Concerto #1
for trumpet and orchestra
(piano reduction)

James M. Stephenson
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\textsuperscript{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\textsuperscript{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.
Concerto for Trumpet

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

James M. Stephenson, III

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Allegro molto ($\dot{q} = 152$)

Concerto for Trpt. / Stephenson
**Concerto for Trpt. / Stephenson**

- **Piano**

269

\[\text{Broadly - Adagio} \ (\text{compatibility} = 56)\]

276

\[\text{Still in two} \quad \text{Broad} \quad f\]

283

\[\text{(take time)}\]

292

\[\text{L'istesso tempo} \ (\text{compatibility} = 56)\]

- **- 20 -**
Concerto for Trpt. / Stephenson
Concerto for Trpt. / Stephenson

- 28 -
L'istesso tempo ($= \text{~}\)  

Simply, with little effort

Agitato ma non più mosso
Concerto for Trpt. / Stephenson

(CADENZA)

Start slowly and accel.

 accel.

very fast with quick dim.

slow again with quick accel.

simile

Start slowly and accel.

molto

much slower, tired...

(Jeff Work glisses.)