

Piano

James M. Stephenson

Mutation

for Solo Trumpet and Piano



Music for Brass
www.stephensonmusic.com

Mutation

for Solo Trumpet and Piano

Program Notes:

In April of 2008, I was contacted by Tyler Knowlton with an idea to compose a new work specifically for young trumpet students. He had always noticed their curiosity about different mutes and the palette of colors and sounds they produced, but knew of no piece in the repertoire that focused on those possibilities. For me, most of my work had been done for professional players, so the chance to write a piece geared towards students was intriguing. This was made even more so by the unique concept Tyler and I came up with: that the piece would be co-commissioned by the students themselves! I think any chance for young musicians to learn about the creation of new music, and the "business aspect" involved, is a valuable lesson; and for them to see a new piece come to life would hopefully be a memorable and worthwhile experience.

Tyler's suggested title, "Mutation", afforded many musical possibilities to me, beyond just the obvious use of the various mutes in the solo trumpet part. I decided to write a piece that, while not being too difficult, would incorporate many aspects of music often needing attention for a young student: steady time, intonation (especially with mutes), different meters, styles, dynamics (which are affected by different mutes), and different sonorities of the piano.

The piece immediately starts with an incessant and metronomic piano part. The student can set his/her metronome to 144 (or work up to it), and leave it for the entire piece. It also focuses on a common tuning note, A, beginning with the typically out-of-tune harmon mute (and thereby encouraging the proper adjustments), in a march-like fashion.

From there, the piece almost imperceptibly works its way through various meters (the beat always remaining constant) and through various ranges of the piano: high to low, and back up. As different mutes are used (solo-tone being my favorite!), the piano part suggests different styles to be incorporated, ending just as we started, back to the familiar bugling of the trumpet, but fading away almost to nothing.

In score order, the mutes used are: harmon mute (no stem), cup, solo-tone (or harmon w/stem), straight and "whispa" (or soft mute).

Jim Stephenson, Composer
August, 2008

Commissioned by and written for the trumpet studio of Tyler Knowlton:
Carolyn Burnett, Ryan Davis, Troy Elwood, Brett Haacke, Isaac Hess, Kase Hodgson
Tanner Johnston, James Marlette, Brandon Quinn, Kevin Rushforth
Riley Smith, Hyrum Snell, Spencer Stanley, Kyle Storey, Nick Winslow

MUTATION

James M. Stephenson

Moderato March, Gavotte ♩ = 72

B♭ Trumpet

8va-

Piano

ff f ff f

3

Harmon - stem out

Tpt.

ff

(8va)-

Pno.

simile, ma poco meno

6

Tpt.

(8va)-

Pno.

MUTATION

4

8

Tpt.

Pno.

(8va)

Musical score for measures 8-9. The Tpt. part begins with a dotted quarter note, followed by eighth notes. The Pno. part features a complex texture with sixteenth notes and chords. A dashed line labeled (8va) is above the piano part.

10

Tpt.

Pno.

(8va)

Musical score for measures 10-11. The Tpt. part has a long note followed by eighth notes. The Pno. part continues with complex textures. A dashed line labeled (8va) is above the piano part.

12

Tpt.

Pno.

(A)

f

loco

Musical score for measures 12-13. The Tpt. part starts with a circled 'A' and a dynamic marking *f*. The Pno. part has a dynamic marking *loco*. The texture is highly complex with many sixteenth notes.

MUTATION

15

Tpt.

Pno.

17

Tpt.

Pno.

ff f ff f ff f ff f

Ⓑ Moderato Waltz ♩ = 48 (♩ = ♩ = 144)

20

Tpt.

Pno.

mp

MUTATION

6

24 to Cup Mute

Tpt.

Pno.

30

Tpt.

Pno.

35

Tpt.

Pno.

MUTATION

39 C

Tpt.

Pno.

sub. p

3 4 2 1 4

43

Tpt.

Pno.

mp

4

47

Tpt.

Pno.

4

MUTATION

8

ⓓ L'istesso Tempo (♩ = 144 or ♩ = 72)

Cup Mute

51

Tpt.

Pno.

f

mp

55

Tpt.

Pno.

3

58

Tpt.

Pno.

MUTATION

61 **(E)**

Tpt. *mp* *espress.*

Pno. *p*

65

Tpt. *f*

Pno. *mf*

69 **(F)**

Tpt. *mf* *can be omitted if quick mute-change is impossible

Pno. *mf*

4

mp

MUTATION

10

73

quick to Solo-Tone
[or Harmon, stem in]

Solo-Tone mute (if available)

Tpt.

mp

Pno.

mp 4

p

77

wa wa wa

Tpt.

mp

Pno.

p

81

wa wa wa

Tpt.

p

Pno.

MUTATION

85 (♩ = ♩)

Tpt.

Pno.

pp

MUTATION

12

106 ①

Tpt.

Pno.

113

Tpt.

Pno.

Red. --- * Red. ---

119

Tpt.

Pno.

mf *f*

Red. --- * Red. --- *

MUTATION

126

Tpt.

Straight Mute *f*

Pno.

ff

f

133

Tpt.

Pno.

141

Tpt.

Pno.

(K)

MUTATION

14

148

Tpt.

Pno.

154

Tpt.

Pno.

8va

loco

161

Tpt.

Pno.

MUTATION

16

183

Tpt.

"Whisper" Mute (or soft mute) ^(M)

f

Pno.

mf

mp

190

Tpt.

mf

Pno.

p

196

Tpt.

mp

Pno.

MUTATION

203 ^(N)

Tpt.

Pno.

p

pp

211

Tpt.

Pno.

pp

ppp

8vb

219

Tpt.

Pno.

ppp

(8vb)