PERUSAL SCORE - NOT FOR PERFORMANCE USE

STEVEN BRYANT

SUITE DREAMS

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

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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.

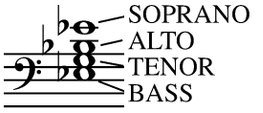
Suite Dreams was commissioned and premiered by the Jasper (IN) High School Band, under the direction of James Goodhue, Patrick Keeley, and John Coller.
World Premiere: April 22nd, 2007, Jasper High School Band, Jasper, Indiana.

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

If errata are found, they will be posted at www.stevenbryant.com
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PERUSAL SCORE - NOT FOR PERFORMANCE USE

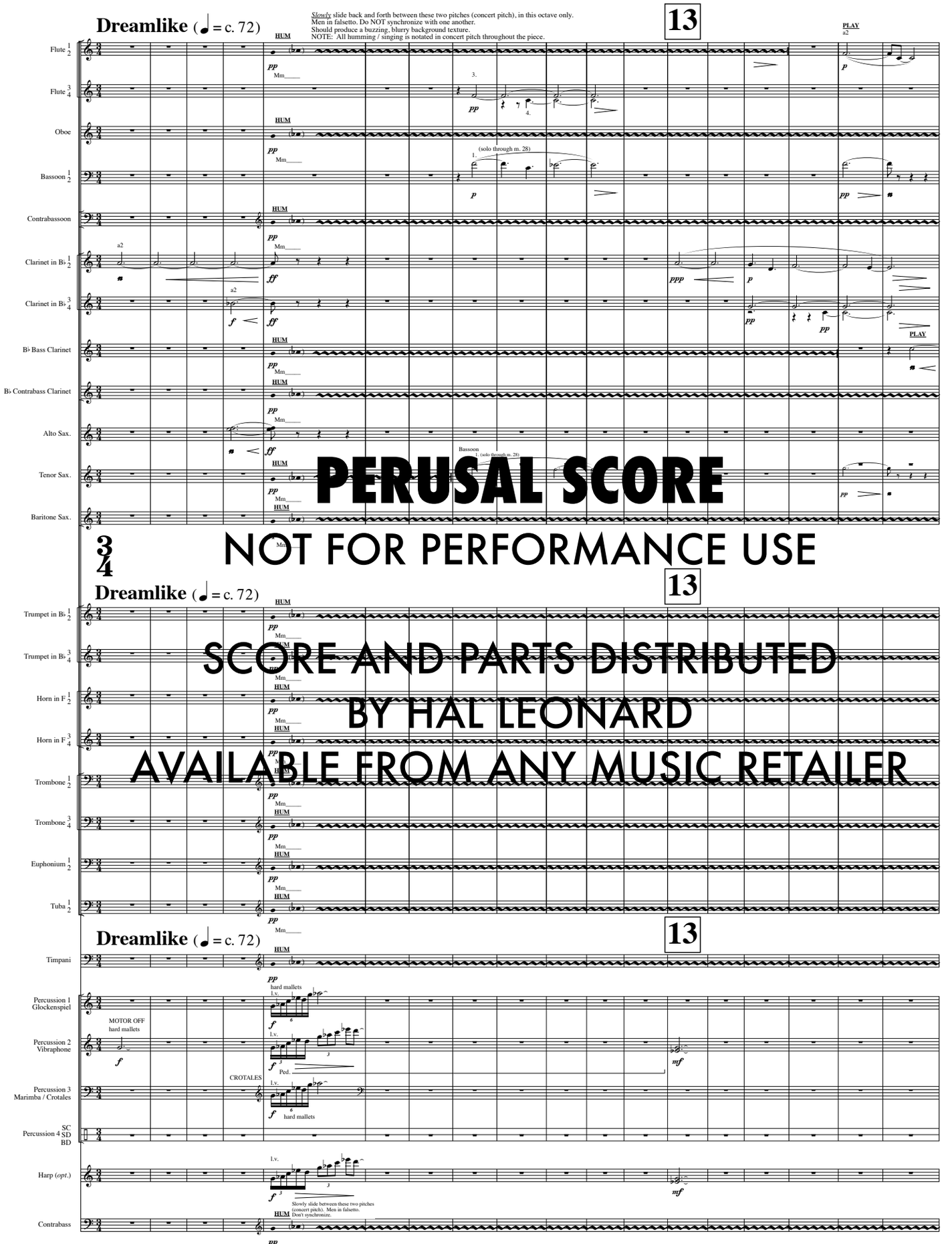
Score
(transposed)

In appreciation of Linda Sermersheim

Suite Dreams

Steven Bryant
2007

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



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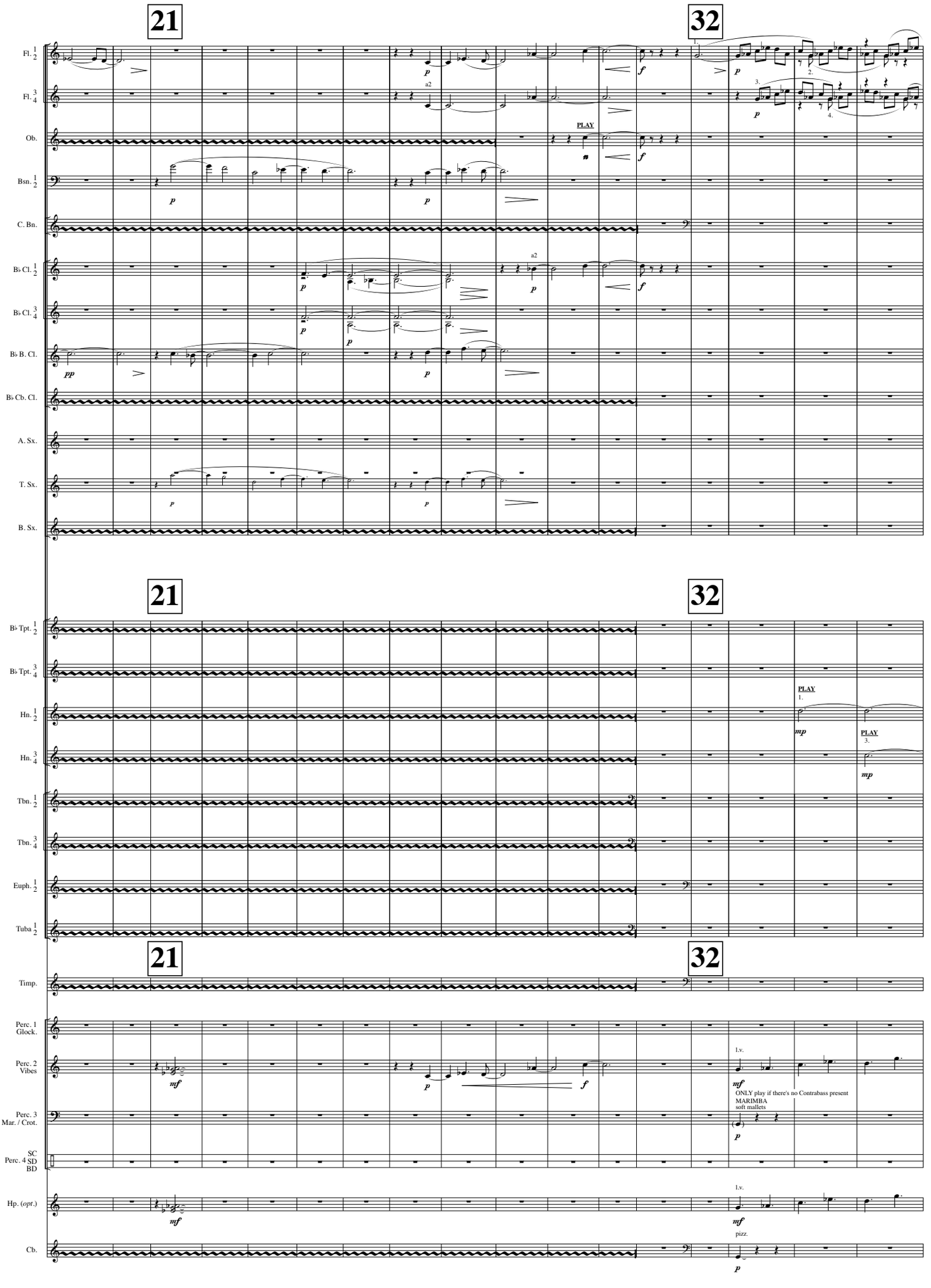

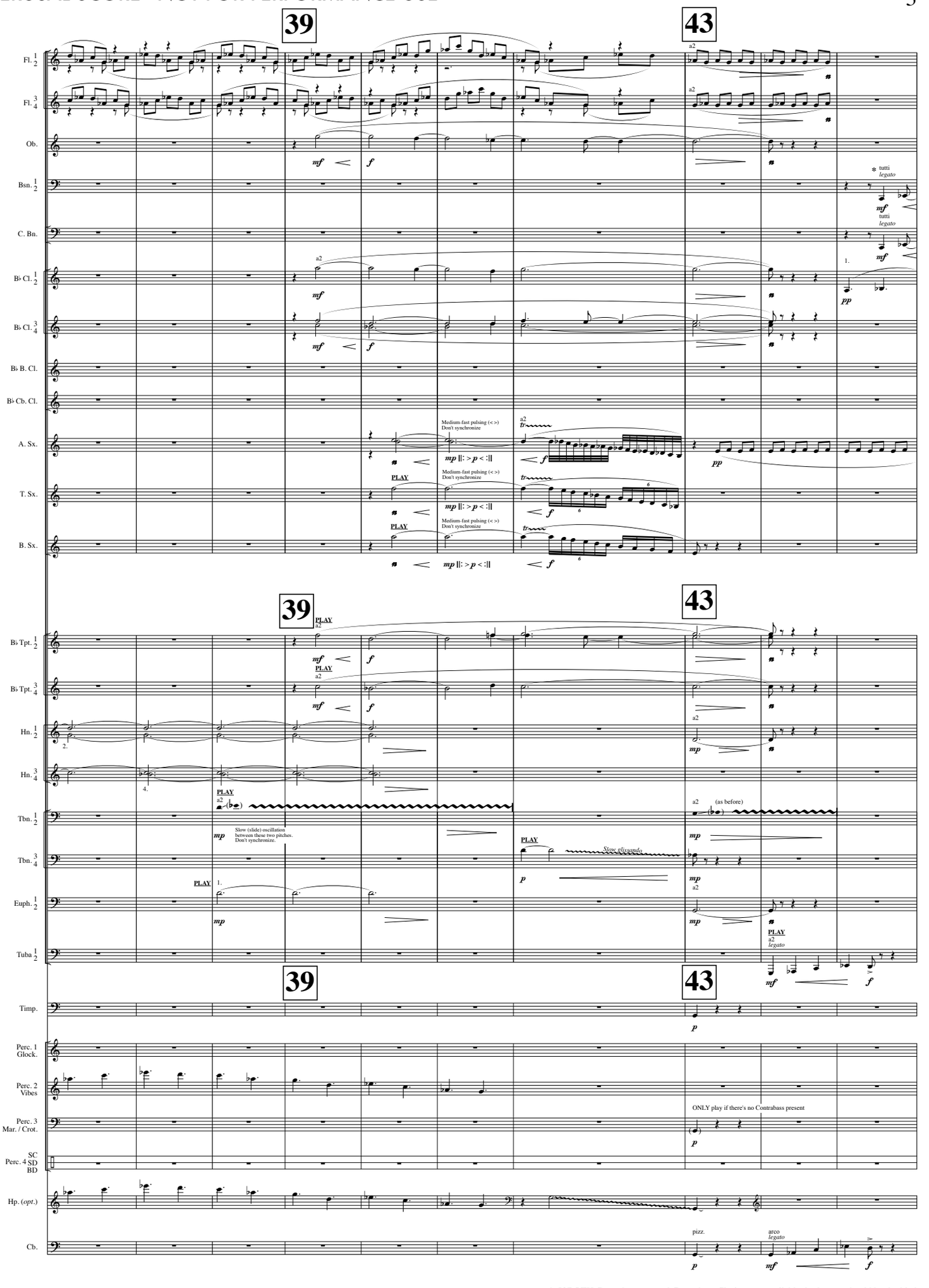

*: If BOTH Contrabassoon and Contrabass Clarinet are available, both parts should be doubled from here through measure 62. ONLY if BOTH are available - please do not double only one.

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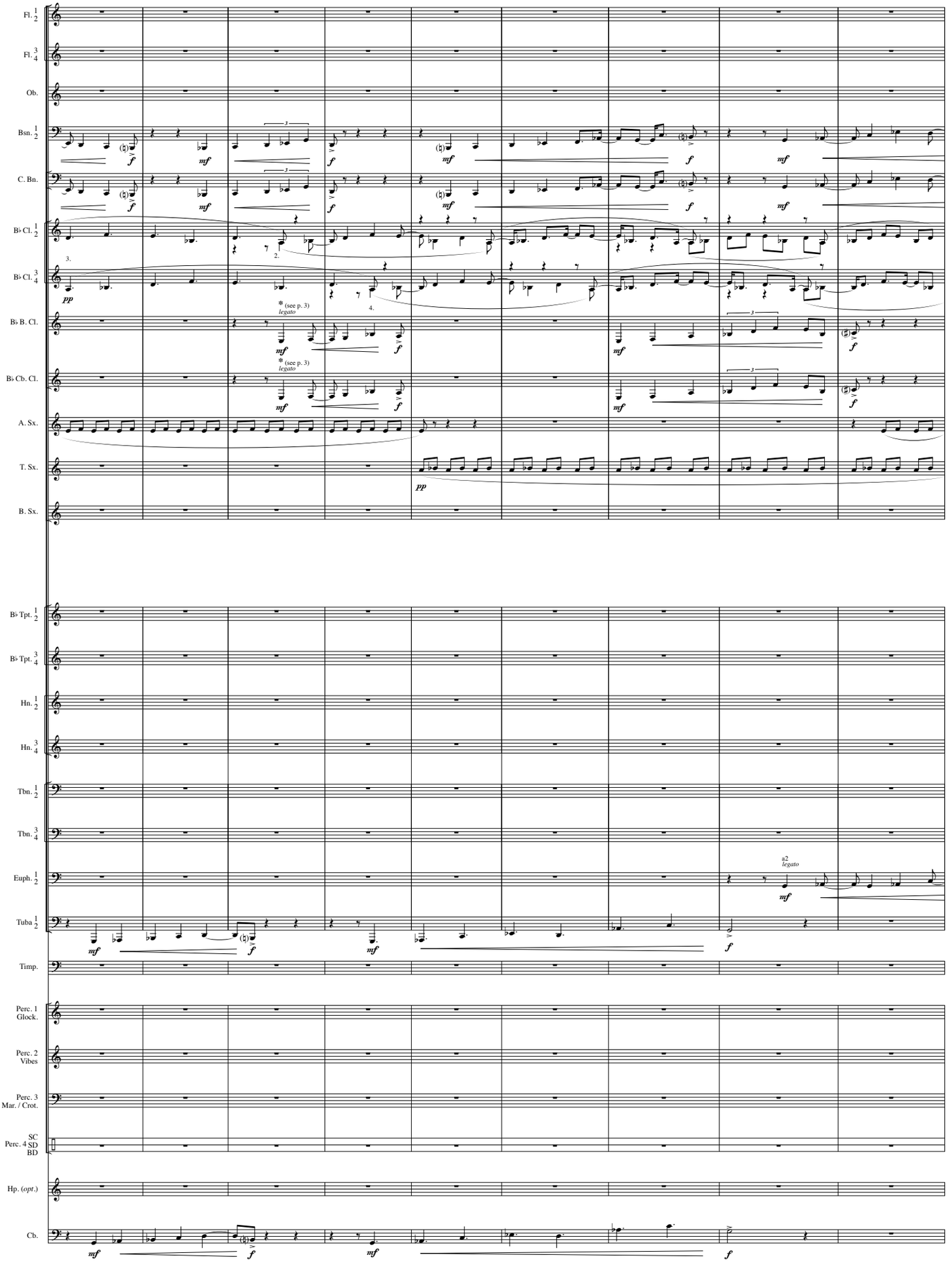

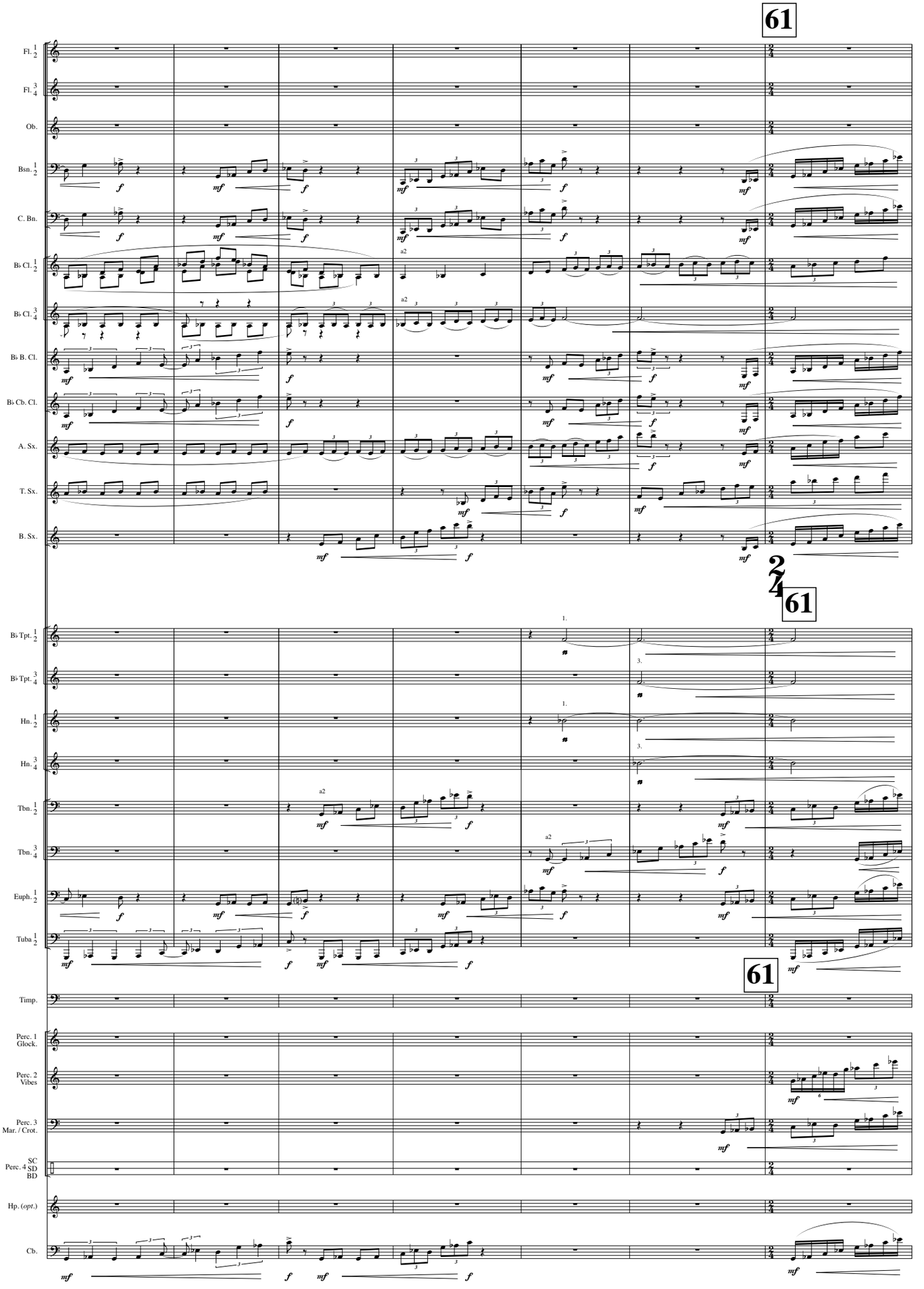
61
Fl. 1 2
Fl. 3 4
Ob.
Bsn. 1 2
C. Bn.
B♭ Cl. 1 2
B♭ Cl. 3 4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.
2 4
61
B♭ Tpt. 1 2
B♭ Tpt. 3 4
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2
61
Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.

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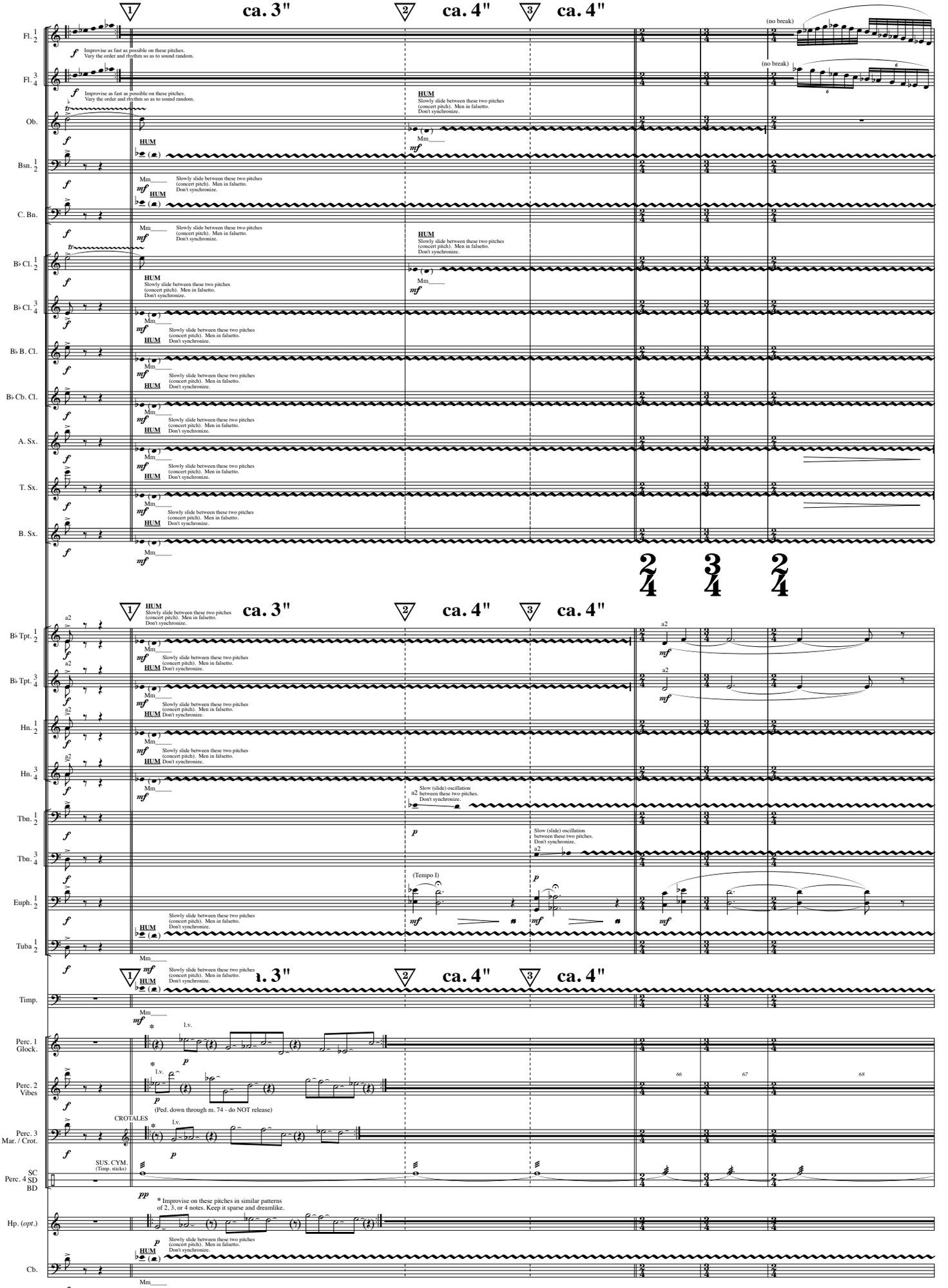
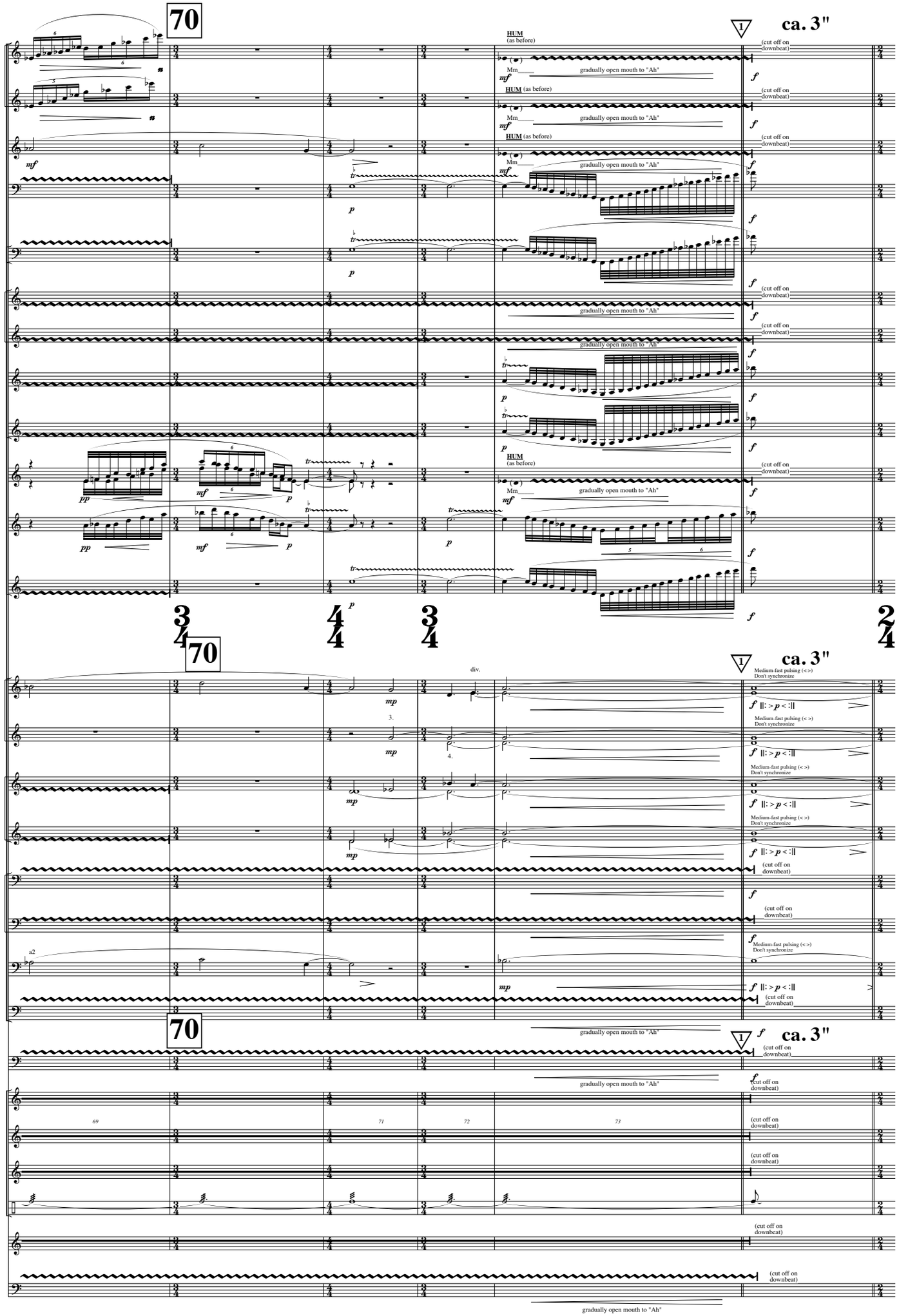
NOTE: Numbers in triangles represent free cue-beats (no conducted pulse).
Each measure lasts the approximate number of seconds notated above the bar.




70
ca. 3"
HUM (as before)
Mm
gradually open mouth to "Ah"
(cut off on downbeat)
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. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.
div.
Medium-fast pulsing (< >)
Don't synchronize
a2

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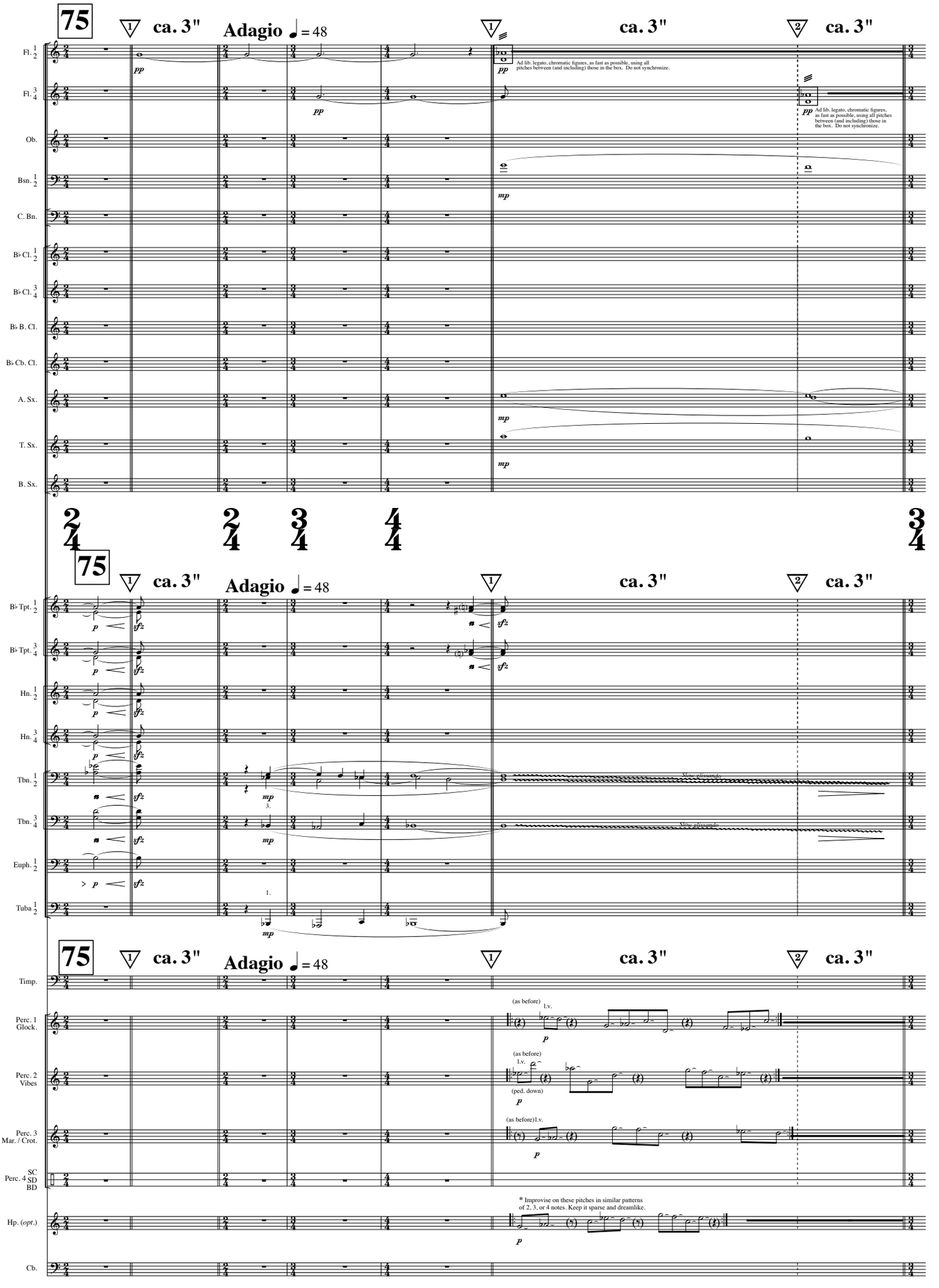

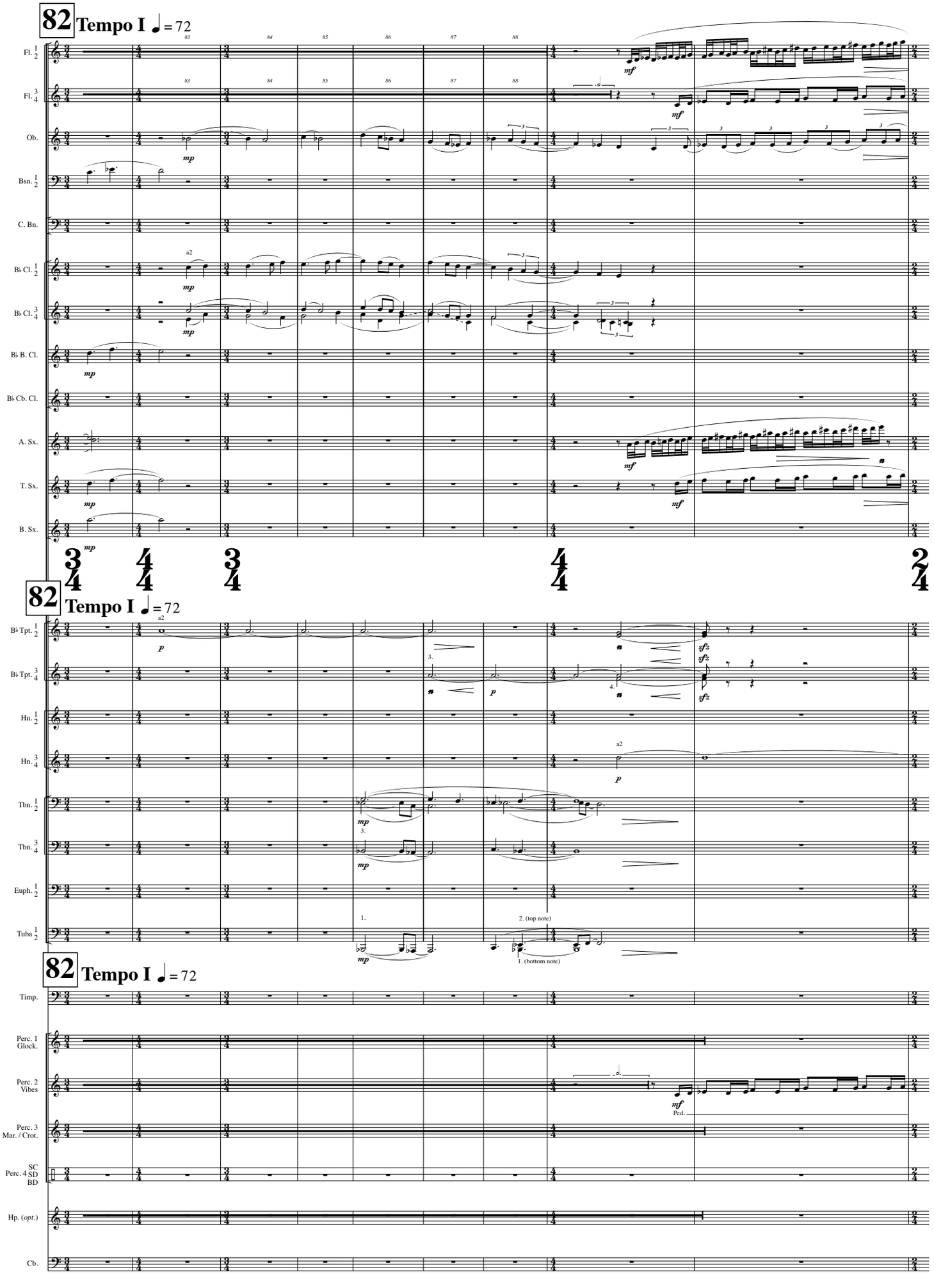
82 Tempo I ♩= 72
Fl. 1 2
Fl. 3 4
Ob.
Bsn. 1 2
C. Bn.
B♭ Cl. 1 2
B♭ Cl. 3 4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1 2
B♭ Tpt. 3 4
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2
Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.
mp
mf
p
sfz
a2
1. (bottom note)
2. (top note)
Ped.

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92

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.

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

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

2/4 4/4 3/4

92

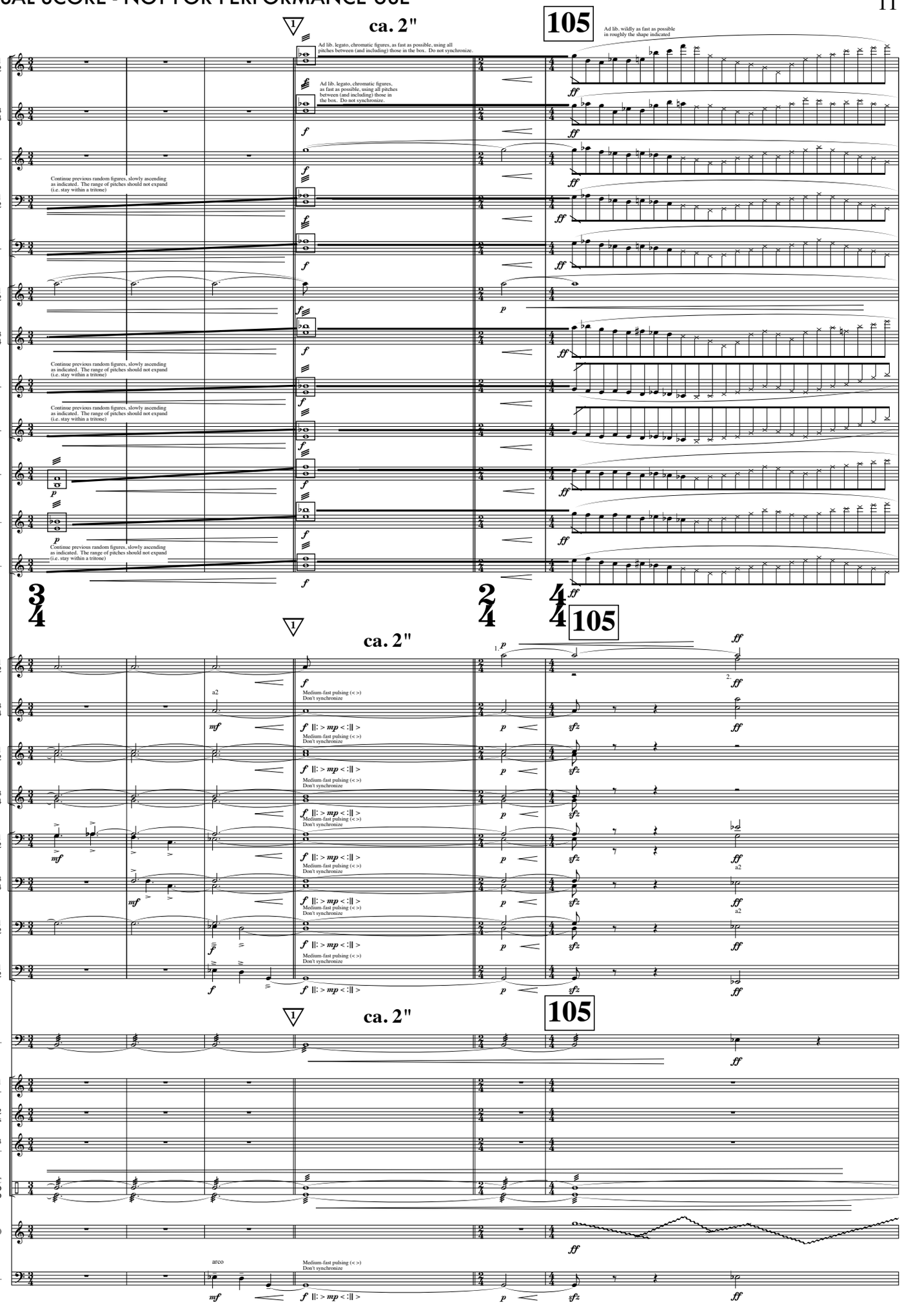
B♭ Tpt. 1 2
B♭ Tpt. 3 4
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2

legato
div.
a2
(stagger breaths as necessary)

92

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

SIDE DRUM
BASS DRUM


ca. 2"
105
Ad lib. legato, chromatic figures, as fast as possible, using all pitches between (and including) those in the box. Do not synchronize.
Ad lib. wildly as fast as possible in roughly the shape indicated
Continue previous random figures, slowly ascending as indicated. The range of pitches should not expand (i.e. stay within a tritone)
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. / Crot.
Perc. 4 SC SD BD
Hp. (opt.)
Cb.
Medium-fast pulsing (< >) Don't synchronize
arco

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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.

ff

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

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

a2

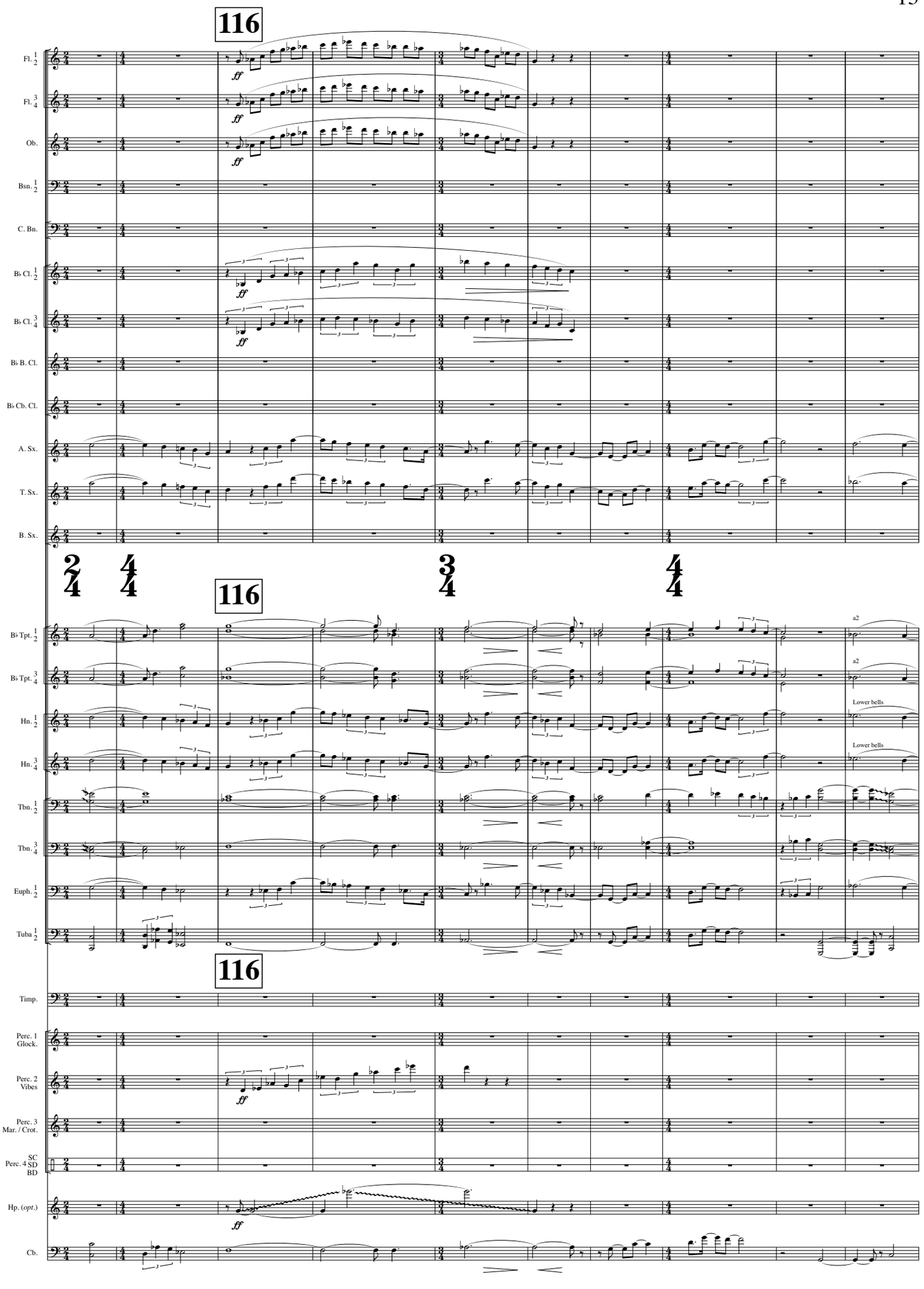
Bells in the air

ff

Glissando

Poco Più Mosso (♩=80-84)

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


116
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.
ff
2 4 4 4 3 4 4 4
116
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
a2
Lower bells
116
Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.

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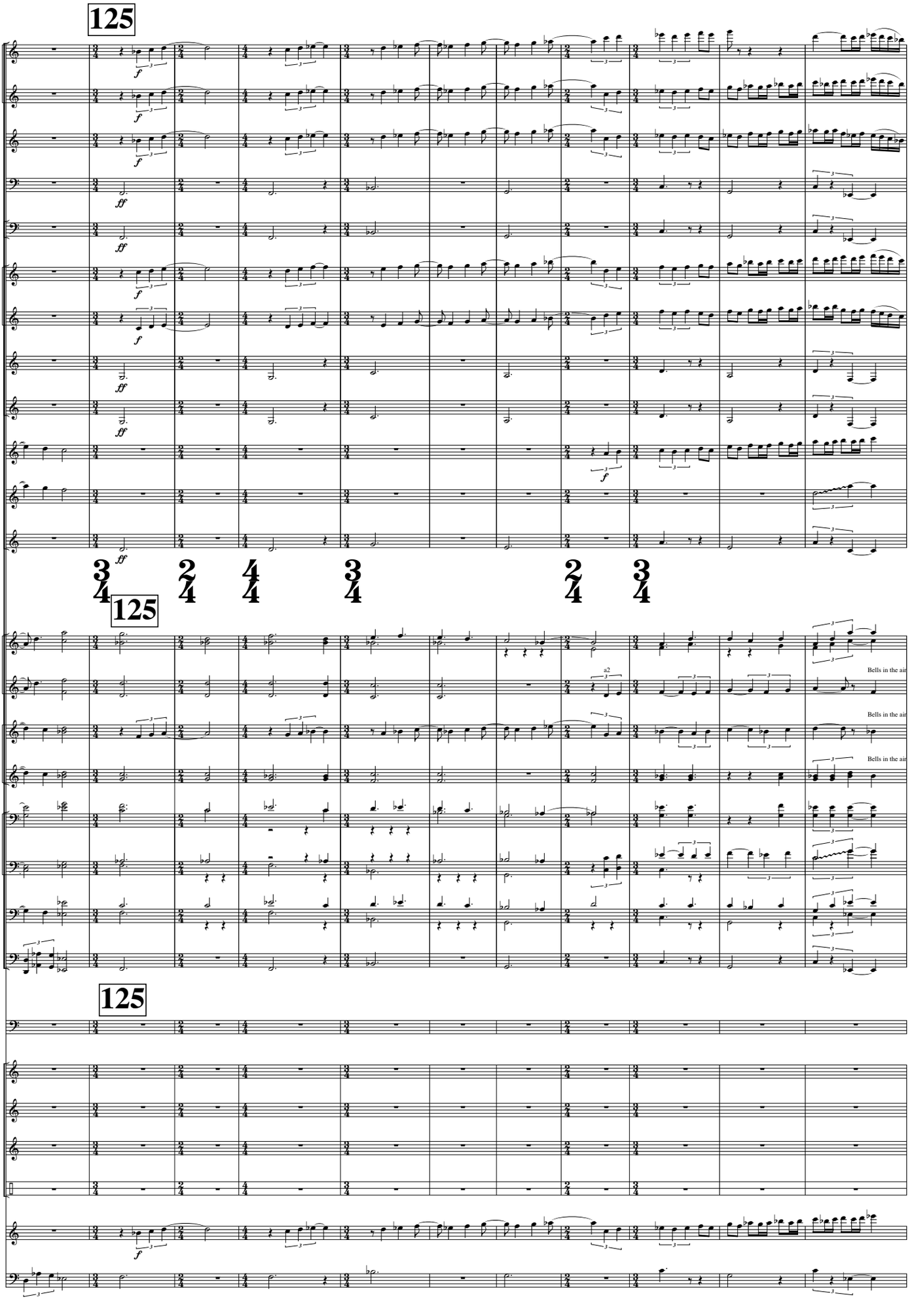

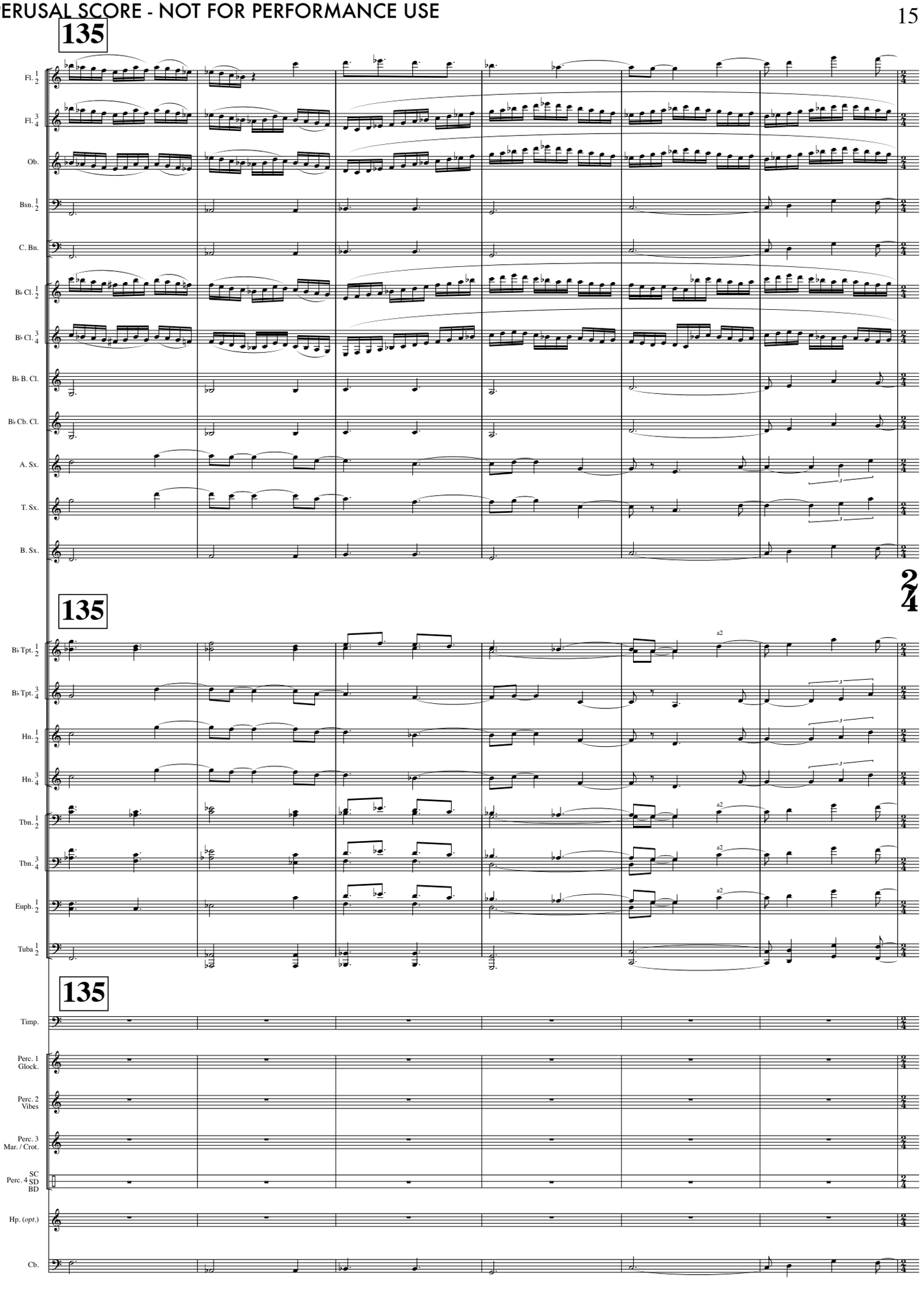
135
Fl. 1 2
Fl. 3 4
Ob.
Bsn. 1 2
C. Bn.
B♭ Cl. 1 2
B♭ Cl. 3 4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.
2 4
135
B♭ Tpt. 1 2
B♭ Tpt. 3 4
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2
a2
135
Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.

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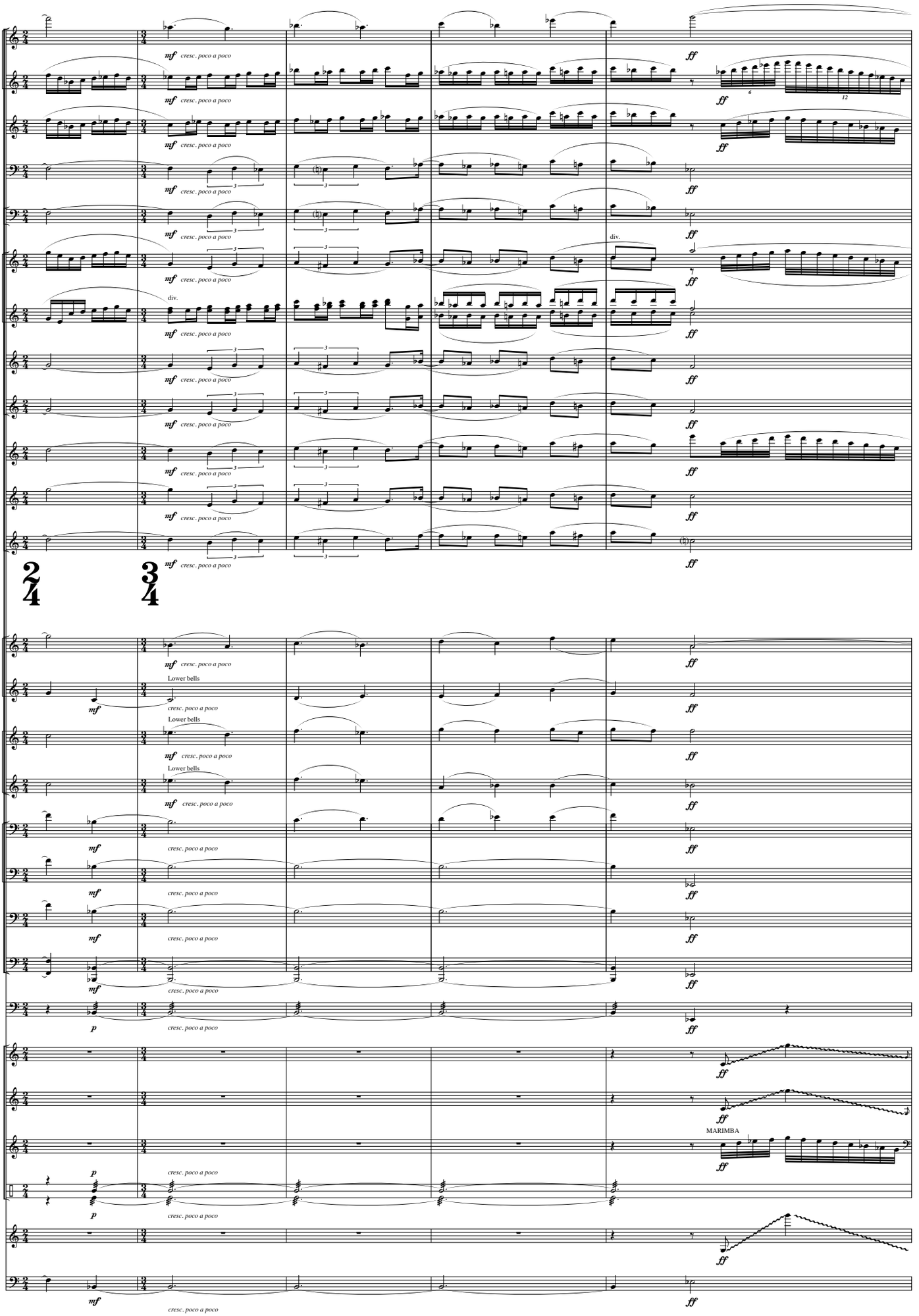
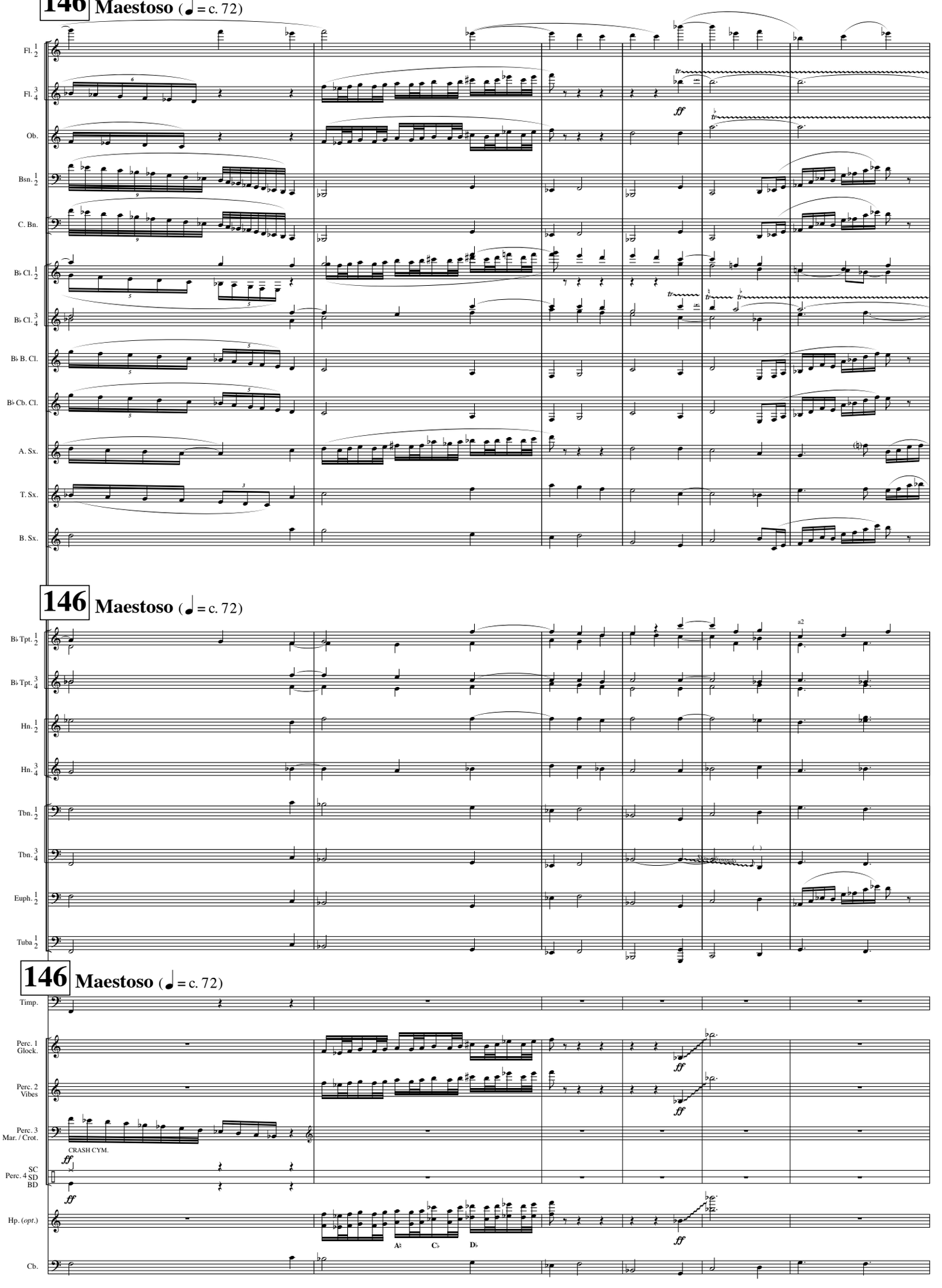
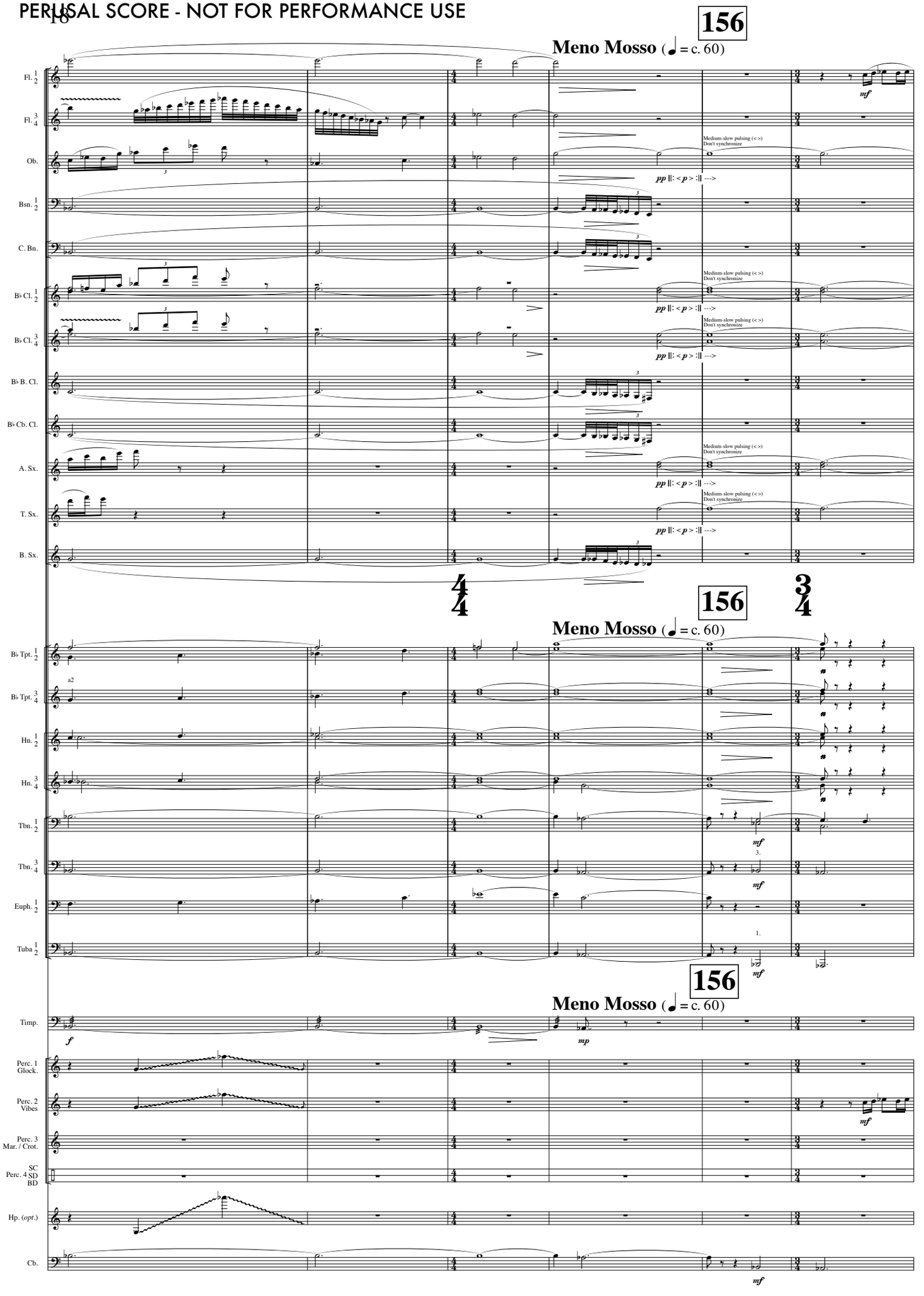
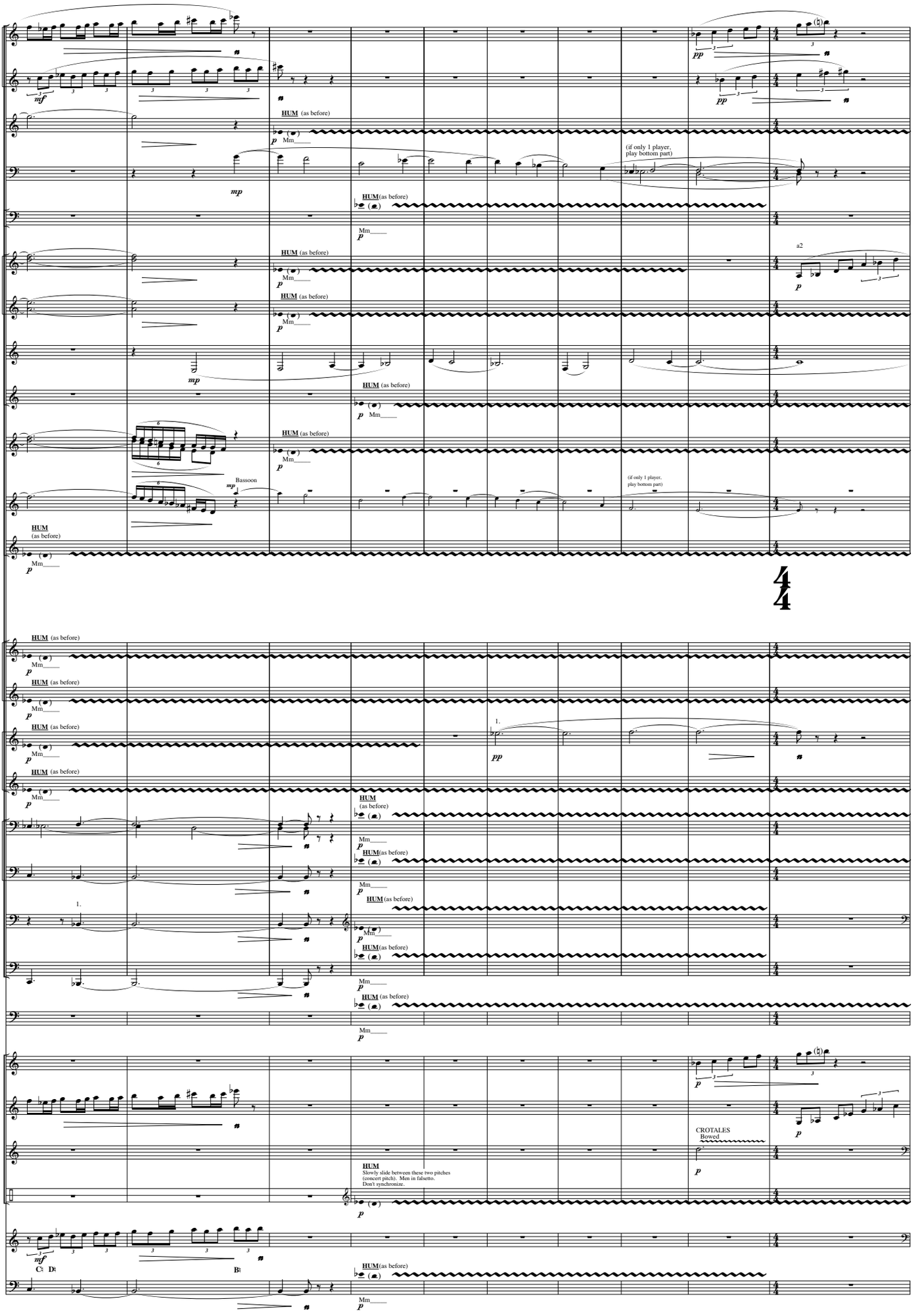



146
Maestoso (♩ = c. 72)
Fl. 1 2
Fl. 3 4
Ob.
Bsn. 1 2
C. Bn.
B♭ Cl. 1 2
B♭ Cl. 3 4
B♭ B. Cl.
B♭ Cb. Cl.
A. Sx.
T. Sx.
B. Sx.
146
Maestoso (♩ = c. 72)
B♭ Tpt. 1 2
B♭ Tpt. 3 4
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2
146
Maestoso (♩ = c. 72)
Timp.
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
CRASH CYM.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.


156
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 ||: < p > :|| --->
4/4
3/4
B♭ Tpt. 1 2
B♭ Tpt. 3 4
a2
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3 4
Euph. 1 2
Tuba 1 2
mf
3.
1.
Timp.
f
mp
Perc. 1 Glock.
Perc. 2 Vibes
Perc. 3 Mar. / Crot.
Perc. 4 SC SD BD
Hp. (opt.)
Cb.


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. / Crot.
SC
Perc. 4 SD
BD
Hp. (opt.)
Cb.
HUM (as before)
Mm
(if only 1 player, play bottom part)
Bassoon
a2
1.
CROTALES
Bowed
HUM
Slowly slide between these two pitches (concert pitch). Men in falsetto. Don't synchronize.

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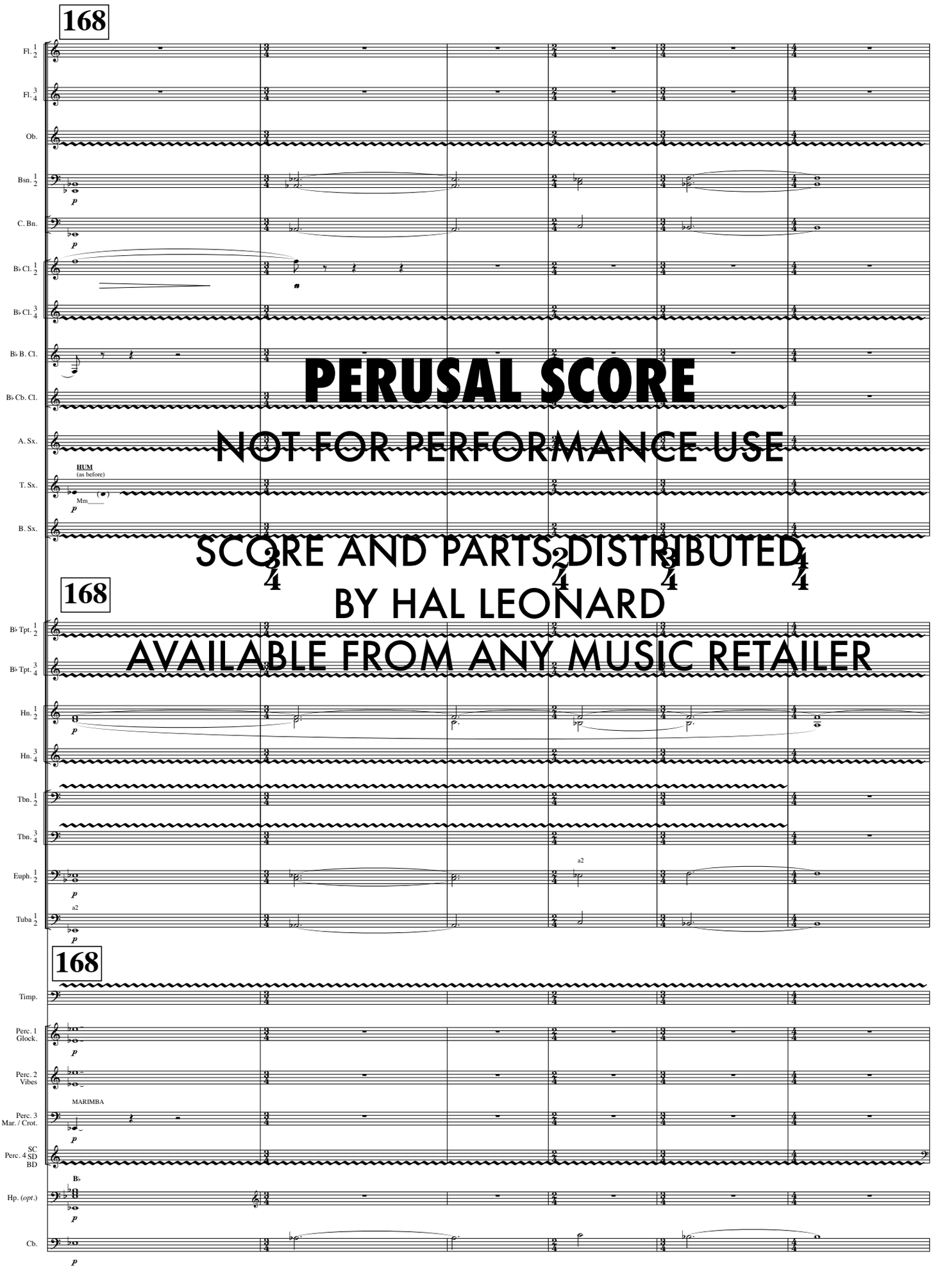

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