

## clarion

for Bede Williams

## 1. THE CALL

$\downarrow = 80$   
plangent, keening, urgent

Eve de Castro-Robinson

Solo Trumpet in C

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trombone

Vibraphone

Percussion

Violin I

Violin II

Viola

Violoncello

Contrabass

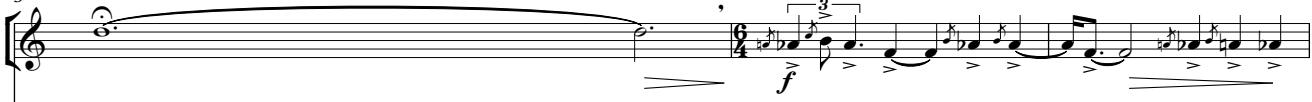
PERCUSSION: Tam-tam,  
Snare Drum, Vibraphone,  
Tubular Bells, Bass Drum,  
2 Woodblocks, Brake Drum,  
3 Suspended Cymbals,  
4 Tomtoms

[Vibraphone]

[3 Cymbals]

**1. THE CALL**  
 $\downarrow = 80$

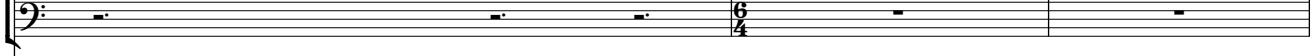
**A**

C Tpt. 3 

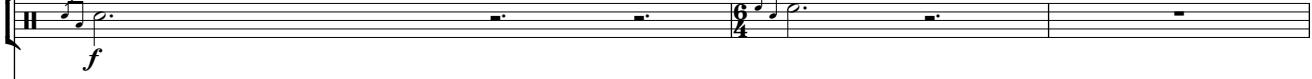
Cl. 

Bsn. 

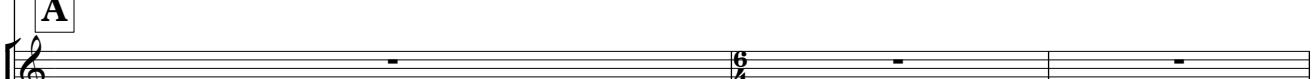
Hn. 

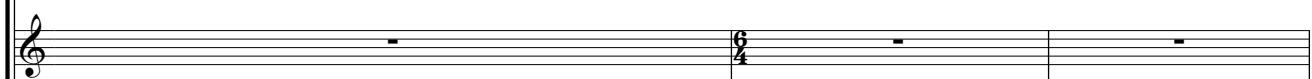
Tbn. 

Vib. 

Cym. 

**A**

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

## 2. LAMENT

 $\text{♩} = \text{c. } 60$  Free, move independently within sections

c. 25 secs

F

take conch

CTpt. [C Tpt.]

Bass Clarinet  
in B $\flat$   
*dirty, rough*  
move independently within sections

B. Cl. [B. Cl.]

Bsn. [Bsn.]

Hn. [Hn.]

Tbn. [Tbn.]

T-t. [T-t.]

B. D. [B. D.]

Vc. [Vc.]

Cb. [Cb.]

repeat from beginning of bar if necessary

move independently within sections  
*dirty, rough*  
swells

move independently within sections  
long natural breaths  
*dirty, rough*

Tam-tam  
tremolo over surface as appropriate to dynamics

Bass Drum  
tremolo over surface as appropriate to dynamics  
soft mallet

pizz.  $\text{♩} = \text{c. } 60$  Free, move independently within sections

c. 25 secs

repeat from beginning of bar if necessary

continue with similar swells

continue with similar swells

**G**

C Tpt. 90 c. 20 secs

B. Cl. *ff*

long natural breaths  
*dirty*

Bsn. *ffmp*

Hn. *ff*

Tbn. take conch

T.-t. mallet down  
To Tub. B.  
To S. D. take superball mallet asap and stroke around surface at varying speeds, exciting low harmonics

T.-t. *mf* sim.

B. D. mallet down  
To Perc. with hands, improvise a mix of gestures, rhythms and strokes across whole drum surface, at various dynamics, using bold movements

Vc. **G arco** heavily distorted lots of bow → lightly distorted → ord, sul pont

Cb. arco heavily distorted, lots of bow → lightly distorted → ord, sul pont

### 3. EIA cadenza

118 very free, urgent, always calling

C Tpt.

119

C Tpt.

120 flutt 3 DT

C Tpt. mf mf f

122

C Tpt.

123 DT

C Tpt. ord DT

125 DT 3 DT

C Tpt.

126 DT 3 raise trumpet bell while playing holding trumpet away from mouth, sing with edgy tone, projecting voice through the space play sing ei - a! mf ei - a ei - a ei - a ei - a

129

C Tpt.

normal position  
play

5



130

C Tpt.

5

6



132

C Tpt.

dirty

ord.

dirty

ord.

DT → → DT - 3

mf

6

7



135

C Tpt.

ord. DT - 3

, ord.

mf

6

3

mf



137

C Tpt.

mf

6

5

3

mf



139

C Tpt.

sing

play

f

=

ei - a ei = < a

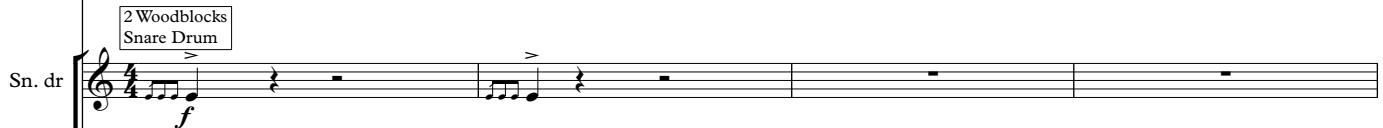
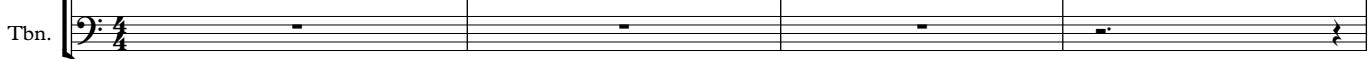
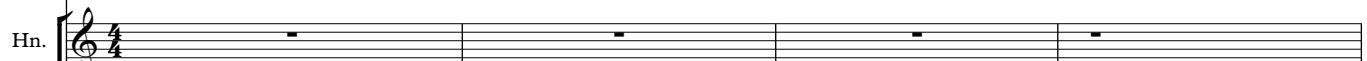
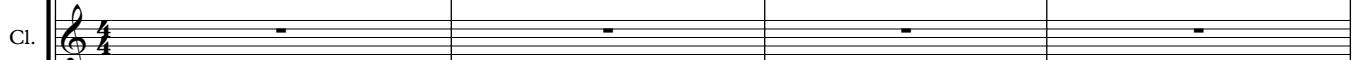
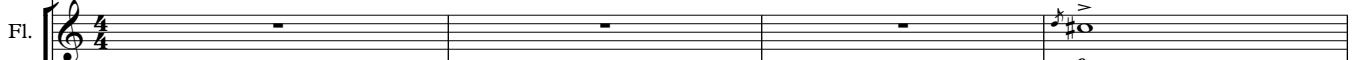
f

## 4. LET HIM BE CHIEF WITH THE TRUMPET THING

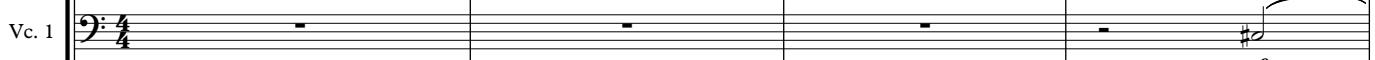
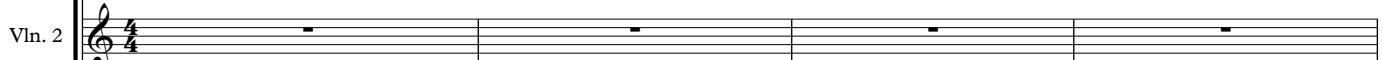
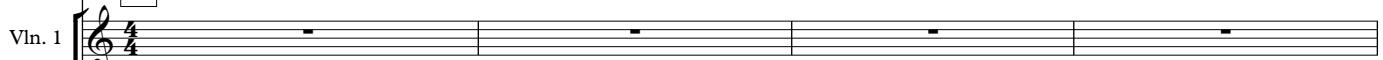
46

 $\text{♩} = \text{c.} 106$ **P**

152



## 4. LET HIM BE CHIEF WITH THE TRUMPET THING

 $\text{♩} = \text{c.} 106$ **P**

156

C Tpt.

Fl.

Ob.

Cl. *f*

Bsn. *f*

Sn. dr

Perc.

Vln. 1

Vln. 2

Vla.

Vc. 1 *=ff* *sfp ff*

Db. *ff* *sfp ff*