

Barnhouse Concert Band

AFFIRMATION

Jared Spears

Catalog #012-2148-01

Barnhouse **Archive Edition**



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PROGRAM AND PERFORMANCE NOTES

AFFIRMATION, as the title suggests, should be played in a bold and positive manner reflecting the joy and beauty of life and its natural surroundings given to us by God.

The contrasting slow middle section begins (measure 48) in a more meditative mood building to a climax in measure 79. After a brief, reflective four measures the material stated in the beginning of the piece returns and continues to develop to the conclusion. This entire last section should be performed with excitement and drive.

Dynamic markings must be performed with accuracy for a complete realization of the musical aspect of the composition. Contrast between the melody and supporting parts is extremely important. The Woodwind, Brass and Percussion Sections must be carefully balanced for the shifting colors imbedded in the overall scoring to make their effect on the listener.

Jared Spears

THE COMPOSER

Jared Spears is Professor of Music, Resident Composer and Chairman of the Composition Department at Arkansas State University in Jonesboro, Arkansas.

He was born in Chicago, Illinois, and received the B.S.E. degree in Music Education from Northern Illinois University; the B.M. and M.M. in Percussion and Composition from the Cosmopolitan School of Music; and the D.M. in Composition from Northwestern University. Some of his teachers were Blythe Owen, Alan Stout, and Anthony Donato.

Spears has taught on all levels of education in theory, history, composition, percussion, and band, from elementary through college.

The most outstanding of his awards have been the Faricy Award for Creative Music from Northwestern University School of Music, Award of Merit from the Arkansas Chapter of the National Federation of Music Clubs, Outstanding Educators of America—1973 and 1975, International Who's Who in Music and Who's Who in the World of Percussion—U.S.A., and recipient of several ASCAP Awards. Spears also has received the President's Award for the outstanding faculty member of Arkansas State University, as well as an appointment as a President's Fellow.

Besides a continuing writing schedule, with over 100 published original works, Dr. Spears has conducted band festivals, camps, and clinics in the United States, Norway and Canada, as well as appearing at universities as guest lecturer.



JARED SPEARS

AFFIRMATION INSTRUMENTATION

Full Conductor Score	1	1st Bb Cornet	3
C Piccolo	1	2nd Bb Cornet	3
1st & 2nd C Flute	10	3rd Bb Cornet	3
Oboe	2	1st & 2nd F Horn	2
1st Bb Clarinet	4	3rd & 4th F Horn	2
2nd Bb Clarinet	4	1st Trombone	2
3rd Bb Clarinet	4	2nd Trombone	2
Eb Alto Clarinet	1	3rd Trombone	2
Bb Bass Clarinet	2	Baritone BC	2
Bassoon	2	Baritone TC	2
1st Eb Alto Saxophone	3	Tuba	5
2nd Eb Alto Saxophone	3	Percussion I & II	3
Bb Tenor Saxophone	2	Percussion III & IV	2
Eb Baritone Saxophone	2	Mallet Percussion	1
		Timpani	1

Conductor Score

Performance Time ca. 5: 50

AFFIRMATION
Overture for BandJared Spears
(ASCAP)

012-2148-00 Andante maestoso (♩ = ca. 72)

Conductor Score for **AFFIRMATION Overture for Band**, composed by Jared Spears (ASCAP). The score is for a full band and includes the following parts:

- C Piccolo
- C Flutes (1, 2)
- Oboe
- B♭ Clarinets (1, 2, 3)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Cornets (1, 2, 3)
- F Horns (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone
- Tuba
- Mallet Percussion (Chimes (O.Bells), Timpani (2) B♭ - E♭, Triangle, Snare Drum, Bass Drum, Gong, Suspended Cymbal, 4 Tom Toms)

The score is in 4/4 time and marked **Andante maestoso** (♩ = ca. 72). The key signature has two flats (B♭ and E♭). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). The score also includes performance instructions for the percussion section, such as "Chimes (O.Bells)", "Timpani (2) B♭ - E♭", "Triangle", "Snare Drum", "Bass Drum", "Gong", "Suspended Cymbal", and "4 Tom Toms".

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Picc. *f*

Fls. 1 *f*
2 *f*

Ob. *f*

Cl. 1 *f*
2 *f*
3 *f*

A.Cl. *f*

B.Cl. *f*

Bsn. *f*

A.Saxs. 1 *f*
2 *f*

T.Sax. *f*

B.Sax. *f*

Cors. 1 *f*
2 *f*
3 *f*

Hns. 1 *f*
2 *f*
3 *f*
4 *f*

Trbs. 1 *f*
2 *f*
3 *f*

Bar. *f*

Tuba *f*

O.Bells *f*

Timp. *f*

S.D. *f*
B.D. *f*

S.Cym. *mf*

T.Ts. *f*

3657

div.

a2

mf

f

Trgl.

f

fp

to Gong

3657

3657

Picc. *mf* *mp* *mf* *mp*

Fls. 1 *mf* *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *mp* *mf* *mp*

1 *mf* *mp* *mf* *mp*

2 *mp* *mf* *mp* *mf* *mp*

3 *mf*

A.Cl. *mf*

B.Cl. *p* *(mf)* *mp*

Bsn. *p* *(mf)* *mp*

A.Saxs. 1 *mp* *mf* *mp* *mf* *mp*

2 *mp*

T.Sax. *mp*

B.Sax. *p* *(mf)* *mp*

Cors. 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

Hns. 1 *mf* *mp*

2 *mp*

3 *mf* *mp*

4 *mf* *mp*

Trbs. 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

Bar. *p* *mf* *mp*

Tuba *p* *mf* *mp*

O.Bells (no roll) *mf* *mp* *mf* *mp*

Timp. *mf* *mp* *mf* *mp*

S.D. *mf* *p* *mf* *mp*

B.D. *mf* *mp*

T.Ts. *mf*

24

Picc. *f* *marcato* *mf*

Fls. 1 *f* *marcato* *mf*

2 *f* *marcato* *mf*

Ob. *f* *marcato* *mf*

1 *f* *marcato* *mf* *div.* *unis.*

2 *f* *marcato* *mf*

3 *f* *marcato* *mf*

A.Cl. *mf*

B.Cl. *f* *mf*

Bsn. *f* *mf*

A.Saxs. 1 *f* *mf* *f* *p*

2 *f* *mf* *f* *p*

T.Sax. *f* *mf* *f* *p* *mf*

B.Sax. *f* *mf*

24

Cors. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

Hn. *f* *mf* *f* *p*

a2 *f* *mf* *f* *p*

Hns. *f* *mf* *f* *p*

a2 *f* *mf* *f* *p*

Trbs. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

O.Bells *f*

Timp. *f*

S.D. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B.D. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

S.Cym. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

T.Ts. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

3657

Picc. Fls. 1 2 Ob. 1 2 Cts. 1 2 3 A.Cl. B.Cl. Bsn. A.Saxs. 1 2 T.Sax. B.Sax. Cors. 1 2 3 Hns. 1 2 3 4 Trbs. 1 2 3 Bar. Tuba Xylo. (O.Bells) Timp. S.D. B.D. S.Cym. T.Ts.

3657

Musical score for a large ensemble, featuring woodwinds, brass, and percussion. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Cor Anglais (1, 2, and 3), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Baritone, Tuba, Xylophone (O.Bells), Timpani, Snare Drum, Bass Drum, Snare Cymbal, and Tom-Toms. The score is marked with various dynamics (f, mf, p, fpp, fppp) and includes performance instructions such as "cresc. poco a poco".

to Coda Φ [40] rit. poco a poco

Picc. *ff* *ff-f* *ff*

Fls. 1 *ff* *ff-f* *ff*

2 *ff* *ff-f* *ff*

Ob. *ff* *ff-f* *ff*

1 *ff* *ff-f* *ff*

2 *ff* *ff-f* *ff*

3 *ff* *ff-f* *ff*

A.Cl. *ff* *ff-f* *ff*

B.Cl. *ff* *ff-f* *ff*

Bsn. *ff* *ff-f* *ff*

1 *ff* *ff-f* *ff*

A.Saxs. 2 *ff* *ff-f* *ff*

T.Sax. *ff* *ff-f* *ff*

B.Sax. *ff* *ff-f* *ff*

1 *ff* *ff-f* *ff*

2 *ff* *ff-f* *ff*

3 *ff* *ff-f* *ff*

4 *ff* *ff-f* *ff*

Hns. 1 *ff* *ff-f* *ff*

2 *ff* *ff-f* *ff*

3 *ff* *ff-f* *ff*

4 *ff* *ff-f* *ff*

Trbs. 1 *ff* *ff-f* *ff*

2 *ff* *ff-f* *ff*

3 *ff* *ff-f* *ff*

Bar. *ff* *ff-f* *ff*

Tuba *ff* *ff-f* *ff*

Xylo. *ff* *ff-f* *ff*

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

S.D. *ff* *ff-f* *ff*

B.D. *ff* *ff-f* *ff*

Gong *ff* *ff-f* *ff*

T.Ts. *ff* *ff-f* *ff*

to Coda Φ [40] rit. poco a poco

Hn.1 *f* *ff* *mf*

Hn.2 *f* *ff* *mf*

Hn.4 *f* *ff* *mf*

O. Bells *ff*

Snares off

to Gong Gong to S.Cym. S.Cym.

3657

poco rit. **55** Meno mosso (♩ = ca. 60)

Picc.
 Fls. 1
 2
 Ob.
 Cls. 1
 2
 3
 A.Cl.
 B.Cl.
 Bsn.
 A.Saxs. 1
 2
 T.Sax.
 B.Sax.
 Cors. 1
 2
 3
 Hns. 1
 2
 3
 4
 Trbs. 1
 2
 3
 Bar.
 Tuba
 Timp.
 S.D.
 B.D.

Solo (1 player or section)
 sost., e espr.

Solo (1 player or section)
 sost., e espr.

55 Meno mosso (♩ = ca. 60)

to Trgl.

Picc.
 Fls. 1 2
 Ob.
 Cls. 1 2 3
 A.Cl.
 B.Cl.
 Bsn.
 A.Saxs. 1 2
 T.Sax.
 B.Sax.
 Cors. 1 2 3
 Hns. 1 2 3 4
 Trbs. 1 2 3
 Bar.
 Trbs.
 O.Bells
 Timp.
 S.D. Trgl.
 T.Ts.

Section (no solo)

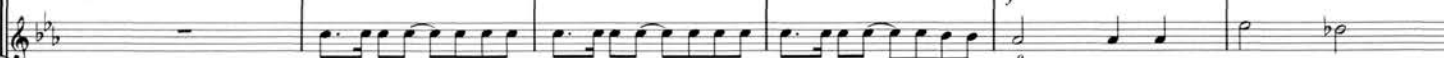
Trgl.

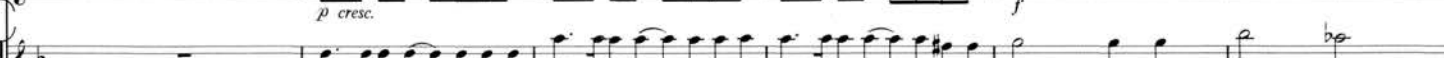
3657

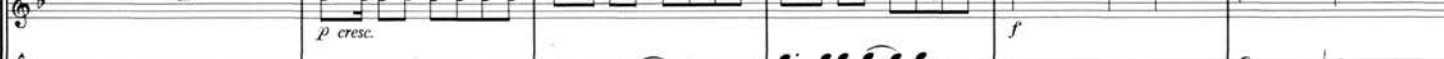
Musical score for page 13, featuring various instruments including Piccolo, Flutes, Oboe, Clarinets, Alto Clarinet, Bass Clarinet, Bassoon, Saxophones, Corsos, Horns, Trumpets, Baritone, Trombones, O.Bells, Timpani, S.D. Trgl., and T.Ts. The score includes dynamic markings such as p, mp, mf, and f, and a section marked 'Section (no solo)'.

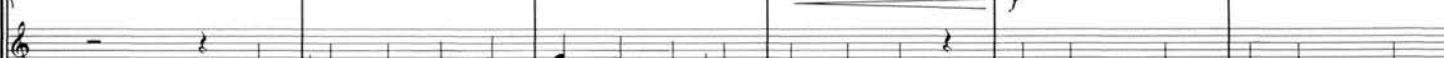
poco accel. 67 Più mosso (♩ = ca. 72)

Picc. 

Fls. 1  2 

Ob. 

1  2  3 

A.Cl. 

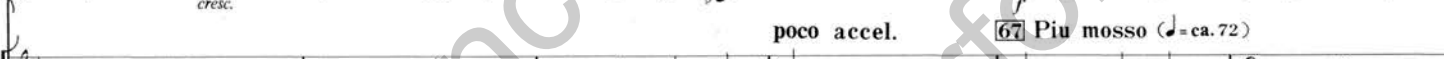
B.Cl. 

Bsn. 

A.Saxs. 1  2 

T.Sax. 

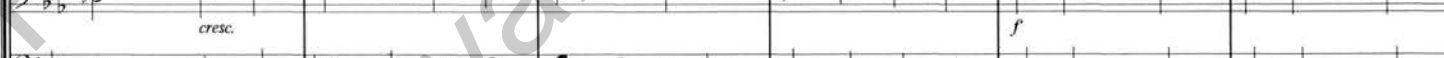
B.Sax. 

1  2  3 

Hns. 1  2  3  4 

Trbs. 1  2  3 

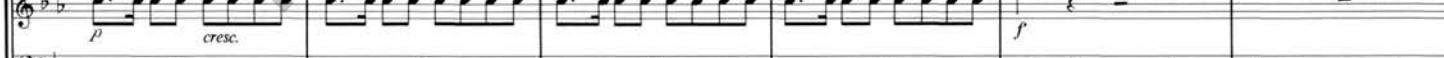
Bar. 

Tuba 

Xylo. (O.Bells) 

Xylo. 

Imp. 

S.D.  B.D. 

S.Cym. 

74 Risoluto!

Picc.
 Fls. 1
 2
 Ob.
 1
 2
 3
 Cls.
 A.Cl.
 B.Cl.
 Bsn.
 1
 2
 A.Saxs.
 T.Sax.
 B.Sax.
 1
 2
 3
 Cors.
 Hns.
 1
 2
 3
 4
 Trbs.
 2
 3
 Bar.
 Tuba
 Timp.
 S.D.
 B.D.
 S.Cym.
 T.Ts.

Musical score for orchestra, starting at measure 74, marked "Risoluto!". The score includes parts for Piccolo, Flutes (1, 2), Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Baritone, Tuba, Timpani, Snare Drum, Bass Drum, Snare Cymbal, and Tom-Toms. The score features various dynamics including *f*, *mf*, *ff*, and *ff* (fortissimo), and includes a large watermark reading "Not valid for performance".

poco rit. **Meno mosso** (♩ = ca. 60)

Picc. *ff* ~ *mf* *ff* *p* *a2* *b* *b*

Fls. 1 *ff* ~ *mf* *ff* *p*

2 *ff* ~ *mf* *ff* *p*

Ob. *ff* ~ *mf* *ff* *p*

1 *ff* ~ *mf* *ff* *p*

2 *ff* ~ *mf* *ff* *p*

3 *ff* ~ *mf* *ff* *p*

Cl. *ff* ~ *mf* *ff* *p*

A.Cl. *ff* ~ *mf* *ff* *p*

B.Cl. *ff* ~ *mf* *ff* *p*

Bsn. *ff* ~ *mf* *ff* *p* Solo (1 player or section)

A.Saxs. 1 *ff* ~ *mf* *ff* *p* *mf*

2 *ff* ~ *mf* *ff* *p*

T.Sax. *ff* ~ *mf* *ff* *p*

B.Sax. *ff* ~ *mf* *ff* *p*

poco rit. **Meno mosso** (♩ = ca. 60)

Cors. 1 *ff* ~ *mf* *ff* *p* *mf*

2 *ff* ~ *mf* *ff* *p*

3 *ff* ~ *mf* *ff* *p*

Hns. 1 *ff* ~ *mf* *ff* *p*

2 *ff* ~ *mf* *ff* *p*

3 *ff* ~ *mf* *ff* *p*

4 *ff* ~ *mf* *ff* *p*

Trbs. 1 *ff* ~ *mf* *ff* *p*

2 *ff* ~ *mf* *ff* *p*

3 *ff* ~ *mf* *ff* *p*

Bar. *ff* ~ *mf* *ff* *p*

Tuba *ff* ~ *mf* *ff* *p*

O.Bells *ff* *p* *pp* *p* *pp* *p*

Timp. *ff* *mf* *pp* *p* *pp* *p*

S.D. *ff* *mf* *pp* *p* *pp* *p*

B.D. *ff* *mf* *pp* *p* *pp* *p*

S.Cym. *ff* *mf* *pp* *p* *pp* *p*

[illegible]

poco accel. [91] *Piu mosso* (♩ = ca. 112)

Picc. *mp* *f*

Fls. 1 2 *f*

Ob. *f*

Cl. 1 2 3 *f*

A.Cl. *f*

B.Cl. *f*

Bsn. *f*

A.Saxs. 1 2 *mp* *f*

T.Sax. *f*

B.Sax. *f*

poco accel. [91] *Piu mosso* (♩ = ca. 112)

Cors. 1 2 3 *mp* *mf* *mp* *f* *div.*

Hns. 1 2 3 4 *poco a poco* *a2* *f*

Trbs. 1 2 3 *f*

Bar. *f*

Tuba *f*

O.Bells *mf*

Timp. *mp cresc. poco a poco* *f*

S.D. B.D. *Snares on* *ff* *mf*

S.Cym. *mf*

T.Ts. *mf*

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accel.

97 *D.S. al Coda*
Allegro energico (♩ = ca. 126)

Picc. *ff*

Fls. 1 *ff* *mp*

Ob. *ff* *mp*

1 *ff* *mp*

2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Bsn. *ff*

A.Saxs. *ff*

T.Sax. *ff*

B.Sax. *ff*

97 *D.S. al Coda*
Allegro energico (♩ = ca. 126)

1 *ff* *p*

2 *ff* *p*

3 *ff* *p*

1 *ff* *p*

2 *ff* *p*

3 *ff* *p*

Trbs. 1 *ff* *p*

2 *ff* *p*

3 *ff* *p*

Bar. *ff* *p*

Tuba *ff* *p*

O.Bells *mp*

Timp. *ff*

S.D. *f* *trgl.* *ff*

B.D. *f* *trgl.* *ff*

Gong *f* *trgl.* *ff*

T.Ts. *f* *trgl.* *ff*

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Coda *rit.* **99** **Grandioso** (♩ = ca. 96) *rit.*

Picc. *ff* *f* *ff-f* *rit.*

Fls. 1 *ff* *f* *ff-f*

Ob. *ff* *f* *ff-f*

Cls. 1 *ff* *f* *ff-f*

2 *ff* *f* *ff-f*

3 *ff* *f* *ff-f*

A.Cl. *ff* *f* *ff-f*

B.Cl. *ff* *f* *ff-f*

Bsn. *ff* *f* *ff-f*

A.Saxs. 1 *ff* *f* *ff-f*

2 *ff* *f* *ff-f*

T.Sax. *ff* *f* *ff-f*

B.Sax. *ff* *f* *ff-f*

Coda *rit.* **99** **Grandioso** (♩ = ca. 96) *rit.*

Cors. 1 *ff* *f* *ff-f*

2 *ff* *f* *ff-f*

3 *ff* *f* *ff-f*

Hns. 1 *ff* *f* *ff-f*

2 *ff* *f* *ff-f*

3 *ff* *f* *ff-f*

Trbs. 1 *ff* *f* *ff-f*

2 *ff* *f* *ff-f*

3 *ff* *f* *ff-f*

Bar. *ff* *f* *ff-f*

Tuba *ff* *f* *ff-f*

O.Bells *ff* *f* *ff-f*

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

S.D. *ff* *f* *ff-f*

B.D. *ff* *f* *ff-f*

S.Cym. *ff* *f* *ff-f*

T.T. *ff* *f* *ff-f*

molto **Allegro subito** (♩ = ca. 126)

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Ob. *ff*

1 *ff*

2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Bsn. *ff*

A.Saxs. 1 *ff*

2 *ff*

T.Sax. *ff*

B.Sax. *ff*

molto **Allegro subito** (♩ = ca. 126)

Cors. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

O.Bells *ff*

Timp. *ff*

S.D. Trgl. *mf* to Trgl. *ff*

S.Cym. *mf*

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3657