

LUX ASTRRA

FOR CONCERT BAND | GRADE 3

TYLER S. GRANT

INSTRUMENTATION

Flute 1	Trumpet in Bb 1	<u>PERCUSSION</u>
Flute 2	Trumpet in Bb 2	Timpani
Oboe	Trumpet in Bb 3	Mallet Percussion 1: Crotales, Bells
English Horn (Optional)	Horn in F 1	Mallet Percussion 2: Vibraphone
Bassoon	Horn in F 2	Mallet Percussion 3: Marimba
Clarinet in Bb 1	Trombone	Percussion 1 (2 players): Triangle/Finger Cymbals/Hi-hat/Snare Drum, Bass Drum
Clarinet in Bb 2	Euphonium B.C.	Percussion 2 (2 players): Wind Chimes/2 Toms/Crash Cymbals, Suspended Cymbal/Tam-tam
Clarinet in Bb 3	Euphonium T.C.	
Bass Clarinet in Bb	Tuba	
Alto Saxophone in Eb 1		
Alto Saxophone in Eb 2		
Tenor Saxophone in Bb		
Baritone Saxophone in Eb		

SUPPLEMENTAL & WORLD PARTS

(Visit 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!

PROGRAM NOTES

Lux Astra (Latin for "Light of the Stars") 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' Rafes 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

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	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)

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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

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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

(The Light of Stars)

Tyler S. Grant
(ASCAP)

3/4 Contemplative, molto legato ♩ = 66

The score is arranged in systems for various instruments. The woodwind section includes Flute (1 and 2), Oboe, Solo English Horn (Optional), Bassoon, Clarinet in Bb (1, 2, 3), Bass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in Bb (1, 2, 3), Horn in F (1, 2), Trombone (1, 2), Euphonium B.C., and Tuba. The percussion section includes Timpani (G, Bb, C, F), Mallet Percussion 1 (Crotales, Bells), Mallet Percussion 2 (Vibraphone), Mallet Percussion 3 (Marimba), and 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 begins with a 3/4 time signature and a tempo of 66 beats per minute. A large red watermark 'For Preview Only' is overlaid diagonally across the page.

9

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

Euph.

Tba.

Timp.

M. Perc. 1 (Crot.)

M. Perc. 2 (Vib.)

M. Perc. 3 (Mar.)

Perc. 1 (Tri.)

Perc. 2 Wind Chimes
Suspended Cymbal (scrape)

Eng. Hn. solo
mf
solo
mf

pp — p

pp — p

pp — p

Eng. Hn. solo
mf

p

p

pp — p

9

(soft felt mallets)
p

p

p

p

p

Fl. 1 2 *p* *mf* *tr*

Ob.

Eng. Hn.

Bsn. *mf*

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

B. Cl. *mf*

A. Sax. 1 2 *mf* *mf*

T. Sax.

Bar. Sax. *p* *mf*

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

Hn. 1 2 *mf*

Tbn. 1 2 *p* *mf* *a2*

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

Bass Drum *p* *mf* *p*

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

17 With motion ♩ = 72

rit.

17 With motion ♩ = 72

rit.

15 16 17 18 19 20

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

Fl. 1 2

Ob.

Eng. Hn.

Bsn. *p* *mf*

Cl. 1 *mp* *mf*

2 3 *mp* *mf*

B. Cl. *p* *mf*

A. Sax. 1 *a2 play* *p* *mf*

2 *a2*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

Tpt. 1 2 3

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

2 *a2*

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.) *mf*

mp (Sus. Cym.) *p*

34 35 36 37 38 39

3/4 40 4/4 3/4 4/4

Fl. 1 2

Ob. *mp* play

Eng. Hn.

Bsn. *mp*

Cl. 1 2 3 *mp* *a2*

B. Cl. *mp*

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

T. Sax. *mf*

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

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

T. Sax. *f* *mf*

Bar. Sax. *mf* *f*

4/4 48

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.* *scd.*

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

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

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

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

p

mp

mf

p

mp

mf

p

mp

mf

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. *mf* *cresc. poco a poco*

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

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

Bar. Sax. *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*

4/4 3/4

58 59 60 61 62 63

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

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 (S.D. - on rim)

4/4 3/4 75 4/4

mf mp

mp (w/ back of yarn mallets)

71 72 73 74 75 76 77

96

Fl. 1 2 *mp*

Ob. *mp*

Eng. Hn. *mp*

Bsn. *mp*

Cl. 1 2 3 *mp*

B. Cl. *mp*

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 1 2 3 *mp* solo

Hn. 1 2

Tbn. 1 2

Euph. *mp* solo

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

Perc. 2 *p*

96

97

98

p

99

100

101

103

3/4

Fl. 1 2

Ob.

Eng. Hn.

Bsn. *play* *mf* *mp*

Cl. 1 *p*

Cl. 2 *a2* *p*

Cl. 3 *p*

B. Cl. *mp*

A. Sax. 1 *a2* *mf*

A. Sax. 2 *mf*

T. Sax.

Bar. Sax. *mp*

103

3/4

Tpt. 1 *mp*

Tpt. 2 *a2*

Tpt. 3 *mf*

Hn. 1 *a2* *mf*

Hn. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *tutti* *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

M. Perc. 1

M. Perc. 2

M. Perc. 3

Perc. 1 (Tri.) *mp*

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

102 103 104 105 106 107 108

115

4/4

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

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 (Tri.) (F. Cym.)

Perc. 2 (W. Ch.) (Sus. Cym.)

fp *mf* *mp* *p* *tutti*

109 110 111 112 113 114 115

3/4 4/4 3/4 125

Fl. 1 2

Ob.

Eng. Hn.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

3/4 4/4 3/4 125

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

M. Perc. 1

M. Perc. 2

M. Perc. 3 (Mar.)

Perc. 1

Perc. 2 (W. Ch.) (Toms)

mp p a2 open

122 123 124 125 126 127 128

(Bells)

(Tam-tam - scrape)

(on rim)

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. *mf* *f*

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

T. Sax. *mf* *f*

Bar. Sax. *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* *f*

129 130 131 132 133 134 135

Fl. 1
2

Ob.

Eng. Hn.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

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*

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