

# DANGEROUS EN(COUNT)ERS

FOR CONCERT BAND | GRADE 1½

TYLER S. GRANT

## INSTRUMENTATION

Flute	Trumpet in Bb 1	<u>PERCUSSION</u>
Oboe	Trumpet in Bb 2	Timpani
Clarinet in Bb 1	Horn in F	Bells
Clarinet in Bb 2	Trombone/Euphonium	Chimes
Bass Clarinet in Bb	B.C./Bassoon	Percussion 1 (2 players): Snare Drum/China Cymbal, Bass Drum
Alto Saxophone in Eb	Euphonium T.C.	Percussion 2 (2 players): Mid & Low Toms, Crash Cymbal/ Suspended Cymbal
Tenor Saxophone in Bb	Tuba	Percussion 3: Hi-hat
Baritone Saxophone in Eb		

## SUPPLEMENTAL & WORLD PARTS

(Visit [www.tylersgrant.com/worldparts](http://www.tylersgrant.com/worldparts) for an instant PDF download.)

Horn in E-flat	Tuba in Bb T.C.	Alto Clarinet in Eb
Trombone in Bb T.C.	Tuba in Bb B.C.	Contra Alto Clarinet in Eb
Trombone in Bb B.C.	Tuba in Eb T.C.	Contra Bass Clarinet in Bb
Baritone/Euphonium in Bb T.C.	Tuba in Eb B.C.	String Bass
Baritone/Euphonium in Bb B.C.		

Conductor's Score & Parts: TSG-B046

Conductor's Score: TSG-B046S





## 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 25 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](http://www.tylersgrant.com)!

## PROGRAM NOTES

How do you escape the clutches of an evil multi-metered monster? Count! *Dangerous En(count)ers* takes performers and audiences into a high-stakes chase where shifting meters and driving rhythms keep everyone on edge. Cinematic percussion propels the action while contemporary harmonies add color and tension throughout. Sudden twists, quick turns, and relentless momentum challenge the ensemble to stay alert at all times. This thrilling work balances excitement with accessibility, making it an engaging experience for students and a crowd-pleasing adventure for audiences. Keep counting... and watch out!

*Dangerous En(count)ers* was commissioned by a consortium of middle school bands from Georgia Music Educators Association's District 13 led by Robert Davidson (Trickum Middle School).

## THE CONSORTIUM

Bay Creek Middle School  
Berkmar Middle School  
Buford Middle School  
Coleman Middle School  
Couch Middle School  
Creekland Middle School  
Crews Middle School  
Dacula Middle School  
Duluth Middle School  
Five Forks Middle School  
Greater Atlanta Christian School  
Grace Snell Middle School

Hebron Christian Academy  
Hull Middle School  
Jones Middle School  
Jordan Middle School  
Lanier Middle School  
Lilburn Middle School  
McConnell Middle School  
Moore Middle School  
North Gwinnett Middle School  
Northbrook Middle School  
Notre Dame Academy  
Osborne Middle School

Pinckneyville Middle School  
Providence Christian Academy  
Radloff Middle School  
Richards Middle School  
Shiloh Middle School  
Snellville Middle School  
Sugar Hill Christian Academy  
Summerour Middle School  
Sweetwater Middle School  
Trickum Middle School  
Twin Rivers Middle School  
Wesleyan School

## SUGGESTED PERCUSSION PART ASSIGNMENTS

Here are a few suggested methods for assigning, omitting, and/or doubling parts based on your ensemble's unique instrumentation. The following is done with player engagement in mind, though you are welcome to adjust as you see fit.

### *Dangerous En(count)ers* by Tyler S. Grant - SUGGESTED PERCUSSION ASSIGNMENTS CHART

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	3 PLAYERS	4 PLAYERS	5 PLAYERS	6 PLAYERS	7 PLAYERS	8 PLAYERS (Minimum to cover all included parts)	9 PLAYERS	10 PLAYERS
<b>Player 1</b>	Timpani	Timpani	Timpani	Timpani	Timpani	Timpani	Timpani	Timpani
<b>Player 2</b>	Percussion 1: Snare Drum/ China Cymbal	Percussion 1: Snare Drum/ China Cymbal	Percussion 1: Snare Drum/ China Cymbal	Bells	Bells	Bells	Bells	Bells
<b>Player 3</b>	Percussion 3: Hi-hat	Percussion 2: Mid & Low Toms	Percussion 1: Bass Drum	Percussion 1: Snare Drum/ China Cymbal	Chimes	Chimes	Marimba (Doubled Bell Part)	Marimba (Doubled Bell Part)
<b>Player 4</b>		Percussion 3: Hi-hat	Percussion 2: Mid & Low Toms	Percussion 1: Bass Drum	Percussion 1: Snare Drum/ China Cymbal	Percussion 1: Snare Drum/ China Cymbal	Chimes	Vibraphone (Doubled Chime Part)
<b>Player 5</b>			Percussion 3: Hi-hat	Percussion 2: Mid & Low Toms	Percussion 1: Bass Drum	Percussion 1: Bass Drum	Percussion 1: Snare Drum/ China Cymbal	Chimes
<b>Player 6</b>				Percussion 3: Hi-hat	Percussion 2: Mid & Low Toms	Percussion 2: Mid & Low Toms	Percussion 1: Bass Drum	Percussion 1: Snare Drum/ China Cymbal
<b>Player 7</b>					Percussion 3: Hi-hat	Percussion 2: Crash Cymbal/ Suspended Cymbal	Percussion 2: Mid & Low Toms	Percussion 1: Bass Drum
<b>Player 8</b>						Percussion 3: Hi-hat	Percussion 2: Crash Cymbal/ Suspended Cymbal	Percussion 2: Mid & Low Toms
<b>Player 9</b>							Percussion 3: Hi-hat	Percussion 2: Crash Cymbal/ Suspended Cymbal
<b>Player 10</b>								Percussion 3: Hi-hat

### COMPANION GUIDE AVAILABLE!

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- Rhythm Exercises
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# DANGEROUS EN(COUNT)ERS

Watch out! ♩ = 144

The score is divided into two systems, each starting with a "Watch out!" instruction and a tempo of ♩ = 144. The first system includes Flute, Oboe, Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Alto Saxophone in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The second system includes Trumpet in Bb (1 and 2), Horn in F, Trombone/Euphonium B.C./Bassoon, Tuba, Timpani (with notes F, G, Bb, D), Bells, Chimes, Percussion 1 (Snare/China Cymbal/Bass Drum), Percussion 2 (Mid/Low Toms/Crash Cymbals/Suspended Cymbal), and Percussion 3 (Hi-hat). Dynamics range from *f* to *mp*. The score is marked with a large red watermark: "Full Score Preview Requires Purchase".

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2

Hn

Tbn./  
Euph./  
Bsn.

Tba.

Timp.

Bells

Chim.

Perc. 1

Perc. 2

Perc. 3  
(Hi-hat)

6 7 8 9 10 11 12

Fl. *mf* *f* *fp*

Ob. *mf* *f* *fp*

1 Cl. *f* *mp* *f*

2 Cl. *f* *mp* *f*

B. Cl. *mf* *f* *mp* *f*

A. Sax. *f* *mp* *f*

T. Sax. *mf* *f* *mp* *f*

Bar. Sax. *mf* *f* *mp* *f*

1 Tpt. *mf* *f* *fp*

2 Tpt. *mf* *f* *fp*

Hn. *mf* *f* *mp* *f* *fp*

Tbn./ Euph./ Bsn. *mf* *f* *mp* *f* *fp* (Tbn. gliss)

Tba. *mf* *f* *mp* *f*

Timp. *f* *mp* *f*

Bells *mf* *f* *f*

Chim. *mf* *f*

Perc. 1 (Ch. Cym.) *mf* *f* *mp* *mp* *f*

(B.D.) *mf* *f* *mp* *mp* *f*

Perc. 2 (Toms) *f* *f* *f*

(Cr. Cym.) *f* *f* *f*

Perc. 3 (Hi-hat) *f* *mp* *f*

13 14 15 16 17 18

21

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *f* *mf*

Tbn./Euph./Bsn. *f* *mf*

Tba. *mf*

Timp. *mf*

Bells *mf*

Chim. *mf*

Perc. 1 *mf*

Perc. 2 *f* *mf*

Perc. 3 (Hi-hat) *f* *mf*

19 20 21 22 23 24

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2

Hn

Tbn./  
Euph./  
Bsn.

Tba.

Timp.

Bells

Chim.

Perc. 1  
(S.D.)  
(B.D.)

(Ch. Cym)

Perc. 2  
(Toms)  
(Cr. Cym.)

Perc. 3  
(Hi-hat)

*f*

(Upper note opt.)

25 26 27 28 29 30



42

Fl.

Ob.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

42

1 Tpt.

2 Tpt.

Hn

Tbn./ Euph./ Bsn.

Tba.

Timp.

Bells

Chim.

Perc. 1

Perc. 2

Perc. 3 (Hi-hat)

(S.D. on rim)

(B.D.)

(Toms - on rim)

(on head)

(Sus, Cym - scrape)

49

Fl. *p* *mf* *p* *mp*

Ob. *p* *mf* *p* *mp*

1 Cl. *mf* *p*

2 Cl. *mf* *p*

B. Cl. *mf* *p*

A. Sax. *p* *mf* *p* *mp*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Fl. *mp*

Cl. 1

Cl. 2

49

1 Tpt. *p* *mf* *p*

2 Tpt. *p* *mf* *p*

Hn. *mf* *p*

Tbn./Euph./Bsn. *mf* *p*

Tba. *mf* *p*

Timp.

Bells *p* *mf* *p* *mp*

Chim. *mf*

Perc. 1 (Ch. Cym.) *mf*

Perc. 2 (Sus. Cym- yarn mallets) *mf* *p*

Perc. 3 (Hi-hat) *mf* *p*

44

45

46

47

48

49

50

55

Fl.

Ob.

1  
Cl.

2  
Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

55

1  
Tpt.

2  
Tpt.

Hn

Tbn./  
Euph./  
Bsn.

Tba.

Timp.

Bells

Chim.

Perc. 1  
(S.D. on rim) (Ch. Cym.)

Perc. 2  
(Toms)

(Sus. Cym.)

Perc. 3  
(Hi-hat)

51 52 53 54 55 56

Fl.

Ob.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2

Hn

Tbn./  
Euph./  
Bsn.

Tba.

Timp.

Bells

Chim.

Perc. 1

Perc. 2

Perc. 3  
(Hi-hat)

57 58 59 60 61 62 63







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