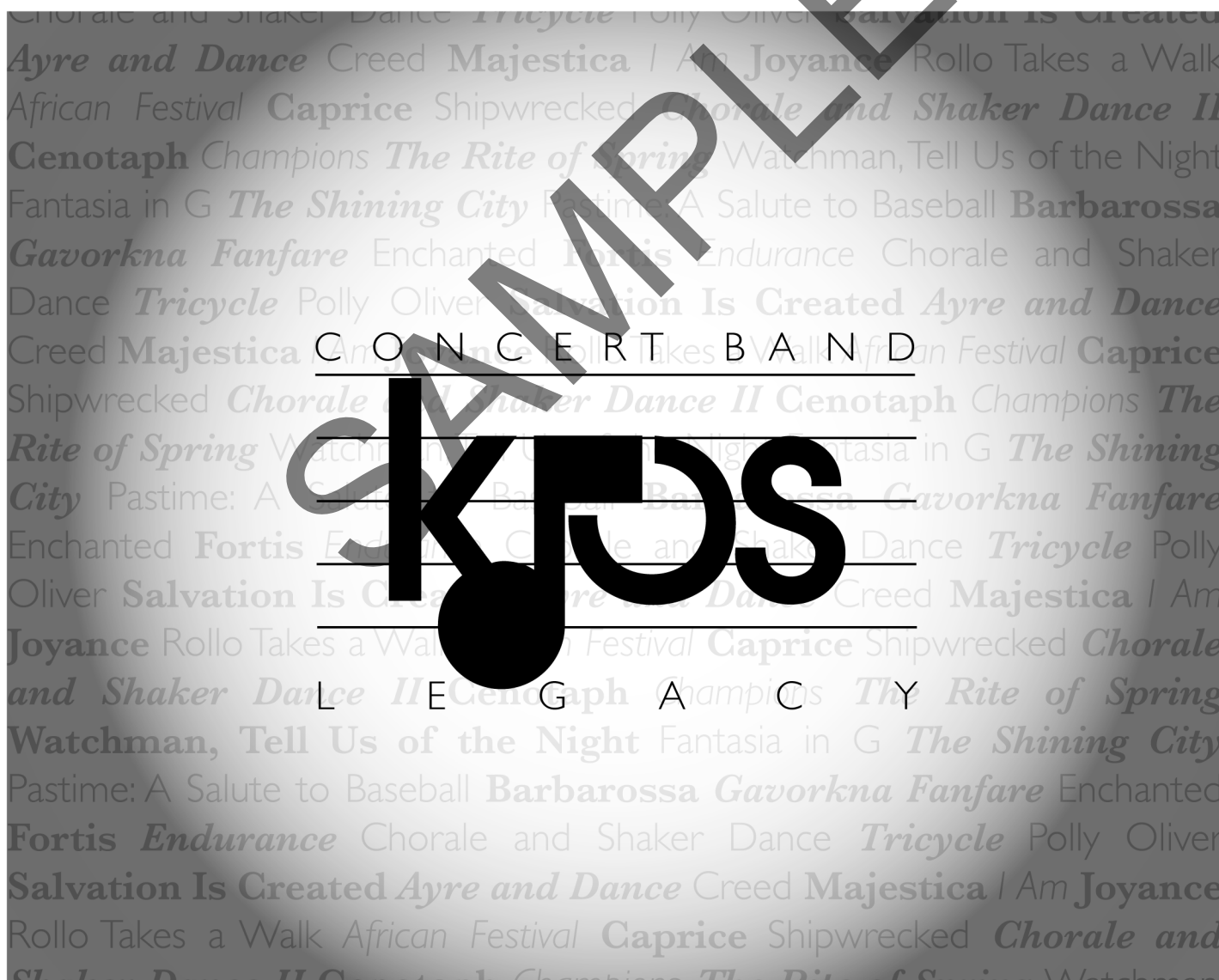


RYAN NOWLIN

Godspeed, John Glenn





About the Composer

Ryan Nowlin, a native of Cleveland, Ohio, holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He has taught for ten years at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates.

Mr. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the Tradition of Excellence Comprehensive Band Method, the textbook Teaching Band with Excellence, and the Excellence in Theory music theory, history, and ear training workbooks. In 2010, Mr. Nowlin joined "The President's Own" United States Marine Band, where he currently serves as Assistant Director.

Works presented by this publisher have been prepared by Ryan Nowlin in an unofficial capacity and neither "The President's Own" United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government have endorsed this material.

About the Composition

From his humble birth in Cambridge, Ohio to his final resting place in Arlington National Cemetery, John Herschel Glenn, Jr. led a life almost too fantastic to believe. Any one of his accomplishments would be admirable on its own; taken together they outline a truly exceptional story. Among his many achievements: As a young man, Glenn served as a distinguished fighter pilot in the United States Marine Corps in World War II and Korea. In 1957, he made the first supersonic transcontinental flight across the United States, where he took the first continuous panoramic photograph of the country. He was one of the elite Mercury Seven, military test pilots selected by NASA as the first United States astronauts. On February 20, 1962, flying Friendship 7, he became the first American to orbit the Earth. In 1974, he was elected to the United States Senate, where he served for 24 years. In 1999, he joined the crew of the space shuttle Discovery, becoming the oldest person to fly in space. And through it all, his selfless and dedicated service, loyalty, and commitment to his family, his faith, and his country inspired, and continue to inspire, Americans from every walk of life.

John Glenn, Jr. was raised in the small town of New Concord in southeastern Ohio by his father John, a plumber, and his mother, Clara, a teacher. "My parents' legacy was honest hard work, sweat and dirt, effort and grasp of opportunity," Glenn recalled in his memoir. "They believed in themselves and in their country, and

they had faith in God." It was in New Concord where these foundational values were instilled and cemented, keeping John's feet on the ground as he broke barriers in the sky.

In New Concord, too, John met the love of his life: Annie Castor. The Glens and Castors were neighbors and friends who frequently spent time together. As toddlers, Annie and John often shared a playpen. The two became high school sweethearts who went on to be married for seventy-three years, a union that served as an inspiration to many and was the center of Glenn's life.

Annie became an accomplished musician who majored in the subject at Muskingum University in New Concord, where John studied engineering. "Her talents embraced not only trombone, which she continued to play in the college band and college symphony, and the piano, but the pipe organ as well." Glenn stated.

While driving to meet Annie at her organ recital on Sunday, December 7, 1941, Glenn heard of Japan's attack on Pearl Harbor on the radio: "I kept the news to myself while Annie was playing. I tried to keep my mind on her recital. She was performing music from *Finlandia*, by Jean Sibelius. I loved the piece. The music rises in tumult, and then recedes to the quiet of a pastoral section that is the music for the stately hymn 'Be Still My Soul.' As a message, it could not have been more appropriate. In the beauty of her playing, I was agitated as I thought ahead to

what I had to do.” After the recital, Annie recognized the anxiety in John’s face, and together they decided he would leave the university and enlist in the armed forces as a pilot, thus setting his life on its extraordinary trajectory.

It is not widely known that John Glenn was also a musician who remembered sounding Taps on the trumpet in echo with his father, himself a veteran of the World War I, at the local cemetery in his youth. These experiences connected Glenn’s appreciation of music with his years of service to country and fellow man. In a tribute to these experiences in his early life, “The President’s Own” United States Marine Band sounded Taps in echo when Glenn was interred with full honors on April 6, 2017 at Arlington National Cemetery.

In this composition, Godspeed, John Glenn, the composer draws on all aspects of Glenn’s life. The piece is not programmatic in nature, but is instead an impression of the many complex facets of his makeup. While there are cinematic moments reflecting the adventure of Glenn’s life, the piece remains grounded in his humility; partnership with his wife; and steadfast love and commitment to his family, his country, and his faith. The piece begins very distantly with an extensive trumpet solo. This solo is taken up by the trombone and played in echo briefly by the trumpet until the two voices find each other. The music continues into a playful modal section reminiscent of Glenn’s small town roots and fascination with flight. Just after lift-off, the piece dissolves into a reverent anthem

that attempts to embody the essence of his spirit. This anthem serves as the primary melodic material through various keys and triumphant treatments climaxing in a quote of the hymn “Be Still My Soul.”

While in training as one of the country’s first astronauts, John Glenn was subject to many trials, tests, and experiments in an attempt to learn humans’ physiological and psychological responses to the unknown rigors of space flight. Among these ordeals was complete isolation for an extended period of time. Alone in a room with no light, no sound, and no means of communication, nearing what must have been “wits end,” Glenn decided the best exercise to pass the time and keep mentally engaged was to write poetry. In complete isolation, he had to memorize each line before continuing. The following is the first and last of seven verses Glenn composed at this time. Upon reading these lines, one thought comes to mind: Mission accomplished.

*To mankind’s every broadening store
Of knowledge, each must give
His own peculiar talents, so that all
May better live.*

*Then use all your inborn talents,
Use them each and every day.
Add to mankind’s store of knowledge,
Make them glad you passed this way.*

Instrumentation List

- 1 – Piccolo
- 4 – 1st Flute
- 4 – 2nd Flute
- 2 – 1st Oboe
- 2 – 2nd Oboe
- 4 – 1st B \flat Clarinet
- 4 – 2nd B \flat Clarinet
- 4 – 3rd B \flat Clarinet
- 2 – B \flat Bass Clarinet
- 1 – E \flat Contralto Clarinet
- 2 – 1st Bassoon
- 2 – 2nd Bassoon
- 2 – 1st E \flat Alto Saxophone
- 2 – 2nd E \flat Alto Saxophone
- 2 – B \flat Tenor Saxophone
- 2 – E \flat Baritone Saxophone
- 3 – 1st B \flat Trumpet
- 3 – 2nd B \flat Trumpet
- 3 – 3rd B \flat Trumpet
- 2 – 1st F Horn
- 2 – 2nd F Horn
- 2 – 3rd F Horn
- 2 – 4th F Horn
- 3 – 1st Trombone
- 3 – 2nd Trombone
- 3 – Bass Trombone
- 2 – Euphonium
- 2 – Euphonium TC
- 4 – Tuba
- 2 – Timpani (4 drums)
- 2 – Percussion I:
Chimes, Glockenspiel
- 2 – Percussion II:
Vibraphone, Xylophone
- 2 – Percussion III:
Marimba
- 2 – Percussion IV:
Tam-tam, Suspended Cymbal,
Tambourine, Triangle, Tom-tom
- 2 – Percussion V:
Snare Drum, Crash Cymbals,
Triangle
- 2 – Percussion VI:
Bass Drum
- 1 – Full Conductor Score

Approximate performance time—12:30

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

Full Conductor Score

Commissioned by Muskingum University, New Concord, Ohio,
in memory of alumnus, trustee, astronaut, and United States Senator John H. Glenn, Jr. (1921–2016),
and premiered by the Muskingum Wind Ensemble, David A. Turrill, conductor, 13 April 2018.

Godspeed, John Glenn

Approx. performance time—11:30

Ryan Nowlin
(ASCAP)

Lontano (♩ ca. 60)

The score is divided into several systems of staves:

- Woodwinds:** Piccolo, Flutes (1, 2), Oboes (1, 2), B♭ Clarinets (2, 3), B♭ Bass Clarinet, E♭ Contralto Clarinet, Bassoons (1, 2), E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- Brass:** B♭ Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2), Bass Trombone, Euphonium, Tuba.
- Percussion:** Timpani (4), Percussion I (Chimes, Glockenspiel), Percussion II (Vibraphone, Xylophone), Percussion III (Marimba), Percussion IV (Tam-tam, Suspended Cymbal, Tambourine, Triangle, Tom), Percussion V (Snare Drum, Triangle, Crash Cymbals), Percussion VI (Bass Drum).

The score includes dynamic markings such as *mf*, *mp*, *pp*, and *ppp*, and performance instructions like "Solo" and "swirl quickly". A large "SAMPLE" watermark is overlaid on the score.

Picc.

1

Fls.

2

1

Obs.

2

1

B \flat Cls.

2

3

B \flat B. Cl.

E \flat C.A. Cl.

1

Bsns.

2

1

E \flat A. Saxes

2

B \flat T. Sax.

E \flat B. Sax.

1

B \flat Tpts.

2

3

1

2

F Hns.

3

4

1

Trbs.

2

B. Trb.

Euph.

Tuba

Timp.

Chimes

Vib.

Mar.

T-tam.

S.D.

B.D.

bass drum
(w/ soft mits.)

11 12 13 14 15 16 17 18

mp mf p pp

19

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B \flat Cls.

2 B \flat Cls.

3 B \flat Cls.

B \flat B. Cl.

E \flat C.A. Cl.

1 Bsns.

2 Bsns.

1 E \flat A. Saxs.

2 E \flat A. Saxs.

B \flat T. Sax.

E \flat B. Sax.

19

1 B \flat Tpts.

2 B \flat Tpts.

3 B \flat Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

B. Trb.

Euph.

Tuba

19

Timp.

Chimes

Vib.

Mar.

T-tam.

S.D.

B.D.

w/ trgl. btrs.

ppp

19 20 21 22 23 24 25 26

27

Picc. *p* *mp* *p* *mp*

1 Fls. *mf* *mp* *mf*

2 Fls. *mf* *mp* *mf*

1 Obs. *p* *mp* *p* *mp*

2 Obs. *p* *mp* *p* *mp*

1 B♭ Cls. *p* *mp* *p* *mp*

2 B♭ Cls. *p* *mp* *p* *mp*

3 B♭ Cls. *p* *mp* *p* *mp*

B♭ B. Cl. *p* *mp* *p* *mp*

E♭ C.A. Cl. *p* *mp* *p* *mp*

1 Bsns. *p* *mp* *p* *mp*

2 Bsns. *p* *mp* *p* *mp*

1 E♭ A. Saxs. *mp* *p* *mp*

2 E♭ A. Saxs. *mp* *p* *mp*

B♭ T. Sax. *mp* *p* *mp*

E♭ B. Sax. *mp* *p* *mp*

27

1 B♭ Tpts. *p* *mp* *p* *mp*

2 B♭ Tpts. *p* *mp* *p* *mp*

3 B♭ Tpts. *p* *mp* *p* *mp*

1 F Hns. *mp*

2 F Hns. *mp*

3 F Hns. *mp*

4 F Hns. *mp*

1 Trbs. *p*

2 Trbs. *p*

B. Trb. *p*

Euph. *p*

Tuba *p*

27

Timp. *p*

Chimes *p*

Vib. *p*

Mar. *p*
Marimba very soft mts.

T-tam. *p*
scrape w/ trgl. btr.

S. Cym. *p*
S. Cym. (scrape w/ trgl. btr.)

S.D.

B.D.

ppp

35

Picc.

1

Fls.

2

1

Obs.

2

1

B \flat Cls.

2

3

B \flat B. Cl.

E \flat C.A. Cl.

Bsns.

1

2

E \flat A. Saxs

1

2

B \flat T. Sax.

E \flat B. Sax.

div. *pp*

div. *pp*

div. *pp*

pp

pp

pp

35

Solo (echo trombone) *mf*

(with trombone)

Harmon Mute

Harmon Mute *mf*

mf

mf

mf

Solo *mf*

(with trumpet)

pp

mp

pp

mp

pp

mp

pp

mp

35

Timp.

pp

mf *p* *mp*

Glock.

Vib.

Mar.

T-tam.

Tam-tam w/ brushes swirl quickly *p*

(stir w/ brushes)

ppp

mp

long scrape w/ trgl. bar.

mp

p

pp

mp

poco rit.

43

Picc. *Solo* *mf*

Fls. 1 *Solo* *mf*

Obs. 1

2

B \flat Cls. 1

2

3

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1

2

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

p

p

p

p

43

poco rit.

B \flat Tpts. 1

2

3

F Hns. 1

2

3

4

Trbs. 1

2

B. Trb.

Euph.

Tuba

pp

pp

pp

pp

pp

pp

43

poco rit.

Timp. *E \flat to E \natural*

Glock.

Vib. *start grace notes on the beat* *mp*

Mar.

Tamb.

S.D.

B.D.

52 Lively (ca. 168)

56

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

musical notation with dynamics: *mf*, *mp*, *pp*, *un.*, *div.*, *un.*

52 Lively (ca. 168)

56

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

musical notation

52 Lively (ca. 168)

56

Timp.

Glock.

Xyl.

Mar. *p*

Tamb.

S.D.

B.D.

very dry w/ med. mlts.

Glock. *mp*

musical notation

Picc.

1

Fls.

2

Obs.

1

2

B♭ Cls.

2

3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns.

1

2

E♭ A. Saxes

1

2

B♭ T. Sax.

E♭ B. Sax.

mf

mp



Tutti

Str. Mute

1

Str. Mute

mf div.

2

Str. Mute

mf

3

mf

F Hns.

1

2

3

4

Mute

Mute

mp

mp

Trbs.

1

2

B. Trb.

Euph.

Tuba

p

p

Timp.

Glock.

Xyl.

Xylophone

mp

Mar.

mf

p

mp

Tamb.

mp

p

mp

S.D.

w/ sticks

mp

p

mp

B.D.

p

mp

69

Picc. *mf*

1 *mf*

Fls. 2 *mf*

1 *mf*

Obs. 2 *mf*

1 *mf*

B \flat Cls. 2 *mf* *div.* *mf* *unis.* *mf*

3 *mf*

B \flat B. Cl. *mp*

E \flat C.A. Cl. *mp*

Bsns. 1 *mf*

2 *mf*

E \flat A. Saxes *mp*

1 *mf*

2 *mp*

B \flat T. Sax. *mf*

E \flat B. Sax. *mf*

1 *mp* *Open*

B \flat Tpts. 2 *mp* *Open*

3 *mp*

1 *mp*

F Hns. 2 *mp*

3 *mp*

4 *mp*

1 *mf*

Trbs. 2 *mf*

B. Trb. *mp*

Euph. *mf*

Tuba *mp*

69

Timp. *mp*

Glock. *mf*

Xyl. *mf*

Mar. *mp*

Tamb. *p* *mp* *p* *mp*

S.D. *p* *mp* *p* *mp*

B.D. *mp*

This page contains a musical score for a large ensemble, spanning measures 73 to 77. The instruments listed on the left are: Picc., Fls. 1 & 2, Obs. 1 & 2, Bb Cls. 2 & 3, Bb B. Cl., Eb C.A. Cl., Bsns. 1 & 2, Eb A. Saxes 1 & 2, Bb T. Sax., Eb B. Sax., Bb Tpts. 1, 2, & 3, F Hns. 1, 2, 3, & 4, Trbs. 1 & 2, B. Trb., Euph., Tuba, Timp., Glock., Vib., Mar., Tamb., S.D., and B.D. The score features various musical notations such as dynamics (mp, p, pp, pp highly), articulation (accents, slurs), and performance instructions (e.g., 'Open' for flutes and oboes, 'Vib.' for vibraphone). A large 'SAMPLE' watermark is overlaid diagonally across the page.

73

74

75

76

77

81

Picc. *mf* *f*

1 Fls. *mf* *f*

2 Fls. *mf* *f*

1 Obs. *mf* *f*

2 Obs. *mf* *f*

1 B \flat Cls. 2 *mf* *f*

3 B \flat Cls. 2 *mf* *f*

B \flat B. Cl. *mf* *f*

E \flat C.A. Cl. *mf* *f*

Bsns. 1 *mf* *f*

2 Bsns. 2 *mf* *f*

1 E \flat A. Saxes *mf* *f*

2 E \flat A. Saxes *mf* *f*

B \flat T. Sax. *mf* *f*

E \flat B. Sax. *mf* *f*

81

1 B \flat Tpts. 2 *mf* *f*

3 B \flat Tpts. 2 *mf* *f*

1 F Hns. 2 *mf* *f*

3 F Hns. 3 *mf* *f*

4 F Hns. 4 *mf* *f*

1 Trbns. *mf* *f*

2 Trbns. *mf* *f*

B. Trb. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

81

Timp. *mp* *f*

Glock. *f*

Vib. *mf* *f*

Mar. *mf* *f*

S. Cym. *p* *f*

S.D. *mf* *f*

B.D. *mf* *f*

Picc. *dim.* *mp*

Fls. 1 *dim.* *mp*

Fls. 2 *dim.* *mp*

Obs. 1 *dim.* *mp*

Obs. 2 *dim.* *mp*

B \flat Cls. 1 *dim.* *mp*

B \flat Cls. 2 *dim.* *mp*

B \flat Cls. 3 *dim.* *mp*

B \flat B. Cl. *dim.* *mp*

E \flat C.A. Cl. *dim.* *mp*

Bsns. 1

Bsns. 2

E \flat A. Saxes 1 *dim.* *mp*

E \flat A. Saxes 2 *dim.* *mp*

B \flat T. Sax. *dim.* *mp*

E \flat B. Sax.

B \flat Tpts. 1

B \flat Tpts. 2 *mf*

B \flat Tpts. 3 *mf*

F Hns. 1 *mf*

F Hns. 2 *mf*

F Hns. 3 *mf*

F Hns. 4 *mf*

Trbs. 1 *mf*

Trbs. 2 *mf*

B. Trb. *mf*

Euph. *mf*

Tuba *mf*

Timp. *f* *mf*

Glock. *dim.* *mf*

Vib. *dim.* *mf*

Mar. *dim.* *mf*

Tri. *mf*

C. Cyms. *f*

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

83 84 85 86 87

Picc. 1
Fls. 2
Obs. 1 2
Bb Cls. 2 3
Bb B. Cl.
Eb C.A. Cl.
Bsns. 1 2
Eb A. Saxes 1 2
Bb T. Sax.
Eb B. Sax.
Bb Tpts. 1 2 3
F Hns. 1 2 3 4
Trbs. 1 2
B. Trb.
Euph.
Tuba
Timp. *f* *mp* *mf* *p*
Glock. *mp*
Vib. *mp*
Mar. *mp*
Tri. *f* *mp* *mf* *p*
B.D. *f* *mp* *mf* *p*

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 Bb Cls.

2 Bb Cls.

3 Bb Cls.

Bb B. Cl.

Eb C.A. Cl.

Bsns. 1

2

1 Eb A. Sax.

2 Eb A. Sax.

Bb T. Sax.

Eb B. Sax.

1 Bb Tpts.

2 Bb Tpts.

3 Bb Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

B. Trb.

Euph.

Tuba

Timp.

Glock.

Vib.

Mar.

Tri.

Tri.

B.D.

94 95 96 97 98 99 100 101 102

WB507 WB507

103 Half time (♩ ca. 84)

Picc. 1

FIs. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

103 Half time (♩ ca. 84)

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbns. 1 2

B. Trb.

Euph.

Tuba

103 Half time (♩ ca. 84)

Timp.

Chimes

Vib.

Mar.

Tri.

Tri.

B.D.

poco rit. 113 Reverently (ca. 72)

Picc.

Fls. 1 *mp* *p* *mf*

Fls. 2 *mp* *p*

Obs. 1 *p*

Obs. 2

B \flat Cls. 1 *mp* *p* *mp*

B \flat Cls. 2 *mp* *p* *mp*

B \flat Cls. 3 *mp* *p* *mp*

B \flat B. Cl. *p* *mp*

E \flat C.A. Cl. *p* *mp*

Bsns. 1 *p* *mp*

Bsns. 2 *p* *mp*

E \flat A. Saxes 1 *p* *mp*

E \flat A. Saxes 2 *mp*

B \flat T. Sax. *p* *mp*

E \flat B. Sax. *p* *mp*

poco rit. 113 Reverently (ca. 72)

B \flat Tpts. 1

B \flat Tpts. 2

B \flat Tpts. 3

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1

Trbs. 2

B. Trb.

Euph. *p div.* *mp*

Tuba *p* *mp*

poco rit. 113 Reverently (ca. 72)

Timp.

Glock.

Vib.

Mar.

S. Cym. *pp* *p*

Tri. *p*

B.D.

119

rit. a tempo

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

E♭ C.A. Cl.

1 Bsns.

2 Bsns.

1 E♭ A. Saxs.

2 E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

p *mp* *pp*

119

rit. a tempo

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

B. Trb.

Euph.

Tuba

p *pp*

119

rit. a tempo

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

rit. 129 a tempo

poco rit.

Picc. 1

Fls. 2

Obs. 1 2

B \flat Cls. 2 3

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

mp *p* *mf* *p* *mf*

rit. 129 a tempo

poco rit.

Solo Str. Mute

B \flat Tpts. 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

Open Section

Open Solo

mp *p* *mf* *mp* *p* *mf*

rit. 129 a tempo

poco rit.

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

a tempo

poco accel. 139 Poco più mosso (♩ ca. 84)

Picc.

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

E♭ C.A. Cl.

1 Bsns.

2 Bsns.

1 E♭ A. Saxs.

2 E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

a tempo

poco accel. 139 Poco più mosso (♩ ca. 84)

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

B. Trb.

Euph.

Tuba

a tempo

poco accel. 139 Poco più mosso (♩ ca. 84)

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

135 136 137 138 139 140 141 142

poco accel.

Picc. *mf* *mp* *mp*

Fls. 1 *mf* *mp* *mp*

Fls. 2 *mf* *mp* *mp*

Obs. 1 *mf* *mp* *mp*

Obs. 2 *mf* *mp* *mp*

B. Cls. 1 *mf* *p* *mp*

B. Cls. 2 *mf* *p* *mp*

B. Cls. 3 *mf* *p* *mp*

B \flat B. Cl. *mf* *p* *mp*

E \flat C.A. Cl. *mf* *p* *mp*

Bsns. 1 *mf* *p* *mp*

Bsns. 2 *mf* *p* *mp*

E \flat A. Saxes 1 *mp* *mp* *mp*

E \flat A. Saxes 2 *mp* *mp* *mp*

B \flat T. Sax. *mp* *mf* *p* *mp*

E \flat B. Sax. *mp* *mf* *p* *mp*

B \flat Tpts. 1 *mf* *mp* *mp*

B \flat Tpts. 2 *mf* *mp* *mp*

B \flat Tpts. 3 *mf* *mp* *mp*

F Hns. 1 *mf* *mp* *mp*

F Hns. 2 *mf* *mp* *mp*

F Hns. 3 *mf* *mp* *mp*

F Hns. 4 *mf* *mp* *mp*

Trbs. 1 *mf* *mp* *mp*

Trbs. 2 *mf* *mp* *mp*

B. Trb. *mf* *mp* *mp*

Euph. *mf* *mp* *mp*

Tuba *mf* *mp* *mp*

Timp. *mp* *mp* *mp*

Glock. *mp* *mp* *mp*

Vib. *p* *p* *p*

Mar. *p* *p* *p* (soft mits.)

S. Cym. *pp* (no cresc.) *pp* *pp*

S.D. *pp* *pp* *pp*

B.D. *pp* *pp* *pp*

143 144 145 146 147 148



poco accel.

poco accel.

149 Slightly faster (♩ ca. 88)

Picc. 1
Fls. 2
Obs. 1 2
B♭ Cls. 2 3
B♭ B. Cl.
E♭ C.A. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.

149 Slightly faster (♩ ca. 88)

B♭ Tpts. 1 2 3
F Hns. 1 2 3 4
Trbns. 1 2
B. Trb.
Euph.
Tuba

149 Slightly faster (♩ ca. 88)

Timp.
Glock.
Vib.
Mar.
S. Cym.
S.D.
B.D.

Picc. *rit.* *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

B♭ Cls. 1 *ff* *mp*

B♭ Cls. 2 *ff* *pp*

B♭ B. Cl. *ff* *pp*

E♭ C.A. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

E♭ A. Saxes 1 *ff*

E♭ A. Saxes 2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

B♭ Tpts. 1 *rit.* *ff*

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

F Hns. 3 *ff*

F Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

B. Trb. *ff*

Euph. *ff*

Tuba *ff*

Timp. *mp* *f* *mf* *ff* *rit.*

Glock. *mp* *f* *mf* *ff* *rit.*

Vib. *ff*

Mar. *ff*

S. Cym. *ff*

S.D. *ff*

B.D. *ff*

p *f*

155 Reflectively (♩ ca. 66)

160

Spiritedly (♩ ca. 132)

Picc. 1

Fis. 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

Solo mp

Solo mp

pp

pp

pp

pp

155 Reflectively (♩ ca. 66)

160

Spiritedly (♩ ca. 132)

B♭ Tpts. 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

pp

pp

pp

155 Reflectively (♩ ca. 66)

160

Spiritedly (♩ ca. 132)

Timp.

Glock.

Vib.

Mar.

S. Cym. *scrape w/ trgl. btr.*

S.D. *mp*

B.D.

pp Glock.

pp

pp Marimba (med. mts.)

pp

168

Picc. *mp* *Tutti* *mf*

1 Fls. *mp* *mf*

2 Fls. *mp* *mf*

1 Obs. *mp* *mf*

2 Obs. *mp* *mf*

1 Bb Cls. *mp* *mf*

2 Bb Cls. *mp* *mf*

3 Bb Cls. *mp* *mf*

Bb B. Cl. *mp* *mf*

Eb C.A. Cl. *mp* *mf*

1 Bsns. *mp* *mf*

2 Bsns. *mp* *mf*

1 Eb A. Saxes *mp* *mf*

2 Eb A. Saxes *mp* *mf*

Bb T. Sax. *mp* *mf*

Eb B. Sax. *mp* *mf*

168

1 Bb Tpts. *mp* *mf*

2 Bb Tpts. *mp* *mf*

3 Bb Tpts. *mp* *mf*

1 F Hns. *mp* *mf*

2 F Hns. *mp* *mf*

3 F Hns. *mp* *mf*

4 F Hns. *mp* *mf*

1 Trbs. *mp* *mf*

2 Trbs. *mp* *mf*

B. Trb. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

168

Timp. *mp* *mf*

Glock. *mp* *mf*

Vib. *mp* *mf*

Mar. *mp* *mf*

S. Cym. *mp* *mf* w/ sticks

S.D. *p* *mp* snare drum

B.D. *mp*

164 165 166 167 168 169 170 171

Picc. 175

Fls. 1 2

Obs. 1 2

B \flat Cls. 2 3

B \flat B. Cl. E \flat C.A. Cl. Bsns. 1 2

E \flat A. Saxes B \flat T. Sax. E \flat B. Sax. 175

B \flat Tpts. 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb. Euph. Tuba

Timp. 175 D \flat to E \flat

Glock. Vib. Mar. S. Cym. S.D. B.D.

172 173 174 175 176 177 178



Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

B♭ Cls. 1 *mf*

B♭ Cls. 2 *mp cresc.*

B♭ Cls. 3 *mp cresc.*

B♭ B. Cl. *fp* *mf*

E♭ C.A. Cl. *fp* *mf*

Bsns. 1 *fp* *mp cresc.*

Bsns. 2 *fp* *mp cresc.*

E♭ A. Sax. 1 *mp cresc.*

E♭ A. Sax. 2 *mp cresc.*

B♭ T. Sax. *mp*

E♭ B. Sax. *fp* *fp cresc.*

B♭ Tpts. 1 *mf*

B♭ Tpts. 2 *mf*

B♭ Tpts. 3 *mf*

F Hns. 1 *mp cresc.*

F Hns. 2 *mp cresc.*

F Hns. 3 *mp cresc.*

F Hns. 4 *mp cresc.*

Trbs. 1 *mp cresc.*

Trbs. 2 *mp cresc.*

B. Trb. *fp* *fp cresc.*

Euph. *mp* *cresc. unis.*

Tuba *div.* *fp* *cresc.* *div.*

Timp. *fp* *fp cresc.*

Glock.

Vib.

Mar.

S. Cym. *w/ mlt.* *pp* *cresc.*

S.D. *mfp* *p* *pp* *cresc.*

B.D. *sfz* *pp* *mf* *pp*

179 180 181 182 183 184 185 186

187

Picc. *ff* *mf*

1 Fls. *ff* *mf*

2 Fls. *ff* *mf*

1 Obs. *ff* *mf*

2 Obs. *ff* *mf*

1 B♭ Cls. *ff* *mf*

2 B♭ Cls. *ff* *mf*

3 B♭ Cls. *ff* *mf*

B♭ B. Cl. *ff* *mf*

E♭ C.A. Cl. *ff* *mf*

1 Bsns. *ff* *mf*

2 Bsns. *ff* *mf*

1 E♭ A. Saxes *ff* *mf*

2 E♭ A. Saxes *ff* *mf*

B♭ T. Sax. *ff* *mf*

E♭ B. Sax. *ff* *mf*

187

1 B♭ Tpts. *ff* *mf* *unis.*

2 B♭ Tpts. *ff* *mf*

3 B♭ Tpts. *ff* *mf*

1 F Hns. *ff* *mf*

2 F Hns. *ff* *mf*

3 F Hns. *ff* *mf*

4 F Hns. *ff* *mf*

1 Trbs. *ff* *mf*

2 Trbs. *ff* *mf*

B. Trb. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

187

Timp. *ff* *f* *mf*

Glock. *f* *mf*

Vib. *f* *mf*

Mar. *f* *mf*

S. Cym. *f*

S.D. *f*

B.D. *f*

187 188 189 190 191 192 193 194

195

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

195

B♭ Tpts. 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

195

Timp.

Glock.

Vib.

Mar.

Tom
tom drum
(w/ soft mts.)

S.D.

B.D.

195 196 197 198 199 200 201

Picc. *f* *mf* *f* *mf*

Fls. 1 *f* *mf* *f* *mf*

Fls. 2 *f* *mf* *f* *mf*

Obs. 1 *f* *mf* *f* *mf*

Obs. 2 *f* *mf* *f* *mf*

Bb Cls. 1 *f* *mf* *f* *mf*

Bb Cls. 2 *f* *mf* *f* *mf*

Bb Cls. 3 *f* *mf* *f* *mf*

Bb B. Cl. *f* *mf* *f* *mf*

Eb C.A. Cl. *f* *mf* *f* *mf* *mp*

Bsns. 1 *f* *mf* *f* *mf* *mp*

Bsns. 2 *f* *mf* *f* *mf* *mp*

Eb A. Saxes 1 *f* *mf* *f* *mf* *mp*

Eb A. Saxes 2 *f* *mf* *f* *mf* *mp*

Bb T. Sax. *f* *mf* *f* *mf* *mp*

Eb B. Sax. *f* *mf* *f* *mf* *mp*

Bb Tpts. 1 *f* *mf* *f* *mf* *mp*

Bb Tpts. 2 *f* *mf* *f* *mf* *mp*

Bb Tpts. 3 *f* *mf* *f* *mf* *mp*

F Hns. 1 *f* *mf* *f* *mf* *mp*

F Hns. 2 *f* *mf* *f* *mf* *mp*

F Hns. 3 *f* *mf* *f* *mf* *mp*

F Hns. 4 *f* *mf* *f* *mf* *mp*

Trbs. 1 *f* *mf* *f* *mf* *mp*

Trbs. 2 *f* *mf* *f* *mf* *mp*

B. Trb. *f* *mf* *f* *mf* *mp*

Euph. *f* *mf* *f* *mf* *mp*

Tuba *f* *mf* *f* *mf* *mp*

Timp. *f* *mf* *f* *mf* *mp*

Glock. *f* *mf* *f* *mf* *mp* dampen

Vib. *f* *mf* *f* *mf* *mp* dampen

Mar. *f* *mf* *f* *mf* *mp* dampen

Tom S. Cym. *f* *mf* *f* *mf* *mp* dampen

S.D. *f* *mf* *f* *mf* *mp* dampen

B.D. *f* *mf* *f* *mf* *mp* dampen

202 203 204 205 206 207 208

209

Picc. 1

Fls. 2

Obs. 1 2

B \flat Cls. 1 2 3

B \flat B. Cl.

E \flat C.A. Cl.

Bsns. 1 2

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

209

B \flat Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

209

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

mp p cresc.

Solo f

225

Picc.

1

Fls.

2

Obs.

1

2

1

B♭ Cls.

2

3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns.

1

2

E♭ A. Saxs.

1

2

B♭ T. Sax.

E♭ B. Sax.

225

1

B♭ Tpts.

2

3

F Hns.

1

2

3

4

1

2

Trbs.

B. Trb.

Euph.

Tuba

225

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

219 220 221 222 223 224 225 226 227 228

237

Picc.

1

Fls.

2

1

Obs.

2

1

B \flat Cls.

2

3

B \flat B. Cl.

E \flat C.A. Cl.

1

2

Bsns.

1

2

E \flat A. Saxs.

1

2

B \flat T. Sax.

E \flat B. Sax.

1

2

3

F Hns.

1

2

3

4

1

2

Trbs.

B. Trb.

Euph.

Tuba

Tutti

237

237

237

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

229 230 231 232 233 234 235 236 237 238

pp *p* *mp* *f* *mf*

Picc.

1

Fls.

2

1

Obs.

2

1

B \flat Cls.

2

3

B \flat B. Cl.

E \flat C.A. Cl.

1

Bsns.

2

1

E \flat A. Saxes

2

B \flat T. Sax.

E \flat B. Sax.

1

B \flat Tpts.

2

3

1

F Hns.

2

3

4

1

Trbs.

2

B. Trb.

Euph.

Tuba

Timp.

Glock.

Vib.

Mar.

S. Cym.

S.D.

B.D.

239 240 241 242 243 244 245 246 247

253

Picc. *f* *p cresc.*

Fls. 1 *f* *p cresc.*

Fls. 2 *f* *p cresc.*

Obs. 1 *f* *p cresc.*

Obs. 2 *f* *p cresc.*

B♭ Cls. 2 *f* *p cresc.*

B♭ Cls. 3 *f* *p cresc.*

B♭ B. Cl. *f* *sfz* *p cresc.*

E♭ C.A. Cl. *f* *sfz* *p cresc.*

Bsns. 1 *f* *sfz* *p cresc.*

Bsns. 2 *f* *sfz* *p cresc.*

E♭ A. Saxes 1 *f* *p cresc.*

E♭ A. Saxes 2 *f* *p cresc.*

B♭ T. Sax. *f* *sfz* *p cresc.*

E♭ B. Sax. *f* *sfz* *p cresc.*

B♭ Tpts. 1 *mp* *unis.*

B♭ Tpts. 2 *mp*

B♭ Tpts. 3 *mp*

F Hns. 1 *p* *cresc.* *mp cresc.*

F Hns. 2 *p* *cresc.* *mp cresc.*

F Hns. 3 *p* *cresc.* *mp cresc.*

F Hns. 4 *p* *cresc.* *mp cresc.*

Trbs. 1 *sfz* *p cresc.* *mp*

Trbs. 2 *sfz* *p cresc.* *mp*

B. Trb. *sfz* *p cresc.* *mp*

Euph. *sfz* *p cresc.* *mp*

Tuba *sfz* *p cresc.* *mp*

Timp. *sfz* *p cresc.* *mp*

Chimes *sfz*

Vib. *p cresc.* *mp cresc.*

Mar. *p cresc.* *mp cresc.*

S. Cym. *mf*

S.D. *mf* *pp cresc.*

B.D. *dampen* *mf* *pp cresc.*

248 249 250 251 252 253 254 255 256

SAMPLE

253

253

261

Picc. *f*

1 Fls. *f*

2 Fls. *f*

1 Obs. *f*

2 Obs. *f*

1 B♭ Cls. *f*

2 B♭ Cls. *f*

3 B♭ Cls. *f*

B♭ B. Cl. *f*

E♭ C.A. Cl. *f*

1 Bsns. *f*

2 Bsns. *f*

1 E♭ A. Saxes *f*

2 E♭ A. Saxes *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

261

1 B♭ Tpts. *mf*

2 B♭ Tpts. *cresc.* *div.* *unis.* *f*

3 B♭ Tpts. *cresc.* *f*

1 F Hns. *f*

2 F Hns. *f*

3 F Hns. *f*

4 F Hns. *f*

1 Trbs. *f*

2 Trbs. *f*

B. Trb. *f*

Euph. *f*

Tuba *f*

261

Timp. *f* *F to E♭, E♭ to D*

Chimes *f*

Vib. *f*

Mar. *f*

S. Cym. *Tam-tam* *pp cresc.* *p* *f*

S.D. *f*

B.D. *f*

257

258

259

260

261

262

Picc.
1
Fls.
2
Obs.
1
2
B♭ Cls.
2
3
B♭ B. Cl.
E♭ C.A. Cl.
Bsns.
1
2
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
1
2
3
B♭ Tpts.
2
3
F Hns.
1
2
3
4
Trbs.
1
2
B. Trb.
Euph.
Tuba
Timp.
Chimes
Vib.
Mar.
T-tam.
S.D.
B.D.

269

Picc. *ff* *f*

1 Fls. *ff* *f*

2 Fls. *ff* *f*

1 Obs. *ff* *f*

2 Obs. *ff* *f*

1 B♭ Cls. *ff* *f* *div.* *f unis.*

2 B♭ Cls. *ff* *f*

3 B♭ Cls. *ff* *f*

B♭ B. Cl. *ff*

E♭ C.A. Cl. *ff*

1 Bsns. *ff*

2 Bsns. *ff*

1 E♭ A. Saxes *ff* *f*

2 E♭ A. Saxes *ff* *f*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

269

1 B♭ Tpts. *ff*

2 B♭ Tpts. *ff*

3 B♭ Tpts. *ff*

1 F Hns. *f*

2 F Hns. *f*

3 F Hns. *f*

4 F Hns. *f*

1 Trbs. *ff*

2 Trbs. *ff*

B. Trb. *ff*

Euph. *ff*

Tuba *ff*

269

Timp. *ff* *mf*

Chimes *ff*

Vib. *ff* *mf*

Mar. *ff* *mf*

T-tam. *S. Cym.* *mp* *ff*

S.D. *ff* *mp*

B.D. *ff*

Picc. *mf*

1 Fls. *mf*

2 Fls. *mf*

1 Obs. *mf*

2 Obs. *mf*

1 B. Cls. 2 *mf*

3 B. Cls. 3 *mf*

B. B. Cl. *f*

E. B. C.A. Cl. *sfz*

1 Bsns. 1 *f*

2 Bsns. 2 *mf*

1 E. B. A. Saxes *mf*

2 E. B. A. Saxes *mf*

B. T. Sax. *mf*

E. B. Sax. *f*

1 B. Tpts. 1 *f*

2 B. Tpts. 2 *f*

3 B. Tpts. 3 *f*

1 F Hns. 1 *mf*

2 F Hns. 2 *mf*

3 F Hns. 3 *mf*

4 F Hns. 4 *mf*

1 Trbs. 1 *f*

2 Trbs. 2 *f*

B. Trb. *f*

Euph. *f*

Tuba *f*

Timp. *sfz*

Chimes *mf*

Vib. *mf*

Mar. *mf*

S. Cym. *p*

S.D. *p*

B.D. *p*

272 273 274 275 276

277 (♩ = ♩)

Picc. *ff* *mf*

Fls. 1 *ff* *mf*

Fls. 2 *ff* *mf*

Obs. 1 *ff*

Obs. 2 *ff*

B♭ Cls. 2 *ff* *mf*

B♭ Cls. 3 *ff* *mf*

B♭ B. Cl. *ff* *mf*

E♭ C.A. Cl. *ff* *mf*

Bsns. 1 *ff* *mf*

Bsns. 2 *ff* *mf*

E♭ A. Sax. 1 *ff* *mf*

E♭ A. Sax. 2 *ff* *mf*

B♭ T. Sax. *ff* *mf*

E♭ B. Sax. *ff* *mf*

277 (♩ = ♩)

B♭ Tpts. 2 *ff*

B♭ Tpts. 3 *ff*

F Hns. 1 *ff* *mf*

F Hns. 2 *ff* *mf*

F Hns. 3 *ff* *mf*

F Hns. 4 *ff* *mf*

Trbs. 1 *ff* *mf*

Trbs. 2 *ff* *mf*

B. Trb. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

277 (♩ = ♩)
D to C

Timp. *ff* *mf*

Glock. *ff* *mf*

Vib. *ff* *mf*

Mar. *ff* *mf*

T-tam. *ff*

Tri. *ff* *mf*

B.D. *ff* *f* *sfz*

277 278 279 280 281

Picc.

1
Fls.

2

1
Obs.

2

1
Bb Cls.

2

3

Bb B. Cl.

Eb C.A. Cl.

1
Bsns.

2

1
Eb A. Saxes.

2

Bb T. Sax.

Eb B. Sax.

1
Bb Tpts.

2

3

1
F Hns.

2

3

4

1
Trbs.

2

B. Trb.

Euph.

Tuba

Timp.

Glock.

Vib.

Mar.

T-tam.

Tri.

B.D.

282 283 284 285 286

WB507 WB507

287

poco rit.

Musical score for woodwinds. Instruments include Piccolo, Flutes (1, 2), Oboes (1, 2), B-flat Clarinets (1, 2, 3), Bass Clarinet, E-flat Contrabass Clarinet, Bassoons (1, 2), E-flat Alto Saxophones, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. Dynamics range from *mp* to *pp*.

287

poco rit.

Musical score for brass instruments. Instruments include B-flat Trumpets (1, 2, 3), French Horns (1, 2, 3, 4), Trombones (1, 2), Baritone Trombone, Euphonium, and Tuba. Dynamics range from *p* to *pp*. The Tuba part includes the instruction 'p unis.'.

287

poco rit.

Musical score for percussion instruments. Instruments include Timpani, Glockenspiel, Vibraphone, Maracas, Snare Drum (with sticks), Triangle, and Bass Drum. Dynamics are marked as *p*. The Snare Drum part includes the instruction 'S. Cym. (w/ sticks)'.

294 Lontano (♩ ca. 66)

Picc.

1 Fls. *pp*

2 Fls. *pp*

1 Obs. *pp*

2 Obs. *pp*

1 B^b Cls. *pp*

2 B^b Cls. *pp*

3 B^b Cls. *pp*

B^b B. Cl. *pp*

E^b C.A. Cl. *pp*

Bsns. 1 *pp*

2 Bsns. *pp*

1 E^b A. Saxes *pp*

2 E^b A. Saxes *pp*

B^b T. Sax. *pp*

E^b B. Sax. *pp*

pp *p* *mf* *mf* *mf* *mf* *mf*

294 Lontano (♩ ca. 66)

1 B^b Tpts. *mp*

2 B^b Tpts. *mp*

3 B^b Tpts. *mp*

1 F Hns. *mp*

2 F Hns. *mp*

3 F Hns. *mp*

4 F Hns. *mp*

1 Trbs. *mp*

2 Trbs. *mp*

B. Trb. *mp*

Euph. *mp*

Tuba *mp*

mp *p* *p* *p*

Solo Harmon Mute

294 Lontano (♩ ca. 66)

Timp. *pp*

Glock. *pp*

Vib. *pp*

Mar. *pp*

S. Cym. *pp* *w/ mits* *mp*

Tri. *pp*

B.D. *pp*

294 295 296 297 298 299 300 301 302

303

rit. al fine

Picc. 1

Fls. 2

Obs. 1 2

B♭ Cls. 2 3

B♭ B. Cl.

E♭ C.A. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

p *n.* *div.* *mp* *p* *Solo* *p*

303

rit. al fine

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2

B. Trb.

Euph.

Tuba

Harmon Mute *Tutti* *div.* *mf* *mp* *pp* *n.*

303

rit. al fine

Timp.

Chimes

Vib.

Mar.

S. Cym.

Tri.

B.D.

pp *mp* *p* *motor on* *p* *pp* *dampen* *pp* *Tam-tam w/ brushes swirl quickly* *p*

303 304 305 306 307 308 309 310 311

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WB507F - Godspeed, John Glenn - score



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