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FJH BEGINNING STRINGS

Grade 1.5

GREAT TIMES A COMIN'

William Owens

Instrumentation

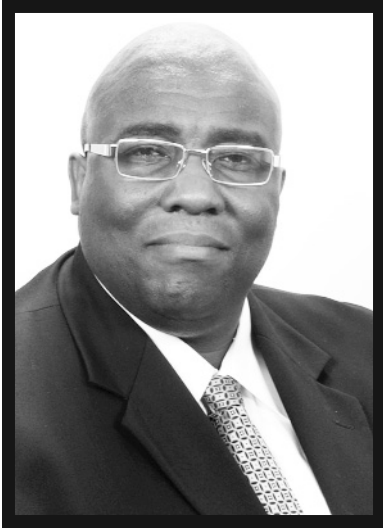
- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano
- 2 - Percussion
 - Triangle
 - Tambourine

FJH is now using a high-speed sorting system for parts.
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 ASCAP 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

The African-American spiritual is a true cornerstone of today's American music. While these spiritual songs were primarily expressions of religious faith, they often contained complex multi-part harmonies and carried messages of struggle, oppression and hope for the future. Written in the style of a spiritual, *Good Times a Comin'* is a lively work that truly embodies the character and spirit of this beloved musical genre. The music begins quite vigorously before easing into a doleful, haunting middle section. Soon after, the music resumes the original joyous nature which is carried through right up to the spirited finish.

Rehearsal Suggestions

The character of the piece should be sprightly and upbeat. Accompanying parts must always be "melody-sensitive" as the melody does pass back and forth between sections. The section at measure 25 is the total antithesis of the rest of the piece and must have a smooth, somber quality.

String Editing: Carrie Lane Gruselle

WILLIAM OWENS
(ASCAP)

5



13

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

11 12 13 14 15

16 17 18 19 20

ST6291

21 25

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

21 *mf* 22 23 *p* 25 26

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Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

27 28 29 30 31 32

mf *mf* *mf*

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33

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

33 34 35 36 37

p *mf* *mf* *p*

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

38 40 41 42

f *f* *f* *f* *f* *mf*

43

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

mf

mf

mf

43 44 45 46 47

51

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

mp

mp

mp

f

f

f *mf*

48 49 50 51 52

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

53 54 55 56 57 58

mf *f* *mf* *f* *mf* *f*

59 60 61 62 63 64

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

div. *ff* *ff* *ff* *ff* *ff*