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FJH CONCERT BAND

Grade 3

GREAT WALL

(THE LEGEND OF QI JIGUANG)

William Owens

Instrumentation

- | | |
|----------------------------------|--------------------------|
| 1 - Conductor's Full Score | 2 - Baritone / Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 2 - Vibraphone |
| 4 - B \flat Clarinet 1 | 2 - Marimba |
| 4 - B \flat Clarinet 2 | 3 - Percussion 1 |
| 4 - B \flat Clarinet 3 | Snare Drum |
| 2 - B \flat Bass Clarinet | Bass Drum |
| 2 - E \flat Alto Saxophone 1 | Wood Blocks |
| 2 - E \flat Alto Saxophone 2 | 3 - Percussion 2 |
| 2 - B \flat Tenor Saxophone | Tom-toms |
| 2 - E \flat Baritone Saxophone | Bar Chimes |
| 3 - B \flat Trumpet 1 | Tambourine |
| 3 - B \flat Trumpet 2 | 4 - Percussion 3 |
| 3 - B \flat Trumpet 3 | Gong |
| 2 - F Horn 1 | Brake Drum |
| 2 - F Horn 2 | Suspended Cymbal |
| 2 - Trombone 1 | Crash Cymbals |
| 2 - Trombone 2 | Triangle |
| 2 - Trombone 3 | Finger Cymbals |
| | Ratchet |

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The Composer



William Owens (b. 1963) is a native of Gary, Indiana. His career as a music educator spans three decades and he is very active as a composer, clinician and conductor throughout the United States and Canada. His compositions for young ensembles display a practical, erudite approach which has firmly established him as a leader in the field.

Since 1993, William has written over 150 commissioned and published works for concert band and string orchestra. His music has been performed at Carnegie Hall, 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 Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts and the Texas University Interscholastic League. Several of his compositions are recorded and analyzed in educational text by the GIA series *Teaching Music Through Performance in Band*.

William is a 1985 graduate of VanderCook College of Music in Chicago. He has been the recipient of numerous awards and grants for composition including the Forrest L. Buchtel Citation, presented to him by his alma mater. Professional memberships include the American Society of Composers Authors and Publishers (ASCAP), the American Composers Forum (ACF), the Association of Texas Small School Bands (ATSSB) and the Texas Music Educators Association (TMEA). In July 2014, Mr. Owens was honored as the “Feature Composer” by the Texas Bandmasters Association.

In January 2014, William formally retired from duty as a band director in Texas after 29 years of service. He presently serves as Instrumental Editorial Assistant for The FJH Music Company (FL) and Conductor/Music Director of the Mansfield (TX) Wind Symphony. In his spare time, he enjoys sightseeing and reading, particularly motivational material and presidential biographies. He is a Chevrolet Corvette owner/enthusiast and holds membership with the Corvette Club of Texas, a non-profit charitable organization in the Dallas-Fort Worth area. William resides in Fort Worth, TX with his wife and best friend, Georgia.

Program Notes

During the Ming Dynasty, China’s “great wall” was significantly fortified to strengthen national security and protect against invasion from the Mongol tribes in the north. Beijing, and its Forbidden City – home of the imperial palace and political center of the Chinese government, was particularly vulnerable to attack. General Qi Jiguang was determined to construct a massive defensive network covering approximately 240 miles to defend against this ever present threat. Strategically placed towers along the “great wall” allowed the Chinese defenders to warn of enemy attacks. The strengthening of the “great wall” together with renewed training of military forces made China a dominant military power.

The work is in four sections, beginning with the boisterous *Mongol Attack*, represented by war drums and intrepid melodic statements loosely based on ancient Chinese songs. In the *Aftermath*, themes from flute and bassoon garnished with intermittent percussion find the people quietly and helplessly surveying the damage and casualties. During the beautiful and serene *Peacetime*, the Chinese army is hard at work behind the scenes training and preparing for war. The tranquility of peacetime is suddenly and rudely interrupted by the ferocity and intrepidity of *The Empire Victorious*, in which the newly disciplined and spirited Chinese army meets a new Mongol attack with a vigor and ferocity the likes of which had never been seen or anticipated by the greatly surprised opposition.

GREAT WALL

(The Legend of Qi Jiguang)

WILLIAM OWENS
(ASCAP)

Fierce! (♩ = 144-152)
Mongol Attack

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Fierce! (♩ = 144-152)
Mongol Attack

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba

Timpani
(G, D, F)

Vibraphone

Marimba

Percussion 1
(Snare Drum, Bass Drum, Wood Blocks)
S.D. *f* B.D.

Percussion 2
(Tom-toms, Bar Chimes, Tambourine)
Tom-toms *f*

Percussion 3
(Gong, Brake Drum, Suspended Cymbal, Crash Cymbals, Triangle, Finger Cymbals, Ratchet)
Gong *f* let ring *mp* *f* sim. *mp*

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5

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

5

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Brake Drum

Perc. 3

5

6

mp

Fls. 1 2

Ob.

Bsn. *f* *sim.*

Cls. 1 2 3

B. Cl. *f* *sim.*

A. Saxes 1 2

T. Sax. *f*

B. Sax. *f* *sim.*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *f*

Bar./Euph. *f* *sim.*

Tuba *f* *sim.*

Timp. *f*

Vib.

Mar.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* let ring

9 10 11 *mp*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

Hn.

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Perc. 3

13 *f* let ring

14 *mf*

15 *f*

16 *mf*

17

Fls. 1 2 *f*

Ob. *f*

Bsn.

Cl. 1 *f*
2 *play*
3 *f*

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

17

Tpts. 1 2 3 *f*

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp. *mf* *f*

Vib.

Mar. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2

Perc. 3 *f*
Cr. Cym.

17 18 *mf* *f*

22

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

22

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Perc. 3

Tri.

31 *Aftermath*

Fls. 1 *solo* *mf*

Ob.

Bsn. *solo* *mf*

Cls. 1

2

3

B. Cl.

A. Saxes 1

2

T. Sax. *Bsn.* *mf*

B. Sax.

31 *Aftermath*

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

3

Bar. / Euph.

Tuba

Timp. *mp*

Vib. *mp*

Mar. *mp*

Perc. 1

Perc. 2 *mf* Toms *mf*

Perc. 3

Gong w/ drumstick

31 32 33 34 35 *mp*

Fls. 1 2 *poco accel.*

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *play*

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Perc. 3

Gong *mp*

Sus. Cym. *p*

41 Tranquil (♩ = 69)
Peacetime

Fls. 1 2

Ob. *mf* solo *mf* tutti *mf* play tutti

Bsn. *mp* *p*

Cls. 1 2 3

B. Cl. *mp* *p* (opt.) *mf* B. Sax.

A. Saxes 1 2 *mp* Hn. *p* play *p* play *p*

T. Sax. *mp* Bsn. *p* *p*

B. Sax. *mp* B. Cl. *p* *p* play *p*

41 Tranquil (♩ = 69)
Peacetime

Tpts. 1 2 3

Hns. 1 2 *mp* *p*

Tbns. 1 *mp* *p*

2 3 *mp* *p*

Bar. / Euph. *mp* *p*

Tuba *mp* *p*

Timp. (B^b, E^b)

Vib. *mp*

Mar.

Perc. 1

Perc. 2 B. Ch. *mp*

Perc. 3 *mp* let ring

41

42

43

44

45

poco rit.

48 A tempo

Fls. 1 2 *p* *mf* *f*

Ob. *tutti* *p* *mf* *div.*

Bsn. *p* *mf* *p*

Cls. 1 2 3 *p* *mf* *div.*

B. Cl. *play* *mf* *p*

A. Saxes 1 2 *mf* *mf*

T. Sax. *mf*

B. Sax. *mf* *p*

poco rit.

48 A tempo

Tpts. 1 2 3 *p* *mf*

Hns. 1 2 *a2* *p* *mf*

Tbns. 1 2 3 *mf*

Bar. / Euph. *div.* *mf* *p* *Bsn.* *p* *B. Cl.*

Tuba *mf* *p*

Timp. *p* *mf* (G, D, F)

Vib. *mp*

Mar.

Perc. 1 B.D. *p* *mf* let ring

Perc. 2

Perc. 3 *p* *f* let ring *Tri.*

Fls. 1 2 *tutti* *f*

Ob. *f*

Bsn.

Cls. 1 2 3 *play* *f*

B. Cl.

A. Saxes 1 2 *tr* *f*

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 *tr* *f*

Tbns. 1 2 3

Bar. / Euph.

Tuba *play* *f*

Timp.

Vib.

Mar.

Perc. 1 *f*

Perc. 2

Perc. 3 *Tr.*

Cr. Cym.

56 57 59

61

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mp*

Cls. 1 2 3 *mf*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mf*

B. Sax. *mp*

61

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp*

Bar. / Euph. *mp*

Tuba *mp*

Timp.

Vib.

Mar.

Perc. 1

Perc. 2 *mp* Tamb.

Perc. 3 *mf*

60 *mf* 61 62 63

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbps. 1 2 3
Bar. / Euph.
Tuba
Timp.
Vib.
Mar.
Perc. 1
Perc. 2
Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

mf

snare on

p

p

p

mf

p

83

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Vib.

Mar.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mf *f*

mp *f* *mf*

f

87

Fls. 1 2

Ob. div.

Bsn. sim.

Cls. 1 2 3

B. Cl. sim.

A. Saxes 1 2

T. Sax. sim.

B. Sax. sim.

87 (opt.)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. sim.

Tuba sim.

Timp. *mf* *f*

Vib. *f*

Mar. *f*

Perc. 1 *f*

Perc. 2 *mf* *f*

Perc. 3 *f*

85

Gong w / mallet *mp*

f let ring

88

89

Fls. 1 2 *f* (1. opt.) *ff*

Ob. *f* *ff* div.

Bsn. *ff*

Cls. 1 2 3 *f* *ff*

B. Cl. *ff*

A. Saxes 1 2 *f* *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 3 (opt.)

Hns. 1 2

Tbns. 1 2 3 *ff*

Bar. / Euph. *ff*

Tuba *ff*

Timp. *f*

Vib. *ff*

Mar. *ff*

Perc. 1 *mf* *f*

Perc. 2 *mf*

Perc. 3 Cr. Cym. choke Tri. Cr. Cym.

90 92