

FLEX

CONCERT BAND | GRADE 1

Hope Rising

Tyler S. Grant

INSTRUMENTATION

All 4 voices are provided in the following clefs & transpositions:

C Instruments T.C. : FLUTE, OBOE, VIOLIN

Bb Instruments : TRUMPET, CLARINET, EUPHONIUM

Eb Instruments : ALTO SAXOPHONE, BARITONE SAXOPHONE

F Instruments : HORN

C Instruments B.C. High : TROMBONE, EUPHONIUM, BASSOON, CELLO, BASS

C Instruments B.C. Low : TUBA

Alto Clef : VIOLA

PERCUSSION

Percussion is not required for performance.

If only 1 player is available, it is suggested to play the Marimba part.

Timpani

Glockenspiel

Vibraphone & Chimes

Marimba

Suspended Cymbal/Triangle (2 players)



Yes, you can photocopy parts!

SEE THE BACK PAGE OF SCORE FOR MORE DETAILS.

SOME RESTRICTIONS APPLY.

SCORE & PARTS: TSG-FX001

9x12 SCORE: TSG-FX001S



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

Given all that our world has experienced in the past several years, it is safe to say that we all find hope from different places. It's essential to our very existence and carries us through the times most difficult and hard to explain. Personally, I have found my students to be the strongest source of hope over recent years. Watching them respond to and continue to deal with the effects of a global pandemic continue to amaze and inspire me to get up each day and go to work. As we have inched our way closer to a normal we once knew, I can't help but feel the hope for a brighter tomorrow rises with each passing day. Hope Rising was not written for any specific person or group, but is meant to allow performers and audiences to reflect on anything that gives them hope.

NOTES TO DIRECTOR

Thank you so much for choosing my piece for your students and ensemble! This work has several concepts that I hope your students can strengthen while playing this piece:

- Phrasing
- Releases
- Dynamics & Balance

This piece is specially designed to work on the skills and concepts necessary to begin approaching slower and lyrical repertoire. As you prepare to play this piece, work these concepts into your warm-up and daily fundamentals, if you haven't already. Included in the score are several supplemental exercises. Consider utilizing this free resource! Identifying the melodic content and focusing on the releases between measure and phrases will allow the students to get the most musical satisfaction from this work.

HOPE RISING
(Flex Edition)

Tyler S. Grant
(ASCAP)

NOTE: Part 3 is suggested for Horn, Tenor Saxophone & Viola, however it is not required.
Other parts are provided with octave options based on range.

Swift, but graceful ♩ = 120

Part 1

Part 2

Part 3

Part 4

Piano

Timpani

Glockenspiel

Vibraphone

Marimba

Suspended Cymbal/ Triangle

2 3 4

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5

P1

P2

P3

P4

Pno

Tim.

Glock.

Vib.

Mar.

Sus. Cym./Tri.

p

mf dim.....

p

mf dim.....

p

mf dim.....

p

mf dim.....

p

mf

mf

mf

mf

p

mf

p

mf

soft mallets

yarn mallets

5

6

7

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11

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

Sus. Cym./
Tri.

9

10

11

12

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

Sus. Cym./
Tri.

The musical score is written for measures 13 through 16. The key signature has two flats (B-flat and E-flat). The percussion parts (P1, P2, P3, P4) and piano (Pno) parts feature melodic lines with slurs and ties. The piano part has dynamic markings of *mp* and *p*. The timpani (Timp.) part has a dynamic marking of *p*. The Glockenspiel (Glock.), Vibraphone (Vib.), and Maracas (Mar.) parts consist of sustained chords. The Suspended Cymbal/Triangles (Sus. Cym./Tri.) part has a rhythmic pattern of eighth notes.

19

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

Sus. Cym./
Tri.

TSG-FX001

17

18

19

20

This musical score page displays measures 17 through 20 for the piece 'HOPE RISING'. The score is arranged in a system with multiple staves. The first four staves are for percussion: P1, P2, P3, and P4. The fifth staff is for Piano (Pno). The sixth staff is for Timpani (Timp.). The seventh staff is for Glockenspiel (Glock.). The eighth staff is for Vibraphone (Vib.). The ninth staff is for Maracas (Mar.). The tenth staff is for Suspended Cymbal/Triangles (Sus. Cym./Tri.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). A large red watermark 'Preview Only' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. A box with the number '19' is located at the top center. The bottom of the page features a timeline with measure numbers 17, 18, 19, and 20, and a dynamic marking 'p' at the start of measure 18.

mf

mp

mp

mp

mf

mp

mp

mp

p

mp

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

sticks

Sus. Cym./
Tri.

21 22 23 24

27

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

Sus. Cym./
Tri.

25

26

27

28

31

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tri.

This musical score page contains measures 29 through 32. It features staves for P1, P2, P3, P4, Pno, Timp., Glock., Chim., Mar., and Sus. Cym./Tri. The key signature has two flats (B-flat and E-flat). A large red watermark 'Preview Only' is oriented diagonally across the page, with the text 'Legal Use Requires Purchase' written below it. Dynamics include *p* (piano), *mf* (mezzo-forte), and *Chim.* (chimes). Measure numbers 29, 30, 31, and 32 are printed at the bottom of the page.

29

30

31

32 TSG-FX001

P1

P2

P3

P4

Pno

Tim.

Glock.

Chim.

Mar.

Sus. Cym./
Tri.

p *mf*

TSG-FX001 33 34 35 36

39

A musical score for the song 'The Rose Tree'. The score is written for four staves: three treble clefs and one bass clef. The key signature is one flat (B-flat). The first staff contains the melody, starting with a treble clef and a B-flat. The second staff contains a vocal line, starting with a treble clef and a B-flat. The third staff contains a vocal line, starting with a treble clef and a B-flat. The fourth staff contains a bass line, starting with a bass clef and a B-flat. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano). A large red watermark 'OK' is visible in the bottom right corner of the image.

The image shows a musical score for the song "The Rose Tree". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The vocal line starts with a melody of eighth and quarter notes, followed by a half note. The piano accompaniment provides a harmonic support with chords and moving lines. The bass line follows a similar pattern to the piano accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). A large red watermark "Musical" is visible across the bottom right of the page.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into measures by vertical bar lines. A large, stylized red watermark "Musical" is overlaid on the right side of the image.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in common time. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The piano part features a simple harmonic accompaniment with chords and single notes. The vocal line consists of a melody with various note values, including quarter, eighth, and half notes, and rests. The score includes a dynamic marking of *mp* (mezzo-piano) and a crescendo hairpin. The music is divided into measures by vertical bar lines. The score is presented on a white background with a large, diagonal, semi-transparent watermark that reads "Musical Scores Purchase".

The bass line of the song is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a half note B-flat, a half note A, a whole note G, a whole note F, a whole note E, a whole note D, a whole note C, and a whole note B. The final note, B, is tied to the next measure, which contains a whole rest. The subsequent two measures also contain whole rests.

[illegible]

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The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. A fermata is placed over the B4 note. The melody then descends: a half note A4, a half note G4, and a half note F4. A fermata is placed over the F4 note. The melody continues with a half note E4, a half note D4, and a half note C4. A fermata is placed over the C4 note. The melody then ascends: a half note D4, a half note E4, and a half note F4. A fermata is placed over the F4 note. The melody concludes with a half note G4, a half note A4, and a half note B4. A fermata is placed over the B4 note. The score includes dynamic markings: *p* (piano) at the beginning and *mf* (mezzo-forte) at the end. The tempo is marked *Allegretto*. The time signature is 3/4.

musical score for percussion instruments (P1, P2, P3, P4, Pno, Timp., Glock., Chim., Mar., Sus. Cym./Tri.) and piano (poco rit.). The score is divided into measures 42, 43, 44, and 45. The key signature is B-flat major (two flats). The tempo/mood is marked 'poco rit.' (ritardando). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, mp). A large red watermark 'Preview Only' is overlaid diagonally across the score.

rit.

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tri.

 mf

46

p

47

48

49

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tri.

mallets

scrape

p

mp

50

51

52

53

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.