

Reflections (återspeglings, betraktelser) är en hyllning till två betydande brittiska tonsättare från olika epoker, John Dowland (1563-1626) och Benjamin Britten (1913-1976). Musiken bygger på en sång av Dowland, *My Thoughts Are Wing'd with Hopes*, nummer tre i samlingen *The First Booke of Songs or Ayres*, som första gången trycktes i London 1597.

Som ung viola-spelare spelade jag Benjamin Brittens vackra stycke *Lacrymae — Reflections on a Song of Dowland*, opus 48, för viola och piano från 1950. Detta stycke är uppbyggt som en rad fantasifulla variationer över en sång av Dowland. Brittens sätt att förhålla sig till Dowlands musik — fyllt av respekt och kärlek — gjorde starkt intryck på mig. *Reflections* för sopransaxofon och orkester lånar både titeln och förhållningssättet från 1900-talsmästaren Benjamin Britten, även om tonspråket är annorlunda.

Tonmaterialet i verket är begränsat till ett modus som består av meloditonerna i sången (g, ass, b, h, c, d, ess och f) samt en extra ton: f^{is}. Rytmsiskt är det huvudsakligen en lek med olika proportioner av tredelade taktarter (3/2, 3/4, 9/8, 9/16, etc) och dubbeltydiga tredelade rytmer (hemioler och liknande), något som också är typiskt i renässansmusiken. Efter en lyrisk inledning i sångens anda stegras musiken efter hand fram till en kort, hetsig kadens. Stycket slutar i samma poetiska stämning som inledningen, denna gång med direkta citat från Dowlands sång.

B.Tommy Andersson, december 2003

Reflections is an homage to two significant British composers from different periods, John Dowland (1563-1626) and Benjamin Britten (1913-1976). The music is based on a song of Dowland, *My Thoughts Are Wing'd with Hopes*, number three from *The First Booke of Songs or Ayres*, first published in London 1597.

As a young viola-player, I played Benjamin Britten's beautiful piece *Lacrymae — Reflections on a Song of Dowland*, opus 48, for Viola and Piano from 1950. This piece consists of a series of very imaginative variations on a song of Dowland. The way Britten relates to Dowland's music — full of respect and love — made a deep impression on me. *Reflections* for Soprano Saxophone and Orchestra borrows both the title and the attitude from the 20th-century-master Benjamin Britten, even though the tone language is different.

The tonal material is limited to a mode, derived from the melody notes of the song (G, A flat, B flat, B, C, D, E flat and F) with an additional F sharp. Rhythmically, it's mostly a game with various proportions of time divided into three (3/2, 3/4, 9/8, 9/16, etc) and ambiguous three-piece rhythms (hemiols, etc), which is also typical of the renaissance music. After a lyrical opening in the spirit of the song, the music gradually intensifies up to a short, impetuous cadenza. The piece ends in the same poetical mood as the beginning, this time with direct quotations from the song of Dowland.

B.Tommy Andersson, December 2003

Reflections

for Soprano Saxophone and Orchestra

B.Tommy Andersson, 2003

Gently flowing ♩ = 66

2 Flutes *pppp*

1st Oboe

Cor Anglais (also 2nd Oboe)

2 Clarinets *pppp*

2 Bassoons *pppp*

2 Horns *pppp* con sord.

2 Trumpets

Soprano Saxophone Solo *pp dolce* *mp*

Gently flowing ♩ = 66

First Violins

Second Violins

Violas *pizz.* *pp cresc.* *mp*

Violoncellos *pizz.* *pp cresc.* *mp*

Doublebasses *pizz.* *pp cresc.* *mp*

Fl. *morendo*

Ob.

Clar. *morendo*

Bsn.

Hn. *morendo*

Trp.

Sopr. Sax. Solo *pp* *pp dolce*

Vn.I

Vn.II *pizz. pp cresc.*

Vla. *pp cresc.*

Vc. *pp cresc.*

Db. *pp poco cresc. p*

11

Fl. *pppp* *morendo*

Ob.

Clar. *pppp* *morendo*

Bsn.

Hn.

Trp. *con sord.* *pppp* *morendo*

Sopr. Sax. Solo *mf* *p*

Vn.I *pizz.* *p cresc.*

Vn.II *mf* *p cresc.*

Vla. *mf* *pp cresc.*

Vc. *mf* *pp cresc.*

Db. *pp cresc.*

16

Fl. *pppp*

Ob.

Clar. *pppp* *pp*

Bsn.

Hn. (con sord.) *pppp*

Trp. *pppp* *pp*

Sopr. Solo *pp dolce* *f* *pp* *mf*

Sax. Solo

Vn.I *f* *pppp* arco *V*

Vn.II *f* *pppp* arco *V*

Vla. *f*

Vc. *f*

Db. *f*

Fl. *morendo*

Ob.

Cor Angl.

Clar. *morendo*

Bsn.

Hn. *morendo*

Trp.

Sopr. Sax. Solo *pp* *mp*

Vn.I *pppp*

Vn.II *arco* *pppp* *pp* *slow gliss.*

Vla. *arco* *pppp* *pp* *slow gliss.*

Vc. *arco* *pppp* *pp*

Db. *pppp* *pp*

Detailed description: This page of a musical score, numbered 21, features a woodwind section (Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet) and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds are marked with *morendo*. The Cor Anglais and Solo Saxophone have dynamic markings of *pp* and *mp*. The strings are marked with *pppp* and *pp*, with some parts including *arco* and *slow gliss.* instructions.

26 Intimately

Fl.
Ob.
Cor
Angl.
Clar.
Bsn.

Intimately

Hn.
Trp.

Sopr.
Sax.
Solo

pp *dolcissimo*

Intimately

Vn.I
Vn.II
Vla.
Vc.
Db.

tutti, pizz.
pp

tutti, pizz.
pp

tutti, pizz.
pp

tutti, pizz.
pp

tutti, pizz.
pp

Fl.

Ob.

Cor
Angl.

Clar.

Bsn.

Hn.

Trp.

Sopr.
Sax.
Solo

Vn.I

Vn.II

Vla.

Vc.

Db.

ppp

Detailed description: This page of a musical score, numbered 31, contains staves for various instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Angl.), Clarinet (Clar.), and Bassoon (Bsn.). The brass section includes Horn (Hn.) and Trumpet (Trp.). The string section includes Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A vocal soloist (Sopr. Sax. Solo) is also present. The Cor Anglais part features a melodic line with a crescendo and decrescendo hairpin, ending with a *ppp* dynamic marking. The vocal soloist has a long, sustained melodic line with a similar hairpin. The strings provide harmonic support with various rhythmic patterns.

Fl.

Ob.

Cor
Angl.

Clar.
1.
ppp

Bsn.

Hn.

Trp.
(con sord.)
pp
(con sord.)
pp

Sopr.
Sax.
Solo
pp

Vn.I

Vn.II





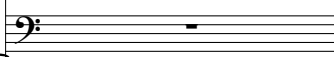
Vla.

Vc.



Db.

Detailed description: This page of a musical score covers measures 36 to 40. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor Angl.), Clarinet (Clar.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Trp.), and Trombone (Tbn.). The string section includes Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Solo Saxophone part is also present. The score features various dynamics such as *ppp* and *pp*, and performance instructions like '(con sord.)'. The woodwinds and strings play sustained notes with some melodic movement, while the brass and solo saxophone parts are more rhythmic and punctuated.

Capriciously

Fl. 
Ob. 
Cor Angl. 
Clar. 
Bsn. 

Capriciously

Hn. 
Trp. 

Sopr. Sax. Solo 

Capriciously

Vn.I 
Vn.II 
Vla. 
Vc. 
Db. 





Fl.

Ob.

Cor
Angl.

Clar.

Bsn.

Hn.

Trp.

Sopr.
Sax.
Solo

Vn.I

Vn.II

Vla.

Vc.

Db.

ppp

f

p

ppp

f

ppp

f

(con sord.)

ppp *poco cresc.*

mf *cresc.molto*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

5

With restrained anxiety

49

Fl. *ff*

Ob. *ff* *pp*

Cor. Angl. *ff* *pp*

Clar. *ff*

Bsn. *ff* *pp*

Hn. *ff* *senza sord.* **With restrained anxiety**

Trp. *ff*

Sopr. Sax. Solo *ff doloroso* *dim.* *p* *sfz* *ten.* *p* *sfz* *ten.*

With restrained anxiety

Vn.I *ff* *dim.* *p* *sfz* *pizz.* *sfz* *sfz*

Vn.II *ff* *dim.* *p* *sfz* *pizz.* *sfz* *sfz*

Vla. *ff* *dim.* *p* *sfz* *pizz.* *sfz* *p*

Vc. *ff* *pp cresc.* *pizz.* *pp cresc.* *pizz.*

Db. *ff* *pp cresc.* *pizz.* *pp cresc.* *pizz.*

54

Fl. *sfz* *pp* *ten.*

Ob. *sfz* *pp*

Cor
Angl. *sfz* *pp*

Clar. *sfz* *pp* *ten.*

Bsn. *sfz* *pp*

Hn.

Trp.

Sopr.
Sax.
Solo *p* *sfz* *p* *ten.* *sfz*

Vn.I *mp* *sfz* *p*

Vn.II *mp* *sfz* *p*

Vla. *sfz* *p*

Vc. *p* *sfz* *p*

Db. *p*

57

Fl. *sfz* *pp* *ten.*

Ob. *pp* *sfz* *pp*

Cor
Angl. *pp* *sfz* *pp* *pp*

Clar. *sfz* *pp* *ten.*

Bsn. *pp* *sfz* *pp* *pp dolcissimo*

Hn.

Trp.

Sopr.
Sax.
Solo *p* *sfz* *p* *pp*

Vn.I *p* *sfz* *ppp* arco *V*

Vn.II *p* *sfz* *ppp* arco *V*

Vla. *p* *sfz* *ppp* arco *V*

Vc. *p* *sfz*

Db.

Fl.

Ob.

Cor
Angl.

Clar.

Bsn.

Hn.

Trp.

Sopr.
Sax.
Solo

Vn.I

Vn.II

Vla.

Vc.

Db.

dolcissimo

p

mf

cresc.

arco

pp cresc.

63

Fl. *tr^b* *sfz* *ppp*

Ob. *tr^b* *sfz* *ppp*

Cor Angl. *sfz*

Clar. *tr^b* *sfz* *ppp*

Bsn. *sfz* *ppp*

Hn. *sfz*

Trp. *sfz*

Sopr. Sax. Solo *f* *ten.* *ff* *pp*

Vn.I *sfz* *pp*

Vn.II *sfz* *pp*

Vla. *sfz* *pp* *morendo*

Vc. *sfz* *pp* *morendo*

Db. *(pizz.) sfz* *pp* *morendo*

66

Fl. *tr^b* *p* *mp*

Ob.

Clar. *tr^b* *p* *mp*

Bsn.

Hn.

Trp.

Sopr. Sax. Solo *p* *mp* *mf*

Vn.I *p* *mf*

Vn.II *p* *mf*

Vla. *p* *mf*

Vc. *pizz.* *arco* *mf*

Db.