

Call for the Company in the Morning

(for a variety of 8 trumpets)

2022

Raven Chacon

Commissioned by hcmf and BBC Radio 3



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 Reheat (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:



open



muted



flutter



half-valve



with voice



alternate fingering

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 $J = 70$ -86

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

Tutti sections:

II. **The Stake to the Field** (begin $J = \text{approx. } 86$, 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, $\text{j} = \text{approx. } 20$)

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)

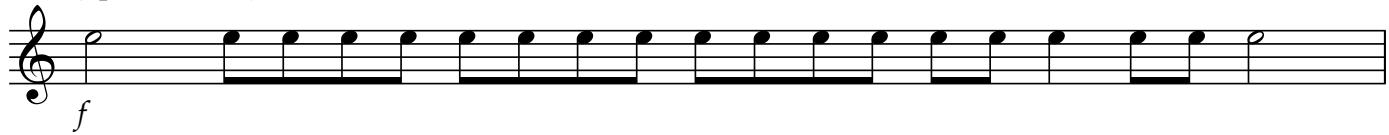
All players are to use a cup mute. Bb has a solo for mute articulation.

XXV. **To Draw Home the Company** ($\text{j} = \text{start approx. } 144$)

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)

1 (*optional 8vb*)



2 bisbig. (half-valve)



3 sim. sim. HV



4 shake



7 with voice
(8va or unison)



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

8 *slightly faster*9 *A tempo*

sim. voice



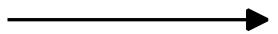
10

11 *slightly slower*12 *A tempo*

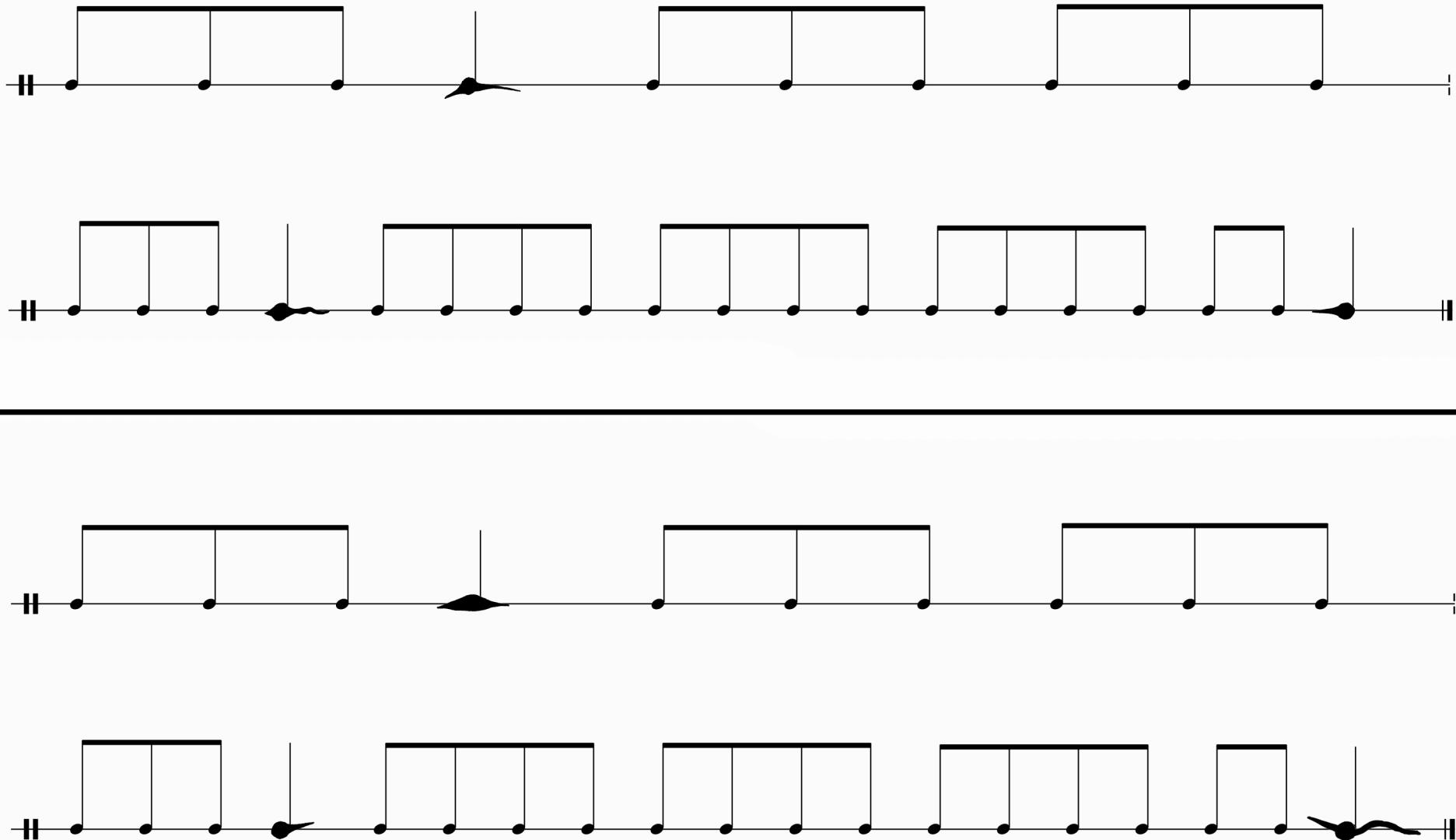
13



Bb breathe as if chased to II



II - The Strake to the Field



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

1

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. The dynamic marking 'f' is placed below the staff.

2

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. A crescendo arrow (>) is positioned above the staff.

3 (bisbig.)

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. A decrescendo arrow (>) is positioned above the staff.

3

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. The dynamic marking 'f' is placed below the staff.

4

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. A decrescendo arrow (<) is positioned below the staff.

4

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar.

5

A single staff of music in G clef, common time. It consists of ten eighth-note pairs, each pair connected by a horizontal bar. A crescendo arrow (>) is positioned above the staff.

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

5

(half-valve) (doodle)

6

faster

A tempo

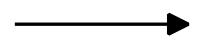
(=<)

7

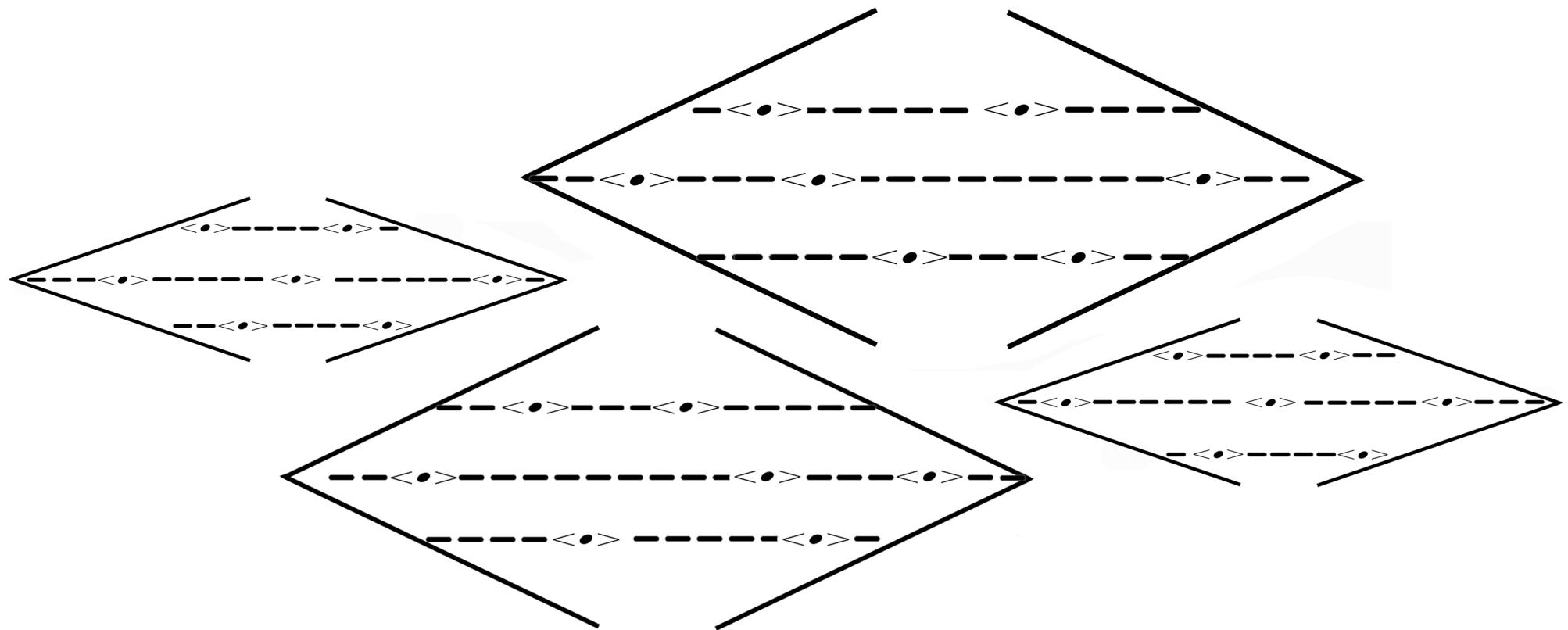
(bisbig.)

(HV)

F1 long quiet growl to IV



IV - On Throwing Off



V - The Seek (Double Bell C1)

1

2

3 (half-valve)

4

6 wawa

6 bisbig.

7 bisbig. (flz)

8

====

V - The Seek (Double Bell C1)

2

9 (HV, on.off) —————→

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note.

10 *slower*

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note.

11

wawa ——————

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note.

12 *A tempo*

shake

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note. The last note has a 'shake' symbol above it.

13

(flz)

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note. The last note has a '(flz)' symbol above it.

14 bisbig.

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note. The notes have vertical arrows pointing upwards.

15

A treble clef staff with a continuous horizontal line above it. It consists of 16 eighth notes followed by a breve rest, then a dotted half note.

F2 screech until VII



VII - To Call Away Hounds

A, B, C, D

Piccolo B \flat

$\ll mf$

D, C, B, A

E \flat

$\ll mf$

B, D, A, C

Dbl Bell C1

$\ll mf$

C, A, D, B

Dbl Bell C2

$\ll mf$

A, C, B, D

Dbl Bell C3

$\ll mf$

D, B, C, A

B \flat

$\ll mf$

B, A, D, C

F1

$\ll mf$

C, D, A, B

F2

$\ll mf$

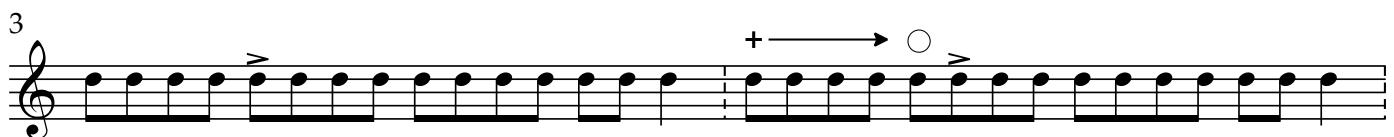
A + → ○

B ○ → +

C ○ → +

D + → ○

XI- Breaking Covert - (Double Bell C2)



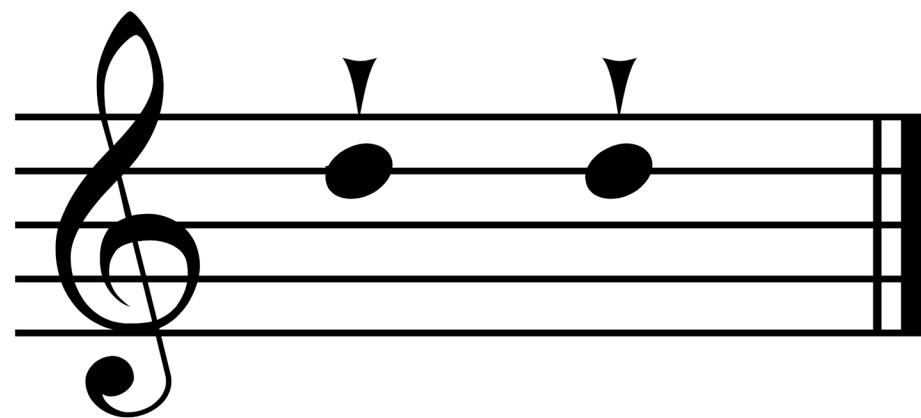
XI- Breaking Covert - (Double Bell C2)



piccolo screech until XII



XII - Tally Ho, Back



Wait for C3 solo

XIII - On a Scent (Double Bell C3)

1

2 half-valve alt. (alt.finger or mute)

3 (HV) alt. sim.

4 alt. sim. (bisbig.)

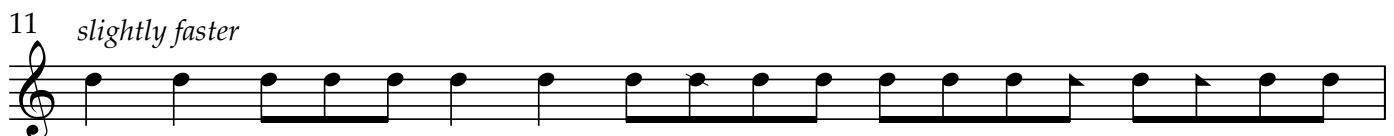
5

6

7

8

XIII - On a Scent (Double Bell C3)



Eb, one long inhalation →

XIV - Doubling The Horn

XV - For a Fox Gone To Ground (Bb)

1

A single line of 16 eighth notes in treble clef, dynamic *f*.

A single line of 16 eighth notes in treble clef.

2

half-valve

voice

An annotation 'half-valve' points to the 10th note. An annotation 'voice' points to the 11th note. Below the staff, '< >' points to the 12th and 13th notes.

A single line of 16 eighth notes in treble clef.

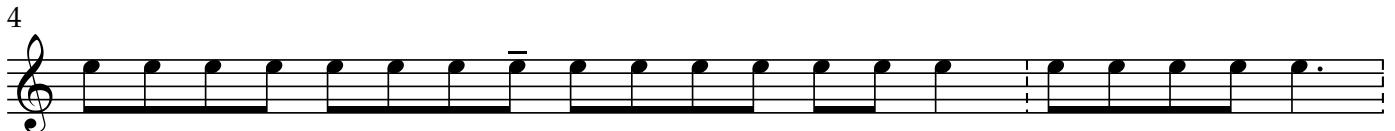
3

A single line of 16 eighth notes in treble clef.

bisbig.

A single line of 16 eighth notes in treble clef.

XV - For a Fox Gone To Ground (Bb)



5 *slower*

practice mute

A musical staff in G clef, 4/4 time. It includes a 'practice mute' instruction above the staff, indicating a silent performance. The notes are eighth-note pairs with alternating stem directions.

A tempo

slower

HV

A continuation of the musical staff from measure 5, with dynamic instructions: 'A tempo' followed by 'slower' and 'HV' (Handbell). The notes remain eighth-note pairs with alternating stem directions.

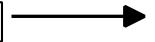
6 *A tempo*

(doodle)

A musical staff in G clef, 4/4 time. It features a 'doodle' section where the notes are eighth-note pairs with alternating stem directions, similar to the previous measures.

A musical staff in G clef, 4/4 time, showing a continuation of the eighth-note pair pattern with alternating stem directions.

Dbl Bell C1 quiet low tones



XVI - Call for the Terriers at an Earth

very slow

A musical score for eight staves, each representing a different bell or piccolo. The staves are arranged vertically from top to bottom: Piccolo B \flat , E \flat , Dbl Bell C1, Dbl Bell C2, Dbl Bell C3, B \flat , F1, and F2. Each staff uses a treble clef and has a key signature of one sharp (F#). The music consists of eighth-note patterns. A vertical dashed line divides the score into two sections. The first section ends with a fermata over the eighth note of the eighth measure. The second section begins with a sharp sign above the staff, indicating a change in key signature to one flat (B \flat). The music concludes with a fermata over the eighth note of the eleventh measure.

Piccolo B \flat

E \flat

Dbl Bell C1

Dbl Bell C2

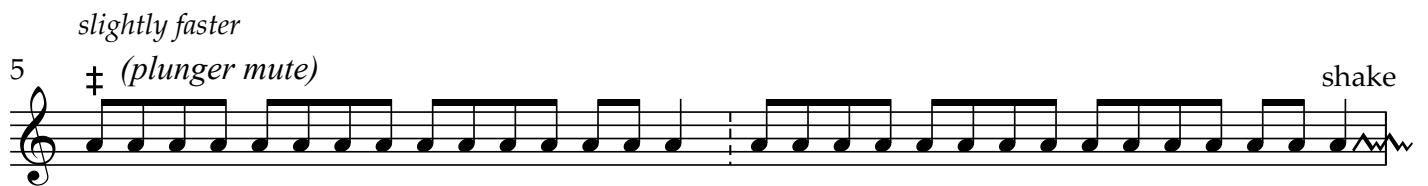
Dbl Bell C3

B \flat

F1

F2

XVIII - The Death of a Fox (F1)



XVIII - The Death of a Fox (F1)

7 *slightly slower*

7

slightly slower

8 *slightly slower*

8

slightly slower

9 *slightly slower*

9

slightly slower

10 *slightly slower*
♯ *(plunger mute)*

10

slightly slower

♯ *(plunger mute)*

slow shake

Dbl Bell C2 sim. slow shake



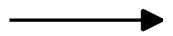
XXII - At the Killing of a Hare



All (concert D5)

(Eflat)
(C1)
(C2)
(C3)
(Bflat)
(F1)
(F2)
(C3)
(Bflat)
(C2)
(C1)
(Eflat)
(piccolo)

F1 hold note until XXV



XXIII - The Rattle

Musical score for "The Rattle" featuring eight staves:

- Piccolo B♭:** Treble clef, dynamic *p*. Measures 1-12.
- E♭:** Treble clef, dynamic *p*. Measures 1-12.
- Dbl Bell C1:** Treble clef, dynamic *p*. Measures 1-12.
- Dbl Bell C2:** Treble clef, dynamic *p*. Measures 1-12.
- Dbl Bell C3:** Treble clef, dynamic *p*. Measures 1-12.
- B♭:** Treble clef, dynamic *p*. Measures 1-12.
- F1:** Treble clef, dynamic *p*. Measures 1-12.
- F2:** Treble clef, dynamic *p*. Measures 1-12.

Dynamics indicated in the score:

- Measure 1: All staves at *p*.
- Measure 2: All staves at *p*.
- Measure 3: All staves at *p*.
- Measure 4: All staves at *p*.
- Measure 5: All staves at *p*.
- Measure 6: All staves at *p*.
- Measure 7: All staves at *p*.
- Measure 8: All staves at *p*.
- Measure 9: All staves at *p*.
- Measure 10: All staves at *mp*.
- Measure 11: All staves at *mp*.
- Measure 12: All staves at *mp*.

XXIII - The Rattle

XXIII - The Rattle

Picc. B \flat

27

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

p

p

p

+

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

p

p

p

XXIII - The Rattle

Picc. B \flat

E \flat

C1

C2

C3

B \flat

F1

F2

mp

mf

f

XXIII - The Rattle

Picc. B \flat

E \flat

C1

C2

C3

B \flat

F1

F2

51

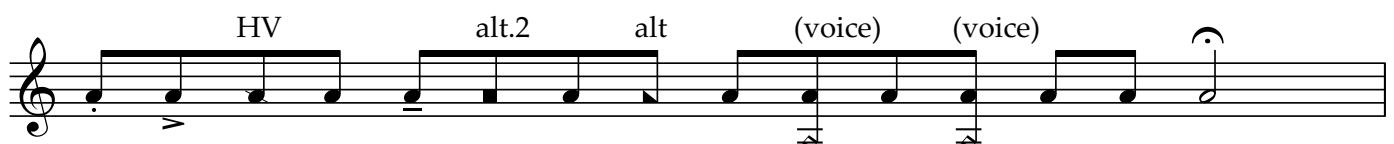
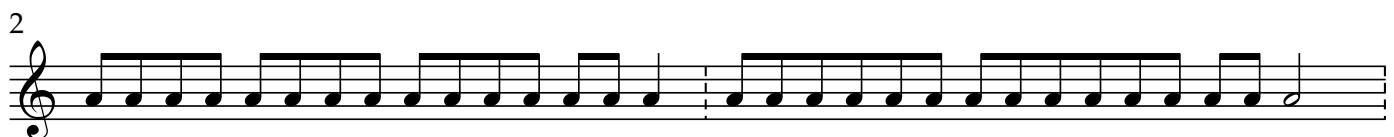
f

mf

mp

p

XXIV - The Recheat - (F2)



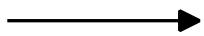
5

6

wawa

7

Dbl Bell C3 breathe heavy to XXV



XXV - To Draw Home the Company

each time slower and independent and aiming away from any listeners

Piccolo B♭ *mf (>) p*

E♭ *mf (>) p*

Dbl Bell C1 *mf (>) p*

Dbl Bell C2 *mf (>) p*

Dbl Bell C3 *mf (>) p*

B♭ *mf (>) p*

F1 *mf (>) p*

F2 *mf (>) p*

XXV - To Draw Home the Company

A musical score for eight staves, labeled 2 at the top left. The staves are arranged vertically from top to bottom: Picc. B \flat , Eb, C1, C2, C3, B \flat , F1, and F2. Each staff begins with a clef (G-clef for Picc. B \flat and F-clef for the others), followed by a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth-note patterns. Staff 2 (Picc. B \flat) has a single note on the first beat and a sixteenth-note pattern on the second. Staff 3 (Eb) has a sixteenth-note pattern on the first beat and a single note on the second. Staff 4 (C1) has a sixteenth-note pattern on the first beat and a single note on the second. Staff 5 (C2) has a sixteenth-note pattern on the first beat and a single note on the second. Staff 6 (C3) has a sixteenth-note pattern on the first beat and a single note on the second. Staff 7 (B \flat) has a sixteenth-note pattern on the first beat and a single note on the second. Staff 8 (F1) has a single note on the first beat and a sixteenth-note pattern on the second. Staff 9 (F2) has a sixteenth-note pattern on the first beat and a single note on the second.

Dineyazhe Music (ASCAP), 2022

