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# FJH YOUNG BAND

Grade 2.5

## QUASAR

### William Owens

#### Instrumentation

- |                                  |                                                                           |
|----------------------------------|---------------------------------------------------------------------------|
| 1 - Conductor's Full Score       | 2 - Baritone /<br>Euphonium                                               |
| 4 - Flute 1                      | 2 - Baritone T.C.                                                         |
| 4 - Flute 2                      | 4 - Tuba                                                                  |
| 2 - Oboe                         | 1 - Timpani                                                               |
| 2 - Bassoon                      | 2 - Mallet Percussion 1<br>Bells<br>Xylophone                             |
| 5 - B $\flat$ Clarinet 1         | 2 - Mallet Percussion 2<br>Vibraphone<br>(opt. Marimba)                   |
| 5 - B $\flat$ Clarinet 2         | 3 - Percussion 1<br>Snare Drum<br>Bass Drum<br>Bar Chimes                 |
| 2 - B $\flat$ Bass Clarinet      | 3 - Percussion 2<br>Suspended Cymbal<br>Crash Cymbals<br>Triangle<br>Gong |
| 2 - E $\flat$ Alto Saxophone 1   |                                                                           |
| 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                       |                                                                           |
| 2 - Trombone 1                   |                                                                           |
| 2 - Trombone 2                   |                                                                           |

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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  
C O M P A N Y  
I N C.  
Frank J. Hackinson

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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.

## Program Notes

While we can feel the sun's heat from 93 million miles away, there are yet brighter and hotter stars in our universe. With the brightness of 100 galaxies, a quasar (quasi-stellar radio sources) is the most intense source of light in the universe. This luminous star is believed to be a massive black hole surrounded by an accretion disc, a flat structure of gas that spirals around it. A quasar will gradually attract this gas along with stars and other matter and ferociously pull it into its black hole with immense gravitational pull. Being absorbed in this fashion results in a massive collision and an explosive discharge of radioactive energy and light, giving the quasar its distinct characteristic. The closest quasar discovered is approximately 1500 million light years away from earth.

The boisterous opening and brisk tempo portrays the speed of light itself. Sudden "bursts" of sound and lingering dissonant sounds are characteristic of the massive, unpredictable discharges of light and radiation. The serene slow section offers a glimpse into the distant universe. As the music becomes stronger, the power of the black hole can be perceived. The tempo once again becomes brisk and sweeping changes in style, color and texture are heard as the music drives to its fiery finish.

## Rehearsal Suggestions

With the vibraphone use a harder mallet in the fast sections and a softer mallet in the slow section at measure 60. If a vibraphone is not available, a marimba will be a suitable substitute. As the fast sections are largely powerful, the slower section at measure 60 must be equally gentle. At measure 68, sonority and smoothness should be stressed. While the music offers several opportunities for the percussion instruments to stand out, they must not overpower.

# QUASAR

WILLIAM OWENS  
(ASCAP)

Intense (♩ = 144-152)

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 (G, D)

Mallet Percussion 1 (Bells, Xylophone)

Mallet Percussion 2 (Vibraphone, opt. Marimba)

Percussion 1 (Snare Drum, Bass Drum, Bar Chimes)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Triangle, Gong)

Bells

S.D.

B.D.

Tri.

Cr. Cym.

mf

f

div.

3

4



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10

Fls. 1 *f* *mf*

Fls. 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 *f* *mf*

Cls. 2 *f* *mf*

B. Cl. *f* *mf*

A. Saxes 1 *f* *mf*

A. Saxes 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

10

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *f* *mf*

Tbns. 1 *f* *mf*

Tbns. 2 *f* *mf*

Bar. / Euph. *f* *mf*

Tuba *f* *mf*

Timp. *f*

Mlt. Perc. 1 *f* *mf*

Mlt. Perc. 2

Perc. 1 *f* *mf*

Perc. 2 *f* *let ring* *mf*

12 13 14

B1594

23

Fls. 1 2

Ob.

Bsn. *p* *mp* *mf*

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

B. Cl. *p* *mp* *mf*

A. Sax. 1 2 *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *p* *mp* *mf* Bsn.

Tpts. 1 2 *p* *p*

Hn. *mp* *mf*

Tbns. 1 2 *mp* *mf*

Bar. / Euph. *p* *mp* *mf*

Tuba *p* *mp* *mf*

Timp. *p*

Mlt. Perc. 1 Xyl. *mf* *mp*

Mlt. Perc. 2 *mf* *mp*

Perc. 1 *p* *mf* Bar Chimes

Perc. 2 *p*

21 Sus. Cym. (let ring) 22 *mp* 24 25

Fls. 1 2 *mf* *p* *p* *mf* *p*

Ob. *mf* *p* *p* *mf* *p*

Bsn. *mp* *mf*

Cls. 1 2 *mp* *mf* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 2 *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf* play *mp*

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

Hn. *mp* *mf*

Tbns. 1 2 *mp* *mf*

Bar. / Euph. *mp* *mf*

Tuba *mp* *mf*

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mf*

Perc. 2

26 27 28 29 30



31

Fls. 1 2

Ob.

Bsn.

*mp* *mf*

Tpt. 1

Cls. 1 2

B. Cl.

*mp* *mf* play

A. Sax. 1 2

T. Sax.

B. Sax.

*mp* *mf*

31

Tpts. 1 2

Hn.

Euph.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

*mp* *mf* play + 2. *mp* *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

*p* *mp*

40

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Bells

41 42 43 44 45

47

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.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

46 48 49 50

B1594

53

Fls. 1 *f* *ff*

Ob. *f* *ff*

Bsn. *f*

Cls. 1 *f* *ff*

2 *f* *ff* div.

B. Cl. *f*

A. Sax. 1 *f* *ff* div.

2 *f*

T. Sax. *f*

B. Sax. *f*

53

Tpts. 1 *f* *ff* div.

2 *f* *ff*

Hn. *f* *ff*

Tbns. 1 *f*

2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f* *ff*

Mlt. Perc. 1 *mf* *f* *ff*

Mlt. Perc. 2 *f* *ff*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Gong *mp*

let ring

Cr. Cym. *>*

51 54

rit. poco a poco

60 Mysteriously (♩ = 76-80)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tuba

play

solo

mf

p

p

f

p

p

p

rit. poco a poco

60 Mysteriously (♩ = 76-80)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

motor on

change D to C

mp

mp

mp

p

mp

*poco rit.*

Fls. 1 *mp* tutti *mp*

Ob. *mp*

Bsn. *mp* Euph. *mp* play *mf*

Cls. 1 *mp* Euph. *mp* play *mp*

2 *mp* B. Sax. *mp* play *mf*

B. Cl. *mp* play *mf*

A. Saxes 1 *mp* Horn *mf* tutti *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp* play *mp*

*poco rit.*

Tpts. 1 *mf* solo *mf* tutti *mp*

2 *mp*

Hn. *mf* play 1 or 2 players *mp* tutti *mp*

Tbns. 1 *mp* play *mp*

2 *mp*

Bar. / Euph. *mp* play *mp*

Tuba *mp*

Timp. *p*

Mlt. Perc. 1

Mlt. Perc. 2 motor off

Perc. 1

Perc. 2

Sus. Cym. *p* let ring *mp* Gong *p*

62 65 66

[illegible]



## 74 Suddenly (♩ = 144-152)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

B. Cl.

Horn

T. Sax.

B. Sax.

mp

mf

mf

mf

mp

## 74 Suddenly (♩ = 144-152)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

mf

mf

let ring

Sus. Cym. w/ stick

mp

73

75

76

77

80

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

80

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

78 79 81

w/ mallets

*mp*

*mf*

*p*

1.

play

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84

83 85 86 87

88

Fls. 1 2 *f* *mp* *mf*

Ob. *f* *mp* *mf*

Bsn. *f*

Cls. 1 2 *f* *mp* *mf*

B. Cl. *f* *mp* *mf*

A. Saxes 1 2 *f* *mp* *mf*

T. Sax. *f* *f*

B. Sax. *f*

88

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

Hn. *f*

Tbns. 1 2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. 1 *f* *mf*

Mlt. Perc. 2

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Cr. Cym. muffle

Sus. Cym. w/ drumstick

91 92



This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

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

The score is written in 4/4 time. The key signature is one flat (B-flat). The page number is 101. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.



**B1594**