

**JAMES M. STEPHENSON**

**REFLECTIONS**

**VIOLA AND PIANO**

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Music

## **Reflections**

for Viola 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 viola in 2019.

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## Reflections

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Calmy, pensive (♩ = 60)

The score is written for Viola (Vla.) 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 initial dynamic is *mf*.

The first system shows the Viola part with a whole rest and the Piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system, starting at measure 4, is marked with a box containing the letter "A" and a *p* dynamic. The Piano part features a prominent arpeggiated figure in the left hand. The third system, starting at measure 9, is marked *poco piu mosso* and *mf*. The Viola part has a melodic line, and the Piano part continues with its accompaniment.

13 **B**

Musical score for measures 13-17, section B. The vocal line (top staff) features a melodic line with slurs and ties. The piano accompaniment (middle and bottom staves) includes chords and a rhythmic pattern of eighth notes in the bass line.

18

Musical score for measures 18-22. The vocal line continues with a melodic line. The piano accompaniment features a prominent *f* dynamic marking and includes chords and a rhythmic pattern of eighth notes in the bass line.

23 **C** Tempo I

*rit.*

Musical score for measures 23-27, section C. The vocal line features a melodic line with a *p* dynamic marking. The piano accompaniment includes chords and a rhythmic pattern of eighth notes in the bass line. The tempo is marked *Tempo I*.