

# La Grande Vitesse

a Triple Brass Concerto

for Solo Trumpet, French Horn and Trombone  
with orchestra

**PIANO REDUCTION**



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# La Grande Vitesse

*"Great Swiftiness"*

by James Stephenson

a concerto for Brass Trio - trumpet, french horn and trombone - and Orchestra  
[Piano reduction]

I. Moderato, spirito  
II. Adagio - scherzo  
III. Run with it

approximate performance time: 17 minutes

## Program Notes by the composer:

As with many important projects, it sometimes is necessary to have patience, but then to be prepared to act quickly! I don't even recall when Erich Peterson (Assistant Principal Horn of the Grand Rapids Symphony) and I first touched on the idea of my writing a solo piece to include him, but by the time the commission was finalized with the Grand Rapids Symphony (May, 2009), and the premiere date was set, for October of the same year, I knew I had to get busy! The new work was to include Erich and two of his brass colleagues, who were also good friends of mine: Charley Lea on trumpet, and Dan Mattson on trombone.

While in Grand Rapids that May, I took a stroll through downtown pondering what sort of piece I might compose for the decided-upon brass triple concerto. It was during this walk that I happened upon Alexander Calder's 43' high sculpture: "La Grande Vitesse" (Great Swiftiness). I had written music based on Calder before, and so seeing this sculpture while at the same time considering another new musical project seemed a bit prophetic, and ostensibly not to be ignored.

I was immediately struck with the idea of a piece that would exhibit a constant forward motion; not necessarily imitating through sound a rapidly flowing river, but capturing that inherent energy while allowing the soloists to form a great musical arc (much like the bottom shapes of the sculpture) on top of the churning orchestra. Therefore, much of the piece is up-tempo and spirited, though the 2nd movement does allow for some slower and softer playing by the soloists and orchestra. [Coincidentally enough, that Calder sculpture, as the first federally funded work of art in the U.S., was dedicated in the year of my birth and thus, like me, is 40 years old.]

I am extremely grateful to Charley, Erich and Dan, for their dedication to this project. I am also indebted to Maestros John Varineau (conductor of the premiere) and David Lockington, Music librarian Sarah Bowman, GRS Executive Peter Kjome and Orchestra Manager Roger Nelson, for their faith in the continued creation of new music, and believing in the ideal that worthwhile music can and still should be something in which to be invested. I would also like to extend my appreciation to my colleagues in the Grand Rapids Symphony, for their talents in performing with such unity and beauty, and without whom not a note of this new piece could possibly be heard.

# La Grande Vitesse

## Triple Concerto for Brass

I.

James M. Stephenson [2009]

Moderato, spirito ♩ = 116

Solo C Trpt.

Solo Horn (in C)

Solo Trbn.

Piano Reduction

5

Pno.

(A)

10

Pno.

14

Tpt.

Hn.

Tbn.

(B)

14

Pno.

19

Tpt. *mp* *p*

Hn. *mp* *p*

Tbn. *mp* *p*

Measures 19-22 for Tpt., Hn., and Tbn. The music features long, sustained notes with a dynamic shift from *mp* to *p* at measure 20. The Tpt. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Hn. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Tbn. part starts with a half note G3, followed by a half note F#3, and a half note E3.

19

Pno.

Measures 19-22 for Pno. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple eighth-note bass line. The key signature has two sharps (F# and C#).

23

Tpt. *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Measures 23-26 for Tpt., Hn., and Tbn. The music features long, sustained notes with a dynamic shift from *mf* to *p* at measure 24. The Tpt. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Hn. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Tbn. part starts with a half note G3, followed by a half note F#3, and a half note E3.

23

Pno.

Measures 23-26 for Pno. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple eighth-note bass line. The key signature has two sharps (F# and C#).

27

Tpt. *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Measures 27-30 for Tpt., Hn., and Tbn. The music features long, sustained notes with a dynamic shift from *mp* to *pp* at measure 28. The Tpt. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Hn. part starts with a half note G4, followed by a half note F#4, and a half note E4. The Tbn. part starts with a half note G3, followed by a half note F#3, and a half note E3.

27

Pno.

*pp*

Measures 27-30 for Pno. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple eighth-note bass line. The key signature has two sharps (F# and C#). A *pp* dynamic marking is present at the start of measure 28.

31 <sup>©</sup>

Tpt.

Hn.

Tbn.

31

Pno.

35

Tpt.

Hn.

Tbn.

*p* *mp* *mf*

35

Pno.

*mp* *mf*

41

Tpt.

Hn.

Tbn.

*f* *p* *mp*

41

Pno.

*f* *f* *mp*

47

Tpt.

Hn.

Tbn.

47

Pno.

53

Pno.

56

Pno.

(D)

61

Tpt.

Pno.

Solo

(E)

66

Tpt.

Pno.

*mf*

*f*

71

Tpt.

Pno.

*mp*

*p*

*mp*

76

Tpt.

Pno.

*p*

*mp*

80

ⓕ

Tpt.

Pno.

*f*

*mf*

*f*

*mf*

*f*

*mp*

*mp*

*f*

*mp*

*appassionata*

85

Tpt.

Hn.

Pno.

*f* *f* *f* *f* *ff*

*mp* *ff*

*f*

①

90

Hn.

Pno.

*mf* *p*

*mf* *p*

95

Hn.

Pno.

*f* *mp*

*f* *mp* *p*

3 3

100

Hn.

Pno.

*p*

*pp*

104 (H)

Hn.

Pno.

*p* *mp* *mp*

108

Hn.

Pno.

*mf* *mf* *mf*

112

Hn.

Pno.

*f* *f* *ff* *f*

118

Hn.

Tbn.

Pno.

*ff* *f*

*p* *f*

122

Tbn. *ff*

Pno. *mf*

127

Tbn. *p*

Pno. *p*

131

Tbn. *mp* *leggero*

Pno.

136

Tbn. *pp*

Pno. *pp* *mp*

141

Tbn. *pp*

Pno. *pp*

148

Tpt. *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mp* *p*

Pno. *p*

Ⓚ

154

Tpt. *p* *mf* *pp*

Hn. *p* *mf* *pp*

Tbn. *mf* *pp*

Pno. *p*

159

Tpt.

Hn.

Tbn.

*p*

*p*

*p*

Detailed description: This system contains three staves for Tpt., Hn., and Tbn. The music starts at measure 159. The Tpt. and Hn. parts have a melodic line with a slur over measures 159-161 and a dynamic marking of *p*. The Tbn. part has a similar melodic line with a dynamic marking of *p*. The staves end at measure 163.

159

Pno.

Detailed description: This system contains a grand staff for Pno. The music starts at measure 159. The right hand has a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The left hand has a simple bass line. The system ends at measure 163.

164

Pno.

(L)

*pp*

*f*

Detailed description: This system contains a grand staff for Pno. The music starts at measure 164. The right hand has a complex rhythmic pattern with a dynamic marking of *pp*. The left hand has a simple bass line. A circled 'L' marking is present above the right hand staff at measure 167. The system ends at measure 168.

169

Pno.

Detailed description: This system contains a grand staff for Pno. The music starts at measure 169. The right hand has a complex rhythmic pattern with a dynamic marking of *f*. The left hand has a simple bass line. The system ends at measure 173.

174

Tpt.

Hn.

Tbn.

*f*

*ff*

*f*

*ff*

Detailed description: This system contains three staves for Tpt., Hn., and Tbn. The music starts at measure 174. The Tpt. and Tbn. parts have a melodic line with a dynamic marking of *f*. The Hn. part has a similar melodic line with a dynamic marking of *ff*. The staves end at measure 176.

174

Pno.

*f*

*f*

Detailed description: This system contains a grand staff for Pno. The music starts at measure 174. The right hand has a complex rhythmic pattern with a dynamic marking of *f*. The left hand has a simple bass line. The system ends at measure 176.

178

Tpt. *f* *mf*

Hn. *f* *p*

Tbn. *f* *p* *mp*

Pno. *p*

184

Tpt. *mp* (M)

Hn. *p*

Tbn. *p*

Pno. *pp*

188

Tpt. *mp* *p* *p*

Hn. *mp* *p* *p* *mp*

Tbn. *mp* *p* *p*

Pno. *pp*

191

Tpt. *p*

Hn.

Tbn.

This system contains the first three measures of the trumpet, horn, and trombone parts. The trumpet part begins with a dynamic marking of *p* and features a melodic line with a slur over the first two measures. The horn and trombone parts provide harmonic support with various rhythmic patterns and slurs.

191

Pno.

This system contains the first three measures of the piano part. The right hand features a complex rhythmic pattern of eighth notes with triplet markings (3) and slurs. The left hand provides a steady accompaniment with quarter notes and slurs.

194

Tpt. *mf*

Hn. *mp*

Tbn. *mp*

This system contains measures 194-196 for the trumpet, horn, and trombone. The trumpet part has a dynamic marking of *mf* and a melodic line. The horn and trombone parts have a dynamic marking of *mp* and provide harmonic support with various rhythmic patterns and slurs.

194

Pno. *mp*

This system contains measures 194-196 of the piano part. The right hand continues with the complex rhythmic pattern of eighth notes with triplet markings (3) and slurs. The left hand provides a steady accompaniment with quarter notes and slurs.

197

Tpt. *mp*

Hn. *mf*

Tbn. *mp*

This system contains measures 197-199 for the trumpet, horn, and trombone. The trumpet part has a dynamic marking of *mp* and a melodic line. The horn part has a dynamic marking of *mf* and a melodic line. The trombone part has a dynamic marking of *mp* and provides harmonic support with various rhythmic patterns and slurs.

197

Pno. *Sw*

This system contains measures 197-199 of the piano part. The right hand continues with the complex rhythmic pattern of eighth notes with triplet markings (3) and slurs. The left hand provides a steady accompaniment with quarter notes and slurs. There are dynamic markings of *Sw* (Sforzando) above the first and last measures.

200

Tpt.

Hn.

Tbn.

Pno.

*f*

(Sw)

203 (N)

Tpt.

Hn.

Tbn.

Pno.

*f*

loco

207

Tpt.

Hn.

Tbn.

Pno.

*ff*

STTD

211

Tpt. *p*

Hn. *p*

Tbn. *p*

Pno. *p*

216

Tpt. *mf* *mp* *pp*

Hn. *mf* *mp* *pp*

Tbn. *mf* *mp* *pp*

Pno. *mp* *pp*

220

Pno. *mp* *p*

(P)

225

Tpt. *mp*

Hn. *mp*

Tbn. *mp*

225

Pno. *mf* *p* *(b)p*

230

Tpt.

Hn.

Pno.

*f*

*p*

*f*

*p*

235

Tpt.

Hn.

Tbn.

Pno.

*mf*

*mp*

*mf*

*mp*

240

Tpt.

Hn.

Tbn.

Pno.

*rit.*      *attacca*

*p*

*p*

II.

Adagio ♩ = 66

Musical score for Adagio, measures 1-14. The score is in 3/4 time with a tempo of ♩ = 66. The key signature is two sharps (F# and C#). The instruments are Trpt., Horn, Trbn., and Piano. The score is divided into three systems. The first system (measures 1-6) shows the Trbn. and Piano parts with dynamics *pp*, *p*, and *mp*. The second system (measures 7-13) shows the Tbn. and Piano parts with dynamics *pp*, *mp*, and *f*. The third system (measures 14) shows the Tbn. and Piano parts with dynamics *p* and *pp*. A circled letter 'A' is placed above measure 13. The Piano part features triplets and various dynamic markings throughout.

(B)

21

Tbn.

Pno.

(C)

29

Tpt.

Pno.

(D)

37

Tpt.

Pno.

45

Tpt.

Pno.

51 *poco rit.* (E) **A Tempo**

Tpt. *mp* *mp* *mf* *p* *mp*

Pno. *mp* *mf* *mp*

59 *mf* *f* *mf* *mp*

Pno. *f* *mf* *mp*

67 *p* *p non cresc.* *f*

Hn. *p* *pp* *p* *f*

Pno. *p* *pp* *p* *f*

(F) **Adagio Primo** ♩ = 66 *poco rit.* **A Tempo**

Hn. *pp* *p*

Tbn. *pp* *p*

Pno. *pp* *p* *pp* *poco* *p*

81 (G)

Hn. *pp* *f*

Tbn. *pp* *f*

Pno. *pp* *f*

86 *rit.* (H) Scherzo secondo  $\text{♩} = 60$

[Opt.]

Tpt. *p*

Hn. *ff* *p* *pp*

Tbn. *ff* *p* *pp*

Pno. *f* *p* *pp* *p*

94 (I)

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Pno. *mp* *p* *mp*

102

Tpt. *mf* *f fp* *mf* *f fp* *f*

Hn. *f*

Tbn. *mf* *f fp* *mf* *f fp* *f*

Pno. *p* *f* *p* *f*

(J)

110

Tpt. *p* *f*

Hn. *p* *pp* *p* *f*

Tbn. *p* *p* *f*

Pno. *p* *p* *f*

(K)

117

Tpt. *p* *f* *f*

Hn. *p* *f*

Tbn. *p* *f* *f*

Pno. *p* *f*

125

Tpt.

Hn.

Tbn.

Pno.

134

Tpt.

Hn.

Tbn.

Pno.

(L)

142

Tpt.

Hn.

Tbn.

Pno.

150

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Pno. *ff*

156

Tpt.

Hn.

Tbn.

Pno. *f* *mf*

*poco rit.*

(M) Adagio Primo ♩ = 66

164

Tpt. *p* *mp* *pp* *p*

Hn. *p* *mp* *pp* *p*

Tbn. *p* *mp* *pp* *p* *pp*

Pno. *p* *pp* *p* *pp*

III.

Run with it  $\text{♩} = 116$

Musical score for measures 1-6. The score includes parts for Trpt., Horn, Trbn., and Piano. The key signature is one flat (B-flat). The tempo is marked as  $\text{♩} = 116$ . The dynamics are marked as *p* (piano) for the Trpt. and Horn parts. The Piano part is mostly silent in these measures.

Musical score for measures 7-12. The score includes parts for Tpt., Hn., Tbn., and Pno. The key signature is one flat. A circled 'A' is placed above measure 7. The dynamics are marked as *f* (forte), *p* (piano), and *mp* (mezzo-piano) for the brass instruments, and *f* and *mp* for the Piano part.

Musical score for measures 13-18. The score includes parts for Tpt., Hn., Tbn., and Pno. The key signature is one flat. A circled 'B' is placed above measure 13. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano) for the brass instruments, and *f* and *p* for the Piano part.

19

Tpt. *f*

Hn. *f*

Tbn. *mf* *f*

Pno. *f*

25

Tpt. *mp* *f* *p*

Hn. *mp* *f* *p*

Tbn. *mp* *f* *p*

Pno. *p* *p*

31

Tpt. *f* *f* *mp*

Hn. *f* *f*

Tbn. *f* *f*

Pno. *f* *ff* *mp* *p*

©

37

Tpt.

Pno.

mf mp f

43

Tpt.

Pno.

mp mf f p pp

Ⓧ Stesso  $\text{♩} = 116$

49

Tpt.

Hn.

Pno.

p mp mf p

54

Tpt.

Hn.

Tbn.

Pno.

mp mf mp mf mp mp f

59 (E)

Musical score for measures 59-63. The score is for Tpt., Hn., Tbn., and Pno. The key signature is one flat (B-flat). The time signature is 4/4. Measure 59 is marked with a circled 'E'. The Tpt. and Hn. parts are mostly rests, with some notes in measure 63. The Tbn. part has a melodic line starting in measure 59. The Pno. part has a complex accompaniment with many chords and moving lines. Dynamics include *mp* and *f*. A fermata is present over the final chord in measure 63.

64

Musical score for measures 64-67. The score is for Tpt., Hn., Tbn., and Pno. The key signature is one flat (B-flat). The time signature is 4/4. Measure 64 is marked with the number 64. The Tpt. and Hn. parts have melodic lines. The Tbn. part has a melodic line with a *gliss.* marking. The Pno. part has a complex accompaniment with many chords and moving lines. Dynamics include *f* and *p*.

68 (F)

Musical score for measures 68-72. The score is for Tpt., Hn., Tbn., and Pno. The key signature is one flat (B-flat). The time signature is 4/4. Measure 68 is marked with a circled 'F'. The Tpt. part has a melodic line starting in measure 68. The Hn. and Tbn. parts have melodic lines. The Pno. part has a complex accompaniment with many chords and moving lines. Dynamics include *f*.

73 (G)

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Pno. *fz* *ff*

79 *rit.*

Tpt.

Hn.

Tbn.

Pno. *mp* *p* *pp*

(H) A Tempo, ma poco meno ♩ = 96

85

Tpt. *pp* *p* Cup Mute

Hn. *pp* *p* sord.

Tbn. *p* Cup Mute

Pno. *p espr.* *pp*

91

Tpt. *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Pno. *mp* *f* *f*

96

Tpt. *rit.*

Hn.

Tbn.

Pno. *mp*

101

Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Pno. *p*

① Tempo Primo  $\text{♩} = 116$

105

Tpt. *pp*

Hn. *pp*

Tbn. *pp*

105

Pno.

111

Pno. *mf*

116

Pno. *f*

121

Tpt. *mf* Open

Hn. *mp* Open

Tbn. *mp* Open

121

Pno. *p* *mf*

126

Tpt. *mf* *f*

Hn. *mf* *f* *f*

Tbn. *f* *f*

Pno. *f*

131

Tpt. *f* *ff* (K)

Hn. *ff*

Tbn. *ff*

Pno. *f* *ff*

136

Tpt. *f*

Hn. *f*

Tbn. *f*

Pno. *f*

141 **(L)**

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Pno. *fz* *mp*

146 **(M) Stesso 2**  $\text{♩} = 116$

Tpt.

Hn.

Tbn. *p* *mp* *mf*

Pno. *mp*

151

Tpt. *mp* *f* *mp*

Hn. *mf* *f* *mp*

Tbn. *mp* *f* *mp*

Pno. *mp*

156 N

Tpt. *mf* *mp*

Hn. *mf* *f*

Tbn. *f* *mp*

Pno. *f* *p* *mp*

161

Tpt. *f*

Hn. *f*

Tbn. *f* *gliss.*

Pno. *f* *f*

165 O

Tpt. *p*

Hn. *p* *mp*

Tbn. *p*

Pno. *p*

171

Tpt. *mp*

Hn.

Tbn. *p*

Pno. 171

177

Tpt. *p* *f* *p*

Hn. *p* *f* *p*

Tbn. *p* *f*

Pno. 177 *f* *mp*

183 (P)

Tpt.

Hn.

Tbn. *p*

Pno. 183 *pp non cresc.*

188

Tpt. *mf* *pp*

Hn. *mf* *pp*

Tbn. *mf* *pp*

Pno.

193 *rit.*

Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Pno.

199  $\textcircled{C}$  *Meno*  $\text{♩} = 88$  *rit.*

Tpt. *p*

Hn. *p*

Tbn. *p*

Pno.

206 *rit.*

Tpt.  
Hn.  
Tbn.  
Pno.

213 **Tempo Primo**  $\text{♩} = 116$

Tpt.  
Hn.  
Tbn.  
Pno.

218

Tpt.  
Hn.  
Tbn.  
Pno.