

Piano

# Stephenson

## Fantasie

for Euphonium and Piano



Music for Brass  
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# Fantasie for Euphonium and Piano

by James Stephenson

*This piece was originally conceived for Trumpet and Piano, and re-scored for solo Euphonium by the composer.*

*Below are the program notes for as written for the Fantasie for Trumpet.*

In the Spring of 2005, while Paul was visiting me in Florida, we finally solidified a long-discussed idea of a new composition for him to premiere. Paul and I have known one another since our childhood days in the Chicago area, and so the opportunity to compose something for him is nothing less than a true joy and true honor.

He initiated the idea that the piece should pay homage to one of the long-time greats in the trumpet world, Timofei Dokshizer, who had recently passed. Growing up as a trumpeter myself, Dokshizer had a great impact on my musical development, and, in fact I was given several of his albums by one of my first trumpet teachers, Peter Labella, who had died several years before, and much too young.

The piece, then, is a tribute on many levels. First to my friend, Paul, who is a constant source of inspiration and character. It is, of course, dedicated to Mr. Dokshizer, whose impact on the trumpet and music world, and my early love of the trumpet, is immeasurable. It also is written with remembrance to Mr. Labella, who had the insight to recognize my love of music, and gave me his depth of knowledge that has stayed with me to this day.

When Paul first mentioned the idea of writing the tribute piece, I was immediately struck with ideas on how to construct the piece. I wanted to write a piece that would be reminiscent of the old recordings: the concert waltzes, scherzos and dances that he played so touchingly and delicately, yet with his inimitable Russian flair. I wanted to step back, and not try to produce sounds no one has ever heard before, but yet to create something that sounded as if it has always been there; something where the audience could just sit back, relax, enjoy, and give thanks to the legacy of the great musical mastery of Timofei Dokshizer.

James Stephenson

June, 2005

Piano

Originally conceived for Trumpet and Piano

To my friend, Paul Merkelo, for premiere at the 2005 ITG Conference, Bangkok, Thailand

# Fantasia

With homage and respect to an inspiring artist, Timofei Dokshizer

James M. Stephenson

Euphonium

*p* *sub.p*

**Adagio con espressione e rubato** **Rall.** **A Tempo** *p*

Piano

*p*

Euph.

*p*

**Un poco piu mosso**  
*poco a poco cresc. e agitato*

*mp* *p* *p*

Pno.

*p*

*ped* \* *ped* \*

Euph.

*mf*

*p* *p* *p* *p*

Pno.

*ped* \* *ped* \* *ped* \* *ped* \*

\*grace notes with \* should occur on the beat

Euph. *f* (before the beat)

Slowing (A) Tempo Primo

Pno. *mf* *f*

Euph. *mf* *Rall.*

Pno. *mf* *Rall.*

Euph. *f* *p sub.* *mf* *A Tempo*

Pno. *p* *p*

25

Euph.

Pno.

Musical score for measures 25-28. The Euphonium part is silent. The Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and accents.

29

Euph.

Pno.

Musical score for measures 29-32. The Euphonium part is silent. The Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include forte (*f*) and accents. Fingerings of 6 are indicated.

33

Euph.

Pno.

Musical score for measures 33-36. The Euphonium part is silent. The Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *p*.

37

Euph.

*mf* *leggiero*

Waltz Fantasie (B)

Pno.

*mf*

3

41

Euph.

Pno.

3

45

Euph.

*p* *mf*

*Rall.* *A Tempo*

Pno.

*p* *mf*

3

3

Euph. *Molto Rall.* *f* *Allegretto Moderato* *a piacere*

Pno. *f* *f*

Euph. *p* **(C) Waltz**

Pno. *p* *f* *3* *3* *3* *3*

Euph. *mp* *mf* *Rall.* *A Tempo*

Pno. *p* *mf*

\*grace notes with \* should occur on the beat

Euph. *p*

Pno. *mf* *p* *f*

Red. - - - - - \*

Euph. *f*

Pno. *p*

Euph. *f* *p* *mf* *p*

Pno. *sub. f* *p* *Rall.*

**(D)** Moderato assai

Euph. *mf*

*mf*

**A Tempo**

Pno. *mf*

76

Euph. *f* *p*

**E**

Pno. *f* *p*

80

Euph. *f* *mf* *leggiero*

Pno. *f* *mf* *leggiero*

84

Euph. <sup>88</sup> *mp* 3

Pno. <sup>88</sup> *f* 3 *mp* 3

Euph. <sup>92</sup> *ff* (F)

Pno. <sup>92</sup> *ff* 3

Euph. <sup>96</sup> *ff*

Pno. <sup>96</sup>

Euph.

Pno.

100

Detailed description: This system covers measures 100 to 103. The Euphonium part is silent. The Piano part begins with a triplet of eighth notes in the right hand and a quarter note in the left hand. This is followed by a series of eighth-note chords and triplets, with slurs and accents. A large slur covers measures 102 and 103, indicating a sustained harmonic structure.

Euph.

Pno.

104

Detailed description: This system covers measures 104 to 107. The Euphonium part is silent. The Piano part continues with eighth-note patterns and triplets. A circled 'G' is placed above the staff in measure 106, likely indicating a fingering or a specific note. The piece concludes with a final chord in measure 107.

Euph.

Pno.

108

Detailed description: This system covers measures 108 to 111. The Euphonium part is silent. The Piano part features a dense texture of sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, *mf*, and *f*. The piece ends with a final chord in measure 111.

112

Euph.

Pno.

*Rall.*

118

Euph.

Pno.

**H** *Tempo Primo*

*p* *mp* *mp*

*p* *mp*

122

Euph.

Pno.

*Rall.* *A Tempo*

*p* *p molto dolce*

*sub. p* *mp*

Euph. <sup>126</sup> *p*

Pno. <sup>126</sup> *Rall.* *A Tempo* *p*

*ped.* *ped.* *ped.* *ped.* \* \* \* \*

Euph. <sup>130</sup> *mf*

Pno. <sup>130</sup> *mf*

*ped.* *ped.* *ped.* *ped.* \* \* \* \*

Euph. <sup>134</sup> *f* *f* *f*

Pno. <sup>134</sup> *ff* *f*

*Slowing* **I** *Tempo Primo*

Euph. *p sub.*

Pno. *p sub.* *sotto voce*

138

138

Euph. *mf* *p*

**A Tempo**

Pno. *p*

143

143

Euph.

Pno. *mp* *p* *dim.*

148

148

152

Euph.

*f*

**J**

Pno.

*f*

\*\*

156

Euph.

*f* *ff*

*Cadenza*

Pno.

159

Euph.

*p*

164

Euph.

*begin slowly, getting more agitated*

*mp*

\*\*Cadenza is Optional: if omitted, cut to meas. 183 upon completion of the fermatas in this bar.

Euph. *169* *f* *mp* *f*

Euph. *173* *mp* *f* *mp* *f* *p*

Euph. *177* *mp* *f*

Pno. *177* *mp* *cresc.* *accel.*

Euph. *182*

**(K)** Allegro poco Vivace

Pno. *182* *f*

187 G.P.

Euph.

187 G.P.

Pno. G.P.

*fz*

192 G.P.

Euph.

192 G.P.

Pno. G.P.

*f*

*mf*

*f*

**L**

196 G.P.

Euph.

196 G.P.

Pno. G.P.

*mf*

Euph. <sup>200</sup>

Pno. <sup>200</sup> *f*

Euph. <sup>204</sup>

Pno. <sup>204</sup> (M) *f*

Ped. --- \* Ped. --- \* Ped. --- \* Ped. --- \*

Euph. <sup>208</sup>

Pno. <sup>208</sup> *mf* *ff*

212

Euph.

Pno.

This system of music covers measures 212 to 216. The Euphonium part (top staff) is mostly silent, with a circled 'N' above the first measure. The Piano part (bottom two staves) features a complex melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

217

Euph.

Pno.

This system of music covers measures 217 to 221. The Euphonium part (top staff) remains silent. The Piano part (bottom two staves) continues with intricate melodic and harmonic textures. The right hand has a series of slurred eighth and sixteenth notes, while the left hand provides a steady accompaniment. The key signature and time signature remain consistent with the previous system.

221

Euph.

Pno.

Musical score for measures 221-224. The Euphonium part (Euph.) is mostly rests. The Piano part (Pno.) features a rhythmic pattern of eighth notes with accents and slurs.

225

Euph.

Pno.

Musical score for measures 225-228. The Euphonium part (Euph.) has a melodic line starting at measure 225. The Piano part (Pno.) has a complex rhythmic accompaniment. A circled 'O' is above measure 225.

229

Euph.

Pno.

Musical score for measures 229-232. The Euphonium part (Euph.) has a melodic line starting at measure 229. The Piano part (Pno.) has a complex rhythmic accompaniment.

234

Euph.

Pno.

239

Euph.

Pno.

244

Euph.

Pno.

Euph. <sup>248</sup>

*f* (Q)

Pno. <sup>248</sup>

*mf* *f*

Euph. <sup>252</sup>

*f*

Pno. <sup>252</sup>

*mf*

Euph. <sup>257</sup>

*mf* (R)

Pno. <sup>257</sup>

*mf*

262

Euph.

Pno.

262

266

Detailed description: This system covers measures 262 to 266. The Euphonium part (bass clef) features a melodic line with eighth-note patterns and trills, including a triplet in measure 265. The Piano part (treble and bass clefs) provides accompaniment with chords and moving lines, including a triplet in the bass line in measure 265.

267

Euph.

*f*

Pno.

267

*f*

*f*

Detailed description: This system covers measures 267 to 271. The Euphonium part (bass clef) has a melodic line with a dynamic marking of *f* in measure 270. The Piano part (treble and bass clefs) features a more active accompaniment with a dynamic marking of *f* in measure 268 and *f* in measure 271.

272

Euph.

*f marcato*

Pno.

272

Detailed description: This system covers measures 272 to 276. The Euphonium part (bass clef) has a dynamic marking of *f marcato* in measure 272. The Piano part (treble and bass clefs) features a rhythmic accompaniment with a dynamic marking of *f* in measure 276.

Euph. 278

Pno. 278

*ff f*

Detailed description: This system covers measures 278 to 282. The Euphonium part (bass clef) starts with a half note G2, followed by a half note G2, and then a triplet of eighth notes (F2, E2, D2) with an accent (>) and a fermata. The Piano part (treble and bass clefs) features a complex texture. The right hand has a melodic line with a fermata on a half note G4, followed by a series of sixteenth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *f*.

Euph. 283

Pno. 283

*mf f p sub. f p ff*

*sub. p f p ff*

Detailed description: This system covers measures 283 to 287. The Euphonium part (bass clef) begins with a half note G2, followed by a half note G2, and then a triplet of eighth notes (F2, E2, D2) with an accent (>) and a fermata. The Piano part (treble and bass clefs) continues with a complex texture. The right hand has a melodic line with a fermata on a half note G4, followed by a series of sixteenth notes. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *mf*, *f*, *p*, *sub.*, *f*, *p*, and *ff*.