

# SERENDIPITY

FOR TRUMPET AND PIANO



**JAMES M. STEPHENSON**

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Piano

# Serendipity

## Miles from Home

### Notes:

I am a firm believer in serendipity; that if one stays dedicated to their mission or craft, then fortuitous and truly unexpected discoveries or results will find their way to that person through the course of time.

This piece was written on a Tuesday afternoon in Santa Barbara, CA. The next day was to be a masterclass, during which Paul Merkelo (principal trumpet - Montreal Symphony) was to feature music of mine for trumpet, at the Music Academy of the West. I had just returned from Sydney, Australia, where I had a trumpet concerto premiered, and here I was at MAW, where I once had spent time as a trumpet student, now being introduced as a composer. I never in my wildest dreams thought I would go to Sydney, nor return to MAW, as a composer. Serendipity.

When I told Paul I was going to write a piece for him, I suggested it be something lyrical. He thought it might be fun to add a jazz element. That night at dinner Miles Davis' name came up in discussion, and this influenced both the subtitle and the sound of the mid-section of this piece.

For a composer, writing a piece on Tuesday and having it premiered on Wednesday, is about as close to instant gratification as one can get in this field, and I am thankful to Paul and pianist Jonathan Feldman (who came in to read it on extremely short notice!) for making it happen.

Jim Stephenson  
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Piano

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### Poco Adagio Mélancolique

Trumpet in C

Piano

Measures 1-4. Trumpet in C part: Rest, then melodic line with a triplet of eighth notes. Piano part: Chords in the right hand, single note in the left hand. Dynamics: *p*. Triplet of eighth notes.

Tpt.

Pno.

Measures 5-7. Trumpet part: Melodic line with a triplet of eighth notes. Piano part: Chords and a triplet of eighth notes. Dynamics: *mf*. Triplet of eighth notes.

Tpt.

Pno.

Measures 8-11. Trumpet part: Melodic line with a triplet of eighth notes, *rit.*, *pp*. Piano part: Chords and a triplet of eighth notes, *p*, *pp*. First ending bracket labeled **A** *a tempo*.

Tpt. *mp* *mf*

Pno. *mf* 3

Tpt. *mp* *f* 3

Pno. *f*

Tpt. *b2.*

Pno.

**B** Jazz Waltz, in One

Tpt.

Pno.

19

19

pp

6

p

Tpt.

Pno.

24

24

p

Tpt.

Pno.

**C**

30

30

p

3

3

Tpt. 36 *mp*

Pno.

Tpt. 42 *mf* **D**

Pno. *mf*

Tpt. 47 *f*

Pno. *f*

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51 *rit.*

Tpt.

Pno.

56 **E** *a tempo*

Tpt.

Pno.

62

Tpt.

Pno.

Tpt. *mp* 68

Pno. *mp* 68

Detailed description: This system covers measures 68 to 72. The Tpt. part (top staff) begins with a whole rest in measure 68, followed by a melodic line of eighth notes with slurs and triplets, marked *mp*. The Pno. part (bottom two staves) features a rhythmic accompaniment of eighth notes and chords, also marked *mp*. The bass line consists of quarter notes and eighth notes.

Tpt. **F** 73

Pno. 73

Detailed description: This system covers measures 73 to 78. The Tpt. part (top staff) continues the melodic line with slurs and triplets, marked *mp*. A dynamic change to **F** (forte) is indicated by a box above the staff at the start of measure 73. The Pno. part (bottom two staves) continues the accompaniment, with the bass line showing a mix of quarter and eighth notes.

Tpt. 79

Pno. *f* 79

Detailed description: This system covers measures 79 to 84. The Tpt. part (top staff) features a melodic line with slurs and triplets, marked *f*. The Pno. part (bottom two staves) continues the accompaniment, marked *f*. The bass line consists of quarter notes and eighth notes.

*rit.*

85

Tpt.

Pno.

**G** Poco Adagio - Tempo I

89

Tpt.

Pno.

92

Tpt.

Pno.

Tpt. <sup>96</sup> H *p*

Pno. <sup>96</sup> *mf* *mp* *p*

Tpt. <sup>100</sup> *rit. al Fine* *pp*

Pno. <sup>100</sup> *pp*