

# EPIC VENTURE

Tyler S. Grant

## Instrumentation

Usage Guidelines

Full Score

### Adaptable Parts

(includes part 1, 2, 3, and 4 for each instrument)

Flute

Oboe

B $\flat$  Clarinet / Bass Clarinet

E $\flat$  Alto Sax / Baritone Sax

B $\flat$  Tenor Saxophone

B $\flat$  Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /  
Bassoon

Tuba

Alto Clef

Mallet Percussion

### Alternate Parts

(more idiomatic ranges)

Alt. B $\flat$  Tenor Saxophone

Alt. F Horn

### Accompaniment

Piano / Guitar

### Percussion

(in addition to

Mallet Percussion adaptable parts)

Vibraphone

Percussion

Snare Drum

Wind Chimes

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.

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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## About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

### Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

### Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

### Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

### Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

### Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

### Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

### Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

#### Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

\* Alternate Tenor Sax and Horn parts may also be used

#### Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

\* Alternate Tenor Sax and Horn parts may also be used



## The Composer

Tyler S. Grant (b. June 23, 1995) is an Atlanta-based composer of music for concert bands, marching bands, and chamber groups; many of which have been performed around the world and by musicians of all levels. His works for wind band have been found on Editor's Choice lists from various international music distributors in addition to being performed by many region and state-wide honor bands. His work *Panoramic Fanfare* was named a winner in the 2014 Call for Fanfares Competition hosted by the Dallas Wind Symphony. The fanfare has since been performed by collegiate and professional ensembles in the United States, Canada, and United Kingdom. Since 2010, he has regularly accepted commissions for new works and produced new publications for bands and chamber groups each year. While he has never formally studied composition, he credits his mentors Brian Balmages and Randall Coleman as being pivotal to his success as a composer and a conductor. Notable performance venues of his work include The Midwest Clinic, Carnegie Hall, Meyerson Symphony Center (Dallas), The Macy's Thanksgiving Day Parade, and numerous state-wide, national, and international music conventions.

In addition to his writing, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a conductor and clinician of university, district, and state level honor bands in Alabama, Georgia, North Carolina, Pennsylvania, Maryland, Louisiana, South Dakota, and West Virginia. Tyler was recently a contributing author in Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series and has contributed interviews to numerous podcasts and articles including *School Band & Orchestra Magazine* and *The Instrumentalist*.

Tyler is a graduate of the University of Alabama where he earned a degree in instrumental music education. He is on the middle and high school music faculty of Holy Innocents' Episcopal School in Atlanta, Georgia and maintains an active composing and conducting schedule. His more than 20 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works, LLC.

## About the Music

Commissioned in honor of a band's 75th anniversary, *Epic Venture* is a vibrant and colorful fanfare for young bands. While primarily based around a single melodic idea, the textures consistently change and grow in complexity. Beginning with a declarative fanfare, this work takes the listener on a musical journey across the Atlantic Ocean along with the early European settlers on their way to North America. The middle section introduces a new melodic idea while also reflecting on the material from before. The work gradually builds to the climactic ending that combines melodic fragments from the beginning and middle sections in an attempt to celebrate the settlers' long voyage to their new land!

*Epic Venture* was commissioned by the Fuquay-Varina Middle School Bands (North Carolina) in celebration of the band's 75th anniversary.

## Rehearsal Suggestions

One of the educational goals of this work is to teach the musical principle "all notes do not weigh the same." That being said, I was very conservative in my use of dynamic markings. As a result, the director needs to take time to carefully layer the passages with multiple entrances. An example of this would be measures 11 through 14; while the dynamics are not specifically marked, great attention should be given to the volume of each entrance (i.e. sustained notes should not overtake the melodic fragments). Apply this same principle to similar phrases in the work.

- Tyler S. Grant

Duration: 2:20

4-PART FULLY ADAPTABLE

Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

# EPIC VENTURE

TYLER S. GRANT  
(ASCAP)

With spirit! (♩ = 144)

Parts

Alt. Horn in F  
Alt. T. Sax.

Piano  
(Guitar)

Vibraphone

Percussion  
(Snare Drum, Wind Chimes, Suspended Cymbal)

9

6 7 8 10

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Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

Musical score for measures 11-15. The score includes parts for 1-4 Horns, Alto Horn/Tenor Saxophone, Piano/Guitar, Vibraphone, and Percussion. Measure 11 starts with a key signature of two flats. Chords Eb7, Eb, and F are indicated above the piano part. Dynamic markings include *mf*, *fp*, *p*, and *f*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page.

Musical score for measures 16-20. The score continues with the same instrumentation. Measure 16 starts with a key signature of two flats. Chords Eb, F, and Db7 are indicated above the piano part. Dynamic markings include *mf*, *f*, and *fp*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page.

Musical score for measures 21-25. The score includes parts for Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Vibraphone, and Percussion. Dynamics include *f*, *mf*, and *mp*. Chord changes are indicated as  $D^{\flat}7$ ,  $E^{\flat}$ ,  $F$ ,  $B^{\flat}$ , and  $F$ . Pedal markings include *Ped. mp* and *Tri.*

Musical score for measures 26-30. The score includes parts for Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Alto Saxophone/Tenor Saxophone, Piano/Guitar, Vibraphone, and Percussion. Dynamics include *mf* and *p*. Chord changes are indicated as  $B^{\flat}$ ,  $Dm$ , and  $C$ . Pedal markings include *S.D.* and *p*.

31

1 *f*

2 *f*

3 *mf*

4 *mf*

Alt. Hn.  
T. Sax. *f*

Pno. (Gtr.) *mf*

Vib. *mf*

Perc. *mf*

B $\flat$  Dm E $\flat$

31 32 33 34 35

39

1

2 *fp*

3 *fp*

4 *f*

Alt. Hn.  
T. Sax. *fp*

Pno. (Gtr.) *f*

Vib. *f*

Perc. *f*

C F

36 37 38 40

Musical score for measures 41-46. The score includes staves for 1st, 2nd, 3rd, and 4th horns, Alto Horn/Tenor Saxophone, Piano/Guitar, Vibraphone, and Percussion. Dynamics include *fp* and *f*. Chords *B<sup>b</sup>* and *D<sup>b</sup>7* are indicated. Percussion includes Wind Chimes. Measure numbers 41, 42, 43, 44, 45, and 46 are marked at the bottom.

Musical score for measures 47-51. The score includes staves for 1st, 2nd, 3rd, and 4th horns, Alto Horn/Tenor Saxophone, Piano/Guitar, Vibraphone, and Percussion. Dynamics include *mf*, *mp*, and *p*. Chords *F*, *B<sup>b</sup>*, *C*, and *Dm* are indicated. Percussion includes Triangles. Measure numbers 47, 48, 49, 50, and 51 are marked at the bottom.



1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Vib.  
Perc.

52 53 54 55 56

1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Vib.  
Perc.

57 58 59 60 61

63

1

2

3

4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Vib.

Perc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mp* — *mf*

F B $\flat$

62 64 65 66

71

1

2

3

4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Vib.

Perc.

*fp*

*mp*

*fp*

*p*

*fp*

*p*

*p*

*p*

Dm B $\flat$  C Dm

\*  
Sus. Cym. w/ sticks (dome)

67 68 69 70 71

1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Vib.  
Perc.

72 73 74 75 76

80  
1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Vib.  
Perc.

77 78 81

*f* *fp* *f* *fp* *f* *fp*

C (as written) F

1  
2  
3  
4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Vib.

Perc.

*fp* *f*

*fp* *f*

B $\flat$  D $\flat$  E $\flat$

82 83 84 85 86 *sfz*

1  
2  
3  
4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Vib.

Perc.

*ff*

*ff*

*ff*

*ff*

F

87 88 89 90 91