

A photograph of a music room. In the foreground, a black music stand with a decorative base stands on a wooden floor. Behind it, a dark piano is visible. In the background, a large window with multiple panes allows bright light to enter, creating a warm atmosphere. A watermark "COMPOSERJIM.COM" is overlaid diagonally across the image.

Day-Tudes

for Trumpet

a collection of 28 etudes
written daily in February, 2010.

James M. Stephenson

www.stephensonmusic.com

Day-Tudes for Trumpet

Volume 1

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James M. Stephenson is a former professional trumpeter (Naples Philharmonic, 1990-2007) turned composer. His music has been played by many of today's leading orchestras, including the symphony orchestras of Atlanta, Chicago, Cleveland, Baltimore, Detroit, Houston, Minnesota and many more. Many of his solos, concertos and chamber music for trumpet have been commissioned and premiered by trumpet players such as Eric Berlin, Rodney Mack, Chris Martin, Paul Merkelo, Marc Reese, Rex Richardson, Charles Schlueter, Matthew Sonneborn, Rich Stoelzel, Bob Sullivan, Jeff Work and many others.

The logo for Stephenson Music, featuring the name in a blue, stylized serif font with a decorative flourish under the 'S'.

A Minor Reminder

An "old-style" cornet etude for Jeff Work

Day-TUDE #1, FEB. 1

Notes from the composer:

"Day-TUDES" are a series of etudes written each day during the month of February, 2019.

This etude is the first of the quest I imposed on myself during either what will later be revealed as a great idea, or a momentary lapse in judgment!

A little hesitant to begin the task, I decided to take inspiration from a friend of mine, Jeff Work - who is a huge fan of old cornet solos - and write one in a more conservative, old-fashioned romantic style.

Jeff is principal trumpet of the Oregon Symphony, and is also responsible for my first trumpet concerto, which was written for and premiered by him in 2003.

It is my goal to explore all of the keys in this set of 28 etudes leaving 4 extra days for whatever I want! - therefore I figured that beginning with A minor would also prove to be a good starting point.

Though I have made many dynamic markings, I would encourage the player to add as much personality as possible, even beyond what I've notated.

This is truly a romantic etude (chronologically speaking), and no expressive stone should be left unturned!

as if on B \flat /C Cornet

A Minor Reminder

An "old-style" cornet etude for Jeff Work

"Day-TUDE FEB. 1"

James M. Stephenson

Andante espressivo $\text{♩} = 66$

The musical score is written in treble clef with a common time signature (C). It consists of seven staves of music. The first staff begins with a dynamic of *mf* and a crescendo to *f*. The second staff starts at measure 4 with dynamics *mp* and *mf*. The third staff starts at measure 8 with dynamics *pp*, *poco*, and *p*. The fourth staff starts at measure 11 with dynamics *p* and *subpp*. The fifth staff starts at measure 14 with dynamics *mp*, *p*, and *mf* *leggero*. The sixth staff starts at measure 18 with dynamics *f* and *p*. The seventh staff starts at measure 21 with dynamics *mf*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and triplets.