

CONCERT BAND | GRADE 2

# FANFARE FOR THE GOLD

TYLER S. GRANT

## INSTRUMENTATION

Flute 1 - 2	Tuba
Oboe	Timpani
Bassoon	Glockenspiel
Clarinet in B-flat 1 - 2	Chimes/Marimba
Bass Clarinet in B-flat	Percussion 1 (2 players): (Snare Drum, Ride Cymbal, Bass Drum)
Alto Saxophone 1 - 2	Percussion 2: (Crash Cymbals, Wind Chimes, Tambourine, Gong)
Tenor Saxophone	Percussion 3: (Triangle, Suspended Cymbal)
Baritone Saxophone	
Trumpet in B-flat 1 - 2	
Horn in F	
Trombone 1 - 2	
Euphonium B.C.	
Euphonium T.C.	



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SEE THE BACK PAGE OF SCORE FOR MORE DETAILS.  
SOME RESTRICTIONS APPLY.

SCORE & PARTS: TSG-B027  
9x12 SCORE: TSG-B027S



**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

The expression "going for the gold" has deep meaning with those who have a competitive spirit. It encompasses the desire to be high achieving and among the ranks of those considered "the best". Even more powerful than the act of winning the gold medal is the act of striving for it. The journey of chasing the medal often leads to unimaginable opportunities and deep fulfillment.

*Fanfare for the Gold* seeks to capture this spirit in a short, yet declarative, fanfare. Commissioned by the East Cobb Middle School Bands for their performance at the 2023 Georgia Music Educators' Conference, I was excited to capture this all-too-popular expression with a group of students who are among the highest achieving in their school, district, and state!

**FANFARE FOR THE GOLD**Tyler S. Grant  
(ASCAP)**Allegro brillante** ♩ = 144

Flute 1 2

Oboe

Bassoon

Clarinet in B♭ 1 2

Bass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1 2

Horn in F

Trombone 1 2

Euphonium

Tuba

Timpani (E, Ab, Bb, Eb)

Glockenspiel

Chimes

Percussion 1 (Snare Drum, Ride Cymbal, Bass Drum)

Percussion 2 (Crash Cymbals, Wind Chimes, Tambourine, Gong)

Percussion 3 (Triangle, Suspended Cymbal)

*Allegro brillante* ♩ = 144

*f* *tr* *a2* *fp* *f*

To Mar.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Mar.

Perc. 1

Perc. 2

Perc. 3

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11

Fl. 1 *a2*  
2 *mf*

Ob. *mf*

Bsn *mp*

Cl. in Bb 1 *mf*  
2 *mf*

B. Cl. *mp*

A. Sax. 1 *mp*  
2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

11

Tpt in Bb 1 *mf*  
2 *mf*

Hn in F *mf*

Tbn. 1 *mp*  
2 *mp*

Euph. *mp*

Tba *mp*

Timp. *mp*

Glock. *mf*

Mar. *mp* hard yarn mallets

Perc. 1 *mp*

Perc. 2

Perc. 3 *mp*

19

Fl. 1 *f* *mp* *a2*

Ob. *f* *mp*

Bsn *f* *f* *p*

Cl. in Bb 1 *f* *mp*

2 *f* *mp*

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

A. Sax. 1 *f* *mp* *a2*

2 *f*

T. Sax. *f* *f* *p*

Bar. Sax. *f* *f* *p*

19

Tpt in Bb 1 *f*

2 *f*

Hn in F *f*

Tbn. 1 *f*

2 *f*

Euph. *f* *f* *p*

Tba *f* *f* *p*

Timp. *f* *f* *p*

Glock. *f*

Mar. *mp*

Perc. 1 *f*

Perc. 2 *f* Wind Chimes *f* Ride Cym. *f* *p* Gong *f*

Perc. 3 *f* *mp*

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Mar.

Perc. 1

Perc. 2

Perc. 3

*f* *mp* *p* *mf* *a2*

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Fl. 1 2 <sup>a2</sup> 31 *mf*

Ob. *mf* Bar. Sax. *mp*

Bsn *mp*

Cl. in Bb 1 2 *mp*

B. Cl. *mp*

A. Sax. 1 2 <sup>a2</sup> *mf* <sup>a2</sup> *mp* Cl. 1

T. Sax. *mf* *mp*

Bar. Sax. *mp*

Tpt in Bb 1 2 *mf* 31 Cl. 2 *mp*

Hn in F *mf* Bar. Sax. *mp*

Tbn. 1 2 <sup>a2</sup> *mf* Bar. Sax. *mp*

Euph. *mp*

Tba *mp*

Timp. *f* *mp*

Glock. *mf* To Chim.

Mar.

Perc. 1 *f* *mp* Tambourine

Perc. 2 *mp*

Perc. 3



40

Fl. 1 *a2*  
2

Ob.

Bsn *mp* *f* *fp* *f*

Cl. in Bb 1 *tr* *f* *fp* *f*  
2 *tr* *f* *fp* *f*

B. Cl.

A. Sax. 1 *a2* *f* *a2* *tr* *f*  
2 *f* *fp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

40

Tpt in Bb 1 *f*  
2 *f*

Hn in F *mf* *f*

Tbn. 1 *mp* *f*  
2 *mp* *f*

Euph. *mp* *f*

Tba *mp* *f*

Timp. *f*

Glock.

Chim. *Chim.* *f*

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

Perc. 2 *f*

Perc. 3 *Suspended Cym.* *p* *f* *p* *f*

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Chim.

Perc. 1

Perc. 2

Perc. 3

*a2*

*f*

*p*

*f*

*p*

49

Fl. 1 2 *a2* *fp*

Ob. *fp*

Bsn

Cl. in Bb 1 2 *fp* *fp*

B. Cl.

A. Sax. 1 2 *a2* *mf* *a2* *mp*

T. Sax.

Bar. Sax.

49

Tpt in Bb 1 2 *mf* *mp*

Hn in F *mp*

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Mar. *To Mar.* *Mar.*

Perc. 1

Perc. 2

Perc. 3 *f* *p* *f*

Bsn  
 Cl. in Bb  
 B. Cl.  
 A. Sax.  
 T. Sax.  
 Bar. Sax.  
 Tpt in Bb  
 Hn in F  
 Tbn.  
 Euph.  
 Tba  
 Timp.  
 Glock.  
 Mar.

Fl. 1 2

Ob.

Bsn.

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Mar.

Perc. 1

Perc. 2

Perc. 3

63

This image shows a page of musical notation, likely a piano score, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'mp'. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

71

Fl. 1 *a2*  
2 *mp*

Ob. *mp*

Bsn *mf*

Cl. in Bb 1 *mp*  
2 *mp*

B. Cl. *mf*

A. Sax. 1 *a2*  
2 *mp*

T. Sax. *mf*

Bar. Sax. *mf*

71

Tpt in Bb 1 *mp*  
2 *mp*

Hn in F *mf*

Tbn. 1 *mf*  
2 *mf*

Euph. *mf*

Tba *mf*

Timp. *mp*

Glock. *mp*

Chim. *Chim.*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *p* *f*

79

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Chim.

Perc. 1

Perc. 2

Perc. 3

*a2*

*a2*

*a2*

*a2*

*a2*

*mf*

*mf*

*a2*

*f*

*p*

*mf*



Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2

Hn in F

Tbn. 1 2

Euph.

Tba

Timp.

Glock.

Chim.

Perc. 1

Perc. 2

Perc. 3

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57

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and a voice. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with dynamics such as *mf*, *f*, and *ff*, and includes articulation marks like accents and slurs. A large red watermark "Preview Only" is overlaid on the score.

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### **I have more questions! What should I do?**

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