

PERUSAL SCORE - NOT FOR PERFORMANCE USE

STEVEN BRYANT

Bloom

Program Note

Bloom is a celebration of springtime. The bright, sunny days, with nature in bloom all around, give me a powerful sense of well-being, simultaneously tranquil and exuberant. *Bloom* is my attempt to recreate that feeling.

Performance Tips

The work should be warm and sustained. The biggest challenges are intonation (because of the sustained tones and cluster chords, which should have a minimum of vibrato), and endurance (for younger groups). The tempo change at measure 30 shouldn't rush - let the music flow smoothly with an unhurried sense of tranquility. Stress the overall arc of the piece, focusing on a gradual build to the climax in measure 131. The tempos are not rigid throughout, though abrupt deviations aren't appropriate. Let it breathe.

I intend for this piece to provide an atypical and more mature musical experience for younger bands than that to which they're accustomed. Although commissioned for a middle school honor band, the piece is intended to be rewarding for ensembles of all levels.

About the Composer

Steven Bryant (b. 1972, Little Rock, AR) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

Steven's music has been performed by numerous ensembles across the United States, as well as in England, Japan, Canada, Australia, Singapore and Germany. 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 will be featured on an upcoming release by the Bowling Green Philharmonia on Albany Records. His most 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. 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 information is available at www.stevenbryant.com.

NOTE: Please list your performance of this piece on my website - go to "Submit a concert" and follow the instructions from there. Also, 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>).

You are also welcome to participate in online discussion regarding this and other works by BCM International at <http://www.bcminternational.com/> (go to the Discussion Forum).

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

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Transposed Score

Steven Bryant
(2004)

Bloom

Commissioned by the Northwest North Carolina Bandmasters Association
for the All-District Middle School Symphonic Band - February 7, 2004

Adagio ♩ = 53

Flute (Picc. begins in m. 96)
stagger breathing

Flute 1 / Picc. *p*

Flute 2-3 *p* stagger breathing

Oboe

Bassoon

Clarinet in B \flat 1 *p*

Clarinet in B \flat 2-3 *p*

Bass Clarinet

Alto Saxophone 1-2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2-3

Horn in F 1-3 2-4

Trombone 1-2

Euphonium 1-2

Tuba

Timpani

Crotales

Glockenspiel *p* soft mallets *mf* l.v. (sempre)

Vibraphone *p* soft mallets *mf* l.v. (sempre)

SC
Tam-tam
BD

PERUSAL SCORE

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22

stagger breathing

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

22

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

22

Timp.

Crot.

Glock.

Vib.

SC
Tm-tm
BD

Sus. Cym.

Flowing *♩.96*

Fl. 1
Fl. 2-3
Ob.
Bsn.
Cl. 1
Cl. 2-3
Bs. Cl.
A. Sx. 1-2
T. Sx.
B. Sx.

Flowing *♩.96*

Tpt. 1
Tpt. 2-3
Hn. 1-4
Tbn. 1-2
Euph. 1-2
Tb.

Flowing *♩.96*

Timp.
Crot.
Glock.
Vib.
SC
Tm-tm
BD

med. soft mallets

pp < *f*

48

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

48

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

48

Timp.

Crot.

Glock.

Vib.

SC

Tm-tm

BD

60

Fl. 1
Fl. 2-3
Ob.
Bsn.
Cl. 1
Cl. 2-3
Bs. Cl.
A. Sx. 1-2
T. Sx.
B. Sx.

60

Tpt. 1
Tpt. 2-3
Hn. 1-4
Tbn. 1-2
Euph. 1-2
Tb.

60

Timp.
Crot.
Glock.
Vib.
SC
Tm-tm
BD

pp *f*

This page of the musical score includes the following parts and their initial markings:

- Fl. 1:** Treble clef, *p* dynamic, starting with a half note.
- Fl. 2-3:** Treble clef, *p* dynamic, starting with a half note.
- Ob.:** Treble clef, rests.
- Bsn.:** Bass clef, rests.
- Cl. 1:** Treble clef, *p* dynamic, starting with a half note.
- Cl. 2-3:** Treble clef, *p* dynamic, starting with a half note.
- Bs. Cl.:** Bass clef, rests.
- A. Sx. 1-2:** Treble clef, *1 player*, *Horn in F 2*, starting with a quarter note.
- T. Sx.:** Treble clef, rests.
- B. Sx.:** Bass clef, rests.
- Tpt. 1:** Treble clef, rests.
- Tpt. 2-3:** Treble clef, rests.
- Hn. 1-4:** Treble clef, *1 player*, starting with a quarter note.
- Tbn. 1-2:** Bass clef, rests.
- Euph. 1-2:** Bass clef, rests.
- Tb.:** Bass clef, rests.
- Timp.:** Bass clef, rests.
- Crot.:** Treble clef, *p* dynamic, starting with a quarter note.
- Glock.:** Treble clef, rests.
- Vib.:** Treble clef, *p* dynamic, starting with a half note.
- SC Tm-tm BD:** Percussion, *Sc* marking, rests.

83

Fl. 1
Fl. 2-3
Ob.
Bsn.
Cl. 1
Cl. 2-3
Bs. Cl.
A. Sx. 1-2
T. Sx.
B. Sx.

83

Tpt. 1
Tpt. 2-3
Hn. 1-4
Tbn. 1-2
Euph. 1-2
Tb.

83

Timp.
Crot.
Glock.
Vib.
SC
Tm-tm
BD

Picc. (Picc.)
to Picc.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

mf

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

mf

Timp.

Crot.

Glock.

Vib.

SC
Tm-tm
BD

97

Picc. *f*

Fl. 1 *f*

Fl. 2-3 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2-3 *f*

Bs. Cl. *f*

A. Sx. 1-2 *f*

T. Sx. *f*

B. Sx. *f*

97

Tpt. 1 *f*

Tpt. 2-3 *f*

Hn. 1-4 *f*

Tbn. 1-2 *f*

Euph. 1-2 *f*

Tb. *f*

97

Timp. *f*

Crot. *f*

Glock. *f*

Vib. *f*

SC *f*

Tm-tm *f*

BD *f*

110

Picc.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

110

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

110

Timp.

Crot.

Glock.

Vib.

SC

Tm-tm

BD

120

Picc.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

120

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

120

Timp.

Crot.

Glock.

Vib.

SC

Tm-tm

BD

Picc.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

Timp.

Crot.

Glock.

Vib.

SC
Tm-tm
BD

pp *f* *pp* *f*

p

131

Musical score for woodwinds and strings, measures 131-135. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2-3 (Fl. 2-3), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2-3 (Cl. 2-3), Bass Clarinet (Bs. Cl.), Alto Saxophone 1-2 (A. Sx. 1-2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte).

131

Musical score for brass instruments, measures 131-135. The score includes parts for Trumpet 1 (Tpt. 1), Trumpet 2-3 (Tpt. 2-3), Horn 1-4 (Hn. 1-4), Trombone 1-2 (Tbn. 1-2), Euphonium 1-2 (Euph. 1-2), and Tuba (Tb.). The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* (fortissimo).

131

Musical score for percussion and strings, measures 131-135. The score includes parts for Timpani (Timp.), Crotales (Crot.), Glockenspiel (Glock.), Vibraphone (Vib.), and String Ensemble (SC, Tm-tm, BD). The music is in 3/4 time with a key signature of two flats. Dynamics include *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *p* (piano).

to Flute

Picc.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Cl. 1

Cl. 2-3

Bs. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Euph. 1-2

Tb.

Timp.

Crot.

Glock.

Vib.

SC

Tm-tm

BD

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *ff* *p* *f* *ff* *p* *f* *ff*

147 $\text{♩} = 84$ *rit...* $\text{♩} = 56$ *molto rit.*

Fl. 1 *mf*

Fl. 2-3 *mf*

Ob. *mf*

Bsn. *mf* *mp*

Cl. 1 *mf*

Cl. 2-3 *mf*

Bs. Cl. *mf* *mp*

A. Sx. 1-2 *mf* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

Tpt. 1 *mf* *rit...* $\text{♩} = 56$ *molto rit.*

Tpt. 2-3 *mf*

Hn. 1-4 *mf* *mp*

Tbn. 1-2 *mf* *mp*

Euph. 1-2 *mf* *mp*

Tb. *mf* *mp*

Timp. *rit...* $\text{♩} = 84$ *rit...* $\text{♩} = 56$ *molto rit.*

Crot. $\text{♩} = 84$ $\text{♩} = 56$

Glock. *mf*

Vib. *mf*

SC
Tm-tm
BD

161

a tempo ♩ = 53

Fl. 1 *mp* *p* stagger breathing

Fl. 2-3 *mp* *p* stagger breathing

Ob.

Bsn. *p*

Cl. 1 *mp* *p*

Cl. 2-3 *mp* *p*

Bs. Cl. *p*

A. Sx. 1-2 *p*

T. Sx. *p*

B. Sx. *p*

161

a tempo ♩ = 53

Tpt. 1

Tpt. 2-3

Hn. 1-4 *p*

Tbn. 1-2 *p*

Euph. 1-2 *p*

Tb. *p*

161

a tempo ♩ = 53

Timp.

Crot.

Glock. *p*

Vib. *mp* *p* l.v. (sempre) ped. as necessary

SC

Tm-tm

BD

This page contains a musical score for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2-3, Ob., Bsn., Cl. 1, Cl. 2-3, Bs. Cl., A. Sx. 1-2, T. Sx., B. Sx., Tpt. 1, Tpt. 2-3, Hn. 1-4, Tbn. 1-2, Euph. 1-2, Tbn., Timp., Croc., Glock., Vib., and SC Tm-tm BD. The score is written in 3/4 time and consists of 12 measures. The Picc., Ob., Cl. 1, Cl. 2-3, Bs. Cl., A. Sx. 1-2, T. Sx., B. Sx., Tpt. 1, Tpt. 2-3, Hn. 1-4, Tbn. 1-2, Euph. 1-2, Tbn., Timp., Croc., and Glock. parts are mostly silent, indicated by a horizontal line with a dash. The Fl. 1 and Fl. 2-3 parts play a melodic line starting with a half note, followed by a quarter note, and then a half note. The Vib. part plays a series of chords: a triad of G4, B4, and D5 in the first measure, a triad of G4, B4, and D5 in the second measure, a triad of G4, B4, and D5 in the third measure, a triad of G4, B4, and D5 in the fourth measure, a triad of G4, B4, and D5 in the fifth measure, a triad of G4, B4, and D5 in the sixth measure, and a triad of G4, B4, and D5 in the seventh measure. The SC Tm-tm BD part is silent throughout the score.

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