

Sonata

Trumpet in C

for Trumpet and Piano

Daniel Bukvich

$\text{♩} = 112$

5 2

13 6

25 $\text{♩} = 132$ Slightly Slower

36 *mf*

42 *mf*

50 4 58 (*Lyrics*) *mf*

60

67 74 2 *p*

76 *mf* (*Scenes*) *f*

83

89 3 (*chromatic*) (E → B) 92 2

96

4/4

104

4/4

114

4/4

120

4/4

128

4/4

136

4/4

144

148

4/4

152

4/4

158

4/4

163

4/4

168

4/4

178 Calmly $\text{♩} = 84$

183

Musical staff 178-183. The staff shows a sequence of rests in various time signatures (3/8, 4/8, 3/8, 4/8, 6/8) followed by a melodic line starting at measure 183. Handwritten annotations include a 'p' (piano) dynamic and a right-pointing arrow.

187

Musical staff 187-194. The staff contains a continuous melodic line with various rhythmic values and accidentals.

194

198

Musical staff 194-202. The staff shows a melodic line with dynamic markings 'mp' (mezzo-piano) and 'mf' (mezzo-forte). Handwritten checkmarks are present above measures 194 and 198.

202

Musical staff 202-208. The staff contains a melodic line with various rhythmic patterns and accidentals.

208

[w/slide out] 3 3 3 1/3

213

Musical staff 208-214. The staff shows a melodic line with a bracketed section containing triplets and a half-triplet. The measure number 213 is boxed.

214

Musical staff 214-219. The staff contains a melodic line with various rhythmic values and accidentals.

219

Musical staff 219-223. The staff shows a melodic line with dynamic markings 'mp' and 'mf'.

223

228

Musical staff 223-230. The staff shows a melodic line with dynamic markings 'Cres' (crescendo), 'f' (forte), and 'mp' (mezzo-piano).

230

Musical staff 230-236. The staff contains a melodic line with various rhythmic values and accidentals.

236

241 $\text{♩} = 100$ 26

267 32

Musical staff 236-241. The staff shows a sequence of rests in various time signatures (3/8, 4/8, 3/8, 4/8, 6/8).

299

tr
simon

sf

309

316

Insert 8 + Interhd / transstr
Curly
325 Slower (♩ = 62)

324

Insert
-12f (Repeat m. 334 + 5?)

334

340

350 Cadenza

351 Grandioso (♩ = 70)

rit. ...

359 ♩ = 132

362

371

379 ♩ = 70

rit. ...

BRIAN S. CHIN
TRUMPET



April 19, 2008

Hello Dan,

Hope you are well and had a great trip. Again, my sincere apologies for the delay in getting these edits to you... very lame of me but I had some pianist problems and was out of town for a while too.

So, here are my edits: Most are just dynamics, note length and articulation. The breath marks are for me, but you might be interested in putting them in as they indicate how I view the phrases.

The only major changes are in the third movement. We talked about adding an 8 bar interlude/transition before bar #325, the 3/8 passage. Also, a 2 bar insert after bar 335. (Perhaps: repeat of piano m. 334 + 335?)

In the second movement, I would actually write in the fingering sequence so that future trumpeters will know that it was done with intention. It works well and is really the only way to play the passage.

Lastly, in the first movement, the tune seems to sit on the fast side of 132 making some of the runs borderline unplayable. M. 89 is close, but doable with the new articulation. (to make it easier for future guys... perhaps a 8th note "G" on beat 2?) M. 91 seems just as effective if we do a one octave chromatic scale to the "and" of beat 3. Again... just barely playable at 132+. (an easier version would be a chromatic run "f" to "f" starting on beat 2 to beat 4.)

Thanks Dan. I have grown to LOVE the piece and am really looking forward to performing it. As I left in the messages, both SPU and UW wind ensembles have conflicts with me and are already booked. I think we are looking at Fall. Ill go ahead and hustle up some gigs if it works for your time schedule. I will likely perform the piano version late spring/early summer and will send you a recording.

Sincerely,

A handwritten signature in blue ink, appearing to read 'B S Chin', written in a cursive style.

Brian S. Chin

NOTES FOR TRUMPET CONCERTO

* Daw

Thanks Again For working on this piece WITH ME AND LET ME SAY AGAIN, SORRY FOR THE MISUNDERSTANDING AND MY LACK IN GETTING THESE NOTES TO YOU... HOPE THEY ARE WHAT YOU ARE LOOKING FOR.

FOR WHAT THEY ARE WORTH, HERE ARE SOME OF MY INITIAL REACTIONS + QUESTIONS:

• ALL OF THE TRUMPET "LICKS" ARE WELL WRITTEN + GENERALLY VERY EASY TO FOLLOW CONSISTENTLY.

- one exception:

THE LICK BEFORE [38]. IS THIS VIRTUOSIC FILLER? OR, PART OF LARGER IDEA... IT WILL lay fine AS IS, BUT I FOUND IT AWKWARD.

* THE opening section.

ARE THE SUSTAINED NOTES NEEDED? ... DO THEY GO ANYWHERE... I.E., IT SEEMS LIKE A BIG INTRO, SHOULD THE PLAYER BE "F" THE WHOLE WAY?

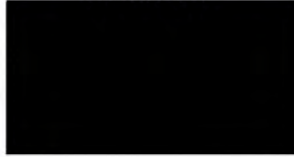
* Great "tune" at [36]

* More time at [54]? possible. Intro?

* I love THE $\frac{4}{7}$ passage... I did find IT difficult (awkward) TO phrase. (many short lines?)

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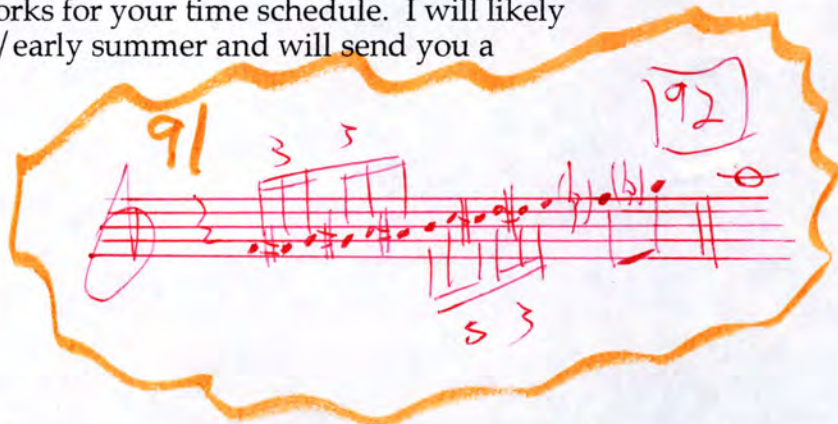
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A handwritten signature in black ink, appearing to read 'Brian S. Chin'.

Brian S. Chin



TRUMPET SONATA

8 bar piano interlude @ 325

325 Slower (♩ = 62)

A handwritten musical score for piano interlude, measures 325-332. The score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'Slower (♩ = 62)'. The score includes various musical notations such as notes, rests, slurs, and dynamics. A red asterisk is written on the left side of the first measure. The measures are numbered 325 through 332 at the bottom. The word 'pelo.' is written below measure 331.

333 Trumpet

A handwritten musical score for trumpet, measures 333-335. The score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. The measures are numbered 333 through 335 at the bottom.

Used to be 325 (♩ l.h. change)

Sonata for Trumpet and Piano

307

314

322

325 Slower (♩ = 62)

332

334 335

mf

341

350 Adenza

350 Adenza

f cresc.

ff

ped. l.v.

Sonata for Trumpet and Piano

74 74



79 79



84 84



89 92 92



94 94



Sonata

Trumpet in C

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Daniel Bukvich

♩ = 112

5 2

13 6

25 Slightly Slower (♩ = 132)

36

42

50 4 58 (breathe)

60

67 74 2

76 (Sostenuto) P

83

89 3 (chromatic) (E → E) 92 2

Handwritten annotations in red ink include: *f*, *mf*, *mp*, *P*, *Sostenuto*, *(breathe)*, *(chromatic) (E → E)*, and various arrows and brackets indicating phrasing and dynamics.

96

Musical staff 96-103. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include a large arrow pointing to the right and a checkmark.

104

Musical staff 104-113. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include a checkmark and a '3' above a triplet.

114

Musical staff 114-119. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include a checkmark and arrows.

120

Musical staff 120-127. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include arrows.

128

Musical staff 128-135. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include 'mp', '1991', and arrows.

136

Musical staff 136-143. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include arrows.

144

148

Musical staff 144-151. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include 'mp' and arrows.

152

Musical staff 152-157. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include 'mp' and arrows.

158

Musical staff 158-162. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include a checkmark and arrows.

163

Musical staff 163-167. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include arrows.

168

Musical staff 168-173. Treble clef, 4/8 time signature. Contains eighth and sixteenth note patterns. Red handwritten annotations include a checkmark, a '4', and arrows.

178 Calmly $\text{♩} = 84$

183

Musical staff 178-183. Includes a red 'p' marking and a red arrow pointing right.

Musical staff 187. Includes red markings under the notes.

Musical staff 194-198. Includes a red checkmark, 'mp', and 'mf' markings.

Musical staff 202. Includes red markings under the notes.

Musical staff 208-213. Includes a red bracketed annotation: "[w/SLIDE OUT) 3 3 1/3 1/3]".

Musical staff 214. Includes red markings under the notes.

Musical staff 219. Includes 'mp' and 'mf' markings with red arrows.

Musical staff 223-228. Includes 'Cres', 'f', and 'mp' markings.

Musical staff 230. Includes a red arrow pointing right.

Musical staff 236-267. Includes a tempo change to $\text{♩} = 100$ and measure numbers 26 and 32.

299

Musical staff 299 with handwritten annotations: "simon" with an arrow pointing to a note, and two checkmarks (✓) above the staff.

Musical staff 309 with a red bracket underneath.

Musical staff 316 with a red 'X' mark over the end of the staff.

Insert 8 + Interval/transition
Coda

325 Slower (♩ = 62)

Musical staff 324 with a 3/8 time signature and triplet markings.

Insert 12F (Repeat m. 334 + 5?)

Musical staff 334 with triplet markings and a red slash through a note.

350 Cadenza

Musical staff 340 with multiple triplet markings and a red bracket.

351 Grandioso (♩ = 70)

rit. ...

359 ♩ = 132

Musical staff 351 with a 2/4 time signature, triplet markings, and a red '7' written below.

Musical staff 362 with a 3/8 time signature and a '5' written above the first measure.

Musical staff 371 with a 'ba' marking and a red '-1' written above.

379 ♩ = 70

rit. ... 2

Musical staff 377 with triplet markings and a red bracket underneath.

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* THE opening section.

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* Great "tune" at [36]

* More time at [54]? possible... Intro?

* I love the $\frac{4}{7}$ passage... I did find it difficult (awkward) to phrase. (many short lines?)

Nov. III

★ What articulation do you have in mind for the di. at 288? I tried $\bar{p}^{\circ} \bar{p}^{\circ} \bar{p}^{\circ}$ and $\bar{p}^{\circ} \bar{p}^{\circ} \bar{p}^{\circ}$ (ala pictures)

- I like both. (for what it is worth)

★ perhaps more of the 288 theme?

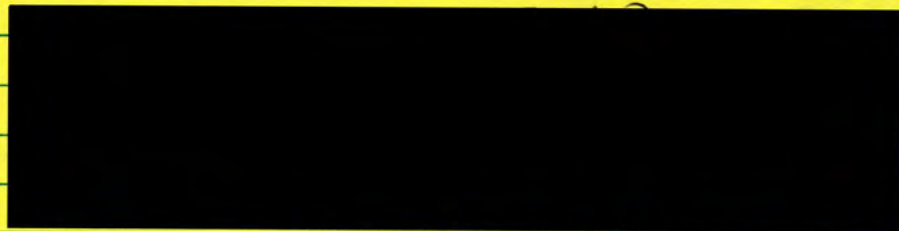
★ 306 - I hear this as (Anney?)

★ The theme AT 340 is great (from mov. 1)
~~fresh new material in the coda?~~ ~~re-cap~~

Oh... I get it.

DAN - Let me know if I can offer any additional help and again, take my comments for what they are worth! ... NOT too much!

→ DAN



FAX - at 500 (I will get you the number if you want it)

* 124 4 bar phrases? Again, the sustained perhaps a few beats rest? (In key spots)

i.e. 129, or 131.

135 or 137 / 138?

* Perhaps Bigger... Climax at end of mov. I?

mov. II - I like the harmonic language...

* IT Flows fine as is, but feels as if the whole section needs to be longer?

* Perhaps 3-4 (4 bar) Intervals are an extended piano/w.o. section?

(Tpt. as Accompaniment?)

* The problem with the ¹¹ 'low F' is the fingers needed to get into it.
- we have to use $\frac{1}{3}$ + All slides out.

> perhaps... well depends on what the important note is...