

# LUX ASTRRA

FOR CONCERT BAND | GRADE 3

TYLER S. GRANT

## INSTRUMENTATION

Flute 1  
Flute 2  
Oboe  
English Horn  
(Optional)  
Bassoon  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bass Clarinet in Bb  
Alto Saxophone in Eb 1  
Alto Saxophone in Eb 2  
Tenor Saxophone in Bb  
Baritone Saxophone in Eb

Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Horn in F 1  
Horn in F 2  
Trombone  
Euphonium B.C.  
Euphonium T.C.  
Tuba

## PERCUSSION

Timpani  
Mallet Percussion 1:  
Crotales, Bells  
Mallet Percussion 2:  
Vibraphone  
Mallet Percussion 3:  
Marimba  
Percussion 1 (2 players):  
Triangle/Finger Cymbals/Hi-hat/Snare Drum,  
Bass Drum  
Percussion 2 (2 players):  
Wind Chimes/2 Toms/Crash Cymbals,  
Suspended Cymbal/Tam-tam

## 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-B048

Conductor's Score: TSG-B048S





## 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

*Lux Astra* was commissioned by the Cheek Middle School Bands (Denton, TX). Their director, Dr. Gregory Denson, approached me about writing a work that would be programmatic in nature, while also reflective and symbolic of his students' journey. In addition to their shared experiences in the Cheek band program, these students are also among the first graduating classes from this brand-new school.

While researching the geographic location of the school, I discovered it sits near the University of North Texas' Rafe Urban Astronomy Lab, which features an observatory far enough from the Denton area that light pollution doesn't interfere with stunning celestial displays. Often, when we look into the stars, we aren't seeing them as they are right now, but rather as they were many years ago. The light we see reflects a pathway through space and time, creating the illusion of a still image or fixed point.

I found this juxtaposition fascinating: the journey of the stars, and how that journey ultimately forms an image we can witness in a single moment. I chose to use this metaphor as the foundation for a work that reflects the journey of these students at this point in time.

The opening features shimmering entrances in the mallet percussion, symbolizing the appearance of individual stars before unfolding into vast galaxies. As more voices join, the texture gradually widens as the night sky fills in one point of light at a time until the ensemble is fully illuminated. The music soon accelerates as it carries the listener on a sweeping journey through the cosmos with a sense of forward momentum. Brief episodes along the way allow different orchestrational colors to cut through, offering moments of contrast and discovery as we catch glimpses of new constellations coming into view. The work ultimately gives way to a cinematic climax that draws together all of the momentum from before into an explosive celestial celebration.

## 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.

### *Lux Astra* by Tyler S. Grant - SUGGESTED PERCUSSION ASSIGNMENTS CHART

Copyright © 2026. Photopies of this page are permitted for educational use.

	4 PLAYERS	5 PLAYERS	6 PLAYERS	7 PLAYERS	8 PLAYERS (Minimum to cover all included parts)	9 PLAYERS
<b>Player 1</b>	Mallet Percussion 1 (Crotales/Bells)	Mallet Percussion 1 (Crotales/Bells)	Timpani	Timpani	Timpani	Timpani
<b>Player 2</b>	Measures 1 to 17, play Mallet Percussion 2 (Vibraphone). Measures 32 to end, play Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Mallet Percussion 2 (Vibraphone)	Mallet Percussion 1 (Crotales/Bells)	Mallet Percussion 1 (Crotales/Bells)	Mallet Percussion 1 (Crotales/Bells)	Mallet Percussion 1 (Crotales/Bells)
<b>Player 3</b>	Measures 1 to 17, play Mallet Percussion 3 (Marimba). Measures 32 to end, play Timpani	Measures 1 to 17, play Mallet Percussion 3 (Marimba). Measures 32 to end, play Timpani	Mallet Percussion 2 (Vibraphone)	Mallet Percussion 2 (Vibraphone)	Mallet Percussion 2 (Vibraphone)	Mallet Percussion 2 (Vibraphone)
<b>Player 4</b>	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)	Mallet Percussion 3 (Marimba)	Mallet Percussion 3 (Marimba)	Mallet Percussion 3 (Marimba)	Mallet Percussion 2 (Vibraphone) - double in lower octave, omit measures 1 to 17.
<b>Player 5</b>		Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)	Mallet Percussion 3 (Marimba)
<b>Player 6</b>			Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 1 (Bass Drum)	Percussion 1 (Bass Drum)	Percussion 1 (Triangle/Finger Cymbals/Hi-hat/Snare Drum)
<b>Player 7</b>				Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 1 (Bass Drum)
<b>Player 8</b>					Percussion 2 (Suspended Cymbal/Tam-tam)	Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)
<b>Player 9</b>						Percussion 2 (Suspended Cymbal/Tam-tam)

### COMPANION GUIDE AVAILABLE!

Download the **FREE** Companion Guide for this piece today!

Exercises include:

- Unison Melody Exercises
- Rhythm Exercises
- Articulation Studies
- Chorales & Chord Studies

Download at: [www.tylersgrant.com/free](http://www.tylersgrant.com/free)



## *Other titles by Tyler S. Grant*

### **FOR CONCERT BAND**

Empire (Grade ½)  
Fanfare for the Infinite (Grade ½)  
First Winter's Breath (Grade 1)  
Hope Rising (Grade 1)  
A New Light *A Sequel to ...at Twilight* (Grade 1½)  
Dangerous En(count)ers (Grade 1½)  
Shadow Realm (Grade 1½)  
Wild Blue (Grade 1½)  
Zero to Sixty (Grade 1½)

Fanfare for the Gold (Grade 2)  
Simple Suite for Band (Grade 2)  
Tale of the Sword (Grade 2)  
Under the Ice (Grade 2)  
Wings of Wonder (Grade 2)  
Arc of the Storm (Grade 2½)  
Legacy of the Land (Grade 2½)  
Sweet Dreams (Grade 2½ - 3)  
In Your Wildest Dreams (Grade 3)  
Lux Astra (Grade 3)

All the Earth and Air (Grade 4)  
Fanfare for Athena (Grade 4)  
Joy of Love & Life (Grade 4)  
Pacific Grooves (Grade 4)  
Panoramic Landscapes (Grade 4)  
(Un)veiling (Grade 4)  
Wildstride (Grade 4)  
The Sacred Spheres (Grade 5+)

### **FOR FULLY FLEXIBLE INSTRUMENTATION**

Hope Rising (Grade 1)  
A New Light (Grade 1½)  
Wild Blue (Grade 1½)  
Tale of the Sword (Grade 2)  
Sweet Dreams (Grade 2½ - 3)  
In Your Wildest Dreams (Grade 3)  
Panoramic Landscapes (Grade 4)

### **FOR STRING/FULL ORCHESTRA**

High Flying (Grade 1)\*  
Colliding Fates (Grade 2)\*  
A Glimpse of Winter (Grade 2.5)^  
In Your Wildest Dreams (Grade 3)\*  
Panoramic Landscapes (Grade 4)

\*Published by Alfred/MakeMusic Publications

^Published by The FJH Music Company, Inc.

All other titles published by Tyler S. Grant Music Works, LLC

# LUX ASTRA

**3/4** Contemplative, molto legato ♩ = 66

The score is arranged in systems for various instruments and percussion. The first system includes Flute (1 and 2), Oboe, Solo English Horn (Optional), and Bassoon. The second system includes Clarinet in Bb (1, 2, 3) and Bass Clarinet in Bb. The third system includes Alto Saxophone in Eb (1, 2), Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The fourth system includes Trumpet in Bb (1, 2, 3), Horn in F (1, 2), Trombone (1, 2), Euphonium B.C., and Tuba. The fifth system includes Timpani (G, Bb, C, F), Mallet Percussion 1 (Crotales, Bells), Mallet Percussion 2 (Vibraphone), and Mallet Percussion 3 (Marimba). The sixth system includes Percussion 1 (Triangle/Finger Cymbals/Hi-Hat/Snare Drum, Bass Drum) and Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals, Suspended Cymbal/Tam-tam). The score is marked with a large red watermark: 'Preview Only - Use Requires Purchase'. The tempo is 'Contemplative, molto legato' with a metronome marking of ♩ = 66. The time signature is 3/4. The score is divided into measures 2, 3, 4, 5, and 6.

9

Fl. 1 2

Ob. Eng. Hn. solo *mf*

Eng. Hn. solo *mf*

Bsn. *pp* *p*

Cl. 1 2 3 *pp* *p*

B. Cl. in Bb *pp* *p*

A. Sax. in Eb Eng. Hn. solo *mf*

T. Sax. in Bb *p*

Bar. Sax. in Eb B. Cl. *pp*

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp. (soft felt mallets) *p*

M. Perc. 1 (Crot.)

M. Perc. 2 (Vib.)

M. Perc. 3 (Mar.)

Perc. 1 (Tri.)

Perc. 2 Wind Chimes

Suspended Cymbal (scrape) *p*

rit. 17 With motion ♩ = 72

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl. in Bb

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 2 3

Hn.

Tbn. 1 2

Euph.

Tba.

Timp. (C to D)

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

Finger Cymbals

Bass Drum

(yarn mallets)

*p* *mf* *mp*

*rit.* *With motion*  $\text{♩} = 72$

*tr* *open*

15 16 17 18 19 20



**rit.** 32 Swiftly ♩ = 152

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl. in Bb

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

**rit.** 32 Swiftly ♩ = 152

To Bells

Bells (acrylic mallets)

(E. Cym.)

Hi-hat

(scrape)

27 28 29 30 31 32 33

4/4 3/4<sup>a2</sup> 4/4 3/4

Fl. 1 2

Ob.

Eng. Hn.

Bsn. *p* *mf*

Cl. 1 *mp* *mf*  
2 *a2* *mp* *a2* *mf*  
3 *mp* *mf*

B. Cl. in Bb *p* *mf*

A. Sax. in Eb 1 *a2 play* *p* *a2* *mf*  
2 *mf*

T. Sax. in Bb *p* *mf*

Bar. Sax. in Eb *p* *mf*

Tpt. 1 2 3

Hn. 1 *a2* *p* *a2* *mf*  
2 *mf*

Tbn. 1 *p* *mf*  
2 *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Timp. (med hard felt mallets) *p* *mf*

M. Perc. 1 (Bells) *mf*

M. Perc. 2 (Vib.) *mf*

M. Perc. 3 (Mar.) *mf*

Perc. 1 (Hi-hat) *mf*

Perc. 2 (W. Ch.) *mp* (Sus. Cym.) *p*

34 35 36 37 38 39

Fl. 1 2 *mp* *play* *a2* 40 3/4 4/4 3/4 4/4

Ob. *mp*

Eng. Hn. *mf*

Bsn. *mp*

Cl. 1 2 3 *mp* *a2*

B. Cl. in Bb *mp*

A. Sax. in Eb 1 2 *mf* *a2*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mp*

Tpt. 1 2 3 *mf* *a2*

Hn. 1 2 *mf* *a2*

Tbn. 1 2 *mp* *a2*

Euph. *mp*

Tba. *mp*

Timp. *mp*

M. Perc. 1 *mp*

M. Perc. 2 *mp*

M. Perc. 3 *mp*

Perc. 1 *mp*

Perc. 2 *mp* Toms *mf*

40 41 42 43 44 45

4/4 48 3/4 stagger breathe

Fl. 1 2 *fp* stagger breathe

Ob. *fp* stagger breathe

Eng. Hn. *f*

Bsn. *mf* *f*

Cl. 1 2 3 *fp* *fp*

B. Cl. in Bb *mf* *f*

A. Sax. in Eb 1 2 *f* *p*

T. Sax. in Bb *f* *mf*

Bar. Sax. in Eb *mf* *f*

Tpt. 1 2 3 *f* *f*

Hn. 1 2 *f* *mf*

Tbn. 1 2 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tba. *mf* *f*

Timp. *mf* *p* *f* *p*

M. Perc. 1 (Bells) *f*

M. Perc. 2 (Vib.) *f*

M. Perc. 3 (Mar.) *f* *p sub.* *Xeo.*

Perc. 1 (Hi-hat) (S.D.) (F. Cym.) *f* *mp*

Perc. 2 (Toms) *f*

*mf* Tam-tam (scrape w/ triangle beater) *mp*

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl. in Bb

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

(Sus. Cym)

4/4 3/4

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

52 53 54 55 56 57

3/4 58

Fl. 1 2 *mf* *cresc. poco a poco*

Ob. *mf* *cresc. poco a poco*

Eng. Hn. *mf* *cresc. poco a poco*

Bsn. *mf* *cresc. poco a poco*

Cl. 1 2 3 *mf* *cresc. poco a poco*

B. Cl. in Bb *mf* *cresc. poco a poco*

A. Sax. in Eb 1 2 *mf* *cresc. poco a poco*

T. Sax. in Bb *mf* *cresc. poco a poco*

Bar. Sax. in Eb *mf* *cresc. poco a poco*

3/4 58

Tpt. 1 2 3 *mf* *cresc. poco a poco*

Hn. 1 2 *mf* *cresc. poco a poco*

Tbn. 1 2 *mf* *cresc. poco a poco*

Euph. *mf* *cresc. poco a poco*

Tba. *mf* *cresc. poco a poco*

Timp. *mf* *cresc. poco a poco*

M. Perc. 1 (Bells) *mf* *cresc. poco a poco*

M. Perc. 2

M. Perc. 3

Perc. 1 (S.D.) *mf* *cresc. poco a poco*

Perc. 2 *mf* *cresc. poco a poco*

4/4

3/4

4/4

3/4

*mf* (Sus. Cym.) 58 59 60 61 62 63

*p*





Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl. in Bb

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

78 79 80 81 82 83

*mf* *mf* *mf* *mf* *mf* *mf*

*mp* *mf*

*p* *mf*

(on head)

(yarn mallets)

83





96

Fl. 1 2 *mp* <sup>a2</sup>

Ob. *mp*

Eng. Hn. *mp*

Bsn. Euph. *mp*

Cl. 1 2 3 *mp*

B. Cl. in Bb *mp*

A. Sax. in Eb 1 2 *mp*

T. Sax. in Bb *mp*

Bar. Sax. in Eb

96

Tpt. 1 2 3 *mp* solo

Hn. 1 2

Tbn. 1 2

Euph. solo *mp*

Tba.

Timp.

M. Perc. 1 (Bells) *mp*

M. Perc. 2 (Vib.) *mp* pedal each measure until end of piece

M. Perc. 3 (Mar.) *p* *mp*

Perc. 1 (F. Cym.) *p*

Perc. 2 (Toms) *p*



**3/4** **103**

Fl. 1 2

Ob.

Eng. Hn.

Bsn. *mp*

Cl. 1 2 3 *p* *a2* *mp*

B. Cl. in Bb *mp*

A. Sax. in Eb 1 2 *mf* *a2*

T. Sax. in Bb

Bar. Sax. in Eb *mp*

Tpt. 1 2 3 *mp* *a2* *mf*

Hn. 1 2 *a2* *mf* *a2*

Tbn. 1 2 *mp* *tutti*

Euph. *mp*

Tba. *mp*

Timp. *mp*

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1 (Tri.) *mp*

Perc. 2 (W. Ch.) (yarn mallets) *p* *mp*







133

Fl. 1 2 *mf* *f* *mp* *a2*

Ob. *mf* *f* *mp*

Eng. Hn. *mf* *f* *mp*

Bsn. *mf* *f*

Cl. 1 2 3 *mf* *f* *p sub.* *a2*

B. Cl. in Bb *mf* *f*

A. Sax. in Eb 1 2 *mf* *f* *a2*

T. Sax. in Bb *mf* *f*

Bar. Sax. in Eb *mf* *f*

Tpt. 1 2 3 *mf* *f* *a2*

Hn. 1 2 *mf* *f* *a2*

Tbn. 1 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f* (C to D)

M. Perc. 1 *mf* *f* *p sub.* (Vib.)

M. Perc. 2 *p sub.*

M. Perc. 3 *p sub.*

Perc. 1 *f*

Perc. 2 *f*

(Sus. Cym.) *p*

129 130 131 132 133 134 135



Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl. in Bb

A. Sax. in Eb 1 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

(Sus. Cym.)

*p* *ff*





**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase



## Yes, you can photocopy parts!

With the legal purchase of any piece published by Tyler S. Grant Music Works, LLC, you are granted a limited license to photocopy parts for your students.

Some restrictions apply.

### **May I photocopy instrumental parts for my ensemble's unique instrumentation?**

Yes! I completely understand that each ensemble will vary in their needs for instrumental parts. Parts occasionally go missing, as well. As long as the photocopies stay within your school/organization, you may photocopy as reasonably needed!

### **I am performing your work at an adjudicated performance and will need extra conductor scores!**

#### **May I copy those for the adjudicators to use?**

No. While instrumental parts may be photocopied for ensemble use as described above, conductor's scores may not be photocopied. Additional scores can be purchased from my website or through an authorized retailer.

### **May I upload PDFs of the instrumental parts to a secured online platform for our musicians to access?**

Yes! However, the online platform you use must be password protected and inaccessible to anyone outside of your school/organization. My team frequently conducts checks online and will demand any uploaded images or files that do not follow this guideline be removed immediately.

### **May I duplicate the sheet music and give it to another individual, school, or organization?**

Absolutely not. Duplicating and distributing music (including unlicensed photocopying and digital duplication) without permission is a blatant disregard and violation of U.S. Copyright Law. Such instances will be investigated and prosecuted to the full extent of United States & International Copyright Law.

### **May I create not-for-profit audio/video recordings of your pieces and share them on social media and other websites?**

Certainly! As a matter of fact, I love searching for performances of my music online and greatly appreciate you sharing it with others! If you need licensing and permissions for a for-profit recording, please contact me through my website. [www.tylersgrant.com](http://www.tylersgrant.com)

### **I have more questions! What should I do?**

Contact me through my website. I am always happy to answer your questions!

Thank you for following these guidelines! Copyright is not meant to be scary or intimidating; it's the only way composers and arrangers protect their intellectual property. Your purchase helps support my entire team. Many publishers have a different set of guidelines for photocopying and duplicating their music. These guidelines are only for Tyler's music published through Tyler S. Grant Music Works, LLC.