

LEGACY OF THE LAND

Based on *The Promised Land*

FOR CONCERT BAND I GRADE 2½

TYLER S. GRANT

INSTRUMENTATION

Flute

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Alto Saxophone in Eb 1

Alto Saxophone in Eb 2

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone 1

Trombone 2

Euphonium B.C.

Euphonium T.C.

Tuba

PERCUSSION

Timpani

Mallet Percussion:
Bells/Marimba

Percussion 1 (2 players):
Triangle/Snare Drum, Bass Drum

Percussion 2:
Wind Chimes/Suspended Cymbal/
Ride Cymbal/Slapstick

Conductor's Score & Parts: TSG-B040

Conductor's Score: TSG-B040S





ABOUT TYLER

Tyler S. Grant 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. 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 25 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*. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. To learn more about Tyler, visit www.tylersgrant.com!

PROGRAM NOTES

Sacred Harp is a tradition of American shape-note singing that originated in the 1800s. Drawing upon influences from European folk music, the tradition gained prominence in the southeastern United States and spread through publications like "The Sacred Harp" (1844). To this day, it remains a treasured tradition and is celebrated through annual gatherings.

When I was approached by Todd Chamberlain and Bryan Angel about writing a work for their students, I was asked if I could find some way to portray the scenes and traditions of the Kentucky heartland in a work that was also contemporary in nature. My first assignment was to identify some source music that would serve as the centerpiece. From my own days as a band student, I always have a special nostalgia for "The Promised Land" set to perfection by Clare Grundman in Kentucky 1800. Upon further research, I found that Clare Grundman was once the band/orchestra director at the commissioning school in the late 1930s. This gave me the perfect source material that both nods to Grundman, the school's history, yet also allows me to craft a piece with an entirely different structure.

The piece begins with an alto saxophone solo that portrays a Kentucky sunrise. As more sections enter, we then get the entirety of the main theme of The Promised Land. Through some harmonic shifts, the music expands into a warm chorale that reinforces the theme with a sense of optimism and passion. The work suddenly picks up speed with active percussion and flourishing interjections that take the listener to the grandstand at the Kentucky Derby. The melody is passed around while the action and suspense of the race builds. A set of lighter variations follow as the work builds to an energetic and passion-filled ending. An expansive and triumphant statement of the final melody brings back the passion of the beginning to leave a lasting impression of the Kentucky heartland.

Legacy of the Land was commissioned by the Morton Middle School Bands (Lexington, KY) under the direction of Todd Chamberlain & Bryan Angel. I also personally wish to dedicate this work to Todd Chamberlain in celebration of his retirement after 30 years of service to music education. It is my hope that the passion, excitement, and joy of this work in some way depicts the passion, excitement, and joy he has brought to countless students over the years.

SUGGESTED PERCUSSION PART ASSIGNMENTS

Here are a few suggested methods for assigning, omitting, and/or doubling parts based on your ensemble's unique instrumentation. The following is done with player engagement in mind, though you are welcome to adjust as you see fit.

Legacy of the Land by Tyler S. Grant - SUGGESTED PERCUSSION ASSIGNMENTS CHART

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	3 PLAYERS	4 PLAYERS	5 PLAYERS (MINIMUM TO COVER ALL WRITTEN PARTS)	6 PLAYERS	7 PLAYERS	8 PLAYERS
PLAYER 1	Timpani	Timpani	Timpani	Timpani	Timpani	Timpani
PLAYER 2	Mallet Perc. (Bells/Marimba)	Mallet Perc. (Bells/Marimba)	Mallet Perc. (Bells/Marimba)	Mallet Perc. (Bells/Marimba)	Mallet Perc. (Bells/Marimba)	Mallet Perc. (Bells/Marimba)
PLAYER 3	Perc. 2 ms. 1-29, then switch to Perc. 1 (Snare Drum) ms. 33- end	Perc. 1 (Triangle/ Snare Drum)	Perc. 1 (Triangle/ Snare Drum)	Add Vibraphone (double Mallet parts, omit ms. 25-37)	Add Xylophone (double Marimba in lowest octave possible)	Add Marimba-Upper 8va (double Marimba in higher octave)
PLAYER 4		Perc. 2 (Wind Chimes/ Suspended Cymbal/ Ride Cymbal/Slapstick)	Perc. 1 (Bass Drum)	Perc. 1 (Triangle/ Snare Drum)	Add Vibraphone (double Mallet parts, omit ms. 25-37)	Add Xylophone (double Marimba in lowest octave possible)
PLAYER 5			Perc. 2 (Wind Chimes/ Suspended Cymbal/ Ride Cymbal/ Slapstick)	Perc. 1 (Bass Drum)	Perc. 1 (Triangle/ Snare Drum)	Add Vibraphone (double "Mallet" parts, omit ms. 25-37)
PLAYER 6				Perc. 2 (Wind Chimes/ Suspended Cymbal/Ride Cymbal/Slapstick)	Perc. 1 (Bass Drum)	Perc. 1 (Triangle/ Snare Drum)
PLAYER 7					Perc. 2 (Wind Chimes/ Suspended Cymbal/ Ride Cymbal/ Slapstick)	Perc. 1 (Bass Drum)
PLAYER 8						Perc. 2 (Wind Chimes/ Suspended Cymbal/Ride Cymbal/Slapstick)

Updated July 14th, 2025

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Wild Blue (Grade 1½)
Zero to Sixty (Grade 1½)

Breakthrough (Grade 2)
Fanfare for the Gold (Grade 2)
Tale of the Sword (Grade 2)
Under the Ice (Grade 2)
Wings of Wonder (Grade 2)

Legacy of the Land (Grade 2½)
Sweet Dreams (Grade 2½ - 3)
Paceline (solo tbn. & band, Grade 3)
In Your Wildest Dreams (Grade 3)

All the Earth and Air (Grade 4)
Fanfare for Athena (Grade 4)
Joy of Love & Life (Grade 4)
Pacific Grooves (Grade 4)
Panoramic Landscapes (Grade 4)
(Un)veiling (Grade 4)
The Sacred Spheres (Grade 5+)

FOR FULLY-FLEXIBLE INSTRUMENTATION

Hope Rising (Grade 1)
A New Light (Grade 1½)
Wild Blue (Grade 1½)
Tale of the Sword (Grade 2)
Sweet Dreams (Grade 2½ - 3)
In Your Wildest Dreams (Grade 3)
Panoramic Landscapes (Grade 4)

FOR STRING/FULL ORCHESTRA

High Flying (Grade 1)*
Colliding Fates (Grade 2)*
A Glimpse of Winter (Grade 2.5)^
In Your Wildest Dreams (Grade 3)*
Panoramic Landscapes (Grade 4)

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Commissioned by the Morton Middle School Bands (Lexington, KY)
Todd Chamberlain and Bryan Angel, directors

Tyler S. Grant
(ASCAP)

Based on *The Promised Land*

Heartfelt ♩ = 72 _{legato}

[illegible]

2

3

4

7

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TSG-B040

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7

Fl. *mp* *rit.*

Ob. *mp*

Bsn. *play mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

A. Sax. 1 *l. a2 tutti* *cantabile mf*

A. Sax. 2

T. Sax. *p mp*

Bar. Sax. *p mp*

7

Tpt. 1 *straight mute p* *rit.*

Tpt. 2 *straight mute p*

Hn. *cantabile mf*

Tbn. 1 *p mp*

Tbn. 2 *play mp*

Euph. *mp*

Tba. *p mp*

Timp. *p mp*

M. Perc. (Bells) *p mp*

Perc. 1 (Tri.) *p mp*

Bass Drum *p mp*

Suspended Cymbal (yarn mallets) *p mp*

Perc. 2 *p mp* *pp* *mf* (W. Chimes)

6 7 8 9 10 11 12

13 a tempo

Fl.

Ob.

Bsn.

mf

f

mp

play

1

Cl.

mf

fp

2

mf

fp

B. Cl.

mf

f

mp

1

A. Sax.

a2

2

fp

Euph.

play

T. Sax.

mf

f

mp

mp

Bar. Sax.

mf

f

mp

play

13 a tempo

1

Tpt.

mf

2

mf

Hn.

fp

1

Tbn.

a2

2

mf

f

mp

Euph.

mf

f

mp

Tba.

mf

f

mp

Timp.

mf

mp

M. Perc.

Perc. 1

mf

p

mf

(Sus. Cym.)

p

mf

Perc. 2

p

mf

p

24 Allegro ♩ = 138

poco rit.

Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *p*

1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *p*

1 *mp*

A. Sax. 2

T. Sax. *p*

Bar. Sax. *p*

1 *p*

Tpt. 2 *p*

Hn. *a2*

1 *p*

Tbn. 2 *p*

Euph. *p*

Tba. *p*

Timp. *p*

M. Perc. (Bells) To Mar. *mp* *pp*

Perc. 1 (Tri.) *p*

(B.D.) *p*

(Sus. Cym.) *mp* scrape w/ coin *pp*

19 20 21 22 23 24

Fl.

Ob.

Bsn.

mf

1

Cl.

2

B. Cl.

mf

A. Sax. 1

2

T. Sax.

mf

Bar. Sax.

mf

1

Tpt.

2

p

mf

Hn.

T. Sax.

mf

1

Tbn.

2

mf

Euph.

mf

Tba.

mf

dampen after each note until m. 29

Timp.

mf

Marimba - hard yarn mallets

8ba

mf

Perc. 1

mf

Slapstick

Perc. 2

mf

25 26 27 28 29

33

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

M. Perc. (Mar.)

Perc. 1 (B.D.)

Perc. 2 (Sus. Cym)

mp *mf* *open* *play* *S.D. on rim* *p*

33

30 31 32 33 34

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

Tpt.

2

Hn.

Tbn. 1

2

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

35

36

37

38

39

40

Fl. *f* *tr* *mp* 45

Ob. *f* *tr*

Bsn. *f* *mp*

1 Cl. *f* *tr*

2 Cl. *f* *tr*

B. Cl. *f* *mp*

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

2 *f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

1 Tpt. *f* *mf* 45

2 *f* *mf*

Hn. *f* *mp*

1 Tbn. *f* *mp*

2 *f* *mp*

Euph. *f* *mp*

Tba. *f* *mp*

Timp. *f*

M. Perc. *f* Bells

Perc. 1 *f* (S.D./B.D.) *mp*

Perc. 2 *f* (Sus. Cym) *p* *f* *p* *mf*

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

Tpt.

2

Hn.

1

Tbn. 2

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

[illegible]

Fl.

Ob.

Bsn.

Cl.
1
2

B. Cl.

A. Sax.
1
2

T. Sax.

Bar. Sax.

Tpt.
1
2

Hn.

Tbn.
1
2

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

60

mp

mf

a2

p

mf

mp

Mar.

(Tri.)

Ride Cymbal

57 58 59 60 61 62

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

1

Tpt.

2

Hn.

1

Tbn. 2

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

(Mar.)

(Tri.)

(W. Ch.)

(B.D.)

(Sus. Cym.)

p

mp

mf

pp

68

Fl. *p* *mp* *div.*

Ob. *p* *mp*

Bsn. *p* *mp*

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

2 Cl. *p* *mp* Tbn. 1 *p*

B. Cl. *p* *mp*

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

2 A. Sax. *p*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

68

1 Tpt. *p*

2 Tpt. *p*

Hn. *p*

1 Tbn. *p*

2 Tbn. *p*

Euph. *p* *mp*

Tba. *p* *mp*

Timp. *p*

M. Perc. *p* (S.D.) snares off, on rim

Perc. 1 *p*

Perc. 2 (R. Cym.) (Sus. Cym.) *p* *mp*

68 69 70 71 72

Fl. *a2*

Ob.

Bsn.

Cl. 1 *mp* *play*

Cl. 2 *mp* *play*

B. Cl.

A. Sax. 1 *a2*

A. Sax. 2 *(mp)* *cresc. poco a poco*

T. Sax. *mp* *play* *cresc. poco a poco*

Bar. Sax. *p* *cresc. poco a poco*

Tpt. 1 *straight mute*

Tpt. 2 *straight mute*

Hn. *mp*

Tbn. 1 *a2*

Tbn. 2 *mp* *p* *cresc. poco a poco*

Euph. *p* *cresc. poco a poco*

Tba. *p* *cresc. poco a poco*

Timp.

M. Perc. *(Mar.)* *To Bells*

Perc. 1 *(S.D. on rim)* *(snare off)*

Perc. 2 *(R. Cym.)* *(Sus. Cym.)*

pp *p*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

mp cresc. poco a poco

mp cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

a2

open

mp *open* *mp*

a2

a2

Bells

mp cresc. poco a poco

pp *p*

78 79 80 81 82

84 poco accel. to m. 90

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 *a2* *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 *a2* *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf*

M. Perc. (Bells) *mf* *f*

Perc. 1 (S.D./B.D.) *mf* *f*

Perc. 2 (Sus. Cym) *p* *mf* *p* *ff*

90 Slightly faster ♩ = 152

[illegible]

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc.

Perc. 1

Perc. 2

molto rit.

Stately ♩ = 96

f

a2

(Pells)

(S.D./B.D.)

(Sus. Cym.)

p

f

93

94

95

96

97

98

[illegible]



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