

(UN)VEILING

FOR SYMPHONIC WINDS & PERCUSSION

GRADE 4

TYLER S. GRANT

INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn 1
Horn 2
Trombone 1
Trombone 2
Trombone 3
Euphonium B.C.
Euphonium T.C.
Tuba

Percussion (6+ players)

Timpani

Percussion 1:
Vibraphone, Triangle,
Suspended Cymbal

Percussion 2:
Marimba, Chimes

Percussion 3:
Claves, Bells, Mark Tree

Percussion 4:
Sizzle Cym., Hi-hat, Crash Cym.,
Snare Drum, Tambourine

Percussion 5:
Gong, Bass Drum

DURATION

Approx. 6:15

Conductor's Score & Parts: TSG-B033
Conductor's Score: TSG-B033S





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 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. 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

I recently found myself unexpectedly captivated by the world of thriller movies and TV shows, an unusual departure from my go-to preferences in entertainment. Rather than being enticed by jump-scares or the other clichés associated with the genre, my interest was piqued by the intricately woven story arch of the antagonist. The mysterious layers surrounding their motivations, the exploration of the events that shaped them into agents of evil – these complexities ultimately became my way into exploring this classic method of storytelling.

(Un)Veiling is my attempt at capturing the essence of a villain's story-arch. The work begins with a main theme enveloped in harmonic and textural ambiguity, almost concealed in deceptive intentions. It swiftly erupts into a frenzy of activity as the protagonist attempts to outpace the relentless pursuit of the antagonist. At the heart of the work, the main theme is revisited surrounded by a different harmonic palette. It is here that the true motives of the antagonist are unveiled, challenging the listener's preconceived notions about the character's vulnerability and humanity. The momentary respite is shattered as the musical frenzy returns in a climactic battle between good and evil.

While my inspiration for this piece stems from fiction, it naturally invites all of us to consider the blurred perceptions of morality in our own society. This piece serves as a personal reminder of the nuanced aspects of human nature that blur our understandings of "good and evil."

(Un)Veiling was commissioned and premiered by the 2024 Georgia Music Educators Association District X 11th-12th Grade Honor Band in Augusta, GA.



(UN)VEILING

3/4 Ominously $\text{♩} = 77$ **5** **4/4**

Piccolo

Flute 1 2

Oboe

Bassoon

Clarinet in B $\flat$ 1 2 3

Bass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2

Trombone 1 2 3

Euphonium

Tuba

Timpani (G, C, D, Eb) *p*

Vibraphone SOLO, hard yarn mallets

Percussion 1 (Vibraphone, Triangle, Suspended Cymbal) *mp* *Red.*

Percussion 2 (Marimba, Chimes)

Percussion 3 (Claves, Bells, Mark Tree)

Percussion 4 (Sizzle Cym., Hi-hat, Cr. Cym., Snare Drum, Tambourine)

Percussion 5 (Gong, Bass Drum)

Solo, cantabile
mf

Roll suspended cymbal upside down, slowly move pedal up & down

Sizzle Cymbal *p*

Gong *p* *mp*

2 3 4 5 6 7 8

4/4 3/4 11 4/4

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

4/4 3/4 11 4/4

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

9 10 11 12 13 14 15 16

pp *mf* *pp* *mf* *pp* *mf*

harmon mute stem in

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3/4 4/4 Solo 3/4 4/4 rit.

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

3/4 4/4 3/4 4/4 rit.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

To Bells

To Marimba

F to G

B. D. (with roller mallets)

24 25 26 27 28 29 30 31

34 Vivace ♩ = 152

Picc.

Fl. 1

2

Ob.

Bsn

Cl. in Bb

1

2

3

B. Cl.

A. Sax.

1

2

T. Sax.

Bar. Sax.

Tpt in Bb

1

2

3

Hn in F

1

2

Tbn.

1

2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

[out of time with bells]

mf *p*

mf *p*

Bells [out of time with vib.]

Hi-hat

mf *p*

mp *Red.*

Marimba hard yarn mallet

mp *mp*

32 33 34 35 36 37 38

45

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

45

harmon mute stem in

mp

a2

harmon mute stem in

mp

pp

mp

pp

mp

39 40 41 42 43 44 45

Picc.
 Fl. 1
 2
 Ob.
 Bsn
 Cl. in Bb 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 2
 3
 Hn in F 1
 2
 Tbn. 1
 2
 3
 Euph.
 Tba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

53

Picc.

Fl. 1

2

Ob.

Bsn

Cl. in Bb 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

53

Tpt in Bb 1

2

3

Hn in F 1

2

Tbn. 1

2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

53 54 55 56 57 58 59

Picc.

Fl. 1

2

Ob.

Bsn

Cl. in Bb 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt in Bb 1

2

3

Hn in F 1

2

Tbn. 1

2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

60

61

62

63

64

65

66

68

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

68

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

67 68 69 70 71 72

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Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

a2

mf

a2

a2

a2

p

mf

pp

To Triangle

73 74 75 76 77 78 79

80

Picc. *f* *a2*

Fl. 1 *f* *a2*

2 *f* *a2*

Ob. *f*

Bsn *f*

Cl. in Bb 1 *f* *a2*

2 *f* *a2*

3 *f* *a2*

B. Cl. *f* *a2*

A. Sax. 1 *f* *a2*

2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

80

Tpt in Bb 1 *f* *a2* *open*

2 *f* *a2* *open*

3 *f* *a2* *open*

Hn in F 1 *f* *a2*

2 *f* *a2*

Tbn. 1 *f* *a2*

2 *f* *a2*

3 *f* *a2*

Euph. *f*

Tba *f*

Timp. *f*

Perc. 1 Triangle *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 Cr. Cym *f*

Perc. 5 *f*

80 81 82 83 84 85

Picc.

Fl. 1

2

Ob.

Bsn

Cl. in Bb 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt in Bb 1

2

3

Hn in F 1

2

Tbn. 1

2

3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

98

dampen G to Bb

93 94 95 96 97 98 99

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

To Suspended Cymbal

S.D. snares off

snares on

100 101 102 103 104 105 106

[illegible]

Picc.
 Fl. 1
 2
 Ob.
 Bsn
 Cl. in Bb 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 2
 3
 Hn in F 1
 2
 Tbn. 1
 2
 3
 Euph.
 Tba
 Timp.
 Vibraphone
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score for measures 114 to 121. The score includes parts for Piccolo, Flute (1 and 2), Oboe, Bassoon, Clarinet in Bb (1, 2, 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpet in Bb (1, 2, 3), Horn in F (1 and 2), Trombone (1, 2, 3), Euphonium, Tuba, Timpani, Vibraphone, and five Percussion parts (Perc. 1-5). The score features various dynamics (p, mp, mf, a2) and articulations (accents, slurs). A large red watermark "Preview Only" is overlaid diagonally across the page.

114 115 116 117 118 119 120 121

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

To Chimes

Chimes

To Claves

Claves

Tambourine

122 123 124 125 126 127 128

mp *mf* *p* *f* *a2* *Legal Use Required*

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2/4 3/4 2/4 3/4

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

129 130 131 132 133 134 135

3/4 **molto rit.**

Picc.

Fl. 1

2

Ob.

Tbn. 3

Bsn.

Cl. in Bb 1

2

3

Tba.

B. Cl.

A. Sax. 1

2

Euph.

T. Sax.

Bar. Sax.

3/4 **molto rit.**

Tpt in Bb 1

2

3

Hn in F 1

2

Tbn. 1

2

3

Euph.

Tba.

A to G, Bb to C
Eb to F

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

roll with yarn mallets

136 **137** **138** **139** **140** **141** **142** **143**

144 With longing ♩ = 70

Picc.

Fl. 1
2

Ob.

Bsn

Cl. in Bb 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

144 With longing ♩ = 70

Tpt in Bb 1
2
3

Hn in F 1
2

Tbn. 1
2
3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

144 145 146 147 148 149 150 151

154

Picc.

Fl. 1
2

Ob.

Bsn

Cl. in Bb 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

154

Tpt in Bb 1
2
3

Hn in F 1
2

Tbn. 1
2
3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

152 153 154 155 156 157 158 159

The musical score is arranged in systems. The first system (measures 152-154) includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in Bb 1 & 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The second system (measures 154-156) includes Trumpet in Bb 1 & 2 & 3, Horn in F 1 & 2, Trombone 1 & 2 & 3, Euphonium, and Tuba. The third system (measures 156-159) includes Timpani, Percussion 1-5. The score is in B-flat major (two flats) and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page.

166 Più mosso

Picc. *mf*

Fl. 1 *mf*
2 *pp*

Ob. *mf*

Bsn. *mf*
pp

Cl. in Bb 1 *mf*
2 *a2*
3 *mf*
pp

B. Cl. *mf*
pp

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

T. Sax. *mf*
pp

Bar. Sax. *mf*
pp

Tpt in Bb 1 *mf*
2 *mf*
3 *mf*
f
a2

Hn in F 1 *mf*
2 *mf*
f

Tbn. 1 *mf*
2 *mf*
3 *mf*
pp
mf
a2

Euph. *mf*
pp
mf

Tba *mf*
pp
mf

Timp. *pp*
mf

Perc. 1 *mf*
mp
Scd.
To Suspended Cymbal

Perc. 2 *mf*
Bells

Perc. 3 *mp*
To Bells
mf

Perc. 4 *mp*
mf

Perc. 5 *p*
mp
mf

160 161 162 163 164 165 166 167

Picc.
 Fl. 1 2
 Ob.
 Bsn.
 Cl. in Bb 1 2 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1 2 3
 Hn in F 1 2
 Tbn. 1 2 3
 Euph.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

molto rit.

178

Vivace ♩ = 152

[illegible]

Picc.
 Fl. 1
 2
 Ob.
 Bsn.
 Cl. in Bb 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 2
 3
 Hn in F 1
 2
 Tbn. 1
 2
 3
 Euph.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score for measures 181-187. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb (1, 2, 3), Bass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1, 2, 3), Horns in F (1, 2), Trombones (1, 2, 3), Euphonium, Tuba, Timpani, and five Percussion parts. The key signature is Bb major. The score features various dynamics (f, mf, p) and articulations (accents, slurs). A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

2/4 3/4 199

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

199

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

195 196 197 198 199 200 201 202

To Bells

Bells

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Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

203 204 205 206 207 208 209 210

fp

tr

a2

p

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212

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

212

Tpt in Bb 1 2 3

Hn in F 1 2

Tbn. 1 2 3

Euph.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

211 212 213 214 215 216

220

Picc.

Fl. 1

2

Ob.

Bsn.

Cl. in Bb 1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

Tpt in Bb 1

2

3

Hn in F 1

2

Tbn. 1

2

3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

220

hand-stopped

mf

ff

Vibraphone solo

f

dim. poco a poco al niente

mp

217

218

219

220

221

222

223

Picc.
 Fl. 1
 2
 Ob.
 Bsn
 Cl. in Bb 1
 2
 3
 B. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 Tpt in Bb 1
 2
 3
 Hn in F 1
 2
 Tbn. 1
 2
 3
 Euph.
 Tba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

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