

PRIMARIES

Composed for Metropolitan State University of Denver Symphony Orchestra

(6' 40")

Cass Pangell

P'rimaries

2024

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Flute I&II, Bb Clarinet I&II, Bassoon I&II, Horn in F I-IV, Bb Trumpet I&II, Trombone 1&2, Tuba, Timpani,
Percussion (Suspended Cymbals, 2 pairs of high/low pitched Wood Blocks, triangle), Violins I&II,
Viola, Cello, Double Bass

P'rimaries reflects both its creator's journey and the foundational simplicity that underpins its intricacy. *P'rimaries* begins as a tapestry of light and sound—a rainbow emerging from a droplet. The apostrophe in the title symbolizes a single fragment of prismatic light, encapsulating the essence of how small moments of color and clarity can illuminate a broader spectrum. The composition symbolizes the interconnectedness of human life such as evoking the beads of a mala, used in meditation to center the mind and soul, representing a journey toward balance and harmony aligning with the music's structure of a deeper contemplative essence. Influential composers include Anna Thorvaldsdottir, Jason Treuting, Thomas Adés, Quince Ensemble, Ólafur Arnalds, Gabriel Kahane, Caroline Shaw, Max Richter, and Daniel Wohl (and others).

This composition started as an exploration of the spaces in and around the street corridor between the Auraria Library and Saint Elizabeth Church where houseless and in-need individuals find refuge in reading, napping, free lunch, and moments of escape. Here inside the library these individuals find another spot and time slows as they immerse themselves in volumes, page after page, seeking sanctuary for the soul in stories, knowledge, and imagination. Interwoven motifs mimic the layered realities of mental illness that often accompany the individuals seeking refuge here, creating patterns that twist and shift, mirroring inner struggles and fleeting moments of clarity.

Notes behave like rays of sunlight, merging into vibrant hues and textures that fill the library's airy spaces. The library architecture—a pairing of squares, with one sided glass wall opening to an inner courtyard while the opposites into busy campus streets—shapes the interplay of light and shadow, morning's yellow-blue prisms giving way to the warm orange glow of afternoon dust drifting among the tall rows of books.

The winds and percussion read from a book checked out from the Auraria Library throughout the piece enhancing an undertone of mental chatter and story expression. This composition plays with the idea of an individual inner voice and this reflection within a whole, allowing players to find their own unique note to be sung which they hear within the orchestra. The sound is analogous to the sacred mantra ohm—considered a universal sound, the seed of all words without reference to any specific religion or god as the cosmic sound of unity that initiated the creation of the universe.

The percussion section offers a unique rhythmic and melodic layer, derived from the name of the Saint Elizabeth Church soup kitchen, "The Sandwich Line." Written for three percussionists, the consonants are played on beat while the vowels are syncopated. Player 1 works in groups of three (A), Player 2 in two (B).

The musical notation is divided into two main sections, A and B. Section A is labeled 'A' and contains three staves: 'Melody' (The), 'Rhythm' (Sandwich), and 'Line'. Section B is labeled 'B' and contains three staves: 'The', 'Sandwich', and 'Line'. The notation uses a treble clef and a 4/4 time signature. The 'Melody' part consists of a few notes with stems, while the 'Rhythm' and 'Line' parts consist of a series of notes with stems, representing the rhythmic and melodic layers of the percussion section.

Outside the library's walls, pigeons flock and rise, with the occasional bicyclist, skateboarder, or pedestrian passing through from Speer Boulevard, drawing the music into motion. Yet at its heart, the piece returns to the transformative stillness within—where the act of reading becomes a lifeline, a means to transcend the immediate and to find, if only briefly, a different world in the words to escape into.

P'rimaries is a work of contrasts and connections, of stillness and motion, simplicity and depth. It invites listeners to reflect on the interplay of light and sound—capturing the fragile, enduring humanity that breathes life within an unlikely sanctuary.

P'rimaries

$\text{♩} = 80$ Airy *Hum any note in Am in your own octave. Breathe at your own pace. By m.5 find a sound within the ensemble and hum your new note for the rest of the phrase. Scoop note whenever coming back in like "um".*

Flute 1 *p mp*

Flute 2 *p mp*

Oboe 1 *p mp*

Oboe 2 *p mp*

Clarinet in Bb 1 *p mp*

Clarinet in Bb 2 *p mp*

Bassoon 1 *p mp*

Bassoon 2 *p mp*

French Horn in F 1 *p mp*

French Horn in F 3 *p mp*

French Horn in F 2 *p mp*

French Horn in F 4 *p mp*

Trumpet in Bb 1 *p mp*

Trumpet in Bb 2 *p mp*

Trombone in Bb 1 *p mp*

Trombone in Bb 2 *p mp*

Trombone in Bb 3 *p mp*

Tuba *p mp*

Timpani

Violin 1 *mf p mf p mf p mf p mf p mf p*

Violin 2 *mf p mf p mf p mf p mf p mf p*

Viola *p mf 3 p mf 3*

Violoncello *mf p mf p mf p mf p*

Double Bass *mf 3 p mf 3 p*

Sus Cymbal

Triangle

This musical score, titled "P'rimaries", is a page from a larger work, indicated by the number "11" at the top left. It features a comprehensive orchestration including woodwinds, brass, percussion, and strings. The woodwind section consists of two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets in Bb (Cl. in Bb 1, 2), two bassoons (Bsn 1, 2), four French horns (F. Hn in F 1, 3, 2, 4), two trumpets in Bb (Tpt in Bb 1, 2), three trombones in Bb (Tbn. in Bb 1, 2, 3), and a tuba (Tba). The percussion section includes a timpani (Timp.) and a triangle (Tri.). The string section includes two violins (Vln 1, 2), a viola (Vla.), a cello (Vc.), and a double bass (D. B.). The score is divided into four measures, with dynamic markings such as *pp*, *p*, *mp*, and *mf* indicating the volume. The woodwinds and brass play sustained notes with dynamic swells. The strings play a rhythmic accompaniment, with the double bass featuring triplet patterns. The percussion is active in the second and fourth measures. The overall texture is dense and orchestral.

This page of the musical score, titled "P'rimaries", contains measures 23 through 30. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in Bb 1 and 2 (Cl. in Bb 1, Cl. in Bb 2)
- Bassoons 1 and 2 (Bsn 1, Bsn 2)
- French Horns in F 1, 2, 3, and 4 (F. Hn in F 1, F. Hn in F 2, F. Hn in F 3, F. Hn in F 4)
- Trumpets in Bb 1 and 2 (Tpt in Bb 1, Tpt in Bb 2)
- Trombones in Bb 1, 2, and 3 (Tbn. in Bb 1, Tbn. in Bb 2, Tbn. in Bb 3)
- Tuba (Tba)
- Timpani (Timp.)
- Violins 1 and 2 (Vln 1, Vln 2)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)
- Suspended Cymbal (Sus. Cym.)
- Triangle (Tri.)

Measure 23 is marked with a rehearsal sign and a first ending bracket. Dynamics for the woodwinds and brass are marked *mp* and *mf*. The strings enter in measure 27 with a *p* dynamic. The timpani part features a melodic line with dynamics *mp*, *p*, and *mp*. The cello and double bass play a rhythmic accompaniment of eighth notes, with dynamics *p* and *mp*. The violin parts have dynamics *p*, *mp*, and *p*. The score concludes with a *mp* dynamic in measure 30.

This musical score, titled "P'rimaries", is for a full orchestra. It begins at measure 47. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Clarinets in Bb (Cl. in Bb 1 and Cl. in Bb 2), two Bassoons (Bsn 1 and Bsn 2), and four French Horns (F. Hn in F 1, 3, 2, and 4). The brass section consists of two Trumpets in Bb (Tpt in Bb 1 and 2), three Trombones in Bb (Tbn. in Bb 1, 2, and 3), and a Tuba (Tba). The string section includes Violins 1 and 2 (Vln 1 and 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The percussion section features Suspended Cymbal (Sus. Cym.) and Triangle (Tri.).

The score is divided into five measures. The first measure (47) shows the woodwinds and strings starting with a melodic line. The second measure continues this line. The third measure introduces a new melodic line for the woodwinds and strings, marked *mp*. The fourth measure continues this line. The fifth measure concludes the section with a final melodic line, marked *mp*, and includes the instruction "div." for the strings.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include "WB." (Wood Block) and "Tri." (Triangle) for the percussion parts.

57 *molto rit.* $\text{♩} = 28$

Fl. 1 *sfz* *f*

Fl. 2 *sfz* *f*

Ob. 1 *sfz* *f*

Ob. 2 *sfz* *f*

Cl. in Bb 1 *sfz* *f*

Cl. in Bb 2 *sfz* *f*

Bsn 1 *sfz* *f*

Bsn 2 *sfz* *f*

F. Hn in F 1 *f*

F. Hn in F 3 *f*

F. Hn in F 2 *f*

F. Hn in F 4 *f*

Tpt in Bb 1 *f*

Tpt in Bb 2 *f*

Tbn. in Bb 1 *mp* *f*

Tbn. in Bb 2 *mp* *f*

Tbn. in Bb 3 *mp* *f*

Tba *mp* *f*

Timp. *p* *sfz* *f* *f*

Vln 1 *p* *sfz* *f*

Vln 2 *p* *sfz* *f* *sempre staccato*

Vla *p* *sfz* *f*

Vc. *p* *sfz* *f*

D. B. *p* *sfz* *f*

W. Bl. 1 *mf*

W. Bl. 2 *mf*

W. Bl. 3 *mf* *Tri. solo* *f*

W. Bl. 4 *mf* *f*

C Spectral Light

This musical score is for the section 'C Spectral Light' of the piece 'P'rimaries'. It is a full orchestral score for 130 measures, starting at measure 73. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four measures, with a 2/4 time signature change at the beginning of the second measure and a 4/4 time signature change at the beginning of the third measure. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with dynamics ranging from *mp* to *mf* and *f*. Fl. 2 has a *p* dynamic in the final measure.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with dynamics ranging from *mp* to *mf* and *f*. Ob. 2 has a *p* dynamic in the final measure.
- Clarinets (Cl. in Bb 1, Cl. in Bb 2):** Play a melodic line with dynamics ranging from *mp* to *mf* and *f*.
- Bassoons (Bsn 1, Bsn 2):** Play a melodic line with dynamics ranging from *mp* to *mf* and *f*.
- Horns (F. Hn in F 1, F. Hn in F 3, F. Hn in F 2, F. Hn in F 4):** Play a melodic line with dynamics ranging from *f* to *mf*.
- Trumpets (Tpt in Bb 1, Tpt in Bb 2):** Play a melodic line with dynamics ranging from *f* to *mf*.
- Trombones (Tbn. in Bb 1, Tbn. in Bb 2, Tbn. in Bb 3):** Play a melodic line with dynamics ranging from *mf* to *f*.
- Tuba (Tba):** Play a melodic line with dynamics ranging from *mf* to *f*.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics ranging from *f* to *mf* and *p*.
- Violins (Vln 1, Vln 2):** Play a rhythmic pattern with dynamics ranging from *f* to *mf*.
- Viola (Vla):** Play a rhythmic pattern with dynamics ranging from *f* to *mf*.
- Violoncello (Vc.):** Play a rhythmic pattern with dynamics ranging from *f* to *mf*.
- Double Bass (D. B.):** Play a rhythmic pattern.
- Suspended Cymbal (Sus. Cym.):** Play a melodic line with dynamics ranging from *mf* to *f*.
- Triangle (Tri.):** Play a melodic line with dynamics ranging from *mf* to *f*.

This musical score page, titled "P'rimaries", covers measures 78 through 81. It features a woodwind section with two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets in Bb (Cl. in Bb 1 and Cl. in Bb 2), two bassoons (Bsn 1 and Bsn 2), and a timpani (Timp.) part. The string section (Vln 1, Vln 2, Vla, Vc., D. B.) and wood block section (W. Bl. 1-4) are present but have no notation on this page. The woodwind parts are highly active, with complex rhythmic patterns and dynamic markings such as *p*, *mf*, and *p*. The Fl. 1 part starts with a *p* dynamic and transitions to *mf*. The Fl. 2 part begins with *mf* and then moves to *p*. The Ob. 1 part starts with *mf* and then shifts to *p*. The Ob. 2 part begins with *mf* and then moves to *p*. The Timp. part features a rhythmic pattern of eighth notes and rests. The string and wood block parts are marked with a flat line, indicating they are silent during these measures.

This musical score, titled "P'rimaries", is for a woodwind and string ensemble. It begins at measure 87. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets in Bb (Cl. in Bb 1 and Cl. in Bb 2), two bassoons (Bsn 1 and Bsn 2), four horns (F. Hn in F 1, 2, 3, 4), two trumpets in Bb (Tpt in Bb 1 and Tpt in Bb 2), three trombones in Bb (Tbn. in Bb 1, 2, 3), and a tuba (Tba). The string section consists of two violins (Vln 1 and Vln 2), a viola (Vla), a cello (Vc.), a double bass (D. B.), and four wood blocks (W. Bl. 1-4). The percussion section includes a timpani (Timp.). The woodwinds play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mp*. The strings play a melodic line with dynamics from *p* to *mf*. The wood blocks play a rhythmic pattern starting in measure 93. The score is written in a single system with multiple staves.

This musical score, titled "P'rimaries", is for a full orchestra and is marked with the number 97. The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2) and brass (French Horns in F 1, 3, 2, 4, Trumpets in Bb 1 & 2, Trombones in Bb 1, 2, 3, and Tuba). The second system includes strings (Violins 1 & 2, Viola, Violoncello, Double Bass) and percussion (Timpani). The woodwinds and brass sections play a melodic line with accents and dynamic markings of *mp* and *mf*. The strings play a rhythmic accompaniment of eighth notes, with dynamics ranging from *mf* to *p*. The percussion section provides a steady pulse with *mf* dynamics.

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 3
F. Hn in F 2
F. Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tbn. in Bb 1
Tbn. in Bb 2
Tbn. in Bb 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4

Read

ord.

Read

126

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb 1
Cl. in Bb 2
Bsn 1
Bsn 2
F. Hn in F 1
F. Hn in F 3
F. Hn in F 2
F. Hn in F 4
Tpt in Bb 1
Tpt in Bb 2
Tbn. in Bb 1
Tbn. in Bb 2
Tbn. in Bb 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4

Detailed description of the musical score: The score is for measures 126 through 135. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Tuba) are mostly silent, indicated by thick black bars. The percussion section (Timp.) also has a thick black bar. The string section (Violins, Viola, Violoncello, Double Bass) is active. Vln 1 and Vln 2 play sustained notes with a *n* (noise) marking. Vla plays a rhythmic pattern of eighth notes. Vc. plays a melodic line with a triplet of eighth notes in measure 134. D. B. plays a sustained bass line with a *n* marking. Wood blocks (W. Bl. 1-4) are silent, indicated by thick black bars.