

STEVEN BRYANT

Chester Leaps In

Duration: ca. 2'45"

INSTRUMENTATION

Piccolo
Flute 1
Flute 2-3
Oboe 1
Oboe 2
Bassoon 1-2
Eb Clarinet
Clarinet 1
Clarinet 2-3
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone (*2 players, minimum*)
Baritone Saxophone

Bb Trumpet 1 (*2 players, minimum*)
Bb Trumpet 2 (*2 players, minimum*)
Bb Trumpet 3 (*2 players, minimum*)
Horn in F 1, 3
Horn in F 2, 4
Trombone 1-2 (*4 players, minimum*)
Trombone 3 (Bass) (*2 players, minimum*)
Baritone (*2 players, minimum*)
Tuba (*2 players, minimum*)

Timpani

Percussion

- 1: Xylophone
- 2: Marimba
- 3: Snare Drum, Ratchet, Glockenspiel
- 4: Tom-toms, Snare Drum, Bass Drum
- 5: Triangle, Sus. Cymbal, Bass Drum, Chimes

CHESTER LEAPS IN

Chester Leaps In was the first in what eventually became my *Parody Suite* of pieces (including *ImPercynations*, *MetaMarch*, and *Suite Dreams*) that quote and recast familiar themes and motives from band masterworks - *ImPercynations* draws from all six movements of Grainger's *Lincolnshire Posy*; *MetaMarch* from three classic marches; *Suite Dreams* is a dream-like reimagining of Holst's *First Suite in F*, and *Chester Leaps In* is of course built upon William Billings' colonial American war song, *Chester* via William Schuman's setting of the same name.

In *Chester Leaps In*, the sudden, angular interruptions by the tune *Chester* have no premeditated significance - it was simply playing incessantly in my head during one of my semesters as a graduate student at the University of North Texas, and served as perfect material for an experiment in creating a piece based on the juxtaposition of two radically different musical contexts. The solemn simplicity of *Chester* seemed perfect comic relief for the frenetic, twisting chromaticism of the original motive, and thus it "leapt in." The pun of the title (there's a jazz standard called *Lester Leaps In*) occurred to me nearly a year after its composition, and has led to the series of rather awful puns I've used for the subsequent *Parody Suite* titles. Despite these unserious titles, and the humorous nature of three of the works, I am in no way mocking any of the original masterworks. Instead, these pieces are an aural portrait of what happens to half-remembered melodies and sounds from my youth as they mingle and mutate in my memory.

PERFORMANCE NOTES

Chester Leaps In must be played with precision and humor. Contrasts, such as the first entrance of the tune "Chester" in measure 15, must be abrupt. In this case, the clarinets should sound as if they had been playing serenely all the while, and are now heard only because the preceding ruckus has momentarily stopped. These sudden, unexpected shifts of character are vital to the successful realization of the piece. Make it funny!

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.

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: If you perform this work, please send a copy of the program from each performance, with this piece circled, to:

ATTN: Performance Credits, ASCAP Concert Division
ASCAP Building, One Lincoln Plaza, New York, NY 10023

Version: 1.2r2

If errata are found, they will be posted at www.stevenbryant.com
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Transposed Score
Duration: ca. 2'30"

Chester Leaps In

Steven Bryant
(1997)

$\text{♩} = 120$
bouncy and humorous

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flute 1
- Flutes 2-3
- Oboe 1
- Oboe 2
- Bassoons 1-2
- E♭ Clarinet
- Clarinet 1
- Clarinet 2-3
- Bass Clarinet
- Alto Saxophones 1-2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 (Muted)
- Trumpet 2 (Muted)
- Trumpet 3 (Muted)
- Horn 1-3
- Horn 2-4
- Trombone 1-2
- Trombone 3 (Bass)
- Baritone
- Tuba
- Timpani
- Percussion 1 (Xyl.)
- Percussion 1 (Mar.)
- Percussion 3 (Sn.Dr. R.S.)
- Percussion 4 (Tom-toms)
- Percussion 5

The score features dynamic markings such as *f*, *ff*, *pp*, *sfz*, and *ppp*. Performance instructions include "bouncy and humorous", "hard mallets", "Muted", and "don't overpower low brass".

PERUSAL SCORE

PERFORMANCE MATERIALS DISTRIBUTED BY HAL LEONARD

Picc. *ff* (flutter-tongue) *ff*
 Fl. 1 *ff* *sfz* *ff*
 Fls. 2-3 *ff* *sfz* *ff* 3 3
 Ob. 1 *ff* *ff* 3 3
 Ob. 2 *ff* *ff* 3 3
 Bns. 1-2 *ff* *ff*
 Eb Cl. *ff* *ff* 3 3
 Cl. 1 *ff* *ff* *sfz* *ff*
 Cls. 2-3 *ff* *ff* *sfz* *ff* 3 3
 B. Cl. *ff* *ff*
 A. Sax. 1-2 *ff* *p* *ff* *ff*
 T. Sax *ff* *p* *ff* *ff*
 B. Sax. *ff* *ff*
 Tpt. 1 *ff* *p* *ff* *ff* *sfz*
 Tpt. 2 *ff* *p* *ff* *ff* *sfz*
 Tpt. 3 *ff* *p* *ff* *ff* *sfz*
 Hns. 1-3 *ff* *p* *ff* *ff* *ff*
 Hns. 2-4 *ff* *p* *ff* *ff* *ff*
 Tbns. 1-2 *mf* *ff* *ff*
 Tbn. 3 (Bass) *ff* *ff*
 Bar. *ff* *ff*
 Tuba *ff* *ff*
 Timp. *mf* *ff*
 Perc. 1 (Xyl.) *ff* *p* *ff* *ff*
 Perc. 1 (Mar.) *ff* *sfz* *ff* 3 3
 Perc. 3 Ratchet *ff*
 Perc. 4 BD *mf* Tom-toms *mf*
 Perc. 5 Triangle *ff*

This page of a musical score, page 4, features a variety of instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Timpani, and Percussion. The score is divided into four measures. The first measure contains triplets for Piccolo, Flutes, Oboes, and Clarinets. The second measure introduces a 'sudden; intrusive' dynamic change for the Piccolo, Clarinet 1, Clarinets 2-3, and Saxophones, with a forte (ff) dynamic. The third measure continues with various dynamics (f, ff) and includes a 'sudden; intrusive' marking for the Percussion 1 (Xyl.) and Percussion 1 (Mar.). The fourth measure features a final forte (ff) dynamic for many instruments, including the Piccolo, Flutes, Oboes, Clarinets, Saxophones, and Percussion 1 (Xyl.).

Instrument List: Picc., Fl. 1, Fls. 2-3, Ob. 1, Ob. 2, Bns. 1-2, Eb Cl., Cl. 1, Cls. 2-3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hns. 1-3, Hns. 2-4, Tbns. 1-2, Tbn. 3 (Bass), Bar., Tuba, Timp., Perc. 1 (Xyl.), Perc. 1 (Mar.), Perc. 3, Perc. 4 (Toms), Perc. 5.

Dynamic Markings: *mp*, *f*, *ff*.

Performance Instructions: Broadly, legato; sudden; intrusive.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fl. 1, Fls. 2-3, Ob. 1, Ob. 2, Bns. 1-2, Eb Cl., Cl. 1, Cls. 2-3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hns. 1-3, Hns. 2-4, Tbns. 1-2, Tbn. 3 (Bass), Bar., Tuba, Timp., Perc. 1 (Xyl.), Perc. 1 (Mar.), Perc. 3, Perc. 4 (Toms), and Perc. 5 (Splash cym.). The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings (mp, mf, f, ff, sfz). The page number 20 is circled at the top, and the page number 5 is in the top right corner.

Picc. *mf* *ff* *mp*

Fl. 1 *mf* *ff* *mp*

Fls. 2-3 *mf* *ff* *mp*

Ob. 1

Ob. 2

Bns. 1-2

E♭ Cl. *f* *ff*

Cl. 1 *mf* *ff* *p* legato

Cls. 2-3 *mf* *ff* *p*

B. Cl.

A. Sax. 1-2 *mf* *pp* *ff* "rip" *mp*

T. Sax *mf* *mp*

B. Sax. *mp*

Tpt. 1 *mf* *ff* (open)

Tpt. 2 *ff* Open

Tpt. 3 *ff* Open

Hns. 1-3 legato *p* *mp*

Hns. 2-4 legato *p* *mp*

Tbns. 1-2 *p* 2 players only legato slow smear

Tbn. 3 (Bass) *p*

Bar. *p*

Tuba *p*

Timp.

Perc. 1 (Xyl.) *ff* *mp*

Perc. 1 (Mar.) *mf* *ff* *mp*

Perc. 3

Perc. 4

Perc. 5 Splash *sfz*

Instrumentation and Dynamics:

- Picc.**: *p*, *ff*
- Fl. 1**: *p*, *ff*, *sfp*
- Fls. 2-3**: *p*, *ff*, *sfp*
- Ob. 1**: *p*, *ff*, *p* < *ff*, *sfp*
- Ob. 2**: *p*, *ff*, *p* < *ff*, *sfp*
- Bns. 1-2**: *mf*, *Broadly, legato*
- E♭ Cl.**: *p*, *ff*
- Cl. 1**: *p*, *ff*, *p* < *ff*, *sfp*
- Cl. 2-3**: *p*, *ff*, *p* < *ff*, *sfp*
- B. Cl.**: *ffz*, *ffz*
- A. Sax. 1-2**: *p*, *p* < *ff*, *sfp*
- T. Sax.**: *p* < *ff*, *sfp*
- B. Sax.**: *ffz*, *ffz*
- Tpt. 1**: *p* < *ff*, *sfp*
- Tpt. 2**: *p* < *ff*, *sfp*
- Tpt. 3**: *p* < *ff*, *sfp*
- Hns. 1-3**: *p*, *mf*, *Broadly, legato*, *ffz*
- Hns. 2-4**: *p*, *mf*, *Broadly, legato*, *ffz*
- Tbns. 1-2**: *ffz*, *ffz*
- Tbn. 3 (Bass)**: *ffz*, *ffz*
- Bar.**: *mf*, *Broadly, legato*, *ffz*, *ffz*
- Tuba**: *mf*, *Broadly, legato*, *ffz*
- Timp.**: *ffz*, *ffz*
- Perc. 1 (Xyl.)**: *p*, *ff*
- Perc. 1 (Mar.)**: *p*
- Perc. 3**: *Sn.Dr.*, *mf*, *sfp*
- Perc. 4**: *BD*, *ffz*, *ffz*
- Perc. 5**: *Chimes*, *ff*

Picc.

Fl. 1

Fls. 2-3

Ob. 1

Ob. 2

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1-3

Hns. 2-4

Tbns. 1-2

Tbn. 3 (Bass)

Bar.

Tuba

Timp.

Perc. 1 (Xyl.)

Perc. 1 (Mar.)

Perc. 3 (Sn.Dr.)

Perc. 4 (Tom-toms)

Perc. 5

ff *p* *ff* *p* *pp* *f*

Picc. *ff*

Fl. 1 *ff* legato *pp*

Fls. 2-3 *ff* legato *pp*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1-2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff* no break legato *pp < f > pp*

Cls. 2-3 *ff* no break legato *pp < f > pp*

B. Cl. *ff* no break legato *pp < f > pp*

A. Sax. 1-2 *ff*

T. Sax *ff*

B. Sax *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hns. 1-3 *ff*

Hns. 2-4 *ff*

Tbns. 1-2 *ff* (1sts on bottom) *n*

Tbn. 3 (Bass) *ff* *n*

Bar. *ff*

Tuba *ff* *mf* *ff*

Timp. *ff*

Perc 1 (Xyl.)

Perc 1 (Mar.) *pp < f > pp* very soft yarn mallets

Perc. 3

Perc. 4 *p* *ff*

Perc. 5 *ff* Tam-tam

This page of a musical score contains the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1**: Flute 1, starts with a melodic line in 3/4 time, then rests in 4/4 time. Dynamic: *f*.
- Fls. 2-3**: Flutes 2 and 3, play chords in 3/4 time, then rests in 4/4 time. Dynamic: *f*.
- Ob. 1**: Oboe 1, starts with a melodic line in 3/4 time, then rests in 4/4 time. Dynamics: *mf* and *f*.
- Ob. 2**: Oboe 2, starts with a melodic line in 3/4 time, then rests in 4/4 time. Dynamics: *mf* and *f*.
- Bns. 1-2**: Bassoons 1 and 2, rests in 3/4 time, then play a melodic line in 4/4 time. Dynamic: *p*.
- E♭ Cl.**: E-flat Clarinet, rests throughout.
- Cl. 1**: Clarinet 1, rests in 3/4 time, then plays a note in 4/4 time. Dynamic: *f*.
- Clis. 2-3**: Clarinets 2 and 3, play chords in 3/4 time, then rests in 4/4 time. Dynamic: *f*.
- B. Cl.**: Bass Clarinet, rests in 3/4 time, then plays a melodic line with triplets in 4/4 time. Dynamic: *p*.
- A. Sax. 1-2**: Alto Saxophones 1 and 2, play chords in 3/4 time, then rests in 4/4 time. Dynamics: *n* and *mf*.
- T. Sax**: Tenor Saxophone, rests in 3/4 time, then plays a melodic line with triplets in 4/4 time. Dynamic: *p*.
- B. Sax.**: Baritone Saxophone, rests in 3/4 time, then plays a melodic line in 4/4 time. Dynamic: *p*.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, rests throughout.
- Hns. 1-3**: Horns 1, 2, and 3, play chords in 3/4 time, then rests in 4/4 time. Dynamics: *n* and *mf*.
- Hns. 2-4**: Horns 2, 3, and 4, play chords in 3/4 time, then rests in 4/4 time. Dynamics: *n* and *mf*.
- Tbns. 1-2**: Trombones 1 and 2, rests in 3/4 time, then play chords in 4/4 time. Dynamic: *pp*.
- Tbn. 3 (Bass)**: Trombone 3 (Bass), rests in 3/4 time, then plays chords in 4/4 time. Dynamic: *pp*.
- Bar.**: Baritone, rests throughout.
- Tuba**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Perc. 1 (Xyl.)**: Percussion 1 (Xylophone), rests throughout.
- Perc. 1 (Mar.)**: Percussion 1 (Maracas), rests in 3/4 time, then plays chords in 4/4 time. Dynamic: *mf*. Includes the instruction "hard mallets".
- Perc. 3, 4, 5**: Percussion 3, 4, and 5, rests throughout.

Picc. *ff* *fff*³
 Fl. 1 *mf* *ff* *fff*
 Fls. 2-3 *mf* *ff* *fff*
 Ob. 1 *f* *ff* *fff*
 Ob. 2 *f* *ff* *fff*
 Bns. 1-2 *f* *ff* *fff*
 Eb Cl. *ff* *fff*³
 Cl. 1 *mp* *ff* *fff*
 Cls. 2-3 *mp* *ff* *fff*
 B. Cl. *ff* *fff*
 A. Sax. 1-2 *ff* *fff*
 T. Sax. *ff* *fff*
 B. Sax. *ff* *fff*
 Tpt. 1 *ff* *fff*
 Tpt. 2 *ff* *fff*
 Tpt. 3 *ff* *fff*
 Hns. 1-3 *fff*
 Hns. 2-4 *fff*
 Tbns. 1-2 *fff*
 Tbn. 3 (Bass) *fff*
 Bar. *fff*
 Tuba *fff*
 Timp. *fff*
 Perc 1 (Xyl.) *ff* *fff*
 Perc 1 (Mar.) *ff* *fff*
 Perc. 3 Sn.Dr. *p* *fff*
 Perc. 4 Tom-toms *p* *fff*
 Perc. 5 BD *fff*

Picc.

Fl. 1
f

Fls. 2-3
f

Ob. 1
f

Ob. 2
f

Bns. 1-2
f
Broadly, legato

E♭ Cl.

Cl. 1
f

Cls. 2-3
f

B. Cl.

A. Sax. 1-2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hns. 1-3
f
Broadly, legato

Hns. 2-4
f

Tbns. 1-2
f
Broadly, legato

Tbn. 3 (Bass)
f
Broadly, legato

Bar.
f
Broadly, legato

Tuba
f
Broadly, legato

Timp.

Perc. 1 (Xyl.)
f

Perc. 1 (Mar.)
f

Perc. 3

Perc. 4
(Sn. Dr.)
mf

Perc. 5

Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Fls. 2-3 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Bsn. 1-2 *ff* *fff*

E♭ Cl. *ff* *fff*

Cl. 1 *ff* *fff*

Cls. 2-3 *ff* *fff*

B. Cl. *f* *ff* *fff*

A. Sax. 1-2 *f* *ff* *fff*

T. Sax *f* *ff* *fff*

B. Sax *f* *ff* *fff*

(don't overpower woodwinds)

Tpt. 1 *mf* *fff*

(don't overpower woodwinds)

Tpt. 2 *mf* *fff*

(don't overpower woodwinds)

Tpt. 3 *mf* *fff*

Hns. 1-3 *ff* *fff*

Hns. 2-4 *ff* *fff*

Tbns. 1-2 *ff* *fff*

Tbn. 3 (Bass) *ff* *fff*

Bar. *ff* *fff*

Tuba *ff* *fff*

Timp. *p* *fff*

Perc. 1 (Xyl.) *ff* *fff*

Perc. 1 (Mar.) *ff* *fff*

Perc. 3 Glock. *ff* *fff* R.S.

Perc. 4 *sfp* *mf* *f* *p* *fff* Tom-toms

Perc. 5 *ff* *pp* *fff* Chimes Susp. Cym. Choke