

# RYAN NOWLIN

## Impression

Chorale and Shaker Dance *Tricycle* Polly Oliver *Salvation Is Created*  
*Ayre and Dance* Creed *Majestica* / Am *Joyance* Rollo Takes a Walk  
African Festival *Caprice* Shipwrecked *Chorale and Shaker Dance II*  
**Cenotaph** Champions *The Rite of Spring* Watchman, Tell Us of the Night  
Fantasia in G *The Shining City* Pastime: A Salute to Baseball **Barbarossa**  
*Gavorkna Fanfare* Enchanted **Fortis** *Endurance* Chorale and Shaker  
Dance *Tricycle* Polly Oliver *Salvation Is Created* *Ayre and Dance*  
Creed *Majestica* / Am *Joyance* Rollo Takes a Walk African Festival *Caprice*  
Shipwrecked *Chorale and Shaker Dance II* **Cenotaph** Champions *The*  
*Rite of Spring* Watchman, Tell Us of the Night Fantasia in G *The Shining*  
*City* Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare*  
Enchanted **Fortis** *Endurance* Chorale and Shaker Dance *Tricycle* Polly  
Oliver *Salvation Is Created* *Ayre and Dance* Creed *Majestica* / Am  
*Joyance* Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale*  
*and Shaker Dance II* **Cenotaph** Champions *The Rite of Spring*  
Watchman, Tell Us of the Night Fantasia in G *The Shining City*  
Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare* Enchanted  
**Fortis** *Endurance* Chorale and Shaker Dance *Tricycle* Polly Oliver  
*Salvation Is Created* *Ayre and Dance* Creed *Majestica* / Am *Joyance*  
Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale and*  
*Shaker Dance II* **Cenotaph** Champions *The Rite of Spring* Watchman

CONCERT BAND



LEGAIC

SAMPLE



### About the Composer

**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, and ear training workbooks, and *Excellence in Chamber Music*. 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. 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

*Impression* was commissioned by the Gahanna Lincoln Instrumental Music Boosters, Gahanna, Ohio, in honor of Jeffrey D. Shellhammer for his years of dedication to music education and to the students of Gahanna.

Over the course of a long career, a band director shapes the lives of hundreds of students, leaving an indelible impression not only on each student's musical life, but also on his or her personal character. Perhaps more unexpectedly, after a lifetime of interacting with students through music, a director will look back to find that he or she has also been permanently changed. Year by year, young life by young life, students form impressions on their teacher that are as enduring and unforgettable as the impressions the teacher has left on each of them.

In *Impression*, a motive portraying a young teacher is presented first in the mallet percussion, then echoed in the other instruments over an unfocused and ethereal sonic texture. Gradually the motive builds and gives way to a simple and lyrical melody reminiscent of the innocence and potential of young students. At m. 59, the two musical ideas begin to combine as the teacher and students interact with and influence each other. At m. 91, the students' theme is fully developed as the students, aided by the wisdom and commitment of the teacher, find joy in realizing their potential. However, students cannot remain students forever, and after m. 99, they begin to move on to their adult lives, taking with them the impressions left by the musical experiences they have shared with their director. In the end, the teacher is left in thought. When the original motive reappears in the mallet percussion, there is an unexpected and enriching addition - the unfading impression the students have left behind.

—Ryan Nowlin

## Instrumentation List

- 4 – 1st Flute
- 4 – 2nd Flute
- 3 – Oboe
- 4 – 1st B $\flat$  Clarinet
- 4 – 2nd B $\flat$  Clarinet
- 4 – 3rd B $\flat$  Clarinet
- 2 – B $\flat$  Bass Clarinet
- 2 – 1st Bassoon
- 2 – 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 (also Solo Flugelhorn)
- 3 – 2nd B $\flat$  Trumpet
- 3 – 2nd 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 – Euphonium TC
- 4 – Tuba
- 2 – String Bass
- 1 – Timpani
- 1 – Glockenspiel, Chimes
- 1 – Vibraphone
- 1 – Marimba
- 1 – Mallets Score
- 4 – Percussion Score (3 players):
  - Tam-tam
  - Triangle
  - Suspended Cymbal
  - Bass Drum
- 1 – Full Conductor Score

Approximate performance time—5:30

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).

Full Conductor Score

Commissioned by the Gahanna Lincoln Instrumental Music Boosters,  
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# Impression

Approx. performance time—5:30

Ryan Nowlin

Slowly, freely (♩ = 54)

The score is divided into three sections, each marked "Slowly, freely (♩ = 54)".

- Section 1 (Measures 1-6):** Flutes (1, 2), Oboe, B♭ Clarinets (2, 3), B♭ Bass Clarinet, Bassoons (1, 2), E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- Section 2 (Measures 7-12):** B♭ Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, String Bass.
- Section 3 (Measures 13-18):** Timpani (A, B, C, E♭), Glockenspiel/Chimes (Glock - whard rubber mts., Lv.), Vibraphone (soft mts., Lv., PP wiped.), Marimba (soft mts., PP), Percussion I (Tam-tam, Triangle, PP), Percussion II (Suspended Cymbal, Bass Drum, w/tri. btrs., PP).

Dynamic markings include *pp* (pianissimo) and *soft mts.* (soft mallets). A large "SAMPLE" watermark is overlaid on the score.

10

1 Fls. Solo *p* *mp*

2 Fls. Solo *p* *mp*

1 Ob. Solo *p* *mp*

2 B♭ Cls. stagger breathe *p* *pp*

3 B♭ Cls. stagger breathe *p* *pp*

1 B♭ B. Cl. stagger breathe *p* *pp*

2 B♭ B. Cl. stagger breathe *p* *pp*

1 Bsns. 1. Solo *p* *mp*

2 Bsns. *p* *mp*

1 Eb A. Saxes

2 Eb A. Saxes

B♭ T. Sax.

Eb B. Sax.

10

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

Str. Bass *pp* *p* *pp*

Timp. *pp* *p* *pp*

Glock. *pp* *pp* *p* *pp*

Vib. *pp* *pp* *p* *pp*

Mar. subtle roll - one hand *p* *pp*

T-tam. w/yarn mts. *pp*

S. Cym. - w/sticks *p*

B.D. - w/soft mts. *pp* *p*

10

14 Steadier (♩ = 108)

1 Fls. *n.*

2 Fls. *n.*

1 Ob. *n.*

1 B♭ Cls. 2 *mp*

3 B♭ B. Cl. *p*

1 Bsns. 2 *pp* *p*

1 Eb A. Saxes *Solo* *p* *mp*

2 Eb A. Saxes *Solo* *p* *mp*

B♭ T. Sax. *p* *mp*

Eb B. Sax. *p* *mp*

1. Tutti  
a2

14 Steadier (♩ = 108)

1 B♭ Tpts. 2

3 B♭ Tpts. 3

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

3 F Hns. 3 *a2* *pp* *p*

4 F Hns. 4 *pp* *p*

1 Trbs. 2 *pp* *p*

3 Trbs. 3 *pp* *p*

Euph. *pp* *p*

Tuba *pp* *p*

Str. Bass *p*

14 Steadier (♩ = 108)

Timp. *p*

Glock. *let all notes ring* *p*

Vib. *p*

Mar. *p*

T-tam. *w/tri. btrs.* *pp* *p*

S. Cym. *w/mlts.* *pp* *p*

**molto rall.**

1 Fls. *mf* *div.*

2 Ob. *mf*

1 B♭ Cls. *mp*

2 B♭ B. Cl. *mp*

3 Bsns. *mp*

1 Eb A. Saxes *mp* *Tutti*

2 Eb T. Sax. *p*

3 Eb B. Sax. *p*

**molto rall.**

1 B♭ Tpts. *p*

2 F Hns. *mp*

3 Trbs. *mp*

4 Euph. *mp*

5 Tuba *mp*

6 Str. Bass *mp*

**molto rall.**

7 Timp. *mp* *C to D♭*

8 Glock. *harder mts.* *p* *mp*

9 Vib. *mp* *mf*

10 Mar. *mf*

11 T-tam. *w/t-tam. mts.* *pp*

12 S. Cym. *pp*



21 Slowly again (♩ = 54)

Fls. 1 *f* *n.*

Fls. 2 *f* *n.*

Ob. *f* *n.*

B♭ Cls. 1 *f* *n.* *pp* *pp*

B♭ Cls. 2 *f* *n.* *pp*

B♭ Cls. 3 *f* *n.* *pp*

B♭ B. Cl. *f* *n.* *pp*

Bsns. 1 *f* *n.*

Bsns. 2 *f* *n.*

E♭ A. Saxes 1 *f* *n.*

E♭ A. Saxes 2 *f* *n.*

B♭ T. Sax. *f* *n.* *pp*

E♭ B. Sax. *f* *n.* *pp*

21 Slowly again (♩ = 54)

B♭ Tpts. 1 *f* *n.* *to Flugelhorn*

B♭ Tpts. 2 *f* *n.*

B♭ Tpts. 3 *f* *n.*

F Hns. 1 *f* *ff* *mf*

F Hns. 2 *f* *ff* *mf*

F Hns. 3 *f* *ff* *mf*

F Hns. 4 *f* *ff* *mf*

Trbs. 1 *f* *ff* *mf* *p*

Trbs. 2 *f* *ff* *mf* *p*

Trbs. 3 *f* *ff* *mf* *p*

Euph. *f* *ff* *mf* *p*

Tuba *f* *ff* *mf* *p* *div.* *solo, freely* *mp*

Str. Bass *f* *ff* *mf* *p*

21 Slowly again (♩ = 54)

Timp. *f*

Glock. *f* *to Chimes*

Vib. *f* *(no roll)* *pp*

Mar. *f* *pp*

T-tam. *f* *p*

S. Cym. *f* *mp*

rit. **28** A little faster (♩ ca. 60)

1 Fls.  
2 Fls.  
Ob.  
1 B♭ Cls.  
2 B♭ Cls.  
3 B♭ Cls.  
B♭ B. Cl.  
1 Bsns.  
2 Bsns.  
1 Eb A. Saxs.  
2 Eb A. Saxs.  
B♭ T. Sax.  
Eb B. Sax.

rit. **28** A little faster (♩ ca. 60)

1 B♭ Tpts.  
2 B♭ Tpts.  
3 B♭ Tpts.  
1 F Hns.  
2 F Hns.  
3 F Hns.  
4 F Hns.  
1 Trbns.  
2 Trbns.  
3 Trbns.  
Euph.  
Tuba  
Str. Bass

rit. **28** A little faster (♩ ca. 60)

Timp.  
Chimes  
Vib.  
Mar.  
T-tam.  
S. Cym.

33 Tenderly, con rubato (♩ ca. 78)

1 Fls.  
2 Fls.  
Ob.

1 B♭ Cls.  
2 B♭ Cls.  
3 B♭ Cls.

B♭ B. Cl.

1 Bsns.  
2 Bsns.

1 Eb A. Sax.  
2 Eb A. Sax.

B♭ T. Sax.

Eb B. Sax.

33 Tenderly, con rubato (♩ ca. 78)

1 B♭ Tpts.  
2 B♭ Tpts.  
3 B♭ Tpts.

1 F Hns.  
2 F Hns.  
3 F Hns.  
4 F Hns.

1 Trbs.  
2 Trbs.  
3 Trbs.

Euph.

Tuba

Str. Bass

33 Tenderly, con rubato (♩ ca. 78)

Timp.

Glock.

Vib.

Mar.

T-tam.

S. Cym.





poco rit. 59 Faster (♩ ca. 112)

1 Fls. 2 Fls. Ob. 1 B♭ Cls. 2 B♭ Cls. 3 B♭ B. Cl. Bsns. 1 Eb A. Saxes 2 B♭ T. Sax. Eb B. Sax.

poco rit. 59 Faster (♩ ca. 112)

1 B♭ Tpts. 2 B♭ Tpts. 3 B♭ Tpts. 1 F Hns. 2 F Hns. 3 F Hns. 4 F Hns. 1 Trbns. 2 Trbns. 3 Trbns. Euph. Tuba Str. Bass

poco rit. 59 Faster (♩ ca. 112)

Timp. Glock. Vib. Mar. T-tam. S. Cym.

55 56 57 58 59 60 61 62

1 Fls.  
2 Fls.  
Ob.  
1 B♭ Cls.  
2 B♭ Cls.  
3 B♭ Cls.  
B♭ B. Cl.  
1 Bsns.  
2 Bsns.  
1 Eb A. Saxes  
2 Eb A. Saxes  
B♭ T. Sax.  
Eb B. Sax.  
1 B♭ Tpts.  
2 B♭ Tpts.  
3 B♭ Tpts.  
1 F Hns.  
2 F Hns.  
3 F Hns.  
4 F Hns.  
1 Trbs.  
2 Trbs.  
3 Trbs.  
Euph.  
Tuba  
Str. Bass  
Timp.  
Glock.  
Vib.  
Mar.  
T-tam.  
S. Cym.

63 64 65 66 67 68 69 70

75 Faster still (♩ ca. 120)

1 Fls.

2 Fls.

Ob.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

1 Bsns.

2 Bsns.

1 Eb A. Saxes

2 Eb A. Saxes

B♭ T. Sax.

Eb B. Sax.

TRUMPET Tutti 75 Faster still (♩ ca. 120)

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbns.

2 Trbns.

3 Trbns.

Euph.

Tuba

Str. Bass

75 Faster still (♩ ca. 120)

Timp.

Glock.

Vib.

Mar.

T-tam.

S. Cym.



17

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bb Cls. 1 *mf*

Bb Cls. 2 *mf*

Bb B. Cl. *mf*

Bsns. 1 *a2*

Bsns. 2 *mf*

Eb A. Saxes 1 *mf*

Eb A. Saxes 2 *mf*

Eb T. Sax. *mf*

Eb B. Sax. *mf*

Bb Tpts. 1 *unis.*

Bb Tpts. 2

Bb Tpts. 3

F Hns. 1

F Hns. 2

F Hns. 3

F Hns. 4

Trbs. 1 *a2*

Trbs. 2 *a2*

Trbs. 3 *a2*

Euph. *a2*

Tuba *a2*

Str. Bass *mf*

Timp.

Glock.

Vib.

Mar.

T-tam.

S. Cym.

79 80 81 82 *p* 83 84

**poco accel.**

1 Fls.  
2 Fls.  
Ob.  
1 B♭ Cls.  
2 B♭ Cls.  
3 B♭ Cls.  
B♭ B. Cl.  
1 Bsns.  
2 Bsns.  
1 Eb A. Saxes  
2 Eb A. Saxes  
B♭ T. Sax.  
Eb B. Sax.  
**poco accel.**  
1 B♭ Tpts.  
2 B♭ Tpts.  
3 B♭ Tpts.  
1 F Hns.  
2 F Hns.  
3 F Hns.  
4 F Hns.  
1 Trbs.  
2 Trbs.  
3 Trbs.  
Euph.  
Tuba  
Str. Bass  
**poco accel.**  
Timp.  
Chimes  
Vib.  
Mar.  
T-tam.  
S. Cym.

*mp* 85 86 *mf* 87 88 89 90 *f*

91 Joyfully (in one) (♩ ca. 126)

1 Fls. *ff*

2 Fls. *ff*

Ob. *ff*

1 B♭ Cls. *ff*

2 B♭ Cls. *ff*

3 B♭ Cls. *ff*

B♭ B. Cl. *ff*

1 Bsns. *ff*

2 Bsns. *ff*

1 Eb A. Saxes *ff*

2 Eb A. Saxes *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

91 Joyfully (in one) (♩ ca. 126)

1 B♭ Tpts. *ff*

2 B♭ Tpts. *ff*

3 B♭ Tpts. *ff*

1 F Hns. *ff*

2 F Hns. *ff*

3 F Hns. *ff*

4 F Hns. *ff*

1 Trbs. *ff*

2 Trbs. *ff*

3 Trbs. *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

91 Joyfully (in one) (♩ ca. 126)

Timp. *ff*

Chimes *ff*

Vib. *ff*

Mar. *ff*

T-tam. *ff*

S. Cym. *ff*

Tam-tam *pp*

Chimes *ff*

91

92

93

94

95

96

This page contains the musical score for measures 97 through 102. The score is organized into two systems of staves. The first system includes woodwinds and brasses, while the second system includes strings and percussion. Each staff is labeled with its instrument and part number. The woodwinds (Flutes, Oboe, Clarinets, Bassoons, Saxophones) and brasses (Trumpets, Trombones, Euphonium, Tuba) sections have multiple parts. The percussion section includes Timpani, Chimes, Vibraphone, Maracas, Tom-tom, and Snare Drum. The score features various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *fff*), and articulation marks. A large 'SAMPLE' watermark is visible across the center of the page. Measure numbers 97, 98, 99, 100, 101, and 102 are printed at the bottom of the page.

97 98 99 100 101 102

1 Fls. *mp*

2 Fls. *mp*

Ob. *mp*

1 Bb Cls. *mp* Solo *pp* Tutti

2 Bb Cls. *pp*

3 Bb Cls. *pp*

Bb B. Cl. *pp*

Bsns. 1

2

1 Eb A. Saxes *p* *pp*

2 Eb A. Saxes *p* *pp*

Bb T. Sax. *p* *pp*

Eb B. Sax. *p* *pp*

1 Bb Tpts.

2 Bb Tpts.

3 Bb Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph. *p* *mp*

Tuba *p* *mp*

Str. Bass *p* *mp*

Timp.

Glock.

Vib.

Mar.

T-tam.

S. Cym. *p* *pp*

B.D.  
very lightly - w/wire brushes

103 104 105 106 107 108 109

116

rit.

Slowly, freely

1 Fls. *mp* *p*

2 Ob. *mp* *p*

1 B♭ Cls. *mp* *p* *pp* *uniss.*

2 *mp* *p* *pp*

3 B♭ B. Cl. *mp* *p* *pp*

Bsns. 1 2

1 Eb A. Saxes *mp*

2 *mp*

B♭ T. Sax. *mp*

E♭ B. Sax. *mp*

116

rit.

Slowly, freely

1 B♭ Tpts. 2 3

1 F Hns. 2 3 4

1 Trbs. 2 3

Euph. Tuba

Str. Bass

116

rit.

Slowly, freely

Timp. *ppp*

Glock.

Vib.

Mar. *pp*

T-tam.

S. Cym. *p* *ppp*

110

111

112

113

114

115

116

117



1 Fls.

2 Fls.

Ob.

1 B $\flat$  Cls.

2 B $\flat$  Cls.

3 B $\flat$  Cls.

B $\flat$  B. Cl.

1 Bsns.

2 Bsns.

1 E $\flat$  A. Saxes

2 E $\flat$  A. Saxes

B $\flat$  T. Sax.

E $\flat$  B. Sax.

1 B $\flat$  Tpts.

2 B $\flat$  Tpts.

3 B $\flat$  Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

Str. Bass

Timp.

Glock.

Vib.

Mar.

T-tam.

S. Cym.

118

119

120

121

122

123

124

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