

Cantus
for orchestra



I'lana S. Cotton

Cantus

for orchestra

2 Flutes
2 Oboes (Oboe 2 doubling English Horn)
2 Clarinets in B_♭
2 Bassoons

4 French Horns
2 Trumpets in C
1 Trombone
1 Bass Trombone

Timpani (4)
2 Percussionists

1: Triangle, 12" and 22" cymbals, multi-rods, field drum,
high and low wood blocks, ¼" wood dowel bundles
2: Conga (or mid-low pitch hand drum), dumbek, large gong

Violins I
Violins II
Viola
Cello
Double Bass

Duration: 16:40

*Cantus is dedicated to and commissioned by the Rogue Valley Symphony
for its 50th Anniversary Season.*

NOTES: *Cantus* is a large-scale single-movement work, which was envisioned as a complex musical telling of the stories of cosmic origins and the emergence of forms. It begins with an auditory landscape of motion and orchestral flurry which seems chaotic at first, but which gradually coalesces into harmonies, and then into motives and themes. These are rooted in a single core melody, or *cantus*, of 20 notes, from which the primary materials of the piece were generated. The *cantus* itself appears several times throughout the work, often nearly embedded in more complex tapestries, until it finally emerges as a solo song near the end of the work.

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Dedicated to and commissioned by the Rogue Valley Symphony
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A ♩ = 64 (♩=192) Chaos

Flute 1
mp light metric accents throughout
simile

Flute 2
mp light metric accents throughout
simile

Oboe 1
p light metric accents throughout
simile

Oboe 2 and English horn
p light metric accents throughout
simile

Clarinet in B \flat 1
p light metric accents throughout
simile

Clarinet in B \flat 2
p light metric accents throughout
simile

Bassoon 1

Bassoon 2

Horns in F 1, 2

Horns in F 3, 4

Trumpet in C 1

Trumpet in C 2
mp

Trombone

Bass Trombone

Timpani

Percussion 1
Triangle, field drum,
high and low wood blocks,
1/4" wood dowel bundles,
12" and 22" cymbals

Percussion 2
Conga, dumbek,
large gong

Violin I
p light metric accents throughout
simile

Violin II
p light metric accents throughout
simile

Viola
p light metric accents throughout
simile

Cello

Double Bass

This page of the musical score, titled "Cantus", contains the parts for various instruments. The score is written in 6/8 time and features a variety of dynamics and articulations. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with slurs and accents. Fl. 2 has a similar melodic line with slurs and accents. Dynamics include *mf* and *mp*.
- Oboes (Ob. 1, Ob. 2, E. Hrn.):** Ob. 1 has a melodic line with slurs and accents. Ob. 2 and E. Hrn. have a sustained harmonic line. Dynamics include *mp*, *mf*, and *p*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a melodic line with slurs and accents. Cl. 2 has a melodic line with slurs and accents. Dynamics include *mp* and *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 and Bsn. 2 have a sustained harmonic line. Dynamics include *mp* and *mf*.
- Horns (Hn. 1, 2, Hn. 3, 4):** Hn. 1, 2 and Hn. 3, 4 have a sustained harmonic line. Dynamics include *mp* and *mf*.
- Trumpets (Tpt. 1, Tpt. 2):** Tpt. 1 and Tpt. 2 have a sustained harmonic line. Dynamics include *mp* and *mf*.
- Trombones (Trb., B. Trb.):** Trb. and B. Trb. have a sustained harmonic line. Dynamics include *mp* and *mf*.
- Timpani (Timp.):** Timp. has a sustained harmonic line.
- Other Percussion (Perc 1, Perc 2):** Perc 1 and Perc 2 have a sustained harmonic line.
- Violins (Vln. I, Vln. II):** Vln. I and Vln. II have a melodic line with slurs and accents. Dynamics include *mf* and *p*.
- Viola (Vla.):** Vla. has a melodic line with slurs and accents. Dynamics include *mf* and *p*.
- Violoncello (Vc.):** Vc. has a melodic line with slurs and accents. Dynamics include *mp* and *p*.
- Double Bass (D.B.):** D.B. has a melodic line with slurs and accents. Dynamics include *mp* and *p*.

This page of the musical score, titled "Cantus", contains measures 16 through 20. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1 & 2, Trombones, and Bass Trombone), brass (Trumpets, Trombones, Bass Trombone), percussion (Tympani, Percussion 1 & 2), and strings (Violins I & II, Viola, Violoncello, and Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind and string parts feature complex rhythmic patterns, often with slurs and dynamic markings. The brass parts are primarily sustained notes with dynamic changes. The percussion parts are mostly rests, indicating a sparse rhythmic accompaniment. The string parts provide a harmonic and rhythmic foundation, with some parts marked "Div." (divisi) and "Unis." (unison). The dynamic markings range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). The score is presented in a standard orchestral layout with staves for each instrument and a conductor's part at the bottom.

31 The Call

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *mf*

Detailed description: This is a page of a musical score for a symphony, titled 'Cantus' and numbered '7'. The specific section is 'The Call', starting at measure 31. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones) and strings (Violins, Viola, Double Bass) are all playing sustained notes with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The percussion section (Timp., Perc 1, Perc 2) is marked with rests. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

$\text{♩} = 96$

36

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2

This block contains the musical score for woodwinds and percussion. It consists of 17 staves. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2 (with English Horn), Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombone, and Bass Trombone. The percussion section includes Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time and features a dynamic marking of *f* (forte) starting at measure 36. The woodwinds play sustained notes with long slurs, while the percussion parts are marked with rests.

$\text{♩} = 96$

Vln. I
Vln. II
Vla.
Vc.
D.B.

This block contains the musical score for the string section, consisting of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a dynamic marking of *f* (forte) starting at measure 36. The strings play sustained notes with long slurs.

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

B ♩ = 48 Melodies

61

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2, E. Hrn. *mf*
Switch to English horn

Cl. 1 *mf*

Cl. 2

Bsn. 1 *f*
(2nd counterpoint variation)

Bsn. 2

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2

Trb.

B. Trb. *f*
(2nd counterpoint variation)

Timp. *mf*

Perc 1

Perc 2

B ♩ = 48

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

66

Fl. 1

Fl. 2

Ob. 1

E. Hn. English horn (Call Theme intro)

Cl. 1

Cl. 2 (Call Theme intro) *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1, 2

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2 (Call Theme intro) *f*

Trb.

B. Trb. *mf*

Timp. *subito mp*

Perc 1

Perc 2 *subito mf*

Vln. I Unis. *subito mp legato*

Vln. II Unis. *subito mp legato*

Vla. Unis. *subito mp legato*

Vc.

D.B.

76

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

3

6

81

Fl. 1

(Call Theme)

Fl. 2

mf legato e cantabile
(Call Theme)

Ob. 1

mf legato e cantabile

Ob. 2,
E. Hrn.

(Call Theme)

Cl. 1

mf legato e cantabile

Cl. 2

Bsn. 1

mf legato

Bsn. 2

Hn. 1, 2

1. Mute 6 *mp*

Hn. 3, 4

2. Mute 6 *mp*

3. Mute 6 *mp*

Tpt. 1

Cup mute *p*

Tpt. 2

Cup mute *mp*

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

ppp sul tasto 6

Vln. II

ppp sul tasto 6

Vla.

ppp sul tasto 6

Vc.

Unis. (Call Theme)
f legato e cantabile

D.B.

f legato e cantabile

86

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ppp

3

6

>

106

Fl. 1 *mf* 6 6 6 6 6 3

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mf* 6 6 6 3

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2 *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Trb.

B. Trb.

Timp. 3 3 3 3 6 3 3 3 3 3 3 3 3 3 3 3

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

III

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf

mf

mf

mf

Open

Div.

121

Fl. 1

Fl. 2

Ob. 1
(Cantus)
mf

Ob. 2,
E. Hrn.

Cl. 1
(Cantus)
mf

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.
f
mf

Perc. 1
Triangle
f

Perc. 2

Vln. I
(The Call)
Div.
mf

Vln. II
Div.
mf

Vla.
mf

Vc.
Div.
mf

D.B.
mf

← $\overset{-3-}{\text{♩}}$ = 144 = ♩ → (♩ = 144, ♩ = 72)

126

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

C ♩ = 72 Bring to Focus

131

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1

Ob. 2, E. Hrn. *mf*

Cl. 1

Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *mf*

Tpt. 2 *f*

Trb. *mf*

B. Trb. *mf*

Timp.

Perc 1

Perc 2

mp

C ♩ = 72

Vln. I *subito mp*

Vln. II *subito mp* Unis.

Vla. *subito mp* Unis.

Vc. *subito mp*

D.B. *subito mp*

161

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp*

Ob. 2, E. Hrn. *mp*

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mf*

Tpt. 1 *mf*

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I *simile*

Vln. II *mf* Div. *simile*

Vla. *mf*

Vc. *f*

D.B.

← $\overset{3}{\curvearrowright}$ = 108 = $\overset{3}{\curvearrowleft}$ →

166

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4

Tpt. 1

Tpt. 2 *mf*

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

← $\overset{3}{\curvearrowright}$ = 108 = $\overset{3}{\curvearrowleft}$ →

D ♩ = 108 (♩=54) Spiritus

171

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc. 1
Perc. 2

D ♩ = 108 (♩=54)

Vln. I
Vln. II
Vla.
Vc.
D.B.

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

The score for measures 176-180 shows the following details:

- Flutes 1 & 2:** Rests.
- Oboes 1 & 2:** Rests.
- Clarinets 1 & 2:** Rests.
- Bassoons 1 & 2:** Rests.
- Horns 1, 2, 3, 4:** Rests.
- Trumpets 1 & 2:** Rests.
- Trombones:** Rests.
- Bass Trombone:** Rests.
- Timpani:** Measures 176-177: Four groups of eighth notes, each with a triplet (3) and an accent (>). Measures 178-180: Continuous sixteenth-note patterns with accents (>) and a sixteenth-note triplet (3) in the first measure of each.
- Percussion 1 & 2:** Rests.
- Violins I & II:** Violin I has rests. Violin II plays a melodic line with slurs and ties.
- Viola:** Plays a melodic line with slurs and ties.
- Violoncello:** Plays a melodic line with slurs and ties.
- Double Bass:** Rests.

181

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Spiritus 2)
Unis.
mf legato

(Spiritus 2)
mf

(Spiritus 2)
mf

186

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

191

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(Spiritus 3)

mf

mf

mf

201

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

206

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

211

Fl. 1
Fl. 2
Ob. 1
Ob. 2,
E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

E ♩ = 108 The Response

216

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2

E ♩ = 108

Vln. I
Vln. II
Vla.
Vc.
D.B.

Unis.
f
f
f
f *agitato*
f *agitato*

221

Fl. 1
mf

Fl. 2
mf

Ob. 1

Ob. 2,
E. Hrn.
mf

Cl. 1
mf

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4
mf

Tpt. 1

Tpt. 2
mf

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I
mf

Vln. II
mf

Vla.
Div.
mf

Vc.

D.B.

226

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

Div.

3

231 (Cantus)

Fl. 1 *mf*

Fl. 2

Ob. 1 *p*

Ob. 2, E. Hrn.

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1 *mf* Triangle

Perc 2

Vln. I *p* Div.

Vln. II *mf* Unis.

Vla. *p*

Vc.

D.B.

236

Fl. 1

Fl. 2
(Cantus)
mf

Ob. 1

Ob. 2,
E. Hrn.
p

Cl. 1

Cl. 2
p

Bsn. 1
mp

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1
(Cantus)
mf

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

241

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2 *mf*

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc. *mp* Div. 2.

D.B.

246

Fl. 1

Fl. 2 *mf*

Ob. 1

Ob. 2, E. Hrn. *mf*

Cl. 1

Cl. 2

Bsn. 1 *mp legato*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2 *mf*

Trb.

B. Trb.

Timp.

Perc 1 *mp* High Cymbal, with multi-rods

Perc 2

Vln. I

Vln. II

Vla. Unis.

Vc. *mf*

D.B.

(The Response)

251

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mp*

Cl. 2

Bsn. 1

Bsn. 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4

(The Response)

Tpt. 1 *mp*

Tpt. 2

Trb. *mp*

B. Trb.

Timp.

Perc 1 *mf*

Perc 2

(The Response)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *Unis.*

D.B.

256

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4 *mp*

Tpt. 1

Tpt. 2 *mp*

Trb.

B. Trb. *mp*

Timp.

Perc 1 *mf*

Perc 2

Vln. I *mp*

Vln. II *mp*

Vla. Div. *mp*

Vc.

D.B.

♩ = 108; ♪ = 36 → ○ = 36; ♩ = 144

261

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *mp*

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2 *mf*

Vln. I *mp* Div.

Vln. II *mp*

Vla. *mp* Unis.

Vc. *mp*

D.B.

♩ = 108; ♪ = 36 → ○ = 36; ♩ = 144

F ♩ = 144 The Dances

266

Musical score for 'The Dances' (Dance 1). The score is for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob. 1 (with *mf* dynamic and a 'Switch to English horn' instruction)
- Ob. 2, E. Hrn.
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Trb.
- B. Trb.
- Timp.
- Perc 1
- Perc 2 (with *mf* dynamic and '(Dance 1)' marking)
- Vln. (with *mf* dynamic and 'Solo' marking)
- Vln. II
- Vla.
- Vc.
- D.B.

The score is in 3/4 time with a tempo of 144 beats per minute. The key signature is F major. The first five measures of the score are shown, with the first measure starting at rehearsal mark 266. The woodwinds and strings are mostly silent, while the oboe and percussion (Perc 2) play a rhythmic pattern. The violin I part has a solo line.

271

Fl. 1

Fl. 2

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln.

Vln. II

Vla.

Vc.

D.B.

(Dance 1)

mf

276

Fl. 1

Fl. 2

Ob. 1
mf

Ob. 2,
E. Horn.

Cl. 1
mf

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1
(Dance 1) Low Wood Block
mf

Perc 2

Vln.
(Dance 1) Solo
mf

Vln.

Vla.

Vc.

D.B.

281

Fl. 1

Fl. 2

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Dumbek

mf

Vln.

Vln.

Vla.

Vc.

D.B.

296

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

mf

306

Fl. 1

Fl. 2
(Call Theme variation)
mf legato

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1
mp

Bsn. 2

Hn. 1, 2
mp

Hn. 3, 4
4.
mp

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I
(Call Theme variation)
arco
mf legato

Vln. II
(Spiritus variation)
mf legato

Vla.

Vc.

D.B.

311 *mf legato*

Fl. 1
Fl. 2
Ob. 1
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

316

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1
(Dance 1)
mf

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2
(Dance 1) Dumbek
mf

Vln. I
(Dance 1)
Solo
mf

Vln. II

Vla.

Vc.

D.B.

321

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

326 (Dance 2)

Fl. 1 *f* *mf*

Fl. 2

Ob. 1 *f*

E. Hn. *mf*

Cl. 1

Cl. 2 *f* *mf*

Bsn. 1 *f*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1 *mf* High Wood Block

Perc 2

Vln. I

Vln. II *f* *mf*

Vla.

Vc. *mf* pizz.

D.B.

(The Response)

336

Fl. 1 *mf*

Fl. 2 *mf*
(Call Theme variation)

Ob. 1 *mf*

E. Hn.

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1, 2

Hn. 3, 4 *mf*
(Call Theme variation)
3.

Tpt. 1

Tpt. 2

Trb. *mf*

B. Trb.

Timp.

Perc 1

Perc 2

(The Response)

Vln. I *mf*
Tutti

Vln. II *mf*

Vla. *mf*
arco

Vc. *mf*
arco

D.B.

341

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

E. Hn.

Cl. 1 *mf* (Cantus)

Cl. 2 *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1, 2 *mp*

Hn. 3, 4

Tpt. 1 *mp*

Tpt. 2 *mf* (Cantus) Cup mute

Trb.

B. Trb. *mf*

Timp.

Perc 1 *mf* Triangle

Perc 2

Vln. I *mf* legato (Spiritus)

Vln. II *mf* legato (Spiritus)

Vla.

Vc. *mp*

D.B.

346

Fl. 1

Fl. 2

Ob. 1

E. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla. Div.

Vc. Div. *mf* arco

D.B. *mf*

mp

f

3

G ♩ = 144 Compression

357

Musical score for woodwinds and brass instruments. The score includes staves for Flute 1, Flute 2, Oboe 1, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, Trumpet 1, Trumpet 2, Trombone, Bass Trombone, Timpani, Percussion 1, and Percussion 2. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked as 144 beats per minute. The section is titled '(Call Theme)'. Flute 2 and English Horn parts are marked *mp legato e cantabile*. Trumpet 1 is marked *mp legato e cantabile* and includes a 'Cup mute' instruction. The woodwinds and brass instruments play sustained notes with dynamic markings.

G ♩ = 144

Musical score for string instruments. The score includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats. The tempo is marked as 144 beats per minute. The section is titled '(Call Theme)'. The string parts are marked *mf* and *mp*. The Violin I and II parts are marked 'Unis.'. The Viola and Violoncello parts are marked *mf legato e cantabile* and 'Unis.'. The Double Bass part is marked *mf*. The strings play sustained notes with dynamic markings.

361 (Call Theme)

Fl. 1 *mf legato e cantabile*

Fl. 2

Ob. 1

Ob. 2, E. Hrn. **Switch to oboe**

Cl. 1 *mf legato e cantabile* (Call Theme)

Cl. 2

Bsn. 1 *mf legato e cantabile* (Call Theme)

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

366

Fl. 1

Fl. 2

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

371

Fl. 1

Fl. 2
(Call Theme)
mf

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2
(Call Theme)
mf

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II
(Spiritus)
Tutti
mf

Vla.

Vc.
(Spiritus)
Unis.
mf

D.B.

391

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

12' Splash Cymbal, with dowel bundle

22" Cymbal

Large Gong, hard yarn mallets

Div.

H ♩ = 144 Arrival - Final Response

396

Fl. 1

Fl. 2
subito mf

Ob. 1

Ob. 2,
E. Hrn.
subito mf

Cl. 1

Cl. 2
subito mf

Bsn. 1

Bsn. 2

Hn. 1, 2
subito mf

Hn. 3, 4
subito mf

Tpt. 1

Tpt. 2
subito mf

Trb.

B. Trb.

Timp.

Perc 1
Splash Cymbal
subito mf *f* *ff* *ff*

Perc 2

H ♩ = 144

Vln. I
subito mf

Vln. II
subito mf

Vla.
subito mf

Vc.
subito mf

D.B.
subito mf

401

Fl. 1 *f* *ff*

Fl. 2

Ob. 1 *f* *ff*

Ob. 2, E. Hrn.

Cl. 1 *f* *ff*
(Call Theme ending variation)

Cl. 2 *f* *ff*

Bsn. 1

Bsn. 2

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Tpt. 1 *ff*

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1 *f* *ff* *ff*

Perc 2

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. Div. *f* *ff*

Vc.

D.B. *f* *ff*

← ♩ = 144 = $\overset{3}{\text{♩}}$ → (♩ = 96)

411

Fl. 1

Fl. 2 *mf*

Ob. 1

Ob. 2, E. Hrn. *mf*

Cl. 1

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2 *mf*

Trb. *mf*

B. Trb.

Timp.

Perc 1

Perc 2 *mf* Conga *f*

Vln. I *mf* Unis.

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

← ♩ = 144 = $\overset{3}{\text{♩}}$ → (♩ = 96)

426

Fl. 1
Fl. 2
Ob. 1
Ob. 2, E. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Trb.
B. Trb.
Timp.
Perc 1
Perc 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

Cantus

$\text{♩} = 48$ ($\text{♩} = 96$)

431

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hard mallets

mf

$\text{♩} = 48$ ($\text{♩} = 96$)

436

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

Splash Cymbal

22" Cymbal

Unis.

I ♩ = 48 Trumpet Cantus Trio

441

Fl. 1 *mf* (2nd counterpoint)

Fl. 2 *mf* (2nd counterpoint)

Ob. 1

Ob. 2, E. Hrn.

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *mf* (Cantus)

Tpt. 2

Trb.

B. Trb.

Timp. *f* *mf*

Perc 1 Splash Cymbal Triangle *mp*

Perc 2

I ♩ = 48

441

Solo Vln. Solo *mf* legato *p* *pp* legato

Vln. I *mf* (1st counterpoint) *p* *pp*

Vln. II *mf* legato (Cantus) *p*

Vla. *mf* *p*

Vc. *mf* *p* *ppp*

D.B.

446

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

(Cantus)

Tpt. 2

mf

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

446

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

451

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

451

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

p

pp

p

456

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2 *mf*

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

456

Solo Vln. *p*

Vln. I

Vln. II *mp*

Vla. *p*

Vc.

D.B.

J ♩ = 48 Solo Cantus

461

Fl. 1

Fl. 2

Ob. 1
(Cantus)
mf cantabile; play freely, but maintain steady downbeat

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1
Triangle
(let ring full measure, quasi-recitative)
mf

Perc 2

J ♩ = 48

Vln. I
Tutti
(hold full measure, quasi-recitative)
pp

Vln. II
Unis.
(hold full measure, quasi-recitative)
pp

Vla.
Unis.
(hold full measure, quasi-recitative)
pp

Vc.
Tutti
(hold full measure, quasi-recitative)
pp

D.B.

♩ = 48 Final Call

465

Fl. 1

Fl. 2

Ob. 1

Ob. 2,
E. Hrn.

Cl. 1

Cl. 2

Bsn. 1
p

Bsn. 2
p

Hn. 1, 2
p

Hn. 3, 4
p

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

D.B.
p
Div. opt.

$\text{♩} = 64$

477

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

$\text{♩} = 64$

Vln. I

Vln. II

Vla.

Vc.

D.B.

482

Fl. 1

Fl. 2

Ob. 1

Ob. 2, E. Hrn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb.

B. Trb.

Timp.

Perc 1

Perc 2

Gong, soft mallet

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

ppp

p

ppp

p

Unis.