

The Call of the West

for Choir, Brass and Percussions

Dedicated to John Hennessy,
10th President of Stanford University

Text by Jane Stanford

Music by Giancarlo Aquilanti

Stanford, California September 2000

The Call of the West

Through all these years I have kept a mental picture before me.
I could see a hundred years ahead when all the present trials were forgotten,
and all of the present active parties gone,
and nothing remaining but the institution.
I could see beyond all this the children's children's children
coming here from the East, the West, the North, and the South.

Jane Stanford
to the Board of Trustees,
July 6, 1904

The Call of the West

(Dedicated to John Hennessy, 10th President of Stanford University)

Libero ma Lentamente

Text by Jane Stanford

Music by Giancarlo Aquilanti

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Horn in F 1-3:** Treble clef, 4/4 time. Features a first ending marked 'a 2.' with dynamics *f*, *ffp*, and *f*. Includes triplet markings.
- Horn in F 2-4:** Treble clef, 4/4 time. Mirrors the first horn part with dynamics *f*, *ffp*, and *f*.
- Trumpet in C 3:** Treble clef, 4/4 time. Remains silent until the second ending, where it plays with dynamics *f* and triplet markings.
- Trombone 1-2:** Bass clef, 4/4 time. Remains silent throughout.
- Trombone 3:** Bass clef, 4/4 time. Remains silent throughout.
- Tuba:** Bass clef, 4/4 time. Remains silent throughout.
- Vocalists:** Soprano, Contralto, Tenor, and Bass staves are present but contain no notes.
- Timpani:** Bass clef, 4/4 time. Features a first ending with dynamics *fp* and *ff*.
- Glockenspiel:** Treble clef, 4/4 time. Remains silent throughout.
- Percussion:** Common time, 4/4 time. Features a first ending with the instruction *cassa* and dynamic *f*.

Rall. ----- *A tempo* ♩ = 80

Brass Section:

- Hn. 1-3:** Treble clef, *a 2.* (second ending), *cresc.* (crescendo), *ff* (fortissimo).
- Hn. 2-4:** Treble clef, *a 2.* (second ending), *ff* (fortissimo).
- C Tpt. 1-2:** Treble clef, *a 2.* (second ending), *cresc.* (crescendo), *ff* (fortissimo).
- C Tpt. 3:** Treble clef, *a 2.* (second ending), *cresc.* (crescendo), *ff* (fortissimo).
- Tbn. 1-2:** Bass clef, *a 2.* (second ending), *ff* (fortissimo).
- Tbn. 3:** Bass clef, *ff* (fortissimo).
- T.ba:** Bass clef, *ff* (fortissimo).

Vocal/Chorus Section:

- S:** Soprano, Treble clef, rests.
- C:** Alto, Treble clef, rests.
- T:** Tenor, Treble clef, rests.
- B:** Bass, Bass clef, rests.

Percussion Section:

- Timp.:** Bass clef, *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo).
- Glock.:** Treble clef, rests.
- Perc.:** *piatto sospeso* (mf < f), *cassa* (ff).

This musical score page features the following instruments and parts:

- Hn. 1-3:** Horns 1-3, first ending (1.), dynamic *mf*, ending with *dimin.*
- Hn. 2-4:** Horns 2-4, second ending (a 2.), dynamic *mf*, ending with *dimin.*
- C Tpt. 1-2:** Cornet Trumpets 1-2, first ending (1.), dynamic *mf*, ending with *dimin.*
- C Tpt. 3:** Cornet Trumpet 3, rests throughout.
- Tbn. 1-2:** Trombones 1-2, first ending (1.), dynamic *mf*, ending with *dimin.*
- Tbn. 3:** Trombone 3, rests throughout.
- T.ba:** Trombone Bass, rests throughout.
- S:** Soprano voice, rests throughout.
- C:** Alto voice, rests throughout.
- T:** Tenor voice, rests throughout.
- B:** Bass voice, rests throughout.
- Timp.:** Timpani, measure 9, rests throughout.
- Glock.:** Glockenspiel, rests throughout.
- Perc.:** Percussion, *cassa* (cymbal) in measure 9, rests throughout.

Rall.----- *Meno Mosso*

17

Hn. 1-3 *cresc.* *ff*

Hn. 2-4 *f* *cresc.* *ff*

C Tpt. 1-2 *cresc.* *ff*

C Tpt. 3 *f* *cresc.* *ff*

Tbn. 1-2 *cresc.* *ff*

Tbn. 3 *cresc.* *ff*

T.ba *ff*

17

S

C

T

B

17

Timp. *ff*

Glock.

Perc. *cassa* *mf* *piatto sospeso* *ff*

B

A tempo $\bullet = 80$

The musical score is arranged in two systems. The first system includes the brass and woodwind sections: Hn. 1-3, Hn. 2-4, C Tpt. 1-2, C Tpt. 3, Tbn. 1-2, Tbn. 3, and T.ba. The second system includes the vocal soloists (S, C, T, B), Timp., Glock., and Perc. (cassa).
Measures 25-28 show a dynamic progression from *ffp* to *ff* across the brass and woodwinds. The vocal soloists enter in measure 28 with a melodic line featuring triplets, starting with a *ff* dynamic. The percussion part features a steady eighth-note pattern on the cassa.

29

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

T.ba

S

C

T

B

Timp.

Glock.

Perc.

1.

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

these years I have kept I have kept a men-tal

these years I have kept I have kept a men-tal

these years I have kept I have kept a men-tal

these years I have kept I have kept a men-tal

f *tamburo*

f *mf*

f *mf*

C

33 1. *cresc.* *f*

Hn. 1-3

2. *cresc.* *f*

Hn. 2-4

cresc. *f*

C Tpt. 1-2

cresc. *f*

C Tpt. 3

cresc. *f*

1. *cresc.* *f*

Tbn. 1-2

cresc. *f*

Tbn. 3

f

T.ba

ff

33
pic - ture___ be - fore___ me___ be - fore___ me be - fore___ me be - fore___ me

S

33
pic - ture___ be - fore___ me___ be - fore___ me be - fore___ me be - fore___ me

C

33
pic - ture___ be - fore___ me___ be - fore___ me be - fore___ me be - fore___ me

T

33
pic - ture___ be - fore___ me___ be - fore___ me be - fore___ me be - fore___ me

B

pic - ture___ be - fore___ me___ be - fore___ me be - fore___ me be - fore___ me

33
f

Timp.

33

Glock.

Perc.

Rall. *Meno Mosso* ♩ = 80

1.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

T.ba

S

C

T

B

be - - - fore me be - fore me. be - fore me.

be - - - - fore me be - fore me.

be - - - - fore me be - fore me.

be - - - - fore be - - - fore me.

Timp.

Glock.

Perc.

mf

D

1.

41

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

T.ba

41

S

C

T

B

p

mp *p*

I could see a hun - dred years a - head _____ when all the

I could see a hun - dred years a - head _____ when all the

I could see a hun - dred years a - head _____ when all the

I could see a hun - dred years a - head _____ when all the

41

Timp.

Glock.

Perc.

p

cassa

p