

JUDITH SHATIN

Hearing the Call

2 Bb Trumpets & 2 Snare Drums



Program Note

Hearing the Call, commissioned by the National Symphony Orchestra as part of the Hechinger Fanfare commission project, was inspired by the music of call and response heard in settings, ranging from religious to jazz. The music is tossed back and forth, with partners forming, shifting, and rejoining through the stereo pairings of trumpet and snare drum positioned on each side of the stage. The instrumentation of brass and percussion and the brightly colored harmony are typical of fanfares, though the rhythmic and timbral interplay are more suggestive of call and response. *Hearing the Call* was premiered at the Kennedy Center in Washington, DC on 11/30/95. It has since been recorded by St. Mary's Brass on Sonoma Records, on a CD of new brass music named after this piece. Fanfare said: "...Judith Shatin's two-minute *Hearing the Call* – smartly, crisply scored for two trumpets and two snare drums – is the eponymous work for this collection and is the perfect ceremonial attention-getter...." For more information visit www.judithshatin.com. –JS

World Premiere National Symphony Kennedy Center Washington, DC 11/30/1995

Duration: 2:00

Hearing the Call

Judith Shatin

Electric ♩ = 70

Trumpet in B♭ 1

Trumpet in B♭ 2

Snare 1

Snare 2

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

p

p

p

p

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

mp *mf* *f*

mp *mf* *f*

mp *mf* *sf* *mf* *f*

mf *sf* *mf* *f*

tr

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

<

12

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Musical score for measures 12-13. Measures 12-13 show a rhythmic pattern of eighth notes with accents. Dynamics include *p* and *fp*. A large watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

13

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Musical score for measures 14-15. Measures 14-15 show a rhythmic pattern of eighth notes with accents. Dynamics include *p*, *fp*, *sf*, *mp*, and *f*. A large watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

15

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Musical score for measures 16-17. Measures 16-17 show a rhythmic pattern of eighth notes with accents. Dynamics include *f*, *mf*, and *fp*. Trills are indicated with 'tr' and wavy lines. A large watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid diagonally across the page.

17

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

f

f

f

f

echo

p

echo

19

Sn. 1

Sn. 2

f

f

subito p

fp

subito p

fp

21

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

f

f

f

f

22

Trpt. 1

Trpt. 2

23

Trpt. 1 *p*

Trpt. 2 *p*

24

Trpt. 1 *mp*

Trpt. 2 *mp*

25

Trpt. 1 *f* *mp*

Trpt. 2 *f* *mp* *mf*

Sn. 1 *f* *mf*

Sn. 2 *f* *mf*

27

Trpt. 1 *f*

Trpt. 2 *f*

Sn. 1 *f*

Sn. 2 *f*

29

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

p

p

p

p

30

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

fp

fp

f

f

31

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

32

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Musical score for measures 32-33. The score is for four parts: Trpt. 1, Trpt. 2, Sn. 1, and Sn. 2. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes with accents. Dynamics include *mp*, *mf*, *ff*, and *fp*. Trills are indicated with 'tr' and wavy lines. Slurs are used to group notes. The snare drums play a consistent rhythmic pattern.

34

Trpt. 1

Trpt. 2

Sn. 1

Sn. 2

Musical score for measures 34-35. The score is for four parts: Trpt. 1, Trpt. 2, Sn. 1, and Sn. 2. The key signature is one sharp (F#). The music continues with the same rhythmic pattern and dynamics as the previous measures. Trills and slurs are present. The snare drums maintain their rhythmic role.

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