

Score

Call

A fanfare for trumpet, horn and trombone



Liz Lane



Call is made up of bugle calls, specifically infantry general calls, from the American Civil War. From the many calls available, these seemed to me some of the most aesthetically interesting in that they were used in day to day life; I envisaged that within the strictness of military routines and disciplines, there may well be the sense of one day fading into the other and it is with this concept in mind that *Call* is written.

The chosen bugle calls evolve and fade, taking the listener broadly on a journey from dawn to dusk. Some calls are heard in their entirety, whilst others are merged and combined. Two calls, the *Sick Call* and *Church Call*, are used as a reiterative motif; the *Sick Call* often contemplatively and the *Church Call* heard in parts and as a whole, binding everything together.

The physical movement of players, starting in one place and ending in another, signifies camaraderie, support and teamwork.

Liz Lane, February 2014

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Performance note:

Staging is an important antiphonal and visual effect of this piece. There is no particular formation, although the group should be placed together at the beginning and end of the piece (figure O) and from Figure C - M should still be able to see each other.

Tempos can be fluid throughout; open valves will probably be preferable if possible. The names of each call are notated; those in brackets denote an excerpt.

Good information regarding the heterophonic effect at figure O (loosely based around the concept of Gaelic psalm singing) can be found here:

<http://www.youtube.com/watch?v=w62TN2iCP1g> [accessed 01/02/14].

Duration: 4 minutes
Transposed Score

Call was commissioned by Marlene Ford and first performed on 7 April 2014 at Old Dominion University, Norfolk, VA, USA.