

# WILD BLUE

TYLER S. GRANT

## INSTRUMENTATION

While all parts for each voice are included, stars (\*) indicate the parts that are preferred for the range demands and overall performance. Lower octaves are included on certain parts when deemed necessary.

PART 1 - Flute*/Oboe*/Violin* (C)	PART 3 - Flute/Oboe/Violin (C)
PART 1 - Trumpets*/Clarinets*/Bass Clarinet/Baritone T.C.(Bb)	PART 3 - Trumpets*/Clarinets*/Bass Clarinet*/Baritone T.C.* (Bb)
PART 1 - Alto Saxophone*/Baritone Saxophone (Eb)	PART 3 - Alto Saxophone*/Baritone Saxophone* (Eb)
PART 1 - Tenor Saxophone (Bb)	PART 3 - Tenor Saxophone* (Bb)
PART 1 - Horn (F)	PART 3 - Horn (F)
PART 1 - Trombone/Baritone/Bassoon/Cello/Bass 8va (C)	PART 3 - Trombone*/Baritone*/Bassoon*/Cello*/Bass 8va (C)
PART 1 - Tuba (C)	PART 3 - Tuba (C)
PART 1 - Viola (Alto Clef)	PART 3 - Viola (Alto Clef)*
PART 2 - Flute*/Oboe*/Violin* (C)	PART 4 - Flute/Oboe/Violin (C)
PART 2 - Trumpets*/Clarinets*/Bass Clarinet/Baritone T.C. (Bb)	PART 4 - Trumpets/Clarinets/Bass Clarinet*/Baritone T.C.*(Bb)
PART 2 - Alto Saxophone*/Baritone Saxophone (Eb)	PART 4 - Alto Saxophone/Baritone Saxophone* (Eb)
PART 2 - Tenor Saxophone (Bb)	PART 4 - Tenor Saxophone* (Bb)
PART 2 - Horn (F)	PART 4 - Horn (F)
PART 2 - Trombone/Baritone/Bassoon/Cello/Bass 8va (C)	PART 4 - Trombone*/Baritone*/Bassoon*/Cello*/Bass* 8va (C)
PART 2 - Tuba (C)	PART 4 - Tuba* (C)
PART 2 - Viola (Alto Clef)*	PART 4 - Viola (Alto Clef)

Timpani

Bells

Percussion 1 (2 players): Snare Drum, Hi-hat, Bass Drum

Percussion 2 (2 players): Triangle, Bell Tree, Crash Cymbals, Suspended Cymbal

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Conductor's Score & Parts: TSG-FX002

9x12 Conductor's Score: TSG-FX002S





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

## PROGRAM NOTES

In a world where Neil Armstrong is usually remembered for the 1969 Apollo 11 mission and the first-ever moonwalk, I struggled to find a piece of music that celebrated his formative years as a young aviator. His development in the Air Force and a Navy test pilot would ultimately land him a spot in the Astronaut corps. *Wild Blue* is a fanfare that illuminates this lesser-explored area of his legacy, while also depicting an adrenaline-packed test flight. While the entirety of musical themes in this piece are original, the title is derived from the opening lyric of the official United States Air Force song, "Off we go into the wild blue yonder...".

*Wild Blue* was commissioned by Upper Sandusky Middle School Bands in Sandusky, OH, which is one of the towns that Neil Armstrong grew up in as a young child. My deepest appreciation to their director, Ken Hoffman, for bringing this work to life and celebrating a treasured American hero!

## PERCUSSION NOTES

For the Percussion 2 (Triangle, Bell Tree...) part, it is suggested that the Bell Tree is also played with a triangle beater to allow for efficient transitions between instruments.

In the absence of six players, it is suggested to omit the Percussion 2 part.

# WILD BLUE

FLEX EDITION

**Propulsive!** ♩ = 144

**PART 1**  
Flute/Oboe/  
Violin  
B♭ Trumpet/  
Clarinet  
Alto Saxophone

**PART 2**  
Flute/Oboe/  
Violin  
B♭ Trumpet/  
Clarinet  
Alto Saxophone  
F Horn

**PART 3**  
B♭ Trumpet/Clarinet  
(B. Cl./ Baritone T.C.)  
Alto Saxophone/  
Baritone Saxophone  
Tenor Saxophone  
F Horn  
Trombone/  
Baritone/Bassoon/  
Cello

**PART 4**  
B♭ Trumpet/Clarinet  
(B. Cl./ Baritone T.C.)  
Alto Saxophone/  
Baritone Saxophone  
Tenor Saxophone  
F Horn  
Trombone/Baritone/  
Bassoon/Cello  
Tuba/Bass (8va)

Timpani  
(Bb, F)  
Plastic mallets  
Bells & Marimba  
Percussion 1:  
Snare Drum, Hi-hat,  
Bass Drum  
B.D.  
Percussion 2:  
Triangle, Bell Tree,  
Crash Cymbals,  
Suspended Cymbal  
Tri.  
Cr. Cym.

2 3 4 5 6

9

PART 1

FL./Ob./Vln.

Bb Tpt. Clarinet

A. Sax.

PART 2

FL./Ob./Vln.

Bb Tpt./Cl.

A. Sax.

F Hn

9

PART 3

Bb Tpt./Cl.

A. Sax./B. Sax.

T. Sax.

F Hn

Tbn./Bar./Bsn./Vlc.

PART 4

Bb Tpt./Cl.

A. Sax./B. Sax

T. Sax.

F Hn

Tbn./Bar. Vlc./Bsn./Tba./Bs.

Timp.

Bls./Mar.

Perc. 1

Perc. 2

Sus. Cym (yarn mallets)

To Mar.

16

PART 1

Fl./Ob./Vln.  
Bb Tpt./Clarinet  
A. Sax.

PART 2

Fl./Ob./Vln.  
Bb Tpt./Cl.  
A. Sax.  
F Hn

16

PART 3

Bb Tpt./Cl.  
A. Sax./B. Sax.  
T. Sax.  
F Hn  
Tbn./Bar./Bsn./Vlc.

PART 4

Bb Tpt./Cl.  
A. Sax./B. Sax.  
T. Sax.  
F Hn  
Tbn./Bar./Vlc./Bsn./Tba./Bs.

Timp.  
Bls./Mar.  
Perc. 1  
Perc. 2

dampen dampen  
Mar. - hard yarn mallets  
Hi-hat  
Bell Tree  
choke  
Triangle

14 15 16 17 18 19 20

PART 1

Fl./Ob./Vln.

Bb Tpt. Clarinet

A. Sax.

PART 2

Fl./Ob./Vln.

Bb Tpt./Cl.

A. Sax.

F Hn

PART 3

Bb Tpt./Cl.

A. Sax./B. Sax.

T. Sax.

F Hn

Tbn./Bar./Bsn./Vlc.

PART 4

Bb Tpt./Cl.

A. Sax./B. Sax.

T. Sax.

F Hn

Tbn./Bar. Vlc./Bsn./Tba./Bs.

Timp.

Bls./Mar.

Perc. 1

Perc. 2

21 22 23 24 25 26

28

PART 1

Fl./Ob./Vln. *mf*

Bb Tpt./Clarinet *mf*

A. Sax. *mf*

PART 2

Fl./Ob./Vln. *mf*

Bb Tpt./Cl. *mf*

A. Sax. *mf*

F Hn *mf*

28

PART 3

Bb Tpt./Cl. *mp*

A. Sax./B. Sax. *mp*

T. Sax. *mp*

F Hn *mp*

Tbn./Bar./Bsn./Vlc. *mp*

PART 4

Bb Tpt./Cl. *mp*

A. Sax./B. Sax. *mp*

T. Sax. *mp*

F Hn *mp*

Tbn./Bar. Vlc./Bsn./Tba./Bs. *mp*

Timp.

Bls./Mar. *To Bls.*

Perc. 1

Perc. 2

35

PART 1  
Fl./Ob./ Vln.  
Bb Tpt.  
Clarinet  
A. Sax.

Musical notation for Part 1, measures 34-35. The Fl./Ob./ Vln. part has a dynamic marking of *f*. The Bb Tpt. Clarinet part has a dynamic marking of *f*. The A. Sax. part has a dynamic marking of *f*.

PART 2  
Fl./Ob./ Vln.  
Bb Tpt./ Cl.  
A. Sax.  
F Hn

Musical notation for Part 2, measures 34-35. The Fl./Ob./ Vln. part has dynamic markings of *fp* and *f*. The Bb Tpt./ Cl. part has dynamic markings of *fp* and *f*. The A. Sax. part has dynamic markings of *fp* and *f*. The F Hn part has dynamic markings of *fp* and *f*.

35

PART 3  
Bb Tpt./ Cl.  
A. Sax./ B. Sax.  
T. Sax.  
F Hn  
Tbn./ Bar./Bsn./ Vlc.

Musical notation for Part 3, measures 34-35. The Bb Tpt./ Cl. part has dynamic markings of *fp* and *f*. The A. Sax./ B. Sax. part has dynamic markings of *fp* and *f*. The T. Sax. part has dynamic markings of *fp* and *f*. The F Hn part has dynamic markings of *fp* and *f*. The Tbn./ Bar./Bsn./ Vlc. part has dynamic markings of *fp* and *f*.

PART 4  
Bb Tpt./ Cl.  
A. Sax./ B. Sax.  
T. Sax.  
F Hn  
Tbn./Bar. Vlc./Bsn./ Tba./Bs.

Musical notation for Part 4, measures 34-35. The Bb Tpt./ Cl. part has dynamic markings of *fp* and *f*. The A. Sax./ B. Sax. part has dynamic markings of *fp* and *f*. The T. Sax. part has dynamic markings of *fp* and *f*. The F Hn part has dynamic markings of *fp* and *f*. The Tbn./Bar. Vlc./Bsn./ Tba./Bs. part has dynamic markings of *fp* and *f*.

Temp.

Musical notation for the Tempo part, measures 34-35. The part has a dynamic marking of *f*.

Bls./Mar.

Musical notation for the Bls./Mar. part, measures 34-35. The part has a dynamic marking of *f*.

Perc. 1

Musical notation for Perc. 1, measures 34-35. The part includes a section marked (S.D.) and has dynamic markings of *fp* and *f*.

Perc. 2

Musical notation for Perc. 2, measures 34-35. The part has dynamic markings of *fp* and *f*.



**PART 1**

Fl./Ob./Vln. *p*

Bb Tpt./Clarinet *p*

A. Sax. *p*

**PART 2**

Fl./Ob./Vln. *mp* legato

Bb Tpt./Cl. *mp* legato

A. Sax. *mp* legato

F Hn *mp* legato

**PART 3**

Bb Tpt./Cl. *p*

A. Sax./B. Sax. *p*

T. Sax. *p*

F Hn *p*

Tbn./Bar./Bsn./Vlc. *p*

**PART 4**

Bb Tpt./Cl. *p*

A. Sax./B. Sax. *p*

T. Sax. *p*

F Hn *p*

Tbn./Bar. Vlc./Bsn./Tba./Bs. *p*

Timp. *ff* *mf* *p*

Bls./Mar. *ff* *mf* solo

Perc. 1 *ff* *mf* snares off

Perc. 2 *ff* *mf*

*ff* Cr. Cym. *mf*

47

PART 1

Fl./Ob./Vln.

Bb Tpt./Clarinet

A. Sax.

PART 2

Fl./Ob./Vln.

Bb Tpt./Cl.

A. Sax.

F Hn

47

PART 3

Bb Tpt./Cl.

A. Sax./B. Sax.

T. Sax.

F Hn

Tbn./Bar./Bsn./Vlc.

PART 4

Bb Tpt./Cl.

A. Sax./B. Sax

T. Sax.

F Hn

Tbn./Bar. Vlc./Bsn./Tba./Bs.

Timp.

Bls./Mar.

Perc. 1

Perc. 2

on S.D. rim

*p*

*mp*

*legato*

47 48 49 50 51 52

55

PART 1

Fl./Ob./ Vln.

Bb Tpt. Clarinet

A. Sax.

*mf*

PART 2

Fl./Ob./ Vln.

Bb Tpt./ Cl.

A. Sax.

F Hn

*mf*

PART 3

Bb Tpt./ Cl.

A. Sax./ B. Sax.

T. Sax.

F Hn

Tbn./ Bar./Bsn./ Vlc.

*mf*

PART 4

Bb Tpt./ Cl.

A. Sax./ B. Sax

T. Sax.

F Hn

Tbn./Bar. Vlc./Bsn./ Tba./Bs.

*mf*

Timp.

Bls./Mar.

Perc. 1

Perc. 2

*mf*

Sus. cym with back of mallet

Musical score for **WILD BLUE - Full score**, page 10, showing measures 59 through 64. The score is organized into four parts:

- PART 1:** Fl./Ob./Vln., Bb Tpt./Clarinet, A. Sax.
- PART 2:** Fl./Ob./Vln., Bb Tpt./Cl., A. Sax., F Hn.
- PART 3:** Bb Tpt./Cl., A. Sax./B. Sax., T. Sax., F Hn., Tbn./Bar./Bsn./Vlc.
- PART 4:** Bb Tpt./Cl., A. Sax./B. Sax., T. Sax., F Hn., Tbn./Bar./Vlc./Bsn./Tba./Bs., Timp., Bls./Mar., Perc. 1, Perc. 2.

The score includes various musical notations such as dynamics (*f*, *p*), articulation (*snare on*), and performance instructions (*with yarn mallets*). A large red watermark reading "Preview Only" is overlaid diagonally across the score. Boxed measure numbers **63** are present in the top right of the first two systems.

**PART 1**  
Fl./Ob./Vln.  
Bb Tpt./Clarinet  
A. Sax.

**PART 2**  
Fl./Ob./Vln.  
Bb Tpt./Cl.  
A. Sax.  
F Hn

**PART 3**  
Bb Tpt./Cl.  
A. Sax./B. Sax.  
T. Sax.  
F Hn  
Tbn./Bar./Bsn./Vlc.

**PART 4**  
Bb Tpt./Cl.  
A. Sax./B. Sax.  
T. Sax.  
F Hn  
Tbn./Bar./Vlc./Bsn./Tba./Bs.

Timp.  
Bls./Mar.  
Perc. 1  
Perc. 2

Cr. Cym.

65 66 67 68 69 70

73

PART 1

FL./Ob./Vln. *mf* *ff*

Bb Tpt. Clarinet *mf* *ff*

A. Sax. *mf* *ff*

PART 2

FL./Ob./Vln. *mf* *ff*

Bb Tpt./Cl. *mf* *ff*

A. Sax. *mf* *ff*

F Hn *mf* *ff*

73

PART 3

Bb Tpt./Cl. *mf* *ff*

A. Sax./B. Sax. *mf* *ff*

T. Sax. *mf* *ff*

F Hn *mf* *ff*

Tbn./Bar./Bsn./Vlc. *mf* *ff*

PART 4

Bb Tpt./Cl. *ff*

A. Sax./B. Sax. *ff*

T. Sax. *ff*

F Hn *ff*

Tbn./Bar. Vlc./Bsn./Tba./Bs. *ff*

Timp. *mf* *ff* solo dampen

Bls./Mar. *mf* *ff* dampen

Perc. 1 *mf* *ff* dampen

Perc. 2 *mf* *ff* choke

71 72 73 74 75 76 choke

**Preview Only**  
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