STEVEN BRYANT

Concerto for Trombone

and Orchestral Winds & Percussion

Commissioned for Joseph Alessi by the Dallas Winds, the University of Texas at Austin Wind Ensemble, and a consortium of ensembles:

Appalachian State University, John Ross
Arizona State University, Gary Hill
Auburn University, Rick Good
Crane School of Music, Brian K. Doyle
Illinois State University, Martin H. Seggelke
Michigan Technological University, Mike Christianson
Ridgewood Concert Band, Chris Wilhjelm
Rutgers University, Kraig Williams
Southeastern Oklahoma State University, Erin Cooper
Tennessee Tech University, Joe Hermann
The University of Central Missouri, Scott Lubaroff
The University of Florida, David Waybright
The University of Kentucky, Cody Birdwell
University of Redlands, Eddie R. Smith
The University of South Carolina, Scott Weiss
The University of Texas at Austin, Jerry Junkin
The University of Wisconsin, Scott Teeple
Western Michigan University, Scott Boerma
Western Washington University, Christopher Bianco
Yale University, Thomas Duffy
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Flute I-II-III
Oboe I-II
Clarinet in Bb I-II-III
Bass Clarinet in Bb
Bassoon I-II

SOLO TROMBONE

Trumpet in Bb I-II-III
Horn in F I-II-III-IV
Trombone I-II
Bass Trombone
Tuba

Contrabass
Piano
Harp

Timpani

Perc. 1: Bass Drum, Crotales, Xylophone, Suspended Cymbal, Sandblocks
Perc. 2: Glockenspiel, Sandblocks, Marimba, Vibraphone (shared with Perc. 3)
Perc. 3: Vibraphone, Marimba (shared with Perc. 2)
Perc. 4: Vibraphone, Marimba (shared with Perc. 2)

NOTE: The instrumentation is strictly one player per part – do NOT double any parts.

ALL QUESTIONS:
info@stevenbryant.com
www.stevenbryant.com
PROGRAM NOTE

The first inkling of an idea to write a concerto for Joe Alessi came when we shared a program at the University of Miami in November, 2011. He was performing John Mackey’s concerto, Harvest, with Gary Green and the Frost Wind Ensemble, and my own Concerto for Wind Ensemble followed on the same program. Joe very generously came out to sit in the audience after his performance to hear my work, and the following year at the Midwest Clinic in Chicago, we finally had a chance to sit down for coffee, and with the support of Jerry Junkin, put this project into motion.

In creating music specifically for Joseph Alessi, I was drawn to his expressive, unbelievably beautiful tone on the instrument, as well as his ability to flatten everything in his path without sacrificing that beauty. In movement I, I sought to “hide” his tone by having him play much of the time muted, and making the music pungent, nasal, and somewhat irritating at times, in order to heighten the open, melodic unveiling in the second movement. The final movement harnesses his power to create a state of euphoria.

Unlike most of my other music, I initially created a long melody instead of a short motive as the basis of all three movements of the work, and drew motivic material from that as needed. Despite my original intention, the full, original melody never makes an appearance in the piece, though extended melodic writing based on this does appear in movement II. Also of note, a particular four-note chord from movement IV of Webern’s Six Pieces for Orchestra informs the work. I quoted this same work of Webern in my Concerto for Wind Ensemble, the work Joe first heard in Miami which sparked his interest in my music, so it serves as a subtle connecting thread between these two events. The music is absolute – there is no program or storyline apart from the inherent drama of the soloist dancing around (and often above!) the ensemble in the Concerto’s traditional fast-slow-fast movement structure.

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. A full bio and more is available at www.stevenbryant.com.

ALL QUESTIONS:
info@stevenbryant.com
www.stevenbryant.com
TWITTER / INSTAGRAM: @SBryantComposer
FACEBOOK: facebook.com/SBryantComposer
Concerto for Trombone

Commissioned for Joseph Alessi by the Dallas Winds, the University of Texas Austin Wind Ensemble, and a consortium of ensembles, led by Jerry Junkin

2016

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Concerto for Trombone: I.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B-Cl. 1
B-Cl. 2
B-Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
Solo Tbn.
Hn. 1,3
Hn. 2,4
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
D. B.

Pro.

Hp.

Temp.

Percussion 1
Sn. Cym.
Percussion 2
S. Bl., Sn. Dr.
Percussion 3
Vib., Tam-tam
Percussion 4
B. Dr.

Solo Tbn.
Hn. 1,3
Hn. 2,4
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
D. B.

Pro.

Hp.

Temp.

Percussion 1
Sn. Cym.
Percussion 2
S. Bl., Sn. Dr.
Percussion 3
Vib., Tam-tam
Percussion 4
B. Dr.
Concerto for Trombone: I.

- Score -
Concerto for Trombone: I.

- Score -
Concerto for Trombone: I.

- Score -
Concerto for Trombone: I.

- Score -

Solo Tbn.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

B-Cl. 3

B-Cl.

Hn. 1,3

Hn. 2,4

B-Tab. 1

B-Tab. 2

B-Tab. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D. B.

Pno.

Hp.

Temp.

Percussion 1

Sax. Cyn.

Percussion 2

S. Bb. Sn. Dr.

Percussion 3

Vib. Tam-tam

Percussion 4

B. Dr.
Concerto for Trombone: I.

Long fermata (ca. 15'-16"")

Let ringing percussion fade to reveal Sus Cym swirl before beginning Mvt II

Not necessary to hold fermata full length

Fade into ensemble texture

Around the outer edge of cymbal and swirl continuously

With brushes - hold one vertically and swirl continuously around the inside edge of cymbal

Scores:

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Cl.
Bn. 1
Bn. 2
Solo Tbn.

Hn. 1,3
Hn. 2,4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

D.B.

Pno.

Hp.

Temp.

Percussion 1
Ssv Cym.

Percussion 2
S. Dr., Sd. Dr.

Percussion 3
Vib., Tam-tam

Percussion 4
K. Dr.

attacca
Concerto for Trombone

II.

Meditative \( \frac{1}{4} = 40 \)

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Clarinet in B - 1

Clarinet in B - 2

Clarinet in B - 3

Bass Clarinet

Solo Trombone

Horn in F 1, 3

Horn in F 2, 4

Trumpet in B - 1

Trumpet in B - 2

Trumpet in B - 3

Trombone 1

Trombone 2

Bass Trombone

Timpani

Double Bass

Piano

Harp

Vibraphone

Tam-tam

Snare Drum

Drum Set

Glockenspiel

Vibraphone

Tam-tam

Suspended Cymbal

Pedal Continuously around edge of Sus Cym with a single brush, vibrato, curved sound
Concerto for Trombone II.

Score
Concerto for Trombone II.

Score
Concerto for Trombone

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<th>No.</th>
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- Flutes 1, 2, 3
- Oboes 1, 2
- Bassoons 1, 2
- Horns 1, 2, 3
- Trumpets 1, 2, 3
- Trombones 1, 2
- Tuba
- B.C. 1, 2
- Basso 4
- Percussion 1, 2, 3, 4
- Piano
- Harp
- Timpani
- Conductor

Tempo

\( \text{a tempo} \)
Concerto for Trombone II.

Solo Tbn. CUE

Score

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
B. Dr.

Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Ob. 1
Ob. 2

Timp.
Pno.
Fl. 1
Fl. 2
Fl. 3

(Timpano on S.C. strings, not on C.C.)

(Unforeseen delays.)
Concerto for Trombone II.

Score

poco rit. a tempo

poco più mosso ($\frac{3}{4}=48$)
Concerto for Trombone II.

Maestoso, Epic \( \text{e} \frac{1}{2} = 50 \)

Solo Tbn.
Concerto for Trombone

III.

Solo Trombone

Horn in F, 1, 3
Horn in F, 2, 4
Trumpet in B
Trumpet in B, 2
Trumpet in B, 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Double Bass

Flute
Oboe
Clarinet
Bassoon
Horn in F
Trombone 1
Trumpet
Percussion 1
Percussion 2
Percussion 3
Percussion 4

ADDITIONAL INSTRUMENTS

Air only, no tone
Single brush continuously around edge, as before

Tempo

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Concerto for Trombone: III.

- Score -

**PERUSAL SCORE - NOT FOR PERFORMANCE USE**

**Fl. 1**

```
P (do sound will naturally be soft because of the pizz., so play out, perhaps even f if necessary - you must be honest)
```

**Fl. 2**

```
P (do sound will naturally be soft because of the pizz., so play out, perhaps even f if necessary - you must be honest)
```

**Fl. 3**

```
P (do sound will naturally be soft because of the pizz., so play out, perhaps even f if necessary - you must be honest)
```

**Obs. 1**

```
P
```

**Obs. 2**

```
P
```

**B. Cl. 1**

```
P
```

**B. Cl. 2**

```
P
```

**B. Cl. 3**

```
P
```

**B. Cl.**

```
P
```

**Ban. 1**

```
P
```

**Ban. 2**

```
P
```

**Solo Tbn.**

```
P
```

**Hn. 1,3**

```
P
```

**Hn. 2,4**

```
P
```

**B. Tpt. 1**

```
P
```

**B. Tpt. 2**

```
P
```

**B. Tpt. 3**

```
P
```

**Tbn. 1**

```
P
```

**Tbn. 2**

```
P
```

**B. Tbn.**

```
P
```

**Tuba**

```
P
```

**O.B.**

```
P
```

**Perc.**

```
P (do sound will naturally be soft because of the pizz., so play out, perhaps even f if necessary - you must be honest)
```

**Pro.**

```
P
```

**Hp.**

```
P
```

**Timp.**

```
P
```

**Perc. 1**

```
P
```

**Cym.**

```
P
```

**Perc. 2**

```
P
```

**M.**

```
P
```

**Perc. 3**

```
P
```

**Vib.**

```
P
```

**Perc. 4**

```
P
```

**Dr.**

```
P
```

---

Note: PP indicates a pianissimo sound. M.pdf indicates a mesoloud sound. Pizz. indicates a pizzicato sound. The markings indicate the dynamic levels and articulations necessary for the passage.
Concerto for Trombone: III.

- Score -
Concerto for Trombone: III.

- Score -

Solo Tbn.

Hn. 1,3
Hn. 2,4
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
D.B.
Pno.
Hp.

Temp.
Perc. 1
Cym.
Perc. 2
Mdm.
Perc. 3
Vib.
Perc. 4
B. Dr.
Concerto for Trombone: III.
Concerto for Trombone: III.
Concerto for Trombone: III.
Concerto for Trombone: III.

-Score-

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

Tbn. 1

Tbn. 2

Tpt. 1

Tpt. 2

Bsn. 1

Bsn. 2

B. Tbn.

Vib.

D.B.

Pro.

Hp.

Timb.

Perc. 1

Perc. 2

Perc. 3

Vib.

Perc. 4

B. Dr.

204  205  206  207

\[ \sum_{j=1}^{n} \]