

About the Composer



Beautiful Things Photography

Ryan Nowlin (b. 1978), 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*, the *Excellence in Theory* music theory, history, ear training workbooks, *Excellence in Chamber Music*, and *Tradition of Excellence Concert Time*. In 2010, Mr. Nowlin joined “The President’s Own” United States Marine Band as staff arranger before being appointed to his current position of Director in 2023. In this role, Mr. Nowlin regularly conducts the Marine Band and Marine Chamber Orchestra in the Washington D.C. area, at the White House, and across the United States.

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

Fanfare Gratiam was commissioned by Thomas Worthington Band Boosters, staff, friends, students, and band families. The work is dedicated with immense gratitude to Eric Doolittle for his 34 years of selfless and steadfast service to music education.

In anticipation of Mr. Doolittle’s unannounced retirement, Thomas Worthington High School Band Director, Mr. W. Derek Scoles, reached out to me about the possibility of commissioning a new piece of music for his dear friend and colleague, with the caveat of keeping the entire project a secret and surprise. As a former Ohio educator myself, I could not resist the opportunity to pay tribute to such a distinguished, beloved professional.

Eric Doolittle is described as a fun-loving individual who makes boring situations interesting, one who turns serious topics light-hearted. He is a man of great integrity, who possesses the drive and insight to “do the right thing” in difficult circumstances, delivering in times of need. He is a mentor, a role model, a friend. Hidden beneath the surface of his outwardly masculine persona is a “softy.” A sensitive man with an intense love for his family who sees a friend in everyone.

Eric is an accomplished percussionist who tends to enjoy music that is intense, rhythmic, and melodic. With this in mind, I chose to compose a soaring melody, a pure expression of sincere and genuine gratitude (from the Latin *gratiam*) on behalf of the many lives he has touched. Setting this melody in a celebratory, rhythmically intense fanfare in many ways serves as a metaphor for Eric himself—rugged on the outside, tender-hearted on the inside.

The fanfare takes this gratiam theme, starting in inversion, and paints it through several keys and “feels.” I thought as a percussionist and educator, Mr. Doolittle would appreciate the constant pairing of twos and threes, allowing students and listeners alike to float through the music at once in duple and triple, both feeling completely natural and organic.

After the heroic and grandiose fanfare strains, the music calms for the statement of the community’s hymn-like expression of gratitude—still playful, always loving, but still quick and uplifting. This theme spills into a climax spanning two key centers and allowing both the gratiam theme and celebratory fanfare gestures to coexist culminating in the return of opening fanfare in the original key, but feeling completely new. The work concludes with a musical hug—where the band, starting with the lowest instruments, completely expands to its maximum range over an unchanging, E-flat pedal.

One last musical gesture of gratitude and appreciation before Eric Doolittle begins his well-earned, most-deserved retirement.

—Ryan Nowlin

Instrumentation List

- 1 – Piccolo
- 3 – 1st Flute
- 3 – 2nd Flute
- 1 – 1st Oboe
- 1 – 2nd Oboe
- 3 – 1st B \flat Clarinet
- 3 – 2nd B \flat Clarinet
- 3 – 3rd B \flat Clarinet
- 2 – B \flat Bass Clarinet
- 1 – E \flat Contra-alto Clarinet
- 1 – 1st Bassoon
- 1 – 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 – 3rd Trombone
- 2 – Euphonium
- 2 – Baritone TC
- 4 – Tuba
- 1 – Timpani
- 2 – Percussion I:
Glockenspiel, Vibraphone
- 2 – Percussion II:
Chimes, Marimba, Vibraphone
- 2 – Percussion III (two players):
Crash Cymbals, Suspended Cymbal, Triangle, Low Tom-tom, Tam-tam
- 2 – Percussion IV (two players):
Snare Drum
Bass Drum
- 1 – Full Conductor Score

Approximate performance time—3:30

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 Thomas Worthington Band Boosters, staff, friends, students, and band families.
Dedicated with immense gratitude to Eric Doolittle for his 34 years of selfless and steadfast service to music education.

Fanfare Gratiam

Approx. performance time—3:30

Spirito (♩ = 104)

Ryan Nowlin
(ASCAP)

The score is divided into three systems, each beginning with the tempo marking **Spirito** (♩ = 104). The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1, 2, & 3, B♭ Bass Clarinet, E♭ Contra-alto Clarinet, Bassoons 1 & 2, E♭ Alto Saxophones 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets 1, 2, & 3, F Horns 1, 2, 3, & 4, Trombones 1, 2, & 3, Euphonium, and Tuba. The third system includes Timpani, Percussion I (Glockenspiel, Vibraphone), Percussion II (Chimes, Marimba, Vibraphone), Percussion III (two players) (Crash Cymbals, Suspended Cymbal, Triangle, Low Tom-tom, Tam-tam), and Percussion IV (two players) (Snare Drum, Bass Drum). The score features various dynamics such as *f*, *mf*, and *mp*, and includes performance instructions like *acc.* and *rit.*. A large 'SAMPLE' watermark is overlaid on the score.

13

Picc. *mf*

Fls. 1 *mp*

2 *mf* a2

Obs. 1 *mp*

2 *mf* a2

1 *p* div. unis. *mf*

B♭ Cls. 2 *p* *mf*

3 *p* *mf*

B♭ B. Cl. *pp* *mf*

E♭ C-A. Cl. *pp*

Bsns. 1 *p* *mf*

2 *mf*

E♭ A. Saxes 1 *p* *mf*

2 *mf*

B♭ T. Sax. *p* *mf*

E♭ B. Sax. *pp* *p* *mf*

13

B♭ Tpts. 1 *pp*

2 *pp*

3 *pp*

F Hns. 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Trbs. 1 *pp*

2 *pp*

3 *pp*

Euph. *pp*

Tuba *pp*

13

Timp. *pp* E♭ to C

Vib. *mf*

Mar. *pp*

S. Cym. *pp* S. Cym.

S.D. *pp*

B.D. *pp*

13 14 15 16 17 18

23

Picc. *f* *mp* *mp*

Fls. 1 *f* *mp* *mp* *a2*

2 *f* *mp* *mp*

Obs. 1 *f* *mp* *mp*

2 *f* *mp* *mp*

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

2 *f* *mp* *mf*

3 *f* *mp* *mf*

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

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

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

2 *f* *mp* *mp*

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

2 *f* *mp* *mp*

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

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

23

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

2 *f* *mp* *mp*

3 *f* *mp* *mp*

F Hns. 1 *mp* *mf* *a2*

2 *mp* *mf* *a2*

3 *mp* *mf* *a2*

4 *mp* *mf* *a2*

Trbs. 1 *mp* *mp*

2 *mp* *mp*

3 *mp* *mp*

Euph. *f* *mp* *mp*

Tuba *f* *mp* *mp*

23

Timp. *mp* *mp*

Vib. *f* *mp* *mp*

Mar. *pp* *mp* *mp* *Marimba (w/ soft mlt.)*

S. Cym. *mp* *mp*

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

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

19 20 21 22 23 24

Picc.

Fls. 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.

B♭ Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Vib.

Mar.

S. Cym.

S.D.
B.D.

25 26 27 28 29 30

pp *pp*

mp

a2

to Glock.

p

39

Picc.

Fls. 1
2

Obs. 1
2

1
2

B♭ Cls. 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. 1
2
3

F Hns. 1
2
3
4

1
2
3

Trbs.

Euph.

Tuba

39

Timp.

Glock.

Mar.

S. Cym.
Low Tom

S.D.
B.D.

37 38 39 40 41 42

Picc. *f* *mf*

Fls. 1 *f* *mf*

2 *f* *mf*

Obs. 1 *f* *mf*

2 *f* *mf*

1 *f* *mf* *div.* *unis.*

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

3 *f* *mf*

B \flat B. Cl. *sfz* *mp cresc.* *f*

E \flat C-A. Cl. *mp cresc.* *f*

Bsns. 1 *sfz* *mf* *f*

2 *sfz* *mf* *f*

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

2 *f* *mf*

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

E \flat B. Sax. *sfz* *mp cresc.* *f*

B \flat Tpts. 1 *sfz* *f*

2 *sfz* *f*

3 *sfz* *f*

F Hns. 1 *mf* *a2* *f*

2 *mf* *a2* *f*

3 *mf* *f*

4 *mf* *f*

Trbs. 1 *sfz* *mf* *f*

2 *sfz* *mf* *f*

3 *sfz* *mp cresc.* *f*

Euph. *sfz* *mf* *f*

Tuba *sfz* *mp cresc.* *f*

Timp. *sfz* *f* C to E \flat

Glock. *f* *f* *w/ plastic mts.*

Mar. *f* *f* *to Chimes* *Chimes*

Chimes *sfz* *f*

S. Cym. *sfz* *f*

Low Tom *sfz* *f* *to Tri.*

S.D. *sfz* *p*

B.D. *sfz* *p*

43

44

45

46

47

48

51

Picc.

Fls. 1
2

Obs. 1
2

1
2

B♭ Cls. 2
3

B♭ B. Cl.

E♭ C-A. Cl.

Bsns. 1
2

E♭ A. Saxes

B♭ T. Sax.

E♭ B. Sax.

1
2
3

F Hns.

1
2
3

Trbs.

Euph.

Tuba

51

Timp.

Glock.

Chimes

S. Cym.
Tri.

S.D.
B.D.

49 50 51 52 53 54

Picc.

Fls. 1
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.

B \flat Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Glock.

Chimes

C. Cyms.

Tri.

S.D.
B.D.

55 56 57 58 59 60

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

B♭ B. Cl. *ff*

E♭ C-A. Cl. *ff*

Bsns. 1 *ff*

2 *ff*

E♭ A. Saxes 1 *ff*

2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

1 *ff*

B♭ Tpts. 2 *ff*

3 *ff*

1 *ff*

F Hns. 2 *ff*

3 *ff*

4 *ff*

1 *ff*

Trbs. 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Glock. *ff*

Chimes *ff*

C. Cyms. *ff*

Tri. *ff*

S.D. *ff*

B.D. *ff*

61 62 63 64 65 66

mf *ff*

Solo *f*

Choke to Vib.

Choke to S. Cym.

poco rit. **69** Poco meno (♩ = 96)

Picc.

Fls. 1
2

Obs. 1
2

1
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.

poco rit. **69** Poco meno (♩ = 96)

1
B♭ Trpts. 2
3

1
F Hns. 2
3
4

1
Trbns. 2
3

Euph.

Tuba

poco rit. **69** Poco meno (♩ = 96)

Timp.
Glock.
Vib.

S. Cym.

S.D.

B.D.

77

Picc.

Fls. 1
2

Obs. 1
2

1
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.

77

1
B♭ Tpts. 2
3

1
F Hns. 2
3
4

1
Trbs. 2
3

Euph.

Tuba

77

Timp.

Glock.

Vib.

S. Cym.

S.D.
B.D.

73 74 75 76 77 78

Picc.

Fls. 1
2

Obs. 1
2

Bb Cls. 1
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
3

Euph.

Tuba

Timp.

Glock.

Vib.

S. Cym.

S.D.

B.D.

79 80 81 82 83 84

poco accel.

poco accel.

85 86 87 88 89 90

91 A little faster, warmly (♩ = 100)

Picc. *f*

Fls. 1 *f*
2

Obs. 1 *f*
2

1 *f*
B♭ Cls. 2 *f*
3 *f*

B♭ B. Cl. *f*

E♭ C-A. Cl. *f*

Bsns. 1 *f*
2

E♭ A. Saxes 1 *f*
2 *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

91 A little faster, warmly (♩ = 100)

1 *f*
B♭ Tpts. 2 *f*
3 *f*

1 *f*
2 *f*
3 *f*
4 *f*
F Hns. *a2*

1 *f*
2 *f*
3 *f*
Trbns. *f*

Euph. *f*

Tuba *unis.* *f*

91 A little faster, warmly (♩ = 100)

Timp. *mf*

Vib. *f* *Vib.*

Mar. *f*

S. Cym. *mf*

S.D. *mp*

B.D. *pp*

91 92 93 94 95 96

103

Picc. *mp*

Fls. 1 *mp*

2 *mp*

Obs. 1 *mp*

2 *mp*

B \flat Cls. 1 *mp*

2 *mp*

3 *mp*

B \flat B. Cl. *mp*

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

Bsns. 1 *mp*

2 *mp*

E \flat A. Saxes 1 *mp*

2 *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

103

B \flat Tpts. 1 *mp*

2 *mp*

3 *mp*

F Hns. 1 *mp*

2 *mp*

3 *mp*

4 *mp*

Trbs. 1 *mp*

2 *mp*

3 *mp*

Euph. *p*

Tuba *p*

103

Timp. *mp*

Glock. *mp* Glock. to Chimes

Mar. *mp*

S. Cym. *pp* S. Cym. - w/Tri. btr.

S.D. *pp*

B.D. *pp*

103 104 105 106 107 108

Picc.

Fls. 1
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.

B \flat Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Glock.

Chimes

Tri.

S.D.
B.D.

115 116 117 118 119 120

Picc. *sfz* *ff* *mp* **125**

Fls. 1 *a2* *sfz* *ff* *mp* **125**

Fls. 2 *sfz* *ff* *mp* **125**

Obs. 1 *sfz* *ff* *mp* **125**

Obs. 2 *sfz* *ff* *mp* **125**

B \flat Cls. 1 *sfz* *ff* *p* **125**

B \flat Cls. 2 *sfz* *ff* *p* **125**

B \flat Cls. 3 *sfz* *ff* *p* **125**

B \flat B. Cl. *sfz* *ff* *p* **125**

E \flat C-A. Cl. *sfz* *ff* *p* **125**

Bsns. 1 *sfz* *ff* *p* **125**

Bsns. 2 *sfz* *ff* *p* **125**

E \flat A. Sax. 1 *sfz* *ff* *mp* **125**

E \flat A. Sax. 2 *sfz* *ff* *p* **125**

B \flat T. Sax. *sfz* *ff* *p* **125**

E \flat B. Sax. *sfz* *ff* *p* **125**

B \flat Tpts. 1 *sfz* *ff* *p* **125**

B \flat Tpts. 2 *sfz* *ff* *p* **125**

B \flat Tpts. 3 *sfz* *ff* *p* **125**

F Hns. 1 *a2* *sfz* *ff* *p* **125**

F Hns. 2 *a2* *sfz* *ff* *p* **125**

F Hns. 3 *a2* *sfz* *ff* *p* **125**

F Hns. 4 *a2* *sfz* *ff* *p* **125**

Trbs. 1 *sfz* *ff* *p* **125**

Trbs. 2 *sfz* *ff* *p* **125**

Trbs. 3 *sfz* *ff* *p* **125**

Euph. *sfz* *ff* *p* **125**

Tuba *sfz* *unis.* *ff* *div.* *p* **125**

Timp. *sfz* *ff* *F to Ab, C to Eb* **125**

Vib. *sfz* *ff* *Vib.* *mp* **125**

Chimes *sfz* *ff* *mp* **125**

C. Cyms. *ff* *Solo C. Cyms.* *to S. Cym.* *pp* **125**

Tri. *sfz* *ff* *pp* **125**

S.D. *sfz* *ff* *pp* **125**

B.D. *sfz* *ff* *pp* **125**

121 122 123 124 125 126

Picc.

Fls. 1
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.

B \flat Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Vib.

Chimes

S. Cym.
Tri.

S.D.
B.D.

127 128 129 130 131 132

137

Picc. *mf sub.* *ff*

Fls. 1 *mf sub.* *ff*

Fls. 2 *mf sub.* *ff*

Obs. 1 *mf sub.* *ff*

Obs. 2 *mf sub.* *ff*

1 *mf sub.* *ff*

B \flat Cls. 2 *mf sub.* *ff*

3 *mf sub.* *ff*

B \flat B. Cl. *mf sub.* *ff*

E \flat C-A. Cl. *sfz* *mf sub.* *ff*

Bsns. 1 *mf sub.* *ff*

Bsns. 2 *mf sub.* *ff*

E \flat A. Sax. 1 *mf sub.* *ff*

E \flat A. Sax. 2 *mf sub.* *ff*

B \flat T. Sax. *mf sub.* *ff*

E \flat B. Sax. *mf sub.* *ff*

1 *sfz* *mf* *ff*

B \flat Tpts. 2 *sfz* *mf* *ff*

3 *sfz* *mf* *ff*

1 *a2* *mf sub.* *ff*

F Hns. 2 *mf sub.* *ff*

3 *a2* *mf sub.* *ff*

4 *mf sub.* *ff*

1 *a2* *mf sub.* *ff*

Trbs. 2 *mf sub.* *ff*

3 *mf sub.* *ff*

Euph. *mf sub.* *ff*

Tuba *mf sub.* *ff*

137

Timp. *ff*

Glock. *ff*

Chimes *sfz* *mf* *ff*

S. Cym. Tri. *p* *ff*

S.D. *ff*

B.D. *ff*

133 134 135 136 137 138

Picc.

Fls. 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.

B♭ Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Glock.

Chimes

Tri.

S.D.
B.D.

139 140 141 142 143

Picc. *tr* *f* *ff*

Fls. 1 *tr* *f* *ff*

Fls. 2 *f* *ff*

Obs. 1 *tr* *f* *ff*

Obs. 2 *f* *ff*

B♭ Cls. 1 *f* *ff*

B♭ Cls. 2 *f* *ff*

B♭ Cls. 3 *f* *ff*

B♭ B. Cl. *f* *ff*

E♭ C-A. Cl. *sfz* *ff*

Bsns. 1 *sfz* *ff*

Bsns. 2 *f* *ff*

E♭ A. Saxes 1 *f* *ff*

E♭ A. Saxes 2 *f* *ff*

B♭ T. Sax. *f* *ff*

E♭ B. Sax. *f* *ff*

B♭ Tpts. 1 *sfz* *f* *ff*

B♭ Tpts. 2 *f* *ff*

B♭ Tpts. 3 *f* *ff*

F Hns. 1 *f* *ff*

F Hns. 2 *f* *ff*

F Hns. 3 *f* *ff*

F Hns. 4 *f* *ff*

Trbs. 1 *sfz* *f* *ff*

Trbs. 2 *f* *ff*

Trbs. 3 *f* *ff*

Euph. *sfz* *f* *ff*

Tuba *sfz* *f* *ff*

Timp. *ff* *sfz* *f* *ff*

Glock. *f* *ff*

Chimes *f* *ff*

C. Cyms. *f* *ff*

Tri. *f* *ff*

S.D. *mp* *f* *sfz* *f* *ff*

B.D. *p* *f* *sfz* *mf* *f* *ff*

144 145 146 147 148

Picc.

Fls. 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.

B♭ Tpts. 1
2
3

F Hns. 1
2
3
4

Trbs. 1
2
3

Euph.

Tuba

Timp.

Glock.

Chimes

C. Cyms.
Tam-t.

S.D.

B.D.

159 160 161 162 163 164

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Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

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Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

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