

A Child's Embrace

Charles Rochester Young



Southern
MUSIC

Charles Rochester Young

A CHILD'S

EMBRACE

INSTRUMENTATION

1-FULL SCORE	3-1st TRUMPET in Bb
3-1st FLUTE	3-2nd TRUMPET in Bb
3-2nd FLUTE	3-3rd TRUMPET in Bb
2-OBOE	2-1st HORN in F
4-1st CLARINET in Bb	2-2nd HORN in F
4-2nd CLARINET in Bb	6-TROMBONE
4-3rd CLARINET in Bb	2-EUPHONIUM in Treble Clef
2-BASS CLARINET in Bb	3-EUPHONIUM in Bass Clef
2-BASSOON	4-TUBA
2-1st ALTO SAXOPHONE in Eb	1-TIMPANI
2-2nd ALTO SAXOPHONE in Eb	3-PERCUSSION
2-TENOR SAXOPHONE in Bb	Triangle, Crash & Suspended Cymbals
1-BARITONE SAXOPHONE in Eb	3-MALLET PERCUSSION
	Vibraphone (or Bells), Bells, Chimes

Grade 2

Duration:

Approx. 5 Minutes

SUPPLEMENTAL EUROPEAN PARTS (sold separately)

2-1st HORN in Eb	3-TROMBONE in Bb (Treble Clef)
2-2nd HORN in Eb	2-TUBA in Eb (Treble Clef)
	2-TUBA in Bb (Treble Clef)



Program Notes

A Child's Embrace was written to commemorate the birth of the composer's first child, Katherine Anne Young, who was born on January 18th, 2000. The composition was commissioned by the Traverse City East Junior High School Band and first performed in Traverse City, Michigan on March 16, 2000 under the direction of Peter Deneen.

Notes to the Conductor

A Child's Embrace has been scored in such a way as to permit performances by bands with less than complete instrumentation. The oboe and bassoon parts may be omitted if players are not available. If no vibraphone is available, bells can be substituted playing the same written pitches using rubber mallets throughout.

The players who are instructed to hum should suggest a children's chorus. All pitches are notated in the player's parts at transposed pitch for their instruments. Female voices should hum in the octave above middle C (never higher); male voices are encouraged to hum in the same octave (using falsetto), but they may hum an octave lower (but never two octaves below the female voices).

Charles Rochester Young

Charles Rochester Young (born 1965) has won high praises and honors for his work as a composer. Major awards include: first prize in the National Flute Association New Publications Competition, first prize in the National Band Association/Merrill Jones Composition Competition, second prize in the 1990 Fischhoff Competition, second prize in the National Association of Composers in the USA Young Composers Competition, prize winner in the Vienna Modern Masters International Performance Competition, and financial awards from ASCAP (for the unique prestige value of his original works), the National Endowment for the Arts, Meet the Composer, the Aaron Copland Foundation, the Minnesota Composers Forum, the Presser Foundation and Arts Midwest. Dr. Young has received commissions from members of the Boston Symphony, the Detroit Symphony, and the New York Philharmonic; from organizations such as the Green Bay Civic Symphony and the Big 12 Band Director's Association; and from luminaries such as Keiko Abe and Donald Sinta.

Dr. Young's works have been performed and broadcasted in Europe, Japan, Central America, Canada, and in major halls in the United States, including Lincoln Center and Carnegie Hall. Recently, Dr. Young's works have been performed at Music Educators National Conference, World Saxophone Congress, College Band Directors National Association, International ClarinetFest, National Flute Association, Montreux Jazz Festival, Midwest Band and Orchestra Clinic, North American Saxophone Alliance, World Harp Congress, and other national, regional and statewide assemblies. His music is recorded by Open Loop, Boston Recordings, Vienna Modern Masters, Sax 4th Avenue, Verona Music Works, Centaur, Resounding Winds, Klavier and Mark Custom Records. Southern Music also publishes his *Tempered Steel*, *Legends of the Northern Winds*, and *Springtime Heralds* for symphonic band.

A native of the United States, Dr. Young is a graduate of the University of Michigan, where he held as his mentors: Pulitzer Prize winner Leslie Bassett, Donald Sinta, Keith Hill and Marianne Ploger. Currently, Dr. Young is the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. Previously, Dr. Young served on the faculty at the Interlochen Center for the Arts. The University of Wisconsin System named Dr. Young a Wisconsin Teaching Fellow in 1997 and he was selected as a finalist for the University of Wisconsin System Career Teaching Excellence Award in 1999 and winner of that award in 2000. In 1999, Dr. Young was named "Wisconsin Professor of the Year" by the Carnegie Foundation and the Council for the Advancement and Support of Education, and was nominated for a national award with those same organizations in 2000.

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The score and parts to *A Child's Embrace* were engraved using Finale® music software.

A CHILD'S EMBRACE

Full Score
S772

Charles Rochester Young
born 1965

$\text{♩} = 50-60$ *calmly*

Flutes *mp* hum

Oboes *mp* hum

CLARINETTS
1 *mp* hum
2 *mp* hum
3 *mp* hum

B♭ Bass *mp*

Bassoons

SAXOPHONES
1 *mp* hum
2 *mp* hum
B♭ Tenor *mp* hum
E♭ Baritone *mp*

Trumpets
1 *mp* hum
in B♭ *mp* hum
2/3 *mp* hum

Horns in F
1/2 *mp* hum

Trombones *mp* hum

Euphoniums *mp* hum

Tubas *mp*

Timpani

Vibraphone *mp* solo
with heavy soft yarn or cord mallets, hold or secure pedal down throughout
no motor, put discs at top of resonator to the "open" position to achieve fullest sound

Chimes *mp*

6 7

Flutes (hummed) *mf*

Oboes (hummed) *mf* play

CLARINETTS 1 (hummed) *mf*
2 (hummed) *mf*
3 (hummed) *mf*
Bass *mp*

Bsns. *mp*

SAXOPHONES 1 (hummed) *mp* solo one player
2 (hummed) *mf*
Tenor *mf*
Bari *mp*

7

Trpts. 1 (hummed) *mf*
2/3 (hummed) *mf*

Horns (hummed) *mf*

Trombs. (hummed) *mf*

Euphs. *mp*

Tubas *mp*

Timp. *mp*

S. Cym. *mp* soft yarn mallets throughout

Vibes *mp*

Chimes

55

Flutes

Oboes

CLARINETTS

1

2

3

Bass

Bsns.

SAXOPHONES

1

Altos

(hummed)

2

(hummed)

Tenor

Bari

(hummed)

Trpts.

1

(hummed)

2/3

(hummed)

Horns

(hummed)

Trombs.

(hummed)

Euphs.

(hummed)

Tubas

Timp.

Trgl.

Vibes

Chimes

p

mp

mp

60 *ritard.*

Flutes *p* (hummed)

Oboes *p*

CLARINETTS 1 *p*

2

3

Bass

Bsns.

SAXOPHONES 1 *p* (hummed)

Altos 2 *p* (hummed)

Tenor *p*

Bari

60 (hummed)

Trpts. 1 *p* (hummed)

2/3 *p* (hummed)

Horns *p* (hummed)

Trombs. *p* (hummed)

Euphs. *p* (hummed)

Tubas *p*

Timp.

Trgl.

Vibes *solo* *mp* *ppp*

Chimes *ppp*

A CHILD'S EMBRACE

1st Flutes

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♩ = 50-60 **2**

calmly

mp

7

11 *warmly*

mf

15

poco ritard.

13

more motion **20** *innocently*

p

24

28

25

molto rit. **32** *a tempo, noble*

f

molto rit. **36** *a tempo*

ff

40

37

46 *ritard.* *a tempo*

sfz

51 *reflectively*

mf

60 *ritard.*

56

p

A CHILD'S EMBRACE

1st B♭ Trumpets

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$\text{♩} = 50-60$ calmly
hum (pitches are transposed for your instrument-may be hummed an octave lower)

S772

mp

7 **11** warmly *mf*

12 **15**

poco ritard. more motion **20** innocently **24** **28** **3**

molto rit. **32** *a tempo*, noble *molto rit.* play \geq *f*

36 *a tempo* **40** *ff*

41

46 *ritard.* *a tempo* **51** reflectively hum (as instructed before) *mf*

52

57 **60** *ritard.* 2 *p*

A CHILD'S EMBRACE

Timpani



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♩ = 50 - 60

2 3 calmly 4 7 2 9

S772 *mp*

10 11 warmly damp 3 15 2

mf

17 *poco ritard.* damp more motion 20 innocently 4

mf

24 28 2 30 *molto rit.*

mf

32 *a tempo, noble* damp 2 35 *molto rit.* 36 *a tempo* 3 39

f

40 damp

ff

45 46 damp ritard. 2 49 *a tempo* damp

ff *mf*

50 51 reflectively 9 60 2 62 ritard. 2

A CHILD'S EMBRACE

Percussion

Triangle, Suspended Cymbal, Crash Cymbals

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$\text{♩} = 50-60$ **3** calmly **7** 3 10 S.Cym. **11** warmly
soft yarn mallets throughout **15** 3 3

S772 $\frac{4}{4}$ 2 4 3 10 *mp* \triangleleft *mf*

Trgl. 18 *poco ritard.* more motion **20** innocently *pp*

S. Cym. *mf* \triangleleft

Trgl. **24** **28** *p* 2

Cr. Cyms. 31 *molto rit.* **32** *a tempo, noble* 2 35 *molto rit.* **36** *a tempo* 2 39

S. Cym. *mf* \triangleleft *f* *mf* \triangleleft *ff* *mf* \triangleleft

Trgl. **40** 4 45 **46** *ritard.* *mf*

Cr. Cyms. *ff* *ff*

S. Cym. *ff* *mf* \triangleleft *ff*

Trgl. 49 *a tempo* **51** reflectively

Trgl. 55 3 **60** 2 62 *ritard.* 2 *ppp* \triangleleft

A CHILD'S EMBRACE

Mallet Percussion
Bells, Vibes, Chimes

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♩ = 50 - 60

calmly

Vibraphone *solo* with heavy soft yarn or cord mallets, hold or secure pedal down throughout
no motor, put discs at top of resonator to the "open" position to achieve fullest sound

S772

mp
Chimes
mp

If no vibraphone is available, bells can be substituted. In these cases, the bells should play the same written pitches using rubber mallets throughout.

5 7

Vibes
Chimes

10 11 warmly

Vibes
Chimes

mf
mf

15 *poco ritard.* more motion

Bells
Vibes
Chimes

mf
p
mf

20 innocently
rubber mallets

Bells
Chimes

pp