

## THE COMPOSER



A native of Cleveland, Ohio, **Ryan Nowlin** holds both his B.M. and M.M. degrees from Bowling Green State University. He currently teaches instrumental music in the Brecksville-Broadview Heights School District (Ohio), where he directs high school wind ensemble, marching band, jazz ensemble, symphonic band, eighth grade band, as well as assists with the seventh grade band. Mr. Nowlin was also an instructor in conducting and band scoring at Bowling Green State University. He serves 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 received various commissions for young to advanced bands. His numerous awards include the James Paul Kennedy Music Achievement Award as well as the Faculty Excellence Award for his work at BGSU. He is a member of Pi Kappa Lambda, MENC, and the International Horn Society. He also holds honorary memberships in Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and Tau Beta Sigma.

## THE COMPOSITION

**Enchanted** was commissioned by Bowling Green Junior High Bands, Bowling Green, Ohio, under the direction of Bruce Corrigan. Targeted specifically for Mr. Corrigan's seventh grade band, the piece is open to imaginative interpretation by the students.

The piece opens transparently, featuring several soloists and rendering an image of mystery. The seemingly sporadic percussion colors of m. 17 establish an atmosphere that serves as a setting for the piece. Although the flute entrance in m. 25 is marked *mp*, it is important that the flutes play with a full and supported sound; the overall effect due to the register will be *mp*. As the work evolves, the listener experiences a growing apprehension that leads to the dramatic statement of the *Dies Irae* motive in the low brass and woodwinds in m. 61. The *fp* in the winds must be performed accurately to create the desired effect. Through the subsequent measures, the character of the work is transformed to an "entranced" state. This section should be conducted in two, returning to a feeling of four in m. 81. Never waking from this hypnotic state, the piece evaporates to the final strike of the triangle.

Throughout **Enchanted**, the colors and composite rhythms in the percussion parts are vital. In particular, it is engaging for students to focus on the role of the triangle and its effect on the development of the program. The composer does not wish to elaborate further on the specific programmatic aspects of the work; instead, the students themselves should create stories that relate to the music. Though the stories may be fictional in nature at first, students should be encouraged to discuss situations in *real-life* where one may surrender to "enchantment."

## INSTRUMENTATION LIST

- |                                  |                                 |
|----------------------------------|---------------------------------|
| 8 - Flute                        | 4 - Tuba                        |
| 3 - Oboe                         | 1 - Electric Bass               |
| 6 - 1st B $\flat$ Clarinet       | 1 - Timpani                     |
| 6 - 2nd B $\flat$ Clarinet       | 1 - Bells                       |
| 3 - B $\flat$ Bass Clarinet      | 2 - Percussion I (2 players):   |
| 3 - Bassoon                      | Triangle                        |
| 2 - 1st E $\flat$ Alto Saxophone | Mark Tree                       |
| 2 - 2nd E $\flat$ Alto Saxophone | Claves                          |
| 2 - B $\flat$ Tenor Saxophone    | 2 - Percussion II (2 players):  |
| 2 - E $\flat$ Baritone Saxophone | Suspended Cymbal                |
| 4 - 1st B $\flat$ Trumpet/Cornet | Tambourine                      |
| 4 - 2nd B $\flat$ Trumpet/Cornet | 2 - Percussion III (2 players): |
| 4 - F Horn                       | Snare Drum                      |
| 6 - Trombone                     | Bass Drum                       |
| 2 - Euphonium                    | 1 - Full Conductor Score        |
| 2 - B $\flat$ Euphonium/T.C.     |                                 |

Approximate Performance Time - 3:20  
Additional scores and instrumental parts are available.

# ENCHANTED

Full Conductor Score  
Approximate Performance Time - 3:20

RYAN NOWLIN

**Eerily (♩ = 88)**

Flute

Oboe

B $\flat$  Clarinets 1/2

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophones 1/2

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

**Eerily (♩ = 88)**

B $\flat$  Trumpets/ Cornets 1/2

F Horn

Trombone

Euphonium

Tuba

**Eerily (♩ = 88)**

Timpani (w/soft mallets)

Bells

Percussion I: Triangle, Mark Tree, Claves

Percussion II: S. Cym. (scrape w/tri. beater)

Percussion III: Snare Drum, Bass Drum

1. Solo

3. Solo

1. Solo

Tuba solo cue

Euph. solo cue

Solo

Tri.

S. Cym. (scrape w/tri. beater)

B.D. (w/lg. wool mallet)

*mp*

*p*

*pp*

*p*

*pp*

*p*



25 *Tutti, soli* *mp*

Fl. 26 27 28 29 30

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax

E♭ B. Sax

25

B♭ Tpts./Cors. 1 2

F Hn.

Trb.

Euph.

Tuba

25

Timp.

Bells

Claves

Tamb. *to S. Cym.*

S.D. B.D. *(in center of drum)*

31 32 33 34 35 36

Fl.

Ob.

B♭ Cls. 1 2 *a2* *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

E♭ A. Saxes 1 2 *mf*

B♭ T. Sax *mf*

E♭ B. Sax *mf*

33

B♭ Tpts./Cors. 1 2 *a2* *mf*

F Hn. *mf*

Trb. *mf*

Euph. *mf*

Tuba *mf*

33

Timp. *(w/med. mallets)* *p* *f*

Bells *(w/plastic mallets)* *mf*

Claves *mf*

S. Cym. *(w/soft mallets)* *mp* *f* *Tamb.* *mf*

S.D. B.D. *(w/lig. wool mallet)* *mp* *mf*

37 38 39 40 41 42

Fl. *f*

Ob. *f*

B♭ Cls. 1 2 *sfz*

B♭ B. Cl. *sfz*

Bsn. *sfz*

E♭ A. Saxes 1 2 *sfz*

B♭ T. Sax *sfz*

E♭ B. Sax *sfz*

B♭ Tpts./Cors. 1 2 *sfz*

F Hn. *sfz*

Trb. *sfz*

Euph. *sfz*

Tuba *sfz*

Timp. *sfz*

Bells *f*

Claves *to Tri.*

Tamb. *sfz*

S.D. *R.S.*

B.D. *sfz*

43 44 45 46 47 48

Fl. *mf*

Ob. *mf*

B♭ Cls. 1 2 *mf* *f*

B♭ B. Cl. *mf*

Bsn. *fp*

E♭ A. Saxes 1 2 *mf* *f* *mp*

B♭ T. Sax *mf* *f* *mp*

E♭ B. Sax *fp*

B♭ Tpts./Cors. 1 2 *mp*

F Hn. *mp*

Trb. *fp*

Euph. *fp*

Tuba *fp*

Timp. *fp*

Bells *mf*

Tri. *f*

Tamb. *S. Cym.*

S. Cym. *p*

S.D. *R.S.*

B.D. *mf*

49 50 51 unis. 52 53 54

Fl. *f* *p* *f*

Ob. *f* *p* *f*

B♭ Cls. 1 2 *f* *p* *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1 2 *f* *p* *f*

B♭ T. Sax *f* *p* *f*

E♭ B. Sax *f*

B♭ Tpts./Cors. 1 2 *f* *p* *f*

F Hn. *f* *p* *f*

Trb. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells *f*

Tri. *mp* *f* to Claves

S. Cym. *f* *mp* *f*

S.D. *f*

B.D. *mp* *mf* *f*

55 56 57 58 59 60

Fl. *f*

Ob. *f*

B♭ Cls. 1 2 *f*

B♭ B. Cl. *f*

Bsn. *f*

E♭ A. Saxes 1 2 *f*

B♭ T. Sax *f*

E♭ B. Sax *f*

B♭ Tpts./Cors. 1 2 *f*

F Hn. *f*

Trb. *f*

Euph. *f*

Tuba *f*

Timp. *mf* *f*

Bells *f*

Claves *f*

S. Cym. *mp*

S.D. *f*

B.D. *f*

61 62 63 *Dies Irae* 64 65 66 67 *div.*

Fl. *fp* *f* *p* *mf*

Ob. *fp* *f* *p* *mf*

B♭ Cls. 1 2 *fp* *f* *p*

B♭ B. Cl. *fp* *f* *p*

Bsn. *fp* *f* *p*

E♭ A. Saxes 1 2 *fp* *f* *p* *a2*

B♭ T. Sax *fp* *f* *p*

E♭ B. Sax *fp* *f* *p*

B♭ Tpts./Corns. 1 2 *fp* *f* *p* *a2*

F Hn. *fp* *f* *p*

Trb. *fp* *f* *p*

Euph. *fp* *f* *p*

Tuba *fp* *f* *p*

Timp. *fp* *f* *p*

Bells *fp* *f* *p*

Claves *fp* *f* *p* *mf* *to Mark Tree*

S. Cym. *f* *mf*

S.D. *mf* *f* *mf*

B.D. *mf* *f* *mf*

68 69 70 71 72 73 *unis.* 74 *Entranced (in the same tempo)* 75

Fl. *fp no cresc.* *mp* *mf*

Ob. *fp no cresc.* *mp* *mf*

B♭ Cls. 1 2 *fp no cresc.* *p* *mp* *a2*

B♭ B. Cl. *fp no cresc.* *p* *mp*

Bsn. *fp no cresc.* *p* *mp*

E♭ A. Saxes 1 2 *fp no cresc.* *p* *mp*

B♭ T. Sax *fp no cresc.* *p* *mp*

E♭ B. Sax *fp no cresc.* *p* *mp*

B♭ Tpts./Corns. 1 2 *fp no cresc.* *p* *mp* *a2, soli*

F Hn. *fp no cresc.* *p* *mp*

Trb. *fp no cresc.* *mp*

Euph. *fp no cresc.* *mp*

Tuba *fp no cresc.* *mp*

Timp. *fp no cresc.* *mp*

Bells *fp no cresc.* *mp*

Mark Tree Tri. *mp* *mp* *Tri.*

S. Cym. *ff* *mp* *(scrape w/tri. beater)*

S.D. *f* *mp*

B.D. *f* *mp*

76 77 78 79 80 81 82

Fl. *mp* *p*

Ob. *mp* *p*

B $\flat$  Cls. 1 2 *(mp)* *p*

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

Bsn. *p*

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

B $\flat$  T. Sax *p*

E $\flat$  B. Sax *p*

B $\flat$  Tpts./Cors. 1 2 *p* *mp*

F Hn. *p* *mp*

Trb.

Euph.

Tuba

Timp. 82

Bells *p* to Claves

Tri.

S. Cym. (strike w/tri. heater) *mp* (w/soft mallets) *pp* *mp* to Tamb.

S.D.  
B.D.

83 84 85 86 87 88

Fl.

Ob.

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

B $\flat$  B. Cl. *Trb. cue* *end cue* *p*

Bsn. *Trb. cue* *end cue* *p*

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

B $\flat$  T. Sax *Trb. cue* *end cue* *p*

E $\flat$  B. Sax *Trb. cue* *end cue* *p*

B $\flat$  Tpts./Cors. 1 2 *a2*

F Hn.

Trb. *p*

Euph. *p*

Tuba *p*

Timp. *p*

Bells *mp*

Claves Claves *p*

Tamb. *Tamb.* *p* *mp* to S. Cym.

S.D.  
B.D. *p*





102 103 104 105 106 107

Fl. *pp* *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

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

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

Bsn. *mp* *p* *mf* *pp*

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

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

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

B $\flat$  Tpts./Cors. 1 2 *mp* *mf* *pp*

F Hn. *p* *mf* *pp*

Trb. *mp* *p* *mf* *pp*

Euph. *mp* *p* *mf* *pp*

Tuba *mp* *p* *mf* *pp*

102 (choke)

Timp. *p* *mf* (choke)

Bells *p* *mf* Solo (let ring forever)

Tri. *mp* (choke)

S. Cym. (w/soft mallets) *pp* *mf* (choke)

B.D. (w/wool mallets) *pp* *mf* (choke)

*mp* *p* *mf*

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