

# PERUSAL SCORE

# *Sonata*

*for*

# *Trumpet and Strings*

by

# Karen Amrhein

*My Trumpet and Piano Sonata was composed for James Sherry. Soon after completion, I felt the sonata could also be very effective for trumpet and strings.*

*The Sonata for Trumpet and Strings The opens with a Fanfare built from a triplet motive of two Perfect Fourths stacked one upon the other. This very brief movement is followed by a Fugal Fantasy, a free association of fugal elements. Expositions are begun, then sidetracked, the materials recycled and developed in a consistently contrapuntal setting. The next movement, a Farewell, is a languid, harmonic leave-taking --- an elegy of sorts. The final movement, Fancy Free, is a jaunty little dance. Fancy Free in its original version for trumpet and piano was commissioned by Diversify the Stand Consortium.*

*As with all of my sonatas, the language of the Trumpet Sonata is an interplay of triadic, quartet, and non-functional harmony and modality, set upon a metrically shifting path. Also in character with most of my works the sonata is concise, even after I revised and expanded the work, doubling its length.*

Duration ~11:00

Fanfare ~2:00

to James Sherry

# Sonata for Trumpet and Strings

~I~

## Fanfare

PERUSAL SCORE

Karen Amrhein (ASCAP)

*Stirring and Somewhat Lively* ♩ = 120

Musical score for the Fanfare section, measures 1-6. The score includes parts for Trumpet (C), Violins 1 & 2, Violas, and Cellos. The trumpet plays a rhythmic pattern of eighth and sixteenth notes. The strings provide harmonic support with sustained notes and rhythmic patterns. Measure 6 ends with a repeat sign.

Musical score for the Fanfare section, measures 7-12. The score includes parts for Vn. 1 & 2, Vla., and Vc. The violins play eighth-note patterns, while the bassoon and cello provide harmonic support. Measure 12 ends with a repeat sign.

Musical score for the Fanfare section, measures 13-18. The score includes parts for Vn. 1 & 2, Vla., and Vc. The violins play eighth-note patterns, while the bassoon and cello provide harmonic support. Measure 18 ends with a repeat sign.

Musical score for the Fanfare section, measures 19-24. The score includes parts for Vn. 1 & 2, Vla., and Vc. The violins play eighth-note patterns, while the bassoon and cello provide harmonic support. Measure 24 ends with a repeat sign.

NOTE: m.21-50 of the *Fanfare* are optional.

**System 1 (Measures 21-25):**

- Musical Instruments:** Vn. 1, Vn. 2, Vla., Vc.
- Key Signatures:** G major (measures 21-22), F major (measure 23), E major (measures 24-25).
- Time Signatures:** 2/4 (measures 21-22), 6/8 (measures 23-24), 2/4 (measure 25).
- Performance Instructions:** (mf) (measures 21-22), arco (Vla. measure 23), (mp) (Vc. measure 23), (1 & 2) (measures 24-25).
- Dynamic Changes:** mf (measures 21-22), mf (Vn. 1, Vn. 2, Vla. measure 23), mf (Vn. 1, Vn. 2, Vla. measure 24), f (Vn. 1, Vn. 2, Vla. measure 25).

**System 2 (Measures 26-30):**

- Musical Instruments:** Vn. 1, Vn. 2, Vla., Vc.
- Key Signatures:** G major (measures 26-27), E major (measures 28-29), G major (measure 30).
- Time Signatures:** 2/4 (measures 26-27), 6/8 (measures 28-29), 2/4 (measure 30).
- Performance Instructions:** pizz. (Vn. 1, Vn. 2, Vla. measure 26), arco (Vla. measure 27), mp (Vn. 1, Vn. 2, Vla. measure 28), mp (Vn. 1, Vn. 2, Vla. measure 29), mp (Vn. 1, Vn. 2, Vla. measure 30).
- Dynamic Changes:** mf (Vn. 1, Vn. 2, Vla. measure 26), mf (Vn. 1, Vn. 2, Vla. measure 27), mf (Vn. 1, Vn. 2, Vla. measure 28), mf (Vn. 1, Vn. 2, Vla. measure 29), mf (Vn. 1, Vn. 2, Vla. measure 30).

**System 3 (Measures 30-34):**

- Musical Instruments:** Vn. 1, Vn. 2, Vla., Vc.
- Key Signatures:** G major (measures 30-31), E major (measures 32-33), G major (measure 34).
- Time Signatures:** 2/4 (measures 30-31), 6/8 (measures 32-33), 2/4 (measure 34).
- Performance Instructions:** mp (Vn. 1, Vn. 2, Vla. measure 30), p (Vn. 1, Vn. 2, Vla. measure 31), (1 & 2) (Vn. 1, Vn. 2, Vla. measure 32), mp (Vn. 1, Vn. 2, Vla. measure 33), mp (Vn. 1, Vn. 2, Vla. measure 34).
- Dynamic Changes:** mp (Vn. 1, Vn. 2, Vla. measure 30), p (Vn. 1, Vn. 2, Vla. measure 31), mf (Vn. 1, Vn. 2, Vla. measure 32), mp (Vn. 1, Vn. 2, Vla. measure 33), mp (Vn. 1, Vn. 2, Vla. measure 34).

Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

36 2:

41

46 rit.  $\text{J} = 100$  rall. attaca

~2~

*Fugal Fantasy**Gaily* ♩ = 152 to ♩ = 160

Musical score for strings (Vn. 1, Vn. 2, Vla., Vc.) showing measures 6-7. The strings play eighth-note patterns in 4/4 time, transitioning to 3/4 time at measure 7.

**7**

Musical score for strings (Vn. 1, Vn. 2, Vla., Vc.) showing measures 7-8. The strings play eighth-note patterns in 4/4 time, transitioning to 3/4 time at measure 8.

**12**

Musical score for strings (Vn. 1, Vn. 2, Vla., Vc.) showing measures 12-13. The strings play eighth-note patterns in 4/4 time, transitioning to 3/4 time at measure 13.

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20

Vn. 1

Vn. 2

Vla.

Vc.

29

Vn. 1

Vn. 2

Vla.

Vc.

37

Vn. 1

Vn. 2

Vla.

Vc.

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43

This section contains five staves representing different instruments. The first staff (Trumpet) has a treble clef, a key signature of one flat, and a tempo marking of  $\text{mp}$ . The second staff (Vn. 1) has a treble clef, a key signature of one flat, and a tempo marking of  $p$ . The third staff (Vn. 2) has a treble clef, a key signature of one flat, and a tempo marking of  $pp$ . The fourth staff (Vla.) has a bass clef, a key signature of one flat, and a tempo marking of  $p$ . The fifth staff (Vc.) has a bass clef, a key signature of one flat, and a tempo marking of  $pp$ . Measures 43-47 show the trumpet playing eighth-note patterns, while the other instruments provide harmonic support. Measures 48-50 show a transition with changing time signatures (from 3/4 to 2/4) and dynamic levels (from  $p$  to  $mp$ ).

50

Vn. 1

Vn. 2

Vla.

Vc.

56

Vn. 1

Vn. 2

Vla.

Vc.

# Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

64

al niente

Vn. 1

Vn. 2

Vla.

Vc.

72

Vn. 1

Vn. 2

Vla.

Vc.

79

Vn. 1

Vn. 2

Vla.

Vc.

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87

Vn. 1

Vn. 2

Vla.

Vc.

94

Vn. 1

Vn. 2

Vla.

Vc.

101

Vn. 1

Vn. 2

Vla.

Vc.

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107

Vn. 1

Vn. 2

Vla.

Vc.

113

Vn. 1

(non div.)

Vn. 2

p

Vla.

Vc.

121

Vn. 1

mp

Vn. 2

mp

Vla.

Vc.

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127

Vn. 1

Vn. 2

Vla.

Vc.

133

Vn. 1

Vn. 2

Vla.

Vc.

139

Vn. 1

Vn. 2

Vla.

Vc.

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145

Vn. 1

Vn. 2

Vla.

Vc.

152

Vn. 1

Vn. 2

Vla.

Vc.

161

Vn. 1

Vn. 2

Vla.

Vc.

Farewell ~3:45

*Very Slowly* ♩ = 50

~3~

*Farewell*

p *espress.*

Vn. 1 { p *espress.*

Vn. 2 { p *espress.* div.

Vla. { p *espress.* div. arco

Vc. { pizz. p *espress.*

9

,

(non div.)

Vn. 1 { , al niente

Vn. 2 { ,

Vla. { , unis.

Vc. { , unis.

arco > p pizz. arco 3 <>

18

mp >> p mp << mf > mp << mf

Vn. 1 { pp mp pizz. arco

Vn. 2 { pp mp unis. div. unis. pp mp

Vla. { pp mp >>

Vc. { pizz. unis. pp mp arco

3. Farewell

Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

25  $J = 54$

Musical score for measures 25-34. The score consists of four staves: Vn. 1 (Violin 1), Vn. 2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature changes between measures. Measure 25 starts with a dynamic *al niente*. The strings play eighth-note patterns. Measures 26-27 show division (div.) and non-division (non div.) markings. Measures 28-29 continue with division and non-division patterns. Measures 30-31 show more complex rhythmic patterns with triplets (3) indicated. Measures 32-33 conclude with division and non-division markings.

35

Musical score for measures 35-41. The score continues with the same four staves. Measures 35-36 show eighth-note patterns. Measures 37-38 show division and non-division markings. Measures 39-40 show more complex rhythmic patterns. Measures 41-42 conclude with division and non-division markings.

42

Musical score for measures 42-48. The score continues with the same four staves. Measures 42-43 show eighth-note patterns. Measures 44-45 show division and non-division markings. Measures 46-47 show more complex rhythmic patterns. Measures 48-49 conclude with division and non-division markings.

# Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

51  $J = 50$

*rall.*  $\text{short}$ ,  $\text{3}$   $\text{mp}$   $\text{p}$

*al niente*

Vn. 1

Vn. 2

Vla.

Vc.

60

*rall.*  $\text{al niente}$  (non div.)

*mf*  $\text{mp}$   $\text{mf}$

Vn. 1

Vn. 2

Vla.

Vc.

67 *a tempo*

*rall.*  $\text{molto}$   $J = 40$

*p*

Vn. 1

Vn. 2

Vla.

Vc.

Fancy Free ~2:30

*~4~*  
*Fancy Free*

*Fast and Exuberant* ♩ = 144

Vn. 1

Vn. 2

Vla.

Vc.

7

Ossia: tr̄~~~~~

*p* *mf* *mp* *mp* > *p*

\* (Ossia trill instead of f.t.)

Vn. 1

Vn. 2

Vla.

Vc.

14

Ossia: tr̄~~~~~

*mf* *mp* *espress.*

\* (Ossia trill instead of f.t.)

Vn. 1

Vn. 2

Vla.

Vc.

Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

20

Vn. 1

Vn. 2

Vla.

Vc.

26

Vn. 1

Vn. 2

Vla.

Vc.

32

Vn. 1

Vn. 2

Vla.

Vc.

# Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

*rit.*

*molto rit.*

38

\* (Ossia: omit f.t.)

Vn. 1

Vn. 2

Vla.

Vc.

*Expressively*  $\text{♩} = 108$

43

Vn. 1

Vn. 2

Vla.

Vc.

accel.

(non div.)

*Briskly*  $\text{♩} = 132$

50

Vn. 1

Vn. 2

Vla.

Vc.

Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

56

Vn. 1      Vn. 2      Vla.      Vc.

63

Vn. 1      Vn. 2      Vla.      Vc.

69

Vn. 1      Vn. 2      Vla.      Vc.

Sonata for Trumpet & Strings PERUSAL SCORE by Karen Amrhein

75 *accel.*

Vn. 1

Vn. 2

Vla.

Vc.

82 *Tempo I* ( $\text{♩} = 144$ )

Vn. 1

Vn. 2

Vla.

Vc.

88

Vn. 1

Vn. 2

Vla.

Vc.