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FJH SYMPHONIC BAND

Grade 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

Extra Conductor Score: \$11.00

Extra Parts: \$3.50

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

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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.

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)

This image shows a page from a musical score, likely for a symphony orchestra. The page is filled with musical staves for various instruments, including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, Bells, and Percussion. The score includes dynamic markings such as *f*, *sf*, and *mf*, and a large "For Preview Only" watermark is overlaid diagonally across the page. The percussion section includes specific instructions for different instruments like Xylophone, Vibraphone, Chimes, and various types of triangles and cymbals.



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B1503

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

p

pp

pp

a2

mp

p

p

mf

(C to Bb)

15 16 17 18 19 20 21

B1503

29 30 31 32 33 34 35

B1503

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* *sfz* *sfz* *ff*

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

Cls. 2 *sfz* *sfz* *ff*

Cls. 3 *sfz* *ff*

B. Cl. *p* *sfz* *ff*

A. Saxes 1 *p* *sfz* *ff*

A. Saxes 2 *p* *sfz* *ff*

T. Sax. *p* *sfz* *ff*

B. Sax. *p* *sfz* *ff*

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

Tpts. 1 *f* *ff*

Tpts. 2 *f* *ff*

Tpts. 3 *f* *ff*

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

Hns. 2 *sfz* *sfz* *ff*

Tbns. 1 *a2* *sfz* *sfz* *ff*

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

Tbns. 3 *sfz* *sfz* *ff*

Bar./Euph. *sfz* *ff*

Tuba *sfz* *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

B1503

73

B1503

89

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

89

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

mf

f

p

p

p

p

p

p

p

p

mp

p

p

p

mf

(Bb to C)

mp

damp

(Ab to G)

89 90 91 92 93 94 95

B1503

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include 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, Tbn. 1, 2, & 3, Bar./Euph., Tuba, Timp., Bells, Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *sfz*, *mf*, *ff*). There are also performance instructions like "smoothly" and "damp". A large, diagonal watermark reading "For Preview Only" is overlaid across the entire page. The page number "107" is visible in the bottom right corner.

B1503

B1503

125

Picc. *ff*

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

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

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

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

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

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

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

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

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

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

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

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

125

1 *ff*

2 *ff*

3 *ff*

Hns. 1 *f* *ff* *f* *ff*

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

Tbns. 1 *sfp* *ff* *sfp* *ff*

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

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

Bar./Euph. *sfp* *ff* *sfp* *ff*

Tuba *sfp* *ff* *sfp* *ff*

Timp. *sfp* *ff* *sfp* *ff*

Bells *sfp* *ff* *sfp* *ff*

Perc. 1 *sfp* *ff* *sfp* *ff*

Perc. 2 *sfp* *ff* *sfp* *ff*

Perc. 3 *sfp* *ff* *sfp* *ff*

Perc. 4 *sfp* *ff* *sfp* *ff*

Perc. 5 *sfp* *ff* *sfp* *ff*

124 125 *f* 126 127 128 129 130

B1503

138 139 140 141 *H* 142 143 144

149

Picc. *tr.*

Fls. 1 *tr.*

2 *tr.*

Ob.

Bsn. *f*

1 *mf cresc.*

2 *mf cresc.*

3 *mp cresc.*

B. Cl. *f*

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

2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax. *f*

1 *sub. mp cresc.*

2 *mp cresc.*

3 *mp cresc.*

Tpts. 1 *f*

2 *f*

3 *f*

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 *mp*

Perc. 4 *mp*

Perc. 5 *mp*

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 *mf* *cresc.* *f*

Perc. 1 *mf* *cresc.* *f*

Perc. 2 *mf* *cresc.* *f*

Perc. 3 *mf* *cresc.* *f*

Perc. 4 *mf* *cresc.* *f*

Perc. 5 *mf* *cresc.* *f*

Sus. Cym. w/ stick *f* damp

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* *ff*
 Cls. 1 *f cresc.* *ff*
 2 *f cresc.* *ff*
 3 *f cresc.* *ff*
 B. Cl. *f* *ff*
 A. Sax. 1 *sfz* *ff* *sfz*
 2 *sfz* *ff* *sfz*
 T. Sax. *f* *ff* *sfz*
 B. Sax. *f* *ff* *sfz*
 Tpts. 1 *sfz* *ff* *sfz*
 2 *sfz* *ff* *sfz*
 3 *sfz* *ff* *sfz*
 Hns. 1 *sfz* *ff* *sfz*
 2 *sfz* *ff* *sfz*
 Tbns. 1 *f* *ff* *sfz*
 2 *a2* *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

B1503

B1503

208

Picc.

Fls. 1 2

Ob.

Bsn.

1 2

Clas. 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

208

1 2 3

Tpts. 1 2 3

Hns. 1 2

1 2 3

Tbns.

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

206 207 208 209 210 211 212 213

214 215 216 217 218 219 220 221

B1503

234

B1503