A Dialogue of Self and Soul

bassoon concerto with chamber winds

James M. Stephenson
A Dialogue of Self and Soul

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- and Bb/Eb), Bass Clarinet, Bassoon (ensemble)

2 French Horns

1 each of:
- Bb 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

(or optional chimes) - requires 5th player

Piano

Harps

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 Kirchhoff 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 to 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 disfavor, or gets a 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 Kirchhoff, University of Minnesota: lead consortium member, organizer

Florida State University
- Richard Clary, director
Penn State University
- Dennis Glocke, director
University of Michigan
- Michael Haithcock, director
University of Texas
- Jerry Junkin, director
Ohio State University
- Russ Mikkelson, director
University of Massachusetts / Amherst
- James Miller, director
University of Illinois
- Robert Rumbelow, director
Eastern Michigan University
- Mary Schneider, director
University of Wisconsin / Madison
- 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 Kirchhoff for his faith in my music, and for putting this consortium together.
A Dialogue of Self and Soul
A concerto for bassoon

Allegretto moderato assai $\frac{\dot{\jmath}}{\jmath} = 120$

Score

Piccolo

Flute

Oboe

English Horn

B♭ Clar. 1-2

Bass Clarinet

Bassoon

Solo Bassoon

F. Horn 1-2

B♭ Trumpet

Trombone

Bass Trombone

Timpani

Piano

Harp

Mallets

Percussion 1

Percussion 2

Double Bass

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A Dialogue of Self and Soul

L'istesso tempo
A Dialogue of Self and Soul

Picc.
Fl.
Ob.
E. Hn.
Bb Cl.
B. Cl.
Bsn.
Solo Bsn.
Hn. 1-2
Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Pno.
D.B.
Hp.
A Dialogue of Self and Soul
A Dialogue of Self and Soul

Picc.
Fl.
Ob.
E. Hn.
Bb Cl.
B. Cl.
Bsn.
So. Bsn.

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

Pno.
Hp.

Perc. 1
Perc. 2
D.B.
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Solo Bsn.

Hn. 1-2

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Perc. 1

Perc. 2

D.B.

Low Sus. Cymb.

High Sus. Cymb.
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul

Picc.
Fl.
Ob.
E. Hn.
Bb Cl.
B. Cl.
Bass

Solo Bsn.

E. Hn.
Bb Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Pno.

p
a tempo

Hp.

Pno.

D.B.

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Allegro - spirited $q = 126$

\[ \text{Picc.} \]
\[ \text{Fl.} \]
\[ \text{Ob.} \]
\[ \text{E. Hn.} \]
\[ \text{E-Cl.} \]
\[ \text{Bb-Cl.} \]
\[ \text{Bb Cl.} \]
\[ \text{Bsn.} \]
\[ \text{Solo Bsn.} \]
\[ \text{Hn. 1-2} \]
\[ \text{Bb Tpt.} \]
\[ \text{Tbn.} \]
\[ \text{B. Tbn.} \]
\[ \text{Tuba} \]
\[ \text{Timp.} \]
\[ \text{Pno.} \]
\[ \text{Perc. 1} \]
\[ \text{Perc. 2} \]
\[ \text{D.B.} \]
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul

Pno. [D Major]
A Dialogue of Self and Soul

Picc.
Fl.
Ob.
E. Hn.
E-Ct.
Bb Cl.
B. Cl.
Bsn.
Solo Bsn.
Hn. 1-2
Bb Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Pno.
Hp.
D.B.

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A Dialogue of Self and Soul

Pno.

Fl.

Ob.

E. Hn.

E-Cl.

Bb Cl.

B. Cl.

Bsn.

Hn. 1-2

Bb Tpt.

Tbn.

Tpt.

Tuba

Perc. 1

Perc. 2

F.

Timp.

Timp.

Pno.

Hp.

Hn.

D.B.

Solo Bsn.

Con sord.

Cup Mute

Vibes

p

f

p

p

p
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul
Allegro - spirited \( \text{♩} = 126 \)
A Dialogue of Self and Soul

Pno.

Fl.

Ob.

E. Hn.

B. Tbn.

E-Ci.

Bb-Ci.

B. Cl.

Bus.

Solo Bus.

Hn. 1-2

Bb Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pno.

Hp.

E. Hn.

Perc. 1

Perc. 2

Db.

\(568\)
A Dialogue of Self and Soul

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.
Pos.
Hn.
Perc. 1
Perc. 2
D.B.
A Dialogue of Self and Soul
A Dialogue of Self and Soul
A Dialogue of Self and Soul

**Lento - espressivo** $\frac{\ddot{e}}{\dot{e}} = 60$

**Picc.**

**Fl.**

**Ob.**

**E. Hn.**

**E. Cl.**

**B. Cl.**

**Bsn.**

**Solo Bsn.**

**Hn. 1-2**

**B. Tpt.**

**Tbn.**

**B. Tbn.**

**Tuba**

**Timb.**

**Pno.**

**Perc. 1**

**Perc. 2**

**D.B.**

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

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I am content

Follow to its source

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(bottom note preferred, with re-tuned C string, if extension available)
A Dialogue of Self and Soul

Picc.
Fl.
Obo.
E. Fl.
E. Hn.
E.-Cl.
B. Cl.
B. Bsn.
Solo Bsn.
Hn. 1-2
Bb Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
D.B.
Hp.
Pno.
(cont. playing these next 4 bars if no vocalist is used)
[play on FLUGELHORN (if possible) if vocalist IS being used]

Every now and then in thought;

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A Dialogue of Self and Soul

Measure the lot, for give myself the lot! What shall I put to mine purpose? Give my self the lot! I have cast out remorse, make me not sorry for the lot!—Morse

Pick.
Fl.
Ob.
E. Hn.
Es-Cl.
Bs-Cl.
B. Cl.
Bsn.
Solo Bsn.
Hn. 1-2
Bb Tpt.
Tbn.
B. Tbn.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
D.B.
A Dialogue of Self and Soul


[Annotations for specific musical directions: Play on FLUGELHORN (if possible) if vocalist IS being used.]

[Directions for playing the next 4 bars if no vocalist is used.]

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