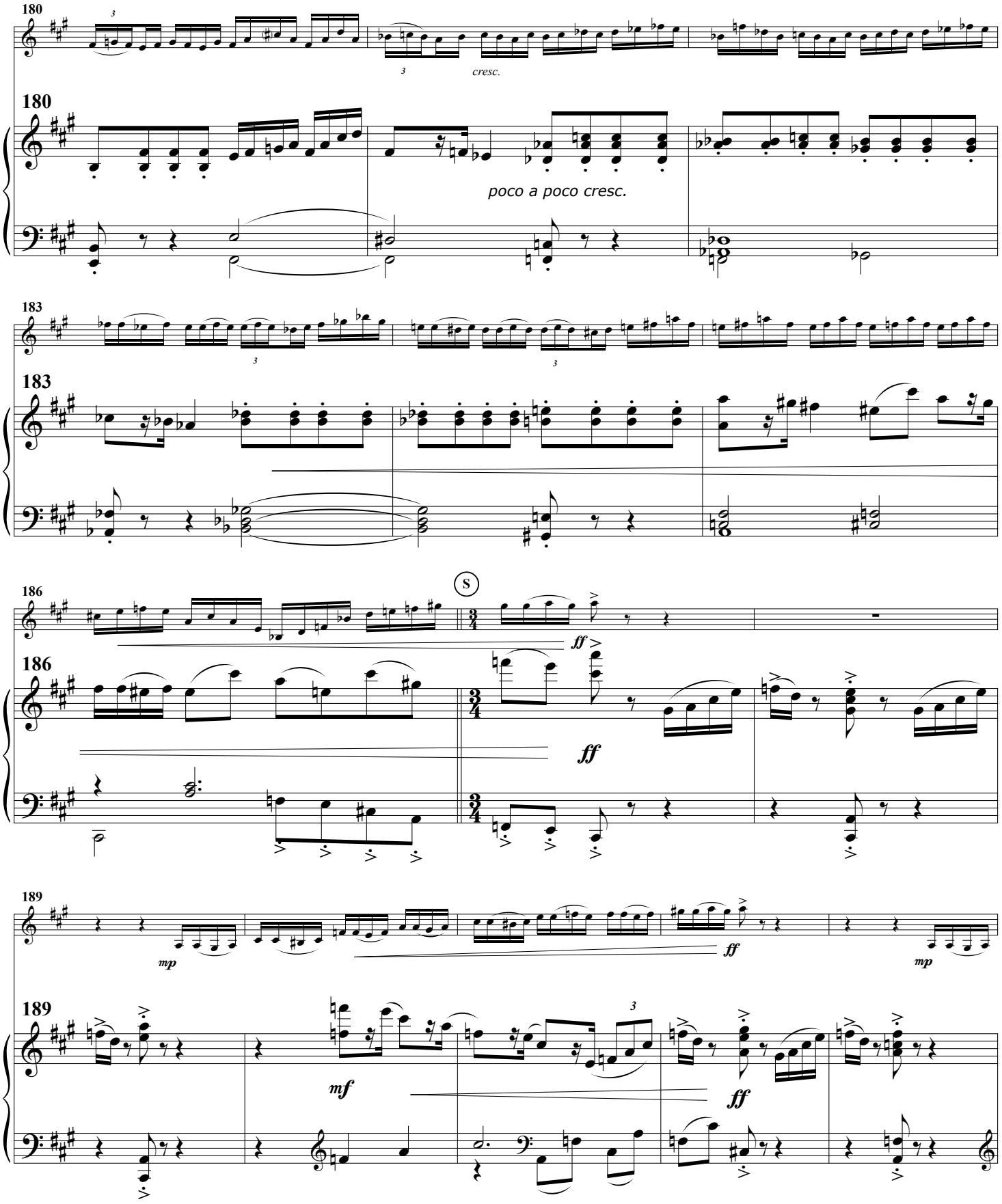

73
I
f
(Orch. Tpt.)
73
76
76
79
J
fz
79
ff
fz
(♩ = ♩) L'istesso tempo
p (in three)
83
mp
83

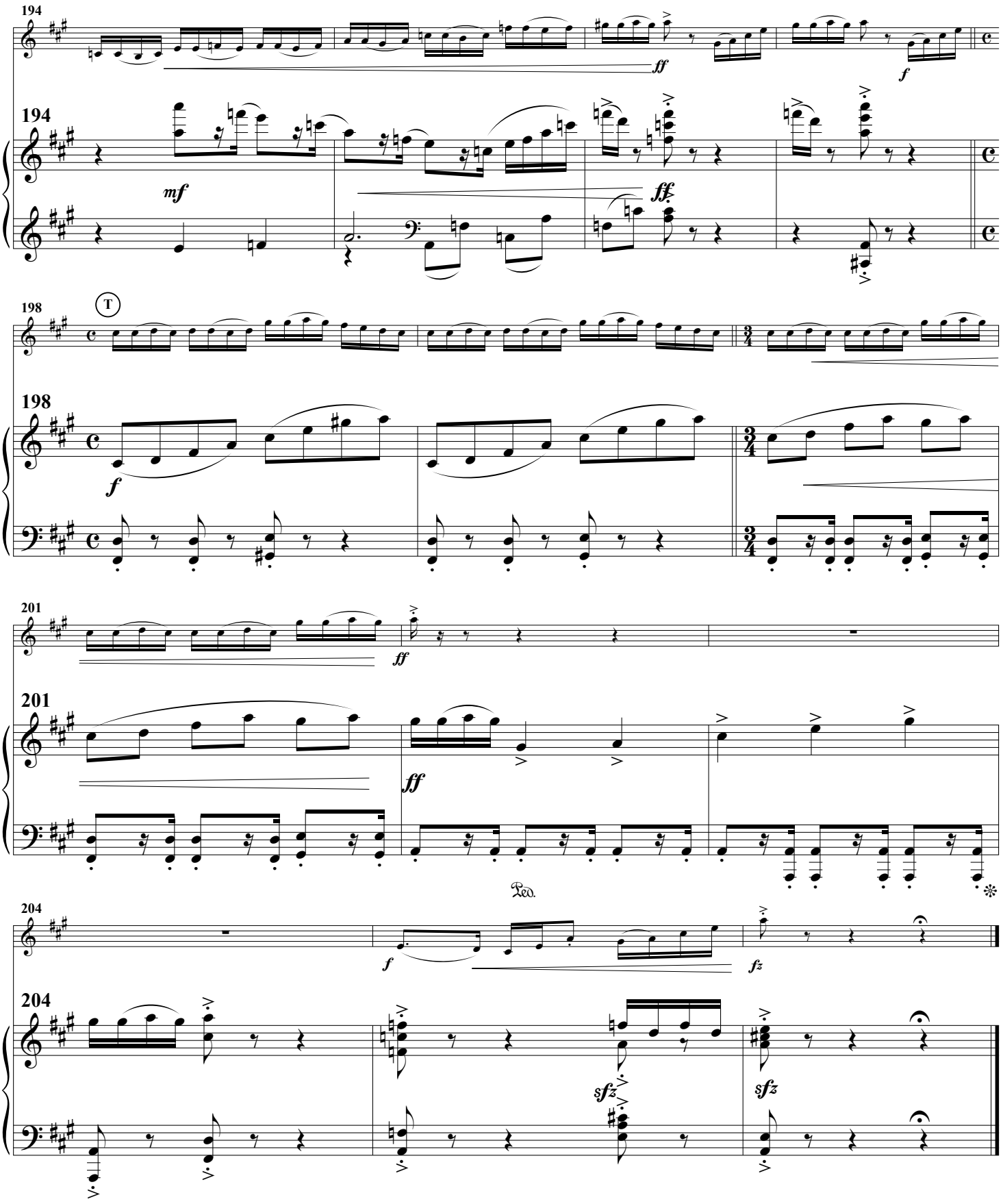

90
mf
f
90
p
K
96
p
poco
mp
96
mf
p
L
102
rit.
f
a tempo ma poco meno mosso
102
rit.
f
a tempo ma poco meno mosso
108
mp
108


M
116
pp
L'istesso tempo (♩ = ♩)
116
p
N
Simply, with little effort
122
p
non cresc.
122
127
127
133
f
Agitato ma non più mosso
133


138
ff
O
138
ff
CADENZA
141
Start slowly and accel.
p
mp
p
144
mf
Start slowly and accel.
p
147
f
153
accel.
p
very fast with quick dim.
f
p
slow again with quick accel.
p
157
simile
f
p
Start slowly and accel.
p
157
pp
molto
(Jeff Work glisses.)
much slower, tired...
161
f
(opt. for others)
ten.
f
161
f
mf


P
164
p
gradual accel.
164
Relaxed, gentle (♩ = 84)
p
gradual accel.
168
168
Q
171
174
R
177
mp
177
Tempo I (♩ = 152)
f
mp
mf
p


180
cresc.
180
poco a poco cresc.
183
183
186
S
186
ff
ff
189
mp
ff
mp
189
mf
ff


194
ff
f
194
mf
ff
198
T
198
f
201
ff
201
ff
Ped.
204
f
fz
204
sfz
sfz