Call for the Company in the Morning

(for a variety of 8 trumpets)
2022

Raven Chacon

Commissioned by hcmf and BBC Radio 3

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Based on *The Hunting Horn: What to Blow and How to Blow it* manual by L.C.R. Cameron, published 1910 (London, Kohler & Son)

For Piccolo Bb, Eb, three C trumpets, Bb, and two F trumpets

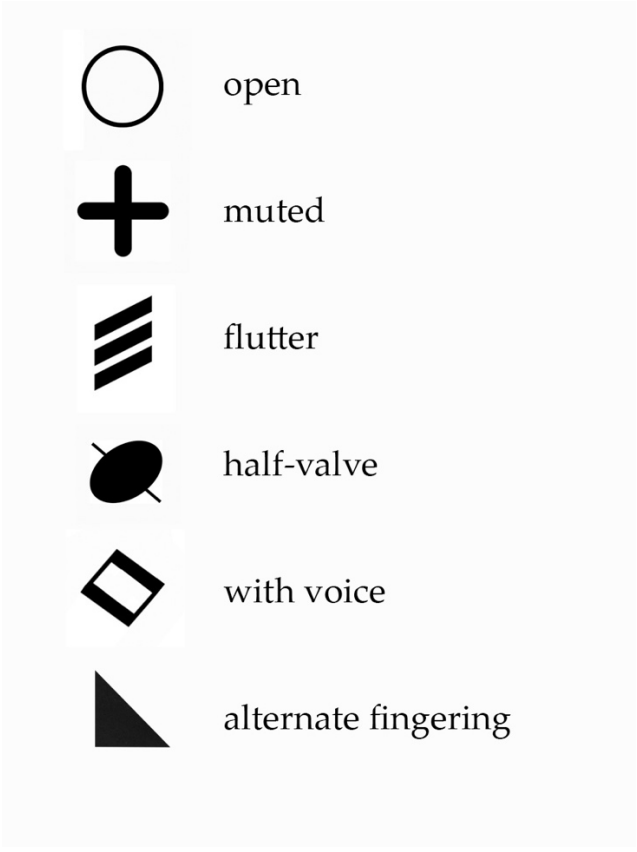
I. Call for the Company in the Morning (solo)
II. The Strake to the Field
III. The Uncoupling of the Covert-side (solo)
IV. On Throwing Off
V. The Seek (solo)
VII. To Call Away Hounds
XI. Breaking Covert (solo)
XII. Tally Ho, Back
XIII. On a Scent (solo)
XIV. Doubling the Horn
XV. For a Fox Gone to Ground (solo)
XVI. Call for the Terriers at an Earth
XVIII. The Death of a Fox (solo)
XXII. At the Killing of a Hare
XXIII. The Rattle
XXIV. The Recheat (solo)
XXV. To Draw Home the Company

Call for the Company in the Morning references the tradition of fox-hunting horn calls and rhythmic signals as material for creating an open landscape of drones, with material alternating between the heralding of death, the distress of the animal, and the marking the passing of the outdoor day. The composition considers the strive for ecological balance, utilizing musical instruments to aid in hunting, though devolving into sport, and corrupting the instrument's tone into a timbre of fear.

Seventeen hunting signals from *The Hunting Horn* manual are used in *Call for the Company in the Morning,* with their sequence and number assignment retained from that text. These are presented as alternating solos and tutti sections, with short interludes of animal responses.

Call for the Company in the Morning may be performed outdoors or indoors. When outdoors, it is preferable that the players are at a great distance from one another, but within listening range. Extra cues may be needed for group coordination.

Key:



Notes:

All pitches will be a concert D, occasionally bent up or down, occasionally in different octaves. Section XXIII will expand the pitch to a half-step sharp or flat.

All solos are ♩= 70-86

Between solos and tutti sections are animal interludes, moments of solo expression.

Tutti sections:

II. **The Strake to the Field** (begin ♩= approx. 86, duration approx. 1′30″)
Play the top of the two versions of the rhythm together, then individual players may choose the top or bottom versions to repeat at any tempo until ending.

IV. **On Throwing Off** (duration approx. 1′30″)
Reading the score from left to right, each player sounds a tone in one of three possible registers for each swell grouping, listening to others to determine one's own position in the score. Different mutes may be used.

VII. **To Call Away Hounds** (duration approx. 3′30″)
Players enter in order as shown in the score (top to bottom), and each plays a total of four long tones. A sequence of four gestures is given for each player. Each gesture indicates either a mute on then gradually being removed, or a mute gradually being placed on; while raising or lowering the pitch (or not); while pivoting one's body and instrument either left or right.

XII. **Tally Ho, Back** (duration approx. 10″)
At the given cue, all performers sound two quick tones.

XIV. **Doubling the Horn** (slow. at least 2′00″)
Players have ready three mutes. Players begin together (open mute) and stay in time until the first fermata. For the fermata note, use one of the mutes. Repeat the first unmuted measure whenever ready, and continue on at individual pace, cycling through mutes for the fermata note. End when all have used their three mutes at least once and have arrived at the fermata note together. Fade out the final note.

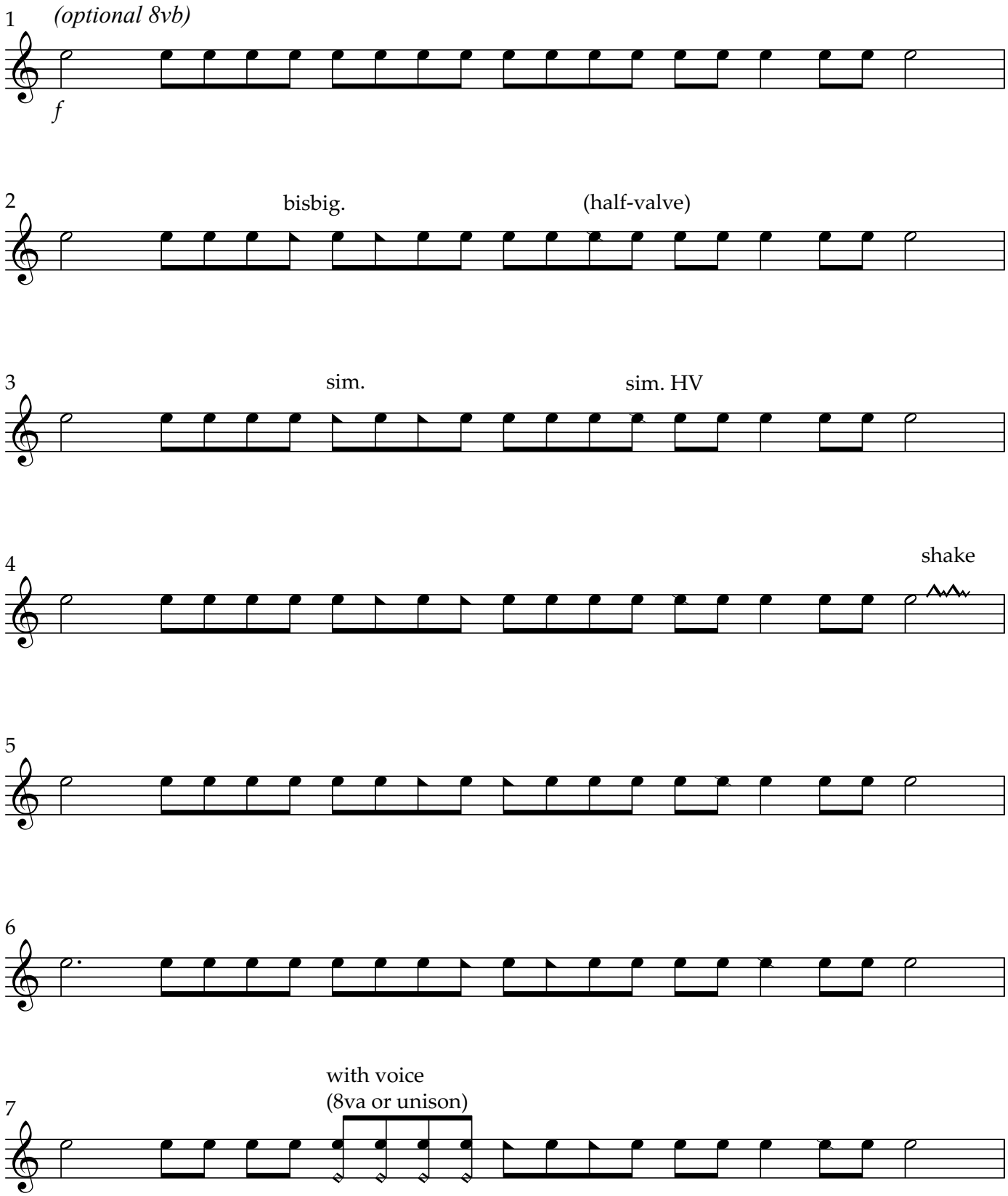
XVI. **Call for the Terriers at an Earth** (very slow, ♩= approx. 20)
Assign a variety of different mutes to each player: harmon, straight, bucket, velvet, wah, cup, practice, sizzle or 'CD'.

XXII. **At the Killing of a Hare** (fast tempo, comfortable for all players. duration approx. 1'00")
Players are to play the given rhythm as a collective hocket, with each playing two assigned notes of the sequence (except F2). Players individually cycle through the effects (starting with any) for their sounding notes.

XXIII. **The Rattle** (long held notes)
All players are to use a cup mute. Bb has a solo for mute articulation.

XXV. **To Draw Home the Company** (♩= start approx. 144)
Begin together. Each time slower and independent and aiming away from any listeners, perhaps walking away in their own direction, to fade out.

I - Call for the Company in the Morning (piccolo Bb)



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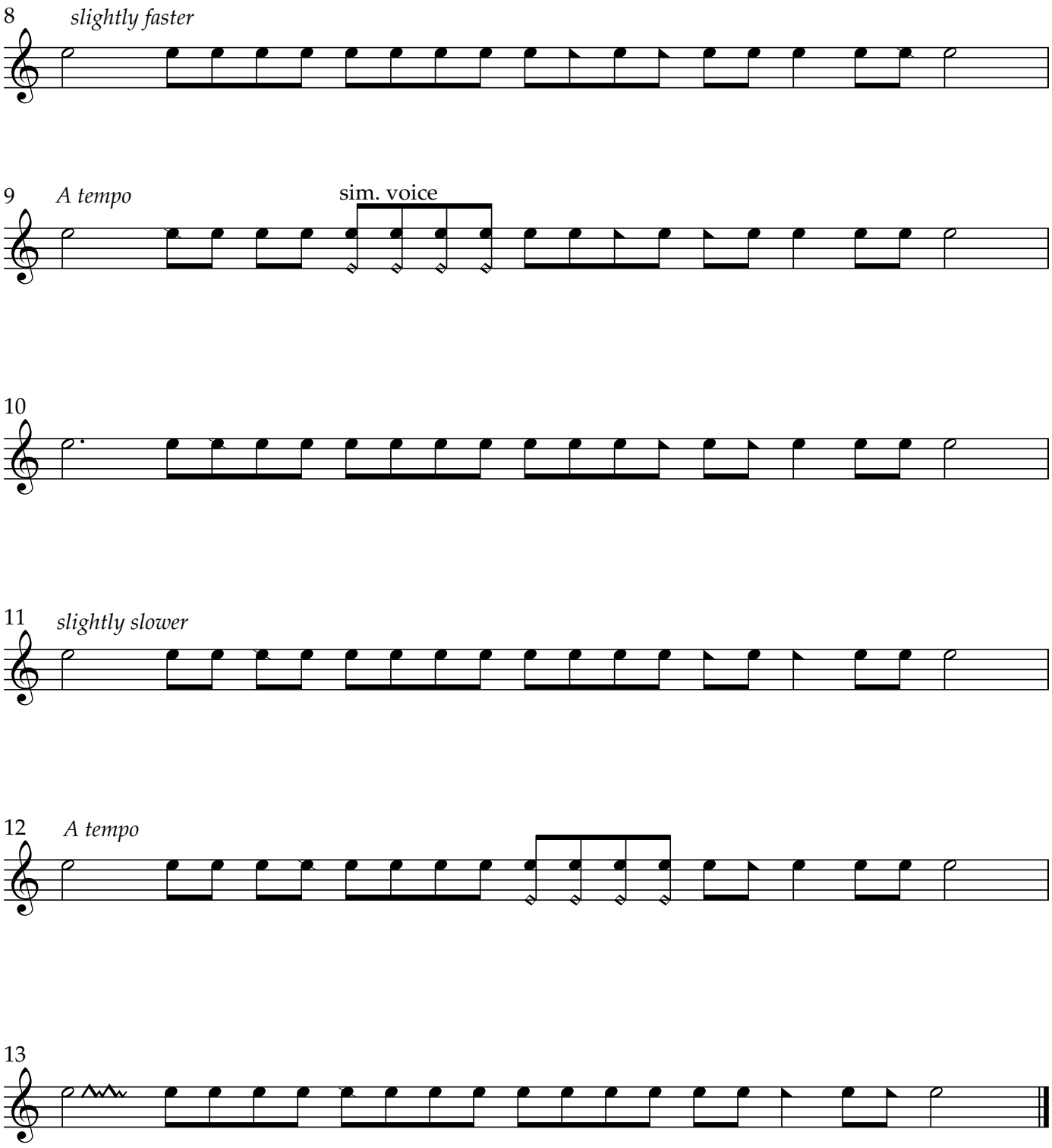
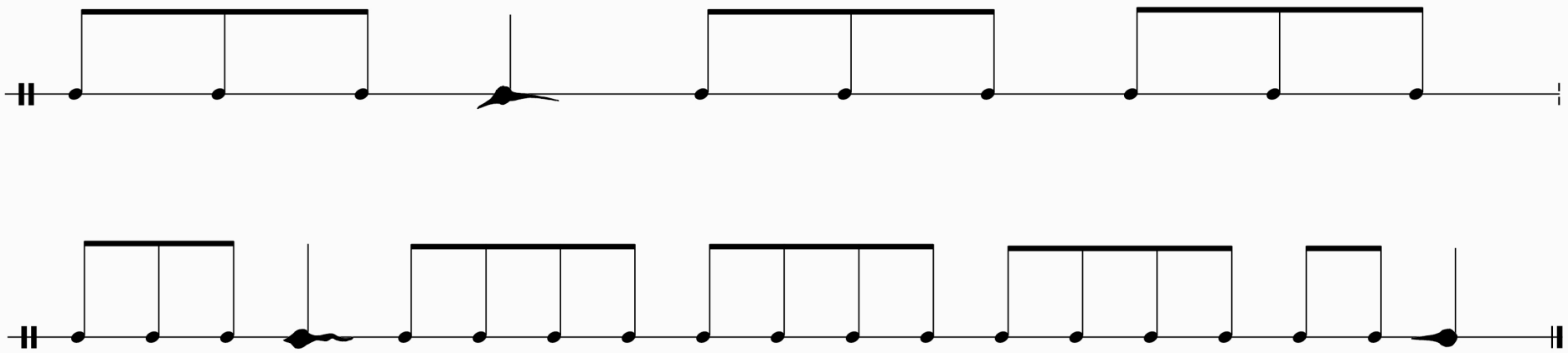
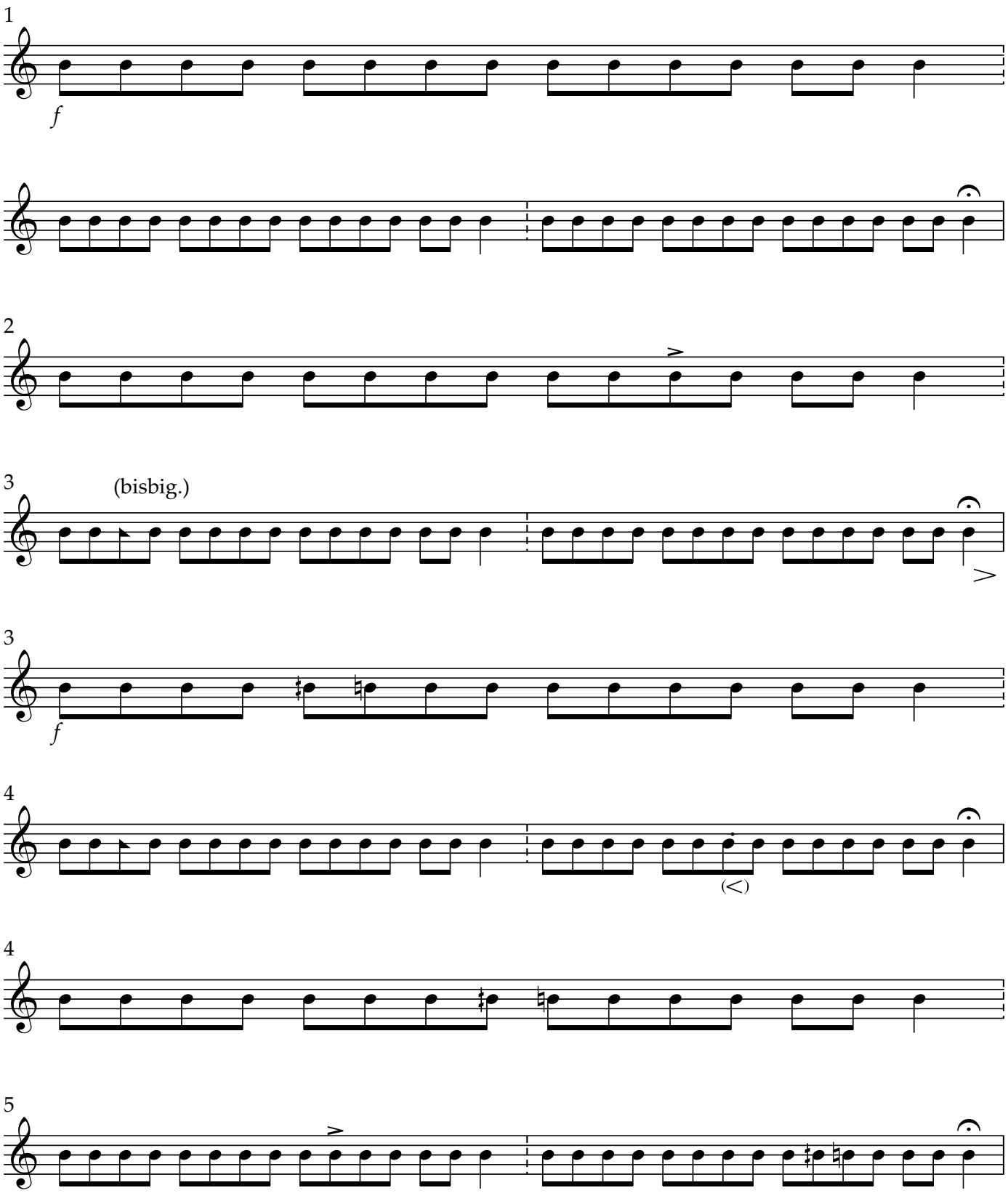


II - The Strake to the Field



III - The Uncoupling at the Covert-side - (Eb)



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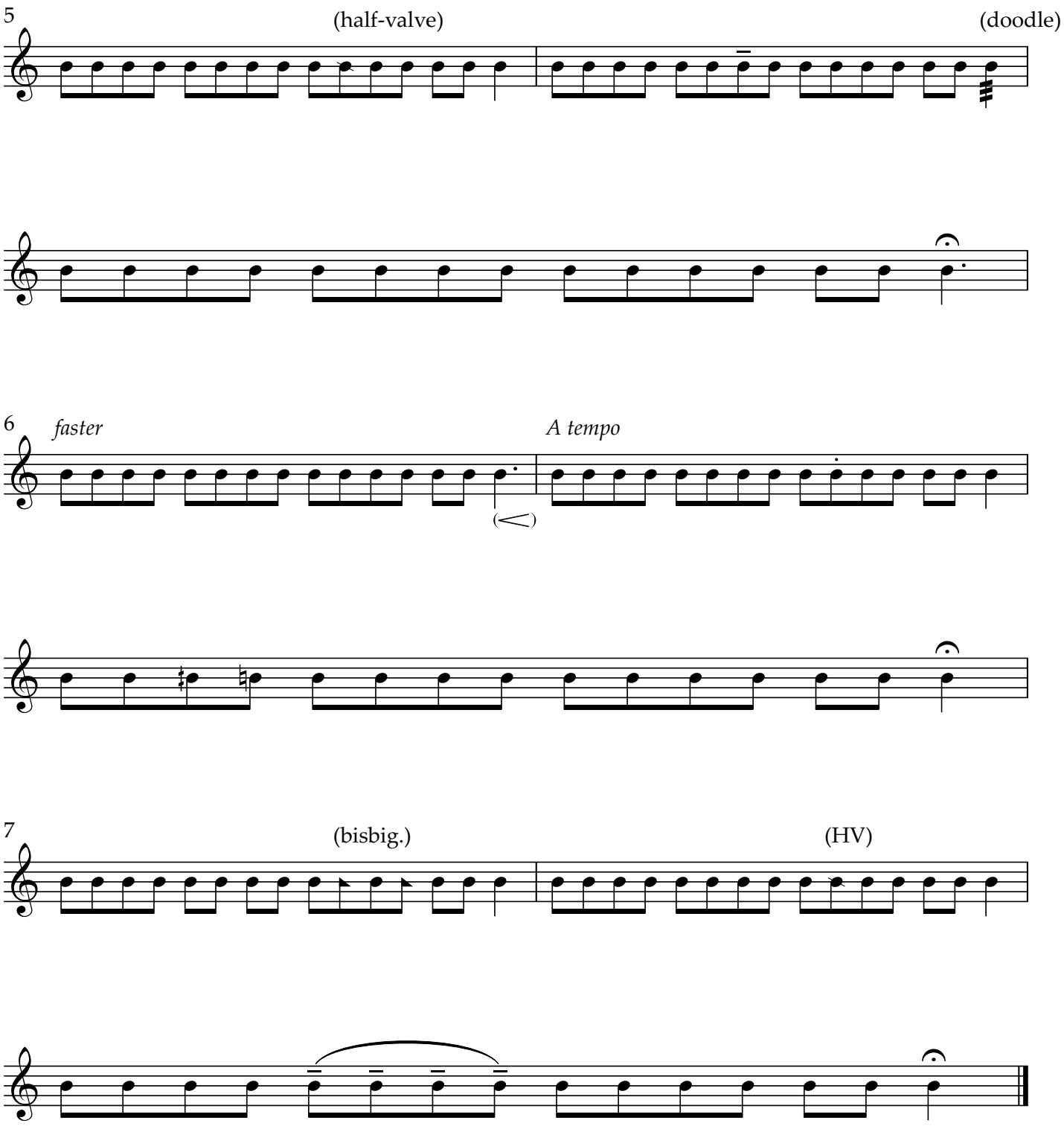
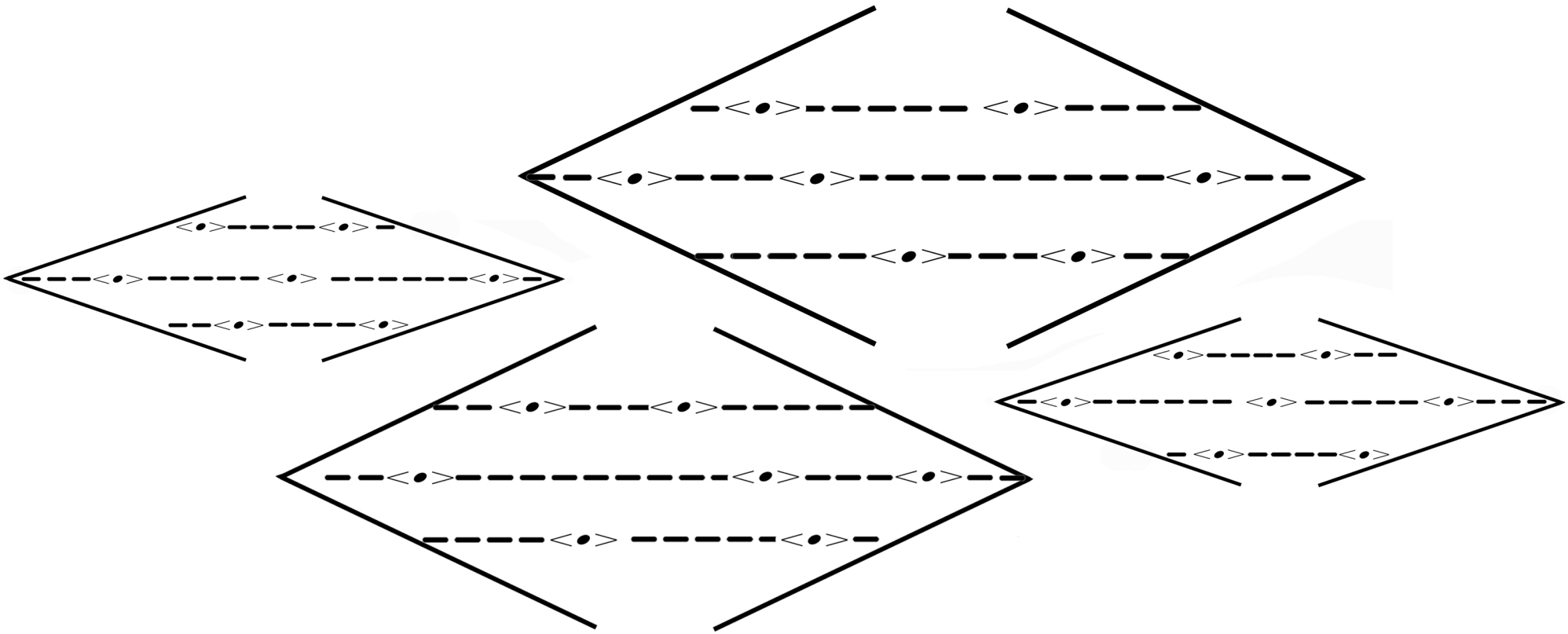
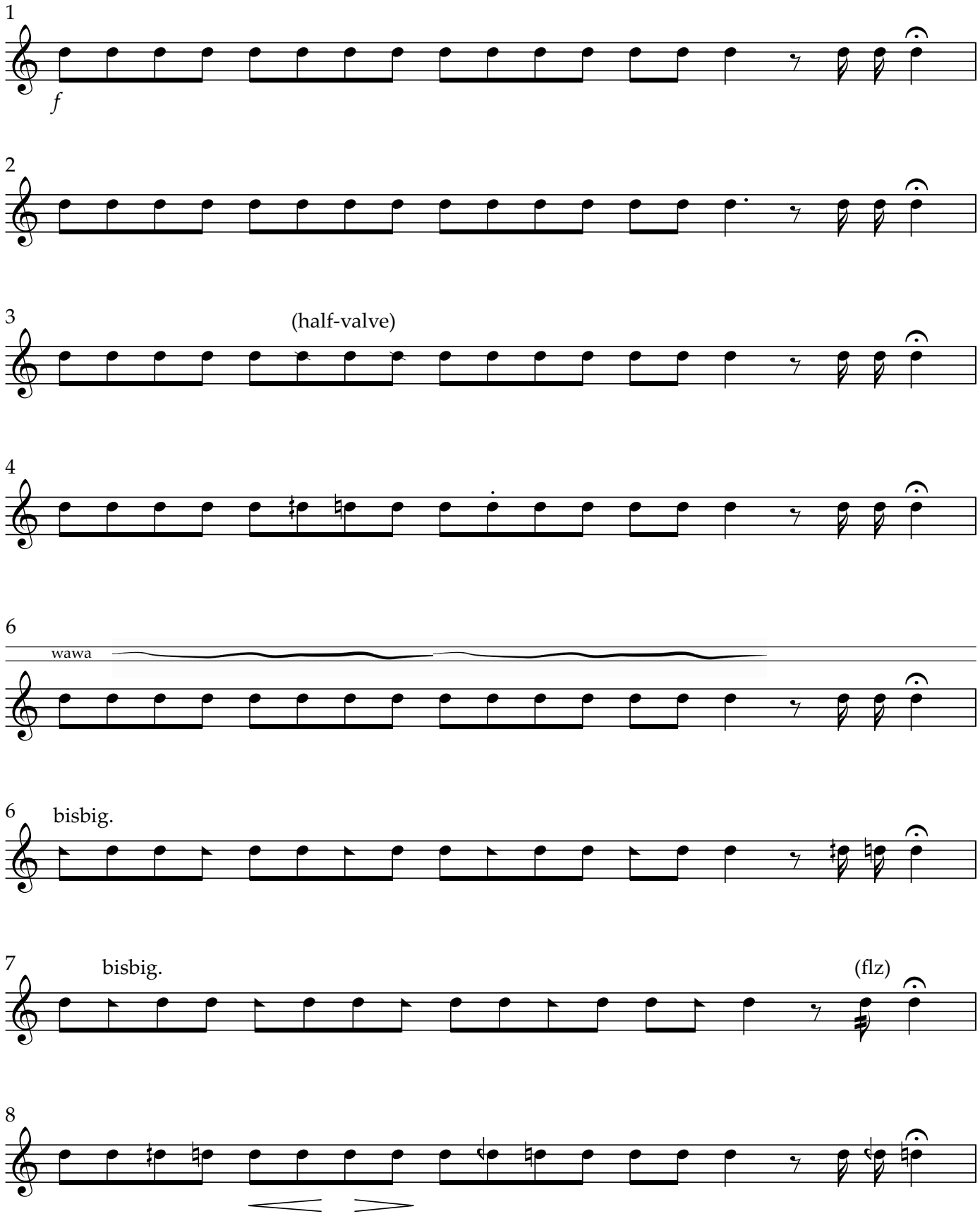


IV - On Throwing Off



V - The Seek (Double Bell C1)



V - The Seek (Double Bell C1)

9 (HV, on.off) →

10 *slower*

11 wawa

12 *A tempo* shake

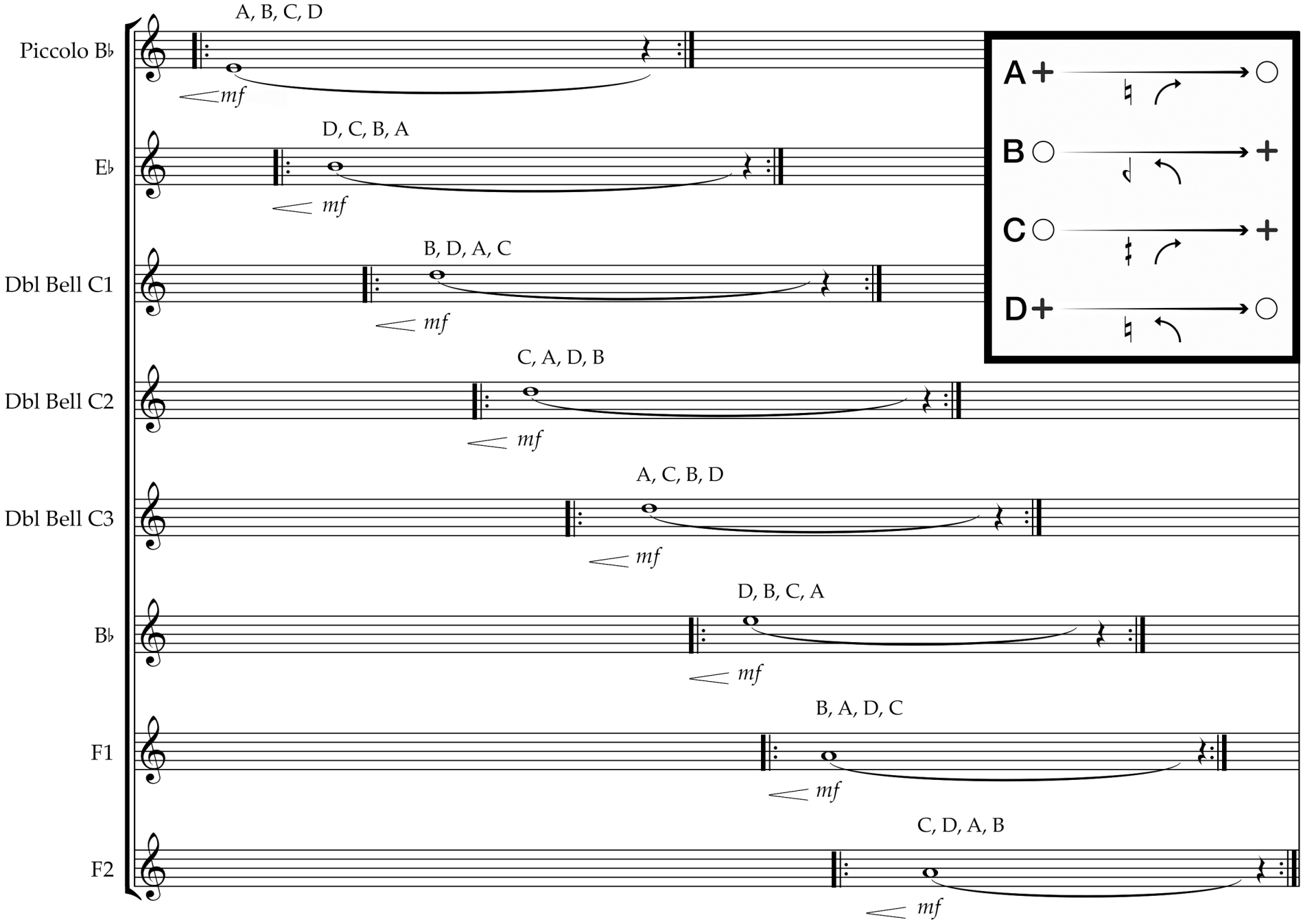
13 (flz)

14 bisbig.

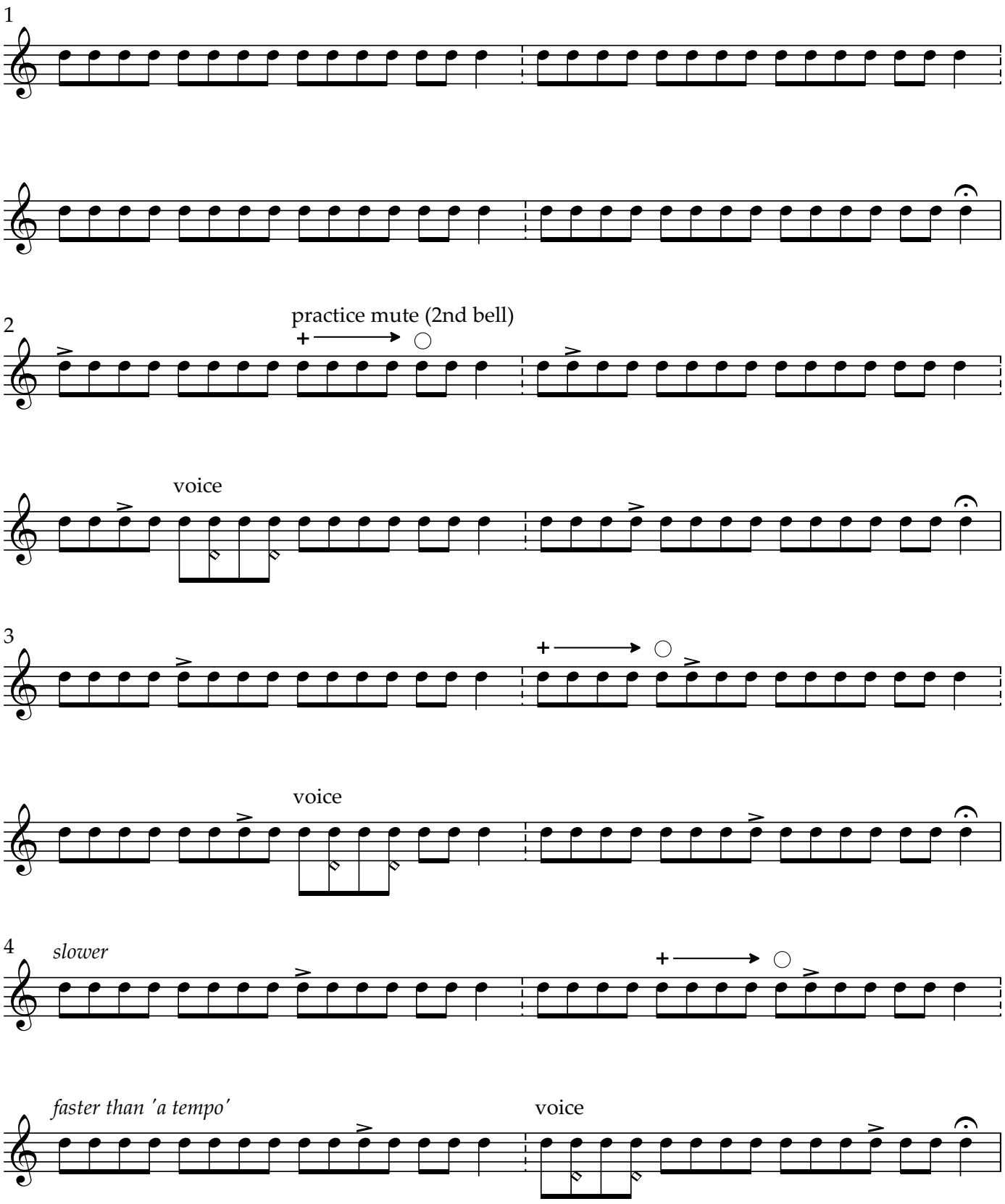
15

F2 screech until VII →

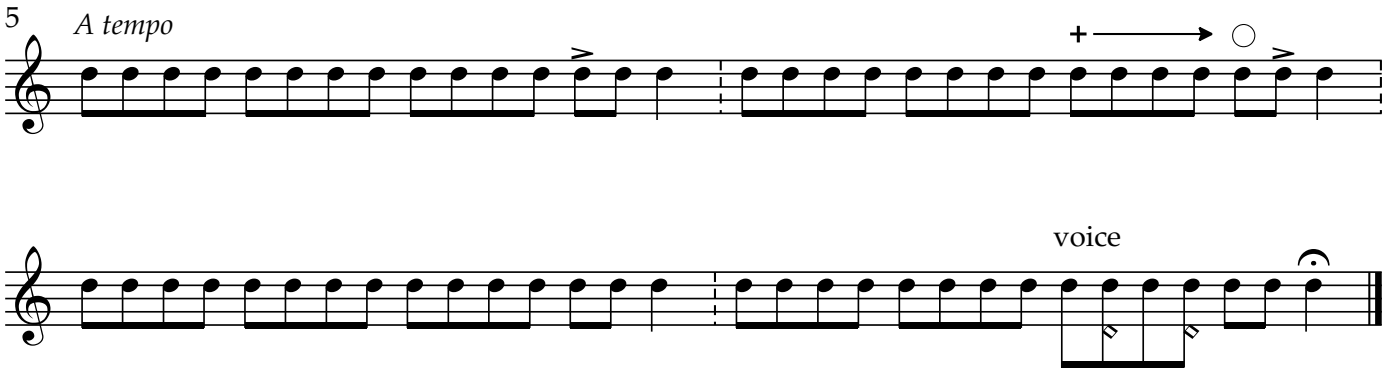
VII - To Call Away Hounds



XI- Breaking Covert - (Double Bell C2)

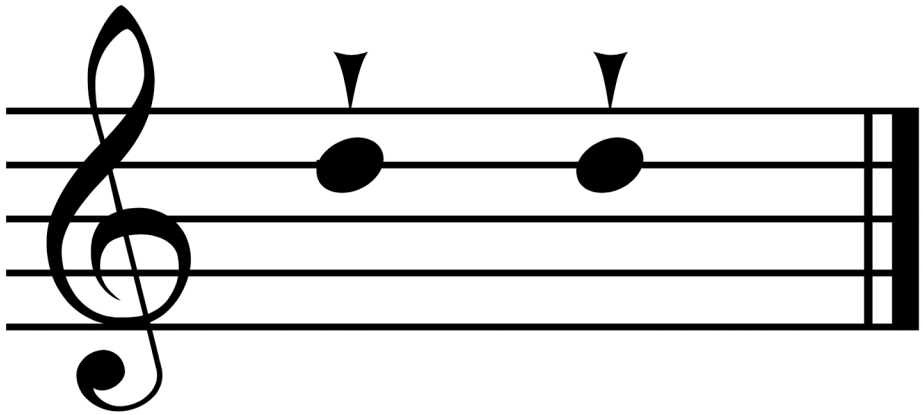


XI- Breaking Covert - (Double Bell C2)



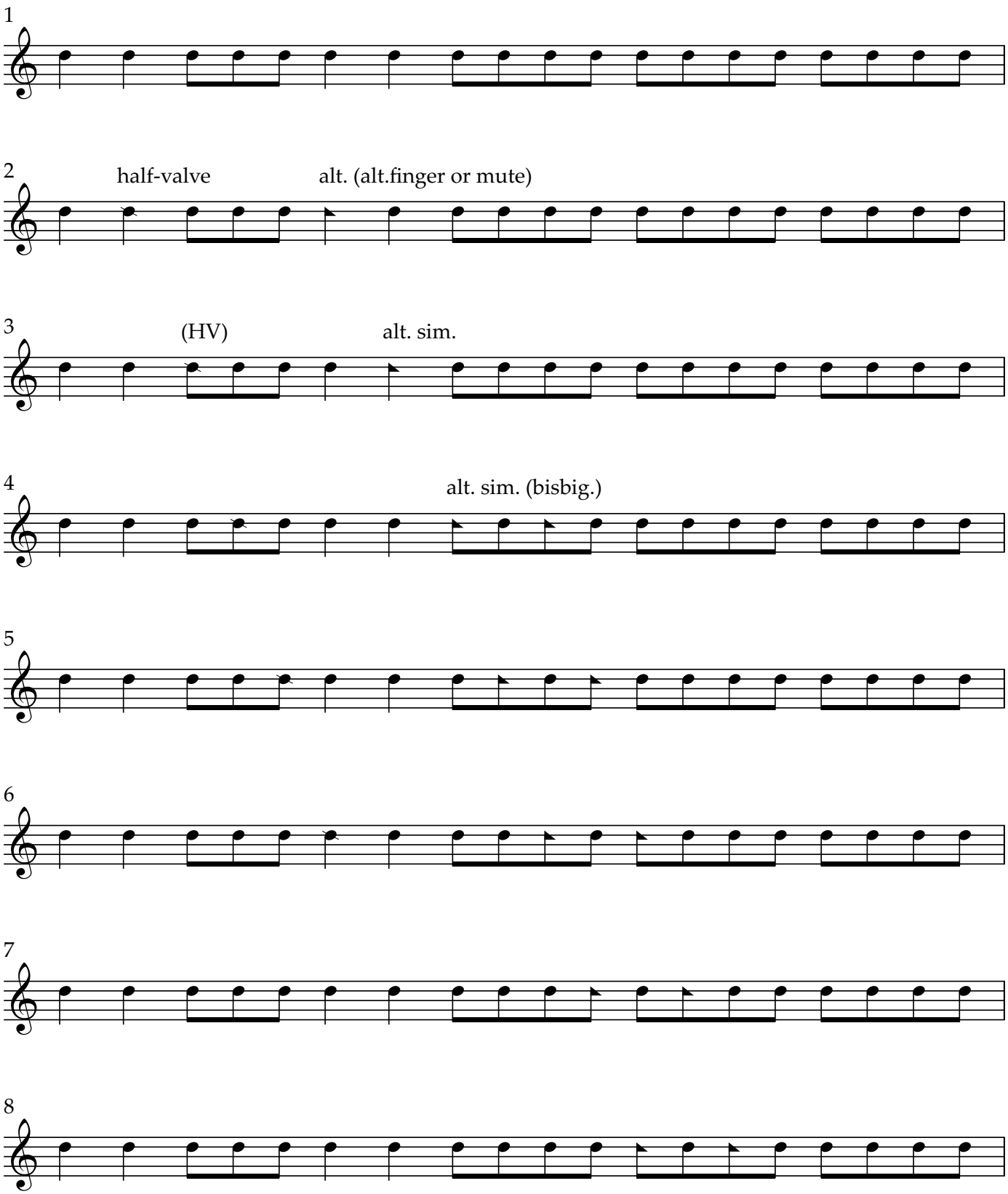
piccolo screech until XII

XII - Tally Ho, Back

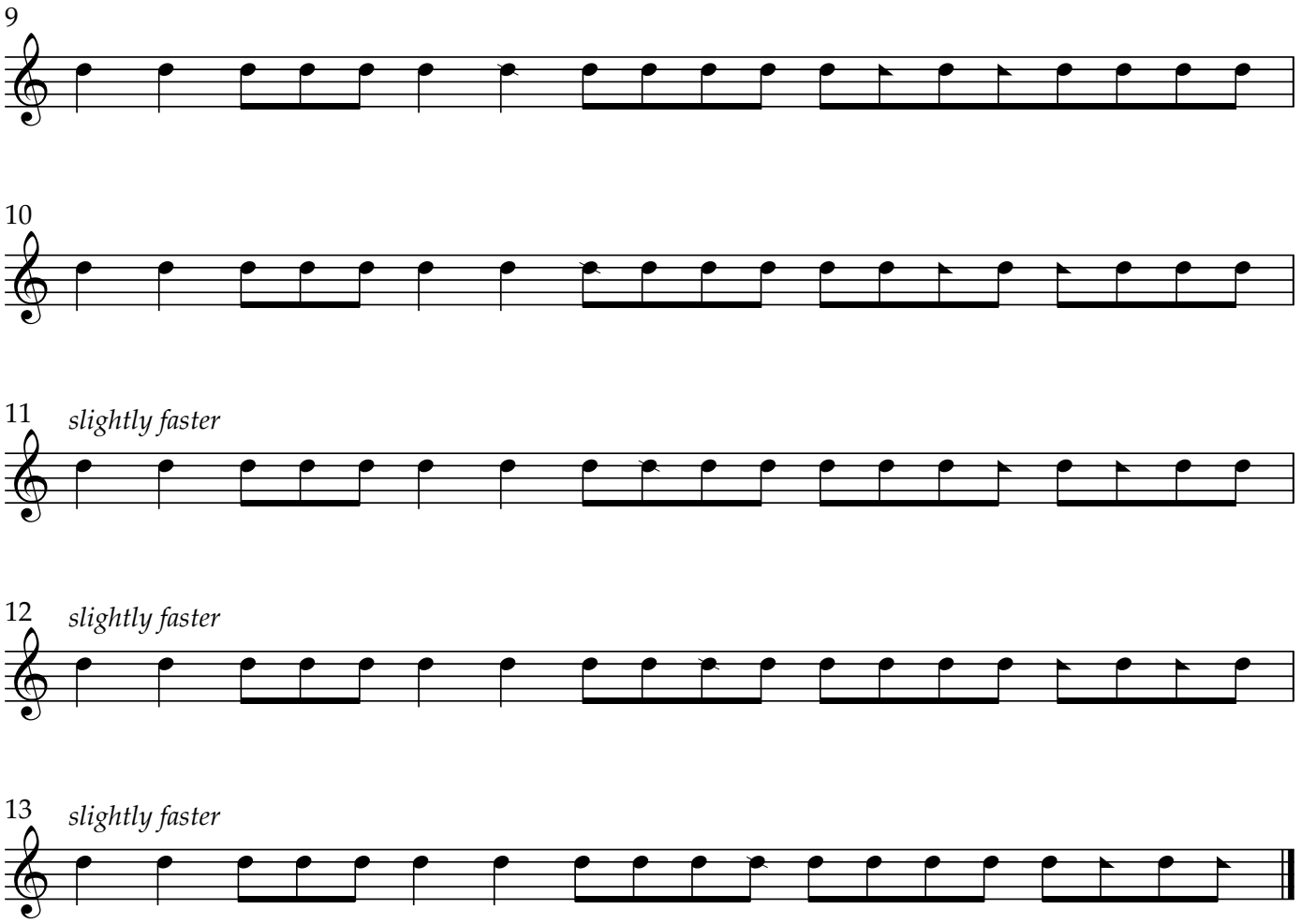


Wait for C3 solo

XIII - On a Scent (Double Bell C3)

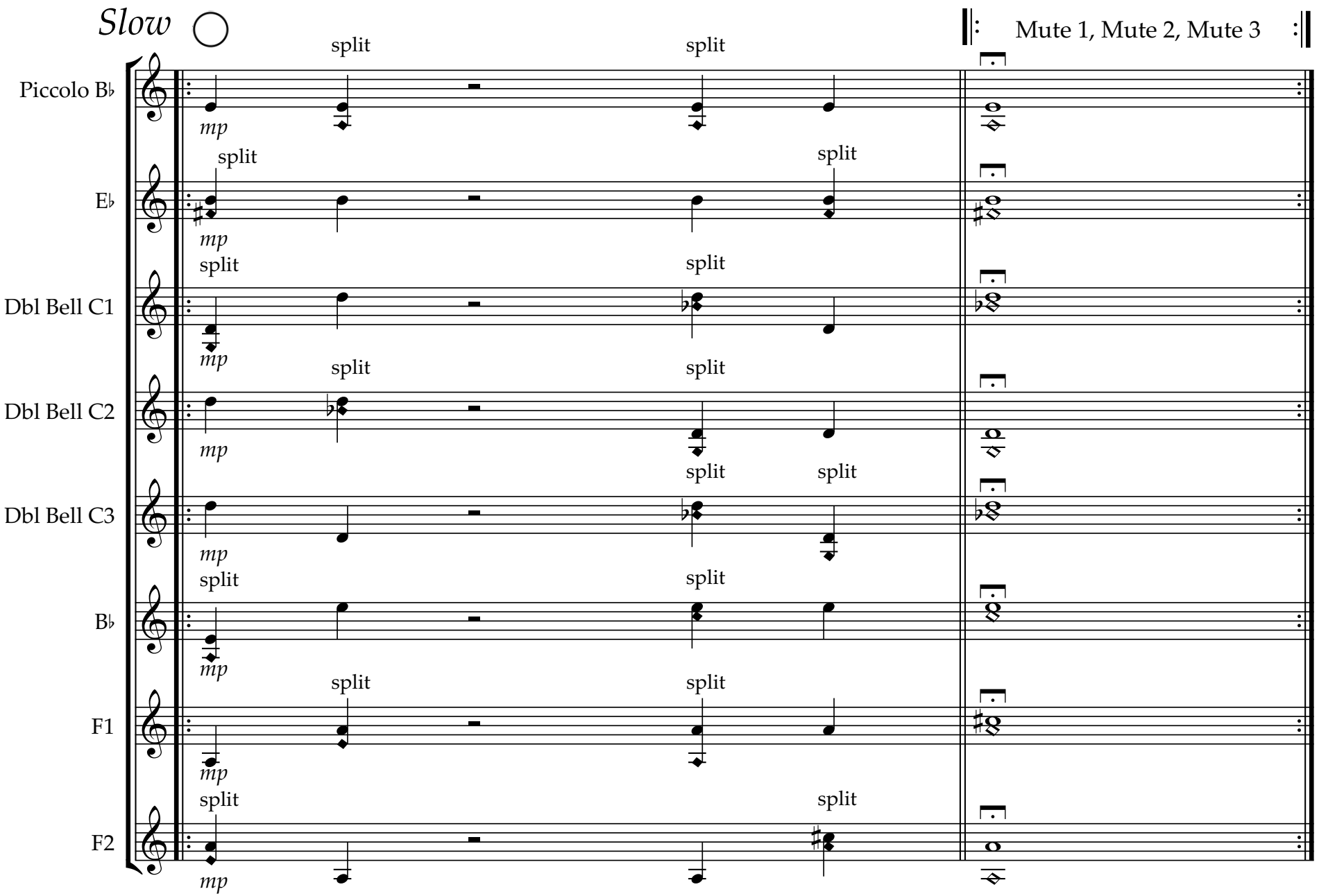


XIII - On a Scent (Double Bell C3)

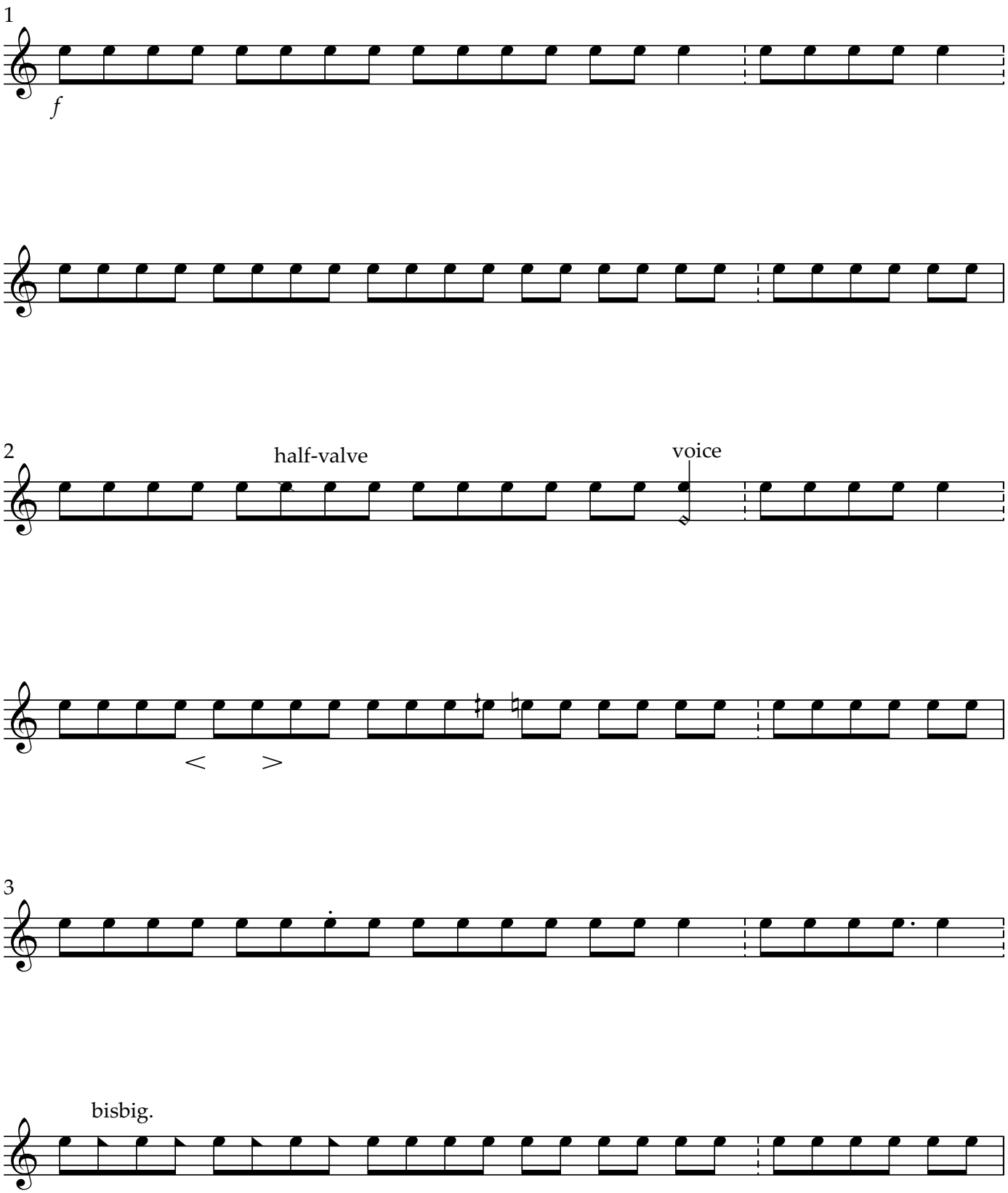


Eb, one long inhalation →

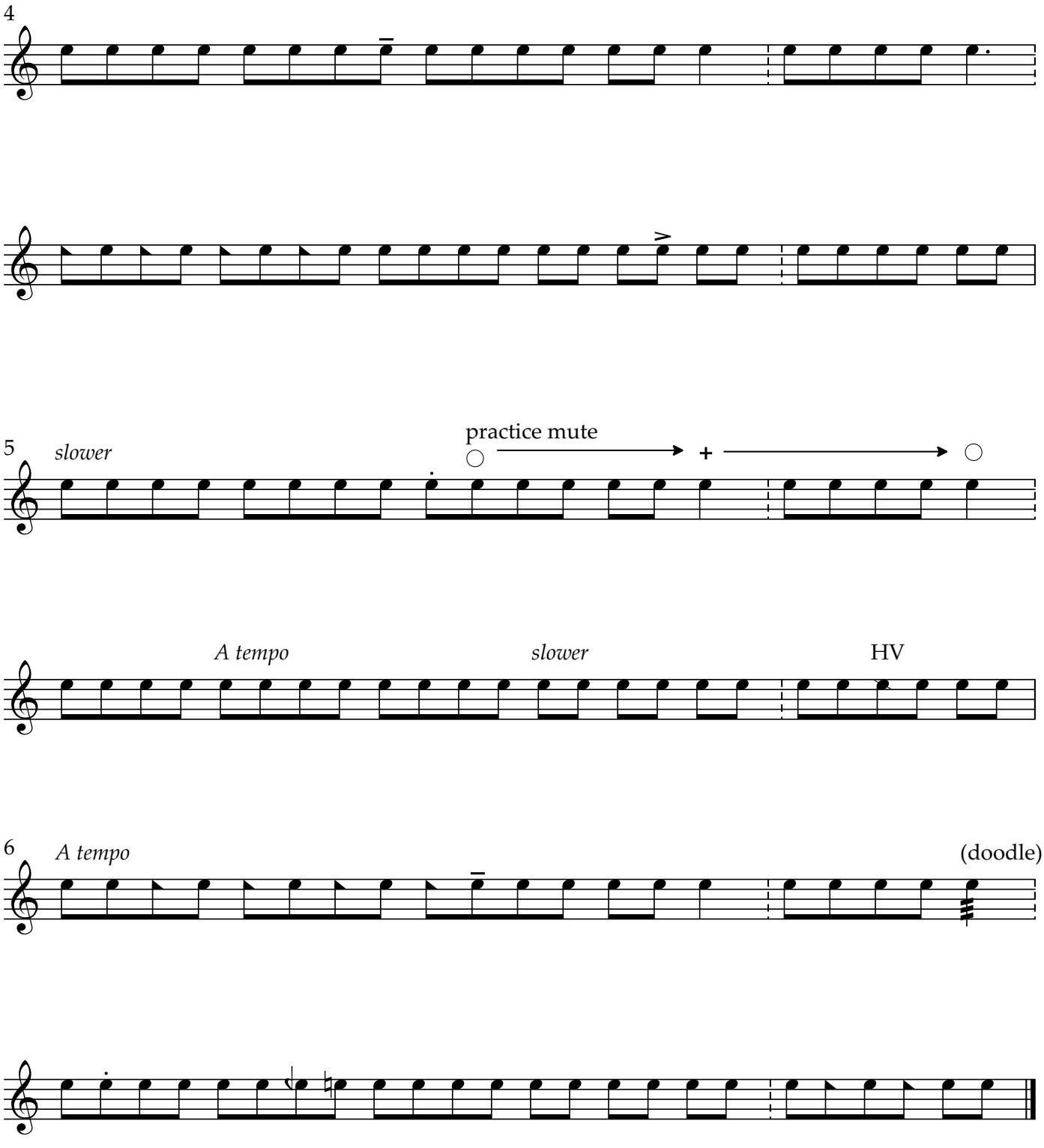
XIV - Doubling The Horn



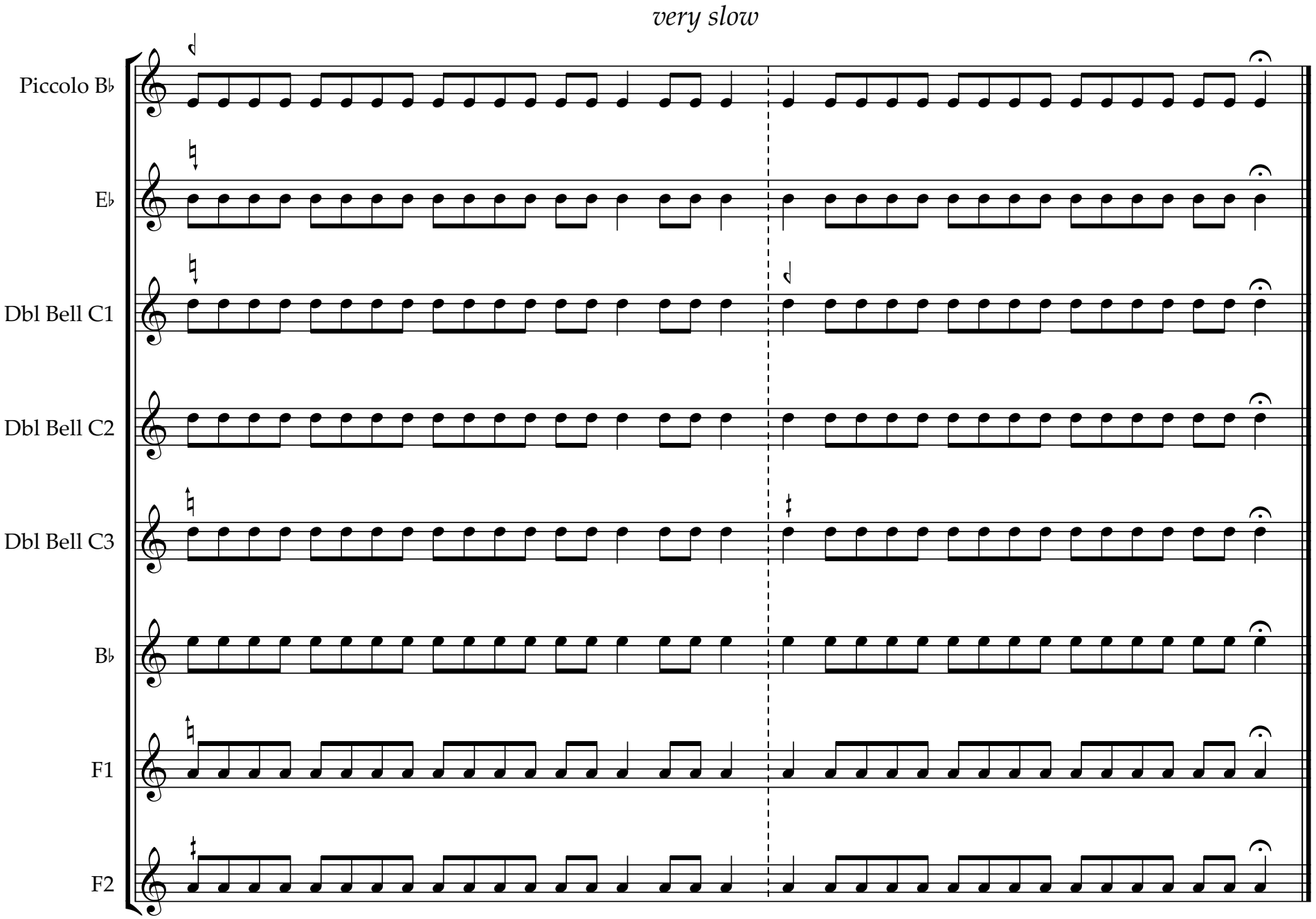
XV - For a Fox Gone To Ground (Bb)



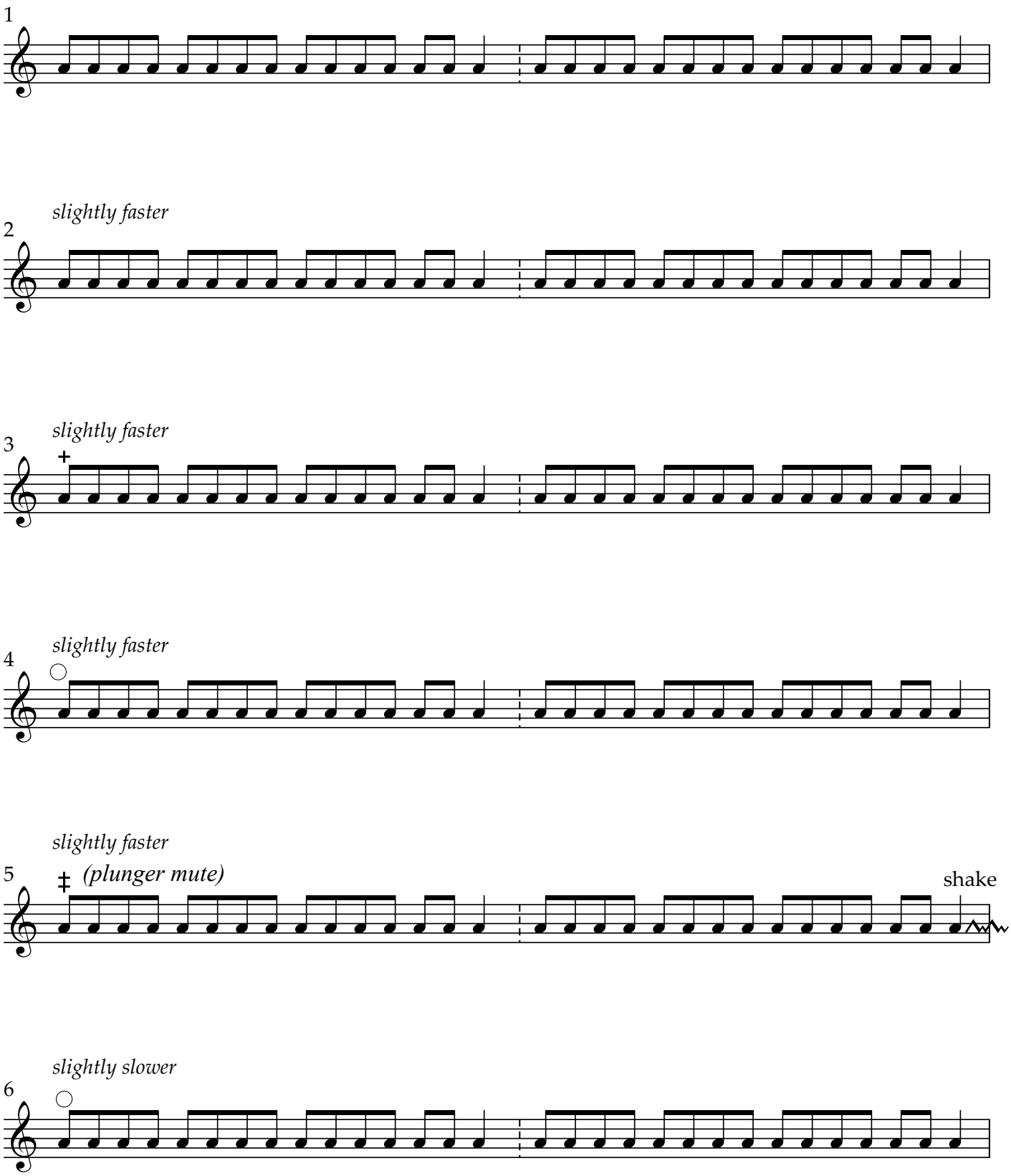
XV - For a Fox Gone To Ground (Bb)

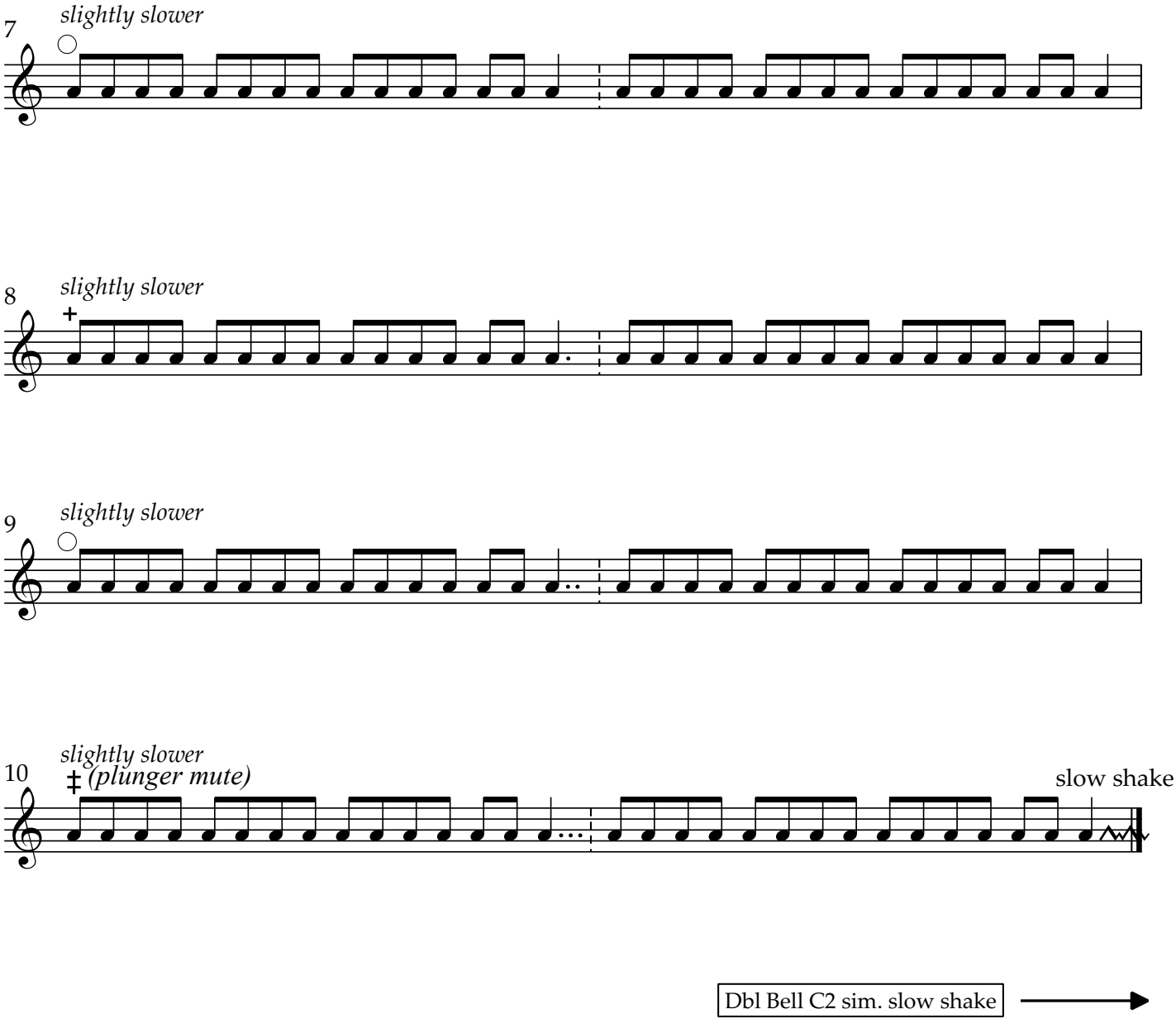


XVI - Call for the Terriers at an Earth



XVIII - The Death of a Fox (F1)




7
slightly slower
8
slightly slower
9
slightly slower
10
slightly slower
(plunger mute)
slow shake
Dbl Bell C2 sim. slow shake

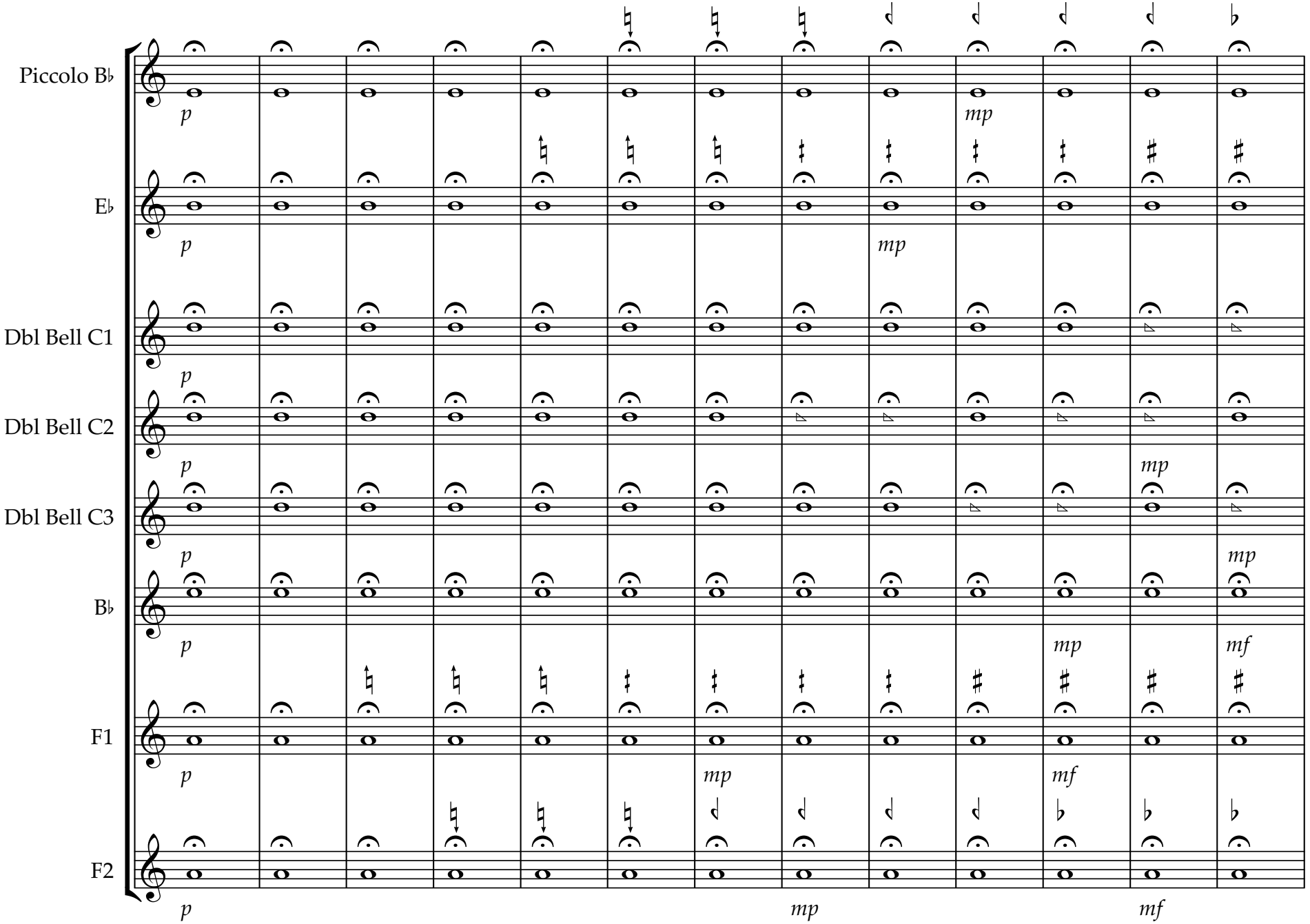
XXII - At the Killing of a Hare

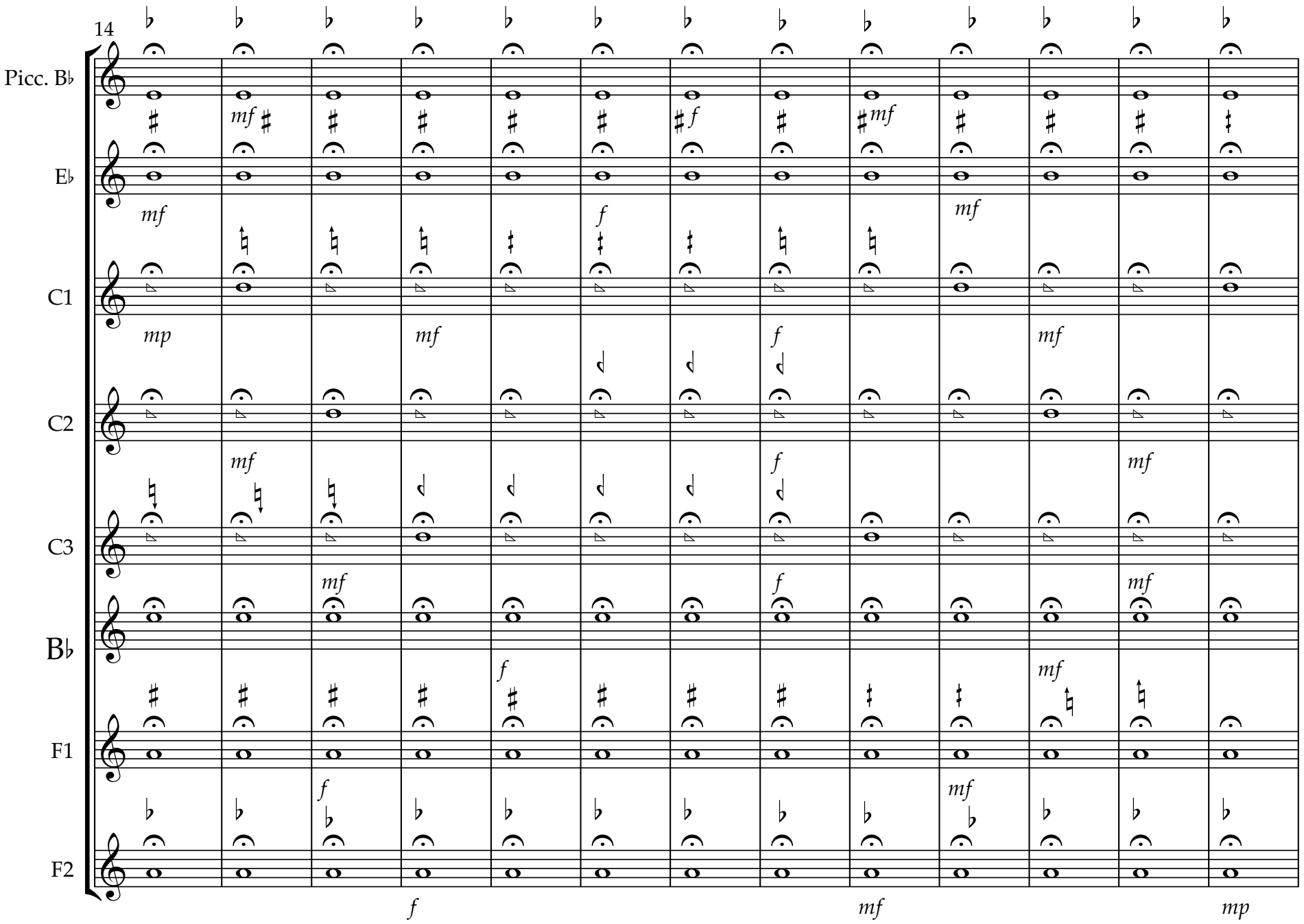
All (concert **D5**)

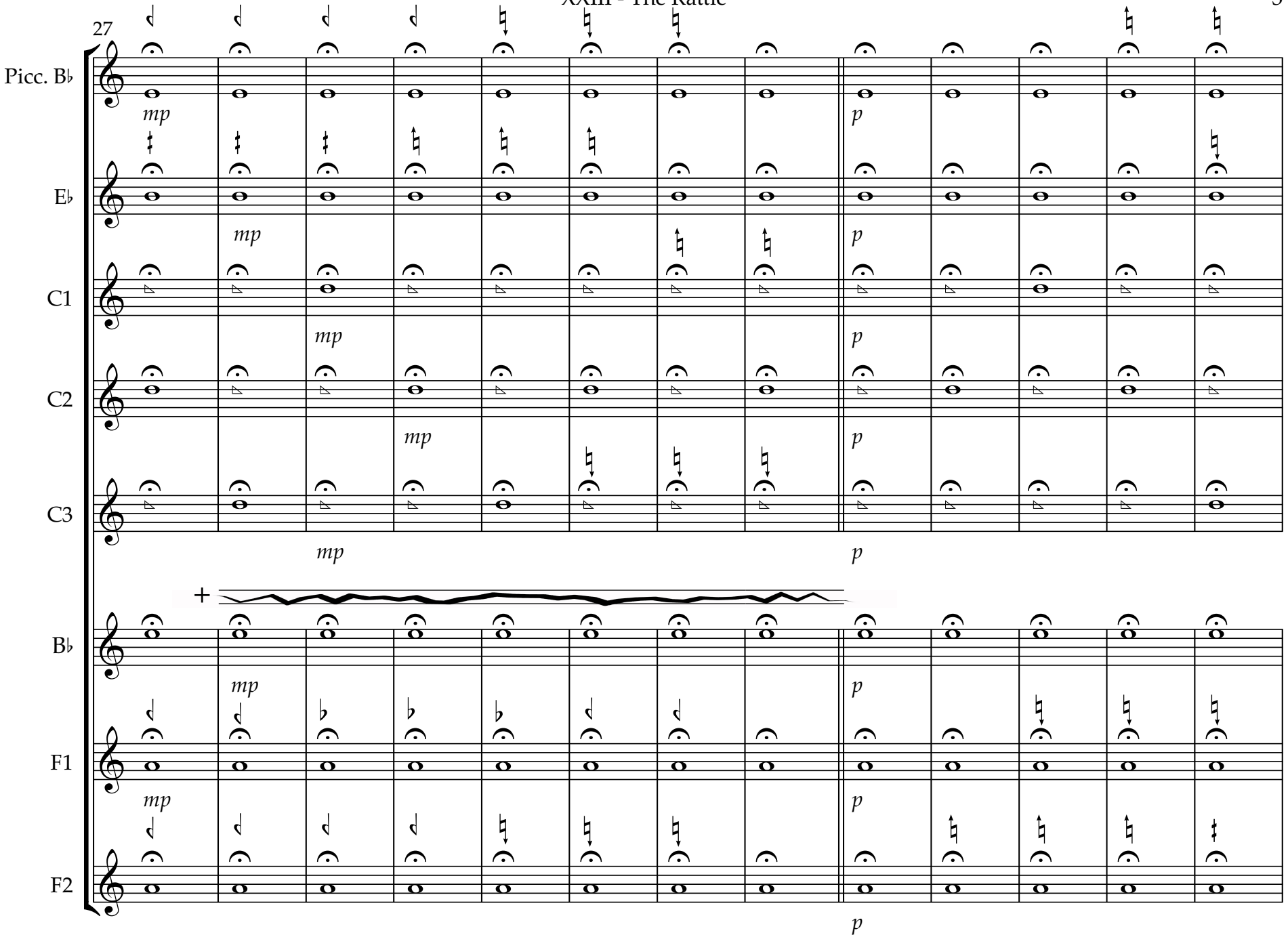
(piccolo) (Eb) (C1) (C2) (C3) (Bb) (F1) (F2) (piccolo) (Eb) (C1) (C2) (C3) (Bb) (F1)

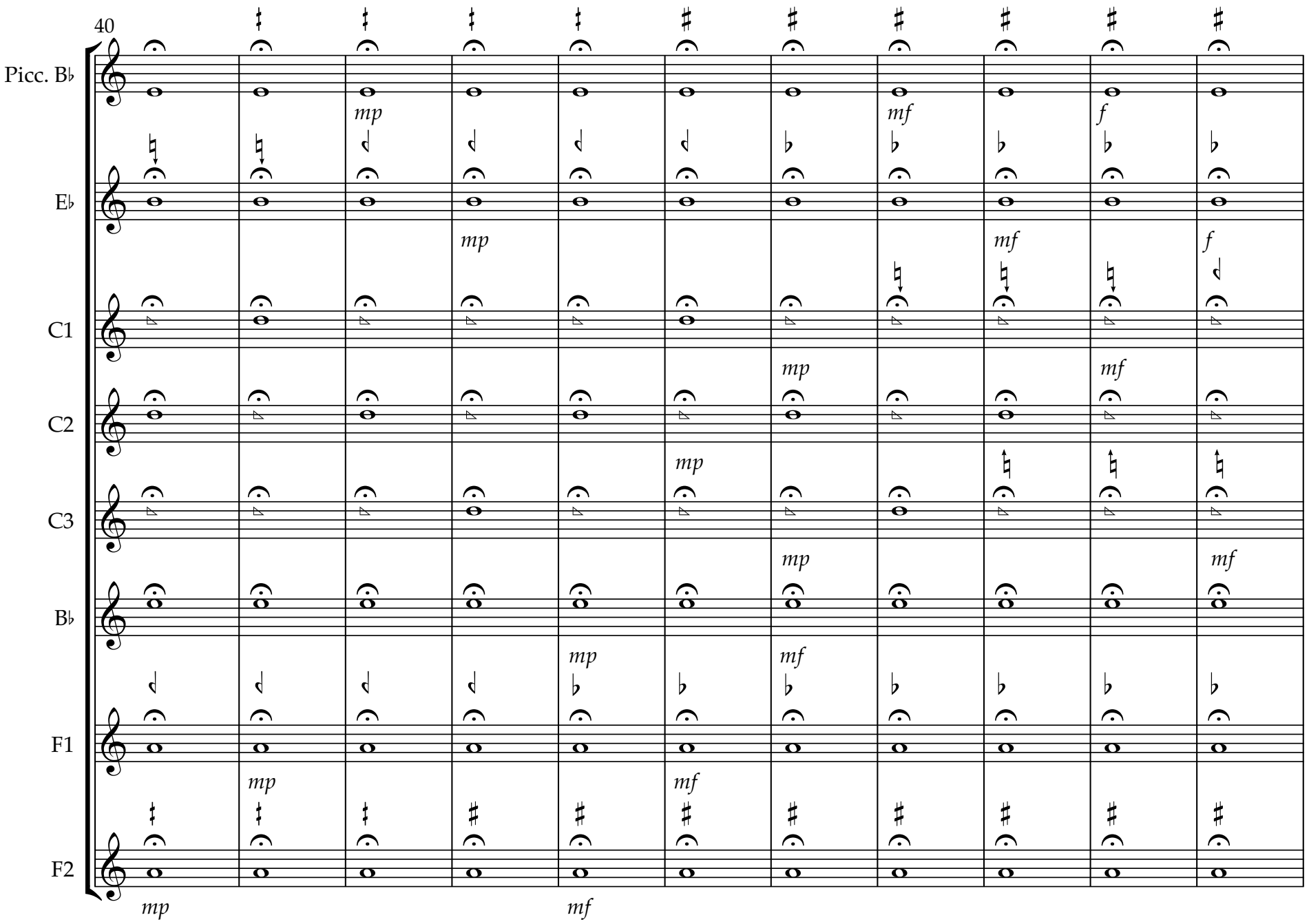
F1 hold note until XXV →

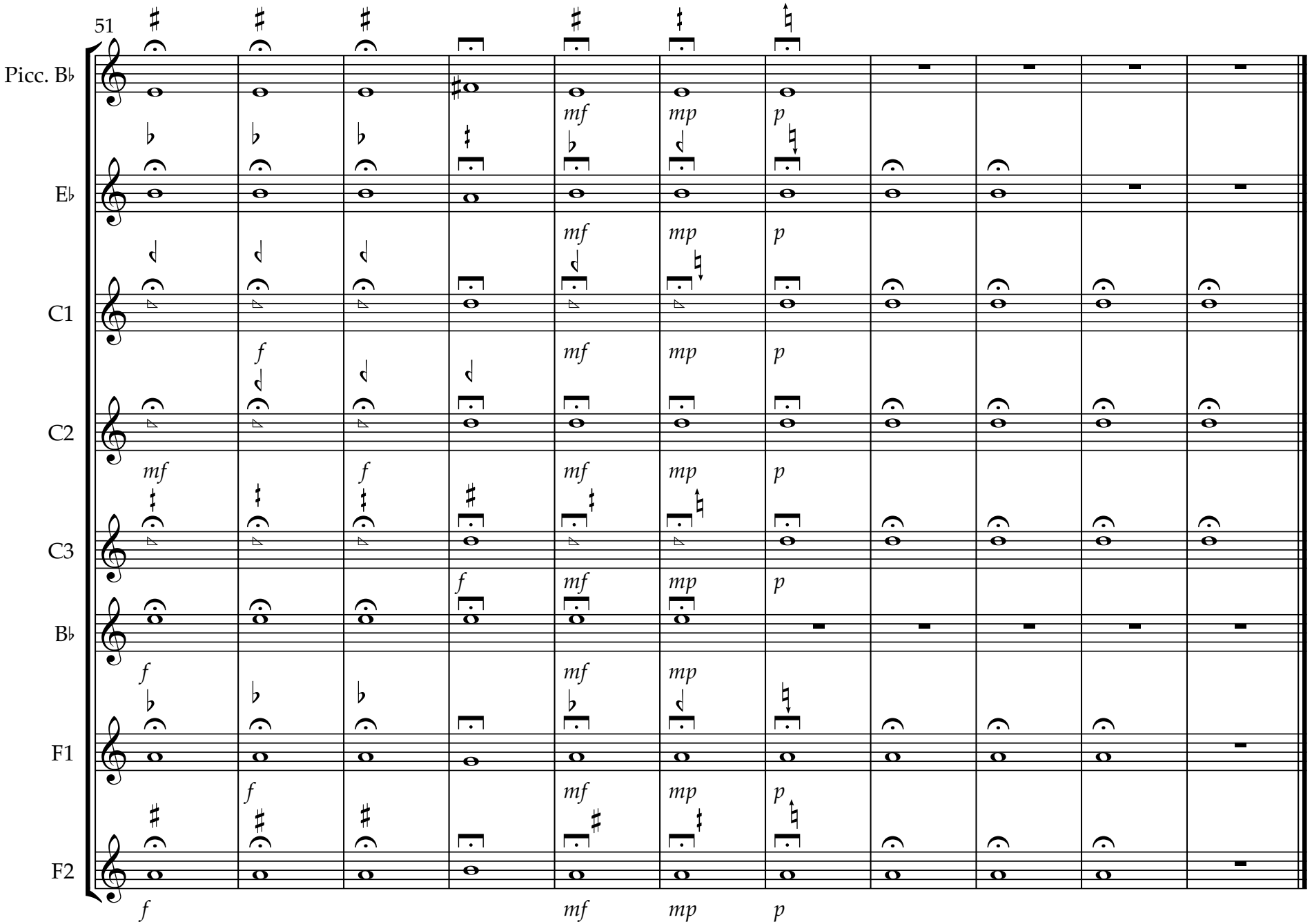
XXIII - The Rattle



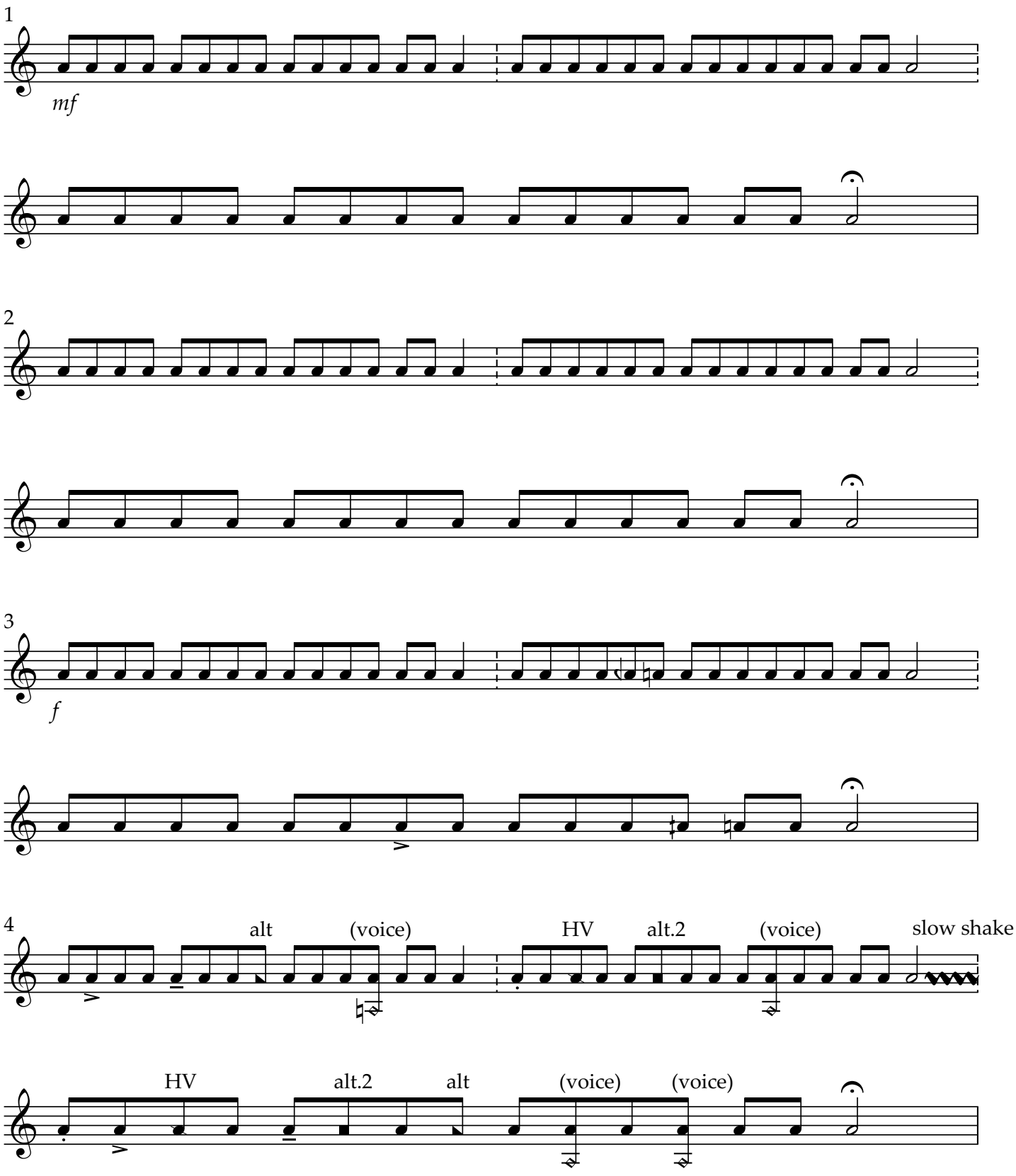

14
Picc. B♭
E♭
C1
C2
C3
B♭
F1
F2
mf
f
mf
mf
f
mf
mp
mf
f
mf
mf
f
mf
mf
f
mf
f
mf
f
mf
mp

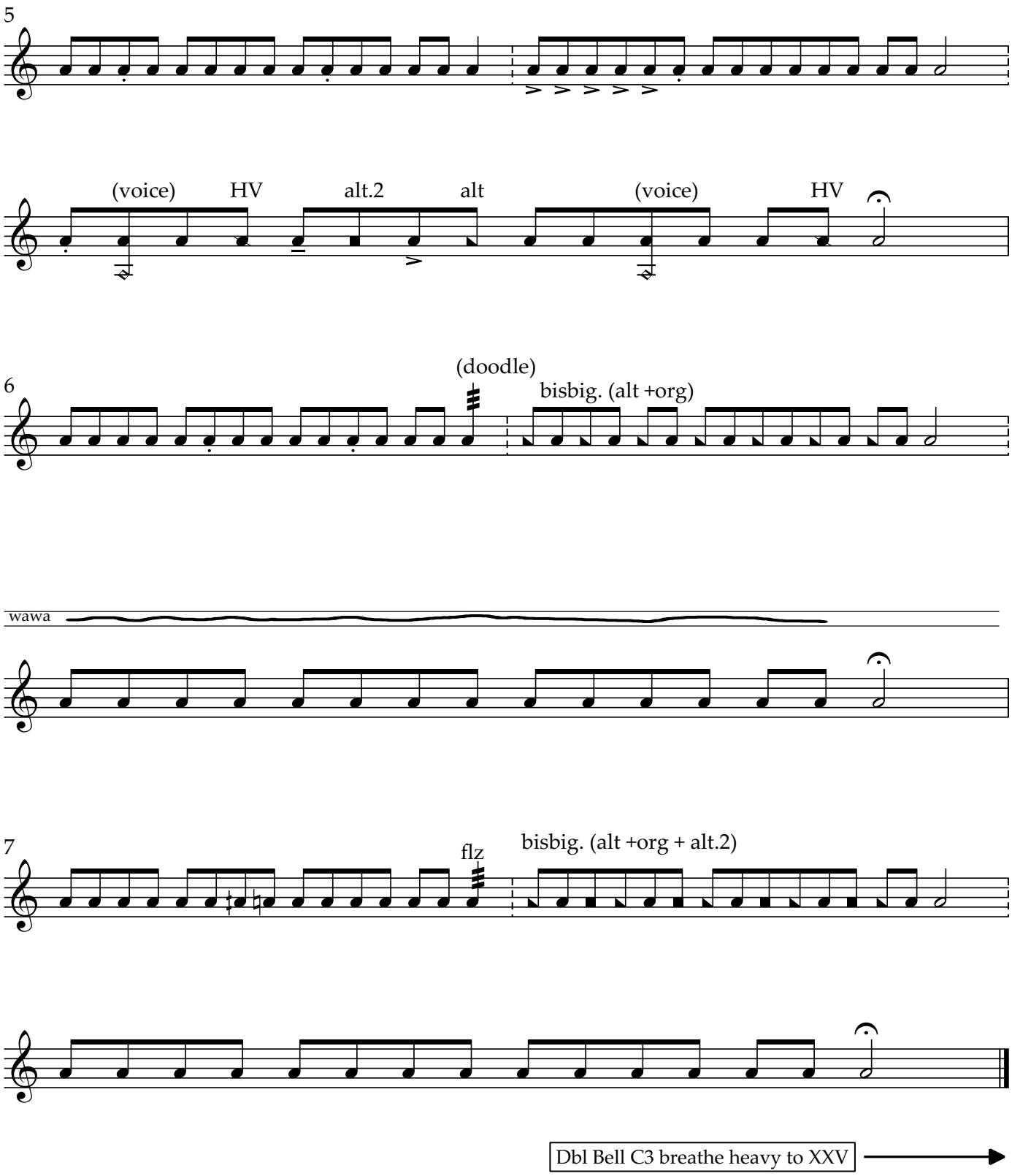

27
Picc. B♭
E♭
C1
C2
C3
B♭
F1
F2
mp
p
+


40
Picc. B♭
E♭
C1
C2
C3
B♭
F1
F2
mp
mf
f

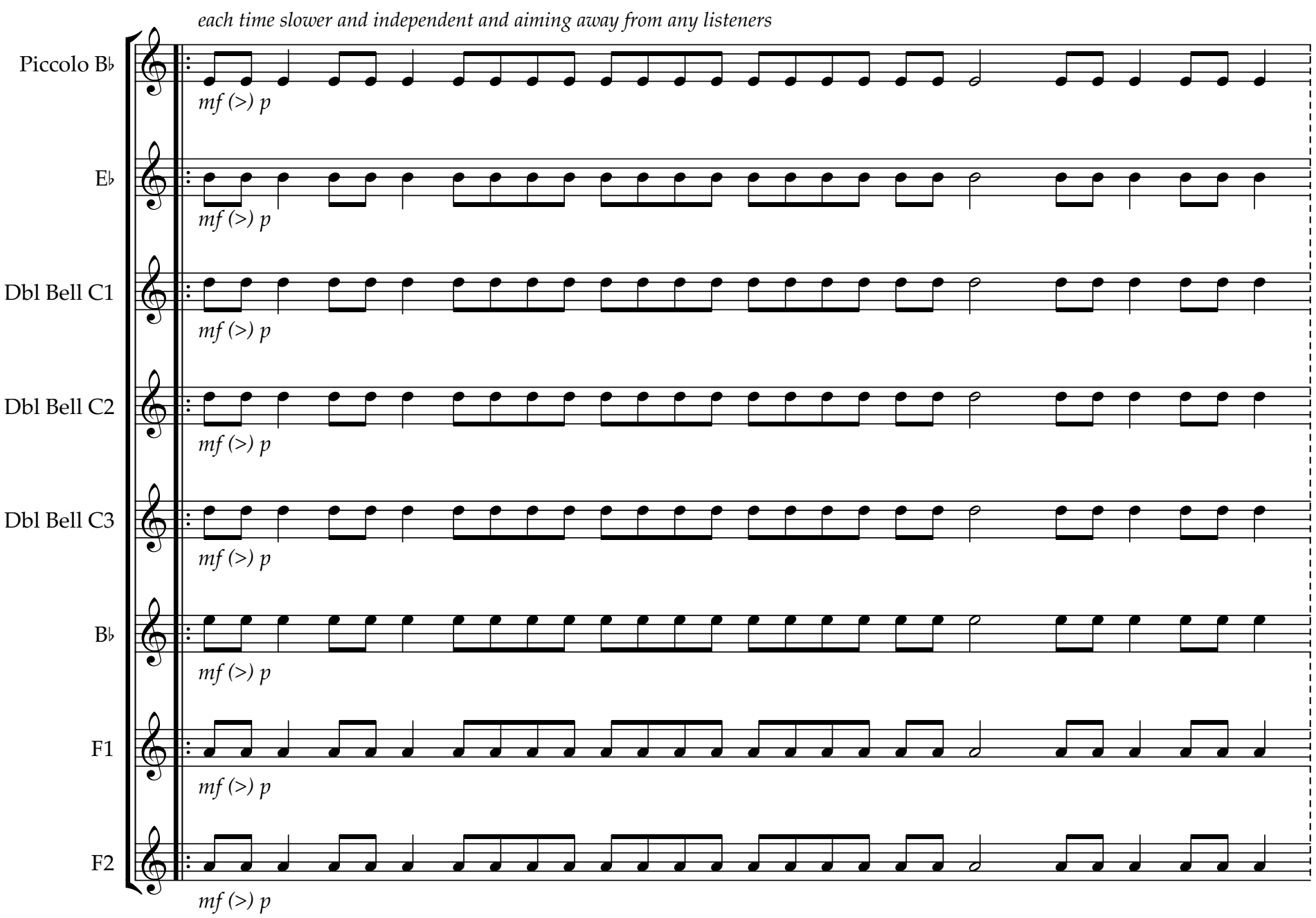

51
Picc. B♭
E♭
C1
C2
C3
B♭
F1
F2
f
mf
mp
p

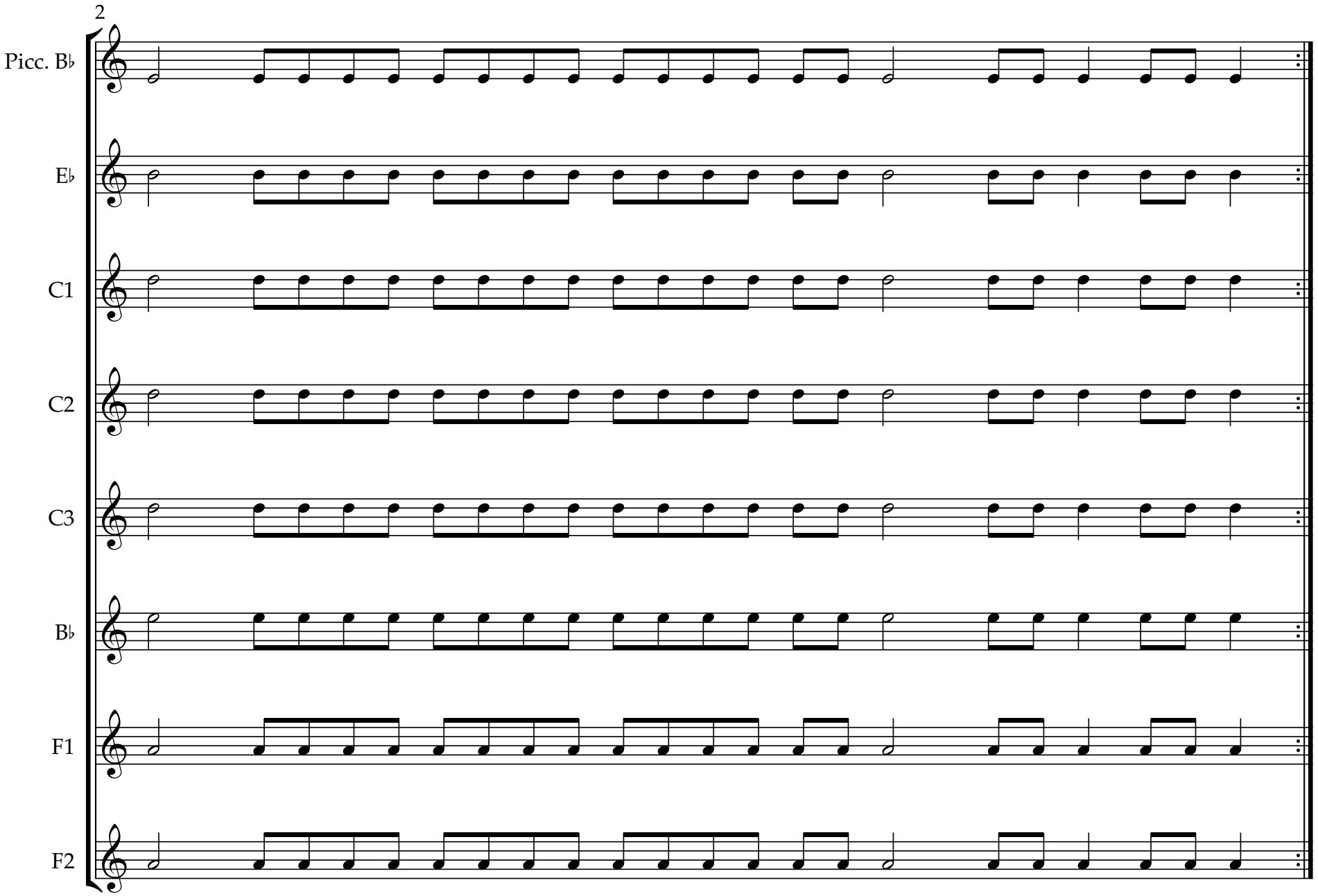
XXIV - The Recheat - (F2)




5
(voice)
HV
alt.2
alt
(voice)
HV
6
(doodle)
bisbig. (alt +org)
wawa
7
flz
bisbig. (alt +org + alt.2)
Dbl Bell C3 breathe heavy to XXV

XXV - To Draw Home the Company




2
Picc. B♭
E♭
C1
C2
C3
B♭
F1
F2

Dineyazhe Music (ASCAP), 2022