

# We Call to You, Brother

Jennifer Fowler

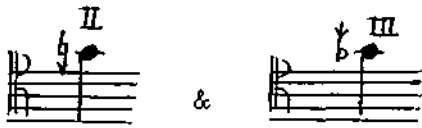
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for : flute, cor anglais, cello, 2 tenor trombones




(one doubling didjeridoo) & perc (2 boomerangs)

Duration : 13mins

NOTES

TROMBONES:  & indicate flat notes, as occurring naturally in the harmonic series.

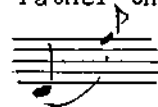
DIDJERIDOO:  = fundamental note  
 = 1st overtone

Breathing. Breath is snatched through the nose while (ideally) the sound continues with breath expelled from the mouth. There is no objection to the indrawn breath creating a disturbance in the sound of the fundamental. This disturbance should go with the rhythmic patterns e.g. . In fact the disturbance in sound can be exaggerated by cheek movements so that it becomes a way of emphasising the rhythms. If it is found necessary to stop the sound, when snatching a breath, these snatches should be very brief and again should become part of the rhythms; e.g.  where  is written.

Overtones. There are two ways of producing the overtone, called by Trevor Jones ("The Art of the Didjeridu", Wattle Recordings, 1963)

1) "spat" overtone (produced without tonguing, with a "p" rather than "t").

This is indicated by a slur and staccato mark e.g.



2) "Hooted" overtone (produced with hard-tongued attack). This is indicated by a harmonic sign:



Vocal Interference. There are four kinds of vocal interference with the fundamental sound used in this piece:

1) A hummed overtone, performed at the same time as the fundamental, producing a chord. This is indicated with a V (for "vocal") on the stem of the note:



2) A gurgling or croaking in falsetto voice of a note approx. an aug 11th or 18th above the fundamental, performed at the same time as the fundamental.

This is indicated by a V on the stem and a cross:



3) A "dingo howl" imitation produced with a gurgling sound similar to previous, but following a glissando downwards in pitch:

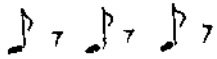


4) Tongue in the tube: the fundamental sound can be altered by thrusting the tip of the tongue into the tube, producing a nasal, reedy sound. This is indicated by tremolo marks and "t" for tongue:



BOOMERANGS: The percussion instrument used is a pair of boomerang clapsticks.

These are either beaten by bringing both ends together simultaneously:



or the extremities of one clapstick strike those of the other in rapid alternation to produce a rattled effect:



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JENNIFER FOWLER

(♩ = c. 80)

$\frac{3+2}{16}$   $\frac{4}{4}$  1. | | 5  
4

Musical score for the first system, featuring six staves:

- Flute:** Treble clef, 6/4 time signature.
- Cor anglais (written at sounding pitch):** Treble clef.
- Cello:** Bass clef, 12/8 time signature. Dynamics: *mp*.
- Trombone I:** Bass clef, 12/8 time signature. Dynamics: *p* and *mp*.
- Trombone II (+ didgeridoo):** Bass clef, 12/8 time signature.
- Boomerangs:** Bass clef, 12/8 time signature. Dynamics: *p*.

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10, Stratford Place, London, W.1

Musical score for the second system, featuring three staves:

- Fl.:** Treble clef, 4/4 time signature.
- Cello:** Bass clef, 12/8 time signature. Dynamics: *p*.
- b. I:** Bass clef, 12/8 time signature. Dynamics: *mp*.

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fl.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{2}{4} + \frac{3}{8}$   $\frac{3}{4}$  *mp*

cello *mp*

trb I *p* *mp*

fl.  $\frac{5}{8}$   $\frac{2}{4} + \frac{3}{8}$   $\frac{5}{4}$  *mp*

cello *p*

trb I *p*

fl.  $\frac{4}{4}$   $\frac{2}{4} + \frac{3}{8}$  *mp*

cello *p*

trb I

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6/4 4/4 **A** 3/4 3

Uo

I

II

oms

*p* *mp*

5/4 3 3+3 8/4 II

I

II

*mp*

3+2 4 4 3+2 8/4

I

a.

I

II

*mp*

4

Musical score for the first system, measures 4-6. The system includes staves for fl. (flute), c.a. (clarinet in A), cello, and trb. II (trumpet II). The flute part features complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics *mp* and *p*. The clarinet and cello parts provide harmonic support with various rhythmic figures. The trumpet II part has a few notes in the first two measures.

Musical score for the second system, measures 7-10. The system includes staves for fl. (flute), c.a. (clarinet in A), cello, and trb. I (trumpet I). The flute part has a melodic line with dynamic markings *fz* and *fz*. The clarinet and cello parts continue with their respective parts. The trumpet I part has a melodic line starting in measure 7.

Musical score for the third system, measures 11-13. The system includes staves for fl. (flute), cello, and trb. I (trumpet I). The flute part has a melodic line with dynamic markings *mp* and *mp*. The cello and trumpet I parts provide harmonic support with various rhythmic figures.

2+6  
4+4

5  
4

5+4  
16+8

3 3 5

mp

p

p

mp

p

5+5  
16+8

3 3 4

3 3 3 3

mp

p

3  
4

5  
4

2+3  
4+8

mf

mp

mf

p



6

fl.  $\frac{4}{4}$   $\frac{3}{4}$

c.a.

cello *mp* *mf*

trb I *mp*

$\frac{3}{8} + \frac{2}{8} + \frac{3}{16}$   $\frac{4}{4}$

fl. *mp*

cello *mp* *mf*

trb I *mp*

$\frac{2}{4} + \frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

fl. *mp* *mf*

cello *mp* *mf*

trb I *mf*

3/4      3+3 / 16+8      3+3 / 4+8

trb I

trb II

*mp*

4/4      5/4      3/4 [B]      3+2 / 8+8      3

c.a.

trb I

trb II

*mf*

4/4      4/4      2+3 / 4+8      3      3      3/4

c.a.

trb I

trb II

*mp*

4/4 3/4 3/8 + 2/8

c.a.

trb I

trb II

*mf* *mp* *mf*

4/4 3/8 + 2/8 4/4

c.a.

cello

trb I

trb II

*mf* *mf* *mf*

4/4  $\frac{2}{4} + \frac{3}{8}$  4/4 9

f1. *mf* 3 3 3

c.a. *mf* 3

cello *mf*

trb I *mf* 3

trb II *mf*

2/4 3/4 4/4

f1. 3 3

c.a. 3 3

cello 3

trb I 3

trb II 3 3

fl.  $\frac{3}{8} + \frac{2}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{3}{4}$

c.a.

cello

trb I

trb II

booms

*mf*

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(♩ = 72)  
(♩ = 108)

$\frac{9}{8}$   $\frac{6}{8}$   $\square C$

didj (trb II)

booms

*p*

didj

booms

$\frac{5}{8}$   $\frac{3}{4}$   $\frac{5}{8}$

Handwritten musical notation for the first system. The top staff is labeled 'dj' and the bottom staff is labeled 'oms'. The 'dj' staff contains eighth notes with triplets and accents. Above the first triplet is a '3/4' time signature, and above the last triplet is a '5/8' time signature. The 'oms' staff contains a steady eighth-note accompaniment.

Handwritten musical notation for the second system. The top staff continues the 'dj' part with triplets and accents. Above the first triplet is a '4/4' time signature, and above the second triplet is a '6/4' time signature. The bottom staff continues the 'oms' accompaniment. The end of the system is crossed out with a large 'X'.

Handwritten musical notation for the third system. The top staff features quarter notes with accents and eighth notes. Above the first triplet is a '3/4' time signature. The bottom staff continues the 'oms' accompaniment.

Handwritten musical notation for the fourth system. The top staff contains eighth notes with accents and triplets. Above the first triplet is a '3/4' time signature, and above the second triplet is a '5/8' time signature. The bottom staff continues the 'oms' accompaniment.

12  $\frac{11}{8}$

didj

booms

$\frac{5}{8}$

$\frac{6}{4}$   $\frac{4}{4}$

dim.

6 12 6 13  
4 8 8

fl.

ca.

idj

oms

*pp*

(♩ = 108, as before.)

9 4  
8 4

fl.

ca.

*mf*

*mf*

5 5 3

5 5 3

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3 4 4 4

fl.

ca.

idj

*p*

*p*

*fz*

*fz*

3 3



fl. *mf*

c.a. *mf*

didj

fl. *p* flz. *p*

c.a. *mf* *p*

didj

Tempo primo (♩ = 80)

cello *mp*

trb I *p* *mp*

didj

booms *p*

9 16 7 3 16+8 7 8

ello *mp*

trb I *mp* *mf* II

trms *mp*

(♩ = 132)

**E**

5 8 3+6 8+16 5 16 2+6 8+16

fl. *mf*

trb II *mf* *crisply*

5 8 6+3 16+8 2+3 8+16

fl. *mf*

trb II *mf*

5 16 4 8 2+6 8+16 c.a. 8 16

trb I *mf* II

trb II *mf*

16

8 16 1. 1. 1 3 6 16 1. 1. 3

c.a.

trb I

trb II

*crisply*

6 16 7 9 8 16 1. 1. 1.

c.a.

trb I

trb II

booms

*mp crisply*

*mp crisply*

6 10 16 1. 1. 5 8 mp

fl.

cello

trb I

trb II

booms

*mf*

*mf*

3+3 8 16      4 8      3 3 16+8      6+2 16 8      17

fl. *mf*

ca. *mf*

hlo

trb I *mf*

2 3 2 8 16+8      5      9 16      5 16

fl.

ca.

ello

trb I

trb II *mf*

2+6  
8+16

3  
8

3  
8

6+1  
16+8

3  
8

cello

trb I

trb II

*crisply*

*mf*

3  
8

6  
16

4  
8

2 3  
8+16

3 3  
16+8

cello

trb I

trb II

6  
16

2 3  
8+16

3 3  
8+16

3  
8

fl.

c.a.

cello

trb I

trb II

*mf*

*mf*

4/8, 3+2/16+8, 2+3/8+16, 3+3/16+8

1. Treble clef, staff 1: Melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 3.

a. Treble clef, staff 2: Melodic line with eighth notes and a triplet of eighth notes in measure 3.

1lo Bass clef, staff 3: Bass line with eighth notes.

I Bass clef, staff 4: Bass line with eighth notes.

2+6/8+16, 4/8, 3+1/14+8, 6/16, 3/8

1. Treble clef, staff 1: Melodic line with eighth notes, including a triplet of eighth notes in measure 5.

a. Treble clef, staff 2: Melodic line with eighth notes and a triplet of eighth notes in measure 5.

1lo Bass clef, staff 3: Bass line with eighth notes.

I Bass clef, staff 4: Bass line with eighth notes.

$\frac{3}{16} + \frac{1}{8}$      $\frac{2}{8} + \frac{6}{16}$      $\frac{3}{8}$      $\frac{3}{16} + \frac{2}{8}$

fl.   
 c.a.   
 cello   
 trb I

(slide vibr)

$\frac{3}{16} + \frac{2}{8}$      $\frac{4}{8}$      $\frac{3}{8}$      $\frac{2}{4}$  **F**

fl.   
 c.a.   
 cello   
 trb I   
 didj   
 booms

\* "slide vibrato" from C# upwards - imitating a tell, but not as wide as a semitone.

*cello*

*didj*

*ooms*

*mp*

*didj*

*ooms*

3/4, 5/8, 3/8

*f1.*

*c.a.*

*cello*

*trb I*

*didj*

*ooms*

*p cresc.*

*p (slide vibrato) cresc.*

*cresc.*



5 8 3  
16 16 8

fl. *mf*

c.a. *mf*

cello *mf*

trb I *mf*

didj

fl. *mf*

c.a. *mf*

cello *mf*

trb I *mf*

didj

booms *mf*

10 16 8 10 8

fl. *f*

c.a.

ello

trb I  
(slide vibrato)

didj

ooms

10 16 9 8 7 8 9 16

didj

ooms

*p* *p* *mp*

2 9 2 9 2 9

8 16 8 16 8 16

didj

booms

fl.

c.a.

cello

didj

booms

fl.

c.a.

didj

booms

Preview File Only

10 16

6 8 4 2 4

fl.

c.a.

cello

trb I

didj

booms

*p*

*p*

*p*

*p*

(slide vibrato)

*p*

(= 88)

fl.

c.a.

cello

trb I

didj

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

3 3 4 2

5

5

4/4

fl *mp*

c.a.

cello *mp*

trb I *mp*

Tempo as before

vibrato 4/4

vibrato 10/16

c.a.

cello

didj

booms

2/4

6/16

2/8

4/4

didj

booms *mp*

(♩ = 88)

fl. *mp*

c. a. *mp* *vibrato* *vib.*

cello *mp*

trb I *with straight m. ta.* *mp*

c. a. *mp* *tr #* *3/4* *5/8* *# tr*

cello *mp* *tr*

trb I *flz.*

fl. *mp*  $\frac{3}{4}$   $\frac{5}{8}$

c.a. *mp*

cello

trb I *flz.*

didj *t*

fl. *mp*  $\frac{3}{4}$   $\frac{5}{8}$

c.a. *mp*

cello *mp*

trb I *flz.* (mute) *mp*

didj *t*

7/8 J

3/8 + 3/8 + 4/8

3/8 + 3/8 + 4/8

a.

llo

rb I

dj

t t t t

a.

ello

rb I

dj

t t

Preview File Only





fl. *p* *mf* 6 7 7 6

a. 3 6 *b*

tlo 3 *b*

bI *gliss* *p* *mp* *mf* 3 7

dj *t*

oms *mf*

*PREVIEW FILE ONLY*

l. *f* *mf* 3 6 7 7 6

a. 3 6 *b*

tlo *gliss* *mf*

bI *gliss* *mp*

dj

oms *mp*

*PREVIEW FILE ONLY*

fl. *f*

c.a. *mf*

cello *mf*

trb I *mf*

didj

fl. *f*

c.a. *f*

cello *f*

trb I *mf*

didj

booms *mf*

*gliss*

*Pizz (left hand)*

*arco*

3

5

Handwritten notation:  $\frac{3}{8} + \frac{2}{4}$  [K]

Handwritten notation:  $\frac{3}{8} + \frac{4}{4}$ ,  $\frac{3}{8} + \frac{3}{4}$ ,  $\frac{3}{8} + \frac{4}{4}$

Handwritten notation:  $\frac{3}{8} + \frac{4}{4}$ ,  $\frac{3}{8} + \frac{3}{4}$ ,  $\frac{8}{8}$

cello

trb I

mf

4/4

6/8

7/8

3

trb I

mp

5/8

6/8

5/8

6/8

trb I

trb II

booms

p

pp

7/8

6/8

v 3/4

3/8

v 4/4

trb I

trb II

p

pp

8/4

4

pp

pp

1988