

Score

James M. Stephenson

Oboe Quartet

*Theme, Variations and Finale*



Chamber Music  
[www.stephensonmusic.com](http://www.stephensonmusic.com)

## 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 2<sup>nd</sup> movement of his **String Quartet** (1995) was a surprise for his wife's 29<sup>th</sup> 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 cliché 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.

The Oboe Quartet was commissioned by the Christy/Marcy quartet in November of 2003, and premiered in November, 2003. I had been in discussion with Judy (Christy) about writing an oboe sonata for her, but as the idea for a Christy Oboe Quartet CD developed, we decided that I would compose a quartet instead.

The piece is in theme and variations form with a finale which recalls the main theme and was added to provide a symmetrical framework to the piece and to allow the players more opportunity to display their virtuosity. The theme is actually a musical "coded message" (and I know I'm not the first composer to do this!) based entirely on the family's surname: Christy. I arrived at the musical representation of the name as follows:

C H R I S T Y    *becomes:*    C B Ré Es Ti            *becomes:*    C, B, D, E<sub>b</sub> (D#), B

The piece admittedly sounds a little like Shostakovich at the beginning, the reason being that the first four notes used are the same (though in different order) as Shostakovich's own frequently employed musical monogram (D, E<sub>b</sub>, C, B). The musicians enter with the theme in the order of their appearance in the family: violin (Jay), viola (Jan), oboe (Judy), cello (John, who married in).

Because the theme does not readily lend itself to tonality, the piece is a bit of a departure for me as a composer, and I wanted to keep the theme very present and easy to decipher throughout the nine variations in order to give the listener a home base to refer to amid the relative lack of tonal structure.

The Finale appears here in its revised form, which is a slightly lengthened version to give myself the opportunity to refer back to the main theme, and therefore give the piece a more complete framework.

I would like to take this opportunity to thank the Christy family for believing in new music, and for giving me the chance to create something that I otherwise would not have. I am forever grateful to them.

Jim Stephenson

for Jay, Jan, Judy, and John

# Oboe Quartet

## Theme, Variations and Finale

James M. Stephenson, III

Theme a Fugue

Adagio, calm (♩ = 66)

Oboe

Violin *Solo* *p*

Viola

Cello

Ob.

Vln. *p*

Vla. *pizz.* *mf* > *p*

Vc. *pizz.* *mf* > *p*

Ob.

Vln. *p*

Vla. *mf* > *p* *p* *mp*

Vc. *mf* > *p* *p* *mp*

13

Ob.

Vln.

Vla.

Vc.

*mf* > *p*

*p*

17

Ob.

Vln.

Vla.

Vc.

(A)

*mp*

21

Ob.

Vln.

Vla.

Vc.

*mf* > *p*

*mp*

*mf*

25

Ob.

Vln.

Vla.

Vc.

*p*

*mp*

*mf* > *p*

*p*

*mp*

*p*

29

Ob.

Vln.

Vla.

Vc.

*mp*

*mf*

*mf* > *p*

(B)

33

Ob.

Vln.

Vla.

Vc.

*mf*

*f*

37

Ob.

Vln.

Vla.

Vc.

*mp*

41

Ob.

Vln.

Vla.

Vc.

*f*

*mf*

45

Ob.

Vln.

Vla.

Vc.

*dim.*

*mp*

*dim.*

*dim.*

*p*

*p*

*mp*

49 C

Ob. *p*

Vln. *p*

Vla. *p*

Vc. *p* *pp* *p* *pp* *p*

arco

3

3

3

3

Detailed description: This system covers measures 49 to 52. The Oboe part (Ob.) begins with a circled 'C' above measure 49. It features a melodic line with a crescendo leading to a *p* dynamic. The Violin (Vln.) part has a triplet of eighth notes in measure 49, followed by a *p* dynamic. The Viola (Vla.) part has a *p* dynamic. The Violoncello (Vc.) part is marked 'arco' and features a triplet of eighth notes in measure 49, with dynamics of *p*, *pp*, *p*, *pp*, and *p* across the measures.

53

Ob.

Vln.

Vla. (Bring Out) *mp*

Vc. *mp*

3

Detailed description: This system covers measures 53 to 56. The Oboe (Ob.) and Violin (Vln.) parts continue their melodic lines. The Viola (Vla.) part is marked '(Bring Out)' and *mp*. The Violoncello (Vc.) part has a *mp* dynamic and a triplet of eighth notes in measure 56.

57

Ob. *mf*

Vln. *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

3

Detailed description: This system covers measures 57 to 60. The Oboe (Ob.) part has a *mf* dynamic. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are marked 'pizz.' and *mp*. The Vc. part has a triplet of eighth notes in measure 57.

61

Ob. *p* *mf* (take time)

Vln. *pp* *poco*

Vla. *pp* *poco*

Vc. arco *p*

(D) Var. I

65

Ob. *p* *f* *f*

Vln. *pp* *f* *f*

Vla. *pp* *f* *f*

Vc. *pp* *f* pizz.

Subito Allegro (♩ = 144)

69

Ob. *f*

Vln. *f*

Vla. *p*

Vc. *mp*

72

Ob. *mp*

Vln. *p* *f* *p*

Vla. *f* *f*

Vc. *f* *mp* *f* *p*

76

Ob. *f* *f*

Vln. *f* *f* *p*

Vla. *sub. f* *f* *fz*

Vc. *f* *fz*

**E** Var. II

**Maestoso e molto affectando** (♩ = 84)

79

Ob.

Vln. *molto* *sf* *f* *sf*

Vla. *arco* *sf* *f* *sf* *f*

Vc. *f* *sf* *f* *sf*

**F** Tarantella (♩ = 132)

83

Ob. *mf*

Vln. *sf* *f* *sf* *sf* *mp*

Vla. *sf* *sf* *f* *sf* *mp*

Vc. *f* *sf* *f* *sf* *f*

87

Ob.

Vln.

Vla.

Vc. *pizz.* *p* *arco* *p*

**G** Maestoso e molto affectando (♩ = 84)

90

Ob. *mf* *f*

Vln. *p* *molto* *sf*

Vla. *mp* *f* *sf* *f*

Vc. *f* *f* *sf*

93

Ob.

Vln.

Vla.

Vc.

Musical score for measures 93-95. The Oboe part is silent. The Violin part starts with a sforzando (*sf*) accent on a quarter note, followed by a half note with a forte (*f*) dynamic. The Viola part has a sforzando (*sf*) accent on a quarter note, followed by a half note with a forte (*f*) dynamic. The Violoncello part has a forte (*f*) dynamic on a quarter note, followed by a half note with a sforzando (*sf*) dynamic.

96

Ob.

Vln.

Vla.

Vc.

*rit.*

Musical score for measures 96-98. The Oboe part is silent. The Violin part starts with a mezzo-piano (*mp*) dynamic, then a piano (*p*) dynamic. The Viola part starts with a mezzo-piano (*mp*) dynamic and a *dim.* (diminuendo) marking, then a piano (*p*) dynamic. The Violoncello part starts with a mezzo-forte (*mf*) dynamic, then a mezzo-piano (*mp*) dynamic and a *dim.* marking, then a piano (*p*) dynamic. A *rit.* (ritardando) marking is placed above the Oboe staff.

99

Ob.

Vln.

Vla.

Vc.

Var. III

Ⓜ Allegro, elfin (♩ = 138)

Musical score for measures 99-101. The Oboe part starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. The Violin part starts with a piano (*p*) dynamic and a *pizz.* (pizzicato) marking. The Viola part starts with a piano (*p*) dynamic and a *pizz.* marking. The Violoncello part starts with a forte (*f*) dynamic, then a piano (*p*) dynamic and a *pizz.* marking. A box labeled "Var. III" is placed above the Violoncello staff. A circled "H" followed by "Allegro, elfin (♩ = 138)" is placed above the Oboe staff.

103

Ob. *p*

Vln. arco *f* *pizz.* *p*

Vla. arco *f* *pizz.* *p*

Vc. arco *f* *pizz.* *p*

107

Ob.

Vln. arco *f* *pizz.* *f* arco *p*

Vla. arco *f* *pizz.* *f* *p*

Vc. arco *f* *pizz.* *f*

111

Ob.

Vln. arco *p* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *f* *p*

Var. IV

I Andante con moto (♩ = 66)

115

Ob.

Vln. arco *f* *sf* *p*

Vla. arco *f* *sf*

Vc. *sf* *p* arco

119

Ob. *mp* *mp*

Vln. *mf* *p* *mf* *p*

Vla. *mp* 3 3 3 3

Vc. *mf* *p* *mf* *p*

123

Ob. *p*

Vln.

Vla. 3 3 3 3

Vc. *mf* *p*

126

Ob. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *ff*

Vc. *mf* *f*

133

Ob. *mf*

Vln. *f* *mf* *p* *mp* *p*

Vla. *mf*

Vc. *f* *mf* *p* *mp* *p*

Var. V

(J) **Subito Allegro Moderato** (♩ = 126)  
*molto marcato*

138

Ob. *p* *f*

Vln. *p* *f* *f* *p* *f* *f* *p* *f*

Vla. *p* *f* *f* *p* *f* *p* *f* *p*

Vc. *p* *pp* *p* *f* *p* *f* *p* *f* *f* *p*

143

Ob.

Vln.

Vla.

Vc.

Musical score for measures 143-146. The Oboe part (Ob.) features a melodic line with accents and dynamic markings. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

147

Ob.

Vln.

Vla.

Vc.

Musical score for measures 147-150. The Oboe part (Ob.) continues with a melodic line. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts maintain their harmonic support. The key signature has one sharp (F#) and the time signature is 4/4.

151

Ob.

Vln.

Vla.

Vc.

Musical score for measures 151-154. The Oboe part (Ob.) features a melodic line with accents and dynamic markings. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

155

Ob.

Vln.

Vla.

Vc.

*f p f p f p f*

(K) Var. VI

159

Ob.

Vln.

Vla.

Vc.

*f simile simile simile*

162

Ob.

Vln.

Vla.

Vc.

*ff*

165

Ob.

165 (as before)

Vln.

(as before)

Vla.

(as before)

Vc.

**Var. VII**

*f*

168

Ob.

168 *ff* sul G

Vln.

*pizz.*

Vla.

*f*

Vc.

*f*

*f*

171

Ob.

171

Vln.

Vla.

Vc.

*f*

174

Ob.

Vln. 174 *sul G*

Vla. *f* *ff* *arco*

Vc. *f* *ff*

Var. VIII

177

Ob. *p* (steady, unchanging)

Vln. 177

Vla. *ff* *arco* *mp* (steady, unchanging)

Vc. *p* *mp*

(M) A Slower, Walking Tempo (♩ = 84)

181

Ob.

Vln. 181 *pizz.* *mp*

Vla. *mp*

Vc.

185

Ob.

Vln.

Vla.

Vc.

189

Ob.

Vln.

Vla.

Vc.

Var. IX

(N) Con fiero (♩ = 96)

Adagio

193

Ob.

Vln.

Vla.

Vc.

**Con fiero** **Adagio** **Con fiero**

196

Ob. *ff* *pp* *ff*

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *f*

**Adagio** **Con fiero** **Adagio**

199

Ob. *pp* *ff* *pp*

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f*

**Con fiero** **Theme** **Adagio, calm**

202

Ob. *ff* *p*

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *fz* *p*

206

Ob.

Vln.

Vla.

Vc.

212

Ob.

Vln.

Vla.

Vc.

217

Ob.

Vln.

Vla.

Vc.

*pizz.* *arco*

*pp* *pp* *pp*

*pp*

**FINALE**

**P** ♩ = 108

Ob. *f*

Vln. *pizz.* *arco* *f* *p molto* *f* *p* *f*

Vla. *port.* *f* (L.H. *pizz.*) *ff* *pizz.*

Vc. *f* *pizz.* *arco* *f* *ff* *pizz.* *ff*

Ob. *fp* *f*

Vln. *mp* *f*

Vla. *arco* *f*

Vc. *arco* *f* *pizz.* *p*

**Andante, calm**

Ob. *p semplice*

Vln. *p semplice*

Vla. *non-vib.* *pp* *p semplice*

Vc. *p semplice*

13  $\textcircled{Q}$   $\text{♩} = 108$

Ob. *f*

Vln. *pizz.* *arco* *p molto* *port.* *pizz.* *mf*

Vla. *f* *(L.H. pizz.)* *f* *pizz.* *f*

Vc. *f* *pizz.* *arco* *f* *ff* *mf*

17

Ob. *mp* *p*

Vln. *p* *p*

Vla. *mp* *p*

Vc.

21

Ob. *f* *f*

Vln. *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Musical score for measures 25-32. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 25 is marked with a '25' above the staff. The music features a melodic line in the Oboe and a rhythmic accompaniment in the strings. The key signature has one flat (B-flat), and the time signature is 2/4.

Musical score for measures 29-32, marked **Andante, calm**. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 29 is marked with a '29' above the staff. The music is marked *molto* and *p semplice*. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings and articulation symbols.

Musical score for measures 33-36, marked **Allegro** (♩ = 144). The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 33 is marked with a circled 'R' and '33' above the staff. The music is marked *f* and *pizz.*. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings and articulation symbols.

37

Ob. *p dolce*

Vln. *p* *p sub.*

Vla. *p* *p sub.*

Vc.

41

Ob.

Vln. *mf*

Vla. *mf* arco

Vc. *mf*

(S)

45

Ob.

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

49

Ob.

Vln.

Vla.

Vc.

*pizz.*

*f*

*arco*

*mp*

*mp*

53

Ob.

Vln.

Vla.

Vc.

*f*

*arco*

(T)

57

Ob.

Vln.

Vla.

Vc.

*p*

*p*

*pizz.*

*p sub.*

*p sub.*

61

Ob.

Vln. *pizz.*

Vla.

Vc.

65

Ob.

Vln. *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.*

Vc.

69

Ob. *p*

Vln. *f* *arco*

Vla. *arco*

Vc.

U

73

Ob.

Vln.

Vla.

Vc.

*f*

77

Ob.

Vln.

Vla.

Vc.

*pizz.*

81

Ob.

Vln.

Vla.

Vc.

Oboe

arco

87 V

Ob. *f*

Vln.

Vla.

Vc. arco *f*

91

Ob.

Vln. *f*

Vla. *pizz.*

Vc. *f* *pizz.*

95 W

Ob. *f*

Vln. *f*

Vla. *f* *p*

Vc. arco *p*

Musical score for measures 100-103. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Ob.:** Measures 100-103. Melodic line with slurs and accents.
- Vln.:** Measures 100-103. Melodic line with slurs and accents.
- Vla.:** Measures 100-103. Rhythmic accompaniment with slurs.
- Vc.:** Measures 100-103. Rhythmic accompaniment with slurs.

Musical score for measures 104-107. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Ob.:** Measures 104-107. Melodic line with slurs and accents.
- Vln.:** Measures 104-107. Melodic line with slurs and accents. Dynamics: *f*, *fz*.
- Vla.:** Measures 104-107. Rhythmic accompaniment with slurs. Dynamics: *f*, *f*.
- Vc.:** Measures 104-107. Rhythmic accompaniment with slurs. Dynamics: *f*, *f*.

Musical score for measures 108-111. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Ob.:** Measures 108-111. Melodic line with slurs and accents. Dynamics: *p*, *p*. A circled 'X' is above measure 110.
- Vln.:** Measures 108-111. Melodic line with slurs and accents. Dynamics: *fz*, *fz*, *p*.
- Vla.:** Measures 108-111. Rhythmic accompaniment with slurs. Dynamics: *pizz.*, *mp*.
- Vc.:** Measures 108-111. Rhythmic accompaniment with slurs. Dynamics: *pizz.*, *arco*, *p*.

112

Ob.

Vln.

Vla.

Vc.

115

Ob.

Vln.

Vla.

Vc.

*mf cresc.*

*mf cresc.*  
arco

*mf cresc.*

*mf cresc.*

118

Ob.

Vln.

Vla.

Vc.

*f*

*pizz.*

*f*

121 (X1)

Ob. *mp cresc.*

Vln. *ff p cresc.* *mf* *f*

Vla. *ff p cresc.* *mf* *f*

Vc. *mp cresc.* *f*

arco *pizz.*

125

Ob. *f*

Vln. *mf*

Vla. *mf*

Vc. *mf* *f*

arco *pizz.*

129

Ob. *ff*

Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *ff* *fz p*

arco

133

Ob. *p*

Vln. *pizz.* *p* *arco* *p*

Vla. *pizz.* *p* *arco* *p*

Vc. *fz p* *mf* *pizz.* *p*

138

Ob. *pp*

Vln. *p*

Vla. *pizz.* *pp*

Vc. *pp*

(X2) **A Slower, Walking Tempo**  
(a little slower than before)

142

Ob. *pp*

Vln. *mp* *arco* *pp*

Vla. *mp*

Vc. *mf* *p* *arco* *pp*

Musical score for measures 146-150. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Ob.:** Measure 146 starts with a whole note G4. Measure 147 has a whole rest. Measure 148 has a half note G4. Measure 149 has a whole note G4, marked *pp* and *(long)*.
- Vln.:** Measure 146 has four groups of eighth notes, each marked with a '3' (triplets). Measure 147 has a whole note G4. Measure 148 has a whole note G4. Measure 149 has a whole note G4, marked *pp*.
- Vla.:** Measure 146 has a whole rest. Measure 147 has a whole note G4, marked *mp*. Measure 148 has a whole note G4, marked *pp*. Measure 149 has a whole note G4, marked *pp* and *arco*.
- Vc.:** Measure 146 has a whole note G4. Measure 147 has a whole rest. Measure 148 has a whole rest. Measure 149 has a whole note G4, marked *pp*.

**Con fiero**  
(Finale Tempo Primo)

Musical score for measures 150-154. The score is for Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Ob.:** Measure 150 starts with a circled 'Y' above the staff. The music is in 3/4 time. Measure 151 has a *f* dynamic. Measure 152 has a *f* dynamic. Measure 153 has a *f* dynamic. Measure 154 has a *ff* dynamic.
- Vln.:** Measure 150 starts with a circled 'Y' above the staff. The music is in 3/4 time. Measure 151 has a *f* dynamic. Measure 152 has a *f* dynamic. Measure 153 has a *f* dynamic. Measure 154 has a *ff* dynamic.
- Vla.:** Measure 150 starts with a circled 'Y' above the staff. The music is in 3/4 time. Measure 151 has a *f* dynamic. Measure 152 has a *f* dynamic. Measure 153 has a *f* dynamic. Measure 154 has a *ff* dynamic. The word *arco* is written above the staff in measure 150.
- Vc.:** Measure 150 starts with a circled 'Y' above the staff. The music is in 3/4 time. Measure 151 has a *f* dynamic. Measure 152 has a *f* dynamic. Measure 153 has a *f* dynamic. Measure 154 has a *ff* dynamic. The word *arco* is written above the staff in measure 150.