

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, first staff. Features a first ending (a 2.) with dynamics *f*, *ffp*, and *f*. Includes triplet markings.
- Horn in F 2-4**: Treble clef, second staff. Mirrors the first horn part.
- Trumpet in C 3**: Treble clef, third staff. Features a second ending (a 2.) with dynamics *f* and triplet markings.
- Trombone 1-2**: Bass clef, fourth staff. Remains silent.
- Trombone 3**: Bass clef, fifth staff. Remains silent.
- Tuba**: Bass clef, sixth staff. Remains silent.
- Soprano**: Treble clef, seventh staff. Remains silent.
- Contralto**: Treble clef, eighth staff. Remains silent.
- Tenor**: Treble clef, ninth staff. Remains silent.
- Bass**: Bass clef, tenth staff. Remains silent.
- Timpani**: Bass clef, eleventh staff. Features a dynamic marking of *fp* and *ff*.
- Glockenspiel**: Treble clef, twelfth staff. Remains silent.
- Percussion**: Bass clef, thirteenth staff. Features a dynamic marking of *f* and the instruction *cassa*.

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 (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, includes a *cassa* (cymbal) roll in measure 9.

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*

pesante *Rall.* ♩ = 72

Brass Section:

- Hn. 1-3:** Treble clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- Hn. 2-4:** Treble clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- C Tpt. 1-2:** Treble clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- C Tpt. 3:** Treble clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- Tbn. 1-2:** Bass clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- Tbn. 3:** Bass clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.
- T.ba:** Bass clef, triplet of eighth notes, *dimin.*, *ffp* to *ff*.

Woodwinds:

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

Percussion:

- Timp.:** Bass clef, *ffp* to *ff*.
- Glock.:** Treble clef, rests.
- Perc.:** *piatto sospeso*, *cassa*, *ff*.

B

A tempo $\text{♩} = 80$

25

Hn. 1-3 *ffp* *ffp* *ff*

Hn. 2-4 *ffp* *ffp* *ff*

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

C Tpt. 3 *ffp* *ffp* *ff*

Tbn. 1-2 *ffp* *ffp* *ff*

Tbn. 3 *ffp* *ffp* *ffp*

T.ba *ffp* *ffp* *ffp*

S *ff* Through all 3 3

C *ff* Through all 3 3

T *ff* Through all 3 3

B *ff* Through all 3 3

Timp. *ffp* *ffp* *ff*

Glock. *ff* *ffp* *ff*

Perc. *cassa*

29 1.

Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
Tbn. 1-2
Tbn. 3
T.ba

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

S
C
T
B

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

Timp.
Glock.
Perc.

f

tamburo

f

C

1. *cresc.* *f*

2. *cresc.* *f*

1. *cresc.* *f*

1. *cresc.* *f*

1. *cresc.* *f*

1. *cresc.* *f*

ff

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

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

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

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

33
Timp. *f*

33
Glock.

33
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

1.

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.

37

Timp.
Glock.
Perc.

D

1.

Musical score for brass instruments. Horns 1-3 and 2-4 play a triplet of eighth notes, starting with *mf* and ending with *p*. Horn 1-3 has a *pp* dynamic at the end of the phrase. Trombone 1-2 and 3 play a half note chord, starting with *p* and ending with *pp*. Tuba is silent.

Vocal score for Soprano (S), Contralto (C), Tenor (T), and Bass (B). The lyrics are: "I could see a hun-dred years a - head _____ when all the". Dynamics include *p*, *mp*, and *p*. The Tenor part has an 8-measure rest at the beginning.

Percussion score. Timpani (Timp.) plays a rhythmic pattern starting at measure 41 with a *p* dynamic. Glockenspiel (Glock.) is silent. Percussion (Perc.) plays a *cassa* drum with a *p* dynamic.

1.

Hn. 1-3
mp 1. *mf*

Hn. 2-4
mp 2. *mf*

C Tpt. 1-2
mp 1. *mf*

C Tpt. 3

Tbn. 1-2
mp

Tbn. 3
mp *mf*

T.ba

S
mf *f*
got - ten, were for - got - ten, were for - got - - - - -

C
got - ten, were for - got - ten, were for - got - - - - -

T
got - ten, were for - got - ten, were for - got - - - - -

B
got - ten, were for - got - ten, were for - got - - - - -

Timp.
49

Glock.
49

Perc.
49

E

53 1. *dimin.* *pp* *p* *sfz-p*

Hn. 1-3

2. *dimin.* *pp*

Hn. 2-4

1. *dimin.* *pp*

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2 *p* *sfz-p*

Tbn. 3 *dimin.* *pp*

T.ba *p* *sfz-p*

S *p* *sfz-p*

ten, and all of the pres - ent ac - tive par - ties gone, —

C *p* *sfz-p*

ten, and all of the pres - ent ac - tive par - ties gone, —

T *p* *sfz-p*

ten, and all of the pres - ent ac - tive par - ties gone, —

B *p* *sfz-p*

ten, and all of the pres - ent ac - tive par - ties gone, —

53

Timp.

53

Glock.

Perc. *cassa mf*

Poco Allegro ♩ = 96

♩ = 72

57

Hn. 1-3 *f* 3 3 *ff* *sfz-p*

Hn. 2-4 *f* 3 3 3 *ff* *sfz-p*

C Tpt. 1-2 *f* 3 3 *ff* *mp*

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

Tbn. 1-2 *ff* *sfz-p* 1.

Tbn. 3 *ff*

T.ba *f* *ff* *sfz-p*

57

S *mf* 3 and noth-ing re-main-ing

C 3 and noth-ing re-main-ing

T 3 and noth-ing re-main-ing

B 3 and noth-ing re-main-ing

57

Timp. *f* *ff*

Glock. *mf*

Perc. *f* *ff* *mp*

tamburo 3 3 3

cassa

1.

Rall.

61

Hn. 1-3 *sfz-p* *dimin.* *pp*

Hn. 2-4 *sfz-p* *dimin.* *pp*

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2 *sfz-p* *dimin.* *pp*

Tbn. 3

T.ba

sfz-p *dimin.* *pp*

S
but the in - sti - tu - tion.

C
but the in - sti - tu - tion.

T
but the in - sti - tu - tion.

B
but the in - sti - tu - tion.

61

Timp. *pp*

Glock.

Perc. *cassa* *cassa* *p*

F

Allegro ♩ = 104

65

Hn. 1-3 *ff*

Hn. 2-4 a 2. *ff* *mf*

C Tpt. 1-2 *ff*

C Tpt. 3 *ff*

Tbn. 1-2 a 2. *ff* *mf*

Tbn. 3 *ff* *mf*

T.ba *ff* *mf*

S *ff*
I could see be - yond_all

C
I could see be - yond_all

T
I could see be - yond_all

B
I could see be - yond_all

65

Timp. *ff*

Glock. *ff*

Perc.

69
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
Tbn. 1-2
Tbn. 3
T.ba

a 2.

a 2.

69
S
C
T
B

this the chil-dren's chil-dren's chil-dren

this the chil-dren's chil-dren's chil-dren

this the chil-dren's chil-dren's chil-dren

this the chil-dren's chil-dren's chil-dren

69
Timp.
Glock.
Perc.

mf

mf

cassa
mf

Rall.

♩ = 72

a 2.

72

Hn. 1-3 *f*

Hn. 2-4 *f* a 2.

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *f* a 2.

Tbn. 3 *f*

T.ba *f*

f *fff*

72

S com-ing com-ing here from the East, from the East,

C com-ing com-ing here the West, from the West,

T com-ing com-ing here the North, from the North,

B com-ing com-ing here and the South, from the South,

72

Timp.

Glock. *f*

Perc. *cassa* *ffp* *ff*

Allegro ♩ = 104

Rall. ----- ♩ = 88

80

Hn. 1-3 *ff* *fff* 3

Hn. 2-4 *ff* *fff* 3

C Tpt. 1-2 *ff* *fff* 3

C Tpt. 3 *ff* *fff* 3

Tbn. 1-2 *ff* *fff*

Tbn. 3 *ff* *fff*

T.ba *ff* *fff*

80

S West, North, South.

C North, South, East.

T South, East, West.

B East, West, North.

80

Timp. *ff* *fff*

Glock. *ff* *fff*

Perc. *cassa* *ff* *fff*

