

DAVID DZUBAY

Three Night Scenes

(2006)

Trumpet and Piano

PRO NOVA MUSIC

Three Night Scenes

for Trumpet and Piano
(2006)

Duration: 10 minutes

Program Note:

Three Night Scenes for Trumpet and Piano was composed during a residency at the MacDowell Colony in Peterborough, New Hampshire.

While begun from vague notions of a parade, chant, and dance, there is no specific extra-musical narrative; rather, the music led the way.

Quickstep presents three thematic ideas in various combinations: a fanfare, rolling oscillations of chords built from fourths, and a repetitive march using four pitches.

Incantation is a nocturne contrasting the sparkling piano textures and chanting trumpet line of the opening with slower lyric music in chorale texture. Initially juxtaposed, the ideas merge into one by the final phrase.

Concluding the set is the fast *Tango*, which frequently departs from the usual 4/4 into mixed meters. In almost a *moto perpetuo*, the trumpet and piano are frequently pitted against each other, spinning out a stream of syncopated 16th-notes in toccata-like development.

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PRO NOVA MUSIC
(BMI)

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Three Night Scenes

DAVID DZUBAY
(b.1964)

I. Quickstep

(2006)

Trumpet in C

Piano

$\text{♩} = 152$

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

6 *tr* *mf* *pp* *p*

12 *mf* *f* *Sva* *mf*

18 *st. mute* *point bell into piano* *sfz* *pp* *crescendo poco a poco* *p* *mp*

20 L.H.: mute strings (F4,G4,A4,B4) with fingertip at the very end of the strings.

29 *tr* *mf* *fp* *mf* *p* *fp* *f*

gradually release finger pressure

mf *p sub.* *f* *pp* *f* *pp*

ffz

38 *niente* *f* *p* *f* *niente* *open*

38 *f* *ff* *mf* *ff* *f*

(*Rec.*)

45 *espressivo* *pp*

45 49

51 *p* *pp* *loco*

51 *mp* *p* *p*

(*Rec.*)

58 *p* *mp*

58 60

(*Rec.*)

64 *pp* *p* *mp* *pp* *p* *mf*

64 69

(*Rec.*)

70

mf *sfz* *p* *pp* *f* *sfz* *p* *pp*

70

p *f* *p* *f*

(*Red.*)

76

f *p* *dolce*

76 77

mp *f* *dim. poco a poco*

(*Red.*)

82

pp *ppp*

82 86

(dim.) *pp* *p* *pp*

Red. (*flutter ad lib.*)

harmon mute (stem in)

89

pp *p* *ppp* *p* *pp* *mf*

89

mp *pp* *mf* *p*

Red.

Red.

95

(Sva) -----

pp *p* *pp* *pp* *p*

95 96

pp *p*

Red. ad lib.

101

pp *p* *pp* *mp* *pp* *mf*

101

mp *pp* *mf*

Red.

105

mp *f* *mf*

open

(Sva) -----

loco

105b 106

f *p sub.* *mf*

(Red.)

Red.

111

f

(Sva) -----

loco

111

f

Red.

Red. * Red. *

Red.

119

5-8"

harmon mute (stem in)
point bell into piano

niente

119

f *p* *f*

ritard.

dim.

Red.

Red. sempre

♩=152

126 *tr tr tr* *tr tr tr* *tr tr tr* (etc.) *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr*

pp (tpt. cues pn.)

126 132

(dim., rit.) disintegrate ad lib. (same pitches)
drop L.H. out first to mute pitches as before

mf *f* *p* *f*

(Red.)

138 *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* almost silent

niente ppp

138 147

p f p f *p f p* *f p f* *pp*

(Red.)

148 use air and tongue, but only the slightest occasional lip buzzing

pppp

148 *pppp*

(Red.)

* Short pauses between movements. 4-7" only.

II. Incantation

♩=66

cup mute

p *mp* *pp* *mp* *mf*

♩=66 random bell-like echoes (same pitches)

sfz p *pp* *sfz p* *pp* *sfz p* *pp*

(Red.)

4 *ritard.* ♩=52 ♩=66 *ten.*

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

4 random bell-like echoes (same pitches) *ritard.* 5 ♩=52 ♩=66 *ten.*

sfz p *pp* *p* *sfz p* *pp* *sfz p* *pp*

(Red.)

(Red.) (Red.)

8 $\text{♩} = 54$ $\text{♩} = 56$ *ritard.*

p sub. *p* *mp* *pp*

8 $\text{♩} = 54$ *Sva* $\text{♩} = 56$ *loco* *ritard.*

p sub. *sfz* *pp* *ppp* *p* *mp* *pp*

Red. Red. Red. Red. *

13 $\text{♩} = 54$ *poco accel.* $\text{♩} = 63$

p *mf* *f*

13 $\text{♩} = 54$ *poco accel.* $\text{♩} = 63$

p *mf* *f*

Red.

18 *ritard.* $\text{♩} = 58$ $\text{♩} = 60$ *ritard.*

mp *p* *mf*

18 *ritard.* *Sva* $\text{♩} = 58$ $\text{♩} = 60$ *ritard.*

ff *mp* *p* *mf* *ritard.*

Red. *

21 $\text{♩} = 58$ *ritard.* $\text{♩} = 54$ *molto ritard.* $\text{♩} = 58$

p *pp* *pp* *p* *ppp*

21 $\text{♩} = 58$ *ritard.* *Sva* $\text{♩} = 54$ *molto ritard.* $\text{♩} = 58$

p *mp* *pp* *ppp* *sfz* *p* *pp* *ppp* *pp* *pp*

Red. *

$\frac{1}{2}$ *Red. (flutter)*

27 $\text{♩} = 54$ *ten.* $\text{♩} = 58$ *ritard.* $\text{♩} = 54$ *accel.* $\text{♩} = 60$ *ritard.*

pp *mp* *p* *espressivo* *mf* *p*

27 $\text{♩} = 54$ *ten.* $\text{♩} = 58$ *ritard.* $\text{♩} = 54$ *8va* *accel.* $\text{♩} = 60$ *ritard.*

mp *pp* *p* *pp* *p*

($\frac{1}{2}$ *And.*) *And.* R.H.: keys
L.H.: mute string inside *mf* *pp* *mf*

32 $\text{♩} = 66$ *ritard.* $\text{♩} = 54$ *poco accel.* $\text{♩} = 66$

mf *f* *p* *f*

32 $\text{♩} = 66$ *ritard.* $\text{♩} = 54$ *poco accel.* $\text{♩} = 66$

f *p* *mf* *f* *pp* *ff* *sfz* *sfz* *f*

And.

36 $\text{♩} = 52$ *ritard.* *tr* $\text{♩} = 52$

pp *p* *mf* *ppp* *pp* *lozano*

36 $\text{♩} = 52$ *ritard.* $\text{♩} = 52$ *8va* *loco*

f *p* *sfz* *pp* *ppp* *p*

And. slow graces.....to.....fast graces

40 *poco accel.* $\text{♩} = 54$ *poco accel.* $\text{♩} = 58$ *poco ritard.*

niente *p* *espressivo*

40 *poco accel.* $\text{♩} = 54$ *poco accel.* $\text{♩} = 58$ *poco ritard.*

pp *pp* *pp*

(*And.*)

45 $\text{♩} = 56$ *ritard.* *molto ritard.* $\text{♩} = 56$ *ritard.* *molto ritard.*

mf *p* *mf* *mp* *ppp*

45 $\text{♩} = 56$ *ritard.* *molto ritard.*

mp *p* *pp*

ppp *pp* *p* *mp* *And.*

(with top note of piano arp.)

III. Tango

♩=108

♩=108

p

incisive, clear, no pedal.

5 *open*

p *mf* *p* *mf*

5 6

mf *mf* *p*

9 *p* *mf* *p* *mp*

9 *p* *mp* *mf*

13 *pp* *mf* *f* *p* *mf* *mp* *f* *p*

13 14 *p* *mf* *f* *sfz* *mf* *pp*

17 *mf* *p* *p* *mf* *mf p* *mf p*

17 19 *f* *p* *mp* *mf* *mf*

The image shows a page of musical notation for a piece titled 'III. Tango'. It consists of two systems of staves, each with a vocal line and a piano accompaniment. The tempo is marked as quarter note = 108. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (p, mf, f, pp, sfz), articulation (accents, slurs), and performance instructions like 'open' and 'incisive, clear, no pedal.'. There are also some markings like 'tr' for trills. The page number '10' is visible at the bottom.

21 *tr*
f *fp* *pp* *p*
p *mf* *cresc.*
Red. *

25 *mf* *mp* *mf* *espressivo* *pp*
8va
 27 *f* *mf* *p*
Red. * *mf* *Red.* *

29 *pp* *p*
 29 *pp* *pp* *p*
 3 *Red.* *

33 *tr*
pp *mp*
 33 *pp* *mp* *p*
Red.

35 *tr*
p *pp* *p* *mp*
 35 *p* *p*
Red.

38 *tr* *pp* *mp* *mf*

38 39 *mf* *p* *mf*

41 *p* *mf* *mp* *mf*

41 *mp* *mf* *f*

46 *f* *p*

46 *mf* *ff* *p* *p*

8va *loco*

Red. (flutter and gradually lift...)

50 *p* *f* *p*

50 53 *f*

54 *mp* *f* *p* *ff* *f*

54 55 58 *ff* *f* *mf* *p*

> p

60

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

f *mp* *ff*

60 62

64

pp

f *mf* *crescendo poco a poco*

Sva. *loco*

64

Red.

68

p *ff*

68

Red.

70

ff *p* *mf* *ff*

tr *gliss.* *white key gliss.* *tr*

p *mf* *ff*

Sub *ffz*

70

Red.

PERUSAHAAN

PERUSAL

PERUSSAL

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