

From Calls and Singing

August-October 1968

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*"Call to me with frogs and birds and moons
and stars. Call me with noises. Mechanical
noises."
- Gertrude Stein, A Sonatina followed
by another*

for Nelson Green

Oboe: sound 'A'

Winds: tune as you normally do

Winds silent.

Oboe: sound 'A' for strings.

Winds in wings.

30" Very slow
clarinet in A (d.l.)

ppp

clarinet 2, bassoon, horns: sustain
various E's, G's, B's; moving occasionally
from one tone to another.



25"

25" 30"
G.P.

Timpani: VERY OCCASIONAL low E's, quiet, soft strokes

ca. 52"

G.P. 60

Strings: suddenly VERY LOUD tuning.

After ca. 3-4 seconds, slow diminuendo

25"

45"

30"

Flutes

slow

oboe 2

clarinet 1

slow march tempo

clarinet (s)

horn (s)

bassoons

Horns whisper to each other. Then...

Horn

soft studi

Temp.

15"

30"

long as possible

2^d horn: move into audience

45"

Cue march

cue flute

All strings: E major (quietly): sustain notes chosen from among those given, varying dynamics & attacks (rests ad lib.)

violas

violas

cello

basses

15"

One by one, strings leave E major and resume tuning.

horn
(in wings)



repeat, with 4-10 seconds between
arpeggios, for 30 to 45 seconds

horn
(in auditorium)



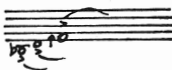
repeat each time
you hear other horn

Winds: move into audience

15"

30"

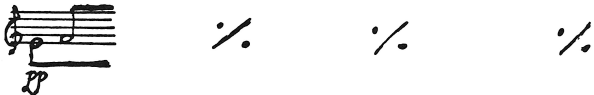
45"



Calling quietly, with many silences

clarinet: low trills, sustained a few seconds, with long pauses between
other clarinet answer occasionally

trumpets
(Harmon)
(in balcony)
pp



horns continue arpeggios: 2^d horn go to trumpets in balcony

3 violins: low double-stops every twenty seconds or so

15" 30" 45" 60"



CUE

cb

With violas & cellos

trumpets take fiber mutes

(as echo of violas & cellos)

play roughly & harshly

quasi *f*

quasi *f*

pp *crescendo*

diminuendo

timp.

trumpet

snare drum-sticks

soft flamant sticks

ff *strong*

(violins)

vn 1

vn 2

vn 3

vn 4

vn 5

vn 6

vn 7

vn 8

vla 1

vla 2

vla 3

vla 4

vc 1

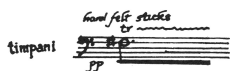
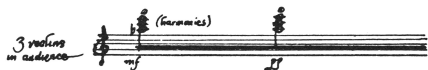
vc 2

vc 3

cb.

strings: repeat this figure as necessary,
col legno battuto, or sul ponticello, or sul tasto; always
accelerando & diminuendo,
as if practising.

2 clarinets, horn, bassoon; play *Cas Blancs du quatour*, *very softly*
(in balcony or lobby)



SLOW



A TEMPO

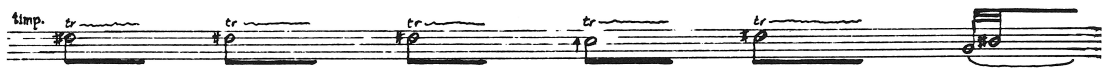


One by one stop playing Les Désirs du quatuor

Winds move, scatter throughout auditorium.

Quiet calling, many long silences.
Clarinets, sustained tones, some tremolos.
Trumpets: Harmon mutes.

Horns: call with arpeggios, as before



Other violins & violas: sustain open 'a', piano,
one instrument at a time. Incorporate lots
of long silences.



other cellos: occasional Bbs (silences between)

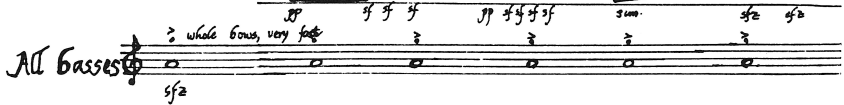
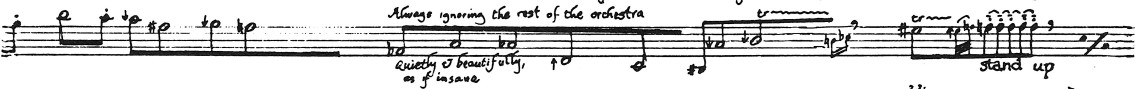
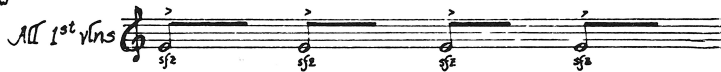
as tension mounts, high sustained notes on flutes & oboes

clarinets & bassoons: gradually imitate brasses (bassoons: play double tones)



$\frac{1}{2}$ gradually louder $\frac{1}{2}$ more insistent $\frac{1}{2}$ $\frac{1}{2}$

3 violins: ugly low sustained sounds, heavy attacks at frog



two Clarinets, Horn, Bassoon: Ces désirs du quatuor

3 violins in audience: quiet calling

10. (subito piano)

(Ces désirs continuent through applause)

Very sparse calling

both heads as loose as possible

Timp. *ppp*

vn.2

vn.3

vn.4

vn.5

vn.6

vn.7

vn.8

vla.1

vla.2

vla.3

vla.4

vc.1

vc.2

vc.3

cb.1

cb.2

21 Sept. 48 signed with retouchings Feb. 27 63

From Calls and Singing was written in August & September, 1968, for a concert conducted by Paul Freeman (who was assisted by Jean-Louis LeRoux). It was written with the considerable assistance of Nelson Green, who told me, when I complained of not knowing what to compose for a chamber orchestra, that I could compose—precisely anything I wanted to compose. And so this piece is for Nelson, & of course for Paul who conducted it very well.

NOTES

Calling (e.g. page 4): the winds call each other very gently, with quiet trills, or slow arpeggios, or short melodic lines of their own invention; and they respond to the calls with gently affectionate imitative responses.

Each page is one minute — the conductor indicates elapsed time by using his left arm as a second hand, beating time where necessary with his right.

Open notes are sustained as indicated by the length of the beams; black notes — not necessarily staccato, but short — are unaccented passing tones.

♭ = quarter flat; ♯ = quarter sharp. All accidentals affect only the note they precede.

If this piece opens the concert, or follows an intermission, then

- (1) clarinet 2, bassoon, horn 2 do not play E major at beginning of piece; but instead play *Ces Désirs du Quatuor* (in the lobby or the balcony) several minutes before the concert begins, & continue playing it until halfway through page 3;
- (2) horns do not play indicated parts on page 2, & the march (from Tristan) is omitted.

First oboe may act as assistant conductor.

All strings play all material on page nine, except vn.1 & vla.1

Ces Désirs du Quatuor is a separate work, for any four melody instruments, which can be supplied upon request.