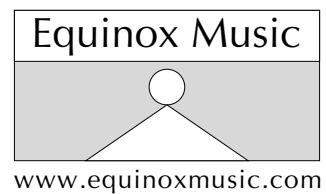


Bruce Hobson

CANTILENA INFINITA

Score



INSTRUMENTATION

Flute
 Oboe
 B♭ Clarinet
 F Horn
 C Trumpet
 Trombone (with F extension)
 Percussion 1: Vibraphone and Large Suspended Cymbal
 Percussion 2: Marimba and 5 Tom-toms (ranging in diameter from about 15 cm to 56 cm or 6 inches to 20 inches)
 Violin
 Viola
 Cello
 Bass

All instruments sound as written.

PERFORMANCE NOTES

The cue notes that appear on the long and short phrase lines are important to the performance of this score as indicators of short and long phrase shapes as well as all goals of motion. The rhythm of the opening flute melody becomes the basis, through diminution and augmentation, for all chord points throughout the piece. The rhythms on the short phrase line form an exact rhythmic statement of the chord phrase line; the rhythms on the long phrase line are a rough guide to a much larger augmentation of the opening rhythm. The largest augmentation of this rhythm forms the sections indicated by changes of tempo as per the following illustration:

Sectional Variations and Tempos in Relation to the Opening Theme

$\text{♩} = 56-63 \quad \text{♩} = 88-96 \quad \text{♩} = 69-76 \quad \text{♩} = 69-76 \quad \text{♩} = 69-76 \quad \text{♩} = 50-54 \quad \text{♩} = 100-108 \quad \text{♩} = 50-54 \quad \text{♩} = 84-88 \quad \text{♩} = 69-76 \quad \text{♩} = 40-44$

$\text{♪} = 80-88$

$\text{♩} = 40-44$

Isorhythm

Variation technique

trills, tremolos,
repeated notes

add two new notes between
every other principle note

rests, bowed tremolos,
flutter-tongue

add one new note between
every principle note

two or more repeated notes
for each principle note

rests, bowed tremolos,
flutter-tongue

trills, tremolos

rests, bowed tremolos,
flutter-tongue

one repeated note
for each principle note

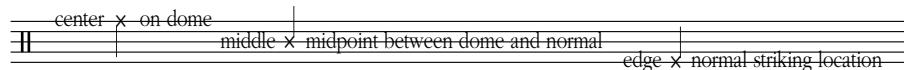
The “exchange motives” technique of the variation in the center of the above illustration is indicated in the score by the arrow symbols ↗ and ↘, which point up and down between the particular instruments involved in the exchange of material.

The marks **I** and **II** indicate the beginning and end of important lines.

Metronome marks are approximate and are not meant to impose a rigid pulse.
Rubato should be used freely.

PERCUSSION INSTRUMENTS AND BEATERS

Percussion 1 uses mallets with three degrees of hardness for vibraphone: soft, medium, and hard. The vibraphone motor is off unless otherwise indicated. The suspended cymbal is played with the following beaters: metal, snare stick or wood stick, hard stick (may be a vibraphone mallet), and soft felt. The cymbal is notated and struck as follows:



Percussion 2 uses mallets with three degrees of hardness for marimba: soft, medium, and hard. Tom-toms use the following beaters: snare stick or wood stick, medium and hard sticks (may be marimba mallets), and soft felt.

BRASS MUTES

Horn uses a normal horn mute.

Trumpet uses three mutes: a straight mute, a cup mute, and a wow-wow mute.

The center piece of the wow-wow mute is retracted when the symbol  appears and extended with the symbol .

Trombone uses a straight mute and a cup mute.

Bruce Hobson

Cantilena Infinita has been recorded on Equinox Music CD 0102 with Gergely Kesselyák conducting the Győr Philharmonic Chamber Orchestra.

Cantilena Infinita

Bruce Hobson

3. *p* = 56-63

Flute: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp dim.*

Oboe: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

B♭ Clarinet: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Horn: straight mute, *cantabile*, *p*, *mf*, *p*

C Trumpet: straight mute

Trombone: Vibraphone (motor off)

Percussion 1: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Percussion 2: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Phrase: short long, *pp*, *pp*, *pp*, *pp*

Violin: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Viola: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Violoncello: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

Double bass: 1. *ff*, 2. *mp*, 3. *fff*, 4. *pp*

2

Fl. *f* dim. *p*

Ob.

Cl. *f* *mp*

Hn. *f* *p*

Tpt.

Tbn.

Vib. med. st. (motor off)

Perc. 1 *f* dim. *p* *mp* *mf*

Perc. 2 *f*

Phrase: short long

Vln. *f*

Vla. *p* cresc.

Vc. *f* *p* *pp*

Db.

4

Ob. *mf* dim. *p* cresc.

Cl. *p* cresc.

Hn. cup mute *p*

Tpt. *p* *mf* dim.

Vib. med. st.

Marimba soft st. *p* *mf* *p*

3.

14

Fl.

Ob.

Cl. *p* *f* dim. *pp*

Hn.

Tpt. open *p*

Tbn.

Perc. 1 *p*

Perc. 2

Phrase: short long

Vln. *lunga*

Vla. *lunga*

Vc. *lunga*

Db. *lunga*

15

Fl.

Ob.

Cl. *lunga*

Hn.

Tpt. *lunga*

Tbn.

Perc. 1 *lunga*

Perc. 2

Vib. med. st. *p* *mf* *f* *p*

16 a tempo

Fl. *lunga*

Ob. *lunga*

Cl. *lunga*

Hn. *lunga*

Tpt. *lunga*

Tbn. *lunga*

Perc. 1 *lunga*

Perc. 2

Vib. med. st. *p* *mf* *f* *p*

17

Fl. *mp* cresc.

Ob. *mp* cresc.

Cl. *mp* cresc.

Hn. *mp* cresc.

Tpt. *mp* cresc.

Tbn. *mp* cresc.

Perc. 1 *mp* cresc.

Perc. 2

Vib. med. st. *p* *mf* *f* *p*

Vln. *lunga* *div.* *5* *unis.* *5* *mf* *dim.* *5* *mf*

Vla. *lunga* *p* cresc. *5* *mf* *dim.* *5* *p* *mf* cresc.

Vc. *lunga* *p* cresc. *5* *mf* *dim.* *5* *p* *mf* cresc.

Db. *lunga* *p* *mf* *f* *pp* *mf* *dim.* *5* *mf* *cresc.*

4.

3.

Fl. f — mp 18
Ob. f 5 — mp 19
Cl. f dim. 3 p 20
Hn. — 21
Tbn. f dim. 3 p 22
Perc. 1 Sus. Cym. wood st. center middle edge 23
Perc. 2 Mar. med. st. 24
Phrase: short long f dim. 25
Vln. f ff dim. 26
Vla. f p mf 27
Vc. f 28
Db. f 29

3.

Fl. dim. p 22
Ob. p mf dim. 23
Cl. — 24
Hn. — open f 25
Tpt. mf f dim. 26
Tbn. f 27
Perc. 1 p cresc. Sus. Cym. soft st. 28
Perc. 2 dim. p cresc. mf dim. 29
Phrase: short long p cresc. mf dim. 30
Vln. p cresc. ff 31
Vla. mp p poco cresc. 32
Vc. p cresc. f dim. 33
Db. — 34

Fl. 26

Ob. 27

Cl. 28

Hn. 29

Tpt. 30

Tbn.

Perc. 1 Sus. Cym. snare st.

Perc. 2 Mar. med. st.

Vln. 30

Vla. 30

Vc. 30

Db. 30

rit.

A musical score page featuring ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Bassoon (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature is A major (no sharps or flats). The tempo is indicated as $\text{J} = 88-96$. Measure 31 starts with a flute solo (rit.) followed by entries from oboe, clarinet, and horn. Measures 32-35 show various dynamics including crescendo, decrescendo, and forte. Measure 36 concludes with a dynamic of p (pianissimo) and a crescendo. The score includes performance instructions like "st. mute" and "open".