

Grade 2

# SIMPLE SUITE FOR BAND

I. Intrada  
II. Dance  
III. Song  
IV. March

Winner of the 2026 Barbara Buehlman Prize for Composition  
presented by The Midwest Clinic

## TYLER S. GRANT

### INSTRUMENTATION

Flute

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone

Euphonium B.C.

Euphonium T.C.

Tuba

### PERCUSSION

Timpani

Bells

Percussion 1 (2 Players):

Snare Drum/Chimes\*, Bass Drum

Percussion 2 (2 Players):

Crash Cymbals/Suspended Cymbal,  
Triangle/Tambourine

*\*Snare Drum player moves to  
Chimes for Movement 3. A separate  
Chimes part is included in the folder  
to allow for easier transitions.*

### SUPPLEMENTAL & WORLD PARTS

(Visit [www.tylersgrant.com/worldparts](http://www.tylersgrant.com/worldparts) for an instant PDF download.)

Horn in E-flat

Trombone in Bb T.C.

Trombone in Bb B.C.

Baritone/Euphonium in Bb T.C.

Baritone/Euphonium in Bb B.C.

Tuba in Bb T.C.

Tuba in Bb B.C.

Tuba in Eb T.C.

Tuba in Eb B.C.

Alto Clarinet in Eb

Contra Alto Clarinet in Eb

Contra Bass Clarinet in Bb

String Bass

Conductor's Score & Parts: TSG-B047

Conductor's Score: TSG-B047S





## 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](http://www.tylersgrant.com)!

## PROGRAM NOTES

*Simple Suite for Band* is a four-movement work designed to be a versatile showpiece for developing ensembles.

I have long admired many of the iconic suites written for concert band: *Mini-Suite* by Morton Gould, *Symphonette for Band* by Frank Erickson, and of course the many suites of Gustav Holst, to name just a few. When Jared Brockmeyer approached me about contributing my own work to the repertoire, I was thrilled for the opportunity to craft a suite that would introduce young ensembles to a wide variety of meters, keys, and styles.

The work opens with "Intrada" (Bb Major, 4/4), a majestic and confident introduction that sets a bold, ceremonial tone. Next comes the mischievous and comical "Dance" (C minor, 6/8), full of playful energy and rhythmic sparkle. The third movement, "Song" (Eb Major, 3/4), provides a lyrical contrast, featuring a luscious, sweeping melody passed through every section of the ensemble. The suite concludes with a quick-paced "March" (F Major, 2/2), offering an exciting yet achievable introduction to cut-time while reprising material from the opening movement.

*Simple Suite for Band* was commissioned by a consortium of bands led by Jared Brockmeyer (Rockwood South Middle School, MO). I personally dedicate the piece to my former band director, Aaron Paul Brown, who was instrumental in instilling a love of suites for concert band.

## COMPANION GUIDE AVAILABLE!

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## THE CONSORTIUM

*Organized and led by Jared Brockmeyer*

Jeff Martini and Stephen Elford, Bayless Junior High

Thomas Skinner, Bernard Middle School

James Hahn, Buerkle Middle School

Colin Hunt, Crestview Middle School

Dr. Jeffrey Collier, Hardin Middle School Band

Joe Stevison, Hixson Middle School

Steve White and Adam Hall, Holman Middle School

Eric Chrostoski, Kirkwood School District (with generous support of Kirkwood Band Boosters)

Lucas Alberts, Ladue Middle School

Christopher Sakowski and Joseph Padawan, LaSalle Springs Middle School

Chris Ramey, Oakville Middle School

Chris Higgins and Morgan Schneider, Parkway Central Middle School

Lisa Cowan, Parkway Southwest Middle School

Abigail Hall and Liz Stafford Pace, Pattonville Heights Middle School

Angela Albrecht and Jared Brockmeyer, Rockwood South Middle School

Caitlin Gierer, Selvidge Middle School

Jennifer Garrison Brown, Washington Middle School

Jacob Bubb, Matt Bloch, Ryan Staines and Brandi Foster, Windsor Middle and High Schools

## 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.

### *Simple Suite for Band* by Tyler S. Grant - SUGGESTED PERCUSSION ASSIGNMENTS CHART

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|                 | 3 PLAYERS   | 4 PLAYERS   | 5 PLAYERS   | 6 PLAYERS<br>(Minimum to cover all included parts) | 7 PLAYERS                                     | 8 PLAYERS                                     |
|-----------------|---|---|---|--|---|---|
| <b>Player 1</b> | Bells   | Bells   | Bells   | Bells  | Bells   | Bells   |
| <b>Player 2</b> | Timpani   | Timpani   | Timpani   | Timpani  | Timpani                                       | Timpani                                       |
| <b>Player 3</b> | Mvt. 1: Perc. 1 (Snare);<br>Mvt. 2: Perc. 2 (Tambourine);<br>Mvt. 3: Chimes;<br>Mvt. 4: Perc. 1 (Snare) | Mvt. 1: Perc. 1 (Snare);<br>Mvt. 2: Perc. 2 (Tambourine);<br>Mvt. 3: Chimes;<br>Mvt. 4: Perc. 1 (Snare) | Mvt. 1: Perc. 1 (Snare);<br>Mvt. 2: Perc. 2 (Tambourine);<br>Mvt. 3: Chimes;<br>Mvt. 4: Perc. 1 (Snare)   | Perc. 1:<br>Snare Drum/Chimes                      | Vibraphone<br>(Doubled Bell part)             | Vibraphone<br>(Doubled Bell part)             |
| <b>Player 4</b> |   | Perc. 1:<br>Bass Drum   | Perc. 1:<br>Bass Drum   | Perc. 1:<br>Bass Drum                              | Perc. 1:<br>Snare Drum/Chimes                 | Marimba<br>(Doubled Bell part)                |
| <b>Player 5</b> |   |   | Mvt. 1: Perc. 2 (Triangle);<br>Mvt. 2: Perc. 2 (Suspended Cymbal);<br>Mvt. 3: Perc. 2 (Suspended Cymbal); | Perc. 2:<br>Crash Cymbal/<br>Suspended Cymbal      | Perc. 1:<br>Bass Drum                         | Perc. 1:<br>Snare Drum/Chimes                 |
| <b>Player 6</b> |   |   |   | Perc. 2:<br>Triangle/Tambourine                    | Perc. 2:<br>Crash Cymbal/<br>Suspended Cymbal | Perc. 1:<br>Bass Drum                         |
| <b>Player 7</b> |   |   |   |  | Perc. 2:<br>Triangle/Tambourine               | Perc. 2:<br>Crash Cymbal/<br>Suspended Cymbal |
| <b>Player 8</b> |   |   |   |  |   | Perc. 2:<br>Triangle/Tambourine               |

# SIMPLE SUITE FOR BAND

## 1. INTRADA

Stately (♩ = 100)

Flute

Oboe

Bassoon

1  
Clarinet in Bb

2

Bass Clarinet in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

1  
Trumpet in Bb

2

Horn in F

Trombone

Euphonium

Tuba

Timpani (F Bb, C Eb)

Bells

Percussion 1 (2 players):  
S.D. Snare Drum/Chimes,  
B.D. Bass Drum

Percussion 2 (2 players):  
Tri. Crash Cymbals/Suspended Cymbal,  
Cr. Cym. Triangle/Tambourine/Tam-tam

Fl. *tr* *mp*

Ob. *tr* *mp*

Bsn.

1 *tr* *p*

Cl. 2 *tr* *p*

B. Cl.

A. Sax. *p* Cl. 1

T. Sax. *p* Cl. 2

Bar. Sax.

1 *tr*

Tpt. 2

Hn.

Tbn. *tr*

Euph.

Tba.

Timp.

Bells *mp*

Perc. 1 *p*

Perc. 2

5 6 7 8 9



16 **rit.** **a tempo**

Fl. *fp* *cresc. poco a poco* *f*

Ob. *fp* *cresc. poco a poco* *f*

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

1 Cl. *fp* *cresc. poco a poco* *f*

2 Cl. *fp* *cresc. poco a poco* *f*

B. Cl. *mp* *cresc. poco a poco* *f*

A. Sax. *fp* *mp* *cresc. poco a poco* *f*

T. Sax. *fp* *mp* *cresc. poco a poco* *f*

Bar. Sax. *mp* *cresc. poco a poco* *f*

16 **rit.** **a tempo**

1 Tpt. *fp* *mp* *cresc. poco a poco* *f*

2 Tpt. *fp* *mp* *cresc. poco a poco* *f*

Hn. *fp* *mp* *cresc. poco a poco* *f*

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

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

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

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

Bells *f* *mf* *cresc. poco a poco* *f*

Perc. 1 *fp* *fp* *cresc. poco a poco* *f*

Perc. 2 *f* *p* *f*

16 17 18 19 20



## 2. DANCE

### Mischievous (♩ = 120)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The percussion parts include a Tambourine. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as accents, slurs, and articulation marks. A large red watermark reading 'Preview Only' is overlaid diagonally across the entire page.

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Perc. 1

Perc. 2 (Tamb.)

7 8 9 10 11 12 13

*mf* *f* *f* *f* *f* *f* *f*

Tam-tam

19

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *tr*

Cl. *tr*

2

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 *mp*

Tpt. *mf*

2 *mf*

Hn.

Tbn.

Euph.

Tba. *mp*

Timp.

Bells *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Fl.

Ob.

Bsn.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Perc. 1

Perc. 2 (Tamb.)

22 23 24 25 26 27 28 29



Fl.

Ob.

Bsn.

1  
Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Perc. 1

Perc. 2

(Tam-tam)

(Sus. Cym.)

38 39 40 41 42 43 44 45





### 3. SONG

Delicately (♩ = 92)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked as 'Delicately' with a quarter note equal to 92 beats per minute. The score is divided into measures 2 through 7. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page. Dynamic markings include piano (p), mezzo-piano (mp), and mezzo-forte (mf). Performance instructions include 'play' for woodwinds and 'Euph.' for the euphonium. A note for the snare drum player indicates they will play chimes for Movement 3. The percussion section includes snare drum, chimes, and suspended cymbals.

9

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cl. *mp*

2 Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

9

1 Tpt. *mf* solo Tpt. 1

2 Tpt. *mf*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp.

Bells *mp*

Chim.

Perc. 1

Perc. 2 (Tamb.) (Tri.) *mp*

8 9 10 11 12 13 14

rit. 16 a tempo

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *f*

1 Cl. *mp* *f*

2 Cl. *mp* *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

rit. 16 a tempo

1 Tpt. *f* tutti

2 Tpt. *f* play

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *p* *f*

Bells *f*

Chim. *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

(Sus. Cym.) *p* *f*

15 16 17 18 19 20 21

24 rit.

Fl.

Ob.

Bsn.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

24 rit.

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Chim.

Perc. 1

Perc. 2

(Tamb.)

(Sus. Cym.)

(Tri.)

*p* *f* *mp* *mp* *p* *mp*

22 23 24 25 26 27 28 29

31 a tempo *div.* *rit.* *unis.*

Fl. *p*

Ob. *p*

Bsn. *p*

1 Cl. *p*

2 Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

31 a tempo *rit.*

1 Tpt. *p*

2 Tpt. *p*

Hn. *p*

Tbn. *p*

Euph. *p*

Tba. *p*

Timp.

Bells

Chim. *p* *(Carefully, yet quickly, move back to S.D. for Movement 4.)*

Perc. 1 *p*

Perc. 2 (Tamb.) *p* (Tri.) *p*

*pp* *p* *p* *pp* *p*

30 31 32 33 34 35 36 37

### 4. MARCH

Lively! (♩ = 112)

The musical score is arranged in a standard concert band format. It begins with a tempo marking of 'Lively! (♩ = 112)'. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The second system includes parts for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes performance instructions like '2nd time only' and 'both times'. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.



1. 2.

Fl. *f* *p* *cresc.*

Ob. *f* *p* *cresc.*

Bsn. *f* *p* *cresc.*

1 Cl. *f* *p* *cresc.*

2 Cl. *f* *p* *cresc.*

B. Cl. *f* *p* *cresc.*

A. Sax. *f* *p* *cresc.*

T. Sax. *f* *p* *cresc.*

Bar. Sax. *f* *p* *cresc.*

1 Tpt. *f* *p* *cresc.*

2 Tpt. *f* *p* *cresc.*

Hn. *f* *p* *cresc.*

Tbn. *f* *p* *cresc.*

Euph. *f* *p* *cresc.*

Tba. *f* *p* *cresc.*

Timp. *f* *p* *cresc.*

Bells *f* *p* *cresc.*

Perc. 1 *f* *p* *cresc.*

Perc. 2 (Tri.) *f* *p* *cresc.*

(Cr. Cym.) *f* *p* *cresc.*

14 15 16 17 18 19

20

Fl.

Ob.

Bsn.

1 Cl.

2 Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

20

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Perc. 1

(Tamb.) Perc. 2

f 20 21 22 23 24 25

Fl.

Ob.

Bsn.

1  
Cl.

2  
Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2  
Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Bells

Perc. 1

Perc. 2  
(Cr. Cym.)

30

30

26 27 28 29 30 31





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