

ALL THE EARTH AND AIR

FOR SYMPHONIC WINDS & PERCUSSION
GRADE 4

TYLER S. GRANT

INSTRUMENTATION

Piccolo	Trumpet in Bb 1	Piano
Flute 1	Trumpet in Bb 2	Percussion (5+ players)
Flute 2	Trumpet in Bb 3	Timpani
Oboe	Horn 1	Mallet Percussion 1 (Bells & Crotales)
Bassoon	Horn 2	Mallet Percussion 2 (Chimes, Marimba, Vibraphone)
Clarinet in Bb 1	Horn 3	Percussion 1 (Suspended Cym., Bass Drum, Wind Chimes)
Clarinet in Bb 2	Horn 4	Percussion 2 (Wind Chimes, Triangle, Tam- Tam, Patio Chimes)
Clarinet in Bb 3	Trombone 1	
Bass Clarinet in Bb	Trombone 2	
Alto Saxophone 1	Trombone 3	
Alto Saxophone 2	Euphonium B.C.	
Tenor Saxophone	Euphonium T.C.	
Baritone Saxophone	Tuba	

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 permeates 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

12
8 With exhilaration ♩ = 120

The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (1 and 2), Oboe, Bassoon, Clarinet in Bb (1, 2, 3), Bass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in Bb (1, 2, 3), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba. The piano part is in the lower register, and the percussion section includes Timpani (F, G, Bb, Eb), Mallet Percussion 1 (Bells & Crotales), Mallet Percussion 2 (Chimes, Marimba, Vibraphone), Percussion 1 (Suspended Cym., Bass Drum, Wind Chimes), and Percussion 2 (Wind Chimes, Triangle, Tam-Tam, Patio Chimes). The score features dynamic markings such as *f*, *ff*, *p*, and *ffz*, and articulation like accents and trills. A large red watermark 'Preview Only' is overlaid diagonally across the score.

1 2 3 4
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Picc.

Fl. 1

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

5 6 7 8 9

11

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

11

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

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

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

To Mar.

f
Bass Drum

f

20 21 22 23 24

27

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

ff

f

ff

f

ff

f

ff

f

ff

ffz

ff

ffz

ff

ffz

ff

ffz

ff

ffz

ff

ffz

ff

ffz

ff

mf

8va

mf

p

f

Mar. - hard yarn mallets

mf

mf

Wind Chimes (shared with Perc. 2)

s.

Triangle

mp

mf

mf

mp

dampen

25 26 27 28 29

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

30 31 32 33 34

solo I.
f
tr
mp
tr
mp
straight mute
mp
a2
straight mute
mp
(Xeo.)
mp

38

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

solo

tutti

p

mf

p

p

38

35 36 37 38 39

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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

40 41 42 43 44

45 **6** **12** **6** **12**

Picc.

Fl. 1
2

bell tones
a2
f sfz f

Ob.

bell tones
f sfz f

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

bell tones
f sfz f

a2 bell tones
f sfz f

Hn in F 1
2
3
4

a2
f sfz f

Tbn. 1
2
3

Euph.

Tba

Pno

Timp. solo

M. Perc. 1
f

M. Perc. 2
Chim.
f

Perc. 1
Tam-tam

Perc. 2

f 45 46 47 48 49 50

12/8 6/8 12/8

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

12/8 6/8 12/8

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

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The score spans measures 57 to 61. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Performance markings include accents, slurs, and breath marks. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

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

M. Perc. 2

Perc. 1

Perc. 2

mp Crot.

Vib. motor off; med. soft mallets

p *Red.*

ff

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

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 mp 72 73 74 75 76

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

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

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

Tprt 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

77 78 79 80 81 82 83

87

Picc. *p*

Fl. 1 *a2 tutti* *p*

Fl. 2 *a2* *p*

Ob. *p*

Bsn. *p*

Cl. in Bb 1 *a2* *p*

Cl. in Bb 2 *p*

Cl. in Bb 3 *p*

B. Cl. *p*

A. Sax. 1 *1.* *p*

A. Sax. 2 *2.* *p*

T. Sax. *mp*

Bar. Sax. *p*

87

Tpt in Bb 1 *solo mp*

Tpt in Bb 2

Tpt in Bb 3

Hr in F 1 *pp*

Hr in F 2 *pp*

Hr in F 3 *pp*

Hr in F 4 *pp*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *solo p*

Tba. *p*

Pno. *p*

Timp. *dampen mf*

M. Perc. 1 *mf*

M. Perc. 2 *Mar. 3 mp*

Perc. 1 *mf*

Perc. 2 *mf*

(Patio Ch.)

Scape Tam-tam w/ triangle beater

p 84 85 86 87 88

91 Passionately ♩ = 76

rit.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*
sostenuto

Cl. in Bb 1 *mf*

Cl. in Bb 2 *mf*

Cl. in Bb 3 *mf*
sostenuto

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*
sostenuto

T. Sax. *mf*
sostenuto

Bar. Sax. *mf*
sostenuto

rit.

91 Passionately ♩ = 76

Tpt in Bb 1 *mf*

Tpt in Bb 2 *mf*

Tpt in Bb 3 *mf*

Hn in F 1 *f*

Hn in F 2 *f*

Hn in F 3 *f*
sostenuto

Hn in F 4 *f*
sostenuto

Tbn. 1 *mf*
sostenuto

Tbn. 2 *mf*
sostenuto

Tbn. 3 *mf*
tutti
sostenuto

Euph. *mf*
sostenuto

Tba. *mf*
sostenuto

Pno. *mf*

Timp. *mf*

M. Perc. 1 *mf*

M. Perc. 2 *mf*
To Chim.

Perc. 1 *mf*

Perc. 2 *mf*
standard mallets

Picc.

Fl. 1

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

94

95

96

97

rall.

101

rit.

12/8

Picc. *ff*

Fl. 1 *a2 ff*

Fl. 2 *a2 ff*

Ob. *ff* dolce *mp*

Bsn. *ff* dolce *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* dolce *p < mp*

A. Sax. 1 *a2 ff* dolce *mp*

A. Sax. 2 *ff* dolce *mp*

T. Sax. *ff* dolce *p < mp*

Bar. Sax. *ff* dolce *p < mp*

rall.

101

rit.

12/8

Tpt in Bb 1 *ff*

Tpt in Bb 2 *a2 ff*

Tpt in Bb 3 *ff*

Hn in F 1 *a2 ff*

Hn in F 2 *a2 ff*

Hn in F 3 *a2 ff*

Hn in F 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Pno. *ff* *15ma* *8ba*

Timp. *ff*

M. Perc. 1 *ff*

M. Perc. 2 *ff*

Perc. 1 *ff* Sus. Cym. scrape (Patio Ch.)

Perc. 2 *ff*

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.

12/8 106 Driving forward ♩ = 120

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

106 107 108 109 110

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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

Timp.

M. Perc. 1

M. Perc. 2

Perc. 1

Perc. 2

111 112 113 114 115

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

116 117 118 119 120

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

lower 8va optional

dampen

choke

121 122 123 124 125 126

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

127 128 129 130 131

12
8

134

66

Picc.

Fl. 1 2

Ob.

Bsn

Cl. in Bb 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

12

134

66

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

6/8 12/8

Picc. *fff*

Fl. 1 *fff* *a2*

Fl. 2 *fff*

Ob. *fff*

Bsn. *fff*

Cl. in Bb 1 *fff*

Cl. in Bb 2 *fff* *a2*

Cl. in Bb 3 *fff*

B. Cl. *fff*

A. Sax. 1 *fff* *1.*

A. Sax. 2 *fff* *2.*

T. Sax. *fff*

Bar. Sax. *fff*

Tpt in Bb 1 *fff*

Tpt in Bb 2 *fff* *8:*

Tpt in Bb 3 *fff* *8:*

Hn in F 1 *fff* *a2*

Hn in F 2 *fff* *a2*

Hn in F 3 *fff*

Hn in F 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff* *8:*

Tbn. 3 *fff* *8:*

Euph. *fff*

Tba. *fff*

Pno *fff* *8va*

Timp. *fff* dampen

M. Perc. 1 *fff* dampen

M. Perc. 2 *fff* dampen

Perc. 1 *fff* *p* choke

Perc. 2 *fff* choke

138 *fff* 139 140 141

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