PRIMARIES

Composed for Metropolitan State University of Denver Symphony Orchestra

(6' 40")

Cass Pangell

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P'rimaries
2024

Composed for the Metropolitan State University of Denver Symphony Orchestra

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

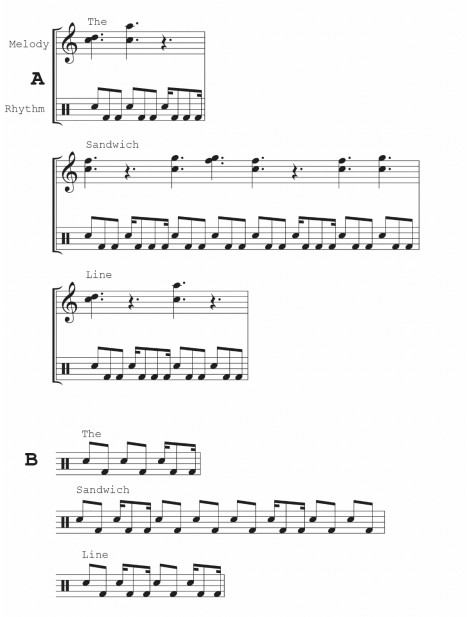
P'rimaries reflects both its creator's journey and the foundational simplicity that underpins its intricacy. *P'rimaries* begins as a tapestry of light and sound—a rainbow emerging from a droplet. The apostrophe in the title symbolizes a single fragment of prismatic light, encapsulating the essence of 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).



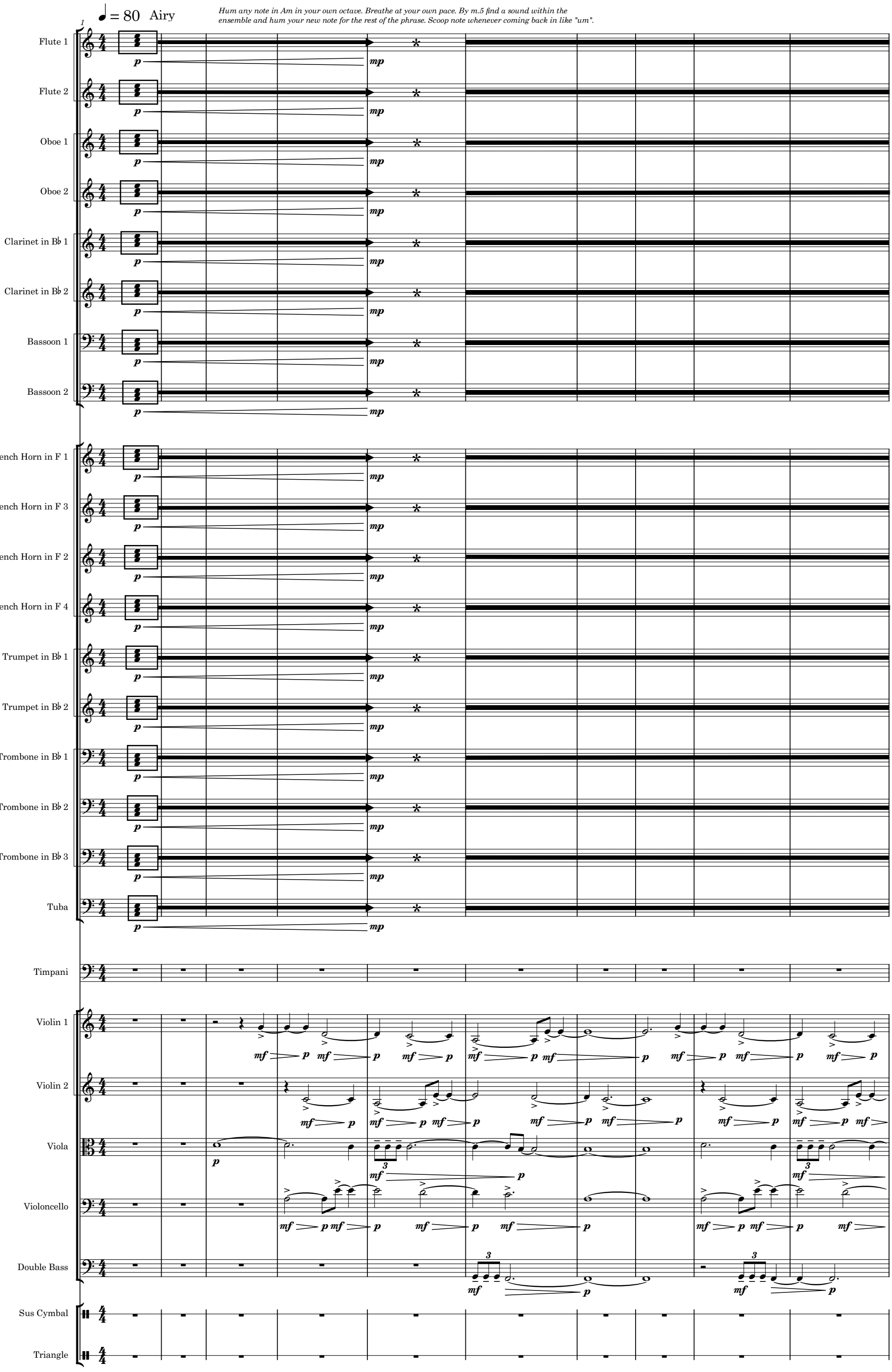
Outside the library's walls, pigeons flock and rise, with the occasional bicyclist, skateboarder, or pedestrian passing through from Speer Boulevard, drawing the music into motion. Yet at its heart, the piece returns to the transformative stillness within—where the act of reading becomes a lifeline, 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.

Concert Score

P’rimaries

Cass Pangell



11

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

pp p mp mf

pizz.

23

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp *mf* *p* ord. 3

A Busy and Driving

31

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mf
mp
p
div.
sempre stacatto
ord.

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp mf

40

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp *mf*

43

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

unis.

47

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp *mf* div. WB. Tri.

52

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

mf *mp* unis. ord. WB. Tri. Sus. Cym. *f*

57

molto rit. ♩ = 28

B ♩ = 88 Luminous

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

sfz f mp p mf

WB.

Tri.

solo

sempre stacatto

63

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp *mf*

div.

sempre stacatto

div.

unis.

sempre stacatto

sempre stacatto

68

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

mp mf f tr unis. Sus. Cym.

73

C Spectral Light

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
Sus. Cym.
Tri.

78

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

83

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

87

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

WB.

92

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

div.

p

sempre stacatto

mf *p* *mf* *p* *mf* *p* *mf* *p*

3

mf *p*

97

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

mp *mf* *p*

102

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

mf

solo

p

107

D Contemplative

Open to any page in a book and read aloud at your own pace.

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

Read

p *mp* *mf*

pizz.

solo

113

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1 — Read
Cl. in B♭ 2 — Read
Bsn 1 — Read
Bsn 2 — Read
F. Hn in F 1 — Read
F. Hn in F 3 — Read
F. Hn in F 2 — Read
F. Hn in F 4 — Read
Tpt in B♭ 1 — Read
Tpt in B♭ 2 — Read
Tbn. in B♭ 1 — Read
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc. — solo; ord.
D. B. — solo pizz. *p*
W. Bl. 1
W. Bl. 2 — *p*
W. Bl. 3
W. Bl. 4 — *p*

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 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 B♭ 1
Tpt in B♭ 2
Tbn. in B♭ 1
Tbn. in B♭ 2
Tbn. in B♭ 3
Tba
Timp.
Vln 1
Vln 2
Vla
Vc.
D. B.
ord.
W. Bl. 1
W. Bl. 2
Read
W. Bl. 3
W. Bl. 4
Read

126

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