

Fantasia

for solo trumpet

by Lauren Bernofsky

Music Supplement to the *ITG Journal*, March, 2012



International Trumpet Guild®

Hailed by Lukas Foss as “a master composer,” **Lauren Bernofsky** has written over ninety works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, and ballet. With performances spanning the world, her music has been described as “a fantastic balance between the emotional and intellectual; technical and lyrical side of 21st Century composition.” She holds a master’s degree in composition from the New England Conservatory and a doctorate in composition from Boston University, and she has taught at the Peabody Institute.

Bernofsky has received numerous grants from The National Foundation for the Advancement of the Arts, The American Music Center, The American Composers Forum, and others. She has been honored with a Longfellow Chorus Award of Distinction and an Excellence in Composition Award from the Brass Chamber Music Forum. Her compositions have been commissioned by The Del Mar Trio, The Holyoke Civic Symphony, The Litchfield County Children’s Choir, The South Shore Conservatory, Sinfonia Calcania of Boston, Roundabout Opera for Kids, The Harford Ballet, and many others.

Lauren Bernofsky’s music has been performed across the United States as well as in Australia, Canada, Germany, Iceland, New Zealand, Norway, Spain, and the United Kingdom. She is published by The FJH Music Company, Hal Leonard, Grand Mesa, Balquhiddy Music, Alfred Publishing, and Boosey & Hawkes, and her works can be heard on the Polarfonica and Albany labels.

Additional information can be found online (<http://www.laurenbernofsky.com>).

Notes on *Fantasia*

When John Cain commissioned me to write a virtuosic solo trumpet piece for him, I immediately took to the idea. I’ve always enjoyed having a particular person to write for, and I actually find having “specifications” for my piece to be a great starting point for my inspiration. John wanted a piece that would give him a full work-out... that is, a piece that called for many different trumpet techniques. His requests for the piece included lyrical playing, tongued passages, careening scales, and high and low of course, with the special request of a high E somewhere in the piece, approached by skip.

During the time I was working on this piece, John was doing research about how my creativity works. He was particularly interested in how music “comes” to me. I told him that I usually “hear” a measure or two of music at a time, which I add on to what I’d already written. The music comes to me largely in a stream-of-consciousness process, in real time. He asked that I use this process, as much as possible, as I write his piece. I was able to rely on this method exclusively for the first few lines of the piece, but as I continued I realized that it was starting to lose cohesiveness, musically, so I backed up and did some editing, including throwing out some music I’d written which introduced too many new elements. I continued writing the piece, trying to balance my subconscious inspiration with more conscious “quality control.”

The last phase of writing *Fantasia* was to get feedback not just from John but other trumpet players as well. John began Emailing it to various trumpet players across the country. It was so interesting to hear their comments! More than one made the observation that the difficulty of the last few measures (with the high E) would prevent some players from taking on the piece. One player suggested that I write an alternate ending, which I happily did.

I consider this piece to be, in one sense, a collaborative effort between composer and performers, and hopefully the outcome is a useful new work for the trumpet repertory. My goal as a composer is to write music that is both a joy to play as well as hear, and I hope I have achieved this with my *Fantasia*.

Lauren Bernofsky
Bloomington, Indiana
January, 2012





commissioned by John W. Cain

Fantasia

for solo trumpet

TRUMPET in B \flat or C

Lauren Bernofsky

Allegro $\text{♩} = 104$

Note: Grace notes are to be played before the beat.

Rit.-----'A Tempo (♩ = 92)

18

mf

Musical staff 18-21: Treble clef, key signature of two flats. Measures 18-21 feature eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present below the staff.

22

Musical staff 22-27: Treble clef, key signature of two flats. Measures 22-27 continue with eighth-note patterns and slurs.

Poco piu mosso ♩ = 132

28

mp

Musical staff 28-31: Treble clef, key signature of two flats. Measures 28-31 feature eighth-note triplets. A dynamic marking of *mp* is present below the staff.

32

Musical staff 32-35: Treble clef, key signature of two flats. Measures 32-35 feature eighth-note triplets.

36

mf

Musical staff 36-39: Treble clef, key signature of two flats. Measures 36-39 feature eighth-note triplets. A dynamic marking of *mf* is present below the staff.

40

f mf

Musical staff 40-43: Treble clef, key signature of two flats. Measures 40-43 feature eighth-note triplets. Dynamic markings of *f* and *mf* are present below the staff.

44

p cresc.

Musical staff 44-47: Treble clef, key signature of two flats. Measures 44-47 feature eighth-note triplets. Dynamic markings of *p* and *cresc.* are present below the staff.

Tempo I (♩ = 104)

48

f

Musical staff 48-51: Treble clef, key signature of two flats. Measures 48-51 feature eighth-note triplets. A dynamic marking of *f* is present below the staff.

51

mf

54

mf *cresc.* *f*

Molto rit. ----- // A Tempo

57

ff *p*

60

62 *Poco a poco accel. al fine*

poco a poco cresc.

67 **

**Ossia

* Optional slur

To hear recordings of this piece (including one of the composer playing it on violin!), or to upload your own recording or comments, visit the Fantasia Audio Blog (<http://www.laurenbernofsky.com/signup.php>). A free signup is required.