

Piano with C Trumpet

# **3 IMPROMPTUS**

for Unaccompanied Trumpet  
or for Solo Trumpet with Piano

**James M. Stephenson**

# JAMES STEPHENSON - COMPOSER

www.stephensonmusic.com



The collection of Jim Stephenson's music represents many different styles in which Stephenson has composed over the years, ranging from the "grand and stirring **American Fanfare** (1999)" [*Omaha World-Herald, October 22, 2005*] for full orchestra to the more intimate **Fantasie** (2005) for violin and piano, commissioned by the Florida Music Teacher's Association. Whether writing narrative scores, as in **The Legend of Sleepy Hollow** (1996) ["In my book, this piece should take its place right along side *Peter and the Wolf*; It's a classic!" - *Edward Benyas, Music Director, Southern Illinois Symphony; designate, Chicago Chamber Orchestra*] or music composed from the heart (Stephenson's 2<sup>nd</sup> movement of his **String Quartet** (1995) was a surprise for his wife's 29<sup>th</sup> birthday), his music has pleased audiences and musicians alike wherever performed.

The Boston Globe and Boston Herald each applauded the premiere presentation of Stephenson's **Concerto for Trumpet** (2003), stating:

*...a pair of skillfully composed movements... The pastoral, the evocations of big-city bustle, a majestic full-orchestra climax... - they were all here, seamlessly arranged with nary a cliché in sight. In every respect, this premiere performance seemed all it should have been.*

**Richard Buell - The Boston Globe**

*Stephenson's concerto deserves to be heard again and again. ...the concerto is filled with straightforward, unashamedly beautiful sounds intriguingly arranged...*

**T. J. Medrek - The Boston Herald**

Orchestras across the U.S. have performed Stephenson's music, including the Cleveland Orchestra, Detroit Symphony, Rochester Philharmonic, Syracuse Symphony, Naples Philharmonic, Omaha Symphony, Santa Rosa Symphony, Missouri Symphony and more.

A sought after arranger, Stephenson has worked with many of today's top pops conductors (including Keith Lockhart, Erich Kunzel, Jeff Tyzik, Michael Krajewski, Bruce Hangen and Jack Everly) who have taken his more than 100 orchestral arrangements to the Boston Pops, Cincinnati Pops, the symphonies in Houston, Atlanta, Baltimore, Indianapolis, Madison, Toronto, Winnipeg, the National Arts Centre Orchestra in Ottawa, and many more.

A tribute to Stephenson's music lies in the fact that since his beginnings as a self-taught composer in 1993, his music is in constant demand and he has always maintained a back-log of commissions for orchestras, chamber groups, soloists and churches.

Stephenson lives in Naples, FL, with his wife and four children.

### **3 IMPROMPTUS**

*for Solo Trumpet or French Horn  
Unaccompanied or with Piano*

*Originally composed for Amy Handelman*

Program Notes by James Stephenson

Premiere performance: 1999 International Horn Society Convention, Amy Handelman, soloist  
Duration: ca. 4 ½ minutes

These three “Impromptus” were originally written as horn etudes for Amy Handelman while we were both performing with the Des Moines Metro Opera. Due to our close proximity of our individual housing (in dorm rooms!), I had the pleasant and often occurrence of hearing Amy practice. It was during one of these practice sessions that I became inspired to quickly compose an etude for her (Impromptu #1). I composed it from start to finish without stopping so that I might get the chance to hear it right away, and she did not let me down. To my delight, she liked it and immediately scheduled it for performance on an upcoming recital. Subsequently, she then asked me to compose some more “etudes” to be performed at the 1999 International Horn Society Convention, but under strict guidelines that I write them as I had the first - from start to finish without stopping. After their completion, I decided to add piano accompaniments, allowing future performers the choice to fit their performing situations.

The Music:

Impromptus #1 and #3 should be played as quickly as the player’s fingers and chops (and also the accompanist’s) will allow. I wrote them quickly, and that spirit should be carried into the performance. Impromptu #2 does pose a slight dilemma, with the quick mute (or stopped horn) changes. I shall leave these to the player’s discretion. I prefer the muted sound, but if it creates too many pauses in the music, it should then be avoided. If the mute is discarded all together, those sections should be played with an echo effect.

Jim Stephenson

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Trumpet and Piano

Impromptu 1

James M. Stephenson

Allegro Energico

Trumpet in C

Piano

Measures 1-4. The Trumpet in C part begins with a forte (f) dynamic and a melodic line. The Piano part provides harmonic support with chords and some melodic fragments in both staves.

5

Tpt.

Pno.

Measures 5-8. The Trumpet part continues its melodic line. The Piano part features more complex chordal textures and melodic lines in both staves.

9

Tpt.

Pno.

Measures 9-12. The Trumpet part has a more active melodic line. The Piano part continues with intricate harmonic and melodic patterns.

Impromptu I

JMS III

13

Tpt.

Pno.

17

Tpt.

Pno.

*marc.*

21

Tpt.

Pno.

*mp*

*p*

Impromptu I

JMS III

25

Tpt.

Pno.

*cresc.*

29

Tpt.

Pno.

*f*

33

Tpt.

Pno.

Impromptu I

JMS III

37

Tpt.

*ff*

Pno.

*ff*

40

Tpt.

Pno.

# Impromptu 2

**C Trumpet**

*RUBATO*  
*mf* *Mute mp* *Open mf* *Mute p*

**Piano**

*mp* *p* *mp*

**4**

**Tpt.**

*Open*  
*mf*

**Pno.**

*pp* *mf*

**8**

*un poco agitato* *as the beginning* *Allargando*

*f* *Rit...* *pp*

*Rit...* *pp*

Detailed description: This page contains the musical score for Impromptu 2, measures 1 through 8. The score is written for C Trumpet and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The C Trumpet part begins with a *RUBATO* marking and a *mf* dynamic. It features a melodic line with various articulations, including slurs and accents. The Piano part provides harmonic support with chords and moving lines in both hands. Dynamics range from *pp* to *f*. Performance instructions include *Mute* and *Open* for the trumpet, and *un poco agitato*, *as the beginning*, and *Allargando* for the overall tempo. Measure numbers 4 and 8 are indicated at the start of their respective systems.

13

Tpt.

Pno.

8va

L.H. *pp*

L.H. *pp*

*pp*

*pp*

17

Tpt.

Pno.

(8va)

L.H. *pp*

L.H.

*pp*

*pp*

21

Tpt.

Pno.

(8va)

*pp*

*mf*

*p*

(loco)

*ppp*

*p*

25

Tpt.

*mp* *mf* *mp* *f un poco piu mosso*

Pno.

*mf* *f un poco piu mosso*

29

Tpt.

*piu f*

Pno.

33

Tpt.

*Rit... ff*

Pno.

*Rit...*

37

Tpt.

Pno.

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

*ff* *p*

*\*\** *\*\**

as the beginning Mute

42

Tpt.

Pno.

*mp* *p*

*pp* *p* *pp* *ppp*

Open Mute

Slowing Slowing

\*\* (Denotes as Optional - at the player's discretion - if left out, pianist should tacet until measure 41.)

# Impromptu 3

**C Trumpet**

*Allegro*

*f*

**Piano**

*f*

This system contains the first four measures of the piece. The C Trumpet part begins with a dynamic marking of *f* and a tempo marking of *Allegro*. The piano accompaniment also starts with a dynamic marking of *f*. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The music features various time signature changes: 3/4, 6/8, 3/8, and back to 3/4. The trumpet part includes a triplet in the third measure. The piano part features chords with accents in the second and third measures.

5

This system contains measures 5 through 8. The trumpet part continues with a triplet in measure 5 and another triplet in measure 6. The piano accompaniment features chords with accents in measures 5 and 6, and rests in measures 7 and 8. The time signature changes to 2/4 in measure 5, 3/4 in measure 6, and back to 2/4 in measure 8.

11

This system contains measures 11 through 14. The trumpet part continues with a triplet in measure 11. The piano accompaniment features chords with accents in measures 11 and 12, and rests in measures 13 and 14. The time signature changes to 2/4 in measure 11, 3/4 in measure 12, and back to 2/4 in measure 14.

Impromptu 3

JMS 3

16

8va

*loco*

*p*

21

26

*pp*

8va

*pp*

Impromptu 3

JMS 3

32

(8va)

38

(8va)

*loco*

*f*

44

(8va)

Impromptu 3

JMS 3

50

Musical score for measures 50-54. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The time signature is 2/4. Measure 50 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The grand staff contains a complex piano accompaniment with sixteenth notes and chords. Measure 51 features a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 52 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 53 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 54 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment.

55

Musical score for measures 55-60. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The time signature is 2/4. Measure 55 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The grand staff contains a piano accompaniment with chords. Dynamic markings *ff* and *pp* are present. Measure 56 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 57 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 58 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 59 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 60 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment.

61

Musical score for measures 61-65. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The time signature is 2/4. Measure 61 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The grand staff contains a piano accompaniment with chords. Dynamic marking *sfz* is present. Measure 62 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 63 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 64 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment. Measure 65 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4. The grand staff continues with similar piano accompaniment.