

# AFFIRMATION

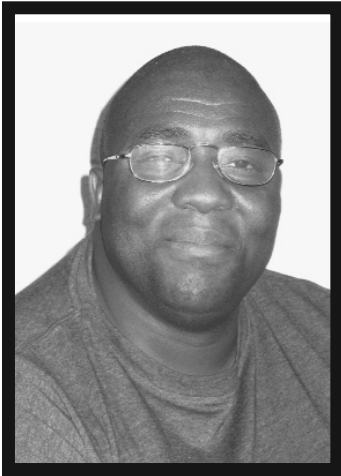
William Owens

## Instrumentation

- |                                  |                           |
|----------------------------------|---------------------------|
| 1 - Conductor's Full Score       | 2 - Baritone T.C.         |
| 8 - Flute                        | 4 - Tuba                  |
| 2 - Oboe                         | 1 - Opt. Timpani          |
| 2 - Bassoon                      | 2 - Bells                 |
| 5 - B $\flat$ Clarinet 1         | 2 - Percussion 1          |
| 5 - B $\flat$ Clarinet 2         | Snare Drum                |
| 2 - B $\flat$ Bass Clarinet      | Bass Drum                 |
| 4 - E $\flat$ Alto Saxophone     | 2 - Advanced Percussion 1 |
| 2 - B $\flat$ Tenor Saxophone    | Snare Drum                |
| 2 - E $\flat$ Baritone Saxophone | Bass Drum                 |
| 4 - B $\flat$ Trumpet 1          | 3 - Percussion 2          |
| 4 - B $\flat$ Trumpet 2          | Crash Cymbals             |
| 4 - F Horn                       | Triangle                  |
| 4 - Trombone                     | Tambourine                |
| 2 - Baritone/<br>Euphonium       |                           |

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson



## 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 Plus 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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## About the Music

Strong and upright in structure, *Affirmation* is a musical roller coaster with sweeping melodic lines and rich colors that radiate limitless energy and excitement. The work was written for the All-District Middle School Honors Band of Dallas, Texas, and was premiered by the ensemble in January 2006, with the composer conducting.

In the beginning section, a stately trumpet melody, which is echoed by the low reeds and low brass, builds into a powerful hymnlike melody. The mood calms slightly with melody in the flutes and saxophones before building strong once again. The hymn is beautifully reintroduced by woodwinds and passed onto the full ensemble. The work then continues to an abrupt but rousing finish.

Meticulously performed dynamics and accents (especially in percussion) are vital to establishing the character of the work. The contrasting styles of marcato and legato must be keenly acknowledged. Work for smoothness and richness of tone quality in the sections beginning at measures 8 and 37. At measure 16, clarinet and saxophone work together to create a drone effect. At measure 24, the eighth-note parts should be played lightly and crisply. A good rhythmic feel must be maintained between bells and triangle. If timpani are unavailable, tom-toms may be substituted. The last note, while climactic in nature, must be tastefully played and not overblown.

# AFFIRMATION

WILLIAM OWENS  
(ASCAP)

**Boldly** (♩ = 120-124)

The score is written for a 4/4 time signature with a tempo of 120-124 beats per minute. It features a variety of instruments, each with specific dynamics and articulation markings. The score is divided into two systems, with the second system starting with the tempo marking 'Boldly (♩ = 120-124)'. The instruments and their parts are as follows:

- Flute:** Starts with *mf*, then *f*, then *mf*.
- Oboe:** Starts with *mf*, then *f*, then *mf*.
- B♭ Clarinets (1 & 2):** Start with *mf*, then *f*, then *mf*.
- B♭ Bass Clarinet:** Starts with *mf*, then *f*. Includes a 'div.' marking.
- E♭ Alto Saxophone:** Starts with *mf*, then *f*.
- B♭ Tenor Saxophone:** Starts with *mf*, then *f*.
- E♭ Baritone Saxophone:** Starts with *mf*, then *f*.
- B♭ Trumpets (1 & 2):** Start with *f*.
- F Horn:** Starts with *mf*, then *f*.
- Trombone/Baritone/Euphonium/Bassoon:** Starts with *mf*, then *f*.
- Tuba:** Starts with *mf*, then *f*.
- Opt. Timpani:** Starts with *mf*, then *f*, then *mf*. Includes a '(B♭, E♭)' marking.
- Bells:** Starts with *mf*, then *f*, then *mf*.
- Percussion 1 (Snare Drum, Bass Drum):** Starts with *mf*, then *f*, then *mf*. Includes 'S.D.' and 'B.D.' markings.
- Advanced Percussion 1 (Snare Drum, Bass Drum):** Starts with *mf*, then *f*, then *mf*. Includes 'S.D.' and 'B.D.' markings.
- Percussion 2 (Crash Cymbals, Triangle, Tambourine):** Starts with *mf*, then *f*, then *mf*. Includes a 'Cr. Cym.' marking.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation markings like accents and slurs. The piece concludes with a final *f* dynamic marking.

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Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Bells

Perc. 1

Adv. Perc. 1

Perc. 2

8

8 *f*

6 7 8 9 10

16

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Bells

Perc. 1

Adv. Perc. 1

Perc. 2

Triangle

11 12 13 14 f 16 mf

Fl. *mf*

Ob. *mf*

1  
Cls.

2

B. Cl. *mf* div.

A. Sax.

T. Sax.

B. Sax. *mf*

1  
Tpts.

2

Hn. *mf*

Tbn.  
Bar./  
Euph.  
Bsn. *mf*

Tuba *mf*

Opt. Timp. *mf*

Bells

Perc. 1

Adv. Perc. 1

Perc. 2

17 18 19 20 21

24

Fl. *mf*

Ob. *mf*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

B. Sax. *mp*

1

2

Tpts. *mp*

Hn.

Tbn. Bar./Euph. Bsn. *mp*

Tuba *mp*

Opt. Timp.

Bells

Perc. 1 *mp*

Adv. Perc. 1 *mp*

Perc. 2 Tambourine *mp*

22 23 24 25 26

*mp*

Bsn. and Bar./Euph. only

B. Cl.

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Fl.

Ob. *mf* play

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf* + Tbn.

Tuba *mf* play

Opt. Timp. *mf*

Bells

Perc. 1 *mp*

Adv. Perc. 1 *mp*

Perc. 2 *mp*

27 28 29 30 31



33

Fl. *f* *mf*

Ob. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f*

A. Sax. *f* *mf*

T. Sax. *f*

B. Sax. *f*

33

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Opt. Timp. *f*

Bells *f*

Perc. 1 *f*

Adv. Perc. 1 *f*

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

32 *f*

33 *mf*

34

35

36

37

Fl.

Ob.

1  
Cls.

2

B. Cl.

*mf*  
div.

A. Sax.

T. Sax.

*mf*

B. Sax.

*mf*

37

1  
Tpts.

2

2 players  
*mf*  
Tpt. 1  
*mf*

tutti  
play  
*mf*

Hn.

Bsn. only  
*mf*

+ Tbn. and Bar./Euph.  
*mf*

B. Cl.  
*mf*

Tuba  
*mf*

play  
*mf*

Opt. Timp.

Bells  
*mf*

Perc. 1  
*p*

*mp*

Adv. Perc. 1  
*p*

*mp*

Perc. 2  
Tri.  
*mf*

Tamb. *mf*

38 39 40 41 42

Fl. *poco rit.* 47 *A tempo*  
 Ob.  
 1 Cls. *p* *f*  
 2 Cls. *p* *f*  
 B. Cl. *f*  
 A. Sax. *p* *f* *div.*  
 T. Sax. *p* *f*  
 B. Sax. *f*  
 1 Tpts. *p* *f* *poco rit.* 47 *A tempo*  
 2 Tpts. *p* *f*  
 Hn. *p* *f*  
 Tbn. Bar./Euph. Bsn. *f*  
 Tuba *f*  
 Opt. Timp. *mf* *f*  
 Bells *f*  
 Perc. 1 *f*  
 Adv. Perc. 1 *f*  
 Perc. 2 Tri. Cr. Cym.

43 *p* 44 *f* 45 *f* 47 *f* 48

Fl.

Ob.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Opt. Timp.

Bells

Perc. 1

Adv. Perc. 1

Perc. 2

49 50 51 *f* 52 53 54