

pete stollery

call

(2021)

for eight horns and optional ships' horns

full score

call for eight horns and optional ships' horns

Call was written for Andy Saunders and a group of horn players based in Aberdeen and NE Scotland. The first performance took place on 13th June 2021 at Pocra Quay, Fittie, at the edge of the entrance to Aberdeen Harbour as part of *unbound*sound (www.sound-festival.co.uk).

It was commissioned by **sound** with funds provided by Creative Scotland.

The score is transposed.

Many thanks to Andy Saunders, Sam Paul, Ellen Thomson, Kadri Söerunurk, Fiona Robertson and **sound** for their help in preparing both the score and the performance.

In the first performance, Hn.8 was situated at the other side of the breakwater of Aberdeen Harbour, around 300m away from the rest of the ensemble. This sense of distance needs to be taken into account, whether the piece is performed indoors or outdoors. Similarly, if no live ships' horns are available, then recordings of ships' horns or other alternatives can be used.

Road Map

Pre-show - horn players assemble away from the performance area as they come into the space one by one into these positions:



There is a little bit of choreography, detailed in section A for how the players get to their final positions.

Solo

The piece begins with Hn.1 entering the performance area and playing the opening SOLO from centre stage - Hn.4's final position.

Section A

After Hn.1 hits the low E at the end of the SOLO, Hn. 2 enters and plays from Hn.7's position far stage right, pushing Hn.1 to their final position, far stage left. The remaining players enter according to the position map in the score (Hns.6 and 7 enter together), until all are on stage in their final positions. As each player comes on, they play the module indicated as many times as they want, repeating it at different pitches, but an exact transposition is not necessary, it's only the rough shape of the phrase which needs to be maintained. Hn.1 reacts to the material being played by each newly arrived player, responding through improvisation, sometimes sensitively, sometimes angrily, depending on the material.

Once all players are in their positions, the conductor gives a cue for Hn.1 to move to the high G# and the other players to hold the note they are playing at that time. This immediately segues into Section B.

Section B

There are three events in this section; the first one begins with the held chord from the previous page which dissolves, on cue, into a downward glissando (random pitches). Shortly before this, Hn.8 plays the high G# which is held on after the glissando and heard in the distance until the next event starts.

Hn.1 plays the high A and Hns.2-7 choose one of the pitches indicated which is close to the one played in the previous event, with Hn.8 coming in with the same high A just before the glissando. In the third event, Hns.1-7 choose any pitch from within the cluster range indicated and then glissando outwards, over one second, in the direction of the line, towards their starting pitch for Section C.

Section C

Over a period of 45 seconds and moving from ff to pp, each player moves through their part, playing the pitch indicated, but taking a breath and repeating the pitch where necessary. Once the last pitch in the module is reached, on cue, Hn.1 fades to silence over 5 seconds and the remaining horns, over 10 seconds, gradually move to the low C or F drones notes (pp); who plays which note can be decided beforehand.

Section D

Once the drones are set up, on cue, Hn.8 plays the first 3 lines of Section D. This should be played as loud as is required for it to be heard in the distance by the audience. After the first three lines are completed, Hn.1 joins in a duet with Hn.8, taking care to balance levels.

Section E

Hns.1 and 8 repeat the duet until the cue before Section F. Hns.2-7 are cued individually by the conductor, playing phrases in the box in any order, gradually increasing in volume, until the cue before Section F; after this, the conductor signals them to stop in order, Hn.7 through to Hn.2, leaving Hn.1 on the upper G.

Section F

Hn.1 fades out the upper G on cue as Hn.8 enters with its G. After the first line, Hn.8, plays the following passage very freely as far as rhythm is concerned and pulling the tempo about a great deal. On each of the numbered pauses, the other horns join in playing the notes written in the lower stave. Hn.1 joins on the first pause (G), on the second Hn.1 (D) is joined by Hn.2 (B), etc. until all horns are added for the penultimate pause. Hn.8 continues the passage onto the final pause which segues into section G.

Sections G and H

These should be played reflectively and respectfully. Wait until the distant Hn.8 has been heard before continuing into Section H.

Section I

On cue, each player enters in order, with the note indicated and attempts to mimic the sound of a ships' horn and this fades out once the ships' horns themselves (or recorded versions) have entered. Players remain in the performance area until the last ship horn has sounded.

for the residents of Aberdeen, coming out of lockdown - June 2021

Call

for eight horns

Pete Stollery

SOLO

$\text{♩} = 90$

Hn.1 *f* *mf*

Hn.1 *mf* *ff* *mp* *mf*

Hn.1 *f* *ff* *mf* *mp* *f* *mf* *f* *ff*

Hn.1 *f* *ff* *mf* *mf*

Hn.1 *mf* *mp*

Hn.1 *ff* *mp*

Hn.1

As each player enters the performance area, Hn.1 enters into a conversation with them, reflecting their material and exaggerating the change with each new player's entrance. The whole section gains in volume and ends 10 seconds after Hns. 6-7 have entered.

Hn. 1 plays...

A

Each player enters the performance area, one by one, at a distance of 20 seconds, except Hns. 6-7 who enter 10 seconds after Hn.5. They play the relevant module below as they enter, repeating it at different pitches (doesn't need to be exact transposition, approximate shape is enough) throughout the whole of this section, which ends with a climax, 10 seconds after Hns. 6-7 have entered.

Hn.2

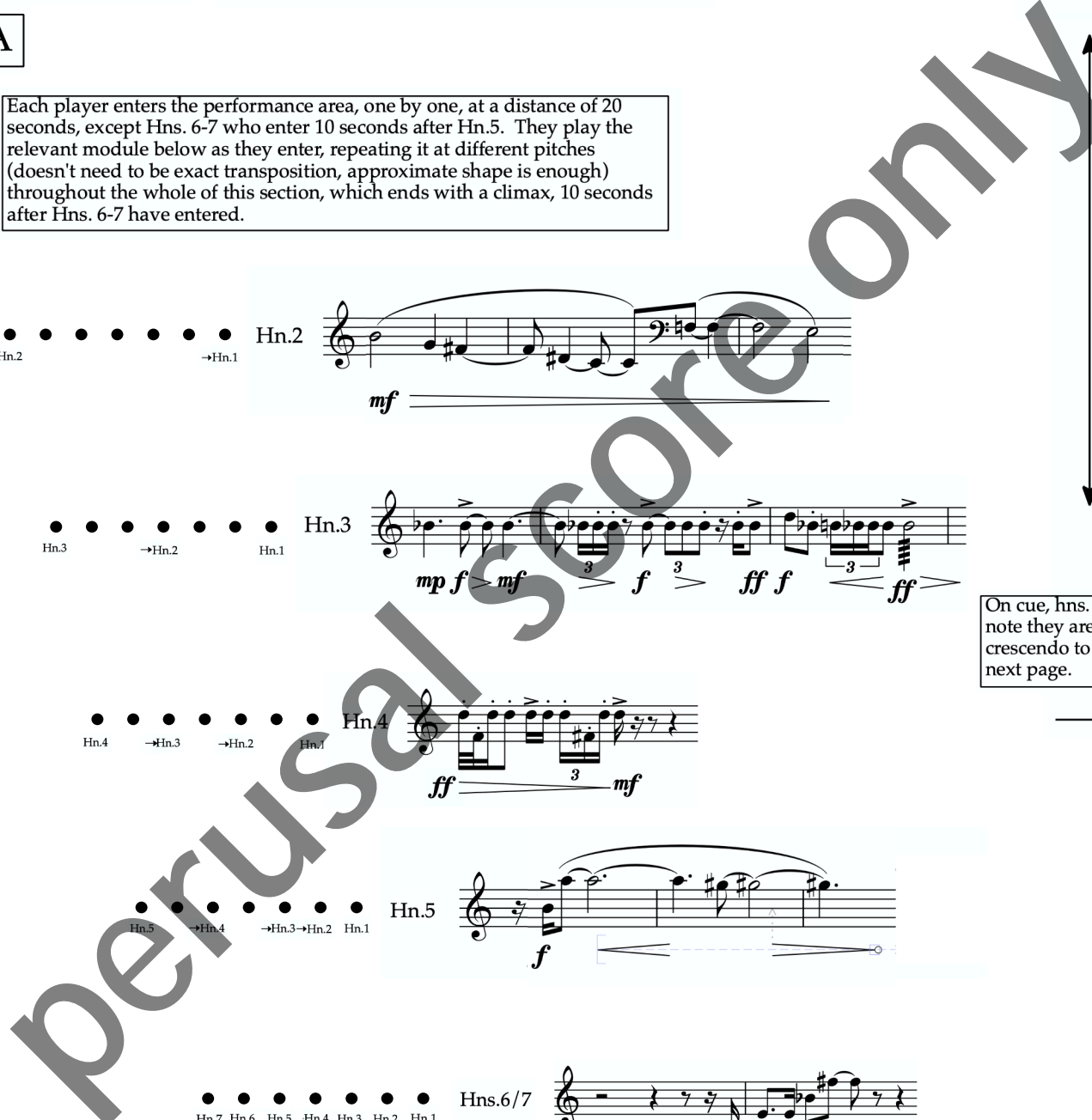
Hn.3

Hn.4

Hn.5

Hns.6/7

On cue, hns. 2-7 hold note they are on and crescendo to gliss on next page.



B

Hn.1 *ff*

Hns.2-7 *ff*

Hn.8 *ff*

Hns. 2-7 choose a diatonic pitch (written C, D, E, F, G, A, B, C) close to the previous pitch

Slower glissando.

Hns.1-7 *f* *ff*

Hn.8

Hn. 8 enters just before gliss and continues until next chord.

Hns. 1-7 choose a pitch within cluster and over period of 1" move by step/leap to the pitch for the chord on the next line.

C

Gradually move from *ff* to *pp* over 45".
Breathe and repeat notes where necessary.

45"

Hn.1

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6

Hn.7

Continue last pitch into next section. →

ff ————— *pp*

Hn.1 fades to silence after 5" and gradually, over period of 10", Hns.2-7 eventually all end up on either written low C or F, providing the drone for Hn.8 solo. This must be *pp* at all times so Hn.8 can be heard. Players take a breath when needed and play until they are cued to begin Section E.



D

$\text{♩} = 60$

Hn.8 *ff*
sempre...in order to be heard...

Hn.8

Hn.8

Hn.1

mf
fff

Hns. 1 and 8 repeat this passage until cue.

Hn.1

Hn.8

E

Whilst Hns.1 and 8 repeat the above passage, on cue, Hns. 2-7 play the following modules in any order, with gaps of silence in between, gradually increasing volume, drowning out Hn.8 and building to a climax on the next page.

Hns.2-7

On cue, all players stay on the note they are playing (replay when run out of breath) until given cue to stop (in order Hns. 7 - 2). On same cue, Hn.1 moves to high written G and holds until cue for Hn.8 to continue with same notes.



F

$\text{♩} = 60$

Hn.8

ff

sempre...as before...

Rhythmically, very freely - soulful, introspective.

Hn.8

ff

At each of the numbered points in the staff above, Hn.1 plays the same pitch as Hn.8 as a kind of reverse echo and Hns. 2-7 enter one by one, adding the lower note to each chord.

Hns.1-7

mp

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Hn.4 *mf*

Hn.5 *mf*

Hn.6 *mf*

Hn.7 *mf*

Hn.8 *mf*

Hn.1

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6

Hn.7

Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6
Hn.7
Hn.8

Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6
Hn.7

I

On cue, play as if sounding a ship's horn - long note values interspersed with short ones, as if tugging on a cable.

BELLS UP!

Gradually fade out as ships' horns enter...



60"

fff poss.

Ships' Horns



On cue, ships' horns sound in celebration, gradually dying out over 60 seconds.

Perusal Score Only