



After the Darkness...

WILLIAM OWENS

Instrumentation

Full Score	1
Flute 1	1
Flute 2	1
Oboe 1	2
Oboe 2	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Bassoon 1	2
Bassoon 2	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3 (Bass Trombone)	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass	2
Piano	2
Timpani	2
Mallets	2
Vibraphone, Bells	
Percussion 1	3
Thunder Tube, Snare Drum, Bass Drum	
Percussion 2	5
Suspended Cymbal, Rainstick, Mark Tree, Crash Cymbals, Triangle	



ABOUT THE COMPOSER



William Owens (b. 1963) is a native of Gary, Indiana. He is a seasoned music educator and very active as a composer, clinician and conductor throughout the United States and Canada. His compositional style for young ensembles displays a keen, practical approach which has firmly established him as a leader in the field. Since 1993, Mr. Owens has written over 200 commissioned and published works for concert band, string orchestra and small ensemble. His music is performed and appears on required music lists nationally and abroad.

William is a 1985 graduate of Chicago's VanderCook College of Music and the recipient of numerous awards and grants for composition. Professional memberships include the American Society of Composers Authors and Publishers (ASCAP), the Texas Music Educators Association (TMEA), the Association of Texas Small School Bands (ATSSB) and Phi Beta Mu International Bandmasters Fraternity.

William resides in Fort Worth, TX with his wife and best friend, Georgia.

AFTER THE DARKNESS...

After the Darkness... was thoughtfully written to honor and uplift the ten precious lives (eight students and two teachers) that were ended by a senseless act of violence in the early morning of May 18, 2018 on the high school campus at Santa Fe, Texas. As you read these notes, I ask for your indulgence as I tell you that throughout the process of creating this piece, I felt harrowing sadness for the murder victims alongside intense loathing for the malevolent forces in our society that continually encourage these hideous acts. The music of *After the Darkness...* endeavors to offer a bit of encouragement to the loving and nurturing families that have been forever changed, hence the title. While the work honors the memories of those lost, it is also a plea for consolation and guidance through the darkest time imaginable, as we struggle to understand how and why it happened.

The work consists of two segments and is mildly based on the 19th century tune Maitland, which would later become the familiar hymn *Precious Lord, Take My Hand*. The first segment, Bereavement, begins with mystery, tonal dissonance and sudden bursts of percussion depicting bouts of anger and disbelief. Soon to follow, a beautiful and haunting song characterizes the overwhelming grief and profound sense of loss. The song quietly segues back to the beginning statement, ending softly and dissonantly. The somber mood changes quite noticeably in the second segment, Resilience, which calls us to look forward as solace and reassurance will surely come. Darkness now becomes light as a melodious woodwind (oboe and tenor saxophone) duet is heard, followed by a harmonically rich song of prayer. As parts of the hymn "Maitland" are modestly evident throughout the piece, it is heard quite distinctly for a time by way of the lower brasses. The principal theme passes gracefully between sections, as the grand climax is well at hand. As the ending approaches, the music exudes feelings of gentleness and tranquility. Perhaps with the final statement, there comes a subtle message of reassurance; after the turmoil, shock and sadness...joy and peace...in the end...will be ours...forever.

The Santa Fe High School Band and the community of Santa Fe request that before any performance of the piece, a moment of silence be observed to honor those taken.

Jared Black, 17

Christian Riley Garcia, 15

Glenda Perkins, 64 (substitute teacher)

Sabika Sheikh, 17 (exchange student from Pakistan)

Cynthia Tisdale, 63 (teacher)

Shana Fisher, 16

Aaron Kyle McLeod, 15

Angelique Ramirez, 15

Christopher Stone, 17

Kimberly Vaughan, 14

To the parents...This piece comes with an extremely heavy heart; not so much as a composer but rather an educator, having worked with middle and high school students for nearly 40 years. To you, my wife Georgia and I extend our deepest condolences. Forthrightly, you weren't supposed to outlive your children and our thoughts are very much with you. And while this tragedy leaves us all with a most unfillable void, I am hopeful that this homage set to music will bring some small measure of comfort.

Recordings are available on all major streaming services.

WILLIAM OWENS
(ASCAP)

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poco rit.

13 A bit faster ♩ = 63

Fl. 1, 2 *p* *mf* *mp*

Ob. *p* *mf* Ob. 1 to Eng. Hn.

B♭ Cl. 1 *p* *mf* *mp*

B♭ Cl. 2, 3 *p* *mf* *mp*

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

Bsn. *p* *mf* *mp*

A. Sax. 1, 2 *p* *mf* *mp*

T. Sax. *p* *mf* *mp* Cue: Trb. 1

B. Sax. *p* *mf* *mp* Cue: Bsn. 1

B♭ Tpt. 1 *p* *mf* *mp*

B♭ Tpt. 2, 3 *p* *mf* *mp*

Hn. 1, 2 *p* *mf* *mp* Solo

Hn. 3, 4 *p* *mf* *mp*

Trb. 1, 2 *p* *mf* *mp* Play

Trb. 3 *p* *mf* *mp* Play

Euph. *p* *mf* *mp* Play

Tuba *p* *mf* *mp*

S. B. *p* *mf* *mp*

Pno. *p* *mf* *mp*

Timp. *p* *mf* *mp*

Mal. *p* *mf* *mp* Bells

Perc. 1 *p* *mf* *mp* Rainstick

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

7 8 9 10 11 12 13 14

Fl. 1, 2

English Horn: Solo

Ob.

mf

B♭ Cl. 1

p

B♭ Cl. 2, 3

p

B. Cl.

p

Bsn.

p

Cue: Eng. Hn. Solo

A. Sax. 1, 2

mf

T. Sax.

mf

B. Sax.

mf

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

p

Trb. 3

mf

Euph.

p

Tuba

p

S. B.

p

Pno.

p

mf

Timp.

Mal.

p

Perc. 1

Perc. 2

Vibes

Solo

To Oboe

Cue: Trb. 3

Cue: Hn. 1 and 2

Cue: Hn. 3 and 4

21

27

Fl. 1, 2

Ob. 1, 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

27

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Euph.

Tuba

S. B.

Pno.

Timp.

Mal.

Perc. 1

Perc. 2

22 23 24 25 26 27 28

MCB2402FS

[illegible]

MCB2402FS

MCB2402FS

Fl. 1, 2

Ob. 1, 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Euph.

Tuba

S. B.

Pno.

Timp.

Mal.

Perc. 1

Perc. 2

Solo

mf

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Euph.

Tuba

S. B.

Pno.

Timp.

Mal.

Perc. 1

Perc. 2

Unis.

Cue: Hn. 1 and 2

Cue: Bsn. 1

Cue: Bsn. 2

60

a2

Sus. Cym.

p

mf

MGR2402FS

MCB2402FS

poco rit. **74** *a tempo* **77**

Fl. 1, 2 *f*

Ob. 1, 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *ff* *a2* *f*

T. Sax. *f*

B. Sax. *f*

poco rit. **74** *a tempo* **77**

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *ff* *f*

Hn. 3, 4 *ff* *f*

Trb. 1, 2 *f* *a2* *p*

Trb. 3 *f* *pp* *mp*

Euph. *Div.* *Unis.* *Div.* *Unis.* *p*

Tuba *f* *pp* *mp*

S. B. *f* *pp* *mp*

Pno.

Timp. *f* *p*

Mal.

Perc. 1 *f* *pp*

Perc. 2

Snare Drum

Fl. 1, 2

Ob. 1, 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Euph.

Tuba

S. B.

Pno.

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

mp

f

mf

p

f

Cl. 2 only

79 80 81 82 83 84 85 86

MCB2402FS

[illegible]

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Euph.

Tuba

S. B.

Pno.

Timp.

Mal.

Perc. 1

Perc. 2

MCR2402PFS

102 Tenderly ♩ = 68

poco rit.

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

2 players: stagger breathe every two measures

p

p Ob. 1 only *mp*

1 or 2 players *p*

Cue: Ob. *p* *mp*

poco rit.

102 Tenderly ♩ = 68

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4 *mf*

Cue: Hn. 1 and 2

Trb. 1, 2

Trb. 3

Euph.

Tuba *mp*

S. B. *mp*

Pno. *mp*

Timp. *mf*

Mal. *mf*

Bells and Vib. *mp*

Perc. 1 *mf*

Perc. 2 *mp* Triangle

Sus. Cym. *p* *mp*

M.T.

Tri.

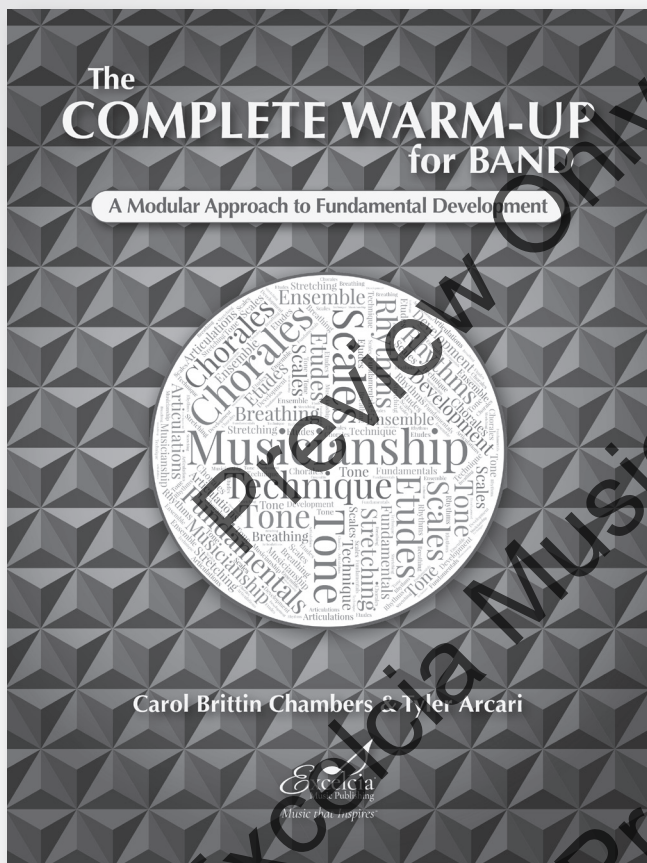
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110

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