

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	Trumpet in Bb 1
Oboe	Trumpet in Bb 2
Bassoon	Horn in F
Clarinet in Bb 1	Trombone
Clarinet in Bb 2	Euphonium B.C.
Bass Clarinet in Bb	Euphonium T.C.
Alto Saxophone in Eb	Tuba
Tenor Saxophone in Bb	
Baritone Saxophone in Eb	

### 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	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-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.

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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 (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); Mvt. 2: Perc. 2 (Tambourine); Mvt. 3: Chimes; Mvt. 4: Perc. 1(Snare)	Mvt. 1: Perc. 1 (Snare); Mvt. 2: Perc. 2 (Tambourine); Mvt. 3: Chimes; Mvt. 4: Perc. 1(Snare)	Mvt. 1: Perc. 1 (Snare); Mvt. 2: Perc. 2 (Tambourine); Mvt. 3: Chimes; Mvt. 4: Perc. 1(Snare)	Perc. 1: Snare Drum/Chimes	Vibraphone (Doubled Bell part)	Vibraphone (Doubled Bell part)
<b>Player 4</b>		Perc. 1: Bass Drum	Perc. 1: Bass Drum	Perc. 1: Bass Drum	Perc. 1: Snare Drum/Chimes	Marimba (Doubled Bell part)
<b>Player 5</b>			Mvt. 1: Perc. 2 (Triangle); Mvt. 2: Perc. 2 (Suspended Cymbal); Mvt. 3: Perc. 2 (Suspended Cymbal);	Perc. 2: Crash Cymbal/ Suspended Cymbal	Perc. 1: Bass Drum	Perc. 1: Snare Drum/Chimes
<b>Player 6</b>				Perc. 2: Triangle/Tambourine	Perc. 2: Crash Cymbal/ Suspended Cymbal	Perc. 1: Bass Drum
<b>Player 7</b>					Perc. 2: Triangle/Tambourine	Perc. 2: Crash Cymbal/ Suspended Cymbal
<b>Player 8</b>						Perc. 2: Triangle/Tambourine

# SIMPLE SUITE FOR BAND

## 1. INTRADA

Stately (♩ = 100)

Flute

Oboe

Bassoon

1  
Clarinet in Bb

2  
Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

1  
Trumpet in Bb

2  
Trumpet in Bb

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,  
Triangle/Tambourine/Tam-tam  
Cr. Cym.

Fl. *mp*

Ob. *mp*

Bsn.

1 *p*

Cl. 2 *p*

B. Cl.

A. Sax. *p* Cl. 1

T. Sax. *p* Cl. 2

Bar. Sax.

1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

9

Timp.

Bells *mp*

Perc. 1 *p*

Perc. 2

5 6 7 8 9

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

Sus. Cym scrape

(Tri.)

snare off

(yarn mallets)

*mp*

*p*

*mf*

*play*

Cl. 2

16 20

Fl. *tr* *fp* *cresc. poco a poco* *rit.* *a tempo* *f*

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

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

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

2 Cl. *tr* *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*

1 Tpt. *fp* *mp* *cresc. poco a poco* *rit.* *20 a tempo* *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* *snare on* *mf* *cresc. poco a poco* *f*

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

Perc. 2 *f*

16 17 18 19 20



## 2. DANCE

### Mischievous (♩ = 120)

The musical score is arranged in a standard concert band format. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked as 120 quarter notes per minute. 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 (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2) which plays a Tambourine. Dynamics range from forte (f) to mezzo-piano (mp). The second system continues the instrumentation from the first system, with the Tuba part marked with a dynamic of f and a note change from F to G. The score concludes with a final measure marked with a dynamic of 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.)

7 8 9 10 11 12 13

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

*tr*

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*

19

1 *mf*

Tpt. *mf*

2 *mf*

Hn.

Tbn.

Euph.

Tba. *mp*

Timp.

Bells *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Fl. *f* *fp*

Ob. *f* *fp*

Bsn. *mp*

1 Cl. *mf* *f* *fp*

2 Cl. *mf* *f* *fp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpt. *mp*

2 Tpt. *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tba. *mp*

Timp.

Bells *mp*

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) *p*

*f*

(Sus. Cym.) *p*

38 39 40 41 42 43 44 45

47

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

46 47 48 49 50 51 52

(Cr. Cym.)



### 3. SONG

Delicately (♩ = 92)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat, E-flat, A-flat) 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 Only - Legal Use Requires Purchase' is overlaid diagonally across the page. Performance instructions include 'play' for various instruments and 'Euph.' for the Euphonium. Dynamic markings range from piano (p) to mezzo-forte (mf). A note for Percussion 1 states '(Snare Drum player will play Chimes for Movement 3)'. Percussion 2 includes instructions for '(Tamb.)' and '(Sus. Cym.)'.

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* *mf*

(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

(Tamb.) Perc. 2

(Sus. Cym.)

(Tri.)

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

Perc. 1 *p*

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

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

30 31 32 33 34 35 36 37

### 4. MARCH

Lively! (♩ = 112)

The musical score is arranged in systems for various instruments. 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.), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 2/4 time with a tempo of 112 beats per minute. It features a key signature of one flat (Bb) and a common time signature (C). The music is marked with a forte (f) dynamic and includes performance instructions such as '2nd time only' and 'both times'. A large red watermark 'Legal Use Only' is overlaid diagonally across the score.



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 (Hi.) *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







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