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FJH SYMPHONIC BAND

Grade 4.5

TRUE CALLING

Charles Rochester Young

Instrumentation

1 - Conductor's Full Score	3 - B♭ Trumpet 1	2 - Percussion 1
1 - Piccolo	3 - B♭ Trumpet 2	Xylophone
4 - Flute 1	3 - B♭ Trumpet 3	Small Triangle
4 - Flute 2	2 - F Horn 1	2 - Percussion 2
2 - Oboe	2 - F Horn 2	Vibraphone
2 - Bassoon	2 - Trombone 1	Large Tam-tam
4 - B♭ Clarinet 1	2 - Trombone 2	3 - Percussion 3
4 - B♭ Clarinet 2	2 - Trombone 3	Chimes
4 - B♭ Clarinet 3	2 - Baritone/ Euphonium	Suspended Cymbal
2 - B♭ Bass Clarinet	2 - Baritone T.C.	Tambourine
2 - E♭ Alto Saxophone 1	4 - Tuba	Maracas
2 - E♭ Alto Saxophone 2	1 - Timpani	2 - Percussion 4
2 - B♭ Tenor Saxophone	1 - Bells	Suspended Cymbal
2 - E♭ Baritone Saxophone		Small Tam-tam
		Tambourine
		2 - Percussion 5
		Marimba
		Small Triangle
		Large Tam-tam
		Slapstick



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The Composer

Charles Rochester Young has won high praises and honors for his work as a composer. Dr. Young's original compositions have been performed on 5 continents, in all 50 states, and in major halls of the US and Europe, including Carnegie Hall and Lincoln Center. Thousands of known performances of Dr. Young's music have been heard around the globe. His works have been performed by members of most major orchestras in the US as well as some of the world's foremost soloists and chamber ensembles. His works are widely published and recorded.

Dr. Young has had performances at leading music conventions including the MENC National Convention, World Saxophone Congress, World Harp Congress, Montreux Jazz Festival, North Sea Jazz Festival, National Flute Association Convention, Society of Composers national conference, and the World Association of Symphonic Band and Ensembles (WASBE) convention to name a few. Dr. Young has received awards from the ASCAP (annually since 1994), National Flute Association, National Band Association, National Association of Composers, British and International Bassists Federations, National Endowment for the Arts, Aaron Copland Foundation, Meet the Composer, and others.

Dr. Young is a graduate of Baylor University and the University of Michigan. He held as his mentors Pulitzer-prize winner Leslie Bassett, Donald Sinta, Marianne Ploger and Keith Hill. Dr. Young is the Coordinator of Musicianship at the University of Wisconsin at Stevens Point. Previously, Dr. Young served on the faculty at the Interlochen Center for the Arts.

A tireless advocate for training musicians in composition and improvisation, Dr. Young was named "Wisconsin Professor of the Year" by the Carnegie Foundation and the Council for the Advancement and Support of Education in 1999. The University of Wisconsin system named Dr. Young as the recipient of their University of Wisconsin System Teaching Excellence Award in 2000. Dr. Young is a highly sought after presenter, clinician and guest composer around the nation.

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About the Music

True Calling was commissioned by the Wisconsin chapter of the National Band Association and premiered by the NBA Wisconsin All-State Band in January 2011 under the baton of Richard Mark Heidel. *True Calling* depicts the struggle to honor one's true life calling. Each section of the work reveals a stage in this journey: seeking truth, overcoming one's own darkness, and fulfillment.

TRUE CALLING

CHARLES ROCHESTER YOUNG
(ASCAP)

Noble (♩. = 116)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani (F, C, G, B♭)

Bells light brass mallets

Percussion 1 (Xylophone, Small Triangle)

Percussion 2 (Vibraphone, Large Tam-Tam)

Percussion 3 (Chimes, Suspended Cymbal, Tambourine, Maracas)

Percussion 4 (Suspended Cymbal, Small Tam-Tam, Tambourine)

Percussion 5 (Marimba, Small Triangle, Large Tam-Tam, Slapstick)

MP3

2 3 4 5 6 7

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9

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

9

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

8 9 10 11 12 13 14

f

17

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

15 16 17 18 19 20 21

p

pp

a2

mp

p

mf

(C to Bb)

25

Picc.
 Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar./Euph.
 Tuba
 Timp.
 Bells
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

cresc.
mp
cresc.
mp
cresc.
cresc.
p
cresc.
p
cresc.
p
cresc.
 25
p
a2
mp
mp
cresc.
mp
cresc.
a2
mp
cresc.
cresc.
mp
damp
mp
damp
 (B $\flat$ to C)

22 23 24 25 26 27 28

33

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./ Euph.
 Tuba
 Timp.
 Bells
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Dynamics: *sfz*, *sf*, *f*, *mf*, *mp*
 Performance instructions: *tr*, *a2*, *Sus. Cym. w/ stick*

29

30

31

32

33

34

35

41 Aggressive and driving

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls. 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

41 Aggressive and driving

1 2 3

Tpts. 2 3

Hns. 1 2

1 2 3

Tbns.

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

36 37 38 39 40 41 42

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./
 Euph.
 Tuba
 Timp.
 Bells
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

43 44 45 46 47 48

49 Smoothly **Agitated**

Picc. *sub. f* *ff*

Fls. 1 *p* *mf* *sub. f* *smoothly sub. p* *mf*

Fls. 2

Ob. *f* *ff*

Bsn. *p* *mf* *sub. f* *ff* *sub. pp* *mp*

Cls. 1 *p* *mf* *sub. f* *ff* *sub. pp* *mp*

Cls. 2

Cls. 3

B. Cl. *p* *mf* *sub. f* *ff* *sub. pp* *mp*

A. Saxes 1 *p* *mf* *sub. f* *ff* *sub. pp* *mp*

A. Saxes 2

T. Sax. *p* *mf* *sub. f* *ff* *sub. pp* *mp*

B. Sax. *p* *mf* *sub. f* *ff* *sub. pp* *mp*

49 Smoothly **Agitated** *st. mute*

Tpts. 1 *f* *ff*

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 *f* *ff*

Tbns. 2

Tbns. 3

Bar./Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff* (G to Ab)

Bells *p* *mf* *damp* *mp* *mf*

Perc. 1 *f* *ff*

Perc. 2 *mp* *mf* *damp* *mp* *f*

Perc. 3 *pp* *mf* *damp* *pp* *p*

Perc. 4 *pp* *mf* *damp* *pp* *p*

Perc. 5 *f* *ff*

49 *p* 50 51 52 53 54 55

56

65

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

65

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

small Tam-tam w/ metal beater

f

ff

sub. p smoothly

sfp

ff

a2

ff

mp

mf

p

ff

63 64 65 66 67 68

74

81

Picc. *ff* *tr.* *a2*

Fls. 1 2

Ob. *mf* *cresc.* *ff*

Bsn. *cresc.* *ff*

1 *mf* *cresc.* *ff*

Cl. 2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

B. Cl. *cresc.* *ff*

A. Sax. 1 2 *cresc.* *ff*

T. Sax. *cresc.* *ff*

B. Sax. *cresc.* *ff*

1 *open* *mf cresc.* *ff*

Tpts. 2 *open* *mf cresc.* *ff*

3 *mf cresc.* *ff*

1 *mf* *cresc.* *ff*

Hns. 2 *mf* *cresc.* *ff*

1 *mf* *cresc.* *ff*

Tbns. 2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

Bar./ Euph. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Timp. *mf cresc.* *ff*

Bells

Perc. 1 *small Triangle* *ff*

Perc. 2

Perc. 3

Perc. 4 *mf* *ff*

Perc. 5 *ff*

75 76 77 78 79 80 81 *ff*

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp. (C to Bb)
 Bells
 Perc. 1
 Perc. 2
 Perc. 3 Chimes
 Perc. 4
 Perc. 5

82 83 84 85 86 87 88

89 90 91 92 93 94 95

97 Defiant

Picc. *sub. p*
 Fls. 1 *sub. p*
 2 *sub. p*
 Ob. *f*
 Bsn. *sfp*
 Cls. 1 *sub. f*
 2 *sfp*
 3 *ff*
 B. Cl. *sfp*
 A. Sax. 1 *sfp*
 2 *sub. f*
 T. Sax. *ff*
 B. Sax. *sfp*
 97 Defiant, mute
 Tpts. 1 *f*
 2 *a2 st. mute*
 3 *f*
 Hns. 1 *ff*
 2 *ff*
 Tbns. 1 *sfp*
 2 *sfp*
 3 *ff*
 Bar./Euph. *ff*
 Tuba *sfp*
 Timp. *f*
 Bells *ff*
 Perc. 1 *f*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Perc. 4 *f*
 Perc. 5 *f*
 Xylophone w/ hard mallets *f*
 Tambourine *fff aggressively*
 (C to B)

96 97 98 99 100 101 102

B1503

111

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

111

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Chimes

110 111 112 113 114 115 116

f *cresc.* *ff* *sfp* *ff* *sfp* *f* *cresc.*

123

125

Picc. *ff*

Fls. 1 *sfp* *f*

2 *sfp* *f*

Ob. *sfp* *f*

Bsn. *sfp* *f*

Cls. 1 *sfp* *f*

2 *sfp* *f*

3 *sfp* *f*

B. Cl. *sfp* *f*

A. Saxes 1 *sfp* *f*

2 *sfp* *f*

T. Sax. *f*

B. Sax. *sfp* *f*

125

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *f*

2 *f*

Tbns. 1 *sfp* *ff*

2 *sfp* *ff*

3 *sfp* *ff*

Bar./Euph. *ff*

Tuba *sfp* *ff*

Timp. *ff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

124 125 *f* 126 127 128 129 130

131 132 133 134 135 136 137 *cresc.*

This musical score page contains staves numbered 87 through 106. It includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1, 2, & 3, Baritone/Euphonium, Tuba, Timpani, Bells, Percussion 1-5, Vibraphone, and Mallets. The music features complex rhythmic patterns with many accents and dynamic markings such as f, ff, cresc., decresc., p, mf, and sfz. A rehearsal mark [141] appears above staff 95. At the bottom left, there are handwritten notes "Perc 1 - 2nd mallet". At the bottom right, there are handwritten notes "Vibraphone (motor off) w/ med. hard cord mallets" and "strike". The page number 9 is at the top center.

149

Picc. *tr.*

Fls. 1 *tr.*

2 *tr.*

Ob.

Bsn. *f*

1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mp* *cresc.*

B. Cl. *f*

1 *sub. mp* *cresc.*

2 *mf* *cresc.*

3 *mp* *cresc.*

A. Sax. 1 *sub. mp* *cresc.*

2 *mp* *cresc.*

T. Sax. *mp* *cresc.*

B. Sax. *f*

149

Tpts. 1

2

3

Hns. 1 *sub. mp* *cresc.*

2 *mp* *cresc.*

Tbns. 1 *f*

2 *f*

3 *f*

Bar/Euph. *f*

Tuba *f*

1 *sub. mp* *cresc.*

2 *sub. mp* *cresc.*

Timp. *f*

Bells *damp*

Perc. 1 *mp*

Perc. 2 *damp*

Perc. 3

Perc. 4

Perc. 5

145 146 147 148 149 150 151 152

159 With valor

Picc. *mf* *cresc.* *f*

Fls. 1 *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

Cl. 1 *mf* *cresc.* *f*

Cl. 2 *mf* *cresc.* *f*

Cl. 3 *mf* *cresc.* *f*

B. Cl. *mf* *cresc.* *f*

A. Sax. 1 *mf* *cresc.* *f*

A. Sax. 2 *mf* *cresc.* *f*

T. Sax. *mf* *cresc.* *f*

B. Sax. *mf* *cresc.* *f*

Tpts. 1 *mf* *cresc.* *f*

Tpts. 2 *mf* *cresc.* *f*

Tpts. 3 *mf* *cresc.* *f*

Hns. 1 *mf* *cresc.* *f*

Hns. 2 *mf* *cresc.* *f*

Tbns. 1 *mf* *cresc.* *f*

Tbns. 2 *mf* *cresc.* *f*

Tbns. 3 *mf* *cresc.* *f*

Bar./Euph. *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Timp. *mf* *cresc.* *f*

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4 Sus. Cym. w/ stick *f* damp

Perc. 5 small Triangle *f* damp

153 154 155 156 157 158 159 160

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbns. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Bells
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

161 162 163 164 165 166 167

B1503

B1503

187 With fortitude

Picc. *f cresc.* *ff*

Fls. 1 *f cresc.* *ff*

2 *f cresc.* *ff*

Ob. *f cresc.* *ff*

Bsn. *f*

1 *f cresc.* *ff*

2 *f cresc.* *ff*

3 *f cresc.* *ff*

B. Cl. *f*

A. Sax. 1 *sfz* *ff* *sfz*

2 *sfz* *ff* *sfz*

T. Sax. *f* *ff* *sfz*

B. Sax. *f* *ff* *sfz*

187 With fortitude

Tpts. 1 *sfz* *ff* *sfz*

2 *sfz* *ff* *sfz*

3 *sfz* *ff* *sfz*

Hns. 1 *sfz* *ff* *sfz*

2 *sfz* *ff* *sfz*

1 *a2* *f* *ff* *sfz*

Tbns. 2 *f* *ff* *sfz*

3 *f* *ff* *sfz*

Bar./Euph. *f* *ff* *sfz*

Tuba *f* *ff* *sfz*

Timp. *fff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Chimes

Perc. 4 *ff*

Perc. 5 large Tam-tam *ff*

182 183 184 185 186 187 188 189

fff

193 197

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

193 197

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

190 191 192 193 194 195 196 197

ff fff damp fff fff fff fff

to the fore

Xylophone w/ hard mallets

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Freeze! 202 Presto (♩. = 132+)

molto rit.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4 at measure 199. The score includes various musical notations such as slurs, ties, and dynamic markings. The percussion section includes a variety of instruments, with specific instructions for playing the triangle and bells.

Instrument List:

- Picc.
- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp.
- Bells
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

Measure Numbers: 198, 199, 200, 201, 202, 203, 204, 205

Dynamic Markings: *molto rit.*, *ff*, *damp*, *f*, *small Triangle*

206 207 208 209 210 211 212 213

214 215 216 217 218 219 220 221

226 Triumphant

Picc.
 Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar./Euph.
 Tuba
 Timp.
 Bells
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Measures 222-228. The score includes various musical notations such as dynamics (*ff*, *fff*, *sf*), articulation (*tr*), and performance instructions (*bells up*, *a2*). The key signature changes from B-flat major to B major at measure 226. The tempo/mood is marked "Triumphant".

222

223

224

225

226

227

228

234

Picc. *fff* *tr.* *sub. p*

Fls. 1 *fff* *tr.* *sub. p*

2 *fff* *tr.* *sub. p*

Ob. *sub. p*

Bsn. *sub. p*

1 *sub. p*

Cls. 2 *sub. p*

3 *sub. p*

B. Cl. *sub. p cresc.*

A. Saxes 1 *ff* *sub. p*

2 *ff* *sub. p*

T. Sax. *sub. p*

B. Sax. *sub. p*

234

1 *sub. p*

Tpts. 2 *sub. p*

3 *sub. p*

1 *ff* *sub. p*

Hns. 2 *sub. p*

1 *sub. p*

Tbns. 2 *sub. p*

3 *sub. p*

Bar./Euph. *sub. p*

Tuba *sub. p*

Timp. *sub. p*

Bells *sub. p*

Perc. 1 *sub. p*

Perc. 2 *fff* *sub. p*

Perc. 3 *sub. p*

Perc. 4 *damp*

Perc. 5 *damp*

229 230 231 232 233 234 235

236 237 238 239 *ff* 240 241 242 *fff*