

FIRST WINTER SUITE

FOR BEGINNING BAND | GRADE 1/2

1. Season's Sounding Fanfare
2. Roof Riffs (Low Voice Feature)
3. Escaping the Abominable Snowman (Percussion Feature)
4. A New Year's Finale

TYLER S. GRANT

INSTRUMENTATION

(PLAYABLE WITH ONLY FLUTE, CLARINET, TRUMPET, AND TROMBONE)

Flute/Oboe

Clarinet in Bb

Clarinet in Bb
(Optional Horn Doubling)

Bass Clarinet in Bb/
Euphonium T.C.

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb

Horn

Trombone/
Euphonium/
Bassoon B.C.

Tuba

Percussion

(Optional for Mvts. 1, 2, & 4)

Mallets

Snare Drum/Bass Drum

Snare Drum Only

Timpani (extra)

Chimes (extra)

Auxiliary Percussion (extra)

Sleigh Bells, Ride Cymbal, Gong,
Suspended Cymbal, Crash Cymbals



FREE SUPPLEMENTAL RESOURCES!

Play-along tracks (rehearsal & performance), rhythm drills, unison melody exercises, and so much more are available to help your students succeed with *First Winter Suite*!

www.tylersgrant.com/firstwinter

Conductor's Score & Parts: TSG-B034

Conductor's Score: TSG-B034S





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 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*. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. To learn more about Tyler, visit www.tylersgrant.com!

A NOTE TO THE DIRECTOR

Thank you so much for choosing my *First Winter's Suite* for your students! In writing this series of "miniature" pieces, I wanted to create something that would help round-out your winter program and bridge your students between their method books and traditional concert music!

While you are certainly welcome to perform all four movements, you are more-than-welcome to omit movements as you see fit. Additionally, you are more than welcome to add other pieces in-between, before, or after movements as you'd like. The purpose is to do what YOU think is best to craft the best beginning band concert for YOUR students!

May your students' *First Sounds* of winter be splendid and spectacular!

PERCUSSION NOTES (MOVEMENTS 1, 2, & 4)

Percussion is NOT required to perform movements 1, 2, and 4 of *First Winter's Suite*. If you do have percussionists, these movements can all be performed with only the snare drum (or practice pad) part, the bell part, or a combination of the two. If you would like to utilize timpani, bass drum, or auxiliary percussion, additional parts are included as well.

PERCUSSION NOTES (MOVEMENT 3)

Movement 3, *Escaping the Abominable Snowman*, is essentially a percussion ensemble piece with "body percussion" performed by the woodwinds & brass. This is designed to feature your percussion section while also keeping your wind players engaged with rhythm & dynamic contrast activities. If you'd prefer to not have your beginners use auxiliary percussion, it is suggested to enlist the help of older percussionists to perform the timpani, bass drum, and auxiliary parts.

FL./Ob. *mf*

Cl. 1 *mp*

Opt. Cl. (Hn.) 2 *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mf*

Hn. *mf*

Tbn./ Bar./ Bsn. *mp*

Tba *mp*

Mallets

S.D./ B.D.

EXTRA PARTS

Timp.

Chim.

Aux.

Perc.

7 8 9 10 11 12

EXTRA PERCUSSION PARTS
 While many may only desire to have their beginners on snare drums & mallets, additional parts are included if you wish to include older students, extra staff, or show-off your "superstar" beginning percussionists!

This musical score page contains parts for various instruments. The woodwind section includes Fl./Ob., Cl. 1, Opt. Cl. (Hn.) 2, B. Cl., A. Sax., T. Sax., and Bar. Sax. The brass section includes Tpt, Hn., Tbn./Bar./Bsn., and Tba. The percussion section includes Mallets, S.D./B.D., Timp., Chim., and Perc. The score is divided into measures 13 through 18. Dynamics such as *mf* and *mp* are indicated throughout. Performance instructions like "play" and "on drum rim" are also present. A large red watermark "Preview Only" is overlaid diagonally across the page.

19

Fl./Ob. *f*

Cl. 1 *f*

Opt. Cl.
(Hn.) 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt *f*

Hn. *f*

Tbn./
Bar./
Bsn. *f*

Tba *f*

Mallets *f*

S.D./
B.D. *f*

EXTRA PARTS

Timp. *f*

Chim. *f*

Aux.
Perc. *f*

f 19 20 21 22 23 24

SLUR SUGGESTIONS

This movement frequently utilizes the articulation pattern "slur-two-tongue-two". Consider utilizing the articulation exercises included on my FREE Resources page or any similar exercises from your favorite band method book.

2. ROOF RIFFS

(LOW VOICE FEATURE)

Casually, with swag ♩ = 132

5

Flute/
Oboe

Clarinet in Bb 1

Opt. Clarinet
(Horn double) 2

Bass Clarinet

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Trumpet in Bb

Horn in F

Trombone/
Baritone/
Bassoon B.C.

Tuba

Mallets

Snare Drum/
Bass Drum

EXTRA PARTS

Timpani

Chimes

Aux. Perc.

Ride Cymbal

Sleigh Bells

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FL./Ob.

Cl. 1

Opt. Cl.
(Hn.) 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt

Hn.

Tbn./
Bar./
Bsn.

Tba

Mallets

S.D./
B.D.

EXTRA PARTS
Timp.

Chim.

Aux.
Perc.

7 8 9 10 11 12

LOW-VOICE FEATURE / FREE MELODY SHEETS!

This movement is all about letting the low-voices have the spotlight! To engage every student on all the melodies in this piece, download the free melody sheets on my FREE Resources page!

FL./Ob.

Cl. 1

Opt. Cl.
(Hn.) 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt

Hn.

Tbn./
Bar./
Bsn.

Tba

Mallets

S.D./
B.D.

EXTRA PARTS
Timp.

Chim.

Aux.
Perc.

Trombones: gliss Eb to C

19 20 21 22 23 24

3. ESCAPING THE ABOMINABLE SNOWMAN

(PERCUSSION FEATURE)

With adrenaline! ♩ = 132

3

Flute/
Oboe

Clarinet in B♭ 1

Opt. Clarinet
(Horn double) 2

Bass Clarinet

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Trumpet in B♭

Horn in F

Trombone/
Baritone/
Bassoon B.C.

Tuba

Mallets

Snare Drum/
Bass Drum

Timpani

Chimes

Aux. Perc.

Whispering

"Sssh - - - - - ah"

p *f*

snare off

f *p* *f*

(G, C)

Chime scrape, loud & fast!

f Gong

Suspended Cym.

p *f* *p*

x = on rim

2 3 4

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TSG-B034

ABOUT THIS MOVEMENT

11 This movement is designed to focus on your percussionists while keeping your wind players engaged. Think of it as a “percussion ensemble piece” where the winds use “body-percussion”. While most of your attention will be with your percussionists, this is a great way to reinforce rhythmic accuracy and dynamic contrast for every musician.

Fl./Ob.
Cl. 1
Opt. Cl. (Hn.) 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt
Hn.
Tbn./Bar./Bsn.
Tba
Mallets
S.D./B.D.
Timp.
Chim.
Aux. Perc.

“Ch ch ch ch ch ch”
ch ch ch ch sssh - - - ah!”
p *f*

5 6 7 8

Fl./Ob. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Cl. 1 Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Opt. Cl. (Hn.) 2 Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

B. Cl. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

A. Sax. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

T. Sax. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Bar. Sax. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Tpt Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Hn. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Tbn./ Bar./ Bsn. Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Tba Whispering "Ch ch ch ch ch ch" *p* ch ch ch ch sssh - - *f* ah!" Foot Stomping *p*

Mallets *p*

S.D./ B.D. *p* *f* *p*

Timp. *p* *f* *p*

Chim. *f*

Aux. Perc. *f* *p*

13 14 15 16 17

EXTRA PARTS

New Symbols:

Included in student parts!

// Caesura

Definition: _____



Fermata

Definition: _____

a tempo

Scream "AAAH!" until cutoff!
(Watch conductor!) **//** Growling!

Fl./Ob. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Cl. 1 *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Opt. Cl.
(Hn.) 2 *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

B. Cl. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

A. Sax. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

T. Sax. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Bar. Sax. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Tpt *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Hn. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Tbn./
Bar./
Bsn. *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Tba *f* "Rrrr... ..AH!" *p* — *ff*
Growling!

Mallets *f* Bell Solo (opt.) ALL! *ff*

S.D./
B.D. *f* *ff*

Timp. *f* *ff*

Chim. *ff*

Aux.
Perc. *f* *p* — *f*

18 19 20 21

EXTRA PARTS

4. A NEW YEAR'S FINALE

Stately and bold! ♩ = 100

Flute/
Oboe

Clarinet in B♭ 1

Opt. Clarinet
(Horn double) 2

Bass Clarinet

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Trumpet in B♭

Horn in F

Trombone/
Baritone/
Bassoon B.C.

Tuba

Mallets

Snare Drum/
Bass Drum

EXTRA PARTS

Timpani

Chimes

Aux. Perc.

Crash Cymbals

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

2 3 4

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TSG-B034

5

Fl./Ob.

Cl. 1

Opt. Cl.
(Hn.) 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt

Hn.

Tbn./
Bar./
Bsn.

Tba

Mallets

S.D./
B.D.

EXTRA PARTS

Timp.

Chim.

Aux.

Perc.

5 6 7 8 9 10

REMEMBER- MAKE THIS PIECE YOUR OWN!

This entire piece is intentionally designed to be performed in addition to other pieces of music, lines from your method book, section features, duets, or anything else you can imagine. Additionally, movements can be omitted at your discretion. Show off your group's strengths and, most importantly, have fun!

Fl./Ob. *p* *f*

Cl. 1 *p* *f*

Opt. Cl. (Hn.) 2 *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

Tpt *p* *f*

Hn. *p* *f*

Tbn./ Bar./ Bsn. *p* *f*

Tba *p* *f*

Mallets *p* *f*

S.D./ B.D. *p* *f*

EXTRA PARTS
Timp. *p* *f*

Chim. *p* *f*

Aux. Perc. *p* *f*

11 12 13 14 15 16

choke



Yes, you can photocopy parts!

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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.

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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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