SCORE

4404-s
trumpet, viola & piano
(alt. version available with percussion & strings)

Robert J. Bradshaw

sonata no. 6

One-way Ticket

on a poem by Langston Hughes and inspired by
"The Migration Series" paintings of Jacob Lawrence

for trumpet, viola
and piano

Beauport Press
music publications

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by

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for trumpet, viola and piano

written for Adam Gautille

INSTRUMENTATION

Small Chamber Ensemble Version*

Trumpet in C**

Viola

Piano

*Also available with strings in five parts and percussion.
**Also available for performance by horn.

PROGRAM NOTES

The *Great Migration**, when six million African Americans relocated from rural Southern States to the Northeast, Midwest, and West (from the 1910s through the 1960s), is the historical and social event that forms the programmatic foundation for this composition, "One-way Ticket: on a poem by Langston Hughes and inspired by *The Migration Series* paintings of Jacob Lawrence". However, as is obvious from reading the title, it is not the actual events but rather these artist's interpretations that provided the inspiration for this work, continuing the never-ending cycle of art inspiring art.

Jacob Lawrence was also inspired by Hughes' writing in 1948, when he painted "One-Way Ticket", an illustration of Hughes' poem of the same name. However, Lawrence had already explored this important part of American history in 1940-41 when he painted the breathtakingly beautiful *The Migration Series*. Elizabeth Hutton Turner states, "In Lawrence's hands, the migration became an epic, something comprehensive, timely, and timeless."

In no way does this work attempt to express Hughes' words in music or capture the grandeur of Lawrence's 60 painting series. It is simply an emotional response to the feelings felt while researching the history of the migration, exploring Hughes' poetic expression, and viewing the awe-inspiring display of humanity in Lawrence's work.

Added to the mix are the sounds of train horns (which is also a direct reference to one of the solo instruments). Although the Hexatone (H6) wasn't developed by Robert E. Swanson until 1948-49, this chord, and the many variations that came after, still represents the sound of trains in America to this day. Each movement is based on the H6 or one of the variations of the H5 chord. Although these chords may appear in their original spelling, this is not their typical use. One example of how they influenced the piece would be to create a chord for each note of the H6, thus building a progression based on the notes of the chord (or using the notes of these chords to build a "scale" used to structure the melodies). Many such theoretical structures were used to organize the composition.

As this composition is rooted in American history and culture, it seemed appropriate to incorporate Jazz, Rock, and Spiritual, influences. These kinds of influences are common to my music and are presented here in many different ways, at times easily recognizable and at others more subtle.

**Some historians differentiate between two migrations: Great Migration, 1910-1930 and Second Great Migration, 1940-1970.*

I: "I pick up my life and take it with me"

Inspired by the first stanza of *One Way Ticket* by Langston Hughes:

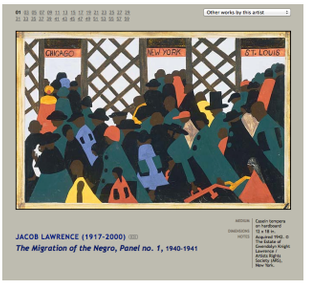
I pick up my life,
And take it with me,
And I put it down in
Chicago, Detroit,
Buffalo, Scranton,
Any place that is
North and East,
And not Dixie.

The Migration of the Negro, Panel No. 51 (1940-1941), by Jacob Lawrence

"In many cities in the North where the Negroes had been overcrowded in their own living quarters they attempted to spread out. This resulted in many of the race riots and the bobbing of Negro homes."

and the spiritual tradition.

II: "I pick up my life and take it on the train"

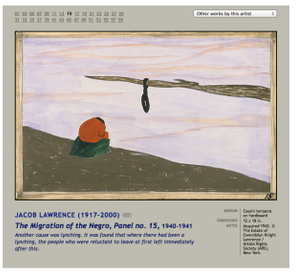


Inspired by the second stanza of *One Way Ticket* by Langston Hughes:

I pick up my life
And take it on the train,
To Los Angeles, Bakersfield,
Seattle, Oakland, Salt Lake
Any place that is
North and West,
And not South.

and *The Migration of the Negro*, Panel No. 1 (1940-1941), by Jacob Lawrence

III: "I am fed up"



Inspired by the third stanza of *One Way Ticket* by Langston Hughes:

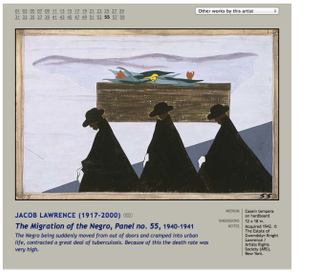
I am fed up
With Jim Crow laws,
People who are cruel
And afraid,
Who lynch and run,
Who are scared of me
And me of them

and *The Migration of the Negro*, Panel No. 15 (1940-1941), by Jacob Lawrence

"Another cause was lynching. It was found that where there had been a lynching, the people who were reluctant to leave at first left immediately after this."

Unlike the other movements of this composition, III follows a storyline. The movement begins with a discussion behind closed doors. Meanwhile, families (unknowingly) go about their lives. The situation is not stable, or easy, but life goes on until a terrible act drives home a realization that means the loss of everything they knew and an immediate departure.

IV: "I pick up my life and take it away"



Inspired by the final stanza of *One Way Ticket* by Langston Hughes:

I pick up my life
And take it away
On a one-way ticket-
Gone up North
Gone out West
Gone

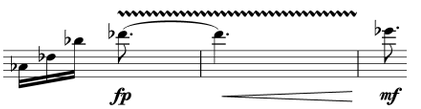
and *The Migration of the Negro*, Panel No. 55 (1940-1941), by Jacob Lawrence

"The Negro being suddenly moved from out of doors and cramped into urban life, contracted a great deal of tuberculosis. Because of this the death rate was very high."

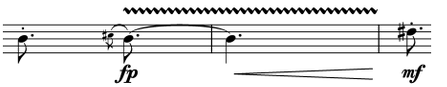
PERFORMANCE NOTES

ROLLS, TRILLS & TREMOLOS:

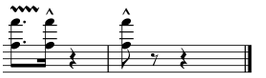
If a wavy line appears above a single note (without a grace note) it identifies a roll.



If the line appears with a preceding grace note, trill the two indicated pitches. The grace note may appear above or below the pitch that identifies length. It may also represent a tremolo between two pitches that are greater than one step apart.



If the line appears above more than one note, tremolo the pitches - regardless of how many notes are presented (and depending on the performance practices of that particular instrument).



If a more specific treatment of an ornamentation is required, it will be clearly notated and/or explained in the score.

FERMATA:

Hold and pause as is common practice.

Short pause.

Long pause.

DYNAMICS:

As with the common dynamic marking forte-piano, any dynamic may precede an immediate change to piano (or pianissimo, etc…). Sudden changes in dynamic may be notated with the dynamic followed by sub. (abbreviation for subito) or with an "s" preceding the dynamic.

ARTICULATION:

Staccato: In general, staccato in my music means "half the notated value" unless directed otherwise. However, it is understood that certain performance practices, stylistic considerations, range, and other factors may need to be taken into consideration when determining appropriate note length.

TEMPO:

Although this score contains very specific metronomic markings, it is understood that people feel music in countless ways. Conveying the emotional intent of the music is most important and therefore, if you, as the performer, feel a section would be more effective a little slower or faster than what is marked on the page, this is acceptable. If you would like to discuss a tempo change, please contact the composer, www.robertjbradshaw.com.

METER:

The eighth note remains constant through any and all meter changes unless specifically marked otherwise.

Piano (Score/Tpt)

written for Adam Gautille

REQUIRED FOR ALL PERFORMANCES
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PO Box 551, Gloucester MA 01931
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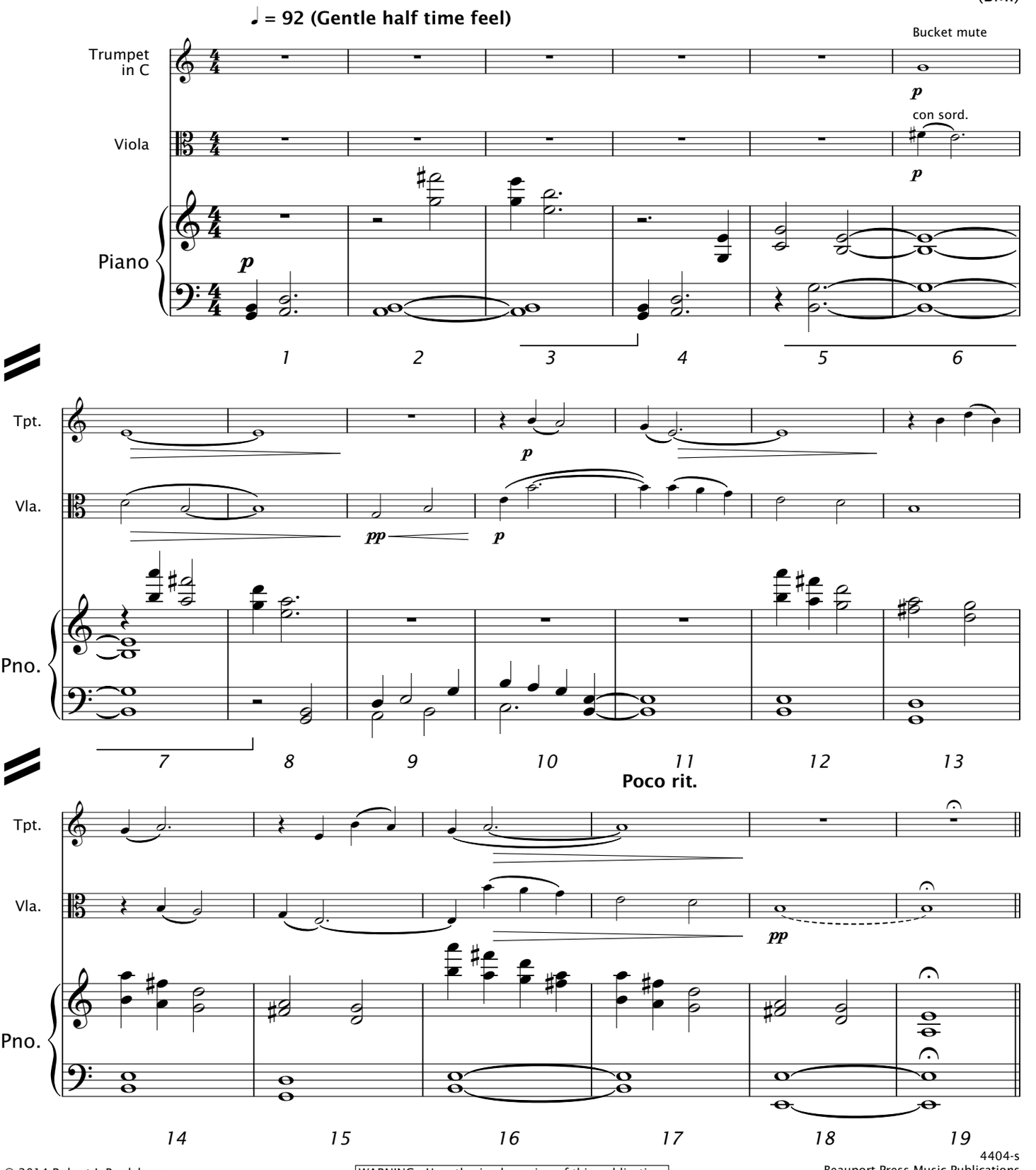

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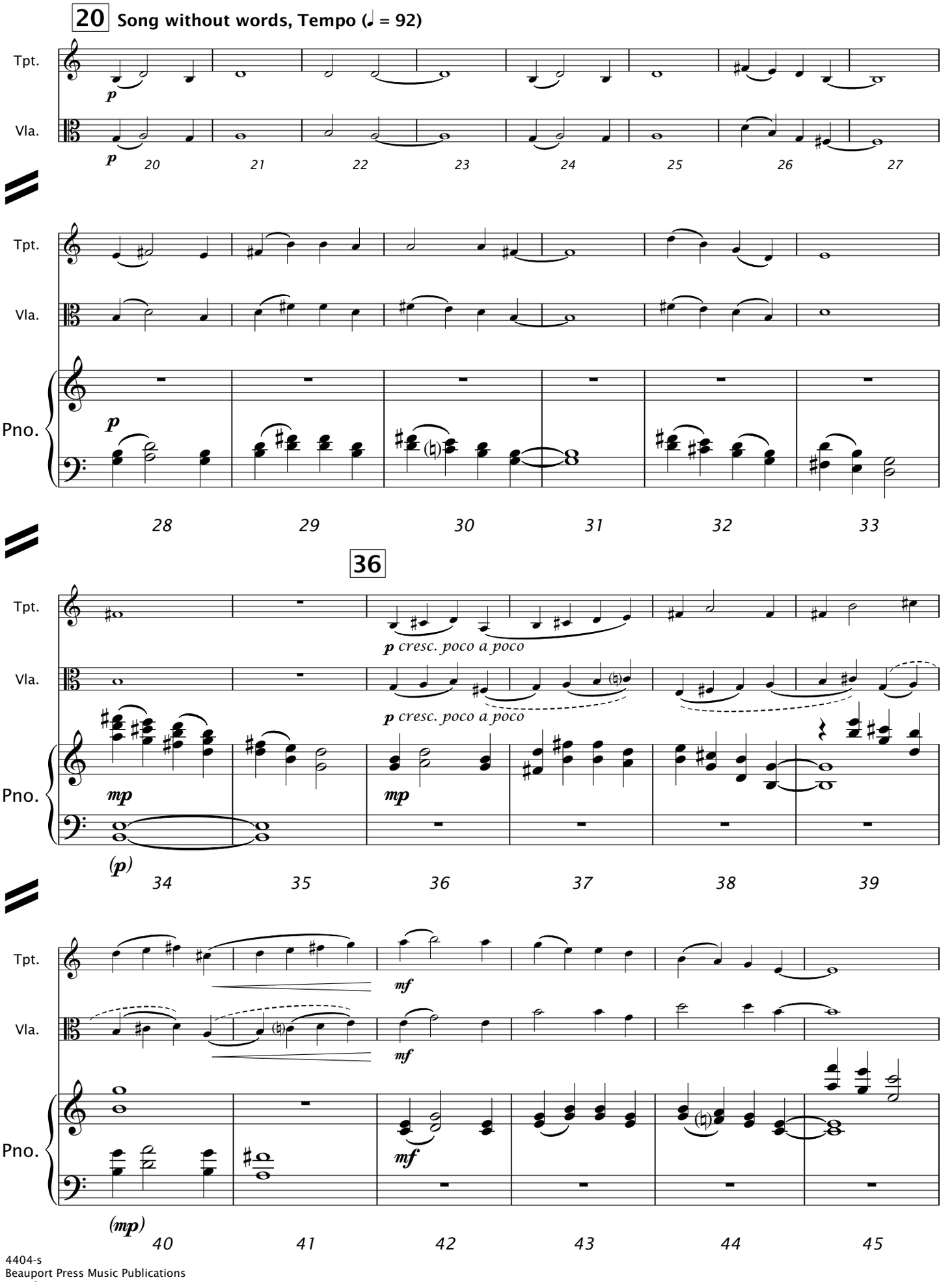
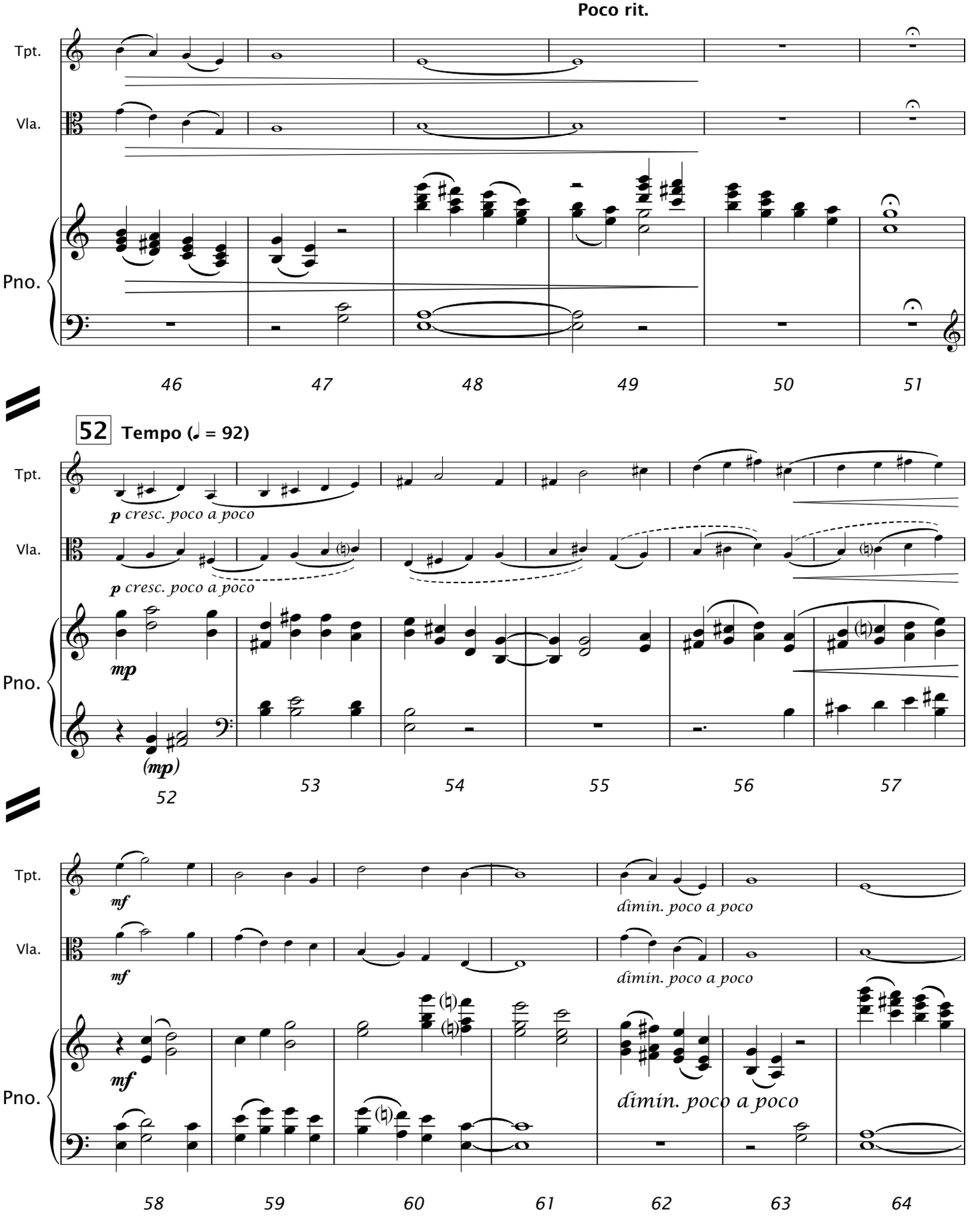
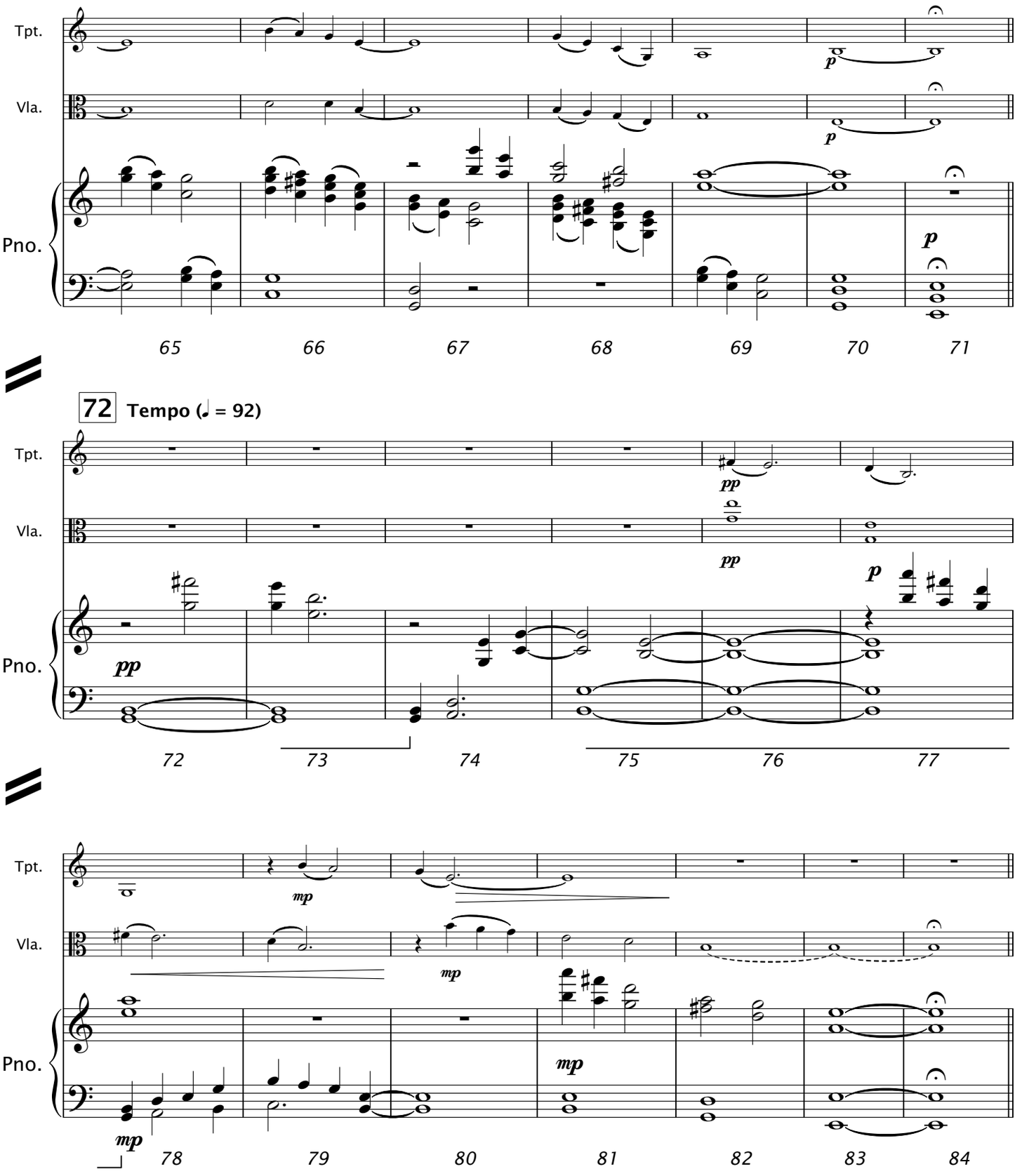
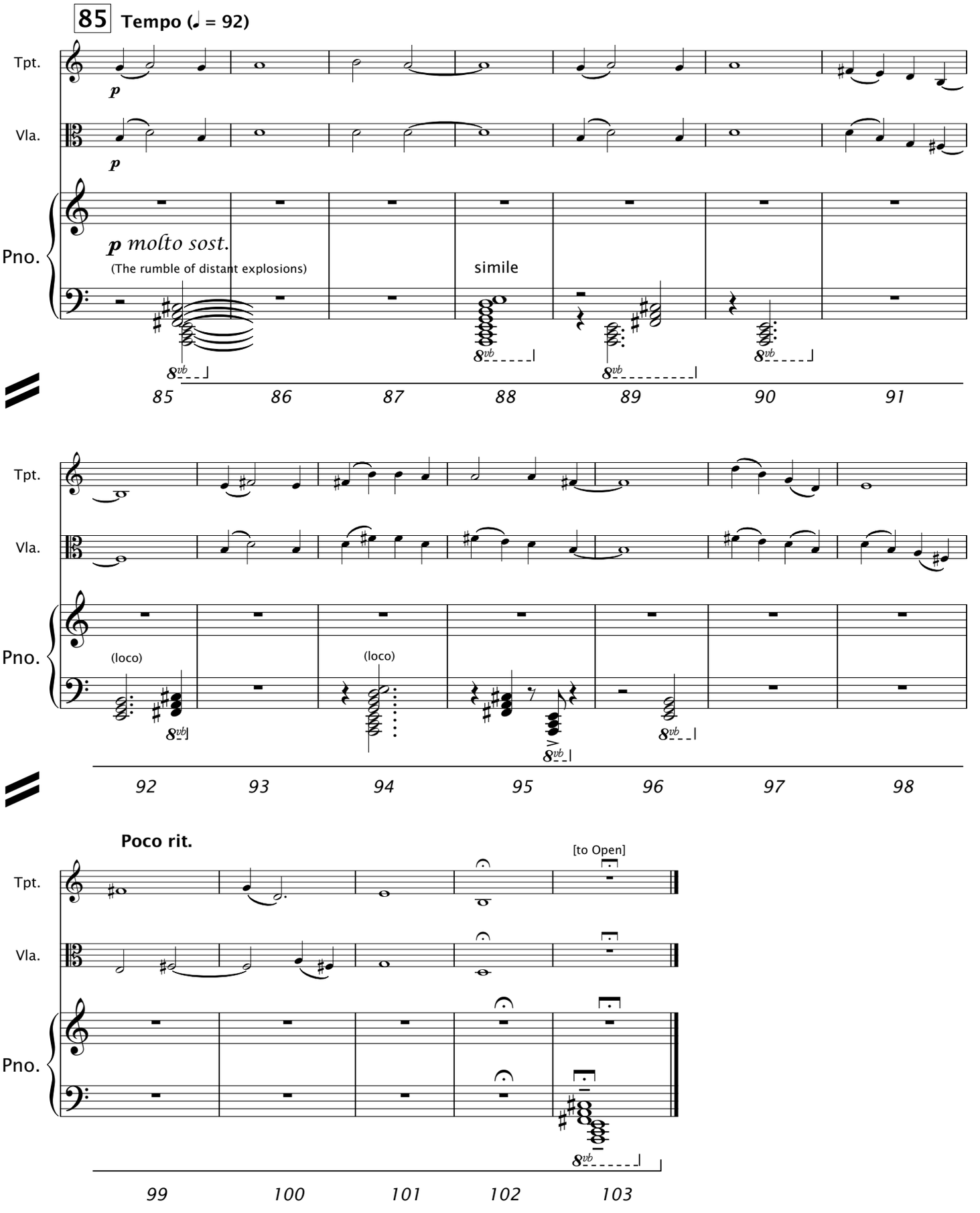

20
Song without words, Tempo (♩ = 92)
Tpt.
Vla.
Pno.
p
20 21 22 23 24 25 26 27
28 29 30 31 32 33
36
p cresc. poco a poco
mp
(p)
34 35 36 37 38 39
mf
(mp)
40 41 42 43 44 45


Poco rit.
Tpt.
Vla.
Pno.
46 47 48 49 50 51
52 Tempo (♩ = 92)
p cresc. poco a poco
mp
(mp)
52 53 54 55 56 57
mf
dimín. poco a poco
58 59 60 61 62 63 64


Tpt.
Vla.
Pno.
p
65 66 67 68 69 70 71
72 Tempo (♩ = 92)
pp
72 73 74 75 76 77
mp
78 79 80 81 82 83 84



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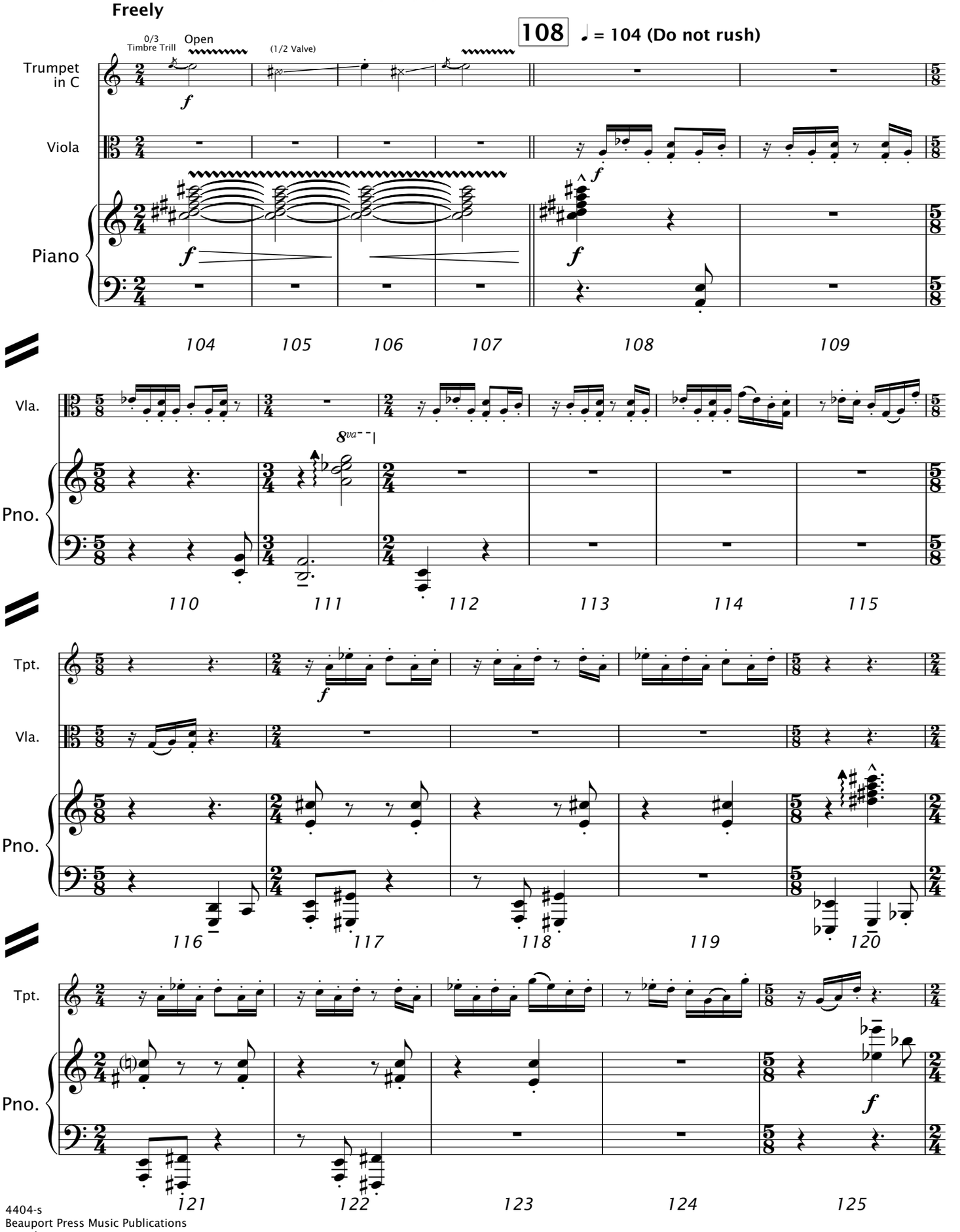
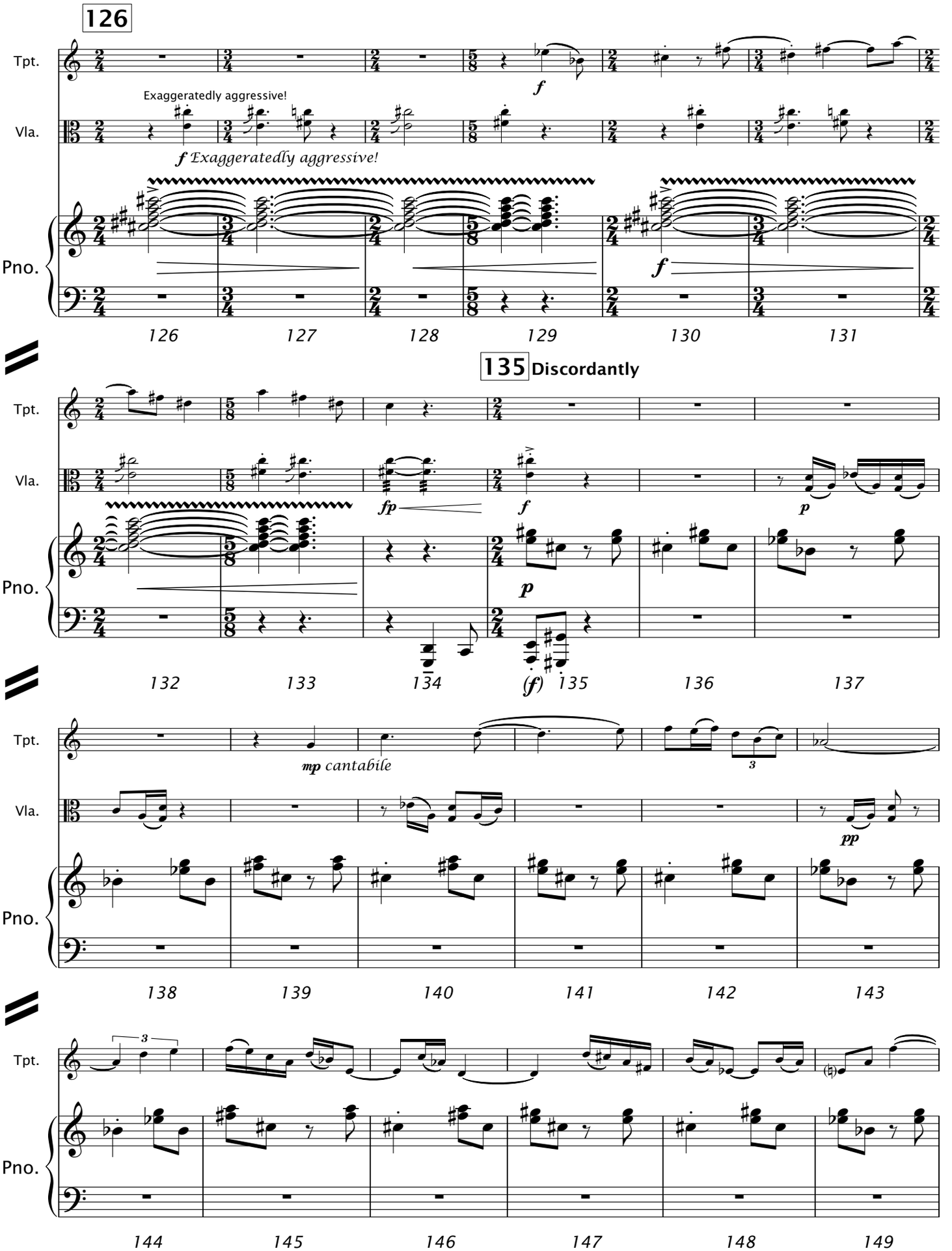
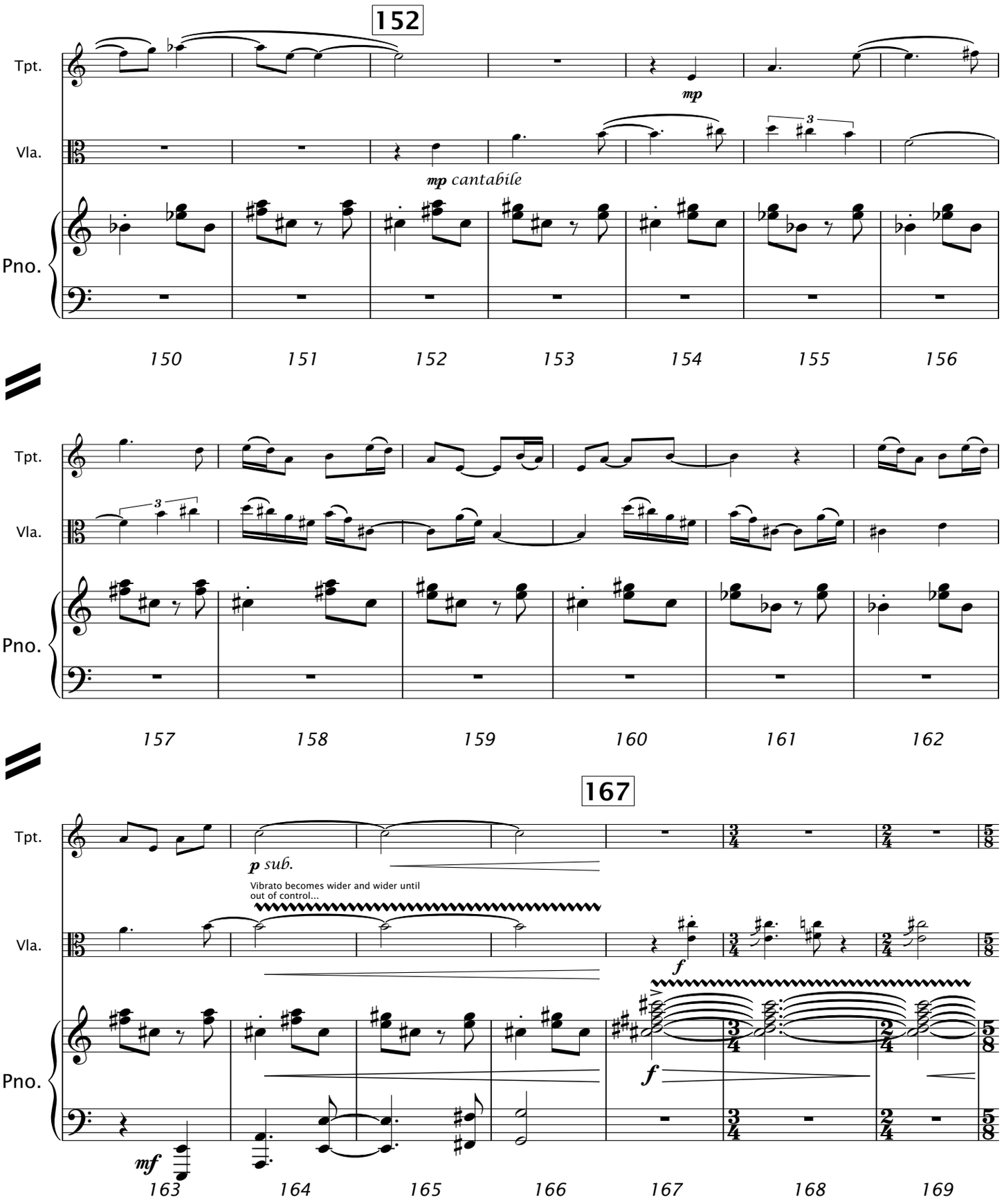
II

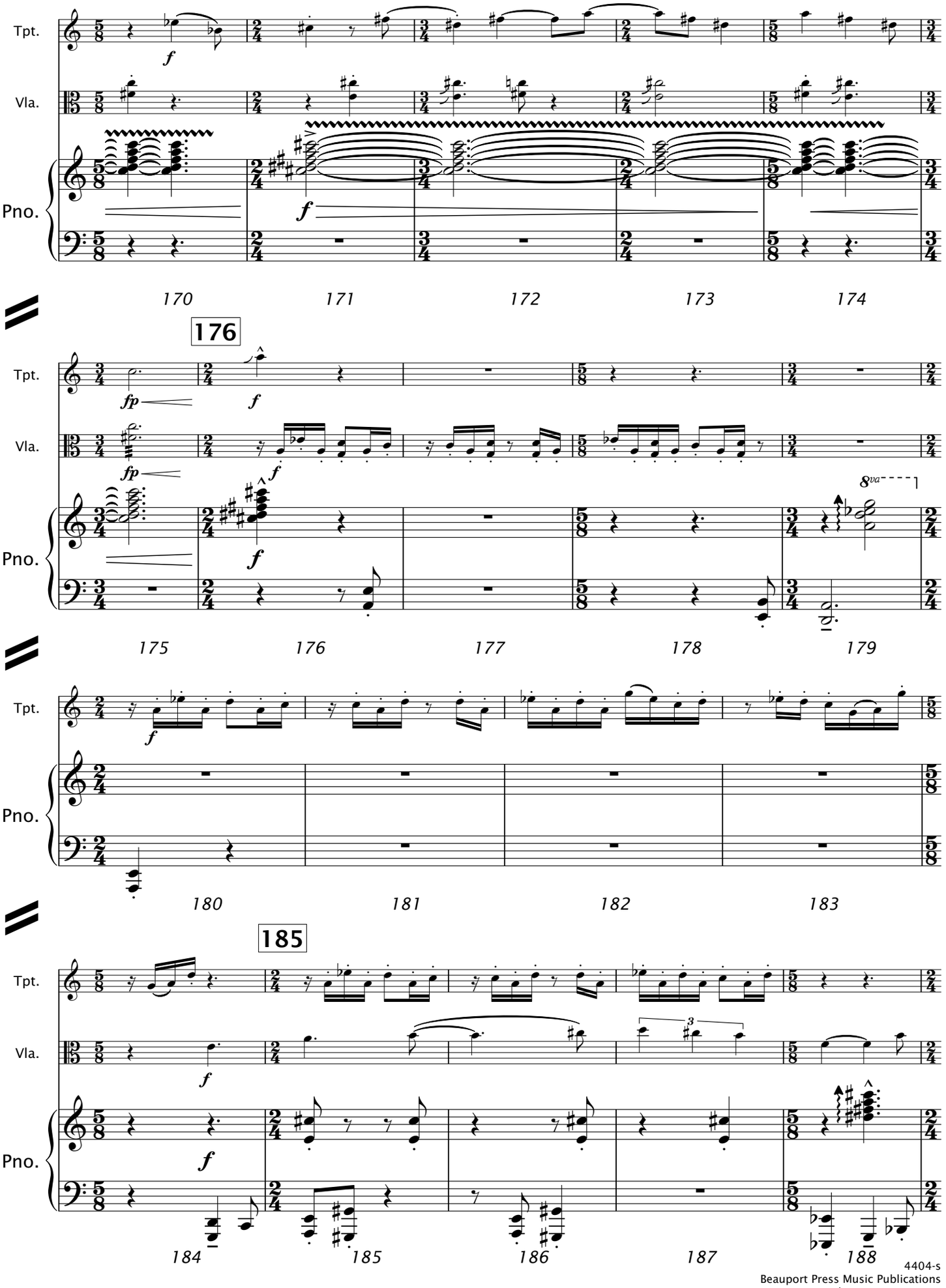
I pick up my life and take it on the train

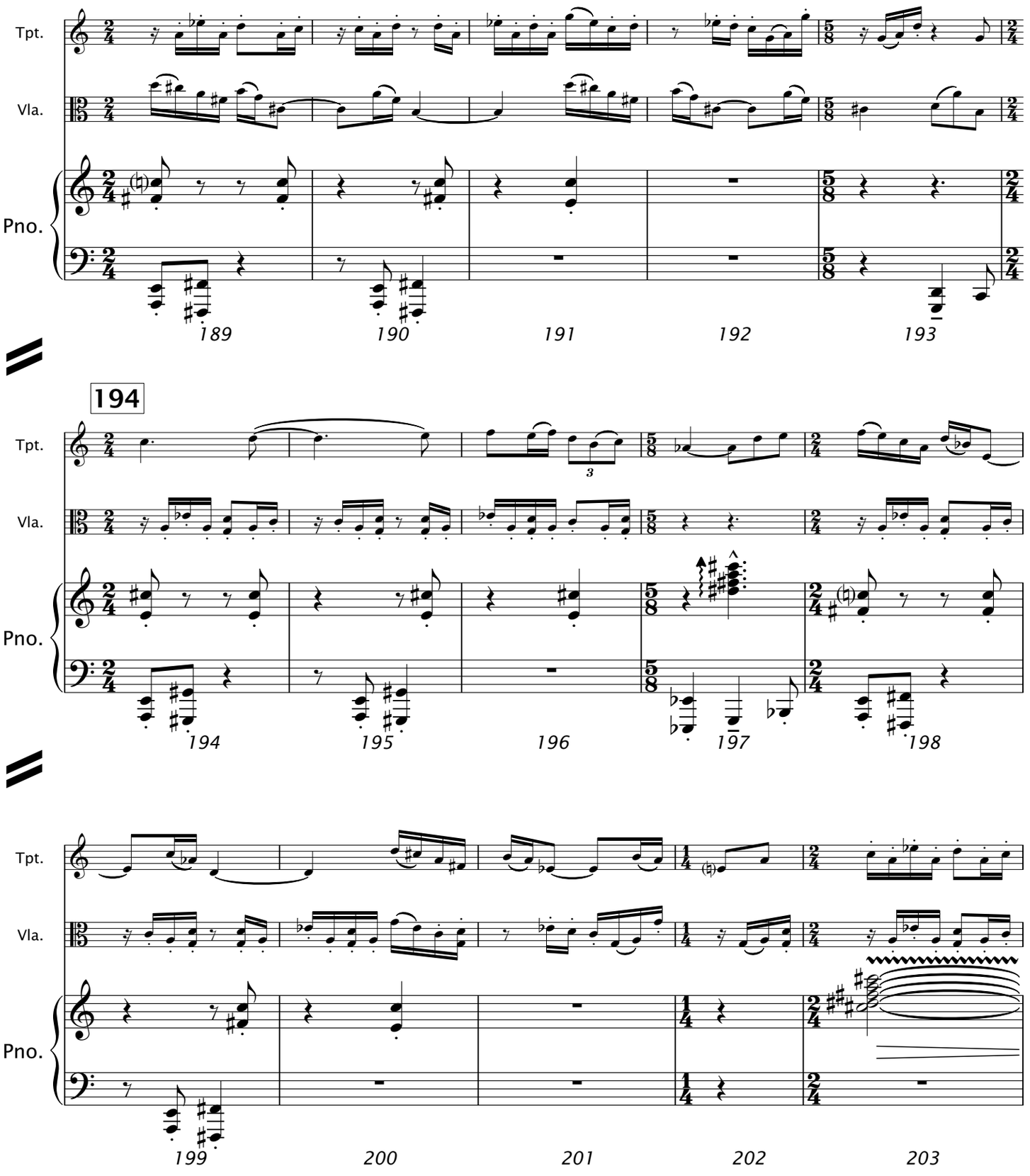
Freely




126
Tpt.
Vla.
Pno.
Exaggeratedly aggressive!
f Exaggeratedly aggressive!
f
f
126 127 128 129 130 131
135 Discordantly
fp
f
p
p
132 133 134 (f) 135 136 137
mp cantabile
3
pp
138 139 140 141 142 143
3
144 145 146 147 148 149


152
Tpt.
Vla.
Pno.
mp
mp cantabile
3
150 151 152 153 154 155 156
157 158 159 160 161 162
167
p sub.
Vibrato becomes wider and wider until out of control...
f
mf
163 164 165 166 167 168 169


Tpt.
Vla.
Pno.
170
171
172
173
174
176
175
176
177
178
179
8va
180
181
182
183
185
184
185
186
187
188



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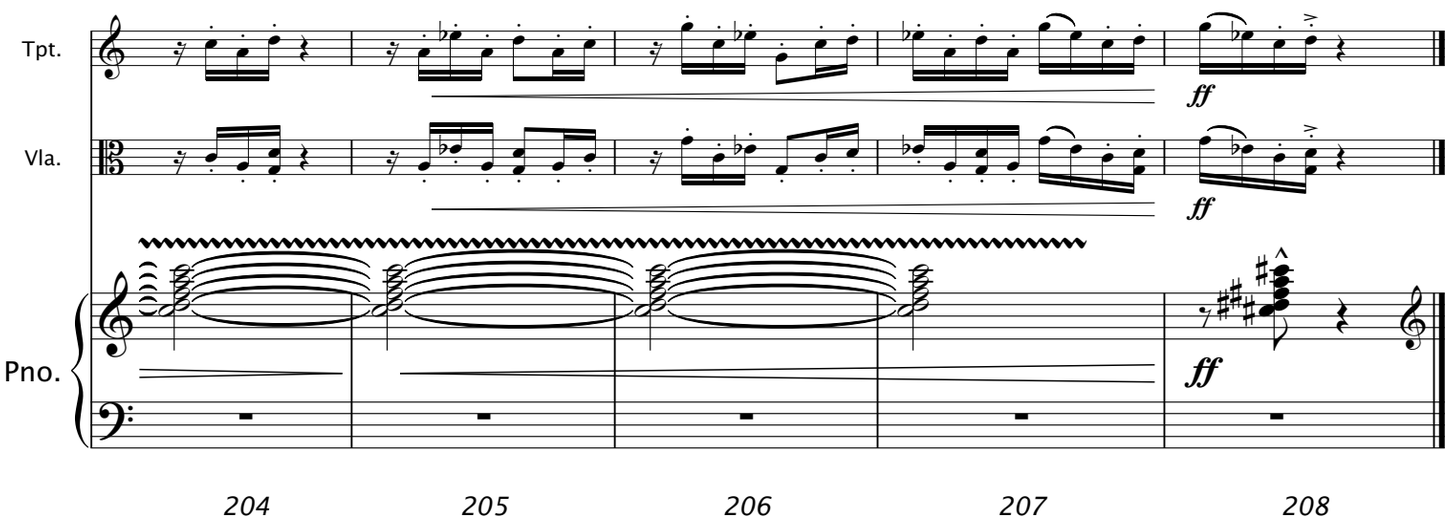
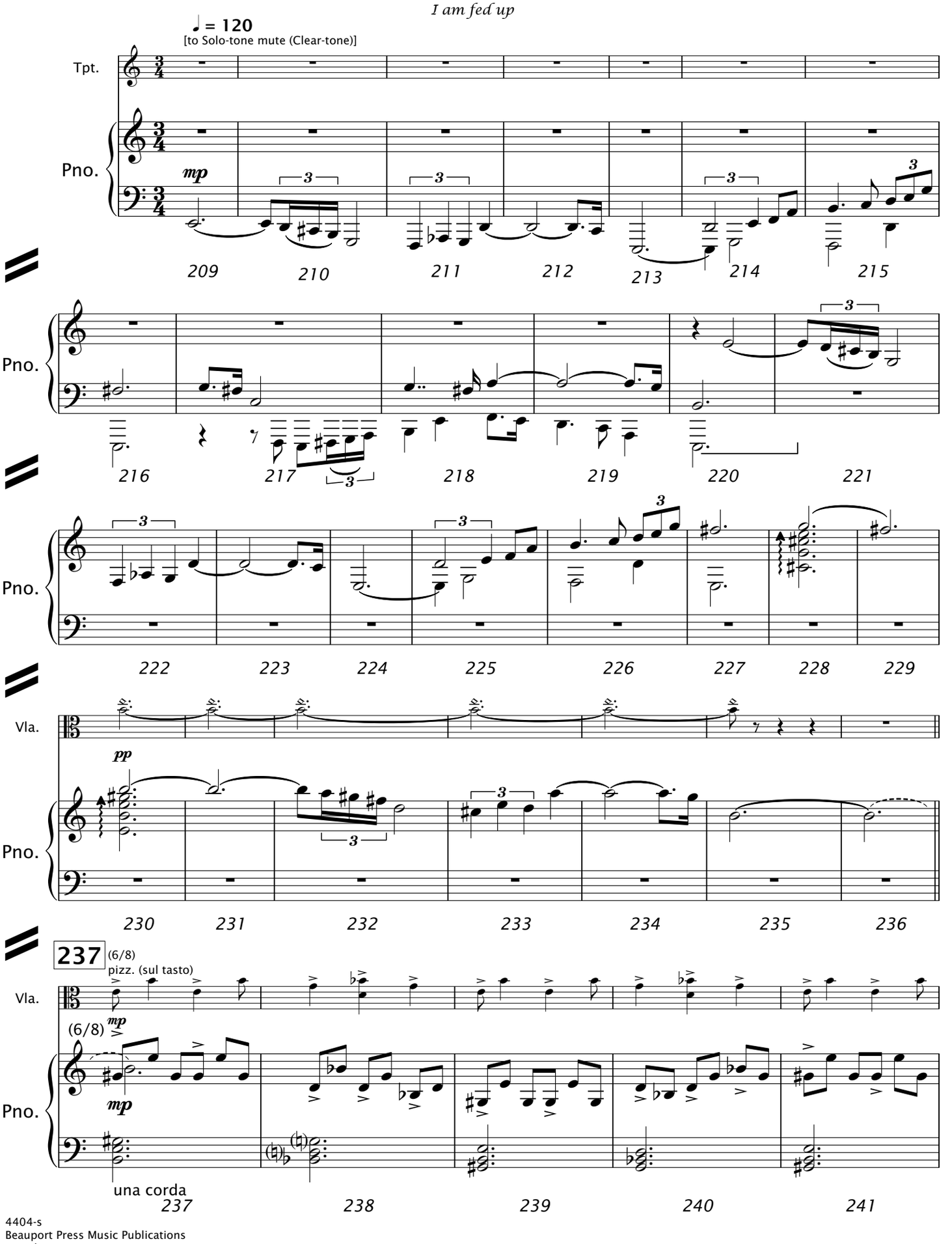
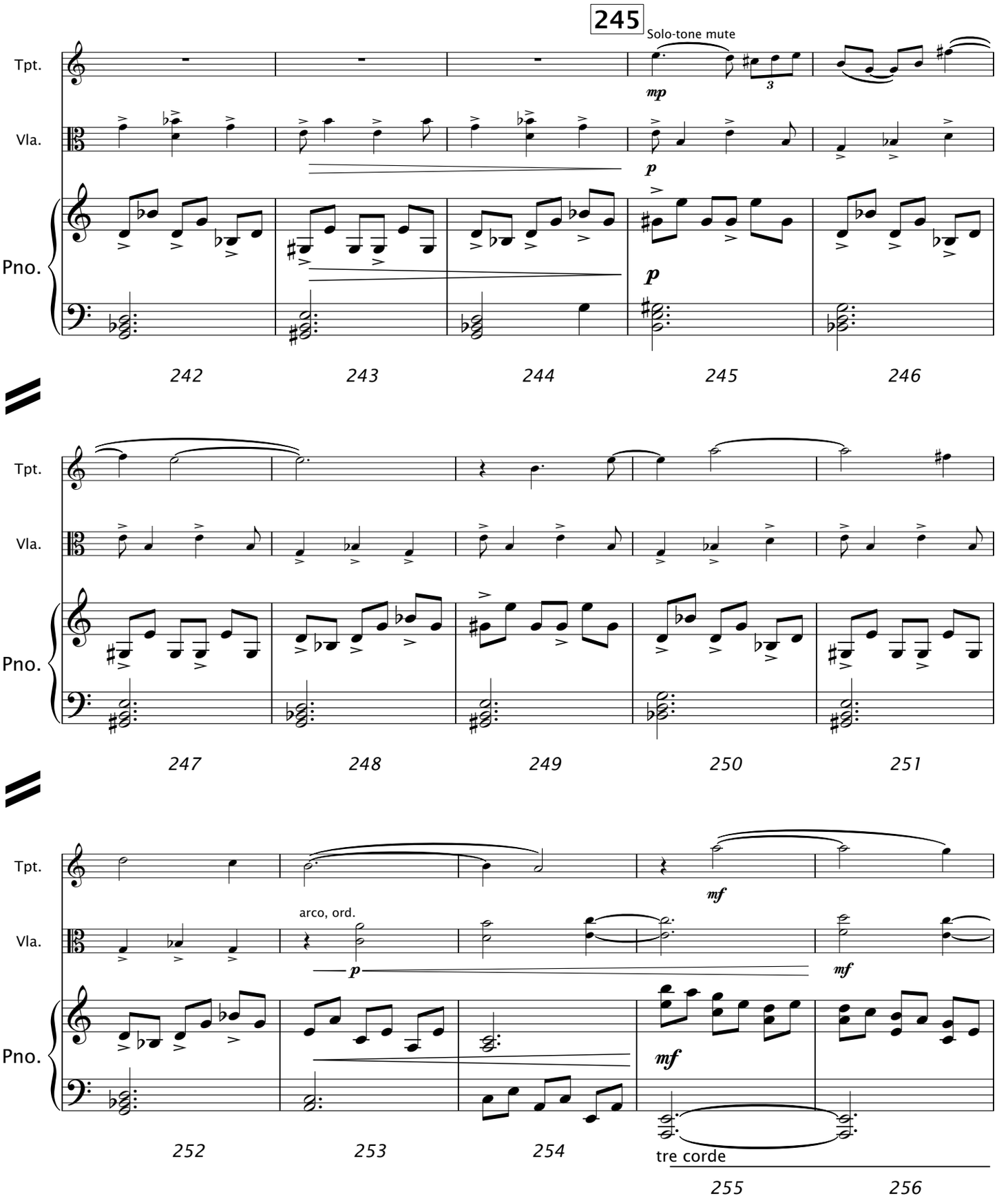
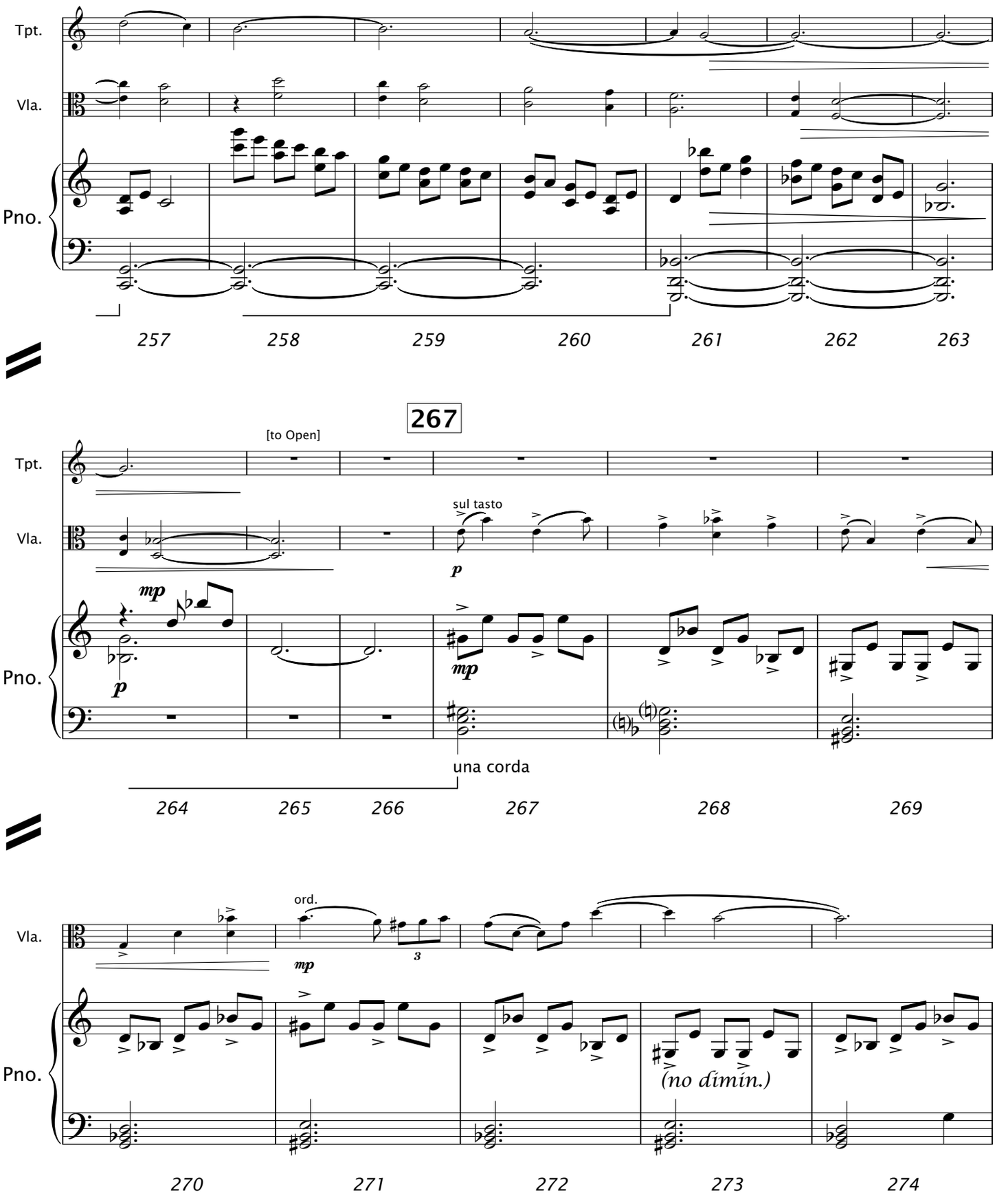

Tpt.
Vla.
Pno.
ff
ff
ff
204
205
206
207
208

III

I am fed up




245
Solo-tone mute
Tpt.
Vla.
Pno.
mp
p
p
242
243
244
245
246
Tpt.
Vla.
Pno.
247
248
249
250
251
Tpt.
Vla.
Pno.
mf
arco, ord.
p
mf
mf
252
253
254
tre corde
255
256



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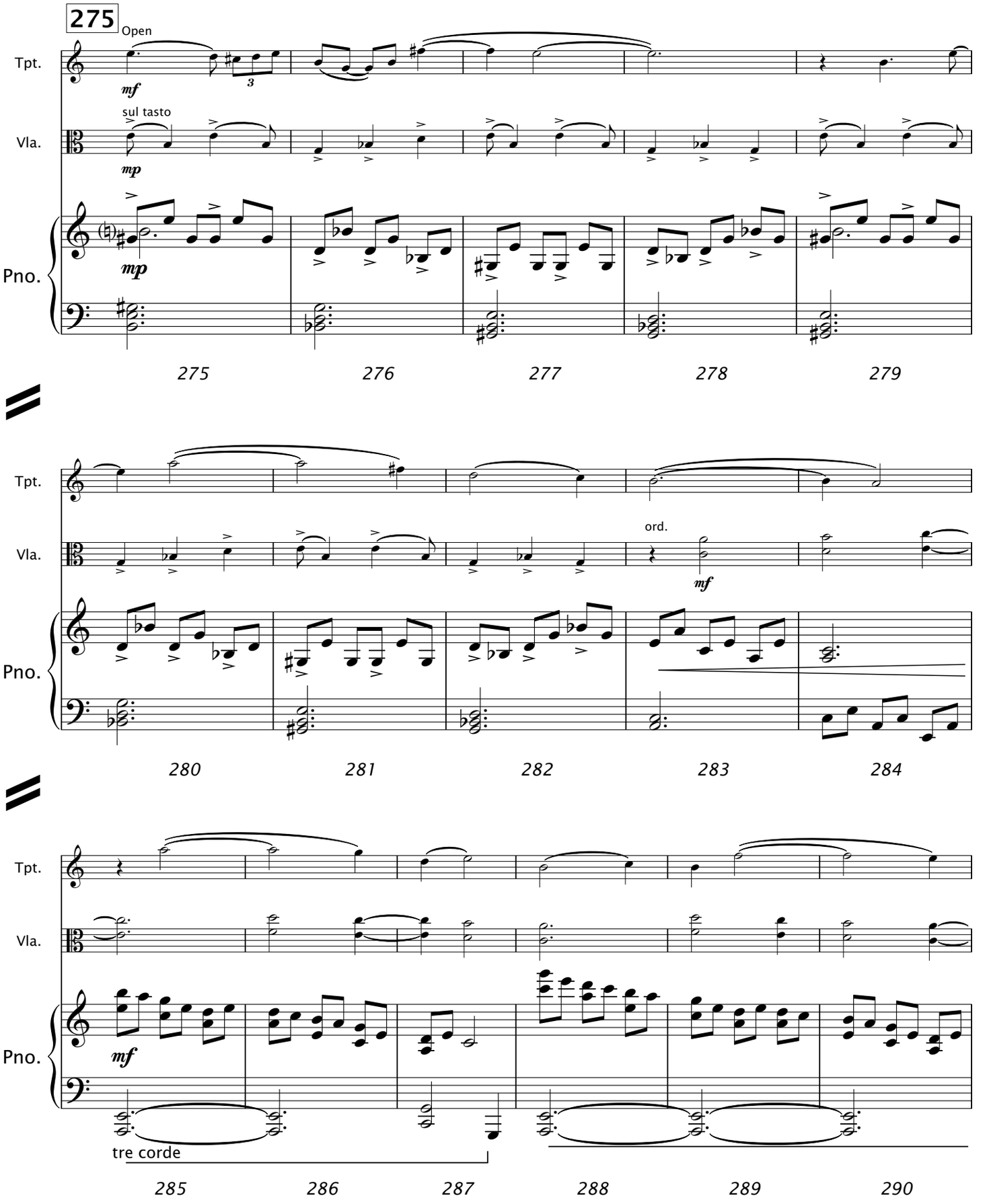
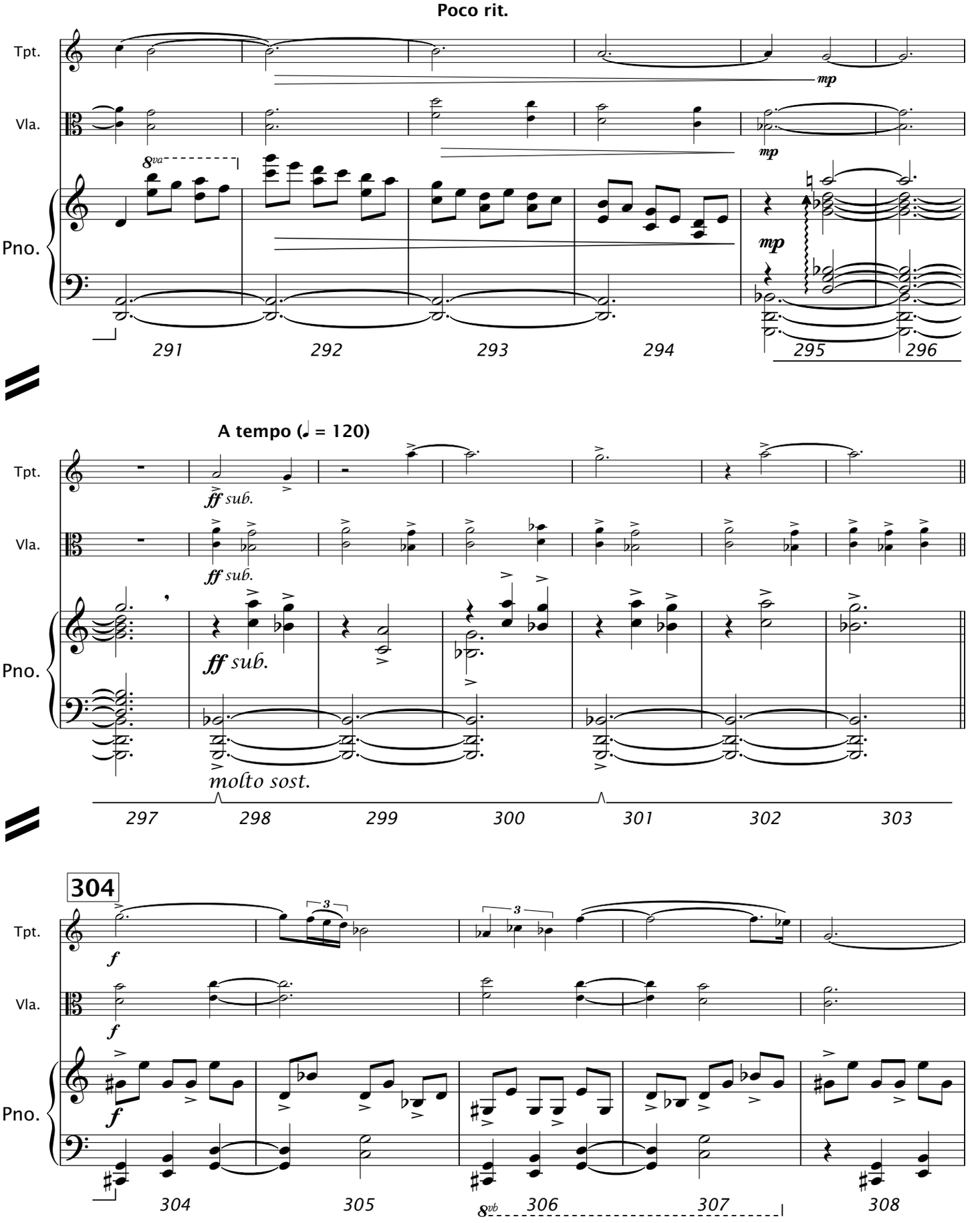

275
Open
Tpt.
mf
3
Vla.
sul tasto
mp
Pno.
mp
275 276 277 278 279
Tpt.
Vla.
ord.
mf
Pno.
280 281 282 283 284
Tpt.
Vla.
Pno.
mf
tre corde
285 286 287 288 289 290



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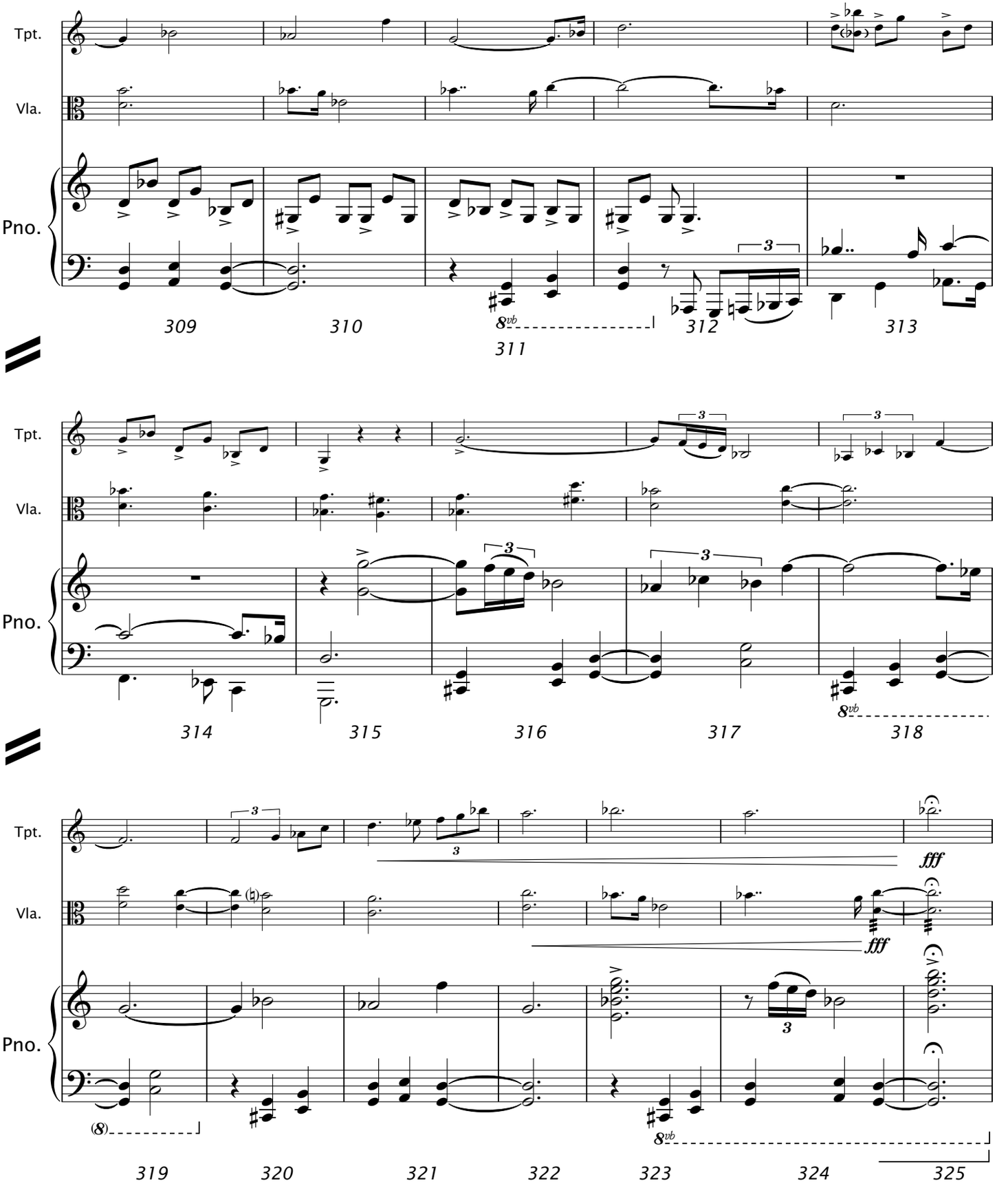

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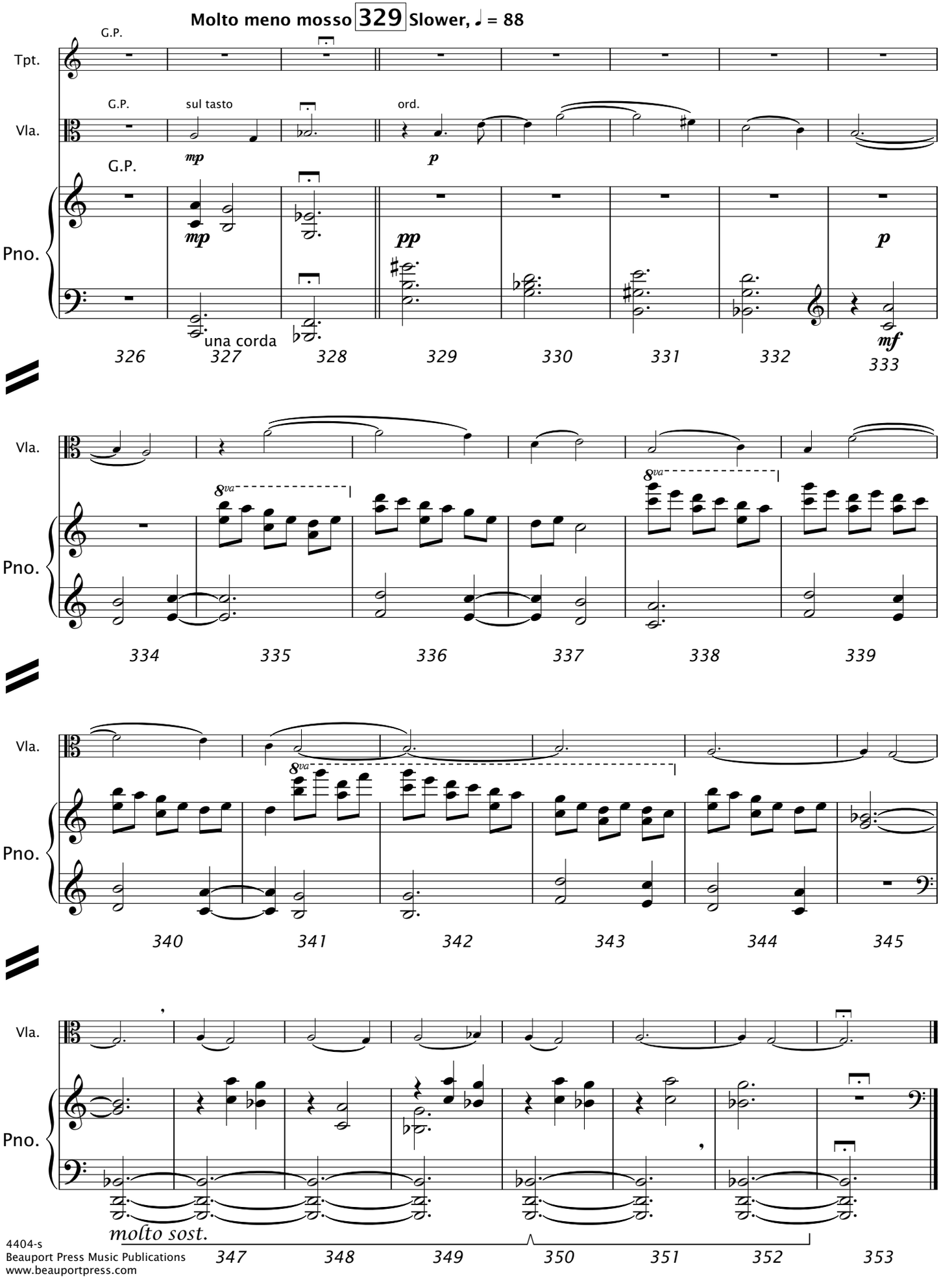
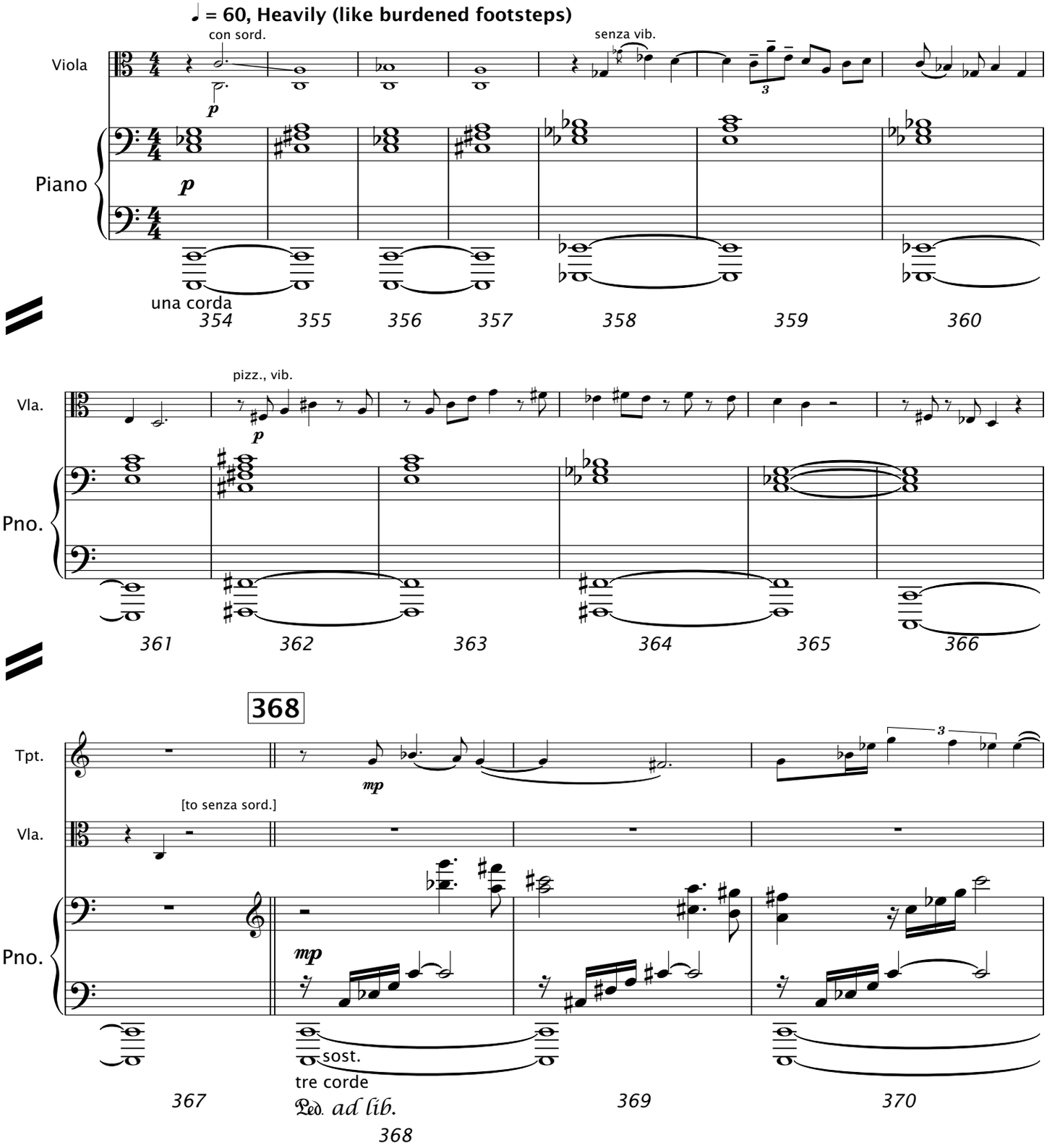
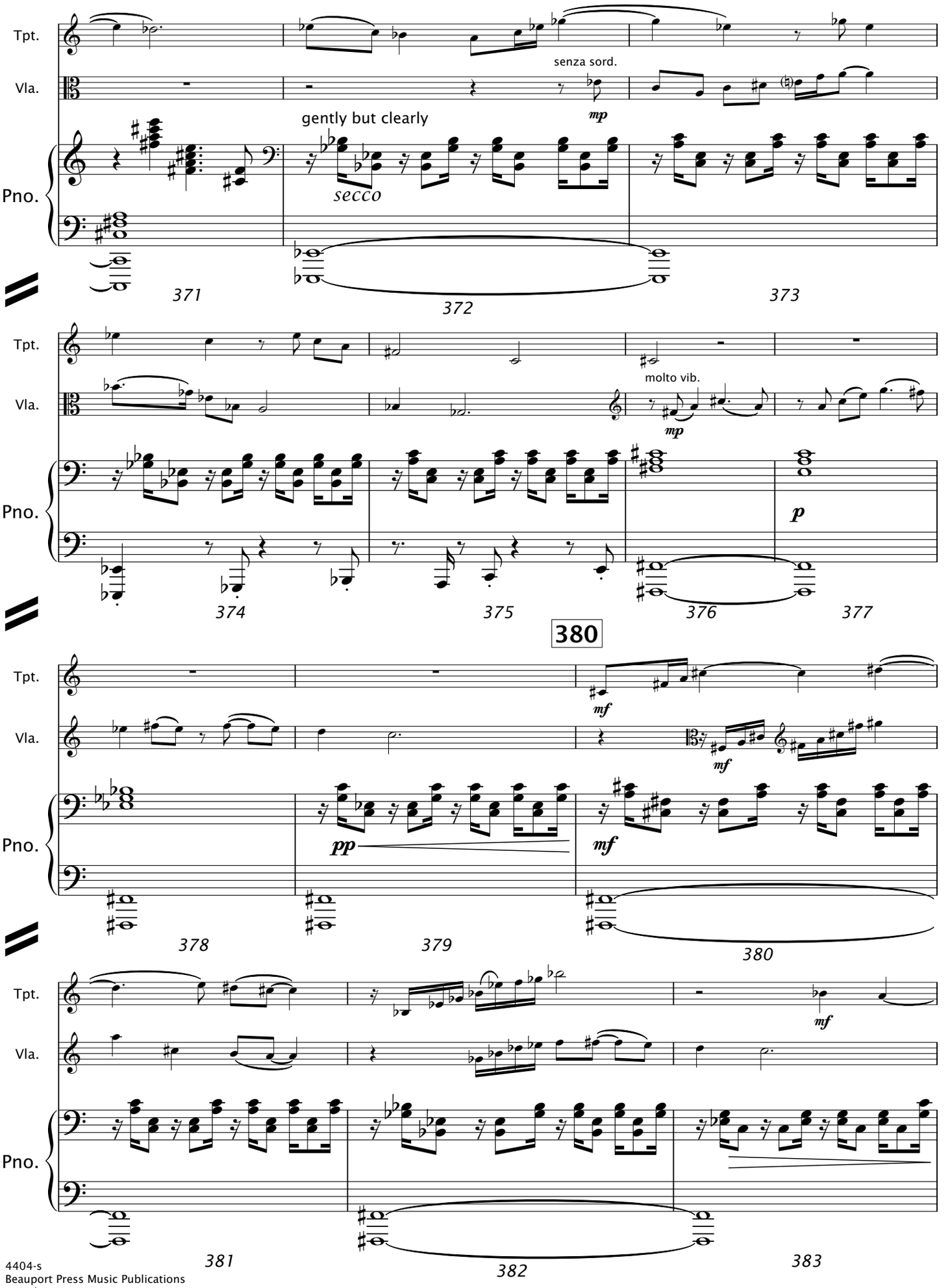
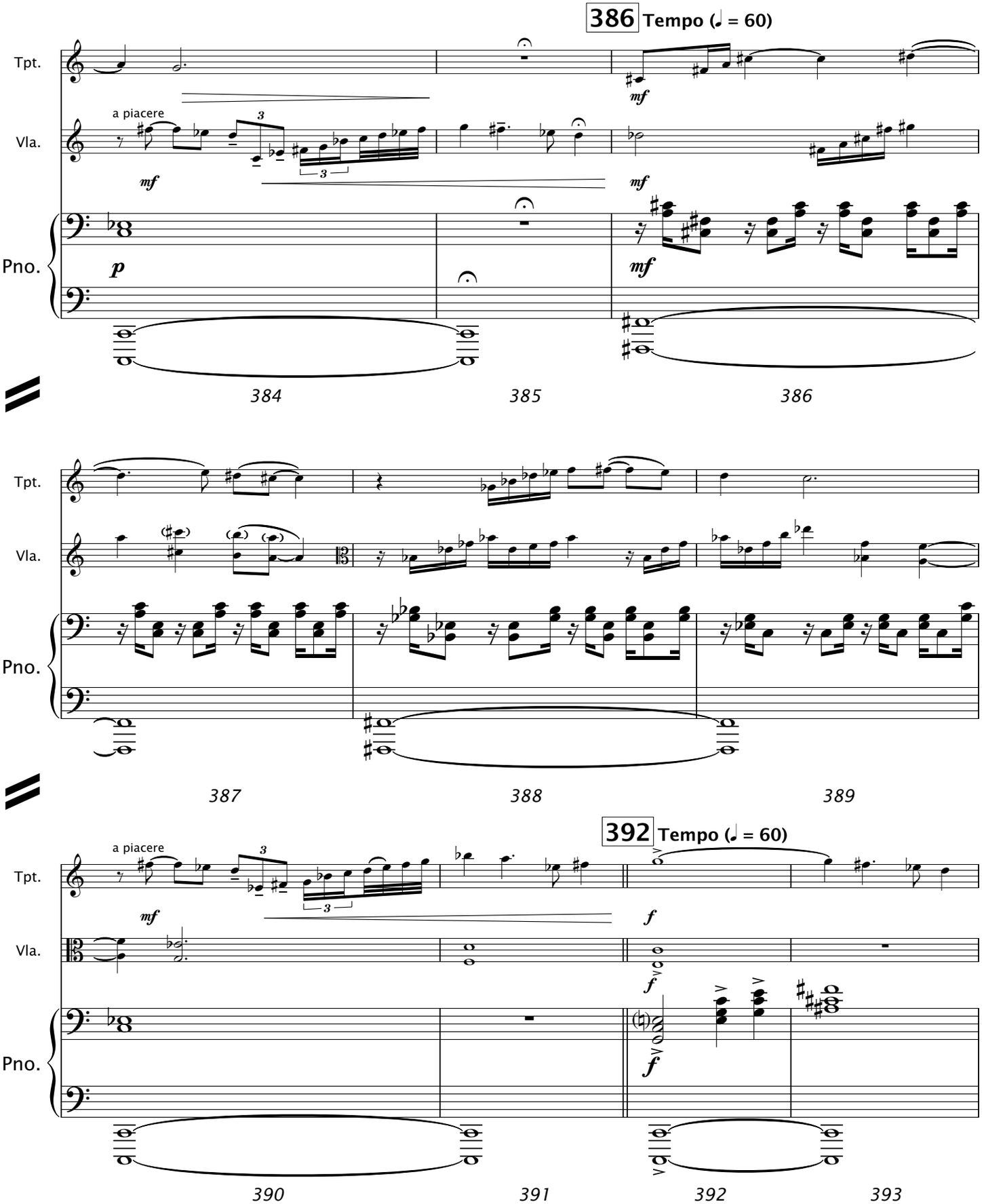

Molto meno mosso 329 Slower, ♩ = 88
Tpt.
Vla.
Pno.
G.P.
sul tasto
ord.
una corda
molto sost.
326 327 328 329 330 331 332 333
334 335 336 337 338 339
340 341 342 343 344 345
347 348 349 350 351 352 353

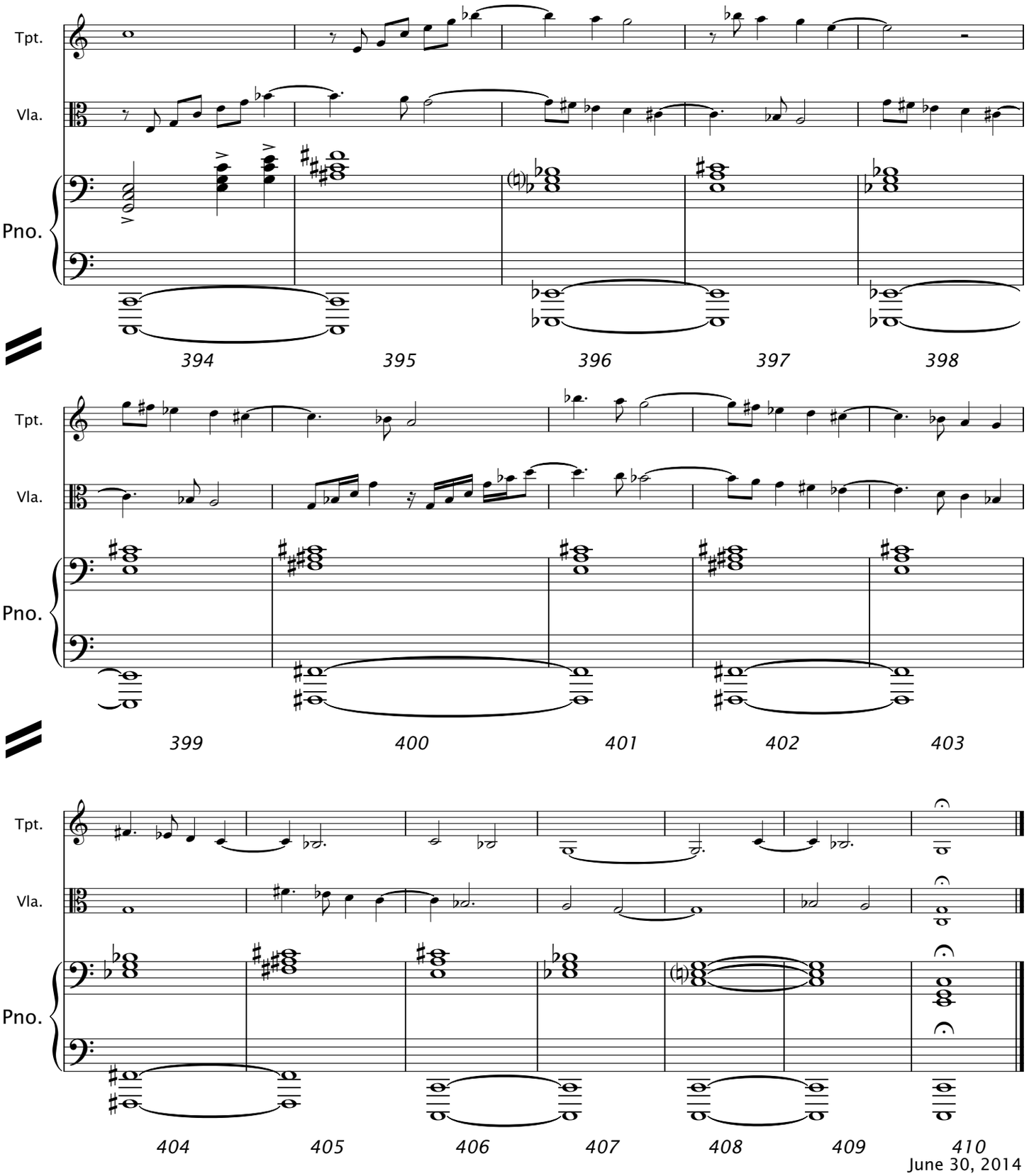
IV

I pick up my life and take it away




Tpt.
Vla.
Pno.
senza sord.
mp
gently but clearly
secco
371
372
373
molto vib.
mp
p
374
375
376
377
380
mf
pp
mf
378
379
380
mf
381
382
383


386 Tempo (♩ = 60)
Tpt.
Vla.
Pno.
a piacere
mf
p
384
385
386
387
388
389
392 Tempo (♩ = 60)
f
390
391
392
393



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Trumpet in C

written for Adam Gautille

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for trumpet, viola and piano

Robert J. Bradshaw
(BMI)

♩ = 92 (Gentle half time feel)
Bucket mute

5
1–5

p

p

Poco rit.

13

20 **Song without words, Tempo (♩ = 92)**

p

28

36

35

p cresc. poco a poco

Poco rit.

42

mf

52 **Tempo (♩ = 92)**

50

p cresc. poco a poco

57

mf

dimin. poco a poco

64

p

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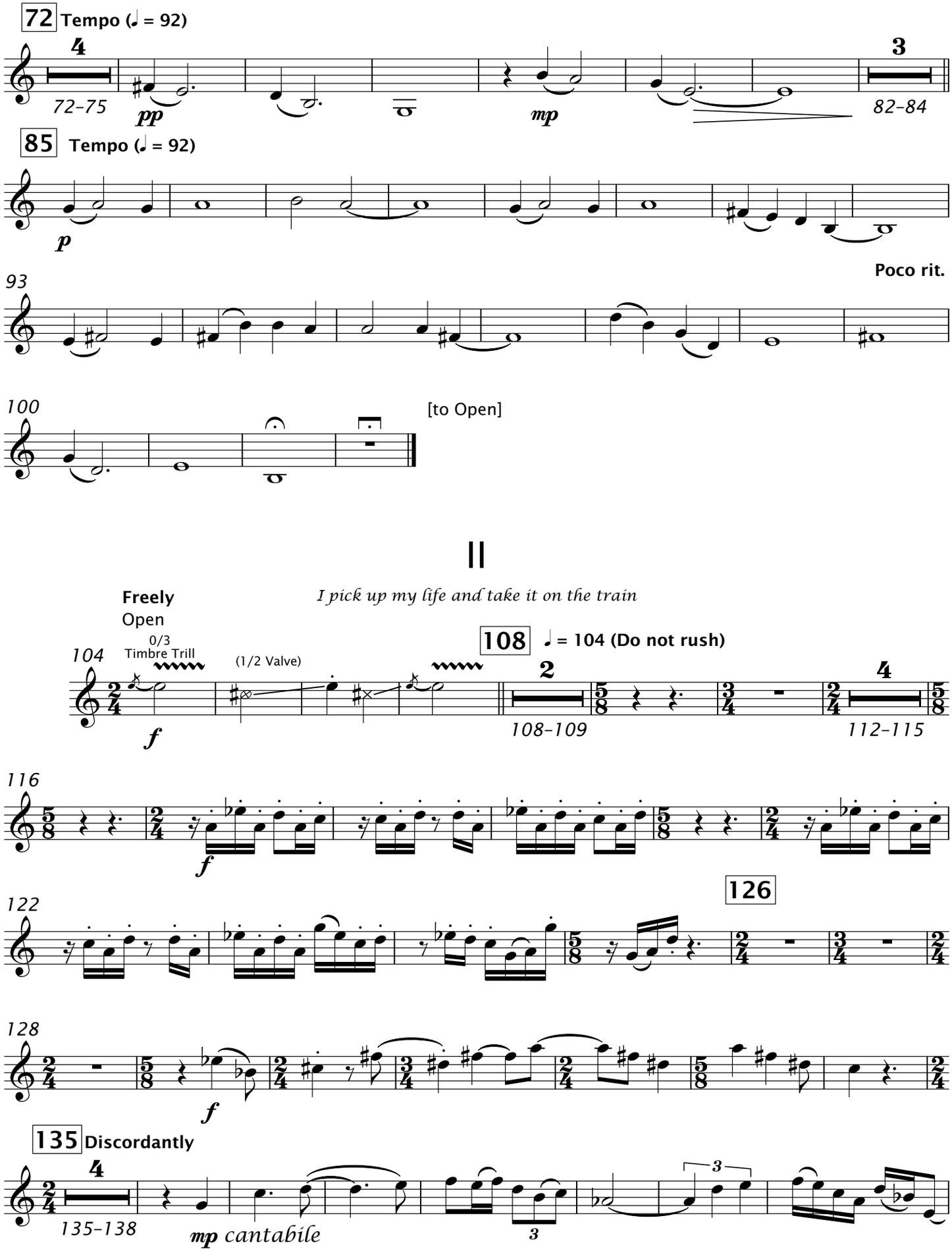
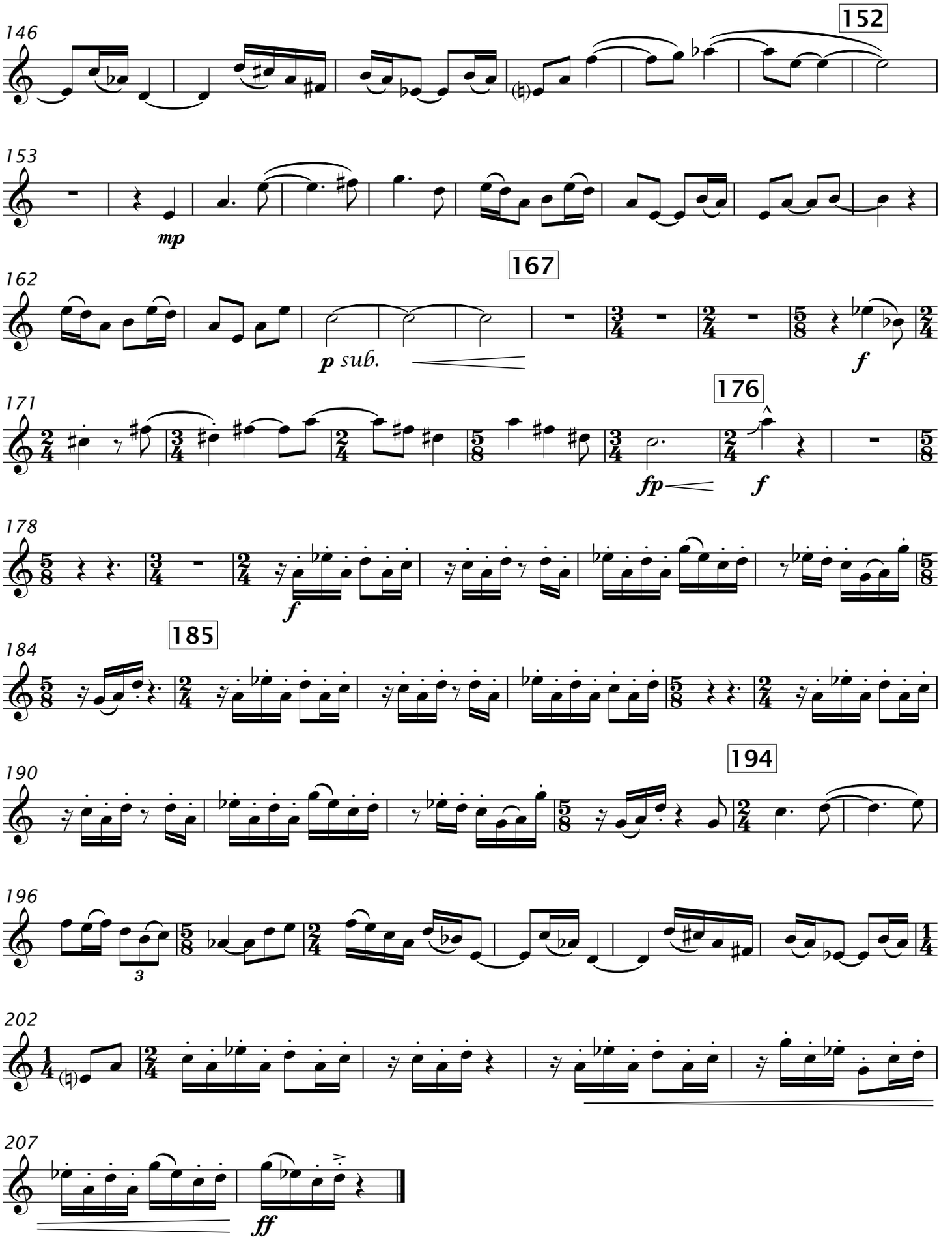

72 Tempo (♩ = 92)
72–75
pp
mp
82–84
85 Tempo (♩ = 92)
p
93
Poco rit.
100
[to Open]
II
I pick up my life and take it on the train
Freely
Open
104
0/3
Timbre Trill
(1/2 Valve)
f
108 ♩ = 104 (Do not rush)
108–109
112–115
116
f
122
126
128
f
135 Discordantly
135–138
mp cantabile



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III

I am fed up

♩ = 120
[to Solo-tone mute (Clear-tone)]

237

28

209–236

245

8

237–244

Solo-tone mute

mp

247

mf

256

[to Open]

2

265–266

267

8

267–274

275

Open

mf

281

Poco rit.

A tempo (♩ = 120)

290

mp

ff sub.

304

300

f

308

316

Molto meno mosso **329** **Slower, ♩ = 88**

323

G.P.

24

329–352

fff

IV

I pick up my life and take it away

♩ = 60, Heavily (like burdened footsteps)

368

14

354–367

mp

372

380

3

377–379

mf

386 Tempo (♩ = 60)

383

mf

mf

392 Tempo (♩ = 60)

389

a piacere

mf

f

395

401

406

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PO Box 551
Gloucester, MA 01931

Viola

written for Adam Gautille

Sonata no. 6

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One-way Ticket

on a poem by Langston Hughes and inspired by
"The Migration Series" paintings of Jacob Lawrence

for trumpet, viola and piano

Robert J. Bradshaw
(BMI)

♩ = 92 (Gentle half time feel)

con sord.

5

1–5

p

pp

p

12

Poco rit.

pp

20 **Song without words, Tempo (♩ = 92)**

p

28

36

p cresc. poco a poco

Poco rit.

42

mf

52 **Tempo (♩ = 92)**

50

p cresc. poco a poco

57

mf

dimin. poco a poco

64

p

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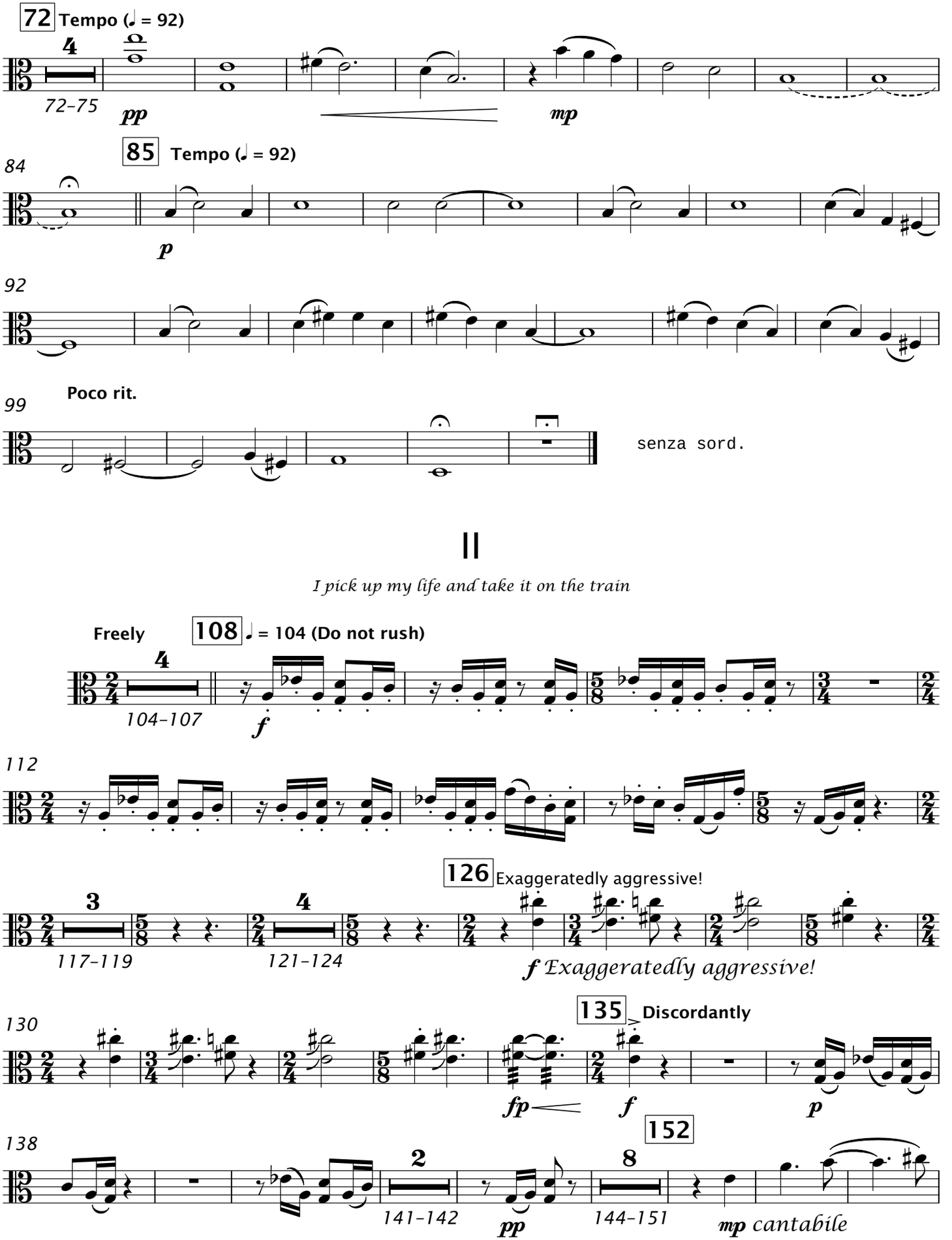

II

I pick up my life and take it on the train

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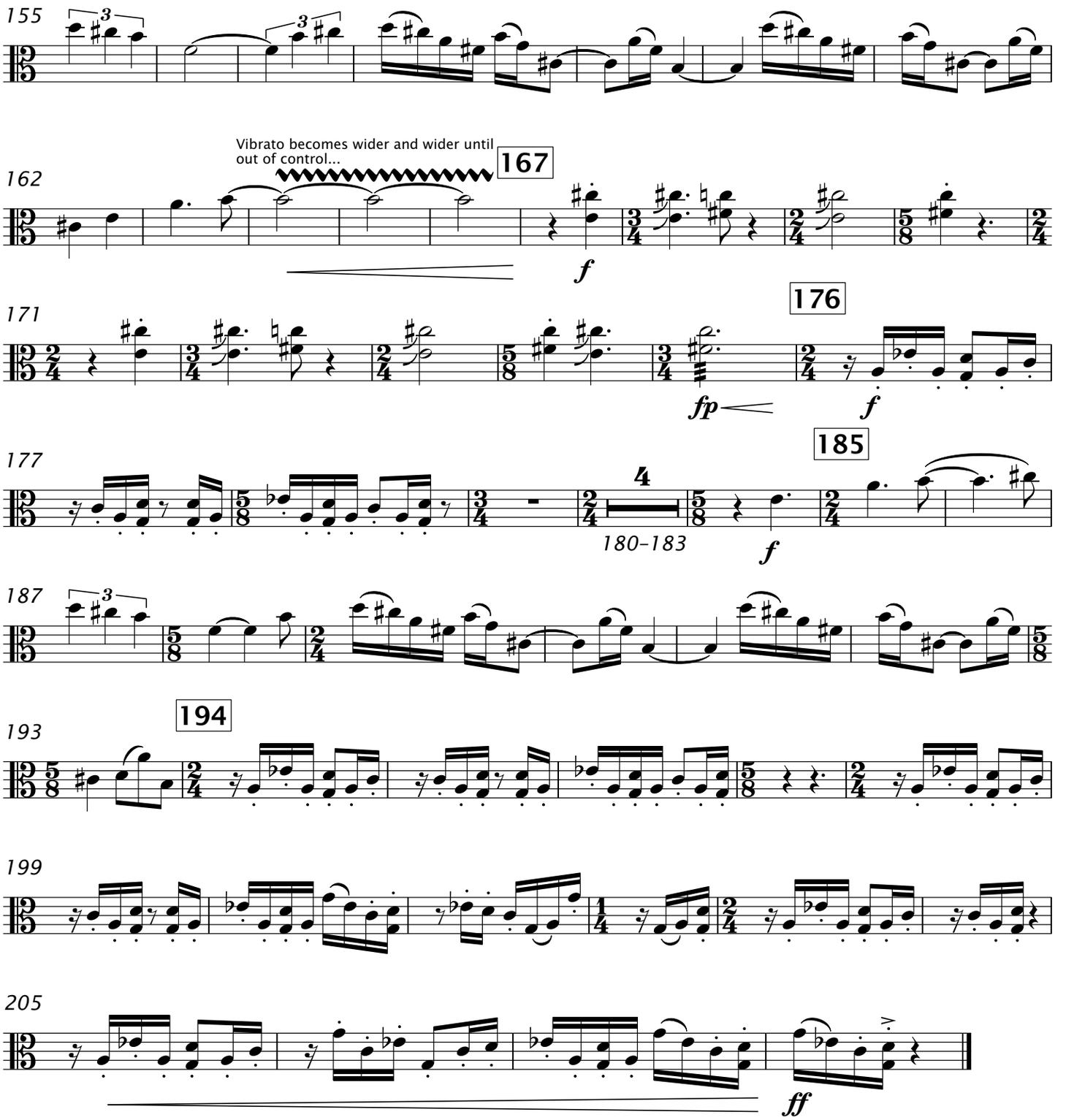
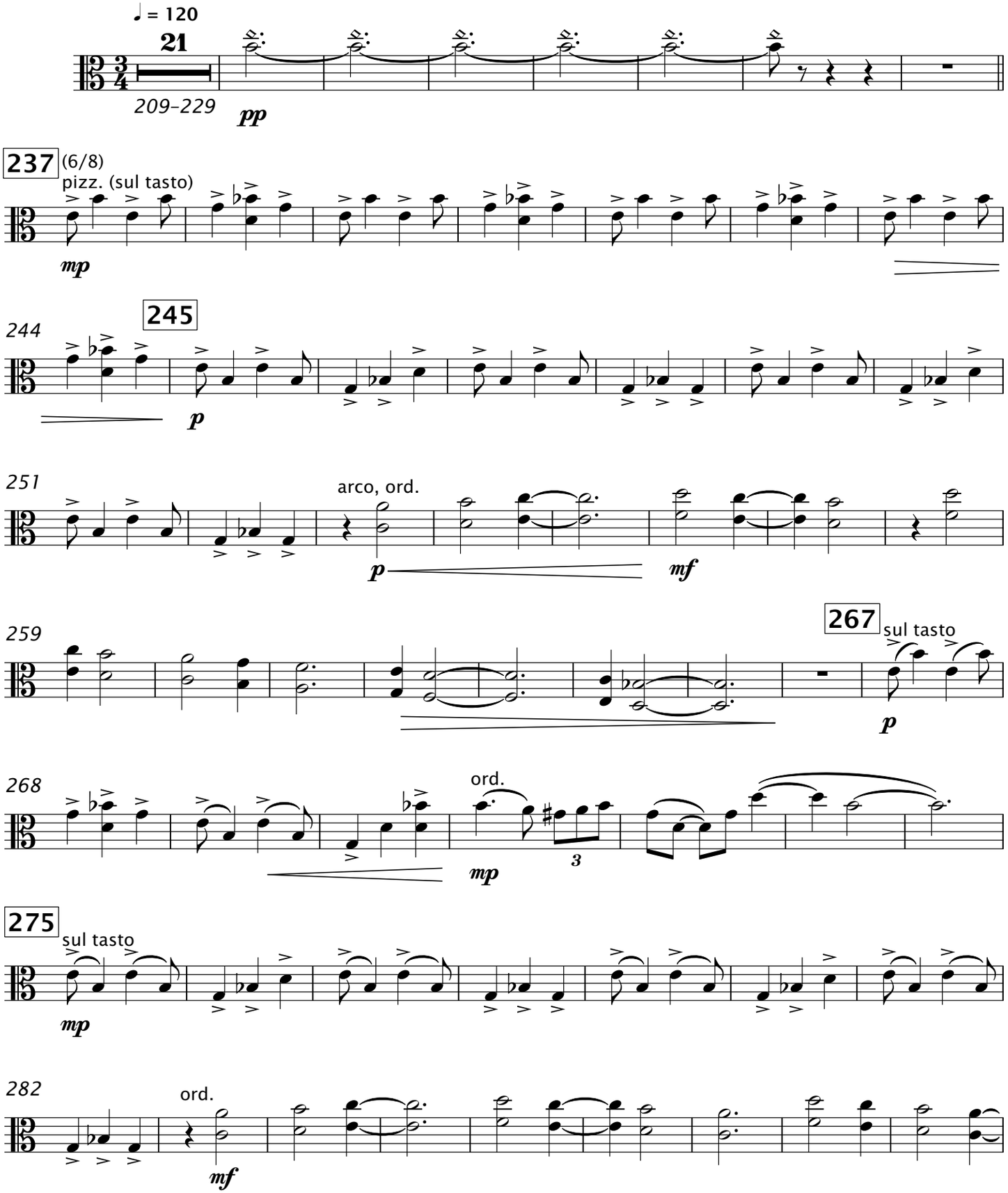

155
162
Vibrato becomes wider and wider until out of control...
167
f
171
176
fp
f
177
185
4
180–183
f
187
194
193
199
205
ff

III

I am fed up



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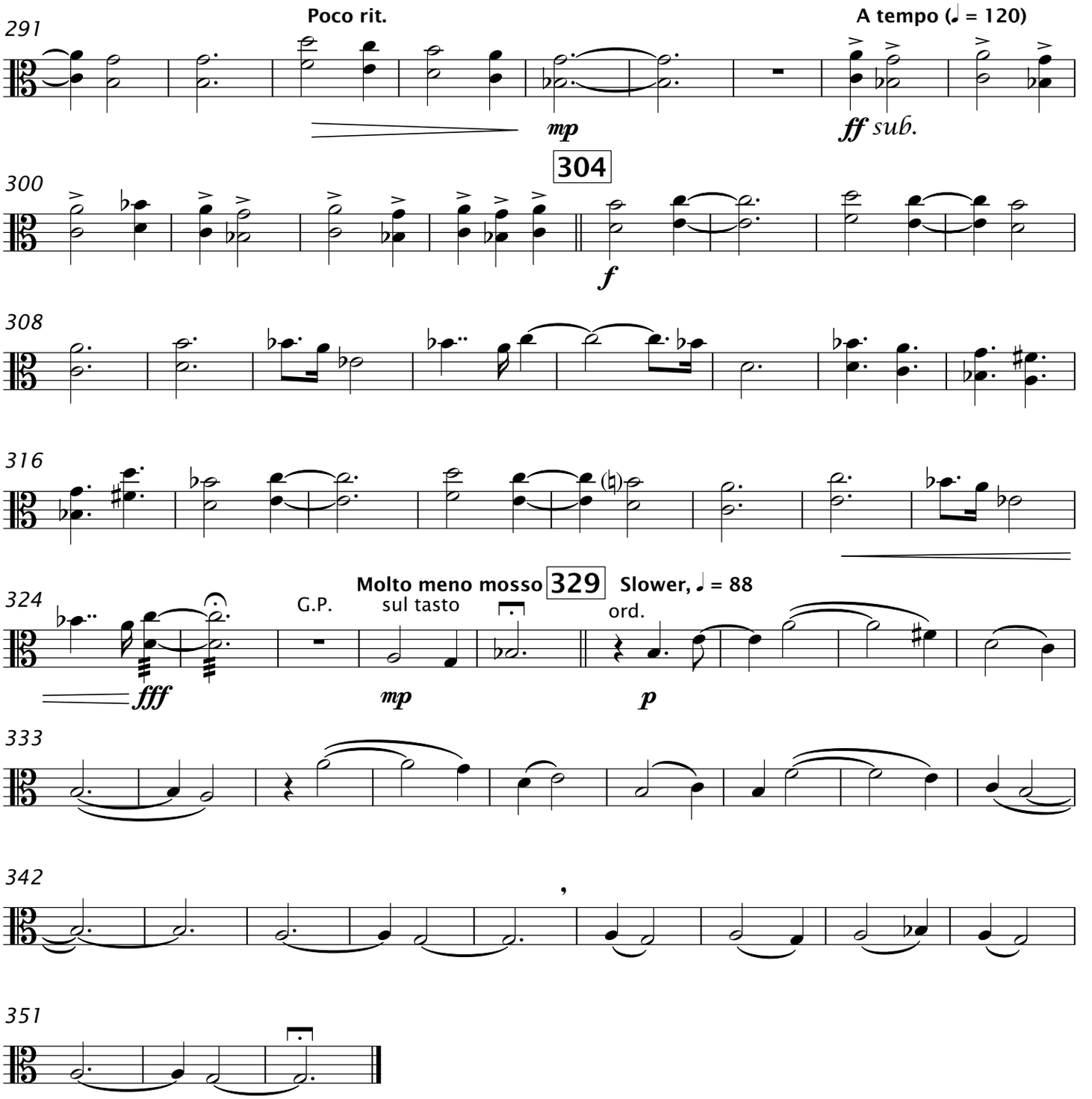
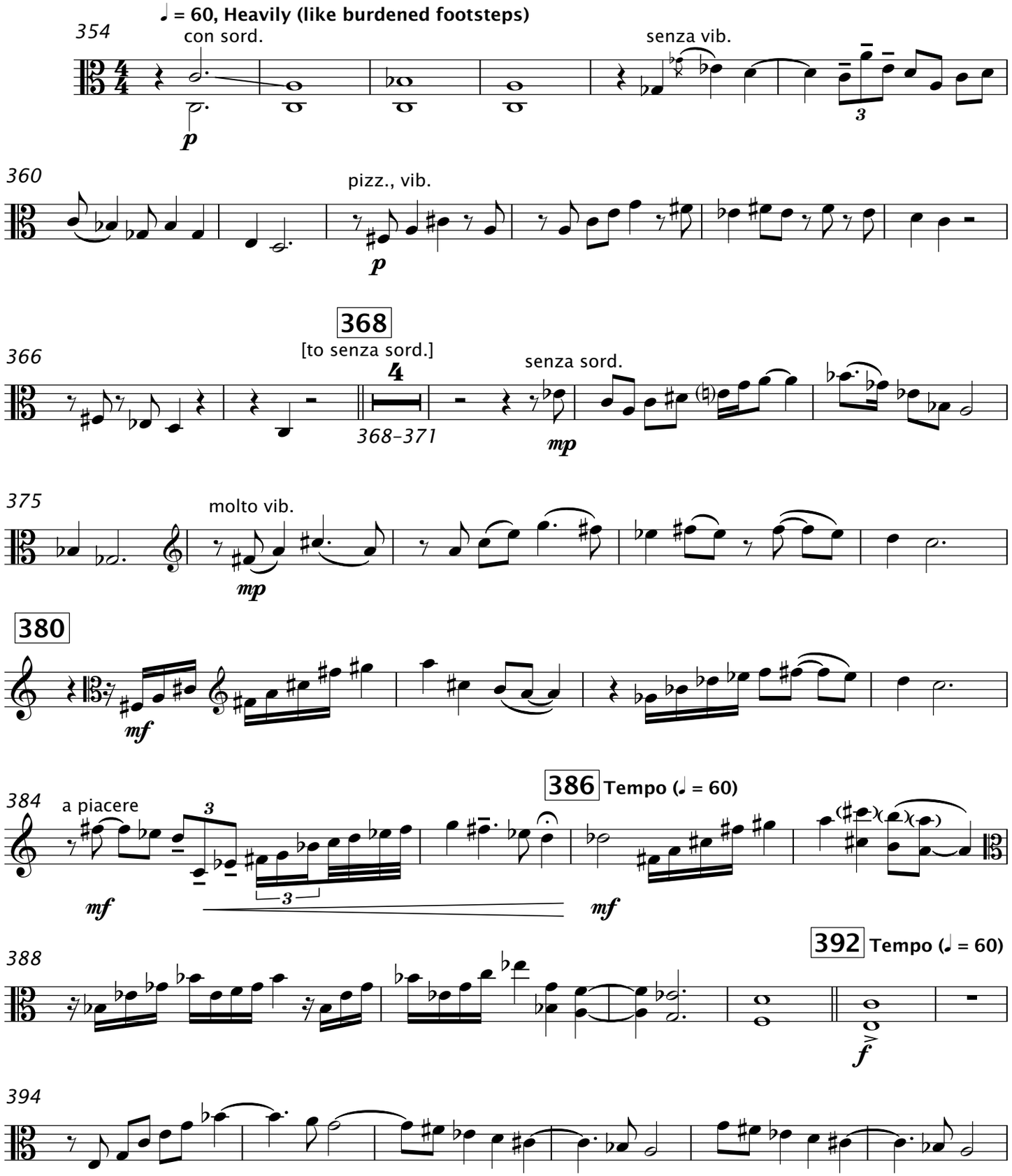

291
Poco rit.
mp
A tempo (♩ = 120)
ff sub.
300
304
f
308
316
324
fff
G.P.
Molto meno mosso
329
Slower, ♩ = 88
sul tasto
mp
ord.
p
333
342
351

IV

I pick up my life and take it away



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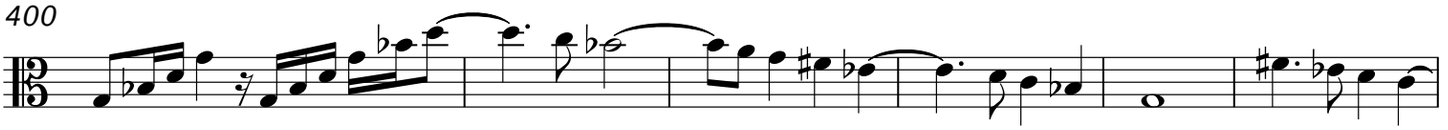
400



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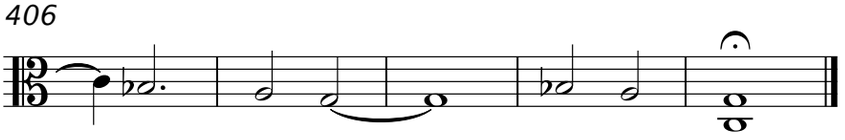

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