



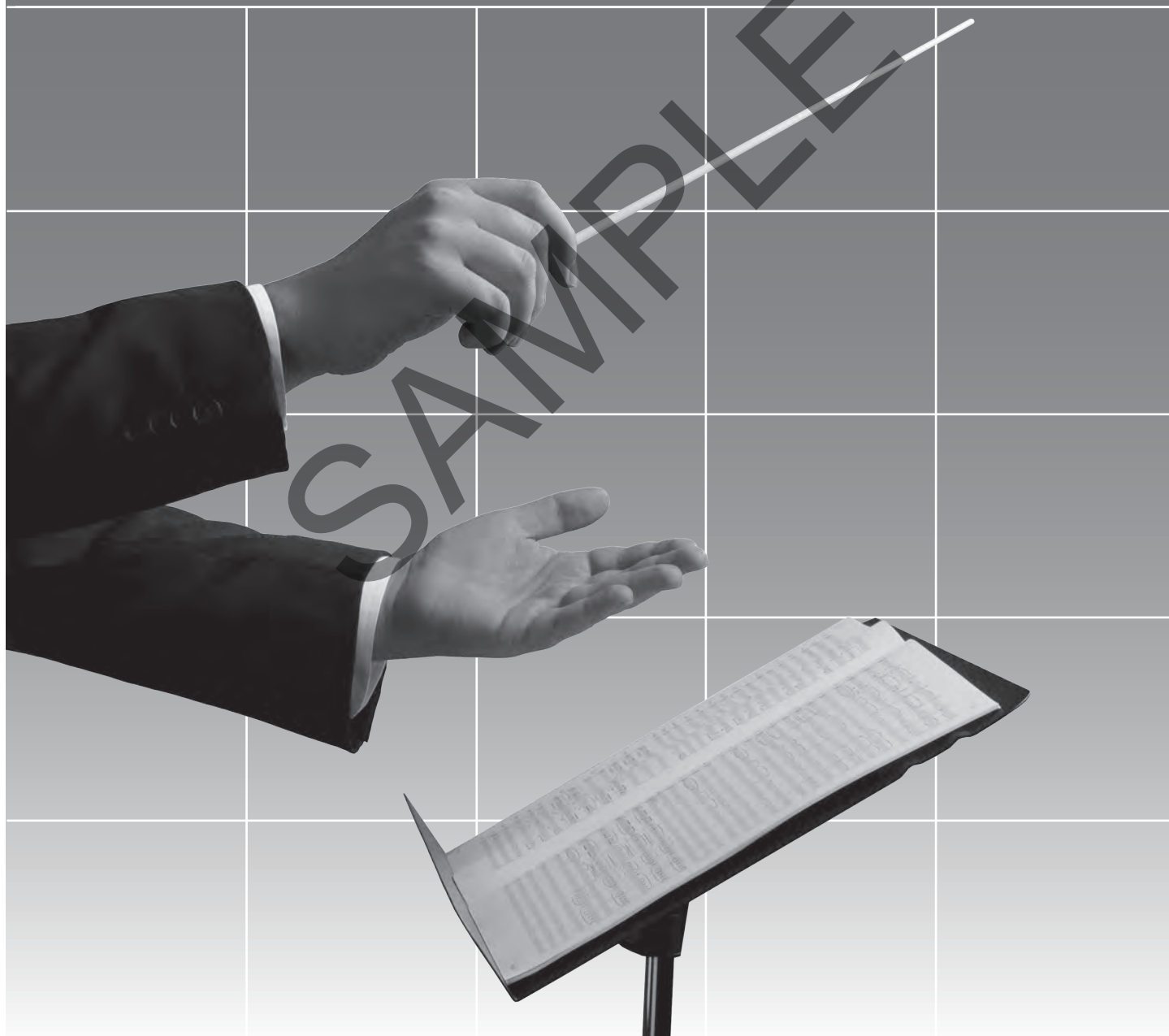
TRADITION OF EXCELLENCE™  
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND  
GRADE 2½  
WB577F

# TRAVIS FRESHNER

## *Silent Echoes*

Correlated with TRADITION OF EXCELLENCE™ Book 2, Page 30



SAMPLE

## About the Composer



**Travis Freshner** (b. 1976) is a versatile musician known not only as a performer, but also as a composer, arranger, and educator. He has performed in venues across the country in ensembles ranging from symphony orchestras to big band jazz; from contemporary brass trios to soul & hip-hop bands, and brings a unique energy to his performances. He has performed as a featured soloist with the Aspen Contemporary Ensemble, performing works by HK Gruber. As a teacher, he has taught band and trumpet at every grade level from elementary school through college. In addition to teaching and performing, he is also an experienced music engraver, editor, composer and orchestrator. His music has been performed by ensembles such as the Chicago Symphony Orchestra, the New York Philharmonic, the Vienna Philharmonic, and the Brass Band of Battle Creek. He has also written for The World Track and Field Championships and for The Tonight Show Starring Jimmy Fallon. Travis holds degrees from the University of Oregon (BM, 1999) and Western Michigan University (MM, 2001) where he studied trumpet with George Recker, Scott Thornburg, and Stephen Jones, and conducting with Robert Ponto and Miguel Harth-Bedoya. His compositions appear on J.W. Pepper Editors' Choice list as well as the Bandworld Top 100.

## About the Composition

*Silent Echoes* is a poignant tapestry of emotions, woven from threads of reverence, love, and longing. It begins with a sense of awe, capturing the profound influence these two significant souls have had on the my life. The music unfolds into a deep, heartfelt gratitude; its melodies resonating with the warmth of cherished memories and shared moments. There is a bittersweet undercurrent, a quiet ache that reflects the vulnerability of honoring something or someone so meaningful. Yet, as the piece resolves, it blooms into a triumphant celebration of their enduring impact—a reminder of their vitality and the indelible mark they leave behind. The final notes linger, a whispered tribute to their eternal significance, echoing through the heart.

—Travis Freshner



Chunk & Princess Kitty  
with the composer



## Correlation with TRADITION OF EXCELLENCE™

*Silent Echoes* correlates with *Tradition of Excellence* Book 2, page 30.

These terms and concepts may need introduction and reinforcement:

**mesto** — (*Italian*) Sad. The opening tempo mark **Andante**, **mesto** means to play at a walking tempo with feelings of sadness.

**molto** — (*Italian*) much, a lot. When used with a term like *ritardando*, the term **molto rit.** indicates that the tempo should slow down a lot.

In measures 21 and 21, the Trumpets are instructed to use Harmon mutes. If Harmon mutes aren't available, use cup mutes or straight mutes. The change in timbre is important in these two measures.

Be sure to review the Concert Etiquette on page 20.

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

Approximate Performance Time—2:45

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.

[illegible]

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***Dates to Remember:***

for Chunk and Princess Kitty

# Silent Echoes

Approx. performance time—2:45

Travis Freshner  
(ASCAP)

**Andante, mesto** (♩ = 80)

Flutes 1/2 *p*

Oboe

B♭ Clarinets 1/2 *p*

E♭ Alto Clarinet *p*

B♭ Bass Clarinet *p*

Bassoon *p*

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Andante, mesto** (♩ = 80)

B♭ Trumpets 1/2

F Horn *p*

Trombones 1/2

Euphonium *p*

Tuba

**Andante, mesto** (♩ = 80)

Orchestra Bells *p*

Triangle *p*

Finger Cymbals *p*

Crash Cymbals

Suspended Cymbal

Bar Chimes

Snare Drum

Bass Drum

Timpani B♭, C

**Andante, mesto** (♩ = 80)

Rehearsal Piano

7 **rit.** **a tempo** 11 12

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.

B♭ Tpts. 1/2

F Hn.

Trbs. 1/2

Euph.

Tuba

Bells

Tri.

F. Cyms.

S. Cym.

Bar Ch.

B.D.

Timp.

Pno.

*soft yarn mallets*

*Bar Chimes*

*Bass Drum*

*1. Solo*

*pp* *p* *pp* *p* *pp*

**rit.** **a tempo** 11

**rit.** **a tempo** 11

Silent Echoes – WB577





24 25 26 27 28 29 30 *rit.*

Fls. 1 2

Ob.

B $\flat$  Cls. 1 2

E $\flat$  A. Cl.

B $\flat$  B. Cl.

Bsn.

E $\flat$  A. Saxs. 1 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

*rit.*

B $\flat$  Tpts. 1 2

F Hn.

Trbs. 1 2

Euph.

Tuba

*rit.*

Bells

Tri.

F. Cyms.

S. Cym.

Bar Ch.  
B.D.

Timp.

*rit.*

Pno.

*p*

*p*

**a tempo** 32 33 34 **35** 36

Fls. 1 2 *mp*

Ob.

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

E $\flat$  A. Cl.

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

Bsn. *p*

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

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

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

B $\flat$  Tpts. 1 2 *Open* *a tempo* *p* **35**

F Hn. *p*

Trbs. 1 2

Euph.

Tuba *pp* **35**

**a tempo**

Bells *p*

Tri. *p*

F. Cyms. *p*

S. Cym. *mp* with stick *p* with mallets *p* *mp*

S.D. B.D. *p* Snare Drum

Timp. *p*

**a tempo** **35**

Pno. *p*

37 38 39 40 41 42

Fls. 1 2 *mf*

Obs. *mf*

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

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

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

Bsn. *mp*

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

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

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

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

F Hn. *mp*

Trbs. 1 2 *mp* a2

Euph. *mp*

Tuba *mp* div.

Bells *mp*

Tri. *p*

F. Cyms. *p* to Crash Cymbals

S. Cym. *p* *mp*

S.D. *p* on rim *mp*

B.D. *p* *mp*

Timp. *p* *mp*

Pno. *mp*

**SAMPLE**



49 50 51 52 53 54

**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.**

**B♭ Tpts.** 1 2

**F Hn.**

**Trbs.** 1 2

**Euph.**

**Tuba**

**Bells**

**Tri.**

**F. Cyms.**

**S. Cym.**

**Bar Ch. B.D.**

**Timp.**

**Pno.**

**mp**

**molto rit.**

**a2**

**Bar Chimes**

**pp**

**p**

SAMPLE

SAMPLE

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