

TAMBORA!

William Owens

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Bells

Percussion 1

Snare Drum

Bass Drum

Percussion 2

Tambourine

Vibraslap

Sleigh Bells

Master Set: \$45.00

Extra Score: \$5.00

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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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimaged in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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. Buchtal 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

Mount Tambora is an active volcano in the island of Sumbawa, Indonesia. Tambora's eruption of 1815 was the largest and most deadly ever recorded, causing the deaths of tens of thousands. In the aftermath, the volcanic cloud was so dense and widespread that the year 1816 became known as "The Year Without a Summer."

The piece begins with power and majesty. The tempo soon quickens with bold melodic lines and driving rhythms throughout. Boisterous percussion along with "stomping" and "clapping" sounds represent the massive random volcanic blasts as the music approaches its rousing end.

Rehearsal Suggestions

In the allegro "fiery" section, the music is most exciting when played at the top end of the suggested metronome marking. Percussion must maintain a steady drive while taking care to not overpower the ensemble. Please emphasize the dynamic changes, as they will add great character to the performance.

Duration: 1:15

3-PART FULLY ADAPTABLE

Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

TAMBORA!

WILLIAM OWENS
(ASCAP)

Ponderous (♩=80-100)

Musical score for 'Ponderous' (♩=80-100). The score is for three parts (1, 2, 3) and includes instruments: Alt. Horn in F / Alt. T. Sax., Piano (Guitar), Bells, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Tambourine, Vibraplap, Skigh Bells). The score includes dynamic markings such as *f* and *mf*, and performance instructions like 'S.D. (snare off)' and 'Vibraplap'. A 'Tambourine *f*' instruction is placed below the Percussion 2 staff. A large watermark 'FOR PREVIEW ONLY' is overlaid on the score.

Fierce! (♩=152-160)

Musical score for 'Fierce!' (♩=152-160). The score is for three parts (1, 2, 3) and includes instruments: Alt. Hn. / T. Sax., Pno. (Gtr.), Bells, Perc. 1, and Perc. 2. The score includes dynamic markings such as *f* and *mf*. A circled number '7' is placed above the first staff. A large watermark 'FOR PREVIEW ONLY' is overlaid on the score.

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Hear and download this piece at www.fjhmusic.com

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Belk

Perc. 1

Perc. 2

11 12 13 15 16

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Belk

Perc. 1

Perc. 2

17 18 19 20 21

25

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Balk

Perc. 1

Perc. 2

hand clap!

ff

foot stomp!

foot stomp!

hand clap!

hand clap!

ff

foot stomp!

p *f* *ff*

22 23 *p* 24 *f* 25 26

29

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Balk

Perc. 1

Perc. 2

p *p* *p*

f

f *p*

Sleigh Bells

f *p*

27 28 29 *f* 30 *p* 32

35

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Balk

Perc. 1

Perc. 2

33 Tamb. *f* 34 35 37 38

41

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Balk

Perc. 1

Perc. 2

39 40 41 42 43 44 *ff*

foot stomp!

ff foot stomp!

ff foot stomp!

ff foot stomp!

ff foot stomp!

ff foot stomp!

ff foot stomp!

ff foot stomp!