

Orchestral Score

*for Michael Krajewski*

**BasSOON It Will Be Christmas**

*for Three Solo Bassoons and Orchestra*

*James M. Stephenson*



Orchestral Score

# BasSOON It Will Be Christmas

1 *Assez lent* ♩ = 96

James M. Stephenson

2 3 4 5

Piccolo *pp léger*

Flute 1-2 *pp léger* 1<sup>o</sup> Solo *p espress.*

Oboe 1-2 1<sup>o</sup> Solo *p espress.*

English Horn

Clarinet in B $\flat$  1-2 1<sup>o</sup> Solo *p espress.*

Bass Clarinet

SOLO BASSOONS

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Mallets Glock. *p*

Percussion Triangle *p*

Harp Harmonics *pp sons ordinaires*

*Assez lent* ♩ = 96 *p*

Violin I *avec sourdines pizz. arco* *p* 3 Soli 1<sup>o</sup>

Violin II *avec sourdines pizz. arco* *pp* *p* 3 Soli 2<sup>o</sup> 1<sup>o</sup> 3<sup>o</sup>

Viola *p*

Cello *p*

Contrabass

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6

7

**A** Vif  $\text{♩} = 168$

9

10

11

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

Solo Bsns. 1, 2, 3

Hn. 1, 2, 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tuba

Timp.

Mal.

Perc.

Hp.

Vln. I, II

Vla.

Vc.

Cb.

*f*, *ff*, *p*, *pizz*, *Div.*, *tutti*, *sans sourdines*

Silence

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

E. Hn. *f*

Cl. 1-2 *f*

B. Cl. *ff* *fz*

1

2

3

Solo Bsns.

1

2

3

Hn. *ff* *fz*

3

4

C Tpt. *f* *ff* *fz*

1

2

3

Tbn. *mf* *f* *fz*

1

2

3

Tuba

Timp. *f* Solo sec

Mal.

Perc. Ratchet *ff*

Hp.

Unis. arco *f*

I *ff* *fz*

II *ff* *fz*

Vla. *f* *ff* *fz*

Vc. *f* *ff* *fz*

Cb.

Silence

**B** Vif ♩. = 116

16

17

18

19

20

21

22

23

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

Solo Bsns.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Hp.

**B** Vif ♩. = 116

Vln. I

Vln. II

Vla.

Vc.

Cb.



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The musical score is arranged in systems. The top system includes Picc., Fl. 1-2 (with *a2* and *1<sup>o</sup>* markings), Ob. 1-2, E. Hn., Cl. 1-2, and B. Cl. The second system features Solo Bsns. 1, 2, and 3. The third system includes Horns 1, 2, 3, and 4, and Trumpets 1, 2, and 3. The fourth system contains Trombones 1, 2, and 3, and Tuba. The fifth system includes Timp., Mal. (with *Crotales and Glock.* marking), and Perc. The sixth system is for the Harp (Hp.). The bottom system includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings include *mf*, *f*, *p*, and *con sord.*. Performance instructions include *a2*, *1<sup>o</sup>*, and *Crotales and Glock.*

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40

41

42

43

44

45

46

47

Picc. *mf*

Fl. 1-2 *mf* *mp*

Ob. 1-2 *mf*

E. Hn. *mf*

Cl. 1-2 *mf* *mp*

B. Cl. *mf*

Solo Bsns. 1 2 3

Hn. 1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Mal.

Perc. S.D. *pp*

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *Unis.* *p*

Cb. *p*

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl. *mf*

Solo Bsns. *ff* *ff* *mf* *f*

1 *Open* *mp*

2

3

Hn. *mp*

3

4

C Tpt. 1

2

3

Tbn. 1

2

3

Tuba

Timp.

Mal.

Perc. *mp*

Hp.

Vln. I *sub.f* *p*

Vln. II *sub.f* *p*

Vla. *sub.f* *p*

Vc. Div. *f* *p*

Cb. *p* *f* *p*



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64 65 66 67 68 69 70 71

This page of the musical score covers measures 64 through 71. The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Solo Bassoons (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Mallets, Percussion, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Dynamics such as *p*, *mf*, *f*, and *pp* are indicated throughout. Performance markings include accents, slurs, and a second ending bracket in measure 66. The percussion part features a *pp* dynamic in measures 69-71.



80

81

82

83

84

85

86

87

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1

2

3

Solo Bsns.

1

2

3

Hn.

1

2

3

4

C Tpt.

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Mal.

Perc.

Hp.

I

II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*con sord.*

*poco a poco cresc.*

88 89 90 91 92 93 94 95

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn.

Cl. 1-2

B. Cl.

Solo Bsns. 1 *f*

2 *f*

3 *f*

Hn. 1

2

3 *p*

4

C Tpt. 1 *mf*

2

3

Tbn. 1

2

3

Tuba

Timp.

Mal. *pp*

Perc.

Hp.

Vln. I *p*

II *p*

Vla. *p*

Vc.

Cb.

96

97

98

99

100

101

102

103

*Rit.*

**In Three**

**(E)**

**Presto**  $\text{♩} = 144$

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn.

Cl. 1-2

B. Cl.

1 *p*

2 *f*

3 *f*

**Solo Bsns.**

1 *mp*

2 *mp*

3 *mp*

4 *mp*

Hn.

1 *mf*

2 *mf*

3 *mf*

4 *mf*

C Tpt.

1 *mf*

2 *mf*

3 *mf*

Tbn.

1

2

3

Tuba

Timp.

Mal. *p*

Perc.

Hp.

*Rit.*

**In Three**

**(E)**

**Presto**  $\text{♩} = 144$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

10 *pp*

11 *pp*

12 *pp*

13 *pp*

14 *pp*

15 *pp*

16 *pp*

17 *pp*

18 *pp*

19 *pp*

20 *pp*

21 *pp*

22 *pp*

23 *pp*

24 *pp*

25 *pp*

26 *pp*

27 *pp*

28 *pp*

29 *pp*

30 *pp*

31 *pp*

32 *pp*

33 *pp*

34 *pp*

35 *pp*

36 *pp*

37 *pp*

38 *pp*

39 *pp*

40 *pp*

41 *pp*

42 *pp*

43 *pp*

44 *pp*

45 *pp*

46 *pp*

47 *pp*

48 *pp*

49 *pp*

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62 *pp*

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67 *pp*

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710 *pp*

711 *pp*

712 *pp*

713 *pp*

714 *pp*

715 *pp*

716 *pp*

717 *pp*

718 *pp*

719 *pp*

720 *pp*

721 *pp*

722 *pp*

723 *pp*

724 *pp*

725 *pp*

726 *pp*

727 *pp*

728 *pp*

729 *pp*

730 *pp*

731 *pp*

732 *pp*

733 *pp*

734 *pp*

735 *pp*

736 *pp*

737 *pp*

738 *pp*

739 *pp*

740 *pp*

741 *pp*

742 *pp*

743 *pp*

744 *pp*

745 *pp*

746 *pp*

747 *pp*

748 *pp*

749 *pp*

750 *pp*

751 *pp*

752 *pp*

753 *pp*

754 *pp*

755 <

104

105

106

107

108

109

110

111

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1  
Solo Bsns.  
2  
3

1  
Hn.  
2  
3  
4

1  
C Tpt.  
2  
3

1  
Tbn.  
2  
3

Tuba

Timp.

Mal.

Perc.

Hp.

I  
Vln.  
II

Vla.

Vc.

Cb.

*p*

*mp*

*f*

*f p*

112

113

114

115

116

117

118

119

F

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

Solo Bsns. 1, 2, 3

Hn. 1, 2, 3, 4

C Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tuba

Timp.

Mal.

Perc.

Hp.

Vln. I, II

Vla.

Vc.

Cb.

F

120

121

122

123

124

125

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1

2

3

Solo Bsns.

1

2

3

4

Hn.

1

2

3

C Tpt.

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Mal.

Perc.

Triangle

*p*

Hp.

I

II

Vln.

Vla.

Vc.

Cb.

126

127

128

129

130

131

132

133

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1

2

3

Solo Bsns.

1

2

3

Hn.

1

2

3

C Tpt.

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Mal.

Perc.

Hp.

I

II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*p*

*p*

*mp*

*mp*

*p*

*p*





146

147

148

149

150

151

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1  
2  
3  
Solo Bsns.

1  
2  
3  
Hn.

1  
2  
3  
C Tpt.

1  
2  
3  
Tbn.

Tuba

Timp.

Mal.

Perc.

Hp.

I  
II  
Vln.

Vla.

Vc.

Cb.

*pizz.*  
*p*

*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*p*

152

153

154

155

156

157

**G** (♩ = ♩) **Allegretto non troppo** ♩ = 72

Picc.  
Fl. 1-2  
Ob. 1-2  
E. Hn.  
Cl. 1-2  
B. Cl.

Solo Bsns.  
1  
2  
3

Hn.  
1  
2  
3  
4

C Tpt.  
1  
2  
3

Tbn.  
1  
2  
3

Tuba

Timp.

Mal.

Perc.

Hp.

**G** (♩ = ♩) **Allegretto non troppo** ♩ = 72

Vln.  
I  
II  
Vla.  
Vc.  
Cb.

158

159

160

161

162

163

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1  
2  
3  
Solo Bsns.

1  
2  
3  
Hn.

1  
2  
3  
C Tpt.

1  
2  
3  
Tbn.

Tuba

Open

*p*

Timp.

Mal.

Perc.

Hp.

I  
II  
Vln.

Vla.

Vc.

Cb.





176

177

178

179

180

181

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl.

1

2

3

Solo Bsns.

1

2

3

Hn.

1

2

3

C Tpt.

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Mal.

Perc.

Hp.

I

II

Vla.

Vc.

Cb.

*pp*

*mp*

*mf*

*f*

*p*

*pp*

*pizz.*

*p*

*pp*

182  
Slowing, Maestoso  
in 4

183  
CADENZA

184

185

186

Picc.

Solo Bsns.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Hp.

Vln.

187

188

189

190

191

192

193

**Piu Presto**

$\text{♩} = 56$  **I**

**Adagio**

Picc.  
Fl. 1-2  
Ob. 1-2  
E. Hn.  
Cl. 1-2  
B. Cl.

Solo Bsns.  
1  
2  
3

1  
2  
3  
4  
Hn.

1  
2  
3  
C Tpt.

1  
2  
3  
Tbn.

Tuba

Timp.

Mal.

Perc.

Hp.

**Piu Presto**

$\text{♩} = 56$  **I**

**Adagio**

I  
II  
Vln.  
Vla.  
Vc.  
Cb.

*f*





211

212

213

214

215

216

The musical score is arranged in systems. The first system includes Picc., Fl. 1-2, Ob. 1-2, E. Hn., Cl. 1-2, B. Cl., and Solo Bsns. (1-3). The second system includes Hn. (1-4), C Tpt. (1-3), Tbn. (1-3), Tuba, Timp., Mal., Perc., Hp., Vln. (I-II), Vla., Vc., and Cb. The Solo Bsns. part features a 'Solo' section with dynamic markings *p*, *mp*, *mf*, and *f*. The Vln. parts feature *pp* markings. The Vc. part includes a *pizz.* marking. The Cb. part features a *p* marking.

Picc. *f* *p* *f*

Fl. 1-2 *f* *f*

Ob. 1-2 *p* *f*

E. Hn. *f*

Cl. 1-2 *f* *f*

B. Cl. *f*

Solo Bsns. *f* *mp* *ff*

Hn. 1 *mf* *p* *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. Triangle *p* *f*

Hp.

Vln. I *mf* *f* *fp* *pp* *p* *f*

Vln. II *mf* *f* *fp* *pp* *p* *f*

Vla. *mf* *f* *fp* *pp* *p* *f*

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

Cb. *pizz.* *f* *p* *f*

*a little slower, then Flourish up...*

224

225

226

227

228

229

**K** Allegro vivace, ♩ = ca. 152

Vif

Picc. Fl. 1-2 Ob. 1-2 E. Hn. Cl. 1-2 B. Cl. Solo Bsns. 1 2 3 Hn. 1 2 3 4 C Tpt. 1 2 3 Tbn. 1 2 3 Tuba Timp. Mal. Perc. Hp.

Detailed description of the score for measures 224-229: This section covers measures 224 through 229. It includes parts for Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Solo Bassoons (1, 2, 3), Horns (1, 2, 3, 4), Cornets/Trombones (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Mallets, Percussion, and Harp. The music is in 3/4 time with a key signature of two flats. Dynamics range from piano (p) to fortissimo (fz). The Solo Bassoon part features a 'Solo' marking in measure 228. The Harp part has a 'Solo' marking in measure 224 and a 'mf' dynamic in measure 226. The Mallets part has a 'Glock.' marking in measure 228. The woodwinds and brass parts have various articulations and dynamics, including accents and slurs.

**K** Allegro vivace, ♩ = ca. 152

Vif

Vln. I II Vla. Vc. Cb.

Detailed description of the score for measures 224-229: This section covers measures 224 through 229 for the string ensemble, including Violins I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of two flats. Dynamics range from piano (p) to fortissimo (fz). The Violins I and II parts have a 'pizz.' marking in measure 225. The Viola part has an 'arco' marking in measure 225. The Violoncello part has an 'arco' marking in measure 225 and a 'pizz.' marking in measure 228. The Contrabass part has a 'pizz.' marking in measure 224 and an 'arco' marking in measure 228. The strings play a rhythmic pattern of eighth and sixteenth notes.