

A Dialogue of Self and Soul

bassoon concerto with chamber winds



James M. Stephenson

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A Dialogue of Self and Soul

a concerto for bassoon and wind ensemble (or orchestral winds)

by James M. Stephenson

Duration: approx 20 minutes

Instrumentation:

Solo Bassoon

Optional (but preferred) Solo Voice

*note: if bassoonist is male, use male voice; if bassoonist is female, use female voice

1 each of:

Piccolo, Flute, Oboe, English Horn, 2 Clarinets (B \flat and B \flat /E \flat), Bass Clarinet, Bassoon (ensemble)

2 French Horns

1 each of: B \flat Trumpet, Trombone, Bass Trombone, Tuba

Timpani

Percussion (4 players)

Instruments used:

Two suspended cymbals: low and high

Tam-Tam, Splash Cymbal, Triangle, Bass Drum, Snare Drum, Tenor Drum, Cymb. a2, 2 Tambourines, High Wood Block, Drum Set

Mallets

Orchestra Bells, Xylophone, Marimba, Vibes

(optional chimes) - requires 5th player

Piano

Harp

Contrabass

Text used from "A Dialogue of Self and Soul" by William Butler Yeats

I am content to follow to its source
Every event in action or in thought;
Measure the lot; forgive myself the lot!
When such as I cast out remorse
So great a sweetness flows into the breast
We must laugh and we must sing,
We are blest by everything,
Everything we look upon is blest.

Notes from the Composer:

"A Dialogue of Self and Soul" was never intended to be my concept for a bassoon concerto, composed for a consortium of wind ensembles (see above) led by Craig Kirchoff at the University of Minnesota. But it just so happened that as the project came to be, I was directed by happenstance to the Yeats poem, and was very taken by its meaning (or my interpretation of its meaning).

As a composer, we are often pulled - almost on a daily basis - to consider what we write: who is the piece really for? Is it for the soloist, and his/her expectations? Or is it for the person/people commissioning the work, and what might work best for their needs? Or is it for the audience? Ideally, and the expected answer is, of course, that we should compose for ourselves first, and that everything else will take care of itself. Easier said than done.

That's a risky proposition. If the piece then falls into dislike, or suffers bad critical review, then those responses are direct criticisms of our self as a person. The opposite is true, no doubt, but nonetheless, this is the line we must constantly walk as composers: our "dialogue" that runs constantly through our heads (or at least mine).

And so the two movements of this concerto are very contrasting. (as most concertos should be anyway).

One plays up to some expectations, while the other ignores. It's almost as if I worked through the issue described above throughout the concerto itself.

One constant remains however: a solo bassoon part intended to be accessible to almost all levels of player; not too difficult for the young player, but also musically rewarding and stimulating for the seasoned professional.

The ending is different from most other music I've composed, and the repetition should be heralded, rather than labored. It should end with rapture, prolonged silence by the audience at the end would be most welcome.

Jim Stephenson

Aug. 1, 2013

** Special thanks to the following consortium members who made this piece possible **

Craig Kirchoff, University of Minnesota: lead consortium member, organizer

- and -

Florida State University

Penn State University

University of Michigan

University of Texas

Ohio State University

University of Massachusetts / Amherst

University of Illinois

Eastern Michigan University

University of Wisconsin / Madison

Richard Clary, director

Dennis Glocke, director

Michael Haithcock, director

Jerry Junkin, director

Russ Mikkelson, director

James Miller, director

Robert Rumbelow, director

Mary Schneider, director

Scott Teeple, director

Notes:

While the vocal solo part is optional (flugelhorn cues are scored), it is most certainly preferable by all means.

Please use just one player per part.

My most sincere gratitude goes out to my good friend Craig Kirchoff for his faith in my music, and for putting this consortium together.

A Dialogue of Self and Soul

Score

a concerto for bassoon

James M. Stephenson

Allegretto moderato assai ♩ = 120

I.

Piccolo

Flute

Oboe

English Horn

B♭ Clar. 1-2

Bass Clarinet

Bassoon

Musical score for woodwinds. The Bass Clarinet part features a melodic line starting with a piano (*p*) dynamic. The other instruments (Piccolo, Flute, Oboe, English Horn, B♭ Clar. 1-2, Bassoon) are currently silent.

Allegretto moderato assai ♩ = 120

Solo Bassoon

F. Horn 1-2

B♭ Trumpet

Trombone

Bass Trombone

Tuba

Timpani

Piano

Harp

Mallets

Percussion 1

Percussion 2

Double Bass

Musical score for strings and percussion. The Solo Bassoon part begins with a mezzo-forte (*mf*) dynamic. The Bass Trombone and Tuba parts are marked *pp* and include the instruction "Con sord.". The Harp part has dynamics *p*, *mp*, and *p*. Percussion 1 uses a soft mallet for Low and High Suspended Cymbals. Percussion 2 is marked *p* and includes a pizzicato (*pizz.*) instruction. The Double Bass part is marked *p*.

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn.

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The Bass Clarinet part features a melodic line with dynamic markings *p* and *mf*.

Solo Bsn.

Musical score for Solo Bassoon. The part features a melodic line with dynamic markings *p* and *mf*.

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba Timp.

Musical score for horns and trumpets. The instruments listed are Horns 1-2, B♭ Trumpet, Trombone, Bass Trombone, Tuba, and Timpani. The Bass Trombone and Tuba parts feature a melodic line with dynamic markings *p* and *mf*.

Pno.

Musical score for Piano. The part is currently silent.

Hp.

Musical score for Harp. The part is currently silent.

M.M.

Musical score for Mellophone. The part is currently silent.

Perc. 1

Musical score for Percussion 1. The part is currently silent.

Perc. 2

Musical score for Percussion 2. The part is currently silent.

D.B.

Musical score for Double Bass. The part features a melodic line with dynamic markings *p* and *mf*.

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25 **A**

Picc. *p* *mf* *p* *mf* *p*

Fl. *p* *mf* *p* *mf* *p*

Ob.

E. Hn. *p* *mf* *p* *mf* *p*

B♭ Cl.

B. Cl. *p*

Bsn.

Solo Bsn. *mf* *f*

Hn. 1-2 *f* *p* *f* *p* *Con sord.*

B♭ Tpt.

Tbn.

B. Tbn. *pp*

Tuba *pp*

Timp.

Pno.

Hp. *p*

Mdl.

Perc. 1

Perc. 2

D.B. *p* *pizz.* *p*

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33

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Mvl.

Perc. 1

Perc. 2

D.B.

p

f

mp

mf

Con sord.

51 C

Picc. *p* 3

Fl. *p* 3

Ob.

E. Hn.

B♭ Cl.

B. Cl. *p*

Bsn. *p*

Solo Bsn. *p* *f* *f* *f*

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Orch. Bells *p*

Perc. 1

Perc. 2

D.B. *p*

57

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn.

B♭ Cl.

B. Cl.

Bsn. *mf*

Solo Bsn. *f* *mf* *p* *mf*

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn. *pp* Con sord.

Tuba *pp* Con sord.

Timp.

Pno.

Hp. *mp*

Mvl. *pp*

Perc. 1

Perc. 2 (soft mallet) High Sus. Cymb.

D.B. (soft mallet) Low Sus. Cymb. *p* pizz. *p*

D L'istesso tempo

Picc. 65
Fl.
Ob.
E. Hn.
B♭ Cl. ^{a2}
B. Cl.
Bsn. *pp*

D L'istesso tempo

Solo Bsn. *p*
Hn. 1-2 *pp*
B♭ Tpt.
Tbn.
B. Tbn.
Tuba

Pno. *p*
Hp. *p*

M.M.
Perc. 1 *pp*
Perc. 2 *pp* *L.V.* *pizz.*

D.B. *pp* *mp* *p*

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74 *accel.*

Picc. *p* 3 3 3 3 3 3 3 3

Fl. *p* 3 3 3 3 3 3 3 3

Ob. *mf* 3

E. Hn. *pp*

B♭ Cl. 3 3 3 3 3 3

B. Cl. *p* 3 3 3 3 3 3

Bsn. *p*

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno. 3 3 3 3

Hp.

M.M.

Perc. 1 *pp* 3 3 3 3 *S.D.*

Perc. 2

D.B. *p*

79 Picc. *f* *p*

79 Fl. *f* *p*

79 Ob. *f* *p*

79 E. Hn. *f* *p*

79 B♭ Cl. *f* *p*

79 B. Cl. *f* *p*

79 Bsn. *f* *p*

79 Solo Bsn. *p* *f* *mf*

79 Hn. 1-2 *f* *mf* *p*

79 B♭ Tpt. *f* *mf* *p*

79 Tbn. *f* *mf* *p*

79 B. Tbn. *f* *mf* *p*

79 Tuba *f* *mf* *p* *mf*

79 Timp. *f*

79 Pno. *f*

79 Hp.

79 M.M. *mf* *f*

79 Perc. 1 *f* *pp* *mf*

79 Perc. 2

79 D.B. *f*

E Allegro ♩ = 126

Xylo. *mf* *f*

pp *mf*

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84

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

M.M.

Perc. 1

Perc. 2

D.B.

mf

mf

mf

p

p

p

f

Con sord.

p

p

p

p

p

Xylo.

p

mf

Picc. *f* *pp*

Fl. *f* *pp*

Ob. *f* *pp*

E. Hn. *f* *pp*

B♭ Cl. *f* *p* *f* *p* *f* *f* *pp*

B. Cl. *f* *p* *f* *p* *f* *f* *pp*

Bsn. *f* *f* *pp*

Solo Bsn. *p* *f* *p* *f* *mf*

Hn. 1-2 *mf* *mf* *p*

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf* *p*

Timp. *mf*

Pno.

Hp.

M.M.

Perc. 1 *f* *p* *f* *p* *f*

Perc. 2

D.B. *f*

Tenor Drum

104 **H** L'istesso tempo, but feels in 1

Picc. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

E. Hn. *fp* *mf* *f* *mf*

B♭ Cl. *mf* *f* *mf* [oboc] *mf*

B. Cl. *mf* *f*

Bsn. *fp* *mf* *f* *mf*

104 **H** L'istesso tempo, but feels in 1

Solo Bsn. *mf*

Hn. 1-2 *fp* *mf* *mf*

B♭ Tpt. *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *p* *f*

Pno. *mf* *f*

Hp. *f*

M.M. *f* Orch. Bells

Perc. 1 *p* *f* Sus. Cymb.

Perc. 2

D.B. *mf* *f*

112

Picc. Fl. Ob. E. Hn. B \flat Cl. B. Cl. Bsn.

112

Solo Bsn.

112

Hn. 1-2 B \flat Tpt. Tbn. B. Tbn. Tuba

112

Pno. Hp.

112

M.M. Perc. 1 Perc. 2 D.B.

120

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

f

p

mp

120

Solo Bsn.

f

120

Hn. 1-2

Con sord.

B♭ Tpt.

p

mf

Tbn.

Cup Mute

B. Tbn.

mp

Tuba

120

Pno.

mp

mf

Hp.

mp

mf

120

Mdl.

Perc. 1

B.D.

(soft mallet)

Low Sus. Cymb.

pp

p

High W.B.

Perc. 2

p

mp

p

D.B.

p

arco

mp

p

128 **I**

Picc. *p*

Fl. *pp*

Ob. *p pp*

E. Hn. *p*

B♭ Cl.

B. Cl.

Bsn. *p*

Solo Bsn. *mf*

Hn. 1-2 *pp* *f*

B♭ Tpt. *pp*

Tbn.

B. Tbn.

Tuba *Con sord.* *pp*

Timp.

Pno. *p*

Hp.

M.M.

Perc. 1

Perc. 2 *pp*

D.B. *p*

137

Picc. *f*

Fl. *p*

Ob. *p*

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

137

Solo Bsn. *f*

137

Hn. 1-2 *p*

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

137

Pno.

Hp.

137

M.M.

Perc. 1

Perc. 2

137 *pp*

D.B.

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144 J

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

B \flat Cl. *p*

B. Cl. *p*

Bsn. *p*

144 J

Solo Bsn. *mf*

144

Hn. 1-2 *mf*

B \flat Tpt. *Open p*

Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Timp. *pp*

144

Pno.

144

Hp. *mf*

144

M.M.

Perc. 1

Perc. 2

144

D.B. *pp*

K

152

Picc.

152

Solo Bsn. [Opt.]

152

Hn. 1-2

152

Pno.

152

M.M.

152

D.B.

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162

Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
Musical notation for woodwinds, including dynamics like *p*.

162

Solo Bsn.
Musical notation for Solo Bassoon, including dynamics like *mf* and *p*.

162

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Musical notation for brass instruments, including dynamics like *p* and *mf*, and performance instructions like "Con sord." and "Cup Mute".

162

Pno.
Musical notation for Piano.

162

Hp.
Musical notation for Harp.

162

M.M.
Perc. 1
Perc. 2
Musical notation for mallets and percussion, including dynamics like *pp* and performance instructions like "S.D." and "Tambourine".

162

D.B.
Musical notation for Double Bass, including dynamics like *pp*.

169

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Mvl.

Perc. 1

Perc. 2

D.B.

f *mf* *p* *j* *mf*

175

L

Picc.
 Fl.
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn.

175

L

Solo Bsn.

175

Hn. 1-2
 B♭ Tpt.
 Tbn.
 B. Tbn.
 Tuba
 Timp.

175

Pno.
 Hp.

175

M.M.
 Perc. 1
 Perc. 2
 D.B.

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181

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

M.M.

Perc. 1

Perc. 2

D.B.

p *mf* *p*

pp *p* *mp* *p*

M

186

Musical score for 'A Dialogue of Self and Soul', page 30, measures 186-190. The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- E. Hn. (English Horn)
- B♭ Cl. (B-flat Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Solo Bsn. (Solo Bassoon)
- Hn. 1-2 (Horn 1-2)
- B♭ Tpt. (B-flat Trumpet)
- Tbn. (Tenor Trombone)
- B. Tbn. (Bass Trombone)
- Tuba
- Timp. (Timpani)
- Pno. (Piano)
- Hp. (Harp)
- M.M. (Mallets)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- D.B. (Double Bass)

Key features of the score include:

- Measures 186-190, with a rehearsal mark 'M' at measure 187.
- Tempo marking: 186.
- Dynamic markings: *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), *p* (piano), *mp* (mezzo-piano).
- Articulation: *p* (piano) and *mf* (mezzo-forte) accents.
- Phrasing: Slurs and breath marks are used throughout.
- Figured bass: Triplet figures (3) are present in the Solo Bsn. and B♭ Cl. parts.
- Performance instructions: 'Triangle' is indicated for Perc. 2 at measure 190.
- Watermark: 'www.StephensonMusic.com' is overlaid diagonally across the page.

196

Picc. *p*

Fl. *mf* *p* *mf*

Ob.

E. Hn. *mf*

B♭ Cl. *mf*

B. Cl. *p*

Bsn. *p*

Solo Bsn. 196

Hn. 1-2 196 *mf* Open *pp* Con sord. Cup Mute

B♭ Tpt. *p*

Tbn.

B. Tbn. Open *pp* Open

Tuba *pp*

Timp.

Pno. 196 *mp* *mp* *p* loco

Hp. *mp* *p*

Mvl.

Perc. 1 Triangle *mf* *mp* *p*

Perc. 2 *mf* *mp* *p*

D.B. 196

201

Picc. *p*

Fl. *p*

Ob. *mf*

E. Hn. *p*

B♭ Cl. *p*

B. Cl.

Bsn. *mf*

201

Solo Bsn.

201

Hn. 1-2 *pp* Con sord.

B♭ Tpt. *pp*

Tbn. *p*

B. Tbn.

Tuba

Timp.

201

Pno.

201

Hp.

201

M.M.

Perc. 1

Perc. 2

201

D.B.

206

Picc. *pp*

Fl. *pp*

Ob. *p* *pp*

E. Hn. *pp* *f*

B♭ Cl. *pp* *f*

B. Cl. *f*

Bsn. *pp* *f*

206

Solo Bsn.

206

Hn. 1-2 *ppp*

B♭ Tpt. *ppp*

Tbn. *pp*

B. Tbn. *ppp*

Tuba *ppp*

Timp. *ppp*

206

Pno.

206

Hp.

206

M.M.

Perc. 1 *ppp*

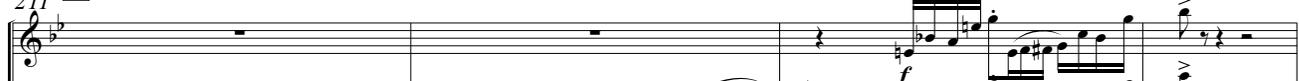
Perc. 2 *ppp*

206

D.B. *ppp*

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211 N

Picc. 

Fl. 

Ob. 

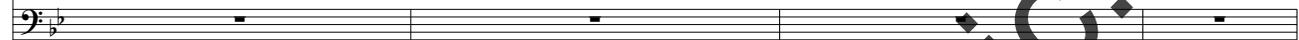
E. Hn. 

B♭ Cl. 

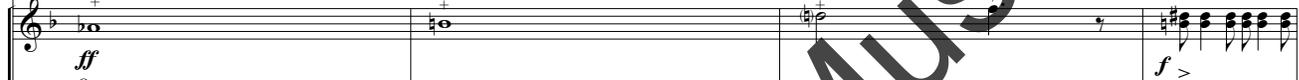
B. Cl. 

Bsn. 

211 N

Solo Bsn. 

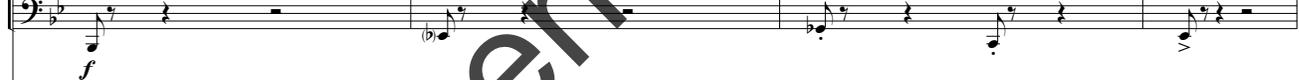
211 a2 + Open

Hn. 1-2 

B♭ Tpt. 

Tbn. 

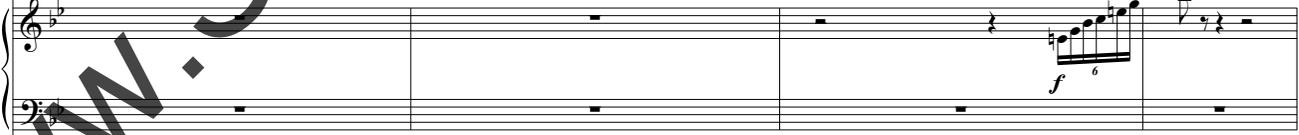
B. Tbn. 

Tuba 

Timp. 

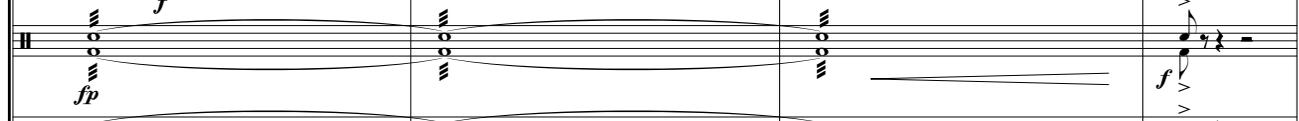
211 

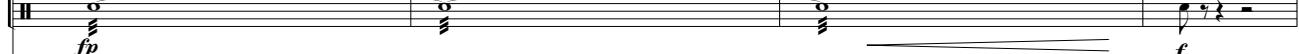
Pno.

Hp. 

211 Xylo.

Mxl. 

Perc. 1 

Perc. 2 

D.B. 

215

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

215

Solo Bsn.

215

Hn. 1-2 *mf* *f*

B♭ Tpt. *f*

Tbn. *f* *fp*

B. Tbn. *f* *fp* *f*

Tuba *f* *fp* *f*

Timp. *p* *f*

215

Pno.

215

Hp. *f*

215

M.M.

Perc. 1 *f* *p*

Perc. 2

215

D.B. *f*

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Musical score for "A Dialogue of Self and Soul", page 37, measures 220-224. The score is in 3/4 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 220. The instrumentation includes Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Solo Bassoon, Horns 1-2, Baritone Trombone, Tenor Trombone, Bass Trombone, Tuba, Timpani, Piano, Harp, Mallet Percussion 1, Percussion 2, and Double Bass. The score features various dynamics such as *f*, *mf*, *fp*, and *p*, along with articulation marks like accents and slurs. A large watermark "www.StephensonMusic.com" is overlaid diagonally across the page.

225

Picc. *p*

Fl. *p*

Ob.

E. Hn. *p*

B♭ Cl. *p*

B. Cl. *pp*

Bsn. *mp* *pp*

225

Solo Bsn. *f*

225

Hn. 1-2 *mf* *p*

B♭ Tpt.

Tbn. *p*

B. Tbn. *p*

Tuba *p*

Timp.

225

Pno.

Hp.

225

M.M. *p* **Orch. Bells**

Perc. 1

Perc. 2 *p* **Triangle**

D.B. *p*

233 **P** Tempo primo

Picc. *pp*

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl. *p*

Bsn. *mp*

Solo Bsn. **P** Tempo primo

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

M.M.

Perc. 1 *pp*

Perc. 2

D.B.

241

Picc. *f*

Fl. *f*

Ob. *p*

E. Hn.

B♭ Cl. *f* a2

B. Cl. *pp*

Bsn.

Solo Bsn.

Hn. 1-2 *p*

B♭ Tpt. *p*

Tbn.

B. Tbn.

Tuba *pp*

Timp.

Pno. *p*

Hp. *p*

M.M.

Perc. 1 [B.D.] *pp*

Perc. 2 High Sus. Cymb. *pp*

D.B. Low Sus. Cymb. *pp* [preferred] *p*

249 Q

Picc. 

Fl. 

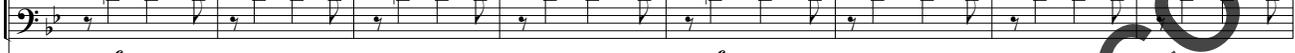
Ob. 

E. Hn. 

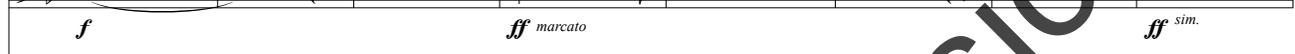
B♭ Cl. 

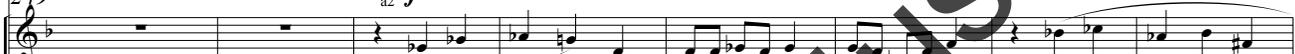
B. Cl. 

Bsn. 

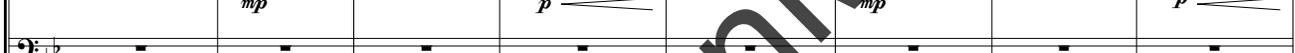
Solo Bsn. 

Hn. 1-2 

B♭ Tpt. 

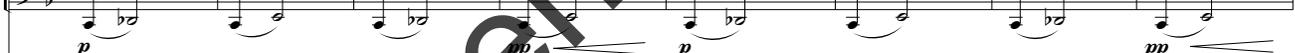
Tbn. 

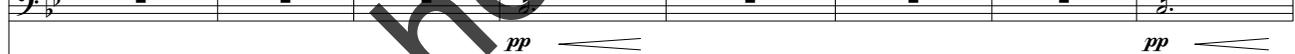
B. Tbn. 

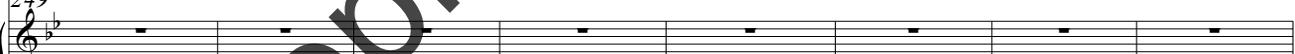
Tuba 

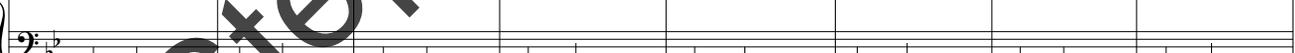
Timp. 

Pno. 

Hp. 

Mvl. 

Perc. 1 

Perc. 2 

D.B. 

mf *p* *f* *mf* *p* *mf* *p*

f *ff marcato* *ff sim.*

a2 f *mf* *p* *mf* *p*

mp *p* *mp* *p*

p *pp* *p* *pp*

mf *p* *mf* *p*

mf *p* *mf* *p*

pp *mf* *pp*

mf *p* *mf* *p*

Low Sus. Cymb.

257

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

B. Cl.

Bsn. *mf*

257

Solo Bsn.

257

Hn. 1-2 *mf*

B♭ Tpt. *mp*

Tbn. *f* *ff* *mf*

B. Tbn.

Tuba *p*

Timp.

257

Pno. *mf*

Hp. *mf*

257

Mdl.

Perc. 1

Perc. 2 *High WB.*

D.B. *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

265 **R**

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *mf*

B♭ Cl. *pp*

B. Cl. *p*

Bsn. *p*

Solo Bsn. *mf* *f* *mf*

Hn. 1-2 *pp*

B♭ Tpt. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Timp. *pp*

Pno. *pp*

Hp. *pp*

M.M.

Perc. 1

Perc. 2 **Tam-Tam** *p* *p*

D.B. *pp*

rit.

S *a tempo*

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Mvl.

Perc. 1

Perc. 2

D.B.

p

rit.

S *a tempo*

p

pp

Con sord.

pp

Con sord.

pp

pp

p

pp

High Sus. Cymb.

Low Sus. Cymb.

pp

pizz.

p

281

Picc.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

M.M.

Perc. 1

Perc. 2

D.B.

mf

mf

mf

mp

p

mf

p

mp

pp

mf

p

rit.

290

pp *pp*

p *pp*

p *pp*

p *pp*

pp

290

mf *rit.*

3 3

290

Cup Mute *pp*

Cup Mute *pp*

Con sord. *pp*

290

Triangle

pp *p*

290

arco *p* *pp*

297 **T** *a tempo*

Picc. *pp*

Fl. *pp* *p*

Ob.

E. Hn. *pp*

B♭ Cl. *pp* *p*

B. Cl. *pp* *p*

Bsn.

Solo Bsn. *p* *mf*

Hn. 1-2 *mf*

B♭ Tpt.

Tbn.

B. Tbn. *pp* *pp*

Tuba *pp* *pp*

Timp. *pp*

Pno.

Hp. *p* *p*

M.M.

Perc. 1

Perc. 2 *pp*

D.B. *pp* *pizz.* *p*

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305

Picc.

305

p *mf* *p* *mf*

p

p

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313 U

Picc. *mf*

Fl. *mf* *p*

Ob. *p*

E. Hn. *mf*

B \flat Cl. *mf*

B. Cl. *mf*

Bsn. *p*

Solo Bsn. *f*

Hn. 1-2 *mf* *Con sord.*

B \flat Tpt. *mf*

Tbn. *mp* *Con sord.*

B. Tbn. *mp*

Tuba *mp*

Timp.

Pno.

Hp. *mf*

Mdl.

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

D.B. *mf* *p* *arco* *pizz.* *mf*

321 *p* *rit.*

Picc.

Fl.

Ob.

E. Hn.

B \flat Cl.

B. Cl.

Bsn.

321 *mf* *rit.* *pp*

Solo Bsn.

321 *p* *Con sord.*

Hn. 1-2

B \flat Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

321 *pp*

Pno.

Hp.

321

Mvl.

Perc. 1

Perc. 2

321 *p* *arco*

D.B.

327 *a tempo*

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn.

B \flat Cl.

B. Cl. *pp*

Bsn. *pp*

327 *a tempo*

Solo Bsn.

Hn. 1-2 *pp*

B \flat Tpt. *pp* Cup Mute

Tbn.

B. Tbn. *pp* Con sord.

Tuba *pp* Con sord.

Timp.

327

Pno.

Hp.

327

Maj.

Perc. 1 *pp* S.D. B.D. Tambourine

Perc. 2 *pp*

D.B. *pp*

Allegro - spirited ♩ = 126

II.

334

Picc. *mp*

Fl. *p*

Ob. *p*

E. Hn. *p*

Es. Cl. *mp*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

334 Allegro - spirited ♩ = 126

Solo Bsn.

334

Hn. 1-2 *p* Con sord.

B♭ Tpt. *p* Cup Mute

Tbn.

B. Tbn.

Tuba

334

Pno.

334

Hr.

334

Mal. *p* (soft, but projecting through)

Perc. 1

Perc. 2

334

D.B.

340

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

340

Solo Bsn.

340 Con sord. Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba

340 Pno.

340 Hp.

340 Mal. Perc. 1 Perc. 2 D.B.

346

Picc. *mp* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

E. Hn. *p* *pp*

E♭ Cl. *mp* *pp*

B♭ Cl. *p* *pp* *p*

B. Cl. *pp* *p*

Bsn. *p* *pp*

Solo Bsn. *f* *p*

Hn. 1-2 *p* *pp*

B♭ Tpt. *p* *pp*

Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Timp. *pp*

Pno. *pp*

Hp. *pp*

Mal. *p* *pp*

Perc. 1 *pp*

Perc. 2 *pp*

D.B. *pp*

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V

354

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

Solo Bsn.

Hn. 1-2 B♭ Tpt. Tbn. Cup Mute B. Tbn. Cup Mute Tuba

Pno.

Hp.

Mal. Perc. 1 Perc. 2 D.B.

362

Picc. *pp*

Fl. *pp*

Ob.

E. Hn. *pp*

E♭ Cl.

B♭ Cl. *pp*

B. Cl.

Bsn. *pp*

Solo Bsn. *f* *p*

Hn. 1-2 *mf*

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn.

Tuba

Pno. *mf*

Hp.

Mal. *mf* *pp*

Perc. 1 *mf* Crash

Perc. 2

D.B. *f* *mp* *pizz.*

370 W

Picc. *p*

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. *pp*

B. Cl.

Bsn.

370 W

Solo Bsn. *mf* *mf* *f*

370 W

Hn. 1-2 *pp* *p* Open

B♭ Tpt. *pp*

Tbn. *pp*

B. Tbn.

Tuba

370

Pno. *pp* *p*

370

Hp.

370 Vibes

Mal. *pp* *p* Crash

Perc. 1 *pp*

Perc. 2

370 *pp*

D.B.

378

Picc. *p*

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. *p* *mp*

B. Cl.

Bsn.

378

Solo Bsn. *mf* *f*

378

Hn. 1-2 (con sord.) *p* *mp* *p*

B♭ Tpt. *p* *mp*

Tbn. *p* *mp*

B. Tbn. *p* *mp*

Tuba (Con sord.) *mf* *p*

Timp.

378

Pno. *p*

378

Hp.

378

Mal. Triangle

Perc. 1 *mf* *p* Crash

Perc. 2 Drum Set *p* *mp*

D.B. *mf* *p*

X

386

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

386

X

Solo Bsn.

386

Hn. 1-2 (con sord.) B♭ Tpt. Tbn. B. Tbn. Tuba Timp.

386

Pno.

386

Hp.

386

Mal. Perc. 1 Triangle Perc. 2 Drum Set D.B.

Picc.

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Mal.

Perc. 1

Perc. 2

D.B.

pp

p

mf

f

Open

Crash

[D Major] *f*

p

mf

mp

p

399 **Vivo - in 2** $\text{♩} = 84$

Picc. mf

Fl. f

Ob. f

E. Hn. f

E♭ Cl. f

B♭ Cl. f

B. Cl. ff

Bsn. ff

399 **Vivo - in 2** $\text{♩} = 84$

Solo Bsn. ff

399

Hn. 1-2 f

B♭ Tpt. f

Tbn. mf

B. Tbn. mf

Tuba mf

Timp. f

399

Pno. f

Hp.

399

Mal. f

Perc. 1 f

Perc. 2 f

D.B. f

Z in 4 (♩ = 168)

405

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

405

Z in 4 (♩ = 168)

Solo Bsn. Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba

405

Pno. Hp.

405

Mal. Perc. 1 Perc. 2

405

D.B.

411

Picc. *mf*

Fl.

Ob. *p*

E. Hn.

E♭ Cl. *p*

B♭ Cl. *p*

B. Cl.

Bsn.

411

Solo Bsn.

411

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

411

Pno.

Hp.

411

Mal. *p* Vibes

Perc. 1

Perc. 2 *pp* Splash Cymb.

411

D.B. *arco* *ff*

417

Picc. *mf*

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

417

Solo Bsn.

417

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

417

Pno.

417

Hp.

417

Mal.

Perc. 1

Perc. 2

D.B.

AA

422

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

422

AA

Solo Bsn.

422

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba Timp.

422

Pno.

422

Hp.

422

Mal. Perc. 1 Perc. 2 D.B.

433 BB

Picc. *p*

Fl.

Ob.

E. Hn.

E \flat Cl.

B \flat Cl.

B. Cl.

Bsn.

Solo Bsn. *f*

Hn. 1-2 *pp*

B \flat Tpt. *pp*

Tbn. Cup Mute *pp*

B. Tbn. Con sord. *p*

Tuba

Timp.

Pno. *p*

Hp. *mf*

433 Marimba *p*

Perc. 1

Perc. 2

D.B. *p*

438

This page of the musical score, titled "A Dialogue of Self and Soul", covers measures 438 through 442. The score is arranged for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 438-442, featuring a melodic line with a triplet in measure 438 and a long note in measure 442.
- Fl.** (Flute): Measures 438-442, mostly resting.
- Ob.** (Oboe): Measures 438-442, mostly resting, with a melodic entry in measure 442 marked *p*.
- E. Hn.** (English Horn): Measures 438-442, mostly resting.
- E♭ Cl.** (E-flat Clarinet): Measures 438-442, mostly resting, with a melodic entry in measure 442 marked *p*.
- B♭ Cl.** (B-flat Clarinet): Measures 438-442, mostly resting, with a melodic entry in measure 442 marked *p*.
- B. Cl.** (Bass Clarinet): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *f*.
- Bsn.** (Bassoon): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *f*.
- Solo Bsn.** (Solo Bassoon): Measures 438-442, playing a melodic line with a triplet in measure 438.
- Hn. 1-2** (Horn 1-2): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *p*.
- B♭ Tpt.** (B-flat Trumpet): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *p*.
- Tbn.** (Tenor Trombone): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *p*.
- B. Tbn.** (Bass Trombone): Measures 438-442, playing a rhythmic pattern starting in measure 440.
- Tuba**: Measures 438-442, mostly resting.
- Timp.** (Timpani): Measures 438-442, mostly resting.
- Pno.** (Piano): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *p*.
- Hp.** (Harp): Measures 438-442, playing a rhythmic pattern starting in measure 440.
- Mal.** (Mallets): Measures 438-442, playing a rhythmic pattern starting in measure 440, marked *mf*. A "Vibes" section is indicated in measure 442.
- Perc. 1** (Percussion 1): Measures 438-442, mostly resting.
- Perc. 2** (Percussion 2): Measures 438-442, playing a rhythmic pattern starting in measure 440.
- D.B.** (Double Bass): Measures 438-442, playing a rhythmic pattern starting in measure 440.

The score is marked with various dynamics including *f* (forte), *p* (piano), and *mf* (mezzo-forte). It also features several triplet markings and a "Vibes" section in the mallet part.

443 CC

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

443 CC

Solo Bsn. *f*

443

Hn. 1-2 *pp*

B♭ Tpt. *pp*

Tbn.

B. Tbn.

Tuba

443

Timp. *p*

443

Pno.

Hp.

443 Marimba

Mal. *pp*

Perc. 1

Perc. 2

443

D.B. *p*

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447

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.
Dynamics: *pp*, *p*

Solo Bsn.
Dynamics: *p*

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Dynamics: *pp*, *pp*, *pp*

Pno.
Hp.

Mal.
Perc. 1
Perc. 2
D.B.
Dynamics: *pp*, *pp*, *pp*

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451 DD

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

E♭ Cl. *f*

B♭ Cl. *f*

B. Cl. *p*

Bsn. *p*

Solo Bsn. *ff*³

Hn. 1-2 *p* Open

B♭ Tpt. *f* Con sord.

Tbn. *p*

B. Tbn. *pp* Open

Tuba *pp* Open

Timp. *pp*

Pno. *f*

Hp.

Mal. *mf* *fp* *f* *fp*

Perc. 1

Perc. 2

D.B. *fp*

This page of the musical score, titled "A Dialogue of Self and Soul", covers measures 457 through 512. The score is arranged for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 457-460, marked *f*.
- Fl.** (Flute): Measures 457-460, marked *f*.
- Ob.** (Oboe): Measures 457-460, marked *f*.
- E. Hn.** (English Horn): Measures 457-460, marked *f*.
- E♭ Cl.** (E-flat Clarinet): Measures 457-460, marked *f*.
- B♭ Cl.** (B-flat Clarinet): Measures 457-460, marked *f*.
- B. Cl.** (Bass Clarinet): Measures 457-460, marked *f*.
- Bsn.** (Bassoon): Measures 457-460, marked *f*.
- Solo Bsn.** (Solo Bassoon): Measures 457-460, marked *f*.
- Hn. 1-2** (Horn 1-2): Measures 457-460, marked *f*.
- B♭ Tpt.** (B-flat Trumpet): Measures 457-460, marked *f*.
- Tbn.** (Tenor Trombone): Measures 457-460, marked *pp*.
- B. Tbn.** (Baritone Trombone): Measures 457-460, marked *pp*.
- Tuba**: Measures 457-460, marked *pp*.
- Timp.** (Timpani): Measures 457-460, marked *f*.
- Pno.** (Piano): Measures 457-460, marked *f*.
- Hp.** (Harp): Measures 457-460, marked *f*.
- Mal.** (Mallets): Measures 457-460, marked *f*.
- Perc. 1** (Percussion 1): Measures 457-460, marked *f*.
- Perc. 2** (Percussion 2): Measures 457-460, marked *f*.
- D.B.** (Double Bass): Measures 457-460, marked *f*.

The score features various dynamics including *f* (forte), *pp* (pianissimo), and *fp* (fortissimo). It also includes performance instructions such as *arco* for the double bass and *B.D.* (Bass Drum) for Percussion 1. The music is written in a key signature of one flat and a 4/4 time signature.

EE

471

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.
Musical notation for woodwinds, including dynamics *p* and *mf*.

Solo Bsn.
Musical notation for Solo Bassoon, including dynamics *mf*.

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Musical notation for brass and percussion, including dynamics *p* and performance instructions like "Cup Mute" and "(like pizz. bass) Con sord."

Pno.
Musical notation for Piano, including dynamics *p*.

Hp.
Musical notation for Harp.

Mal.
Perc. 1
Perc. 2
D.B.
Musical notation for percussion and double bass, including dynamics *p* and *f*, and performance instructions like "Marimba", "Triangle", and "pizz."

483

Musical score for 'A Dialogue of Self and Soul', page 76, measures 483-488. The score includes parts for Piccolo, Flute, Oboe, English Horn, E♭ Clarinet, B♭ Clarinet, Bass Clarinet, Bassoon, Solo Bassoon, Horns 1-2, B♭ Trumpet, Trombone, Bass Trombone, Tuba, Timpani, Piano, Harp, Mallets, Percussion 1, Percussion 2, and Double Bass. Dynamics range from *mf* to *pp*. The score features various musical notations including triplets, slurs, and accents.

CADENZA

489

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

Musical score for woodwinds and bassoon. The Piccolo (Picc.) part is mostly rests. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with slurs and hairpins. The Bassoon (Bsn.) part is mostly rests. The Clarinet parts (E♭ Cl., B♭ Cl., B. Cl.) are mostly rests.

CADENZA

489

Solo Bsn.

Solo Bassoon cadenza. The part features a complex rhythmic pattern with triplets and slurs. Dynamics include *f*, *p*, and *f* with accents.

489

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.

Musical score for brass and percussion. Horns 1-2 (Hn. 1-2) and Trumpets (B♭ Tpt.) have long notes with slurs. Trombones (Tbn., B. Tbn.) and Tuba are mostly rests. Timpani (Timp.) is mostly rests.

489

Pno.

Piano part. The score shows rests for both the right and left hands.

489

Hp.

Harp part. The score shows rests for both the right and left hands.

489

Mal.
Perc. 1
Perc. 2

Mallet percussion (Mal.) part has a melodic line with slurs and dynamics like *ppp*. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) are mostly rests.

489

D.B.

Double Bass (D.B.) part. The score shows rests.

499 Solo Bsn. *p* *f* *f* *p*

507 Solo Bsn. *f* *p* *f* *mf*

516 Solo Bsn. *p* *mf* *p* *pp* *mf* *p* *mf* *p* *mf* *p* *mf*

FF *slowly, w/ gradual accel.*

524 B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

GG (conducted) *slowly, w/ gradual accel.*

524 Solo Bsn. *f* *p*

524 Pno. *p*

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530

Picc. *pp* *f*

Fl. *pp* *f*

Ob. *p*

E. Hn. *p*

E♭ Cl. *pp* *f*

B♭ Cl. *pp* *f*

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

530

Mal. *pp* *f* **Vibes**

Perc. 1

Perc. 2

530

D.B.

HHH Vivo - as before

535

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

E♭ Cl. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Solo Bsn. *f*

Hn. 1-2 *f* Open a2

B♭ Tpt. *p*

Tbn. *p* Con sord.

B. Tbn. *f* Con sord.

Tuba *f* Con sord.

Timp. *mf*

Pno. *f* *mf*

Hp.

Mal. *mf*

Perc. 1

Perc. 2 *p* *f* *p* *f* *p* *f*

D.B. *f* *pizz.*

Tamb. 1

Tamb. 2

535

541

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

Musical score for woodwinds and bassoon. The Piccolo part is mostly rests. The Flute, Oboe, English Horn, and E-flat Clarinet parts feature melodic lines with triplets and slurs. The Bassoon part has a rhythmic accompaniment of eighth notes.

541

Solo Bsn.

Musical score for Solo Bassoon, consisting of a single staff with rests.

541

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.

Musical score for brass and percussion. Horns 1-2 play a complex rhythmic pattern. Trumpets and Trombones have melodic lines. The Tuba and Timpani provide a steady rhythmic accompaniment.

541

Pno.
Hp.

Musical score for piano and harp. The piano part features a complex rhythmic accompaniment with many accidentals. The harp part is mostly rests.

541

Mal.
Perc. 1
Perc. 2
D.B.

Musical score for mallet percussion and drums. The Mallet Percussion part has a complex rhythmic pattern. Percussion 1 and 2 have dynamic markings (p, f) and are mostly rests. The Double Bass part has a simple rhythmic accompaniment.

546 II

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

Solo Bsn.
mf

Hn. 1-2

B♭ Tpt.
Cup Mute
p

Tbn.

B. Tbn.

Tuba
p

Timp.
pp

Pno.
p

Hp.

Mal.
Marimba
p

Perc. 1
Triangle
p

Perc. 2
pizz.

D.B.
f

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557

Picc. *p*

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl. *p*

Bsn. *p*

Solo Bsn.

557

Hn. 1-2 *p*

B♭ Tpt. *p*

Tbn.

B. Tbn.

Tuba *p*

557

Timp. *p*

557

Pno. *p*

Hp.

557

Mal. *p* *pp*

Perc. 1 *p*

Perc. 2 *pp*

557

D.B. *p*

562 JJ Allegro - spirited ♩ = 126

Picc. *mp*

Fl. *p*

Ob. *p*

E. Hn. *p*

E♭ Cl. *p* *mp*

B♭ Cl. *p* *p*

B. Cl. *p*

Bsn. *p*

562 JJ Allegro - spirited ♩ = 126

Solo Bsn. *mf*

562

Hn. 1-2 *p*

B♭ Tpt. *p* Cup Mute *p*

Tbn. *p*

B. Tbn. *p*

Tuba *p*

562

Pno. *pp*

562

Hp.

562

Mal. *p* Marimba

Perc. 1

Perc. 2

562

D.B.

568

Picc. *mp*

Fl. *p*

Ob. *p*

E. Hn. *p*

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn. *p*

Solo Bsn. *mf*

Hn. 1-2 *mp*

B♭ Tpt. *mp*

Tbn. Cup Mute *mp*

B. Tbn. Cup Mute *p* *mp*

Tuba *p* *mp*

Pno. *p* *mp*

Hp.

Mal. *mf* *p*

Perc. 1 Triangle *mf*

Perc. 2 Drum Set *mf* *p* Crash

D.B. *f*

574

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

E♭ Cl. *mp* *pp* *p*

B♭ Cl. *p* *pp* *p*

B. Cl.

Bsn. *pp*

Solo Bsn.

574

Hn. 1-2 *p* *pp*

B♭ Tpt. *p* *pp*

Tbn.

B. Tbn.

Tuba

Timp.

574

Pno.

Hp.

574

Mal. *pp*

Perc. 1

Perc. 2

574

D.B.

586

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

586

Solo Bsn.

586

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba

586

Pno.

586

Hp.

586

Mal. Perc. 1 Perc. 2 D.B.

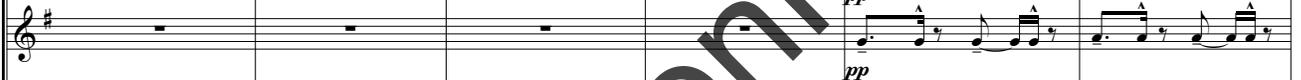
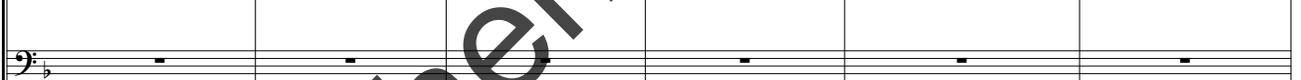
592

Picc. 
Fl. 
Ob. 
E. Hn. 
E♭ Cl. 
B♭ Cl. 
B. Cl. 
Bsn. 

592

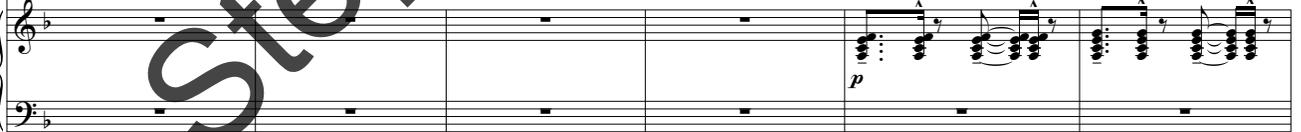
Solo Bsn. 

592

Hn. 1-2 
B♭ Tpt. 
Tbn. 
B. Tbn. 
Tuba 

Timp.

592

Pno. 

Hp.

592

Mal. 
Perc. 1 
Perc. 2 
D.B. 

LL

598

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

LL

598

Solo Bsn.
Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.

598

Pno.

598

Hp.

598

Mal.
Perc. 1
Perc. 2
D.B.

598

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604

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

604

Solo Bsn.

604

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Open

pp

ppp

Timp.

604

Pno.

p poco cantabile

pp

Hp.

604

Mal.

Perc. 1

ppp

Crash

Crash

Perc. 2

ppp

604

D.B.

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MM

610

Picc.
Fl.
Ob.
E. Hn.
E♭ Cl.
B♭ Cl.
B. Cl.
Bsn.

MM

610

Solo Bsn. *p*

610

Hn. 1-2
B♭ Tpt.
Tbn.
B. Tbn.
Tuba
Timp.

610

Pno.
Hp.

610

Mal.
Perc. 1
Perc. 2

610

D.B. *arco* *pp*

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Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

Solo Bsn.

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba Timp.

Pno.

Mal. Perc. 1 Perc. 2 D.B.

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622 *rit.*

Picc.

p

622 *rit.*

pp

622

622

622

622

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96 628 NN Lento - espressivo ♩ = 60

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

628 NN Lento - espressivo ♩ = 60

Solo Bsn.

If male bassoonist used, use male vocalist;
If female bassoonist used, use female vocalist.
If no vocalist used, cues are scored for solo flugelhorn.

I am content to fol-low to its source

628

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba

[play on FLUGELHORN if not using vocalist]

628

Pno.

628 Vibes

Mal. Perc. 1 Perc. 2

B.D. ppp ppp

628

D.B.

[bottom note preferred, with re-tuned C string, if extension available]

636

Picc.

[cont. playing these next 4 bars if no vocalist is used]

636

Solo Bsn.

Ev-ery e - vent in ac - tion or in thought;

636

Hn. 1-2

[play on FLUGELHORN (if possible) if vocalist is being used]

p

636

Pno.

636

Mal.

ppp *ppp*

636

D.B.

p *p*

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Picc.

p

Meas-ure the lot; for - give my-self the lot! When such as cast out re - morse

Hn. 1-2

p

652

Picc.

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

[cont. playing these next 4 bars if no vocalist is used]

p

652

Solo Bsn.

652

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

[play on FLUGELHORN (if possible) if vocalist IS being used]

p

pp

pp

652

Pno.

Hp.

p

f

652

Mal.

Perc. 1

Perc. 2

ppp

ppp

652

D.B.

p

p

100
660 **pp**

Picc.

Solo Bsn.

So great a sweet-ness flows in - to the breast We must laugh and we must sing, We are blest by ev-ery-

Hn. 1-2

Pno.

Mal.

D.B.

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102
676

Picc. Fl. Ob. E. Hn. E♭ Cl. B♭ Cl. B. Cl. Bsn.

Solo Bsn. 676
Ev-ry-thing we look up-on is blest. is blest. is blest. is

Hn. 1-2 B♭ Tpt. Tbn. B. Tbn. Tuba Timp.

Pno. Hp.

Mal. Perc. 1 Perc. 2

D.B. 676
p

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RR

684

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *mf*

E♭ Cl. *p*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

684

Solo Bsn. *f*

blest. — blest. — blest. — blest. *f*

684

Hn. 1-2 *mf*

B♭ Tpt. *f*

Tbn. *p*

B. Tbn. *p*

Tuba *p*

Timp. *mp*

684

Pno. *p*

Hp. *p*

684

Orch. Bells *p*

Mal. *p*

Perc. 1 *mf*

Perc. 2 *mf*

Marimba *mf*

684

D.B. *mf*

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Picc.

Fl.

Ob.

E. Hn.

E♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

Mal.

Perc. 1

Perc. 2

D.B.

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698

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

E♭ Cl. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Solo Bsn. *f*

Hn. 1-2 *ff*

B♭ Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff* *molto*

Pno. *ff*

Hp. *ff*

Mal. *ff*

Perc. 1 *p molto* [B.D.]

Perc. 2 *p molto*

D.B. *p molto* [Tam-Tam]