

# A GLIMPSE OF WINTER

Tyler S. Grant

## Instrumentation

1 - Full Score  
8 - Violin 1  
8 - Violin 2  
5 - Violin 3 (Viola T.C.)  
5 - Viola  
5 - Violoncello  
5 - Double Bass  
2 - Tambourine / Triangle  
1 - Piano

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

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Frank J. Hackinson

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
www.fjhmusic.com



## The Composer

Tyler S. Grant (b. June 23, 1995) is an Atlanta-based composer of music for concert bands, marching bands, and chamber groups; many of which have been performed around the world and by musicians of all levels. His works for wind band have been found on Editor's Choice lists from various international music distributors in addition to being performed by many region and state-wide honor bands. His work *Panoramic Fanfare* was named a winner in the 2014 Call for Fanfares Competition hosted by the Dallas Wind Symphony. The fanfare has since been performed by collegiate and professional ensembles in the United States, Canada, and United Kingdom. Since 2010, he has regularly accepted commissions for new works and produced new publications for bands and chamber groups each year. While he has never formally studied composition, he credits his mentors Brian Balmages and Randall Coleman as being pivotal to his success as a composer and a conductor. Notable performance venues of his work include The Midwest Clinic, Carnegie Hall, Meyerson Symphony Center (Dallas), The Macy's Thanksgiving Day Parade, and numerous state-wide, national, and international music conventions.

In addition to his writing, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a conductor and clinician of university, district, and state level honor bands in Alabama, Georgia, North Carolina, Pennsylvania, Maryland, Louisiana, South Dakota, and West Virginia. Tyler was recently a contributing author in 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*.

Tyler is a graduate of the University of Alabama where he earned a degree in instrumental music education. He is on the middle and high school music faculty of Holy Innocents' Episcopal School in Atlanta, Georgia and maintains an active composing and conducting schedule. His more than 20 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works, LLC.

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## Program Notes

In the southeastern United States, one never feels that the winter season officially arrives. Growing up in Alabama, it felt as though winter would reveal itself in short periods of cold weather—sometimes for just a few days and other times for a few long weeks. Just when we'd think the weather was here to stay, the temperature would rise and we'd put our sweaters away in hopes that the winter charm would reveal itself to us once again. *A Glimpse of Winter* seeks to capture the joy and charisma of the colder season in a brief, yet delightful work. Snowflakes, snow angels, and snow globes all find their own musical representations in the piece—all the while creating joy and happiness for all who reminisce about the spirit of the season.

*A Glimpse of Winter* was written for the Mount View Middle School Chamber Orchestra (Matthew DeBeal, director) for their performance at the 2019 Midwest Band & Orchestra Clinic in Chicago, Illinois. The piece was premiered under the baton of the composer.

- Tyler S. Grant

# A GLIMPSE OF WINTER

TYLER S. GRANT  
(ASCAP)

Joyful! (♩ = 136)

The musical score is arranged in two systems. The first system (measures 1-5) includes parts for Violin 1 (mf), Violin 2 (mp), Viola (Violin 3) (mp), Violoncello (mp), Double Bass (mp), Triangle Tambourine (mp), and Piano (mp). The second system (measures 6-10) includes parts for Violin 1, Violin 2, Viola (H3), Violoncello (arco), Double Bass (arco), Triangle Tambourine, and Piano. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.



Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

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11 12 13 14 15 16

Musical score for measures 11-16. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *f* and *mf*. There are accents and a 4-measure rest in measure 14.

17 18 19 20 21

Musical score for measures 17-21. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *mp* and *mf*. There are accents and a 4-measure rest in measure 19.

4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tri. Tamb.

Pno.

22 23 24 25 26

*mf*

*mf*

*mf*

*mf*

*mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tri. Tamb.

Pno.

27 28 29 30 31 32

*f* *mp* *div.*

*f* *mp*

*f* *mf*

*f* (4) (opt. II) *mp* (4 2 4)

*f* *mp*

*f* *mp*

33

Musical score for measures 33-37. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). Measure 33: Vln. 1 plays a sixteenth-note pattern starting on G4, marked *p*. Vln. 2 is silent. Vla. is silent. Vcl. plays a half note G2, marked *p*. D.B. is silent. Tri. Tamb. is silent. Pno. plays a half note G2, marked *p*. Measure 34: Vln. 1 continues the sixteenth-note pattern. Vln. 2 is silent. Vla. plays a quarter note G3, marked *mf*. Vcl. plays a quarter note G2, marked *pizz.*. D.B. plays a quarter note G2, marked *pizz.*. Tri. Tamb. plays a quarter note G2, marked *p*. Pno. plays a quarter note G2, marked *p*. Measure 35: Vln. 1 continues the sixteenth-note pattern. Vln. 2 is silent. Vla. plays a quarter note A3, marked *mf*. Vcl. is silent. D.B. is silent. Tri. Tamb. is silent. Pno. plays a quarter note A2, marked *mf*. Measure 36: Vln. 1 continues the sixteenth-note pattern. Vln. 2 is silent. Vla. plays a quarter note B3, marked *mf*. Vcl. is silent. D.B. is silent. Tri. Tamb. is silent. Pno. plays a quarter note B2, marked *mf*. Measure 37: Vln. 1 continues the sixteenth-note pattern. Vln. 2 plays a sixteenth-note pattern starting on G4, marked *p*. Vla. is silent. Vcl. plays a quarter note G2, marked *arco* and *mf*. D.B. plays a quarter note G2, marked *arco* 4 and *mf*. Tri. Tamb. plays a quarter note G2, marked *mf*. Pno. plays a quarter note G2, marked *mf*.

Musical score for measures 38-43. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). Measure 38: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. plays a quarter note G2, marked *x1*. D.B. plays a quarter note G2, marked *1* and *4*. Tri. Tamb. is silent. Pno. plays a quarter note G2, marked *1* and *4*. Measure 39: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. is silent. D.B. is silent. Tri. Tamb. is silent. Pno. plays a quarter note A2, marked *4*. Measure 40: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. plays a quarter note G2, marked *pizz.* and *p*. D.B. plays a quarter note G2, marked *pizz.* and *p*. Tri. Tamb. is silent. Pno. plays a quarter note A2, marked *p*. Measure 41: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. is silent. D.B. is silent. Tri. Tamb. is silent. Pno. plays a quarter note B2, marked *4*. Measure 42: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. is silent. D.B. is silent. Tri. Tamb. is silent. Pno. plays a quarter note B2, marked *4*. Measure 43: Vln. 1 continues the sixteenth-note pattern. Vln. 2 continues the sixteenth-note pattern. Vla. is silent. Vcl. plays a quarter note G2, marked *arco* and *mf*. D.B. plays a quarter note G2, marked *arco* 2 and *mf*. Tri. Tamb. plays a quarter note G2, marked *mf*. Pno. plays a quarter note G2, marked *mf*.

45

Vln. 1 *mp*

Vln. 2

Vla. *mp*

Vcl. *mp*  
(if no Bases, play cues)

D.B. *mp*

Tri. Tamb. *mp*

Pno. *mp*

44 45 46 47 48 49

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Tri. Tamb. *mp*

Pno. *mp*

50 51 52 53 54 55

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Tri. Tamb.  
Pno.

56 57 58 59 60

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Tri. Tamb.  
Pno.

61 62 63 64 65 66



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tri. Tamb.

Pno.

67 68 69 70 71

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tri. Tamb.

Pno.

72 73 74 75 76 77

81

Musical score for measures 78-82. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). Measure 78 has a 4-measure rest for Vln. 1 and Vla. Measures 79 and 80 feature a crescendo. Measure 81 starts with a fortissimo (ff) dynamic and includes a 4-measure rest for Vln. 2 and Vla. Measure 82 continues the fortissimo texture.

Musical score for measures 83-87. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., Tri. Tamb., and Pno. The key signature is two sharps (F# and C#). Measures 83-85 show a steady rhythmic pattern. Measure 86 begins with a mezzo-forte (mf) dynamic and a crescendo. Measure 87 reaches a fortissimo (ff) dynamic and includes a 'div.' (divisi) instruction for the strings.