

a sequel to ...*At Twilight*

A New Light

FOR CONCERT BAND | GRADE 1½

TYLER S. GRANT

INSTRUMENTATION

Flute	Trumpet in Bb 1	Percussion: 6+ players
Oboe	Trumpet in Bb 2	Timpani
Clarinet in Bb 1	Horn in F	Bells
Clarinet in Bb 2	Trombone/Baritone/ Bassoon B.C.	Vibraphone
Bass Clarinet	Baritone T.C.	Percussion 1 (2 players): Wind Chimes, Crash Cymbals, Bass Drum
Alto Saxophone	Tuba	Percussion 2 (2 players): Suspended Cymbal, Triangle
Tenor Saxophone		
Baritone Saxophone		

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DURATION

3:30

Conductor's Score & Parts: TSG-B036

Conductor's Score: TSG-B036S





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!

PROGRAM NOTES

A New Light is loosely inspired by my earlier work for young band, *At Twilight*. While *At Twilight* paints the image of sunset and the emerging night sky, I wanted to dig deeper into the meaning of night and how it relates to our everyday lives.

Night and darkness can be a metaphor for so many things. It can symbolize the great uncertainties of life, while also signifying a desire for guidance and direction. In my own life, I have had to learn that this cycle of uncertainty is not linear, but rather cyclical. The world will undoubtedly provide circumstances that cause darkness and uncertainty. However, we can survive these circumstances with the hope of a new dawn, and therefore, a new light to move us forward.

PERCUSSION NOTES

This work calls for a minimum of 7 percussionists. In the event you have less players, it is suggested to omit the Timpani part to ensure that all mallet parts are covered. If you have additional percussionists, it is suggested to double the vibraphone part on marimba with soft yarn mallets. It is discouraged to use xylophone for any mallet doublings in this work.

Commissioned by the “*At Twilight* 10th Anniversary” Consortium

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Fl. *tutti* **17**

Ob. *play* *mp* *mf*

1 Cl. in Bb *tutti* *mf*

2 *play* *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

1 Tpt in Bb *mf* **17**

2 *mf*

Hn in F *mf*

Tbn./ Euph./ Bsn. *mp* *mf*

Tba *play* *mf*

Timp. *p* *mf*

Bells *mf*

Vib. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

13 14 15 16 17 18

Fl. *p* **rit.**

Ob. *p*

1 Cl. in Bb *p sub.*

2 Cl. in Bb *p sub.*

B. Cl. *p sub.*

A. Sax. *p sub.*

T. Sax. *p sub.*

Bar. Sax. *p sub.*

1 Tpt in Bb *mp sub.* **rit.**

2 Tpt in Bb *mp sub.*

Hn in F *p sub.*

Tbn./ Euph./ Bsn. *p sub.*

Tba *p sub.*

Timp. *p*

Bells

Vib.

Perc. 1

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

19 20 21 22 23 24

25 a tempo 29

Fl. *mf* *fp* *mf* *div.* *a2*

Ob. *mf* *fp* *mf*

1 Cl. in Bb *mf* *fp* *mf*

2 Cl. in Bb *mf* *fp* *mf*

B. Cl. *mf* *mp*

A. Sax. *mf* *fp* *mf*

T. Sax. *mf* *fp* *mp*

Bar. Sax. *mf* *f* *mp*

25 a tempo 29

1 Tpt in Bb *mf* *mf*

2 Tpt in Bb *mf* *f* *mf*

Hn in F *mf* *f* *mp*

Tbn./ Euph./ Bsn. *mf* *f* *mp*

Tba *mf* *f* *mp*

Timp. *mf* *p < f* *mp*

Bells *mf*

Vib. *mf*

Perc. 1 *mf*

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

25 26 27 28 29 30

40

rit.

Fl. *mp* *mf*

Ob. *mf*

1 Cl. in Bb *mf* *f* *p* *mf*

2 Cl. in Bb *mf* *f* *p* *mf*

B. Cl. *mf* *f* *p* *mf*

A. Sax. *mf* *f* *p* *mf*

T. Sax. *mf* *f* *p* *mf*

Bar. Sax. *mf* *f* *p* *mf*

40

rit.

1 Tpt in Bb *mf* *f* *p* *mf*

2 Tpt in Bb *mf* *f* *p* *mf*

Hn in F *mf* *f* *p* *mf*

Tbn./ Euph./ Bsn. *mf* *f* *p* *mf*

Tba *mf* *f* *p* *mf*

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

Bells *p*

Vib. *p*

Perc. 1 *p* *mf* *p*

Perc. 2 *mf* *p*

mf 37 *p* 38 *f* 39 40 41 *mf* 42 *p* 43

44 a tempo

Fl. *f*

Ob. *f*

1 Cl. in Bb *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

44 a tempo

1 Tpt in Bb *f*

2 *f*

Hn in F *f*

Tbn./ Euph./ Bsn. *f*

Tba *f*

Timp. *f*

Bells *f*

Vib. *f*

Perc. 1 *f* Crash Cymbals

Perc. 2 *f*

44 45 46 47 48 49

p *f*

51 rit.

Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

1 Cl. in Bb *mp* *f* *ff*

2 Cl. in Bb *mp* *f* *ff*

B. Cl. *mp* *mf* *ff*

A. Sax. *mp* *f* *ff*

T. Sax. *mp* *mf* *ff*

Bar. Sax. *mp* *mf* *ff*

51 rit.

1 Tpt in Bb *mp* *f* *ff*

2 Tpt in Bb *mp* *f* *ff*

Hn in F *mp* *f* *ff*

Tbn./ Euph./ Bsn. *mp* *mf* *ff*

Tba *mp* *mf* *ff*

Timp. *p* *mf* *ff*

Bells *mp* *f*

Vib. *mp* *f*

Perc. 1 *p* *mf* *p* *ff*

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

50 51 52 53 54 55

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