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FJH DEVELOPING STRINGS

Grade 2.5

HOPAK!

(UKRAINIAN DANCE)

William Owens

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano
2 - Percussion (opt.)
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.

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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 Plus 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 origins of the *Hopak* dance date back to the 16th century in the territory now known as the Ukraine. Originally a male-dominated domain, it would later be adopted by solo dancers, couples and mixed dance groups. Largely improvised and physically demanding, this popular dance is known for high leaps, squatting kicks and swift turns. The Ukrainian word “hopak” literally means “hop” or “to jump”.

A fiery introduction quickly sets the pace for this energetic work. The main dance melody is heard shortly thereafter, evolving as it passes through the various sections of the ensemble. The dance suddenly slows, only to gradually quicken back to the original lively mood. The music then continues to hasten to the wonderfully frantic finish.

Rehearsal Suggestions

Meticulous attention to dynamics and style markings is the key to an exciting performance. As the melody passes from section to section, care must be taken by supporting parts not to overpower. A delicate touch is required for the pizzicato section at measure 49. If using a soloist, the melody should be played freely and expressively. While not essential, the percussion part is strongly recommended as it will add a wonderful flavor to your performance.

HOPAK!

(Ukrainian Dance)

WILLIAM OWENS
(ASCAP)

5

[illegible]

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piece at www.fjhmusic.com

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[illegible]

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

32 33 34 35 36 37

p *f* *p* *f* *p* *f* *p* *f*

40

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

41 42 43 44 45 46 47

48 Much slower, lightly (♩ = 76-84)

opt. solo

Vln. 1 *mf*

Vln. 2 *pizz.* *mp*

Vln. 3 (Vla. T.C.) *pizz.* *mp*

Vla. *pizz.* *mp*

Vcl. *pizz.* *mp*

D.B. *pizz.* *mp*

Piano *mp*

Perc. *mp*

49 50 51 52 53 54 55

56 accel. poco a poco

tutti

Vln. 1 *arco*

Vln. 2 *arco*

Vln. 3 (Vla. T.C.) *arco*

Vla. *arco*

Vcl. *arco*

D.B. *arco*

Piano *f*

Perc. *f*

57 58 59 60 61 62 *mf*

64 Tempo I (♩ = 120-132)

65 66 67 68 69 70 71

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vln. 3 (Vla. T.C.) *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p*

D.B. *mf* *p*

Piano *mf* *f* *p*

Perc.

72 73 74 75 76 77 78 79

Vln. 1 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 3 (Vla. T.C.) *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vcl. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

Piano *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Perc. *mf*

81

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

80 82 83 84 85 86

89 Driving forward! accel. poco a poco

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

Perc.

87 88 *mf* 90 91 92 93

97 Fast and frantic! (♩=152-160)

Vln. 1
 Vln. 2
 Vln. 3 (Vla. T.C.)
 Vla.
 Vcl.
 D.B.
 Piano
 Perc.

94 95 96 98 99 100

104

Vln. 1
 Vln. 2
 Vln. 3 (Vla. T.C.)
 Vla.
 Vcl.
 D.B.
 Piano
 Perc.

101 102 103 105 106 107 HEY!