

JAMES M. STEPHENSON

REFLECTIONS

ENGLISH HORN AND PIANO

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Music

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for English Horn and Piano

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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 english horn in 2019.

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Calmy, pensive (♩ = 60)

The musical score is written for E. Hrn. and Pno. in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Calmy, pensive" with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system (measures 1-3) features a piano introduction with a dynamic marking of *mf*. The second system (measures 4-8) includes a section labeled "A" starting at measure 4, with a dynamic marking of *p*. The third system (measures 9-12) concludes with a dynamic marking of *mf* and a tempo instruction of *poco piu mosso*. The piano part consists of a right-hand melody and a left-hand accompaniment, while the horn part provides a melodic line.

B

13

Musical score for section B, measures 13-17. The vocal line (treble clef) begins with a melisma of eighth notes, followed by a phrase of quarter notes. The piano accompaniment (grand staff) features arpeggiated chords in the right hand and a rhythmic bass line in the left hand.

18

f

Musical score for section B, measures 18-22. The vocal line (treble clef) continues with a melisma, marked with a forte (*f*) dynamic. The piano accompaniment (grand staff) features a more active bass line and chordal textures.

rit.

C Tempo I

23

p

Musical score for section C, measures 23-27. The vocal line (treble clef) begins with a melisma, marked with a piano (*p*) dynamic. The piano accompaniment (grand staff) features a more complex texture with arpeggiated chords and a rhythmic bass line.