Piano with C Trumpet

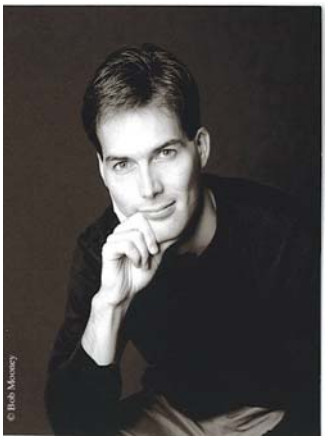
3 IMPROMPTUS

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 2nd movement of his ***String Quartet*** (1995) was a surprise for his wife's 29th 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 cliche 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.

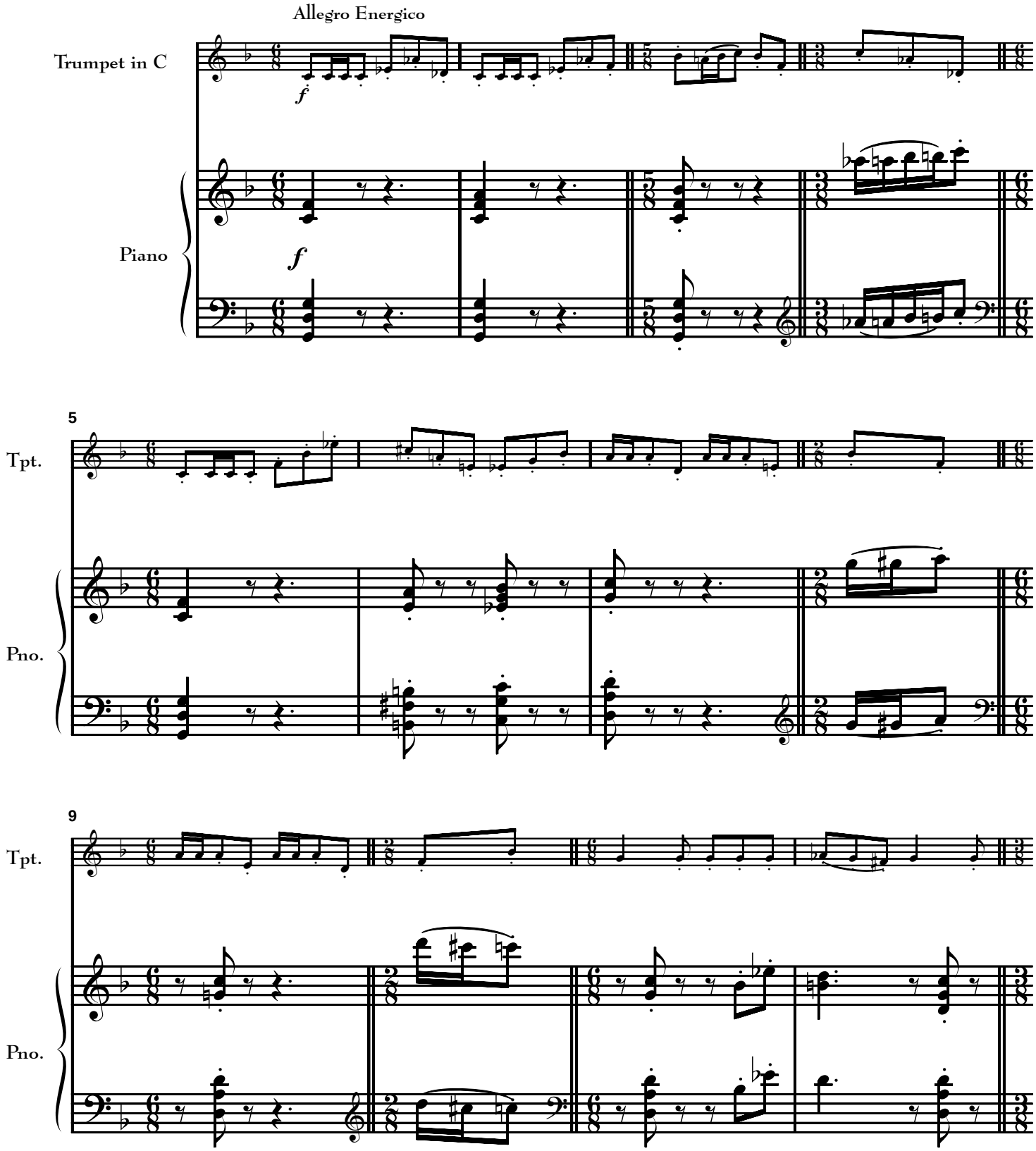
Jim Stephenson

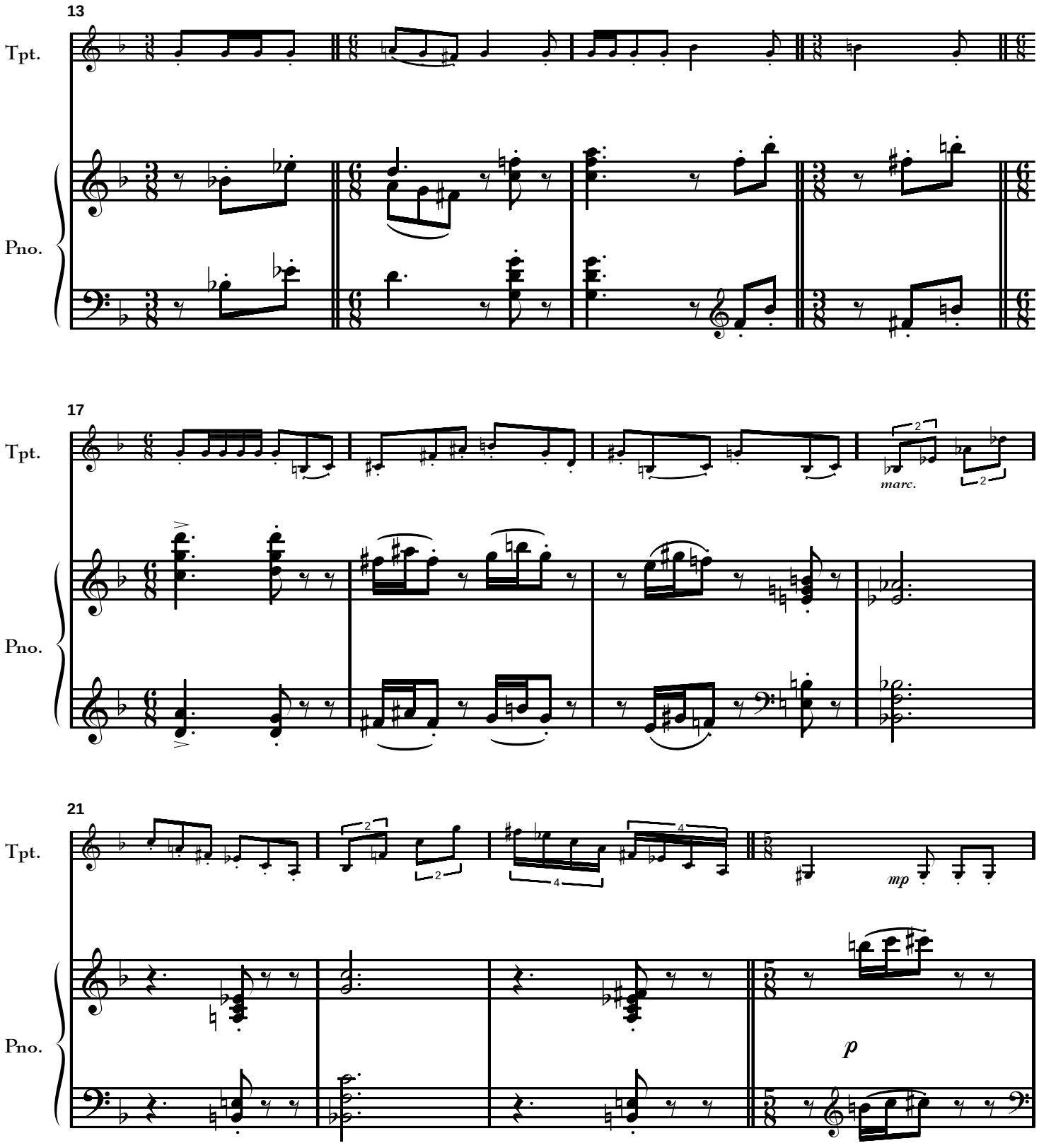
©1998 by the Composer. All Rights Reserved.
www.stephensonmusic.com

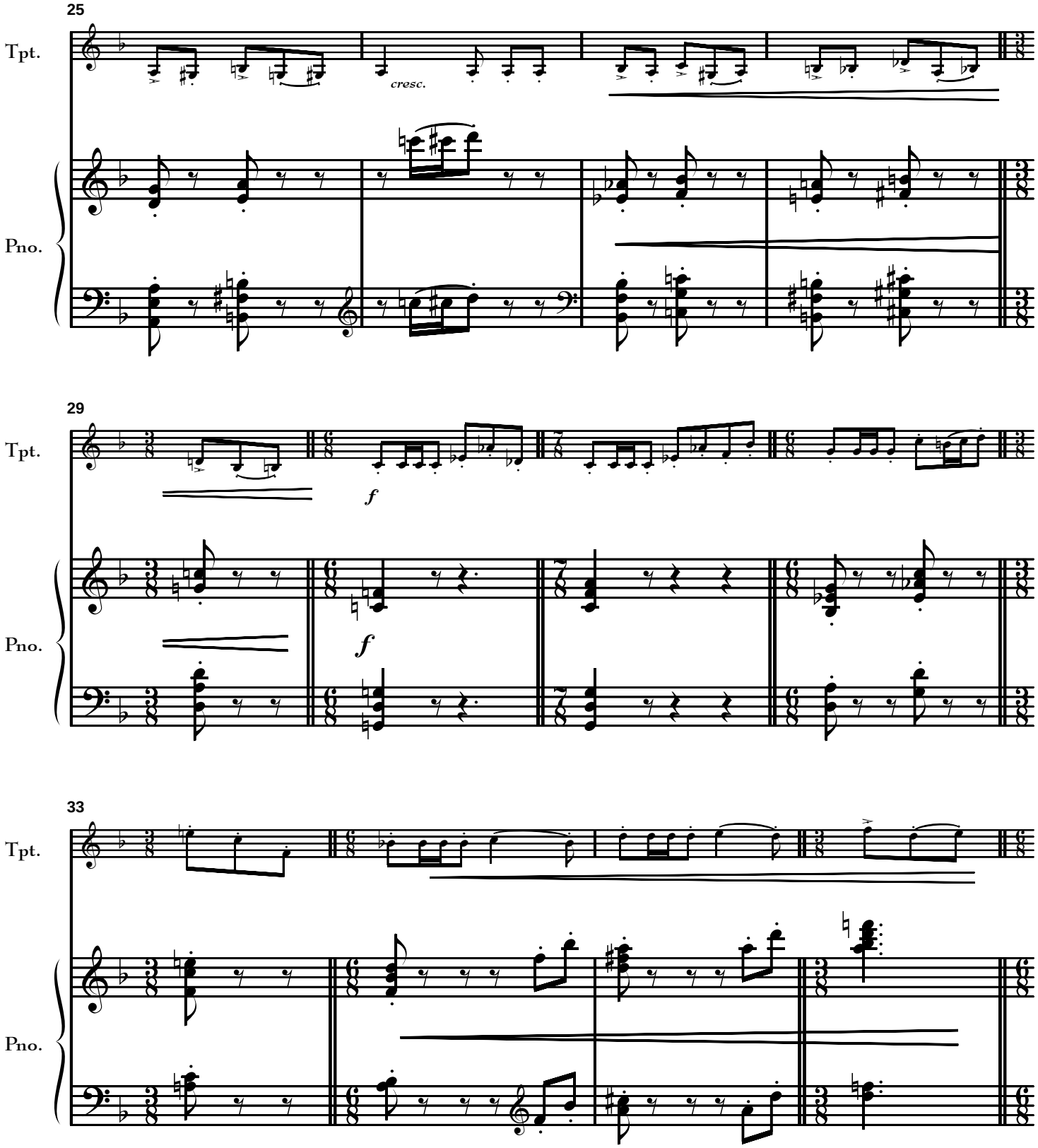
Impromptu 1

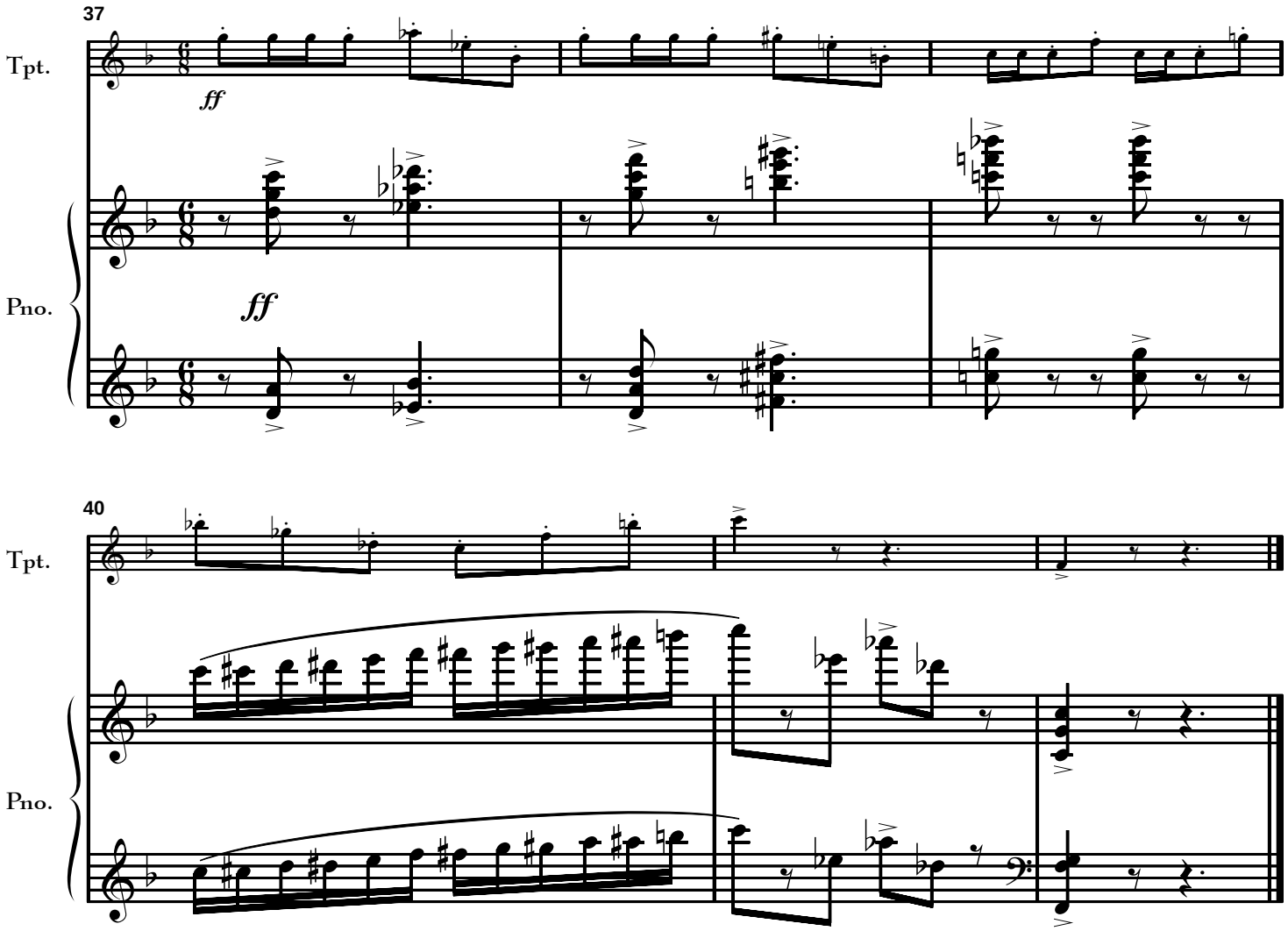
Trumpet and Piano

James M. Stephenson

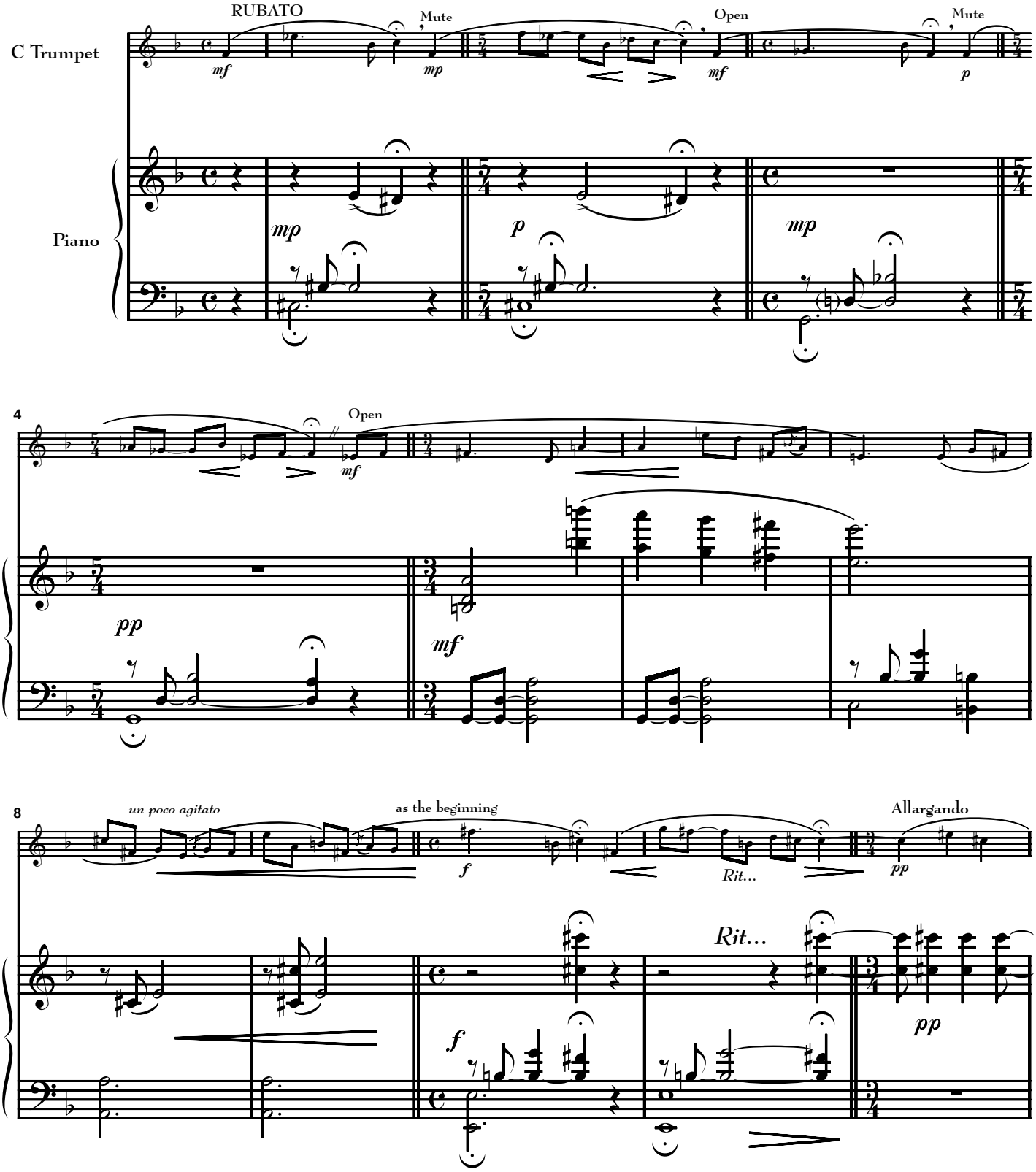


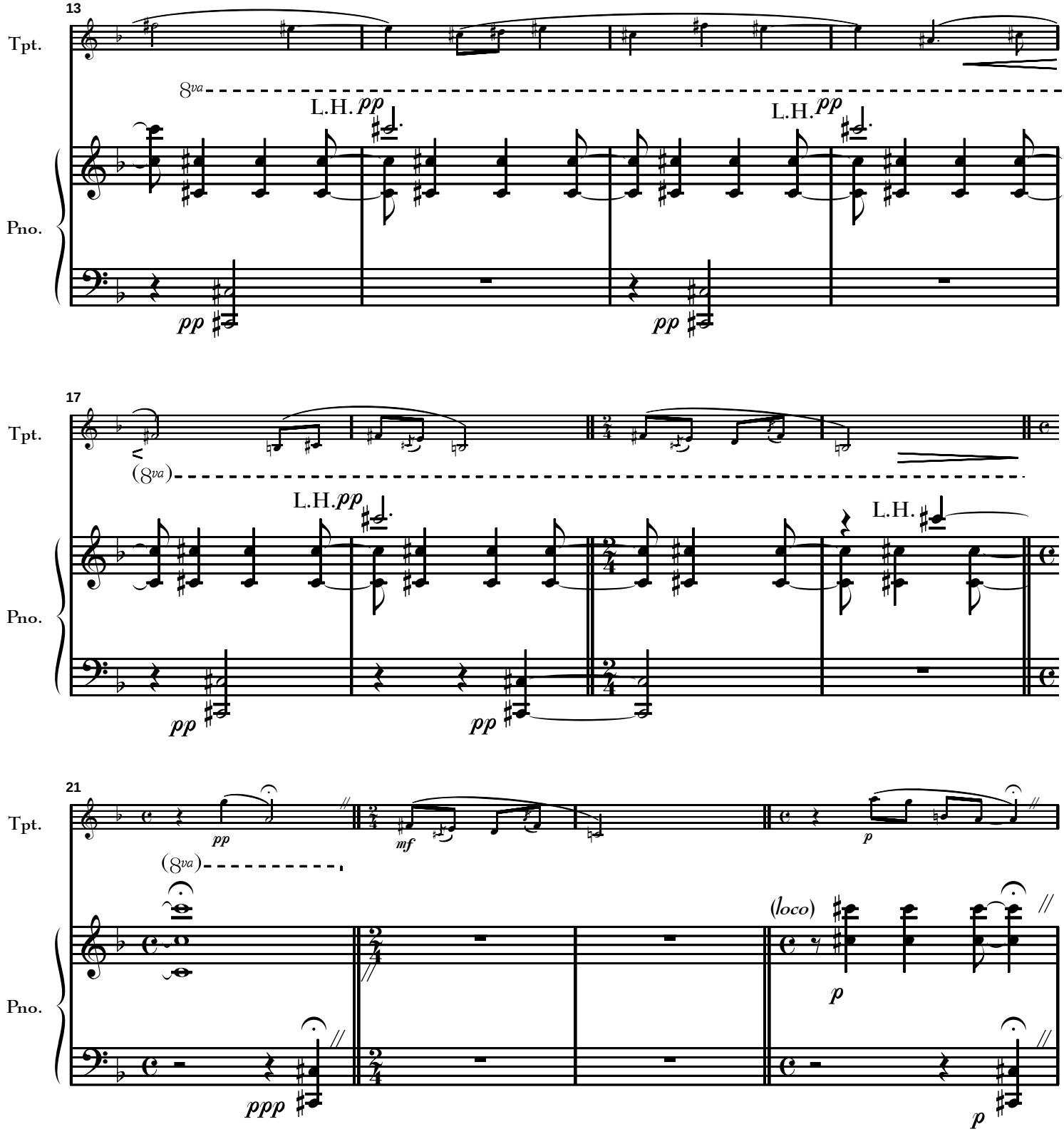

13
Tpt.
Pno.
17
Tpt.
marc.
Pno.
21
Tpt.
mp
Pno.
p

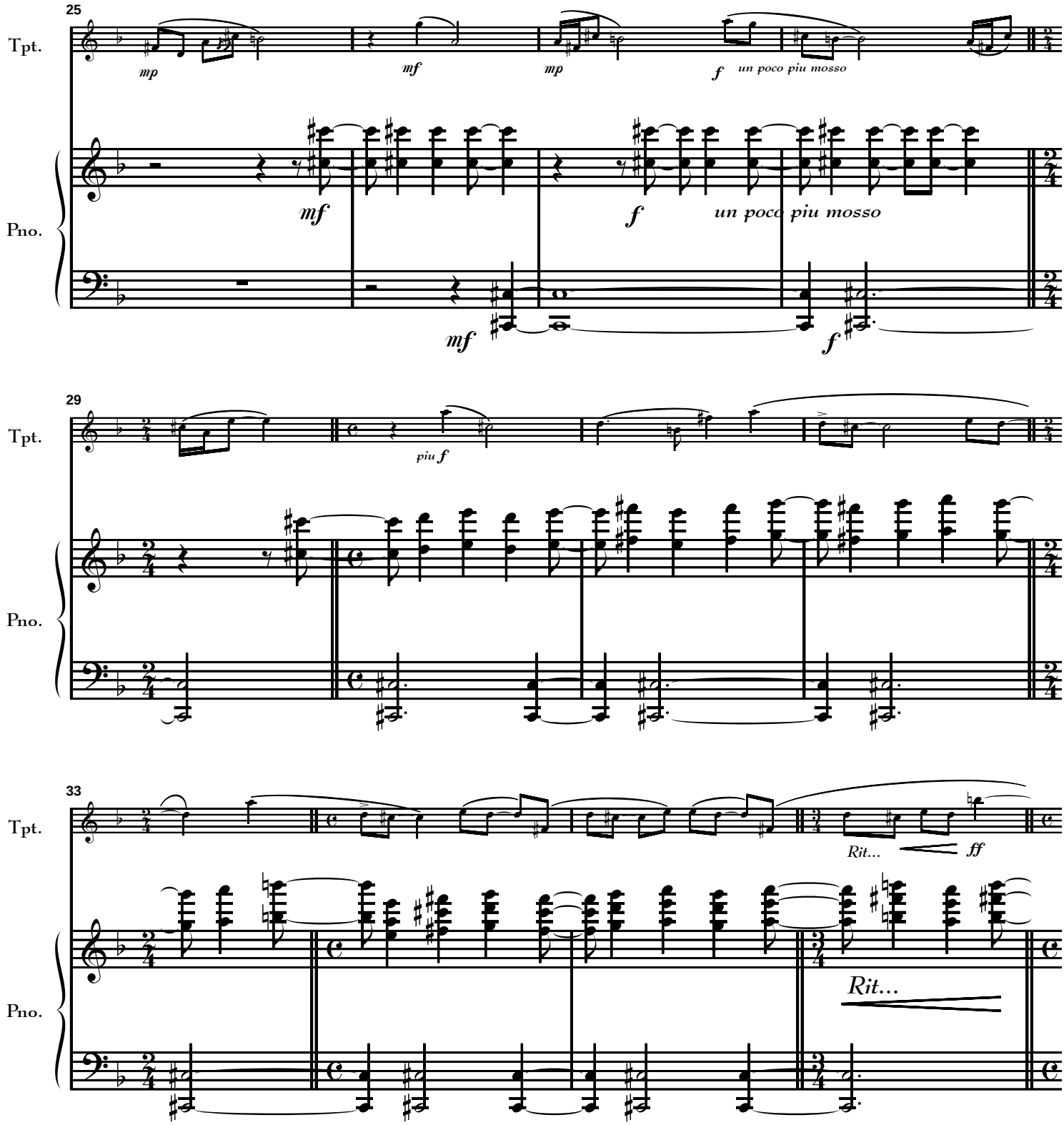

25
Tpt.
cresc.
Pno.
29
Tpt.
f
Pno.
f
33
Tpt.
Pno.

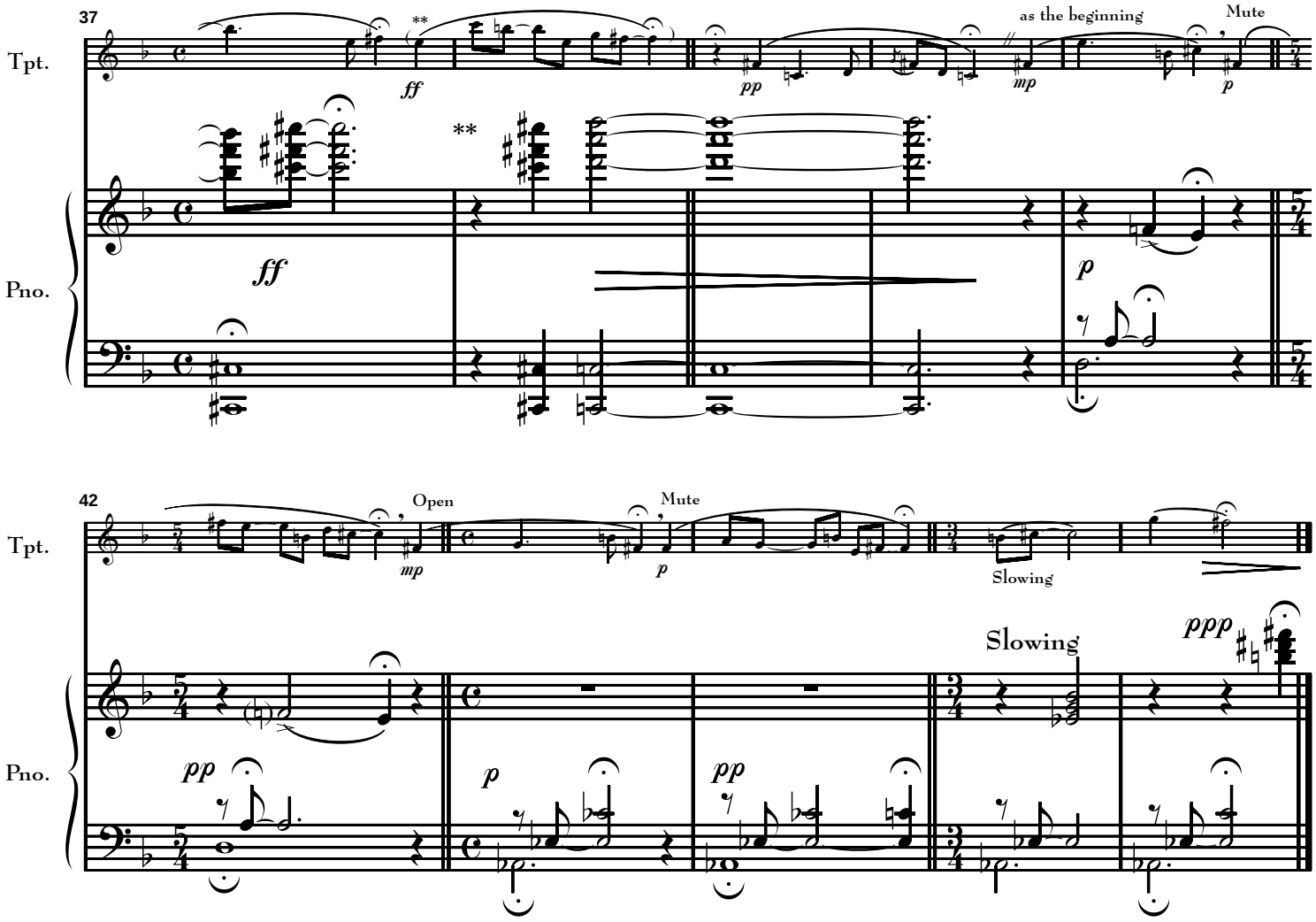

37
Tpt.
ff
Pno.
ff
40
Tpt.
Pno.

Impromptu 2


C Trumpet
RUBATO
Mute
Open
Mute
Piano
Tpt.
Pno.
Open
un poco agitato
as the beginning
Allargando
Rit...

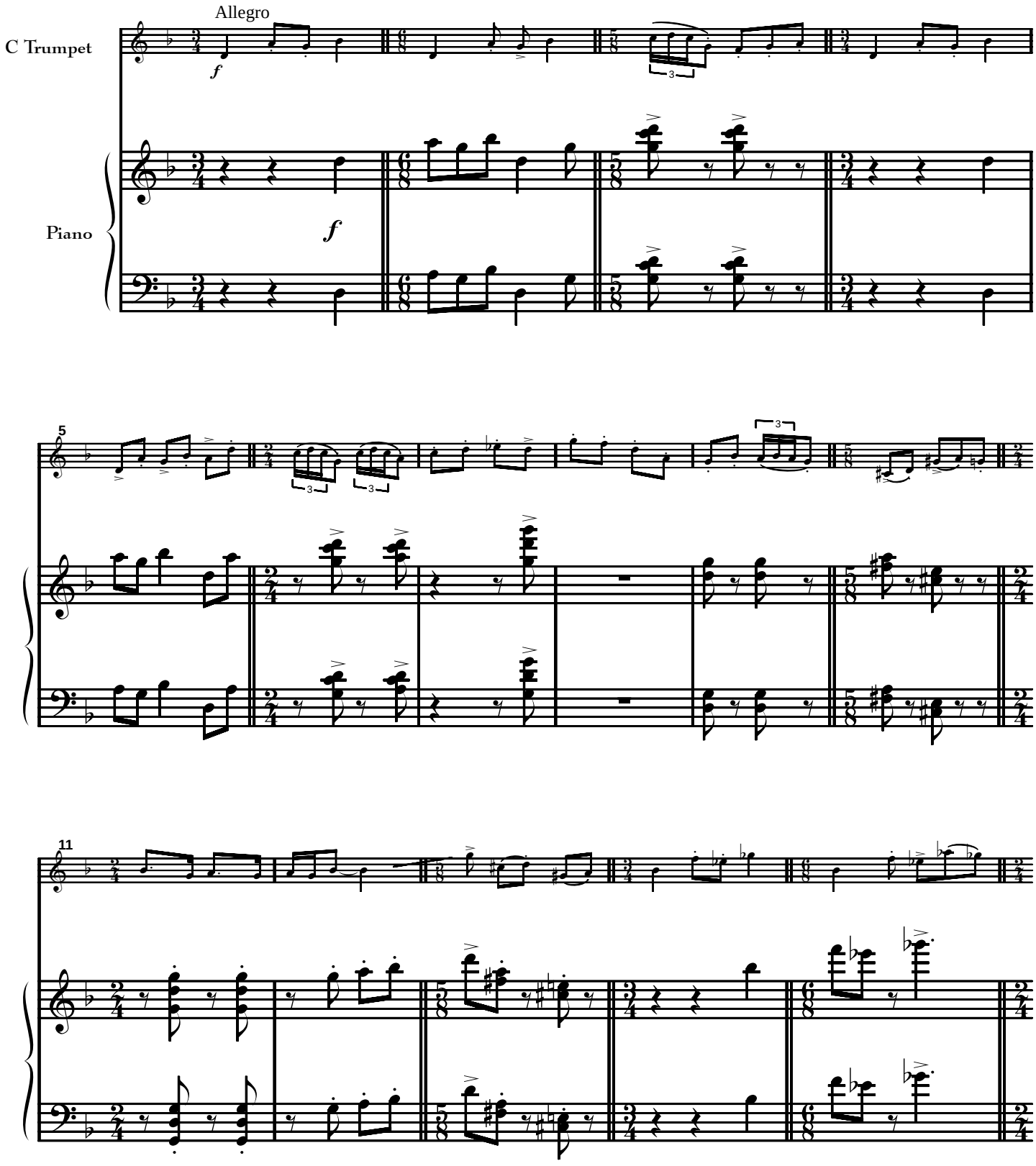

13
Tpt.
Pno.
8va
L.H. pp
L.H. pp
pp
pp
17
Tpt.
Pno.
(8va)
L.H. pp
L.H.
pp
pp
21
Tpt.
Pno.
pp
mf
p
(8va)
(loco)
p
ppp
p

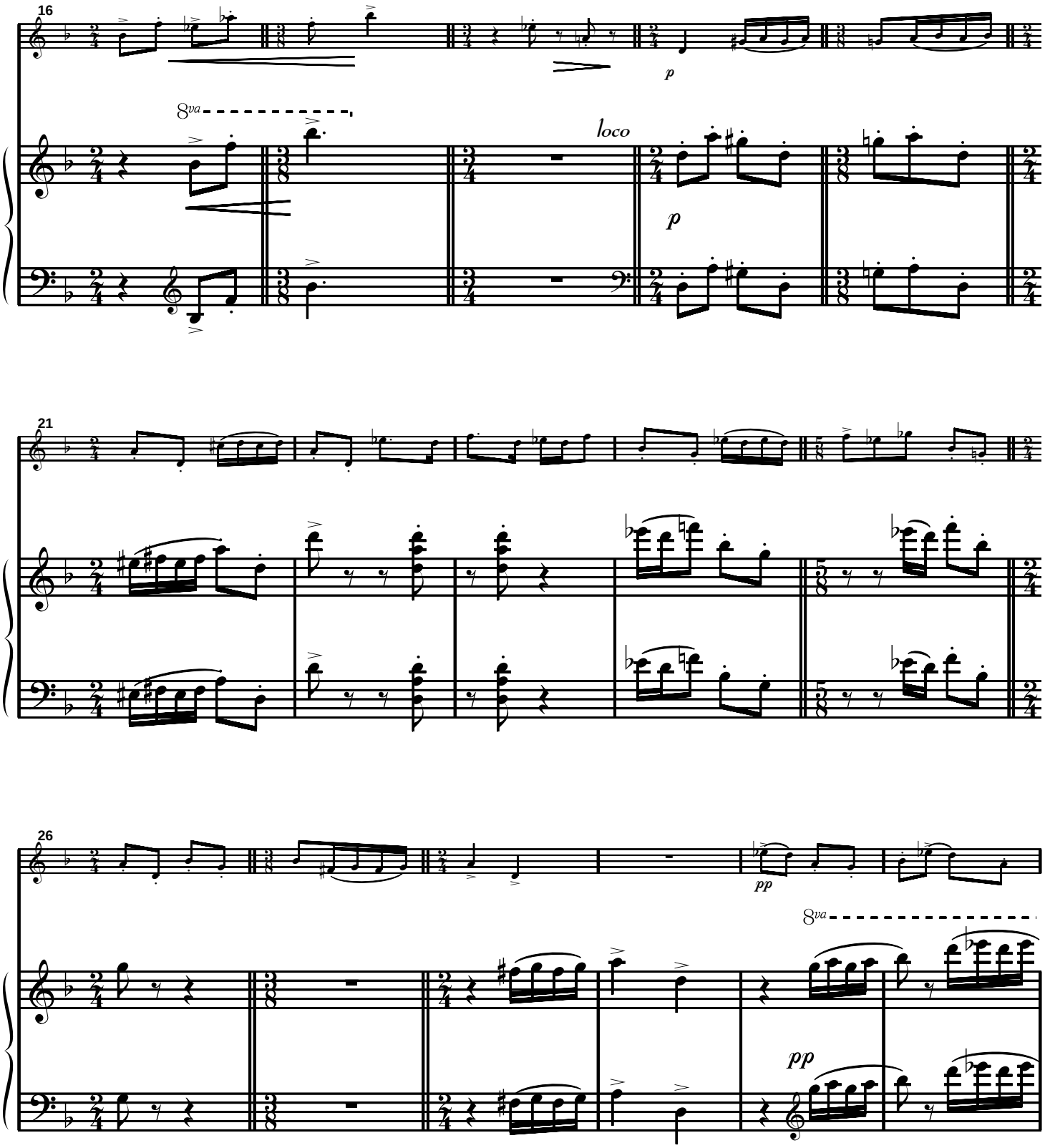

25
Tpt.
mp
mf
mp
f
un poco piu mosso
Pno.
mf
f
un poco piu mosso
mf
f
29
Tpt.
piu f
Pno.
33
Tpt.
Rit...
ff
Pno.
Rit...

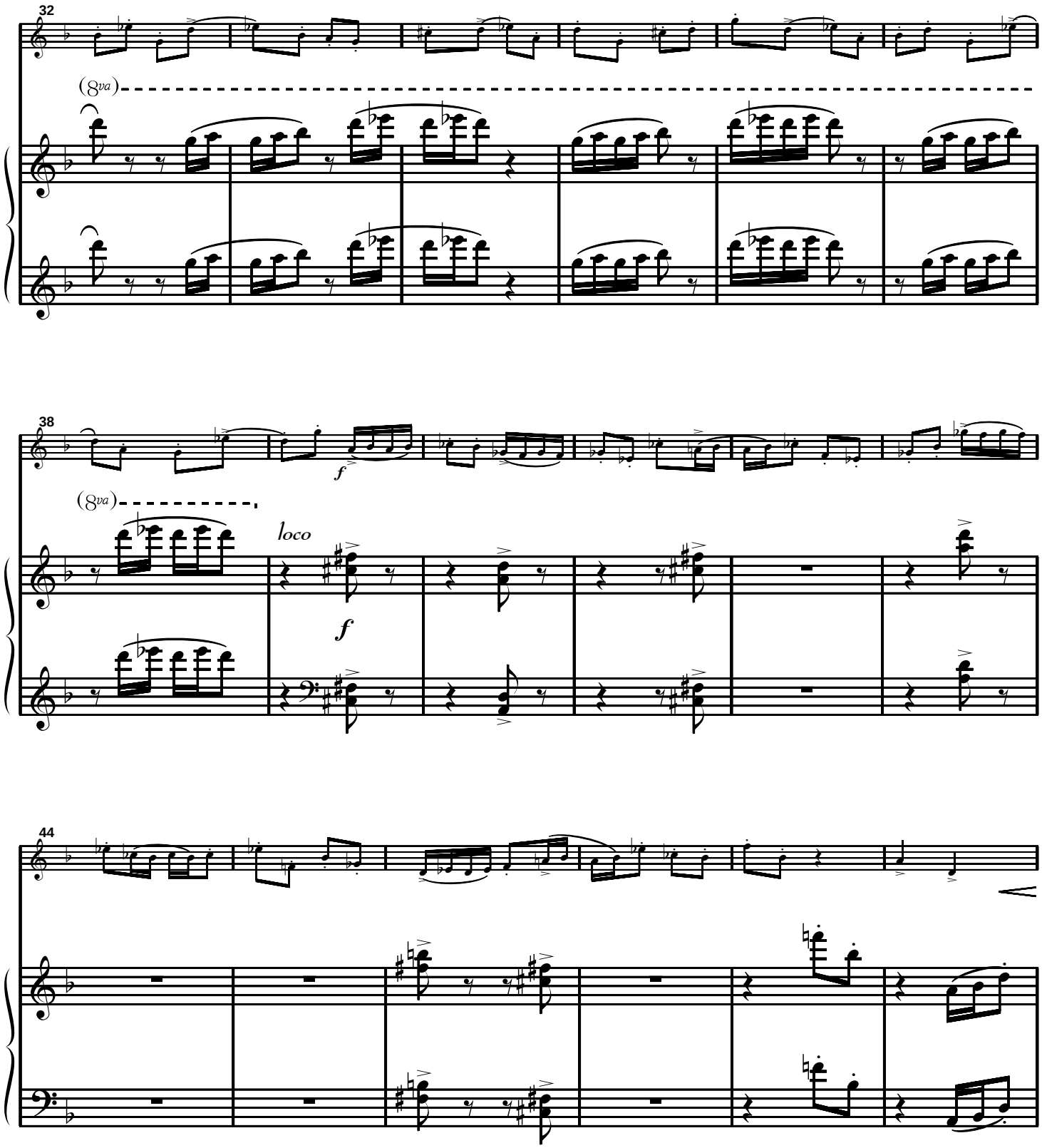


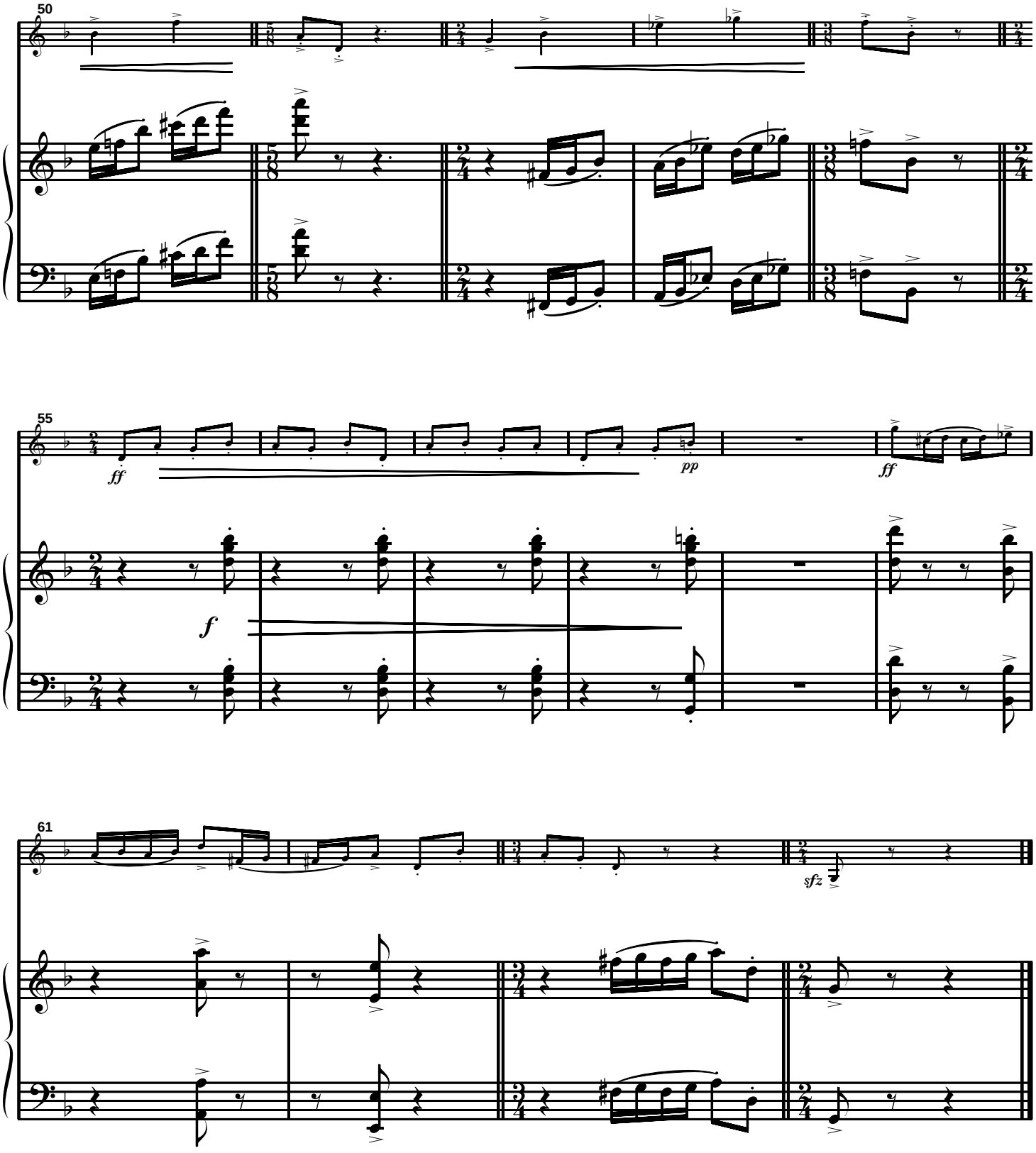
** (Denotes as Optional - at the player's discretion - if left out, pianist should tacet until measure 41.)

Impromptu 3




16
8va
loco
p
21
26
pp
8va
pp


32
(8va)
38
(8va)
loco
f
f
44


50
55
61
ff
pp
ff
f
sfz