

Kenneth Frazelle

GEE'S BEND PIECES

for Trumpet, Percussion & Piano



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*Commissioned by Lynn University for its Fourth Annual New Music Celebration.
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Composer Kenneth Frazelle's music has been commissioned and performed by numerous prominent artists, including Yo-Yo Ma, Jeffrey Kahane, Dawn Upshaw, Emmanuel Ax, the Chamber Music Society of Lincoln Center, Ransom Wilson, Paula Robison, John Adams, the Saint Paul Chamber Orchestra, Jan DeGaetani and Gilbert Kalish. He has received commissions from Music@Menlo, the Ravinia Festival and the Spoleto Festival. Frazelle first received international acclaim with his score for Still/Here, a multimedia dance theater work for the Bill T.Jones/Arnie Zane Dance Co. Frazelle has received awards and fellowships from the American Academy of Arts and Letters, the American Academy in Rome, and Columbia University, and he was the winner of the 2001 Barlow Prize, the international competition administered through Brigham Young University. He has held residencies with the Los Angeles Chamber Orchestra, the Santa Rosa Symphony and the Isabella Stewart Gardner Museum. Frazelle was a pupil of Roger Sessions at The Juilliard School and attended high school at the North Carolina School of the Arts, where he studied with Robert Ward.

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Gee's Bend Pieces

1. Red Black White

Kenneth Frazelle

(2009)

Allegro maestoso e brillante, ♩ = 120

Trumpet in C

Marimba

Piano

f *p* *f*

f *p* *sfz*

Ped. *

Tpt.

Pno.

f *sfz*

Ped.

Tpt.

Pno.

ff *sfz* *sfz*

ff *sfz* *sfz*

Ped. *

2 In 1 (♩+♩ = 58-60)

Allegro con moto e ritmico

13

Tpt.

Mar.

Pno.

medium hard mallets

p

p

21

Tpt.

Mar.

Pno.

29

Tpt.

Mar.

Pno.

mf

pp

mf

39

Tpt.

Mar.

Pno.

mf

mf

mf

sf

47

Tpt.

Mar.

Pno.

sf

sf

54

Tpt.

Mar.

Pno.

sf

sf

Ped.

*

62

Tpt.

Mar.

Pno.

f

p

Ped.

* senza ped.

69

Tpt.

Mar.

Pno.

f

p

ffz

Ped.

*

76

Tpt.

Mar.

Pno.

f

p

ff

f

Ped.

*

83

Tpt. *p* *f*

Mar. *f*

Pno. *ff* *f*

Ped. * Ped. * Ped.

90

Tpt. *p* *mf*

Mar.

Pno. *molto marcato* *ff*

Ped. *

96

Tpt. *p*

Mar. *p*

Pno. *scherzando* *mp sub.*

Ped. *

102

Tpt.

Mar.

Pno.

109

Tempo primo (♩ = 60)

Tpt.

Mar.

Pno.

p *f* *sffz* *f*

f *sfz*

ff *f* *ff*

Ped.

116

Tpt.

Mar.

Pno.

f *fp* *fp* *fp* *fp* *f* *fp*

mf *f*

3

120

Tpt.

Mar.

Pno.

f *fp* *f* *fp* *p* *p* *ff*

ff *p* *ff*

*

125 **Tempo secondo (in 1 - ♩. + ♩. = 58-60)** con sord. (straight mute)

Tpt.

Mar.

Pno.

p

p

distinct

131

Tpt.

Mar.

Pno.

2 3

137

Tpt.

Mar.

Pno.

mf

3

143

Tpt.

Mar.

Pno.

mf

p

mf

149

Tpt.

Mar.

Pno.

(con sord. sempre)

p

p

155

Tpt. *mf*

Mar. *mf* *marcato*

Pno. *f* *marcato*

Musical score for measures 155-162. The Tpt. part features a melodic line with accents and a '4' marking. The Mar. part has a rhythmic accompaniment with a 'marcato' marking. The Pno. part has a complex texture with chords and a '4' marking.

163

Tpt.

Mar.

Pno.

Musical score for measures 163-169. The Tpt. part has a melodic line. The Mar. part has a rhythmic accompaniment. The Pno. part has a complex texture with chords.

170

Tpt. *p* *remove mute*

Mar. *p sub.*

Pno. *sempre marcato* *p sub.*

Musical score for measures 170-176. The Tpt. part has a melodic line with a 'p' dynamic and 'remove mute' instruction. The Mar. part has a rhythmic accompaniment with 'p sub.' dynamic. The Pno. part has a complex texture with 'sempre marcato' and 'p sub.' dynamics.

177

Tpt.

Mar.

Pno.

mf

f

ff

loco mf

Ped.

183

Tpt.

Mar.

Pno.

sim.

ff

ff

2

Ped.

*

188 **Tempo primo** (♩ = 120)

Tpt.

Mar.

Pno.

ff

p

ff

mf

Ped.

poco rit.

193

Tpt. *mf* *mf*

Mar. *f*

Pno. *pp sub.* *mf*

* Ped.

Meno mosso e lontano (♩ + ♩ = 54)

poco rit.

198

Tpt.

Mar. *p* *p*

Pno. *p* *pp*

*

Subito molto allegro

(♩ = 80)

accelerando poco a poco al fine

205

Tpt. *f* *p*

Mar. *f* *molto marcato*

Pno. *f* *molto marcato*

211 **sempre accel.** (♩ + ♩ = 80)

Tpt. *f* *mf*

Mar. *ff* *mf*

Pno. *sfz* *f*

Ped.

219 **sempre accel. al fine** (♩ + ♩ = 88)

Tpt. *ff*

Mar. *ff*

Pno. *ff*

* Ped.

226 **accel. sempre** (♩ + ♩ = 96)

Tpt. *mf* *molto*

Mar.

Pno. *mf*

* Ped.

233 **accel.!**

Tpt. *ff*

Mar. *f* *ffp* *ff* ϕ

Pno. *f* *ff*

* *Ped.* *

2. Hymn Fade

Lento (♩ = 54-56)
soft mallets

Mar. *ppp* *poco* *ppp*

Pno. *ppp* *poco* *ppp*

*una corda

7

Mar. *p* *ppp* *pppp*

Quasi accel. into roll

6 3-3

Pno. *p* *ppp* *pppp*

* Repeat single tremolo notes as quickly as possible, but indistinctly.

16

Mar.

Pno.

21

Mar.

Pno.

pp

non-cresc.

f

f

pp

f

pp
u.c. sempre

25

Mar.

Pno.

ppp

ppp

31

Mar.

Pno.

f *p* *f*

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

6

5

5

5

* half-change

35

Mar.

Pno.

f

p *f* *ff* *sim.*

(repeat chords)

* half-change

*

38

Mar.

Pno.

pp

pp

u.c. sempre

42

Mar.

pp sempre

Pno.

repeat figure as fast as possible

pp sempre

(tr)

49

Mar.

repeat figure as fast as possible

Pno.

55

Mar.

f

p

f

sf

ff

p

colla parte

Pno.

f

tr

p

f

ff

p

u.c. sempre

freely

5

in tempo

61

Mar. *p* *pp*

Pno. *p* *pp*

blurred with pedal to ms. 74 (blurred)

68

Mar. *mf*

Pno. *mf*

74

Mar. *pp*

Pno. *pp* *molto*

gradually lift u.c. tre corde

78

Mar. *f* *ff*

Pno. *ff* repeat figure as fast as possible

Ped.

83

Mar. *p* *ff*

Pno. *p* *ffz*

Ped.

86

Mar. *pp*

Pno. *pp*

molto tranquillo ma l'istesso tempo

* Slightly blurred with Ped. to m. 109

92

Mar.

Pno.

99

Mar.

Pno.

sempre pp

(still slightly blurred)

107

Tpt.

Mar.

Pno.

mf

niente

115

Tpt.

Mar.

Pno.

123

Tpt.

Mar.

Pno.

f *p* *mf*

p

f *tr* *tr*

mf *tr*

131

Tpt.

Mar.

Pno.

mp *p* *calando*

f *mf* *p*

f *m.s.* *(f) —molto*

138

Tpt.

Mar.

Pno.

niente

Susp. Cym. gradually blur Mar. into Susp. Cymb. roll

pp

molto

Mar.

fff

8va

fff

(p)

144

Tpt.

Perc.

Pno.

pp

Marimba

pp

(8)

pp

150

Tpt.

Mar.

Pno.

L.v.

L.v.

154

Tpt.

Mar.

Pno.

ff *mf*

ff

fff

6 6

5 5 5 5 5 5 5 5

8va

Ped.

157

Tpt.

Mar.

Pno.

mf

mf

*

161

Tpt.

Mar.

Pno.

p *fff* *pp*

p *fff*

Ped. half-change *

167 con sord. (straight mute)

Tpt. *pp*

Mar. *pp* *mf* *pp*

Pno. *pp*

172

Tpt. niente *pp* niente

Mar.

Pno. *pp* sempre

178

Tpt. **molto**

Mar. *pp*

Pno. *pp* *8va* niente

3. Wisp

Molto leggero e delicatezza (♩ = 190)

Perc. *Susp. Cymb. w/wire brushes* *hold brush on cymb. for resonance*

pp *mf* *mf*

8va

Pno. *pp* *mf*

5

Ped. held through entire movement

Perc. *w/light tapered wood chopsticks*

p *p*

(8)

Pno. *p*

3

Perc. *brush* *chopsticks*

mf *p* *p*

(8)

Pno. *mf* *p*

3

Perc. *wire brushes*

pp *p* *ppp*

(8)

Pno.

4. Dances

Vivace brillante (♩ = 240-242)

Tpt. *marcato*
f

Mar. *hard mallets marcato*
f

Pno. *marcato*
molto f — *ff* — *molto f* — *ff* — *f* m.d.

4

Tpt. *ff*

Mar. *ff*

Pno. *ff* — *f* — *ff*

7

Tpt. *f* — *ff*

Mar. *f* — *sfz/p* — *ff*

Pno. *f* — *ff* *8va*

Wild!

11 *sempre molto marcato*
Pno. *ff*
flood with pedal

13

15 *mf*

17

19 *ff*

21 (8)

Piano score for measures 21-22. Measure 21 features a piano introduction with a circled '8' above the treble clef. The right hand has a dotted quarter note followed by a half note, while the left hand plays a sixteenth-note ascending scale. Measure 22 continues with a sixteenth-note scale in the right hand and a half note in the left hand.

23

Piano score for measures 23-24. Measure 23 begins with a *mf* dynamic and a sixteenth-note scale in the right hand. Measure 24 continues with a similar scale in the right hand and a half note in the left hand. The system ends with a 6/4 time signature.

25

Musical score for measures 25-29. Measure 25: Tpt. *f*; Mar. *f*; Pno. *ff*. Measure 26: Tpt. *f*; Mar. *f*; Pno. *f*. Measure 27: Tpt. *f sempre*; Mar. *f sempre*; Pno. *f sempre*. Measure 28: Tpt. *f sempre*; Mar. *f sempre*; Pno. *f sempre*. Measure 29: Tpt. *f sempre*; Mar. *f sempre*; Pno. *m.s.*. The piano part features complex chordal textures with many accidentals.

30

Musical score for measures 30-32. Measure 30: Tpt. *mf*; Mar. *mf*; Pno. *mf*. Measure 31: Tpt. *f*; Mar. *f*; Pno. *f*. Measure 32: Tpt. *f*; Mar. *f*; Pno. *f*. The piano part continues with complex textures and many accidentals.

34

Tpt.

Mar.

Pno.

mf *f*< *p*

37

Tpt.

Mar.

Pno.

mf *f* *p*

8va *loco* *8va* *loco* *p* *f*

42

Tpt.

Mar.

Pno.

mf *f* *p* *mf*

p *f*

46

Tpt.

Mar.

Pno.

mf

f

50

Tpt.

Mar.

Pno.

mf

ff

54

Tpt.

Mar.

Pno.

f

ff

mf

58

Tpt.

Mar.

Pno.

Musical score for measures 58-61. The Tpt. part begins at measure 58 with a melodic line starting on a whole note, marked *f*. The Mar. part has a rhythmic accompaniment of eighth notes, marked *f* in measure 58, *ff* in measure 59, and *mf* in measure 60. The Pno. part features a steady eighth-note accompaniment in the left hand and chords in the right hand, marked *sf* throughout.

62

Tpt.

Mar.

Pno.

Musical score for measures 62-65. The Tpt. part continues with a melodic line, marked *f* in measure 62 and *mf* in measure 63. The Mar. part has a rhythmic accompaniment, marked *f* in measure 62, *mf* in measure 63, and *f* in measure 64. The Pno. part features a steady eighth-note accompaniment, marked *sf* in measure 62, *sf* in measure 63, and *sf* in measure 64.

66

Tpt.

Mar.

Pno.

Musical score for measures 66-69. The Tpt. part is silent in measures 66-67 and begins in measure 68 with a melodic line. The Mar. part has a rhythmic accompaniment, marked *f* in measure 68. The Pno. part features a steady eighth-note accompaniment, marked *sf* in measure 66.

71

Tpt.

Mar.

Pno.

p sub.

p sub.

Detailed description: This system covers measures 71 to 74. The Tpt. part is silent. The Mar. part begins with a piano (*p sub.*) melody in the right hand, with a dynamic marking of *p sub.* in the left hand. The Pno. part features a complex texture with chords and arpeggios in both hands, also marked *p sub.* in the left hand.

75

Tpt.

Mar.

Pno.

mf

f

ff *ffp*

f

ff *sf* *sf*

Detailed description: This system covers measures 75 to 78. The Tpt. part enters with a mezzo-forte (*mf*) melody, increasing to forte (*f*). The Mar. part plays a forte (*f*) melody in the right hand, with fortissimo (*ff*) and fortissimissimo (*ffp*) markings in the left hand. The Pno. part features a complex texture with chords and arpeggios, marked *f*, *ff*, and *sf* in the left hand.

79

Tpt.

Mar.

Pno.

f

m.s.

sfz

sfz

Detailed description: This system covers measures 79 to 82. The Tpt. part plays a forte (*f*) melody. The Mar. part plays a forte (*f*) melody in the right hand. The Pno. part features a complex texture with chords and arpeggios, marked *m.s.* (mezzo-forte) and *sfz* (sforzando) in the left hand.

83

Tpt. *p*

Mar. *p*

Pno. *p* tr

88

Tpt.

Mar.

Pno.

93

Tpt.

Mar. *p*

Pno. *p*

98

Tpt.

Mar.

Pno.

senza pedal

102

Tpt.

Mar.

Pno.

con pedal

106

Tpt.

Mar.

Pno.

110

Tpt.

Pno.

113

Tpt.

Pno.

116

Tpt.

Pno.

118

Tpt.

Pno.

120

Tpt.

Pno.

Musical score for measures 120-122. The trumpet part has a melodic line with slurs. The piano part features a complex texture with multiple voices and slurs.

123

Tpt.

Mar.

Pno.

sub. p

p

p sub.

sim.

Musical score for measures 123-125. The trumpet part has a melodic line with slurs and dynamics. The maracas part has a rhythmic pattern. The piano part has a complex texture with dynamics.

126

Tpt.

Mar.

Pno.

mf

f

f

ff

Musical score for measures 126-128. The trumpet part has a melodic line with slurs and dynamics. The maracas part has a rhythmic pattern. The piano part has a complex texture with dynamics.

129

Tpt. *f*

Mar. *f*

Pno. *f*

132

Tpt. *mf*

Mar. *p* — *f* *p* — *f*

Pno. *f* *secco* *f sempre*

135

Tpt. *f*

Mar. *p* — *ff*

Pno. *f*

138

Tpt.

Mar. *ff*

Pno.

141

Tpt.

Mar. *p*

Pno. *p*

145 **Presto** (♩ = 142-146)

Tpt.

Mar. *ff* *mf* *p* *mf*

Pno. *sfz* *sfz* *sfz* *mf* *loco*

151

Tpt.

Mar.

Pno.

Musical score for measures 151-153. The Tpt. part begins with a rest and then plays a melodic line starting at measure 153 with a forte (*f*) dynamic. The Mar. part features a rhythmic pattern of eighth notes with accents, starting at measure 151 with a piano (*p*) dynamic and increasing to mezzo-forte (*mf*) by measure 152. The Pno. part provides harmonic support with chords and moving lines in both hands, including a forte (*f*) dynamic in measure 153.

154

Tpt.

Mar.

Pno.

Musical score for measures 154-157. The Tpt. part plays a melodic line with accents and sforzando (*sfz*) dynamics. The Mar. part has a rhythmic pattern with accents and sforzando (*sfz*) dynamics. The Pno. part features a complex texture with octaves (*8va*) and a *loco* section, with dynamics ranging from *sfz* to *f*.

158

Tpt.

Mar.

Pno.

Musical score for measures 158-161. The Tpt. part plays a melodic line with accents and sforzando (*sfz*) dynamics, reaching a fortissimo (*ff*) dynamic. The Mar. part has a rhythmic pattern with accents and sforzando (*sfz*) dynamics, reaching a fortissimo (*ff*) dynamic. The Pno. part features a complex texture with octaves (*8va*) and a *loco* section, with dynamics ranging from *sfz* to *ff*.

162

Tpt. *<sfz* *f*

Mar. *sfz*

Pno. *<sfz* *sfz* *p*

167

Tpt. *mf*

Mar. *mf* *f* *mf* *f*

Pno. *sfz* *p* *mf*

173

Tpt. *f*

Mar. *mf* *f* *f* *sf*

Pno. *f*

179

Tpt.

Mar.

Pno.

Musical score for measures 179-183. The Tpt. part is silent. The Mar. part features a melodic line with accents and dynamics of *sf*. The Pno. part has a complex accompaniment with accents and dynamics of *sf*.

184

Tpt.

Mar.

Pno.

Musical score for measures 184-187. The Tpt. part is silent. The Mar. part features a melodic line with accents and dynamics of *sf* and *ff*. The Pno. part has a complex accompaniment with accents and dynamics of *ff*.

188

Tpt.

Mar.

Pno.

Musical score for measures 188-192. The Tpt. part is silent. The Mar. part features a melodic line with accents and dynamics of *sfz*. The Pno. part has a complex accompaniment with accents and dynamics of *sfz*.

193

Tpt.

Mar.

Pno.

f *p sub. < f* *p sub. < f* *p sub. < f*

p *f*

p *ff* *f*

199

Tpt.

Mar.

Pno.

sf

ff *f* *ff* *ff*

8va-1 *8va-1*

206

Tpt.

Mar.

Pno.

ff *f* *ff*

f

ff

211

Tpt.

Mar.

Pno.

ff

8^{va}

217 **Molto agitato** (♩. = 86-88)

Tpt.

Mar.

Pno.

f

8^{va}

220

Tpt.

Mar.

Pno.

8^{va}

223

Tpt.

Mar.

Pno.

molto marcato

ff

Prestissimo possibile

226

Tpt.

Mar.

Pno.

ff

229

Tpt.

Mar.

Pno.

fff

f

ffz f

fff

fff