

SILVERSIDES

(To Answer the Call...)

William Owens

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Full Score | 2 - Baritone /
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - String Bass |
| 2 - Bassoon | 1 - Timpani |
| 5 - B $\flat$ Clarinet 1 | 1 - Mallet Percussion 1
Vibraphone |
| 5 - B $\flat$ Clarinet 2 | 2 - Mallet Percussion 2
Marimba
Bells |
| 2 - B $\flat$ Bass Clarinet | 2 - Percussion 1
Snare Drum
Bass Drum |
| 2 - E $\flat$ Alto Saxophone 1 | 3 - Percussion 2
Gong
Crash Cymbals
Suspended Cymbal
Tom-tom
Bar Chimes
Metal Trash Can |
| 2 - E $\flat$ Alto Saxophone 2 | |
| 2 - B $\flat$ Tenor Saxophone | |
| 2 - E $\flat$ Baritone Saxophone | |
| 4 - B $\flat$ Trumpet 1 | |
| 4 - B $\flat$ Trumpet 2 | |
| 4 - F Horn | |
| 2 - Trombone 1 | |
| 2 - Trombone 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.



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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 ASCAPPlus 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.

About the Music

Aptly named for the small fish bearing silver streaks along either side of its body, the submarine *USS Silversides (SS-236)* was commissioned a mere eight days after the attack on Pearl Harbor on December 7, 1941. *Silversides* would enjoy a highly successful 5-year tenure, sinking 23 enemy ships. After 14 missions, *Silversides* was decommissioned in 1946 and subsequently entered service as a Naval training vessel near Chicago. The vessel eventually found her way to Muskegon, Michigan, where she now holds a prominent position in the Great Lakes Naval Memorial.

A slow, mysterious opening statement sets the tone for the venerable submarine submerging to embark on her perilous assignment. The tempo suddenly becomes fast as *Silversides* stealthily glides through the dark, murky waters. The music becomes increasingly intense as the vessel steadily moves forward, culminating in the inevitable conflict. After the boisterous battle sequence, the mood is jubilant and brisk in tempo with the music coming to an exciting finish.

Rehearsal Suggestions

Strict attention to dynamics and style will aid greatly with yielding a fulfilling performance. If percussion instruments are of modest supply, the following application may be made: suspended cymbal may be substituted for gong; snare drum w/ snares off may be substituted for tom-tom; and bells w/ soft mallets may be substituted for vibraphone.

SILVERSIDES

(To Answer the Call...)

WILLIAM OWENS
(ASCAP)

Mysteriously (♩ = 72)

Flutes 1 2

Fl. 2 div. *mp* *mf* *mp* *mf*

Oboe *mp* *mf* *mp* *mf*

Bassoon *mf* *mf*

B♭ Clarinets 1 2

div. *mp* *mf* *mp* *mf*

B♭ Bass Clarinet *mp* *mf* *mp* *mf*

E♭ Alto Saxophones 1 2

mp *mf* *mp* *mf*

B♭ Tenor Saxophone *mp* *mf* *mp* *mf*

E♭ Baritone Saxophone *mf* *mp* *mf*

B♭ Trumpets 1 2

Mysteriously (♩ = 72) Solo

mp *mf* *mp*

Tpt. 1 Solo

F Horn *mp* *mf*

Trombones 1 2

mf *mf* *mf*

Baritone / Euphonium *mf* *mf*

Tuba *mf* *mf*

Timpani (F, B♭, D) *mf*

Mallet Percussion 1 (Vibraphone) *mp* L.v. sim.

Mallet Percussion 2 (Marimba, Bells) *mp*

Percussion 1 (Snare Drum, Bass Drum) *mp* S.D. B.D.

Percussion 2 (Gong, Crash Cymbals, Suspended Cymbal, Tom-tom, Bar Chimes, Metal Trash Can) *p* *mf* Sus. Cym. 3 *p* *mf*



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piece at www.fjhmusic.com

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This image displays a page from a musical score for 'The Rose Tree' by John Williams. The score is for a full orchestra and includes parts for Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Multiple Percussion (Mlt. Perc. 1, Mlt. Perc. 2), and individual Percussion (Perc. 1, Perc. 2). The score is divided into two systems, each starting with a measure number in a box (5 and 9). The first system covers measures 5 through 8, and the second system covers measures 9 through 12. The music is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, dynamics (mp, f, p, mf), and articulation marks. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

Urgently (♩=144)

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 *mf* opt. (Cl. 1)

B. Cl. *f* play

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2

Hn. *f*

Tbns. 1 2 *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp* *f*

Perc. 2

Urgently (♩=144)

15

Fls. 1 2

Ob.

Bsn. Euph. *mp* sim.

Cls. 1 2

B. Cl. Tuba *mp* sim.

A. Saxes 1 2

T. Sax.

B. Sax.

15

Tpts. 1 2

Hn.

Euph.

Tbns. 1 2 *mp* sim.

Bar. / Euph. *mp* sim.

Tuba *mp* sim.

Timp. *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 Tom-tom *mp*

Perc. 2 Tom-tom *mp* Gong *mp* w/ wooden mallets

15 16 17 18 19

Fls. 1 2

Ob.

Bsn. *mf* play

Cls. 1 2

B. Cl. *mf* play

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2

Hn. *mf* play

Tbns. 1 2 *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf* play

Perc. 2 *mf*

20 21 22 23 24

26

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mp*

Cls. 1 *mf*
2 *mf* play

B. Cl. *mp*

A. Saxes 1 2 *mf*

T. Sax. *mp*

B. Sax. *mp*

26

Tpts. 1 *mf* tutti open
2 *mf* play

Hn. *mf* play

Tbns. 1 *mp*
2 *mp*

Bar. / Euph. *mp*

Tuba *mp*

Timp. *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2

The musical score is arranged in systems. Measures 25 and 26 are shown on page 8, while measures 27, 28, and 29 are on the following page. The instrumentation includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba, Timpani (Timp.), and various Mallet Percussion (Mlt. Perc.) and Percussion (Perc.) instruments. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Performance instructions like 'play' and 'tutti open' are also present. A large red watermark 'Preview Only' is superimposed over the score.

30

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

30

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

30 31 32 33

w/ beater

p

div.

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Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

34

35

36

37

38

f

p

mf

mp

Marimba

Bar Chimes

Fls. 1 2

Ob.

Bsn.

Euph. play

mf

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn. play

mf

Tbn. play

mf

mf

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

39 40 41 42 43

46

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Sus. Cym.

44 45 47 48

f *mf* *mp* *p*

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54 58

Fls. 1 2

Ob.

Bsn.

div.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

54 58

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Metal Trash Can

Perc. 1

ff Cr. Cym.

Perc. 2

Metal Trash Can *ff*

54 55 56 57 58

B1858

poco a poco accel.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

poco a poco accel.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

59 60 61 62 63

B1858

64 Fast and victorious! (♩ = 152-160)

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Brass

Brass

64 Fast and victorious! (♩ = 152-160)

Tpts. 1 2

Hn.

Tbns. 1 2

Tbn. 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

play

ff

f

ff

70

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments and parts:

- Fls.** (Flutes): 1 and 2
- Ob.** (Oboe): 1
- Bsn.** (Bassoon): 1
- Cls.** (Clarinets): 1 and 2
- B. Cl.** (Bass Clarinet): 1
- A. Saxes** (Alto Saxophones): 1 and 2
- T. Sax.** (Tenor Saxophone): 1
- B. Sax.** (Baritone Saxophone): 1
- Tpts.** (Trumpets): 1 and 2
- Hn.** (Horn): 1
- Tbns.** (Trombones): 1 and 2
- Bar. / Euph.** (Baritone / Euphonium): 1
- Tuba**: 1
- Timp.** (Timpani): 1
- Mlt. Perc. 1** (Multiple Percussion 1): 1
- Mlt. Perc. 2** (Multiple Percussion 2): 1
- Perc. 1** (Percussion 1): 1
- Perc. 2** (Percussion 2): 1

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings like *ff* (fortissimo). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.