



Hear and download this piece at www.fjhmusic.com

FJH BEGINNING BAND

Grade 1

TERRACOTTA

William Owens

Instrumentation

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

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

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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 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 Terracotta Army of ancient China (dating from 210 B.C.) was an army of lifelike statues consisting of over 8,000 soldiers, 130 chariots, and 520 horses. By order of Emperor Qin Shi Huang, this massive artificial “war machine” was built from baked reddish clay called terracotta. Construction involved over 700,000 workers and took some 40 years to complete. The Terracotta Army had a dual purpose: to serve as a symbol of Emperor Qin’s power and to guard him against his enemies in the afterlife.

The piece is very rhythmic and ponderous in nature. The moments of discord and the massive percussion sounds symbolize the plight of the workers and the endless backbreaking labor rendered by them.

Rehearsal Suggestions

If gong is unavailable, suspended cymbal will make a suitable substitute. Adhere to dynamics and style markings to establish the true character of the piece. Percussion, although called upon to play boisterously, should nonetheless play tastefully.

TERRACOTTA

Militantly (♩ = 138-148)

WILLIAM OWENS
(ASCAP)

Flute

Oboe

1
2
B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone
f

B♭ Tenor Saxophone
f

E♭ Baritone Saxophone
f

Militantly (♩ = 138-148)

1
2
B♭ Trumpets

F Horn

Trombone
Baritone/
Euphonium
Bassoon
f

Tuba
f

Bells

Timpani
f
(G, C)

Percussion 1
(Snare Drum,
Bass Drum)
f
B.D.

Percussion 2
(Brake Drum,
Tom-toms)
f
Brake Drum
Tom-toms

Percussion 3
(Triangle, Gong,
Crash Cymbals)
f
Triangle

S.D. - snares off

2 3 4



Hear and download this piece at www.fjhmusic.com

Copyright © 2009 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law. Any duplication is an infringement of U.S. copyright law.

5

Fl. *f* div.

Ob. *f*

1 Cls. div.

2

B. Cl.

A. Sax. div.

T. Sax.

B. Sax.

5

1 Tpts. div.

2

Hn.

Tbn. Bar./Euph. Bsn.

Tuba

Bells

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Gong *6 mp* *7 f*

5 7 8

11

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar./Euph.
Bsn.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

9 10 11 12 13

Fl. *mp* *f* *div.*

Ob. *mp* *f*

Cls. 1 *f* *div.*

Cls. 2

B. Cl.

A. Sax. *mp* *f* *div.*

T. Sax.

B. Sax.

Tpts. 1 *mp* *f* *div.*

Tpts. 2 *mp* *f*

Hn.

Tbn. Bar./Euph. Bsn.

Tuba

Bells *f*

Timp.

Perc. 1 *p* *f*

Perc. 2

Perc. 3

20

Fl.

Ob.

1
Cls.

2

B. Cl. *mf* *div.*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

20

1
Tpts.

2

Hn. *mf*

Tbn.
Bar./Euph.
Bsn. *mf*

Tuba *mf*

Bells

Timp. *p* *f* *mf*

Perc. 1 *p* *f* *mf*

Perc. 2 *p* *f* *mf*

Perc. 3

28

Fl. *f*

Ob. *f*

1 Cls. *mf*

2 Cls. *mf*

div.

B. Cl.

A. Sax. *f*

T. Sax.

B. Sax.

28

1 Tpts. *mf*

2 Tpts. *mf*

div.

Hn.

Tbn. Bar./Euph. Bsn.

Tuba

Bells *f*

Timp. *mf* *f*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Perc. 3 *mf*

24

25

26

27

28

Fl.
Ob.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./Euph.
Bsn.
Tuba
Bells
Timp.
Perc. 1
Perc. 2
Perc. 3

mf

mf

36

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fl., Ob., Cls. (1 and 2), B. Cl., A. Sax., T. Sax., B. Sax., Tpts. (1 and 2), Hn., Tbn./Euph./Bsn., Tuba, Bells, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and a common time signature. It features various musical notations such as notes, rests, and dynamic markings. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. A box with the number '36' is placed above the first measure of the Clarinet 1 part and below the Horn 1 part. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). The percussion parts (Timp., Perc. 1, Perc. 2, Perc. 3) show rhythmic patterns with accents and dynamic markings.

34

35

36 *f*

37

38

Fl. *mf*

Ob. *mf*

1
Cls. 2

B. Cl. *mf*

A. Sax. *f* *mf*

T. Sax.

B. Sax. *mf*

1
Tpts. 2 *f* *f*

Hn.

Tbn. Bar./Euph. Bsn. *mf*

Tuba *mf*

Bells *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

div.

div.

44

Fl. *tr*

Ob. *tr*

1 *div.*

Cls. *fp* *f* *p* *f*

2 *fp* *f* *p* *f*

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

A. Sax. *div.* *f* *fp* *f* *p* *f* *mp*

T. Sax. *fp* *f* *p* *f*

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

1 *div.*

Tpts. *mp*

2 *mp*

Hn. *fp* *f* *p* *f*

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

Tuba *f* *fp* *f* *p* *f*

Bells

Timp.

Perc. 1 *p* *f*

Perc. 2

Perc. 3

43 *f* 44 45 46 47

Legal Use Only Requires Purchase

Fl. *f* *div.*

Ob. *f*

1 *div.*

Cl. 2

B. Cl.

A. Sax. *f* *div.*

T. Sax.

B. Sax.

1 *f*

Tpts. 2 *f*

Hn.

Tbn. Bar./Euph. Bsn.

Tuba

Bells *f*

Timp.

Perc. 1 *p* *f*

Perc. 2

Perc. 3

molto rit.

54 Ponderous (♩ = 90-100)

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax. *div.*

molto rit.

54 Ponderous (♩ = 90-100)

1
Tpts.

2

Hn.

Tbn.
Bar./Euph.
Bsn.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rit. *div.* **Militantly** ($\text{♩} = 138-148$)

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

poco rit. **Militantly** ($\text{♩} = 138-148$)

1
Tpts.

2

Hn.

Tbn.
Bar./Euph.
Bsn.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

56 57 58 59 60

mf *f* *ff*

ff *ff* *ff* *ff* *ff*