

PERUSAL SCORE - NOT FOR PERFORMANCE USE

STEVEN BRYANT

SUITE DREAMS

*Winner of the 2008 National Band Association /
William D. Revelli Memorial Composition Prize*

**PERUSAL SCORE
NOT A PURCHASED COPY
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PROGRAM NOTE

Suite Dreams is the fourth work in my *Parody Suite*, after *Chester Leaps In* (1997), *ImPercynations* (2002), and *MetaMarch* (2003). Like the others, it is based on melodic fragments from a familiar work of wind band literature, in this case, Gustav Holst's *First Suite in Eb*. Unlike the first three, however, this one is not "tongue-in-cheek" in character, but is instead a dream-like fantasia on Holst's original, drawing especially from the inverted Chaconne melody in Mvt. I and material from Mvt. III.

Suite Dreams was commissioned and premiered by the Jasper (IN) High School Band, under the direction of James Goodhue, Patrick Keeley, and John Coller.

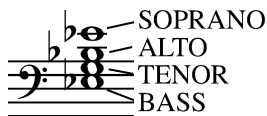
World Premiere: April 22nd, 2007, Jasper High School Band, Jasper, Indiana.

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.

PERFORMANCE NOTES

- The various aleatoric and non-standard notations used in *Suite Dreams* are explained at the points where they occur (in both the score and parts).
- All Trombone glisses should last the entire duration notated.
- The **Adagio q=48** in measures 77-79 must be strictly observed – it must be slow!
- The "pulsing" texture m. 74 should not suddenly drop to **p** on the downbeat of m. 75 – instead, all players should continue to pulse, but align for the final crescendo into the downbeat. There shouldn't be an audible drop in volume. M. 75 is merely intended to allow for players to sync for the cresc. into m. 76. This is true for other similar gestures, such as mm. 103-105.
- The numbers in triangles represent free "cue-beats" in which time is suspended. Each bar should last the approximate duration noted above it (i.e. **ca. 3"**), but, as always, use your best musical judgment to create the most natural flow to the piece.
- All singing/humming is notated at concert pitch, in both score and parts. The band may be hesitant to sing or hum at first - please continue to encourage them and insure that everyone participates - the texture is most effective with a large number of voices. Humming is not optional!
- Though the humming textures are notated at a soft dynamic level, the band must hum quite loudly to achieve the perceived (soft) dynamic. The effect must be clearly audible from the audience.
- The hummed Eb major chord from m. 174 to the end will likely work best if divided, regardless of instrumental section, as follows:



Note that humming should be **ONLY** in this octave. The clarinets play this exact chord in the final bars, and should fade seamlessly into the vocal texture. The final bar (consisting only of humming) must last a long time, and fade seamlessly to nothing. Do **NOT** give an abrupt or audible cut off.

As always, if you have any questions about the piece, please do not hesitate to contact me at info@stevenbryant.com. Please advertise your performance of this and any other of my works on my website: visit the "Upcoming Concerts" section of www.stevenbryant.com to enter your concert information.

Note: University, Professional, and Community ensembles: if you perform this work, please send a scanned copy of the program (or the Word/PDF file) from each performance to:
info@stevenbryant.com

Version: 1.5.4

If errata are found, they will be posted at www.stevenbryant.com
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Suite Dreams

Commissioned by the Jasper (IN) High School Band, James Goodhue, Patrick Keeley, John Collier, directors

Steven Bryant

Dreamlike (♩ = c. 72)

Slowly slide back and forth between these two pitches (concert pitch), in this octave only.
Men in falsetto. Do NOT synchronize with one another.
Should produce a buzzing, blurry background texture.
NOTE: All humming / singing is notated in concert pitch throughout the piece.

13

PLAY

Flute 1/2, Flute 3/4, Oboe, Bassoon 1/2, Contrabassoon, Clarinet in Bb 1/2, Clarinet in Bb 3/4, Bb Bass Clarinet, Bb Contrabass Clarinet, Alto Sax., Tenor Sax., Baritone Sax.

Dreamlike (♩ = c. 72)

13

Trumpet in Bb 1/2, Trumpet in Bb 3/4, Horn in F 1/2, Horn in F 3/4, Trombone 1/2, Trombone 3/4, Euphonium 1/2, Tuba 1/2.

Dreamlike (♩ = c. 72)

13

Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Marimba / Crotales), Percussion 4 (SC, SD, BD), Harp (opt.), Contrabass.

21

32

Musical score for woodwinds and strings, measures 21-32. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon, Clarinet in Bb, Clarinet in Bb 3/4, Bassoon in C, Clarinet in C, Saxophone Alto, Saxophone Tenor, and Saxophone Bass. Dynamics include *p*, *f*, *pp*, and *mf*. Performance instructions include accents, breath marks, and a "PLAY" instruction for the Oboe.

21

32

Musical score for brass instruments, measures 21-32. The score includes parts for Trumpet in Bb 1 & 2, Trumpet in Bb 3 & 4, Horn in F 1 & 2, Horn in F 3 & 4, Trombone in F 1 & 2, Trombone in F 3 & 4, Euphonium, and Tuba. Dynamics include *mp* and *f*. Performance instructions include "PLAY" for Horn 1 and Horn 3.

21

32

Musical score for percussion and harp, measures 21-32. The score includes parts for Percussion 1 (Glockenspiel), Percussion 2 (Vibes), Percussion 3 (Maracas/Crotales), Percussion 4 (Snare Drum/Bass Drum), Harp (optional), and Cymbal. Dynamics include *mf* and *p*. Performance instructions include *pizz.* for the Cymbal and a note: "ONLY play if there's no Contrabass present" for Percussion 3.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

This musical score is a rehearsal score for a symphony orchestra, labeled "PERUSAL SCORE - NOT FOR PERFORMANCE USE". It features 12 systems of staves, each representing a different instrument or section. The instruments listed on the left are: Fl. 1 & 2, Fl. 3 & 4, Ob., Bsn. 1 & 2, C. Bn., B♭ Cl. 1 & 2, B♭ Cl. 3 & 4, B♭ B. Cl., B♭ Cb. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1 & 2, B♭ Tpt. 3 & 4, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & 4, Euph. 1 & 2, Tuba 1 & 2, Timp., Perc. 1 (Glock.), Perc. 2 (Vibes), Perc. 3 (Mar. / Cro.), Perc. 4 (SD, BD), Hp. (opt.), and Cb. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *pp*), articulation (e.g., *legato*), and performance instructions (e.g., "see p. 3"). The bottom system, for the Cb., includes dynamics like *mf* and *f*.

61

Musical score for woodwinds and strings, measures 60-61. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon 1 & 2, Cor Anglais, Bass Clarinet 1 & 2, Bass Clarinet 3 & 4, Bassoon/Bass Clarinet, Bassoon/Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features complex rhythmic patterns with triplets and dynamic markings such as *f*, *mf*, and *mfz*. The time signature is 2/4.

61

Musical score for brass and percussion, measures 60-61. The score includes parts for Baritone Trumpet 1 & 2, Baritone Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Euphonium 1 & 2, Tuba 1 & 2, Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotchet), Percussion 4 (Small Drum, Snare Drum, Bass Drum), Harp (optional), and Contrabass. The music features complex rhythmic patterns with triplets and dynamic markings such as *f*, *mf*, and *mfz*. The time signature is 2/4.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

NOTE: Numbers in triangles represent free cue-beats (no conducted pulse).
Each measure lasts the approximate number of seconds notated above the bar.

ca. 3" 2 ca. 4" 3 ca. 4"

Fl. 1, 2
f Improvise as fast as possible on these pitches. Vary the order and rhythm so as to sound random.

Fl. 3, 4
f Improvise as fast as possible on these pitches. Vary the order and rhythm so as to sound random.

Ob.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Bsn. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

C. Bn.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B♭ Cl. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B♭ Cl. 3, 4
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B♭ B. Cl.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B♭ Cb. Cl.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

A. Sx.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

T. Sx.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B. Sx.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B. Tpt. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

B. Tpt. 3, 4
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Hr. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Hr. 3, 4
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Tbn. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Tbn. 3, 4
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Euph. 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Tuba 1, 2
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Timp.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Perc. 1 Glock.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Perc. 2 Vibes
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Perc. 3 Mar. / Crof.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

SC Perc. 4 SD BD
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Hp. (opt.)
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

Cb.
f **HUM** Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

PP * Improvise on these pitches in similar patterns of 2, 3, or 4 notes. Keep it sparse and dreamlike.

Tempo 1

2/4 3/4 2/4

ca. 3" 2 ca. 4" 3 ca. 4"

PERUSAL SCORE - NOT FOR PERFORMANCE USE

75 ▽ ca. 3" Adagio ♩ = 48 ca. 3" ▽ 1 ca. 3" ▽ 2 ca. 3"

Fl. 1, 2 *pp*

Fl. 3, 4 *pp*

Ob.

Bsn. 1, 2 *mp*

C. Bn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B♭ B. Cl.

B♭ Cb. Cl.

A. Sx. *mp*

T. Sx. *mp*

B. Sx.

pp Ad lib. legato, chromatic figures, as fast as possible, using all pitches between (and including) those in the box. Do not synchronize.

75 ▽ ca. 3" Adagio ♩ = 48 ca. 3" ▽ 1 ca. 3" ▽ 2 ca. 3"

B♭ Tpt. 1, 2 *p* *sfz*

B♭ Tpt. 3, 4 *p* *sfz*

Hr. 1, 2 *p* *sfz*

Hr. 3, 4 *p* *sfz*

Tbn. 1, 2 *mp* *sfz*

Tbn. 3, 4 *mp* *sfz*

Euph. 1, 2 *p* *sfz*

Tuba 1, 2 *mp*

mp *sfz*

75 ▽ ca. 3" Adagio ♩ = 48 ca. 3" ▽ 1 ca. 3" ▽ 2 ca. 3"

Timp.

Perc. 1 Glock. *p*

Perc. 2 Vibes *p*

Perc. 3 Mar. / Croc. *p*

Perc. 4 SD BD

Hp. (opt.) *p*

Cb.

p (as before) l.v.

p (as before) l.v. (ped. down)

p (as before) l.v.

p

* Improvise on these pitches in similar patterns of 2, 3, or 4 notes. Keep it sparse and dreamlike.

82 Tempo I ♩ = 72

Musical score for woodwinds and strings, measures 82-84. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon, Clarinet in Bb, Clarinet in C, Bass Clarinet, Saxophone Alto, Saxophone Tenor, and Saxophone Baritone. The key signature is one flat, and the time signature is 3/4. Dynamics include *mp* and *mf*. There are triplets and slurs throughout the passage.

82 Tempo I ♩ = 72

Musical score for brass and percussion, measures 82-84. The score includes parts for Trumpet 1 & 2, Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Euphonium, and Tuba. The key signature is one flat, and the time signature is 3/4. Dynamics include *p* and *mp*. There are slurs and accents throughout the passage.

82 Tempo I ♩ = 72

Musical score for percussion and strings, measures 82-84. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotchet), Percussion 4 (Snare Drum/BD), and Harp (optional). The key signature is one flat, and the time signature is 3/4. Dynamics include *mf*. There are slurs and accents throughout the passage.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Poco Più Mosso (♩=80-84)

Fl. 1/2, Fl. 3/4, Ob., Bsn. 1/2, C. Bn., B♭ Cl. 1/2, B♭ Cl. 3/4, B♭ B. Cl., B♭ Cb. Cl., A. Sx., T. Sx., B. Sx.

Poco Più Mosso (♩=80-84)

B♭ Tpt. 1/2, B♭ Tpt. 3/4, Hn. 1/2, Hn. 3/4, Tbn. 1/2, Tbn. 3/4, Euph. 1/2, Tuba 1/2

Bells in the air *ff*

3/4 4/4 3/4 2/4

Poco Più Mosso (♩=80-84)

Temp., Perc. 1 Glock., Perc. 2 Vibes, Perc. 3 Mar. / Crot., Perc. 4 SD BD, Hp. (opt.), Cb.

116

Musical score for Flutes (Fl. 1 & 2, Fl. 3 & 4), Oboe (Ob.), Bassoon (Bsn. 1 & 2), Clarinets (C. Bn., B♭ Cl. 1 & 2, B♭ Cl. 3 & 4, B♭ B. Cl., B♭ Cb. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), and Percussion (Timp.). The score is in 2/4 time and features a *ff* dynamic marking. The percussion part includes Timp., Perc. 1 (Glock.), Perc. 2 (Vibes), Perc. 3 (Mar. / Crof.), Perc. 4 (SC, SD, BD), and Hp. (opt.).

2/4

4/4

116

3/4

4/4

Musical score for Trumpets (B♭ Tpt. 1 & 2, B♭ Tpt. 3 & 4), Horns (Hr. 1 & 2, Hr. 3 & 4), Trombones (Tbn. 1 & 2, Tbn. 3 & 4), Euphonium (Euph. 1 & 2), and Tuba (Tuba 1 & 2). The score is in 2/4 time and features a *ff* dynamic marking. The percussion part includes Timp., Perc. 1 (Glock.), Perc. 2 (Vibes), Perc. 3 (Mar. / Crof.), Perc. 4 (SC, SD, BD), and Hp. (opt.).

116

Musical score for Percussion (Timp., Perc. 1 (Glock.), Perc. 2 (Vibes), Perc. 3 (Mar. / Crof.), Perc. 4 (SC, SD, BD), Hp. (opt.)) and Cello (Cb.). The score is in 2/4 time and features a *ff* dynamic marking.

125

Fl. 1/2
Fl. 3/4
Ob.
Bsn. 1/2
C. Bn.
B♭ Cl. 1/2
B♭ Cl. 3/4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.

125

B♭ Trp. 1/2
B♭ Trp. 3/4
Hr. 1/2
Hr. 3/4
Tbn. 1/2
Tbn. 3/4
Euph. 1/2
Tuba 1/2

125

Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Cro.
Perc. 4 SC SD BD
Hp. (opt.)
Cb.

135

Musical score for measures 135-140. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon 1 & 2, Cor Anglais, Bass Clarinet 1 & 2, Bass Clarinet 3 & 4, Baritone Clarinet, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The music is in 2/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes.

135

2/4

Musical score for measures 135-140, continuing from the previous system. It includes parts for Baritone Trumpet 1 & 2, Baritone Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Euphonium 1 & 2, and Tuba 1 & 2. The brass instruments play sustained chords and melodic lines, with some parts marked with 'a2'.

135

Musical score for measures 135-140, continuing from the previous system. It includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas / Crotales), Percussion 4 (SC, SD, BD), Harp (optional), and Cello. The percussion parts are mostly rests, while the Harp and Cello have simple accompaniment.

146 **Maestoso** (♩ = c. 72)

Musical score for woodwinds and strings, measures 146-150. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon, Clarinet in Bb 1 & 2, Clarinet in Bb 3 & 4, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* and *tr* (trills). The key signature has two flats, and the time signature is 4/4.

146 **Maestoso** (♩ = c. 72)

Musical score for brass instruments, measures 146-150. The score includes parts for Trumpet 1 & 2, Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Euphonium, and Tuba. The music is primarily sustained chords and single notes with some melodic movement. Dynamic markings include *ff* and *tr* (trills). The key signature has two flats, and the time signature is 4/4.

146 **Maestoso** (♩ = c. 72)

Musical score for percussion and piano, measures 146-150. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotchet), Percussion 4 (Snare Drum, SD), Percussion 5 (Bass Drum, BD), and Harp (optional). The percussion parts feature complex rhythmic patterns, often with *ff* dynamics. The harp part includes chords labeled A², C², and D². The key signature has two flats, and the time signature is 4/4.

Meno Mosso (♩ = c. 60)

Fl. 1, 2
Fl. 3, 4
Ob.
Bsn. 1, 2
C. Bn.
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.

Medium-slow pulsing (< >)
Don't synchronize

pp II: < *p* > :|| -->

mf

4/4

3/4

Meno Mosso (♩ = c. 60)

B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hr. 1, 2
Hr. 3, 4
Tbn. 1, 2
Tbn. 3, 4
Euph.
Tuba

mf

mf

mf

mf

Meno Mosso (♩ = c. 60)

Timp.
Perc. 1
Glock.
Perc. 2
Vibes
Perc. 3
Mar. / Crot.
Perc. 4
SC
SD
BD
Hp. (opt.)
Cb.

f

mp

mf

mf

168

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob.
Bsn. 1/2
C. Bn.
B♭ Cl. 1/2
B♭ Cl. 3/4
B♭ B. Cl.
B♭ Ch. Cl.
A. Sx.
T. Sx.
B. Sx.

HUM
(as before)
Mm
p

168

3/4

2/4

3/4

4/4

B♭ Tpt. 1/2
B♭ Tpt. 3/4
Hn. 1/2
Hn. 3/4
Tbn. 1/2
Tbn. 3/4
Euph. 1/2
Tuba 1/2

p
a2
p
a2
p

168

Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
Perc. 4 SC SD BD
Hp. (opt.)
Cb.

p
MARIMBA
p
p
p
p

NOTE: The hummed Eb Major chord should be distributed evenly among all singers. I suggest dividing each section into SATB, with each member singing his or her most comfortable note in the chord. Sing ONLY in the notated octave (note that treble clef instruments are notated 8vb). No vibrato. The final clarinet chord should fade seamlessly into the humming.

1 ca. 5" 2 ca. 5" 3 ca. 8" 21

Fl. 1, 2
Fl. 3, 4
Ob.
Bsn. 1, 2
C. Bn.
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B♭ B. Cl.
B♭ Ch. Cl.
A. Sx.
T. Sx.
B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

1 ca. 5" 2 ca. 5" 3 ca. 8"

B♭ Tpt. 1, 2
B♭ Tpt. 3, 4
Hr. 1, 2
Hr. 3, 4
Tbn. 1, 2
Tbn. 3, 4
Euph.
Tuba 1, 2

1 ca. 5" 2 ca. 5" 3 ca. 8"

Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Croc.
Perc. 4 SD BD
Hp. (opt.)
Cb.

STEVEN BRYANT - 2011 CATALOG OF WORKS

TITLE	DIFFICULTY	GRADE	SET	SCORE	DURATION	YEAR	DISTRIBUTOR	CONTACT	HL PART NO. (est)
WIND ENSEMBLE / SYMPHONIC BAND									
Interruption Overture	Easy	3	\$95.00	\$20.00	5:20"	1998	Hal Leonard	Any music retailer	4001912
Bloom	Intermediate	3.5	\$95.00	\$20.00	6:30"	2003	Hal Leonard	Any music retailer	4002252
MetaMarch	Intermediate	3.5	\$125.00	\$20.00	4:00"	2003	Hal Leonard	Any music retailer	4002244
The Marbled Midnight Mile	Intermediate	4	\$115.00	\$20.00	7:30	2009	Hal Leonard	info@stevenbryant.com	4003003
Dusk	Intermediate	4	\$115.00	\$25.00	5:30"	2004	Hal Leonard	Any music retailer	4002254
Wings That Work	Intermediate	4	\$125.00	\$20.00	5:30"	2003	Steven Bryant	info@stevenbryant.com	-
Anthem - NEW	Advanced	5	\$300 (rental)	\$40.00	7:30"	2011	Steven Bryant	rental@stevenbryant.com	-
Concerto for Cello (orchestral winds & percussion) - NEW	Advanced	5	\$395 (rental)	\$50.00	12:00"	2011	Steven Bryant	rental@stevenbryant.com	-
Chester Leaps In	Advanced	5	\$115.00	\$25.00	2:30"	1997	Hal Leonard	Any music retailer	4001914
First Light	Advanced	5	\$195.00	\$35.00	8:30"	2007	Hal Leonard	Any music retailer	4002780
Impercynations	Advanced	5	\$195.00	\$35.00	6:00"	2002	Hal Leonard	Any music retailer	4002112
Radiant Joy	Advanced	5	\$245.00	\$40.00	5:00"	2006	Steven Bryant	info@stevenbryant.com	-
Rise	Advanced	5	\$200 (rental)	\$30.00	5:45"	2003	Steven Bryant	rental@stevenbryant.com	-
Stampede	Advanced	5	\$325 (rental)	\$50.00	6:00"	2003	Steven Bryant	rental@stevenbryant.com	-
Suite Dreams	Advanced	5	\$245.00	\$40.00	8:45"	2007	Hal Leonard	Any music retailer	4002602
Estatic Waters	Advanced	5+	\$495 (rental)	\$90.00	2:400"	2008	Steven Bryant	rental@stevenbryant.com	-
Axis Mundi	Professional	6	\$395 (rental)	\$50.00	12:00"	2009	Steven Bryant	rental@stevenbryant.com	-
Alchemy in Silent Spaces (all three movements)	Professional	6	\$400 (rental)*	\$90.00	21:00"	2000	Steven Bryant	rental@stevenbryant.com	-
Concerto for Wind Ensemble - NEW	Professional	6+	\$495 (rental)	\$90.00	35:00"	2007-10	Steven Bryant	rental@stevenbryant.com	-
Monkey	Professional	6	\$300 (rental)	\$50.00	7:30"	1998	Steven Bryant	rental@stevenbryant.com	-
Redline	Professional	6	\$300 (rental)	\$40.00	7:30"	2000	Steven Bryant	rental@stevenbryant.com	-
MIXED LARGE ENSEMBLE									
A Million Suns at Midnight (vers. 1: Band, Str. Orch, SATB Chorus)	Intermediate	4	\$350 (rental)	\$50.00	10:00"	1999	Steven Bryant	rental@stevenbryant.com	-
A Million Suns at Midnight (vers. 2: Band, Chorus)	Intermediate	4	\$350 (rental)	\$50.00	10:00"	1999	Steven Bryant	rental@stevenbryant.com	-
ORCHESTRA									
Loose Id for Orchestra	Professional	6	\$300 (rental)	\$50.00	4:30"	1996	Steven Bryant	rental@stevenbryant.com	-
Alchemy in Silent Spaces	Professional	6	\$400 (rental)*	\$90.00	2:400"	2006	Steven Bryant	rental@stevenbryant.com	-
Rise (string orchestra)	Intermediate	3	\$40.00	\$10.00	5:00"	2003	Steven Bryant	info@stevenbryant.com	-
Dusk	Intermediate	4	\$115.00	\$25.00	5:30"	2008	Hal Leonard	Any music retailer	4490785
CHAMBER									
Rise (sax quartet - SATB)	Advanced		\$40.00	\$10.00	10:00"	2001	Steven Bryant	info@stevenbryant.com	-
Redline (percussion quartet)	Professional		\$40.00	\$10.00	7:45"	2005	Steven Bryant	info@stevenbryant.com	-
Loose Id (brass quintet, timpani)	Professional		\$40.00	\$10.00	4:30"	1995	Steven Bryant	info@stevenbryant.com	-
Loose Id (brass ensemble: 4 Trp, 2 Tbn, 4 Tbn, Tuba, drumset)	Professional		\$40.00	\$10.00	4:30"	2006	Steven Bryant	info@stevenbryant.com	-
Redline (solo piano)	Professional		-	\$15.00	7:30"	1999	Steven Bryant	info@stevenbryant.com	-

* any single movement of Alchemy in Silent Spaces: \$300

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This information, along with downloadable recordings, perusal scores, and much more, is available at: www.stevenbryant.com
 If you have any questions, please don't hesitate to contact us at info@stevenbryant.com

Steven Bryant (b. 1972, Little Rock, AR, USA) is an active composer and conductor with numerous performances around the world. His first orchestral work, Loose Id for Orchestra, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a release by the Bowling Green Philharmonia on Albany Records. His recent orchestral work, Alchemy in Silent Spaces, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in Alice Tully Hall in May, 2006. Steven studied composition with John Corigliano at The Juilliard School, Cindy McLee at the University of North Texas, and Francis McBehn at Ouachita University.

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