

ALL THE EARTH AND AIR

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

Horn 3

Horn 4

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Euphonium T.C.

Tuba

Piano

Percussion (5+ players)

Timpani

Mallet Percussion 1
(Bells & Crotales)

Mallet Percussion 2
(Chimes, Marimba, Vibraphone)

Percussion 1
(Suspended Cym., Bass Drum,
Wind Chimes)

Percussion 2
(Wind Chimes, Triangle, Tam-
Tam, Patio Chimes)

DURATION

Approx. 6:00

Conductor's Score & Parts: TSG-B031

Conductor's Score: TSG-B031S





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

Commissioned by the Bowling Green State University Band Alumni Association, *All the Earth and Air* was written in honor of Dr. Bruce Moss and his 30th anniversary as Director of Bands at BGSU.

In writing a work that celebrates Dr. Moss' significant and lasting contributions to music education, I chose to delve into his early years, rooted in the picturesque landscapes of Kingsport, Tennessee. While traditionally structured in ABA form, my goal was to provide a dynamic exploration of the vivacious spirit and introspective depth he is known for.

An intriguing aspect of the work is the thematic connection to ZIP codes, deriving inspiration from Kingsport, TN and Bowling Green, OH. These motives are interwoven throughout the piece, serving as the foundations for the majority of melodic material and reflecting Dr. Moss' clever and memorable fascination with numbers and places.

The title *All the Earth and Air* draws inspiration from the Percy Bysshe Shelley poem, "To a Skylark." Much like the skylark's music encompassing the vast expanse of the sky, the resonant echo of Dr. Moss' boundless influence continues to permeate the lives of his colleagues and former students.

PERCUSSION NOTES

The percussion instrumentation calls for both traditional Wind Chimes and "Patio Chimes". It is preferred that the patio chimes be made out of some form of metal- not wood. The chimes should also be large enough to be audible, yet not so large that they only emit lower pitches. The more pitches on the chime set, the less likely it will be to distract from the surrounding harmonies. In the absence of patio chimes, wind chimes may be used as a substitution for the patio chimes passages.



“...for Dr. Bruce Moss”

ZIP-CODE THEMES

Kingsport, TN Motif #1 Kingsport, TN Motif #2 Bowling Green, OH Motif

3 7 6 6 (0) 3 7 6 6 2 4 3 4 (0) 2

treated here
as lowered 7th

Kingsport, TN Themes (ex. measures 3-10)

Bowling Green, OH Theme (ex. measures 11+)

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ALL THE EARTH AND AIR

Tyler S. Grant
(ASCAP)

12/8 With exhilaration ♩ = 120

Piccolo

Flute 1 2

Oboe

Bassoon

Clarinet in Bb 1 2 3

Bass Clarinet

Alto Saxophone 1 2

Tenor Saxophone

Baritone Saxophone

12/8 With exhilaration ♩ = 120

Trumpet in Bb 1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Piano

Timpani F, G, Bb, Eb

Bells

Mallet Percussion 1 (Bells & Crotales)

Mallet Percussion 2 (Chimes, Marimba, Vibraphone)

Suspended Cymbal (yarn mallets)

Percussion 1 (Suspended Cym., Bass Drum, Wind Chimes)

Percussion 2 (Wind Chimes, Triangle, Tam-Tam, Patio Chimes)

Wind Chimes (shared with Perc. 1)

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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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

5 6 7 8 9

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

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

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff*, *p*, *mf*, and *f*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number "11" is visible in the top left corner.

18

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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

15 16 17 18 19

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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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

20 21 22 23 24

To Mar.

f Bass Drum

f

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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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

25 26 27 28 29

Picc.

Fl. 1 solo *f*

Fl. 2

Ob.

Bsn

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Tpt in Bb 3

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

30 31 32 33 34

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Picc.

Fl.
1
2

Ob.

Bsn

Cl. in B $\flat$
1
2
3

B. Cl.

A. Sax.
1
2

T. Sax.

Bar. Sax.

Tpt in B $\flat$
1
2
3

Hn in F
1
2
3
4

Tbn.
1
2
3

Euph.

Tba

Pno
(Ped.)

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

end solo

tutti

solo

p

mf

p

p

38

35

36

37

38

39

[illegible]

45 6 12 6 12

Picc.

Fl. 1 2

bell tones
a2
f sfz f

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

45 6 12 6 12

Tpt in Bb 1 2 3

Hn in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

Tam-tam

Chim.

f

45 46 47 48 49 50

12 8 6 12 8

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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

(end solo)

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

Sus. Cym (yarn mallets)

51 52 53 54 55 56

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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
 3
 4
 Tbn. 1
 2
 3
 Euph.
 Tba.
 Pno.
 Timp.
 M. Perc. 1
 M. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 57-61. 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, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Piano, Timpani, Mallet Percussion 1, Mallet Percussion 2, Percussion 1, and Percussion 2. The score features various dynamics (mf, f, ff, ffpp, p) and articulations (accents, slurs). A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

57 58 59 60 61

4/4 **62** Suddenly slow ♩ = 60

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in B♭ 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

n T. Sax. *stagger breath as needed*

stagger breath as needed *n* *mp*

n *mp*

4/4 **62** Suddenly slow ♩ = 60

Tpt in B♭ 1 2 3

Hn in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

8va

mp

Timp.

M. Perc. 1

Crot.

mp

Vib.
motor off; med. soft mallets

M. Perc. 2

p

Perc. 1

ff

Patio Chimes
(gently rake your hand to simulate a natural patio chimes sound)

Perc. 2

62 63 64 65 66 67 68 69

70 $\frac{5}{4}$ poco rit. $\frac{4}{4}$ Rubato c. $\text{♩} = 72$ $\frac{5}{4}$ $\frac{4}{4}$

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

70 $\frac{5}{4}$ poco rit. $\frac{4}{4}$ Rubato c. $\text{♩} = 72$ $\frac{5}{4}$ $\frac{4}{4}$

Tpt in Bb 1 2 3

Hn in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1 To Bells

M. Perc. 2 To Mar.

Perc. 1

Perc. 2

70 71 72 73 74 75 76

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2/4 4/4 79 5/4 4/4

Picc. *p* *mf* *f*

Fl. 1 *a2* *p* *mf* *f*

2 *p* *mf* *f*

Ob. *p* *mf* *f*

Bsn *p* *mf* *f*

Cl. in Bb 1 *a2* *mf* *f*

2 *mf* *f*

3 *mf* *f*

B. Cl. *mf* *f*

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

2 *p* *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

2/4 4/4 79 5/4 4/4

Tpt in Bb 1

2

3

Hr in F 1 *a2* *mf* *f*

2 *a2* *mf* *f*

3 *a2* *mf* *f*

4 *mf* *f*

Tbn. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Euph. *mf* *f*

Tba *mf* *f*

Pno

Timp. *p*

M. Perc. 1

M. Perc. 2

Perc. 1 *p* *mf* *p*

Perc. 2

77 78 79 80 81 82 83

87

Picc.

Fl.

Ob.

Bsn

Cl. in Bb

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb

Hr in F

Tbn.

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

84 85 86 87 88

rit.

[illegible]

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), Bassoon (Bsn), Clarinets in Bb (Cl. in Bb), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets in Bb (Tpt in Bb), Horns in F (Hn in F), Trombones (Tbn.), Euphonium (Euph.), Tuba (Tba), Piano (Pno), Timpani (Timp.), Mallet Percussion 1 (M. Perc. 1), Mallet Percussion 2 (M. Perc. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes musical notation, dynamics (e.g., *f*, *mf*, *p*), and a large red watermark reading "Preview Requires Purchase". The page number 94 is visible at the bottom left.

Picc. *rall.* *ff* *rit.* **12**
 Fl. 1 *a2* *ff* **8**
 Fl. 2 *ff*
 Ob. *ff* *dolce* *mp*
 Bsn. *ff* *p* *mp*
 Cl. in Bb 1 *ff* *dolce* *p* *mp*
 Cl. in Bb 2 *ff* *dolce* *p* *mp*
 Cl. in Bb 3 *ff* *dolce* *p* *mp*
 B. Cl. *ff* *p* *mp*
 A. Sax. 1 *a2* *ff* *dolce* *mp*
 A. Sax. 2 *ff* *p* *mp*
 T. Sax. *ff* *dolce* *p* *mp*
 Bar. Sax. *ff* *dolce* *p* *mp*
 Tpt in Bb 1 *ff* *rit.* **12**
 Tpt in Bb 2 *ff*
 Tpt in Bb 3 *ff*
 Hn in F 1 *a2* *ff* *mp*
 Hn in F 2 *a2* *ff* *mp*
 Hn in F 3 *a2* *ff* *mp*
 Hn in F 4 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. 3 *ff*
 Euph. *ff*
 Tba *ff*
 Pno. *ff* *8va* *8ba*
 Timp. *ff*
 M. Perc. 1 *ff*
 M. Perc. 2 *ff*
 Perc. 1 *ff* *Sus. Cym. scrape* *(Patio Ch.)*
 Perc. 2 *ff* *p* *f*

12/8 106 Driving forward ♩ = 120

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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

Sus. Cym. yarn mallets

Standard Wind Chimes

12/8 106 Driving forward ♩ = 120

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106 107 108 109 110

111

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

111

Tpt in Bb 1 2 3

Hn in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

8va

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

111 112 113 114 115

[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
 3
 4
 Tbn. 1
 2
 3
 Euph.
 Tba.
 Pno.
 Timp.
 M. Perc. 1
 M. Perc. 2
 Perc. 1
 Perc. 2

Musical score for measures 121-126. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets in Bb (1, 2, 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1, 2, 3), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Piano, Timpani, and various Percussion instruments (M. Perc. 1, M. Perc. 2, Perc. 1, Perc. 2). The score features dynamic markings such as *ff*, *f*, *fp*, *p*, and *sfz*, as well as articulation marks like accents and slurs. A large red watermark "Preview Only" is overlaid diagonally across the page.

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 3 4

Tbn. 1 2 3

Euph.

Tba

Pno 8va

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

127 128 129 130 131

12/8

134

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

12/8

134

Tpt in Bb 1 2 3

Hn in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tba

Pno

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

dampen

choke

ff

p

f

132 133 134 135 136 137

6 12

Picc. *fff*

Fl. 1 *fff* *a2*

2 *fff*

Ob. *fff*

Bsn *fff*

Cl. in Bb 1 *fff* *a2*

2 *fff*

3 *fff*

B. Cl. *fff*

A. Sax. 1 *fff* *l.* *a2*

2 *fff*

T. Sax. *fff*

Bar. Sax. *fff*

Tpt in Bb 1 *fff*

2 *fff*

3 *fff*

Hn in F 1 *a2* *fff*

2 *a2* *fff*

3 *fff*

4 *fff*

Tbn. 1 *fff*

2 *fff*

3 *fff*

Euph. *fff*

Tba *fff*

Pno *fff* *8va*

Timp. *fff* dampen

M. Perc. 1 *fff* dampen

M. Perc. 2 *fff* dampen

Perc. 1 *fff* choke

Perc. 2 *fff* choke

138 139 140 141

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