

# DESTINED TO FLY

William Owens

## Instrumentation

- |                            |                                      |
|----------------------------|--------------------------------------|
| 1 - Conductor's Full Score | 4 - F Horn                           |
| 4 - Flute 1                | 2 - Trombone 1                       |
| 4 - Flute 2                | 2 - Trombone 2                       |
| 2 - Oboe                   | 2 - Baritone /<br>Euphonium          |
| 2 - Bassoon                | 2 - Baritone T.C.                    |
| 5 - B♭ Clarinet 1          | 4 - Tuba                             |
| 5 - B♭ Clarinet 2          | 1 - Timpani                          |
| 2 - B♭ Bass Clarinet       | 2 - Bells                            |
| 2 - E♭ Alto Saxophone 1    | 2 - Percussion 1<br>Bar Chimes       |
| 2 - E♭ Alto Saxophone 2    | Bass Drum                            |
| 2 - B♭ Tenor Saxophone     | 2 - Percussion 2<br>Suspended Cymbal |
| 2 - E♭ Baritone Saxophone  | Triangle                             |
| 4 - B♭ Trumpet 1           |                                      |
| 4 - B♭ Trumpet 2           |                                      |

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson



## 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

Music very often expresses feelings and arouses emotions that words simply cannot. And while not even music can fill the void for the loss of a loved one, I am hopeful that this gesture will nonetheless offer some small measure of comfort.

In speaking with Freeport Intermediate School band director Randy Laran, I was deeply moved by the emotion and genuine fondness with which he spoke of his student Juan Borja who tragically passed away. As we discussed plans for a tribute piece, Mr. Laran shared with me Juan's accomplishments in school and his many aspirations for the future. I immediately began formulating a title and eventually arrived at *Destined to Fly*, inspired by this young man's courage to explore the unknown and always dream big. Meanwhile (and most serendipitously), the Freeport band students coined the saying "*Fly High Juan*" in honor of their departed friend, which served as theme for the 2017 FIS spring band concert.

In nature, the music is very expressive. The mood changes constantly from the forlorn to the heartening, ending softly and peacefully.

*Subsequently, in a most heartbreaking turn of events, the piece took on a deeper meaning when Mr. Laran himself met his untimely end in July 2017. Lovingly dedicated to the families of Juan Borja, Randy Laran and the Freeport (TX) Intermediate School Band, this composition comes with profound condolences and a heavy heart.*

# DESTINED TO FLY

**WILLIAM OWENS**  
(ASCAP)

**Heartfelt ( $\text{♩}=80$ )**

Flutes 1  
Flutes 2  
Oboe  
Bassoon  
B♭ Clarinets 1  
B♭ Clarinets 2  
B♭ Bass Clarinet  
E♭ Alto Saxophones 1  
E♭ Alto Saxophones 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B. Cl.  
**Heartfelt ( $\text{♩}=80$ )**

B♭ Trumpets 1  
B♭ Trumpets 2  
F Horn  
Trombones 1  
Trombones 2  
Baritone / Euphonium  
Tuba  
Timpani (F, B♭, E♭)  
Bells  
Percussion 1 (Bar Chimes, Bass Drum)  
Percussion 2 (Suspended Cymbal, Triangle)

Review Use Requires Purchase

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poco rit. [11] A tempo

Fls. 1  
Fls. 2 *mf*

Ob. *mf*

Bsn. *p*

Hn. *p* Tbn. 2

Cl. 1 *mf*  
Cl. 2 *p* play

B. Cl. *p*

A. Saxes. 1  
A. Saxes. 2 *mf* Tbn. 1

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

B. Sax. *p*

Tpts. 1  
Tpts. 2 *mf*

Hn. *p*

Cl. 1 *mf* play  
Cl. 2 *p*

Tbns. 1  
Tbns. 2 *p* *mf*

Bar. / Euph. *p*

Tuba *p*

Tim. *mf*

Bells *p*

Perc. 1 *p* B.Ch. *mf*

Perc. 2 *p* *mf* *mp*

18

Musical score page 18. The score includes parts for Flutes (1 & 2), Oboe, Bassoon, Clarinets (1 & 2), Bass Clarinet, Alto Saxophones (1 & 2), Tenor Saxophone, Baritone Saxophone, Trombones (1 & 2), Horn, Tuba, Baritone/Euphonium, Timpani, Bells, and Percussion 1 & 2. The music consists of two systems of staves. The first system starts with rests for Flutes, Oboe, and Bassoon, followed by entries for Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trombones, and Horn. The second system begins with entries for Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trombones, and Horn, followed by entries for Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trombones, and Horn. Dynamics include *p*, *mp*, and *mf*.

18

Continuation of the musical score from page 18. The score includes parts for Trombones (1 & 2), Horn, Tuba, Baritone/Euphonium, Timpani, Bells, and Percussion 1 & 2. The music consists of two systems of staves. The first system starts with rests for Trombones, Horn, Tuba, and Baritone/Euphonium, followed by entries for Trombones, Horn, Tuba, and Baritone/Euphonium. The second system begins with entries for Trombones, Horn, Tuba, and Baritone/Euphonium, followed by entries for Trombones, Horn, Tuba, and Baritone/Euphonium. Dynamics include *p*, *mp*, and *mf*.

14

15

16

17

*p* *mp*

19



poco rit.

Fls. 1  
2 play *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1  
2 play *mf*

B. Cl. *mf*

A. Saxos. 1  
2 *(mf)* *mp*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1  
2 *mp* *mf*

Hn. *mf*

Tbns. 1  
2 play *mp* play *mf*

Bar. / Euph. *mf*

Tuba *mf*

Tim. *p* *mf*

Bells *mf*

Perc. 1 *p* *mf*

Perc. 2

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**34 A tempo**

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
1. Cls.  
2. Cls.  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
B. Sax.  
Tpts.  
Hn.  
Tbn. 1  
Tbn. 2  
Bar. / Euph.  
Tuba  
Tim.  
Bells  
Perc. 1  
Perc. 2

**34 A tempo**

34 35 36 37 38 39 40

molto rit.      43 Expressive ( $\text{♩}=80$ )

Fls. 1  
Fls. 2      *mp*

Ob.      *mp*

Bsn.      *f*

Cl. 1  
Cl. 2      *p* play      *f*

B. Cl.      *f*

A. Saxes. 1  
A. Saxes. 2      *f*

T. Sax.      *f*

B. Sax.      *f*

Tpts. 1  
Tpts. 2      *p*      *f*

Hn.      *f*

Tbns. 1  
Tbns. 2      *f*

Bar. / Euph.      *f*

Tuba      *f*

Tim.      *p*      *f*

Bells

Perc. 1

Perc. 2      *f*

41      42 *p*      43 *f*      44      45      46

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*poco rit.*

Fls. 1  
2

Ob.

Bsn.

1  
2

Cls.

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. / Euph.

Tuba

Tim.

Bells

Perc. 1

Perc. 2

*poco rit.*

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53 As in the beginning ( $\downarrow=80$ )

gradually slowing to the end

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
B. Sax.

53 As in the beginning ( $\downarrow=80$ )

gradually slowing to the end

opt. cup mute

Tpts. 1  
Tpts. 2  
Hn.  
Tbns. 1  
Tbns. 2  
Bar. / Euph.  
Tuba  
Tim.  
Bells  
Perc. 1  
Perc. 2

53 54 55 56 57 mp 58 p 59 mf 60