

STEVEN BRYANT

INTERRUPTION OVERTURE

FOR BAND

Duration: ca. 5'30"

*Commissioned by William Kellerman and the Highland Park Public Schools
through a generous grant from the Highland Park Educational Foundation
for the Bartle School sixth-grade band.*

Dedicated to Bill Kellerman and the Bartle School 1997-98 sixth-grade band

*Premiered May 21st, 1998, by the the Bartle School sixth-grade band
in Highland Park, NJ. William Kellerman, cond.*

**PERUSAL SCORE
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version 1.4

If errata are discovered, they will be posted at <http://www.stevenbryant.com>

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Program Notes

Interruption Overture (originally titled *Overturus Interruptus*), was commissioned by Bill Kellerman for his sixth-grade band at the Bartle School in Highland Park, NJ. This commission presented a new challenge to me in my compositional career: creating viable, quality, music, for beginning musicians. Much of my other music relies on high energy and speed to create and sustain excitement, with musicians often playing at tessitura extremes. I stripped away these elements, and focused on creating musical tension and excitement through the contrast of "familiar" material with interruptions of dissonant and aleatoric bursts of sound.

This had other advantages besides forcing me to write easily playable music. First, this was an opportunity to introduce young musicians to the idea of controlled chaos as a legitimate musical possibility, and to give them some familiarity with dissonance. Second, it forces them to learn to quickly shift their mental focus, from "wild and crazy," to "focused and melodic," and to listen to how the contrasts between the two makes *both* more exciting (I hope). Last, though certainly not least, it gives the students an officially sanctioned opportunity to play as fast and loudly as they can - something I believe we all want to do on occasion.

Performance Notes

The music should catch the listeners off-guard, giving no hint of the explosive dissonance and chaos around every corner. *Interruption Overture* is a conceptual inversion of another work of mine, *Chester Leaps In*. In *Chester*, chromatic, cartoonish figures are interrupted by straight-forward, functional harmony; in *Interruption Overture*, the familiar harmonic world is pervasive (often in the key of Bb major, no less), but repeatedly interrupted by dissonance and aleatory. Both pieces thrive on the humor inherent in the contrasts, which should be played to maximum effect. These sudden shifts of attitude must be complete and convincing.

I welcome comments and suggestions from directors who have performed this piece regarding their experiences with it. Thanks!

About the Composer

Steven Bryant (b. 1972, Little Rock, Arkansas) is an active composer and conductor, with numerous works for orchestra, band, and chamber and electro-acoustic ensembles. 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 available at www.stevenbryant.com.

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Interruption Overture

Transposed Score

Steven Bryant
(1998)

Lively (♩ = 120)

The score is a transposed score for a full orchestra, arranged in 4/4 time with a tempo of Lively (♩ = 120). The key signature is one flat (B-flat major). The score is divided into two systems. The first system includes Flute 1/2, Oboe 1/2, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1/2, Horn in F 1/2, Trombone 1/2, Baritone, and Tuba. The second system includes Xylophone, Snare Bass Drum, Triangle Vibraslap Tam-Tam, Sus. Cymbal Crash Cymbal, and Brake Drum Tom-Toms Kick Drum. The score features a variety of musical notations, including dynamics (f), articulation (accents), and phrasing (slurs). The percussion parts include complex rhythmic patterns, particularly in the Snare Bass Drum and Triangle Vibraslap Tam-Tam parts.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br. Dr.
Toms
Kick

ff

pp

ff

choke

This musical score page, numbered 23, contains parts for various instruments. The woodwind section includes Flute 1/2, Oboe 1/2, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1/2, Horn 1/2, Trombone 1/2, and Tuba. The percussion section includes Xylophone, Snare Drum (S.D.) and Bass Drum (B.D.), Triangle (Trgl.), Vibraphone (Vb), Snare (Slp.), and Tom-tom (Tam-T.), and Suspended Cymbal (Sus. Crash). The string section includes Bratich (Br.), Drums (Dr.), Tom-toms (Toms), and Kick drum (Kick). The score is written in a key signature of one flat (B-flat major or D minor) and features a complex, multi-measure rhythmic structure. The dynamic marking *mf* (mezzo-forte) is consistently used across the woodwind and brass parts. The percussion parts are marked with rests, indicating they are silent during this section.

Fl. 1/2 *ff* *mp*

Ob. 1/2 *ff*

Bsn. *ff*

Cl. 1 *ff* *mp*

Cl. 2 *ff* *mp*

B.Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1/2 *ff*

Hn. 1/2 *ff*

Tbn. 1/2 *ff*

Bar. *ff*

Tba. *ff*

Xyl. *ff* *mp*
rim-shot

S.D. *ff*

B.D. *ff*

Trgl. *ff*

VbSlp. *ff*

Tam-T. *ff* *f* *>*
Vibra-slap

Sus. *ff*

Crash *ff*

Br.Dr. *ff*

Toms *ff*

Kick *ff*

32

Fl. 1/2
Ob. 1/2
Bsn.
Cl. 1
Cl. 2
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt. 1/2
Hn. 1/2
Tbn. 1/2
Bar.
Tba.
Xyl.
S.D.
B.D.
Trgl.
VbSlp.
Tam-T.
Sus.
Crash
Br. Dr.
Toms
Kick

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B.Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br.Dr.
Toms
Kick

The musical score for page 41 includes parts for Flute 1/2, Oboe 1/2, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1/2, Horn 1/2, Trombone 1/2, Baritone, Tuba, Xylophone, Snare Drum/Bass Drum, Triangle/Vibraphone/Slim Tam-Tam, Suspended Cymbal/Crash, and Bongos/Drum/Toms/Kick. The score is divided into three measures. The first measure shows woodwinds and strings playing. The second measure features a strong dynamic shift with many instruments marked *ff* (fortissimo) and some marked *f* (forte). The third measure continues with various dynamics and includes a '(rim-shot)' instruction for the snare drum.

47

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B.Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSp.
Tam-T.

Sus.
Crash

Br.Dr.
Toms
Kick

Musical score for a symphony, measures 55-58. The score includes parts for Flute 1/2, Oboe 1/2, Bassoon, Clarinet 1 & 2, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpet 1/2, Horn 1/2, Trombone 1/2, Baritone, Tuba, Xylophone, Snare Drum/Bass Drum, Triangle/Vibraphone/Tam-Tam, Suspended Cymbal/Crash, and Brushed Drum/Toms/Kick. Dynamics include *ff*, *sfz*, *sfp*, and *f*, with performance instructions like "deliberately".

Fl. 1/2 *f mp*

Ob. 1/2

Bsn. *deliberately f*

Cl. 1 *f mp*

Cl. 2 *f mp*

B.Cl. *deliberately f*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *deliberately f*

Tpt. 1/2 *f*

Hn. 1/2 *f*

Tbn. 1/2 *deliberately f*

Bar. *deliberately f*

Tba. *deliberately f*

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T. *f*

Sus.
Crash

Br.Dr.
Toms
Kick

ca. 3" (6 beats)
71 **Improvise as loudly and as fast as possible. Watch conductor for cut-off**

Fl. 1/2 *f* *f possible*

Ob. 1/2 *f possible*

Bsn. *f* *f possible*

Cl. 1 *f* *f possible*

Cl. 2 *f* *f possible*

B.Cl. *f* *f possible*

A. Sx. *f* *f possible*

T. Sx. *f* *f possible*

B. Sx. *f* *f possible*

Tpt. 1/2 *f possible*

Hn. 1/2 *f possible*

Tbn. 1/2 *f* *f possible*

Bar. *f* *f possible*

Tba. *f* *f possible*

Xyl. *f possible*

S.D.
B.D. *p* *f* *ff*

Trgl.
VbSlp.
Tam-T. *ff*

Sus.
Crash *p* *f* *ff*

Br.Dr.
Toms
Kick *f possible*

ca. 2" (4 beats)

77 Play the approximate pitch shown

sim.

Fl. 1/2 *f possible* *mp* *ff*

Ob. 1/2 *f possible* *ff*

Bsn. *f possible* *ff* *f*

Cl. 1 *p* *f possible* *ff*

Cl. 2 *p* *f possible* *ff*

B.Cl. *f possible* *ff* *f*

A. Sx. *f possible* *ff*

T. Sx. *f possible* *ff* *f*

B. Sx. *f possible* *ff* *f*

Tpt. 1/2 *f possible* *ff*

Hn. 1/2 *f possible* *ff*

Tbn. 1/2 *f possible* *ff* *f*

Bar. *f possible* *ff* *f*

Tba. *f possible* *ff* *f*

Xyl. *f possible* *ff*

S.D. *(ff)* *(ff)*

B.D. *(ff)* *(ff)*

Trgl. *(ff)* *(ff)*

VbSlp. *(ff)* *(ff)*

Tam-T. *(ff)* *(ff)*

Sus. *(ff)* *(ff)*

Crash *(ff)* *(ff)*

Br.Dr. *sim.* *ff*

Toms *f possible*

Kick *f possible*

82 Ritardando $\text{♩} = 84$

Fl. 1/2 (ff) *pp*

Ob. 1/2 (ff) *pp*

Bsn. (ff) *f* *p*

Cl. 1 (ff) *pp* *mf*
Improvise on these pitches, in a smooth, legato manner

Cl. 2 (ff) *pp* *mf*
Improvise on these pitches, in a smooth, legato manner

B.Cl. (ff) *f* *p*

A. Sx. (ff) *pp*

T. Sx. (ff) *pp* Bar. solo *mf*

B. Sx. (ff) *f* *p*

Tpt. 1/2 (ff)

Hn. 1/2 (ff) *f* *p*

Tbn. 1/2 (ff) *f* *p* *Solo, cantabile*

Bar. (ff) *mf*

Tba. (ff) *f* *p*

Xyl. (ff)

S.D. B.D. (ff) *f*

Trgl. VbSlp. Tam-T. (ff) *f*

Sus. Crash *p* *f*

Br. Dr. Toms Kick (ff)

The image displays a page of a musical score for an orchestra, page 13. The score is arranged in a vertical stack of staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Fl. 1/2, Ob. 1/2, Bsn., Cl. 1, Cl. 2, B.Cl., A. Sx., T. Sx., B. Sx., Tpt. 1/2, Hn. 1/2, Tbn. 1/2, Bar., Tba., Xyl., S.D. B.D., Trgl. VbSlp. Tam-T., Sus. Crash, and Br.Dr. Toms Kick. The score is written in 2/4 time and features various musical notations such as notes, rests, and dynamic markings. Key markings include *mf*, *f*, *p*, and *pp*. Performance instructions like "Solo Hn.", "Solo Tpt.", "Solo, cantabile", and "Tutti" are present. Some parts include triplet markings (3) and crescendo/decrescendo hairpins. The bottom of the page contains the text "PERUSAL COPY - NOT FOR PERFORMANCE USE".

96

Solo

Accel.

Tutti

Tempo I (♩ = 120)

Fl. 1/2 *mf* *ff*

Ob. 1/2 *mf* *ff*

Bsn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B.Cl. *mf* *ff*

A. Sx. *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

Tpt. 1/2 *ff*

Hn. 1/2 *mf* *ff*

Tbn. 1/2 *mf* *ff*

Bar. *mf* *ff*

Tba. *mf* *ff*

Xyl. *ff*

S.D. *pp* *ff*

B.D. *ff*

Trgl. *ff*

VbSlp. *ff*

Tam-T. *ff*

Sus. *ff*

Crash *ff*

Br.Dr. *ff*

Toms *ff*

Kick *ff*

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br. Dr.
Toms
Kick

The musical score for page 109 includes the following parts and dynamics:

- Fl. 1/2:** Treble clef, key signature of one flat, rests throughout.
- Ob. 1/2:** Treble clef, key signature of one flat, rests throughout.
- Bsn.:** Bass clef, key signature of one flat, *mf* dynamic, eighth-note pattern.
- Cl. 1:** Treble clef, key signature of one flat, rests until measure 5, then *mp* dynamic.
- Cl. 2:** Treble clef, key signature of one flat, rests throughout.
- B. Cl.:** Treble clef, key signature of one flat, *mf* dynamic, eighth-note pattern.
- A. Sx.:** Treble clef, key signature of one flat, rests throughout.
- T. Sx.:** Treble clef, key signature of one flat, rests throughout.
- B. Sx.:** Bass clef, key signature of one flat, *mf* dynamic, eighth-note pattern.
- Tpt. 1/2:** Treble clef, key signature of one flat, rests throughout.
- Hn. 1/2:** Treble clef, key signature of one flat, rests throughout.
- Tbn. 1/2:** Bass clef, key signature of one flat, *mf* dynamic, eighth-note pattern.
- Bar.:** Bass clef, key signature of one flat, *mf* dynamic, eighth-note pattern.
- Tba.:** Bass clef, key signature of one flat, rests throughout.
- Xyl.:** Treble clef, key signature of one flat, rests throughout.
- S.D. / B.D.:** Percussion, *ff* dynamic, eighth-note pattern.
- Trgl. / VbSlp. / Tam-T.:** Percussion, *ff* dynamic, eighth-note pattern.
- Sus. / Crash:** Percussion, rests throughout.
- Br. Dr. / Toms / Kick:** Percussion, *ff* dynamic, eighth-note pattern, with a *mf* dynamic section for the Kick Dr. starting in measure 5.

112

This page contains a musical score for 16 measures, starting at measure 112. The instruments and their parts are as follows:

- Fl. 1/2:** Treble clef, starts with a rest, then plays a melodic line starting at measure 112 with a *mf* dynamic.
- Ob. 1/2:** Treble clef, starts with a rest, then plays a melodic line starting at measure 112 with a *mf* dynamic. A second melodic line appears at the end of the page with a *(mf)* dynamic.
- Bsn.:** Bass clef, plays a rhythmic pattern of eighth notes throughout the page.
- Cl. 1:** Treble clef, plays a rhythmic pattern of eighth notes throughout the page.
- Cl. 2:** Treble clef, plays a rhythmic pattern of eighth notes throughout the page.
- B.Cl.:** Treble clef, plays a rhythmic pattern of eighth notes throughout the page.
- A. Sx.:** Treble clef, starts with a rest, then plays a melodic line starting at measure 112 with a *mf* dynamic. A second melodic line appears at the end of the page with a *(mf)* dynamic.
- T. Sx.:** Treble clef, starts with a rest, then plays a melodic line starting at measure 112 with a *mf* dynamic. A second melodic line appears at the end of the page with a *(mf)* dynamic.
- B. Sx.:** Bass clef, plays a rhythmic pattern of eighth notes throughout the page.
- Tpt. 1/2:** Treble clef, plays a melodic line starting at measure 112 with a *mf* dynamic.
- Hn. 1/2:** Treble clef, starts with a rest, then plays a melodic line starting at measure 112 with a *mf* dynamic.
- Tbn. 1/2:** Bass clef, plays a rhythmic pattern of eighth notes throughout the page.
- Bar.:** Bass clef, plays a rhythmic pattern of eighth notes throughout the page.
- Tba.:** Bass clef, rests throughout the page.
- Xyl.:** Treble clef, rests throughout the page.
- S.D. / B.D.:** Percussion, rests throughout the page.
- Trgl. / Vb / Sp. / Tam-T.:** Percussion, rests throughout the page.
- Sus. / Crash:** Percussion, rests throughout the page.
- Br. Dr. / Toms / Kick:** Percussion, plays a consistent rhythmic pattern of eighth notes throughout the page.

118

Fl. 1/2 *f*

Ob. 1/2 *f*

Bsn. (*mf*)

Cl. 1 *f*

Cl. 2 *f*

B. Cl. (*mf*)

A. Sx. *f* *mf*

T. Sx. *f*

B. Sx. (*mf*)

Tpt. 1/2 *mf*

Hn. 1/2 *mf*

Tbn. 1/2 (*mf*)

Bar. (*mf*)

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br. Dr.
Toms
Kick *f* *mf*

122

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1/2
- Ob. 1/2
- Bsn. (marked *f*)
- Cl. 1
- Cl. 2
- B.Cl.
- A. Sx. (marked *f*)
- T. Sx. (marked *f*)
- B. Sx. (marked *f*)
- Tpt. 1/2
- Hn. 1/2 (marked *f*)
- Tbn. 1/2 (marked *f*)
- Bar. (marked *f*)
- Tba. (marked *f*)
- Xyl.
- S.D. / B.D.
- Trgl. / VbSlp. / Tam-T.
- Sus. / Crash
- Br.Dr. / Toms / Kick

The score features complex rhythmic patterns with frequent changes in time signature (2/4, 4/4, 3/4) and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion section includes a variety of instruments like snare drum, tom-toms, and cymbals.

Fl. 1/2 (f) ff f

Ob. 1/2 (f) ff f

Bsn. ff f

Cl. 1 (f) ff f

Cl. 2 (f) ff f

B.Cl. ff f

A. Sx. (f) ff f

T. Sx. ff

B. Sx. ff f

Tpt. 1/2 ff

Hn. 1/2 ff f

Tbn. 1/2 ff f

Bar. ff f

Tba. ff f

Xyl. ff

S.D. B.D. ff mf

Trgl. VbSlp. Tam-T. ff pp ff f

Sus. Crash ff

Br.Dr. Toms Kick ff

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br.Dr.
Toms
Kick

f

pp

f

sim.

f

Fl. 1/2

Ob. 1/2

Bsn.

Cl. 1

Cl. 2

B.Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Bar.

Tba.

Xyl.

S.D.
B.D.

Trgl.
VbSlp.
Tam-T.

Sus.
Crash

Br.Dr.
Toms
Kick

pp

f

gliss.

f

f

f

f