

Piano

# James M. Stephenson

## Trio Sonata

for Violin, Trumpet (or Cornet) and Piano



Music for Brass  
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# Trio Sonata

*for Violin, Trumpet and Piano*

*Composed: 2001*

*Premiered: 2001*

The trio sonata was written for Richard Stoelzel, a good friend and great supporter of new music. He has also been responsible for other works of mine, including the trumpet sonata, and sets of brass quintet arrangements of music by Gershwin and Tchaikovsky's *Nutcracker*.

His directive in the composition of this piece was to compose something straightforward and accessible. Hence the melodies, especially in the first and second movements, are generally tonal and pleasant. I broke from this pattern slightly in the third movement, allowing the music to be a little more wild and frenetic, and also almost suggesting a Latin influence. The title, "Devil's Mischief," is reflected in both my own desire to spice up the music, and is descriptive of the hellish piano part!

The challenge in composing, and performing, music written for an ensemble containing violin, trumpet and piano is always maintaining a balance where all instruments can be heard and/or step forward when necessary. Each instrument, therefore, has solo passages, and the trumpet uses a variety of mutes to both change the color and cover the sound to allow for better balance within the trio of players.

Jim Stephenson, 2001

Composer's Note:

The cornet part was added at the request of Jeffrey Work for a performance in Portland, Oregon in 2008. I was at the performance, and would highly recommend this instrument choice as an option, as it works well for both color and balance.

# Sonata for Violin, Trumpet and Piano

## I.

James M. Stephenson, III

Violin

Trumpet in C

**Andante Semplice** (♩ = 69)

*p* *pp* *mp* *p*

*8va* *8va* *8va*

*3* *3* *3* *3*

*p* *pp* *mp* *p*

*5* *5* *5* *5*

Vln.

C Tpt.

*8va* *8va* *loco* *Solo* *dolce* *mp*

*3* *3* *3* *3*

*mp* *cresc.*

*7*

9 **A**

Vln.

C Tpt.

Pno.

mf

mf

13

Vln.

C Tpt.

Pno.

mf

17

Vln.

C Tpt.

Pno.

f

f

21 **(B)**

Vln.

C Tpt.

Pno.

*piu f*

*ff*

*dim...*

25 **(C)**

Vln.

C Tpt.

Pno.

*mp*

*mp*

*mf*

to E-flat Tpt.

30

Vln.

C Tpt.

Pno.

(D)

35

Vln.

C Tpt.

Pno.

*Broadly*

*f*

*ff*

40

Vln.

C Tpt.

Pno.

3

3

3

3

3

3

44

Vln.

C Tpt.

Pno.

3

*mp*

*rit.*

48

Vln.

E♭ Trpt.

48 **E** **Vivace**

Pno. *p* *mysterioso*

54

Vln.

E♭ Trpt.

54

Pno. *sub. p*

60

Vln. *mp* *with energy* *on the string*

E♭ Trpt.

60

Pno. *sub. p*

66

Vln.

E♭ Trpt.

Pno.

*simile*

*mf*

*sub. p*

72

Vln.

E♭ Trpt.

Pno.

**G**

*f*

E-Flat Trpt.

*p*

*mf*

*f*

78

Vln.

E♭ Trpt.

Pno.

*simile*

84

Vln. *ff*

E♭ Trpt. *f*

Pno.

90

Vln. *ff* *pizz.*

E♭ Trpt. *to C Tpt.*

Pno. *ff*

95

Vln. *arco* *fz* *p* *off string*

E♭ Trpt.

Pno. *p*

**H**

102

Vln. *simile*

E♭ Trpt.

Pno.

108

Vln. **I**

E♭ Trpt.

Pno. *mp*

114

Vln. **J**

E♭ Trpt.

Pno. *mf*

120

Vln.

E♭ Trpt.

Pno.

126

Vln.

E♭ Trpt.

Pno.

**(K)**

*f*

132

Vln.

E♭ Trpt.

Pno.

138

Vln.

E♭ Trpt.

Pno.

*p*

143

Vln.

E♭ Trpt.

Pno.

*mp*

C Trpt.

*mp*

148

Vln.

C Trpt.

Pno.

*ff*

*mf proudly*

*f*

(L)

154

Vln.

C Tpt.

154

Pno.

160

Vln.

C Tpt.

160

Pno.

166

Vln.

C Tpt.

166

Pno.

**M**

172

Vln.

C Tpt.

Pno.

*ff pesante*

178

Vln.

C Tpt.

Pno.

*ff dim...*

**N**

184

Vln.

C Tpt.

Pno.

190

Vln. *f dim...*

C Tpt. *mf dim...*

Pno. *mf dim...*

196

Vln.

C Tpt.

Pno.

202

Vln. *f*

C Tpt. *mf*

Pno. *mf*

208

Vln.

C Tpt.

Pno.

214

Vln.

C Tpt.

Pno.

(P)

*ff*

*f*

*ff*

220

Vln.

C Tpt.

Pno.

220

226

Vln.

C Tpt.

Pno.

231

Vln.

C Tpt.

Pno.

236

Vln.

C Tpt.

Pno.

*mf* *p* *mf* *ff* *mp*

242

Vln. *ff* *mf* *ff*

C Tpt. *f* *p* *f*

Pno. *f* *mp*

246

Vln. *sfz* *sfz*

C Tpt. *fz* *fz* *fz*

Pno. *f* *ff* *sfz* *sfz*

## II. Interlude

Gently (♩ = 120)

Violin *mf*

Trumpet in C *mp* Cup Mute (*sempre*)

Piano *mf*

Vln. <sup>5</sup>

C Tpt.

Pno. <sup>5</sup> *mf*

A

8

Vln.

C Tpt.

Pno.

*mf* with much "schmalz"

*mp*

11

Vln.

C Tpt.

Pno.

*f*

*p* *mf*

*mf*

14

Vln.

C Tpt.

Pno.

*mf*

*mf*

*mf*

17 **B**

Vln. *mf* *sub. p*

C Tpt. *mf* *pp*

Pno. *mf* *sub. p* *mp*

20 **C**

Vln. *f*

C Tpt. *mf*

Pno. *mf*

22

Vln.

C Tpt.

Pno.

24

Vln.

C Tpt.

Pno.

*f*

26

Vln.

C Tpt.

Pno.

*f*

28

Vln.

C Tpt.

Pno.

(D)

*mf*

30

Vln. *mp*

C Tpt.

Pno. *mf* *mp*

33

Vln. *p* *pp*

C Tpt. *p* *pp*

Pno. *p* *p*

**E**

36

Vln. (Piano Cadenza) Solo *pp* *p*

C Tpt.

Pno. *pp* *leisurely* *rit.* *p*

### III. Devil's Mischief

**Con Fiero** (♩ = 116)

**Violin**  
*ff* *molto*

**Trumpet in C**  
*f* *molto*

**Piano**  
*f*

**Vln.**  
3 *ff*

**C Tpt.**  
*f*

**Pno.**  
3

5

Vln.

C Tpt.

Pno.

Measures 5 and 6. The Violin and C Trumpet parts are silent. The Piano part consists of a rhythmic accompaniment. The right hand plays chords and eighth notes, while the left hand plays eighth notes with accents.

7

Vln.

C Tpt.

Pno.

Measures 7 and 8. The Violin and C Trumpet parts are silent. The Piano part continues with rhythmic accompaniment. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

9

Vln.

C Tpt.

Pno.

Measures 9 and 10. The Violin and C Trumpet parts are silent. The Piano part features a trill in the right hand starting at measure 9. The left hand continues with eighth notes. A triplet of eighth notes is marked in the right hand at the end of measure 10.

11

Vln.

C Tpt.

Pno.

13

Vln.

C Tpt.

Pno.

15

Vln.

C Tpt.

Pno.

**A**

*f*

*mf*

*mf* *leggero*

*sfz*

18

Vln.

C Tpt.

Pno.

20

Vln.

C Tpt.

Pno.

23

Vln.

C Tpt.

Pno.

(B)

25

Vln. *tr* *molto* *mf*

C Tpt. *tr* *molto* *mp*

Pno. *ff* *mf*

28 (C)

Vln. *f*

C Tpt. *mf*

Pno. *f*

30

Vln.

C Tpt.

Pno. *mp* *mp* *mp* *mp*

32

Vln. *mp* *ff* *mf*

C Tpt. *pp* *f*

Pno. *p* *f*

34

Vln. *f* *mf*

C Tpt. *mf*

Pno. *3* *3*

36

Vln. *f*

C Tpt. *mp* *mf*

Pno. *3* *3*

38

Vln.

C Tpt.

Pno.

38

40

Vln.

C Tpt.

Pno.

40

42

(D)

Vln.

C Tpt.

Pno.

42

*tr (#)*

*ff*

*p*

*p cresc.*

45

Vln. *mf*

C Tpt. *pp* *mp*

Pno. *mp* *f* *mf*

48

Vln. *f* *ff* *p*

C Tpt. *mf* *f* *p*

Pno. *f* *f* *f*

51

Vln. *f*

C Tpt. *mf* *p*

Pno. *f*

53

Vln. *mf* *leggiero* *mf* *f*

C Tpt. *p* *mf*

Pno. *p* *mf* *ff* *pull back*

**(E)** Un Poco Meno (♩. = 100)

56

Vln. *mf* *mp* *mp* 3

C Tpt. *mp* *p*

Pno. *mf* *mp*

59

Vln. *f*

C Tpt.

Pno. *p*

**F** Un Poco Meno Mosso (♩. = 92)

62 *normal*  
Vln. *p*

C Tpt. *p*

62 *pulling back slightly*  
Pno. *p* *mp* *p* *mp*

65 *sul G*  
Vln. *mf* 3

C Tpt. Harmon (stem out) *mf*

65  
Pno. *p* *mp* *p* *mp* *p* *mp*

68  
Vln. *mf* *f*

C Tpt.

68  
Pno. *p* *mp* *p* *mp* *p* *mp*

71

Vln.

C Tpt.

Pno.

*mf*

*p* *mp*

74

Vln.

C Tpt.

Pno.

*mf*

*f*

3 3 3

76

Vln.

C Tpt.

Pno.

*mf* *mf* *mf* *sfz* *mf* *mf* *mf* *sfz*

with urgency

*pizz.* *arco* *pizz.*

76 *agitato*

*mf*

3 3

*mf*

78

Vln. *arco*

C Tpt. *mf*

Pno. *mf*

*pizz.* *sfz* *sfz* *sfz*

(not w/ Vln.)

*pulling back slightly*

3

80

Vln. *arco*

C Tpt.

Pno. *p*

*f*

3 3 3

80 relaxed, as before (♩. = 92)

82

Vln.

C Tpt. *mf*

Pno. *p*

*p*



The image displays a piano score for measures 89 through 93, featuring Violin (Vln.), Clarinet in B-flat (C Tpt.), and Piano (Pno.) parts. The score is organized into three systems, each with two measures. Measure numbers 89, 91, and 93 are indicated at the beginning of each system. The Violin part is marked with *spicc.* and dynamic markings of *f* and *ff*. The Clarinet part is marked with *normal* and dynamic markings of *mp* and *mf*. The Piano part consists of chords and arpeggiated figures. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

95

Vln.

C Tpt.

Pno.

*mf*

97

Vln.

C Tpt.

Pno.

*f*

I

98

Vln.

C Tpt.

Pno.

*ff*

(Under Piano)

*agitato*

(still muted) *mf*

(See Note\*)

*f*

*sfz*

\*A rapid tremolo of the notes printed

100

Vln.

C Tpt.

Pno.

101

Vln.

C Tpt.

Pno.

*pizz.* *sfz* *arco* *f* *mf* *f* *mf*

*tr* *(b)*

*pulling back slightly* **relaxed, as before** (♩. = 92)

3

103

Vln.

C Tpt.

Pno.

103

*mp*

105

Vln. *p* *mf dolce*

C Tpt. Open *pp*

Pno. 105

(J)

107

Vln. *mp*

C Tpt. *pp*

Pno. 107

*pp*

109 *accel.*

Vln. *mf*

C Tpt. *cresc. e accel.*

Pno. 109 *accel.* *p* *mf*

(L.H.)

(R.H.)

(L.H.)

111

Vln. *f* *ff* *f*

C Tpt. *f* *mf*

Pno. *f* *Glissando*

**K** **Tempo Primo** (♩ = 116)

113

Vln. *ff* *molto*

C Tpt. *f* *molto*

Pno. *ff*

115

Vln. *ff* *ff*

C Tpt. *sub. p* *f* *f*

Pno.

117

Vln. *mf* *ff* *f*

C Tpt. *mp*

Pno. 117

119

Vln. *ff*

C Tpt. *f*

Pno. 119

121

Vln.

C Tpt.

Pno. 121 *tr*

123

Vln.

C Tpt.

123

Pno.

125

Vln.

C Tpt.

125

Pno.

127

Vln.

C Tpt.

127

Pno.

(L)

*p* cresc.

*mf*

*fp*

*p* cresc.

129

Vln. *mp cresc.*

C Tpt.

Pno. *p cresc.*

132

Vln. *mf cresc.*

C Tpt. *mf cresc.*

Pno. *f*

134

Vln. *f cresc.*

C Tpt.

Pno. *f*

136 **M** as before with urgency *pizz.*

Vln. *ff* 3 3 3 3 *mf* *mf* *mf* *sfz*

C Tpt. *f* 3 3 *mf*

Pno. *ff* 3 3 *f* 3

138 *arco* *pizz.* *arco*

Vln. *mf* *mf* *mf* *sfz* *mp*

C Tpt. 3 3 *mp*

Pno. 138 3

140 *pizz.* *arco* *pizz.* *arco*

Vln. *sfz* *sfz* *sfz* *sfz* *f*

C Tpt. *mf* 3 *f* *mf*

Pno. 140

142

Vln. *p cresc.*

C Tpt. *p cresc.*

Pno. *p cresc.*

(N)

144

Vln. *ff*

C Tpt. *f*

Pno. *ff*

146

Vln.

C Tpt.

Pno.

148

Vln.

C Tpt.

Pno.

*f*

3

150

Vln.

C Tpt.

Pno.

*ff*

*mf*

*f*

*sfz*

*sfz*

*sfz*

*arco*

*pizz.*



## Other Stephenson works including Piano

### for solo piano:

*A New York Minute* (2006)

*grey Monday* (2007)

### sonatas, concertos

*Sonata for Trumpet* (2001)

*Sonata for Trombone* (2005)

*Sonata for Euphonium* (2007)

*Concerto* for Piano, Trumpet and string orchestra (2006)

### chamber music:

*Jewels* (2006) for flute, violin, viola, cello and piano

*Mountain Laurel Suite* (2004) for flute, clarinet and piano

*Thinking Out Loud* (2008) for violin, cello, clarinet, bassoon, trumpet and piano

**for more information and sound samples, visit:**

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