

Special Supplement – September 1998 ITG Journal

DANA WILSON

I Remember...

for

Trumpet Unaccompanied in the Jazz Idiom

**First Prize Winner
1998 International Trumpet Guild
Composition Contest**



International Trumpet Guild®



Winner, First Prize, 1998 International Trumpet Guild Composition Contest

I Remember...

(Louis and Clifford and Miles and Dizzy)

B-flat Trumpet

DANA WILSON

♩ = 60 mysteriously

p (even eighths)

4 *mp* *mf* *p*

7 (a. Louis Armstrong) ♩ = 200 freely, as a flourishing introduction *f* *accel.* *p* *mp*

12 ♩ = 200 Swing (rhapsodically) *f*

15 *molto rit.* *mf*

19 ♩ = 60 (swing) *p* *f*

22 ♩ = 208 (swing) (b. Clifford Brown) *mf*

26

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29 $\bullet = 60$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\bullet = 208$ (swing)
p *mf*

33 $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$

37 $\bullet = 60$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^6$

40 $\bullet = 208$ (swing)
mf

45 $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ *rit.*

49 $\bullet = 96$ *accel.* *maintain energy (even eighths)* $\bullet = 208$ (swing)
mp *mf*

53 $\overbrace{\quad}^3$

57 $\bullet = 100$ (even eighths)
f *mp*

61 *p* *mf* *mp*

65 $\bullet = 120$
(c. Louis Armstrong--with interjections) (swing)
 f *p* (warm) *f* *p* *f*

69 *p* *mf* *f* > *mp* *f*

73 $\bullet = 92$
 mp

75 $\bullet = 60$
(d. Miles Davis)
 mf *p* *mf*

78 *p*

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

86 swing (as in m.67) (no swing) (as in m.69)
 p *mf* *f* *mp*

90 *mf* *f* *mp*

93 (e. Miles Davis) *p*

95 *accel.* *mf* *p* a tempo

99 swing(as in m.22) *f* *p* *f* *p*

102 (as in m.25) *f* *mp* *f* *p*

104 (as in m.26-28) *f* *mf*

106 (as in m.22) *p* *mf* *mp* *mf* *mp*

108 (f. Dizzy Gillespie) Fast Swing (c.208-250) *molto rit.* *f*

112

Musical notation for measures 112-116. Measure 112 starts with a treble clef and a key signature of two flats. It features a series of eighth notes with slurs and accents. Measure 113 has a whole rest. Measure 114 begins with a triplet of eighth notes. Measure 115 continues with eighth notes and slurs. Measure 116 ends with a triplet of eighth notes.

117

Musical notation for measures 117-121. Measure 117 has eighth notes with slurs. Measure 118 has eighth notes with slurs. Measure 119 has eighth notes with slurs. Measure 120 has eighth notes with slurs. Measure 121 has eighth notes with slurs and a triplet.

122

Musical notation for measures 122-125. Measure 122 has eighth notes with slurs. Measure 123 has eighth notes with slurs. Measure 124 has eighth notes with slurs. Measure 125 has eighth notes with slurs and a triplet.

126

Musical notation for measures 126-129. Measure 126 has eighth notes with slurs. Measure 127 has eighth notes with slurs. Measure 128 has eighth notes with slurs. Measure 129 has eighth notes with slurs.

130

Musical notation for measures 130-133. Measure 130 has a whole rest. Measure 131 has eighth notes with slurs. Measure 132 has eighth notes with slurs. Measure 133 has eighth notes with slurs and a quintuplet. The dynamic marking *f* is placed below the staff.

134

Musical notation for measures 134-137. Measure 134 has eighth notes with slurs. Measure 135 has eighth notes with slurs. Measure 136 has eighth notes with slurs. Measure 137 has eighth notes with slurs and a triplet. A bracket with the number 3 is placed below the staff.

138

Musical notation for measures 138-141. Measure 138 has eighth notes with slurs and a triplet. Measure 139 has eighth notes with slurs and a triplet. Measure 140 has eighth notes with slurs and a triplet. Measure 141 has eighth notes with slurs and a triplet. The dynamic marking *mp* is placed below the staff. The instruction *poco rit.* is placed above the staff.

142 **Half tempo** (freely, dramatically, no swing)

Musical score for measures 142-143. Measure 142 starts with a treble clef and a key signature of one sharp (F#). It features four groups of eighth notes, each beamed together and marked with a '3' (triplets). The dynamic is *mp* and the tempo instruction is *poco a poco rit.* Measure 143 changes to a 3/4 time signature and contains a melodic line with a slur and a fermata over the final note, marked with a dynamic of *accel.* and a '5' indicating a five-measure rest.

Musical score for measures 144-145. Measure 144 has a treble clef and a key signature of two flats (Bb, Eb). It begins with a triplet of eighth notes, followed by a long melodic line with a slur and a fermata. The dynamic starts at *f*, moves to *mf*, and ends at *ff*. A '3' is placed above the triplet, and a '12' is placed below the main melodic line. The tempo instruction is *rit.* Measure 145 is a whole rest.

Musical score for measures 147-149. Measure 147 has a treble clef and a key signature of one sharp (F#). It starts with a tempo marking of *♩ = 60* and a dynamic of *mp*. It contains two groups of eighth notes beamed together and marked with a '3' (triplets). The tempo instruction is *(swing as in m.16)*. Measure 148 continues with similar triplet eighth notes. Measure 149 has a treble clef and a key signature of one sharp (F#), featuring a melodic line with a slur and a fermata, marked with a dynamic of *f* and *mp*. The tempo instruction is *accel.* and there are two '3' markings above the notes.

Musical score for measures 150-151. Measure 150 has a treble clef and a key signature of one sharp (F#). It begins with a dynamic of *f* and a triplet of eighth notes. The tempo instruction is *a tempo*. Measure 151 continues with a melodic line and a triplet of eighth notes, marked with a dynamic of *mf*.

Musical score for measures 153-154. Measure 153 has a treble clef and a key signature of one sharp (F#). It starts with a dynamic of *p* and a melodic line with a slur. The tempo instruction is *(relaxed)*. Measure 154 continues with a melodic line and a slur, marked with a dynamic of *pp*.

I Remember...

BY DANA WILSON

I Remember... is an homage to four jazz trumpeters – Louis Armstrong, Clifford Brown, Miles Davis, and Dizzy Gillespie – each of whom made a great contribution to the idiom and had a major influence on the current generations of jazz musicians. It seemed the best way to honor these players was to represent them directly, and so excerpts from their recorded performances are quoted and embedded within a larger work.

I Remember... is a fantasy – weaving in and out of the various solos in a meditative or dream-like manner. The rhythm section (piano, bass, and drums) from the original performances are not present. This allows listeners to focus on the trumpet, conjure the style of each artist, ideas from certain well-known improvised solos, and the lyricism and drama that touched so many.

This work offers trumpeters interested in jazz improvisation and styles specific insights into the approach of great jazz trumpeters of the past. Performers will benefit from experience playing in the swing style, and by listening to recordings of each of these players they will become aware of subtleties not easily captured by notation. However, the notation represents the music accurately and no prior knowledge of either improvisation or jazz styles is required. *I Remember...* can serve the accomplished jazz performer by paying homage, and serve the jazz neophyte and audience as a gateway to these four great trumpeters and a better sense of jazz style and history.

Dana Wilson is a composer, jazz pianist, and conductor. He holds a doctorate from the Eastman School of Music and has received grants from the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have received the Sudier International Composition Prize, Ostwald Composition Prize, and International Trumpet Guild Composition Contest Prize. Wilson's works are published by Boosey and Hawkes, Ludwig Music Publishers, and Dorn Publications; and recorded on Klavier, Albany, Summit, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings. He is co-author of *Contemporary Choral Arranging*, published by Simon and Schuster and has written articles on diverse musical subjects.

Wilson is the Charles A. Dana Professor of Music in the School of Music at Ithaca College in New York. He has been a Yaddo Fellow (Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

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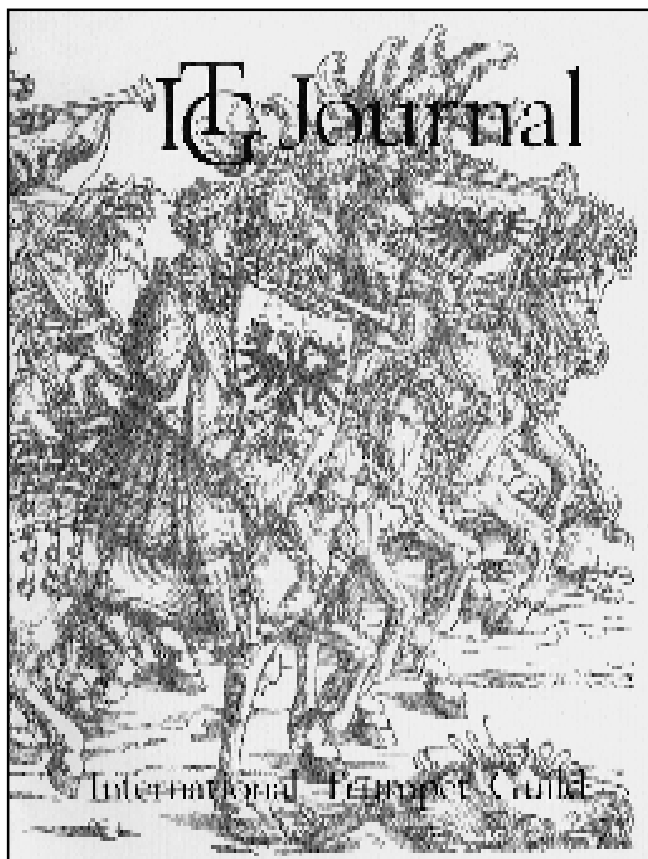
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Reprints from the

International Trumpet Guild Journal

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(Special Supplement to the September 1998 ITG Journal)



to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

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