

PERUSAL SCORE - NOT FOR PERFORMANCE USE

STEVEN BRYANT

# SUITE DREAMS

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

# 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.

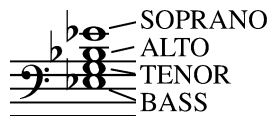
*World Premiere: April 22<sup>nd</sup>, 2007, Jasper High School Band, Jasper, Indiana.*

## 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](http://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](mailto: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](http://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](mailto:info@stevenbryant.com)**

# Suite Dreams

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

## 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

3/4

NOT FOR PERFORMANCE USE

13

## Dreamlike (♩ = c. 72)

## Dreamlike (♩ = c. 72)

13

**PERUSAL SCORE**  
**NOT FOR PERFORMANCE USE**  
**SCORE AND PARTS DISTRIBUTED**  
**BY HAL LEONARD**  
**AVAILABLE FROM ANY MUSIC RETAILER**





PERUSAL SCORE - NOT FOR PERFORMANCE USE

This musical score is a rehearsal copy for a symphony orchestra. It features the following instruments and parts:

- Woodwinds:** Flutes 1 & 2, Flutes 3 & 4, Oboe, Bassoon 1 & 2, Cor Anglais 1 & 2, Clarinets in Bb 1 & 2, Clarinets in Bb 3 & 4, Bassoon in C, Bassoon in Bb, Alto Saxophone, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpets in Bb 1 & 2, Trumpets in Bb 3 & 4, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & 4, Euphonium 1 & 2, Tuba 1 & 2, Timpani.
- Strings:** Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, Double Basses 1 & 2.
- Percussion:** Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotchet), Percussion 4 (Snare Drum, Bass Drum), Harp (optional), Contrabass.

The score includes various musical notations such as dynamics (e.g., *pp*, *mf*, *f*, *ppp*), articulation (e.g., *legato*), and performance instructions (e.g., *3*, *2*, *4*, *7*). It also contains cross-references to other pages, such as *(see p. 3)*.

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  
Hr. 1/2  
Hr. 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. / Cro.  
Perc. 4 SD BD  
Hp. (opt.)  
Cb.









**82** Tempo I ♩ = 72

Musical score for measures 83-88. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Clarinet in Bb 3 & 4, Bass Clarinet, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The key signature is one flat (Bb) and the time signature is 3/4. Dynamics include *mp* and *mf*. Measure numbers 83, 84, 85, 86, 87, and 88 are indicated above the staves.

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

**82** Tempo I ♩ = 72

Musical score for measures 83-88, continuing from the previous system. It includes parts for Trumpet 1 & 2, Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, and Tuba 1 & 2. The key signature is one flat (Bb) and the time signature is 3/4. Dynamics include *p*, *mp*, and *mf*. Measure numbers 83, 84, 85, 86, 87, and 88 are indicated above the staves.

**82** Tempo I ♩ = 72

Musical score for measures 83-88, continuing from the previous system. It includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotchet), Percussion 4 (Snare Drum/Bass Drum), Harp (optional), and Cymbal. The key signature is one flat (Bb) and the time signature is 3/4. Dynamics include *mf* and *Fed.* Measure numbers 83, 84, 85, 86, 87, and 88 are indicated above the staves.



ca. 2"

105

Ad lib, wildly as fast as possible in roughly the shape indicated

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

Continue previous random figures, slowly ascending as indicated. The range of pitches should not expand (i.e. stay within a tritone)

Continue previous random figures, slowly ascending as indicated. The range of pitches should not expand (i.e. stay within a tritone)

Continue previous random figures, slowly ascending as indicated. The range of pitches should not expand (i.e. stay within a tritone)

Continue previous random figures, slowly ascending as indicated. The range of pitches should not expand (i.e. stay within a tritone)

3/4

2/4

105

ca. 2"

f

mf

f

f

mf

mf

f

f

f

f

f

f

f

f

f

mf

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Poco Più Mosso (♩=80-84)

Musical score for woodwinds and strings. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon 1 & 2, Contrabassoon, Clarinet in Bb 1 & 2, Clarinet in Bb 3 & 4, Bass Clarinet, Bassoon in C, Bassoon in Bb, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The music is in 3/4 time and features complex rhythmic patterns with many triplets and slurs. Dynamics include *ff*.

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

Poco Più Mosso (♩=80-84)

Musical score for brass instruments. 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 in 3/4 time and features complex rhythmic patterns with many slurs and accents. Dynamics include *ff*. Performance instructions include "Bells in the air" and "Allegretto".

Poco Più Mosso (♩=80-84)

Musical score for percussion and harp. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibes), Percussion 3 (Maracas/Crotchet), Percussion 4 (Small Drum, Snare Drum, Bass Drum), Harp (optional), and Cymbal. The music is in 3/4 time and features complex rhythmic patterns with many slurs and accents. Dynamics include *ff*.

116

Musical score for Flutes (Fl. 1 & 3), Oboe (Ob.), Bassoon (Bsn.), 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 (Perc. 1 Glock., Perc. 2 Vibes, Perc. 3 Mar. / Cro., Perc. 4 SD BD). The score includes dynamic markings such as *ff* and *f*, and various musical notations including slurs and articulation marks.

2/4

4/4

116

3/4

4/4

Musical score for Trumpets (B♭ Tpt. 1 & 3), Horns (Hn. 1 & 3), Trombones (Tbn. 1 & 3), Euphonium (Euph.), and Tuba (Tuba). The score includes dynamic markings such as *f* and *ff*, and various musical notations including slurs and articulation marks. The word "Lower bells" is written in the Horn parts.

116

Musical score for Timpani (Timp.), Percussion (Perc. 1 Glock., Perc. 2 Vibes, Perc. 3 Mar. / Cro., Perc. 4 SD BD), and Cymbal (Hp. (opt.)). The score includes dynamic markings such as *ff* and *f*, and various musical notations including slurs and articulation marks.

125

Musical score for woodwinds and strings, measures 125-130. The score includes parts for Flute 1 & 2, Flute 3 & 4, Oboe, Bassoon, Clarinet Bassoon, Clarinet 1 & 2, Clarinet 3 & 4, Bass Clarinet, Contrabass Clarinet, Saxophone Alto, Saxophone Tenor, and Saxophone Baritone. The music features complex rhythmic patterns with frequent time signature changes and dynamic markings such as *f* and *ff*.

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

125

Musical score for brass instruments, measures 125-130. 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 features complex rhythmic patterns with frequent time signature changes and dynamic markings such as *f* and *ff*. The instruction "Bells in the air" is present in the Horn parts.

125

Musical score for percussion and harp, measures 125-130. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas / Crotales), Percussion 4 (Snare Drum / Bass Drum), Harp (optional), and Cymbal. The music features complex rhythmic patterns with frequent time signature changes and dynamic markings such as *f*.



135

Musical score for woodwinds and strings, 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, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features complex rhythmic patterns and melodic lines.

135

2/4

Musical score for brass instruments, measures 135-140. The score includes parts for Trumpet 1 & 2, Trumpet 3 & 4, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Euphonium 1 & 2, and Tuba 1 & 2. The music features harmonic support and melodic lines.

135

Musical score for percussion and other instruments, measures 135-140. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas / Crotales), Percussion 4 (Small Drum, Snare Drum, Bass Drum), Harp (optional), and Cymbal. The music features rhythmic 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, Cor Anglais 1 & 2, Cor Anglais 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* (fortissimo) and *tr* (trills).

**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 consists of sustained chords and melodic lines with some dynamics like *ff* and *tr*.

**146** *Maestoso* (♩ = c. 72)

Musical score for percussion and harp, measures 146-150. The score includes parts for Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Vibraphone), Percussion 3 (Maracas/Crotals), Percussion 4 (Small Drums/BD), Harp (optional), and Cymbals. The percussion parts feature complex rhythmic patterns, often with *ff* dynamics. The harp part includes specific chord markings: A<sub>2</sub>, C<sub>2</sub>, and D<sub>2</sub>. A "CRASH CYM." marking is present for Percussion 3.

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* >: || --->

*mf*

4/4

3/4

Meno Mosso (♩ = c. 60)

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

*mf*

Meno Mosso (♩ = c. 60)

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

*f*, *mp*, *mf*



168

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

**PERUSAL SCORE**  
**NOT FOR PERFORMANCE USE**

SCORE AND PARTS DISTRIBUTED  
BY HAL LEONARD

AVAILABLE FROM ANY MUSIC RETAILER

HUM  
(as before)  
p  
Mm

168

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

168

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

168