

**JAMES M. STEPHENSON**

**REFLECTIONS**

**CONTRABASS AND PIANO**

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Music

## **Reflections**

for Contrabass and Piano

**James M. Stephenson**

### **Program Notes from the composer:**

“Reflections” was extracted from “Day-TUDES” (Vol. I) - a series of etudes written for trumpet, each day during the month of February, 2010.

What follows is taken from the original thoughts written on Feb. 17, 2010:

‘Reflections’ has significance on many different levels:

First of all, last night I attended a recital by Bob Sullivan (principal trumpet of the Cincinnati Symphony) here in New York. I realized during the course of the recital that there is no substitute for gorgeous melodies played in a beautiful fashion. This “day-tude”, therefore, is a reflection on that realization, and is nothing more than a simple melody to be played as beautifully as possible.

There is no doubt that this will sound like a movie score, or even a show-tune from a Broadway musical (must be the New York influence this week, because I am staying in the heart of Manhattan, near all of the theaters).

Another reason for this “day-tude” is that I wanted to reflect on my childhood a bit, when my father would sit and play the piano in our hours for hours, pulling out show-tune after show-tune. I could hear his left hand rolling slowly over these chords as I wrote them.”

*(the following, while perhaps interesting, only applies to the original etude):*

There is another play on the word “Reflection” as well. If one studies the solo trumpet part, from rehearsal A to one before G, it will be revealed that the music can also be played upside down and result in (mostly) the same material. (A few octave displacements had to be made to maintain the melodic line).

The piano part was added May 20, 2011, and adapted for contrabass in 2019.

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## Reflections

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Calmy, pensive (♩ = 60)

Bass

Pno.

*mf*

4

A

*p*

*p*

9

*poco piu mosso*

*mf*

13 **B**

Musical score for measures 13-17, section B. The bass line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and arpeggiated patterns in the left hand.

18

Musical score for measures 18-22. The bass line continues the melodic line. The piano accompaniment includes chords and arpeggiated patterns. Dynamics include *f*.

23 **C** Tempo I

*rit.*

Musical score for measures 23-27, section C. The bass line features a melodic line with a *rit.* marking. The piano accompaniment includes chords and arpeggiated patterns. Dynamics include *p*.