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# FJH DEVELOPING BAND

Grade 1.5

## ZIA

(THE SACRED FOUR)

William Owens

### Instrumentation

- |                                  |                   |
|----------------------------------|-------------------|
| 1 - Conductor's Full Score       | 2 - Baritone T.C. |
| 8 - Flute (opt. Recorder)        | 4 - Tuba          |
| 2 - Oboe                         | 2 - Timpani       |
| 2 - Bassoon                      | 2 - Bells         |
| 5 - B $\flat$ Clarinet 1         | 2 - Percussion 1  |
| 5 - B $\flat$ Clarinet 2         | Snare Drum        |
| 2 - B $\flat$ Bass Clarinet      | Bass Drum         |
| 4 - E $\flat$ Alto Saxophone     | 3 - Percussion 2  |
| 2 - B $\flat$ Tenor Saxophone    | Wind Chimes       |
| 2 - E $\flat$ Baritone Saxophone | Tom-toms          |
| 4 - B $\flat$ Trumpet 1          | Floor Tom         |
| 4 - B $\flat$ Trumpet 2          | 4 - Percussion 3  |
| 4 - F Horn                       | Sleigh Bells      |
| 4 - Trombone                     | Rain Stick        |
| 2 - Baritone/<br>Euphonium       | Maracas           |
|                                  | Crash Cymbals     |
|                                  | Suspended Cymbal  |
|                                  | Triangle          |

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

William Owens (b. 1963) is a native of Gary, Indiana and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor and clinician throughout the United States and Canada. Mr. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. 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, the South Plains College Dept. of Fine Arts and the Texas University Interscholastic League. He is a consistent winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. Professional memberships include ASCAP, the American Composers Forum and the Texas MEA. William resides in Fort Worth, TX with his wife, Georgia.

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## Program Notes

The Zia sun symbol originated with the native American Zia Pueblo Indians located in New Mexico. The design reflects their tribal philosophy that all things in the universe share a common harmony. The four directions of the symbol are of great spiritual significance to the Zia, as they believe man has four sacred obligations: a strong body, a clear mind, a pure spirit, and a deep regard for the welfare of others. In 1925, New Mexico adopted the Zia symbol as the official insignia of its state flag.

The work opens with a haunting recorder (flute) solo with the effect of the wind blowing and leaves fluttering in the background. A robust, harmonically rich tribal song is soon heard with the beat of drums, maracas and “marching” adding to the drama. The music climaxes briefly before the tribal recorder solo is heard once again, ending as mysteriously as it began.

## Rehearsal Suggestions

If a recorder is not available for the opening section, a flute will make a suitable substitute. Trumpet, horn and euphonium should blow air slowly and calmly while moving the valves (rotors) slowly, as this represents a gentle breeze. The plastic bags represent leaves blowing in the wind and should be crumpled slowly and gently. Wads of 5-7 plastic grocery bags can be made by placing one inside the next. While the event itself is quite tragic, the section at measure 13 is written in a brisk tempo to represent the resilience of a proud people. Percussion must play tastefully throughout and take care to not overplay the accents. The end section should be quite rubato and the “wind” and “blowing leaves” effects should fade gradually and loosely rather than together.

# ZIA

(The Sacred Four)

WILLIAM OWENS  
(ASCAP)

Solemnly (♩ = 84-92)

3

Recorder, solo

fingered gl.

Flute  
(opt. Recorder)

Oboe

Bassoon

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Solemnly (♩ = 84-92)

3

Blow air softly, slowly move valves

1  
B♭ Trumpets

Blow air softly, slowly move valves

2

Blow air softly, slowly move valves

F Horn

Blow air softly, slowly move valves

Trombone

Plastic Bags, crumple slowly and softly

Baritone/  
Euphonium

Blow air softly, slowly move valves

Tuba

Plastic Bags, crumple slowly and softly

Timpani

(G, C)

Bells

Percussion 1  
(Snare Drum,  
Bass Drum)

S.D. snares off

B.D.

Percussion 2  
(Wind Chimes,  
Tom-toms,  
Floor Tom)

Wind Chimes

Tom-toms

Floor Tom

Percussion 3  
(Sleigh Bells,  
Rain Stick, Maracas,  
Crash Cymbals,  
Suspended Cymbal,  
Triangle)

begin with fast tremolo and gradually slow

Sleigh Bells

Rain Stick

sim.

mp

2

4

5



9

Fl. *sim.*

Ob.

Bsn.

B. Cl. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. Cl. 1 *p*

T. Sax. Cl. 2 *p*

B. Sax. B. Cl. *p*

9

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Timp.

Bells *mp*

Perc. 1

Perc. 2 (W. Ch.)

Perc. 3

6 7 8 10

poco rit. 13 With dignity (♩ = 108-116)

Fl.

Ob.

Bsn. *play* *p* *f*

1 Cls.

2 Cls. *div.* *f*

B. Cl.

A. Sax. *play* *div.* *f*

T. Sax. *play* *f*

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

poco rit. 13 With dignity (♩ = 108-116)

March! (with your feet)

1 Tpts. *f* March! (with your feet)

2 Tpts. *f*

Hn.

Tbn. *div.* *f*

Bar./Euph. *p* *f*

Tuba *p* *f*

Timp. *f*

Bells

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 Maracas

Sus. Cym. *p* *mf* l.r.

11 14 15



17

March! (with your feet)

Flute *div.* *f* *mf* March! (with your feet)

Ob. *f* *mf* March! (with your feet)

Bsn. *mp*

1 Cls. *f* *mp* Hn.

2 Cls. *mp* Hn.

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1 Tpts. *mf* play

2 Tpts. *mf* play

Hn. *mp*

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *mf* click rims

Bells *f*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

*mf*

24

Fl. *f* *mf* play

Ob. *f* play

Bsn. *mf* *mp*

1 Cls. *mf* play

2 Cls. *mf*

B. Cl. *mf* *mp*

A. Sax. *mf*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar./Euph. *mf* *mp* div.

Tuba *mf* *mp*

Timp. *mp* *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mp* *mf*

21

22

*mp*

24  
*mf*

25

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

div.

mp

f

26 27 28 29



31 *div.*

Fl. *f*

Ob. *f*

Bsn. *f* *p*

1 *div.* *f* *p*

2 *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

31 *div.*

1 *f* *p*

2 *f* *p*

Hn. *f* *p*

Tbn. *f* *p*

Bar./Euph. *f* *p*

Tuba *f* *p*

Timp. *p*

Bells *f*

Perc. 1 *p* *snare on*

Perc. 2 *p*

Perc. 3 *f* *Tri.* *mp* *f*

34 35 36

37

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

37

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Timp. *f* on rims *p* *f*

Bells

Perc. 1 *f* rim. *p* *f* sim. *mf*

Perc. 2 *f* rim. *p* *f* sim. *mf*

Perc. 3 Mrs. *f*

37 38 39 40 41

44

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

44

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

March! (as before)

*f*

March! (as before)

*f*

*mf*

*f*

snare off

*f*

*f*

*f*

**molto rit.**

**Slowly (♩ = 84-92)**

March! (as before)

Fl. *mf* *p* *mp*

Ob. *mf* *p*

Bsn. *mf* *p*

1. Cls. *mf* *p* *mp*

2. Cls. *mf* *p* *mp*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

**molto rit.** **Slowly (♩ = 84-92)**

1. Tpts. *p*

2. Tpts. *p*

Hn. *mf* *p*

Tbn. *mf* *p*

Bar./Euph. *mf* *p*

Tuba *mf* *p*

Timp. *p*

Bells *mf*

Perc. 1 *p*

Perc. 2 *p* W. Ch. *mp*

Perc. 3

52

Recorder, solo

*mf*

B. Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax.

T. Sax.

B. Sax.

Cl. 2 *p*

B. Cl. *p*

52

Blow air softly, slowly move valves

*mp*

Tpts. 1

Blow air softly, slowly move valves

*mp*

Tpts. 2

Blow air softly, slowly move valves

*mp*

Hn.

Blow air softly, slowly move valves

*mp*

Tbn.

Blow air softly, slowly move valves

*mp*

Bar./Euph.

*mp*

Tuba

Timp. *p* *pp*

Bells *mp*

Perc. 1 *p* *pp*

Perc. 2 *p* *pp*

Perc. 3 *p* *pp*

Rain St.

Sl. Bls. (as before)

*mp*

52 *mp* 54 56 57

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

fade gradually

*p*

fade gradually

*p*

fade gradually

*p*

Plastic Bags (as before), fade gradually

*mp*

fade gradually

Plastic Bags (as before), fade gradually

*mp*

trem. slowing to end

*pp*

*p*