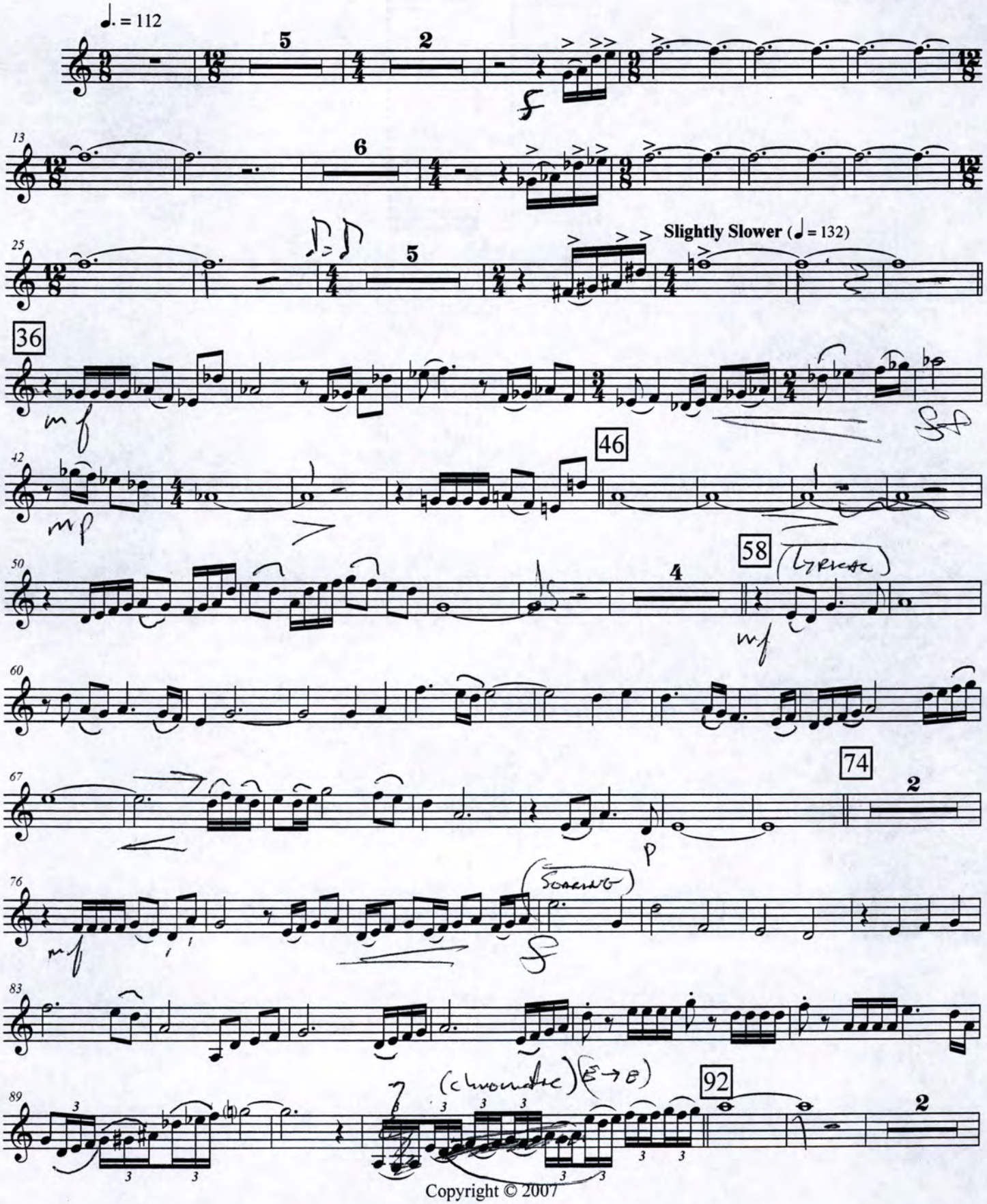
Sonata

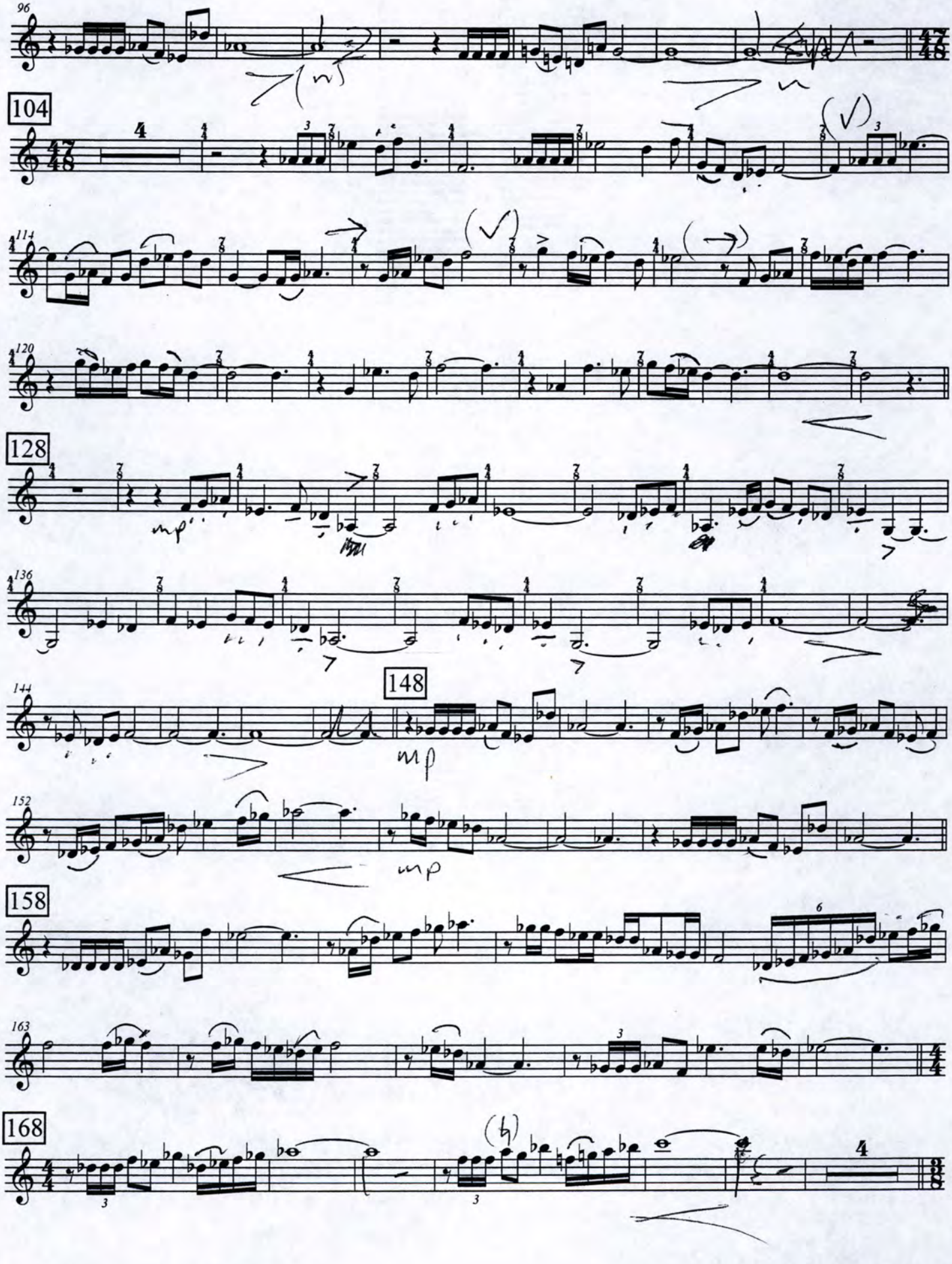
for Trumpet and Piano

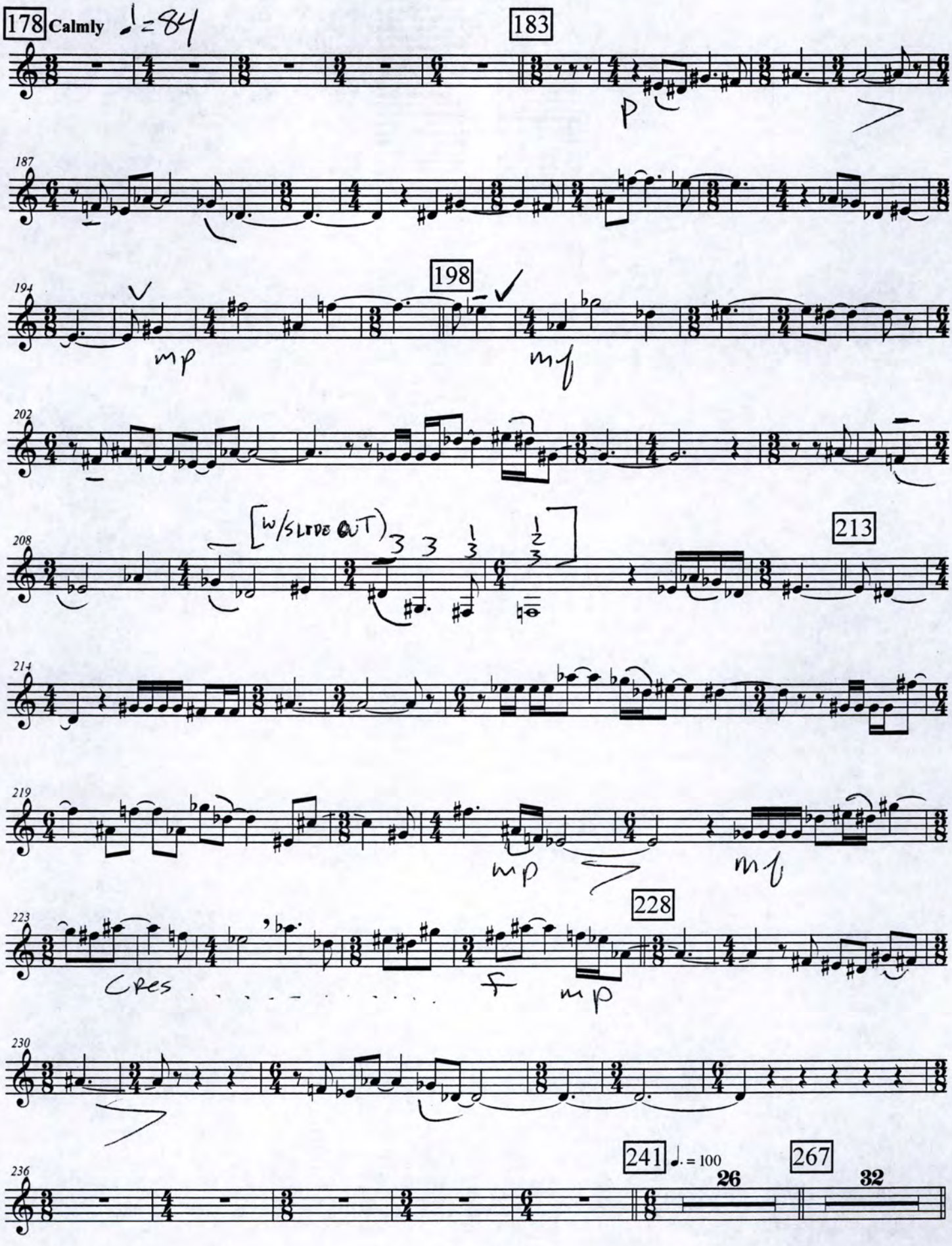
Trumpet in C

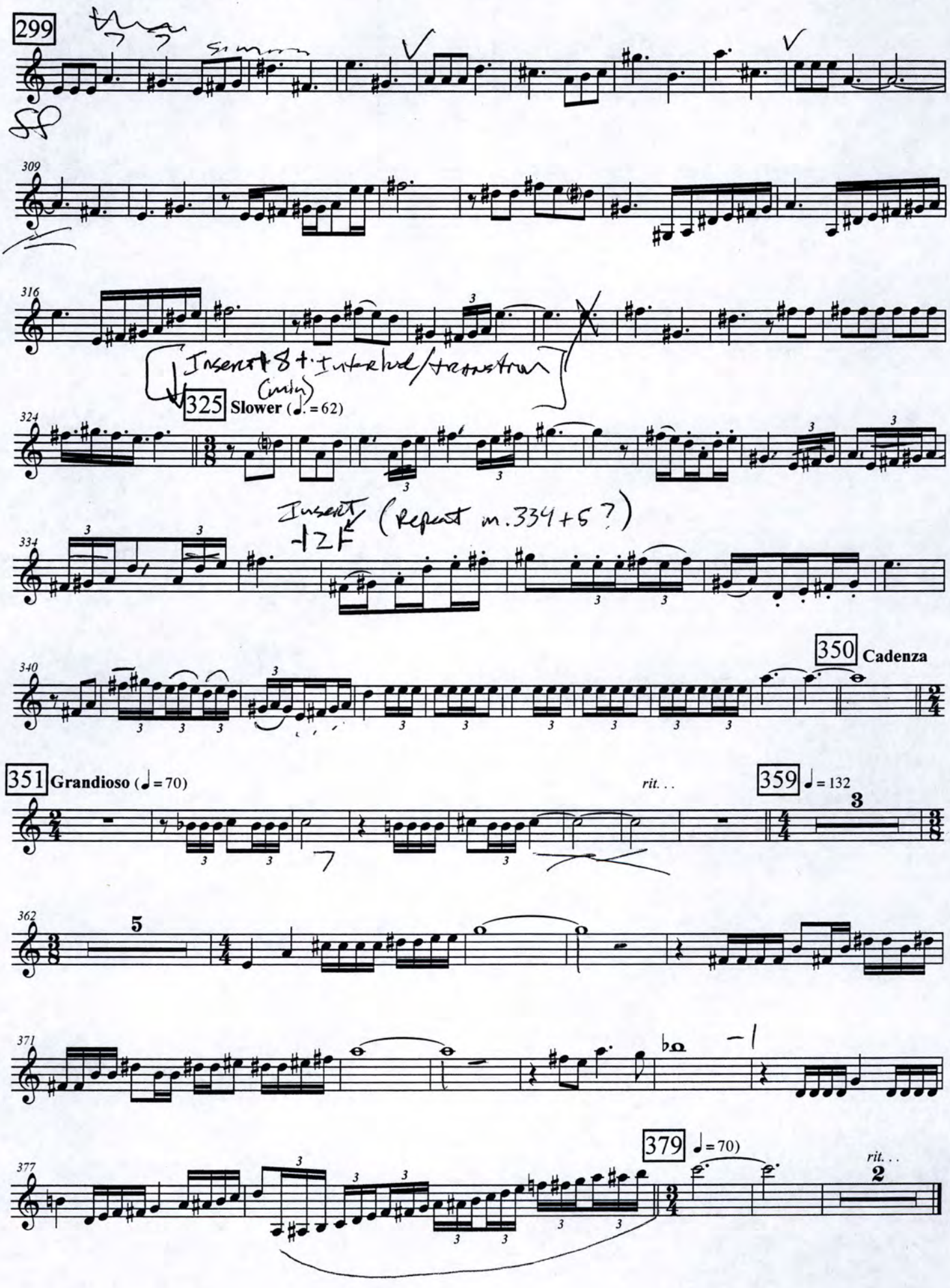
Daniel Bukvich



Copyright © 2007


96
104
114
120
128
136
144
148
152
158
163
168


178 Calmly ♩=84
183
187
194
198
202
208
[w/slide out]
213
214
219
mp
mf
223
228
Cres.
f
mp
230
236
241 ♩. = 100
26
267
32


299
309
316
325 Slower (♩. = 62)
324
334
340
350 Cadenza
351 Grandioso (♩ = 70)
rit. . .
359 ♩ = 132
362
371
377
379 ♩ = 70)
rit. . .

BRIAN S. CHIN
TRUMPET
[redacted]

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,

Brian S. Chin

NOTES FOR TRUMPET CONCERTO

* DAN
  THANKS AGAIN FOR WORKING ON THIS PIECE WITH ME AND LET ME SAY AGAIN, SORRY FOR THE MISUNDERSTANDING AND MY DELAY 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 PULL OF CONSISTENTLY.

  - ONE EXCEPTION:
    THE LICK before $\boxed{88}$. 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... IE, IT SEEMS LIKE A BIG INTRO, SHOULD THE PLAYER BE "f" THE WHOLE WAY?

* GREAT "TUNE" AT $\boxed{36}$

* MORE TIME AT $\boxed{54}$? POSSIBLE... INTRO?

* I LOVE THE 4/7 4/8 passage... I did find IT difficult (AWKWARD) TO PHASE. (MANY SHORT LINES?)

BRIAN S. CHIN
TRUMPET
[redacted]

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?)

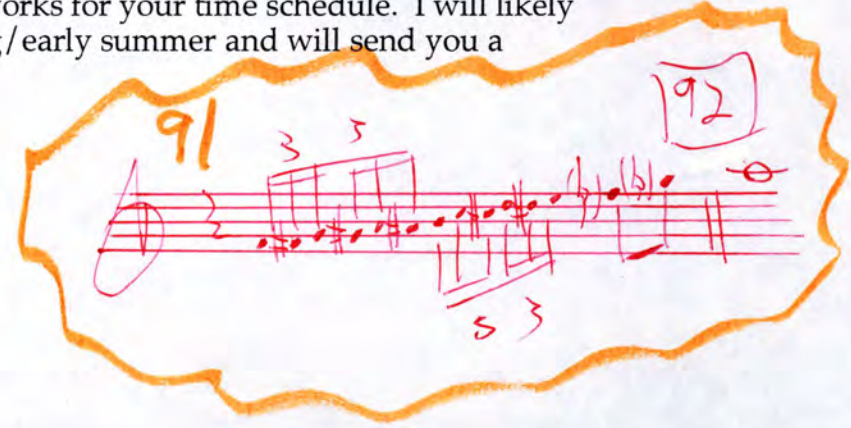
In the second movement, I would actually write in the fingering sequence so that future trumpeters will know that it was done with intention. It works well and is really the only way to play the passage.

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.

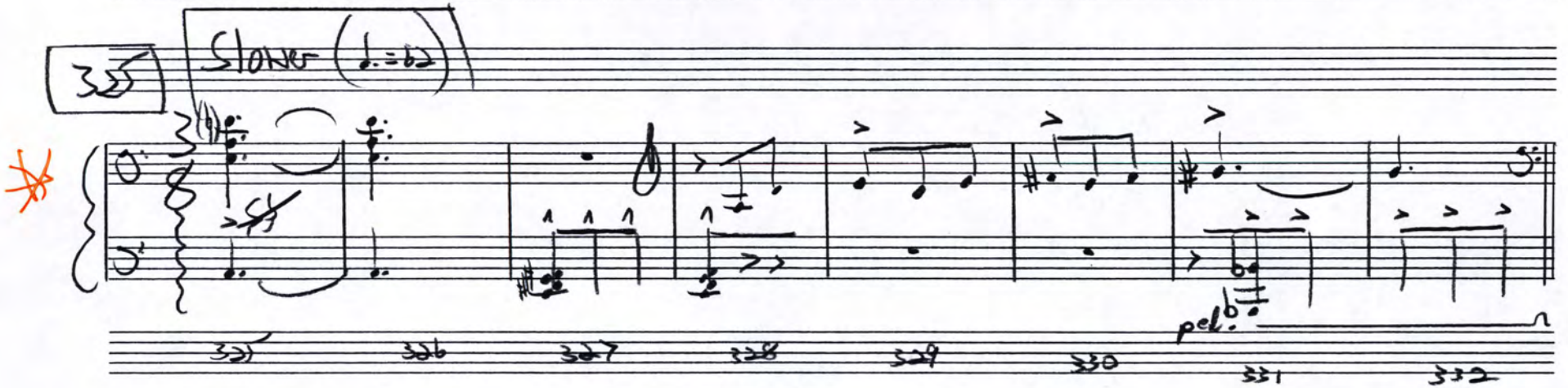
Sincerely,

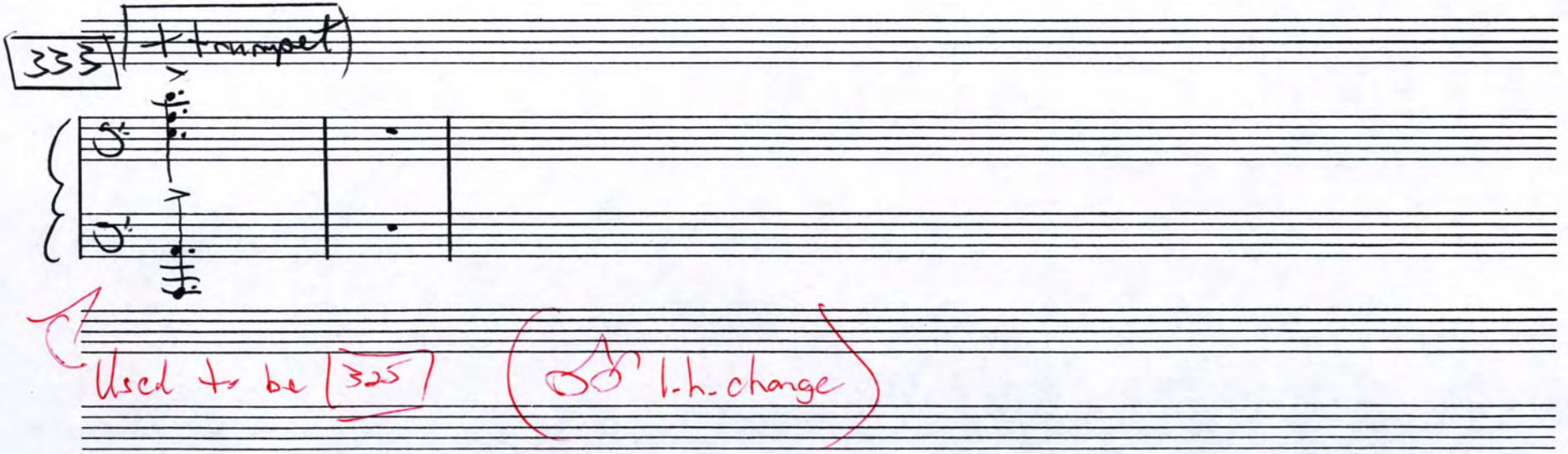
Brian S. Chin

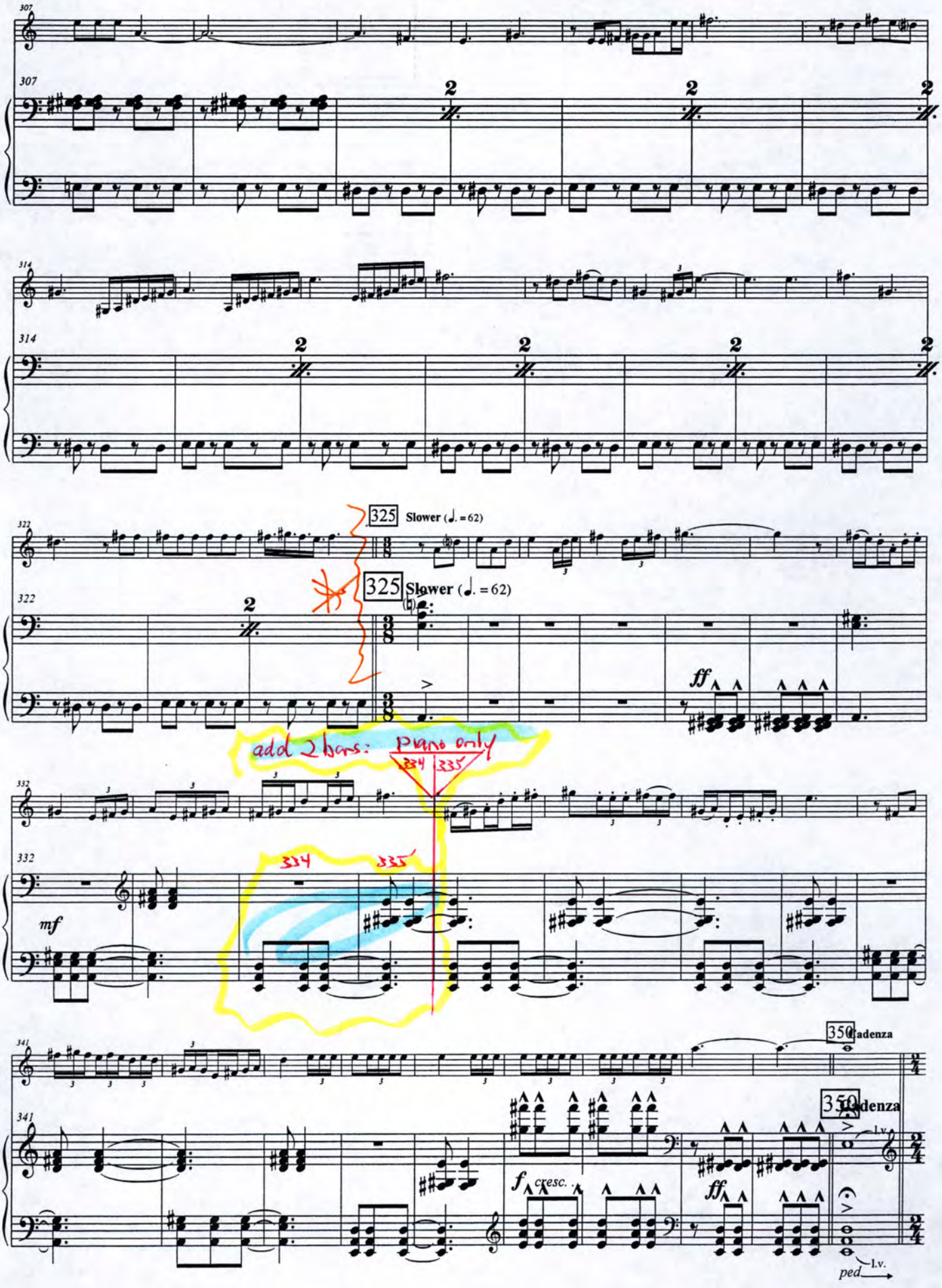


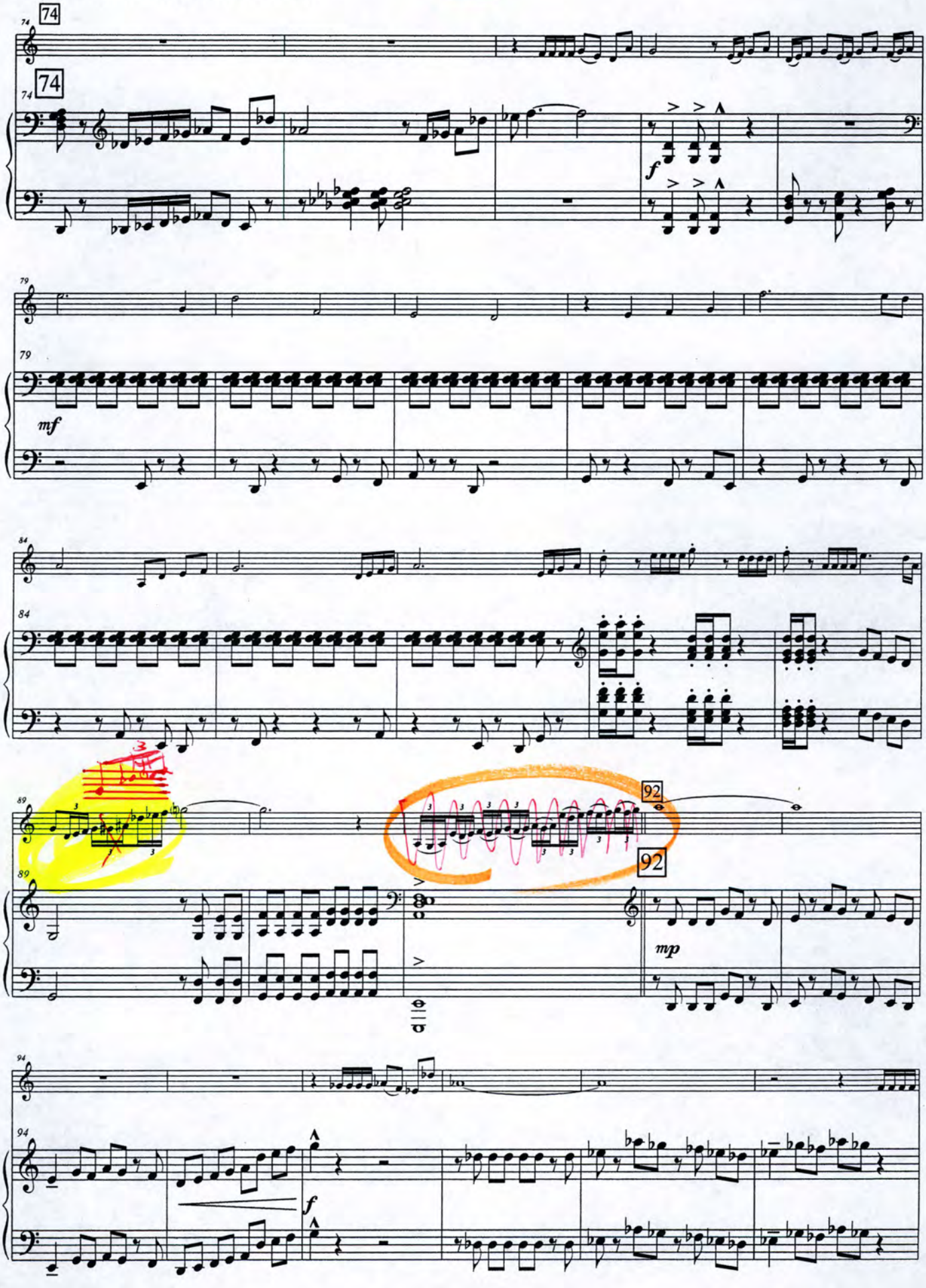
Trumpet Sonata

8 bar piano interlude @ [325]






307
2
314
325 Slower (♩. = 62)
322
ff
add 2 bars: Piano only
334 335
332
mf
341
350 Cadenza
f cresc.
l.v.
ped

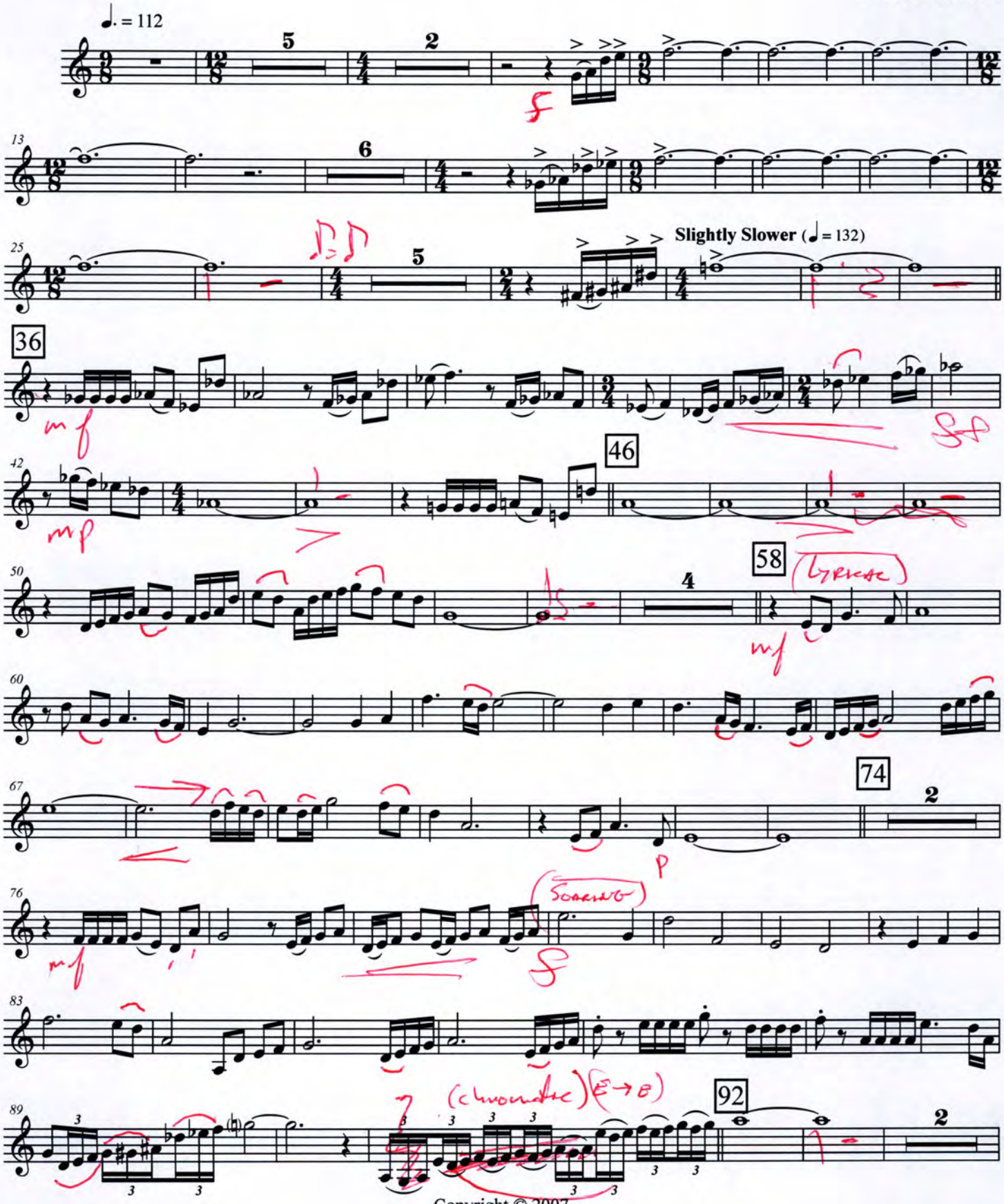

74
74
74
f
79
79
mf
84
84
89
89
92
92
mp
94
94
f

Sonata

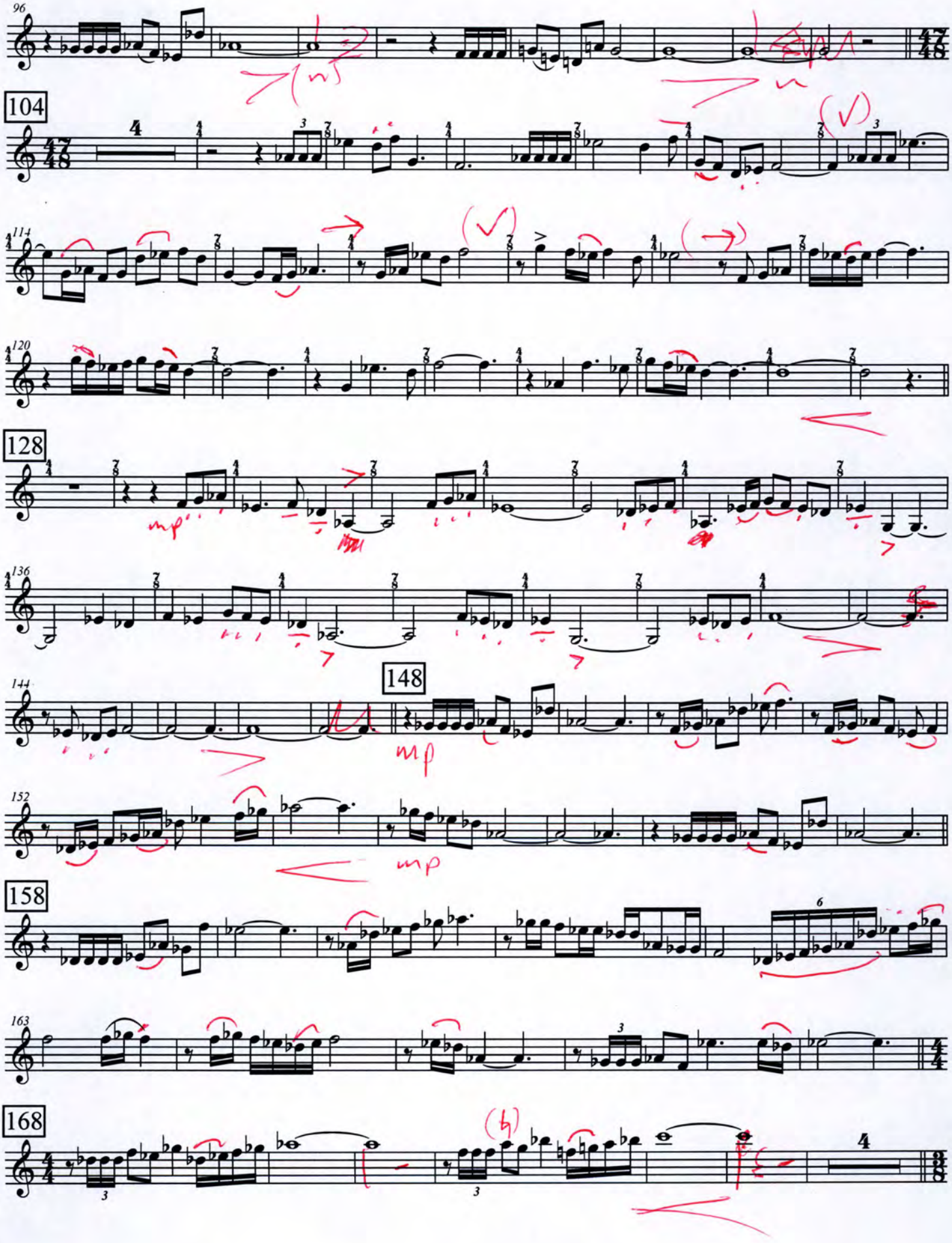
for Trumpet and Piano

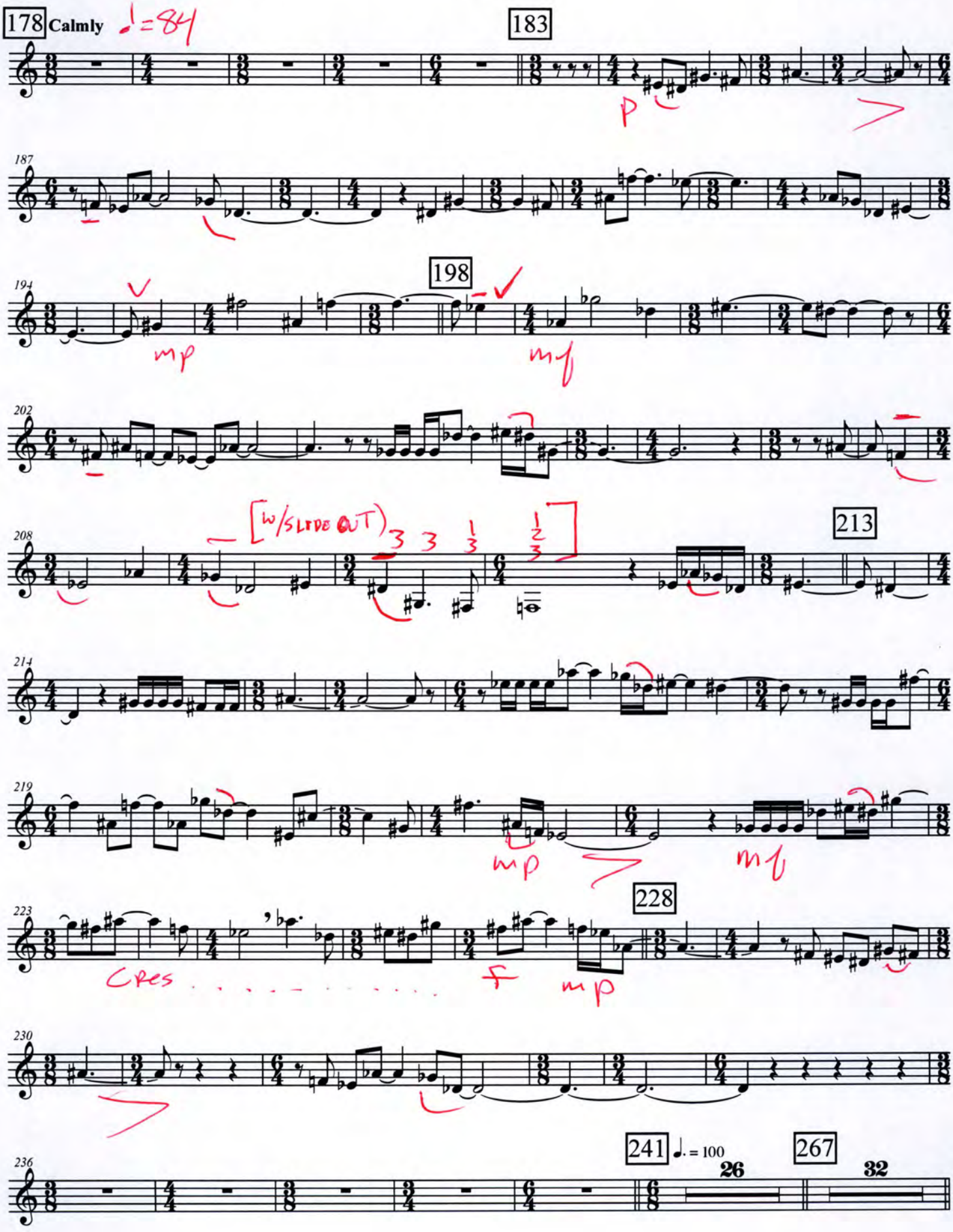
Trumpet in C

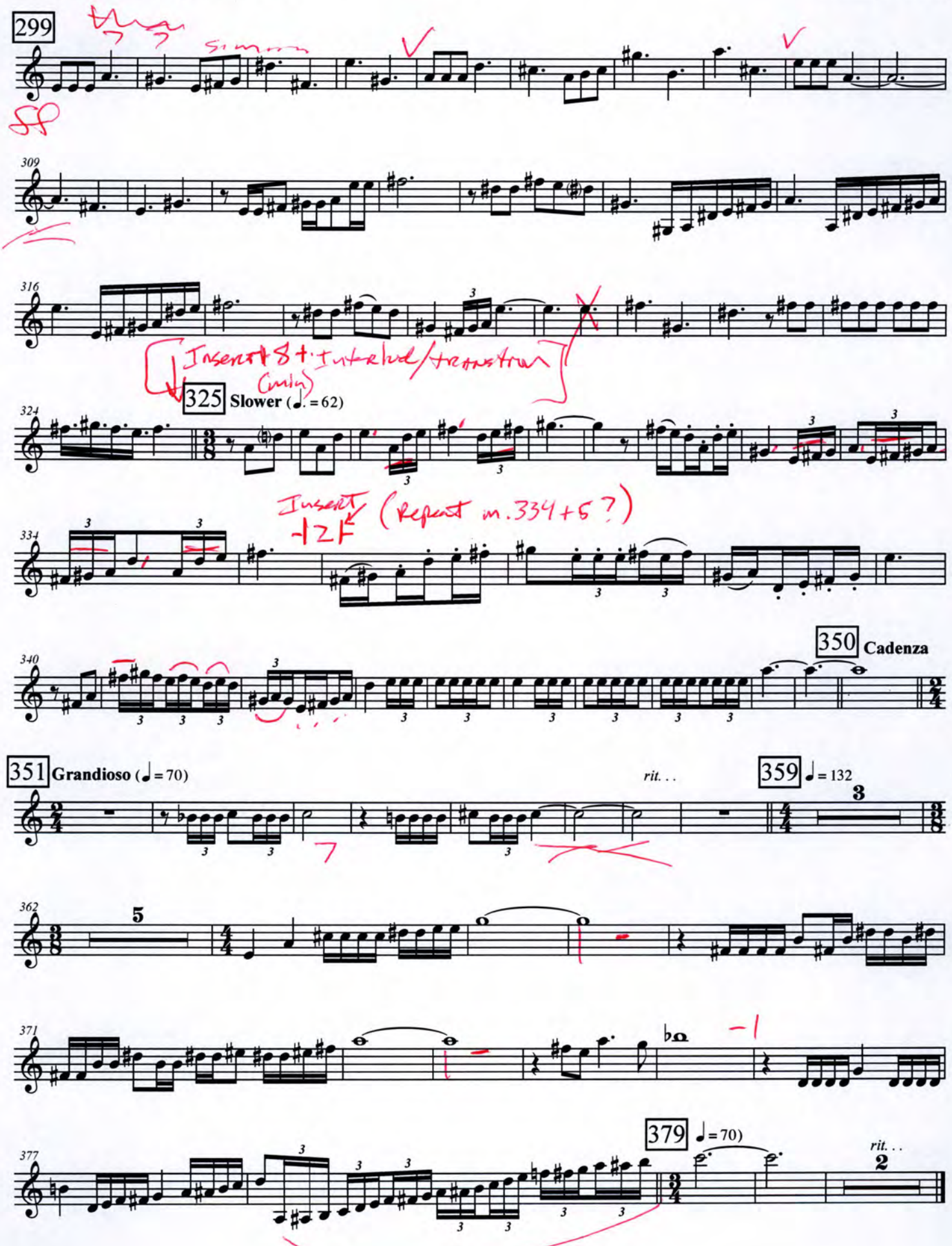
Daniel Bukvich



Copyright © 2007


96
104
114
120
128
136
144
148
152
158
163
168


178 Calmly ♩=84
183
p
187
198
mp
mf
202
208
[w/SLIDE OUT]
213
214
219
mp
mf
223
228
Cres
f
mp
230
236
241 ♩. = 100
26
267
32


299
309
316
325 Slower (♩. = 62)
324
334
340
350 Cadenza
351 Grandioso (♩ = 70)
rit. . .
359 ♩ = 132
362
371
377
379 ♩ = 70)
rit. . .

$3.50 US
8 22944 56668 4 05
www.idahomagazine.com

Notes for Trumpet Concerto

* Dan

Thanks again for working on this piece with me and let me say again, sorry for the misunderstanding and my delay 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 pull of convincingly.

  - one exception:
    The lick before [68]. 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... ie, it seems like a big intro, should the player be "f" the whole way?

* Great "tuba" at [56]

* More tuba at [64]? possible... Intro?

* I love the 4/4 passage... I did find it different (awkward) to phrase. (many short lines?)

NOTES - 3

Mov. III

* What articulation do you have in mind for the d. at $\boxed{288}$? I tried [illegible] and [illegible] (a la pictures)

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

* perhaps more of the $\boxed{288}$ theme?

* $\boxed{306}$ - I hear this as (Angry?)

* ~~The theme at $\boxed{340}$ is great (from mov. 1) is this re-cap treated new material in the coda?~~

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!

BRIAN

[redacted]

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

NOTES - 2

* |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) Interludes or an extended piano/w.c. section?

  (Tpt. as Accompanyment?)

* The problem with the "Low F" is the Fingering needed to get into it.
  - we have to use 1/3 + All slides out.

  = perhaps... well depends on what the Important note is...