

# CARPATHIA

## William Owens

### Instrumentation

#### Full Score

##### Part 1:

- 3 - Piccolo /  
Flute
- 1 - Oboe
- 2 - B $\flat$  Clarinet /  
Soprano Sax
- 2 - E $\flat$  Alto Sax  
(E $\flat$  Clarinet)
- 3 - B $\flat$  Trumpet
- 2 - Violin

##### Part 2:

- 2 - Flute
- 1 - Oboe
- 2 - B $\flat$  Clarinet
- 2 - E $\flat$  Alto Sax
- 3 - B $\flat$  Trumpet
- 2 - Violin

##### Part 3:

- 2 - B $\flat$  Clarinet
- 2 - E $\flat$  Alto Sax  
(Alto Clarinet)
- 2 - B $\flat$  Tenor Sax
- 2 - F Horn
- 2 - Violin
- 2 - Viola

##### Part 4:

- 1 - Bassoon
- 2 - B $\flat$  Bass Clarinet /  
Tenor Sax  
Baritone T.C.
- 2 - E $\flat$  Baritone Sax  
(Alto Clarinet)
- 2 - F Horn
- 3 - Trombone /  
Euphonium
- 2 - Violoncello

##### Part 5:

- 1 - Bassoon
- 2 - B $\flat$  Bass Clarinet  
(Contrabass Clarinet)
- 2 - E $\flat$  Baritone Sax  
(Contra Alto Clarinet)
- 2 - Trombone /  
Euphonium
- 3 - Tuba
- 2 - Double Bass

##### Percussion:

- 1 - Timpani
- 2 - Bells
- 2 - Snare Drum  
Bass Drum
- 2 - Crash Cymbals  
Suspended Cymbal
- 2 - Triangle  
Ship's Bell

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 Series

The FJH Flex Series serves as a bridge between The Reimagine Initiative (fully-adaptable works for absolutely any possible instrumentation) and concert band music with standard instrumentation. Designed to work extremely well for smaller bands and groups with instrumentation challenges, the FJH Flex Series will also work with percussion and any of the following combinations:

Bands with incomplete instrumentation • Woodwind quintet • Brass quintet • Clarinet choir • Saxophone choir • Brass ensemble • Strings • Full orchestra • Countless additional combinations!

Featuring some of the most popular FJH pieces of all time, the FJH Flex Series opens a world of opportunity to smaller programs that are still looking for big musical experiences.

## 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 complementing 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)

**PART 1** **Mysteriously (♩ = 88)**

**C Instruments**  
(Piccolo, Flute, Oboe, Violin\*)

**Bb Instruments**  
(Clarinet, Trumpet, Soprano Sax)

**Eb Instruments**  
(Alto Sax)

**PART 2**

**C Instruments**  
(Flute, Oboe, Violin\*)

**Bb Instruments**  
(Clarinet, Trumpet)

**Eb Instruments**  
(Alto Sax)

**PART 3** **Mysteriously (♩ = 88)**  
(T. Sax written 8va throughout)

**Bb Instruments**  
(Clarinet, Tenor Sax)

**Eb Instruments**  
(Alto Sax)

**F Horn**

**Viola**  
(Violin)

**PART 4**

**Bb Instruments**  
(Bass Clarinet, Tenor Sax, Baritone T.C.)

**Eb Instruments**  
(Baritone Sax)

**F Horn**

**C Instruments**  
(Trombone, Euphonium, Bassoon, Cello\*)

**PART 5**

**Bb Instruments**  
(Bass Clarinet)

**C Instruments**  
(Eb Treble Clef)  
(Trombone, Euphonium, Bassoon, Baritone Sax)

**Tuba**  
**Double Bass\***

**Timpani**  
(G, C)

**Bells**

**Snare Drum**  
**Bass Drum**

**Crash Cymbals**  
**Suspended Cymbal**

**Triangle**  
**Ship's Bell**

\*String parts include bowings

2

3

4

5



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B1862

**molto rit.** 7 Urgently (♩ = 132-144)

**PART 1**

C *tr* fast foot rumble

B♭ *tr* (Ob. / Vln.) fast foot rumble

E♭ *tr* fast foot rumble

**PART 2**

C fast foot rumble

B♭ fast foot rumble

E♭ fast foot rumble

**PART 3**

B♭

E♭

F

Vla. (Vln.)

**PART 4**

**molto rit.** 7 Urgently (♩ = 132-144)

B♭

E♭

F

C

**PART 5**

B♭

C

Tuba D.B.

Timp.

Bells

S.D. B.D.

Cr. Cym. Sus. Cym.

Tri. S. Bell

Ship's Bell *ff*

Triangle *f*

6 7 9 10

loud hiss

fast foot rumble

hiss

The musical score consists of three staves, each with a treble clef and a key signature of two flats (Bb and Eb). The notes are represented by horizontal lines with specific patterns indicating sound types:

- Staff C:**
  - Measure 1: A solid horizontal line labeled "loud hiss".
  - Measure 2: A solid horizontal line labeled "loud hiss".
  - Measure 3: A wavy horizontal line labeled "fast foot rumble".
  - Measure 4: A wavy horizontal line labeled "fast foot rumble".
  - Measure 5: A solid horizontal line labeled "hiss".
  - Measure 6: A solid horizontal line labeled "hiss".
- Staff Bb:**
  - Measure 1: A solid horizontal line labeled "loud hiss".
  - Measure 2: A solid horizontal line labeled "loud hiss".
  - Measure 3: A wavy horizontal line labeled "fast foot rumble".
  - Measure 4: A wavy horizontal line labeled "fast foot rumble".
  - Measure 5: A solid horizontal line labeled "hiss".
  - Measure 6: A solid horizontal line labeled "hiss".
- Staff Eb:**
  - Measure 1: A solid horizontal line labeled "loud hiss".
  - Measure 2: A solid horizontal line labeled "loud hiss".
  - Measure 3: A wavy horizontal line labeled "fast foot rumble".
  - Measure 4: A wavy horizontal line labeled "fast foot rumble".
  - Measure 5: A solid horizontal line labeled "hiss".
  - Measure 6: A solid horizontal line labeled "hiss".

## 12

## 12

The first system of the musical score for 'The Rose Tree' features four staves. The top three staves are for brass instruments: B♭ (B-flat), E♭ (E-flat), and F (F). The bottom staff is for the Viola (Vla.) and Violin (Vln.), indicated by the 'Vla. (Vln.)' label. The key signature is B-flat major (two flats) and the time signature is 12/8. The music begins with a rest for all instruments, followed by a strong dynamic marking 'f' (forte). The melody is primarily carried by the B♭ and E♭ staves, with the F and Vln. staves providing harmonic support. A large red watermark 'Copyrighted Material' is overlaid diagonally across the score.

## 12

[illegible]

## 12

B $\flat$   
 C  
 Tuba D.B.  
 Musical score for the Tuba D.B. part of "The Rose Tree". The score is in 2/4 time and B-flat major. It consists of five measures. The first measure is a whole rest. The second measure contains a half note G $\flat$  (B $\flat$  4) and a half note F $\flat$  (E $\flat$  4), marked *mf*. The third measure contains a half note E $\flat$  (D $\flat$  4) and a half note D $\flat$  (C $\flat$  4), marked *mf*. The fourth measure contains a half note C $\flat$  (B $\flat$  3) and a half note B $\flat$  (A $\flat$  3), marked *mf*. The fifth measure contains a half note A $\flat$  (G $\flat$  3) and a half note G $\flat$  (F $\flat$  3), marked *mf*.

This musical score is for measures 11 through 15 of 'The Fire Song' from the 'The Fire Song' suite. The score is written for a percussion ensemble and includes the following parts:

- Timp.** (Timpani): Measures 11-15. The part begins with a half note G4, followed by a half note A4, and then a half note B4. The dynamic is *mp* (mezzo-piano).
- Bells**: Measures 11-15. The part is silent throughout.
- S.D. B.D.** (Snare Drum / Bass Drum): Measures 11-15. The part begins with a half note G4, followed by a half note A4, and then a half note B4. The dynamic is *mp* (mezzo-piano).
- Cr. Cym. Sus. Cym.** (Cymbal / Suspended Cymbal): Measures 11-15. The part is silent throughout.
- Tri. S. Bell** (Triangle / Small Bell): Measures 11-15. The part begins with a half note G4, followed by a half note A4, and then a half note B4. The dynamic is *mf* (mezzo-forte).

The score is written in 2/4 time and includes a key signature of one flat (Bb). The measures are numbered 11, 12, 13, 14, and 15 at the bottom.

B1862

## PART 1

Part 1 musical score for C, B $\flat$ , and E $\flat$  instruments. The score consists of five measures across three staves.

## PART 2

Part 2 musical score for C, B $\flat$ , and E $\flat$  instruments. The score consists of five measures across three staves.

## PART 3

Part 3 musical score for B $\flat$ , E $\flat$ , F, and Vla. (Vln.) instruments. The score consists of five measures across four staves.

## PART 4

Part 4 musical score for B $\flat$ , E $\flat$ , F, and C instruments. The score consists of five measures across four staves.

## PART 5

Part 5 musical score for B $\flat$ , C, and Tuba D.B. instruments. The score consists of five measures across three staves.

## Timp.

Timpani (Timp.) musical score. The score consists of five measures across one staff.

## Bells

Bells musical score. The score consists of five measures across one staff.

S.D.  
B.D.

Snare Drum (S.D.) and Bass Drum (B.D.) musical score. The score consists of five measures across one staff.

Cr. Cym.  
Sus. Cym.

Cymbal (Cr. Cym.) and Suspended Cymbal (Sus. Cym.) musical score. The score consists of five measures across one staff.

Tri.  
S. Bell

Triangle (Tri.) and Side Bell (S. Bell) musical score. The score consists of five measures across one staff.

B1862

**molto rit.** 34 **Very dramatically** ( $\text{♩} = 88-92$ )

**PART 1**

C *f* *tr*

B♭ *f* *tr*

E♭ *f* *tr*

**PART 2**

C

B♭ (Ob. / Vln.)

E♭

**PART 3**

B♭

E♭

F

Vla. (Vln.)

**molto rit.** 34 **Very dramatically** ( $\text{♩} = 88-92$ )

**PART 4**

B♭

E♭

F

C

**PART 5**

B♭

C

Tuba D.B.

Timp. *p* *f*

Bells

S.D. B.D.

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

Tri. S. Bell

32 33 35 36 37

40 Suddenly! (♩ = 132-144)

PART 1

C *mp* *p*

B♭ *mp* *p*

E♭ *mp* *p*

PART 2

C *p*

B♭ *p*

E♭ *p*

PART 3

B♭ *p*

E♭ *p*

F *p*

Vla. (Vln.) *p*

PART 4

B♭ *p*

E♭ *p*

F *p*

C *p*

PART 5

B♭ *p*

C *p*

Tuba D.B. *p* opt. play

Timp. *p*

Bells *mp*

S.D. B.D. *p*

Cr. Cym. Sus. Cym.

Tri. S. Bell *p* *mf*

38 39 40 41 42

**PART 1**

C

B $\flat$

E $\flat$

**PART 2**

C

B $\flat$

E $\flat$

**PART 3**

B $\flat$

E $\flat$

F

Vla.  
(Vln.)

**PART 4**

B $\flat$

E $\flat$

F

C

**PART 5**

B $\flat$

C

Tuba  
D.B.

Timp.

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

Tri.  
S. Bell

43

44

45

46

47

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## PART 1

Part 1 musical score for C, Bb, and Eb instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The C part starts with a whole note chord, followed by a half note and a quarter note. The Bb and Eb parts follow a similar pattern, with the Bb part having a half note and a quarter note, and the Eb part having a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

## PART 2

Part 2 musical score for C, Bb, and Eb instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The C part starts with a whole note chord, followed by a half note and a quarter note. The Bb and Eb parts follow a similar pattern, with the Bb part having a half note and a quarter note, and the Eb part having a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

## PART 3

Part 3 musical score for Bb, Eb, F, and Vla. (Vin.) instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The Bb, Eb, and F parts start with a whole note chord, followed by a half note and a quarter note. The Vla. (Vin.) part starts with a whole note chord, followed by a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

## PART 4

Part 4 musical score for Bb, Eb, F, and C instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The Bb, Eb, and F parts start with a whole note chord, followed by a half note and a quarter note. The C part starts with a whole note chord, followed by a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

## PART 5

Part 5 musical score for Bb, C, and Tuba D.B. instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The Bb and C parts start with a whole note chord, followed by a half note and a quarter note. The Tuba D.B. part starts with a whole note chord, followed by a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

## Timp.

Part 6 musical score for Timp., Bells, S.D. B.D., Cr. Cym., Sus. Cym., and Tri. S. Bell instruments. The score is written in 3/4 time and features a key signature of two flats (Bb and Eb). The Timp. part starts with a whole note chord, followed by a half note and a quarter note. The Bells part starts with a whole note chord, followed by a half note and a quarter note. The S.D. B.D. part starts with a whole note chord, followed by a half note and a quarter note. The Cr. Cym. and Sus. Cym. parts start with a whole note chord, followed by a half note and a quarter note. The Tri. S. Bell part starts with a whole note chord, followed by a half note and a quarter note. The score continues with a series of eighth and sixteenth notes, ending with a whole note chord.

