

KJOS CONCERT BAND
GRADE 3
WB441F
\$7.00

RYAN NOWLIN

AN AMERICAN HERITAGE

KJOS CONCERT BANDWORKS



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SAMPLE



THE COMPOSER

A native of Cleveland, Ohio, **Ryan Nowlin** holds both his B.M. and M.M. degrees from Bowling Green State University (Ohio). He has taught instrumental music for ten years, most recently in the Brecksville-Broadview Heights School District (Ohio), where he directed the high school wind ensemble, marching band, jazz ensemble, symphonic band, and eighth grade band. Mr. Nowlin was also an instructor in conducting and band scoring at Bowling Green State University and has served as a staff arranger for the Kansas State University Marching Band as well as the BGSU Falcon Marching Band.

Mr. Nowlin is an active composer and arranger, and has been commissioned to write for Grade 1 through Grade 6 concert bands, brass quintet, tuba quartet, horn ensemble, and solo horn and piano. "A Christmas Fanfare" is featured as the opening piece on The Tower Brass's CD *Snowed In...*

Again. His "Elegy (for Herbert A. Spencer)" was premiered in 2005 at the 37th International Horn Society Summer Symposium by Grammy Award Winner Andrew Pelletier. He has co-authored a band method called *Tradition of Excellence*, a band director's textbook called *Teaching Band with Excellence* and a series of music theory, ear training, and history workbooks called *Excellence in Theory* with noted author, composer, and educator, Bruce Pearson. In 2010, Mr. Nowlin joined "the President's Own" United States Marine Band, where he currently serves as staff arranger.

Ryan's numerous awards include the James Paul Kennedy Music Achievement Award, the Mark and Helen Kelly Band Award, the Faculty Excellence Award for his work at BGSU, and he was recently named one of Bowling Green State University's Accomplished Graduates. He is a member of Pi Kappa Lambda, MENC, ASCAP, and the International Horn Society. He also holds honorary memberships in Phi Mu Alpha Sinfonia, Kappa Kappa Psi and Tau Beta Sigma.

Mr. Nowlin's publications can be found at the Neil A. Kjos Music Company and at www.mcgintymusic.com.

This work presented by the publisher has 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 has endorsed this material.

THE COMPOSITION

An American Heritage was commissioned by the Elmwood High School Bands, Bloomdale, Ohio, directed by Justin Brinkman.

Beginning with a flourish in the woodwinds and percussion and a fanfare in the brass, the opening attempts to portray the excitement of the community of Bloomdale. This small Midwestern village in many ways is a snapshot of America. The strength of the fanfare and reverence of the melodic material, both the faster and slower themes, serve to impress upon the listener the sense of pride of its citizens.

Though seemingly challenging by appearance and sound, the upper woodwind, bell, and chime flourishes are written to lie very comfortably on the instrument allowing all players to contribute to this fabric. Care should be taken to align articulation as this two-measure pattern repeats. The brass and saxophone fanfare material should be performed with a solid forte balance between all parts, and with slight separation. Each time this theme appears, it is important the ensemble feels the section in two without slowing the tempo.

When the first theme enters in measure 40, the clarinet timbre should be most present. Though low in their register, the first alto saxophones need to control their tone to achieve the *mezzo piano* and blend with the clarinets. Throughout the piece, it is suggested that the triangle be clipped to a music stand. While striking the steady eighth notes with a medium beater on the bottom of the instrument with the right hand, the student's left hand index finger and thumb will be opening "o" and closing "+" around the triangle to create the desired effect. Pay careful attention to the balance of the snare drum (both with the snares on and off) and the closed hi-hat with that of the triangle to create the momentum of the piece.

Before rehearsing the slower section, consider having the flute, alto saxophone, and trumpet soloists work privately. It is important, as in all chamber music, that these players understand how their individual parts work together.

Finally, choosing appropriate sticks or mallets to create "tight" sound on the toms and the concert bass drum is very important. When all instruments are played, the sound should have high, medium, and low pitches and a tight "pock" to the sound.

Consider projecting pictures of your own community on a large screen as the piece is performed. As was done by the commissioning party, this will allow the audience to connect.

INSTRUMENTATION LIST

- 4 - 1st Flute
- 4 - 2nd Flute
- 3 - Oboe
- 6 - 1st B \flat Clarinet
- 6 - 2nd B \flat Clarinet
- 2 - B \flat Bass Clarinet
- 3 - 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
- 3 - 1st F Horn
- 3 - 2nd F Horn
- 3 - 1st Trombone
- 3 - 2nd Trombone
- 2 - Euphonium
- 2 - B \flat Euphonium T.C.
- 4 - Tuba
- 1 - Timpani (4)
- 1 - Bells
- 1 - Chimes
- 3 - Percussion I (two players):
 - Triangle
 - Suspended Cymbal
- 2 - Percussion II:
 - 2 Tom-toms
 - Snare Drum
- 3 - Percussion III (two players):
 - Bass Drum
 - Crash Cymbals
 - Closed Hi-Hat
- 1 - Full Conductor Score

Approximate Performance Time - 5:50
Additional scores and parts are available.

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

AN AMERICAN HERITAGE

Full Conductor Score

RYAN NOWLIN

Approximate Performance Time - 5:50

With spirit (♩ = 168)

The score is for a full band and includes the following parts:

- Flutes 1 & 2: Melodic line with dynamics *f* and *sfz*.
- Oboe: Melodic line with dynamics *f* and *sfz*.
- B♭ Clarinets 1 & 2: Melodic line with dynamics *f* and *sfz*.
- B♭ Bass Clarinet: Rest.
- Bassoon: Rest.
- E♭ Alto Saxophone 1 & 2: Rest.
- B♭ Tenor Saxophone: Rest.
- E♭ Baritone Saxophone: Rest.
- B♭ Trumpets 1, 2, & 3: Rest.
- F Horns 1 & 2: Rest.
- Trombones 1 & 2: Rest.
- Euphonium: Rest.
- Tuba: Rest.
- Timpani (4): Rest.
- Bells: Melodic line with dynamics *f* and *sfz*.
- Chimes: Melodic line with dynamics *f* and *sfz*.
- Percussion I: Triangle and Suspended Cymbal with dynamics *f* and *p*.
- Percussion II: 2 Tom-toms and Snare Drum with dynamics *f* and *p*.
- Percussion III: Bass Drum, Crash Cymbals, and Closed Hi-Hat with dynamics *f* and *p*.

A large "SAMPLE" watermark is overlaid diagonally across the score.

7 8 9 10 11 12

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

C. Cyms. B.D.

sfz

p *f*

13 14 15 16 17 18

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

C. Cyms. B.D.

sfz

mf

a2

p

f

19 20 21 22 23 24

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

19 23

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

19 23

Timp.

Bells

Chimes

Tri. S. Cym.

S.D. Snare Drum

C. Cyms. B.D.

mp *mf* *f* *sfz* *p*

25 26 27 28 29 30

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms 2 Toms

C. Cyms. B.D.

sfz

mp

f

p

31 32 33 34 35 36

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

C. Cyms. B.D.

sfz *p* *f* *p* *f* *p*

37 38 39 40 41 42

Fls. 1 2

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

S.D. Toms

C. Cyms. B.D.

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

div. unis.

let ring

Snare Drum - snares off

61 62 63 64 65 66

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

Hi-Hat B.D.

musical notation including notes, rests, and dynamics like *mf*

67

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

67

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

67

Timp.

Bells

Chimes

Tri. S. Cym.

2 Toms

mp

Hi-Hat B.D.

79 80 81 82 83 84

Fls. 1 2 *p sub.* *mp* a2

Ob. *p sub.*

B \flat Cls. 1 2 *p sub.* div. *p sub.*

B \flat B. Cl. *p sub.*

Bsn. *sfz* *p sub.*

E \flat A. Sax. 1 2 *p sub.*

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

E \flat B. Sax. *sfz*

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 *sfz*

Euph. *sfz*

Tuba *sfz*

Timp. *sfz*

Bells

Chimes

Tri. S. Cym. *f* *p* *f*

Toms

B.D.

85 Tenderly (half-time) (♩ = 82) poco rit.

Fls. 1 2

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

85 Tenderly (half-time) (♩ = 82) poco rit.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

85 Tenderly (half-time) (♩ = 82) poco rit.

Timp.

Bells

Chimes

S. Cym.

Toms

B.D.

The image shows a page of a musical score for the piece 'Tenderly' in half-time (♩ = 82). The score is for measures 85 through 90. The tempo is marked 'poco rit.' (ritardando). The key signature has two flats (B♭ and E♭). The score includes parts for Flutes (1 and 2), Oboe, Clarinets in B♭ (1 and 2), Bass Clarinet in B♭, Bassoon, Alto Saxophone in E♭ (1 and 2), Tenor Saxophone in B♭, Baritone Saxophone in E♭, Trumpets in B♭ (1, 2, and 3), Horns in F (1 and 2), Trombones (1 and 2), Euphonium, Tuba, Timpani, Bells, Chimes, Snare Drum, Tom-toms, and Bass Drum. The flute parts have melodic lines with slurs and dynamics like 'p' and 'unis.'. The saxophone parts have melodic lines with slurs and dynamics like 'p'. The woodwind and percussion parts are mostly rests.

91 Slower (♩ = 72)

Fls. 1 2

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

91 Slower (♩ = 72)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

91 Slower (♩ = 72)

Timp.

Bells

Chimes

S. Cym.

Toms

B.D.

103 104 105 106 107 108 **molto rit.**

Fls. 1 2
Ob.
B \flat Cls. 1 2
B \flat B. Cl.
Bsn.
E \flat A. Sax. 1 2
B \flat T. Sax.
E \flat B. Sax.
B \flat Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2
Euph.
Tuba
Timp.
Bells
Chimes
S. Cym.
Toms
B.D.

mp < *mf* *f* > *pp*

mp < *mf* *f* > *pp*

mf *f* > *pp*

mf *f* > *pp*

mp < *mf* *f* > *pp*

mf *f* > *pp*

mf *f* > *pp*

mp < *mf* *f* > *pp*

mf *f* > *pp*

mf *f* > *pp*

mf *f* > *pp*

mp < *mf* *f* > *pp* **molto rit.**

p > *f*

p > *f*

Tutti

a2

div.

109 **a tempo** *mp* 1. Solo 110 111 112 113 114 115 116 **poco rit.**

Fls. 1 2

Ob.

B \flat Cls. 1 2 *p*

B \flat B. Cl. *p*

Bsn.

E \flat A. Sax. 1 2 1. Solo *mp*

B \flat T. Sax.

E \flat B. Sax.

109 **a tempo** Solo *mp* **poco rit.**

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

109 **a tempo** **poco rit.**

Timp.

Bells

Chimes

Tri.

Toms

Hi-Hat

117 **Tempo I° (♩ = 168)**
(Solo) 118

119 120 121 122

Fls. 1 2 *pp*

Ob.

B♭ Cls. 1 2 *pp*

B♭ B. Cl. *pp*

Bsn.

E♭ A. Sax. 1 2 (Solo) *pp*

B♭ T. Sax.

E♭ B. Sax.

117 **Tempo I° (♩ = 168)**
(Solo) *pp*

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

117 **Tempo I° (♩ = 168)**

Timp. Solo *mf*

Bells *mp*

Chimes

Tri. *mf*

Toms

Hi-Hat *mp* Hi-Hat (closed)

129 130 131 132 133 134

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

C. Cyms. B.D.

Crash Cymbals

sfz *f* *mp* *f*

146 147 148 149 150

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

Toms

C. Cyms. B.D.

mp *a2* *mp*

ffz *ffz* *ffz* *ffz* *ffz*

157 158 159 160 161 162

Fls. 1 2 *mf*

Ob. *mf*

B \flat Cls. 1 2 *mf*

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

Bsn. *mp*

E \flat A. Sax. 1 2 *mf* *mp* *a2* *mp*

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

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

B \flat Tpts. 1 2 3 *mp*

F Hns. 1 2 *mp*

Trbs. 1 2 *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Timp. *mf*

Bells Solo *mf*

Chimes

Tri. S. Cym. *mf* *p*

S.D. *mp*

Hi-Hat B.D. *mf* *mp*

163 164 165 166 167

Fls. 1 2

Ob.

B \flat Cls. 1 2

B \flat B. Cl.

Bsn.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbns. 1 2

Euph.

Tuba

Timp.

Bells

Chimes

Tri. S. Cym.

S.D. Toms

C. Cyms. B.D.

ff *fp* *ff* *fp* *ff*

mp *p* *mp* *p* *ff*

Crash Cymbals

2 Toms

168 169 170 171 172 173

Fls. 1 2
Ob.
B \flat Cls. 1 2
B \flat B. Cl.
Bsn.
E \flat A. Sax. 1 2
B \flat T. Sax.
E \flat B. Sax.
B \flat Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2
Euph.
Tuba
Timp.
Bells
Chimes
Tri. S. Cym.
Toms
C. Cyms. B.D.

fp *ff* *mp* *ff* *choke* *let ring*

div. unis.

SAMPLE

SAMPLE

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KIDS

WB441F - An American Heritage



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