

Piano

# James M. Stephenson

## FANTASIE

for Trumpet and Piano

Two versions included:

F Major (original)  
Eb Major



Music for Brass  
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# **Fantasia for Trumpet and Piano**

by James Stephenson

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

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

Trumpet in C

*p* *sub.p*

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

Piano

*p*

Tpt.

*p*

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

*mp* *p* *p*

Ped. \* Ped. \*

Pno.

Tpt.

*mf*

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

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

Pno.

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

15

Tpt. *f* (before the beat)

Slowing (A) Tempo Primo

Pno. *mf* *f*

18

Tpt. *mf* *Rall.*

Pno. *Rall.*

20

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

Pno. *p* *p*

25

Tpt.

Pno.

Musical score for measures 25-28. The Tpt. part is silent. The Pno. part features a complex texture with sixteenth-note runs and chords. Dynamics include piano (*p*) and accents.

29

Tpt.

Pno.

Musical score for measures 29-32. The Tpt. part is silent. The Pno. part features a strong fortissimo (*f*) dynamic with a sixteenth-note scale in the bass and chords in the treble. A fingering of 6 is indicated.

33

Tpt.

Pno.

Musical score for measures 33-36. The Tpt. part is silent. The Pno. part features a decrescendo (*dim.*) dynamic followed by a piano (*p*) dynamic. The texture is sparse with chords and single notes.

Tpt. 37 *mf* *leggiero*

Musical notation for Tpt. from measure 37 to 40. The staff shows a melodic line starting with a whole rest in measure 37, followed by eighth and quarter notes in measures 38, 39, and 40. The dynamic is *mf* and the tempo is *leggiero*.

Waltz Fantasia (B)

Pno. 37 *mf* 3

Musical notation for Pno. from measure 37 to 40. The staff shows a complex accompaniment with chords and triplets. The dynamic is *mf* and there is a triplet of eighth notes in measure 40.

Tpt. 41 \*

Musical notation for Tpt. from measure 41 to 44. The staff shows a melodic line with eighth and quarter notes. A star symbol is above the note in measure 42.

Pno. 41 3

Musical notation for Pno. from measure 41 to 44. The staff shows a complex accompaniment with chords and triplets. There is a triplet of eighth notes in measure 41.

Tpt. 45 *p* *mf*

Musical notation for Tpt. from measure 45 to 48. The staff shows a melodic line with eighth and quarter notes. Dynamics *p* and *mf* are indicated.

Pno. 45 *Rall.* *A Tempo* *p* *mf* 3

Musical notation for Pno. from measure 45 to 48. The staff shows a complex accompaniment with chords and triplets. The tempo changes from *Rall.* to *A Tempo*. Dynamics *p* and *mf* are indicated. There is a triplet of eighth notes in measure 45.

50

Tpt.

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

Pno.

55

Tpt.

*p*

Ⓢ Waltz

Pno.

*p* *f*

3

60

Tpt.

*mp* *mf*

*Rall.* *A Tempo*

Pno.

*p* *mf*

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

Tpt. *p*

Pno. *mf* *p* *f* *Red.* \*

Tpt. *f*

Pno. *p*

Tpt. *f* *p* *mf* *p*

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

**(D) Moderato assai**

Tpt. *mf* 3

**A Tempo**

Pno. *mf*

Tpt. *f* *p*

Pno. *f* *p* (E)

Tpt. *f* *mf* *leggero* 3

Pno. *f* *mf* *leggero* 3

Tpt. 88 *mp*

Pno. 88 *f* *mp*

Tpt. 92 *ff* (F)

Pno. 92 *ff*

Tpt. 96 *ff*

Pno. 96

100

Tpt.

Pno.

Musical score for measures 100-103. The trumpet part (Tpt.) has a few notes with accents. The piano part (Pno.) features a complex rhythmic pattern with many accents and slurs.

104

Tpt.

Pno.

Musical score for measures 104-107. The piano part (Pno.) has triplets and a circled 'G' marking.

108

Tpt.

Pno.

Musical score for measures 108-111. The piano part (Pno.) has dynamic markings like *f*, *ff*, *mf*, and *f*.

Tpt. 112

Pno. 112 *Rall.*

Tpt. 118

Pno. 118 *p* *mp* *mp*

**H** Tempo Primo

Tpt. 122

Pno. 122 *p* *p molto dolce*

*Rall.* *A Tempo*

*sub.p* *mp*

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

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

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

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

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

Pno. <sup>134</sup> *ff* *f* *I* *Tempo Primo*

Tpt. *p sub.*

Pno. *p sub.* *sotto voce*

Tpt. *mf* *p*

**A Tempo**

Pno. *p*

Tpt.

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

152

Tpt.

*f*

\*\*

(J)

Pno.

152

\*\*

*f*

156

Tpt.

*f* *ff*

6

Cadenza

Pno.

156

159

Tpt.

*p*

3

6

164

Tpt.

*mp*

3

3

*begin slowly, getting more agitated*

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

Tpt. <sup>169</sup> *f* *mp* *f*

Tpt. <sup>173</sup> *mp* *f* *mp* *f* *p*

Tpt. <sup>177</sup> *mp* *f*

Pno. <sup>177</sup> *mp* *cresc.* *accel.*

Tpt. <sup>182</sup>

(K) Allegro poco Vivace

Pno. <sup>182</sup> *f*

187 G.P.

Tpt.

Pno.

*mf* *fz* G.P.

192 L

Tpt.

Pno.

*f* L

*mf* *f*

196 mf

Tpt.

Pno.

*mf* L

Tpt. *200*

Pno. *f*

Tpt. *204*

Pno. *204* (M) *f*

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

Tpt. *208*

Pno. *208* *mf* *ff* 3

212

Tpt.

Pno.

Musical score for measures 212-216. The Tpt. part is mostly silent. The Pno. part features a melodic line in the right hand with slurs and accents, and a bass line with chords and slurs. A circled 'N' is above the first measure of the piano part.

217

Tpt.

Pno.

Musical score for measures 217-221. The Tpt. part is mostly silent. The Pno. part continues with a melodic line in the right hand and a bass line with chords and slurs.

221

Tpt.

Pno.

225

Tpt.

*f*

○

225

Pno.

*f*

229

Tpt.

229

Pno.

234

Tpt.

Pno.

239

Tpt.

(P)

239

Pno.

(P)

244

Tpt.

244

Pno.

Tpt. 248 *f*  $\textcircled{Q}$

Pno. 248 *mf* *f*

Tpt. 252 *mf*  $\textcircled{R}$

Pno. 252 *mf*

Tpt. 257 *mf*  $\textcircled{R}$

Pno. 257 *mf*

Tpt. 262

262

3 3

Detailed description: This system shows the trumpet part from measure 262 to 266. The music is in a key with one flat and a 3/4 time signature. It features a melodic line with eighth-note patterns and slurs. There are two triplet markings (indicated by a '3' below the notes) in measures 265 and 266.

Pno. 262

262

Detailed description: This system shows the piano accompaniment for measures 262 to 266. The right hand has a rhythmic pattern of eighth notes and rests, while the left hand provides a harmonic foundation with chords and moving lines.

Tpt. 267

267

*f*

Detailed description: This system shows the trumpet part from measure 267 to 271. The music continues with eighth-note patterns. A dynamic marking of *f* (forte) is placed below the staff in measure 269.

Pno. 267

267

*f*

*f*

Detailed description: This system shows the piano accompaniment for measures 267 to 271. The right hand features a more active melodic line with slurs. Dynamic markings of *f* are present in measures 268 and 270.

Tpt. 272

272

*f marcato*

Detailed description: This system shows the trumpet part from measure 272 to 276. The music is characterized by a slower, more pronounced feel. A dynamic marking of *f marcato* is placed below the staff in measure 272.

Pno. 272

272

*>*

Detailed description: This system shows the piano accompaniment for measures 272 to 276. The right hand has a rhythmic pattern of eighth notes with slurs. A dynamic marking of *>* (accent) is placed above the staff in measure 275.

Tpt. 278

Pno. 278

*ff f<sup>3</sup>*

*ff f*

Detailed description: This system covers measures 278 to 282. The Tpt. staff (top) begins with a whole note chord, followed by a half note, and then a triplet of eighth notes starting in measure 281. The Pno. staff (bottom) features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Dynamic markings include *ff* and *f* with a triplet symbol.

Tpt. 283

Pno. 283

*mf f p sub. f p<sup>3</sup> ff*

*sub. p f p ff*

*f*

Detailed description: This system covers measures 283 to 287. The Tpt. staff (top) has a melodic line with dynamics ranging from *mf* to *ff*, including a *p* section with a slur. The Pno. staff (bottom) provides harmonic support with chords and moving lines. Dynamic markings include *mf*, *f*, *p*, *sub.*, *f*, *p*, *ff*, and a final *f* with an accent.