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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 |
| 5 - B \flat Clarinet 1 | Bells |
| 5 - B \flat Clarinet 2 | Vibraphone |
| 2 - B \flat Bass Clarinet | Chimes |
| 2 - E \flat Alto Saxophone 1 | 3 - Percussion 1 |
| 2 - E \flat Alto Saxophone 2 | Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | Triangle |
| 4 - B \flat Trumpet 1 | 4 - Percussion 2 |
| 4 - B \flat Trumpet 2 | Crash Cymbals |
| 4 - F Horn | Suspended Cymbal |
| 2 - Trombone 1 | Tom-toms |
| 2 - Trombone 2 | Tam-tam |

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

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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, *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 subjected 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 aggressive 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.

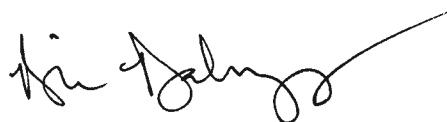
The second section, *The Dominant Primordial Beast*, depicts the chapter in which Buck and his rival Spitz become increasingly hostile toward each other. Spitz takes every opportunity he has to attack Buck, but their owners prevent the attacks. However, it eventually becomes clear that there will be 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 of ice. As the gold hunter fights with Buck’s owners, Buck is freed before the rest of the team staggers on and eventually falls 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 befriending 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.

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



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

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. *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

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.

mp

p

p

p

43 The Toil of Trace and Trail

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mp

p

p

p

p

f

p

f

mp

f

mf

42 44 45 46

This page of a musical score includes parts for the following instruments:

- 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 spans measures 47 to 52. A large red watermark reading "Preview Only" is overlaid diagonally across the page. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The key signature is B-flat major (two flats).

53

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

53

Tpts. 1 2

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

61

This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into measures 59, 60, 61, 62, and 63. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The dynamic marking *f* (forte) is present in many parts. The percussion parts include complex rhythmic patterns, with Perc. 1 featuring a prominent snare drum pattern and Perc. 2 featuring a tom-tom (T.T.) pattern.

59

60

62

63

This musical score page contains parts for the following instruments:

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

The score is divided into four measures: 64, 65, 66, and 67. Measure 64 is in 3/4 time, measure 65 is in 3/4 time, measure 66 is in 3/4 time, and measure 67 is in 4/4 time. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

This musical score page contains parts for various instruments across measures 68 to 71. 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 features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamic markings such as *f* (forte) and *div.* (divisi) are present. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. Measure numbers 68, 69, 70, and 71 are indicated at the bottom of the page.

Fls. 1 2

Ob.

Bsn.

ff

Cls. 1 2

B. Cl.

ff

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

ff

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

99 For the Love of a Man

Fls. 1 2

Ob.

Bsn.

div.

Cls. 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*

Cr. Cym.

100

This page contains a musical score for page 25, featuring woodwinds, brass, and percussion parts. The score is divided into several systems, each with multiple staves for different instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Timp. (Timpani), Vibra. (Vibraphone), Mlt. Perc. (Multiple Percussion), Perc. 1, and Perc. 2. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it.

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

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

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

ff

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. Bells (and Vibra. if available)

Perc. 1 Tri.

Perc. 2

118 Tam-tam 119 120 121 122 123

Fls. 1 2

Ob.

Bsn.

ff

rit.

Cls. 1 2

B. Cl.

div.

ff

A. Saxes 1 2

T. Sax.

B. Sax.

ff

Tpts. 1 2

div.

rit.

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