

CONCERT BAND | GRADE 4

SOLACE IN THE EQUINOX

TYLER S. GRANT

INSTRUMENTATION

Flute 1 - 2	Tuba
Oboe 1 - 2	Double Bass
Bassoon 1 - 2	Piano
Clarinet in B-flat 1 - 3	Percussion 1: Timpani, Triangle
Bass Clarinet in B-flat	Percussion 2: Suspended Cymbal, Wind Chimes, Bass Drum
Alto Saxophone 1 - 2	Percussion 3: Marimba, Glockenspiel
Tenor Saxophone	Percussion 4: Vibraphone, Chimes
Baritone Saxophone	
Trumpet in B-flat 1 - 3	
Horn in F 1 - 4	
Trombone 1 - 2	
Bass Trombone	
Euphonium B.C.	
Euphonium T.C.	



Yes, you can photocopy parts!

SEE THE BACK PAGE OF SCORE FOR MORE DETAILS.

SOME RESTRICTIONS APPLY.

SCORE & PARTS: TSG-B010

9X12 SCORE: TSG-B010S



TYLER S. GRANT
MUSIC WORKS, LLC



TYLER'S BIO

Tyler S. Grant (b. 1995) is an internationally recognized composer, arranger, conductor, and clinician of music for concert bands, orchestras, and chamber ensembles of all levels. His music is featured regularly in performances by both region and all state honor ensembles and is also featured annually on Editor's or Publisher's Choice Repertoire Lists around the world. His work, Panoramic Fanfare, was a winner of the Dallas Wind Symphony's 2014 "Call for Fanfares" Competition. Panoramic Fanfare has since been performed by collegiate and professional ensembles throughout North America. Since 2010, Tyler has regularly accepted commissions for new works and produced new publications for bands and orchestras each year. He credits his mentor Brian Balmages as pivotal to his success as a composer. Notable performance venues of his works include The Midwest Clinic, Carnegie Hall, Music for All's National Concert Band Festival, the Meyerson Symphony Center, the Macy's Thanksgiving Day Parade, Bands of America Grand Nationals, and numerous state-wide, national, and international music conferences and conventions.

In addition to composing and arranging, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a clinician with over 100 school instrumental music programs and honor groups across more than 15 states. Tyler was a contributing author for 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. Notable conducting venues include The Midwest Clinic and all-state bands in Nebraska, Oregon, Alabama, Louisiana, South Dakota, and North Dakota.

Tyler is a graduate of the University of Alabama where he earned a bachelor's degree in instrumental music education and studied conducting with Professor Randall Coleman. Before becoming a full-time composer and arranger, Tyler served as the Director of Bands at Holy Innocents' Episcopal School from 2019-2023. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. His published works are available through The FJH Music Company, Inc., Alfred/MakeMusic Publications, and Tyler S. Grant Music Works, LLC.

PROGRAM NOTES

It is often difficult to speak about a loved one who has passed away without becoming overwhelmed with emotion. For those who survive, heartache can transform despondency into creativity and passion. This was the case for Tyler S. Grant who has written a breathtaking musical tribute in honor of his remarkable friend, Tony Wood.

Just three weeks after their friendship ignited, Wood was diagnosed with stage-IV pancreatic cancer. He passed away in September 2014 following a brave thirteenth-month battle with the disease. His funeral was preceded by the fall equinox; and as family and friends experienced the dimming light of an abundant life, the equinox forced more darkness upon the day. Despite the fact that the two confidants are separated by many years in age, the composer recognized the significant impact his friend's inspirational life impressed upon him as age is irrelevant when friendship is formed.

Although simple and serene in presentation, this lyrical composition is reminiscent of the Irish ballad, Danny Boy; American folk tune, Shenandoah; or John Mackey's recent Sheltering Sky. This unique composition is charged with multi-meter and lavish expression, while fostering independence of all musicians. As if to welcome a new celestial figure, the marimba and vibraphone magnificently open the piece with a brief repeated theme of gratitude. Followed by more exposed lines and beautiful solo instruments, the melody gently emerges in the alto saxophone and brass as if to depict a flowing feeling of relief from an incurable pain. Even though an extraordinary life is ending, the gorgeously sustained notes reflect hope for a friendship that will never die even with the loss of a human life. As brief moments of musical dissonance reveal heartbreak and the unwelcome tension felt in death, lush harmonies confidently represent comfort and dependability in a sorrowful time. The alto saxophone, clarinet, euphonium, oboe, and horn reemerge with stunning solos to symbolize a final conversation between loyal friends. The climactic ending, filled with dynamic joy, is followed by a final, faint ending of peace. Ultimately, a musical whisper of solace is heard, demonstrating that no amount of darkness can extinguish a friendship.

Program note by Lori Schwartz Reichl, author and music educator.
Please credit Lori Schwartz Reichl when reproducing or excerpting this program note.

SOLACE IN THE EQUINOX - Full Score

12

8

Flute 1, 2

Oboe 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp.

Perc.

Mar.

Vib.

Pno.

p 1.

p 2.

a2

pizz.

p

Sus. Cym.

p *mp*

** Ped.*

** Ped.*

** Ped.*

** Ped.*

14 **16**

Flute 1, 2

Oboe 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

16

Tprt. 1

Tprt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp.

Perc.

Mar.

Vib.

Pno.

arco

p

mp

solo

p

a2

To Glock.

*

*

20 *poco rit.* **22** *A tempo*

Flute 1, 2 *a2 p mp p1.* 3

Oboe 1, 2 *p mp p*

Bsn. 1, 2 *mp p*

Cl. 1 *tutti mp p*

Cl. 2, 3 *p mp p*

B. Cl. *mp p*

Alto Sax. 1, 2 *play p mp*

Ten. Sax. *p mp*

Bari. Sax. *p mp p*

Tpt. 1 *p mp p* 3

Tpt. 2, 3 *p mp*

Horn 1, 2 *mp*

Horn 3, 4 *a2 p mp*

Tbn. 1, 2 *p mp*

Tbn. 3/ B. Tbn. *p mp*

Euph. B.C. *tutti mp p*

Tba. *p mp p*

Db. *p mp p pizz.*

Timp. *G♭ to F p*

Perc. *Glockenspiel*

Mar. *Red. **

Vib. *Red. **

Pno. *p Red. **



32 rit. **36** A tempo

Flute 1, 2

Oboe 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp.

Perc.

Glock.

Vib.

Pno.

mp

a2

mp

mp

p *mp*

38 poco rit. **40** A tempo

Flute 1, 2

Oboe 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

poco rit. **40** A tempo

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp.

Perc.

Glock.

Vib.

Pno.

To Chim. *

50 55

Flute 1, 2 *a2*

Oboe 1, 2 *mp* *p* *soli* *mp* *p* *a2*

Bsn. 1, 2 *p*

Cl. 1

Cl. 2, 3 *a2*

B. Cl. *p*

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

Tpt. 1 55

Tpt. 2, 3

Horn 1, 2 *p*

Horn 3, 4 *a2*

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp.

Perc.

Glock.

Vib.

Pno. *8^{va}*

56 a2 **59** poco rit.

Flute 1, 2 *mf* a2

Oboe 1, 2 *mf* 1.

Bsn. 1, 2 *mp*

Cl. 1 *mf*

Cl. 2, 3

B. Cl. *mp*

Alto Sax. 1, 2 *mf*

Ten. Sax. *p mp*

Bari. Sax. *p mp*

59 poco rit.

Tpt. 1 *mp mf*

Tpt. 2, 3 *mp mf*

Horn 1, 2 *mp* a2

Horn 3, 4 *mp* a2

Tbn. 1, 2 *p mp* a2

Tbn. 3/ B. Tbn. *p mp*

Euph. B.C. *mp mf*

Tba. *p mp*

Db. *p*

Timp. *p mp*

Perc. *p mp*

Glock. *p*

Vib. Chimes Vibraphone *mp mf*

Pno. *no*

63 **A tempo** *rall.* a2 67

Flute 1, 2 *f*

Oboe 1, 2 *f*

Bsn. 1, 2 *mf*

Cl. 1 *f* solo *mp*

Cl. 2, 3 *mf* *f* *fp*

B. Cl. *mf* *f*

Alto Sax. 1, 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

A tempo *rall.* 67

Tpt. 1 *f*

Tpt. 2, 3 *f*

Horn 1, 2 *mf* *f*

Horn 3, 4 *mf* *f*

Tbn. 1, 2 *mf* *f*

Tbn. 3/ B. Tbn. *mf* *f*

Euph. B.C. *mf* *f*

Tba. *mf* *f*

Db. *mf* *f*

Timp. *f* To Tri. Triangle To Timp. *p*

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

Glock. *mf* *f*

Vib. *p* Led.

Pno. *mf* *8va*

75 77

Flute 1, 2

Oboe 1, 2 *1. solo* *p* *3* *a2* *p*

Bsn. 1, 2 *p*

Cl. 1 *tutti* *p*

Cl. 2, 3 *pp* *p* *pp* *a2* *p*

B. Cl. *pp* *p* *pp* *p* *a2*

Alto Sax. 1, 2 *mp* *tutti* *a2* *3* *a2*

Ten. Sax.

Bari. Sax.

77

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *solo* *1.* *3* *mp*

Horn 3, 4

Tbn. 1, 2

Tbn. 3/
B. Tbn.

Euph. B.C. *one player* *p*

Tba. *one player* *p*

Db. *p*

Tri.

Perc.

Glock.

Vib. *To Chim.* *Red.* ***

Pno.

87 rit.

Flute 1, 2

Oboe 1, 2 *tutti*
mf *f*

Bsn. 1, 2

Cl. 1 *all*
mf

Cl. 2, 3 *a2*
mp

B. Cl.

Alto Sax. 1, 2 *a2*
mp

Ten. Sax.

Bari. Sax.

Tpt. 1 *rit.*
mf

Tpt. 2, 3 *a2*
mf

Horn 1, 2

Horn 3, 4

Tbn. 1, 2 *a2*

Tbn. 3/
B. Tbn.

Euph. B.C.

Tba.

Db.

Timp. *G to F*

Perc. *pp* *p* *f*

Glock.

Chim. *f*

Pno.

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