

STEVEN BRYANT

IMPERCYNATIONS

Duration: ca. 5'15"

*Commissioned by Joe Brashier and the Valdosta State University Wind Ensemble
in honor of Ed Barr's service to the Department of Music*

*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*

Version: 1.2b

If errata are found, they will be listed at www.stevenbryant.com
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Program Note

ImPercynations evolved from the same impulse as another work of mine, *Chester Leaps In*. Melodic fragments from various pieces of music tend to embed themselves in my mind, and repeat in short little loops incessantly, necessitating some sort of exorcism. In the case of *Chester Leaps In*, I took the initial phrase of the melody and juxtaposed it with radically different music, in order to provide some humorous contrast (and perhaps also to try and jar the whole thing loose from my head). With *ImPercynations*, I took a different approach with the source music, and used various melodies and melodic fragments from each of the six movements of *Lincolnshire Posy* as foils for each other, so that the entire work is built from material drawn from Percy Grainger's original. The motivic and rhythmic foundation of the piece is from the first movement, *Lisbon*, which provides the (mostly) 6/8 meter and the majority of musical material, followed closely by melodies from the sixth movement (*The Lost Lady Found*), with sprinklings of fragments from the middle movements.

Grainger described his *Lincolnshire Posy*, based on English folk-songs, as a bouquet of musical "wildflowers." If his music is a bouquet, then *ImPercynations* is the genetically-altered, crossbred, hybrid offspring of his wildflowers - a musical "Franken-flower."

Performance Tips

ImPercynations quotes various melodies and melodic fragments from all six movements of Percy Grainger's *Lincolnshire Posy*, using the first movement (*Lisbon*) as the motivic and rhythmic foundation. These quoted sections are sometimes notated identically to the original, and other times altered to conform to a different tempo and meter than their original settings. Regardless, the quotes should sound identical to their origins, where possible.

Of particular note is the detached style Grainger uses in *Lisbon* - instead of covering the pages in *staccato* markings, he simply marks the sections "(detached)." I have duplicated this practice in certain areas, but have also renotated a particular rhythmic figure for more clarity:



This is intended to distinguish when the figure should be played *detached* from when similar figures should be played in a connected fashion (an example of the latter is m. 287 to the end, where most parts are marked *Heavy and sustained*).

The piece should be fun, somewhat whimsical, with familiar tunes and fragments flying by amidst a fabric of sound that evokes Grainger, but processed through 65 years of musical evolution and cultural experience.

About the Composer

Steven Bryant (b. 1972, Little Rock, Arkansas) is quickly becoming recognized as a talented and unconventional young composer. His musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, an orchestral work, electronic and electro-acoustic creations, music for chamber ensembles, 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 information is available at www.stevenbryant.com.

ImPercynations

Steven Bryant
(2002)

Commissioned by Joe Brashier and the Valdosta State University Wind Ensemble
in honor of Ed Barr's service to the Department of Music

Brisk, with plenty of lilt ♩ = 122

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, Clarinet in E, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, and Bass Clarinet. The saxophone section includes Soprano Sax, Alto Sax 1 and 2, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2-3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Trombone 3, Euphonium, and Tuba. The percussion section includes Contrabass, Timpani, Side Drum, Bass Drum, Susp. Cymbal, Crash Cymbal, Glockenspiel, and Xylophone. The score includes dynamic markings such as *f*, *mp*, and *ff*, and performance instructions like *(detached)*, *Muted*, and *Solo*. A large watermark is present across the middle of the score.

**SCORE AND PARTS
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PERUSAL SCORE - NOT FOR PERFORMANCE USE

Picc. *mp*

Fl. 1-2 *mf* *f* *mf* (detached)

Ob. 1-2 *mp* *mf* *f* *mf* (detached)

E. Hn. *mp* *f* *mf* (detached)

Bsn. 1-2 *f* *mf*

E♭ Cl. *mf* (detached)

B♭ Cl. 1 *mp* *mf* (detached)

B♭ Cl. 2 *mp* *mf* (detached)

B♭ Cl. 3 *mp* *mf* (detached)

A. Cl. *mp* *mf* (detached)

B. Cl. *mp* *mf* (detached)

S. Sax. *mf* *mf* *f* *mf*

1 A. Sax. *mf* *f* *f*

2 A. Sax. *mf* *f* *f*

T. Sax. *mf* *mf*

B. Sax. *mf* *mf*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *f* *f*

B♭ Tpt. 2-3 *f* *f*

Hn. 1-2 *f* *f*

Hn. 3-4 *f* *f*

Tbn. 1-2

Tbn. 3

Euph. *mf* (detached)

Tba. *mf*

Cb. *mf* (detached) *pizz.*

Timp.

S. Dr.

B. Dr.

Sus. Cym.

C. Cym.

Glk.

Xyl.

Slightly slower ----- a tempo

Picc. *mf*

Fl. 1-2 *ff* *mf (detached)* *mf*

Ob. 1-2 *ff* *mf (detached)* *f* *mf*

E. Hn. *ff* *mf (detached)* *f* *mf*

Bsn. 1-2 *f* *p* *mf (detached)* *f* *mf*

E. Cl. *ff* *mf (detached)* *mf*

B. Cl. 1 *ff* *mf (detached)*

B. Cl. 2 *ff* *mf (detached)*

B. Cl. 3 *ff* *mf (detached)*

A. Cl. *f* *p* *mf (detached)*

B. Cl. *f* *mf (detached)* *mf*

S. Sax. *f* *p* *mf (detached)* *f* *mf*

1 *f* *p* *mf (detached)* *f* *mf*

2 *f* *p* *mf (detached)* *f* *mf*

T. Sax. *ff* *mf (detached)* *f* *f* *mf*

B. Sax. *f* *p* *mf (detached)* *f* *mf*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B. Tpt. 1 *f* *p* *f* *mf*

B. Tpt. 2-3 *f* *p* *f* *mf*

Hn. 1-2 *f* *p* *f* *ff* *f* *mf*

Hn. 3-4 *f* *p* *f* *ff* *f* *mf*

Tbn. 1-2 *f* *p* *f* *Muted* *f* *mf*

Tbn. 3 *f* *p* *f* *Muted* *f* *mf*

Euph. *f* *p (detached)* *f* *ff* *f* *mf*

Tba. *f* *p* *f* *ff* *f* *mf*

Cb. *f* *p* *pizz.* *f* *arco* *ff*

Timp. *mp* *mp*

S. Dr.

B. Dr.

Sus. Cym.

C. Cym.

Glk.

Xyl. *mf*

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sax.

1

A. Sax

2

T. Sax.

B. Sax.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.

Sus. Cym.

C. Cym.

Glk.

Xyl.

Picc. *mf* *f* lightly

Fl. 1-2 *mf*

Ob. 1-2 *mf* *f* lightly

E. Hn. *mf*

Bsn. 1-2 *f* *mf* *ff* lightly

E♭ Cl. *mf* *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *f* *mf* *mf* *ff*

S. Sax. *mf*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2-3 *mf* *mp*

Hn. 1-2 *mp* *ff* *Stopped* *Open* *(heroically)* *f*

Hn. 3-4 *mp* *ff* *Stopped* *Open* *(heroically)* *f* *f*

Tbn. 1-2 *Muted* *mf*

Tbn. 3 *Muted* *mf*

Euph. *mp* *ff* *mf*

Tba. *mp* *ff*

Cb. *arco* *mp* *ff*

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk.

Xyl. *mf*

Picc. *mf* *f* *ff*

Fl. 1-2 *mf* *f* *ff*

Ob. 1-2 *mf* *f* *ff*

E. Hn. *mf* *f*

Bsn. 1-2 *mf* *f*

E♭ Cl. *ff*

B♭ Cl. 1 *ff* *pp*

B♭ Cl. 2 *ff* *pp*

B♭ Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

S. Sax. *mf* *f* *ff*

1 *mf* *f* *ff* *pp*

A. Sax. 2 *mf* *f* *ff* *pp*

T. Sax. *f* *ff*

B. Sax. *ff*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *ff*

B♭ Tpt. 2-3 *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. 1-2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Cb. *ff* arco

Timp.

S. Dr.

B. Dr. *mp*

Sus. Cym. *f* *ff*

C. Cym. *f*

Glk. *ff*

Xyl. *f* *ff*

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mp* *mf*

E. Hn. *p*

Bsn. 1-2

E♭ Cl. *mp* *p* *mf* *p*

B♭ Cl. 1 *mp* *p* *mf* *p*

B♭ Cl. 2 *mp* *p* *mf* *p*

B♭ Cl. 3 *mp* *p* *mf* *p*

A. Cl. *p*

B. Cl. *p*

S. Sax. *mp*

1 *mp*

A. Sax. 2

T. Sax. *p*

B. Sax. *p*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *mp* Muted

B♭ Tpt. 2-3 *mp* Muted

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. *p*

Tba. *p*

Cb. *pizz.* *p*

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk.

Xyl.

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn. *f* *mf*

Bsn. 1-2 *f* *p*

E♭ Cl. *mf*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

A. Cl. *f* *p*

B. Cl. *f* *p*

S. Sax. *p* *f* *p*

1 A. Sax. *p* *f* *p*

2 A. Sax. *p* *f* *p*

T. Sax. *p* *f* *p*

B. Sax. *p* *f* *p*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *mf* Open

B♭ Tpt. 2-3 *mf* Open 2.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. *f*

Tba.

Cb. *p* arco

Timp.

S. Dr.

B. Dr. Sus. Cym. C. Cym.

Glk.

Xyl.

118

124

Picc. Fl. 1-2 Ob. 1-2 E. Hn. Bsn. 1-2 E. Cl. B. Cl. 1 B. Cl. 2 B. Cl. 3 A. Cl. B. Cl. S. Sax. 1 A. Sax. 2 T. Sax. B. Sax.

118 PERUSAL SCORE - NOT FOR PERFORMANCE USE 124

B. Tpt. 1 B. Tpt. 2-3 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 Euph. Tba. Cb. Timp. S. Dr. B. Dr. Sus. Cym. C. Cym. Glk. Xyl.

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax.

1

A. Sax.

2

T. Sax.

B. Sax.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk.

Xyl.

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1-2 *mp*

E. Hn. *mp*

Bsn. 1-2 *mf*

E♭ Cl. *mp*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

S. Sax. *mf*

1 *ff*

A. Sax. *mf*

2 *ff*

T. Sax. *mf*

B. Sax. *ff*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *ff*

B♭ Tpt. 2-3 *mf*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *n* *ff*

Tbn. 3 *n* *ff*

Euph. *mf*

Tba. *mf* (2nd) (1st)

Cb. *mf*

Timp.

S. Dr.

B. Dr.

Sus. Cym.

C. Cym.

Glk.

Xyl. *mp*

150

159

Picc. *p*

Fl. 1-2 *p*

Ob. 1-2 *mp* *p*

E. Hn. *p* (nasal) *mf* *p*

Bsn. 1-2 *p*

E♭ Cl. *p* *mp*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

B♭ Cl. 3 *mp*

A. Cl. *mp*

B. Cl. *p* *mp*

S. Sax.

1

A. Sax. 2

T. Sax.

B. Sax. *p*

150

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Solo

B♭ Tpt. 1 *p* *mf* *p*

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk. *p*

Xyl. *p*

Picc. *f* < *8va*

Fl. 1-2 *mp* *f* <

Ob. 1-2 *mp* *f* <

E. Hn. *f* <

Bsn. 1-2 *mp* *f* <

E♭ Cl. *f* <

B♭ Cl. 1 *mp* *mf* *f* <

B♭ Cl. 2 *mf* *f* <

B♭ Cl. 3 *mf* *f* <

A. Cl. *f* <

B. Cl. *mp* *f* <

S. Sax. *mp* *mf* *f* <

1 *mp* *mf* *f* <

A. Sax. 2 *mp* *mf* *f* <

T. Sax. *f* <

B. Sax. *f* <

165 PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *f* Open

B♭ Tpt. 2-3 *f* Open

Hn. 1-2 *f* <

Hn. 3-4 *f* <

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Cb. *pizz.* *mp* *f*

Timp.

S. Dr. *p* <

B. Dr. *Sus. Cym.*

C. Cym. *p* <

Glk.

Xyl.

Picc. *ff* *mf* *ff* *mf*

Fl. 1-2 *ff* *ff* *mf*

Ob. 1-2 *ff* *ff* *mf* *mf*

E. Hn. *ff* *ff* *mf*

Bsn. 1-2 *ff* *ff* *mf* *mf*

E♭ Cl. *ff* *ff* *mf*

B♭ Cl. 1 *ff* *ff* *mf*

B♭ Cl. 2 *ff* *ff* *mf*

B♭ Cl. 3 *ff* *ff* *mf*

A. Cl. *ff* *ff* *mf* *mf*
Alto Clar. Cue

B. Cl. *ff* *ff* *mf* *mf*

S. Sax. *ff* *mf* *lightly*

1 *ff* *mf* *lightly* *mf*

A. Sax. 2 *ff* *mf* *lightly* *mf*

T. Sax. *ff* *ff*

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

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2-3 *f* *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Cb. *f* *ff*

Timp. *f* *ff*

S. Dr. *ff* *p* *ff*

B. Dr. *choke*

Sus. Cym. *ff* *BD* *choke*

C. Cym. *ff* *Sus. Cym. p* *ff*

Glk.

Xyl. *mf* *mf*

Picc.
 Fl. 1-2
 Ob. 1-2
 E. Hn.
 Bsn. 1-2
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 A. Cl.
 B. Cl.
 S. Sax.
 A. Sax.
 1
 2
 T. Sax.
 B. Sax.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph.
 Tba.
 Cb.
 Timp.
 S. Dr.
 B. Dr.
 Sus. Cym.
 C. Cym.
 Glk.
 Xyl.

Picc. *mf* *f*

Fl. 1-2 *mf* *f* *mp* Clarinet in Eb

Ob. 1-2 *mf* *f* *f*

E. Hn.

Bsn. 1-2 *mf*

E♭ Cl. *mf* *f* *f* *div.*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f* *mp*

B♭ Cl. 3 *mf* *f*

A. Cl.

B. Cl. *mf*

S. Sax. *mf* *f* *p*

1 *f* *p*

A. Sax. 2 *f* *p*

T. Sax. *f*

B. Sax. *f*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 (muted) *mf* *f* (muted) *mp*

B♭ Tpt. 2-3 (muted) *mf* *f* (muted) *mp*

Hn. 1-2 Stopped *mf*

Hn. 3-4

Tbn. 1-2 *f*

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk.

Xyl. *mf* *f*

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax.

1

A. Sax.

2

T. Sax.

B. Sax.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.

Sus. Cym.

C. Cym.

Glk.

Xyl.

Picc. *f*

Fl. 1-2 *f* *mf*

Ob. 1-2 *f* *mf*

E. Hn. *f*

Bsn. 1-2 *mf*

E. Cl. *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

S. Sax. *f*

1 *f*

A. Sax. *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B. Tpt. 1 (muted) *mf*

B. Tpt. 2-3 (muted) *mf*

Hn. 1-2 *mf* *n* *mf* *f* *n* *mf*

Hn. 3-4 *mf* *n* *a2* *mf* *f* *n* *mf*

Tbn. 1-2

Tbn. 3

Euph.

Tba.

Cb.

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk. *mf*

Xyl. *mf*

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
Bsn. 1-2
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
A. Cl.
B. Cl.
S. Sax.
1
A. Sax.
2
T. Sax.
B. Sax.

PERUSA SCORE - NOT FOR PERFORMANCE USE

B. Tpt. 1
B. Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
Tbn. 3
Euph.
Tba.
Cb.
Timp.
S. Dr.
B. Dr.
Sus. Cym.
C. Cym.
Glk.
Xyl.

Picc. *mf*

Fl. 1-2

Ob. 1-2 *f* English Horn *f*

E. Hn. *ff* *f*

Bsn. 1-2 *f* *mf*

E♭ Cl. *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

A. Cl. *f*

B. Cl. *f* *mf*

S. Sax. *f* *p* *f*

A. Sax. 1 *f* *p* *p* *f* *mf*

A. Sax. 2 *f* *p* *p* *f* *mf*

T. Sax. *f* *p* *mf*

B. Sax. *f* *mf*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

B♭ Tpt. 1 *ff* *f*

B♭ Tpt. 2-3 *ff* *f*

Hn. 1-2 *f* Stopped *f* Open

Hn. 3-4 *f* Stopped *az* (stopped) Open

Tbn. 1-2 *n* *f* *mf*

Tbn. 3 *n* *f* *mf*

Euph. *f* *f*

Tba. *f* *f*

Cb. *f* *f*

Timp.

S. Dr.

B. Dr.
Sus. Cym.
C. Cym.

Glk.

Xyl. *ff* *f*