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James Stephenson

Score

Horn Quintet

for french horn and string quartet

James M. Stephenson



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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 under-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.

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Score

Horn Quintet

for French Horn and String Quartet

I. "4-1"

II. Andantino

III. Finale - Vigorous

James M. Stephenson

Very Calmly

8

10

Rall.

B Allegro con spirito

This image shows a page from a musical score for the song 'The Rose Tree'. The score is written for five parts: Horn (Hrn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cel.). The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *ff*, and *fff*. There are also performance instructions like *pizz.* (pizzicato) for the cello. A large, diagonal watermark reading 'Copyright' is overlaid across the center of the page.

Horn Quintet - "4 - 1"

25

Hrn. *mf* *sfz*
 Vl. I *f*
 Vl. II *f*
 Vla. *arco* *f*
 Cel. *arco* *f* *pizz.* *f* *m*

34

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

42

C Open

Hrn. *mf* *mf*
 Vl. I *f* *mp* *f*
 Vl. II *f* *mp* *f*
 Vla. *f* *mp* *f*
 Cel.

Horn Quintet - "4 - 1"

50

Hrn.

mf

VI. I

mf

VI. II

mf

Vla.

mf

Cel.

55

Hrn.

VI. I

VI. II

Vla.

Cel.

This musical score page contains measures 55 through 58. The instruments are Horn (Hrn.), Violins I (VI. I), Violins II (VI. II), Viola (Vla.), and Cello (Cel.). The key signature is one sharp (F#) and the time signature is 4/4. In measure 55, the Horn plays a single note, while the strings play a rhythmic pattern. In measure 56, the Horn plays a single note, and the strings continue their pattern. In measure 57, the Horn plays a single note, and the strings continue their pattern. In measure 58, the Horn plays a single note, and the strings continue their pattern.

Horn Quintet - "4 - 1"

70

D

Hrn. *tr* *mp* *f* *mf*

VI. I *mf* *f* *mp*

VI. II *mf* *f*

Vla. *f* *f* *pp*

Cel. *pizz* *f*

78

Hrn.

VI. I *f*

VI. II *f*

Vla. *f*

Cel.

86

E

Hrn. *pp* *f*

VI. I *pp* *f*

VI. II *pp* *f*

Vla. *pp* *f*

Cel. *pp* *f*

Horn Quintet - "4 - 1"

96

96

Hrn.

VI. I

VI. II

Vla.

Cel.

102

102

Hrn.

VI. I

VI. II

Vla.

Cel.

F

ff

f

ff

mf

f

pizz.

112

112

Hrn.

VI. I

VI. II

Vla.

Cel.

G

arco

Horn Quintet - "4 - 1"

121

Hrn. *f* *sfz*

VI. I *f*

VI. II *f*

Vla. *f* *tr* *fp*

Cel. *f* *pizz.* *sfz*

131 H Perhaps slightly relaxed Muted

Hrn. *mf*

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mf* *p* *mp*

Cel. *f* *p*

142 I Relaxing

Hrn. *pp*

VI. I *p* *pp*

VI. II *p* *pp*

Vla. *p* *pp*

Cel. *arco* *p* *pp* *pizz.*

Horn Quintet - "4 - 1"

153 *Tempo Primo* J

Hrn. *mp* *mp*
 Vl. I *mp* *pp* *mp* *pp* *mp* *mp* *p* *mp*
 Vl. II *mp* *pp* *mp* *pp* *mp* *mp* *p* *mp*
 Vla. *mp* *pp* *mp* *pp* *mp* *mp* *p* *mp*
 Cel. *mp* *pp* *mp* *pp* *mp* *mp* *p* *mp*

161 *Open*

Hrn. *p* *ff* *pp*
 Vl. I *mf* *f* *ff* *fff* *pp*
 Vl. II *mf* *f* *ff* *fff* *pp*
 Vla. *mf* *f* *ff* *fff* *pp* *mf*
 Cel. *mf* *f* *ff* *fff* *pp*

168 *Rall.* K *Religios*

Hrn. *mp* *f* *ff* *mp* *pp*
 Vl. I *mp* *f* *ff* *mp* *pp*
 Vl. II *pp* *mp* *f* *ff* *pp*
 Vla. *pp* *mf* *p* *mf* *f* *ff* *mp* *pp*
 Cel. *pp* *mp* *f* *ff* *mp* *pp*

Horn Quintet - Andantino - Scherzo

Andantino $\text{♩} = 69$

Hrn. *Vln. I pizz.*
p *poco* *mp* *p* **A**

Vl. I *pizz.*
p *poco* *mp* *p* *poco*

Vl. II *pizz.*
p *poco* *mp* *p* *poco*

Vla. *pizz.*
p *poco* *mp* *p* *poco*

Cel. *pizz.*
p *poco* *mp* *p* *poco*

9

Hrn. *arco* 3 3 3 6 6

Vl. I *p* *arco* 3 3 3 6 6

Vl. II *p* *arco* 3 3 3 6 6

Vla. *p* *arco* 3 3 3 6 6

Cel. *p* *arco* 3 3 3 6 6

16 **B** **C**

Hrn. *f* *p espressivo* *tr* *tr(b)*

Vl. I *f* *pp* *tr* *tr(b)*

Vl. II *f* *p* *tr* *tr(b)*

Vla. *f* *p* *tr* *tr(b)*

Cel. *f* *p* *tr* *tr(b)*

Horn Quintet - Andantino - Scherzo

24

Hrn.

tr(b)

mf

VI. I

tr(b)

f espressivo

VI. II

f

Vla.

f espressivo

Cel.

f

Scherzo

32

D (♩ = 1) Listesso Tempo (in 1)

Hrn.

Cello

VI. I

VI. II

Vla.

pizz.

Hrn.

(pizz.)

Cel.

p

40

Hrn.

VI. I

VI. II

Vla.

Cel.

Horn Quintet - Andantino - Scherzo

48

Hrn.

VI. I

VI. II

Vla.

Cel.

arco

E

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56

Hrn.

VL. I

VL. II

Vla.

Cel.

This musical score page contains measures 56 through 61. The instruments are Horn (Hrn.), Violin I (VL. I), Violin II (VL. II), Viola (Vla.), and Cello (Cel.). The key signature has one flat (B-flat), and the time signature is 4/4. The Horn part has rests in measures 56-58 and enters in measure 59 with a half note. Violin I and Violin II play eighth-note patterns. The Viola part has a 15-measure rest in measure 56 and then plays eighth-note patterns. The Cello part plays eighth-note patterns. A large 'SERJUN' watermark is visible across the page.

[illegible]

Horn Quintet - Andantino - Scherzo

72

72

Hrn.

VI. I

VI. II

Vla.

Cel.

f

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80

80

Hrn.

VI. I

VI. II

Vla.

Cel.

f

G

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88

88

Hrn.

VI. I

VI. II

Vla.

Cel.

f

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Horn Quintet - Andantino - Scherzo

96

Score for measures 96-103. The system includes staves for Horn (Hrn.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello (Cel.). Dynamics include *mf* and *p*.

104

[H] Listesso Tempo (♩ = ♩)

Score for measures 104-111. The system includes staves for Horn (Hrn.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello (Cel.). Dynamics include *p*, *mf*, and *poco*. A tempo change is indicated by a box containing 'H' and the text 'Listesso Tempo' with a note symbol.

112

Score for measures 112-119. The system includes staves for Horn (Hrn.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello (Cel.). Dynamics include *mf* and *mp*.

Horn Quintet - Andantino - Scherzo

120

Roll.

Hrn. *mf* *p* *pp* *attacca*

VI. I *p* *mf* *p* *pp* *attacca*

VI. II *p* *mf* *p* *pp* *attacca*

Vla. *p* *mf* *p* *pp* *attacca*

Cel. *p* *mf* *p* *pp* *attacca*

III. Finale

Vigorous $\text{♩} = 88$

Hrn. *f*

VI. I *ff* *tr* *mf*

VI. II *ff* *tr* *mf*

Vla. *ff* *mf*

Cel. *f*

8

Hrn. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cel. *f*

B

III. Finale

14

Score for measures 14-19. The system includes parts for Horn (Hrn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cel.). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano).

20

Score for measures 20-25. The system includes parts for Horn (Hrn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cel.). The music continues with complex rhythmic patterns. Dynamics include *mp*, *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). A rehearsal mark 'C' is present above measure 24.

26

Score for measures 26-31. The system includes parts for Horn (Hrn.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cel.). The music continues with complex rhythmic patterns. Dynamics include *ff* and *mf*.

III. Finale

32

Hrn. *f* *mp*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cel. *p*

39

Hrn. *mp* *f* *ff*

VI. I *p* *f* *ff*

VI. II *p* *f* *ff*

Vla. *p* *f* *ff*

Cel. *p* *f* *ff*

45

Hrn. *ff*

VI. I *ff* *f*

VI. II *ff* *f*

Vla. *ff* *f*

Cel. *ff* *f*

III. Finale

III. Finale

82

82

Hrn.

VI. I

VI. II

Vla.

Cel.

89

89

Hrn.

VI. I

VI. II

Vla.

Cel.

96

96

Hrn.

VI. I

VI. II

Vla.

Cel.

III. Finale

102

Hrn.

VI. I

VI. II

Vla.

Cel.

108

Hrn.

VI. I

VI. II

Vla.

Cel.

mp

p

p

p

p

[illegible]

III. Finale

121

Hrn.

ff

VI. I

ff

VI. II

ff

Vla.

ff

Cel.

ff

128

I

Hrn.

ff

VI. I

ff

VI. II

ff

Vla.

ff

Cel.

ff

136

J A little slower

Hrn.

mf

VI. I

mf

VI. II

mf

Vla.

mf

Cel.

mf

154 *Rall.* K Calmly

The musical score for measures 154 and 155 is presented on five staves. The tempo is marked 'Rall.' and the mood is 'Calmly'. The key signature has one flat (B-flat). Measure 154 features a melody in the upper staves with a piano (*p*) dynamic. Measure 155 continues the melody, with a wavy line indicating a tremolo or rapid oscillation in the upper staves. The lower staves provide harmonic support with sustained notes and moving lines. A large, diagonal watermark 'COMPOSERJIM' is overlaid across the entire page.

154 *Rall.* K Calmly ♦ *Rall.*

Hrn. *p* *pp*

VI. I *p*

VI. II *pp*

Vla. *p* *pp*

Cel. *p* *pp*



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