

STEVEN BRYANT

ZEAL

Symphony Orchestra
(2018)

Commissioned by
The Detroit Symphony Orchestra

INSTRUMENTATION

Flute I – II – III (doubles Picc.)

Oboe I – II

Clarinet in Bb I – II – III (doubles Eb Clarinet)

Bassoon I – II (doubles Contrabassoon)

Horn in F I – II – III – IV

Trumpet in C I – II – III

Trombone I – II – III (Bass)

Tuba

Harp

Timpani

Percussion 1: Vibraphone

Percussion 2: Medium-Small Ride Cymbal (16"), Bass Drum

Percussion 3: Sizzle Cymbal, Medium-Small Ride Cymbal (16"), Suspended Cymbal (ca. 18")

Strings

PROGRAM NOTE

Zeal moves with a simple and burning self-certainty, embodying the seductive joy of absolute belief.

ABOUT THE COMPOSER

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of genres, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, and chamber music. In addition to his works for professional performers, his strong belief in the importance of music education has led him to create a number of works that are accessible to young musicians. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. A full bio and more is available at www.stevenbryant.com.

ERRATA for this and other works,
as well as full recordings and PDF perusal scores:
www.stevenbryant.com

Score
(transposed)

Zeal

Steven Bryant
2018

Commissioned by the Detroit Symphony Orchestra

= 144
AIR ONLY, no tone

Flute 1
Flute 2
(dbs. Picc.)
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
(dbs. E♭ Clar.)
Bassoon 1
(dbs. Cbsn.)

PRE-PREMIERE DRAFT - NOT FOR RELEASE
MATERIALS AVAILABLE FROM
www.stevenbryant.com

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Trombone 3 (Bs.)
Tuba
Timpani

1 16" SUS. CR. CYM.
Percussion 2 16" SUS. CR. CYM.
Percussion 2 SIZZLE CYM.
Harp
Celesta

The cymbals should produce a cloud of high partials, so that
Perc. 2 and 3 rhythms are audible, yet not completely clear.
Texture should become progressively clearer
as the orchestra increases in volume, particularly at m. 38.
nylon brushes, med-heavy
(IP BR-4 or similar)
l.v. (–) light accent (–) (–) sim.

Percussion 2 P l.v. - very wet, with lots of high partials, slightly obscuring the rhythm
brushes
3 just loud enough to activate the rivets to
produce constant, unmetered white noise

Violin I
Viola
Violoncello
Contrabass

= 144
change bows freely
{ div. sul pont.
change bows freely

2

8**Zeal**

1
Fl. 2
3
1
Ob.
2
1
Clar. in B♭ 2
3
1
Bsn.
2

1
Hn. in F 3
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

Tim.

lightly accented, as before
(>) (>)

Perc. 2
(Sus. Cr. Cym.)
3
(Sizzle)

Hp.
Cel.

8

secco, pointed, cut through the sustained texture

{ div. *mf* secco, pointed, cut through the sustained texture

Vln. I

{ div. *a3*

Vla.

Vc. pizz. gl. *mf*

Cb.

Zeal

3

19

15

Fl. 2

3

Ob.

1

Clar. in B♭ 2

3

1

Bsn.

2

Hn. in F 1

3

2

4

1

Tpt. in C 2

3

1

Tbn. 2

3

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

3
(Sizzle)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

Zeal

f

p

AIR ONLY, no tone

BSN

p

AIR ONLY, no tone

p

p

light accent, as before
(~) (>)

l.v.

E: F: G: A:
D: C: B:

p

19

unis.
on the bridge

p (airy white noise only, dampen strings if necessary to prevent extraneous pitches or harmonics)

unis.
(sul pont.)

p

(sul pont.)

p

gliss. lasts full duration
sul C harm. gliss.
○ ○
gliss. lasts full duration
sul G harm. gliss.
○ ○

mf *f*

mf *f*

mf *f*

mf *f*

15 16 17 18 19 20

21

Fl. 2

Fl. 3

Ob.

Clar. in B \flat

Bsn.

Hn. in F

Tpt. in C

Tbn. 2

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

3
(Sizzle)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

sim.

p

HARMON MUTE, w/stem

p

HARMON MUTE, w/stem

p

div.

21 22 23 24 25 26 27

28

Zeal 31

Fl. 2 AIR ONLY, no tone *p*

Ob.

Clar. in B♭ 2 secco, pointed, cut through the sustained texture *mp*

Bsn.

Hn. in F HARMON MUTE, w/stem *p*

Tpt. in C 2 HARMON MUTE, w/stem *p*

Tbn. 2

Tuba

Tim.

Perc. 2 (Sus. Cr. Cym.) lightly accented, as before (*~*)

(Sizzle)

Hp. D \sharp F \sharp G \sharp D \sharp B \sharp

Cel.

28

31

Vln. I div.

(div.)

Vla.

Vc.

Cb.

36

Zeal

34

Fl. 2
3
Ob.
1
Clar. in B♭ 2
3
1
Bsn.
2

Hn. in F
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)
3
(Sizzle)

Hp.

Cel.

Vln. I
Vla.
Vc.
Cb.

36

unis. on the bridge *p* *gliss. lasts full duration* *sul pont.*

unis. on the bridge *f p* *(airy white noise only, dampen strings if necessary to prevent extraneous pitches or harmonics)* *sul pont.*

on the bridge *f p* *(airy white noise only, dampen strings if necessary to prevent extraneous pitches or harmonics)* *sul pont.*

p *(airy white noise only, dampen strings if necessary to prevent extraneous pitches or harmonics)*

sim.

nylon brushes, heavy (IP BR-9 or similar)

G:

harm. gliss.

44

42

Fl. 2

3

Ob.

1

Clar. in B♭ 2

3

Bsn.

2

Hn. in F 1

3

2

Tpt. in C 2

3

Tbn. 2

3

Tuba

Tim.

Perc. 1

(Sus. Cr. Cym.) 2

(Sus. Cr. Cym.) 3

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

Zeal

pizz.

mf *gl.* *n*

49

Fl. 2

3

Ob. 2

Clar. in B♭ 2

Bsn. 2

Hn. in F 3

(p)

Tpt. in C 2

Tbn. 2

Tuba

Tim.

Perc. 2 (Sus. Cr. Cym.)

3 (Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

Zeal

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Open

p

cresc. poco a poco

Open

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

arco secco, as before

mf

secco, as before

sul C gliss. lasts full duration

harm. gliss.

mf

sul C (full duration)

harm. gliss.

mf

sul G (full duration)

harm. gliss.

mf

Zeal

55

Fl. 2

3

Ob.

1

Clar. in B♭ 2

secco, as before
mf secco, as before p

3

1

Bsn.

2

Hn. in F

3

2

1

Tpt. in C 2

Open
p

3

1

Tbn. 2

3

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

3
(Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

pizz.
mf gl. n

pizz.
mf gl. n

Vla.

mf n

Vc.

mf n

Cb.

Zeal

55 56 57 58 59 60 61

10

63*Zeal*

1
p
mp
cresc. poco a poco
 PLAY, ord.
 Fl. 2
mp
cresc. poco a poco
 PLAY, ord.
 3
mp
cresc. poco a poco
 Ob.
 2
mp
cresc. poco a poco
 Clar. in B \flat 2
mp
cresc. poco a poco
 3
mp
cresc. poco a poco
 1
p
mp
cresc. poco a poco
 Bsn.
 2
mp
cresc. poco a poco
 Hn. in F
 3
mp
n
 2
mp
n
 1
mp
n
 Tpt. in C 2
 2
mp
 Open
 3
mp
cresc. poco a poco
 1
mp
cresc. poco a poco
 Tbn. 2
mp
(p)
cresc. poco a poco
 3
mp
cresc. poco a poco
 Tuba
PLAY, ord.
mp
cresc. poco a poco
 Timp.

1
p
mp
cresc. poco a poco
 Perc. 2
 (Sus. Cr. Cym.)
mp
cresc. poco a poco
 3
 (Sus. Cr. Cym.)
mp
cresc. poco a poco
 Hp.
 Cel.
63

Vln. I
mf
arco secco
cresc. poco a poco
 Vla.
mf
cresc. poco a poco
 Vc.
 Cb.
mp
cresc. poco a poco
 62 63 64 65 66 67

Zeal

11

68

70

70

71

72

73

Fl. 2
3
1
Ob.
2
1
Clar. in B♭ 2
3
1
Bsn.
2

Hn. in F 1
3
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

Tim.

Perc. 2 (Sus. Cr. Cym.)
3 (Sus. Cr. Cym.)

Hp.

Cel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Zeal

74

Fl. 2 *f*
to PICC.

Fl. 2 *ff*
PICC.

Ob. 1 *f*
Ob. 2 *f*
Ob. 1 *ff*

Clar. in B♭ 2 *f*
Clar. in B♭ 3 *f*
Bsn. 1 *f*
Bsn. 2 *f*
ff

Hn. in F 1 *f*
Hn. in F 3 *a2*
Hn. in F 2 *f*
ff

Tpt. in C 2 *f*
Tpt. in C 3 *f*
ff

Tbn. 2 *f*
Tbn. 3 *f*
ff

Tuba *f*
ff

Tim. *f*

VIBES hard mallets
Perc. 2 (Sus. Cr. Cym.) *f*
Perc. 3 (Sus. Cr. Cym.) *f*
sub. *p* *ff* choke

Hp. *f* C♯ *ff* F♯ C♯

Cel. PLAY *f* *ff*

Vln. I *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* pizz. *ff*

78

Zeal

Fl. 2 to FLUTE

Bsn. ff (b) o. ff n

Hn. in F 3 n

Tpt. in C 2 1 take Harmon mute (w/stem)

Tpt. in C 2 1 take Harmon mute (w/stem)

Tpt. in C 2 3 take Harmon mute (w/stem)

Tpt. in C 2 1 take Harmon mute (w/stem) HARMON MUTE, w/stem + ----- o. (b) p

Tbn. 2 3 n

Tuba n

Tim.

Perc. 2 (Sus. Cr. Cym.) SIZZLE f SUS. CYM. soft mallets 3 f n p

Hp. mf

Cel. mf

78

Vln. I div. a3 div. a2 unis. unis. div. unis. > p crisply, lightly > p crisply, lightly

Vla. div.

Vc. arco sul E SIZZLE n harm. gliss. (full duration)

Cb. ff p

Zeal**89**

AIR ONLY, no tone

Fl. 2

Ob.

Clar. in B♭ 2

Bsn.

Hn. in F

Tpt. in C

Tbn. 2

Tuba

Timp.

Perc. 2
(Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

89unis.
non div.

mp

crisply, lightly

non div.

p

mp

p

arco

Zeal

94

AIR ONLY, no tone

Fl. 2 *p*

FLUTE AIR ONLY, no tone

Ob. *p*

1 *z*

2 *n*

Clar. in B♭ 2

1 *mp*

Bsn.

2

Hn. in F

1 *mp*

Tpt. in C 2

1 *mp*

Tbn. 2

1 *mp*

Tuba

1 *mf*

Timp.

Perc. 2 *p*

(Sus. Cr. Cym.)

3 *mp*

(Sizzle)

Hp.

Cel.

Vln. I

Vla. *z* *n*

Vc.

Cb.

97

PLAY, ord.

mp

mp

mp

97 non div.

mp

mp

mp

light push, as before

mp

mp

mp

non div.

mp

div.

mp

mp

non div.

pizz.

mp

94 **95** **96** **97** **98** **99**

Zeal

100

1

Fl. 2
mp
(AIR ONLY, no tone)

3
mp

Ob.
2
mp

1
Clar. in B♭ 2
mp
(B♭ CLAR.)
3
mp

Bsn.
2
mp
(BSN)
1
mp

Hn. in F
3
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba
mp

Tim.

1
Perc. 2
(Sus. Cr. Cym.)
3
(Sizzle)
non gliss.

Hp.

Cel.

Vln. I

Vla.
div.
unis.
div.
unis.
tr(whole-step) unis.
tr(whole-step) unis.
div.

Vc.
arco

Cb.

109

107

Fl. 2
3
Ob.
2
1
Clar. in B♭ 2
3
Bsn.
2
Hn. in F
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

1
3
2
4
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

Timpani

109

unis.

Vln. I
Vla.
Vc.
Cb.

non div.

unis.

non div.

AIR ONLY, no tone

Fl. 2

(AIR ONLY, no tone)

Ob.

Clar. in B♭ 2

Bsn.

Hn. in F

Tpt. in C 2

Tbn. 2

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

114

div.

unis.
bridge, white noise, as before

bridge, white noise, as before

pizz.
gl.

pp

mp

123**Zeal**

Fl. 2
3
Ob.
2
1
Clar. in B♭ 2
3
1
Bsn.
2

p *#* *cresc. poco a poco* *#* *p* *#* *n*
p *cresc. poco a poco* *#* *#* *#* *cresc. poco a poco*

Hn. in F
2
1
Tpt. in C 2
3
1
Tbn. 2
3
Tuba

a2 *p* *a2* *cresc. poco a poco* *p* *#* *cresc. poco a poco*

Timp.

(in the foreground of orchestral texture through m. 139)

Perc. 2
(Sus. Cr. Cym.)
1
3

nylon brushes, med.-heavy
(IP BR-4 or similar)
l.v. *mf* lightly accented, as before *sim.*
16" SUS. CR. CYM. *p* l.v. *cresc. poco a poco*
p *cresc. poco a poco*

(in the foreground of orchestral texture through m. 139)

Hp.
Cel.

(in the foreground of orchestral texture through m. 139)

123

Vln. I
Vla.
Vcl.
Cb.

gliss. lasts full duration
sul E *harm.* *gliss.*
p gliss. lasts full duration
sul E *harm.* *gliss.*
sul pont. *cresc. poco a poco*
change bows freely
p *cresc. poco a poco*
(full duration)
sul C *harm.* *gliss.*
p
n (full duration)
sul E *harm.* *gliss.*
p

20

Zeal

132

130

Fl. 2
3
1
Ob.
2
1
Clar. in B♭ 2
3
1
Bsn.
2

(p)

Hn. in F
3
2
4
1
Tpt. in C
2
3
1
Tbn. 2
3
Tuba

Timp.

1
Perc. 2
(Sus. Cr. Cym.)
3
(Sus. Cr. Cym.)
Hpf.
Cel.

132

Vln. I
Vla.
Vcl.
Cb.

ord.
{ div. ord.
arco
{ div. p arco
p
arco
p

3
unis.
p

130

131

132

133

134

135

Zeal

139

136

Fl. 2

3

Ob.

1

Clar. in B♭ 2

3

Bsn.

1

Hn. in F 1

a2

div.

a2

2

3

Tpt. in C 1

2

3

Tbn. 2

1

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

1

3

(Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

139

secco, as before

mp

cresc. poco a poco

secco, as before

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

mp

cresc. poco a poco

mp

Open

mp

cresc. poco a poco

Open

mp

Open

mp

cresc. poco a poco

p

mp

unis.

mp

mp

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

136 137 138 139 140 141 142

Zeal

143

PLAY, ord.

mp

secco, as before

secco, as before

Open

mp

cresc. poco a poco

gliss. lasts full duration "dig into" the gliss.

gliss. through gesture, "dig in" as you ascend

gliss. lasts full duration "dig into" the gliss.

144 145 146 147 148

149

Zeal

Fl. 2 cresc. poco a poco
 PLAY, ord.

Fl. 2 cresc. poco a poco
 PLAY, ord.

Ob. 1 cresc. poco a poco

Ob. 2

Clar. in B♭ 2 cresc. poco a poco

Clar. in B♭ 3

Bsn. 1 cresc. poco a poco
NOTE: if needed, you may leave out from here through m. 159 to change to Contrabassoon.

Bsn. 2 cresc. poco a poco

Hn. in F 1 cresc. poco a poco

Hn. in F 2

Hn. in F 3

Tpt. in C 1 cresc. poco a poco
 n

Tpt. in C 2 cresc. poco a poco
 n

Tpt. in C 3 cresc. poco a poco
Open

Tbn. 1 cresc. poco a poco

Tbn. 2 cresc. poco a poco
Open

Tbn. 3 cresc. poco a poco
PLAY, ord.

Tuba cresc. poco a poco

Timpani

Perc. 1 cresc. poco a poco

Perc. 2 (Sus. Cr. Cym.) cresc. poco a poco

Perc. 3 (Sus. Cr. Cym.) cresc. poco a poco

Hp.

Cel.

Vln. I cresc. poco a poco

Vla. cresc. poco a poco

Vc. cresc. poco a poco

Cb. cresc. poco a poco

149

Vln. I cresc. poco a poco

Vla. cresc. poco a poco

Vc. cresc. poco a poco

Cb. cresc. poco a poco

Zeal

154

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Clar. in B \flat 2

Clar. in B \flat 3

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tpt. in C 2

Tpt. in C 3

Tbn. 2

Tbn. 3

Tuba

Tim.

Perc. 2
(Sus. Cr. Cym.)

Perc. 3
(Sus. Cr. Cym.)

Hp.

Cel.

Vln. I

Vla.

Vc.

Cb.

to PICC.

to E \flat Clar.

to CBSN.

cresc. poco a poco

mf

div.

cresc. poco a poco

mf

mf

(h)

sul C harm. gliss. (full duration)

sul C harm. gliss. (full duration)

sul G harm. gliss. (full duration)

155

156

157

158

159

160

Zeal

Fl. 2
Ob.
Clar. in B♭ 2
Bsn.
Hn. in F
Tpt. in C 2
Tbn. 2
Tuba
Timp.
Perc. 2
(Sus. Cr. Cym.)
3
(Sus. Cr. Cym.)
Hp.
Cel.

160

Vln. I
Vla.
Vc.
Cb.

161

162

163

164

(airy white noise only, dampen strings if necessary to prevent extraneous pitches or harmonics)

26

165*Zeal*

1 *fff* *ff* *ff* *ff*

Fl. 2 *fff* *ff* *ff*

Picc. *fff*

Ob. 1 *fff* *ff* *ff*

Ob. 2 *fff* *ff* *ff*

Clar. in B♭ 2 *fff* *ff* *ff*

E♭ Cl. *fff*

Bsn. 1 *fff* *ff*

C. Bn. *fff*

Hn. in F 1 *fff* *ff* *ff*

Tpt. in C 2 1 *fff* *ff* *ff*

Tpt. in C 2 2 *fff* *ff* *ff*

Tpt. in C 2 3 *fff* *ff* *ff*

Tbn. 2 1 *fff* *ff* *ff*

Tbn. 2 3 *fff* *ff* *ff*

Tuba *fff* *ff* *ff*

Tim. *fff* *ff*

Perc. 1 *fff* *ff* *ff*

Perc. 2 *fff* *SIZZLE 16' CRASH* *ff*

Hp. 3 *fff* *n* *ff*

Cel. *fff* *ff*

(Despite the dynamic marking, I'd prefer a warm, voluminous sound, instead of hard attacks. I'm open to your suggestions regarding mallets.)

165

Vln. I *fff* *ff* *ff*

Vla. { *fff* *ff* *ff*

Vc. *fff* *ff* *ff*

Cb. *fff* *ff* *ff*

fff 165 *fff 166* *fff 167* *fff 168* *fff 169*

Zeal

27

170

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Clar. in B \flat 2
Eb Cl.
Bsn.
C. Bn.

Hn. in F 1
Hn. in F 2
Hn. in F 3
Tpt. in C 2
Tpt. in C 3
Tbn. 2
Tbn. 3
Tuba
Timpani
Perc. 1
Perc. 2 (BD)
Perc. 3
Hp.
Cel.
Vln. I
Vla.
Vcl.
Cb.

171

172

173

28

174

Zeal

Fl. 2
Picc.
Ob. 1
Ob. 2
Clar. in B♭ 2
E♭ Cl.
Bsn.
C. Bn.

Hn. in F 1
Hn. in F 3
soaring; dominate the orchestra

Tpt. in C 2
Tpt. in C 3
Tpt. in C 1
Tbn. 2
Tbn. 3
Tuba

Timpani

Perc. 2 (BD)
Perc. 3

Hp.
Cel.

Vln. I
Vla.
Vcl.
Cb.

Zeal

179

Zeal

Fl. 2
Picc.
Ob. 1
Ob. 2
Clar. in B_b 2
Eb Cl.
Bsn.
C. Bn.

Hn. in F 1
Hn. in F 3
Hn. in F 2
Hn. in F 4
Tpt. in C 2 1
Tpt. in C 2 3
Tbn. 2 1
Tbn. 2 3
Tuba

Timpani
Perc. 2 (BD) 1
Perc. 2 (BD) 3
Hp.
Cel.

Vln. I
Vla.
Vcl.
Cb.

180

181

182

30

183**Zeal**

Fl. 2
Picc.
Ob. 2
Clar. in B_b 2
E♭ Cl.
Bsn.
C. Bn.
Hn. in F 3
Tpt. in C 2
Tbn. 2
Tuba
Timpani
Perc. 2 (BD)
3
Hp. {
Cel. {
183
Vln. I
Vla.
Vcl.
Cb.

tr (1/2-step) *tr* (whole-step) *tr* (whole-step) *tr* (whole-step) *tr* (whole-step)

pizz. *arco* *pizz.* *arco* *pizz.* *arco*
sul A *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*
arco *pizz.* (non div.) *arco* *pizz.* *arco* *pizz.* *arco*
pizz. *pizz.* *pizz.* (non div.) *arco* *pizz.* *arco* *pizz.* *arco*