

TYLER S. GRANT

THE SACRED SPHERES

FOR CONCERT BAND

- I. FROM HARMONY, FROM HEAVENLY HARMONY
- II. CRIES, HARK THE FOE COMES

INSTRUMENTATION

Piccolo	Tenor Saxophone (B Flat)	Piano
Flute 1	Baritone Saxophone (E Flat)	Percussion 1: Timpani
Flute 2	Trumpet (B Flat) 1	Percussion 2: Marimba* & Crotales*
Oboe 1	Trumpet (B Flat) 2	Percussion 3: Glockenspiel, Snare Drum, Chimes
Oboe 2	Trumpet (B Flat) 3	Percussion 4: Vibraphone, Xylophone, Crotales*
Bassoon 1	Horn (F) 1	Percussion 5: Key Chimes, Tam-tam, Triangle
Bassoon 2	Horn (F) 2	Percussion 6: Suspended Cymbal & Sizzle Cymbal
Clarinet (B Flat) 1	Horn (F) 3	Percussion 7: Marimba* & Bass Drum
Clarinet (B Flat) 2	Horn (F) 4	
Clarinet (B Flat) 3	Trombone 1	
Bass Clarinet (B Flat)	Trombone 2	
Contra Alto Clarinet (E Flat)	Trombone 3	
Alto Saxophone 1	Euphonium (C)	
Alto Saxophone 2	Tuba	

Score & Parts: TSG-B026

9x12 Score: TSG-B026



TYLER S. GRANT

MUSIC WORKS, LLC

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a consortium of friends, former students, and schools
in honor of professor Randall O. Coleman

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PROGRAM NOTES

In over a decade of composing, never have I been asked to write a large scale work for the wind band repertoire. When I was approached by the Alabama Winds about writing such a piece in honor of their founder and conductor (and my former teacher) Randall Coleman, it felt like the perfect opportunity to stretch my creativity in a project that would celebrate the career of someone who means so much to so many people.

In preparing to write a large-scale work, I found Professor Coleman's interest in John Dryden's poem, "A Song for St. Cecilia's Day", to be a great starting point. As a vocalist in college, Professor Coleman recounts singing Norman Dello Joio's To St. Cecilia (adapted from the text by Dryden) as one of the most profound musical experiences of his life. Personally, I found the text to be rich with musical opportunities that would lend itself to two contrasting movements. Unlike the original text and the many musical representations that focus on St. Cecilia, I wanted my work to focus on the musical and celestial forces being abstractly represented through music.

The title of the first movement, "From Harmony, from heav'nly harmony...", comes directly from the first line of Dryden's poem. The first few notes musically depict the beginning of the "universal framework" described in the text through delicate textures and orchestrations that develop as the movement progresses. One interesting observation I found in Dryden's poem is the juxtaposition between the sacred ideas of creation and the secular ideas of "jarring atoms" that find their harmony with other elements within the young universe. The second stanza of the poem highlights the capacity for the musical elements to inspire passion which is represented at the climax of the first movement.

The second movement, "Cries, hark the foe comes", picks up the poem from the third stanza which highlights the spectrum of emotions that can be summoned by various instruments. The beginning of the movement highlights the "trumpet's loud clangor" along with drums that inspire war and conflict. The movement transitions to a section of mourning through the sound of a "warbling" flute. The ending of the movement combines the final stanzas along with the Grand Chorus to recapitulate earlier material and create a celebratory and impactful finale.

The Sacred Spheres was commissioned by the friends, family, and former students of Professor Randall O. Coleman in dedication to his 30+ year career in music education. I personally dedicate this work to him and am thankful for his impact on me as a composer, conductor, and educator.

TYLER S. GRANT

October 23, 2021

Atlanta, Georgia, USA

As from the pow'r of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.

excerpt from A SONG FOR ST. CECILIA'S DAY

John Dryden, 1687

10 11 12 13 14 15 4/4 3/4 4/4 3/4

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bsn

1

2

1

2

3

Cl. in Bb

B. Cl.

C. A. Cl.

pp

p

A. Sax.

1

2

T. Sax.

Bar. Sax.

10 15 4/4 3/4 4/4 3/4

Tpt in Bb

1

2

3

Hn in F

1

2

3

4

Tbn. 1

2

3

Euph.

Tba

Pno

Temp.

Crot. 1

Glock.

Vib.

Key Ch.

Sz. Cym.

Mar. 2

bowed

To Tam.

Sz. Cym.

pp

p

pp

p

19 22 23 24 25

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bsn.

1

2

1

2

3

Cl. in Bb

1

2

3

B. Cl.

C. A. Cl.

1

2

A. Sax.

T. Sax.

Bar. Sax.

3

4

3

Tpt in Bb

1

2

3

1

2

3

4

Hn in F

1

2

3

Tbn.

1

2

3

Euph.

Tba

Pno

Timp.

Crot. 1

Glock.

Vib.

Tam.

Sz. Cym.

Mar. 2

pp

p

To Sus. Cym.

Sus. Cym.

p

mp

mp

p

mp

3

brass mallet

wood

hard yarn mallets

mf

3

TSG-B_{xxx}

32 33 34 35 36

Picc.

1

Fl.

2

1

Ob.

2

Bsn

1

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

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

Temp.

Crot. 1

Glock.

Vib.

Tam.

Sus. Cym.

Mar. 2

pp < mf > pp < mf > pp

pp < mf > pp < mf > pp

pp < mf > pp < mf > pp

gliss.

gliss.

mp

mf

To Key Ch.

p

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TSG-B_{xxx}

55 56 57 58 59 60 61

Picc.

1

Fl.

2

1

Ob.

2

1

Bsn.

2

1

Cl. in Bb.

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

1

2

3

Tpt in Bb.

1

2

3

1

2

Hn in F.

3

4

Tbn. 1

2

3

Euph.

Tba

Pno

Timp.

Crot. 1

Glock.

Vib.

Key Ch.

Sz. Cym.

Mar. 2

mp

p

a 2

3

tr

Legal Use

61

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67

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

Picc.

1

Fl.

2

1

Ob.

2

1

Bsn.

2

1

Cl. in Bb.

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

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

Tpt in Bb 1

2

3

1

2

Hn in F

3

4

Tbn. 1

2

3

Euph.

Tba

Pno

Timp.

Crot. 1

Glock.

Vib.

Tam.

Sus. Cym.

Mar. 2

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[illegible]

88 89 90 91

Picc.

1

Fl.

2

1

Ob.

2

1

Bsn

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

3

1

Hn in F

2

3

4

Tbn. 1

2

3

Tbn.

Euph.

Tba

Pno

(15)

Timp.

Crot. 1

Glock.

Vib.

Tam.

Sz. Cym.

Bass Drum

To Sus. Cym.

[illegible]

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2. “Cries, bark the foe comes”

2022-07-17 TSG-Bxxx

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged in a standard orchestral layout, with woodwinds at the top, brass in the middle, and percussion at the bottom. The score includes various musical notations, such as notes, rests, dynamics (pp, ff, f, mf), and articulation marks (accents, slurs). A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

26 27 28 29 30 31 32 33 34 35 36 37

Picc.

1

Fl.

2

Ob.

1

2

Bsn

1

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

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

Tim.

Crot. I

Sn. Dr.

Xyl.

Tri.

Sus. Cym.

Bass Drum

Legal Use Requires Purchase

38 39 40 41 42 43 44 45 46 47 48 49

Picc.

1

Fl.

2

Ob.

1

2

Bsn

1

2

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

A. Sax.

1

2

T. Sax.

Bar. Sax.

Tpt in Bb

1

2

3

Hn in F

1

2

3

4

Tbn. 1

Tbn. 2

3

Euph.

Tba

Pno

Temp.

Crot. I

Sn. Dr.

Xyl.

Tri.

Sus. Cym.

Bass Drum

cresc. poco a poco

To Mar.

50 51 52 53 54 55 56 57 58 59 60

Picc. *ff* *f* *mf* *tr*

1 *ff* *mf* *tr*

2 *ff* *mf* *tr*

Ob. 1 *ff* *mf* *tr*

2 *ff* *mf* *tr*

Bsn. 1 *ff* *f* *mf* *tr*

2 *ff* *f* *mf* *tr*

Cl. in Bb. 1 *ff* *mf* *tr*

2 *ff* *mf* *tr*

3 *ff* *mf* *tr*

B. Cl. *ff*

C. A. Cl. *ff* *f*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt in Bb. 1 *ff* *f* *mf* *harmon mute*

2 *ff* *f* *mf* *harmon mute*

3 *ff* *f* *mf* *harmon mute*

Hn in F. 1 *ff* *mf* *a2*

2 *ff* *mf* *a2*

3 *ff* *mf* *a2*

4 *ff* *mf* *a2*

Tbn. 1 *ff* *f* *a2*

2 *ff* *f* *a2*

3 *ff* *f* *a2*

Euph. *ff* *f*

Tba. *ff* *f*

Pno. *ff* *f* *dampen*

Timp. *ff* *f*

Mar. 1 *mf* *Mar.*

Sn. Dr. *mf* *To Crot.*

Xyl. *ff*

Tri. *ff*

Sus. Cym. *ff* *choke* *To Sz. Cym.* *Sz. Cym.* *mf*

Bass Drum *f*

61 62 63 64 65 66 67 68 69 70 71

Picc.

1

Fl.

2

1

Ob.

2

Bsn

1

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

68

68

Tpt in Bb

1

2

3

Hn in F

1

2

3

4

Tbn. 1

Tbn. 2

3

Euph.

Tba

Pno

Timp.

Mar. 1

Sn. Dr.

Crot. 2

Tri.

Sus. Cym.

To Sus. Cym.

Sus. Cym.

p

mp

To Sz. Cym.

Bass Drum

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TSG-B_{xxx}

113 114 115 116 117 118 119 120 121 122 123

Picc.

1

FL.

2

1

Ob.

2

Bsn

1 2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

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

Temp.

Mar. 1

Chim.

Crot. 2

Key Ch.

Sz. Cym.

Bass Drum

harmon mute

mf

a2 harmon mute

mf

a2

a2

Sz. Cym.

mf

To Sus. Cym.

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X

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240 241 242 243 244 245 246 247 248 249 250 251 252

Picc. *f* *ff*

1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Bsn. 1 *f* *ff*

2 *f* *ff*

Cl. in Bb 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

C. A. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpt in Bb 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hn in F 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

4 *f* *mp*

Tbn. 1 *f* *p*

2 *f* *p*

3 *f* *p*

Euph. *f* *p*

Tba *f* *p*

Pno. *15^{ma}* *p*

Timp. *mf* *f*

Mar. 1 *mf* *f*

Glock. *f* To Sn. Dr.

Crot. 2 *f* To Xyl.

Tri. *f* *mp*

Sus. Cym. *p* *f* *mp*

Bass Drum *p* *f* *mp*

TSG-B_{xxx}

267

268 269 270 271 272 273 274 275 276 277 278 279 280 281

Picc.

1

Fl.

2

1

Ob.

2

Bsn.

1

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

8

267

277

Tpt in Bb

1

2

3

1

2

Hr in F

3

4

Tbn. 1

2

3

Euph.

Tba

Pno

Timp.

Crot.

Crot. 1

Sn. Dr.

Xyl.

Tri.

Sus. Cym.

Bass Drum

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2022-07-17

307 308 309 310 311 312 313 314 315 316 317

Picc.

1

Fl.

2

1

Ob.

2

Bsn

1

2

1

Cl. in Bb

2

3

B. Cl.

C. A. Cl.

1

A. Sax.

2

T. Sax.

Bar. Sax.

308

Tpt in Bb

1

2

3

Hn in F

1

2

3

4

Tbn. 1

2

3

Euph.

Tba

Pno

(15) dampen 8ba sffz fp

Timp.

Crot. 1

Sn. Dr.

Xyl.

Tam.

Sus. Cym.

Bass Drum

f sffz f

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346 347 348 349 350 351 352 353 354 355

Picc.

1

Fl.

2

Ob.

1

2

Bsn.

1

2

Cl. in Bb.

1

2

3

B. Cl.

C. A. 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.

15

8

Timp.

Crot. 1

Chim.

Xyl.

Tam.

Sus. Cym.

Bass Drum

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

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[illegible]

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