

Nicolas Chuaqui

# CANTUS

for Orchestra

FOR PERUSAL USE ONLY

2019 - 21

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FOR PERUSAL USE ONLY

**Cantus** (2019 - 21) for Orchestra

*Cantus* is a work for orchestra set in four movements, played attacca.

The work's title draws connections to Gregorian Chant and all the images therein—especially life and eternity. The title is also an oblique reference to Arvo Pärt's *Cantus in Memoriam Benjamin Britten*; much of the work was composed in reaction to the untimely death of a person close to the composer.

Like the Pärt, the work places clear melodic ideas in changing contrapuntal arrangements, although it does so in a vastly different way. The concept of a "cantus" is also expanded throughout the work's four movements, becoming, for instance, a short motif in the scherzo-like second movement.

In the third and fourth movements, recollections and re-examinations of earlier music play key roles in bringing the arc of the work to a close. The piece ultimately ends enigmatically, fading into an uncertain conclusion that is nevertheless befitting of the emotions explored.


*Duration: 15'*

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Instrumentation:

2 Flutes (2nd doubling Piccolo)  
2 Oboes  
2 Clarinets in B $\flat$  (2nd doubling Bass Clarinet in B $\flat$ )  
2 Bassoons (2nd doubling Contrabassoon)

3 Horns in F  
2 Trumpets in C  
2 Trombones (1 Tenor, 1 Bass)  
Tuba

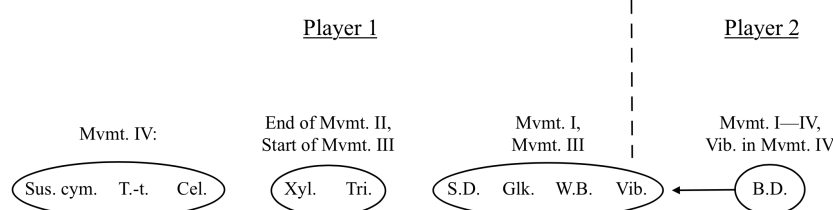
Timpani (  )

Percussion 1: Vibraphone\*, Wood Block (high), Glockenspiel,  
Triangle, Xylophone, Snare Drum, Celesta,  
Suspended Cymbal, Tam-Tam

Percussion 2: Bass Drum, Vibraphone\* (bowed)

\*shared between 1 and 2

Percussion setup:



Harp

Strings\*

\*The double bass part calls for occasional pitches below written E<sub>2</sub>, necessitating either a C extension or a fifth string. If these notes are not available, they may be taken up the octave.

Duration: approx. 15'

The score is in C.

Octave-transposing instruments are notated in the conventional manner; all double bass pitches, including harmonics, sound one octave lower than notated.

All harp harmonics are written where they are played, sounding one octave higher.

Measure numbers and rehearsal letters are continuous.

All movements are played *attacca*.

# Cantus

## I

Nicolas Chuaqui

♩ = 92

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

3 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Violin I

Violin II

Viola

Violoncello

Bass

1. *ppp*

2. *ppp*

*ppp*

*p* *pp* *G $\flat$  — F*

*mp* *pp* *mp* *pp sempre* *p* *mp*

*mp* *pp* *mp* *pp* *mp*

*pp* *div. con sord.* *mp*

*pp* *div. con sord.* *mp*

*pp* *div. con sord.* *mp*

*pizz.* *p*

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A

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vibraphone  
motor off

Hp.

A

Vln. I  
2 desks

Vln. II

Vla.

Vc.

D.B.



27

Fl. 1 *solo*  
*mp* *f* *mp* *f* *3* *3* *cresc.* *3* *3* *p* *f*

Picc. *pp* *mf* *mf* *f*

Ob. 1 *(solo)*  
*f* *5* *mp* *f* *f* *3* *3* *3* *3* *p* *f*

Cl. 1 *p* *mf* *p* *f*

Cl. 2 *p* *mf* *p*

Bsn. 1

Cbsn.

Hn. 1 *pp*

Hn. 2 *pp*

Tpt.

Tbn. 1. *pp*

Tba.

Timp.

Vib.

Perc. 2

Hp. *mf* *p* *p* *f* *f* *f*  
*pp* *mf* *pp* *mf* *pp*

Vln. I div. *p* *sim.* *p* *f*

Vln. II *mf* *p* *mf* *p* *f*

Vla. *mf* *p* *mf* *p* *f*

Vc. *mf* *p* *mf* *p* *f*

D.B. *pizz.* *mf*



C

35

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt.

Tbn.

Tba.

Timp.

Vib.

Perc. 2

Hp.

Vln. I

solo Vln. II

gli altri

Vla.

Vc.

D.B.

*p*

*p* *mf* *pp*

*mp* *pp* *p*

*p* *mp* *sim.*

*pp sempre*

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

*pp sempre*

*pp*

*pp*

*pp*

*f* *pp* *mp* *p*

*pp* *pp* *pp*

*f* *pp* *mp* *p*

*pp* *pp* *pp*

*pp* *pp* *pp*

*f* *p* *mf* *p* *mf*

unis.

*p*

solo

*mp* *mp* *mp*

gli altri

(div.)

*p*

unis.

*pp subito*

*p*

*p*

*p*

*f* *p* *mf* *p* *mf*

41

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II solo

Vln. II gli altri

Vla.

Vc.

D.B.

*mp* *p* *mp* *p* *mp* *p*

*f* *mf* *f*

*pp*

*mf* *p* *mf*

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *cresc.*

*mp* *pp* *pp* *pp*

*pp* *mp* *pp*

*p* *mp*

*pp* *mp*

*pp* *mp*

*mf* *p* *mf*

*mf* *mp* *mf*

*mf* *p* *mf*

*mf* *mp* *mf*

*mf* *p* *mf*

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *cresc.*





62

Fl. 1 *pp*

Picc. *pp*

Ob. 1 *pp*

Cl. 1,2

Bsn. 1

Cbsn. *mp* *p* *pp*

Hn. 1 *p* *mf* *sim.* *mp* *mf*

Hn. 2 *p*

Hn. 3 *p* *poco* *p*

Tpt. 1 *mp*

Tpt. 2 *mp* *p*

Tbn. 1 *p*

Tbn. 2 *mp* *ppp*

Tba. *mp* *ppp*

Timp. *mp* *p* *A<sub>1</sub> - A<sub>2</sub>*

Glockenspiel *f*

B. D.

Hp. *bisbigl. sim. f* *p*

Vln. I div. *p* *pp*

Vln. II *p* *pp* *poco* *pp* *univ. arco*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*



67 rit. **F** A tempo Slightly Slower G.P.

Fl. 1

Picc. *poco*

Ob. 1 *poco*

Cl. 1.2 *mf* < *p* 1. solo *p*

Bsn. 1

Cbsn.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *poco* *pp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *pp* *pp* *ppp*

Glock.

B. D.

Hp. A<sub>2</sub> B<sub>2</sub>

rit. **F** A tempo Slightly Slower G.P.

Vln. I div. *poco* *pp* *mp* *p* *pp*

Vln. II *poco* *pp* *mp* *p* *pp* *ppp*

Vla. *dim.* *pp* *p* *pp* *ppp*

Vc. *dim.* *pp* *p* *pp* *ppp*

D.B. *dim.* *pp* *p* *pp* *ppp*

**attacca**

II

Flute 1  
Piccolo  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons  
Horns in F  
2 Trumpets  
2 Trombones  
Tuba  
Timpani  
Glockenspiel  
Bass Drum  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Bass

$\text{♩} = 104$

*p* *f* *f* *f* *f* *f*

*p* *f* *p*

*pp* *f* *f*

*f* *f* *solo* *f*

*f* *f* *f* *fp*

1. *f* 2. *fp*

1. *f* 2. *f* *str. mute*

*fp* *fp*

*f* *f* *f* *f*

*f* *pp* *f* *f* *grw*

$\text{♩} = 104$

*pizz.* *sim.* *div.* *unis.* *p*

*f* *f* *f*

(div.) II *p* *poco* *p* *mf* *div.* *pizz.* *non arp. sempre* *f*



















III

$\text{♩} = 80$  **molto rit.**

Flute 1 *ff* To Fl.

Piccolo *ff*

2 Oboes *ff*

2 Clarinets in B $\flat$  *ff*

2 Bassoons *ff*

3 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Xylophone *f*

Bass Drum

Harp *ff* *près de la table*

$\text{♩} = 80$  **molto rit.**

Violin I *poco vib.* *ff sempre* *ppp* *molto vib.* *ff*

Violin II *poco vib.* *ff sempre* *ppp* *molto vib.* *ff*

Viola III *poco vib.* *ff sempre* *ppp* *ppp* *molto vib.* *ff*

Violoncello unis. IV *ppp sempre*

Bass II *ppp sempre*

J

135 ♩ = 48

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Xyl.

B. D.

Hp.

J

135 ♩ = 48

Vln. I

Vln. II

Vla.

Vc.

D.B.



K

144 ♩ = 80

Fl. 1 *ppp* *ppp* *sim.*

Fl. 2 *ppp* *ppp* *sim.*

Ob. 1

Cl. 1 *ppp* *ppp* *sim.*

Cl. 2 *ppp* *ppp* *sim.*

Bsn. 1

Cbsn.

Hn. 1.2

Tpt. 1.2

Tbn. 1.2 *pp* *distantly* 1.

Tba. *pp* *poco distantly* *pp*

Timp.

Xyl.

B. D.

Hp. *pp* *sim.*

K

♩ = 80

solo Vln. I *pp* *distantly* *poco* *pp* solo poco vib.

gli altri *ppp* *div. vib. normale*

Vln. II *ppp* *ppp* *sim.* *div. con sordino vib. normale*

Vla. *ppp sempre* *div. con sordino* *ppp*

Vc. *ppp* *div.*

D.B. *ppp*

Fl. 1 *ppp* *ppp* *poco* *ppp*

Fl. 2 *ppp* *poco*

Ob. 1 *p* *ppp* *p* *ppp* *p*

Cl. 1 *ppp* *ppp* *poco* *ppp*  
To B. Cl.

Cl. 2 *ppp* *poco* *ppp*

Bsn. 1 *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

Cbsn.

Hn. 1 *1. senza sord.* *ppp*

Hn. 2

Hn. 3

Tpt. 1.2

Tbn. 1.2 *poco* *pp* *1. pp* *poco* *pp*

Tba. *pp* *pp*

Timp.

Xyl.

B. D.

Hp. *pp* *pp*

solo Vln. I *pp* *poco* *pp*

gli altri *pp sempre* *tr* *pp*

Vln. II *ppp sempre* *3* *3* *3* *3* *dim.*

Vla. *ppp* *ppp*

Vc. *ppp* *ppp*

D.B. *ppp* *ppp*

L

158

rit. . . . . ♩ = 60

♩ = 100

Fl. 1  
Fl. 2  
Ob. 1, 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Cbsn.

*f subito*  
*p* *f* *pp*  
To Picc.  
*pp*  
*mp* 1. solo

Bass Clarinet in B $\flat$   
*p* *f* *pp*  
*p*

Hn. 1, 2, 3  
Tpt. 1, 2  
Tbn. 1, 2  
Tba.

*p* *mf* *p*  
senza sord.  
*p* *mf* *p*  
*p* *mf* *p*  
1. str. mute  
*p* *f* *p*

Timp.

*pp* *poco*

B $\flat$  — B $\natural$   
A $\flat$  — A $\natural$

Xyl.  
B. D.

*f*

Hp.

*f*  
sempre non arpeggiando  
G $\sharp$  A $\natural$   
B $\flat$

L

rit. . . . . ♩ = 60

♩ = 100

solo  
Vln. I  
gli altri  
Vln. II  
Vla.  
Vc.  
D.B.

*f*  
*f*  
unis. *f* div. *p*  
*ppp*  
*pp* *pp*  
*p* *ppp*  
unis. senza sord. pizz. *p*  
unis. pizz. *p*  
arco *pp*  
*p*

g $\sharp$  *ppp*

M

169 Broad, expressive ♩ = 72

molto rit. . . . A tempo

poco rit. . . .

Fl. 1, 2

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Xyl. To S. D.

B. D.

Hp. *f* G $\flat$  A $\sharp$  D $\sharp$  B $\natural$

M

Broad, expressive ♩ = 72

molto rit. . . . A tempo

poco rit. . . .

Vln. I tutti div. pizz. *f* unis. arco *pp*

Vln. II unis. senza sord. *f* *pp*

Vla. senza sord. *f* div. *pp* *f* *pp*

Vc. *f* div. *pp* *f* *pp*

D.B. *f* arco *pp* *f* *pp*

**N** In tempo (♩ = 72)

molto rit. . . . **O** ♩ = 60

177

Fl. 1 *p < f* *sim.* *f* *pp < f pp subito* *p* *poco*

Fl. 2 *f* *dim.* *p*

Ob. 1.2 *mf* *f* *p* *pp* *pp* *p*

Cl. 1 *f* *ff* *pp < f pp subito* *pp < f* *p*

B. Cl. *f* *pp* *To Cl.*

Bsn. 1 *f* *pp* *To Bsn.*

Cbsn. *ff*

Hn. 2

Hn. 3

Tpt. 1.2 *mf* *f* *p* *pp* *pp* *pp*

Tbn. 1.2 *f* *f >* *p* *pp*

Tba. *ff* *p*

Timp. *f*

S. D. *mf* *ff* *To Glock.* *Glockenspiel* *l.v. sempre* *pp* *sim.*

B. D. *f sempre* *damp* *To Vib. take bow*

Hp. *f* *p* *pp* *p sempre* *sim.*

**N** In tempo (♩ = 72)

molto rit. . . . **O** ♩ = 60

Vln. I *f* *ff* *pp* *un.* *p*

Vln. II *f* *ff* *ppp* *pp < poco > ppp*

Vla. *f* *ff* *ppp sempre* *un.*

Vc. *un.* *f subito*

D.B. *f subito*





P

194

rit. . . . .

Fl. 1 *p subito* *pp* *pp* *ppp*

Picc. *p*

Ob. 1 *p sub.*

Ob. 2 *p sub.*

Cl. 1 *p sub.* *p* *pp* *pp*

Cl. 2 *p sub.*

Bsn. 1

Bsn. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Glock. *f* *p sempre* To Cel.

B. D.

Hp. *f subito* *p* *p sempre*

P

rit. . . . .

Vln. I *pp subito*

Vln. II *pp subito* unis. *p* *p*

Vla. *pp subito* *f* *p*

Vc. *f*

D.B.

Q

201 A tempo ♩ = 60

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1.2  
Tbn. 1.2  
Tba.

Timp.

Glock.

B. D.

Hp.  
E<sub>4</sub> A<sub>4</sub>  
D<sub>4</sub> +++|++++

Q

A tempo ♩ = 60

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

attaca





Fl. 1

Picc.

Ob. 1.2

Cl. 1  
*p* *sim.* *pp* *p* *pp*

Cl. 2  
*pp* *p* *pp* *p* *pp*

Bsn. 1  
*p* *poco* *p* *poco* *pp*

Bsn. 2  
*p* *poco* *p* *poco*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1.2

Tbn. 1.2

Cel.

B. D.

Hp.  
*p* *> p* *p* *p* *p*

Vln. I div.  
*p* *ppp*

Vln. II div.  
*ppp* *ppp* *ppp*

Vla. div.  
*< pp >* *< pp >* *< pp >* *< pp >*

2 soli  
*pp* *pp* *pp*

Vc.  
*pp* *pp* *pp*

altri div.  
*p* *ppp* *p* *ppp*

Db. div.





229 *poco* *p* *rit.*

Fl. 1

Picc. *poco*

Ob. 1.2 *f* 1. solo *p*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *mf* *pp*

Hn. 1 *poco* *pp*

Hn. 2 *pp*

Hn. 3 *mf* *p* *pp*

Tpt. 1 *poco*

Tpt. 2 *pp*

Tbn. 1

Tbn. 2 *pp*

Tba.

Cel. To Sus. cym.

Vib. To B. D.

Hp. *pp* *G<sub>b</sub>* *D: B<sub>b</sub>*

Vln. I 2 soli *poco* *pp* *rit.*

Vln. I altri *pp*

Vln. II *mp* *ppp* arco sul tasto

Vln. II div. *pp*

Vla.

Vc. 2 soli *pp* ord. *pp* *div. arco*

Vc. altri div. *pp* *div. arco*

Db. div. *pp* *pp*



**S** A tempo (♩ = 63)

233

Fl. 1

Picc.

Ob. 1  
*ppp* < *f* < *mf* < *p*

Ob. 2  
*ppp* < *mf* < *p*

Cl. 1  
*ppp* < *mf* < *mp* < *p*

Cl. 2  
*ppp* < *mf* < *p*

Bsn. 1

Bsn. 2

Hr. 1  
*ppp* < *mp* < *p* < *ppp* < *ppp* < *mp* < *ppp*

Hr. 2  
*ppp* < *mp* < *p* < *ppp*

Hr. 3  
*ppp*

Tpt. 1.2

Tbn. 1.2

Tba.

Cym.  
Suspended cymbal  
*ppp* < *mp* < *p* < damp

Vib.  
Bass Drum  
*ppp* < *ppp*

Hp.  
*p* < *mf* < *p* < *p* < *mf* < *p*

**S** A tempo (♩ = 63)

3 soli  
Soli 1, 2  
div.  
*mf* < *ppp* < *mf*

Vln. I  
Solo 3  
*mf* < *ppp* < *mf*

altri  
ord. < div. < unis.  
*ppp* < *mf* < *mp* < *ppp* < *ppp* < *mf* < *ppp* < *mf* < *ppp*

Vln. II  
(div.) ord.  
*ppp* < *mf* < *mp* < *ppp* < *ppp* < *mf* < *p* < *mf* < *p subito*

Vla.  
div.  
*ppp* < *mf* < *mp* < *ppp* < *ppp* < *f* < *p* < *mf* < *p subito*

Vc.  
tutti div.  
*ppp* < *mf* < *mp* < *ppp* < *ppp* < *mf* < *p* < *mf* < *p subito*

Db.  
unis.  
*mf* < *mp* < *ppp* < *mf* < *mp*

T

242

rit.

poco accel.

Fl. 1 *pp*

Picc. *pp* *fl. ord.*

Ob. 1 *pp* *poco*

Ob. 2

Cl. 1 *pp* *poco*

Cl. 2 *pp* *poco*

Bsn. 1 *pp*

Bsn. 2 *pp* *poco*

Hn. 1 *ppp*

Hn. 2

Hn. 3

Tpt. 1.2 *ppp* 1. open 2. open

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Timp. *pp*

T.-t. To T.-t. Tam-tam *pp* damp To Sus. cym.

B. D.

Hp. *ppp*  $A^b$   $D^{\sharp}$  *mf* *ppp*

T

rit.

poco accel.

Vln. I *pp* *Soli 1, 2 div.*

Vln. II *pp* *Solo 3* *II* *pp*

Vla. *ppp* *un.* *poco*

Vc. div. *pp* *poco*

Db. div. *pp* *pizz.* *pp* *mf* *non div.*

Vln. I *pp* *Tutti unis.* *mf* *pp*

Vln. II *pp* *Tutti unis.* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. div. *pp* *mf* *pp*

Db. div. *pp* *mf* *pp*









W Tempo Primo ♩ = 63

263-

Fl. 1

Picc.

Ob. 1.2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1.2

Tbn. 1.2

Tba.

Timp.

Cym.

B. D.

Hp.

damp

To Cel.

damp

+

B<sub>2</sub> non arp.

F# G#

W Tempo Primo ♩ = 63

Vln. I

Vln. II

Vla. div.

Vc.

Db. div.

arco I

ppp

IV

ppp

arco III

pp

p > ppp < pp

sim. >

