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FJH YOUNG BAND

Grade 2

TERMINAL VELOCITY

Tyler S. Grant

Instrumentation

- | | |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score | 4 - Tuba |
| 8 - Flute | 1 - Timpani |
| 2 - Oboe | 1 - Chimes |
| 2 - Bassoon | 2 - Mallet Percussion |
| 5 - B \flat Clarinet 1 | Xylophone |
| 5 - B \flat Clarinet 2 | Bells |
| 2 - B \flat Bass Clarinet | 2 - Percussion 1 |
| 4 - E \flat Alto Saxophone | Snare Drum |
| 2 - B \flat Tenor Saxophone | Bass Drum |
| 2 - E \flat Baritone Saxophone | 2 - Percussion 2 |
| 4 - B \flat Trumpet 1 | Tom-tom |
| 4 - B \flat Trumpet 2 | Gong |
| 4 - F Horn | Wind Chimes |
| 4 - Trombone | Finger Cymbals |
| 2 - Baritone/
Euphonium | 2 - Percussion 3 |
| 2 - Baritone T.C. | Suspended Cymbal |
| | Cabasa |
| | Wood Block |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson

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The Composer

Tyler S. Grant (b. 1995) has written numerous award-winning works for concert band, marching band and chamber groups; many of which have been performed around the world. His band music is regularly found on the JWPepper's Editors Choice List, and he receives numerous commissions from bands and chamber groups alike each year. In 2011, Tyler was commissioned by the prestigious Macy's Great American Marching Band to write *Imagine Fanfare* for the band's performance in the 2011 Macy's Thanksgiving Day Parade, played for 50 million spectators live in NYC and broadcast on television.

Aside from composition, Tyler is regularly invited across the country as a guest conductor for school districts and honor bands at many levels. Notable performance venues include: The Midwest Clinic, Southeastern Trumpet Festival, The Macy's Thanksgiving Day Parade, Disney World Orlando, FL and the Alabama Middle School All-State Festival.

Tyler is a member of ASCAP (American Society of Composers, Authors and Publishers).

Program Notes

"Terminal velocity" is the scientific term for the top speed at which an object falls (otherwise known as "free-fall"). This term is used by astronauts, pilots, skydiver and base-jumpers as they experience the effects of "terminal velocity" often.

The inspiration for this piece came after a friend emailed a video link of two base jumpers who jumped off the tallest man-made structure (as of 2013) in an attempt at setting a world-record base jump. The structure that the two dare-devils leaped from was the Burj Khalifa Tower in Dubai. This 163 floor office building stands over 2,700 feet (830 meters) in the air, making a notable presence to all who travel in and around the city. The piece, *Terminal Velocity*, is designed to portray the series of events that the base-jumpers experienced on the morning of this record-breaking leap. The opening section, *The Presence of the Structure*, represents the overwhelming stress that the jumpers must have felt as they looked towards the sky and awaited the rush of free-fall. The music quickly moves into the unnerving *Ascent* as the two men ride the elevator to the top while building up anxiety and pondering the decision to go forward. As the elevator comes to a halt, the doors open and, immediately, the men are taken back by the view of Dubai and the surrounding cities; this is portrayed in the section *The Impression of the Skyline*. Finally, the dare-devils had to prove their courage as they strapped on their parachutes/jump suits and stepped out onto *The Ledge*. They were then hoisted by a crane and suspended over the side of the building. After the signal was given, the two men jumped from the crane, subject only to the law of gravity and free-fall. The parachutes deployed just a few seconds after the leap and, after much gliding in the air, the men safely landed on the sidewalk surrounding the Burj Khalifa with a world record in their hands!

Terminal Velocity was commissioned by the Hampton Cove Middle School Bands of Huntsville, Alabama. I humbly dedicate this work to their band director, Gene Swanner, for his outstanding commitment to teaching his students not only genuine musicianship, but also how to apply the lessons learned to everyday life and impact those around them in a positive way.

Tyler S. Grant

TERMINAL VELOCITY

TYLER S. GRANT
(ASCAP)

The Presence of the Structure
Stately (♩ = 78)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

The Presence of the Structure
Stately (♩ = 78)

1
B♭ Trumpets

2

F Horn

Trombone

Baritone / Euphonium

Tuba

Timpani
(A, B♭, D) *fp*

Chimes *f*

Mallet Percussion
(Xylophone, Bells)

Percussion 1
(Snare Drum, Bass Drum) *fp*

Percussion 2
(Tom-tom, Gong, Wind Chimes, Finger Cymbals) *p*

Percussion 3
(Suspended Cymbal, Cabasa, Wood Block) *p*

S.D.

p *f* 3 *p* *f* 5 *p*



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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

div.

sfz

p

mp

st. mute

sfz

mp

p

Xyl.

mp

p

11 12 13 14 15

16

Fl. *mf*

Ob. *mf*

Bsn. *mf* *p* *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf* *p* *mf*

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

16

1 Tpts. *mf* *p* *mf*

2 Tpts. *mf* *p* *mf*

Hn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Bar. / Euph. *mf* *p* *mf*

Tuba *mf* *p* *mf*

Timp. *mf* *p* *mf*

Chimes

Mlt. Perc.

Perc. 1 *mf* Finger Cymbals *p* *mf*

Perc. 2 *mp* *mp*

Perc. 3

17 18 19 20

24

Fl. *p*

Ob. *p*

Bsn. *p cresc. poco a poco*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p cresc. poco a poco*

A. Sax. *p*

T. Sax. *p cresc. poco a poco*

B. Sax. *p cresc. poco a poco*

1 Tpts. *open p cresc. poco a poco*

2 Tpts. *open p cresc. poco a poco*

Hn. *p cresc. poco a poco*

Tbn. *p cresc. poco a poco*

Bar. / Euph. *p cresc. poco a poco*

Tuba *p cresc. poco a poco*

Timp. *p cresc. poco a poco*

Chimes *p cresc. poco a poco*

Mlt. Perc. *p cresc. poco a poco*

Perc. 1 *p cresc. poco a poco*

Perc. 2 *Tom-tom p cresc. poco a poco*

Perc. 3 *p cresc. poco a poco*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Chimes *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

32

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

32

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Fl. *ffp* *ff* *sfz* *f*

Ob. *ffp* *ff* *sfz* *f*

Bsn. *ff* *ff* *sfz* *f*

1 Cls. *fp* *ff* *sfz* *f*

2 Cls. *fp* *ff* *sfz* *f*

B. Cl. *ff* *ff* *sfz* *f*

A. Sax. *ff* *ff* *sfz* *f*

T. Sax. *ff* *ff* *sfz* *f*

B. Sax. *ff* *ff* *sfz* *f*

1 Tpts. *ff* *ff* *sfz* *f*

2 Tpts. *ff* *ff* *sfz* *f*

Hn. *ff* *ff* *sfz* *f*

Tbn. *ff* *ff* *sfz* *f*

Bar. / Euph. *ff* *ff* *sfz* *f*

Tuba *ff* *ff* *sfz* *f*

Timp. *ff* *ff* *sfz* *f*

Chimes *f*

Mlt. Perc. *f*

Perc. 1 *sfz* *f*

Perc. 2 *sfz* *f*

Perc. 3 *p* *f*

36 37 38 40

Suddenly slow (♩=70)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

to Bells

W. Chimes

mp

p

46 The Impression of the Skyline

51 più mosso (♩=84)

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf* *mp*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

B. Cl. *p* *mf* *mp*

A. Sax. *p* *mf* *mp*

T. Sax. *p* *mf* *mp*

B. Sax. *p* *mf* *mp*

46 The Impression of the Skyline

51 più mosso (♩=84)

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *p* *mf* *mp*

Tbn. *p* *mf* *mp*

Bar. / Euph. *p* *mf* *mp*

Tuba *p* *mf* *mp*

Timp.

Chimes *p*

Mlt. Perc. *mp* Bells *mp*

Perc. 1 *pp* *mf*

Perc. 2 Gong *mf* F. Cym. *mp*

Perc. 3 *mp* *p* *mf*

59

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

tr

mp

p

open

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Fl. *mp* *mf* *mp* *p* rit.

Ob. *mp* *mf* *mp* *p*

Bsn. *mf* *mp*

1 Cls. *mp* *mf* *mp* *p*

2 Cls. *mp* *mf* *mp* *p*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp* *p*

T. Sax. *mf* *mp* *p*

B. Sax. *mf* *mp* *p* rit.

1 Tpts. *mf* *mp*

2 Tpts. *mf* *mp*

Hn. *mf* *mp* *p*

Tbn. *mf* *mp* *p* div.

Bar. / Euph. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Timp. *mf*

Chimes

Mlt. Perc. *mf* solo *p*

Perc. 1

Perc. 2 *mf* W. Ch. *mp*

Perc. 3 *p* *mf* *pp*

60 62 63 64 65 66

69 *The Ledge*
With determination (♩ = 160)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

p

p

69 *The Ledge*
With determination (♩ = 160)

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

To Xyl.

Xyl.

Tom-tom

Tom-tom

Wood Block

p

p

p

67

68

69

70

71

72

Fl. *mp*

Ob. *mp*

Bsn. *p mp*

1 Cls. *p mp*

2 Cls. *p mp*

B. Cl. *p mp*

A. Sax. *p mp*

T. Sax.

B. Sax. *p mp*

1 Tpts. *p mp*

2 Tpts. *p mp*

Hn. *p mp*

Tbn. *p mp*

Bar. / Euph. *p mp*

Tuba *p mp*

Timp. *p mp*

Chimes *p*

Mlt. Perc. *p mp*

Perc. 1 *p mp* play

Perc. 2 *p mp*

Perc. 3 *p mp*

73 74 75 76 *mp*

83 87 *Freefall*

Fl. bell tones *fp* *f* *sfz* *ff*

Ob. bell tones *fp* *f* *sfz* *ff*

Bsn. bell tones *f* *sfz* *ff*

1 Cls. bell tones *fp* *f* *sfz* *ff*

2 Cls. bell tones *fp* *f* *sfz* *ff*

B. Cl. bell tones *fp* *f* *sfz* *ff*

A. Sax. bell tones *f* *sfz* *ff*

T. Sax. bell tones *f* *sfz* *ff*

B. Sax. bell tones *f* *sfz* *ff*

83 87 *Freefall*

1 Tpts. bell tones *f* *sfz* *ff*

2 Tpts. bell tones *f* *sfz* *ff*

Hn. bell tones *f* *sfz* *ff*

Tbn. bell tones div. *f* *sfz* *ff*

Bar. / Euph. bell tones *f* *sfz* *ff*

Tuba bell tones *f* *sfz* *ff*

Timp. *f* *sfz* *ff*

Chimes *f* *ff*

Mlt. Perc. *f* *ff*

Perc. 1 *f* *sfz* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Gong *ff*

f *p* *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Chimes

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

