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FJH SYMPHONIC BAND

Grade 5

TRUE CALLING

Charles Rochester Young

Instrumentation

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

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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.

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) (♩ = ♩ throughout)

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, G, C, E♭)

Bells

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)

light brass mallets

Vibraphone (motor off) w/ med. hard cord mallets

Chimes

Sus. Cym. w/ stick

small Triangle

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

15 16 17 18 19 20 21

B1503

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

Musical score for measures 29 through 35. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Baritone/Euphonium, Tuba, Timpani, Bells, and five Percussion parts (Perc. 1-5). The score features various dynamics such as *sf*, *f*, *mf*, and *mp*, and includes performance instructions like "Sus. Cym. w/ stick" for Percussion 4. A large red watermark "Preview Only" is overlaid diagonally across the page.

29

30

31

32

33

34

35

B1503

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

Musical score for a large ensemble, including woodwinds, brass, and percussion. The score is marked with a large red watermark: "Preview Requires Purchase".

The score is divided into measures 43 through 48. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various dynamics such as *f* (forte), *sf* (sforzando), and *ff* (fortissimo).

The percussion section includes a xylophone w/ hard mallets, which is marked with *f* and *ff*. The xylophone part is marked with a large red watermark: "Preview Requires Purchase".

The score is marked with a large red watermark: "Preview Requires Purchase".

49 Smoothly **Agitated**

Picc. *sub. f* *ff*

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

Cls. 3 *p* *mf* *sub. f* *ff* *sub. pp* *mp*

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

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

A. Saxes 2 *p* *mf* *sub. f* *ff* *sub. pp* *mp*

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 *f* *ff*

Tpts. 3 *f* *ff*

Hns. 1 *f* *ff*

Hns. 2 *f* *ff*

Tbns. 1 *f* *ff*

Tbns. 2 *f* *ff*

Tbns. 3 *f* *ff*

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.

Cl. 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

63

64

65

66

67

68

f

ff

sub. p
smoothly

sfp

ff

a2

sfp

ff

mp

mf

small Tam-tam w/ metal beater

f

ff

p

ff

73

75 76 77 $\begin{matrix} > > \\ > > \end{matrix}$ 78 $\begin{matrix} > > \\ > > \end{matrix}$ 79 $\begin{matrix} > \\ > \end{matrix}$ 80 81 *ff*

89 90 91 92 93 94 95

97 Defiant

Picc. *sub. p*
 Fls. 1 *sub. p*
 2 *sub. p*
 Ob. *f*
 Bsn. *sfp*
 Cts. 1 *sub. f*
 2 *sfp*
 3 *ff*
 B. Cl. *sfp*
 A. Sax. 1 *sub. f*
 2 *sub. f*
 T. Sax. *ff*
 B. Sax. *sfp*
 97 Defiant, mute
 Tpts. 1 *f*
 2 *a2 st. mute*
 3 *f*
 Hns. 1 *f*
 2 *f*
 Tbn. 1 *sfp*
 2 *sfp*
 3 *sfp*
 Bar./Euph. *ff*
 Tuba *sfp*
 Timp. *f*
 Bells *ff*
 Perc. 1 *f*
 Perc. 2 *ff*
 Perc. 3 Tambourine *fff aggressively*
 Perc. 4 *f cresc.*
 Perc. 5 *ff*

96 97 98 99 100 101 102

mf

(C to B)

Picc.

Fls. 1

2

Ob.

Bsn.

1

2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

1

2

3

Hns.

1

2

3

Tbns.

1

2

3

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

103

104

105

106

107

108

109

B1503

B1503

125

Picc. *ff*

Fls. 1 *sfp* *ff* *sfp* *f*

2 *sfp* *ff* *sfp* *f*

Ob. *sfp* *ff* *sfp* *f*

Bsn. *sfp* *ff* *sfp* *f*

1 *sfp* *ff* *sfp* *f*

2 *sfp* *ff* *sfp* *f*

3 *sfp* *ff* *sfp* *f*

B. Cl. *sfp* *ff* *sfp* *f*

A. Saxes 1 *sfp* *ff* *sfp* *f*

2 *sfp* *ff* *sfp* *f*

T. Sax. *sfp* *ff* *sfp* *f*

B. Sax. *sfp* *ff* *sfp* *f*

125

1 *ff*

2 *ff*

3 *ff*

Hns. 1 *f*

2 *f*

1 *sfp* *ff*

2 *sfp* *ff*

3 *sfp* *ff*

Bar./Euph. *ff*

Tuba *sfp* *ff*

Timp. *ff*

Bells

Perc. 1 *ff*

Perc. 2

Perc. 3

Perc. 4 *ff*

Perc. 5 *ff*

124 125 *f* 126 127 128 129 130

B1503

B1503

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.
 Cts. 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

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

(Db to Eb)

Tambourine

fff aggressively

8va

175 176 177 178 179 180 181

181 Confidently

187 With fortitude

Picc. *f cresc.* *ff*
 Fls. 1 *f cresc.* *ff*
 2 *f cresc.* *ff*
 Ob. *f cresc.* *ff*
 Bsn. *f* *ff*
 Cls. 1 *f cresc.* *ff*
 2 *f cresc.* *ff*
 3 *f cresc.* *ff*
 B. Cl. *f* *ff*
 A. Sax. 1 *sf* *ff* *sf*
 2 *sf* *ff* *sf*
 T. Sax. *f* *ff* *sf*
 B. Sax. *f* *ff* *sf*
 Tpts. 1 *sf* *ff* *sf*
 2 *sf* *ff* *sf*
 3 *sf* *ff* *sf*
 Hns. 1 *sf* *ff* *sf*
 2 *sf* *ff* *sf*
 Tbns. 1 *f* *ff* *sf*
 2 *a2* *f* *ff* *sf*
 3 *f* *ff* *sf*
 Bar./Euph. *f* *ff* *sf*
 Tuba *f* *ff* *sf*
 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

B1503

molto rit.

Score for **Freeze!** (202) Presto (♩. = 132+)

Tempo: **molto rit.** (198-201), **Presto** (202-205)

Key: **B-flat major** (3 flats)

Time Signature: **3/4**

Instrumentation:

- 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

Performance markings include: **ff** (fortissimo), **damp** (damped), **tr** (trill), **small Triangle**, and **f** (forte).

Measures 198 through 205 are shown.

B1503

[illegible]

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*

Clas. 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*

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*