

JAMES M. STEPHENSON

REFLECTIONS

EUPHONIUM AND PIANO

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Music

Reflections

for Euphonium 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 euphonium in 2019.

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Calmy, pensive (♩ = 60)

The musical score is written for Euphonium (Euph.) and Piano (Pno.). It begins with 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 mezzo-forte (*mf*) dynamic. The second system (measures 4-8) includes a section marked with a box containing the letter "A" above measure 4, with a piano (*p*) dynamic. The third system (measures 9-12) concludes with a "poco piu mosso" tempo change and a mezzo-forte (*mf*) dynamic. The piano part consists of a flowing accompaniment with various textures, including arpeggiated chords and sustained notes. The euphonium part has a melodic line with some rests in the first system.

13 **B**

Musical score for measures 13-17. Section B. Bass clef, key signature of two flats. Features a melodic line in the bass with a long slur and a piano accompaniment with chords and eighth notes.

18 *opt. 8ba* *f*

Musical score for measures 18-22. Bass clef, key signature of two flats. Features a melodic line in the bass with a long slur and a piano accompaniment with chords and eighth notes. Dynamics include 'f' and 'opt. 8ba'.

23 *rit.* **C** *(loco)* **Tempo I** *p*

Musical score for measures 23-27. Section C. Bass clef, key signature of two flats. Features a melodic line in the bass with a long slur and a piano accompaniment with chords and eighth notes. Dynamics include 'rit.', '(loco)', and 'p'.