

STEVEN BRYANT

Loose Id

for

Orchestra

*Premiered April 1st, 1997 by the
Juilliard Symphony in Alice Tully Hall,
Jeff Milarsky, conductor*

*Note: If you perform this work, please send a copy of the program
from each performance, with this piece circled, to ASCAP:
ASCAP Concert Division, ASCAP Building, One Lincoln Plaza, New York, NY 10023*

Version 2.5

www.stevenbryant.com

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INSTRUMENTATION

Piccolo (doubles 3rd Flute)
2 Flutes
2 Oboes
2 Clarinets in Bb
Bb Bass Clarinet (doubles 3rd Clarinet in Bb)
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones (2 Tenor, 1 Bass)
1 Tuba

Timpani (4 drums)

Percussion

- 1: Flexatone, Suspended (Ride) Cymbal (shared with Perc. 3), Xylophone (shared with Perc. 2), 4 Tomtoms, Tamtam (large)
- 2: Police Whistle, Bass Drum (shared with Perc. 3), Xylophone (shared with Perc. 1), Ratchet, Triangle
- 3: Suspended (Ride) Cymbal (shared with Perc. 1), Lion's Roar, Bass drum (shared with Perc. 2), Brake drum

Strings

Violin I
Violin II
Viola
Violoncello
Contrabass

About the Composer

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

Errata and Other Information

Promote your concert on my web site! Visit www.stevenbryant.com, click on "Submit a concert," and enter the appropriate information. It will be listed on the "Upcoming Concerts" page on my website, as well as at bcminternational.com.

NOTE: If you discover errors, or have questions, please contact me at steve@stevenbryant.com. All known errata or revisions will be posted on my website (<http://www.stevenbryant.com>).

This is version **2.5**.

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Loose Id

for Orchestra

Program Notes

Id: "In Freud's theory, the source of instinctual energy, which works on the pleasure principle." (Lefton, 1991)

Loose Id is an abstract realization in sound of the energy of the Id. Unleashed, without the counterbalance of Ego or Superego, the Id generates unbridled instinctual energy, resulting in an orgiastic frenzy. Distinct from a state of dementia, this piece represents a thoroughly lucid and intentional rampage of self-indulgence.

Performance Notes



A) indicates the passage of time, but NOT rearticulation, during a passage of indeterminate pitch. These passages are always notated with a slur.

B) indicates an articulated rhythm during a glissando or other passage of indeterminate pitch. No slur is used.



Arrows above notes indicate a quarter-tone alteration of the notated pitch. In this example (mm. 56-59, Tbn. 2) all notes are played a quarter-tone higher than the indicated pitches.



"Wa" indicates a quick opening of the plunger mute at the attack of the note. The notation ("wa") is indicative of the desired sound. Horns use trombone plunger mutes.

An accent at the end of a slurred gesture indicates a sharp *ending* to the note (stopped with tongue or abrupt breath cutoff), instead of a sharp attack.

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Loose Id

Steven Bryant
1995-6

♩ = 156

**RENTAL MATERIALS
AVAILABLE FROM
STEVEN BRYANT:
rental@stevenbryant.com**

The score is for a full orchestra and includes the following parts:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bb Clarinet 1, Bb Clarinet 2, Bb Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon.
- Brass:** Horns 1-2, Horns 3-4, Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Tuba.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.
- Percussion:** Timpani, Percussion 1 (flexatone, police whistle), Percussion 2 (xylo., gl.), Percussion 3 (bs.dr., sus. cym., choke, lion's roar).

The score features complex rhythmic patterns, including changes in time signature (3/4, 2/4, 3/4) and dynamic markings such as *fff*, *ff*, *mf*, *f*, *mf*, *pp*, and *n*. Performance instructions include glissandos, trills, and specific articulation marks like *tr* and *flexatone*.

*) Smooth gliss. throughout gesture

**) Don't rearticulate second pitch. This notation is used for consistency with other instruments that change pitch in this gesture.

This page of the musical score covers measures 22 through 26. It features a variety of instruments including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1 and 2), Bassoon in Bb, Contrabassoon, Horns 1-2 and 3-4, Trumpets in Bb (1, 2, 3), Trombones 1 and 2, Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in 2/4 time and includes dynamic markings such as *ff* and *unis.*. Measure 22 shows the Piccolo, Flutes 1 and 2, and Clarinet 1 entering with a melodic line. Measures 23 and 24 feature a change in time signature to 3/4, with the Horns and Trumpets playing sustained notes. Measure 25 returns to 2/4 time, and measure 26 features a change to 3/4 time again, with the Piccolo, Flutes 1 and 2, and Percussion 1 playing a rhythmic pattern. The Percussion 1 part includes a xylophone section in measure 26. The Violoncello and Contrabass parts have specific performance instructions: *div. ord.* in measure 23 and *unis. sul pont.* in measure 26.

The score is for a full orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bb Cl. 1
- Bb Cl. 2
- Bb Cl. 3
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hns. 1-2
- Hns. 3-4
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- Tbn. 1 (plunger)
- Tbn. 2 (plunger)
- Bs. Tbn.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cb.

Tempo and meter changes are indicated by large numbers: 3/4, 4/4, 3/4, 4/4.

Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *div.* (divisi), *un.* (unison), *st.* (stopped), and *pl.* (plunger).

61

Picc.

Fl. 1

Fl. 2

Ob. 1

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

n *ff*

4 **6/4** **4**

(plunger) + (+) - o

f (plunger) + (+) - o

f (plunger) + (+) - o

don't synchronize (plunger) + - - - - - o

don't synchronize (plunger) + - - - - - o

f *< ff*

f *< ff*

f *< ff*

(plunger) + - - - - - o

n *ff* *f*

(plunger) + - - - - - o

n *ff* *f*

(plunger) + - - - - - o

n *ff* *f*

(increasingly wide vib.)

(increasingly wide vib.)

(increasingly wide vib.)

f *< ff*

ff

f *< ff* *p*

non vib. *f* *< ff* *p*

non vib. *f* *< ff* *p*

non vib. *f* *< ff* *p*

(increasingly wide vib.)

div. *n*

(increasingly wide vib.)

n

ord.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vin. I

Vin. II

Vla.

Vcl.

Cb.

ff

ff

f

f

mf

mf

mf

f

ride cymbal
(Use snare stick on edge of cymbal)

f

sim.

div.

div.

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

3/4

4/4

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

90

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vin. I

Vin. II

Vla.

Vcl.

Cb.

107

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl. *n* *ff* *f* *tr*

Bsn. 1 *ff* *f* *tr*

Bsn. 2 *ff* *f* *tr*

Cbsn. *ff* *f* *tr*

4/4

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1 (plunger) *n* *ff* *n* *ff* (plunger) *n* *ff*

Tbn. 2 (plunger) *n* *ff* (plunger) *n* *ff*

Bs. Tbn. (plunger) *n* *ff* open

Tuba *ff*

Timp. *mp* random patterns on four pitches

Perc. 1 tom-toms *mp* random patterns on four pitches

Perc. 2

Perc. 3 lion's roar *ff*

Vln. I *f*

Vln. II *f*

Vla.

Vcl. *n* *mf* *f*

Cb.

117

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

4/4

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

n < *mf*

ff

mp

f

ffz

mf

open

(plunger) +

f

ff

ffz

mp

mp

bs.dr.

ff

f

gliss. in approximate shape of the line
don't synchronize

div. sul pont.

n

f

ffz

This page of the musical score, numbered 121, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, Fl. 2**: Flutes
- Ob. 1, Ob. 2**: Oboes
- Bb Cl. 1, Bb Cl. 2**: Bass Clarinets
- Bb Bs. Cl.**: Bass Saxophone
- Bsn. 1, Bsn. 2**: Bassoons
- Cbsn.**: Contrabassoon
- Hns. 1-2, Hns. 3-4**: Horns
- Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3**: Trombones
- Tbn. 1, Tbn. 2**: Trombones
- Bs. Tbn.**: Bass Trombone
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. 1, Perc. 2, Perc. 3**: Percussion (including xylophone and lion's roar)
- Vin. I, Vin. II**: Violins
- Vla.**: Viola
- Vcl.**: Violoncello
- Cb.**: Contrabass

The score includes various musical notations such as dynamics (*f*, *ff*, *mf*, *n*), articulation (*tr*, *ord.*), and performance instructions like *xylo.* and *lion's roar*. The page concludes with a page number **- 21 -** at the bottom center.

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126

Picc. - Fl. 1 - Fl. 2 - Ob. 1 - Ob. 2 - Bb Cl. 1 - Bb Cl. 2 - Bb Bs. Cl. - Bsn. 1 - Bsn. 2 - Cbsn.

Hns. 1-2 - Hns. 3-4 - Bb Tpt. 1 - Bb Tpt. 2 - Bb Tpt. 3 - Tbn. 1 - Tbn. 2 - Bs. Tbn. - Tuba

Timp. - Perc. 1 - Perc. 2 - Perc. 3

Vln. I - Vln. II - Vla. - Vcl. - Cb.

Picc.

Fl. 1 stagger breathing *mf*

Fl. 2 stagger breathing *mf*

Ob. 1

Ob. 2

Bb Cl. 1 *n* *ff* 3

Bb Cl. 2 *n* *ff* 3

Bb Bs. Cl. *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Cbsn. *mp* *ff*

Hns. 1-2 *f*

Hns. 3-4

Bb Tpt. 1 *n* *ff*

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1 *pp* *ff* *p* *mf*

Tbn. 2 *pp* *ff* *p* *mf*

Bs. Tbn. *pp* *ff*

Tuba *pp* *ff*

Timp. *pp* *ff*

Perc. 1 *ff* tom-toms (all low) 3 3 3 3 3 *mf*

Perc. 2

Vin. I unis. *pp* *mf*

Vin. II unis. *pp* *mf*

Vla. unis. *pp* *ff* *ff*

Vcl. ord. *pp* *ff* *f* *ff*

Cb. ord. *pp* *ff* *f* *ff*

2/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

ff

ord.

f

p < *mf*

p < *f*

f < *ff*

f

3

6

6

This page of the musical score, numbered 154, contains the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl. 1 & 2**: Flute parts with melodic lines and triplets.
- Ob. 1 & 2**: Oboe parts, mostly rests.
- Bb Cl. 1 & 2**: Clarinet parts with melodic lines and triplets.
- Bb Bs. Cl.**: Bassoon part, mostly rests.
- Bsn. 1 & 2**: Bassoon parts, mostly rests.
- Cbsn.**: Contrabassoon part, mostly rests.
- Hns. 1-2 & 3-4**: Horn parts, mostly rests.
- Bb Tpt. 1 & 2**: Trumpet parts with melodic lines and triplets.
- Bb Tpt. 3**: Trumpet part with dynamic markings (*ff*, *mp*, *ff*, *mp*, *ff*, *mp*, *ff*) and performance instructions like *(shake)* and *+ o + o + o +*.
- Tbn. 1 & 2**: Trombone parts with melodic lines and triplets.
- Bs. Tbn.**: Bass Trombone part, mostly rests.
- Tuba**: Tuba part, mostly rests.
- Timp.**: Timpani part, mostly rests.
- Perc. 1 & 2**: Percussion parts with rhythmic patterns.
- Vln. I & II**: Violin parts with melodic lines and triplets.
- Vla.**: Viola part with melodic lines and triplets.
- Vcl.**: Violoncello part with melodic lines and triplets.
- Cb.**: Double Bass part with a steady bass line.

163

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vin. I

Vin. II

Vla.

Vcl.

Cb.

172

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

ff

ff

3/4 **4/4**

Hns. 1-2

Hns. 3-4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

ff

secco

Timp.

ff

Perc. 1

Perc. 2

Perc. 3

ride cymbal (as before)

ff

Vln. I

Vln. II

Vla.

Vcl.

arco (3/5)

arco (2/5)

ff

div.

div.

(five equal parts)

178

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with grace notes.
- Fl. 1** and **Fl. 2**: Flutes, playing a melodic line with grace notes.
- Ob. 1** and **Ob. 2**: Oboes, both parts are silent (indicated by a horizontal line).
- Bb Cl. 1** and **Bb Cl. 2**: Clarinets in Bb, playing a melodic line with grace notes.
- Bsn. 1** and **Bsn. 2**: Bassoons, playing a melodic line with grace notes.
- Hns. 1-2** and **Hns. 3-4**: Horns, playing a melodic line with grace notes.
- Bb Tpt. 1**: Trumpet in Bb, silent.
- Bb Tpt. 2** and **Bb Tpt. 3**: Trumpets in Bb, playing a melodic line with grace notes.
- Tbn. 1** and **Tbn. 2**: Trombones, playing a melodic line with grace notes.
- Bs. Tbn.** and **Tuba**: Bass Trombone and Tuba, both parts are silent.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion, playing rhythmic patterns.
- Vln. I** and **Vln. II**: Violins, playing a melodic line with grace notes.
- Vla.**: Viola, playing a melodic line with grace notes.
- Vcl.**: Violoncello, playing a melodic line with grace notes.
- Cb.**: Contrabass, playing a melodic line with grace notes.

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The score is divided into two systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, B-flat Clarinets 1 and 2, Bassoon, Contrabassoon, Horns 1-2 and 3-4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Violins I and II, Viola, Violoncello, and Contrabass. The second system includes Horns 1-2, Horns 3-4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including trills, triplets, and dynamic markings such as *fff*, *ff*, and *fp*. Performance instructions like 'flexatone', 'police whistle', and 'xylo.' are present. A glissando is indicated in the final measure of the first system.

*) Gliss. to chromatic clusters in final measure bounded by and inclusive of notated pitches.