

Piano score

Old Salt

-- a sonatina for trumpet and piano --

James M. Stephenson

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by James M. Stephenson

duration: 10'

Program Notes:

In the early summer of 2014, I was approached by Laura Bruton, principal violist of the Ft. Worth Symphony, with the idea of writing a work in memory of her father. Her father was a Navy veteran, and apparently, quite the character. Sadly, he had died from Alzheimer's disease, but video proved that even as the disease progressed into late stages, he still never forgot "Anchors Aweigh". To further enhance the personal quality of the project, the piece was to be written for Laura's son, Nathan, who had become quite a high school standout on trumpet.

Almost all the works I compose have very personal relationships with those who have commissioned them. The difficulty is to create a work that has meaning to those directly involved with the collaboration, while maintaining a wide-arching flavor so that the work might live on. I think this can even enhance the meaning more, if a new work created in someone's memory enters the repertoire, resulting in many performances.

With all of this in mind, I set the work into three movements.

The first movement explores the (assumed) frustration of Alzheimer's. I have never closely known anyone to be stricken with the disease, so my impressions are based purely on what I have heard. The music is not meant to make light of any of it, but does delve into some of the common characteristics: repetition, frustration, and intermittent glimpses of hope. The opening pattern - the basis for the entire movement - gets repeated many times, with some tense harmonies under-pinning it, suggesting someone struggling to remember something important. There are some jazz harmonies thrown into the B section - as Henry was apparently a fan of jazz - but the music is still in an "angry" fashion, reminding us of the frustrating nature of the disease. Hidden into the chromatic "B" section is "Anchors Aweigh", where the first accented note of each gesture spells out the main tune.

The second movement is about remembrance. The main thematic material is again taken from "Anchors Aweigh", now awash in lush jazz harmonies. The soloist plays echoes of the Naval Hymn "Eternal Father".

The third movement again deals with frustration - this time from family members as they come to grips with the passing with a loved one. However, frustration turns to joy, as the life of Henry begins to be celebrated. The entire movement is full of rhythmic and jazzy activity, and earlier themes, including "Anchors Aweigh", return in a celebratory fashion.

The trumpet writing is challenging, but takes into account the exercises that might be common for a young trumpet player, such as scales, and other patterns that might work the fingers.

Jim Stephenson; December 2014

Commissioned by Laura Bruton for her son, Nathan Little, in memory of her father, Henry.

Piano Score

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Sonatina for trumpet and piano

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I.

with energy ♩ = 196

The musical score is written for B♭ Trumpet and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'with energy' with a quarter note equal to 196 beats per minute. The score is divided into three systems, each containing a trumpet part and a piano part. The piano part is written in grand staff notation (treble and bass clefs). The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system starts at measure 4 and includes a piano (*p*) dynamic marking. The third system starts at measure 8 and also includes a piano (*p*) dynamic marking. A large diagonal watermark 'www.StephensonMusic.com' is overlaid across the entire score.

This musical score is for the piece 'Old Salt - Sonatina for tpt/piano', page 4. It features a trumpet part and a piano accompaniment. The score is divided into four systems, each with a measure number (12, 16, 20, 24) at the beginning. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes dynamic markings such as *f*, *ff*, *p*, and *pp*. A section marked [OPT.] appears at the beginning of the first system. A section marked 'A' is indicated above the trumpet staff in the third system. A large watermark 'www.StephensonMusic.com' is overlaid diagonally across the page.

28 [OPT.] *mf*

28 *mf*

p *mf*

32 *f*

32 *mf* *f*

36 *p* *p* *p*

36 *p* *mf* *p* *mf*

40 *mp* *mf* *mf*

40 *p* *mf*

44

f [OPT.]

48

mf *mp* *p*

51

pp *fz* *f* LH RH

55

C *p* *mf* *p*

The image displays a page of musical notation for the piece "Old Salt - Sonatina for tpt/piano", page 7. The score is arranged in two systems, each with a trumpet part (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#), and the time signature is common time (C). The piece features complex rhythmic patterns, including 6/4, 4/4, and 4+3/4 time signatures. Dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are used throughout. A chord symbol "D" is present above the piano part at measure 73. A large, diagonal watermark "www.StephensonMusic.com" is overlaid across the page.

77

77

p

80

80

p

84

84

f

p

E

88

88

mf

f

mf

p

92 F

f *ff* *8va*

95

loco *8va*

98 [OPT.]

[OPT.]

101 *p* *mf*

p *mf* *p* *mf*

104

f

107

G

p

111

p [OPT] *pp*

115

p *mf* *p* *pp*

II.

Adagio - contemplative

freely
Con sord.

122

pp

126

pp

pp

p

mp

133

pp

p

mp

mf

f

140

f *p* **K**

147

pp *ppp* **L** *ppp*

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III.

Con fiero

156

p

156

p

This system contains measures 156 to 161. The trumpet part begins with a rest for five measures, then plays a melodic line starting on G4, moving to A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

162

mp

162

This system contains measures 162 to 167. The trumpet part continues its melodic line with a slur over measures 162-164 and a dynamic marking of *mp*. The piano accompaniment maintains the eighth-note accompaniment.

168

168

This system contains measures 168 to 173. The trumpet part continues its melodic line with a slur over measures 168-170. The piano accompaniment maintains the eighth-note accompaniment.

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174 *mf*

174

180 *p*

180

184 *f* *p*

184

188 *p*

188

194

mp

194

mp

200

mf

200

mf

206

mf

206

212

fp

212

216 *f* *fp* [OPT.]

220 *f* *fp*

226 0

232 *pp* *p*

The musical score is presented in two systems. The first system covers measures 216 to 220, and the second system covers measures 226 to 232. The trumpet part is written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). Dynamics are indicated by *f* (forte), *fp* (fortissimo piano), *p* (piano), and *pp* (pianissimo). An optional section is marked [OPT.] in measure 218. A circled '0' is present in measure 226. The score includes various musical notations such as slurs, accents, and dynamic markings.

238

238 *pp*

244 *p* **P**

244 *pp*

250

250

254

254

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260

260

pp

Q

This system contains measures 260 through 265. The top staff (trumpet) features a melodic line with slurs and accents. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *pp* is present in the right hand. A box containing the letter 'Q' is located above the right hand staff at measure 264.

266

266

f

p

This system contains measures 266 through 271. The trumpet part continues with a melodic line. The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamic markings of *f* and *p* are used.

272

272

f

f

p

f

This system contains measures 272 through 277. The trumpet part has a melodic line with slurs. The piano accompaniment has a busy right hand with chords and a steady bass line. Dynamic markings of *f* and *p* are used.

278

278

f

p

f

This system contains measures 278 through 283. The trumpet part continues with a melodic line. The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings of *f* and *p* are used.

282

[OPT.]

282

f *p* *f*

288

R

288

f

294

294

f

300

300

mf

306

mf

312

f

318

S

mf

f

324

[OPT.]

p

f

fp

330 [OPT.] [PLAY]

f *f* *ff* *ff*

336 T

ff

342 *mf* *mf* *f*

mf *f*

348 *mf* *mf* *p*

346 *mf*

mf *p* *mf*

354

mp

p

mp

360

mf

mf

366

ff

ff

f

374

f

f

380

mf

mf

386

rit.

mp

392

a tempo

p

398

mp

f

404 W

f

410 [OPT.] *ff*

ff

416 *fz* *fz* *ffz*

fz *fz* *ffz*

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