

# Thomas: Call and Response

The tremendous effort by so many agencies during the 2017 Ventura County, California, Thomas Fire inspired me to compose *Thomas: Call and Response*. Written during the weeks-long fire, the title refers to the legion of responders gallant actions. It attempts to convey the skill, determination, logistics, and bravery of the monumental organizational enterprise mounted against a massive disaster during a period of chaos, frustration, anger, and ultimately, tragedy. The piece begins as a rollicking march to battle and closes as a somber procession evoking loss of lives and property. Though it ends on a c-minor chord, the emphasis on the dominant pitch aspires to balance grief with hope.

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Ojai, California  
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# Thomas: Call and Response

4/4  $\text{♩} = 100$  <sup>2</sup> <sup>3</sup> <sup>4</sup> **A** March <sup>6</sup> <sup>7</sup>

Piccolo

Flute

Oboe

Clarinet in B $\flat$

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone

Timpani

Snare Drum

Crash Cymbal

Violin I

Violin II

Viola

Cello

Contrabass

$\text{♩} = 140$

**A**  $\text{♩} = 140$  *ff*

# Thomas: Call and Response

8 9 10 11 12

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a piece titled "Thomas: Call and Response". The score covers measures 8 through 12. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone (Tbn.), Timpani (Timp.), Snare Drum (S. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 8 and 9 are mostly rests for all instruments. In measure 10, the Piccolo, Oboe, and Bassoon 2 parts begin with a triplet of eighth notes. The Viola and Violoncello parts also begin with a triplet of eighth notes. In measure 11, the Piccolo and Oboe parts continue with eighth notes, while the Bassoon 2 part has a quarter note. The Snare Drum has a single drum stroke in measure 11. In measure 12, the Piccolo and Oboe parts continue with eighth notes, while the Bassoon 2 part has a quarter note. The Viola and Violoncello parts continue with eighth notes, and the Contrabass part has a triplet of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

# Thomas: Call and Response

13 14 15 16 17 18

Picc. *v*

Fl.

Ob.

B♭ Cl. *3*

Bsn. 1 *ff* *3*

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1 *3*

C Tpt. 2

Tbn.

Timp.

S. Dr. *all*

Vln. I

Vln. II

Vla. *3*

Vc. *3*

Cb. *3*



# Thomas: Call and Response

25 26 27 28 29 30

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 1 

Bsn. 2 

C. Bn. 

Hn. 1 

Hn. 2 

C Tpt. 1 

C Tpt. 2 

Tbn. 

Timp. 

S.Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

# Thomas: Call and Response

31 32 **C** 33 34 35 36 37

Picc. *sfz subito p*

Fl.

Ob. *sfz subito p*

B♭ Cl. *sfz subito p*

Bsn. 1 *sfz subito p*

Bsn. 2

C. Bn.

Hn. 1 *sfz subito p*

Hn. 2 *sfz subito p*

C Tpt. 1 *sfz subito p* *ff* 3

C Tpt. 2 *sfz subito p*

Tbn. *sfz subito p*

Timp.

S.Dr.

Vln. I *sfz subito p* **C** *mf*

Vln. II *sfz subito p* *mf* 3 3 3 3 *mp*

Vla. *sfz subito p* *mf* 3 3 3 3 *mp*

Vc. *sfz subito p* *mf* 3 3 3 3 *mp*

Cb. *sfz subito p* *mf* 3 3 3 3 *ff*

# Thomas: Call and Response

38 39 40 41 42 43

Picc. Fl. Ob. B♭ Cl. Bsn. 1 Bsn. 2 C. Bn. Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. Timp. S. Dr. Vln. I Vln. II Vla. Vc. Cb.

**D**

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon 1, Bassoon 2, and Contrabassoon. The brass section includes Horn 1, Horn 2, Trumpet 1, Trumpet 2, and Trombone. The percussion section includes Timpani and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score spans measures 38 to 43. Measure 41 features a key signature change to D major, indicated by a 'D' in a box. Dynamic markings include *ff* (fortissimo) for the Clarinet and Bassoon 1. The string section has a consistent rhythmic pattern of eighth notes with accents. The woodwinds have specific melodic lines, with the Clarinet and Bassoon 1 playing a call-and-response motif.







# Thomas: Call and Response

61

**F**

62

63

64

65

66

67

68

69

70

Musical score for 'Thomas: Call and Response' showing measures 61-70. The score is arranged for a full orchestra and includes the following instruments and parts:

- Picc.
- Fl.
- Ob.
- B♭ Cl.
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. 1
- Hn. 2
- C Tpt. 1
- C Tpt. 2
- Tbn.
- Timp.
- S. Dr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Measures 61-64 are mostly rests for most instruments.
- Measure 65 features a dynamic marking of **F** (Fortissimo).
- Measures 66-70 show active musical notation for several instruments, including a triplet in the Oboe part and a melodic line in the Horns.
- Violin I, II, Viola, and Cello parts begin in measure 62 with a dynamic marking of *mf* (mezzo-forte).

# Thomas: Call and Response

71 72 **G** 73 74 75 76 77

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**G**

*ff*

3

# Thomas: Call and Response

78 79 80 **H** 81 82

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Thomas: Call and Response

83 84 85 86

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 83 through 86. The instruments listed on the left are Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Timpani, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 83-85 feature rests for all woodwind and brass instruments, and the snare drum. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, primarily in triplet groupings. Measure 86 continues this string pattern with some melodic variation. The score is written in a key signature of one sharp (F#) and a common time signature.

# Thomas: Call and Response

87 **I** 88 89 90 91

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Thomas: Call and Response

92 93 94 95 **J** 96

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

**J**

*ff*



# Thomas: Call and Response

97 98  $\frac{3}{4}$  99 100 101 102

Picc.  $\frac{3}{4}$   $\frac{4}{4}$

Fl.  $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{3}{4}$   $\frac{4}{4}$

B $\flat$  Cl.  $\frac{3}{4}$   $\frac{4}{4}$

Bsn. 1  $\frac{3}{4}$   $\frac{4}{4}$

Bsn. 2  $\frac{3}{4}$   $\frac{4}{4}$

C. Bn.  $\frac{3}{4}$   $\frac{4}{4}$

Hn. 1  $\frac{3}{4}$   $\frac{4}{4}$

Hn. 2  $\frac{3}{4}$   $\frac{4}{4}$

C Tpt. 1  $\frac{3}{4}$   $\frac{4}{4}$

C Tpt. 2  $\frac{3}{4}$   $\frac{4}{4}$

Tbn.  $\frac{3}{4}$   $\frac{4}{4}$

Timp.  $\frac{3}{4}$   $\frac{4}{4}$

S.Dr.  $\frac{3}{4}$   $\frac{4}{4}$

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$

Vln. II  $\frac{3}{4}$   $\frac{4}{4}$

Vla. *pizz.*  $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{4}{4}$

Cb.  $\frac{3}{4}$   $\frac{4}{4}$

# Thomas: Call and Response

**K** 4/4 103 104 105 106 107 108

Picc. 4/4

Fl. 4/4

Ob. 4/4

B♭ Cl. 4/4

Bsn. 1 4/4

Bsn. 2 4/4

C. Bn. 4/4

Hn. 1 4/4

Hn. 2 4/4

C Tpt. 1 4/4

C Tpt. 2 4/4

Tbn. 4/4

Timp. 4/4

S. Dr. 4/4

**K** 4/4

Vln. I 4/4 *mf*

Vln. II 4/4 *mf*

Vla. 4/4 arco

Vc. 4/4

Cb. 4/4

# Thomas: Call and Response

109 110 111 112 113 114 115

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 18, contains measures 109 through 115. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon 1, Bassoon 2, Cor Anglais, Horn 1, Horn 2, Trumpet 1, Trumpet 2, and Trombone. The percussion section includes Timpani and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 109-115 show a 'Call and Response' pattern. The woodwinds and strings play a melodic line, while the brass instruments (C. Bn., Tbn., and Cb.) play a rhythmic accompaniment consisting of eighth-note triplets. The strings play a complex rhythmic pattern of eighth-note triplets with accents and slurs. The woodwinds and strings play a melodic line that is repeated in each measure, with some variations in phrasing and dynamics. The brass instruments play a rhythmic accompaniment that is also repeated in each measure. The overall texture is dense and rhythmic, typical of a 'Call and Response' piece.



# Thomas: Call and Response

125 126 127 128 129 130 131 132 133 134 **M** 135

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mf*

**M**

# Thomas: Call and Response

136 137 138 139 140 141 142 **N** 143 144 145 146

Picc. *mf*

Fl.

Ob.

B♭ Cl. *mf*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr. *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

# Thomas: Call and Response

147 148 149 150 151 152 153 154 155

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*V*

3





# Thomas: Call and Response

166 **O** 167 168 169 170 171 172 173 174 175

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. *ff*

Timp. *ff*

S. Dr. *ff*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff*

Vc. *ff*

Cb. *ff* *mf*

# Thomas: Call and Response

176

177

178

179

180

181

182

**P**

183

184

185

Musical score for 'Thomas: Call and Response' showing various instruments including Picc., Fl., Ob., B♭ Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., Timp., S.Dr., Vln. I, Vln. II, Vla., Vc., and Cb. with measures 176-185 and a 'P' dynamic marking.

# Thomas: Call and Response

186 187 188 189 190 191 192 193 194 **Q** 195

Picc.

Fl.

Ob.

B♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

**Q**

# Thomas: Call and Response

196 197 198 199 200 201 202 203 204

Picc. Fl. Ob. B♭ Cl. Bsn. 1 Bsn. 2 C. Bn. Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. Timp. S. Dr. Vln. I Vln. II Vla. Vc. Cb.

The score is arranged in systems. The first system includes Picc., Fl., Ob., B♭ Cl., Bsn. 1, Bsn. 2, and C. Bn. The second system includes Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, and Tbn. The third system includes Timp., S. Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The S. Dr. part features a dynamic marking of *ff* and a *ppp* marking. The Vla. and Vc. parts have a 'V' marking above the first measure of the second system.