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FJH YOUNG BAND

Grade 2

JOYS EVERLASTING

William Owens

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
4 - Flute 1	2 - Trombone 2
4 - Flute 2	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B♭ Clarinet 1	1 - Timpani
5 - B♭ Clarinet 2	2 - Bells
2 - B♭ Bass Clarinet	1 - Vibraphone
2 - E♭ Alto Saxophone 1	2 - Percussion 1 Bass Drum Bar Chimes
2 - E♭ Alto Saxophone 2	3 - Percussion 2 Suspended Cymbal Crash Cymbals Triangle
2 - B♭ Tenor Saxophone	
2 - E♭ Baritone Saxophone	
4 - B♭ Trumpet 1	
4 - B♭ Trumpet 2	
4 - F Horn	

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

Inspired by the sadness and tragedy of loss, *Joys Everlasting* reflects on the fond memories of two vibrant young spirits bygone. In their brief lives, Laura Anschutz, a flute student in the Davis band and her older brother Carl, a former Davis band member, touched many lives through their positive attitudes and actions. By the students and staff of the Davis Middle School band program, this work is lovingly dedicated.

Rehearsal Suggestions

The character of the music should always be calm and flowing, even in the *forte* section beginning at measure 43. If no Vibraphone is available, a Marimba played with softer mallets will make an adequate substitution.

JOYS EVERLASTING

WILLIAM OWENS
 (ASCAP)

Tranquilly (♩ = 84 – 88)

5

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 (F, B♭, E♭)

Bells

Vibraphone

Percussion 1 (Bass Drum, Bar Chimes)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Triangle)

Sus. Cym.

mp *mf* *p* *mf*

div.

2 5 6



Fls. 1 2 *mp* *mf* *p* 11

Ob. *mp*

Bsn. *mp* *p*

Cls. 1 *mp* *p* div. 2 *mp* *p*

B. Cl. *mp* *p*

A. Saxes 1 2 *mp* *mf* *p* *tutti* *p*

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

B. Sax. *mp* *p*

11

Tpts. 1 *mp* *p* 2 *mp* *p*

Hn. *mp* *p*

Tbns. 1 *mp* *p* 2 *mp* *p*

Bar./ Euph. *mp* *p* *div.*

Tuba *mp* *p*

Timp. *pp*

Bells *l.r.* *mp*

Vbr. *motor on / l.r.* *mp*

Perc. 1 *Bar Chimes* *mp*

Perc. 2 *Triangle* *p*

7 8 9 10 11 12

poco rit. *tutti* *A tempo* 18

Fls. 1 *p* *mf*

Ob. *p* *mf*

Bsn. *mf* *mp* *p*

Cls. 1 *mf* *mf*

2 *mf* *mf*

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

A. Sax. 1 *mf* *mp* *p*

2 *mf* *mp* *p*

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

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

poco rit. div. *A tempo* 18

Tpts. 1 *mf*

2 *mf*

Hn. *mf* *mp* *p*

Tbns. 1 *mf* *mp* *p*

2 *mf* *mp* *p*

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

Tuba *mf* *mp* *p*

Timp. *mp* *p*

Bells *p* *mf*

Vbr. *p* *mf* *mp*

Perc. 1

Perc. 2 *p* *mf*

13 15 16 17 18

19 20 21 22 23 24

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

Bells

Vbr.

Perc. 1

Perc. 2

26

Solo

mf

Fls. 1 2

Ob.

Bar./Euph.

p

play

mf

Cls. 1 2

p

mf

B. Cl.

Bar./Euph.

p

play

mf

A. Saxes 1 2

Solo

mf

p

mf

T. Sax.

p

Bar./Euph.

p

play

mf

B. Sax.

p

play

mf

26

Tpts. 1 2

mf

mf

Hn.

p

mf

Tbns. 1 2

mf

Bar./Euph.

p

mf

Tuba

mf

Timp.

Bells

mp

Vbr.

Perc. 1

mp

Tri.

mp

Perc. 2

25 26 27 28 29 30

Fls. 1 2 *tutti* *mf* *poco rit.* *mp* **36** *A tempo* *Soli* *p*
 Ob. *mf* *mp* *p*
 Bsn. *mp* *p*
 Cls. 1 2 *mp* *p*
 B. Cl. *mp* *p*
 A. Sax. 1 2 *mp* *p*
 T. Sax. *mp* *p*
 B. Sax. *mp* *p*
 Tpts. 1 2 *poco rit.* **36** *A tempo* *mf*
 Hn. *mp* *p*
 Tbn. 1 2 *mp* *p*
 Bar./Euph. *mp* *Soli* *p*
 Tuba *mp* *p*
 Timp. *p* *mp*
 Bells *p* *mp*
 Vbr. *p*
 Perc. 1 B.D. *p* *mf* *mp*
 Perc. 2 *p* *mp*

31 32 33 36

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.

Bells

Vbr.

Perc. 1

Perc. 2

37 38 39 40 41 42

mf

p

43 Broadly

Fls. 1 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

B. Cl. *f*

A. Sax. 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

43 Broadly

Tpts. 1 *f*

2 *f*

Hn. *f*

Tbns. 1 *f*

2 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f* *mf* *f*

Bells

Vbr.

Perc. 1 *f* *mp* *f*

Cr. Cym.

Perc. 2 *f*

43 44 45 46 47

Tranquilly 52

Fls. 1 2 *p* *mp*

Ob. *p*

Bsn. *mp*

Cls. 1 2 *p* *mp*

B. Cl. *mp*

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

T. Sax. *mp*

B. Sax. *mp*

Tranquilly *Solo* 52

Tpts. 1 2 *mf* *mp*

Hn. *mp*

Tbns. 1 2 *mp*

Bar./Euph. *mp*

Tuba *mp*

Timp. *p*

Bells *l.r.* *mp*

Vbr. *mp*

Perc. 1 *B. Ch.* *mp*

Perc. 2 *Tri.* *f* *p*

48 *p* 50 51 52

Gradually slower

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *p*

Cls. 1 2 *p*

B. Cl. *p*

A. Saxes 1 2 *tutti a2* *p*

T. Sax. *p*

B. Sax. *p*

Gradually slower

Tpts. 1 2 *mp*

Hn. *p*

Tbns. 1 2 *p*

Bar./ Euph. *p*

Tuba *p*

Timp.

Bells

Vbr. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

53 54 55 56 *mp* senza cresc. 58