

CONCERT BAND | GRADE 4

ERGO

TYLER S. GRANT

INSTRUMENTATION

Piccolo	Euphonium B.C.
Flute 1, 2	Euphonium T.C.
Oboe 1, 2	Tuba
Bassoon 1, 2	Percussion 1: Timpani
Clarinet in B-flat 1-3	Percussion 2: Vibraphone & Xylophone
Bass Clarinet in B-flat	Percussion 3: Crotales
Alto Saxophone 1, 2	Percussion 4: Bass Drum
Tenor Saxophone	Percussion 5: Suspended Cymbal, Triangle, Crash Cymbals
Baritone Saxophone	Percussion 6: Bongos & China Cymbal
Trumpet in B-flat 1-3	
Horn in F 1-4	
Trombone 1-3	



Yes, you can photocopy parts!

SEE THE BACK PAGE OF SCORE FOR MORE DETAILS.

SOME RESTRICTIONS APPLY.

SCORE & PARTS: TSG-B021

9X12 SCORE: TSG-B021S



TYLER S. GRANT
MUSIC WORKS, LLC



TYLER'S BIO

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. His work Panoramic Fanfare was named a winner in the 2014 "Call for Fanfares" Competition hosted by the Dallas Wind Symphony which has since been performed by collegiate and professional ensembles across North America and Europe. 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 country. He has contributed interviews to articles in *School Band & Orchestra Magazine*, *The Instrumentalist*, and was recently a contributing author in Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series.

Tyler is a graduate of the University of Alabama where he holds a degree in instrumental music education. He currently resides in Atlanta, Georgia where he is on the music faculty at Holy Innocents' Episcopal School and maintains an active composing and conducting schedule. His more than 25 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works, LLC.

PROGRAM NOTES

Ergo was commissioned by my friend Dr. Adam Dalton and the Marshall University Wind Ensemble (WV). Upon speaking with Adam about the type of piece he wanted for this commission, it was clear that he had a vision for a work that would serve both the university and high school band repertoire while also being flashy and contemporary in nature. *Ergo* (pronounced ehr • go) is a latin word meaning "therefore". I have always found the use of "therefore" to be profound in written and spoken conversation. If I'm being honest, watching old-time legal thrillers as a child with my dad certainly didn't hurt this curiosity. It is a word often used to punctuate a stance or argument in a way that reflects logical forethought and a clear belief. This piece serves as a three-minute tour de force in the same spirit of standing for what you believe in and declaring it to others.

ERGO

Undaunted ♩ = 160 2 3 4 5 6 7

The score is for a 3/4 time piece in B-flat major, marked 'Undaunted' with a tempo of 160. It features a large ensemble of instruments. The woodwinds include Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet in Bb 1 & 2, Horn in F 1, 2, 3, 4, Trombone 1, 2, 3, Euphonium, and Tuba. The percussion section includes Percussion 1 (Timpani), Percussion 2 (Vibraphone), Percussion 3 (Crotales), Percussion 4 (Bass Drum), Percussion 5 (Sus. Cym., Tri., Crash Cym.), and Percussion 6 (Bongos & China Cym.). The score includes dynamic markings such as *f*, *mf*, *fp*, and *sfz*. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. A note for Percussion 2 specifies 'hard yarn mallets slurs indicate pedal markings'. The score concludes with a *sfz* marking and a final *f* dynamic.

8 9 10 11 12 13 14

Picc. *fp* *f*

Fl. 1 *fp* *f*

Fl. 2

Ob. 1 *fp* *f*

Ob. 2

Bsn 1 *mf* *f*

Bsn 2

Cl. in Bb 1 *mf* *f*

Cl. in Bb 2 *mf* *f*

Cl. in Bb 3

B. Cl. *mf* *f*

A. Sax. 1 *fp* *f*

A. Sax. 2

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Hn in F 1 *f*

Hn in F 2 *f*

Hn in F 3 *f*

Hn in F 4

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3

Euph. *f*

Tba *f*

Timp. *f*

Perc. 2 *mf* *f*

Crot. *mf*

B. Dr. *f*

Sus. Cym. *p* *f*

Bon. & Ch. Cym. *p* *f*

15 16 17 18 19 20 21

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn in F 1
2
3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba

Timp.

Perc. 2

Crot.

B. Dr.

Sus. Cym.

Bon. & Ch. Cym.

China Cymbal

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22 23 24 25 26 27 28

Picc. *crusc.* *ff* *mp* *ff*

Fl. 1 *crusc.* *mf* *ff* *mp* *ff*

Fl. 2 *crusc.* *mf* *ff* *mp* *ff*

Ob. 1 *crusc.* *ff* *mp* *ff*

Ob. 2 *crusc.* *ff* *mp* *ff*

Bsn 1 *crusc.* *ff* *mp* *ff*

Bsn 2 *crusc.* *ff* *mp* *ff*

Cl. in Bb 1 *crusc.* *ff* *mp* *ff*

Cl. in Bb 2 *crusc.* *ff* *mp* *ff*

Cl. in Bb 3 *a2* *crusc.* *ff* *mp* *ff*

B. Cl. *crusc.* *ff* *mp* *ff*

A. Sax. 1 *a2* *crusc.* *ff* *mp* *ff*

A. Sax. 2 *crusc.* *ff* *mp* *ff*

T. Sax. *crusc.* *ff* *mp* *ff*

Bar. Sax. *crusc.* *ff* *mp* *ff*

Tpt in Bb 1 *crusc.* *ff* *mp* *ff*

Tpt in Bb 2 *a2* *crusc.* *ff* *mp* *ff*

Tpt in Bb 3 *crusc.* *ff* *mp* *ff*

Hn in F 1 *a2* *crusc.* *ff* *mp* *ff*

Hn in F 2 *a2* *crusc.* *ff* *mp* *ff*

Hn in F 3 *crusc.* *ff* *mp* *ff*

Hn in F 4 *crusc.* *ff* *mp* *ff*

Tbn. 1 *crusc.* *ff* *mp* *ff*

Tbn. 2 *crusc.* *ff* *mp* *ff*

Tbn. 3 *crusc.* *ff* *mp* *ff*

Euph. *crusc.* *ff* *mp* *ff*

Tba *crusc.* *ff* *mp* *ff*

Timp. *crusc.* *ff* *mp* *ff*

Perc. 2 *mf*

Crot. *crusc.* *ff* *mp* *ff*

B. Dr. *crusc.* *ff* *mp* *ff*

Sus. Cym. *crusc.* *ff* *mp* *ff*

Bon. & Ch. Cym. *crusc.* *ff* *mp* *ff*

Bb to G

36 37 38 39 40 41 42

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *a2*

Ob. 2 *mf*

Bsn 1 *a2*

Bsn 2 *mf*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *a2*

Cl. in Bb 3 *mf*

B. Cl. *mf*

A. Sax. 1 *a2*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt in Bb 1 *mf*

Tpt in Bb 2 *mf*

Tpt in Bb 3 *mf*

Hn in F 1 *a2*

Hn in F 2 *mf*

Hn in F 3 *mf*

Hn in F 4 *mp*

Tbn. 1 *a2*

Tbn. 2 *a2*

Tbn. 3 *mf*

Euph. *a2*

Tba *a2*

Timp. *a2*

Perc. 2 *mf*

Crot. *mf*

B. Dr. *mf*

Sus. Cym. *choke*

Bon. & Ch. Cym. *mf*

p *mf*

43 44 45 46 47 48

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tba

Timp.

Perc. 2

Crot.

B. Dr.

Sus. Cym.

Bon. & Ch. Cym.

mp

mf

p

mp

choke

56 57 58 59 60 61 62

Picc. *a2* *mf*

Fl. 1 *a2* *mf*

Fl. 2 *mf*

Ob. 1 *a2* *mf*

Ob. 2 *mf*

Bsn 1 *a2* *p cresc.* *mp*

Bsn 2 *p cresc.* *mp*

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Cl. in Bb 3 *mf*

B. Cl. *p cresc.* *mp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *p cresc.* *mp*

Bar. Sax. *p cresc.* *mp*

Tpt in Bb 1 *open* *mp*

Tpt in Bb 2 *a2 open* *mp*

Tpt in Bb 3 *mp*

Hn in F 1 *a2* *mf* *mp*

Hn in F 2 *a2* *mf* *mp*

Hn in F 3 *mp*

Hn in F 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mf* *mp*

Tba *p cresc.* *mp*

Timp. *p cresc.* *mp*

Perc. 2

Crot.

B. Dr. *p cresc.* *mp*

Sus. Cym. *To Sus. Cym.* *p cresc.* *mp*

Bon. & Ch. Cym.

63 64 65 66 67 68 69

Picc. *f* *sfz* *ff*

Fl. 1 *f* *sfz* *ff*

Fl. 2 *f* *sfz* *ff*

Ob. 1 *f* *sfz* *ff*

Ob. 2 *f* *sfz* *ff*

Bsn 1 *f* *sfz* *ff*

Bsn 2 *f* *sfz* *ff*

Cl. in Bb 1 *f* *sfz* *ff*

Cl. in Bb 2 *f* *sfz* *ff*

Cl. in Bb 3 *f* *sfz* *ff*

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

A. Sax. 1 *f* *sfz* *ff*

A. Sax. 2 *f* *sfz* *ff*

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

Bar. Sax. *f* *sfz* *ff*

Tpt in Bb 1 *f* *sfz* *ff*

Tpt in Bb 2 *f* *sfz* *ff*

Tpt in Bb 3 *f* *sfz* *ff*

Hn in F 1 *f* *sfz* *ff*

Hn in F 2 *f* *sfz* *ff*

Hn in F 3 *f* *sfz* *ff*

Hn in F 4 *f* *sfz* *ff*

Tbn. 1 *f* *sfz* *ff*

Tbn. 2 *f* *sfz* *ff*

Tbn. 3 *f* *sfz* *ff*

Euph. *f* *sfz* *ff*

Tba *f* *sfz* *ff*

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

Perc. 2 *f* *sfz* *ff*

Crot. *f* *sfz* *ff*

B. Dr. *f* *sfz* *ff*

Sus. Cym. *f* *sfz* *ff* To Cr. Cym.

Bon. & Ch. Cym. *f* *sfz* *ff*

77 78 79 80 81 82 83 84

Picc. *mf* *mp*

Fl. 1 *a2* *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *a2* *mf* *mp*

Ob. 2 *mf* *mp*

Bsn 1 *p*

Bsn 2 *p*

Cl. in Bb 1 *p*

Cl. in Bb 2 *a2* *p*

Cl. in Bb 3 *p*

B. Cl. *p*

A. Sax. 1 *a2* *p*

A. Sax. 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Hn in F 1 *a2* *p*

Hn in F 2 *p*

Hn in F 3 *a2* *p*

Hn in F 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tba *p*

Timp. *p*

Perc. 2 *p*

Crot. *mf*

B. Dr.

Sus. Cym. *p* *f*

Bon. & Ch. Cym.

109 110 111 112 113 114 115

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn in F 1
2
3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba

Timp.

Xyl.

Crot.

B. Dr.

Sus. Cym.

Bon. & Ch. Cym.

mf

a2

pp

mp

dampen

mp

116 117 118 119 120 121 122

Picc. *f*

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Bsn 1 2 *mp* *pp* *mp* *mf* *mp* *mf*

Cl. in Bb 1

Cl. in Bb 2 3 *a2*

B. Cl. *mp* *pp* *mp* *mf* *mp* *mf*

A. Sax. 1 2 *a2*

T. Sax. *mp* *pp* *mp* *mf* *mp* *mf*

Bar. Sax. *mp* *pp* *mp* *mf* *mp* *mf*

Tpt in Bb 1 *mf* *mf* *open*

Tpt in Bb 2 3 *a2*

Hn in F 1 2 3 4 *mf* *a2* *mf*

Tbn. 1 *mp* *pp* *mp* *mf* *mp* *mf*

Tbn. 2 3 *mp* *pp* *mp* *mf* *mp* *mf*

Euph. *mp* *pp* *mp* *mf* *mp* *mf*

Tba *mp* *pp* *mp* *mf* *mp* *mf*

Timp. *mp* *pp* dampen

Xyl. *mf*

Crot. *mf*

B. Dr. *mf*

Sus. Cym. *mf*

Bon. & Ch. Cym. *mf*

123 124 125 126 127 128

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in Bb 1

Cl. in Bb 2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2
3

Hn in F 1
2
3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba

Timp.

Xyl.

Crot.

B. Dr.

Sus. Cym. choke

Bon. & Ch. Cym.



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