

JAMES M. STEPHENSON

REFLECTIONS

OBOE AND PIANO

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Reflections

for Oboe 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 oboe in 2019.

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Calmy, pensive (♩ = 60)

The musical score is written for Oboe (Ob.) and Piano (Pno.). It begins with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Calmy, pensive' with a quarter note equal to 60 beats per minute. The initial dynamic is *mf*. The score is divided into three systems. The first system (measures 1-3) shows the Oboe with a whole rest and the Piano with a melodic line in the right hand and a bass line in the left hand. The second system (measures 4-8) is marked with a box 'A' above measure 4 and a dynamic of *p*. The third system (measures 9-12) is marked *poco piu mosso* and *mf*. The score concludes with a final cadence in the piano part.

13 **B**

Musical score for measures 13-17. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A box labeled 'B' is placed above the first measure of the vocal line.

18

Musical score for measures 18-22. The system includes a vocal line and a piano accompaniment. The piano part continues with eighth-note accompaniment. A dynamic marking 'f' is present in both the vocal and piano staves.

rit. **C** Tempo I

23

Musical score for measures 23-27. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line. A dynamic marking 'p' is present in both staves.