

CONCERT BAND | GRADE 3

Miles in the Sky

TYLER S. GRANT

INSTRUMENTATION

Piccolo	Euphonium B.C.
Flute 1 - 2	Euphonium T.C.
Oboe	Tuba
Bassoon	Timpani
Clarinet in B-flat 1 - 2	Chimes
Bass Clarinet in B-flat	Bells
Alto Saxophone 1 - 2	Percussion 1: (Tom-tom, Bass Drum)
Tenor Saxophone	Percussion 2: (Crash Cymbal, Suspended Cymbal)
Baritone Saxophone	Percussion 3: (Gong, China Cymbal, Wind Chimes)
Trumpet in B-flat 1 - 2	
Horn in F	
Trombone 1 - 2	



Yes, you can photocopy parts!

SEE THE BACK PAGE OF SCORE FOR MORE DETAILS.
SOME RESTRICTIONS APPLY.

SCORE & PARTS: TSG-B009
9x12 SCORE: TSG-B009S



TYLER S. GRANT
MUSIC WORKS, LLC



TYLER'S BIO

Tyler S. Grant (b. 1995) 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. His work, Panoramic Fanfare, was a winner of the Dallas Wind Symphony's 2014 "Call for Fanfares" Competition. Panoramic Fanfare has since been performed by collegiate and professional ensembles throughout North America. 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. Notable conducting venues include The Midwest Clinic and all-state bands in Nebraska, Oregon, Alabama, Louisiana, South Dakota, and North Dakota.

Tyler is a graduate of the University of Alabama where he earned a bachelor's degree in instrumental music education and studied conducting with Professor Randall Coleman. Before becoming a full-time composer and arranger, Tyler served as the Director of Bands at Holy Innocents' Episcopal School from 2019-2023. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. His published works are available through The FJH Music Company, Inc., Alfred/MakeMusic Publications, and Tyler S. Grant Music Works, LLC.

PROGRAM NOTES

Every artist, whether young or experienced, strives for excellence in hopes of gaining the attention and respect of audiences both close to home and abroad. Those who are still maturing their voice pour lots of time, energy, and passion into their craft while waiting for that one opportunity, or person, that ultimately allows their voice to be heard. As someone who finds myself in this position regularly, I have felt both ends of the spectrum- struggling to find my voice in this world of many talented composers and a strong sense-of-self after a rewarding experience or performance. Such can also be said for music ensembles across the world who pour the same time, energy, and passion into their rehearsals in hopes to one day "wow" audiences locally and abroad. It was in this same spirit that the work 'Miles' in the Sky was commissioned- for the first-ever middle school band from Alabama selected to perform at The Midwest Clinic.

The title, 'Miles' in the Sky, has three separate meanings- the first of which refers to the feeling of euphoria that one experiences when their hard work is recognized by notable figures in their field. The second meaning refers to the fact that, while writing this piece, I was at the peak of my travel season- flying to work with bands in various parts of the country and finding great inspiration while at cruising altitude. The last (and most significant) meaning alludes to the name of a former principal of the commissioning school whom has supported the bands in their pursuit of excellence for over 20 years. Whether it was through attending band concerts, chaperoning field-trips, providing financial resources, or just a quick word of encouragement, his passion for the arts manifested itself in the level of success that the ensembles have achieved under his administrative leadership.

'Miles' in the Sky was commissioned by the Louis Pizitz Middle School Band (Vestavia Hills, AL) for their performance at the 2015 Midwest Band and Orchestra Clinic and in honor of retired principal, David Miles, an extraordinary leader who continues to inspire students and teachers to strive unceasingly to the highest level of excellence.

MILES IN THE SKY

Soaring! ♩ = 144

Instrument List:

- Piccolo
- 1st & 2nd Flute
- Oboe
- Bassoon
- 1st Clarinet in B $\flat$
- 2nd Clarinet in B $\flat$
- Bass Clarinet in B $\flat$
- 1st & 2nd Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- 1st & 2nd Trumpet in B $\flat$
- Horn in F
- 1st & 2nd Trombone
- Euphonium B.C.
- Tuba
- Timpani (Eb, F, Bb)
- Chimes
- Bells
- Percussion 1 (Tom-tom, Bass Drum)
- Percussion 2 (Crash Cymbal, Suspended Cymbal)
- Percussion 3 (Gong, China Cymbal, Wind Chimes)

Dynamic and Articulation Markings:

- f** (forte)
- fp** (fortissimo piano)
- mf** (mezzo-forte)
- p** (piano)
- acc** (accent)
- sl** (slur)
- a2** (second octave)

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25 29

Picc. *mf*

1st Fl. *f* *mf*

2nd Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

B. Cl. *f* *mf* a2

1st Alto Sax *f* *mf*

2nd Alto Sax *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

25 29

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

Hn. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *fp* *mf*

Chim. *mf*

Bells *mf*

Perc. 1 *mf*

Triangle *fp* *mf*

Perc. 2 *mf* *p* *mf*

Perc. 3 *mf*

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Picc.

1st Fl.
2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

1st Alto Sax
2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.
2nd Tpt.

Hn.

1st Tbn.
2nd Tbn.

Euph.

Tba.

Timp.

Chim.

Bells

Perc. 1

Perc. 2

Perc. 3

*f**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.**mp poco a poco cresc.*

a2

mp

st. mute

mp

scrape

mp

Tambourine

mp

Picc. *mp* *mf* *poco a poco cresc.*

1st Fl.
2nd Fl. *mp* *mf* *poco a poco cresc.*

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

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

1st Cl. *mp* *mf* *poco a poco cresc.*

2nd Cl. *mp*

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

1st Alto Sax
2nd Alto Sax. *mf* *poco a poco cresc.*

Ten. Sax. *mf* *poco a poco cresc.*

Bari. Sax. *mf* *poco a poco cresc.*

1st Tpt.
2nd Tpt. *a2 open* *mf* *poco a poco cresc.*

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

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

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

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

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

Chim.

Bells *mf* *poco a poco cresc.*

Perc. 1 *mf* *poco a poco cresc.*

Perc. 2 *p* *mf*

Perc. 3 *mp*

yarn mallets

Picc.

1st Fl.
2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

1st Alto Sax
2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.
2nd Tpt.

Hn.

1st Tbn.
2nd Tbn.

Euph.

Tba.

Timp.

Chim.

Bells

Perc. 1

Perc. 2

Perc. 3

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a2

p

61

Picc.

1st Fl.
2nd Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

1st Alto Sax
2nd Alto Sax.

Ten. Sax.

Bari. Sax.

61 a2

1st Tpt.
2nd Tpt.

Hn.

1st Tbn.
2nd Tbn.

Euph.

Tba.

Timp.

Chim.

Bells

Perc. 1

Perc. 2

Perc. 3

TSG-B009

Preview Only
Legal Use Requires Purchase



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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?

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