



TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 2  
WB490F  
\$7.00

# RYAN NOWLIN

## *Amazing Grace*

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 22



## About 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 as staff arranger before being appointed to his current position of Assistant Director in 2014.

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](http://www.mcgintymusic.com).

*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.*

## About the Composition

*Amazing Grace* is a well-known hymn from England. Its lyrics were written by the poet and clergyman John Newton and published in *Olney Hymns* in 1779. For many years, Newton’s words would be used with several different hymn tunes. In 1835, the lyrics were joined with the hymn “New Britain”, and this is the version that we know today due to its publication in the American hymnal *Southern Harmony*.

The simple melody is easy to sing and very memorable. It naturally lends itself to new harmonizations, each increasing the emotional impact of its message. In this arrangement, the tune is heard in its entirety three times, each time becoming more impassioned. Between each iteration of the hymn, the composer includes original material that serves to bridge the ardent treatment of the multiple verses. After a change of key, the climax of the work is delayed and extended before the music evaporates back into its simplest and purest form.

## Correlation with TRADITION OF EXCELLENCE™

*Amazing Grace* correlates with *Tradition of Excellence* Book 2, page 22.

**Instrumentation List**

- |                           |                           |                          |
|---------------------------|---------------------------|--------------------------|
| 4 – 1st Flute             | 4 – 2nd E♭ Alto Saxophone | 4 – Tuba                 |
| 4 – 2nd Flute             | 2 – B♭ Tenor Saxophone    | 1 – Electric Bass        |
| 2 – Oboe                  | 2 – E♭ Baritone Saxophone | 2 – Chimes               |
| 3 – 1st B♭ Clarinet       | 4 – 1st B♭ Trumpet        | 2 – Suspended Cymbal     |
| 3 – 2nd B♭ Clarinet       | 4 – 2nd B♭ Trumpet        | 3 – Triangle, Bass Drum  |
| 3 – 3rd B♭ Clarinet       | 6 – F Horn                | 2 – Timpani (2 drums)    |
| 2 – E♭ Alto Clarinet      | 4 – 1st Trombone          | 1 – Rehearsal Piano      |
| 2 – B♭ Bass Clarinet      | 4 – 2nd Trombone          | 1 – Full Conductor Score |
| 2 – Bassoon               | 2 – Baritone/Euphonium    |                          |
| 4 – 1st E♭ Alto Saxophone | 2 – Baritone/Euphonium TC |                          |

Additional scores and parts are available.

Approximate Performance Time—3:15

To hear a recording of this or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

**Percussion Assignment Chart**

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group:		Date:							
<b>PERCUSSION ASSIGNMENT CHART</b>	SAMPLE								
	Student Name	Chimes	Sus. Cymbal	Triangle	Bass Drum	Timpani			

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**Dates to Remember:**

# Amazing Grace

Approx. performance time—3:15

Ryan Nowlin  
ASCAP

**Reverently** (♩ = 84) **rit.**

The score is divided into several systems of staves. The first system includes Flutes (1 and 2), Oboe, B♭ Clarinets (1 and 2), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 and 2), F Horn, Trombones (1 and 2), Baritone, and Tuba. The third system includes Chimes, Suspended Cymbal, Triangle, and Timpani. The final system is for the Rehearsal Piano. The tempo is marked as 84 quarter notes per minute. Dynamics include piano (p), pianissimo (pp), and a ritardando (rit.) at the end. A large 'SAMPLE' watermark is overlaid diagonally across the score.

7 **a tempo** 8 9 10 11 12

Fls. 1 2

Ob.

B $\flat$  Cls. 1 *unis.* *pp*

2 *pp*

E $\flat$  A. Cl. *p* *pp*

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

Bsn. *p* *pp*

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

2 *p* *pp*

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

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

7 **a tempo** 11

B $\flat$  Tpts. 1 *mp* *soli*

2 *p* *pp*

F Hn. *p* *pp*

Trbs. 1 2 *p* *pp*

Bar. *p* *pp*

Tuba *p* *pp*

7 **a tempo** 11

Chimes *p* *pp*

S. Cym. *scrape with Tri. beater*

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

Timp. *p* *pp*

7 **a tempo** 11

Pno. *p* *pp*

13 14 15 16 17 18

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

S. Cym.

Tri. B.D.

Timp.

Pno.

*p*

*pp*

*p*

*div.*

19 20 21 22 23 24

Fls. 1 2

Ob.

B $\flat$  Cls. 1 *mp* *p* *pp* unis.

2 *mp* *p* *pp*

E $\flat$  A. Cl.

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

Bsn.

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

2 *mp* *p* *pp*

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

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

19

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

2 *mp*

F Hn. *mp*

Trbs. 1 2

Bar. *mp* *p* *pp*

Tuba *mp* *p* *pp*

19 *mp* *p*

Chimes

S. Cym.

Tri. B.D. *p*

Timp. *p*

19

Pno. *mf* *mp* *p*

25 26 a2 27 28 29

Fls. 1 2 *mp*

Ob. *mp*

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

E $\flat$  A. Cl. *p*

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxs 1 2 *p*

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes *p*

S. Cym.

Tri. B.D. Triangle *p*

Timp. *pp*

Pno. *p*

27

27

27



30 31 32 33 34 35 36 a2

Fls. 1 2 *mf* *mp*

Ob. *mf* *mp*

B♭ Cls. 1 2 *mf*

E♭ A. Cl. *mf*

B♭ B. Cl. *p* *mf*

Bsn. *p* *mf*

E♭ A. Sax. 1 2 *mf* *mp*

B♭ T. Sax. *p* *mf*

E♭ B. Sax. *p* *mf*

B♭ Tpts. 1 2 *mp* *mf* *p* *mp* unis.

F Hn. *mf* *p* *mp*

Trbs. 1 2 *mf* *p* *mp*

Bar. *mf* *p* *mp*

Tuba *mf* *p* *mp*

Chimes *mf* *mp*

S. Cym. with yarn mlts. *pp* *mp* B.D.

Tri. B.D. *pp* *mp*

Timp. *mf* *p*

Pno. *mf* *p* *mp*

**37 A little faster (♩ = 88)**

Fls. 1 2  
Ob.  
B♭ Cls. 1 2  
E♭ A. Cl.  
B♭ B. Cl.  
Bsn.  
E♭ A. Saxs. 1 2  
B♭ T. Sax.  
E♭ B. Sax.

**37 A little faster (♩ = 88)**

B♭ Tpts. 1 2  
F Hn.  
Trbs. 1 2  
Bar.  
Tuba

**37 A little faster (♩ = 88)**

Chimes  
S. Cym.  
Tri. B.D.  
Timp.

**37 A little faster (♩ = 88)**

Pno.



49 50 51 52 53 54

Fls. 1 2 *mp* *p* *mp*

Ob. *mp* *p* *mp*

B $\flat$  Cls. 1 2 *mp*

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

B $\flat$  B. Cl. *mp*

Bsn. *mp* *p*

E $\flat$  A. Saxes 1 2 *mp* *p* *mp*

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

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

B $\flat$  Tpts. 1 2

F Hn. *mp* *p*

Trbs. 1 2

Bar. *mp* *p*

Tuba *mp* *p*

Chimes *mp*

S. Cym.

Tri. B.D. Triangle *p*

Timp.

Pno. *mp* *p* *mp*

53 53 53

55 56 57 58 59 60

Fls. 1 2

Ob.

B $\flat$  Cls. 1 div. unis. 2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

S. Cym.

Tri. B.D.

Timp.

Pno.

*p*

*pp*

B.D.

*p*



**poco rit.** **71** **a tempo**

67 68 69 70 72

(stagger breathe if needed)

Fls. 1 2

Ob.

unis.

B $\flat$  Cls. 1 2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxes 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

**poco rit.** **71** **a tempo**

(stagger breathe if needed)

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

**poco rit.** **71** **a tempo**

Chimes

S. Cym.

Tri. B.D.

Timp.

**poco rit.** **71** **a tempo**

Pno.





**rit.** **Slowly (♩ = 84)**

78 79 80 81 82 83

1. Solo, optional Soli

Fls. 1 2

Ob.

B♭ Cls. 1 2

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

**rit.** **Slowly (♩ = 84)**

B♭ Tpts. 1 2

F Hn.

Trbs. 1 2

Bar.

Tuba

Chimes

S. Cym.

Tri. B.D.

Timp.

**rit.** **Slowly (♩ = 84)**

Pno.

84 85 86 87 1. Tutti 88 rit. 89

Fls. 1 2 *mp*

Ob.

B $\flat$  Cls. 1 *p* *mp* *pp*  
2 *p* *mp* *pp*

E $\flat$  A. Cl. *p* *mp* *pp*

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

Bsn. *p* *mp* *pp*

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

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

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

84 rit. *pp*

B $\flat$  Tpts. 1 *p* *mp* *pp*  
2 *p* *mp* *pp*

F Hn. *p* *mp* *pp*

Trbs. 1 *p* *mp* *pp*  
2 *p* *mp* *pp*

Bar. *p* *mp* *pp*

Tuba *p* *mp* *pp*

84 rit. *pp*

Chimes *p* *mp* *p* *pp*

S. Cym. scrape with Tri. beater *pp* Triangle *pp* Triangle *pp*

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

Timp. *p* *pp*

84 *p* rit. *pp*

Pno. *p* *mp* *pp*

**SAMPLE**

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