

PARADE OF THE GLADIATORS

William Owens

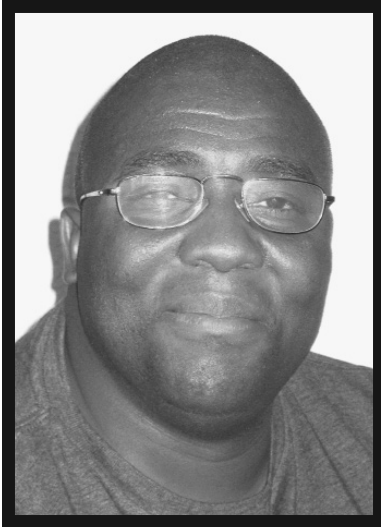
Instrumentation

1 - Conductor's Full Score	4 - Trombone
8 - Flute	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	1 - Timpani (Opt. Tom-toms)
5 - B \flat Clarinet 2	2 - Bells
2 - B \flat Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum
4 - E \flat Alto Saxophone	3 - Percussion 2 Crash Cymbals Tambourine Triangle
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
4 - F Horn	

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

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The Composer

William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is a winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.

About the Music

As professional fighters, the Roman gladiators were often prisoners and slaves trained to entertain the public by engaging in mortal combat with another person or a wild animal in the ancient Roman arena. These warriors would enter the arena in a colorful parade (also known as the *pompa*) accompanied by jugglers, acrobats, and other performers, all of which kept time to marching music provided by musicians playing a variety of instruments.

This rousing parade procession paints a vivid picture of the *pompa* and the unbridled festiveness thereof. The music features an aggressive opening statement, a tender middle section, and a climactic ending that embodies all aspects of the event, from the maniacal excitement of the spectators to the uncertain future of the courageous, wayward warriors.

The work should be played with pomp and showmanship, but not too fast. A marchlike bounce will add energy and character. Dynamics are strategically placed throughout to help enhance the performance. Measures 26–44 may be played smoothly for style contrast, but eighth notes should still bounce. At measure 44, accents in lower voices should be stressed. The *p* at measure 50, if performed effectively, will give the performance a special musical quality as the *molto ritardando* ending is approached.

PARADE OF THE GLADIATORS

WILLIAM OWENS
(ASCAP)

Triumphantly! (♩ = 116-120)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Triumphantly!' with a quarter note equal to 116-120 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, Bb Clarinets (1 and 2), Bb Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Bb Trumpets (1 and 2), F Horn, Trombone/Baritone/Euphonium/Bassoon, Tuba, Timpani (Opt. Tom-toms), Bells, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals, Tambourine, Triangle). The score features a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'. The score ends with a double bar line and a fermata over the final measure.

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This page of a musical score contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone/Baritone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Opt. T.T.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of two flats and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "4" is located in the top left corner. At the bottom of the page, the numbers 5, 6, 7, and 8 are positioned below the first four measures of the score.

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.
(Opt. T.T.)

Bells

Perc. 1

Perc. 2

Fl.
Ob.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Bsn.
Tuba
Timp.
(Opt. T.T.)
Bells
Perc. 1
Perc. 2

28

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

f *mf*

28

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.
(Opt. T.T.)

Bells

Perc. 1

Perc. 2

mp *f* *mf*

Triangle

Tambourine

25

26

27

Fl.

Ob.

1
Cls.

2

B. Cl.

mp

A. Sax.

T. Sax.

B. Sax.

mp

1
Tpts.

mp

Tpt. 1

mp

2

mp

play

Hn.

Tbn.
Bar./
Euph.
Bsn.

Bsn. only

mp

Tuba

Bsn.

mp

Timp.
(Opt. T.T.)

Bells

Perc. 1

Perc. 2

29 30 31 32 33

36

Fl. *mp*

Ob. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. Bar./ Euph. Bsn. *mp*
all play

Tuba *mp*
play

Timp. (Opt. T.T.)

Bells

Perc. 1 *mp*
snare off

Perc. 2

34 35 36 37 38



This musical score page, numbered 12, features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase". The score is arranged in a standard orchestral layout with the following parts and staves:

- Fl.** (Flute): Treble clef, starting with a whole rest, then playing a melodic line. Dynamics include *f*.
- Ob.** (Oboe): Treble clef, starting with a whole rest, then playing a melodic line. Dynamics include *f*.
- Cls.** (Clarinets): Two staves (1 and 2), Treble clef. Staff 1 has a *div.* marking. Dynamics include *f*.
- B. Cl.** (Bass Clarinet): Treble clef, playing a rhythmic accompaniment. Dynamics include *f*.
- A. Sax.** (Alto Saxophone): Treble clef, playing a melodic line. Dynamics include *f*.
- T. Sax.** (Tenor Saxophone): Treble clef, playing a melodic line. Dynamics include *f*.
- B. Sax.** (Bass Saxophone): Treble clef, playing a melodic line. Dynamics include *f*.
- Tpts.** (Trumpets): Two staves (1 and 2), Treble clef. Dynamics include *f*.
- Hn.** (Horn): Treble clef, playing a melodic line. Dynamics include *f*.
- Tbn. Bar./ Euph. Bsn.** (Trumpet, Baritone, Euphonium, Bass Trombone): Bass clef, playing a rhythmic accompaniment. Dynamics include *f*.
- Tuba**: Bass clef, playing a rhythmic accompaniment. Dynamics include *f*.
- Timp. (Opt. T.T.)** (Timpani): Bass clef, playing a rhythmic accompaniment. Dynamics include *mp*.
- Bells**: Treble clef, playing a rhythmic accompaniment.
- Perc. 1**: Percussion, playing a rhythmic accompaniment.
- Perc. 2**: Percussion, playing a rhythmic accompaniment.
- Tamb.** (Tambourine): Bass clef, playing a rhythmic accompaniment. Dynamics include *mp*.

The score spans measures 39 to 42, with a final measure containing a *mp* dynamic marking and a *Tamb.* instruction.

44

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

44

1
Tpts.

2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.
(Opt. T.T.)

Bells

Perc. 1

Perc. 2

snare on

Cr. Cym.

44 *f* 45 46 47

52 **molto rit.**

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f* div.

T. Sax. *f*

B. Sax. *f*

52 **molto rit.**

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. (Opt. T.T.) *f*

Bells *f*

Perc. 1 *f* roll optional

Perc. 2 *f*

52 *f* 53 54 55