

CARPATHIA

William Owens

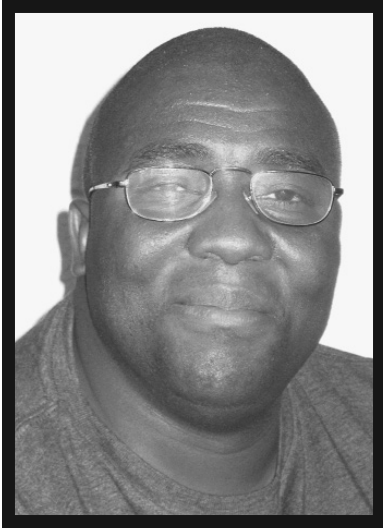
Instrumentation

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

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

The *RMS Carpathia* was sailing from New York City when her wireless operator received a distress signal from the *RMS Titanic*. She immediately set course at maximum speed toward the last known position of the *Titanic*. Her captain managed to squeeze 17 knots out of a supposed 14-knot vessel, an amazing and dangerous feat, due to the risk of structural damage from excessive vibration, and boiler explosion from excess pressure. After working her way through treacherous ice fields, *Carpathia* arrived on the scene at 4 o'clock in the morning, and was able to rescue 706 people.

The beginning of the work is slow and tense, signifying the distress call from *Titanic*. The music suddenly quickens, marking the beginning of the perilous and historic rescue mission. Rumbling feet depict the vessel's massive vibrations, while hissing sounds represent the rapidly overheating boiler. A boisterous ship's bell loudly beckons throughout. The music relinquishes its fast pace to a slow, mournful hymn as *Carpathia* arrives on the terrible scene. After a brief moment of tranquility, the music intensifies as the rescue ship embarks on her triumphant yet tragic return voyage to safety.

The rumbling and hissing sounds add greatly to the drama of the work, but may be omitted to accommodate specific performance situations. If a ship's bell is unavailable, an anvil or brake drum may be substituted. Insist on great tone quality, especially with dissonances. At measure 8, accompaniment must avoid playing heavily while complimenting the melodic line. At measure 20, allow the countermelody in flute and oboe to be heard. The hymnlike dirge at measure 34 must be smooth and rich in tone. Measure 40 resumes the fast tempo and is performed as before. Avoid overplaying measure 53, while stressing the dynamic in measure 57 for a great dramatic effect.

CARPATHIA

WILLIAM OWENS
(ASCAP)

Mysteriously (♩ = 88-92)

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon (Euph.)
- B♭ Clarinets (1, 2)
- B♭ Bass Clarinet (Tbn.)
- E♭ Alto Saxophones (1, 2) (Tpt.)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone (Tbn.)
- B♭ Trumpets (1, 2)
- F Horn
- Trombone
- Baritone/Euphonium
- Tuba (Tbn.)
- Bells
- Timpani (Opt.) (G, C)
- Snare Drum Bass Drum
- Suspended Cymbal Crash Cymbals
- Ship's Bell Triangle

Key markings and dynamics include: *mp*, *f*, *play*, *div.*, *S.D.*, *B.D.*, *Cr. Cym.*, *Sus. Cym.*, and *Ship's Bell Triangle*. The score is divided into measures 2, 3, and 4.

*sound effects optional

2

3

4

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molto rit.

Urgently (♩ = 132-144)

8

Fl. *tr.* *div.* fast foot rumble* *p*

Ob. *tr.* fast foot rumble* *p*

Bsn.

1 *tr.* *div.* fast foot rumble* *p*

2 fast foot rumble* *p*

B. Cl.

A. Saxes. 1 *a2*

2 *a2*

T. Sax.

B. Sax.

molto rit.

Urgently (♩ = 132-144)

8

1 fast foot rumble* *p*

2 fast foot rumble* *p*

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Timp. *mf*

S.D. *f*

B.D. *mf*

Sus. Cym. Cr. Cym.

S. Bells Tri. *ff*

Ship's Bell

5

6

7

loud hiss* 12 foot rumble

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Bsn. *mf*

1 Cls. *f* *ff* *p* foot rumble

2 Cls. *f* *ff* *p* foot rumble

B. Cl. *mf*

A. Saxes. 1 *a2* *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

1 Tpts. *f* *f*

2 *f* *f*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells

Timp. *mp*

S.D. *mp*

B.D. *mp*

Sus. Cym. Cr. Cym.

Triangle *f* *mf*

S. Bells Tri. *f*

9 10

Fl. *mf* *f* hiss

Ob. *mf* *f* hiss

Bsn.

1 *mf* *f* hiss

2 *mf* *f* hiss

B. Cl.

A. Saxes. 1 *a2*

2

T. Sax.

B. Sax.

1

Tpts. 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Timp.

S.D. B.D.

Sus. Cym. Cr. Cym.

S. Bells Tri.

13

Fl. ^{div.}

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Sus. Cym.
Cr. Cym.

S. Bells
Tri.

21 22 23 24

div. 26

Fl. *f* *p*

Ob. *f* *p*

Bsn. *p* *p*

1 *p* *f* *p*

Clars. 2 *p* *f* *p*

B. Cl. *p* *f* *p*

A. Saxes 1 *f* *p*

2 *f* *p*

T. Sax. *p* *f*

B. Sax. *p* *f* *p*

26 div. *f*

1 *f*

2 *f*

Hn. *p* *f* *p*

Tbn. *p* *f* *p*

Bar./ Euph. *p* *f* *p*

Tuba *p* *f* *p*

Bells

Timp.

S.D. *f*

B.D. *p* *f* *p* *f*

Sus. Cym. *p* *f* *p*

Cr. Cym.

S. Bells

Tri.

25 26 *f* 28

Fl. *f* **molto rit.** *tr*

Ob. *f* *tr*

Bsn. *f*

1 Cls. *f* *tr*

2 Cls. *f* *tr*

B. Cl. *f*

A. Saxes 1 *f* *a2*

2 *f*

T. Sax. *p* *f*

B. Sax. *f*

1 Tpts. *div.* *p* *f* **molto rit.**

2 *p* *f*

Hn. *mp* *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells

Timp. *f* *p*

S.D. B.D.

Sus. Cym. Cr. Cym. *f* *p*

S. Bells Tri. *f* *p*

29 30 31 32

34 Very dramatically (♩ = 88-92)

Fl. 2 or 3 players *mp*

Ob. *mp*

Bsn. *p*

1 Cls. *p* div.

2 Cls. *p*

B. Cl. *p*

A. Saxes 1 *mp* Solo

2 *mp*

T. Sax. *p* Cl. 2

B. Sax. *p* B. Cl.

34 Very dramatically (♩ = 88-92)

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

Tbn. *p*

Bar./Euph. *p* Bsn.

Tuba *p* B. Cl.

Bells *mp*

Timp. *f*

S.D. *mf*

B.D. *mf*

Sus. Cym. *f*

Cr. Cym.

S. Bells *f*

Tri.

34 *f*

35

36

37

p

40 Suddenly! (♩ = 132-144)

Fl. *p* tutti

Ob. *p* play

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Saxes 1 *p* tutti

2 *p* a2

T. Sax. *p* play

B. Sax. *p* play

40 Suddenly! (♩ = 132-144) div. *p*

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

Tbn. *p* Euph. play *p*

Bar./ Euph. *p* play

Tuba *p* play

Bells

Timp. *p*

S.D. *p* B.D.

Sus. Cym. *mp* Cr. Cym.

S. Bells Tri.

39 40 41 42

mf

Fl. *tr* *div.* 46

Ob. *tr* *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Saxes 1 *f* *a2*

2 *f*

T. Sax. *f*

B. Sax. *f*

1 Tpts. *f* 46

2 *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

Timp. *f*

S.D. *f*

B.D. *mf*

Sus. Cym. *f*

Cr. Cym. *mf*

S. Bells *f*

Tri. *f*

43 44 45 *f*



Fl. ^{div.}

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Sus. Cym.
Cr. Cym.

S. Bells
Tri.

47

Fl. *div.* 54 *div.*

Ob.

Bsn.

1
Cls. *div.*

2 *div.*

B. Cl.

A. Saxes 1 *a2*

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar/
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Sus. Cym.
Cr. Cym.

S. Bells
Tri.

51 52 53 54 55



