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FJH DEVELOPING BAND

Grade 1.5

FROM THE CONCORD CHRONICLES

(THE SHOT HEARD 'ROUND THE WORLD)

Tyler S. Grant

Instrumentation

- | | |
|----------------------------------|-----------------------|
| 1 - Conductor's Full Score | 2 - Baritone T.C. |
| 8 - Flute | 4 - Tuba |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 2 - Mallet Percussion |
| 5 - B \flat Clarinet 1 | Marimba |
| 5 - B \flat Clarinet 2 | Bells |
| 2 - B \flat Bass Clarinet | 3 - Percussion 1 |
| 4 - E \flat Alto Saxophone | Snare Drum |
| 2 - B \flat Tenor Saxophone | Tambourine |
| 2 - E \flat Baritone Saxophone | Bass Drum |
| 4 - B \flat Trumpet 1 | 3 - Percussion 2 |
| 4 - B \flat Trumpet 2 | China Cymbal |
| 4 - F Horn | Triangle |
| 4 - Trombone | Tom-tom |
| 2 - Baritone / Euphonium | 2 - Percussion 3 |
| | Suspended Cymbal |

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

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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

On April 19, 1775, The Battle of Lexington Concord marked the beginning of one of America's most significant, yet difficult, eras. Historically considered the first military engagement between Great Britain and the 13 colonies, this fiery battle was the tipping point for over 8 years of warfare that is now referred to as The American Revolutionary War. *From the Concord Chronicles* is a musical depiction of the early morning this initial battle took place. Beginning with a slow and ominous introduction, the music takes the listener to the hours before daybreak as colonial soldiers gather in Lexington to await the arrival of British forces. Upon the first shot fired (historically referred to as "the Shot Heard 'Round the World"), the music frantically portrays the struggle between the two sides as soldiers fight for colonial independence. Throughout the work, there are numerous instances where the bursts of canons and firing of rifles can be heard in the percussion section to further portray the horrific scenes of warfare and foreshadow the battles that would persist for many years.

From the Concord Chronicles was commissioned by the Concord Middle School Bands of Concord, Massachusetts. My deepest thanks go out to directors Paul Halpainy and Christopher Noce for their belief in my work and for making this piece possible.

Tyler S. Grant

FROM THE CONCORD CHRONICLES

(The Shot Heard 'Round the World)

TYLER S. GRANT
(ASCAP)

Eerie (♩ = 60)

5

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Eerie (♩ = 60)

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone / Euphonium

Tuba

Timpani (G, C)

Mallet Percussion (Marimba, Bells)

Percussion 1 (Snare Drum, Tambourine, Bass Drum)

Percussion 2 (China Cymbal, Triangle, Tom-tom)

Percussion 3 (Suspended Cymbal)

pp mp solo st. mute Tpt. 1 S.D. B.D. China Cym. - bowed pp

2 4 5



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10 ♩ = 72

Fl. *p mp p mp*

Ob. *p mp p mp*

Bsn. *p mp*

1 Cls. *p mp p mp*

2 Cls. *p mp p mp*

B. Cl. *p mp*

A. Sax. *p mp* sing in comfortable octave (opt.) ah

T. Sax. *p mp* sing in comfortable octave (opt.) ah

B. Sax. *p mp*

1 Tpts. *mp* tutti st. mute sing in comfortable octave (opt.) ah

2 Tpts. *mp* sing in comfortable octave (opt.) ah

Hn. *p mp*

Tbn. *p mp*

Bar. / Euph. *p mp*

Tuba *p mp*

Timp. *pp p*

Mit. Perc. *mp* Bells

Perc. 1 *p pp p mp*

Perc. 2 *p p*

Perc. 3 *pp p*

14

Fl.

Ob.

Bsn.

1

2

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

ah

ah

mp

mf

mf

mp

mf

mf

mp

mf

mf

mp

mf

mf

mp

pp < mp

pp < mp

pp

China Cym.

Tri.

play

play

play, open

11

13

14

15

rit.

♩ = 152

19 Forceful!

FL.

mp

f

Ob.

mp

f

Bsn.

f

1

Cl. s.

mp

f

2

mp

f

B. Cl.

f

A. Sax.

f

T. Sax.

f

B. Sax.

f

rit.

♩ = 152

19 Forceful!

1

Tpts.

f

2

f

Hn.

f

Tbn.

f

Bar. / Euph.

f

Tuba

f

Timp.

p

f

Mlt. Perc.

mp

f

Perc. 1

mp

p

f

Perc. 2

f

Tom-tom

Perc. 3

p

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

21 *p* *f* 23 *p*

25

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Mlt.
Perc.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

1 *mp* *mf*

2 *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Bar. / Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mp* *mf*

Mlt. Perc. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2

Perc. 3

p

33

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

33

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. *f*

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

Perc. 2 *f*

Perc. 3 *f*

33 34 *p* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p

f

This musical score is for a concert band or orchestra. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Milt. Perc., Perc. 1, Perc. 2, and Perc. 3. The score spans measures 41 to 44, with a large red watermark reading "Pre-View Only Requires Purchase" overlaid diagonally. Dynamic markings include *ff* (fortissimo) and *p* (piano). A rehearsal mark "43" is present above the Flute and Oboe staves in measure 43.

47

Fl.

Ob.

Bsn. T. Sax. *p* *mp* play

1 Cls. *p* *mp*

2 Cls. *p* *mp*

B. Cl. *p* *mp*

A. Sax. *p* *mp*

T. Sax. *p* *mp*

B. Sax. *p* *mp*

1 Tpts. *p*

2 Tpts. *p*

Hn. Cl. 1 *p* play *mp*

Tbn. T. Sax. *p* play *mp*

Bar. / Euph. B. Sax. *p* play *mp*

Tuba B. Sax. *p* play *mp*

Timp. *p*

Mlt. Perc.

Perc. 1 Tamb. *mp*

Perc. 2 *mp*

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

This page contains a musical score for page 14, featuring woodwinds, brass, and percussion parts. The score is divided into measures 50 through 54. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 50-52 are silent. Measures 53-54 play a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*.
- Ob.** (Oboe): Measures 50-52 are silent. Measures 53-54 play a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*.
- Bsn.** (Bassoon): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*. A "T. Sax." (Tenor Saxophone) part is also indicated for measures 50-52.
- Clars.** (Clarinets):
 - 1** (Clarinets 1): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
 - 2** (Clarinets 2): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- B. Cl.** (Bass Clarinet): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- A. Sax.** (Alto Saxophone): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- T. Sax.** (Tenor Saxophone): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- B. Sax.** (Baritone Saxophone): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- Tpts.** (Trumpets):
 - 1** (Trumpets 1): Measures 50-54 are silent.
 - 2** (Trumpets 2): Measures 50-54 are silent.
- Hn.** (Horn): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*.
- Tbn.** (Trombone): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*. A "T. Sax." (Tenor Saxophone) part is also indicated for measures 50-52.
- Bar. / Euph.** (Baritone / Euphonium): Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*. A "B. Sax." (Baritone Saxophone) part is also indicated for measures 50-52.
- Tuba**: Measures 50-52 play a low, sustained note (G2) with a dynamic marking of *p*. Measures 53-54 play a low, sustained note (G2) with a dynamic marking of *mp*. A "B. Sax." (Baritone Saxophone) part is also indicated for measures 50-52.
- Timp.** (Timpani): Measures 50-54 are silent.
- Mlt. Perc.** (Multiple Percussion): Measures 50-54 are silent.
- Perc. 1**: Measures 50-52 play a rhythmic pattern (quarter notes) with a dynamic marking of *p*. Measures 53-54 play a rhythmic pattern (quarter notes) with a dynamic marking of *mp*. An "S.D." (Snare Drum) part is also indicated for measures 53-54.
- Perc. 2**: Measures 50-52 play a rhythmic pattern (quarter notes) with a dynamic marking of *p*. Measures 53-54 play a rhythmic pattern (quarter notes) with a dynamic marking of *mp*.
- Perc. 3**: Measures 50-52 play a rhythmic pattern (quarter notes) with a dynamic marking of *p*. Measures 53-54 play a rhythmic pattern (quarter notes) with a dynamic marking of *mp*.

55 59

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *play* *p* *f*

1 Cls. *mp* *f*

2 Cls. *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

55 59

1 Tpts. *p* *f*

2 Tpts. *p* *f*

Hn. *p* *f*

Tbn. *play* *p* *f*

Bar. / Euph. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Mlt. Perc. *f*

Perc. 1 *p* *f*

Perc. 2 *f*

Perc. 3 *p* *f*

55 59

This page of a musical score contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Milt. Perc. (Milt. Perc.), Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and a common time signature. It features various dynamic markings such as *fp*, *f*, *mf*, and *p*. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

65

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

65

1
Tpts.

2

Hn.

Tbn. div.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p *mf* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn. div.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p *f*

68 70 71

