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 Glennis 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

WB507
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♭ Clarinet  
4 – 2nd B♭ Clarinet  
4 – 3rd B♭ Clarinet  
2 – B♭ Bass Clarinet  
1 – E♭ Contralto Clarinet  
2 – 1st Bassoon  
2 – 2nd Bassoon  
2 – 1st E♭ Alto Saxophone  
2 – 2nd E♭ Alto Saxophone  
2 – B♭ Tenor Saxophone  
2 – E♭ Baritone Saxophone  
3 – 1st B♭ Trumpet  
3 – 2nd B♭ Trumpet  
3 – 3rd B♭ 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](http://www.kjos.com).
Godspeed, John Glenn

Approx. performance time—11:30

Lontano (♩ ca. 60)

Piccolo
Flutes
Oboes
B♭ Clarinets
B♭ Bass Clarinet
E♭ Contralto Clarinet
Bassoons
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets
F Horns
Trombones
Bass Trombone
Euphonium
Tuba
Timpani (4)

Percussion I:
Chimes
Glockenspiel

Percussion II:
Vibraphone
Xylophone

Percussion III:
Marimba

Percussion IV:
Tam-tam, Suspended Cymbal,
Tam-tam, Triangle, Tom

Percussion V:
Snare Drum, Triangle,
Crash Cymbals

Percussion VI:
Bass Drum

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poco rit. \[113\] Reverently (\[\uparrow ca. 72\])
a tempo  poco accel.  Poco più mosso (ca. 84)

Picc.
1
2
Fls.
1
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
B♭ Tpts. 2
3
1
2
F Hns.
3
4
Trbs.
1
2
B. Trb.
Euph.
Tuba
Timp.
Glock.
Vib.
Mar.
S. Cym.
S.D.
B.D.
Slightly faster (♩ ca. 88)

Picc.
Fls.
Obs.
B♭ Cls.
B♭ B. Cl.
E♭ C.A. Cl.
Bsns.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
B. Trb.
Euph.
Tuba
Timp.
Glock.
Vib.
Mar.
S. Cym.
S.D.
B.D.
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