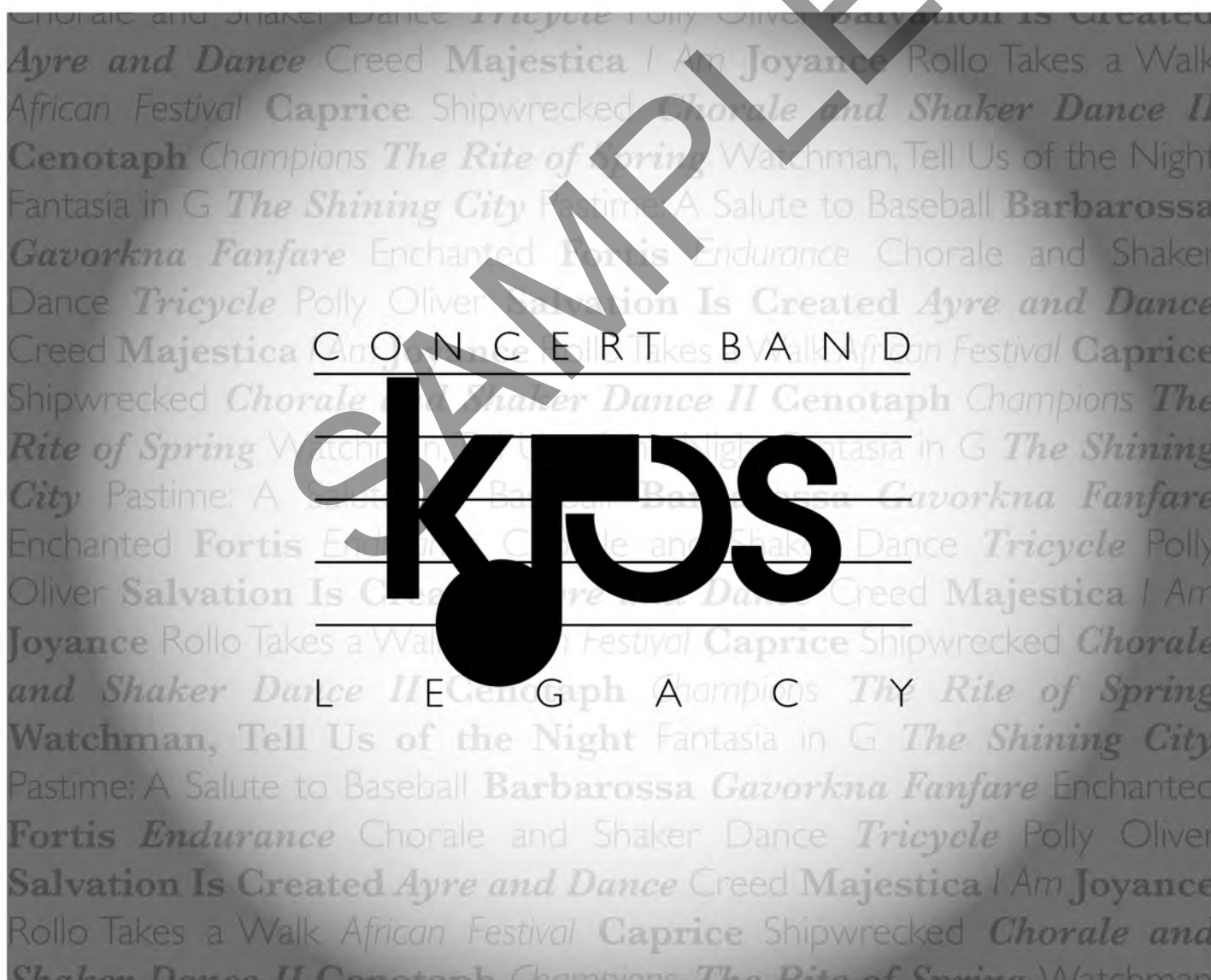


RYAN NOWLIN

Song of Solace



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.

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About the Composition

Song of Solace was commissioned by Jeff and Linda Andrews in loving memory of their son, Jordin.

A loving son, a life-long musician, and a deeply devoted Christian, Jordin Andrews left his imprint on every life he encountered.

Developing a passion for the arts at a young age, Jordin performed in nearly every ensemble available in northeastern Ohio. In addition to his many school ensembles at Jackson High School, he won positions with the Canton Youth Symphony Orchestra, the Akron Youth Symphony Orchestra, the Cleveland Orchestra Youth Orchestra, and the Cleveland Youth Wind Symphony—the ensemble with which he toured Europe as a soloist.

Upon graduating high school, it was no surprise that Jordin would seek to turn his passion for music into a career. It was during his second year of studies as a music performance major at The University of Akron that the tremors first appeared.

The diagnosis of a rare, vicious cancer and subsequent brain surgery, radiation therapy, and chemotherapy did not deter Jordin from his musical pursuits. In the spring of 2021, he graduated from the University of Akron with his Bachelor of Arts in Music Performance.

It is only fitting that in the wake of Jordin's passing, Mr. and Mrs. Andrews looked to commission a piece of music that could serve as a "prayer for the living" in honor of their only child's memory.

Jeff and Linda Andrews, along with his former band directors Michele Monigold (Jackson High School) and Galen Karriker (The University of Akron), spent hours with me on a video call sharing the joy and the light that was Jordin. As a fellow northeastern Ohio horn player, (and Cleveland Youth Wind Symphony alumnus though over two decades apart) I connected deeply with their story, with their grief.

Jordin's parents were very open with me about the life and death of their son, disclosing many emotions and private family moments. They shared photos and videos of performances and events from throughout his childhood, impressions from his friends and mentors, and perhaps most powerfully, his recent experience at a Christian conference that ignited his relationship and devotion to God.

Coincidentally, the first time we spoke was the same day Jordin's mother, Linda took her first lesson on flute, a musical pursuit in the footsteps of Jordin. She played her first note and was understandably proud—it was an A. This is where the music begins; an A emerging from the empty sound-scape.

As I processed all of the emotion surrounding the request for this work, there were a few foundational elements that came to the fore. First, I wanted to write a song of comfort for Jeff and Linda. When Linda described her desire for a "flowy, pretty" piece, I aimed to compose a melody that would remain with each of them, even when no music was playing. The melody evolves from a repeating minor third—the first interval children learn to sing.

In addition to what I called “Jordin’s song,” I sought to incorporate the Trinity not only for Jordin’s unwavering faithfulness and spiritual devotion, but for the trinity of their family of three. I knew that in addition to the solo flute (Linda’s new musical venture), that solo trumpet (his father Jeff’s instruments) would have a supportive role. The feature, however, would be the horn section playing with one unison voice from within the ensemble.

Finally, and significantly, Jordin’s high school band director, Michele Monigold, shared with me his original compositions written in her music theory classes. After carefully perusing all of his music, I identified a short motive from a work for Woodwind Quintet that I would employ in this piece. This seven-note motive, which Jordin himself wrote for flute, is introduced by the solo flute and used to construct the first theme. This theme, discovered in duple meter, is finally stated in full by the horn section, this time in triple meter.

Jordin’s minor motive spins through different key centers until the horns lead the heart-heavy theme to a surprising major cadence. This sets the musical landscape for “Jordin’s song.” Stated in full by the horn section, the flute and trumpet learn the song and begin to sing it for themselves. As they sing, the horn section provides a soothing counter melody, like a balm, offering the other performers, and perhaps the audience, a sound of solace.

At the piece’s joyful climax, while the woodwinds are dancing and the horn section performs the melody for the third and final time, the chimes and remaining brass outline the Ave Maria set by Charles Gounod to J. S. Bach’s Prelude No. 1 – as if it was always there. The climax submits to a majestic return of Jordin’s own motive, shouted by the horns and leading to an unresolved, suspended chord.

As the piece dissolves, the flute is heard, Linda accompanied by Jeff, playing her A and the beginnings of Jordin’s song. While the notes are literally the same as the opening of the work, they have now found their place in comfort and peace.

Song of Solace was premiered on December 2, 2023 in a joint performance by the Akron Wind Symphony and the Jackson High School Symphonic Band, Galen Karriker and Michele Monigold, directors.

This piece is dedicated to Jeff and Linda; Peace be with you.

—Ryan Nowlin

Instrumentation List

4 – 1st Flute	2 – E♭ Baritone Saxophone	2 – Percussion I:
4 – 2nd Flute	3 – 1st B♭ Trumpet	Chimes,
1 – 1st Oboe	3 – 2nd B♭ Trumpet	Suspended Cymbal
1 – 2nd Oboe	3 – 3rd B♭ Trumpet	2 – Percussion II:
3 – 1st B♭ Clarinet	4 – 1st F Horn	Vibraphone,
3 – 2nd B♭ Clarinet	4 – 2nd F Horn	Suspended Cymbal
3 – 3rd B♭ Clarinet	3 – 1st Trombone	2 – Percussion III:
2 – B♭ Bass Clarinet	3 – 2nd Trombone	Tam-tam,
1 – E♭ Contra-alto Clarinet	3 – 3rd Trombone	Suspended Cymbal,
1 – 1st Bassoon	2 – Euphonium	Marimba
1 – 2nd Bassoon	2 – Baritone TC	2 – Percussion IV:
2 – 1st E♭ Alto Saxophone	4 – Tuba	Bass Drum
2 – 2nd E♭ Alto Saxophone	2 – String Bass	1 – Full Conductor Score
2 – B♭ Tenor Saxophone	1 – Timpani	

Approximate performance time—6:15

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 Jeff and Linda Andrews in loving memory of their son, Jordin

Song of Solace

Ryan Nowlin
(ASCAP)

Approx. performance time—3:30

Distantly (♩ ca. 50) 5

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

E♭ Baritone Saxophone

Distantly (♩ ca. 50) 5

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

String Bass

Distantly (♩ ca. 50) 5

Timpani

Percussion I:
Chimes
Suspended Cymbal

Percussion II:
Vibraphone (motor off)
Suspended Cymbal

Percussion III:
Tam-tam
Suspended Cymbal
Marimba

Percussion IV:
Bass Drum

Chimes

Vibraphone (motor off)

Tam-tam (scrape w/trgl. bar.)

to S. Cym.

1 2 3 4 5 6 7 8 9

(solo)

1 2

Fls.

1 2

Obs.

1 2

1 2 3

B $\flat$ Cls.

B $\flat$ B. Cl.

E $\flat$ C-A. Cl.

1 2

Bsns.

1 2

E $\flat$ A. Saxes

1 2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

1 2 3

B $\flat$ Tpts.

1 2

F Hns.

1 2 3

Trbs.

Euph.

Tuba

Str. Bass

1

Timp.

Chimes

Vib.

S. Cym.

B.D.

10 11 12 13 14 15 16

15

15

15

slow fast

slow fast

f

n

mp

pp

mp

pp

S. Cym. - scrape w/Tri. btr.

(solo) *rit.* *a tempo* (♩ ca. 100)

Fls. 1 *mf*

Obs. 1 2

B♭ Cls. 1 2 3 *p* *mp* *p* *mp*

B♭ B. Cl. *p* *mp* *p* *mp*

E♭ C-A. Cl. *p* *mp* *p* *mp*

Bsns. 1 2

E♭ A. Saxes 1 *p* *mp* *p dim.*

2 *p* *mp* *p dim.*

B♭ T. Sax. *p* *mp* *p dim.*

E♭ B. Sax. *p* *mp* *p dim.*

rit. *a tempo* (♩ ca. 100)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

Str. Bass *p* *mp* *p*

rit. *a tempo* (♩ ca. 100)

Timp. *pp* *p*

Chimes *pp* *p*

Vib. *p* *mp* *p*

S. Cym. *p* *mp* *p*

B.D. *p* *mp* *p*

Song of Solace – WB565

(solo) *poco rit.*

Fls. 1 *f*

Obs. 1 2

B $\flat$ Cls. 1 2 3 *p* *mf*

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

E $\flat$ C-A. Cl.

Bsns. 1 2

E $\flat$ A. Saxes 1 2 *pp*

B $\flat$ T. Sax. *pp*

E $\flat$ B. Sax. *pp*

poco rit.

B $\flat$ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3 *pp*

Euph. *pp*

Tuba

Str. Bass

poco rit.

Timp. *pp* *p*

Chimes

Vib.

S. Cym.

B.D.

a tempo **rit.** **40 Faster (♩ ca. 108)**

Fls. 1 (solo) *mf* *Tutti*

Obs. 1 *mf* *a2* *mf*

B♭ Cls. 1 *pp* *mf* 2 *pp* *mf* 3 *p* *mf*

B♭ B. Cl. *p* *mf*

E♭ C-A. Cl. *p* *mf*

Bsns. 1 *pp* *p* *mf* 2 *p* *mf*

E♭ A. Saxes 1 *pp* *mf* 2 *p* *mf*

B♭ T. Sax. *p* *mf*

E♭ B. Sax. *p* *mf*

a tempo **rit.** **40 Faster (♩ ca. 108)**

B♭ Tpts. 1 *pp* *mp* 2 *pp* *mp* 3 *p* *mp*

F Hns. 1 *a2* *mf* 2 *p* *mf*

Trbs. 1 *Open* *mf* 2 *Open* *mf* 3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Str. Bass *p* *mf*

a tempo **rit.** **40 Faster (♩ ca. 108)**

Timp. *ppp* *mf*

Chimes *mp* *mf*

Vib. *p* (turn vib motor on) to S. Cym.

S. Cym. *ppp* *mf* to Tam-tam

B.D. *ppp* *mf*

36 37 38 39 40 41

SAMPLE

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

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

Chimes

S. Cym.

Tam-t.

B.D.

poco accel.

div.

a2

"color" horns

Tutti Open

mf

poco accel.

mp

molto

S. Cym. (soft mlt.)

Tam-tam (soft mlt.)

pp

p cresc.

molto

56 Gently easing Peacefully (♩ ca. 100)

Fls. 1 *più f* *p* *mp*

Obs. 1 *più f* *p* *mp*

Obs. 2 *più f* *pp*

B♭ Cls. 1 *più f* *p* *mp*

B♭ Cls. 2 *più f* *p* *mp*

B♭ B. Cl. *più f* *p*

E♭ C-A. Cl. *più f* *pp*

Bsns. 1 *più f* *pp*

Bsns. 2 *più f* *pp*

E♭ A. Saxes 1 *più f* *p*

E♭ A. Saxes 2 *più f* *p*

B♭ T. Sax. *più f* *p*

E♭ B. Sax. *più f* *p*

56 Gently easing Peacefully (♩ ca. 100)

B♭ Tpts. 1 *più f* *p*

B♭ Tpts. 2 *più f* *p*

B♭ Tpts. 3 *più f* *p*

F Hns. 1 *più f* *pp*

F Hns. 2 *più f* *pp*

Trbs. 1 *più f* *p*

Trbs. 2 *più f* *p*

Trbs. 3 *più f* *p*

Euph. *più f* *pp*

Tuba *più f* *p*

Str. Bass *più f* *pp*

56 Gently easing Peacefully (♩ ca. 100)

Timp. *f* *pp*

Chimes *f* to S. Cym.

S. Cym. *f* to Vibraphone

Vib. *f* *p* *mp* *p* *mp*

Mar. *mf* *p*

B.D. *f* *p*

56 57 58 59 60 61 62 63

64 Con rubato

1 Fls.

2 Fls.

1 Obs.

2 Obs.

p

1 "color" horns

2 B $\flat$ Cls.

3 B $\flat$ Cls.

B $\flat$ B. Cl.

E $\flat$ C-A. Cl.

p

1 Bsns.

2 Bsns.

1 E $\flat$ A. Saxes

2 E $\flat$ A. Saxes

B $\flat$ T. Sax.

E $\flat$ B. Sax.

64 Con rubato

1 B $\flat$ Tpts.

2 B $\flat$ Tpts.

3 B $\flat$ Tpts.

1 F Hns.

2 F Hns.

Soli

mp dolce

1 Trbs.

2 Trbs.

3 Trbs.

p

Euph.

p

Tuba

p

Str. Bass

p

64 Con rubato

Timp.

pp

S. Cym.

Vib.

p

Mar.

p

B.D.

1 Fls. 2 Fls. 1 Obs. 2 Obs.

1 B $\flat$ Cls. 2 B $\flat$ Cls. 3 B $\flat$ B. Cl. E $\flat$ C-A. Cl.

1 Bsns. 2 Bsns.

1 E $\flat$ A. Saxes 2 E $\flat$ A. Saxes

1 B $\flat$ T. Sax. 2 B $\flat$ T. Sax.

1 E $\flat$ B. Sax. 2 E $\flat$ B. Sax.

1 B $\flat$ Tpts. 2 B $\flat$ Tpts. 3 B $\flat$ Tpts.

1 F Hns. 2 F Hns.

1 Trbs. 2 Trbs. 3 Trbs.

Euph. Tuba

Str. Bass

Timp.

S. Cym.

Vib.

Mar.

B.D.

pp *p*

72

73

74

75

76

77

78

79

80

Fls. 1

Obs. 1

2

1

2

3

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.

80

B $\flat$ Tpts. 1

2

3

F Hns. 1

2

Trbs. 1

2

3

Euph.

Tuba

Str. Bass

80

Timp.

S. Cym.

Vib.

Mar.

B.D.

motor off

80

81

82

83

84

85

86

87

poco rit. **92 a tempo**

non-vib. add vib.

Fls. 1 *n* *mp* *cresc. poco a poco*

Fls. 2 *n* *mp* *cresc. poco a poco*

Obs. 1 *pp* *mp* *cresc. poco a poco*

Obs. 2 *p*

B♭ Cls. 1 *p*

B♭ Cls. 2 *p*

B♭ Cls. 3 *p*

B♭ B. Cl. *p*

E♭ C-A. Cl. *p*

Bsns. 1 *p*

Bsns. 2 *p*

E♭ A. Saxs. 1 *p* *pp* *p*

E♭ A. Saxs. 2 *p* *pp* *p*

B♭ T. Sax. *p* *p*

E♭ B. Sax. *p* *p*

poco rit. **92 a tempo**

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

F Hns. 1 *p*

F Hns. 2 *a2* *p*

Trbs. 1 *p*

Trbs. 2 *p*

Trbs. 3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

poco rit. **92 a tempo**

Timp. *pp* *p*

S. Cym. *motor off*

Vib. *p* *mp*

Mar. *p*

B.D. *ppp* *pp*

88 89 90 91 92 93 94 95

WB565 – Song of Solace

Fls. 1 2

Obs. 1 2

Bb Cls. 1 2 3

Bb B. Cl.

Eb C-A. Cl.

Bsns. 1 2

Eb A. Saxs. 1 2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

S. Cym.

Vib.

Mar.

B.D.

poco accel. **100** With motion (ca. 108)

poco accel. **100** With motion (ca. 108)

S. Cym. (soft mlts.)

18

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

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

S. Cym.

Vib.

Mar.

B.D.

mp *mf*

104 105 106 107 108 109 110 111

WB565 – Song of Solace

poco rit. **116** Poco meno (♩ ca. 104)

1 Fls. 2 Fls. 1 Obs. 2 Obs. 1 B $\flat$ Cls. 2 B $\flat$ Cls. 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. 1 2 B $\flat$ Tpts. 2 3 F Hns. 1 2 Trbs. 1 2 3 Euph. Tuba Str. Bass Timp. S. Cym. Vib. Mar. B.D.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

f *mf* *f</*

poco rit. Moving ahead, accel. poco a poco

Tutti

1 Fls. *mp* *p cresc. poco a poco*

2 Fls. *mp* *p cresc. poco a poco*

1 Obs. *mp* *p cresc. poco a poco*

2 Obs. *mp* *p cresc. poco a poco*

1 B♭ Cls. *mp* *p cresc. poco a poco*

2 B♭ Cls. *mp* *p cresc. poco a poco*

3 B♭ Cls. *mp* *p cresc. poco a poco*

B♭ B. Cl. *mp* *p cresc. poco a poco*

E♭ C-A. Cl. *mp* *p cresc. poco a poco*

1 Bsns. *mp* *p cresc. poco a poco*

2 Bsns. *mp* *p cresc. poco a poco*

1 E♭ A. Saxes *mp* *p*

2 E♭ A. Saxes *mp* *p*

B♭ T. Sax. *mp* *p*

E♭ B. Sax. *mp* *p*

poco rit. Moving ahead, accel. poco a poco

1 B♭ Tpts. *mp* *p*

2 B♭ Tpts. *mp* *p*

3 B♭ Tpts. *mp* *p*

1 F Hns. *mp* *p*

2 F Hns. *mp* *p*

1 Trbs. *mp* *p cresc. poco a poco*

2 Trbs. *mp* *p cresc. poco a poco*

3 Trbs. *mp* *p cresc. poco a poco*

Euph. *mp* *p cresc. poco a poco*

Tuba *mp* *p cresc. poco a poco*

Str. Bass *pizz. p mp p arco cresc. poco a poco*

poco rit. Moving ahead, accel. poco a poco

Timp. *ppp* *non cresc.*

Chimes

Vib. *mp* *p* *to S. Cym.*

Mar.

B.D.

120 121 122 123 124 125 126 127

WB565 – Song of Solace

132 Feels in one (♩ ca. 128)

1 Fls. *mf*

2 Fls. *mf*

Obs. 1 *mp*

2 Obs. *mf warmly*

1 B♭ Cls. *mf*

2 B♭ Cls. *mf*

3 B♭ Cls. *mf*

B♭ B. Cl. *mf*

E♭ C-A. Cl. *mf warmly*

1 Bsns. *mf warmly*

2 Bsns. *mf warmly*

1 E♭ A. Saxes *mp*

2 E♭ A. Saxes *mp*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

mf warmly

132 Feels in one (♩ ca. 128)

1 B♭ Tpts. *mp*

2 B♭ Tpts. *mp*

3 B♭ Tpts. *mp*

1 F Hns. *mf*

2 F Hns. *f warmly*

1 Trbs. *mf warmly*

2 Trbs. *mf warmly*

3 Trbs. *mf warmly*

Euph. *f warmly*

Tuba *div.*

Str. Bass *mf*

132 Feels in one (♩ ca. 128)

Timp. *p*

Chimes *f warmly*

S. Cym. *p*

Mar. *mp*

B.D. *mf*

cresc. poco a poco

128

129

130

131

132

133

134

135

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

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

Chimes

S. Cym.

Mar.

B.D.

136

137

138

139

140

141

142

143

151

rit. **156 Maestoso** (♩ ca. 120)

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.

rit. **156 Maestoso** (♩ ca. 120)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

rit. **156 Maestoso** (♩ ca. 120)

Timp.

Chimes

S. Cym.

Tam-t.

B.D.

mf *f* *più f* *sfz* *mp* *ff* *cuivré* *color" horns* *Bells Up* *unis.* *to S. Cym.* *to Vibraphone*

152 153 154 155 156 157 158 159

molto rit. **Tempo II° (♩ ca. 108)**

1 Fls. *ff* *mp*

2 Fls. *ff* *mp*

1 Obs. *ff* *mp*

2 Obs. *ff* *mp*

1 B♭ Cls. *ff* *mf* *mp*

2 B♭ Cls. *ff* *mf* *mp*

3 B♭ Cls. *ff* *mf* *mp*

B♭ B. Cl. *ff* *mf* *mp*

E♭ C-A. Cl. *ff* *mf* *mp*

1 Bsns. *ff* *mf*

2 Bsns. *ff* *mf*

1 E♭ A. Saxes *ff* *mf* *mp*

2 E♭ A. Saxes *ff* *mf* *mp*

B♭ T. Sax. *ff* *mf* *mp*

E♭ B. Sax. *ff* *mf* *mp*

molto rit. **Tempo II° (♩ ca. 108)**

1 B♭ Tpts. *ff* *mp*

2 B♭ Tpts. *ff* *mp*

3 B♭ Tpts. *ff* *mp*

1 F Hns. *ff* *mp*

2 F Hns. *ff* *mp*

1 Trbs. *ff* *mp*

2 Trbs. *ff* *mp*

3 Trbs. *ff* *mp*

Euph. *ff* *mp*

Tuba *ff* *mp*

Str. Bass *ff* *mf* *mp*

molto rit. **Tempo II° (♩ ca. 108)**

Timp. *fp* *ff*

S. Cym. *p* *ff*

Vib. *p* *ff* *Vibraphone (motor off)*

Tam-t. *p* *ff*

B.D. *p* *ff*

160 161 162 163 164 165 166 167

Song of Solace – WB565

poco rit.

172 Tempo I° (♩ ca. 50)

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2 3

B♭ B. Cl.

E♭ C-A. Cl.

Bsns. 1 2

E♭ A. Saxs. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

S. Cym.

Vib.

Tam-t.

B.D.

p *mp* *mf* *pp* *ppp* *div.* *n* *pp* *ppp* *pp* *ppp*

Solo non-vib. *add vib.* *(steadily)* *mf (pulling back)*

poco rit. *172 Tempo I° (♩ ca. 50)* *poco rit.* *172 Tempo I° (♩ ca. 50)*

168

169

170

171

172

173

174

175

rit. al fine (♩ = ♩)

Fls. 1 *p* *n*

Obs. 1 2

B♭ Cls. 1 *unis.* *p* *n*

2 *p* *n*

3 *subtly* *n*

B♭ B. Cl. *p* *n*

E♭ C-A. Cl. *p* *n*

Bsns. 1 2

E♭ A. Saxs. 1 2

B♭ T. Sax. 1 2

E♭ B. Sax. 1 2

Solo *p* *rit. al fine* (♩ = ♩)

B♭ Tpts. 1 *p*

2 3

F Hns. 1 2

Trbs. 1 2 *p* *ppp*

3 *p* *ppp*

Euph. *One Player* *p* *subtly* *ppp*

Tuba *unis.* *p* *ppp*

Str. Bass *p* *ppp*

rit. al fine (♩ = ♩)

Timp. *p*

S. Cym.

Vib.

Tam-t.

B.D.

SAMPLE

SAMPLE

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