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# FJH YOUNG BAND

Grade 2.5

## KRAKATOA

(MOUNTAIN OF FIRE)

William Owens

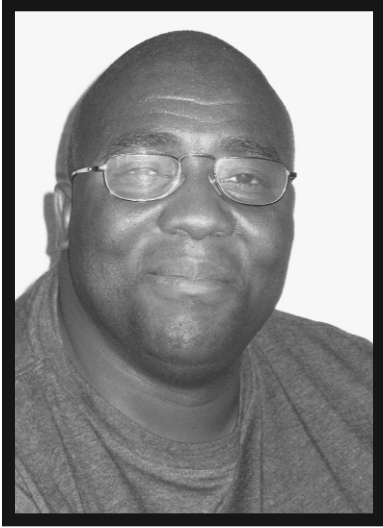
### Instrumentation

- |                                  |   |
|----------------------------------|---|
| 1 - Conductor's Full Score       | 2 - Trombone 1  |
| 4 - Flute 1                      | 2 - Trombone 2  |
| 4 - Flute 2                      | 2 - Baritone/<br>Euphonium  |
| 2 - Oboe                         | 2 - Baritone T.C.   |
| 2 - Bassoon                      | 4 - Tuba  |
| 5 - B $\flat$ Clarinet 1         | 1 - Timpani   |
| 5 - B $\flat$ Clarinet 2         | 2 - Bells   |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 1<br>Snare Drum<br>Bass Drum   |
| 2 - E $\flat$ Alto Saxophone 1   | 4 - Percussion 2<br>Suspended Cymbal<br>Crash Cymbals<br>Triangle<br>Vibraslap<br>Wind Chimes<br>Shaker |
| 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                       |   |

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As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
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I N C.  
Frank J. Hackinson

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
[www.fjhmusic.com](http://www.fjhmusic.com)



## The Composer

William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. 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, and the Texas University Interscholastic League. He is a winner of the ASCAP award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.

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## Program Notes

Krakatoa is the volcanic island in the Sunda Strait between Java and Sumatra in Indonesia. This infamous volcano has erupted violently and repeatedly throughout history, but is best known for a series of massive explosions on August 26 and 27, 1883, which were heard 2,300 miles away in Australia. In the fiery aftermath, over 36,000 lives were lost, and 297 towns and villages were destroyed or severely damaged.

The piece begins suddenly and intensely. Dissonant ascending notes represent the burning lava, while low voices and percussion depict the thunderous blasts. A haunting slow section follows, exuding fear and uneasy anticipation of the horror to surely follow. The music becomes frantic and rhythmic, leading to the huge eruption—Kakatoa speaks! In the aftermath, all is strangely quiet as survivors face an uncertain future. When all seems well again, the music builds to an angry climax, as the great mountain has its final say!

## Rehearsal Suggestions

For the greatest dramatic effect, play on the upside of the suggested metronome markings. At measure 18, the oboe solo may be substituted with alto saxophone. Percussion, even when marked forte or fortissimo, must be tastefully played at all times. In the aleatoric section, woodwinds should repeat the given pattern freely as many times as possible within the allotted time given by the conductor. At measure 82, brass and low reeds are conducted slowly and heavily. Measure 86 should fade to total silence before resuming the music. The last four measures build slowly and intensely to the end. The last two eighth notes should be very slow and heavy.

# KRAKATOA

(Mountain of Fire)

WILLIAM OWENS  
(ASCAP)

**Frantically! (♩ = 152-168)**

Flutes 1, 2

Oboe

Bassoon

B♭ Clarinets 1, 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2

F Horn

Trombones 1, 2

Baritone/Euphonium

Tuba

Timpani

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Suspended Cymbal, Crash Cymbals, Wind Chimes, Shaker, Vibraslap)

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This page contains the musical score for measures 6, 7, and 8 of a piece. The score is arranged in a standard orchestral format with the following parts from top to bottom:

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

The score includes various musical notations such as dynamics (*fp*, *f*, *mp*), articulation marks (*acc.*, *tr.*), and performance instructions like *div.* and *a2*. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

9

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp. Solo

Bells

Perc. 1

Perc. 2

crunch!

10

crash! Sus. Cym.

Slower!

Slower!

glissando up and down w/foot pedal

*f*, *ff*, *pp*

Mysteriously (♩ = 84-92)

1 or 2 players

18

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.

B. Sax.

*mp* *f* *mp* *Solo* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Mysteriously (♩ = 84-92)

18

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Wind Chimes *mf* Shaker *mf* *p* Cym. scrape (w/coin)

15 16 17

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

20 22 24

28

Fls. 1 2 *tutti - Soli* *mf*

Ob.

Bsn. *mp*

Cls. 1 2 *Soli* *mf* *div.* *mp*

B. Cl. *mp*

A Saxes. 1 2 *a2 play - Soli* *mf*

T. Sax. *play* *p* *mp*

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

28

Tpts. 1 2

Hn. *mp* *mp*

Tbns. 1 2 *mp* *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp.

Bells

Perc. 1

Perc. 2 *Shaker*

26 Sus. Cym. *p* *mf* 29 30 31



36 A bit faster (♩ = 96-104)

Fls. 1 2

Ob.

Bsn. *Soli*  
*mf*

Cls. 1 2  
*mp*

B. Cl. *mp*

A Saxes. 1 2  
*mp*

T. Sax. *mp*  
div.

B. Sax. *mp*

Tpts. 1 2

Hn. *Soli*  
*mf*

Tbns. 1 2  
*mf*  
*Soli*  
*a2*

Bar./Euph. *Soli*  
*mf*

Tuba *mp*

Timp.

Bells

Perc. 1 *mp*  
snares off

Perc. 2 *Vibraslap*

32 33 34 35 36 37 *mp*

Fls. 1 2  
mp tutti

Ob.  
mp

Bsn.  
mp

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.  
mp

B. Sax.

Tpts. 1 2  
mf

Hn.  
mp

Tbns. 1 2  
mp

Bar./ Euph.  
mp

Tuba

Timp.

Bells

Perc. 1

Perc. 2

molto rit.

div.

a2

38 39 40 41 42

44 Broadly (♩ = 80-90)

The musical score is arranged in staves for various instruments. The woodwind section includes Flutes (Fls.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A Saxes., T. Sax., B. Sax.), and Trumpets (Tpts.). The brass section includes Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). A large red watermark 'Preview Only' is overlaid diagonally across the page. Measure 44 is marked 'Broadly (♩ = 80-90)'. Dynamics include *f*, *mf*, and *mp*.

43

44

45

46

47



54 Bright tempo (♩ = 144-156) *tutti*

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *p mp*

Cls. 1 2 *div. p mp*

B. Cl. *p mp*

A Saxes. 1 2 *p mp*

T. Sax. *p mp*

B. Sax. *p mp*

54 Bright tempo (♩ = 144-156)

Tpts. 1 2 *mp*

Hn. *p mp*

Tbns. 1 2 *p mp*

Bar./Euph. *p mp*

Tuba *p mp*

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2 *Tri. Vibraslap mf*

Fls. 1 2 *mf* *f* a2

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 2 *mf* *f*

B. Cl. *mf* *f*

A Saxes. 1 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 2 *mp* *mf* *f*

Hn. *mf* *f*

Tbns. 1 2 *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Bells *mf* *f*

Perc. 1 *mf* *f* snare on

Perc. 2 *mf* *f* Cr. Cym.

crunch!

62

Fls. 1 2

Ob. div.

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

62

Tpts. 1 2

Hn. *mf*

Tbns. 1 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp. *ff* *mf*

Bells

Perc. 1 *mf*

Perc. 2

61 62 63 64

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

65 66 67 68

*ff*

*a2*

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70

Fls. 1 2 *mp*

Ob. *mp*

Bsn.

Cls. 1 2 *mp*

B. Cl.

A Saxes. 1 2 *f* *Soli*

T. Sax. *f*

B. Sax.

70

Tpts. 1 2

Hn. *f* *Soli*

Tbns. 1 2

Bar./Euph.

Tuba

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2 *mp* Tri. Shaker

69 70 71 72



Fls. 1 2  
Ob.  
Bsn. *mf* *f*  
Cls. 1 2 *f*  
B. Cl. *mf* *f*  
A Saxes. 1 2  
T. Sax.  
B. Sax. *mf* *f*  
Tpts. 1 2 *f*  
Hn.  
Tbns. 1 2 *mf* *f*  
Bar./ Euph. *mf* *f*  
Tuba *mf* *f*  
Timp. *mp* *f*  
Bells  
Perc. 1 *mp* *f* Vibraslap  
Perc. 2  
crash! *f*  
73 75 76

77

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A Saxes. 1 2

T. Sax.

B. Sax.

77

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

mp

ff

pp

f

foot rumble

Hold aprox. 6 seconds

ad lib - free rhythm

77 78

ad lib - free rhythm  
 Sim. 82 Pesante! (♩ = 50-56) fade to silence

Fls. 1 2

Ob. *f* ad lib - free rhythm *ff* fade to silence

Bsn. *f* *ff* fade to silence *pp*

Cls. 1 2 *f* ad lib - free rhythm *ff* fade to silence

B. Cl. *f* *ff* fade to silence *pp*

A Saxes. 1 2 *f* ad lib - free rhythm *ff* fade to silence

T. Sax. *f* *ff* fade to silence

B. Sax. *f* *ff* fade to silence *pp*

Tpts. 1 2 Sim. 82 Pesante! (♩ = 50-56) *f* *ff* *pp*

Hn. *f* *ff* *pp*

Tbns. 1 2 *f* *ff* *pp*

Bar./Euph. *f* *ff* *pp*

Tuba *f* *ff* *pp* fade to silence

Timp. ad lib - free rhythm *ff* fade to silence

Bells *f* *ff* fade to silence

Perc. 1 *f* fade to silence

Perc. 2 *f* fade to silence

81 82 83 84 *ff*

86 The aftermath (♩ = 76-88)

Fls. 1 2 *p*

Ob. *p*

Bsn. *mp*

Cls. 1 2 *p*

B. Cl. *mp*

A Saxes. 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

86 The aftermath (♩ = 76-88)

Tpts. 1 2 *mp*

Hn. *mp*

Tbns. 1 2 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *mp*

Bells *p*

Perc. 1 *mp*

Perc. 2 *mp*

Wind Chimes *mp*

Vibraslap

Shaker

Sus. Cym. strike w/both mallets on edges *mp*

87 88 89

Slow and intense! **molto rit.**

Fls. 1 2 *p* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *p* *f* *ff*

Cls. 1 2 *p* *f* *ff*

B. Cl. *p* *f* *ff*

A Saxes. 1 2 *p* *f* *ff*

T. Sax. *p* *f* *ff*

B. Sax. *p* *f* *ff*

Tpts. 1 2 *mp* *f* *ff*

Hn. *mp* *f* *ff*

Tbns. 1 2 *p* *f* *ff*

Bar./Euph. *p* *f* *ff*

Tuba *p* *f* *ff*

Timp. *p* *f* *ff*

Bells *p* *f* *ff*

Perc. 1 *p* *mf* *f*

Perc. 2 *p* *mf* *f* + Triangle *f* choke!

Sus. Cym. *mp* *f*

91 92