

# PARADISE AWAITING...

William Owens

## Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
4 - Flute 1	2 - Baritone/ Euphonium
4 - Flute 2	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B $\flat$ Clarinet 1	2 - Bells
5 - B $\flat$ Clarinet 2	2 - Vibraphone (opt. Marimba)
2 - B $\flat$ Bass Clarinet	2 - Percussion 1 Snare Drum Bass Drum
2 - E $\flat$ Alto Saxophone 1	4 - Percussion 2 Tambourine Triangle Bar Chimes Suspended Cymbal Crash Cymbals
2 - E $\flat$ Alto Saxophone 2	
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
2 - Trombone 1	

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T H E  
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I N C.

Frank J. Hackinson

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## The Composer



William Owens (b. 1963) is a native of Gary, Indiana. His career as a music educator spans three decades and he is very active as a composer, clinician and conductor throughout the United States and Canada. His compositions for young ensembles display a practical, erudite approach which has firmly established him as a leader in the field.

Since 1993, William has written over 150 commissioned and published works for concert band and string orchestra. His music has been performed at Carnegie Hall, 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 Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts and the Texas University Interscholastic League. Several of his compositions are recorded and analyzed in educational text by the GIA series *Teaching Music Through Performance in Band*.

William is a 1985 graduate of VanderCook College of Music in Chicago. He has been the recipient of numerous awards and grants for composition including the Forrest L. Buchtel Citation, presented to him by his alma mater. Professional memberships include the American Society of Composers Authors and Publishers (ASCAP), the American Composers Forum (ACF), the Association of Texas Small School Bands (ATSSB) and the Texas Music Educators Association (TMEA).

William formally retired from duty as a band director in Texas after 30 years of service and presently serves as Deputy Editor for The EJH Music Company. In his spare time, he enjoys sightseeing and reading, particularly motivational material and presidential biographies. He is a Chevrolet Corvette owner/enthusiast and holds membership with the "Cowtown Vettes" of Texas, a non-profit charitable organization in the Dallas-Fort Worth area. William resides in Fort Worth, TX with his wife and best friend, Georgia.

## Program Notes

Composing music to honor the loss of a cherished student is never an easy task. To the C. E. King (TX) Middle School Band and directors Crystal Hoisager and Brice Harkness, this work comes with sincere condolences and a heavy heart.

*Paradise Awaiting...* honors the memory of Andrea Cortez and her alto saxophone, "Timmy 2." Adored by students and teachers alike, this vibrant young lady was deeply passionate about playing music and was a tremendous inspiration to all she touched. While there are reflective moments, the overall character of the work is happy and spirited (as was Andrea). The beginning offers a gentle flute/alto saxophone melody soon shared by the woodwinds and trumpets. The music gradually becomes stronger and the tranquil mood quickly becomes upbeat and energetic. As a lively variation of the initial melody passes playfully throughout the ensemble, many interesting variations of style and tonal color can be heard. The mood abruptly becomes again calm and the music ends with a single, delicate note from the alto saxophone.

## Rehearsal Suggestions

The slower beginning and ending sections should be very relaxed and calm. While there are no specific interpretative markings in the beginning section, the director is invited to take expressive initiative to enhance the performance. The use of vibrato with the flute (or oboe) and alto saxophone will also add a special quality. In the upbeat *lively and carefree* section, keep the tempo steady and consistent. Take care to play the *f* dynamics tastefully as well as strong. In the end, the final alto saxophone tone must fade to a whisper rather than suddenly stop. Allow the final bells/vibraphone note to ring freely; do not muffle. If no vibraphone is available, a marimba played with soft rubber mallets will make an adequate substitute.

commissioned by the C.E. King Middle School Band  
Houston, Texas; Crystal Hoisager and Brice Harkness, Directors  
honoring the memory of Andrea Cortez

# PARADISE AWAITING...

WILLIAM OWENS  
(ASCAP)

Peacefully (♩ = 80)

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

Bells

Vibraphone (opt. Marimba)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tambourine, Triangle, Bar Chimes, Suspended Cymbal, Crash Cymbals)

musical notation with dynamics (p, mf, solo, opt. solo, play, B. Cl., Bar., mp)



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Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax. Hn. p

B. Sax.

Tpts. 1 2

Hn. p

Tbns. 1 2

Bar. / Euph. mp

Tuba f

Timp.

Bells p

Vibra.

Perc. 1 B.D.

Perc. 2 Sus. Cym. p

10

tutti

play

f

mp

f

molto rit.

7 8 9 10 11 12 13

B1693

Lively and carefree! (♩ = 138)

16

Fls. 1 2 *mf*

Ob.

Bsn.

Cl. 1 2 *p* *mp* play div.

B. Cl. *mp* Tbn.

A. Saxes. 1 2 *mf*

T. Sax. *mf* Hn.

B. Sax. *mp* Tbn. *mp*

Lively and carefree! (♩ = 138)

16

Tpts. 1 2

Hn. *mf*

Tbns. 1 2 *mp*

Bar. / Euph.

Tuba

Timp. *f*

Bells *f* *mp*

Vibra. *f* *mp*

Perc. 1 *f* Tri.

Perc. 2 *f* Tamb. *f* *mp*

14 15 16 17 18 19

24

Fls. 1 +2nd *mf*

Ob. *mf*

Bsn. *mp* *mf*

Cls. 1 *mf*

B. Cl. *mf* play *fp*

A. Saxes. 1 +2nd *mf* play

T. Sax. *mp*

B. Sax. *mf* play

24

Tpts. 1

2

Hn. *mp* *mf*

Tbns. 1 *mf*

2

Bar. / Euph. *mp* *mf*

Tuba *fp*

Timp. *p*

Bells *p*

Vibra.

Perc. 1 S.D. *p*

Perc. 2

20 21 22 23 24 25

29

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cls. 1 *f* *div.* *mp*

2 *f* *mp*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *mf* *f*

B. Sax. *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

Hn. *f*

Tbns. 1 *f* *div.*

2 *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Bells *f* *mp*

Vibra.

Perc. 1 *f*

Perc. 2 *f*

26 27 Cr. Cym. 28 *f* 29 *mp* 30 31













55

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

55

Tpts. 1 2

Hn.

Tbns. 1 2

Bar. / Euph.

Tuba

Timp.

Bells

Vibra.

Perc. 1

Perc. 2

*p* *mp* *f* *div.*



gradually slower to the end...

The musical score is arranged in systems. The first system includes Flutes (1 and 2), Oboe (opt. solo), and Bassoon (1 and 2). The second system includes Clarinets (1 and 2) and Bass Clarinet. The third system includes Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The fourth system includes Trumpets (1 and 2), Horn (solo), Trombones (1 and 2), Baritone/Euphonium, and Tuba. The fifth system includes Timpani, Bells, Vibraphone, Percussion 1, and Percussion 2. The score features various dynamics such as *mf*, *mp*, *p*, and *morendo*, along with performance instructions like 'solo' and 'opt. solo'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

64

65

66

67

68

69