

LUX ASTR

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 for an instant PDF download.)

Horn in E-flat
Trombone in Bb T.C.
Trombone in Bb B.C.
Baritone/Euphonium in Bb T.C.
Baritone/Euphonium in Bb B.C.

Tuba in Bb T.C.
Tuba in Bb B.C.
Tuba in Eb T.C.
Tuba in Eb B.C.

Alto Clarinet in Eb
Contra Alto Clarinet in Eb
Contra Bass Clarinet in Bb
String Bass

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!

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
Player 1	Mallet Percussion 1 (Crotales/Bells)	Mallet Percussion 1 (Crotales/Bells)	Timpani	Timpani	Timpani	Timpani
Player 2	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)
Player 3	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)
Player 4	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.
Player 5		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)
Player 6			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)
Player 7				Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)	Percussion 1 (Bass Drum)
Player 8					Percussion 2 (Suspended Cymbal/Tam-tam)	Percussion 2 (Wind Chimes/2 Toms/Crash Cymbals)
Player 9						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



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

Full Score
Duration: 4:15

Commissioned by the Pat Hagan Cheek Middle School Bands (Aubrey, TX)
Dr. Gregory Denson and Mr. Daney Glover, directors.

LUX ASTRA

Tyler S. Grant
(ASCAP)

$\frac{3}{4}$ Contemplative, molto legato ♩ = 66

1 2

Flute

Oboe

Solo English Horn
(Optional)

Bassoon

1 2 3

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

1 2

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

$\frac{3}{4}$ Contemplative, molto legato ♩ = 66

1 2 3

Trumpet in B $\flat$

1 2

Horn in F

1 2

Trombone

Euphonium B.C.

Tuba

(G, B $\flat$, C, F)

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

2 3 4 5 6

Copyright © 2026 Tyler S. Grant. All rights reserved.

Published by Tyler S. Grant Music Works, LLC. International Copyright Secured.
For more information, visit www.tylersgrant.com

7	8	9	10	11	12	13	14
---	---	---	----	----	----	----	----

rit. **17** With motion ♩ = 72

Fl. 1 *a2* *p* *mf* *tr* $\frac{2}{4}$ $\frac{3}{4}$

Ob.

Eng. Hn.

Bsn.

Cl. 1 *p* *mf* *a2* *tr*

Cl. 2

Cl. 3

B. Cl. in B♭ *mf*

A. Sax. in E♭ *play* *mf*

A. Sax. in E♭ 2 *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *play* *p* *mf*

Tpt. 1 *straight mute* *p* *mf* *open* *mp* $\frac{2}{4}$ $\frac{3}{4}$

Tpt. 2 *straight mute* *p* *mf* *open* *mp*

Tpt. 3 *p* *mf* *open* *mp*

Hn. 1 *a2* *mf*

Hn. 2

Tbn. 1 *p* *mf* *a2*

Tbn. 2 *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

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

M. Perc. 1 *mf*

M. Perc. 2 *mf*

M. Perc. 3 *mf*

Perc. 1 *Finger Cymbals*

Perc. 1 *Bass Drum* *p* *mf* *p*

Perc. 2 *(yarn mallets)* *p* *mf* *p*

15 16 17 18 19 20

Preview Use Requires Purchase

[illegible]

PREVIEW Only

This page contains musical notation for measures 27 through 33. The score includes parts for various instruments:

- Fl.
- Ob.
- Eng. Hn.
- Bsn.
- Cl.
- B. Cl. in B♭
- A. Sax. in E♭
- T. Sax. in B♭
- Bar. Sax. in E♭
- Tpt.
- Hn.
- Tbn.
- Euph.
- Tba.
- Timp.
- M. Perc. 1
- M. Perc. 2
- M. Perc. 3
- (F. Cym.)
- Perc. 1
- Perc. 2

The tempo/mood marking at measure 32 is "Swiftly ♩ = 152". Dynamic markings include mp, mf, p, rit., tutti, and cresc./decresc. hairpins. Performance instructions like "(scrape)" are present below the percussion staves.

4/4 3/4 4/4 3/4

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 (Bells)

M. Perc. 2 (Vib.)

M. Perc. 3 (Mar.)

Perc. 1 (Hi-hat)

Perc. 2 (W. Ch.)

mp *mf* *p* *a2* *a2 play* *a2* *(med hard felt mallets)* *(Sus. Cym.)*

34 35 36 37 38 39

3/4 40

Fl. 1 2 *mp* *play*

Ob. *mp*

Eng. Hn.

Bsn. *mp*

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

B. Cl. in Bb *mp*

A. Sax. in Eb 1 2 *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mp*

3/4 40

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

Hn. 1 2 *mf*

Tbn. 1 *mp* 2 *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

Preview Use Requires Purchase

4/4 3/4 48 stagger breathe

Fl. 1 2 *fp* stagger breathe

Ob. *fp*

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* *p sub.* *Reo.*

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

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

Perc. 2 (Toms) *mf* Tam-tam (scrape w/ triangle beater) *mp*

46 47 48 49 50 51

P

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

(Sus. Cym)

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*

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*

Temp. *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*

58 59 60 61 62 63

p

3/4 64

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

3/4 64

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

64 65 66 67 68 69 70

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

71 72 73 74 75 76 77

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

78

79

80

81

82

83

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 (Bells)

M. Perc. 2 (Vib.)

M. Perc. 3 (Mar.)

Perc. 1 (S.D.)

Perc. 2 (Toms)

(D to C)

(strike w/ stick)

84 85 86 87 88 89

Legal Use Required

LUX ASTRA - Full Score - TSG-B048

13

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

90 91 92 93 94 95

96

Fl. 1 2 *mp* *a2*

Ob. *mp*

Eng. Hn. *mp*

Bsn. *mp* Euph.

Cl. 1 2 3 *mp*

B. Cl. in Bb

A. Sax. in Eb 1 2 *mp*

T. Sax. in Bb *mp*

Bar. Sax. in Eb

96

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph. solo *mp*

Tba.

Tim.

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* (S.D. - snares off) (F. Cym.)

Perc. 2 (Toms) *p*

96 97 98 99 100 101

103

3/4

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

(Tri.)

(W. Ch.)

(yarn mallets)

mp

mf

p

a2

play

tutti

102 103 104 105 106 107 108

18 LUX ASTRA - Full Score - TSG-B048

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

Ob. *fp* *mf* *mp*

Eng. Hn. *fp* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Cl. 1 2 3 *fp* *mf* *p*

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

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

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

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

Tpt. 1 2 3 *mf* *mf* *p*

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

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

Euph. *mf* *p* *mf* *p*

Tba. *mf* *p* *mf* *p*

Timp. *p* *mf*

M. Perc. 1 (Bells) *p* *mf*

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

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

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

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

109 110 111 112 113 114 115

4/4 115

4/4 115

Legal Use Requires Purchase

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

116 117 118 119 120 121

3/4 4/4 3/4 125

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

(Mar.)

(S.D.)

(W. Ch.)

(Toms)

(Bells)

mp

p

a2

open

122 123 124 125 126 127 128

(Tam-tam - scrape)

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* *p sub.*

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

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

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

133

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

136 137 138 139 140 141 142

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*

143 144 145 146 147 148

Fl.

Ob.

Eng. Hn.

Bsn.

Cl.

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1

Perc. 2

150

151

152

153

154

155

4/4 156

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

(W. Ch.)

(Toms)

choke

dampen

upper note opt.

f

ff

fff

156 157 158 159 160 161 162

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

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.