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FJH CONCERT BAND

Grade 3

CALL OF THE WILD

Brian Balmages

Instrumentation

| | |
|----------------------------------|------------------------------------------------------------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/ Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 3 - Mallet Percussion Bells Vibraphone Chimes |
| 5 - B \flat Clarinet 1 | 3 - Percussion 1 Snare Drum Bass Drum Triangle |
| 5 - B \flat Clarinet 2 | 4 - Percussion 2 Crash Cymbals Suspended Cymbal Tom-toms Tam-tam |
| 2 - B \flat Bass Clarinet | |
| 2 - E \flat Alto Saxophone 1 | |
| 2 - E \flat Alto Saxophone 2 | |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 4 - B \flat Trumpet 1 | |
| 4 - B \flat Trumpet 2 | |
| 4 - F Horn | |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |

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The Composer

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an Adjunct Professor of Instrumental Conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

About the Music

Based on the novel by the same name, *The Call of the Wild* is a musical portrayal of the story by American author Jack London. Taking place in the Yukon during the 19th century, the story follows Buck, a domesticated St. Bernard / Scotch Sheep mix who is taken from his comfortable life in California and subject to the brutal life of a sled dog. As he endures harsh treatment from humans, other animals and nature itself, he struggles with his identity and eventually gives in to his natural instincts, which help him become a natural leader in the wild.

Each section of the piece is titled after a chapter in the novel. The opening section, “Into the Primitive,” serves as an introduction to the entire work and underscores the brutal introduction into primitive law, where “might makes right.” The dissonant trills create an immediate feeling of uneasiness, while the bold brass fanfares signal the distant call of the wild. The bold percussion hits represent the clash of civilized and primitive lives. As Buck begins to adjust to his new surroundings, the dissonant trills give way to full fanfares, indicating Buck's growing resolve to do whatever it takes to stay alive.

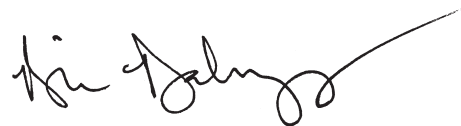
The second section, “The Dominant Primordial Beast,” depicts the chapter in which Buck and his rival Spitz become increasingly hostile toward each other. Spitz takes every opportunity he has to attack Buck, but their owners prevent the attack. However, it eventually becomes clear that there will be a final dual between the two dogs. The music of this section evolves in much the same way as the story. The rivalry between Buck and Spitz grows until the final battle between the two. The energy of this passage begins with urgency, yet grows slowly and decidedly. As the two dogs battle for supremacy, the music becomes aggressive and relentless, leading to Buck eventually finishing Spitz off.

“The Toil of Trace and Trail” follows chapter 5, in which Buck is sold to two inexperienced men and a spoiled woman. Under their ownership, the dogs begin to starve with many of them dying. As this happens, Buck's primitive instincts continue to grow and the opening fanfare sounds in measure 65 amid growing chaos. As the new owners push Buck to the brink of death, an experienced gold hunter steps in and stops the men from whipping Buck, who refuses to pull the sled over a thin patch. As the gold hunter fights with Buck's owners, Buck is freed before the rest of the team staggers on and eventually fall through the ice. The brutality of this encounter is depicted at measure 80, where Buck is near the brink of death before he is cut loose by John Thornton, who becomes his new master as his previous owners, their sled, and the dogs fall through the ice. All throughout this section, the fanfare from the opening continues to sound, calling Buck back to the wild.

The music finally reaches resolution at measure 99 — “For the Love of a Man.” Buck develops a strong affection for the man who saved his life. Thornton treats him with respect and kindness, and Buck in turn becomes extremely loyal and protective of his new master. Buck saves Thornton's life several times, and begins to have a conflict between his loyalty to Thornton (domestication) and his identity as a wild animal. This section is marked by heroic melodies and driving rhythms.

The final section (and chapter of the novel), “The Sounding of the Call,” returns to the opening fanfare. This is when Buck hears the call of a wolf and ventures out into the forest, eventually befriend the animal. He continues to struggle with his loyalty to Thornton and his instincts as a wild animal. Eventually, his ties to Thornton are broken when Thornton is attacked and killed by Yeehat Indians. He hears the sounding of the call yet again, and this time joins the wolf pack. Buck completes his transformation to a wild animal and succumbs to his primitive instincts. Similarly, the music completes its development, returns to the opening call and adds an element of dissonance to the final series of chords as Buck finally answers the call of the wild.

The Call of the Wild was commissioned by the Phillips Middle School Symphonic Band (Chapel Hill, North Carolina); Jane Cutchin, Director.



CALL OF THE WILD

BRIAN BALMAGES
(ASCAP)

Into the Primitive (♩ = 66)

1 2

Flutes

Oboe

Bassoon

1 2

B♭ Clarinets

1 2

B♭ Bass Clarinet

1 2

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 2

B♭ Trumpets

F Horn

1 2

Trombones

Baritone/Euphonium

Tuba

Timpani
(also tune low F if available)
(G, B♭, F)

Mallet Percussion
(Bells, Vibraphone, Chimes)

Percussion 1
(Snare Drum, Bass Drum, Triangle)

Percussion 2
(Crash Cymbals, Suspended Cymbal, Tom-toms, Tam-tam)

p *tr* *p* *tr* *p* *tr* *p* *tr* *p* *tr*

f *f* *f* *f* *f*

B.D.

Mid and Low Tom-toms

2 3 4 5



10

This page of a musical score contains parts for various instruments. At the top, a box with the number '10' indicates the measure number. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1 and 2
- Hn. (Horn)
- Tbns. (Trombones) 1 and 2
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1
- Perc. 2

The score shows musical notation for each instrument, including notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f* (forte) again. A 'div.' marking is present above the first trumpet part in measure 10. At the bottom, there are measure numbers 6, 7, 8, 10, and a 'Tam-tam' marking with *mp* and *f* dynamics.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. Bells

Perc. 1

Perc. 2 Cr. Cym.

11 12 13 14 15 Sus. Cym. mp

16 The Dominant Primordial Beast (♩ = 144)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

16 The Dominant Primordial Beast (♩ = 144)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

16 *f*

17

18

19

This musical score page, numbered 8, contains parts for various orchestral instruments. The instruments and their parts are as follows:

- Fls. (Flutes):** Part 1 plays a rhythmic pattern of eighth notes starting in measure 21, marked *mf*. Part 2 is silent.
- Ob. (Oboe):** Silent throughout.
- Bsn. (Bassoon):** Silent throughout.
- Cls. (Clarinets):** Part 1 plays a melodic line starting in measure 20, marked *mf*, then *mp* in measure 22. Part 2 plays a similar line, marked *mf* and *mp*.
- B. Cl. (Bass Clarinet):** Silent throughout.
- A. Saxes (Alto Saxophones):** Silent throughout.
- T. Sax. (Tenor Saxophone):** Silent throughout.
- B. Sax. (Bass Saxophone):** Silent throughout.
- Tpts. (Trumpets):** Part 1 plays a melodic line starting in measure 21, marked *mf*. Part 2 plays a similar line, marked *mf*.
- Hn. (Horn):** Plays a melodic line starting in measure 20, marked *mf*.
- Tbns. (Trombones):** Part 1 and 2 are silent throughout.
- Bar./Euph. (Baritone/Euphonium):** Plays a melodic line starting in measure 20, marked *mf*.
- Tuba:** Silent throughout.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes, marked *mf* and *mp*.
- Mlt. Perc. (Mallet Percussion):** Plays a melodic line starting in measure 21, marked *mf*.
- Perc. 1 (Percussion 1):** Plays a rhythmic pattern of eighth notes, marked *mf* and *mp*.
- Perc. 2 (Percussion 2):** Silent throughout.

The score is divided into measures 20, 21, 22, and 23. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

26

Fls.
Ob.
Bsn.

mp cresc. poco a poco

Cls.
B. Cl.

mf mp cresc. poco a poco

A. Saxes
T. Sax.
B. Sax.

mf mp cresc. poco a poco

26

Tpts.
Hn.

mp cresc. poco a poco

Tbns.
Bar./Euph.
Tuba

mf mp cresc. poco a poco

Timp.
Mlt. Perc.
Perc. 1
Perc. 2

mf mp cresc. poco a poco

This musical score page contains parts for various instruments across measures 28, 29, 30, and the beginning of measure 31. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1 and 2
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1 and 2
- Hn. (Horn)
- Tbns. (Trombones) 1 and 2
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Mlt. Perc. (Multiple Percussion)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Measure 28 begins with a key signature of two flats and a common time signature. Dynamics include *mf* (mezzo-forte) and *f* (forte). Measure 30 features a *f* dynamic. The score concludes with a *mp* (mezzo-piano) dynamic marking at the start of measure 31.

32

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

32

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp.

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2

32 *ff* 33 34 *mp* *ff*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

37 38 39 *mp* 41 *ff*

43 The Toil of Trace and Trail

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

42 44 45 46

43 The Toil of Trace and Trail

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

42 44 45 46

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

47 48 49 50 51 52

p *mp* *mf*

53

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

53

Tpts. 1 2 *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp.

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2

53 *mf* 54 55 56 57 58

Detailed description: This page of a musical score covers measures 53 through 58. The instrumentation includes Flutes (1 and 2), Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1 and 2), Horns, Trombones (1 and 2), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, Percussion 1, and Percussion 2. The key signature is B-flat major (two flats). The score features various musical notations such as rests, notes, slurs, and dynamic markings. The dynamic *mf* (mezzo-forte) is indicated at the start of several parts in measures 53, 54, and 55. Percussion parts include rhythmic patterns with accents and dynamic markings.

61

This musical score page contains parts for various instruments. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a dynamic marking of *f* (forte) starting at measure 61. The woodwinds and strings play a complex rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment. A rehearsal mark '61' is placed above the woodwind staves at the beginning of measure 61. The page number '16' is in the top left corner, and the measure numbers '59', '60', '62', and '63' are at the bottom.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

64 65 66 67

71

Fls. 1 2

Ob.

Bsn.

Clas. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

68 69 70 71

This musical score page covers measures 72 through 76. The instruments are arranged as follows:

- Fls.:** Flute 1 and 2. Both are silent until measure 75, where they play a melodic phrase starting on G4, marked *f*.
- Ob.:** Oboe. Silent until measure 75, then plays the same melodic phrase as the flutes, marked *f*.
- Bsn.:** Bassoon. Plays a steady eighth-note accompaniment throughout.
- Cls.:** Clarinet 1 and 2. Clarinet 1 plays a melodic line with grace notes, marked *f* in measure 73. Clarinet 2 plays a similar line.
- B. Cl.:** Bass Clarinet. Plays a melodic line with grace notes.
- A. Saxes:** Alto Saxophones 1 and 2. Both are silent until measure 75, then play a melodic phrase, marked *f*.
- T. Sax.:** Tenor Saxophone. Plays a melodic line with grace notes.
- B. Sax.:** Baritone Saxophone. Plays a melodic line with grace notes.
- Tpts.:** Trumpets 1 and 2. Both play melodic lines with grace notes.
- Hn.:** Horn. Plays a melodic line with grace notes.
- Tbns.:** Trombones 1 and 2. Play harmonic accompaniment with chords.
- Bar./Euph.:** Baritone/Euphonium. Plays a melodic line with grace notes.
- Tuba:** Plays a melodic line with grace notes.
- Timp.:** Timpani. Silent throughout.
- Mlt. Perc.:** Multiple Percussion. Plays a melodic line with grace notes, marked *f* in measure 75.
- Perc. 1:** Percussion 1. Plays a rhythmic pattern of eighth notes with accents.
- Perc. 2:** Percussion 2. Silent throughout.

Musical score for orchestra, measures 77-81. The score is in 4/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Bassoon, Clarinets, Bass Clarinet, Saxophones) and brass (Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba) sections are prominent. The percussion section includes Timpani and two Percussion parts. The score is marked with *ff* (fortissimo) in several places, indicating a strong dynamic. A box containing the number 80 is placed above the Flute and Trombone staves at measure 80. A note 'play lower octave if available' is written below the Timpani staff at measure 80. The score is divided into systems, with measures 77-79 on the first system and measures 80-81 on the second system.

84

Fls. 1, 2
Ob.
Bsn.
Cls. 1, 2
B. Cl.
A. Saxes 1, 2
T. Sax.
B. Sax.
Tpts. 1, 2
Hn.
Tbns. 1, 2
Bar./Euph.
Tuba
Timp.
Mlt. Perc. (Chimes)
Perc. 1
Perc. 2

82 *ff* 83 84 85 86

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

87 88 89 90 91

tr(b)

tr(b)

mute out!

open

open

div.

This page of a musical score, numbered 23, contains 18 staves of music. The instruments are listed on the left: Fls. (1 and 2), Ob., Bsn., Cls. (1 and 2), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1 and 2), Hn., Tbns. (1 and 2), Bar./Euph., Tuba, Timp., Mit. Perc., Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present. The music is divided into measures across four systems, with measure numbers 92, 93, 94, and 95 indicated at the bottom of the page.

92

93

94

95

99 For the Love of a Man

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

99 For the Love of a Man

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym.

fp *ff*

p *f*

Cr. Cym.

96

97

Sus. Cym.

p

ff

100

Fls. 1 2 *ff*

Ob. *ff*

Bsn.

Cls. 1 2 *ff*

B. Cl.

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. *ff* Vibra. *ff*

Perc. 1 *ff*

Perc. 2

101 102 *mf* 104 *ff*

105 106 *mf* *ff* 108 T.T.

110

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

110

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cym.

110 111 112 113 mp

Detailed description of the musical score: This page contains the musical notation for measures 110 through 113. The score is for a large orchestra. The woodwind section includes Flutes (1 and 2), Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones (1 and 2), Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Multiple Percussion, Percussion 1 (with Cr. Cym.), and Percussion 2. The key signature is B-flat major (two flats), and the time signature is 4/4. Measure 110 starts with a box containing the number '110'. Measure 113 ends with the dynamic marking 'mp' (mezzo-piano). The score features various musical notations such as notes, rests, slurs, and articulation marks.

molto rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

molto rit.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

play lower octave if available

ff

114 *ff* 115 116 117

118 The Sounding of the Call (♩ = 66)
stagger breathe

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

118 The Sounding of the Call (♩ = 66)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Bells (and Vibra. if available)

Tri.

Tam-tam

118 Tam-tam 119 120 121 122 123

Fls. 1 2

Ob.

Bsn.

ff

ff

ff

rit.

Cls. 1 2

B. Cl.

div.

ff

A. Saxes 1 2

T. Sax.

B. Sax.

ff

rit.

Tpts. 1 2

div.

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

ff

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Sus. Cym.

Tam-tam (l.v.)

mp < ff

mf < ff

124

125

3

