

CHAN CHAN

(The Lost City)

WILLIAM OWENS

INSTRUMENTATION

1 Conductor Score
4 Flute 1
4 Flute 2
2 Oboe
2 Bassoon
5 B♭ Clarinet 1
5 B♭ Clarinet 2
2 B♭ Bass Clarinet
2 E♭ Alto Saxophone 1
2 E♭ Alto Saxophone 2
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 B♭ Trumpet 1
4 B♭ Trumpet 2
4 F Horn

2 Trombone 1
2 Trombone 2
2 Euphonium
2 Baritone T.C.
4 Tuba
1 Timpani
2 Bells
2 Vibraphone
3 Percussion 1
(Snare Drum, Bass Drum,
Bongos)
4 Percussion 2
(Gong, Triangle,
Crash Cymbals,
Suspended Cymbal,
Claves, Vibraslap,
Maracas)

SUPPLEMENTAL and WORLD PARTS
*The following instruments and transpositions
(all parts) are available to download from
www.alfred.com/supplemental*

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
B♭ Trombone T.C.
B♭ Trombone B.C.
B♭ Euphonium B.C.
B♭ Tuba T.C.
B♭ Tuba B.C.
E♭ Tuba T.C.
E♭ Tuba B.C.
String Bass





THE COMPOSER

William Owens (b. 1963) is a native of Gary, Indiana. A seasoned music educator, he is highly active as a composer, clinician, and conductor throughout North America. His compositional style for young ensembles displays a keen, practical approach which has firmly established him as a leader in the field. Since 1993, Mr. Owens has written over 300 titles for concert band, string orchestra, and small ensemble. His music is performed and appears on required music lists nationally and abroad. Many of his works have been analyzed in educational texts and are staples of the young band repertoire.

William is a 1985 graduate of Chicago's VanderCook College of Music and the recipient of numerous awards and grants for composition. Professional memberships include the American Society of Composers, Authors, and Publishers (ASCAP), the Texas Music Educators Association (TMEA), the Association of Texas Small School Bands (ATSSB), and Phi Beta Mu International Bandmasters Fraternity. He is recognized as a Distinguished Alumnus by his alma mater, and a recipient of the Texas Bandmasters Association's Meritorious Achievement Award.

William resides in Fort Worth, TX with his wife and best friend, Georgia.

ABOUT THE MUSIC

Proudly perched over the coastal desert of northern Peru, the ancient city of Chan Chan (from the Quingnam word "chang," meaning "sun") was the capital of the mighty Chimor Empire during the 15th century. At its peak, Chan Chan was a teeming metropolis of 60,000, the largest and most vibrant city in the Americas. When the empire was overtaken by the Incas in 1507, the city was abandoned. Now an archeological site, Chan Chan is regarded as one of the greatest cities in human history.

Taking its title from the once-great metropolis, Chan Chan's slow and ponderous opening quickly reveals the vast and magnificent ruins. A sudden bright tempo takes us back to times of ancient prosperity, offering a depiction of the city at its very peak. An array of tonal colors and styles, including an exotic flute solo and a haunting melody by way of woodwinds, vividly reveals both spectacle and mystery. In the final statement, the music is once again slow and laden with Chan Chan in its current defunct, yet glorious state.

PERFORMANCE NOTES

While largely strong and boisterous in nature, care must nonetheless be taken to not overplay these segments. In contrast, be equally gentle with the passages at 41 and 66. If a vibraphone is not available, a marimba will serve as a suitable substitute. While bongos are preferred, snare drum with snares off will suffice if no bongos are available. For the timpani part, please use the 29" and 26" drums.

—William Owens

*commissioned by the Association of Texas Small School Bands (ATSSB) Region 3
for the 2022 Region 3 Middle School Honors Band*

(The Lost City)

WILLIAM OWENS
(ASCAP)

Foreboding (♩ = 72)

Flutes 1 2

Oboe

Bassoon div. *f* *sim.*

B♭ Clarinets 1 2

B♭ Bass Clarinet *f* *sim.*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone *f* *sim.*

E♭ Baritone Saxophone *f* *sim.*

Foreboding (♩ = 72)

B♭ Trumpets 1 2

F Horn

Trombones 1 2 *f* *sim.*

Euphonium *f* *sim.*

Tuba *f* *sim.*

Timpani (A, D) *ff* *V* *f*

Bells

Vibraphone

Percussion 1 (Snare Drum, Bass Drum, Bongos) B.D. *ff* *V* *V*

Percussion 2 (Gong, Triangle, Crash Cymbals, Suspended Cymbal, Claves, Vibraslap, Maracas) *mp* *f* *ff* *V*

Gong



[illegible]

10

Fls. 1 *mp*

Ob. *mp*

Bsn. *mf*

Cls. 1 *mf* div.

2 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf* Bsn. *mf* play *mf*

10

Tpts. 1 *mf* st. mute

2 *mf* st. mute

Hn. *mf*

Tbns. 1 *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mp*

Vib. *mp*

Perc. 1

Perc. 2 *mp*

Sus. Cym. *p*

10 11 13

[illegible]

molto rit.

Fls. 1 2

Ob.

Bsn. *sim.*

Cls. 1 2

B. Cl. *sim.*

A. Saxes 1 2

T. Sax. *sim.*

B. Sax. *sim.*

Tpts. 1 2

Hn. *tr*

Tbns. 1 2 *sim.*

Euph. *sim.*

Tuba *sim.*

Timp. *ff* *f* *ff* *f*

Bells

Vib.

Perc. 1 *mp* *f* *ff* *f*

Perc. 2 *mp* *f*

molto rit.

tr

18 20 21 22

Suddenly! (♩ = 152)

25

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

f

muffle

open

play open

bd

25

23 24 25 26 27

Fls. 1 2

Ob.

Bsn.

div.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

S.D.

snare off

Cr. Cym.

mf

ff

f

mf

mf

f

28 29 30 31 32

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51014S

49

tutti

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf* 1. play +2.

T. Sax. *mf*

B. Sax. *mf*

49

Tpts. 1 2 *mf* *p* *mf* *p* open *mf* open *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Bells

Vib.

Perc. 1

Perc. 2

mf

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

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

mf

f

div.

snare on

Tri.

(A to G, D to C)

53 54 55 56

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57

Fls. 1 2 *mf* *f*

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*

57

Tpts. 1 2 *mf* *f*

Hn. *mf* *f*

Tbns. 1 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Bells

Vib.

Perc. 1 *f* snares on

Perc. 2 Cr. Cym. *f* Sus. Cym. *p*

57 58 59 60

66

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

Euph.

Tuba

Timp.

Bells

Vib.

Perc. 1

Perc. 2

67 68 69 70 71

Fls. 1 2

Ob. div.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph. *mf* play

Tuba *mf*

Timp. *mf*

Bells

Vib.

Perc. 1 *mp*

Perc. 2 *mp*

72 73 74 75 76

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80

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 2 *mf* *f*

B. Cl. *f*

A. Saxes 1 2 *mf* *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 *f*

Hn. *f*

Tbns. 1 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells

Vib.

Perc. 1 *f* to S.D. (snare on)

Perc. 2 *f* Cr. Cym.

51014S 77 78 79 81

87

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2

B. Cl. *f*

A. Saxes 1 2 *f*

T. Sax. *f*

B. Sax. *f*

87

Tpts. 1 2

Hn. *f*

Tbns. 1 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells *f*

Vib.

Perc. 1 *f*

Perc. 2 *f*

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87 88 89 90 91

Fls. 1 2 *p* *tr* *molto rit.*

Ob. *p* *tr*

Bsn. *p*

Cls. 1 2 *p*

B. Cl. *p*

A. Saxes 1 2 *p*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 2 *p*

Hn. *p*

Tbns. 1 2 *p*

Euph. *p*

Tuba *p*

Timp. *p*

Bells *p*

Vib. *p*

Perc. 1 *p*

Perc. 2 *p*

Gong *p*

molto rit.

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[illegible]