

CANTILENA

JARED SPEARS

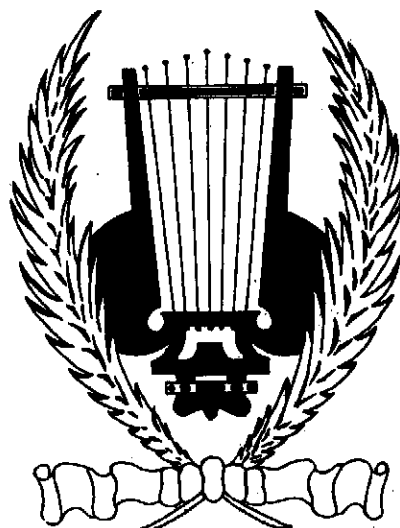
Price Complete Set: \$23.00 Extra Score: \$6.00

Catalog No.-011-2074-00

Score Catalog No.-011-2074-01AR

Command Series

Barnhouse Archive Edition



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PERFORMANCE NOTES

After the soft percussion introduction and beginning with measure 3, play in a very legato and singing style. Follow articulations and dynamics carefully. Beginning with measure 22, a new melody is introduced in the flute, oboes and first clarinets. The other instruments play the original melody and harmony. Notice the different levels of dynamics notated at this point. The original material of measures 3 through 6 must be performed here as background to the new melody. From measure 26 through 29 all materials should be equal in volume. Beginning with measure 30 a return to the balance concept of measures 22 through 25 should be achieved. A return to equal balance of volume begins at measure 34.

A dramatic change in style occurs at measure 38 where the tempo quickens and the notes are played in a slightly detached manner effecting a more joyous feeling. At the "Grandioso" play in a stately style.

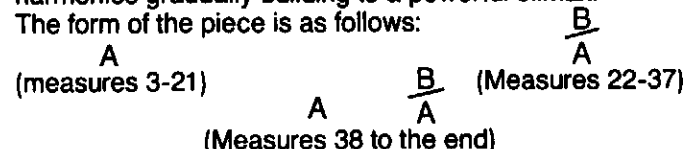
Several cues and cross cues have been indicated throughout this work. These may be used at the director's discretion for the purpose of replacing an absent instrument, augmenting a weak section, or gaining a proper overall balance for his or her particular performing group. The suggested tempi may be varied somewhat to accommodate the ability of the students without disturbing the musicality of the composition.

The tom-tom part should be tuned either in thirds or fourths. Avoid actual pitches by turning every other tension lug about a ¼ turn back after desired pitch has been reached. Any combination of snare or field drum may be used as a substitute for actual tom-toms.

PROGRAM NOTES

Cantilena is a slow-to-medium tempo ballad. Its memorable melodies travel through various colors and lush harmonies gradually building to a powerful climax.

The form of the piece is as follows:



THE COMPOSER

Dr. Jared Spears is Professor of Music, Resident Composer and Chairman of the composition department at Arkansas State University in Jonesboro, Arkansas.

Dr. Spears was born in Chicago and received his B.S.E. degree from Northern Illinois University. The B.M. and M.M. degree in percussion and composition were received from Cosmopolitan School of Music and his Ph.D. in Composition from Northwestern University.

Dr. Spears has taught on all levels of education from Elementary through College. His outstanding career has brought many awards including the Faricy Award for Creative Music from Northwestern University School of Music, Outstanding Educators of America and Who's Who in Music both internationally and the U.S.A. He is the recipient of several ASCAP awards.

With over 100 published works to his credit, Dr. Spears has conducted festivals and clinics in 40 states as well as Canada and Norway.



Jared Spears

"Cantilena"

INSTRUMENTATION

Conductor Score	1	1st Bb Trumpet	4
1st & 2nd C Flute	5	2nd Bb Trumpet	4
1st Bb Clarinet	5	Eb Horn	2
2nd Bb Clarinet	5	F Horn	2
Eb Alto Clarinet	1	1st Trombone	2
Bb Bass Clarinet	1	2nd Trombone	2
Oboe	1	Baritone B.C.	1
Bassoon	1	Baritone T.C.	1
1st Eb Alto Saxophone	2	Tuba	3
2nd Eb Alto Saxophone	1	Percussion I + II	2
Bb Tenor Saxophone	1	Percussion III + IV	2
Eb Baritone Saxophone	1	Orchestra Bells	1
		Timpani	1

CANTILENA

For my wife, Gay

3

Conductor Score

011-2074-00

Andante tranquillo, e sostenuto (♩ ca. 76-80)

Jared Spears
(ASCAP)

O.Bells (cued in Fl.) *p* **3**

Flute
Oboe
(2nd Flutes)

B♭ Clarinets 1 2

E♭ Alto
Saxophones 1 2

B♭ Trumpets 1 2 *a2* *p*

F Horn

Trombone 1 *p* *Trb.1 (cued in T.Sax.)*

Trombone 2 *p* *(Brass only-cued in Low W.W.)*

Baritone
Bassoon
Basses

Timpani(2) *B♭ to E♭* *(no roll)* *p* *mf*

Suspended
Cymbal 1 *S.Cym./yarn mallets* *p* *mf*

2 Tom Toms 2 (L-H)

Snare Drum
Triangle 3 *Trgl. p*

Bass Drum 4

Fl. 1,2. (no Ob.) *p*

Fl. 1,2. (2.Fl.)

Cl. 1 2 *p*

A.Sax. 1 2

Tpts. 1 2

Hn.

Trb. 1

Trb. 2

Bar., Bsn.
Basses

Timp. *O.Bells* *p*

S.Cym. 1 2 *pp*

Trgl. 3 4 *p*

4

Fl. Ob. (2.Fl.)

Fl. 1 (+O. Bells) Fl. 2

Ob. *mf*

Cls. 1. *mp* 2. *mf*

A. Saxes. 1. *mp* 2. *mf*

Tpts. 1. *mf* 2. *mf*

Hn. *mp* *mf*

Trb. 1. *mp* 2. *mf*

Trb. Bar., Ban. Bases *mp* *mf*

+T. Sax. (+Ban.)

Timp. *mp* *mf*

S. Cym. 1. *mp* 2. *mf*

T. Ts. (no roll) *mf*

Trgl. B.D. *mp* *mf*

① * S.Cym.: Play near edge of Cymbal (gong-like) but do not overpower any other instruments - blend in!

poco rit.
(- O.Bells)

a tempo
(+O.Bells)

Fl.
Ob.
(2.Fl.)

Cla. 1
2

A.Sax. 1
2

Tpts. 1
2

Hn.

Trb. 1
Bar., Bar.
Basses

Trb. 2

Timp.

S.Cym. 1
2 T.Ts. 2

Trgl. 3
B.D. 4

* S.Cym.: Play near edge of Cymbal (gong-like) but do not overpower any other instruments.

* opt. note.

f (choke Cym.) to S.D. stick (nylon tip.) or extra Trgl. beater

Low W.W. only (cued in Bass)

Low W.W. only (cued in Brass)

* **[22]** Poco piu mosso (♩ = ca. 84)

* follow dynamics carefully! flutes, orchestra bells and 1st Clarinet must be heard as the melody while all others must be very subtle background.

Fl.
Ob.
(2 Fl.)

Cls.
1
2

A. Saxes
1
2

Tpts.
1
2

Hn.

Trb.
1

Trb.
2
Bar., Bsn.
Basses

Timp.

S. Cym. 1
2 T. Ts. 2

Trgl. 3
B.D. 4

unis.

mf

(T. Sax. cue)

Solo or section

* *mf*

T. Sax. *mf*

(- 1. Trb.) T. Sax. cue (Bar., Bsn.) (*mf*)

+ O. Bells

+ Trb. 1

mp

mf

p

* optional note.

m_p * follow dynamics carefully!

3555

38 Piu mosso - Joyfully! (♩ - ca. 96) 7

Fl. 1.1
Fl. 2 play in a slightly detached style

Ob. *f*

Fls. 1.2 +O.Bells

Cls. 1 2

A.Saxs. 1 2 (1.Tpt. cue) *div.* *unis.* *play*

Tpts. 1 2 (2.Tpt. cue) 1. *div.* *unis.* *div.* *unis.*

Hn. (cued in T.Sax.)

Trb. 1 (cued in T.Sax.) +T.Sax.

Trb. 2 Bar., Ban. Bases Brass only (cued in Low W.W.) +W.W.

Timp.

S.Cym. 1 *mf*

2 T.Ts. 2 *mf*

S.D. 3 *mf*

B.D. 4 *mf*

46 Meno mosso (♩ - ca. 88)

Fl. 1.1

Ob. (2.Fl.)

Cls. 1 2 *mp* *mf*

A.Saxs. 1 2

Tpts. 1 2

Hn.

Trb. 1 (Bar., T.Sax., B.Cl. cue) *mp*

Trb. 2 Bar., Ban. Bases Bar., T.Sax., B.Cl. (cued in Trb.1) *mp*

Timp. Ban., B.Sax. (cued in Tuba) *mp*

S.Cym. 1 *mf*

2 T.Ts. 2 *mf*

S.D. 3 *mf*

B.D. 4 *mf*

