

The Call:

The Brass Presented

The Call presents the symphonic brass instruments in all their splendour. In this music the spirit of the brass and their separate personalities are transformed into soloistic passages in which each group is presented in their musical and historical context. "The Call" starts with a summoning, so specific for the origin and tradition of the brass instruments. This "First Call" is followed by the "Introduction", a heroic theme in which the whole section is present.

After the "Introduction", a "Call" is bringing us to the presentation of the trombone section. Historically connected to the human voice, this music, the "Tune", shows us the velvet and flexible nature of the trombones and their blending sound spectrum. A "Call" takes us to the next section, "Fanfare", in which the trumpets are presented. Various aspects of the trumpets are used in this music: their military aspect, the clear melodic voice and the heroic character of the instrument and their players. With a short "Call" the horn section is introduced. Their music is the "Song", in which the beautiful, nostalgic character of the Horns is woven into a long melodic line. Initially all four horns, with their large range, are able to fill the whole harmonic spectrum.

After the "Song" one is already introduced to the last section, the tubas. The tenor tuba, with its flexible, soloistic voice and the bass tuba, the harmonic basis in brass music, play a duo, but are interrupted by the next "Call". This "Call" transforms fluently into the "Chant", an emotional bass melody, in which all instruments, in dark colours though, accompany the tubas.

Again the tuba duo connects us to the "Voices". In this part, all the separate brass voices are woven into a baroque like polyphony, in which the last instrument, the piccolo trumpet is introduced.

The "Final Call" sounds, and brings us the grand finale, the "Passacaglia". Now the solemn voices of the trombones, horns, trumpets, with tuba soli, build into a grandioso theme in which the whole brass, in all its splendour, is presented in their majestic role. Just before the final bars, the Call theme sounds once more.....

The Call is dedicated to the American friends of the Royal Concertgebouw Orchestra.

—Nick Woud
Solo Timpanist RCO

THE CALL: THE BRASS PRESENTED

written for the Concertgebouw Orchestra Brass

FIRST CALL

Allegro, ma non troppo (♩ = 100)

Nick Wond

The musical score is arranged in four systems, each representing a different brass section. The first system, 'C Trumpets', includes staves for 1, 2, 3 & Picc. Trpt., and 4. The second system, 'F Horns', includes staves for 1, 2, 3, and 4. The third system, 'Trombones', includes staves for 1, 2, and Bass. The fourth system, 'Tuba', includes staves for Tuba and Euph. The music is written in 4/4 time with a key signature of one flat (B-flat). Dynamics include *f* (forte) and *fz* (forzando). A large diagonal watermark 'www.hickeys.com' is visible across the center of the page.

6

C Trpts.

1

2

3 & Picc. Trpt.

4

F Hrns.

1

2

3

4

Trbns.

1

2

Bass

Tubas

Ten.

Bass

fp fp fp fp

f fp f fp f fp f fp

fp fp fp fp

f fp f fp f fp f fp mp

f

f

f

f

fp fp fp

f fp f fp f fp f

f fp f fp f fp f fp

fp fp fp fp

3

3

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INTRODUCTION

11

C Trpts.

1 *mp*

2 *mp*

3 & Picc. Trpt. *mp*

4 *mp*

F Hrns.

1

2

3

4

Trbns.

1 *mp*

2 *mp*

Bass *mp*

Tuba

Bass

ff

pd

CALL

38

C Trpts.

1 *p* *crescendo poco a poco* *ff*

2 *p* *crescendo poco a poco* *ff*

3 & Picc. Trpt. *p* *crescendo poco a poco* *ff*

4 *crescendo poco a poco* *ff*

F Hrns.

1

2

3

4

Trbns.

1 *p* *crescendo poco a poco* *ff*

2 *p* *crescendo poco a poco* *ff*

Bass *p* *crescendo poco a poco* *ff*

Tubas

Ten. *p* *crescendo poco a poco* *ff*

Bass

TUNE Andante (♩. = 54)

43

C Trpts.

1 2 3 & Picc. Trpt. 4

F Hrns.

1 2 3 4

Trbns.

1 2 Bass

Tuba

1 2

FINAL CALL

275 Tempo Primo (♩ = 96)

C Trpts.

1 *pp* *ff*³ *f*³ 3

2 *pp* *ff* 3 *f* 3 3

3 & Picc. Trpt. take C Trumpet

4

F Hrms.

1 *marcato*

2 *ff marcato*

3 *ff marcato*

4 *ff marcato*

Trbns.

1 *mf* *f* *ff* *f*

2 *p* *mf* *f* *ff* *f*

Bass *p* *mf* *f* *ff* *f*

Tubas

Ten. *p* *ff*

Bass *p* *ff* *f*

The image shows a musical score for the song 'The Rose Tree'. It consists of eight staves of music. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The second staff is the piano accompaniment, starting with a bass clef. The third staff is a second vocal melody, also in treble clef. The fourth staff is the piano accompaniment for the second vocal part, in bass clef. The fifth staff is a third vocal melody, in treble clef. The sixth staff is the piano accompaniment for the third vocal part, in bass clef. The seventh staff is a fourth vocal melody, in treble clef. The eighth staff is the piano accompaniment for the fourth vocal part, in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). A large, diagonal watermark 'www.hickeys.com' is overlaid across the entire page.