

STEVEN BRYANT

Ecstatic Waters

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi (epilogue)

Commissioned by:

Bowling Green State University Wind Symphony, Bruce Moss, conductor (lead commissioner)
Arizona State University Wind Symphony, Gary Hill, conductor
California State University Stanislaus Wind Ensemble, Stuart Sims, conductor
Eastern Illinois University Wind Symphony, Milton Allen, conductor
Illinois State University Wind Symphony, Stephen Steele, conductor
Michigan State University Wind Symphony, Kevin Sedatole, conductor
Ohio State University Symphonic Band, Richard Blatti, conductor
St. Charles East High School Wind Ensemble, Jim Kull, conductor
University of Miami Wind Ensemble, Gary Green, conductor
University of Michigan Symphony Band, Michael Haithcock, conductor
University of Minnesota Duluth Wind Ensemble, Mark Whitlock, conductor
University of North Texas Wind Symphony, Eugene Corporon, conductor
University of Texas Austin Wind Ensemble, Jerry Junkin, conductor
Valdosta State University Wind Ensemble, Joe Brashier, conductor
Willowbrook High School Wind Ensemble, William Gilmer, conductor

Version 2.0 (July, 2025)

PERUSAL SCORE
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Ecstatic Waters

Instrumentation

NOTE: This is generally a one-player-per part instrumentation.
If doubling is employed (such as in the Clarinet section), please pare the section down to one player-per-part where necessary (e.g. Mvts. IV & V)

Flute I-II-III-IV (*IV doubles Picc.*)
Oboe I-II
Bassoon I-II
Clarinet in Bb I-II-III-IV
Bass Clarinet I-II
Alto Saxophone I-II
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb I-II-III-IV
Horn in F I-II-III-IV (*all parts may be doubled for a maximum of 12 players*)
Trombone I-II-III-IV
Euphonium I-II
Tuba I-II

Celesta
Contrabass
Timpani

Percussion
1: Crotales (bowed and struck), China Cymbal (shared with Perc. 5), Tam-tam (shared with Perc. 5)
2: Glockenspiel, Marimba
3: Vibraphone, Thundersheet
4: Water Glasses 1, Triangle, Chimes, Suspended Cymbal, Tom (medium), Mahler Hammer (optional)
5: Water Glasses 2, China Cymbal (shared with Perc. 1), Tam-tam (shared with Perc. 1), Tom (low)
6: Water Glasses 3, Bass Drum

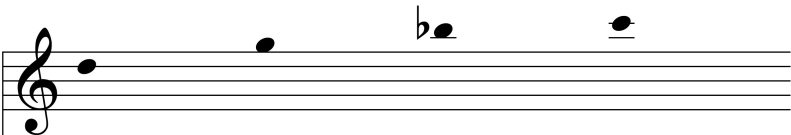
Crystal Water Glasses Guide

All pitches sound in octave written. They must resonate clearly and consistently, and should all match in timbre and volume. They do NOT have to be expensive crystal - look at retail outlets.

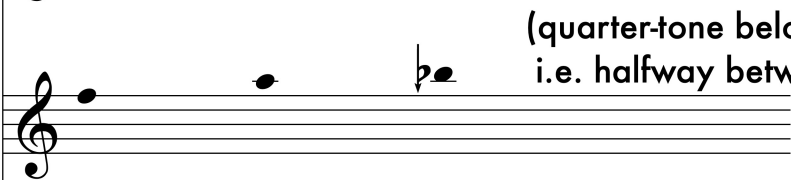
They are usually best placed on a table near the Celesta, taped to boards.
Alcohol wipes or vinegar on the fingers often help the glasses to sound.

NOTE: There is a synth substitute option if you prefer to use that or as a backup.
This can be run from a laptop, using the built-in speakers and typing keyboard, played from stage (placed closely to the Celesta for best blend).
See the Electronics Setup Guide for more information.

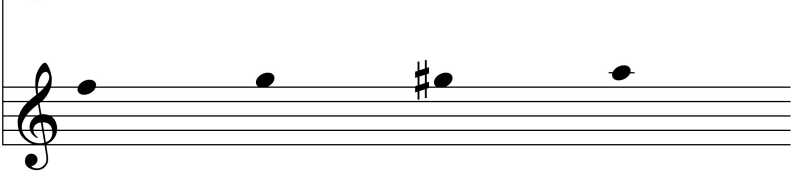
Crystal Glasses 1



Crystal Glasses 2



Crystal Glasses 3



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PROGRAM NOTES

Ecstatic Waters is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, anarchy, order, and post-human possibilities. Or: W.B. Yeats meets Ray Kurzweil in *The Matrix*.

The overall title, as well as “Ceremony of Innocence” and “Spiritus Mundi” are taken from poetry of Yeats, whose idiosyncratic personal mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous *Ceremony* becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeats’s gyre, until “the center cannot hold,” and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between pantonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University.

World premiere: October 23rd, 2008, Bowling Green State University Wind Symphony, Bruce Moss, conductor

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.

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www.stevenbryant.com

TECHNICAL INFORMATION and REQUIREMENTS

NOTE: Always check www.stevenbryant.com for the latest information on this piece

The technical setup for *Ecstatic Waters* is designed to be as simple, robust, and reliable as possible. More detailed information, including HOW-TO videos, can be found at www.stevenbryant.com.

IN PERFORMANCE: One person ("laptop") to trigger the cues on the computer (i.e. press the keys), one person ("score follower") to sit next to them, following the score for safety and reassurance. A third person ("mixer") monitoring the sound levels at the mixer is strongly encouraged – this is the role I usually prefer to take when in attendance, so that I can balance the electronics with the ensemble. The laptop and score-follower performers may be seated either on stage or in the audience. The mixer must be seated in the audience in order to properly hear balance. It is possible for one person to do all three roles, but I *strongly* encourage you not to do this if at all possible.

CLICK TRACK: The conductor will wear a single earpiece (left or right according to preference) with click tracks for each of the cues beginning 2-3 bars before the actual entrance of electronic sound. These clicks are notated in the score in the electronics staff. These will *only* be audible to the conductor, NOT to the band or the audience (if they are, something's wrong!).

IN REHEARSAL: you may start at any rehearsal number, and the electronics will be able to begin with you at that point.

SOUND MIX: The electronic and acoustic sounds must mesh seamlessly throughout the work. Do whatever is necessary with the speaker placement for your particular hall to achieve this mix.

2.1 SPEAKERS

Stereo high-quality speakers and **subwoofer(s)** placed onstage on either side of the ensemble (Left and Right), as close to the ensemble as possible. Depending on the hall, the speakers may work better behind or in front of the ensemble - wherever the best mix between the band and the electronics can be obtained. DO NOT use a built-in house PA system - the speakers tend to be placed high above the stage, or too far to the sides, and result in stark separation of the electronic sounds from the band. The piece is predicated on a seamless mix of these two elements, so the speakers should be as close to the band as possible. Also note that the subwoofer is **NOT** optional.

ONSTAGE MONITORS:

OPTIONAL: 1 for conductor, and 1 for the percussion section (generally placed facing across the section). These are up to the conductor's discretion, but in practice I've found having a monitor for the percussion section to be immensely helpful with rhythmic alignment. If the main speakers are placed behind the percussion (see above) then separate monitors likely won't be needed.

IN-EAR MONITOR for the conductor. This is fed a separate, mono channel (from the LAPTOP AUDIO INTERFACE). This is a click-track, and must NOT be audible in the main speakers or normal monitors, ONLY in the IN-EAR. Conductors typically wear it in just one ear - if a stereo headset/earbuds are used, make sure the unused side is taped off or muffled somehow - if not, the click will be audible to the audience in the quiet sections.

OPTIONAL: A second earpiece/earbud headphone for the Bass player may be helpful at measures 438-442.

1 MICROPHONE

Mic for solo clarinet (sitting in section) - this should be very directional to block out surrounding instruments, and placed as close to the barrel of the clarinet as is comfortable for the player. A Shure SM57 or similar is sufficient. The goal is to add effects to the Clarinet, NOT amplify the sound, so it is not necessary to capture the most pristine sound possible.

MIXER (4 channels is sufficient)

Mic into the mixer. Send 1 line-level output (direct feed from the Clarinet mic) from the mixer to the Laptop's audio interface. Though not strictly necessary, I recommend the stereo output from the audio interface run into the mixer so levels can be easily controlled via faders instead of the onscreen interface in Ableton Live. The Clarinet sound must NOT be audible in the output, except as processed by the computer (i.e. don't route the Clarinet directly into the output mix, let the computer do that).

LAPTOP/DESKTOP COMPUTER (can be provided by composer for the duration of his residency, if hired to run the electronics)

Any current or recent Macintosh computer with the appropriate port for audio interface below (i.e. USB-A, USB-C, Thunderbolt) should work.

Software: Ableton Live **SUITE** (the demo version will work fine - you do NOT need to purchase this). I use a MacBook Pro with a MOTU Ultralite AVB or MOTU M4 interface.

I **STRONGLY RECOMMEND** you have a second computer running the same software as a backup in performance. If I'm in residence, and even if I bring my own setup, I will require you to have a second computer available and setup, along with a second interface. Usually, this will be the machine you've been using in rehearsals. This may seem like overkill, but trust me, it's worth it. There are additional "best practices" included in the electronics documentation (i.e. always restart the computer before rehearsal and the performance, turn off WiFi, etc). **Please pay close attention to that information.**

AUDIO INTERFACE (can be provided by composer for the duration of his residency if hired to run the electronics)

Any 4-channel USB or Thunderbolt interface should work. Must be compatible with Ableton Live (almost all are). I use a MOTU Ultralite AVB or MOTU M4.

IN: 1 line-level send from MIXER above (in my case, I'd need Balanced TRS 1/4") or direct XLR input from the Clarinet mic

OUT: 3 channels: 2-channel mix (L, R) to mixer/amplifier (in my case, I'd send Balanced TRS 1/4"); 3rd channel to IN-EAR monitor (either a wired or wireless system to a headphone amp by the podium, so that the conductor may control volume).

Contrabass - optional amplification (only if necessary for balance). If so, this should be a separate amp NOT connected to the PA system.

13

13

22

Brightly

= 126

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

16171819202122232425262728

VIBRAPHONE

medium or hard mallets

mf

Match Celesta timbre as much as possible.
Attack and decay should be indistinguishable from Celesta
from the audience's listening position.

Pedal normally

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

2930313233343536373839

Bow~~~~~

mf

Bow~~~~~

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

404142434445464748495051

Bow~~~~~

mf

GLOCK

l.v. sempre

Bow~~~~~

Bow~~~~~

[illegible]

52

PERUSAL SCO
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1
2
Tpt B $\flat$

3
4

1
2
Hn.

3
4

1
2
Tbn.

3
4

1
2
Euph.

1
2
Tuba

Cb.

Cel.

Clar. 1,2 CUE

Timp.

Crt.
Ch. Cym.
TT.

ord.
l.v. sempre

Glk.
Mar.

mf

Vib.
Th. Sheet

TRIANGLE
l.v. sempre

Gls 1, Ch.
Tgl., TT.
M.Ham.

p

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

52 53 54 55 56 57 58 59

a2

63

Straight Mute

mf *mp*

n *mf* *n* *sfz*

Straight Mute (loud enough to be heard through the ensemble)

n *mf* *n*

mf *n*

mf *n*

mf *n*

mf *mp*

1
2

Fl.

3
4

Ob.

1
2

B $\flat$ Cl.

3
4

Bs. Cl.

1
2

Bsn.

1
2

A. Sx.

1
2

T. Sx.

B. Sx.

1
2

Tpt B $\flat$

3
4

Hn.

1
2

Tbn.

3
4

Euph.

1
2

Tuba

1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

68

69

70

71

72

73

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74

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79

1 2

Fl. 3

Picc. (4)

Ob. 1 2

B $\flat$ Cl. 1 2 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

pp (whole-step)

(whole-step) *pp*

(whole-step) *pp*

(sneak in to the texture) *pp* (sneak in to the texture) *pp*

(sneak in to the texture) *pp* (sneak in to the texture) *pp* (sneak in to the texture) *pp*

a2 (whole-step)

PICC. *mf*

79

Tpt B $\flat$ 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

Harmon Mute (with stem)
Begin completely covered,
and slowly open as indicated.

p

Harmon Mute (with stem)
Begin completely covered,
and slowly open as indicated.

p

Harmon Mute (with stem)
Begin completely covered,
and slowly open as indicated.

p

(sneak in to the texture) *pp*

mf *f*

f

mf *f*

79

80

81

82

83

84

85

86

87

2.0

95

1 2

Fl.

4

Ob.

1 2

B $\flat$ Cl.

3 4

Bs. Cl.

1 2

Bsn.

1 2

A. Sx.

T. Sx.

B. Sx.

PICC.

f

5

95

1 2

Tpt B $\flat$

3 4

Hn.

1 2

3 4

Tbn.

1 2

3 4

Euph.

1 2

Tuba

1 2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

Aggressive and celebratory
legato

ff

Aggressive and celebratory
legato

ff

(a2)

(a2)

Aggressive and celebratory
legato

ff

5

5

5

95

96

97

98

99

102

1 2

Fl. 3

Picc. (4)

Ob. 1 2

B♭ Cl. 1 2 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

102

1 2

Tpt B♭ 3 4

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

Aggressive and celebratory open

ff

legato

Aggressive and celebratory open

ff

Horns dominate!

Horns dominate!

ff

TUBULAR CHIMES

l.v. sempre

ff

BASS DRUM

l.v. sempre

1 2 Fl. 3 4 Ob. 1 2 B♭ Cl. 3 4 Bs. Cl. 1 2 Bsn. 1 2 A. Sx. 1 2 T. Sx. B. Sx.

1 2 Tpt B♭ 3 4 Hn. 1 2 3 4 Tbn. 1 2 3 4 Euph. 1 2 Tuba 1 2 Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

106 107 108 109 110

113

1 2 Fl.

3 4

Ob. 1 2

B♭ Cl. 1 2

3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

113

Brass: abrupt, hard cut-off on beat 4

1 2 Tpt B♭

3 4

Hn. 1 2

3 4

Tbn. 1 2

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

118

1 2

Fl. 3

Picc. (4)

Ob. 1 2

B♭ Cl. 1 2

3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx. 1 2

B. Sx. 1 2

118

Tpt B♭ 1 2

3 4

Hn. 1 2

3 4

Tbn. 1 2

3 4

Euph. 1 2

Tuba 1 2

Cb. (8va if necessary)

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M. Ham.

Gls 2 Ch. Cym. TT, Tm-tm

Gls 3 BD

118 119 120 121 122 123 124 125

Ecstatic Waters

15

Caesura about
2 beats. Depends
on resonance
in hall.

130

130

130

TPT 1 OSSIA: 8th

1 2

Tpt B $\flat$

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M. Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

130 131 132 133 134 135 136 137 138

138

149

149

SKIP THIS BAR
It is unnecessary,
but I've kept it in order
to maintain bar numbering
consistency with previous
versions of the work

157

CONCERT PITCH. Choose the most comfortable pitch for you,
ONLY in the octave notated (notice the 8vb for all parts notated in Treble Clef).

HUM

attacca

1 2 Fl. (whole-step) *pp* *n* skip this bar

3 4 (whole-step) *pp* skip this bar

1 2 Ob. skip this bar

1 2 B♭ Cl. *pp* *n* skip this bar

3 4 *pp* skip this bar

1 2 B♭ Cl. *pp* *n* skip this bar

1 2 Bsn. HUM skip this bar

A. Sx. 1 HUM skip this bar

2 HUM skip this bar

T. Sx. HUM skip this bar

B. Sx. HUM skip this bar

157

Harmon Mute (with stem)

1 2 Tpt B♭ *n* *p* *n* *p* *n* skip this bar

3 4 Harmon Mute (with stem) *n* *p* *n* skip this bar

1 2 Hn. HUM *n* *p* *n* skip this bar

3 4 HUM skip this bar

1 2 Tbn. HUM *n* *p* *n* skip this bar

3 4 HUM skip this bar

1 2 Euph. HUM *n* *p* *n* skip this bar

Tuba 1 HUM *n* *p* *n* skip this bar

2 HUM skip this bar

Cb. HUM *n* *p* *n* skip this bar

Cel. *n* *p* *n* skip this bar

Timp. HUM *n* *p* *n* skip this bar

Crt. HUM skip this bar

Ch. Cym. TT. *n* *p* *n* skip this bar

Glk. HUM skip this bar

Mar. *n* *p* *n* skip this bar

Vib. HUM skip this bar

Th. Sheet *n* *p* *n* skip this bar

Gls 1, Ch. Tgl., TT. M.Ham. CRYSTAL GLASSES skip this bar

Gls. 2 Ch. Cym. TT, Tm-tm *pp* skip this bar

Gls. 3 BD skip this bar

166

II. Augurs

$\text{♩} = 60$

$\text{♯} = \text{quarter-tone sharp}$
 $\text{♭} = \text{quarter-tone flat}$
 $\text{♭} = \text{quarter-tone flat}$
 $\text{♭} = \text{three-quarter-tone flat}$

172

8"-10" 7"

1 Harmon mute (with stem)

2 Harmon mute (with stem) (C quarter-tone flat)

3 Harmon mute (with stem) (C quarter-tone flat)

4 Smooth, slow quarter-tone gliss. Do not rearticulate pitches. If easier, tune quarter-tone flat, lip pitch up, and then relax into the dissonance.

166 167 168 169 170 171 172 173 174 175 176 177

Crt. Ch. Cym. TT. Glk. Mar. Vib. Th. Sheet Gl. 1, Ch. Tgl., TT. M.Ham. Gl. 2 Ch. Cym. TT, Tm-fm Gl. 3 BD

pp

(CRYSTAL GLASSES)

(B three-quarter-tone flat)

pp

(CRYSTAL GLASSES)

178

184

7" 4"

1 (C quarter-tone flat)

2 (lip the pitch flat - do not change valves unless you can do that without a noticeable break in the sound)

3 (lip the pitch flat - do not change valves unless you can do that without a noticeable break in the sound)

4 Harmon mute (with stem)

1 stopped

2 + n

3 a2 stopped

4 n

178 179 180 181 182 183 184 185 186

Crt. Ch. Cym. TT. Glk. Mar. Vib. Th. Sheet Gl. 1, Ch. Tgl., TT. M.Ham. Gl. 2 Ch. Cym. TT, Tm-fm Gl. 3 BD

(An additional player may take the G# if that's easier)

NOTE: Male voices will often default to the octave below what's notated. Do not let them. If it is too uncomfortable to hum in the notated octave, those players can leave it out.

HUM: Concert pitch, this octave only.
Slowly slide between these two pitches.
Do not synchronize with others.

Ecstatic Waters

NOTE: mm. 193-200:
Trombones are the foreground melody.
Bass Clarinet is the bass line.
Everything else must remain distant background texture.

1 2 Fl. *p*

3 4 *p* HUM

1 2 Ob. *p*
Slow quarter-tone pitch-bend oscillation.
Do not rearticulate the pitches - just lip the pitch up and down.
Do not synchronize. Queasy and very soft.

1 2 B♭ Cl. *ppp*
Slow quarter-tone pitch-bend oscillation.
Do not rearticulate the pitches - just lip the pitch up and down.
Do not synchronize. Queasy and very soft.

3 4 *ppp* a2 HUM
p HUM

1 2 Bsn. *p* HUM

1 2 A. Sx. *p* HUM

3 4 T. Sx. *p* HUM

B. Sx. *p*

HUM (concert pitch)

HUM (concert pitch)

1. *legato*

p

HUM: Concert pitch, this octave only.
Slowly slide between these two pitches.
Do not synchronize with others.

1 2 Tpt B♭ *mf*

3 4 *mf*

1 2 Hn. *mf*

3 4 *mf*

1 2 Tbn. *p* HUM

3 4 *p* HUM

4 (Bs) *p* HUM

1 2 Euph. *p* HUM

3 4 *p* HUM

1 2 Tuba *p* HUM

3 4 *p* HUM

Cel. *p* HUM

1 2 Timp. *p* HUM

Crt. *p* HUM

Ch. Cym. TT. *p*

MARIMBA med. soft mallets

Glk. Mar. *mf* HUM

Vib. *p* HUM

Th. Sheet *p* HUM

Gls 1, Ch. Tgl., TT. M.Ham. *p* HUM

Gls. 2 Ch. Cym. TT, Tm-tm *p* HUM

Gls. 3 BD *p*

p HUM: Concert pitch, this octave only.
Slowly slide between these two pitches.
Do not synchronize with others.

Straight Mute

mp Straight Mute

mp

Harmon mute (with stem)

n *mp* *n*

(land' on A and hold for 1 beat before continuing gliss.)

(land' on A and hold for 1 beat before continuing gliss.)

PERUSAL SCORE

CUE 1 (Click - audible ONLY to conductor)

Slowly open mouth to "Ah" through crescendo

Fl.

Ob.

B♭ Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt B♭

Hn.

Tbn.

4 (Bs)

Euph.

Tuba

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

17

18

19

20

21

22

23

24

25

213

1
2
Fl.

3
4

1
2
Ob.

1
2
B $\flat$ Cl.

3
4

1
Bs. Cl.

2

1
2
Bsn.

1
2
A. Sx.

T. Sx.

B. Sx.

ppp *p* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

Start slowly, then accelerate and decelerate. Pointed and staccato.
Do not synchronize with others playing the same figure.

Recorded muted trombones fade in and take over each entrance of the live Tbns.
All notes continue, building into a cluster. Live players should fade seamlessly into recorded notes.

213

PERUSAL SO
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1
2
Tpt Bb
3
4
1
2
Hn.
3
4
1
2
Tbn.
3
4 (Bs)
Euph. 1
2
Tuba 1
2
Cb.
Cel.
Timp.
Crt.
Ch. Cym.
TT.
Glk.
Mar.
Vib.
Th. Sheer
Gls 1, Ch.
Tgl., TT.
M.Ham.
Gls. 2
Ch. Cym.
TT, Tm-tm
Gls. 3
BD

213

214

215

216

217

218

219

220

1
2

Fl.

3
4

1
2

Ob.

3
4

1
2

B♭ Cl.

3
4

1

Bs. Cl.

2

1
2

Bsn.

3
4

1
2

A. Sx.

3
4

T. Sx.

B. Sx.

ELEC.
CUES

1
2

Tpt B♭

3
4

1
2

Hn.

3
4

1

Tbn.

2

3

4 (Bs)

1
2

Euph.

3
4

1
2

Tuba

3
4

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls 2
Ch. Cym.
TT, Tm-tm

Gls 3
BD

221

222

223

224

225

226

227

Start slowly, then accelerate and decelerate. Pointed and staccato.
Do not synchronize with others playing the same figure.

Start slowly, then accelerate and decelerate. Pointed and staccato.
Do not synchronize with others playing the same figure.

2.0

1
2
Fl.

3
4

Ob. 1
2

1
2
B♭ Cl.

3
4

1
B♭ Cl.

2

1
Bsn

2

A. Sx. 1
2

T. Sx.

B. Sx.

ELEC.
CUES

1
2
Tpt B♭

3
4

1
2
Hn.

3
4

1
Tbn.

2

3

4 (Bs)

Euph. 1
2

Tuba 1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M. Ham.

Gls. 2
Ch. Cym.
TT, Tm+tm

Gls. 3
BD

228 229 230 231 232

Improvise rapidly in this manner (these pitches only)

Improvise rapidly in this manner (these pitches only)

2

2

cresc. poco a poco

2

cresc. poco a poco

stagger breaths as necessary

stagger breaths with Altos as necessary

TBNS: smooth, even, continuous cascade of falling smears
 Constant, even, overlapping downward motion.
 No swells, nothing should pop out of texture.

open

2

Don't mask Horns and Euph.)

(don't mask Horns and Euph.

cresc. poco a poco

cresc. poco a poco

241

1
2
Fl.

3
4

Ob.

1
2

B $\flat$ Cl.

1
2
3
4

Bs. Cl.

1
2

Bsn.

1
2

A. Sx.

1
2

T. Sx.

B. Sx.

ELEC.
CUES

1
2
Tpt B $\flat$

3
4

Hn.

1
2
3
4

Tbn.

1
2
3
4 (Bs)

Euph.

1
2

Tuba

1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

242 243 244 245 246 247 248

2.0

249 Slightly faster $\text{♩} = 69$

1 2 Fl. *mf* *n*

3 4 *mf* *n*

1 2 Ob. *mf* *n*

1 2 B♭ Cl. *mf* *n*

3 4 *mf* *n*

1 2 Bs. Cl. *mf* *n*

1 2 Bsn. *mf* *n*

1 2 A. Sx. *mf* *n* *p* *div.* *6* *(1/2-step)*

1 2 T. Sx. *mf* *n* *p* *6* *(1/2-step)*

1 2 B. Sx. *mf* *n* *p* *6* *(1/2-step)*

CUE 2 (Click)

249 Slightly faster $\text{♩} = 69$

1 2 Tpt B♭ *mf* *n* *Harmon mute (with stem)* *a2* *mf* *n*

3 4 *mf* *n* *Harmon mute (with stem)* *a2* *mf* *n*

1 2 Hn. *mf* *n* *slow hand-stop gliss.* *stopped* *Hn 1/3 gliss down naturally to stopped "E"* *Hn 2/4 also gliss down, then change fingering to jump up to D♯*

3 4 *mf* *n* *slow hand-stop gliss.* *stopped*

1 Tbn. *mf* *p* *Slow glisses as before*

2 *mf* *p* *Slow glisses as before*

3 *mf* *p* *Slow glisses as before*

4 (Bs) *mf* *p* *Slow glisses as before*

1 2 Euph. *mf* *n* *div.*

1 2 Tuba *mf* *n*

Cb. *mf* *n*

Cel.

Timp.

Crt.

Ch. Cym.

TT.

Glk.

Mar.

Vib.

Th. Sheet

Gls 1, Ch.

Tgl., TT.

M. Hm.

Gls 2

Ch. Cym.

TT, Tm-Tm

BASS DRUM
very soft beaters

Gls. 3
BD

257

Fl.

1
2

- - -

1.
p

Ob.

1
2

- - -

B♭ Cl.

1
2

- - -

Improvise rapidly in this manner (these pitches only)

p

Bs. Cl.

1
2

- - -

Improvise rapidly in this manner (these pitches only)

p

Bsn.

1
2

- - -

A. Sx.

1
2

6

($\frac{1}{2}$)
b

a2

p

T. Sx.

1
2

6

($\frac{1}{2}$)
b

p

B. Sx.

1
2

6

($\frac{1}{2}$)
b

p

ELEC. CUES

r

mf

257

Tpt B♭

1
2
3
4

- - -

Hn.

1
2
3
4

- - -

Tbn.

1
2
3

- - -

n

4 (Bs)

- - -

n

Euph.

1
2

- - -

Tuba

1
2

- - -

Cb.

- - -

Cel.

- - -

Timp.

- - -

Crt.
Ch. Cym.
TT.

- - -

Glk.
Mar.

- - -

Vib.
Th. Sheet

- - -

Gls 1, Ch.
Tgl., TT.
M.Ham.

- - -

Gls. 2
Ch. Cym.
TT, Tm-tm

- - -

Gls. 3
BD

- - -

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256

257

258

259

1 2 3 4

Fl.

Ob. 1 2

B♭ Cl. 1 2 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

PERUSAL SCORE

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259

1 2 3 4

Tpt B♭

1 2 3 4

Hn.

1 2 3 4

Tbn.

1 2

Euph.

1 2

Tuba

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

1
2
3
4
Ob. 1
2
B♭ Cl. 1
2
3
4
Bs. Cl. 1
2
Bsn. 1
2
A. Sx. 1
2
T. Sx.
B. Sx.
ELEC.
CUES
Tpt B♭ 1
2
3
4
Hn. 1
2
3
4
Tbn. 1
2
3
4
Euph. 1
2
Tuba 1
2
Cb.
Cel.
Timp.
Crt.
Ch. Cym.
TT.
Glk.
Mar.
Vib.
Th. Sheet
Gls 1, Ch.
Tgl., TT.
M. Ham.
Gls. 2
Ch. Cym.
TT, Tm-tm
Gls. 3
BD

FL.

1
2
3
4

Ob. 1
2

B♭ Cl. 1
2
3
4

Bs. Cl. 1
2

Bsn. 1
2

A. Sx. 1
2

T. Sx.
B. Sx.

ELEC.
CUES

Tpt B♭ 1
2
3
4

Hn. 1
2
3
4

Tbn. 1
2
3
4

Euph. 1
2

Tuba 1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.
Glk.
Mar.
Vib.
Th. Sheet
Gls 1, Ch.
Tgl., TT.
M. Ham.
Gls. 2
Ch. Cym.
TT, Tm-tm
Gls. 3
BD

PERUSAL SCORE
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1
2
Fl.
3
Picc. (4)
Ob. 1
2
B♭ Cl.
3
4
Bs. Cl. 1
2
Bsn. 1
2
A. Sx. 1
2
T. Sx.
B. Sx.
ELEC. CUES
Tpt B.
3
4
Hn.
1
2
3
4
Tbn.
1
2
3
4
Euph. 1
2
Tuba 1
2
Cb.
Cel.
Timp.
Crt.
Ch. Cym.
Glk.
Mar.
Vib.
Th. Sheet
Gls 1, Ch. Tgl., TT. M.Ham.
Gls. 2
Ch. Cym.
TT, Tm-Im
Gls. 3
BD

PERUSA SCORE
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ELEC. CUES

mf

1 2

Tpt B $\flat$

3 4

ff

1 2

Hn.

3 4

1 2

Tbn.

3 4

ff

Euph.

1 2

ff

Tuba

1 2

ff

278 279 280 281

282

1 2

Fl.

ppp

3 4

Ob.

1 2

1 2

B $\flat$ Cl.

pp

3 4

pp

Bs. Cl.

1 2

pp

Bsn.

1 2

A. Sx.

1 2

T. Sx.

B. Sx.

ELEC. CUES

f pp *n*

282 283 284 285 286 287

1. 1. 1. 1.

Fl. 1 2 3 4 1 2 3 4

Ob. 1 2

B♭ Cl. 1 2 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

288 289 290 291 292 293

pp

294

Fl. 1 2 3 4 1 2 3 4

Ob. 1 2

B♭ Cl. 1 2 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

294 295 296 297 298 299

pp

CUE 3 (Click)

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Fl.

Ob.

B♭ Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt B♭

Hn.

Tbn.

Euph.

Tuba

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.
Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

300

301

302

303

38

Ecstatic Waters

304

PERUSAL SCORE
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304

mf

304 305 306 307 308

1 2

Fl.

3 4

Ob. 1 2

1 2

B $\flat$ Cl.

3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

1 2

Tpt B $\flat$

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm-tm

Gls. 3
BD

309 310 311 312 313 314

315

PERUSAL SCORE
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315

1. Harmon mute (with stem)

2. Harmon mute (with stem)

3. Harmon mute (with stem)

loud, abrupt stopped

loud, abrupt stopped

CHINA CYMBAL
choke

MARIMBA
(2 players if necessary)
(deadstroke)

THUNDERSHEET
choke

315 316 317 318 319 320

323

1
2

Fl.

3
4

Ob. 1
2

1
2

Bb. Cl.

3
4

Bs. Cl. 1
2

Bsn. 1
2

A. Sx. 1
2

T. Sx.

B. Sx.

pp

pp

pp

pp

pp

f

div.

323

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321

322

323

324

325

326

Ecstatic Waters

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is a woodwind and string arrangement. The score is written for a full woodwind section and a string section. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The strings include Saxophone (Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The score is in 2/4 time and features a variety of musical notations, including dynamics (f, p, mf), articulation (accents, slurs), and performance instructions (div. 3). The score is divided into measures, with a key signature of one flat and a common time signature of 2/4.

[illegible]

333

Suddenly light and dream-like through measure 354

1.

1.
lightly

U

ELEC.
CUES

*Suddenly light and dream-like
through measure 354*

340

343

[illegible]

1
2

Fl.

3
4

Ob.

1
2

B♭ Cl.

3
4

B♭ Cl.

1
2

Bsn.

1
2

A. Sx.

1
2

T. Sx.

B. Sx.

ELEC.
CUES

1
2

Tpt B♭

3
4

1
2

Hn.

3
4

1
2

Tbn.

3
4

Euph.

1
2

Tuba

1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

Glock

Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M.Ham.

Gls. 2
Ch. Cym.
TT, Tm+tm

Gls. 3
BD

346

347

348

349

350

351

352

Fl. 4 TO PICC.

353

(breath noise)

a2 Harmon mute (with stem)

a2 Harmon mute (with stem)

(not too loud - more a character of sound rather than a decibel level)

a2

 f

a2

J

$$ff$$

TAM-TAM

sub. mf

l.v

 f

THUNDERSHEET

secco

Play toward the edge if necessary to dampen

 $\mathbb{F}$

CHINA CYMBAL

secco

soft beaters
muffle somewhat to create a distant pulse

 ff

sub. *mf*

357

1 2 Fl.

3 4

Ob. 1 2

1 2 B $\flat$ Cl.

3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

1 2 Tpt B $\flat$

3 4

1 2 Hn.

3 4

1 2 Tbn.

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

358 359 360 361 362

SUS CYM

n

363

1 2

Fl.

3 4

Ob.

1 2

Bs. Cl.

3 4

Bs. Cl.

1 2

Bsn.

1 2

A. Sx.

2

T. Sx.

B. Sx.

p

ELEC. CUES

363

1 2

Tpt B $\flat$

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph.

1 2

Tuba

1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-Tm

Gls. 3 BD

SUS CYM

n

363

364

365

366

367

368

369

370

371

Fl.

Ob.

B♭ Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

ELEC. CUES

371

Tpt B♭

Hn.

Tbn.

Euph.

Tuba

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

371 372 373 374 375 376 377

378

1 2

Fl. *fff*
+ PICC.

3 4

Ob. 1 2 *fff*
a2

B♭ Cl. 1 2 *fff*
a2

3 4 *fff*

Bs. Cl. 1 2 *fff*

Bsn. 1 2 *fff*
div.

A. Sx. 1 2 *fff*
a2

T. Sx. *fff*

B. Sx. *fff*

①

ELEC. CUES

Bass line doubling Tubas begins (8vb)

378

1 2

Tpt B♭ *fff*
open

3 4 *fff*
a2

Hn. 1 2 *fff*
a2

3 4 *fff*

Tbn. 1 2 *fff*

3 4 *fff*

Euph. 1 2 *fff*
div.

Tuba 1 2 *fff*
a2

Cb. *fff*
(8va if necessary)

Cel.

Timp. *ff* *mf* *mf* *mf* *mf*

Crt.
Ch. Cym.
TT.
Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham. *p*
TOM-TOM (med) normal sticks

Gls. 2 Ch. Cym. TT, Tm-tm *p*
TOM-TOM (low) normal sticks

Gls. 3 BD *f p*

1 2

Fl.

3 4

Ob.

1 2

B $\flat$ Cl.

3 4

Bs. Cl.

1 2

Bsn.

1 2

A. Sx.

2

T. Sx.

B. Sx.

ELEC.

CUES

div.

1 2

Tpt B $\flat$

3 4

Hn.

1 2

3 4

Tbn.

1 2

3 4

Euph.

1 2

Tuba

1 2

Cb.

Cel.

f

Timp.

mp

Crt.

Ch. Cym.

TT.

Glock

Glk.

Mar.

f

Vibes

Vib.

Th. Sheet

f

Gls 1, Ch.

Tgl., TT.

M. Ham.

Gls. 2

Ch. Cym.

TT, Tm-tm

Gls. 3

BD

383 384 385 386 387 388 389

Ecstatic Waters

[illegible]

395 IV. The Loving Machinery of Justice ♩ = 58

solo (throughout Mvt IV)
Tranquil and unhurried; free rubato through measure 409

B♭ Cl. 1

legato
n *pp* *mp* *pp*

(subtle shape to the note - nothing dramatic)

Emerge from the electronic explosion, so the audience never hears your entrance. The first B♭ should be long, i.e. one full breath.
The musical objective is to allow the energy from the end of Mvt. III subside before introducing new musical material.

CUE A

CUE Z

CUE A: Turns on Clarinet mic. Activate just before Clarinet begins to play.
CUE Z & X: Plays pre-recorded Clarinet note that subsumes the live "B." and disintegrates.

Clarinet is processed through a quasi-random glitchy delay effect. The effect remains on to the end of the piece, and is automatically lowered in volume in certain sections. Do NOT mute the Clarinet mic or adjust its volume from this point forward.

395

B♭ Cl. 1

p *mf* *pp* *p*

(in time)

ELEC. CUES

403

410 Mechanical ♩ = 58.00

1

2

3

4

1

2

1

2

Bs. Cl.

Bsn

legato
pp *p* *pp*

Mm. 415-441: Mimic phrasing and articulation of Cl. 1, but much softer, as if a distant echo. Play into lap or stand if necessary.

CUE K

(optional) (Click only for conductor reference; no audible electronic sounds)

ELEC. CUES

410

411

412

413

414

415

416

1

2

3

4

1

2

1

2

Bs. Cl.

Bsn

n *p*

417

418

419

420

421

422

423

424

425

1 2

Fl. 3

Picc. (4)

Ob. 1 2

1

B♭ Cl. 2

3 4

Bs. Cl. 1 2

Bsn 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

1. solo

p

PERUSAL SCORE

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425

1 2

Tpt B♭ 3 4

1 2

Hn. 3 4

1 2

Tbn. 3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

MARIMBA

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

med. hard mallets
dry and very clear
dampen or deadstroke as necessary

p

425

426

427

428

429

430

431

1 2

Fl. 3

Picc. (4)

Ob. 1 2

1

B♭ Cl. 2

3 4

Bs. Cl. 1 2

Bsn 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

431

1. Straight Mute

1. 2.

3. Straight Mute

1. Straight Mute

3. Straight Mute

1. 2.

3. 4.

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423.

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425.

426.

427.

428.

429.

430.

431.

432.

433.

434.

435.

1. solo

pp

n

Fl.

Picc. (4)

Ob. 1 2

1 2

B♭ Cl. 1 2

pp

3 4

Bs. Cl. 1 2

1 2

Bsn 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

CUE 5 (Click: ♩ = 58)

1.

n < pp > n n < pp > n n < pp > n

pp

n

Hn. 1 2

3 4

Tbn. 1 2

n < pp > n n < pp > n

pp

n

3 4

Euph. 1 2

Tuba 1 2

Cb. pizz. p (loud enough to be heard through ensemble, to the back of the hall)

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

442

1 2

Fl. 3

Picc. (4)

Ob. 1 2

1

B♭ Cl. 2

3 4

Bs. Cl. 1 2

1

Bsn

2

A. Sx. 1 2

T. Sx.

B. Sx.

S

ELEC. CUES

Quirky, quasi-funky 'groove' begins. ♩ = exactly 58. Band should lock into this groove. Computer establishes and maintains time through m. 479

442

1 2

Tpt B♭

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph. 1 2

Tuba 1 2

(electronic groove begins)

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar. n

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M. Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

454

[illegible]

454

PERUSAL
www.stevenbry

1
2
Tpt Bb
Straight Mute a2
n mp
3
4
Straight Mute a2
n mp n
1
2
Hn.
3
4
1
2
Tbn.
Straight Mute a2
n mp
3
4
Straight Mute a2
n mp n
Euph. 1
2
Tuba 1
2
Cb.
mp
Cel.
Timp.
p
Crt.
Ch. Cym.
TT.
Glk. Mar.
Vib.
Th. Sheet
Gl. 1, Ch. Tgl., TT. M. Ham.
Gl. 2
Ch. Cym.
TT, Tm-tm
Gl. 3
BD
div.

454

455

456

457

1 2

Fl. 3

Picc. (4)

Ob. 1 2

1

B♭ Cl. 2

3 4

Bs. Cl. 1 2

1 2

Bsn

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

1 2

Tpt B♭

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT. Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M.Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

458 459 460 461

2.0

PERUSAL SCORE

www.stevenbryant.com

tutti

ff

ff

a2

ff

mp

n

n

f

f

mp

n

n

f

f

n

mp

p

f

div.

ff

a2

arco

ff

sfz

ff

CHIMES

TOM-TOM (low)

Timpani mallets or similar (med. soft)

BASS DRUM

ff

1
2

Fl. 3

Picc. (4)

Ob. 1
2

B♭ Cl. 1
2

Bs. Cl. 1
2

Bsn. 1
2

A. Sx. 1
2

T. Sx.

B. Sx.

ELEC. CUES

462

Tpt B♭ 1
2
3
4

Hn. 1
2
3
4

Tbn. 1
2
3
4

Euph. 1
2

Tuba 1
2

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.
Glk.
Mar.

Vib.
Th. Sheet

Gls 1, Ch.
Tgl., TT.
M. Ham.

Gls 2
Ch. Cym.
TT, Tm-tm

Gls 3
BD

471

1 2

Fl.

3 4

Ob. 1 2

1 2

B♭ Cl.

1 2

Bs. Cl.

1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

h

471

1 2

Tpt B♭

3 4

1 2

Hn.

3 4

1 2

Tbn.

3 4

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

Gls 1, Ch. Tgl., TT. M. Ham.

Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

TAM-TAM l.v.

mf

p

n

mp

471 472 473 474 475 476 477 478

479

V. Spiritus Mundi

Tranquil ♩ = 56

486

1

2

3

4

Fl.

1

2

Ob.

1

2

B♭ Cl.

1

2

3

4

Bs. Cl.

1

2

Bsn.

1

2

A. Sx.

1

2

T. Sx.

B. Sx.

ELEC.

CUES

479

Tranquil ♩ = 56

486

1

2

3

4

Tpt B♭

1

2

3

4

Hn.

1

2

3

4

Tbn.

1

2

3

4

Euph.

1

2

Tuba

1

2

Cb.

Cel.

Timp.

Crt.

Ch. Cym.

TT.

Glk.

Mar.

Vib.

Th. Sheet

Gls 1, Ch.

Tgl., TT.

M.Ham.

Gls. 2

Ch. Cym.

TT, Tm-tm

Gls. 3

BD

479

480

481

482

483

484

485

486

487

488

489

490

