

Sonata No. 2 in B-flat Major

For Trumpet and Piano

by

Spencer Brand

A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Approved November 2018 by the
Graduate Advisory Committee:

James DeMars, Chair
Jody Rockmaker
Rodney Rogers

ARIZONA STATE UNIVERSITY

December 2018

ABSTRACT

Sonata No. 2 in B-flat Major is a work for trumpet and piano. It is composed in the romantic tradition and is thirty minutes in length. Trumpet chamber repertoire has increased dramatically in the past century, but few new works are representative of the harmonic language or extended forms of the late romantic tradition.

The first movement, “Allegro con spirito,” is in sonata form with fantasy qualities allowing the exposition to meld with the development. The primary theme in 3/4 meter develops a neighbor-tone motive; in contrast, the second theme in 4/4 (in the same tempo) is more lyric in nature. In the development, the juxtaposition of these themes provides changing meters and opportunity for dramatic tension.

The bold and metric nature of the first movement is contrasted with the slow, more lyric second movement, “Dolce e sensibile,” (Sweet and sensitive, pg. 22). This movement in E-flat major is in sonata form and encourages a more expressive, rubato interpretation. The second theme of the first movement shares a similar falling gesture as the themes of the second movement, but are different in their expressive qualities.

The third movement (“Grave et lento”) is played attacca and begins with a transition from the ideas of the second movement (pg. 30). The dissonant harmonies and low register of the piano solo create an ominous atmosphere which mutates to the bold nature of the first movement. The remainder of the third movement is a seven-part Rondo. The primary theme (m. 20, pg. 31) is derived from a theme from the development of the first movement (m. 210, pg. 12). The C section of the rondo (m. 118, pg. 40) develops the opening theme of the third movement and leads to the primary theme in B-

flat major. The final A section of the rondo is *piu mosso* with the primary theme in a compound meter providing a coda for the entire work.

DEDICATION

This piece is dedicated to Dr. Albert Moore, whose musicality always
inspires me and whose friendship I cherish.

ACKNOWLEDGEMENTS

This work could not be completed without the help of the faculty and financial support of Arizona State University. Special thanks are given to Dr. James DeMars for the knowledge, guidance, and wisdom he imparted during the process of creating this thesis.

Sonata No. 2

Spencer Brand

I.

Allegro con spirto (♩ = 60)

Trumpet in B-flat

Piano

6

mp echo

p

poco a poco cresc.

11

f

8va

p

17

A

p

mf

22

p

B

27

mp

mp

f

mf

B

32

mf

f

ff

38

mf

f

sfz

n

mf

f

mp

mf

f

44

f poco cadenz

mp

53

mp

8vb - -----

61

C

p

pp

mp

(8vb) - -----

67

trumcor lyric mute

rf

pp

pp

mf

3

71

open

p

p

mf

D

75

p dolce

mp

p poco agitato

p

79

mf

agitated

f

mf

>
mf

84

sfz

sfz

n

f

ff

mf

4

89

E

sotto voce mute

ppp *sempre*

98

dolcissimo

ppp

107

F

open

pp — *mp* >

mp

mf — *mp*

117

mp — *f* — *fp* —

f

G

124

f

3 3 3 3

3 3 3 3

3 3 3 3

f

129

> *mp*

sfz

f

mp

f

135

mf

f

mf

f

mf

3

f

8^{vb}

H

142

mp

mf

f

p

mp

148

I

160

164

J

168

172

mp

sfz

f

176

p

mf

mp

p

K

182

mp

n

f

191

196

200

206

214

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

M

N

239

244

248

252

257

ff

ff

pp

O

262

f sub. pp

266

pp

270

poco a poco crescendo

poco a poco crescendo

273

mf

276

f

sub p

poco a poco cresc.

f sub p

poco a poco cresc.

279

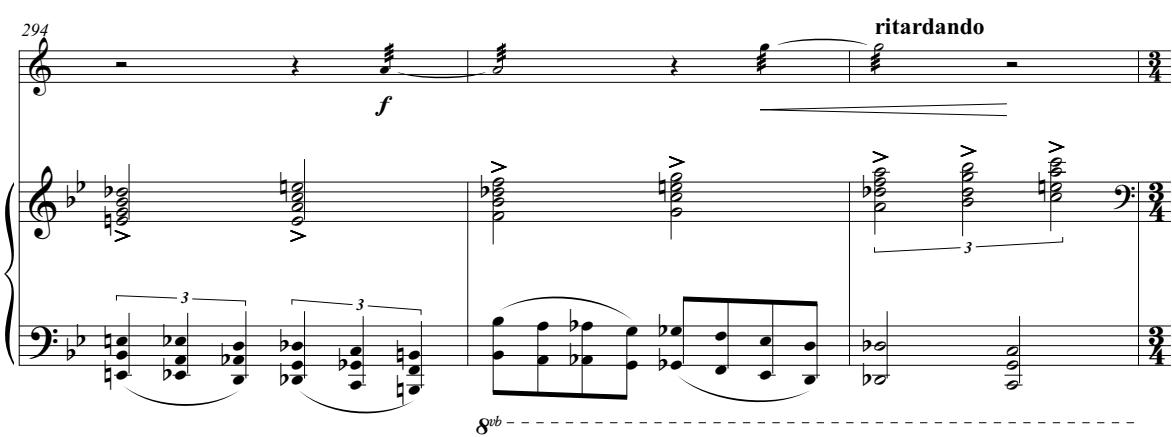
282

8vb

P
 285 

 289 

 291 

 294 

Q

297 **a tempo**

(8) -

301

305

309

313

dim. poco a poco

p

320

R

pp

pp

p

333

pp dolce

343

mp

mf

mp *cresc. poco a poco*

352

355 S

361

365

370

T

p

mf

p

3

376

mp

f

mf

3

3

3

3

3

3

381

mf

mp

8va

f

mf

mf

v.

v.

386

mf

v.

v.

v.

v.

v.

v.

v.

397

U

f

mf — *f*

sfz — *n*

ff

mf — *f*

ff

mf — *f*

n

398

p

mf

mp

mf

f

mp

v

407

V

dolcissimo

p

mp

p

3

3

3

3

3

3

3

3

3

412

p

p

3

3

3

3

3

3

3

3

416

420

W

425

ritardando

430

X a tempo

438

445

accel.

454

a tempo accel. a tempo

461

II.

Dolce e sensibile (♩ = 60)

ped. ad lib.

A

stringendo

molto rit. 3

(8^{va})

mf

22

16 **a tempo**

20 **B** stringendo rit.

24 **a tempo** ritardando

28 **C** poco piu mosso ($\text{♩} = 72$)

30

32

34

36

D

39

stringendo

p mp n

rit. a tempo

E

p pp

mf pp

p mp

mp mp

mf

fp

5

mf

f 8vb

52

F

f

ff

8va -

sub. ppp

6

55

ppp

p

60

G *Tempo 1 (♩ = 60)*

p

pp

mp

p

63

mf

3

66

H

69

mp *pp* *rf*

mf *p* *mp*

mf

stringendo rit.₃ a tempo

mf *mp* *mf*

mf *sub.p* *mf*

mf

I

76

f

p

> 27

This page contains musical measures 66 through 76. Measure 66 starts with a melodic line in the treble staff. Measures 67-68 show a transition with eighth-note patterns and sixteenth-note figures. Measure 69 begins with a melodic line and includes dynamics *mp*, *pp*, and *rf*. Measures 70-71 show harmonic progression with eighth-note patterns. Measure 72 concludes with a dynamic *mf*. Measure 73 starts with a dynamic *mf* and includes a dynamic *sub.p*. Measures 74-75 continue with eighth-note patterns. Measure 76 ends with a dynamic *f*.

79

rit.

poco piu mosso (♩ = 72)

83

84

85

86

87

88

89

molto rall.

91

K Tempo 1 ($\text{♩} = 60$)

94

97

rallentando a tempo

III.

Grave et lento ($\text{♩} = 60$)

The musical score consists of four staves of music, each with a bass clef and a key signature of one flat. The time signature varies throughout the piece.

- Staff 1:** Shows a bass line with sustained notes and chords. Dynamics include *ppp* and *espressivo*. The tempo is $\text{♩} = 60$.
- Staff 2:** Shows a bass line with sustained notes and chords. The tempo is $\text{♩} = 60$.
- Staff 3:** Shows a bass line with sustained notes and chords. The tempo is $\text{♩} = 60$.
- Staff 4:** Shows a bass line with sustained notes and chords. The tempo is $\text{♩} = 60$.

Measure 5: The bass line continues with sustained notes and chords. The tempo is $\text{♩} = 60$.

Measure 10: The bass line begins with a dynamic of *stringendo*, followed by *molto rall.* The tempo is $\text{♩} = 60$. The bass line consists of eighth-note patterns.

Measure 14: The bass line begins with a dynamic of *a tempo*, followed by *Deciso* ($\text{♩} = 60$). The bass line consists of eighth-note patterns.

A

20

23

27

29

31

34

36

39

B

42

mf deciso

44

46

48

50

54

56

58 C

59

60

61

62

63

mp

3 3 3 3

64

f

3 3 3 3

65

3 3 3 3

D

66

fp

mp

poco f

fp

70

mp *piu f* *fp*

74

sub pp *pp*

78

80

82

85

87

stringendo

90

a tempo

E

93

94

mp *cresc.* *mf*

99

f

mp *f* *mp*

104

mp

ff sub. mp

vfo

106

mfp

cresc.

*f sub.*mp**

vcl

f

vcl

f

vcl

f

vcl

ff

p

*sub.*p**

vcl

114

rit.

F
a tempo

119

sotto voce mute

pp mp

126

sub pp p

132

G

p

mp p

137

H

142

146

I

150

152

Musical score for measures 152-154. The top staff features a melodic line with sixteenth-note patterns. The middle staff contains bass notes with fermatas. The bottom staff consists of eighth-note chords.

154

Continuation of the musical score from measure 154. The top staff shows a melodic line with sixteenth-note patterns. The middle staff has bass notes with fermatas. The bottom staff has eighth-note chords.

158

Continuation of the musical score from measure 158. The top staff shows a melodic line with sixteenth-note patterns. The middle staff has bass notes with fermatas. The bottom staff has eighth-note chords.

163

Continuation of the musical score from measure 163. The top staff shows a melodic line with sixteenth-note patterns. The middle staff has bass notes with fermatas. The bottom staff has eighth-note chords.

170

p — *mf sub p*

pp

ff

178

ppp

mp — *f*

f

J

185

ff

ff

188

ff

ff

ff

190

191

193

K

196

198

200

202

204

207

210

211

212

213 L

f *mp*

mf

214

215

216

mf

217

mp

218

219

220

M

221

225

p

f

228

mf

fp

232

f

sfz

stringendo

236

N piu mosso ($\text{d} = 120$)

sempre pp

pp

241

247

251

O

metal straight mute

mp

mf

256

p

261

cresc.

cresc.

265

f

f

268

open

P

mf

mf

273

>

>

278

f

mf

rit.

a tempo

f

G.P.

ff

mf

Q

53

300

sub p *f*

306

309

312

3 3 3 3 3 3

314

318

320

Sonata No. 2

Trumpet in B-flat

Spencer Brand
B.P.C.L. 29

I.

Allegro con spirto (♩. = 60)

1

f with bravura

mp

7

echo

p

poco a poco cresc.

15

f

p

A

B

23

mp

p

mp

30

mf

f

f

37

mf

f

sffz

n

f poco cadenz

46

53

3

3

3

3

C

3

trumcor lyric mute

3

p

rf

pp

72 open D

p **p dolce** **mp**

78 **p poco agitato** **mf** **agitato**

83 **f** **sffz** **s fz** **n**

89 E **8** **sotto voce mute** **5** **ppp sempre dolcissimo**

107 F **open** **pp** **mp**

115 **mp** **f**

122 G **fp** **f** **mp**

130 **sfz** **f** **n**

136 **mf** **f** **mf** **f** **mp**

143 H **5** **mp**

154

I

4

p *n*

165

J

pp *mp* *>n*

pp *p* *>*

172

mp

sfz

p

mf

179

p

mp

186

10

11

L

mp

212

mf *mp* *f*

219

mf

f

mp

224

f

fp

f

mf

f

230

fp

f

M

7

242 N

248

mf

252

sfz *mf* *f*

258 O

ff *poco a poco crescendo* *pp* *hesitantly*

268

poco a poco crescendo

275

mf *f* *sub p* *poco a poco cresc.*

281 P

ff con forza

288

f

290

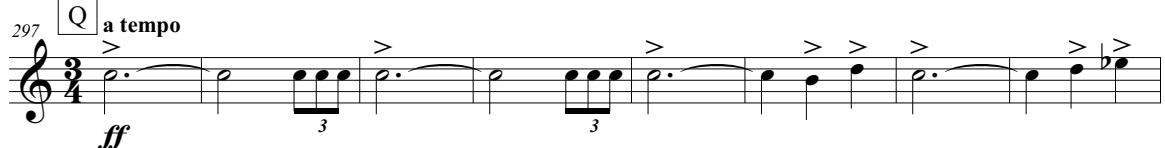
ff *ff*

292

ritardando

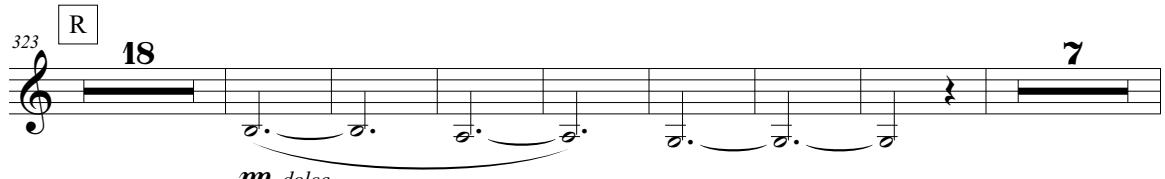
sffz *f*

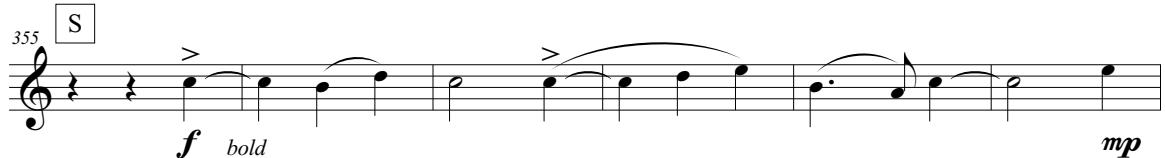
The musical score consists of ten staves of music for a single performer. The first five staves are labeled N, O, P, Q, and R respectively. The music includes various dynamics such as *mf*, *f*, *ff*, *pp*, *sfz*, and *sub p*. Performance instructions like "poco a poco crescendo" and "ritardando" are also present. The score is set in measures numbered from 242 to 292, with time signatures changing frequently between 2/4, 3/4, 4/4, and 6/8.

297 Q **a tempo**


305


313

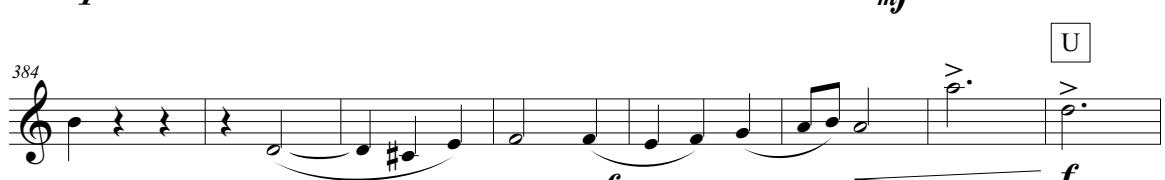

323 R **18** **7**


355 S


361


369
T


377


384
U


392


401

p

mf

408

V

p

mp

p

416

mf

p

n

422

W

X a tempo

pp

437

445

ff

mf

accel.

454

a tempo

accel.

a tempo

ff

mf

ff

461

mp

ff

II.

Dolce e sensibile (♩ = 60)

Measure 6: Dynamics: *pp*, *mp*, *p*, *mp*, *pp*. Measure 11: Dynamics: *mf*, *p*, *mf*, *pp*. Measure 15: Dynamics: *mf*. Measure 19: Dynamics: *mf*, *f*, *fp*, *f*. Measure 25: Dynamics: *p*, *mp*. Measure 31: Dynamics: *mp*, *mf*, *p*. Measure 37: Dynamics: *mf*, *p*, *mp*, *n*.

A

stringendo

molto rit. *3* **a tempo**

B

stringendo **rit.** **a tempo**

C **poco piu mosso (♩ = 72)**

ritardando

2

D

stringendo

43 **3**

F

G Tempo 1 ($\text{♩} = 60$)

H

I

J poco piu mosso ($\text{♩} = 72$)

8

84

molto rall.

K Tempo 1 ($\text{♩} = 60$)

92

p

mf

97

2

rallentando

a tempo

3

III.

Grave et lento ($\text{♩} = 60$)

4

11

A Deciso ($\text{♩} = 60$)

2

f

ff

25

B

C

D

71

134 G

141 H

146 I

152

155

158

161 6

172

178

184 J

188

190

K

196

L

M

201

206

210

214

218

222

227

231

234 stringendo **N** piu mosso (d. = 120) **2** *sempre pp*

240

246

251 metal straight mute **O** *mp* *mf*

257 **p** *cresc.*

265 **2** open **P** *mf*

272

278 **f** *mf*

284 *rit.* *a tempo*

291 *sfz* **f** **Q** *ffz* G.P. *f* *mf*

