Score

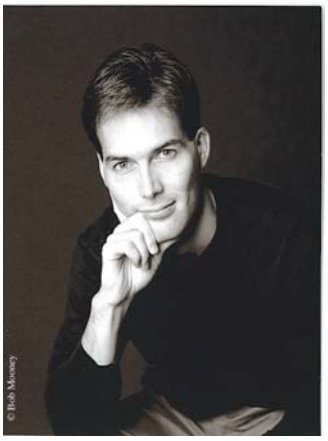
Horn Quintet

for French Horn and String Quartet

I. “4-1"
II. Andantino
III. Finale - Vigorous

James M. Stephenson

JAMES STEPHENSON - COMPOSER



The collection of Jim Stephenson's music represents many different styles in which Stephenson has composed over the years, ranging from the "grand and stirring ***American Fanfare*** (1999)" [*Omaha World-Herald, October 22, 2005*] for full orchestra to the more intimate ***Fantasie*** (2005) for violin and piano, commissioned by the Florida Music Teacher's Association. Whether writing narrative scores, as in ***The Legend of Sleepy Hollow*** (1996) ["In my book, this piece should take its place right along side *Peter and the Wolf*; It's a classic!" - *Edward Benyas, Music Director, Southern Illinois Symphony; designate, Chicago Chamber Orchestra*] or music composed from the heart (Stephenson's 2nd movement of his ***String Quartet*** (1995) was a surprise for his wife's 29th birthday), his music has pleased audiences and musicians alike wherever performed.

The Boston Globe and Boston Herald each applauded the premiere presentation of Stephenson's ***Concerto for Trumpet*** (2003), stating:

...a pair of skillfully composed movements... The pastoral, the evocations of big-city bustle, a majestic full-orchestra climax... - they were all here, seamlessly arranged with nary a cliche in sight. In every respect, this premiere performance seemed all it should have been.

Richard Buell - The Boston Globe

Stephenson's concerto deserves to be heard again and again. ...the concerto is filled with straightforward, unashamedly beautiful sounds intriguingly arranged...

T. J. Medrek - The Boston Herald

Orchestras across the U.S. have performed Stephenson's music, including the Cleveland Orchestra, Detroit Symphony, Rochester Philharmonic, Syracuse Symphony, Naples Philharmonic, Omaha Symphony, Santa Rosa Symphony, Missouri Symphony and more.

A sought after arranger, Stephenson has worked with many of today's top pops conductors (including Keith Lockhart, Erich Kunzel, Jeff Tyzik, Michael Krajewski, Bruce Hangen and Jack Everly) who have taken his more than 100 orchestral arrangements to the Boston Pops, Cincinnati Pops, the symphonies in Houston, Atlanta, Baltimore, Indianapolis, Madison, Toronto, Winnipeg, the National Arts Centre Orchestra in Ottawa, and many more.

A tribute to Stephenson's music lies in the fact that since his beginnings as a self-taught composer in 1993, his music is in constant demand and he has always maintained a back-log of commissions for orchestras, chamber groups, soloists and churches.

Stephenson lives in Naples, FL, with his wife and four children.

Horn Quintet - James M. Stephenson

In the spring of 1998, I was approached by several of my colleagues of the Naples Philharmonic to compose a new piece for an upcoming recital. They were desiring a new piece for horn and string quartet, and the concert was to occur on April 1st.

I am always welcome to inspiration in any form, and in this case I found the date of the premiere (April Fool's Day) to be an intriguing circumstance with which to work.

I first chose the month and day, 4 and 1 respectively, and decided to develop the opening movement playing with that harmonic progression. The IV-I cadence is a common one, used very often in American music, and will no doubt resonate its familiarity to the listener. Only in the end of the movement do I use that cadence truly, while only suggesting it through the repeated use of Perfect 4th intervals elsewhere.

The second movement is designed to play on the rhythmic psyche of the listener, starting with off-beats intentionally to "fool" the audience into thinking they are hearing downbeats. The movement progresses along in this fashion, including a 3/4 meter section rife with hemiolas (more rhythmic trickery) before returning to the opening material.

The last movement simply refers to the springtime essence of April, and presents an almost Schubertian lieder-type storm nearly throughout. It quietly fades into a gentle reprise of the piece's opening material.

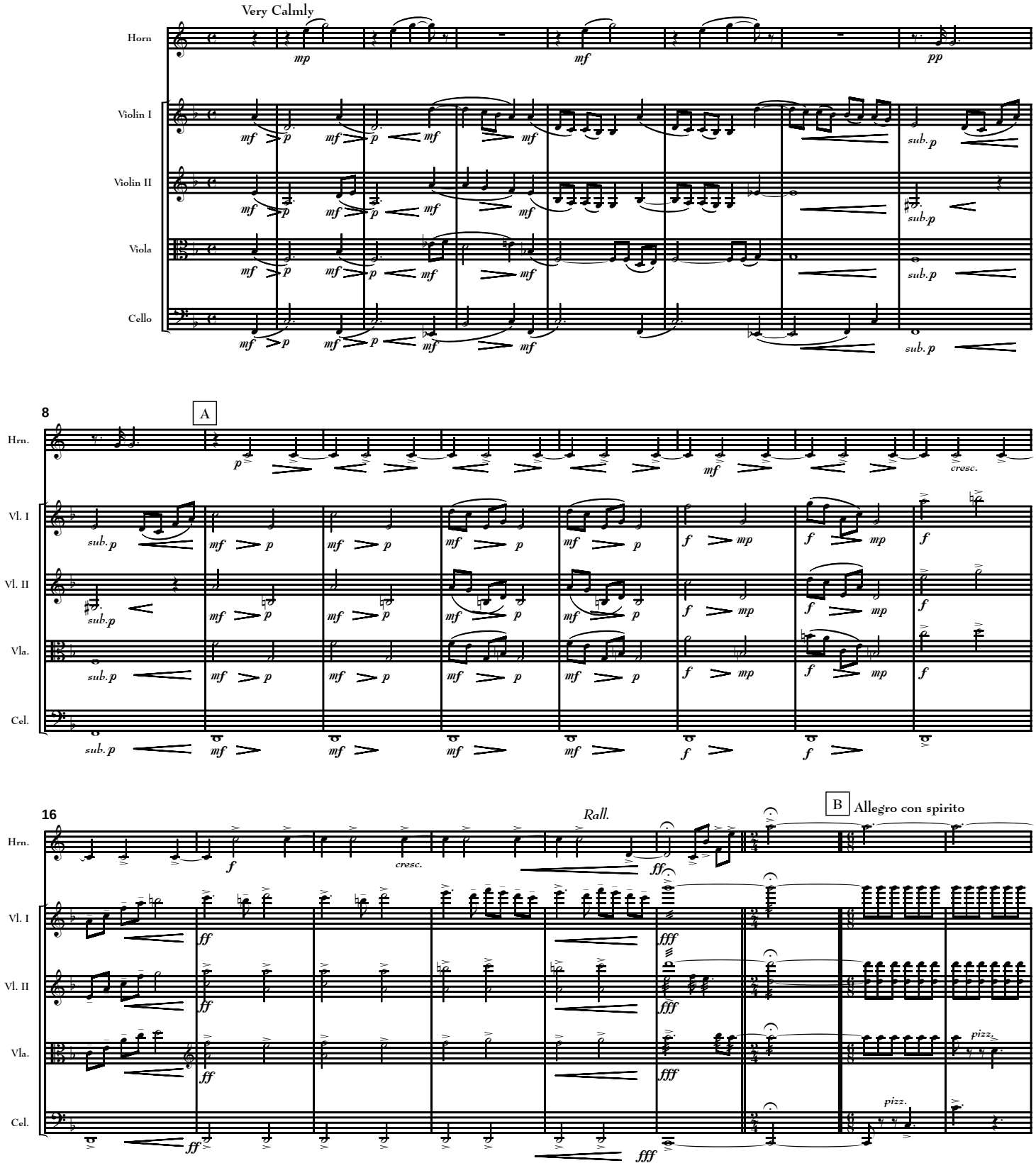
The piece was premiered on April 1st of 1998 by members of the Naples Philharmonic.

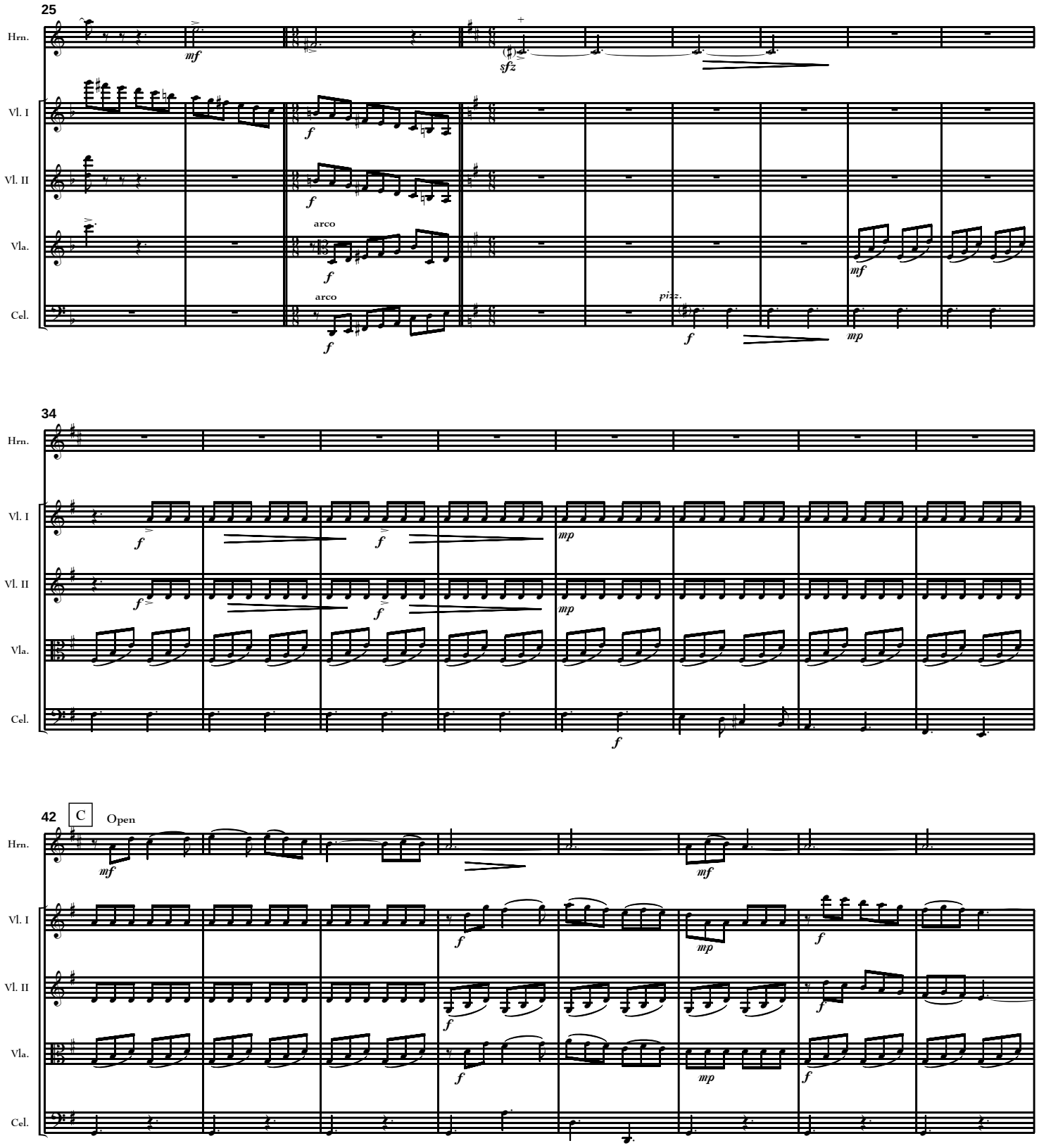
Jim Stephenson

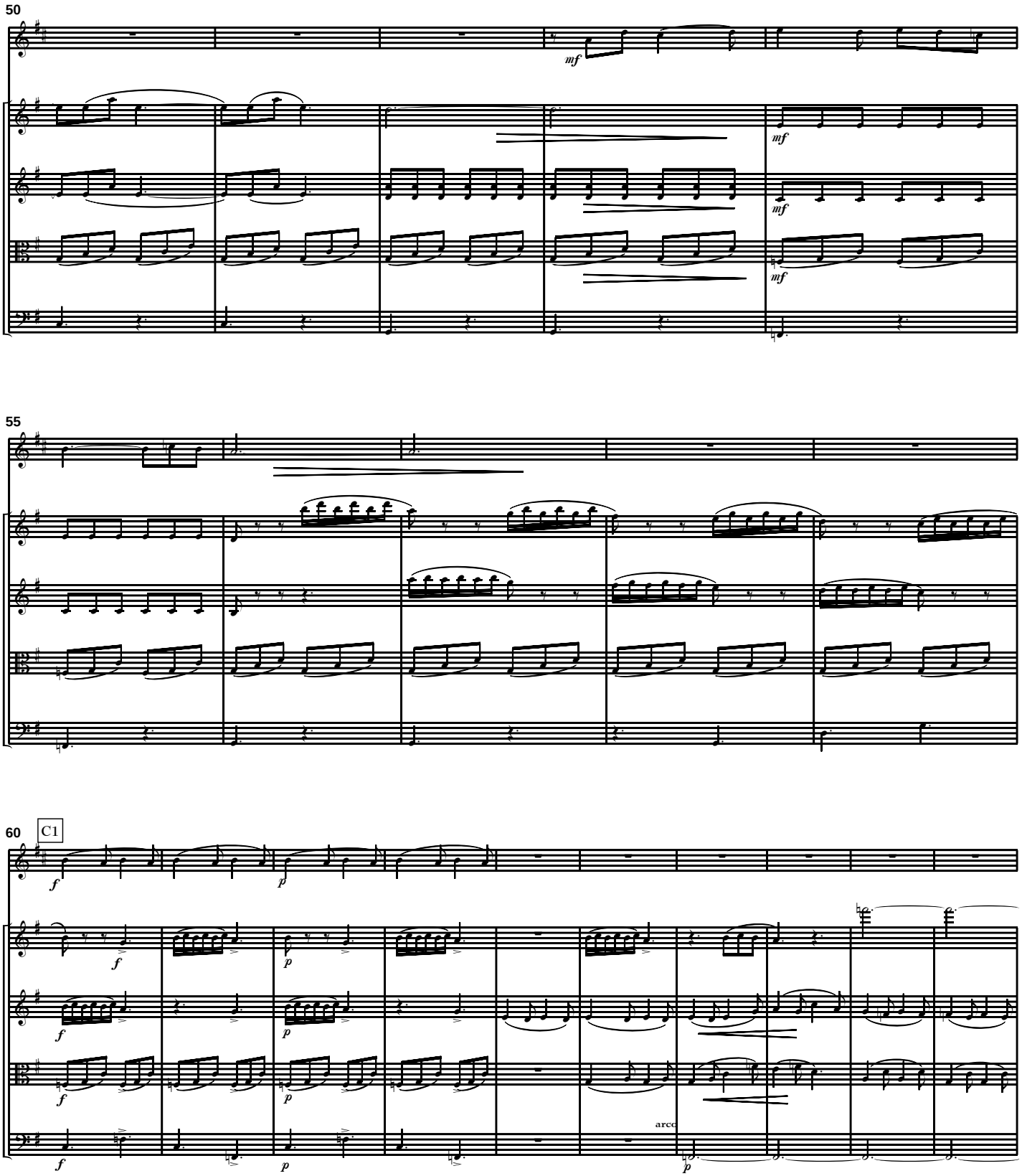
James M. Stephenson

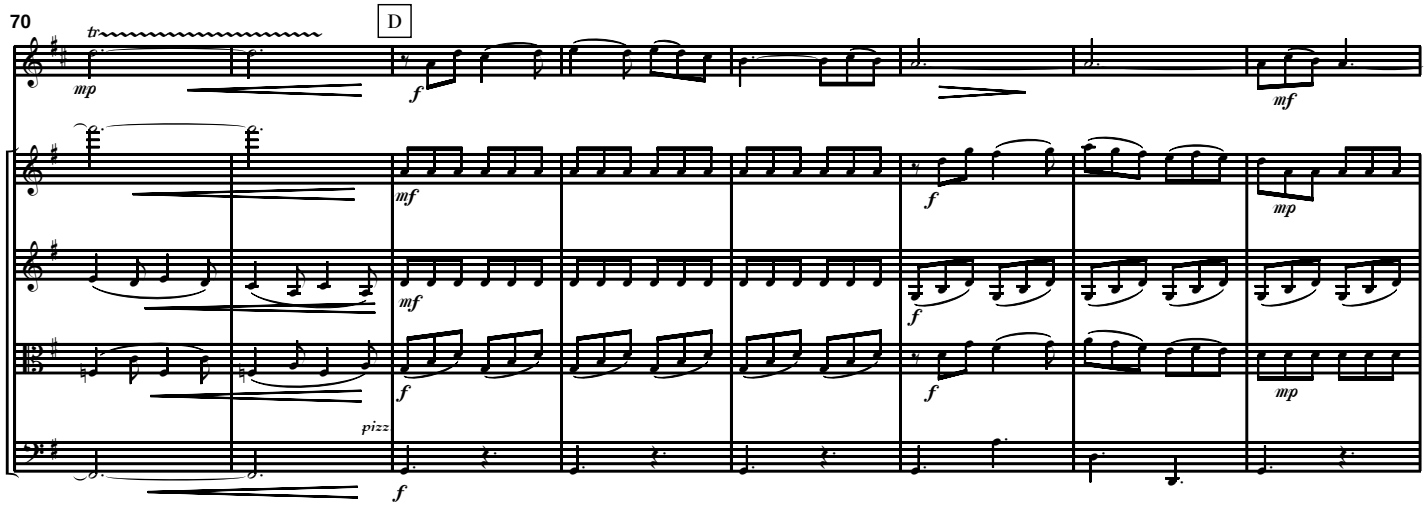
Horn Quintet

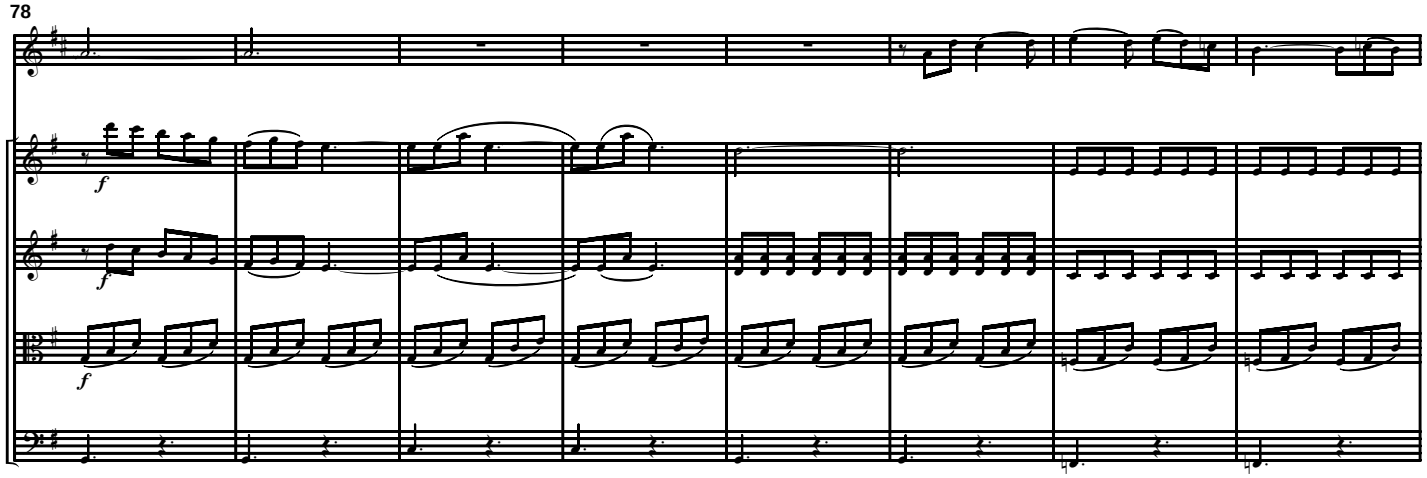
I. "4 - 1"

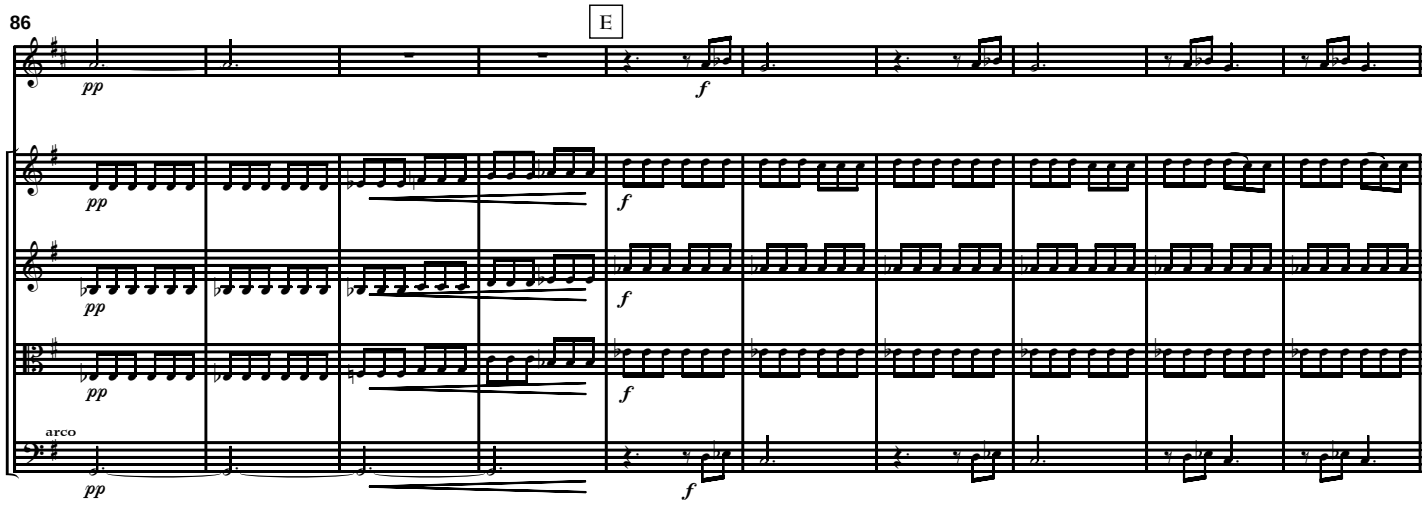


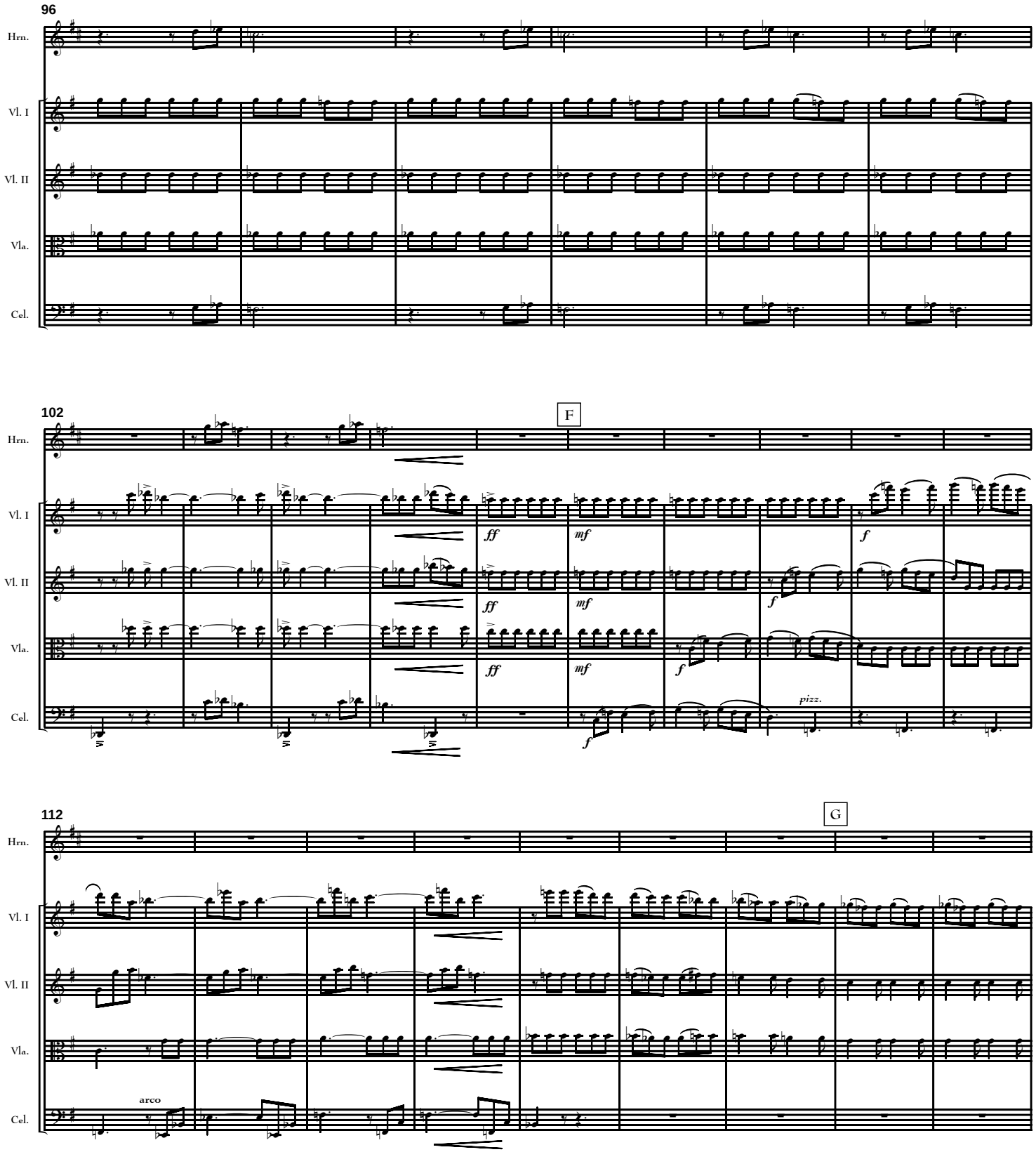

25
Hrn.
Vl. I
Vl. II
Vla.
Cel.
mf
sfz
f
arco
pizz.
mp
34
42
C
Open

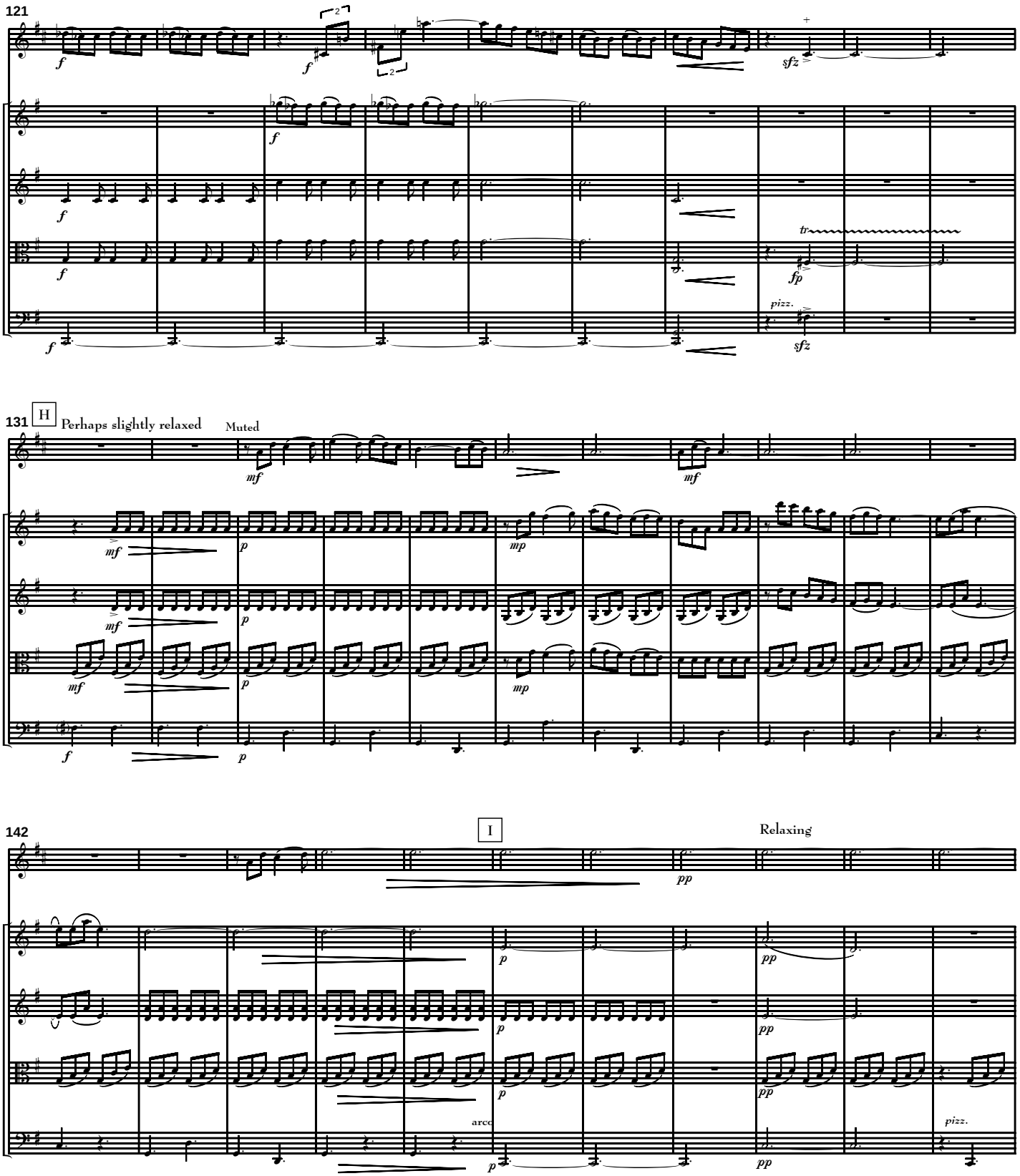

50
Hrn.
Vl. I
Vl. II
Vla.
Cel.
mf
55
60
C1
f
p
arco

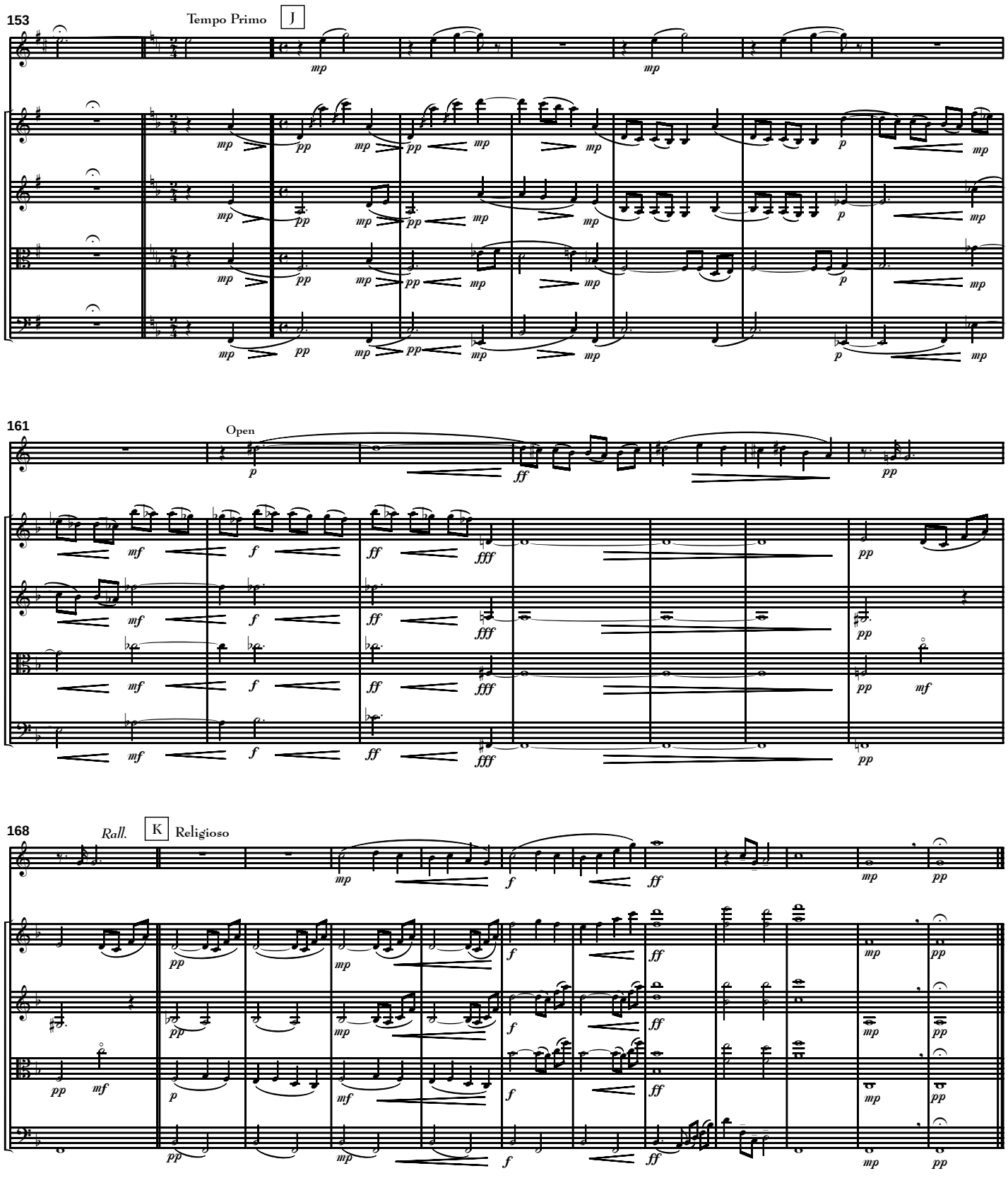

70
D
Hrn.
Vl. I
Vl. II
Vla.
Cel.
tr
mp
f
mf
pizz

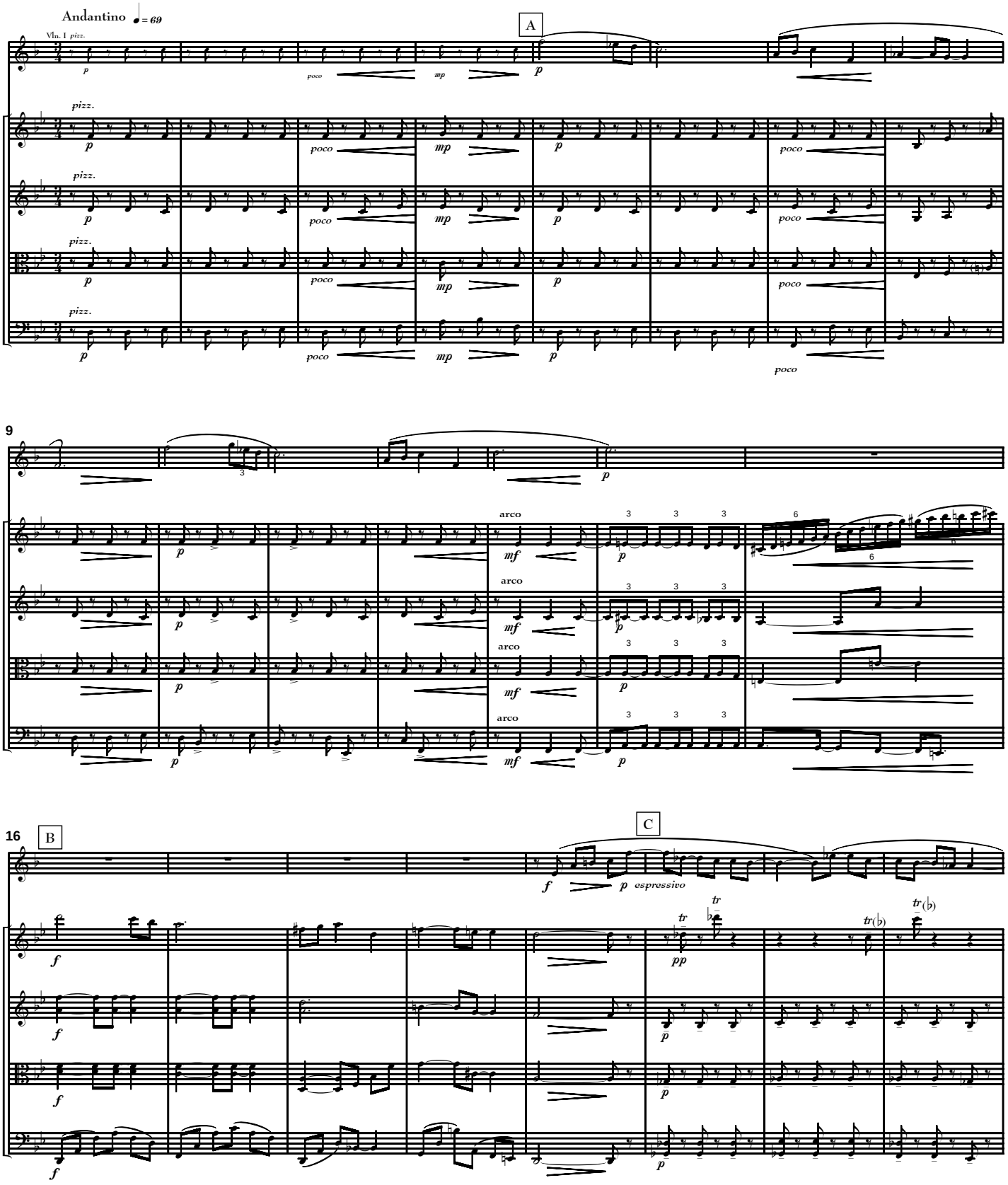

78
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f

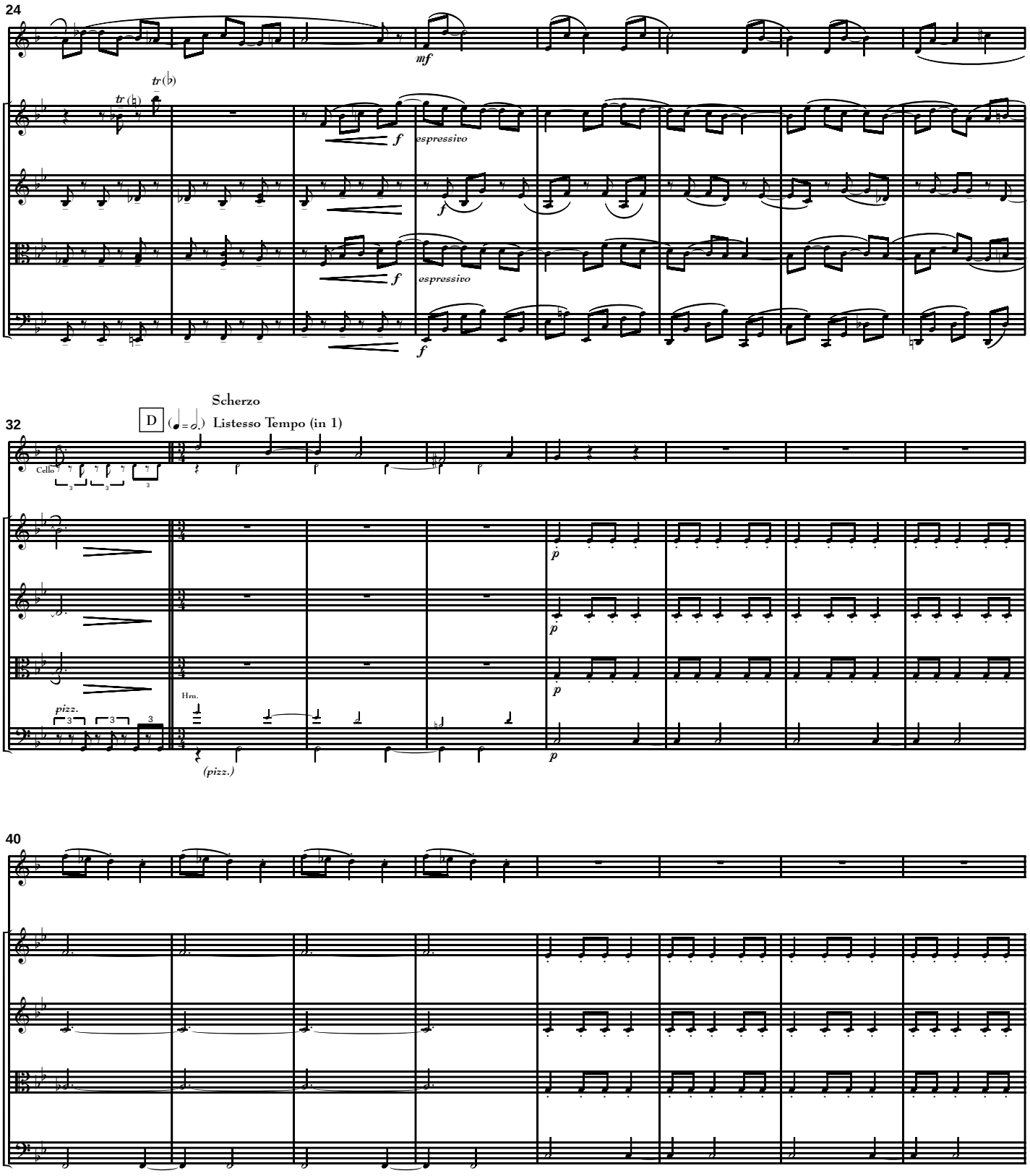

86
E
Hrn.
Vl. I
Vl. II
Vla.
Cel.
pp
f
arco

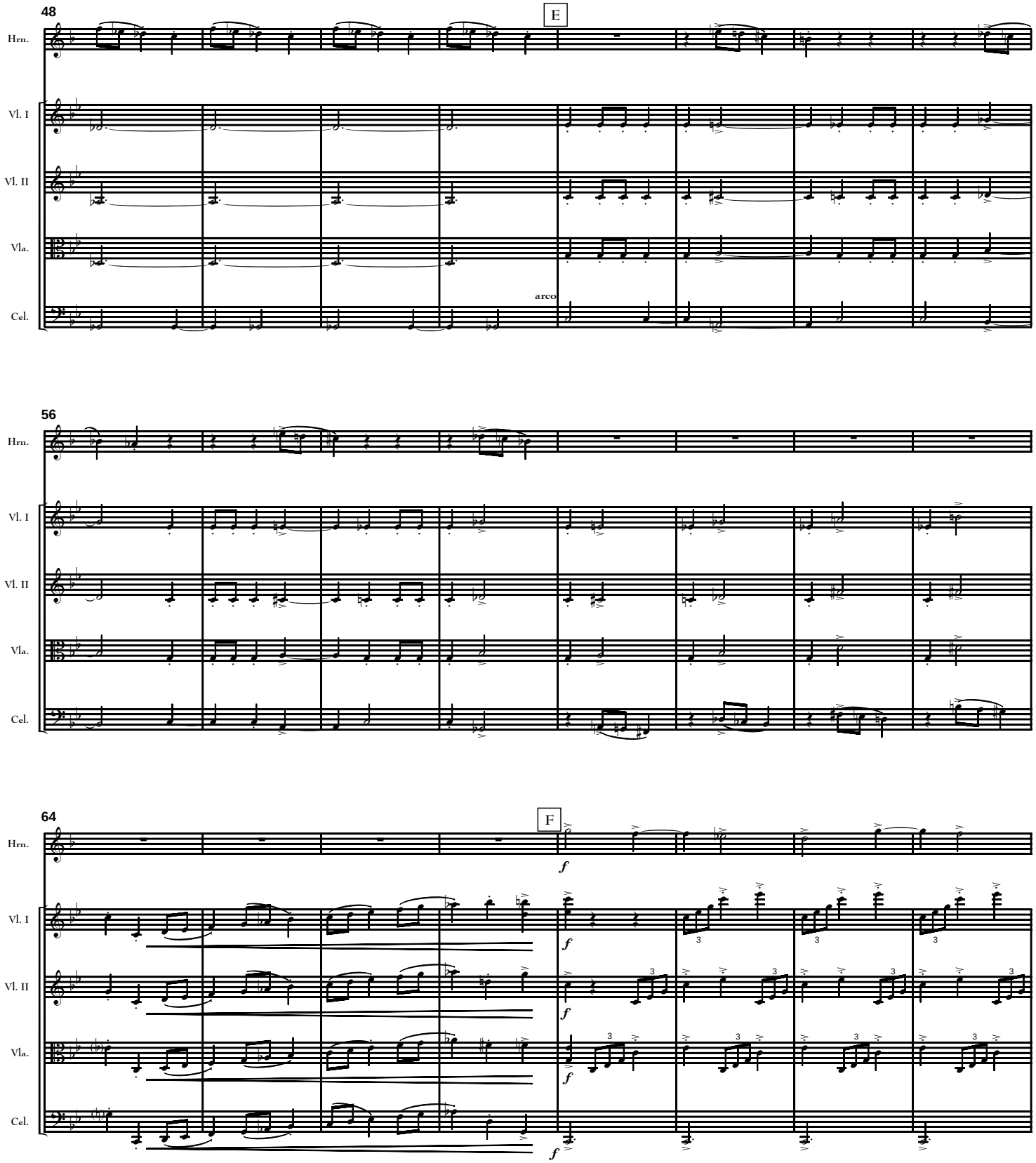

96
Hrn.
Vl. I
Vl. II
Vla.
Cel.
102
F
ff
mf
f
pizz.
112
G
arco

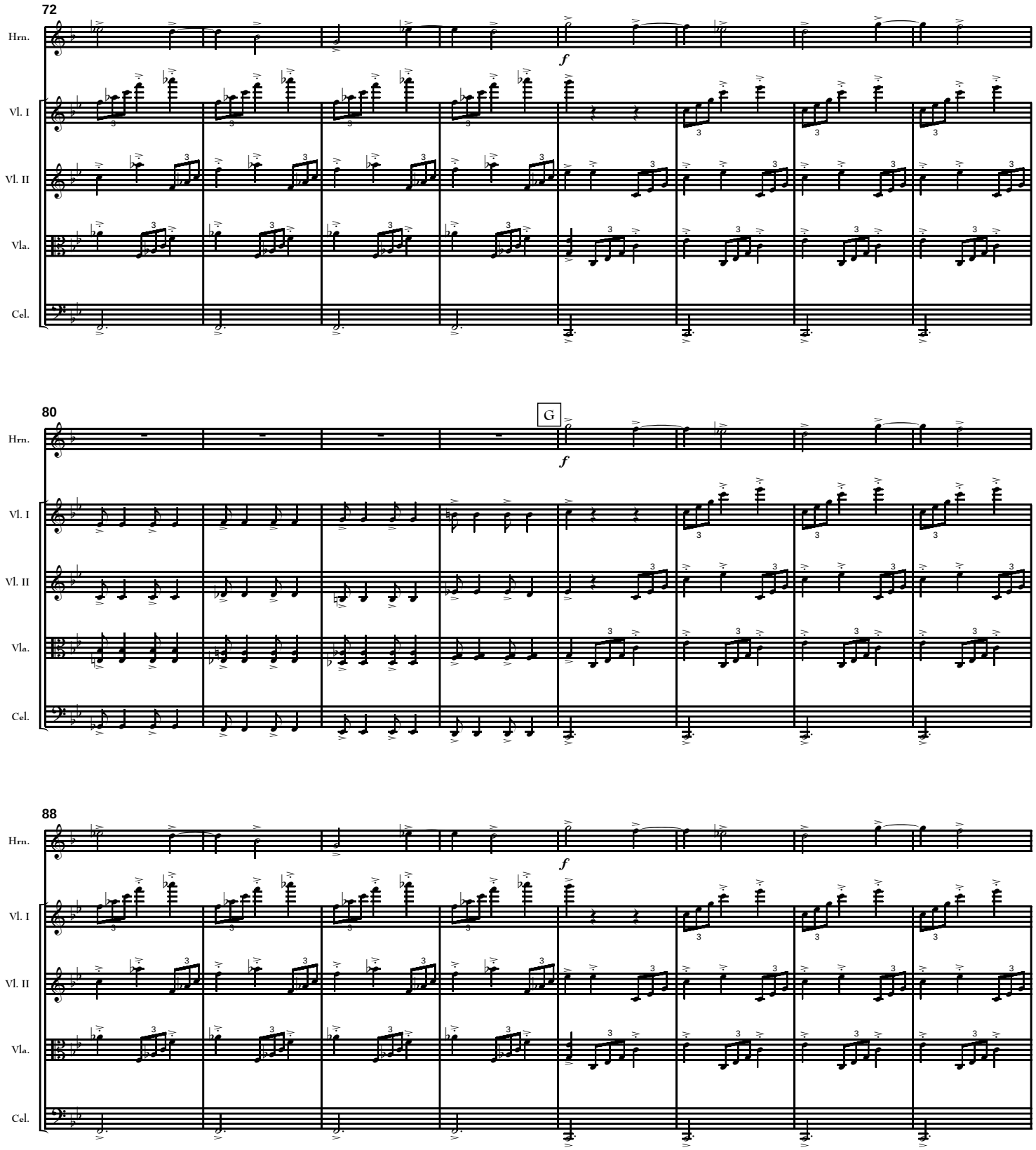

121
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f
sfz
tr
fp
pizz.
131
H
Perhaps slightly relaxed
Muted
mf
p
mp
142
I
Relaxing
pp
arco
pizz.

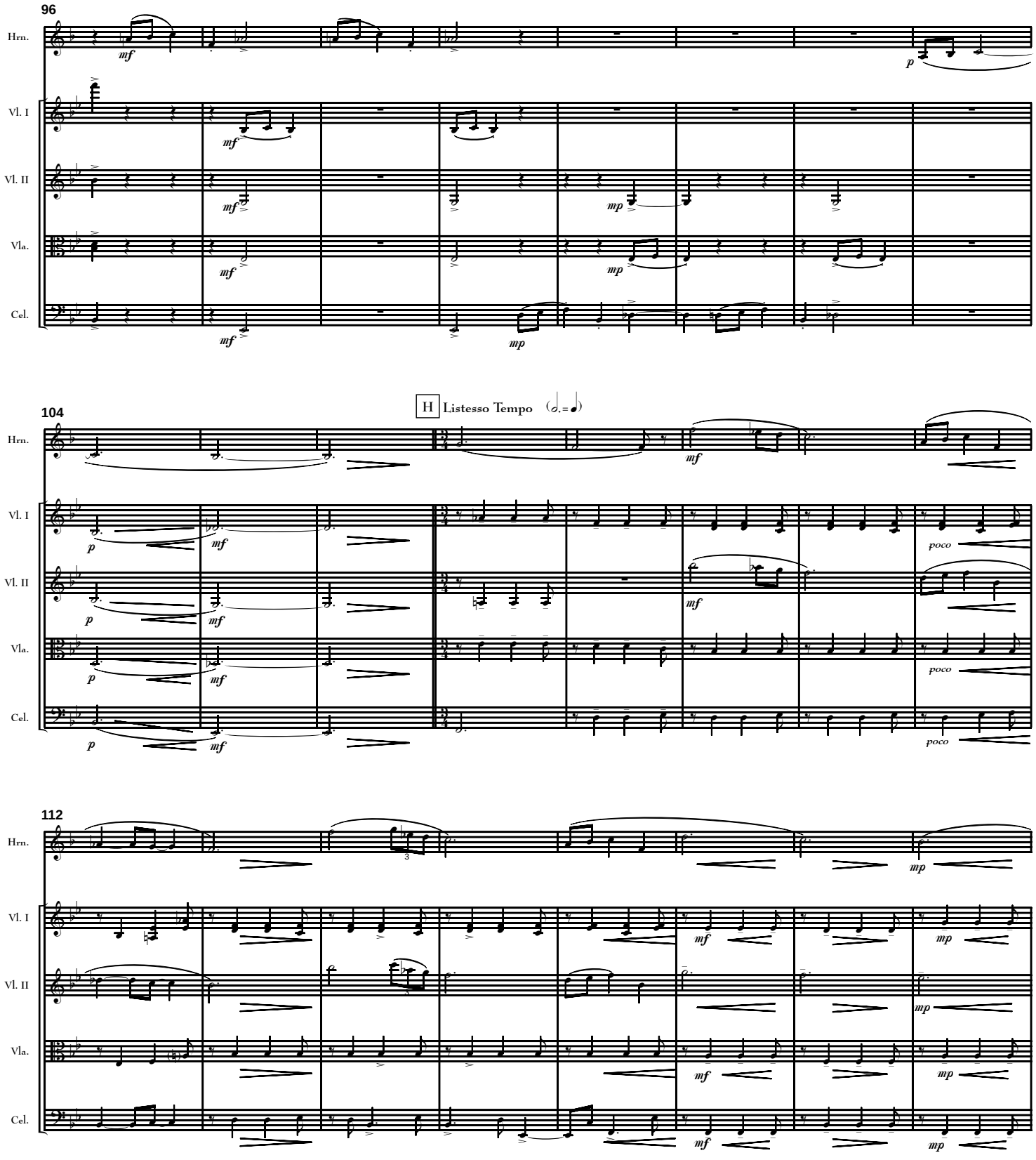

153
Tempo Primo
J
Hrn.
Vl. I
Vl. II
Vla.
Cel.
161
Open
168
Rall.
K
Religioso

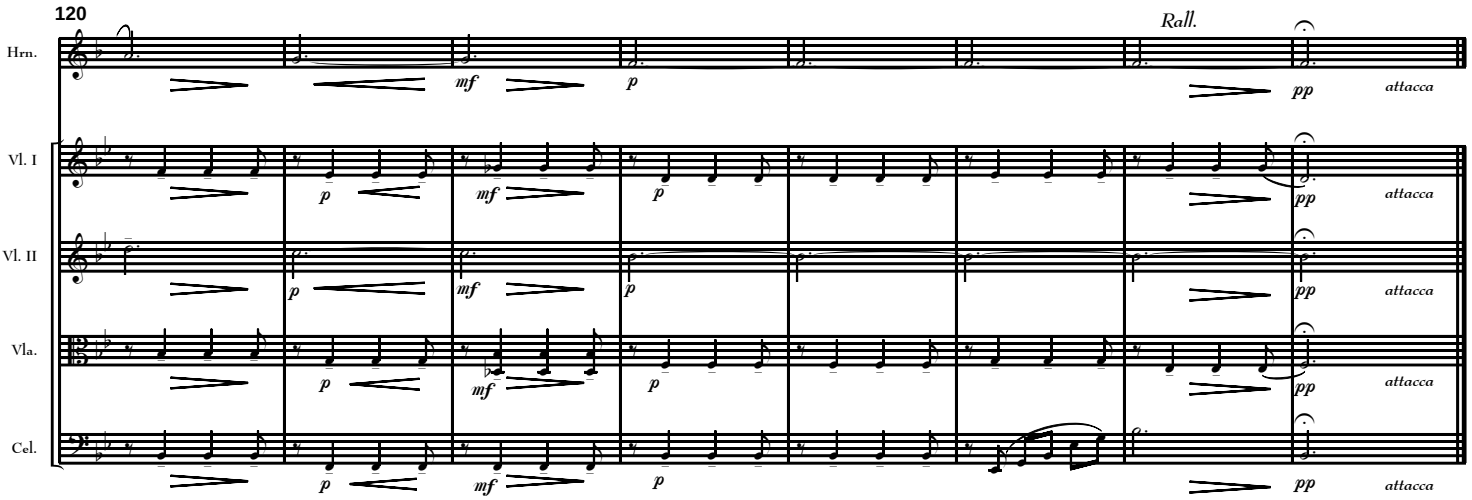

Andantino ♩= 69
A
B
C
Hrn.
Vl. I
Vl. II
Vla.
Cel.
pizz.
arco
poco
espressivo
9
16


24
Hrn.
Vl. I
Vl. II
Vla.
Cel.
mf
f
espressivo
Scherzo
D
32
Listesso Tempo (in 1)
Cello
pizz.
Hrn.
(pizz.)
p
40

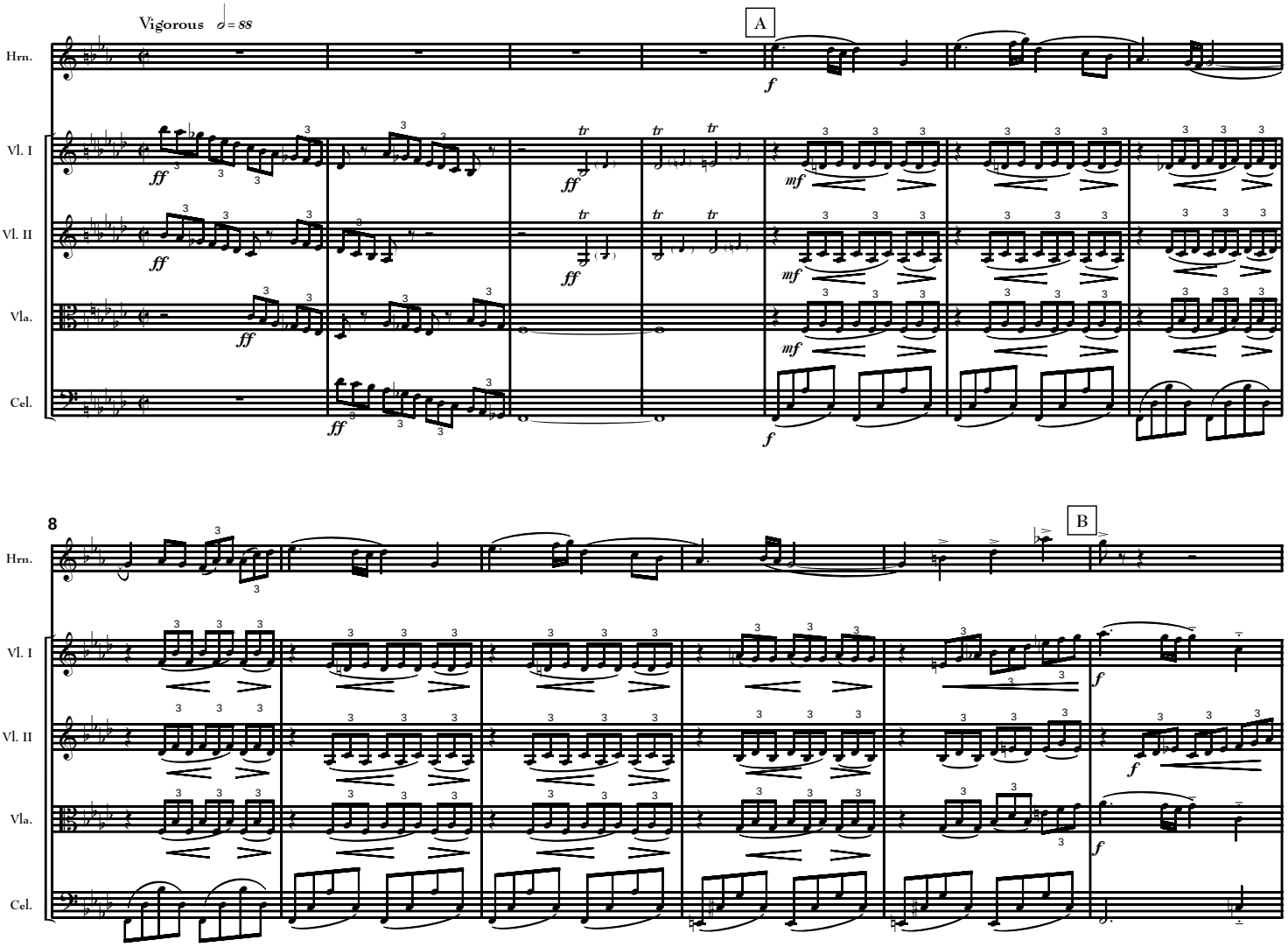

48
E
Hrn.
Vl. I
Vl. II
Vla.
Cel.
arco
56
64
F
f

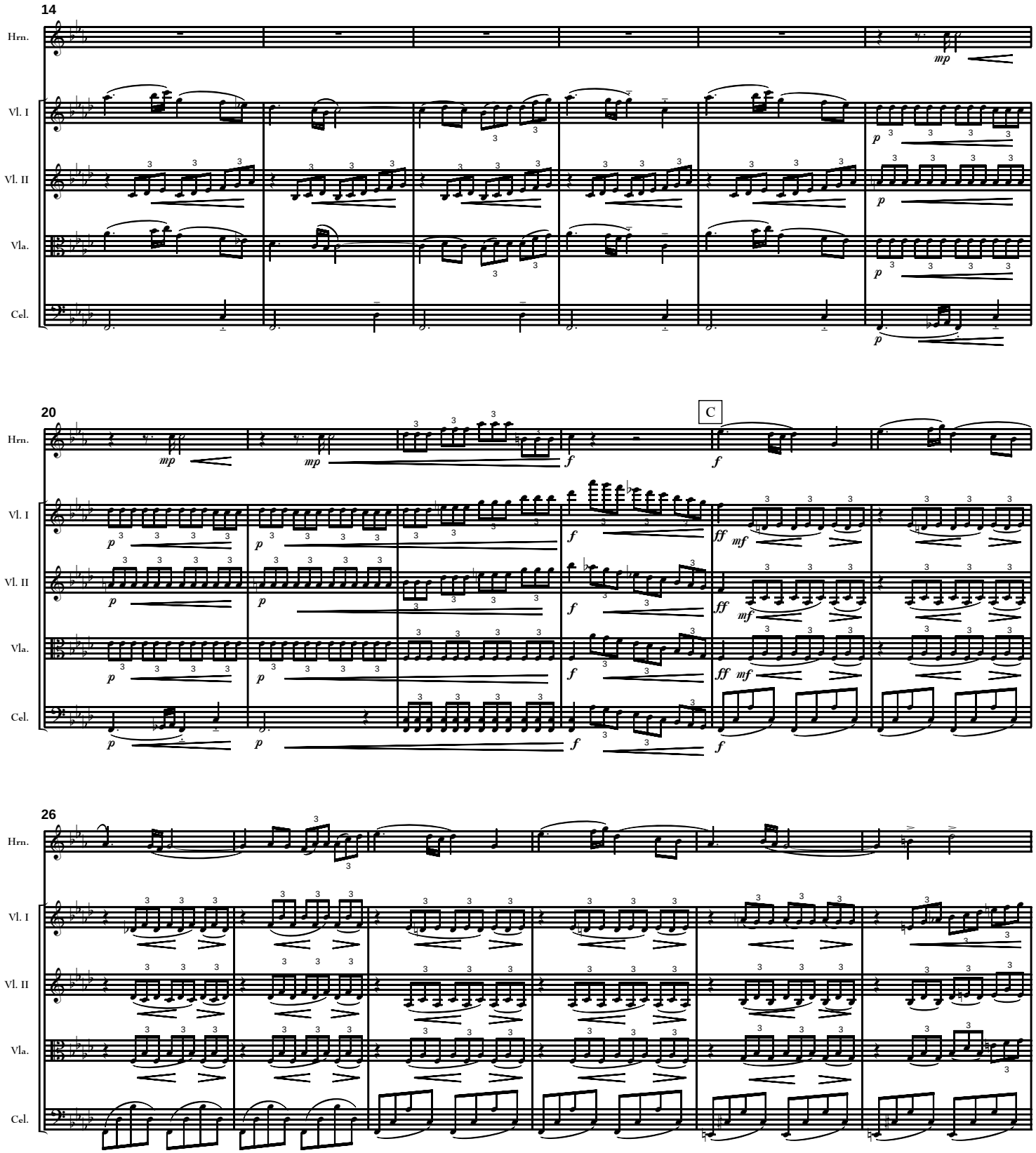

72
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f
80
G
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f
88
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f

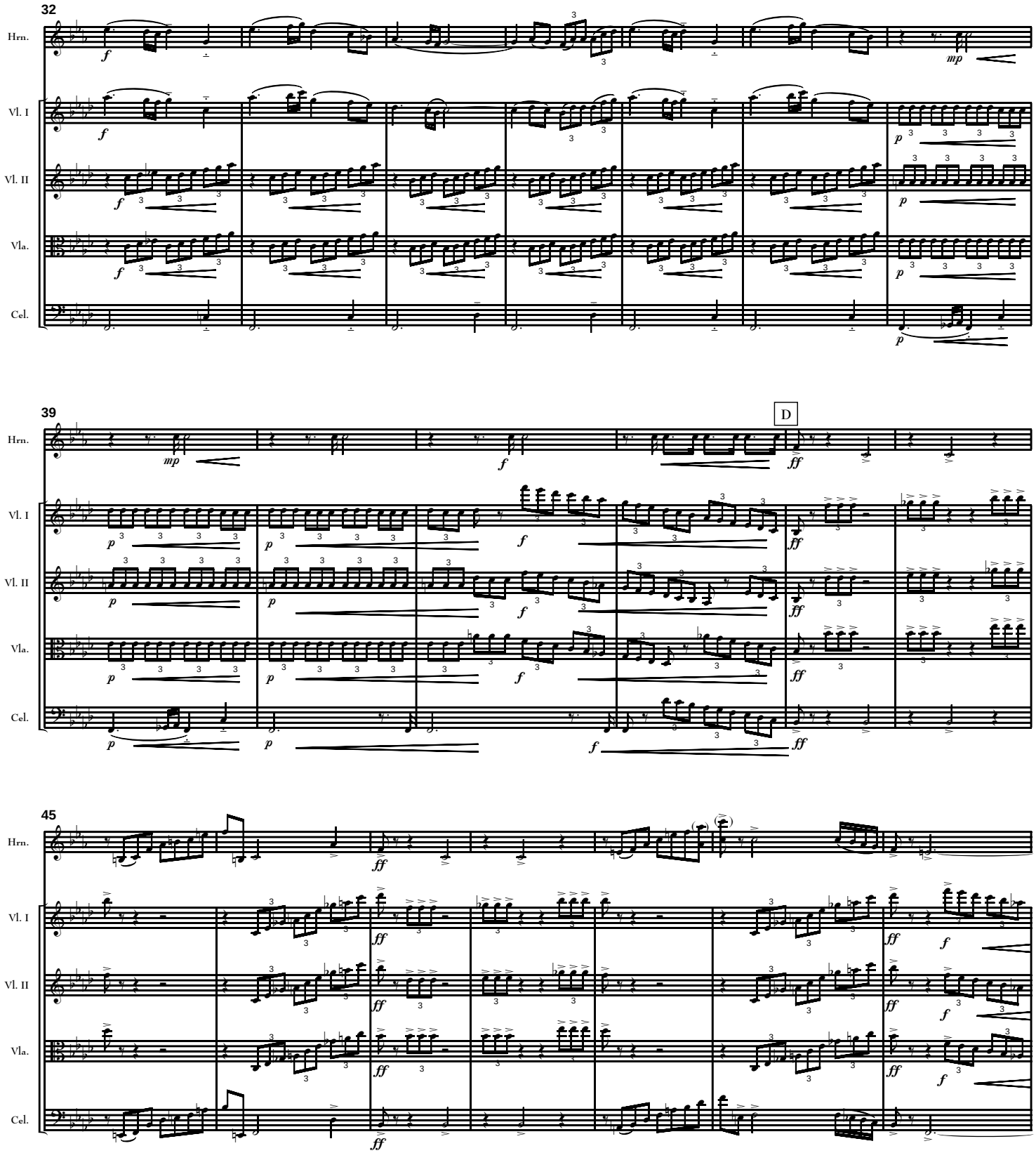

96
Hrn.
Vl. I
Vl. II
Vla.
Cel.
mf
mp
p
H Listesso Tempo
104
poco
112

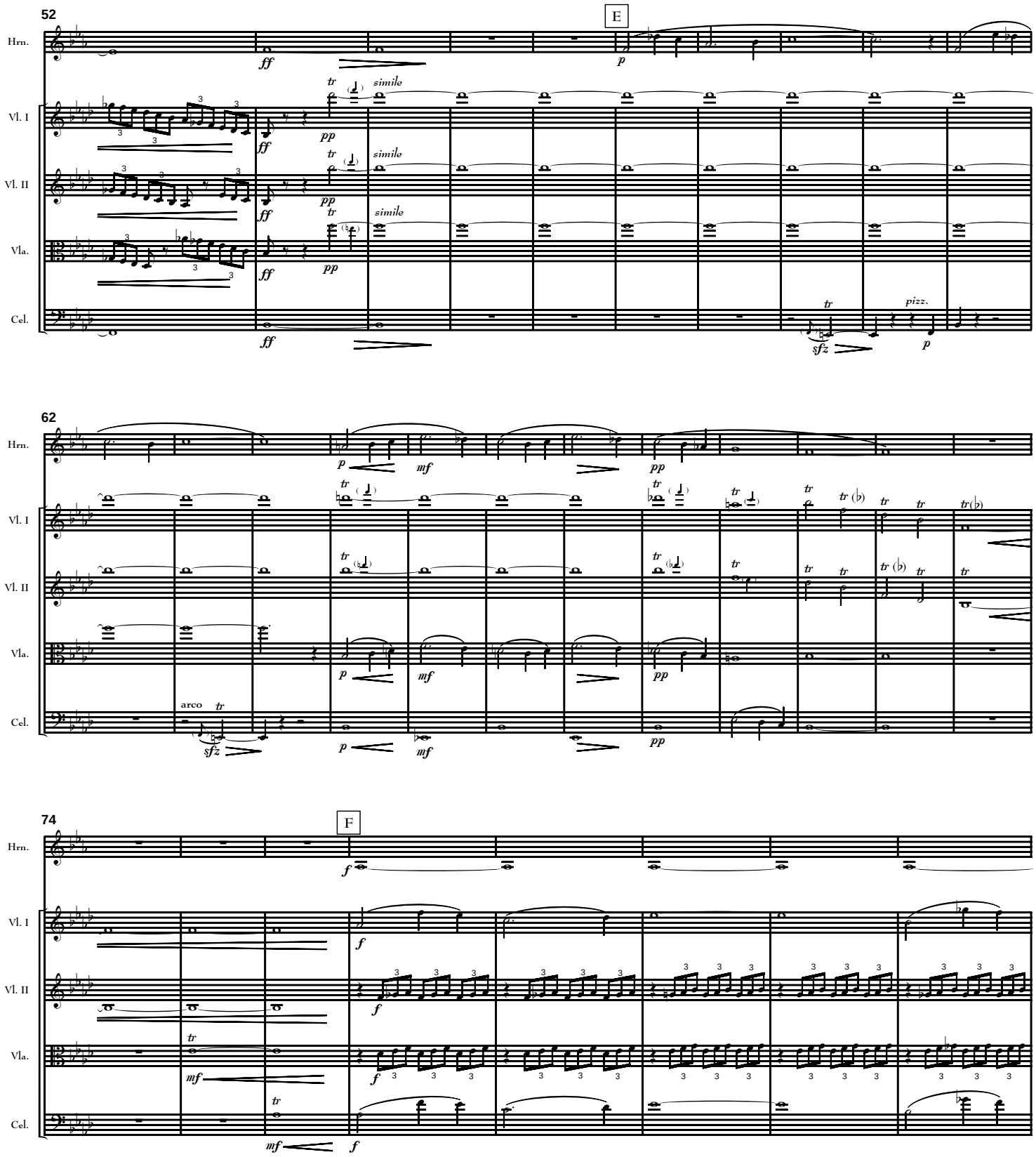

120
Rall.
Hrn.
Vl. I
Vl. II
Vla.
Cel.
attacca

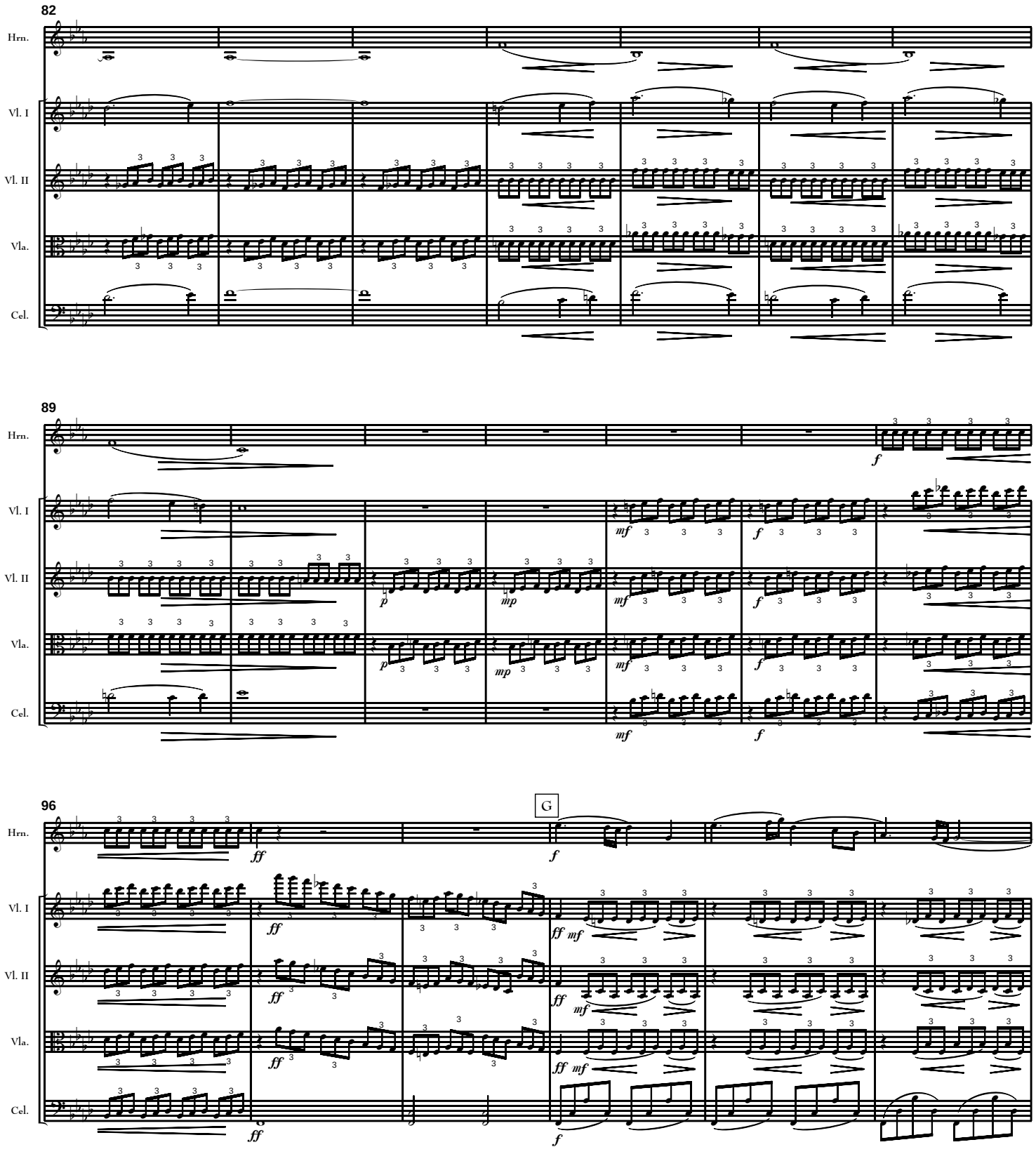
III. Finale

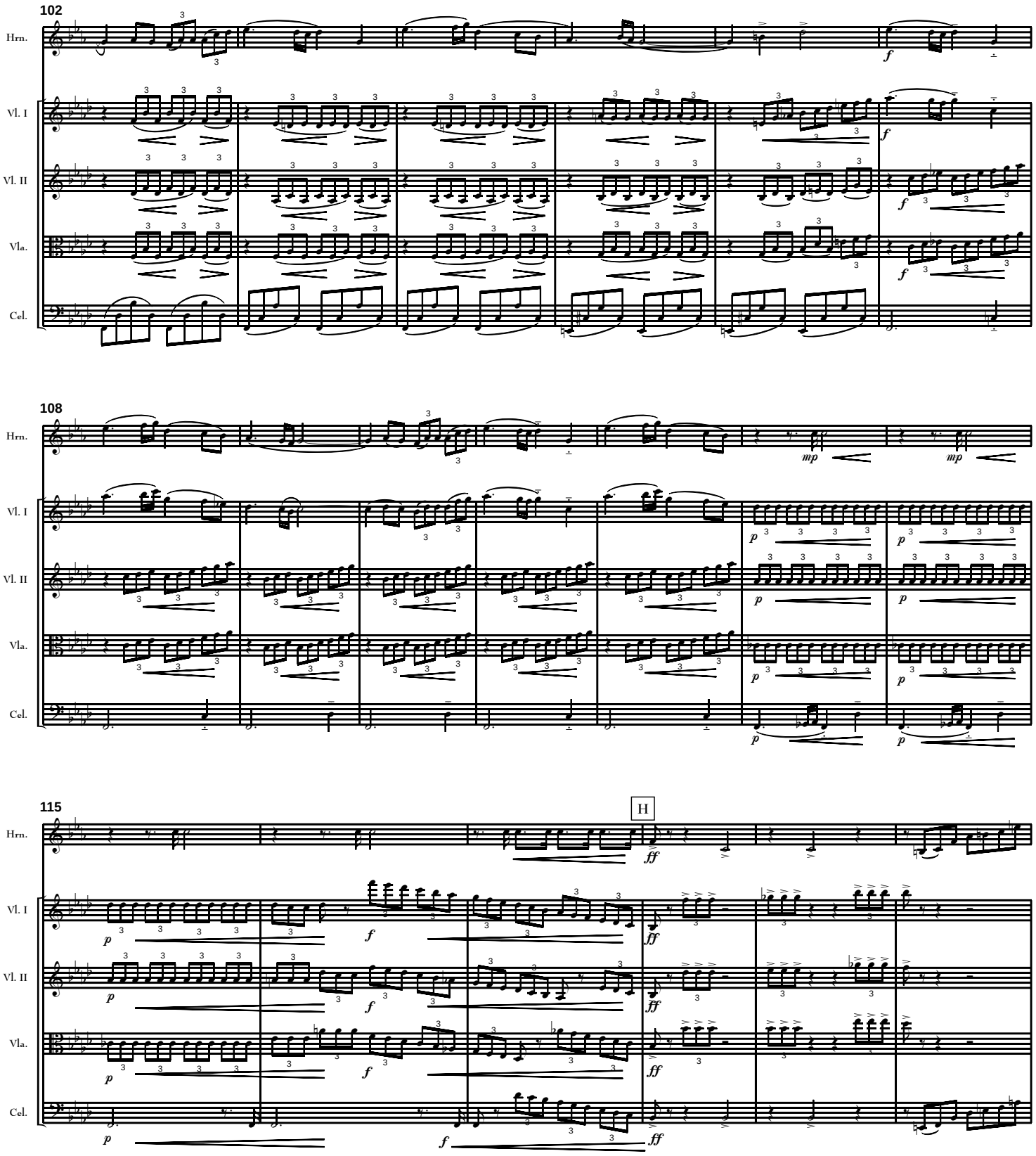

Vigorous
A
B
8
Hrn.
Vl. I
Vl. II
Vla.
Cel.

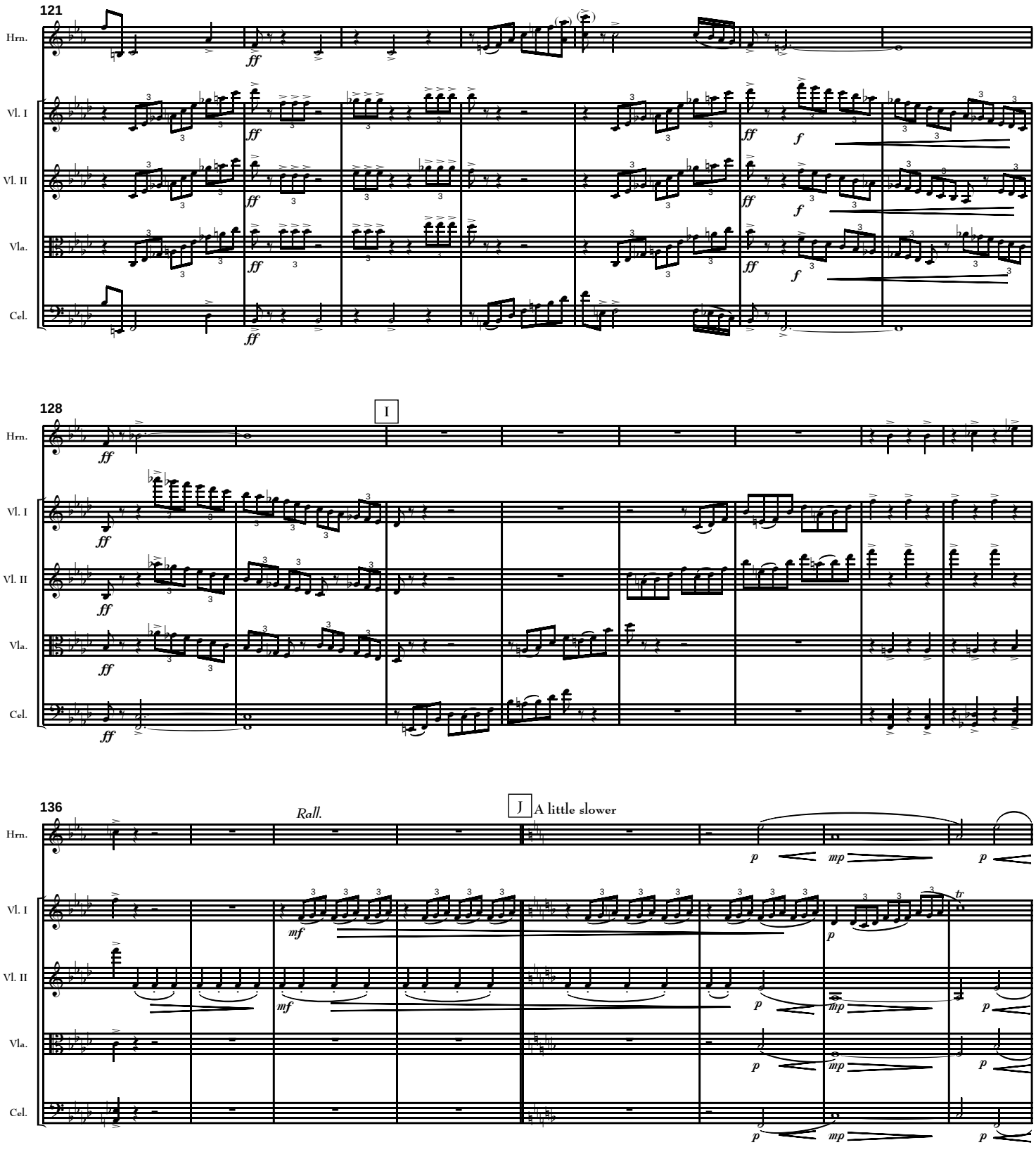

14
Hrn.
Vl. I
Vl. II
Vla.
Cel.
20
C
26

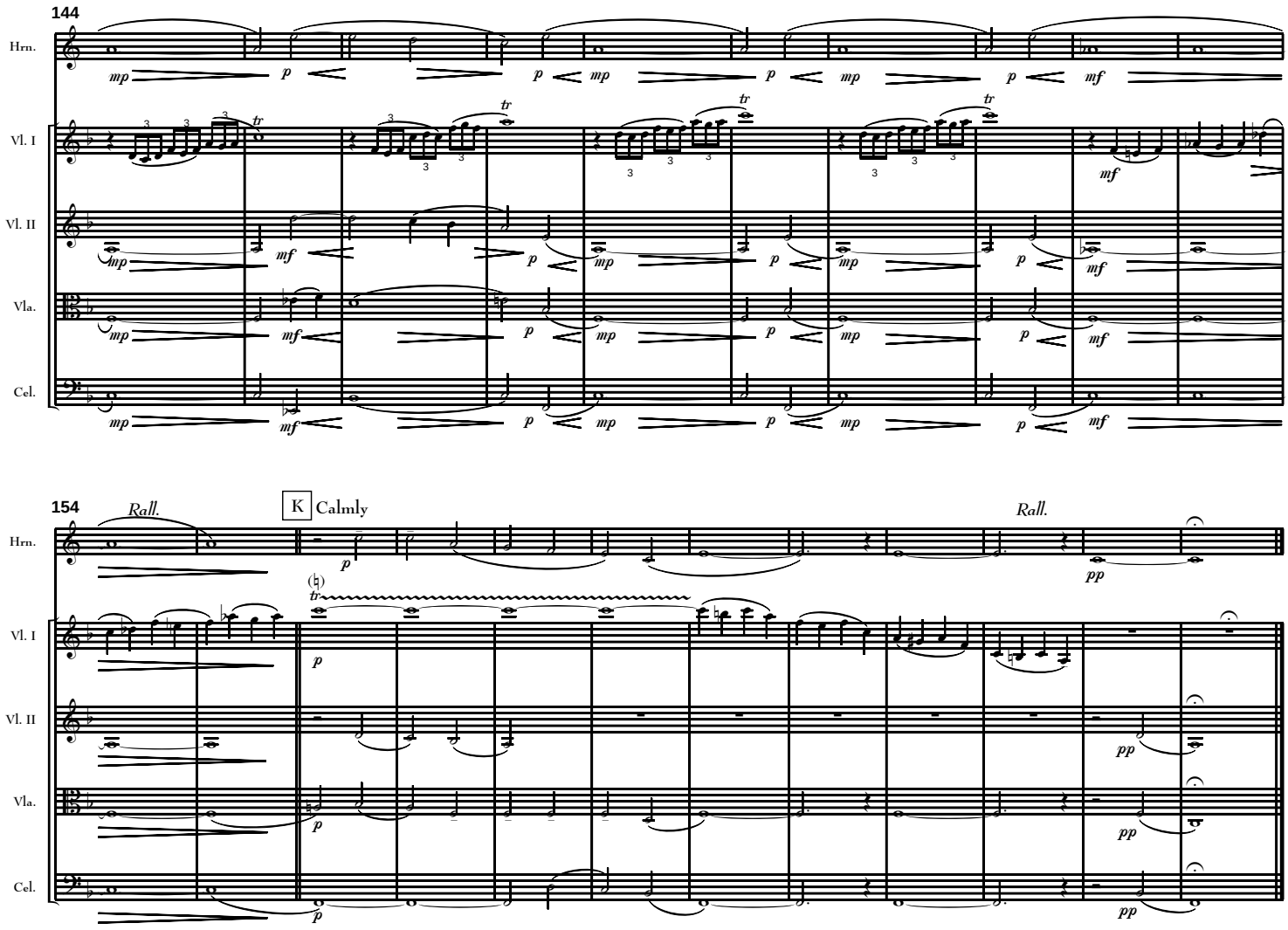

32
Hrn.
Vl. I
Vl. II
Vla.
Cel.
39
D
45


52
E
Hrn.
Vl. I
Vl. II
Vla.
Cel.
simile
pizz.
62
arco
74
F


82
Hrn.
Vl. I
Vl. II
Vla.
Cel.
89
Hrn.
Vl. I
Vl. II
Vla.
Cel.
96
G
Hrn.
Vl. I
Vl. II
Vla.
Cel.


102
Hrn.
Vl. I
Vl. II
Vla.
Cel.
f
108
mp
p
115
H
ff


121
Hrn.
Vl. I
Vl. II
Vla.
Cel.
ff
f
128
I
136
Rall.
J
A little slower
mf
mp
p
tr


144
Hrn.
Vl. I
Vl. II
Vla.
Cel.
154
Rall.
K Calmly
Rall.