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FJH DEVELOPING BAND

Grade 1.5

CASTLE GATE, 1924

(STORY AND LEGEND)

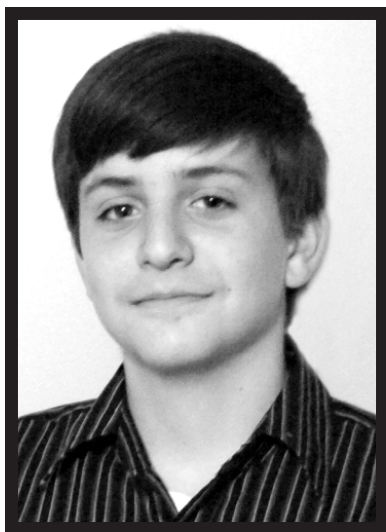
Tyler S. Grant

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B $\flat$ Clarinet 1	2 - Bells
5 - B $\flat$ Clarinet 2	4 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Bass Clarinet	2 - Percussion 2 Tom-tom Suspended Cymbal
4 - E $\flat$ Alto Saxophone	4 - Percussion 3 Tambourine Gong Triangle Crash Cymbals
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
4 - Trombone	

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer

Tyler S. Grant (b. 1995) is a young composer, conductor, and musician attending Shades Mountain Christian School in Hoover, Alabama. He has composed many works for concert band, marching band, chamber groups, and orchestra, and his music has been performed in numerous countries around the world. His first published work, *Along the Beaches of Normandy*, was performed at the 2009 New Band Music Reading Session at the Midwest Clinic by the United States Air Force Band of the Mid-West. He has also guest conducted at many venues across Alabama and stays busy with other guest appearances and commissions.

Aside from composing and conducting, Tyler participates in many honor bands and music conferences throughout the year. He regularly attends the Midwest Clinic, Alabama Music Educators Conference, University of Montevallo Young Musicians' Camp, and is a regular music teacher at local church music camps.

Tyler is currently first chair euphoniumist in the Shades Mountain Christian School Concert Band. He accepts a limited amount of commissions yearly, and plans on becoming a middle school band director and to continue writing and publishing his band works. His pieces are currently available from The FJH Music Company, Inc. and his self publishing label, TSG Music Works.

Program Notes

The coal mining town of Castle Gate, Utah was established in the early 1800's. On March 8, 1924, a series of three explosions rocked the town, claiming the lives of over 170 people, including teenagers, immigrants and adults working in the mines, and making it one of the worst mining disasters in the United States history.

The piece Castle Gate, 1924 tells the story of this disaster, and also reflects the legend left behind by these miners. The opening section includes the three rumbles from the explosions (experienced from a distance). The piece quickly picks up into a haunting, yet adventurous theme with colorful sounds from the percussion section. Slowing down with a final declaration of the tragedy, the piece then picks back up to a faster tempo to close the story and memorialize the legend of the lost souls.

I dedicate this piece to my friend and fellow composer William Owens for the kindness, support and generosity he has extended to my family and me over the years.

Rehearsal Suggestions

In this piece, be sure to exaggerate all the ritardando's, rallerandos's, and fermatas to receive full effect. In the percussion, the bass drum should be large, un-dampened and is best played with two mallets. This, again, will give full effect to the audience of an explosion and collapse. The same goes with the gong, as this will enhance the experience. The bell part should be played with brass mallets, if possible. If these are not available, use the hardest mallets possible.

Grant

TYLER S. GRANT
(ASCAP)

With mystery and fear! (♩=72)



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opt. Solo 7

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

1. opt. Solo *mp* *mf*

B. Cl. *p* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *p* *mf*

7

Tpts. 1 *mp* *mf*

2 *mp* *mf*

Hn. *mp* *mf*

Tbn. *mf*

Bar./Euph. *p* *mf*

Tuba *p* *mf*

Timp. *p* *mf*

Bells *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Sus. Cym. *mf*

10 *mf* 11

Gong roll (two mallets if possible)

12 Dramatically (♩ = 144)

Fl. *ff* *p* *mf*

Ob. *ff* *p* *mf*

Bsn. *ff* *p* *mf*

Cls. 1 *ff* *p* *mf* a2

2 *ff* *p* *mf*

B. Cl. *ff* *p* *mf*

A. Sax. *ff* *p* *mf*

T. Sax. *ff* *p* *mf*

B. Sax. *ff* *p* *mf*

12 Dramatically (♩ = 144)

Tpts. 1 *ff* *p* *mf*

2 *ff* *p* *mf*

Hn. *ff* *p* *mf*

Tbn. *ff* *p* *mf*

Bar./Euph. *ff* *p* *mf*

Tuba *ff* *p* *mf*

Timp. *ff* *p* *mf*

Bells *ff* *p* *mf*

Perc. 1 S.D. *ff* *p* *mf*

Perc. 2 *ff* *p* *mf*

Perc. 3 *ff* *p* *mf*

12 13 14 15 16

B1519

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

a2

a2

a2

a2

22 23 24 25 26

28

Fl.

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

28

Tpts. 1/2

Hn.

Tbn.

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Gong

27

28

29

30

31

36

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*
2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Gong

Tri.

32 33 34 35 36 *mf*

42

44

Fl.

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1/2

Hn.

Tbn.

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Tamb.

43 44 45 46 47

50 **rall.**

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

48 49 50 *p* 51 *f* 52

p *fp* *p* *f* *p* *f* *Gong*

a2 *a2* *a2* *a2* *a2*

B1519

58 Faster than before ($\text{♩} = 152$)

58 59 60 61 62 63 *ff*

