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FJH YOUNG BAND

Grade 2.5

RESPLENDENT LIGHT

(ON WALDEN POND)

Tyler S. Grant

Instrumentation

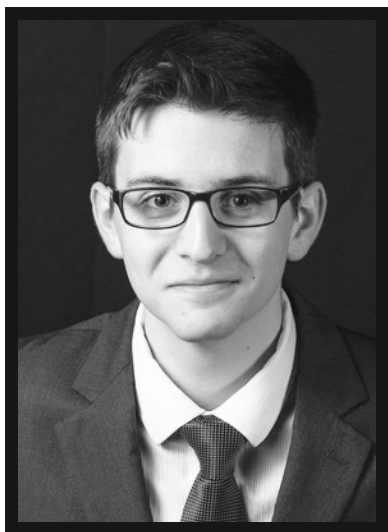
- | | |
|----------------------------------|--------------------------------------|
| 1 - Conductor's Full Score | 2 - Baritone / Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - String Bass (opt.) |
| 5 - B $\flat$ Clarinet 1 | 1 - Timpani |
| 5 - B $\flat$ Clarinet 2 | 1 - Mallet Percussion 1
Crotales |
| 2 - B $\flat$ Bass Clarinet | 2 - Mallet Percussion 2
Bells |
| 4 - E $\flat$ Alto Saxophone | Vibraphone |
| 2 - B $\flat$ Tenor Saxophone | 2 - Percussion 1
Suspended Cymbal |
| 2 - E $\flat$ Baritone Saxophone | Bass Drum |
| 4 - B $\flat$ Trumpet 1 | 3 - Percussion 2
Wind Chimes |
| 4 - B $\flat$ Trumpet 2 | Triangle |
| 4 - F Horn | Crash Cymbals |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |

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T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer



Tyler S. Grant (b. 1995) has written numerous award-winning works for concert bands, marching bands and chamber groups; many of which have been performed across the world and by musicians of all levels. His wind band music is regularly found on Editor's Choice Lists from various international music distributors in addition to being performed by various district and state-wide honor bands. His work *Panoramic Fanfare* was recently named a winner in the 2014 "Call for Fanfares" Competition hosted by the Dallas Wind Symphony; the fanfare has since been performed by collegiate/professional ensembles in the United States, Canada, and British Columbia. He regularly accepts commissions for new works and produces new publications for bands and chamber groups each year. While he has never formally studied composition, he credits his mentors William Owens, Brian Balmages, and Ryan Fitchpatrick as being pivotal to his success as a composer and a conductor. Notable performance venues of his work include: The Midwest Clinic, The Macy's Thanksgiving Day Parade, Carnegie Hall, and numerous statewide and national music conventions.

In addition to his writing, Tyler regularly serves as guest conductor/clinician for school districts and honor bands at the elementary, junior high, and high school levels. His rehearsal style has been described as "engaging and energetic, sprinkled with humor and the occasional life lesson." Tyler has contributed numerous interviews to articles in *School Band & Orchestra Magazine* and *Instrumentalist Magazine*.

Tyler is currently pursuing his Bachelor's Degree in Music at the University of Alabama, where he studies conducting with Randall Coleman. He holds membership in the American Society of Composers, Authors, and Publishers (ASCAP), International Tuba Euphonium Association (ITEA), and the National Association for Music Education (NAfME).

Program Notes

More often than not, the circumstances of life seem to happen when we least expect; at least, that's the way it felt upon the genesis of *Resplendent Light*. Commissioned by a school in Concord, Massachusetts, it was suggested to me to use Henry David Thoreau's *Walden* as a source of inspiration for this serene and introspective work. Anyone who has read *Walden* knows that one of the prominent overarching tones is "reflection." I had just sketched the first few melodic ideas for the work when I received the horrific news that my grandfather had passed away after a long battle with heart disease. While we knew that his health condition was declining, we were unaware just how fast the disease would compromise his stability. Upon the death of a loved one, one can't help but become immersed in self-reflection - reflecting of my own life, my heritage, and the lives of those around me. Much like the way Thoreau chose to distance himself from the rest of the world in order to reflect, I spent several weeks blocking out the noise of our perpetually loud world to focus on these reflective thoughts.

Upon returning to work on the piece, I began to notice parallels between the concepts in Thoreau's text and the way my grandfather lived most of his life. While he did not share Thoreau's viewpoint of transcendentalism, he was a simple man who lived most of his life on a farm in West Virginia. Seldom would he allow the "noise" of the outside world to pollute his life. He was self-reliant and taught his children to be the same. In many ways, this work became a tribute to his life and how, even though he is no longer here, his legacy still shines through those he knew.

The title derives from the tenth chapter of *Walden*. In his somewhat borrowed description of the "resplendent light" at sunset, it accurately portrays the many mornings that I spent on the West Virginia farm that holds a significant place in my childhood.

Resplendent Light was commissioned by the Concord Middle School Bands of Concord, Massachusetts and is dedicated to the memory of my grandfather, Robert Tabler Grant (1936-2015). My deepest thanks to directors Paul Halpainy and Christopher Noce for their belief in my work and for making this piece possible.

Tyler S. Grant

RESPLENDENT LIGHT

(On Walden Pond)

TYLER S. GRANT
 (ASCAP)

Andante lirico (♩ = 66)
 stagger breathe

Flute *p*

Oboe

Bassoon

1 *solo*
 2 *p*
 B♭ Clarinets stagger breathe *mp*

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante lirico (♩ = 66)

1 2
 B♭ Trumpets

F Horn

1 2
 Trombones

Baritone / Euphonium

Tuba

String Bass (Opt.)

Timpani (Ab, B♭, Eb) bowed *p*

Mallet Percussion 1 (Crotales)

Mallet Percussion 2 (Bells, Vibraphone) *mp* Bells

Percussion 1 (Suspended Cymbal, Bass Drum)

Percussion 2 (Wind Chimes, Triangle, Crash Cymbals) *p* Wind Chimes

2 3 4 5 6

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This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar. / Euph.), Tuba, String Bass (St. Bass), Timpani (Timp.), Multiple Percussion (Mlt. Perc. 1, Mlt. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into measures, with measure numbers 7, 8, 9, 10, 11, and 12 visible at the bottom. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, indicating that this is a preview of a copyrighted work. The watermark also includes the text "Legal Use Requires Purchase".

A tempo **rit.**

Fl. *p*

Ob. *p*

Bsn. *p*

1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sax. *p* **div.**

T. Sax. *p*

B. Sax. *p*

A tempo **rit.**

1 *a2*

Tpts. 2 *mp*

Hn. *p*

1 *play*

Tbns. 2 *p*

Bar. / Euph. *p*

Tuba *p*

St. Bass *p*

Timp. *p*

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Perc. 1 *Sus. Cym.*

Perc. 2 *p*

p *mf*

13 14 15 16 17 18

19 A tempo (♩ = 66)

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf*

1 *mf* *mf*

2 *mf* *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

19 A tempo (♩ = 66)

1 *mf* *f* harmon mute (2 players)

2 *mf* 1. *f*

Hn. *mf*

1 *mf*

2 *mf*

Tbns. *mf*

Bar. / Euph. *mf*

Tuba *mf*

St. Bass *mf*

Timp. *mf* *p*

Mlt. Perc. 1 *mf* *p*

Mlt. Perc. 2 *mf*

Perc. 1 *mf* *p* *mf* B.D. *p*

Perc. 2 *mf*

19 20 21 22 23 24

28

Fl. *mp* *mp* *p* *tutti*

Ob. *mp* *p*

Bsn. *f* *mp* *p*

1 Cls. *f* *mp* *p* *div.*

2 Cls. *f* *mp* *p*

B. Cl. *f* *mp* *p*

A. Sax. *f* *mp* *p*

T. Sax. *f* *p*

B. Sax. *f* *mp* *p*

28

1 Tpts. *f* *mp* *p*

2 Tpts. *f* *mp* *p*

Hn. *f* *mp* *p*

1 Tbns. *f* *mp* *p*

2 Tbns. *f* *mp* *p*

Bar. / Euph. *f* *mp* *p*

Tuba *f* *mp* *p*

St. Bass *f* *p*

Timp. *f* *mp* *p*

Mlt. Perc. 1 *f* *p*

Mlt. Perc. 2 *f* *mp* *p*

Perc. 1 *f* *p* *mp*

Perc. 2 *f* *p*

25 26 27 28 29 30

Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

B. Cl. *mp* *p*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

1 Tpts. *p* *tutti open*

2 Tpts. *p* *a2*

Hn. *mp* *p*

1 Tbns. *mp* *a2*

2 Tbns. *p*

Bar. / Euph. *mp* *p*

Tuba *mp* *p*

St. Bass *mp* *p*

Timp. *p*

Mlt. Perc. 1 *p*

Mlt. Perc. 2 *p*

Perc. 1 *p*

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

31 32 33 34 35 36

37

44 Tranquillo (♩ = 66)

RAIN EFFECT:
snap fingers softly, yet rapidly

48

Fl. *mp*

Ob. *mp*

Bsn. *mp* *mf* *p*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

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

A. Sax. *mp* *p*

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

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

44 Tranquillo (♩ = 66)

48 rain effect:

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

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

Hn. *mp* *a2* *p*

1 Tbns. *mp* *mf*

2 Tbns. *mp* *mf*

Bar. / Euph. *mp* *mf* rain effect:

Tuba *mp* *mf* rain effect:

St. Bass *mp* *mf* rain effect:

Timp. *mp* *mf* rain effect:

Mlt. Perc. 1 *mp* *p*

Mlt. Perc. 2 *mp* *p*

Perc. 1 *mp* *mf* *p* *mf* *p*

Perc. 2 *mp* *mf* *p*

43 *mf* 44 45 46 47 48 49 *p*

53 play; enter at random and repeat
(do not coordinate rhythm with others)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

53

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

St. Bass

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Tri.

p

play

mp

p

50 51 52 53 54 55 56

B1683

Score page 14, measures 70-75. The page features a large red diagonal watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 70-71: Marked **A tempo**. Measures 72-73: Marked **rit.**

Instrumentation and Dynamics:

- Fl.** (Flute): *mp* (measures 70-71), *p* (measures 72-73), *play* (measure 75).
- Ob.** (Oboe): *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- Bsn.** (Bassoon): *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- 1 Cls.** (Clarinet 1): *p* (measures 72-73), *p* (measure 75).
- 2 Cls.** (Clarinet 2): *p* (measures 72-73), *p* (measure 75).
- B. Cl.** (Bass Clarinet): *p* (measures 72-73), *p* (measure 75).
- A. Sax.** (Alto Saxophone): *p* (measures 72-73), *p* (measure 75).
- T. Sax.** (Tenor Saxophone): *p* (measures 72-73), *p* (measure 75).
- B. Sax.** (Baritone Saxophone): *p* (measures 72-73), *p* (measure 75).
- Tpts. 1 & 2** (Trumpets): *p* (measures 72-73), *p* (measure 75).
- Hn.** (Horn): *p* (measures 72-73), *p* (measure 75).
- Tbns. 1 & 2** (Trombones): *p* (measures 72-73), *p* (measure 75).
- Bar. / Euph.** (Baritone / Euphonium): *p* (measures 72-73), *play* (measure 75).
- Tuba**: *p* (measures 72-73), *play* (measure 75).
- St. Bass** (Soprano Bass): *p* (measures 72-73), *p* (measure 75).
- Timp.** (Timpani): *p* (measures 72-73), *p* (measure 75).
- Mlt. Perc. 1** (Multiple Percussion 1): *p* (measures 72-73), *p* (measure 75).
- Mlt. Perc. 2** (Multiple Percussion 2): *p* (measures 72-73), *p* (measure 75).
- Perc. 1** (Percussion 1): *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- Perc. 2** (Percussion 2): *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).

Performance Notes:

- Fl.**: *mp* (measures 70-71), *p* (measures 72-73), *play* (measure 75).
- Ob.**: *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- Bsn.**: *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- 1 Cls.**: *p* (measures 72-73), *p* (measure 75).
- 2 Cls.**: *p* (measures 72-73), *p* (measure 75).
- B. Cl.**: *p* (measures 72-73), *p* (measure 75).
- A. Sax.**: *p* (measures 72-73), *p* (measure 75).
- T. Sax.**: *p* (measures 72-73), *p* (measure 75).
- B. Sax.**: *p* (measures 72-73), *p* (measure 75).
- Tpts. 1 & 2**: *p* (measures 72-73), *p* (measure 75).
- Hn.**: *p* (measures 72-73), *p* (measure 75).
- Tbns. 1 & 2**: *p* (measures 72-73), *p* (measure 75).
- Bar. / Euph.**: *p* (measures 72-73), *play* (measure 75).
- Tuba**: *p* (measures 72-73), *play* (measure 75).
- St. Bass**: *p* (measures 72-73), *p* (measure 75).
- Timp.**: *p* (measures 72-73), *p* (measure 75).
- Mlt. Perc. 1**: *p* (measures 72-73), *p* (measure 75).
- Mlt. Perc. 2**: *p* (measures 72-73), *p* (measure 75).
- Perc. 1**: *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).
- Perc. 2**: *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).

Measure 72: *mp* (measures 70-71), *p* (measures 72-73), *p* (measure 75).

Measure 73: *p* (measures 72-73), *p* (measure 75).

Measure 74: *p* (measures 72-73), *p* (measure 75).

Measure 75: *p* (measures 72-73), *p* (measure 75).