

Sonata

for trumpet and piano (2008 — ca 18')

I (ca 6')

John STEVENS (*1951)

Adagio maestoso (♩ = 60) A tempo poco accel.

Trumpet in C

Adagio maestoso (♩ = 60) A tempo

8^{va} r.h. loco poco accel. loco

Piano *ff f* *fff p* *ff f* *fff p*

A tempo accel. A tempo

A tempo accel. A tempo

8^{va} loco (p) mp mf p

(8)

10

rit.

3

p

(8)

13

rit.

Lento - quasi cadenza - espressivo

mp *p* *cresc.* *accel.*

rit. *ff* *rit.* **A** Allegro agitato ♩ = 156

20 *rit.* *ff* *rit.* *8va* *ff* *loco* *ff* Allegro agitato ♩ = 156

24

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Musical score for measures 28-32. The piece is in a minor key with a key signature of one flat. The time signature changes from 3/4 to 5/8, then to 3/8, and finally to 4/4. The dynamics are marked *p*, *f*, and *dim.*. The score consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff.

Musical score for measures 33-37. The time signature changes from 3/8 to 4/4, then to 3/8, and finally to 4/4. The dynamics are marked *p*, *mp*, *mf*, *f*, and *ff*. The score consists of two staves: a grand staff and a single bass clef staff.

B

Musical score for measures 38-41. The time signature changes from 4/4 to 3/4, then to 3/8, and finally to 4/4. The dynamics are marked *mf* and *f*. The score consists of two staves: a grand staff and a single bass clef staff.

Musical score for measures 42-45. The time signature changes from 4/4 to 3/4, then to 3/4, and finally to 3/8. The dynamics are marked *mf*, *mp*, and *ff*. The score consists of two staves: a grand staff and a single bass clef staff.

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Musical score system 1, measures 46-49. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 9/8 time signature. Measure 46 starts with a treble clef staff containing a melodic line and a grand staff with a bass line. Dynamics include *f* (forte) and *ff* (fortissimo). The system concludes with a 2/4 time signature change.

Musical score system 2, measures 50-53. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 9/8 time signature. Measure 50 starts with a treble clef staff containing a melodic line and a grand staff with a bass line. Dynamics include *f* (forte) and *mp* (mezzo-piano). The system concludes with a 4/4 time signature change.

Musical score system 3, measures 54-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 9/8 time signature. Measure 54 starts with a treble clef staff containing a melodic line and a grand staff with a bass line. Dynamics include *ff* (fortissimo). The system concludes with a 6/8 time signature change.

Musical score system 4, measures 58-61. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The system is marked with a 'C' in a box above the first measure. The music is in a key with one sharp (F#) and a 12/8 time signature. Measure 58 starts with a treble clef staff containing a melodic line and a grand staff with a bass line. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The system concludes with a 7/8 time signature change.

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62

dim. p mp

dim. mp mf

66

mf f ff mf

f ff

71

mp f

mf f

77

D mp

mp

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81

f *mp*

This system contains the first system of music, starting at measure 81. It features a vocal line with a triplet of eighth notes and a piano accompaniment. The piano part has a dynamic marking of *f* (forte) that transitions to *mp* (mezzo-piano) over the system. A triplet of eighth notes is also present in the piano part.

85

f *sfz*

This system contains the second system of music, starting at measure 85. The piano part has a dynamic marking of *f* (forte) that transitions to *sfz* (sforzando) towards the end of the system.

89

mf

This system contains the third system of music, starting at measure 89. Both the vocal and piano parts have a dynamic marking of *mf* (mezzo-forte). The piano part includes a triplet of eighth notes.

92

cresc. *f*

This system contains the fourth system of music, starting at measure 92. Both the vocal and piano parts have a dynamic marking of *cresc.* (crescendo) that transitions to *f* (forte) towards the end of the system. A quintuplet of eighth notes is present in the vocal part.

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E

94 *mf* *p* *cresc.*

96 *ff* *f dim.* *p*

97 *f*

100 *f* *ff*

101 *mf* *f*

103 *mf* *f*

104 *mp*

106 *ff* *mf dim.*

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110

p

114

f *dim.* *p* *mf*

119

straight mute **F**
mp lyrical

124

mf

128

mp *mf* *mp* *p*

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132

mf *mp*

mf *p* *mf*

137

p *mp* *mf* *f* *mf* *mp*

p *mp*

140

pp *mf*

144

mf *mp* *p*



John STEVENS

Est né en 1951 à Buffalo, New York (USA). Il a obtenu ses licences d'interprète (tuba) à l'Eastman School of Music (1973) et à l'Université de Yale (1975). Il a joué de nombreuses années à New York comme musicien indépendant avant d'être appelé, de 1981 à 1985, à enseigner à l'école de musique de l'Université de Miami en Floride. En 1985 il a été nommé professeur de tuba et d'euphonium à l'Ecole de musique de l'Université de Wisconsin-Madison. Il est également membre du Wisconsin Brass Quintet et directeur de l'Ecole.

John Stevens arrange et compose dès ses débuts dans la carrière musicale, particulièrement dans le domaine des cuivres. Nombreuses sont ses oeuvres, spécialement celles pour tuba ou ensembles de tubas, qui sont aujourd'hui des standards inscrits dans les répertoires internationaux.

Ist 1951 in Buffalo, New York (USA) geboren. Er machte seine Interpretations-Lizenzen für Tuba an der Eastman School of Music (1973) und der Yale University (1975). Er war mehrere Jahre als freistehender Musiker in New York City tätig. Von 1981 bis 1985 unterrichtete er an der Musikschule der Miami Universität und seit 1985 an der Musikschule der Wisconsin-Madison Universität wo er als Professor für Tuba und Euphonium wirkt. Er ist auch Mitglied des Wisconsin Brass Quintet und Direktor der Musikschule.

John Stevens ist seit langem als Komponist und Arrangeur tätig, besonders im Bereich der Blechblasinstrumente. Zahlreiche seiner Werke, besonders die für Tuba oder Tuba-Ensembles, wurden weltweit ins Standard-Repertoire namhafter Musiker aufgenommen.

Was born in Buffalo, New York (USA) in 1951. He holds degrees in Music Performance (tuba) from the Eastman School of Music (1973) and Yale University (1975). For years John Stevens has been a performance performer in New York City. From 1981 to 1985 he was on the faculty of the School of Music of Miami (FL) University. In 1985 he joined the faculty of the University of Wisconsin-Madison School of Music where he is currently Professor of tuba/euphonium, and Director of the School of Music. John Stevens has long been active as a composer and arranger, particularly in the area of tuba. Many of his compositions, especially those for tuba and tuba ensemble, have become standards in the repertoire for tuba all over the world.

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