

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 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

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Part 1:** Violin I, starting with a half note on G4, dynamic *p* to *mp*.
- Part 2:** Violin II, starting with a half note on G4, dynamic *p* to *mp*.
- Part 3:** Horn/Tenor Saxophone/Viola, starting with a half note on G4, dynamic *p* to *mp*.
- Part 4:** Violoncello/Double Bass, starting with a half note on G2, dynamic *p* to *mp*.
- Piano:** Grand piano, starting with a half note on G4, dynamic *p* to *mp*.
- Timpani:** Timpani, starting with a half note on G2, dynamic *p* to *mp*.
- Glockenspiel:** Glockenspiel, starting with a half note on G4, dynamic *p* to *mp*.
- Vibraphone:** Vibraphone, starting with a half note on G4, dynamic *p* to *mp*.
- Marimba:** Marimba, starting with a half note on G4, dynamic *p* to *mp*.
- Suspended Cymbal/Triangle:** Percussion, starting with a half note on G4, dynamic *p* to *mp*.

The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Swift, but graceful' with a quarter note equal to 120 beats per minute. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The score is divided into four measures, with dynamics indicated at the beginning and end of each measure.

5

P1

P2

P3

P4

Pno

Timp.

Glock.

Vib.

Mar.

Sus. Cym./
Tri.

soft mallets

yarn mallets

p *mf* *mf dim.*

11

Musical score for measures 9-12. The score includes parts for P1, P2, P3, P4, Pno, Timp., Glock., Vib., Mar., and Sus. Cym./Tii. The key signature is B-flat major. The score is marked with dynamics *p* and *mp*. A large red watermark "Preview Only" is overlaid on the score.

9

10

11

12

The musical score is arranged in a system with eight staves. The top four staves are for Percussion 1 (P1), Percussion 2 (P2), Percussion 3 (P3), and Percussion 4 (P4). The fifth staff is for Piano (Pno), with a grand staff. 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/Tam-tam (Sus. Cym./Tti.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, semi-transparent red watermark reading 'Preview Only' is overlaid diagonally across the center of the page. The word 'Legal Use Requires Purchase' is written in smaller red text below the watermark. Dynamics markings include *mp* (mezzo-piano) and *p* (piano).

19

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: P1, P2, P3, P4, Pno, Timp., Glock., Vib., Mar., and Sus. Cym./Tii. The key signature is two flats (B-flat and E-flat). The score shows measures 17, 18, 19, and 20. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large red watermark 'Preview Only' is overlaid diagonally across the score. A 'p' (piano) dynamic is indicated at the bottom of measure 18, with a crescendo line leading to *mp* in measure 19.

The image displays a page of a musical score for 'HOPE RISING - Full Score', page 6. The score is arranged in a system with ten staves. The instruments are labeled on the left: P1, P2, P3, P4, Pno, Timp., Glock., Vib., Mar., and Sus. Cym./Tii. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, diagonal red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid across the center of the page. The score covers measures 21 through 24. The P1, P2, P3, and P4 staves show melodic lines with various note values and rests. The Pno staff shows a piano accompaniment with chords and moving lines. The Timp., Glock., Vib., and Mar. staves show rhythmic patterns and sustained notes. The Sus. Cym./Tii. staff shows a series of rhythmic pulses. The page number '6' is in the top left, and the title 'HOPE RISING - Full Score' is at the top center. The measure numbers 21, 22, 23, and 24 are at the bottom. The page number '6' is also at the bottom right, along with the code 'TSG-FX001'.

21

22

23

24

27

The musical score is arranged in a system with the following parts and staves:

- P1:** Treble clef, melodic line with a crescendo leading to a *p* dynamic.
- P2:** Treble clef, melodic line with a crescendo leading to a *p* dynamic.
- P3:** Treble clef, melodic line with a *mp* dynamic.
- P4:** Bass clef, accompaniment line with a *p* dynamic.
- Pno:** Grand piano, two staves (treble and bass clefs) with a *mp* dynamic.
- Timp.:** Bass clef, accompaniment line with a *p* dynamic.
- Glock.:** Treble clef, accompaniment line with a *p* dynamic.
- Vib.:** Treble clef, accompaniment line with a *p* dynamic.
- Mar.:** Treble clef, accompaniment line with a *p* dynamic.
- Sus. Cym./Tii.:** Percussion line with a *p* dynamic.

The score spans measures 25 to 28. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

25

26

27

28

31

P1

P2

P3

P4

Pno

Tim.

Glock.

Chim.

Mar.

Sus. Cym./
Tii.

The musical score is arranged in a system of staves. The percussion parts (P1-P4) and piano (Pno) are in treble clef, while the timpani (Tim.) and maracas (Mar.) are in bass clef. The glockenspiel (Glock.), chimes (Chim.), and suspended cymbal/tam-tam (Sus. Cym./Tii.) are in treble clef. The score shows a progression of dynamics from piano (p) to mezzo-forte (mf). A large red watermark 'Preview Only' is overlaid diagonally across the score.

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tti.

p ————— *mf*

39

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tti.

The musical score for measures 37-40 is arranged in a system of staves. The percussion parts (P1-P4, Timp., Glock., Chim., Mar., and Sus. Cym./Tti.) are written in bass clef with a key signature of two flats. The piano part (Pno) is written in grand staff (treble and bass clefs) with a key signature of two flats. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark reading "Preview Only" is overlaid diagonally across the score. The measure numbers 37, 38, 39, and 40 are indicated at the bottom of the page.

poco rit.

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tri.

The image shows a musical score for measures 42 through 45. The score is divided into several parts: P1, P2, P3, P4, Pno (Piano), Timp. (Timpani), Glock. (Glockenspiel), Chim. (Chimes), Mar. (Maracas), and Sus. Cym./Tri. (Suspended Cymbal/Triangles). The key signature is B-flat major (two flats). The tempo marking is 'poco rit.' (poco ritardando). The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as notes, rests, and slurs. A large red watermark 'Preview Only' is overlaid on the score, with the text 'Legal Use Requires Purchase' below it. The page number '11' is in the top right corner. The measure numbers '42', '43', '44', and '45' are at the bottom of the page.

47 As before... ♩ = 120

rit.

P1

P2

P3

P4

Pno

Timp.

Glock.

Chim.

Mar.

Sus. Cym./
Tti.

The musical score for measures 47-49 is arranged in a multi-staff format. The percussion parts (P1-P4, Timp., Glock., Chim., Mar., and Sus. Cym./Tti.) are on the left, and the piano part (Pno) is on the right. The key signature is B-flat major (two flats). Measure 47 begins with a double bar line and a dynamic marking of *mf*. Measure 48 features a dynamic marking of *p* and includes a 'scrape' instruction for the suspended cymbal. Measure 49 includes a 'rit.' (ritardando) instruction and a dynamic marking of *mp*. The piano part consists of a melodic line in the right hand and a bass line in the left hand. The percussion parts include various rhythmic patterns and dynamic markings.

mf 46

p 47

48

49

The image shows a page of a musical score for percussion instruments. The instruments listed on the left are P1, P2, P3, P4, Pno (Piano), Timp. (Timpani), Glock. (Glockenspiel), Chim. (Chimes), Mar. (Maracas), and Sus. Cym./Tii. (Suspended Cymbal/Tam-tam). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into four measures, numbered 50, 51, 52, and 53 at the bottom. A large red watermark reading "Preview Only" is overlaid diagonally across the score. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The P1 and P2 parts feature long, sustained notes with hairpins indicating a crescendo. The P3 and P4 parts have shorter notes. The Pno part has a complex texture with multiple voices. The Timp. part has a single note in measure 51. The Glock. part has a single note in measure 52. The Chim. part has a single note in measure 52. The Mar. part has a rhythmic pattern in measure 50. The Sus. Cym./Tii. part has a single note in measure 50 and a "scrape" effect in measure 53. A "mallets" instruction is placed above the Sus. Cym./Tii. part in measure 50. The score ends with a double bar line in measure 53.



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?

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I have more questions! What should I do?

Contact me through my website. I am always happy to answer your questions!

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