

PIANO REDUCTION

DUELS AND DANCES

for solo oboist and wind ensemble

James M. Stephenson

Wind Ensemble Instrumentation:

Note: One per part

Piccolo, Flute 1-2
Clarinet 1-2, Bass Clarinet
Bassoon (1)
Alto, Tenor, Bass Saxophone

French Horn 1-2
Trumpet 1-2
Trombone 1-2, Bass Trombone
Tuba

Piano, Harp

Timpani
Percussion (5 players) (possibly 4)

SOLO OBOE

(using Bass Oboe, Oboe d'Amore, English Horn, Musette and Oboe

[separate solo part available for Oboe/English Horn only]

NOTES from the composer:

The inspiration for *Duels and Dances* came, strangely enough, while attending a church service in my hometown of Lake Forest, IL.

During the prelude (a baroque piece),

I was struck by how interesting the music can be, even if only one or two voices are being used. This thought process led to the imagery of a soloist and ensemble "fighting" one another (admittedly this is not entirely original), which then in turn led to the concept of duels. The concerto is therefore largely built around "fight sequences", where both soloist and ensemble participate in, or comment upon, music that suggests action of a aggressive nature. All music requires, or thrives on, contrast, of course, and that is where the dances come in.

Alex Klein - for whom the concerto was written - is a musician of incomparable musicality, and I wanted to highlight this innate ability he possesses.

The melodic material in his part is often accompanied by rhythmic counterpoint with a dance quality. Though not immediately related to the music of Prokofiev or Bernstein, I have always been struck by how their music is so dance-like, and therefore so human.

Duels and Dances was commissioned by the wonderful Minnesota Commissioning Club, and I am deeply indebted to them for their continued support of my music.

Along with the club, the piece is dedicated to Alex Klein, and to The "President's Own" United States Marine Band, all of whom are musicians of the highest degree, and for whom it is the ultimate pleasure to create music.

Lastly, it should be noted that the piece is a through-composed one-movement concerto, lasting roughly 13 minutes.

It uses 5 different oboes (at Alex's request) - in performance order:

Bass oboe, Oboe d'amore, English horn, Oboe and Musette.

There is also a version for the more common instruments of the oboe family: English horn and oboe.

Premiere date: March 4, 2011, Norfolk, VA.

Alex Klein, soloist with The "President's Own" United States Marine Band, conducted by Major Jason K Fetting.

James M. Stephenson - January, 2011

Commissioned by the Minnesota Commissioning Club for and premiered by Alex Klein and "The President's Own" United States Marine Band, at Norfolk, Virginia, March 4, 2011, for the American Bandmaster's Association Conference.

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Largo (♩ = 52)

The score is divided into three systems. The first system (measures 1-6) features a Solo Oboe (in C) and Piano. The piano part begins with a *p* dynamic, followed by a crescendo to *mf*, and then a *mp* dynamic. The second system (measures 7-12) continues the piano accompaniment with a *mf* dynamic and includes a triplet figure. The third system (measures 13-18) is marked with a box containing the letter 'A' and the instruction *poco accel.* The piano part starts with a *p* dynamic and includes a crescendo to *mf*.

18 **A Tempo**

Ob.

Pno.

f

p

Lea * Lea *

21

Ob.

Pno.

p

ff

B **Largo - Cadenza** ♩ = 52

24

Ob.

Pno.

Bass Oboe

p possibile

p

mp

fff

30

Ob.

Pno.

pp

C A Tempo

Ob. *rit.* *f* *rit.*

Pno. *ff* *p* *p*

Measures 36-39. Oboe part: *rit.* (measures 36-37), *f* (measure 38), *rit.* (measure 39). Piano part: *ff* (measures 36-37), *p* (measures 38-39).

A Tempo

Ob. *p*

Pno. *ff* *mp* *p* *mp*

Measures 40-43. Oboe part: *p*. Piano part: *ff* (measures 40-41), *mp* (measures 42-43).

D Vivace tempestuo ♩ = 152

Ob. *f* *ff* *possibile*

Pno. *pp* *ff* *ff*

Measures 45-49. Oboe part: *f* (measure 45), *ff* (measures 46-49), *ff* *possibile* (measures 46-49). Piano part: *pp* (measures 45-46), *ff* (measures 47-49).

Ob.

Pno.

Measures 50-53. Oboe part: mostly rests. Piano part: rhythmic accompaniment.

Ob. 55

Pno. 55

55

Ob. 60

Pno. 60

E

p

mf

60

Ob. 65

Pno. 65

Oboe d'Amore

f

65

Ob. 70

Pno. 70

F

p

70

Ob. 76 *f*

Pno. 76 *mf* *p*

Ob. 81 *f*

Pno. 81 *mp*

Ob. 86 *mp*

Pno. 86 *p*

G

Ob. 91 *f*

Pno. 91 *f*

Ob. H

97 *ossia*

Pno. *f* *mf*

Ob. 102

Pno. *p* *f*

Ob. I

107 *ossia*

Pno. *mf* *mp*

Ob. 112

Pno. *mf* *p* *mf* *p*

J

Ob. 117 *mf* *p*

Pno. 117 *f* *pp*

Ob. 122

Pno. 122

K

Ob. 127 *mf* *f*

Pno. 127 *p* *p* *mp* *p*

Ob. 132 *ff*

Pno. 132 *p* *mf*

137

Ob.

Pno.

fff

f

ff

142

Ob.

Pno.

L

148

Ob.

Pno.

154

Ob.

Pno.

159 **M**

Ob.

Pno. *ff* *mf*

166

Ob.

Pno. *mp*

N Andante ♩ = 76

E. Hrn. *mp* *p*

Pno. *p*

English Horn

176

E. Hrn.

Pno.

181 **O**

E. Hrn.

Pno.

mf p

186

E. Hrn.

Pno.

mp

191 **P**

E. Hrn.

Pno.

mp p

195

E. Hrn.

Pno.

mf

Q

E. Hrn. 199 *subito p* 6 3 6 5 5

Pno. 199 *subito p* *rit.*

A Tempo

E. Hrn. 203 *mf* *p* *p* *mp*

Pno. 203 *p* *pp*

rit.

E. Hrn. 207 *mf*

Pno. 207

R A Tempo - but slower ♩ = 66

E. Hrn. 211

Pno. 211

E. Hrn. *rit.* **S Chorale** *rit.*

Oboe

mf *p*

CADENZA

Pno. *p* *mf*

228 *agitato* *accel.* *rit.* *f* *p* *agitato*

235 *rit.* *f* *accel.* *rit.* *ad lib.* *pp* *f*

241 *p* *f* *ff*

rit. **T** Starting slowly, poco a poco accel. ♩ = 72

247 *p*

247 *ff* *pp* *mf* *p*

251 *poco marcato* *p*

255 **U** *mp* *p leggiero*

259 *mf* *f* *mf*

Piano score for measures 247-266. The score is in 3/4 time and features a variety of dynamics and articulations. The first system (measures 247-254) includes a tempo change to *rit.* and a dynamic marking of *p*. The second system (measures 255-258) includes a dynamic marking of *mp* and a tempo change to *poco marcato*. The third system (measures 259-266) includes dynamic markings of *mf* and *f*. The score is marked with various dynamics including *ff*, *pp*, *mf*, *p*, *mp*, and *f*. There are also articulations such as *poco marcato* and *leggiero*. The score is divided into sections marked with **T** and **U**.

V Poco Allegro, ♩ = 116 *sempre accel.*

Piano score for measures 263-265. The score is for Piano (Pno.) and features a complex rhythmic pattern with triplets in the right hand and chords in the left hand. The tempo is Poco Allegro with a quarter note equal to 116 beats, and it is marked *sempre accel.* (always accelerating). The key signature has one flat (B-flat).

Piano score for measures 266-268. The score is for Piano (Pno.) and features a complex rhythmic pattern with triplets in the right hand and chords in the left hand. The tempo is Poco Allegro with a quarter note equal to 116 beats, and it is marked *sempre accel.* (always accelerating). The key signature has one flat (B-flat). Dynamics include *mf*, *f*, and *agitato*.

Poco Presto, ♩ = 138 *sempre accel.*

Piano score for measures 269-271. The score is for Piano (Pno.) and features a complex rhythmic pattern with triplets in the right hand and chords in the left hand. The tempo is Poco Presto with a quarter note equal to 138 beats, and it is marked *sempre accel.* (always accelerating). The key signature has one flat (B-flat). Dynamics include *f*, *ff*, and *mf*. A section marked *Musette* begins in measure 270.

Musical score for measures 272-274. The score is for Musette (Mus.) and Piano (Pno.). The Musette part features a complex rhythmic pattern with triplets in the right hand and chords in the left hand. The tempo is Poco Presto with a quarter note equal to 138 beats, and it is marked *sempre accel.* (always accelerating). The key signature has one flat (B-flat). Dynamics include *mf*, *f*, *mp*, and *mf*.

Mus. 276 *mf* *f* *f*

Pno. 276 *mp* *f* *mf*

Mus. 279 *f* [X] [opt.] - w/ tutti

Pno. 279 *mp* *f*

Mus. 282

Pno. 282

Mus. 285 [Y] **Prestissimo** ♩ = 156

Pno. 285

Mus. 289

Pno. 289

Mus. 293

Pno. 293

Mus. 297 **Z** *still accelerating!*

Pno. 297 *fp*

f

Mus. 305

Pno. 305

Bass Oboe *p possibile*

ff

AA Largo ♩ = 52

Ob. 313

Pno. 313

p *mp* *ff*

BB

Ob. 319

Pno. 319

pp *p* *pp*

Ob. 325

Pno. 325

pp *Ped.* *

rit.

CC Vivace ♩ = 152

Ob. 331

Pno. 331

pp *p*

337

Ob.

Pno.

mp

343

Ob.

Pno.

mf

349

Ob.

Pno.

DD

f

355

Ob.

Pno.

EE

ff

Oboe

361

ff

Pno.

361

f

ff

366

FF

Pno.

366

mf

f

p

370

Pno.

370

374

ff

Pno.

374

ff

mf

379

ff

Pno. *ff* *mf* *f* *p*

384

possibile *ff*

Pno. *f* *ff*