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)

PERUSAL SCORE
www.stevenbryant.com

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
www.stevenbryant.com

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

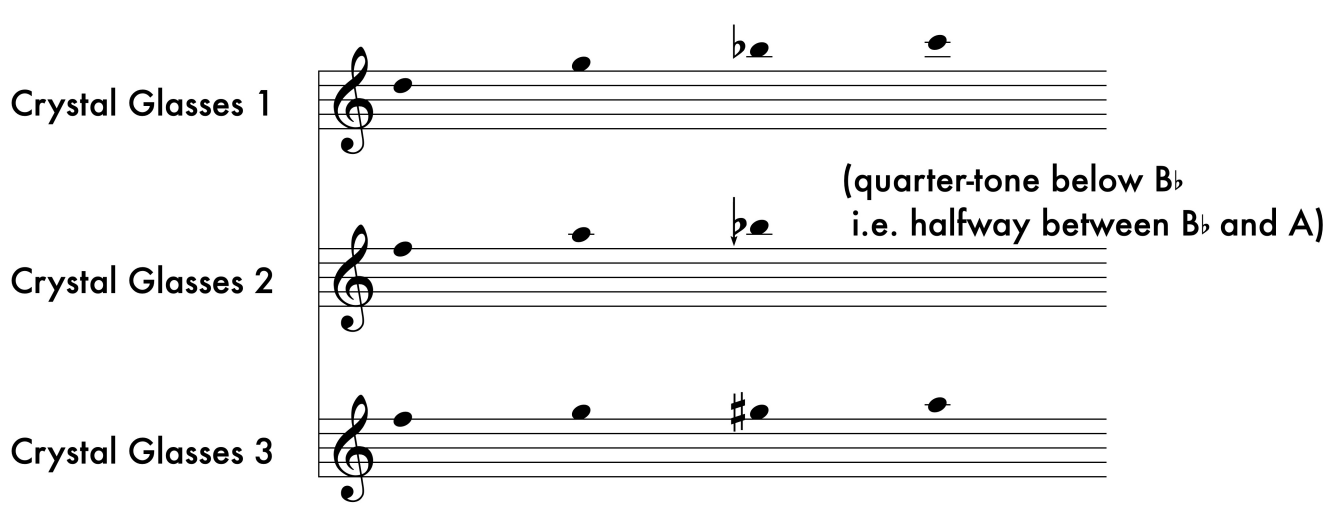
PERUSAL SCORE
www.stevenbryant.com

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.



PERUSAL SCORE
www.stevenbryant.com

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 Yeat'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

PERUSAL SCORE
www.stevenbryant.com

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.

info@stevenbryant.com
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 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 <u>high-quality</u> 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 **<u>NOT</u>** 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 muted 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** (<u>the demo version will work fine - you do NOT need to purchase this</u>). I use a MacBook Pro with a MOTU Ultralite AVB or MOTU M4 interface.

I **<u>STRONGLY RECOMMEND</u>** 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). **<u>Please pay close attention to that information.</u>**

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 ¼") 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 ¼"); 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).

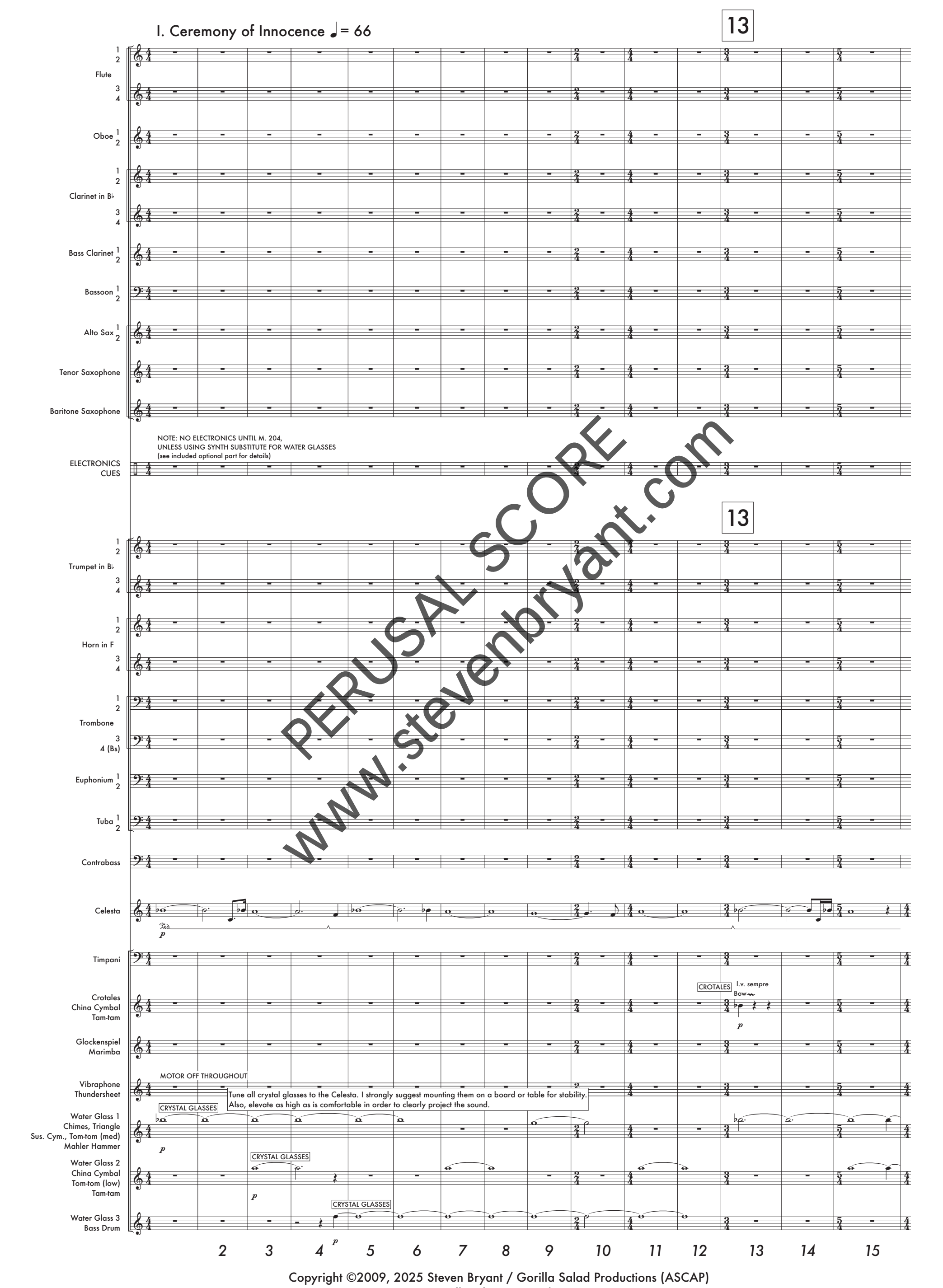
Contrabass - optional amplification (only if necessary for balance). If so, this should be a separate amp NOT connected to the PA system.

PERUSAL SCORE
www.stevenbryant.com

Transposed Score

Ecstatic Waters

Steven Bryant
2009, rev. 2025



PERUSAL SCORE
www.stevenbryant.com

Copyright ©2009, 2025 Steven Bryant / Gorilla Salad Productions (ASCAP)
All Rights Reserved
www.stevenbryant.com

22 Brightly ♩ = 126

Cel.
mf
Pedal normally

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

VIBRAPHONE
medium or hard mallets

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

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

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

Gls. 3 BD

16 17 18 19 20 21 22 23 24 25 26 27 28

36

Cel.

Timp.

Crt. Ch. Cym. TT.
Bow
mf
Bow

Glk. Mar.

Vib. Th. Sheet

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

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

Gls. 3 BD

29 30 31 32 33 34 35 36 37 38 39

PERUSAL SCORE
www.stevenbryant.com

Cel.

Timp.

Crt. Ch. Cym. TT.
Bow
mf
Bow
Bow

GLOCK
l.v. sempre

Glk. Mar.
mf

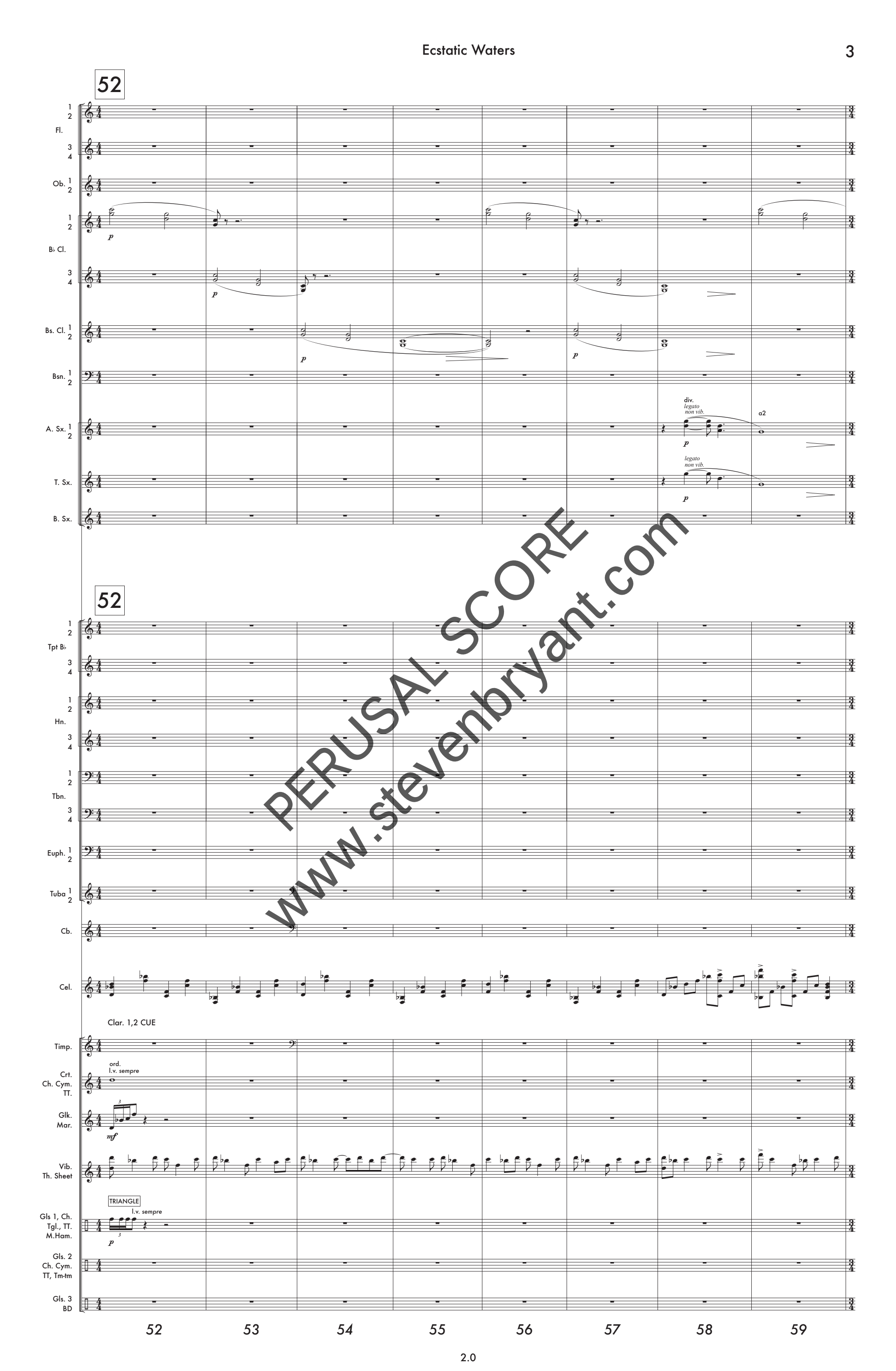
Vib. Th. Sheet

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

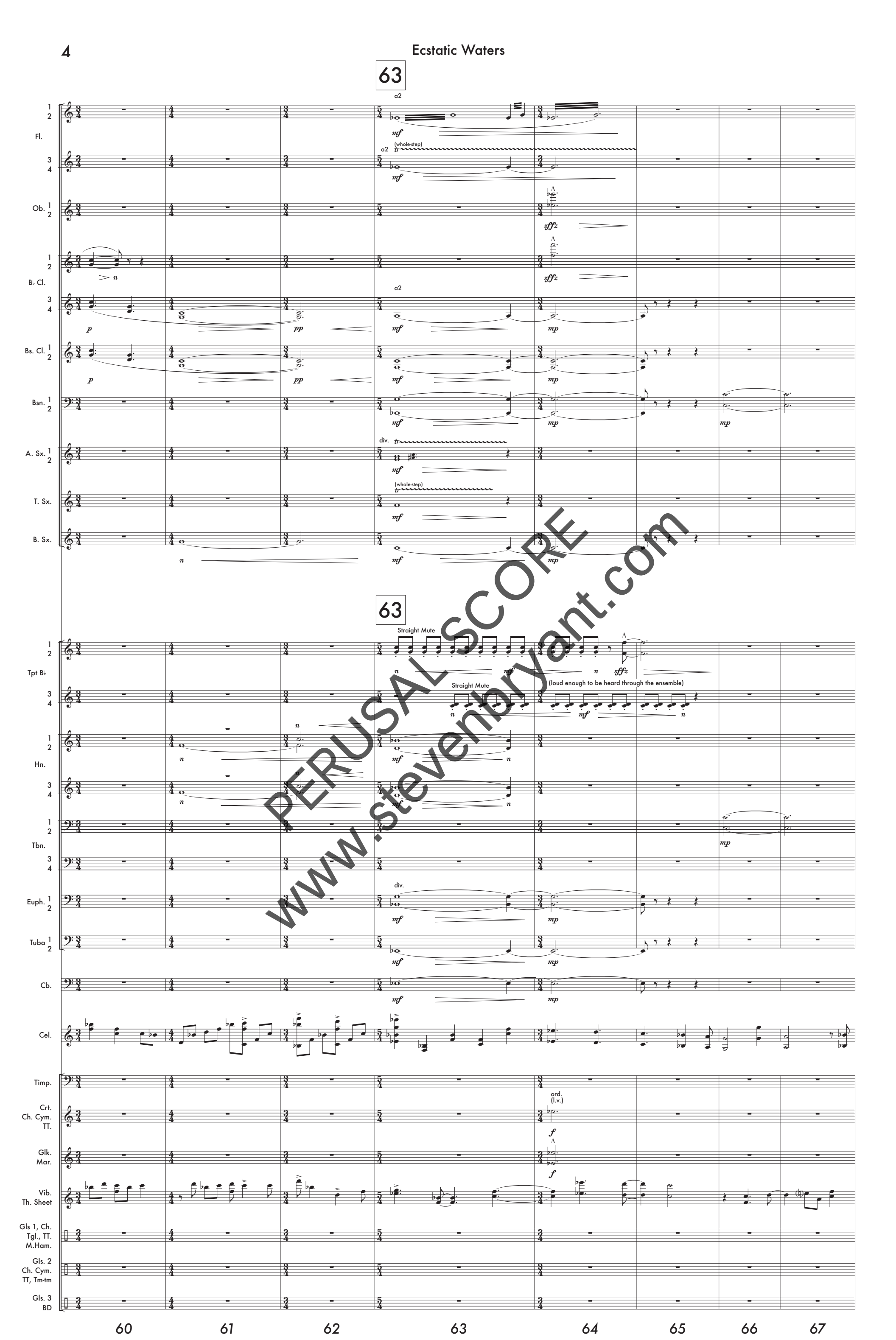
Gls. 2 Ch. Cym. TT, Tm-tm

Gls. 3 BD

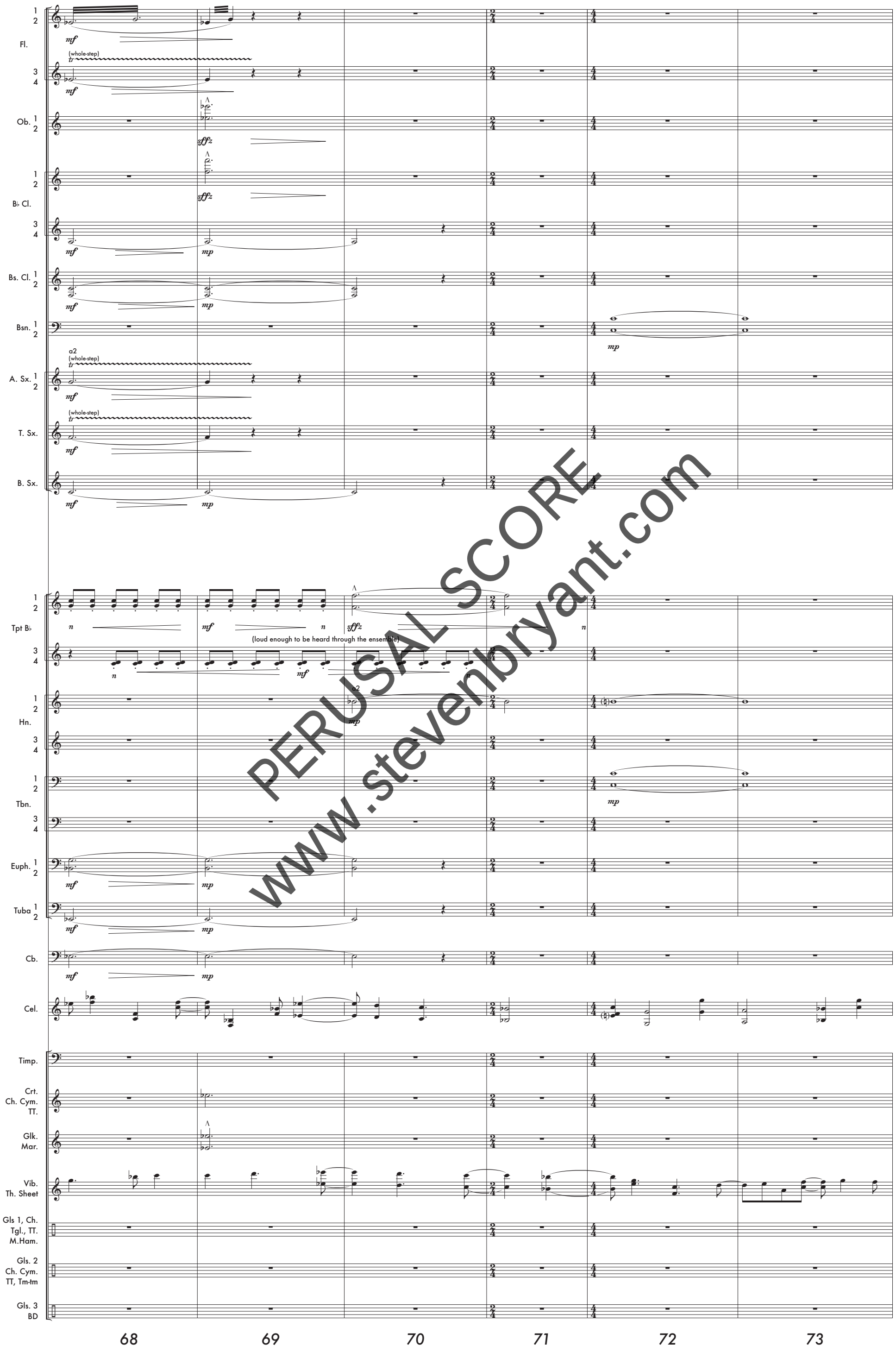
40 41 42 43 44 45 46 47 48 49 50 51



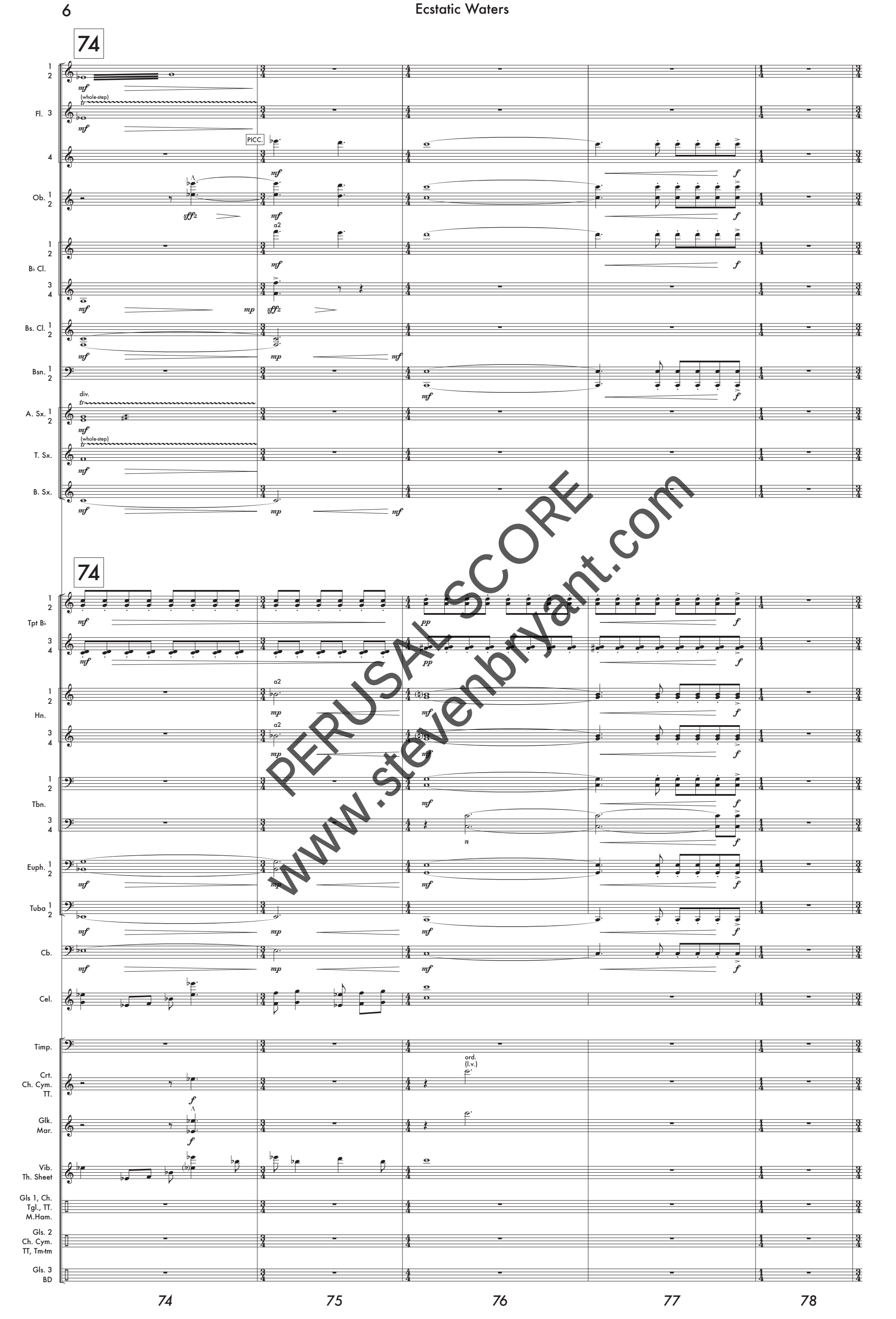
PERUSAL SCORE
www.stevenbryant.com



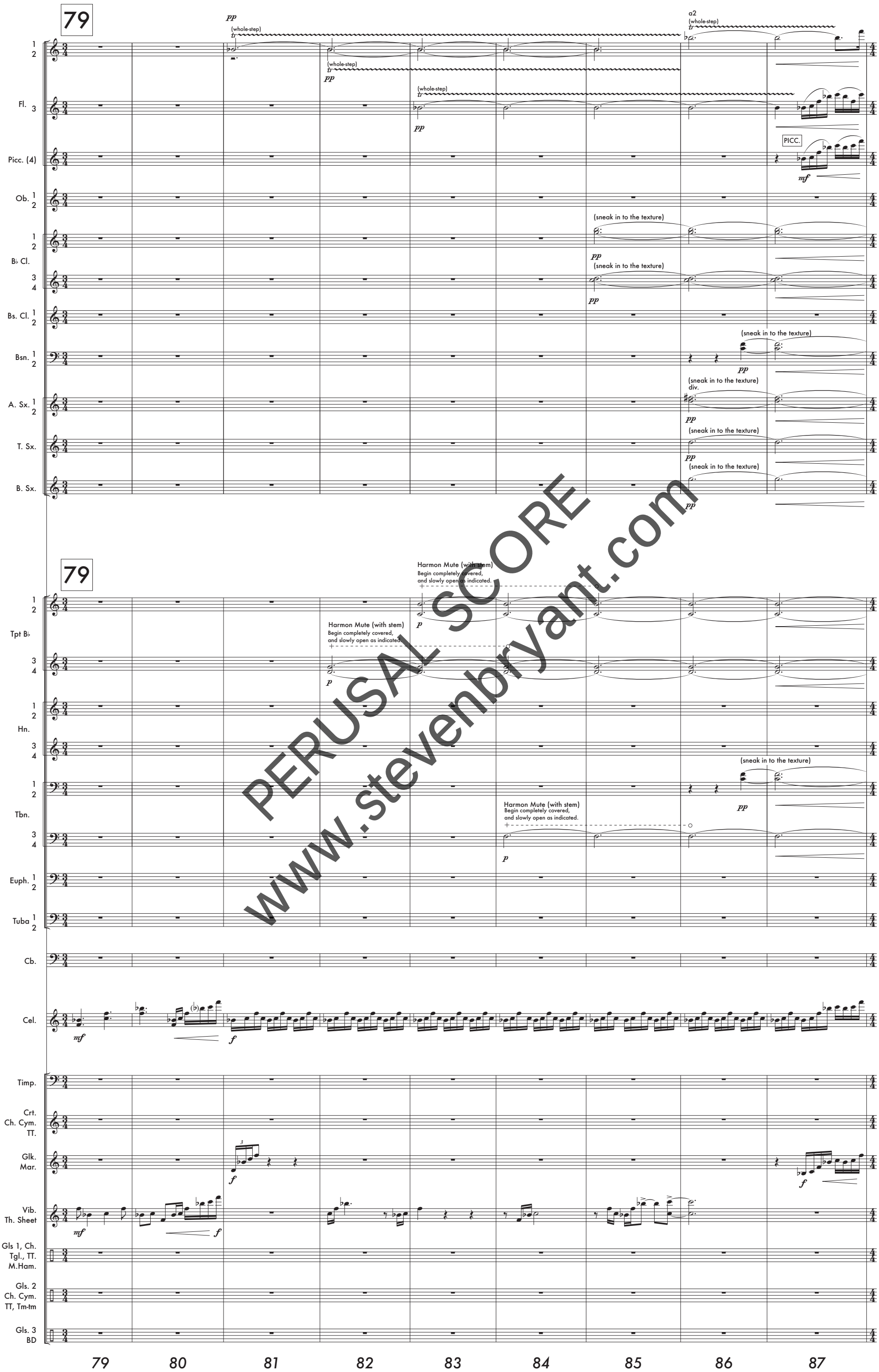
PERUSAL SCORE
www.stevenbryant.com



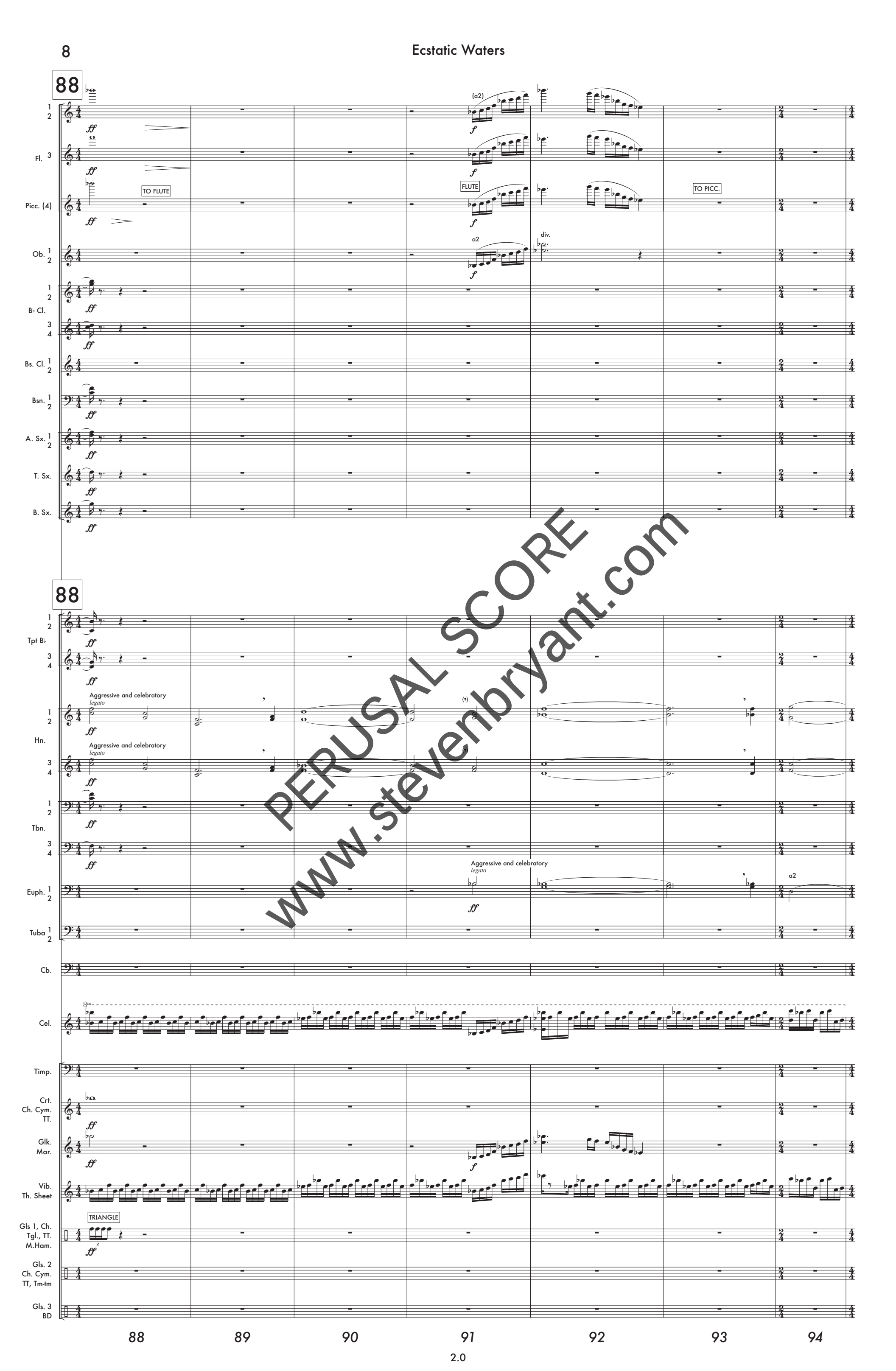
PERUSAL SCORE
www.stevenbryant.com



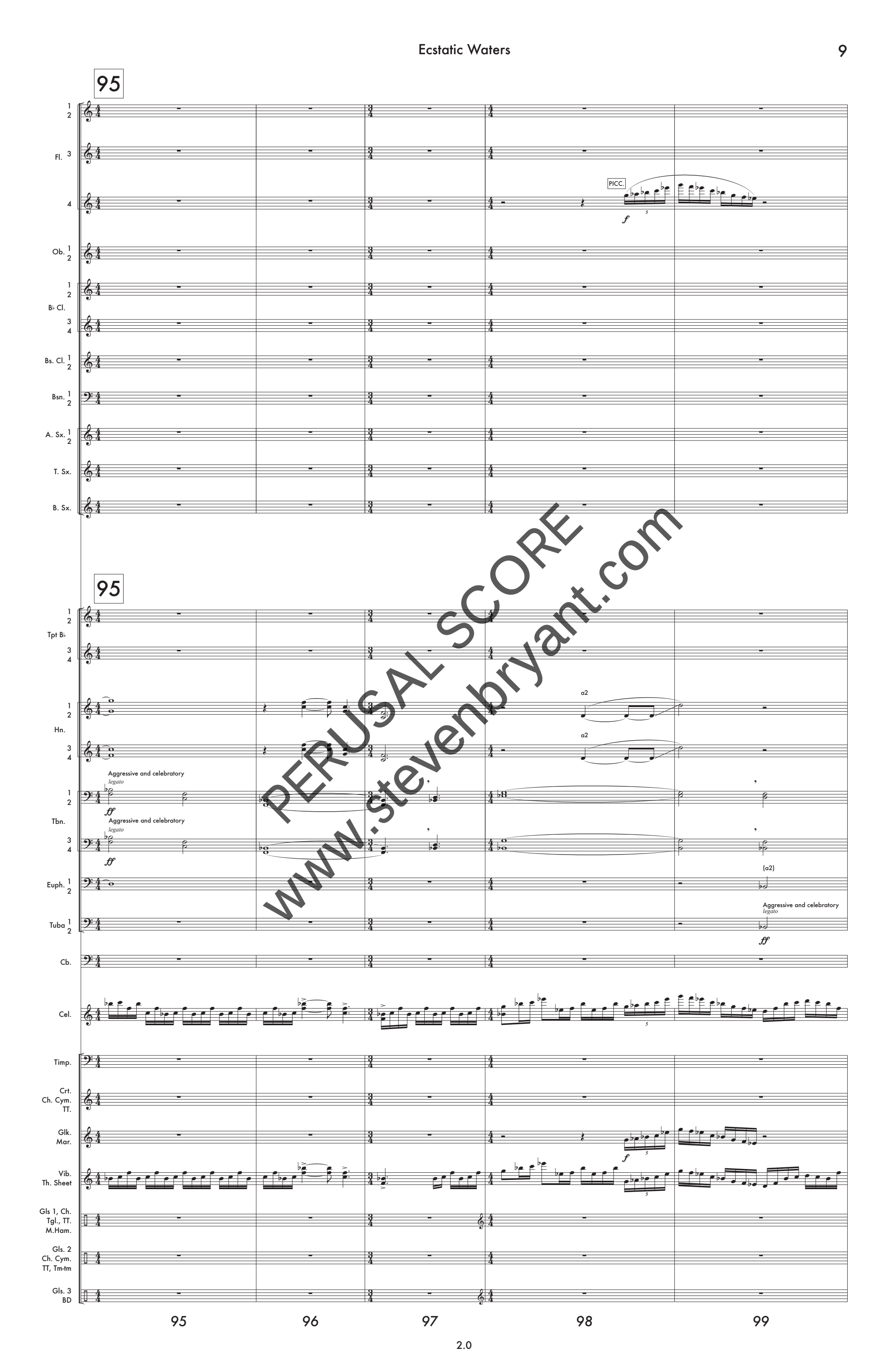
PERUSAL SCORE
www.stevenbryant.com



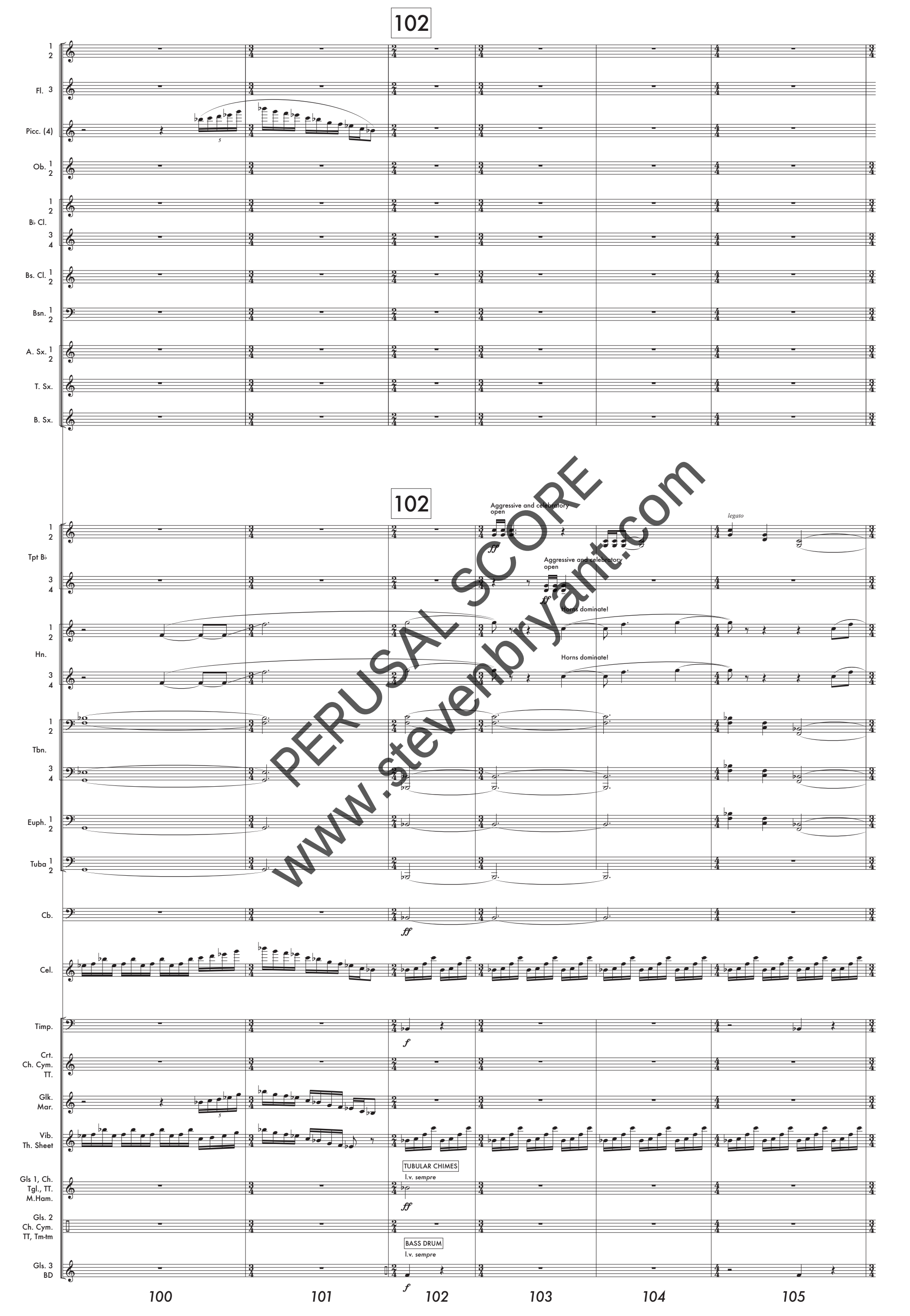
PERUSAL SCORE
www.stevenbryant.com



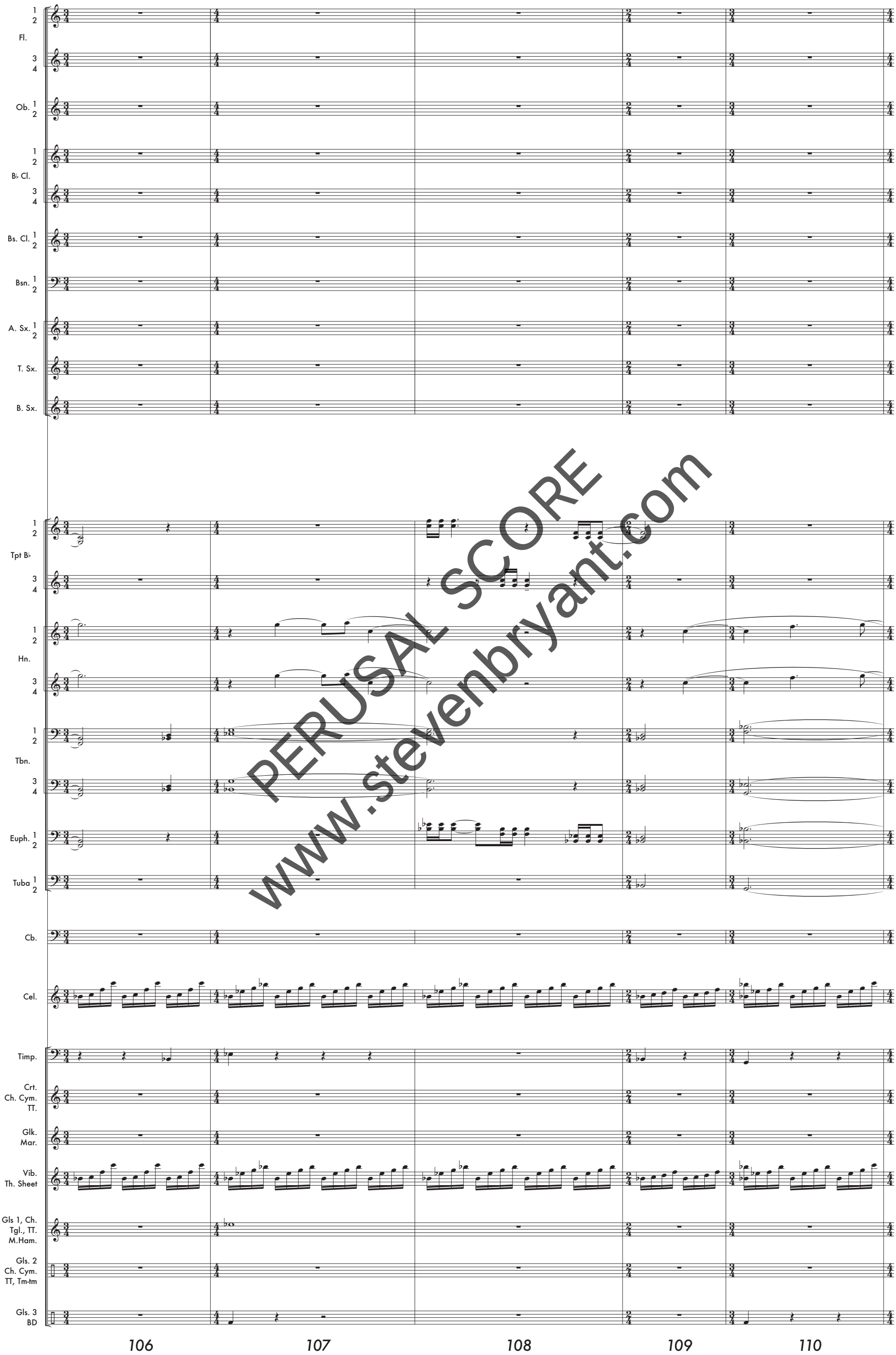
PERUSAL SCORE
www.stevenbryant.com



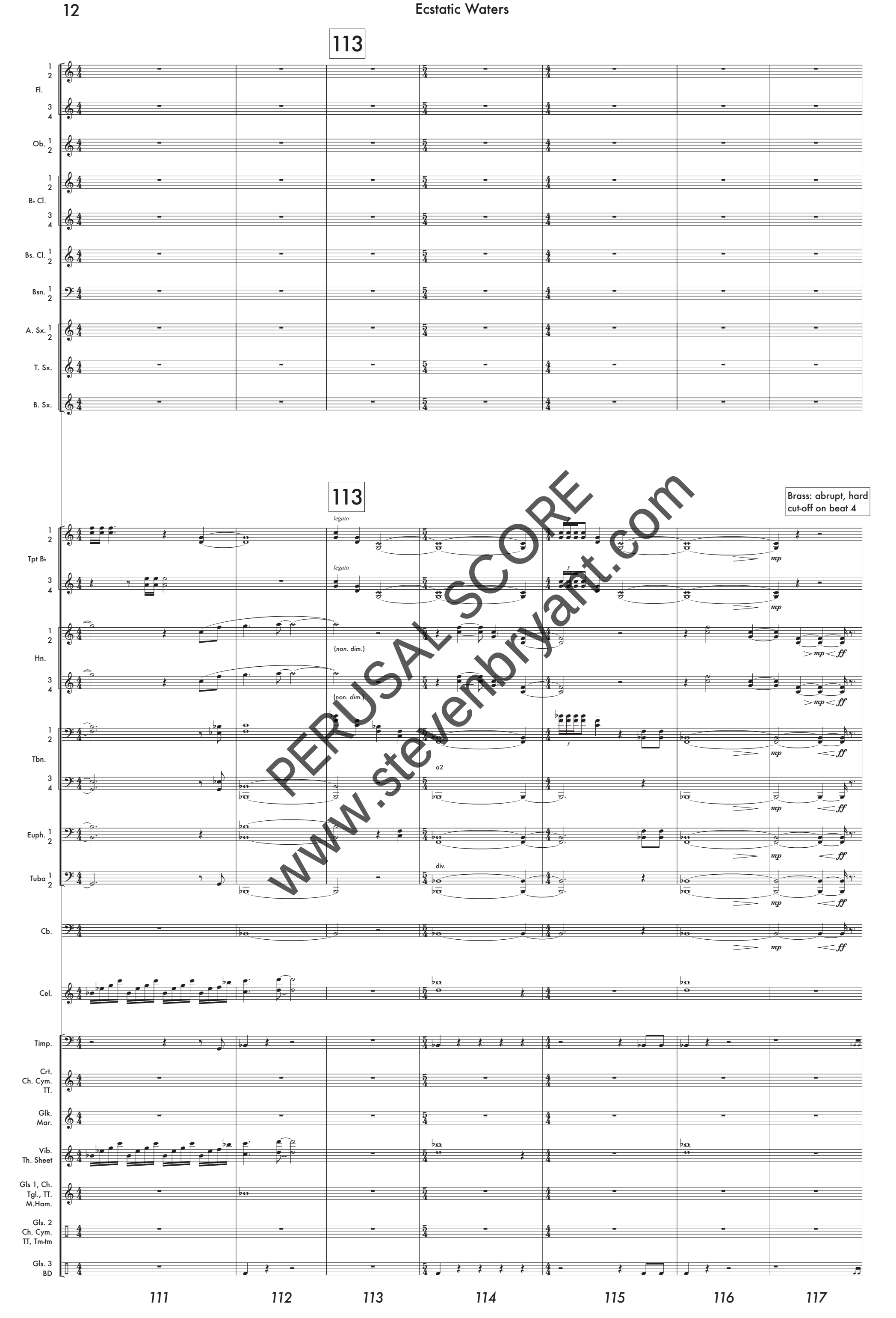
PERUSAL SCORE
www.stevenbryant.com



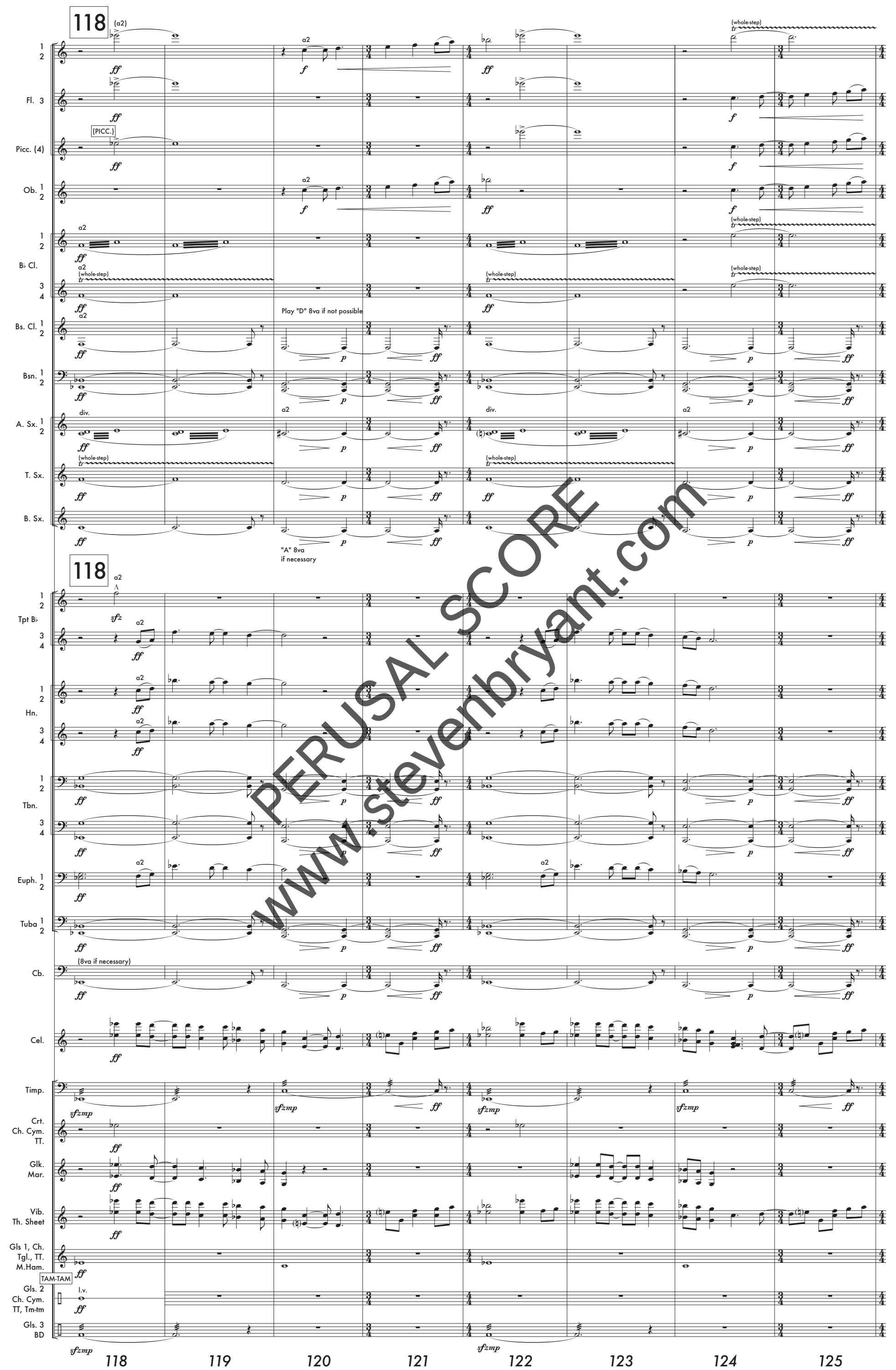
PERUSAL SCORE
www.stevenbryant.com



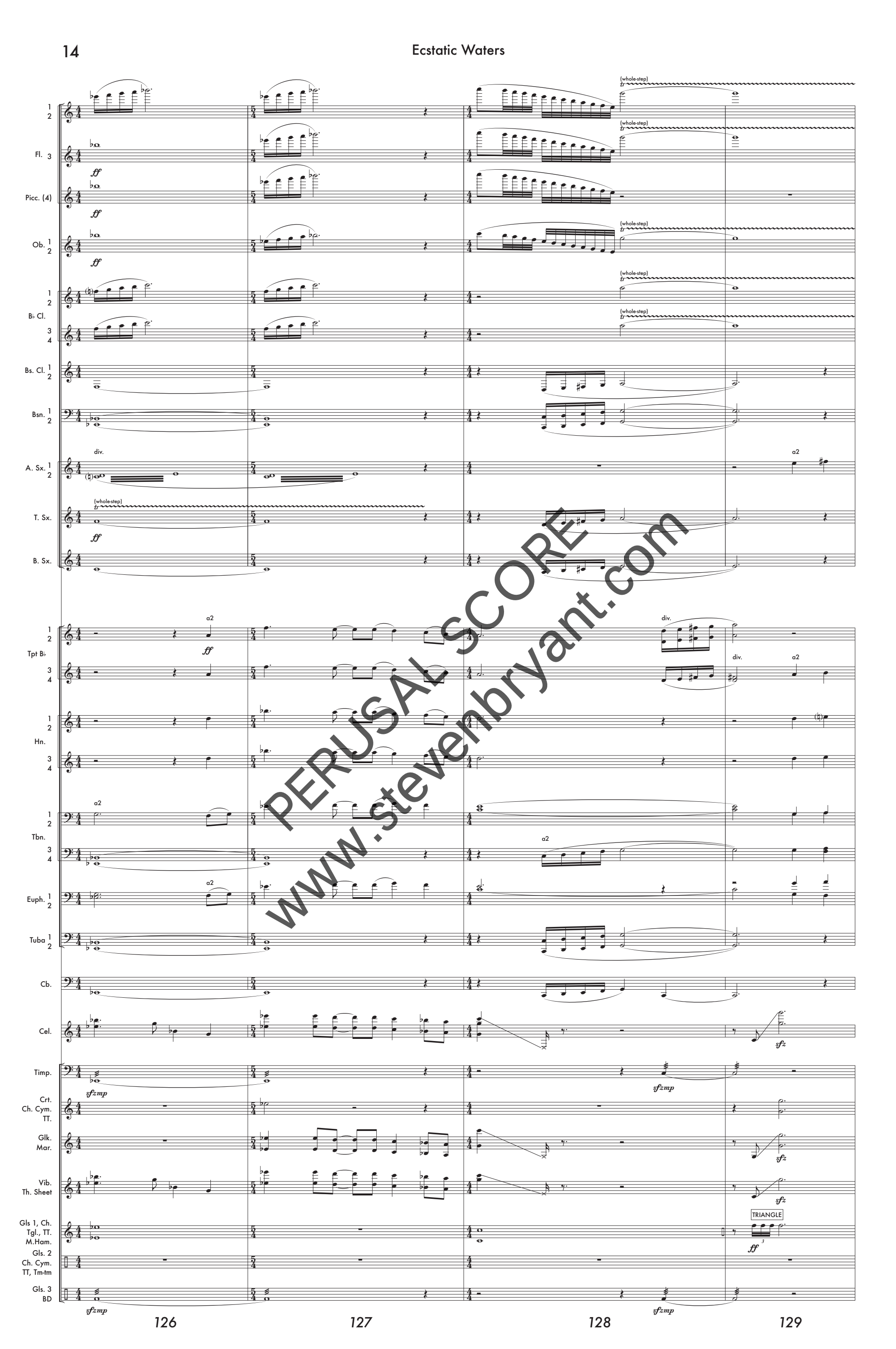
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

Caesura about 2 beats. Depends on resonance in hall.

130

Fl. 1 2 / Fl. 3 / Picc. (4) / Ob. 1 2 / B♭ Cl. 1 2 / B♭ Cl. 3 4 / Bs. Cl. 1 2 / Bsn. 1 2 / A. Sx. 1 2 / T. Sx. / B. Sx.

TO FLUTE

div. a2 sfzmp fff

130

TPT 1 OSSIA: 8vb

Tpt B♭ 1 2 / Tpt B♭ 3 4 / Hn. 1 2 / Hn. 3 4 / Tbn. 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

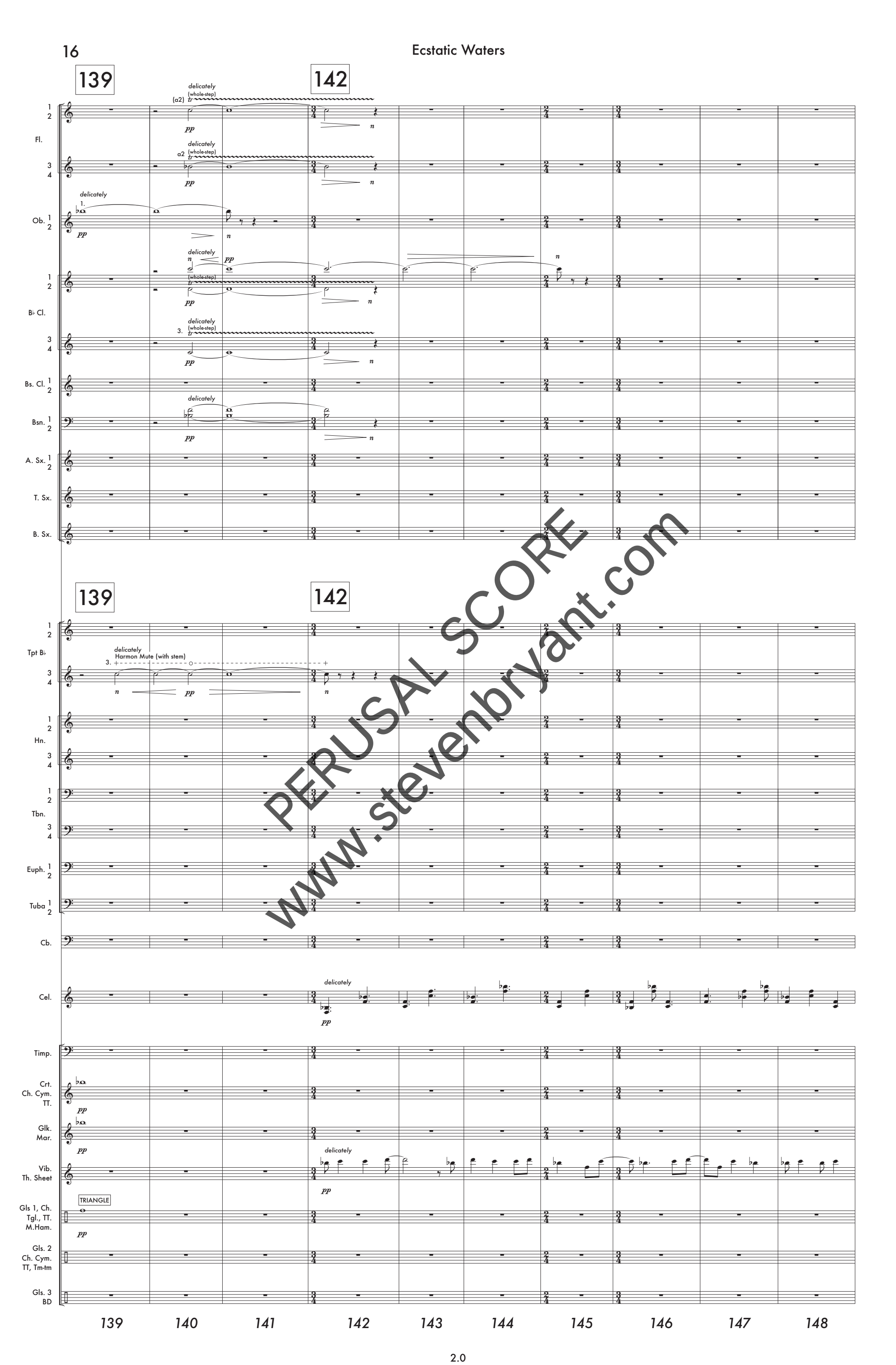
TAM-TAM

choke

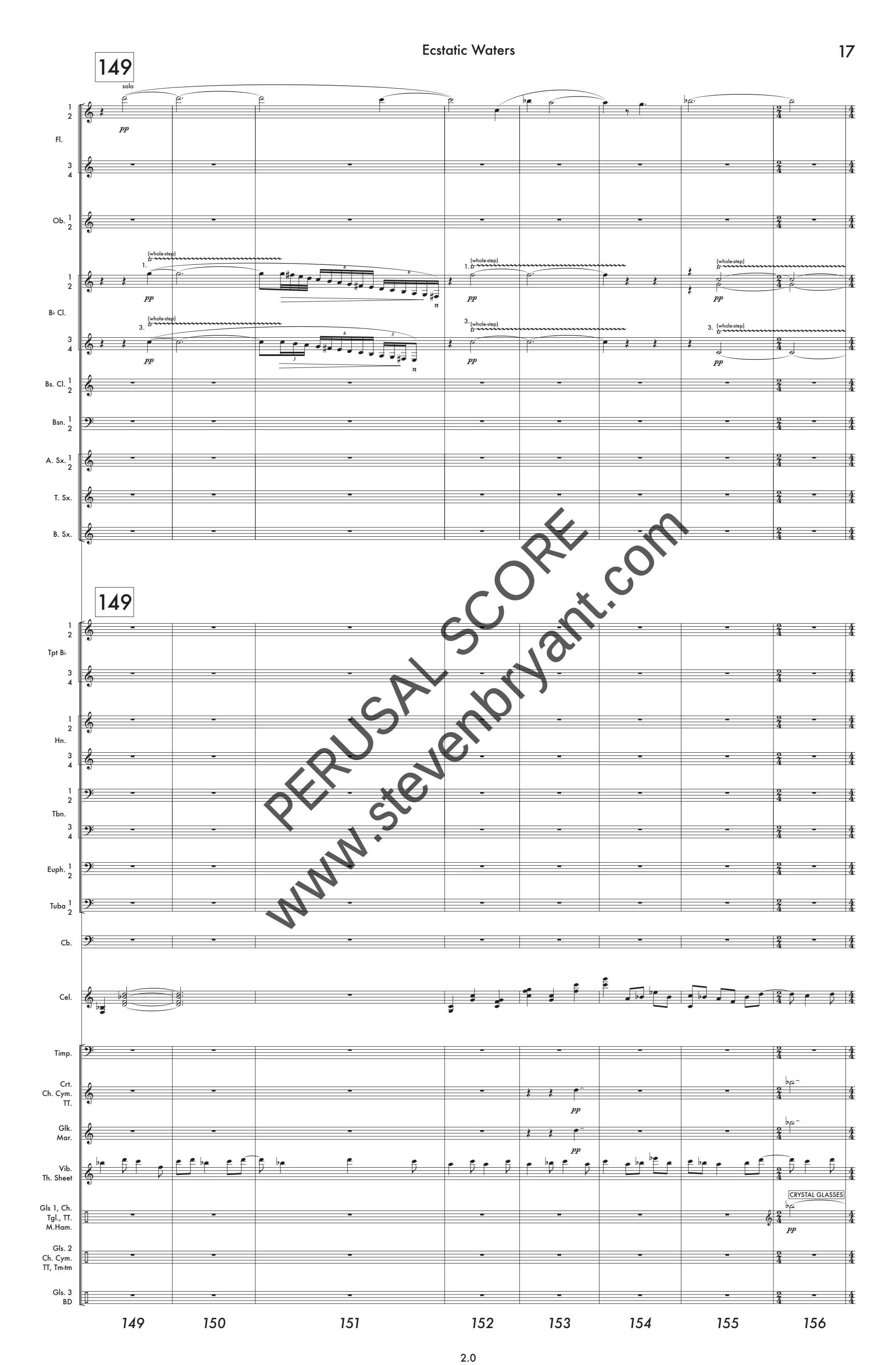
dampen

PERUSAL SCORE
www.stevenbryant.com

130 131 132 133 134 135 136 137 138



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

Ecstatic Waters

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

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

157

attacca

Fl. 1 2 — (whole-step) tr pp — HUM — skip this bar

a2 — (whole-step) tr pp

Fl. 3 4 — pp — HUM — skip this bar

Ob. 1 2 — HUM — skip this bar

B♭ Cl. 1 2 — pp — skip this bar

B♭ Cl. 3 4 — pp — skip this bar

Bs. Cl. 1 2 — pp — skip this bar

Bsn. 1 2 — HUM — skip this bar

A. Sx. 1 2 — HUM — skip this bar

T. Sx. — HUM — skip this bar

B. Sx. — HUM — skip this bar

157

Tpt B♭ 1 2 — Harmon Mute (with stem) — p — skip this bar

Tpt B♭ 3 4 — Harmon Mute (with stem) — p — skip this bar

Hn. 1 2 — HUM — skip this bar

Hn. 3 4 — HUM — skip this bar

Tbn. 1 2 — HUM — skip this bar

Tbn. 3 4 — HUM — skip this bar

Euph. 1 2 — HUM — skip this bar

Tuba 1 2 — HUM — skip this bar

Cb. — HUM — skip this bar

Cel. — l.v. — skip this bar

Timp. — HUM — skip this bar

Crt. Ch. Cym. TT. — HUM — skip this bar

Glk. Mar. — HUM — skip this bar

Vib. Th. Sheet — HUM — skip this bar

Gls 1, Ch. Tgl., TT. M.Ham. — (connect unbroken to m. 166) — skip this bar

Gls. 2 Ch. Cym. TT, Tm-tm — CRYSTAL GLASSES — pp — skip this bar

Gls. 3 BD — HUM — skip this bar

157 158 159 160 161 162 163 164 165

PERUSAL SCORE
www.stevenbryant.com

166 II. Augurs ♩ = 60

♮=quarter-tone sharp ♮=quarter-tone flat
♭=quarter-tone flat ♭=three-quarter-tones flat

172

8"-10"

7"

Harmon mute (with stem)

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

(C quarter-tone flat)

(CRYSTAL GLASSES)

(B three-quarter-tone flat)

Tpt B♭ 1 2 3 4

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

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

178 184

7" 4"

(C quarter-tone flat)

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

Harmon mute (with stem)

stopped

a2 stopped

Hn. 1 2 3 4

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

178 179 180 181 182 183 184 185 186

PERUSAL SCORE
www.stevenbryant.com

Ecstatic Waters

187

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.

193

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

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

Fl.

Ob.

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.

B♭ Cl.

HUM (concert pitch)

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.

Bs. Cl.

a2 HUM

1. legato

Bsn.

A. Sx.

T. Sx.

B. Sx.

187

193

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

Tpt B♭

Hn.

Straight Mute

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

Tbn.

Harmon mute (with stem)

4 (Bs)

Euph.

Tuba

Cb.

Cel.

Timp.

Crt.
Ch. Cym.
TT.

MARIMBA

med. soft mallets

Glk.
Mar.

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

Vib.
Th. Sheet

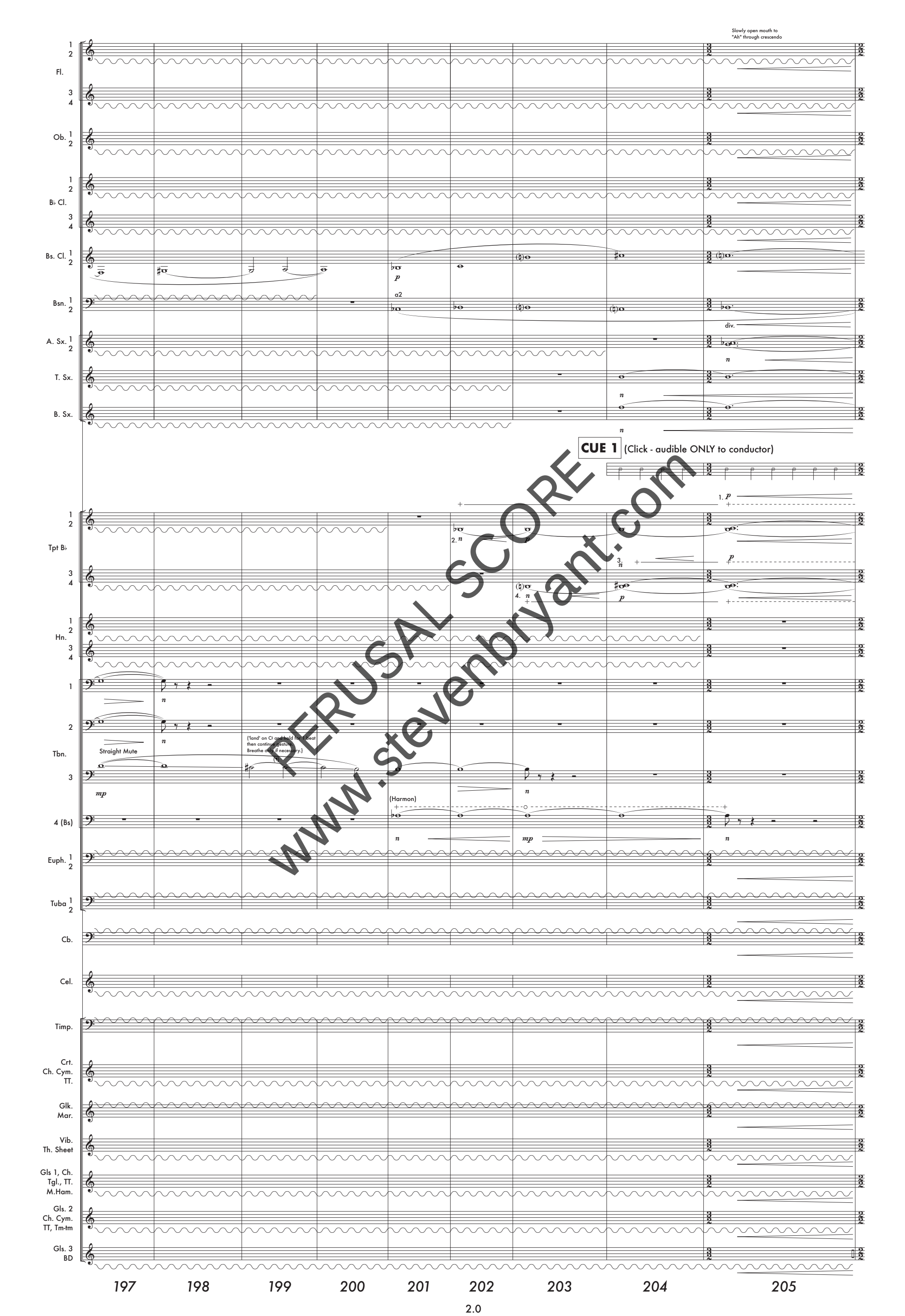
Gls 1, Ch.
Tgl., TT.
M.Ham.

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

Gls. 3
BD

187 188 189 190 191 192 193 194 195 196

PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

206

Fl. 1 2 / 3 4

Ob. 1 2

B♭ Cl. 1 2 / 3 4

Bs. Cl. 1 — sfz; (½-step) tr; p; 3; ppp; (½) tr

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

ppp — p — ppp

Bs. Cl. 2 — sfz; (½) tr; (½) tr; ppp

Bsn. 1 2 — sfz; p; mf; n

A. Sx. 1 2 — a2 (½-step) tr; sfz; pp; mf; n

T. Sx. — (½-step) tr; sfz; pp; mf; n

B. Sx. — (½-step) tr; sfz; pp; mf; p; (½-step) tr; n

ELEC. CUES — ("B♭" to "A" oscillations fade in. Blends with live Trombones); n

206

Tpt B♭ 1 2 / 3 4 — sfz

Hn. 1 2 — a2 (whole-step) tr; stopped; f; n

Hn. 3 4 — a2 (whole-step) tr; stopped; f; n

Tbn. 1 — Straight Mute; continue slow glisses - always blend with other Trombones to create a single, swirling cluster.

Tbn. 2 — p; Slow, continuous, smooth glisses between these two pitches. Do not synchronize with other players.; Straight Mute; continue slow glisses - always blend with other Trombones to create a single, swirling cluster.

Tbn. 3 — p; Slow, continuous, smooth glisses between these two pitches. Do not synchronize with other players.; Straight Mute; continue slow glisses - always blend with other Trombones to create a single, swirling cluster.

4 (Bs) — p; Slow, continuous, smooth glisses between these two pitches. Do not synchronize with other players.; Straight Mute; continue slow glisses - always blend with other Trombones to create a single, swirling cluster.

Euph. 1 2 — p; Slow, continuous, smooth glisses between these two pitches. Do not synchronize with other players.; Bs Tbn: sneak in after you have time to switch to Str.mute

Tuba 1 2

Cb. — PLAY; f; n

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

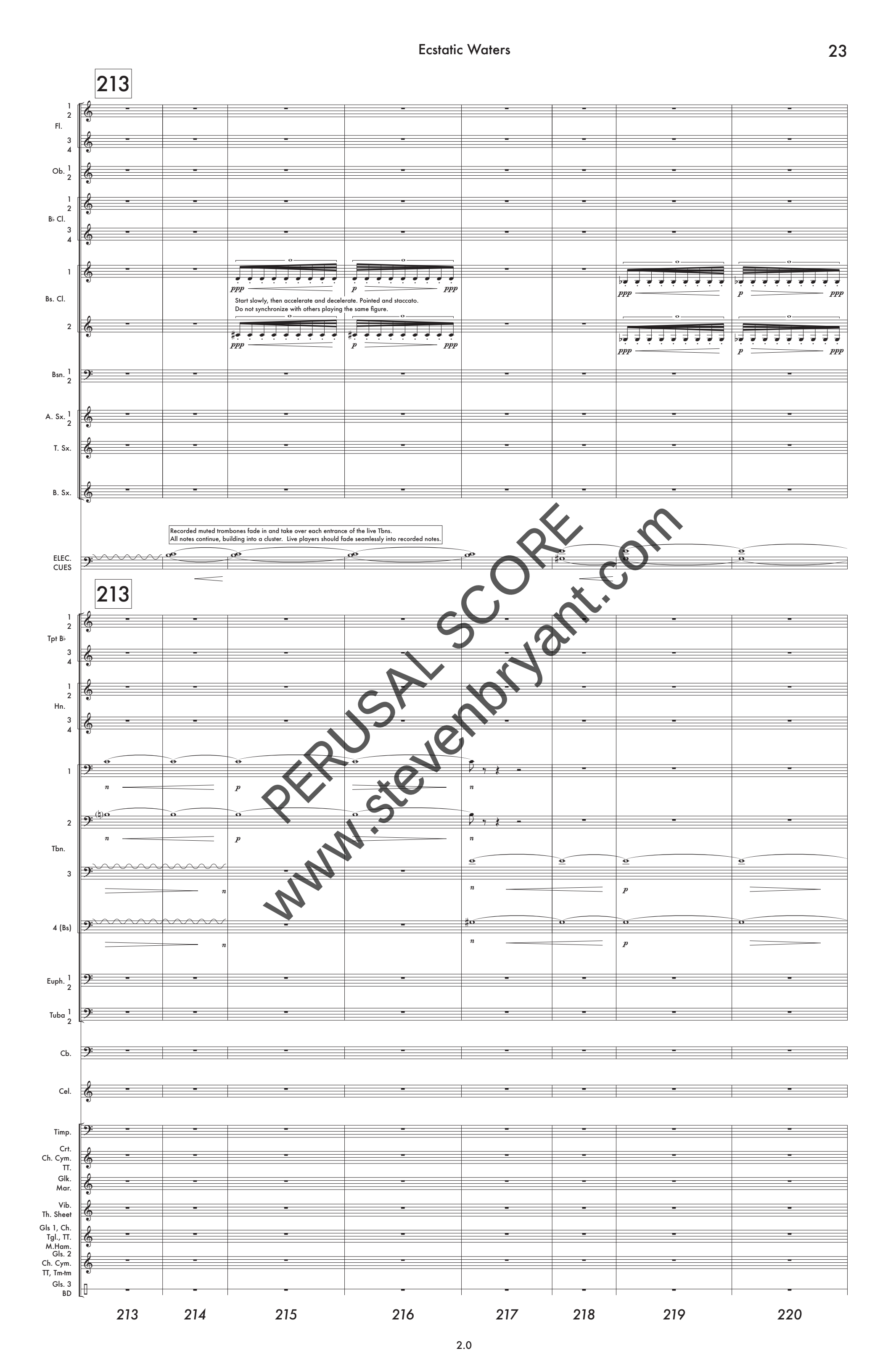
Gls 1, Ch. Tgl., TT. M.Ham. Gls. 2

Ch. Cym. TT, Tm-tm Gls. 3

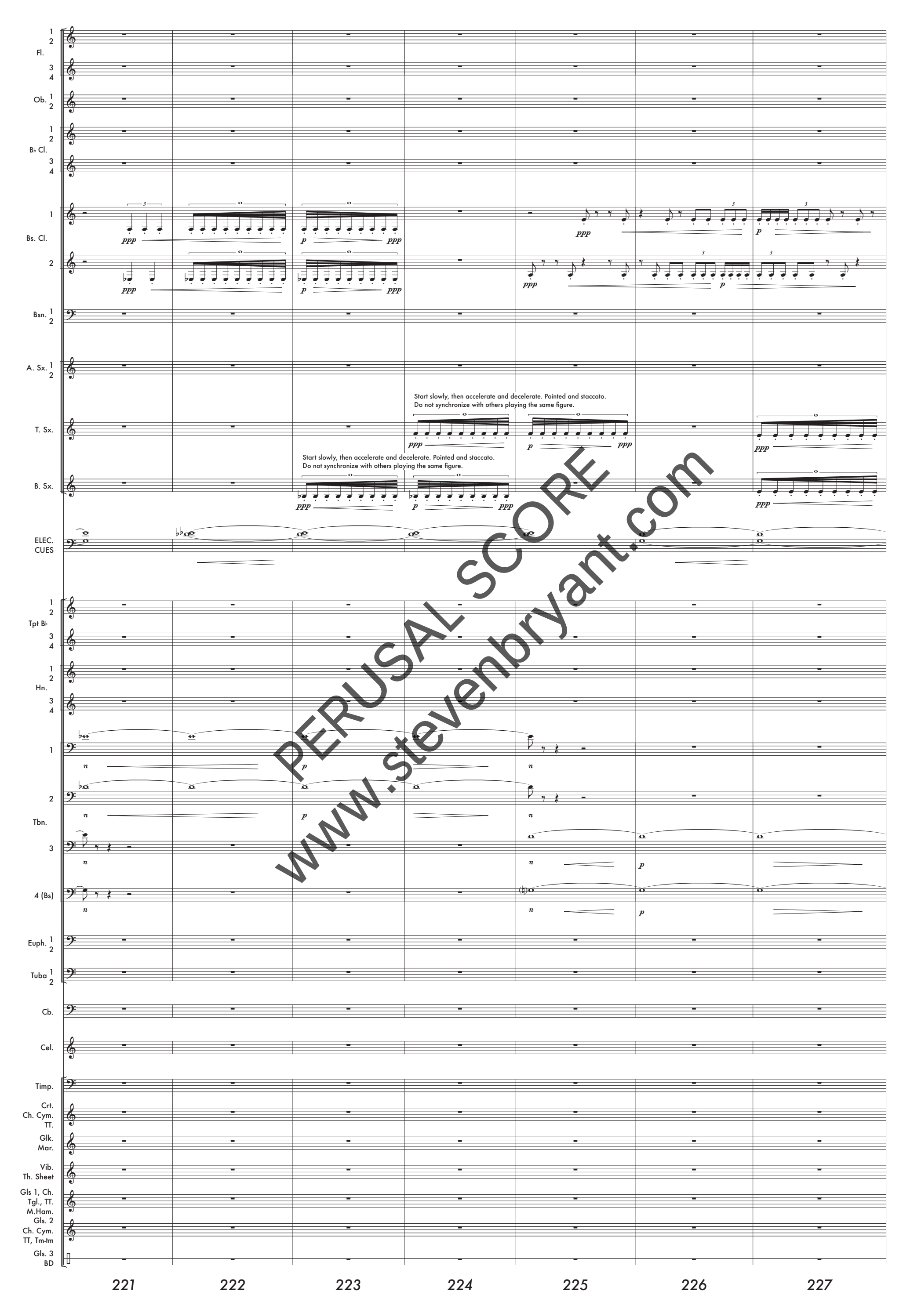
BD

206 207 208 209 210 211 212

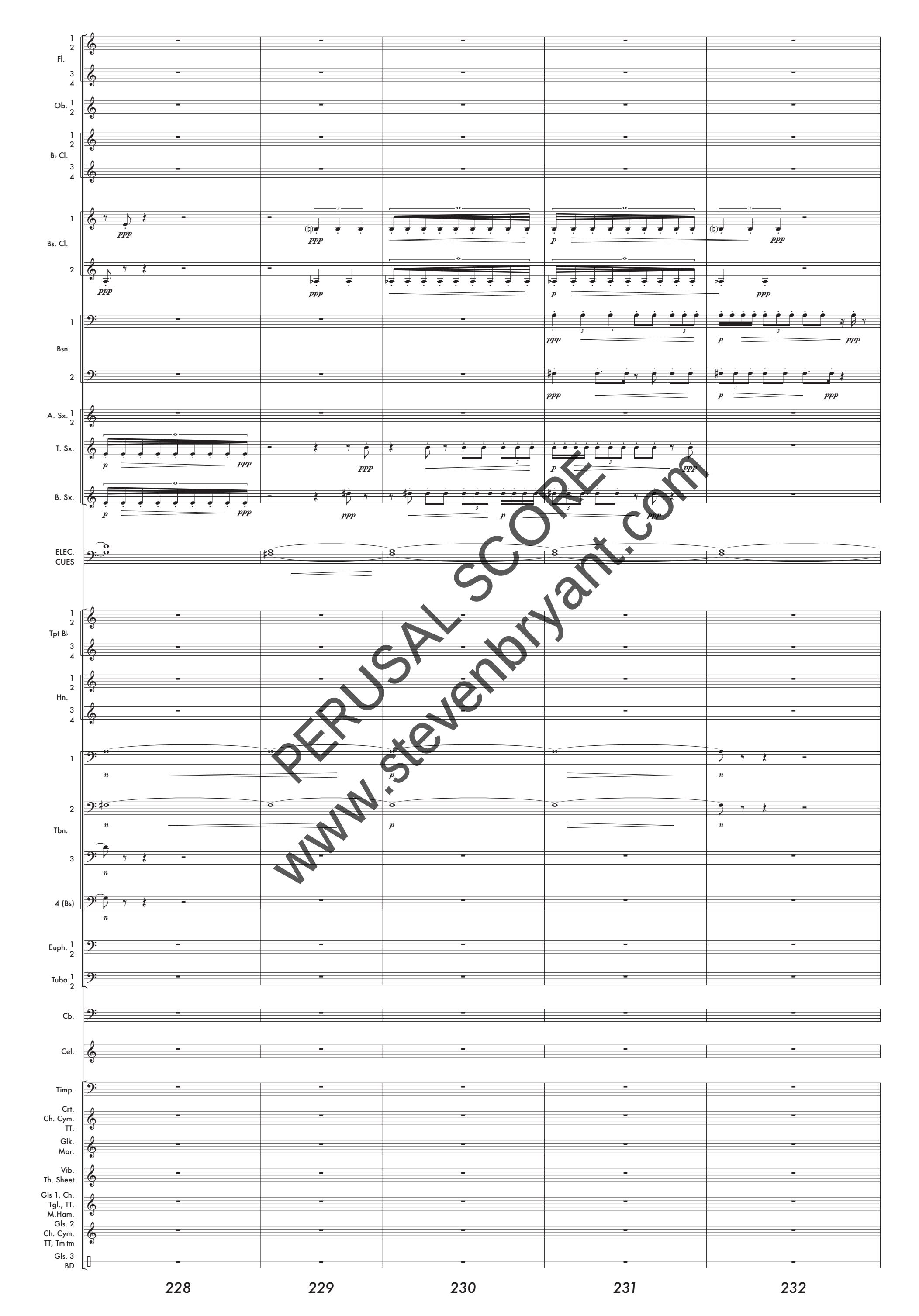
PERUSAL SCORE
www.stevenbryant.com



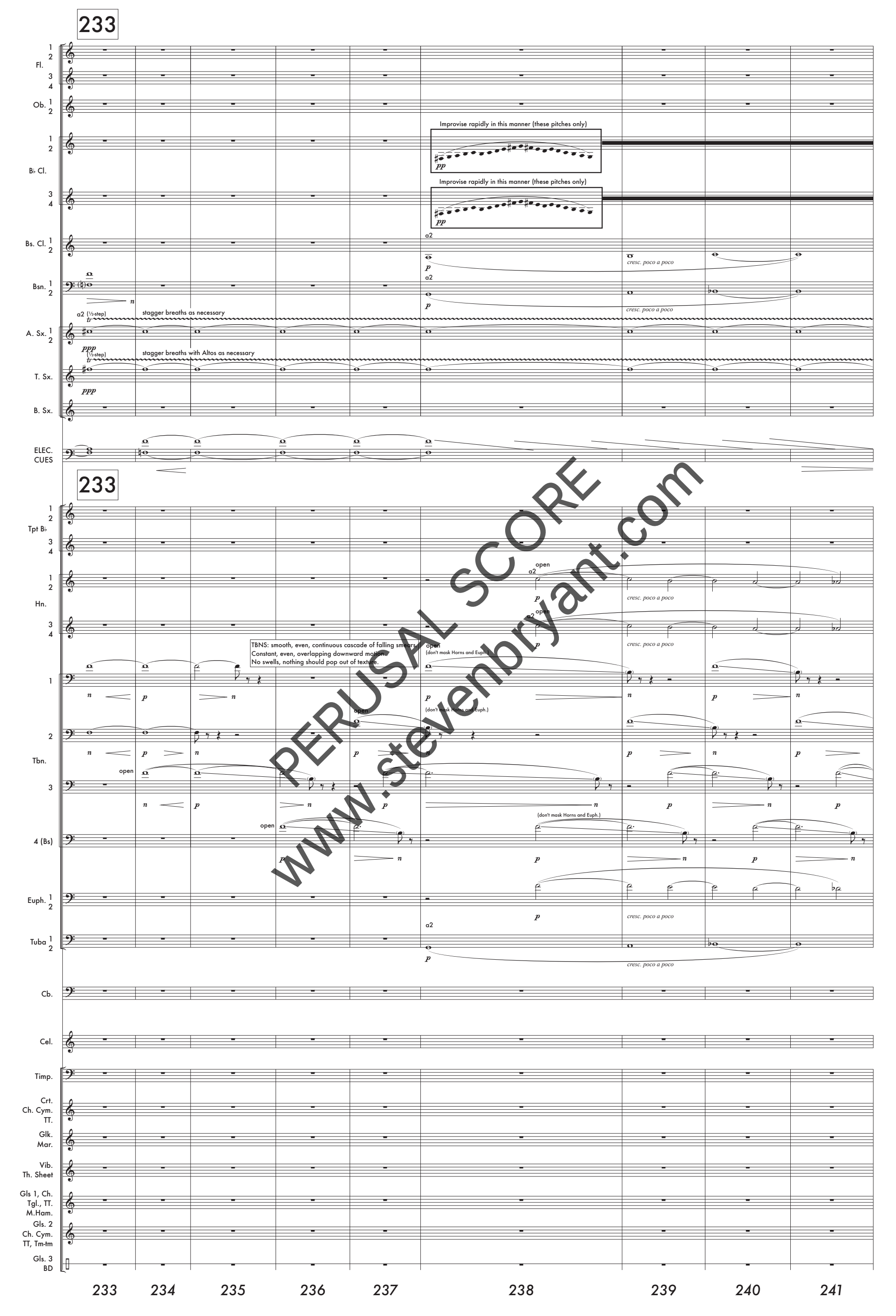
PERUSAL SCORE
www.stevenbryant.com



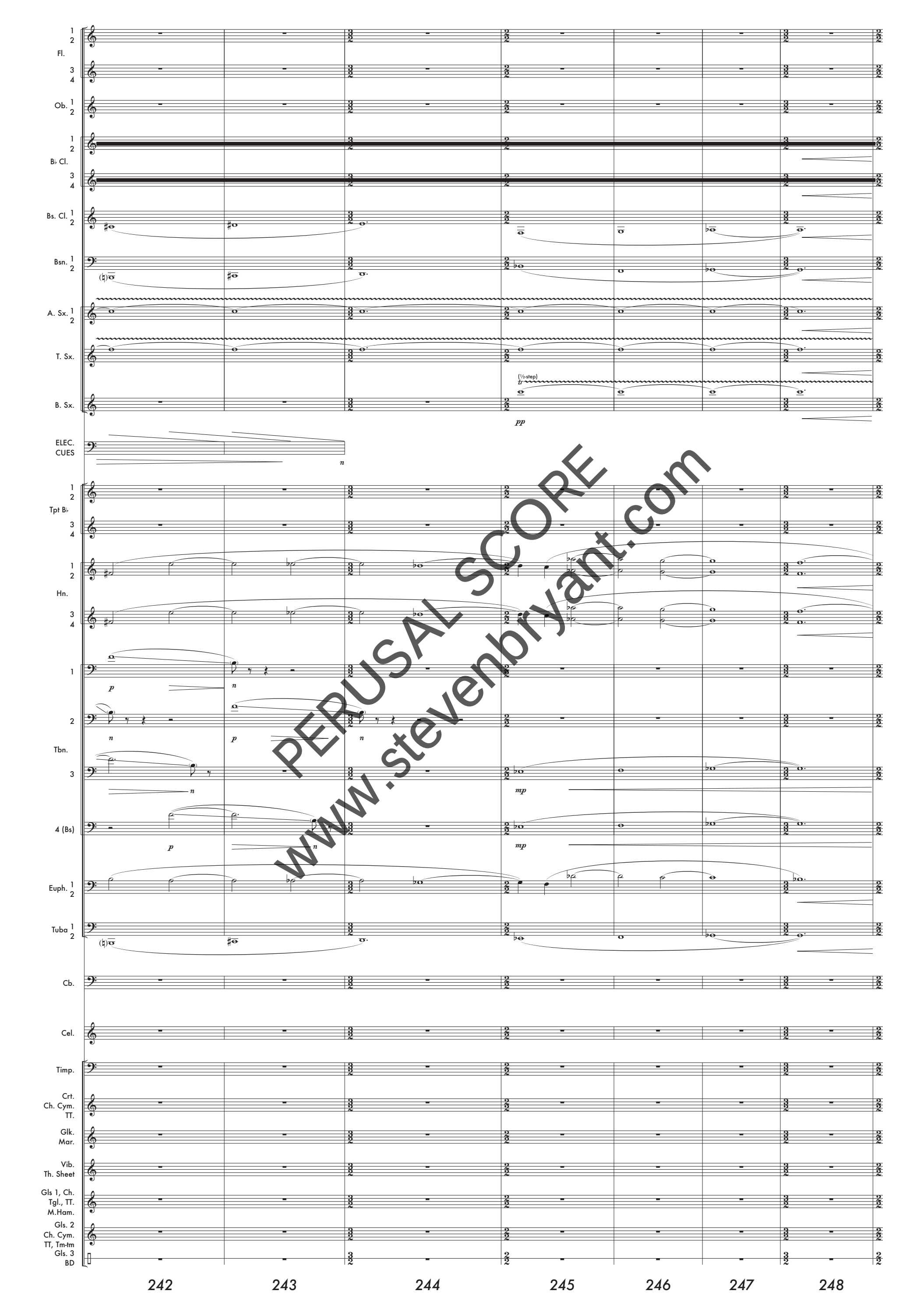
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

249 Slightly faster 𝅗𝅥 = 69

Fl. 1 2 — mf — n

Fl. 3 4 — a2 — mf — n

Ob. 1 2 — a2 — div. — mf — n

B♭ Cl. 1 2 — mf — n

B♭ Cl. 3 4 — div. — mf — n

Bs. Cl. 1 2 — mf — n

Bsn. 1 2 — mf — n

A. Sx. 1 2 — (½-step) — mf — n — div. — p

T. Sx. — (½-step) — mf — n — p

B. Sx. — mf — n — p

CUE 2 (Click)

249 Slightly faster 𝅗𝅥 = 69

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

Tpt B♭ 3 4 — Harmon mute (with stem) — a2 — n — mf — n

Hn. 1 2 — slow hand-stop gliss. — stopped — mf — n

Hn 1/3 gliss down naturally to stopped "E"
Hn 2/4 also gliss down, then change fingering to jump up to D♯

Hn. 3 4 — slow hand-stop gliss. — stopped — mf — n

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

Tbn. 2 — Slow glisses as before — mf — p

Tbn. 3 — Slow glisses as before — mf — p

4 (Bs) — mf — n — Slow glisses as before — p

Euph. 1 2 — div. — mf — n

Tuba 1 2 — mf — n

Cb. — mf — n

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

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

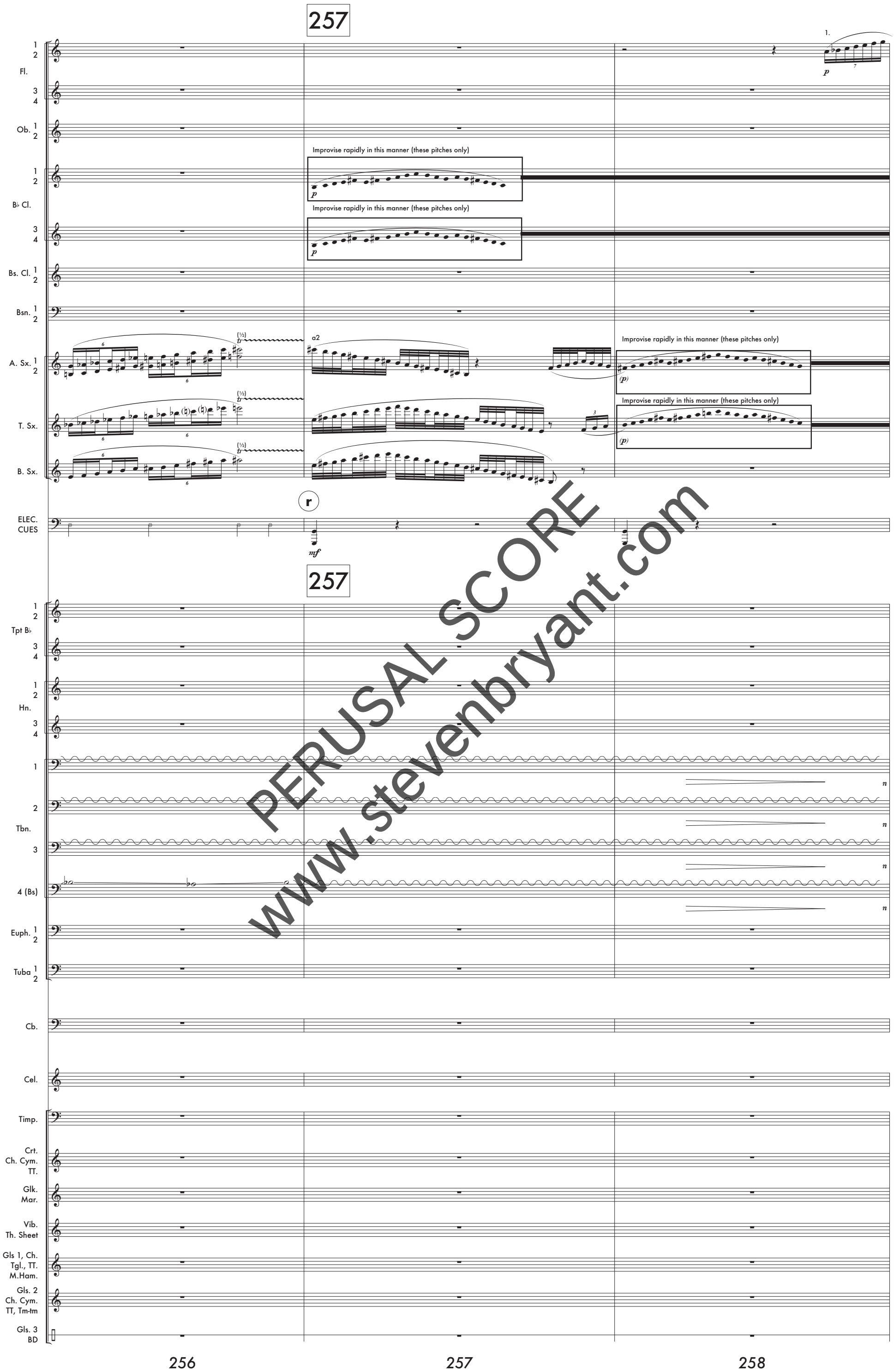
Gls. 2 Ch. Cym. TT, Tm-tm

BASS DRUM
very soft beaters

Gls. 3 BD — p — n

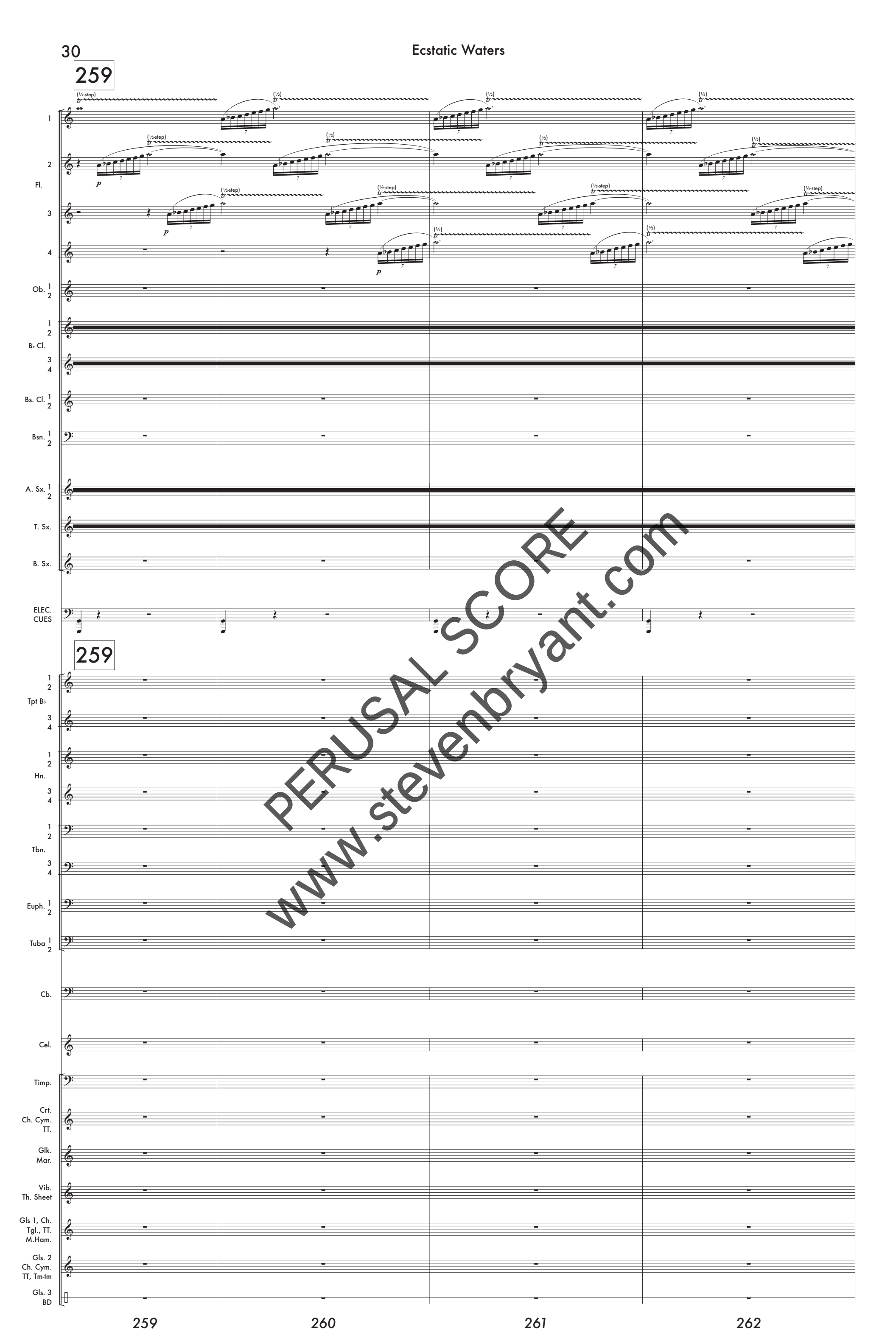
249 250 251 252 253 254 255

PERUSAL SCORE
www.stevenbryant.com

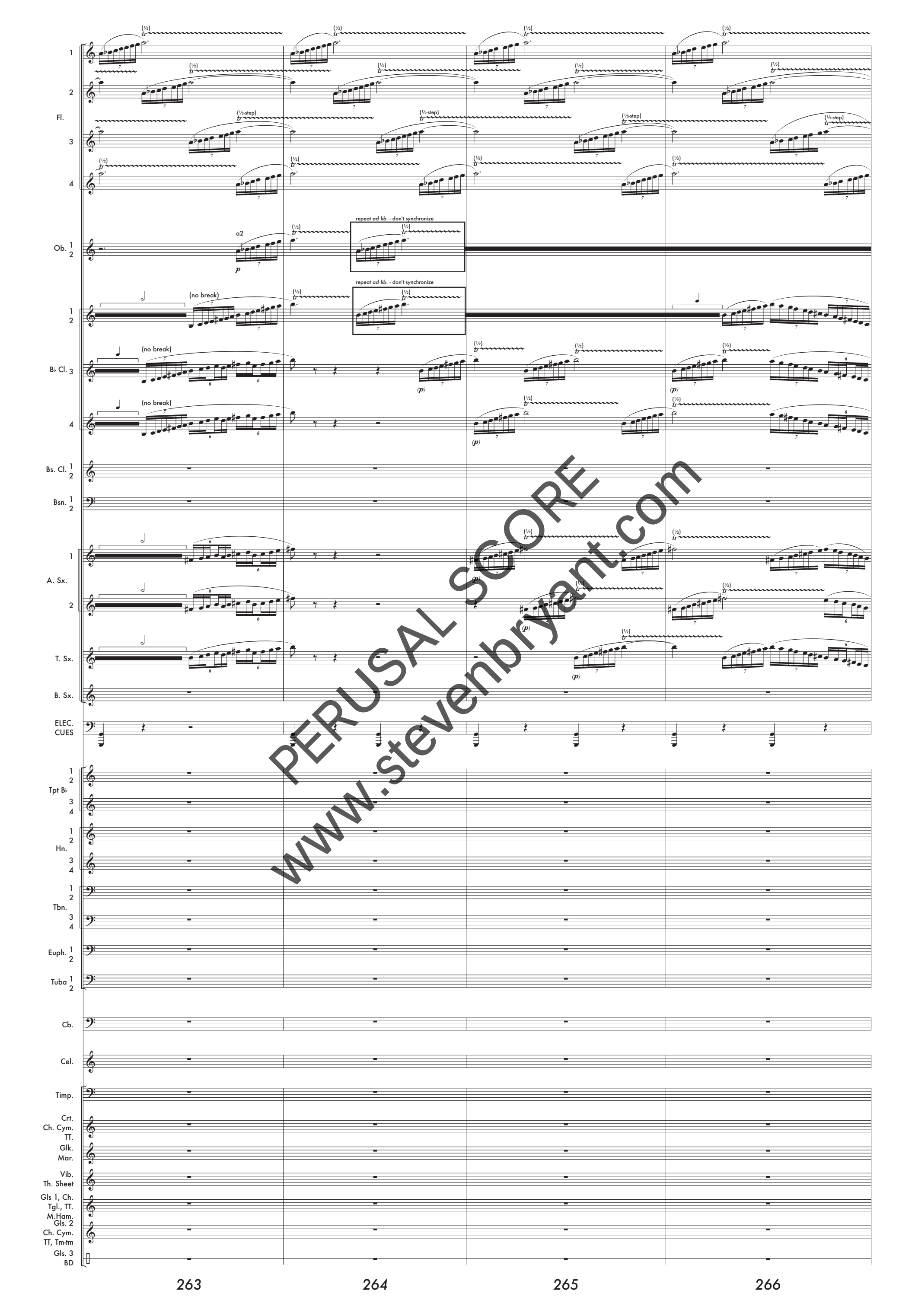


PERUSAL SCORE
www.stevenbryant.com

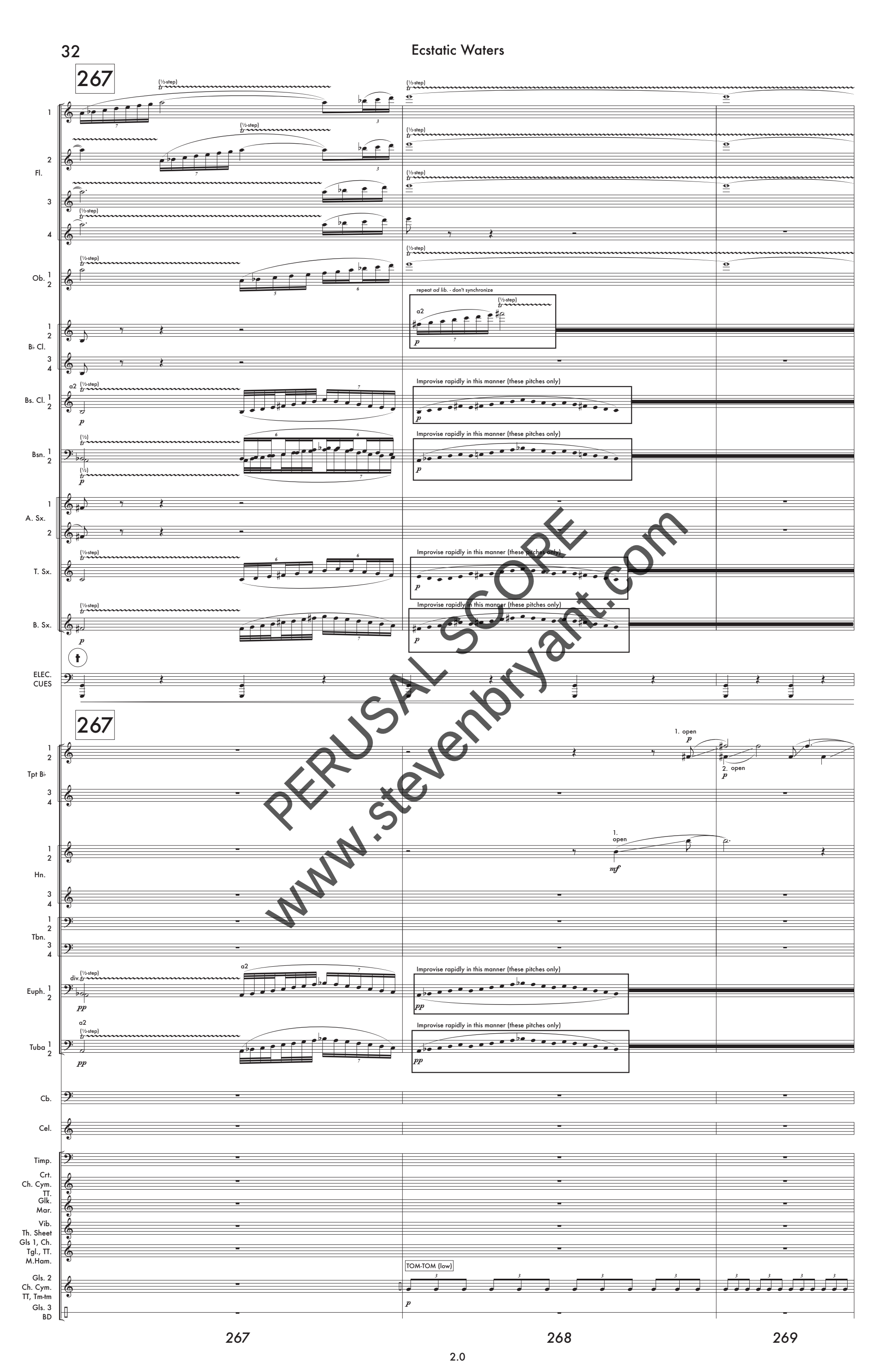
Ecstatic Waters



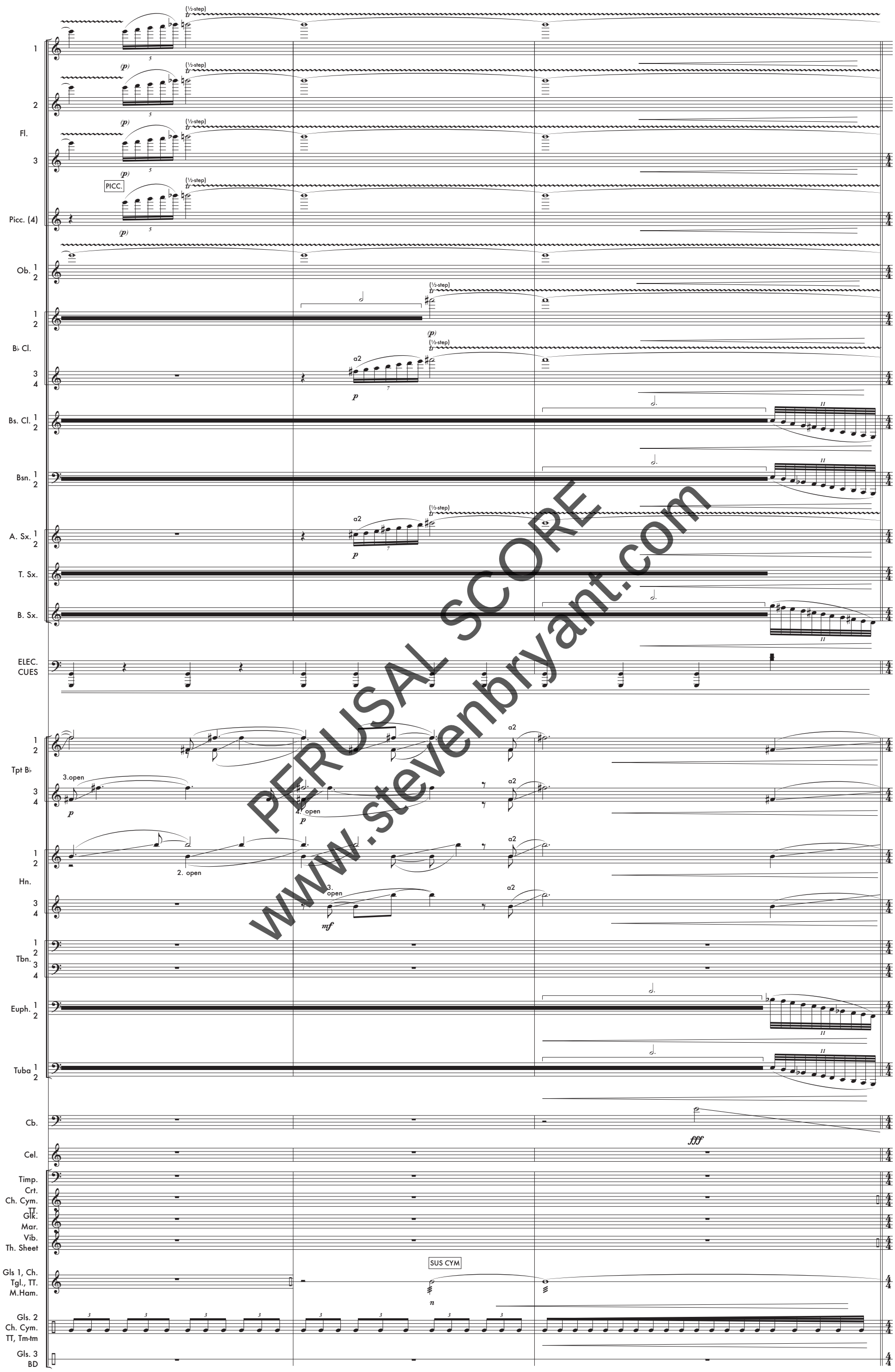
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

Ecstatic Waters

III. The Generous Wrath of Simple Men ♩= 138 / 𝅗𝅥= 69

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.
ELEC. CUES
273
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

fluttertongue
div.
growl
(highest note possible)
(a scream)
TO FLUTE
pizz.
TAM-TAM
l.v.
THUNDERSHEET
with brass Glock. mallets or hammers
CHINA CYMBAL
(or something trashy and loud, with a fast decay, such as a metal trash can lid, etc.)
TOM-TOM (med)
Promark Web plastic brushes or similar; DAMPEN - very little resonance
TOM-TOM (low)
hard beaters

273 274 275 276 277

PERUSAL SCORE
www.stevenbryant.com

ELEC. CUES
Tpt B♭
Hn.
Tbn.
Euph.
Tuba

278 279 280 281

282

Fl.
Ob.
B♭ Cl.
Bs. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
ELEC. CUES

282 283 284 285 286 287

PERUSAL SCORE
www.stevenbryant.com

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.

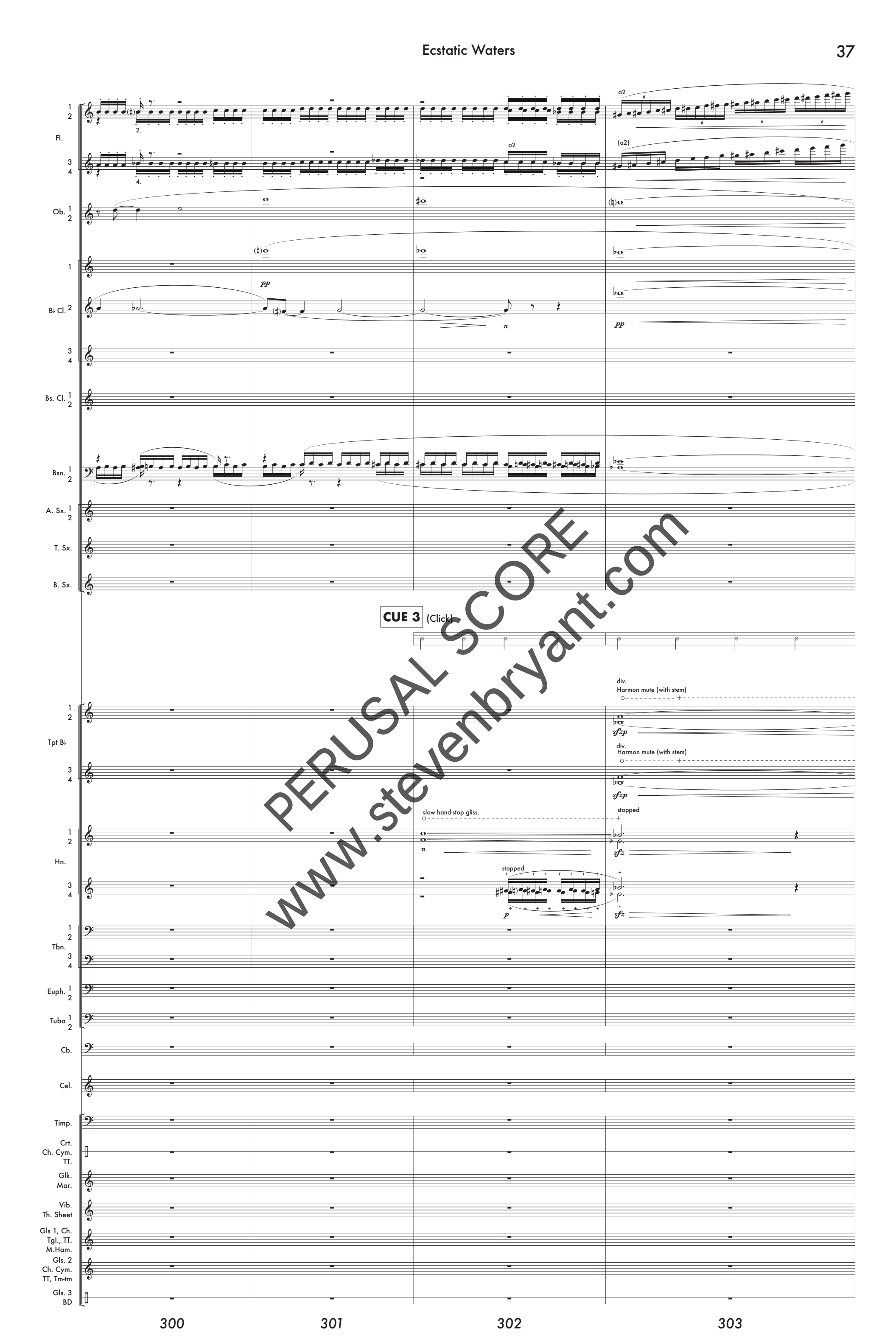
288 289 290 291 292 293

294

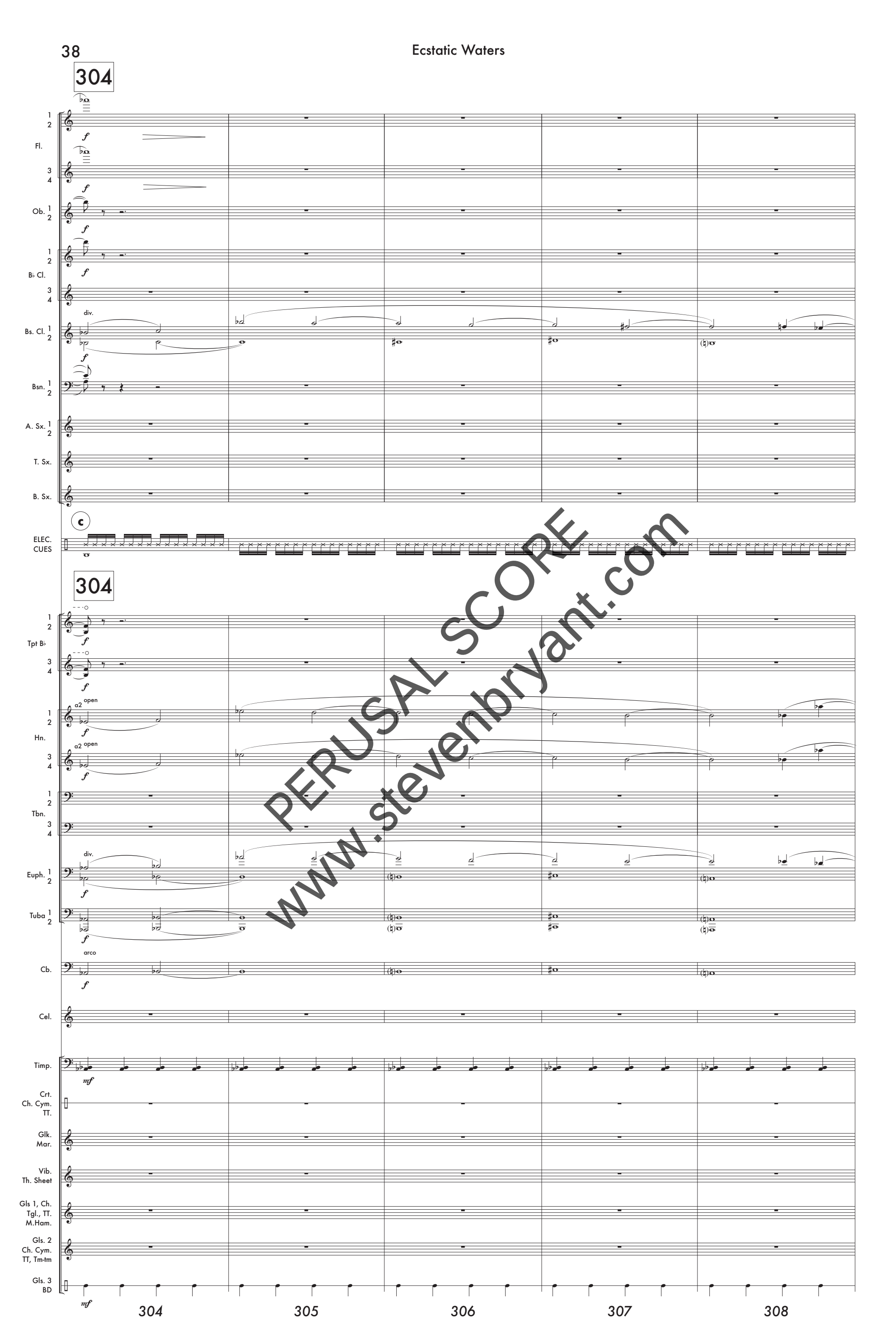
1. solo

294 295 296 297 298 299

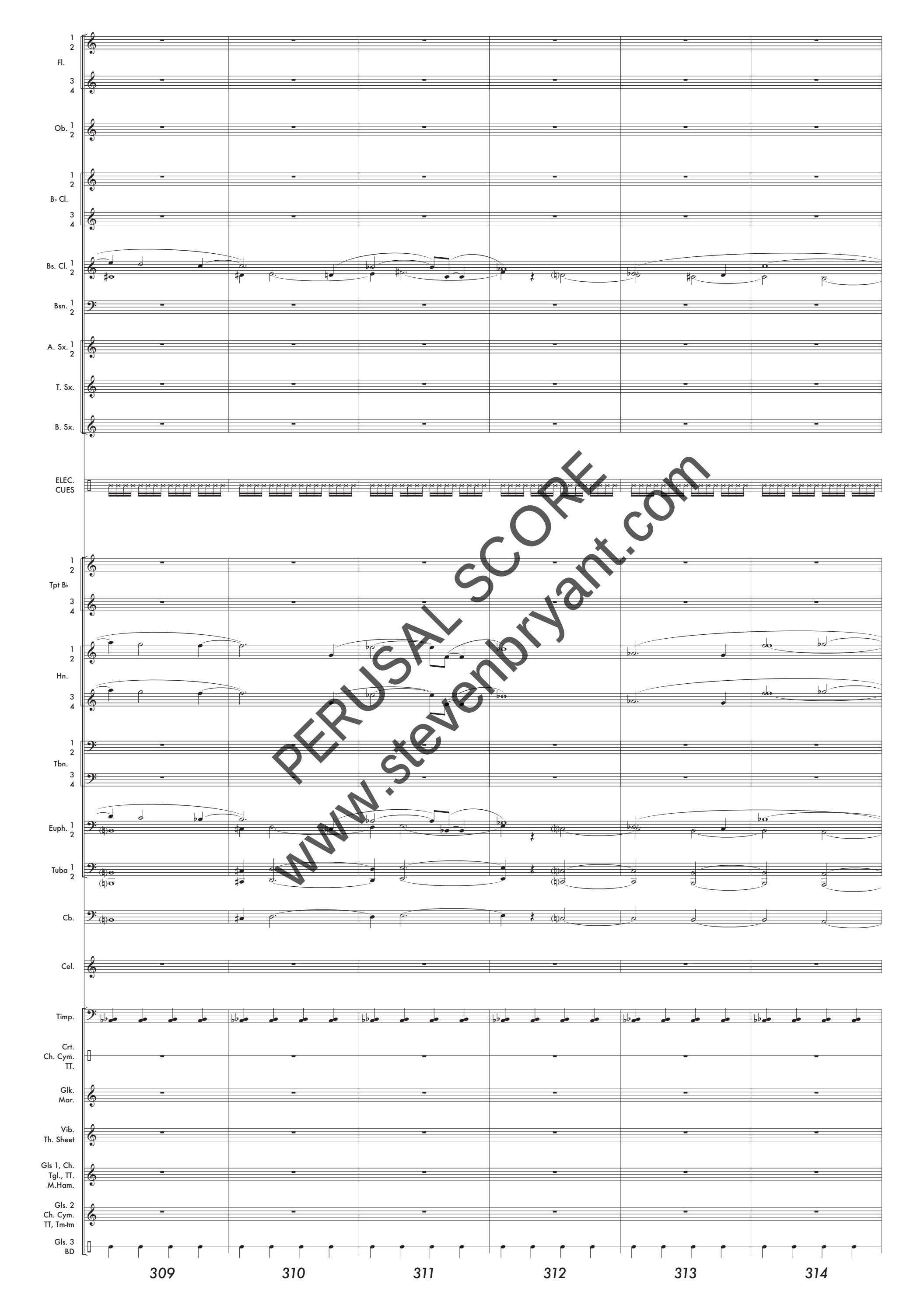
PERUSAL SCORE
www.stevenbryant.com



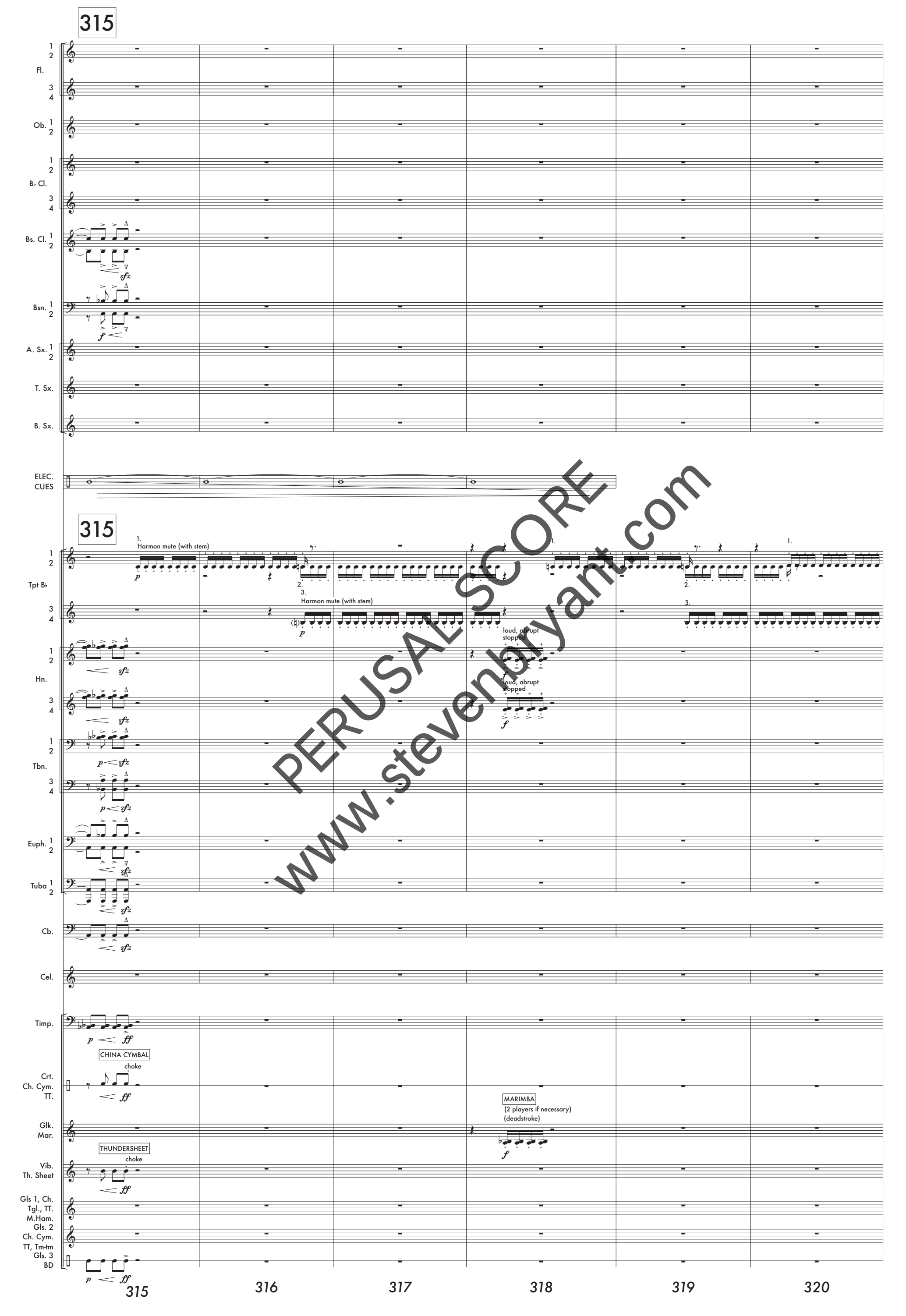
PERUSAL SCORE
www.stevenbryant.com



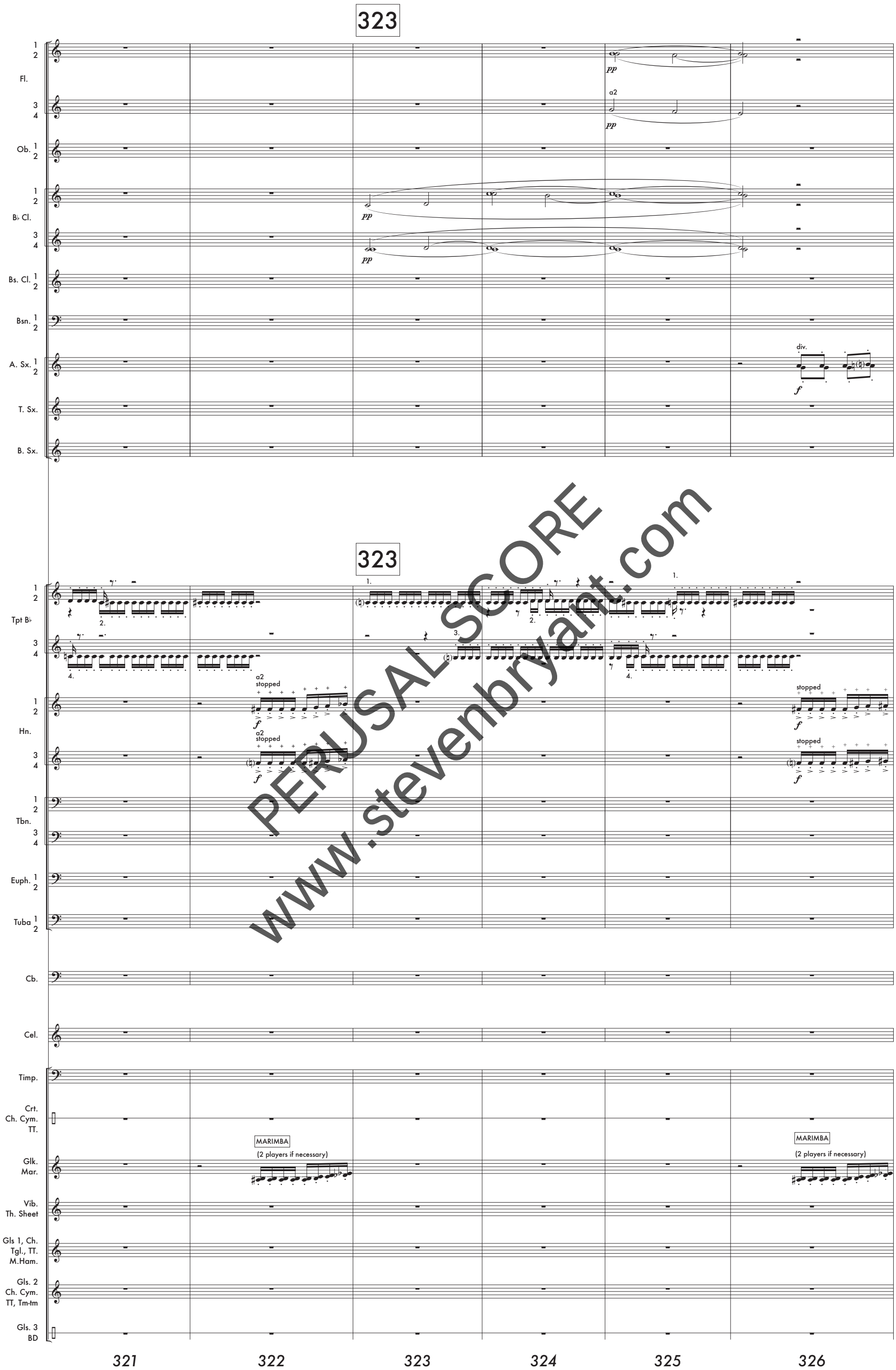
PERUSAL SCORE
www.stevenbryant.com



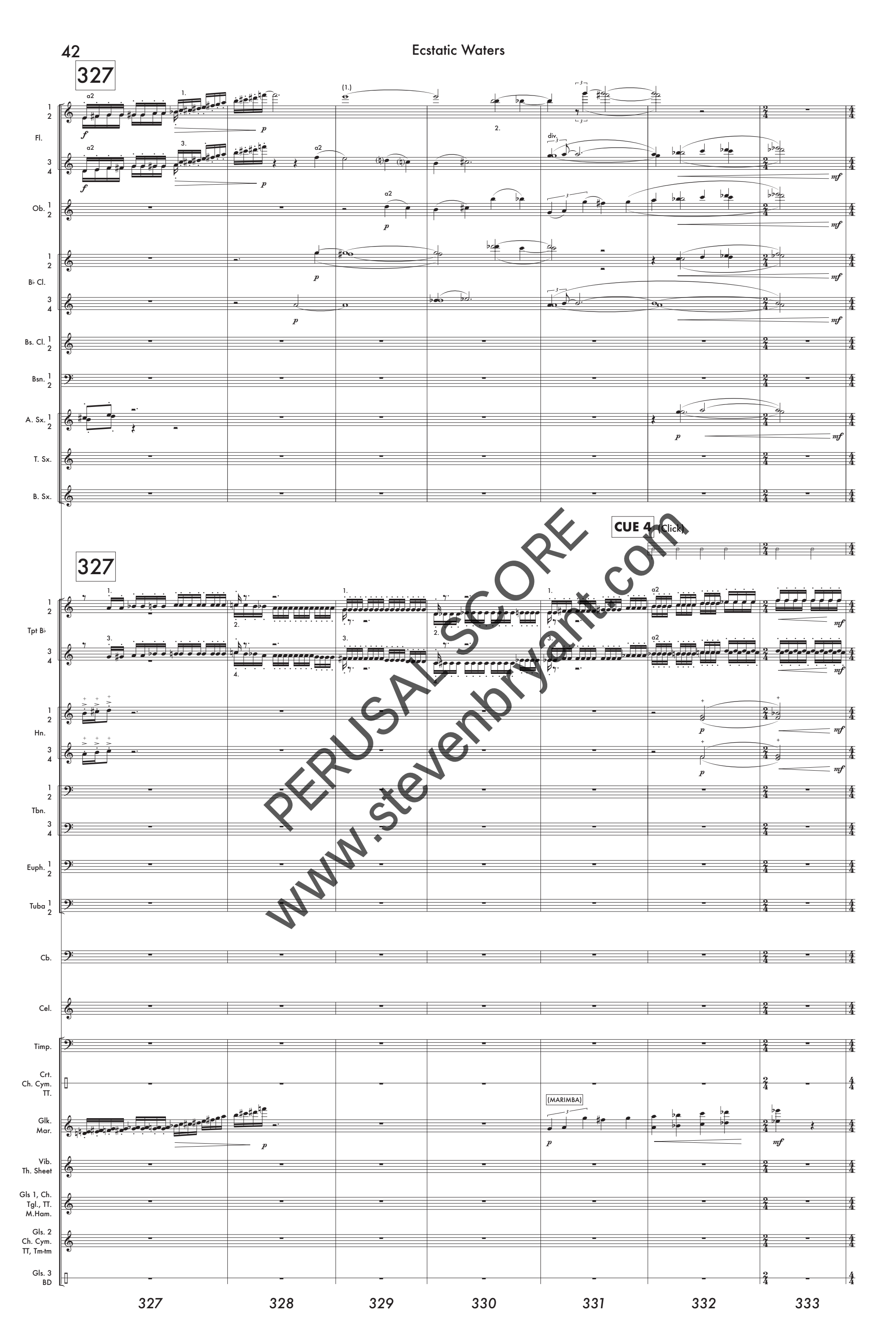
PERUSAL SCORE
www.stevenbryant.com



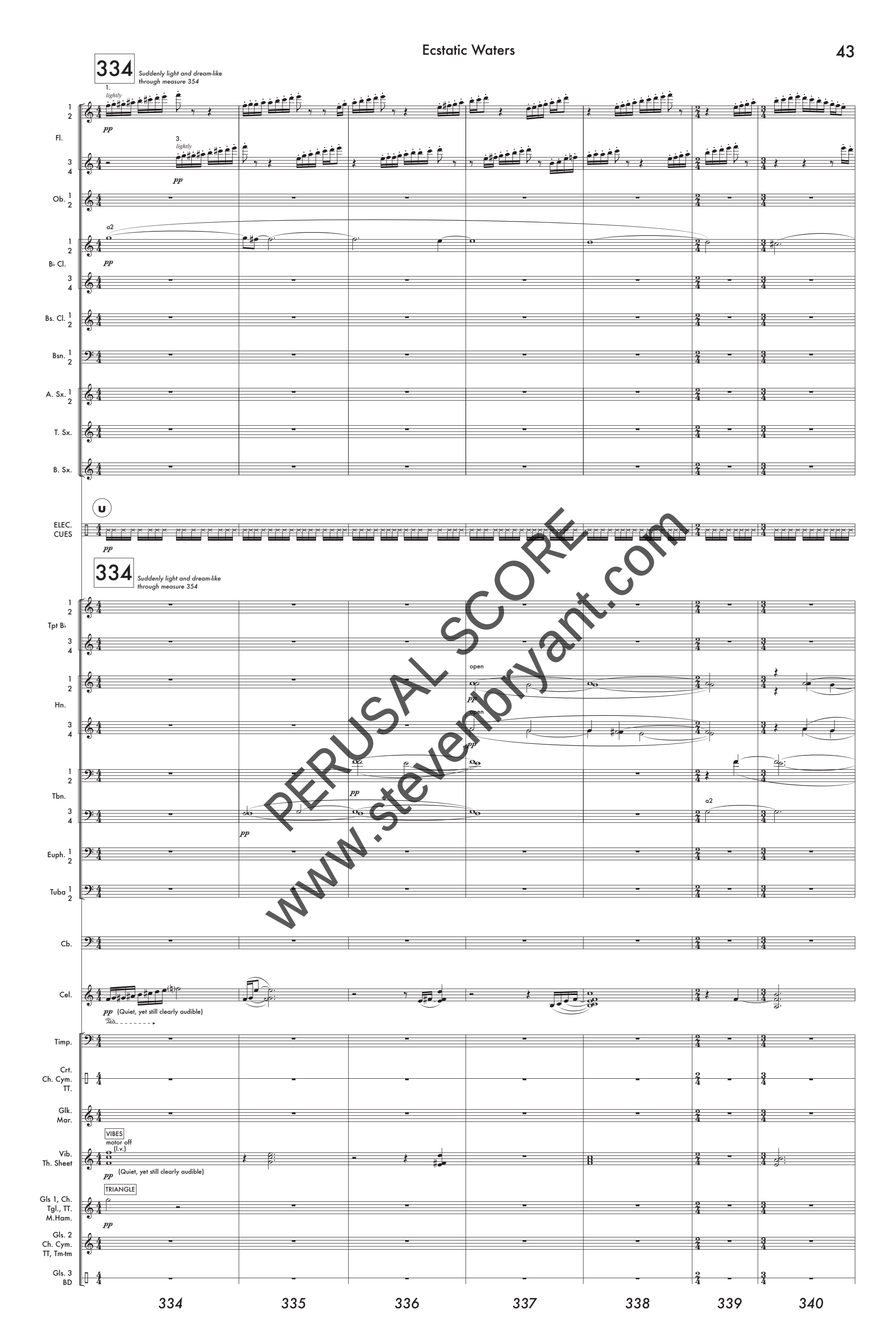
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

343

Fl. 1 2

Fl. 3 4

a2

Ob. 1 2

a2

pp

1 2

(pp)

B♭ Cl. 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

tr

ppp

T. Sx.

(whole-step)

tr

ppp

B. Sx.

(whole-step)

tr

ppp

ELEC. CUES

i

343

Tpt B♭ 1 2

Tpt B♭ 3 4

Hn. 1 2

Hn. 3 4

Tbn. 1 2

a2

pp

Tbn. 3 4

pp

Euph. 1 2

div. pp

pp

Tuba 1 2

Cb.

Cel.

Timp.

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

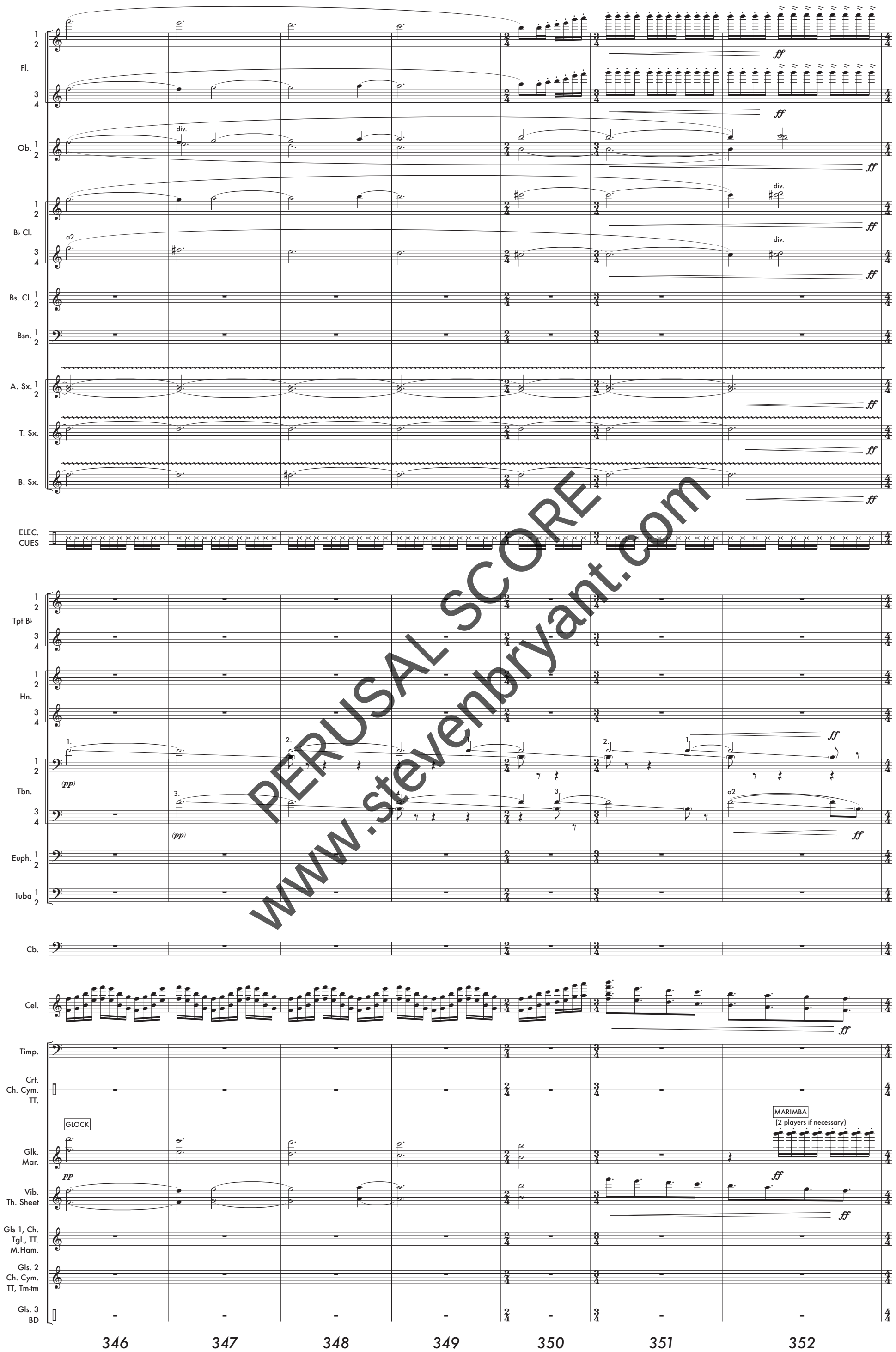
Gls 1, Ch. Tgl., TT. M.Ham.

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

Gls. 3 BD

341 342 343 344 345

PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

353

Fl. 1 2

Fl. 3 4

Fl. 4 TO PICC.

Ob. 1 2

B♭ Cl. 1 2

B♭ Cl. 3 4

Bs. Cl. 1 2

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

ELEC. CUES

(breath noise)

ff *n* *f*

353

a2 Harmon mute (with stem)

Tpt B♭ 1 2 *ff*

a2 Harmon mute (with stem)

Tpt B♭ 3 4 *ff*

Hn. 1 2 a2 *f*

Hn. 3 4 a2 *f*

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

Tbn. 1 2 a2 *f*

Tbn. 3 4 *f*

Euph. 1 2

Tuba 1 2

Cb.

Cel.

Timp. *ff* *sub. mf*

Crt. Ch. Cym. TT. TAM-TAM l.v. *f*

Glk. Mar.

THUNDERSHEET *secco* Play toward the edge if necessary to dampen

Vib. Th. Sheet *ff*

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

CHINA CYMBAL *secco*

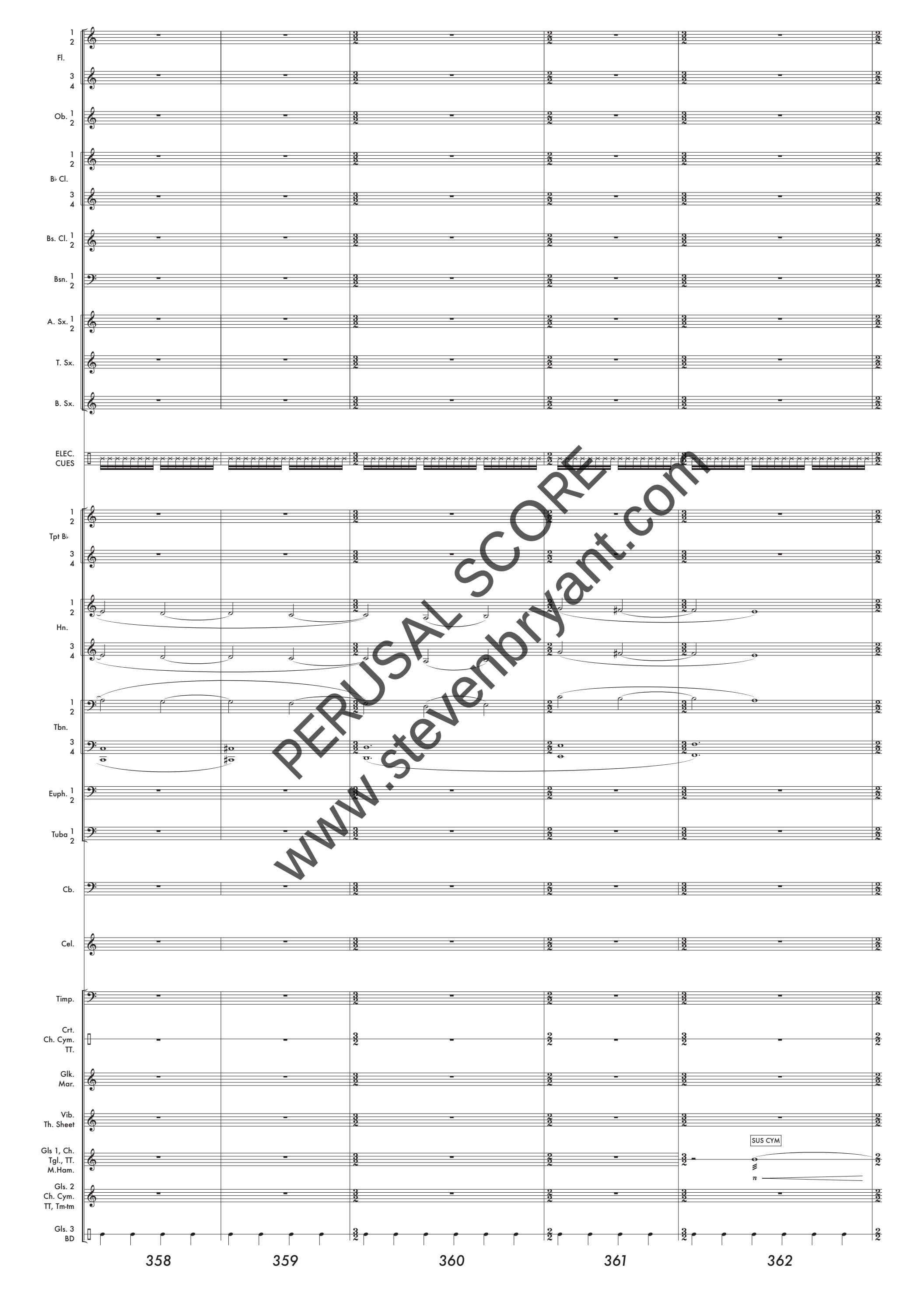
Gls. 2 Ch. Cym. TT, Tm-tm *ff*

soft beaters muffle somewhat to create a distant pulse more "felt" rather than "heard"

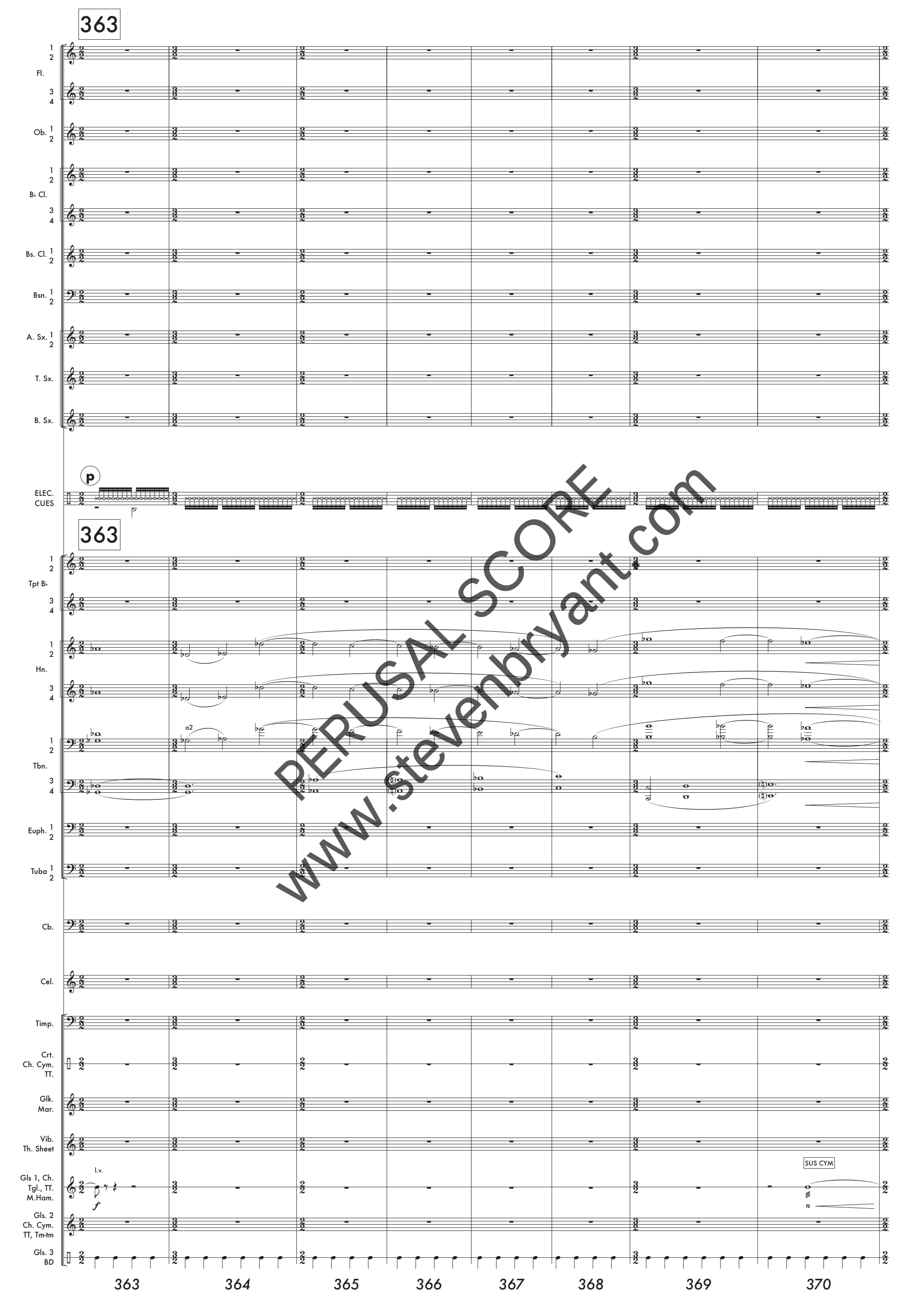
Gls. 3 BD *ff* *sub. mf*

353 354 355 356 357

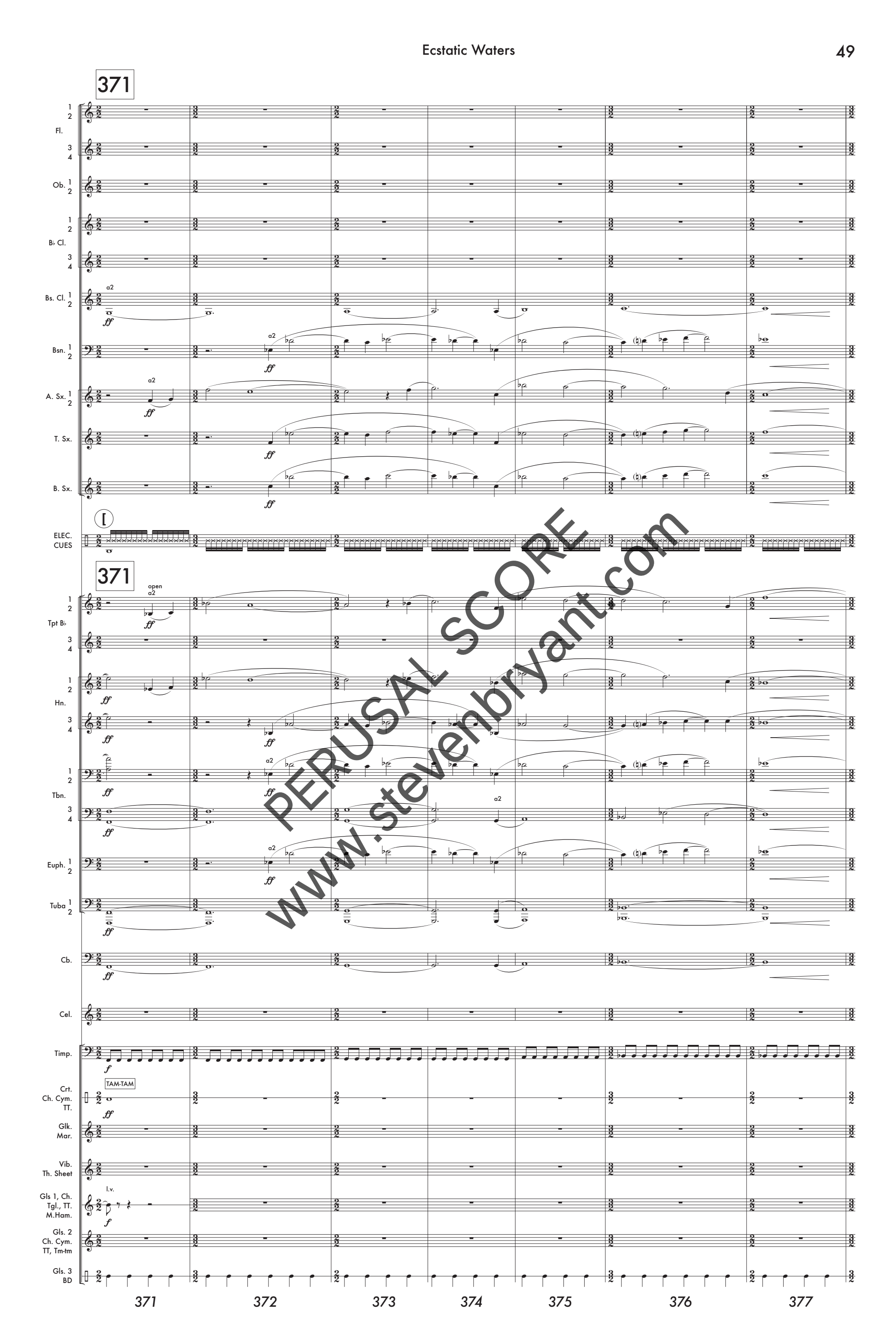
PERUSAL SCORE www.stevenbryant.com



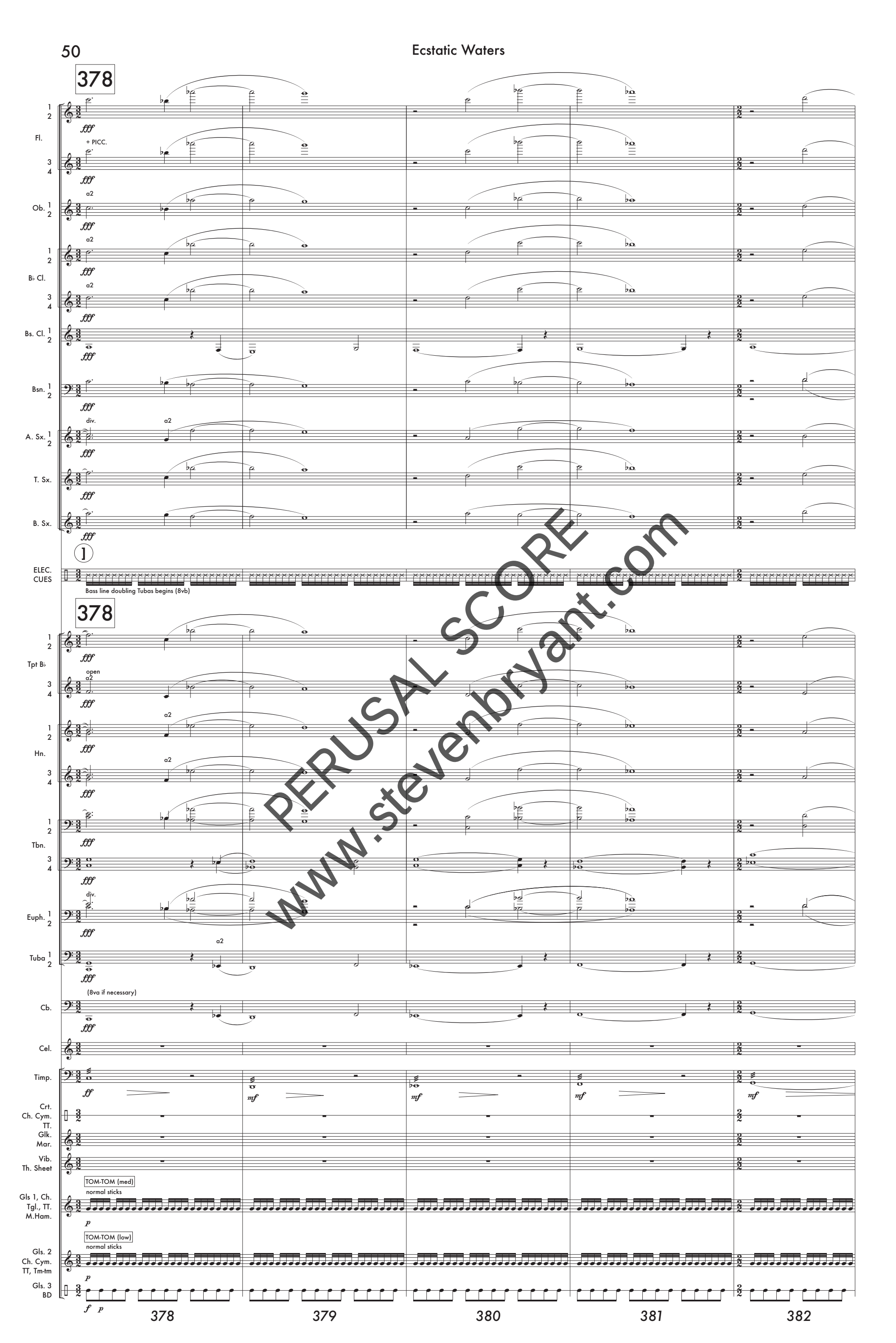
PERUSAL SCORE
www.stevenbryant.com



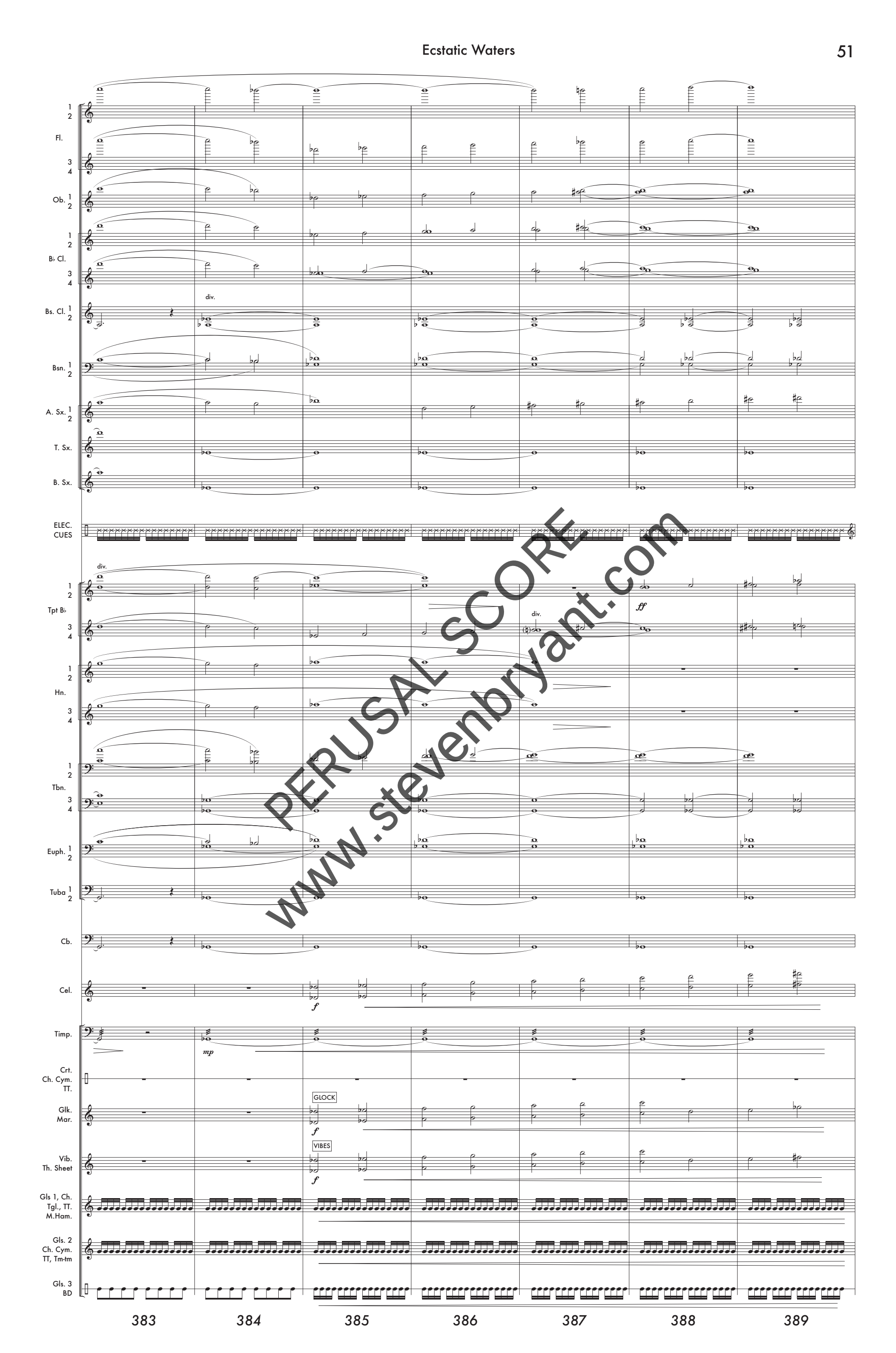
PERUSAL SCORE
www.stevenbryant.com



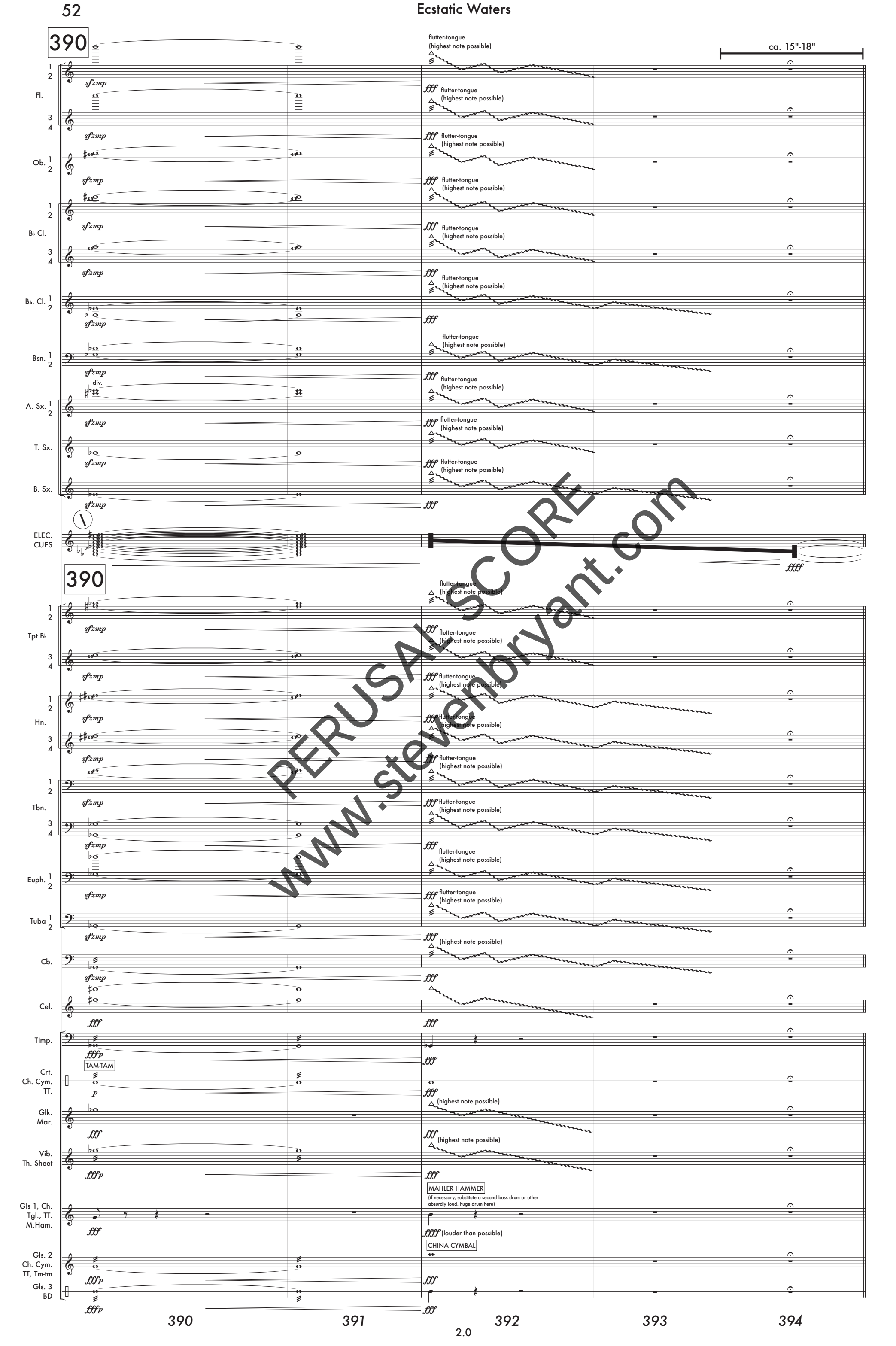
PERUSAL SCORE
www.stevenbryant.com



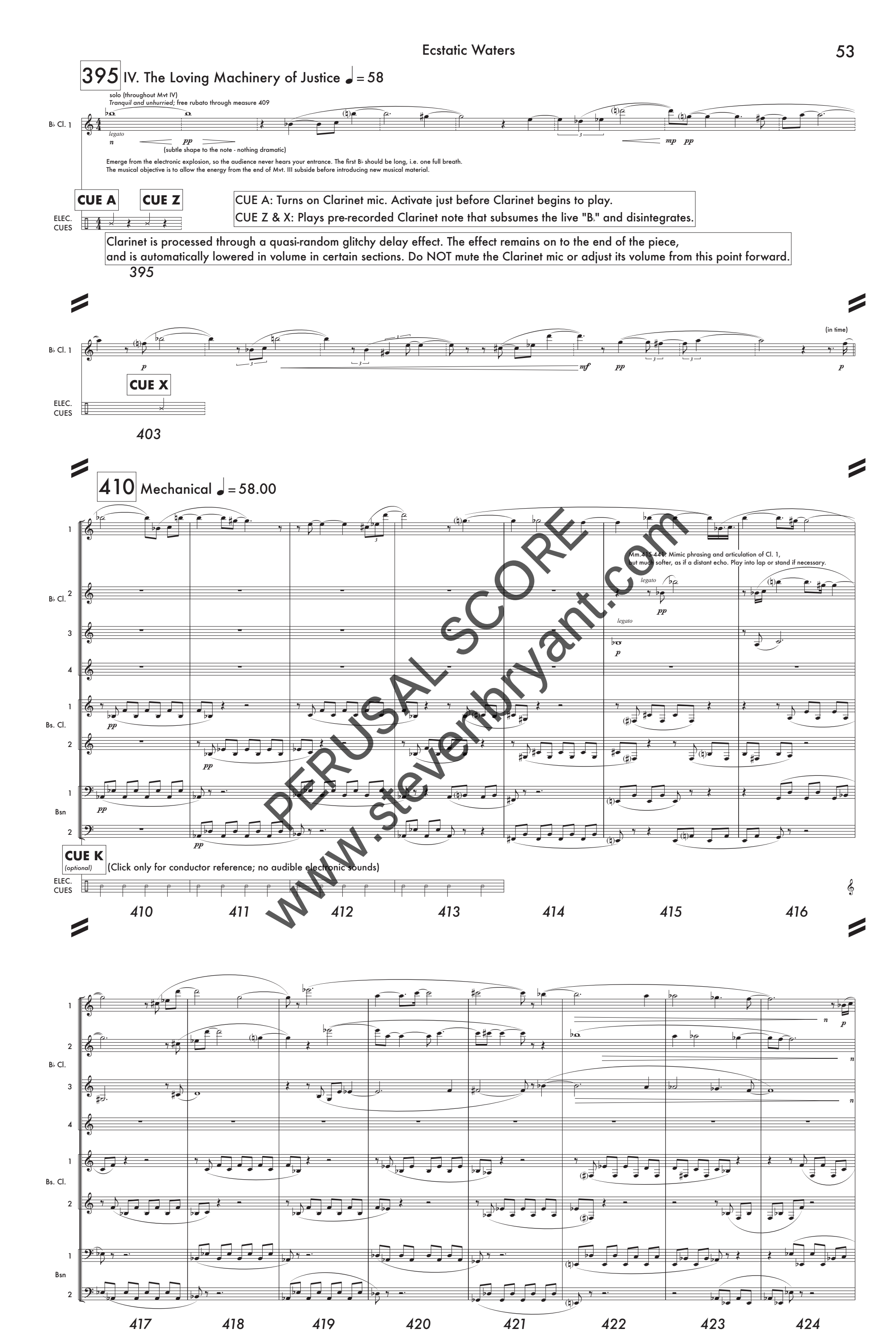
PERUSAL SCORE
www.stevenbryant.com



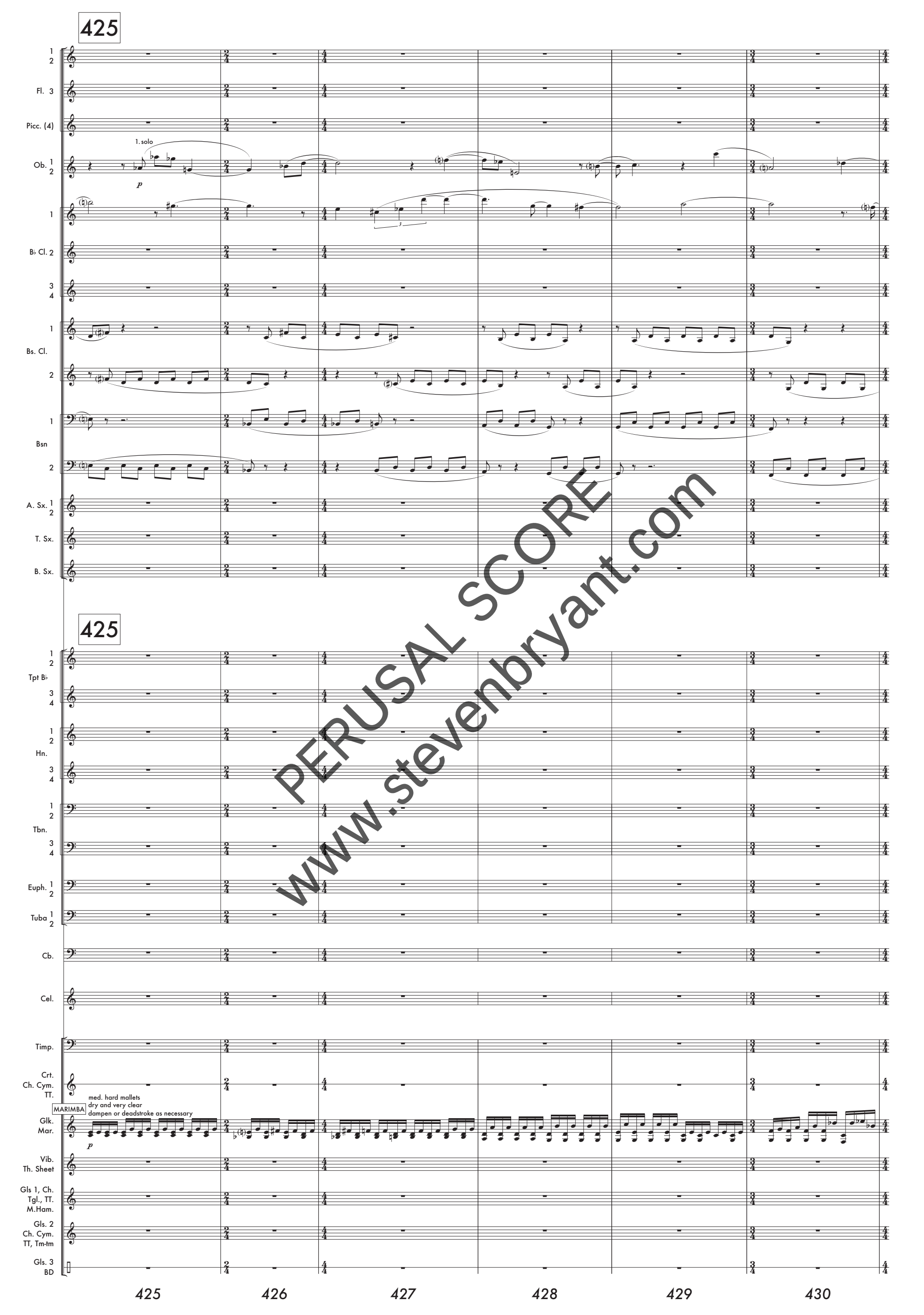
PERUSAL SCORE
www.stevenbryant.com



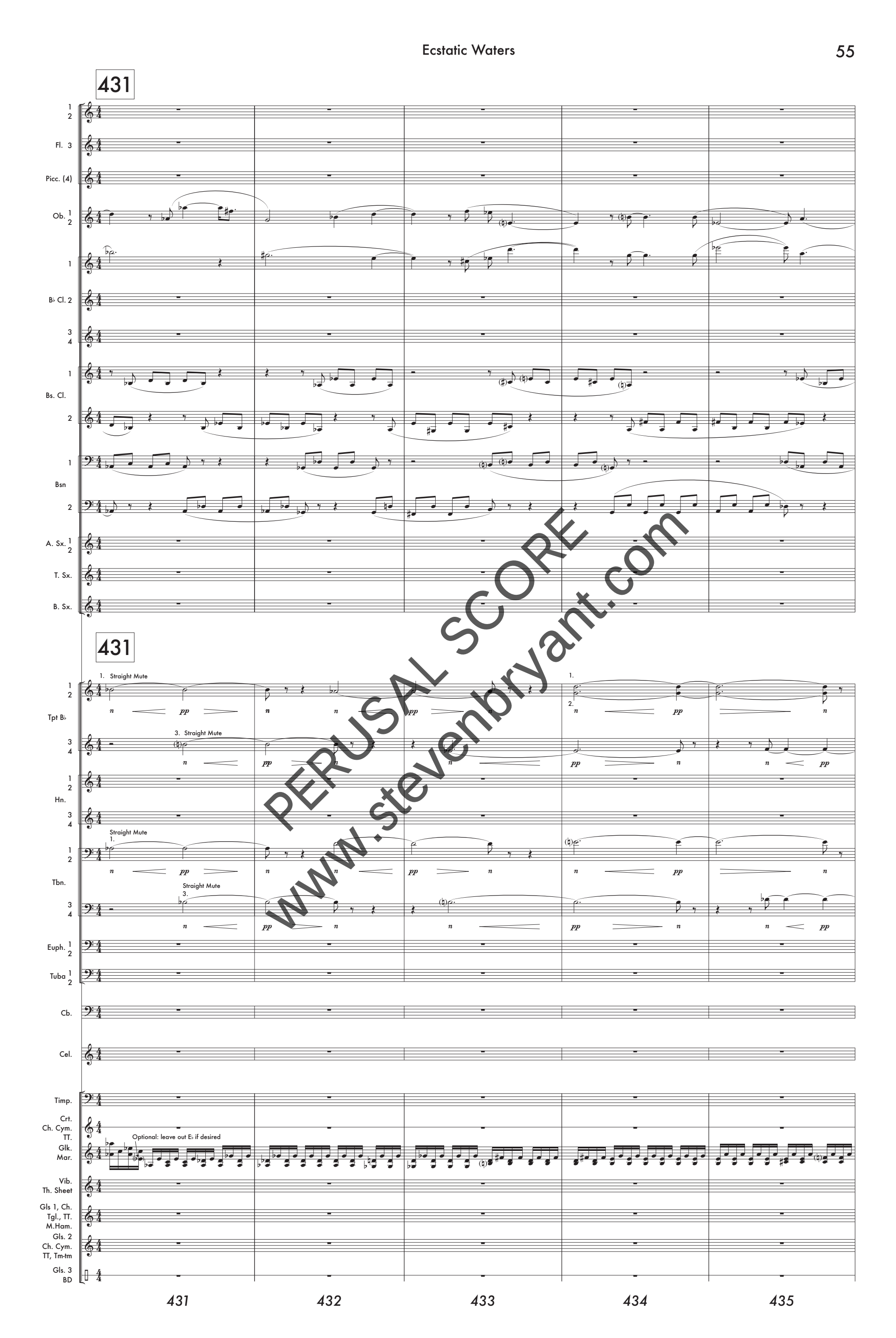
PERUSAL SCORE
www.stevenbryant.com



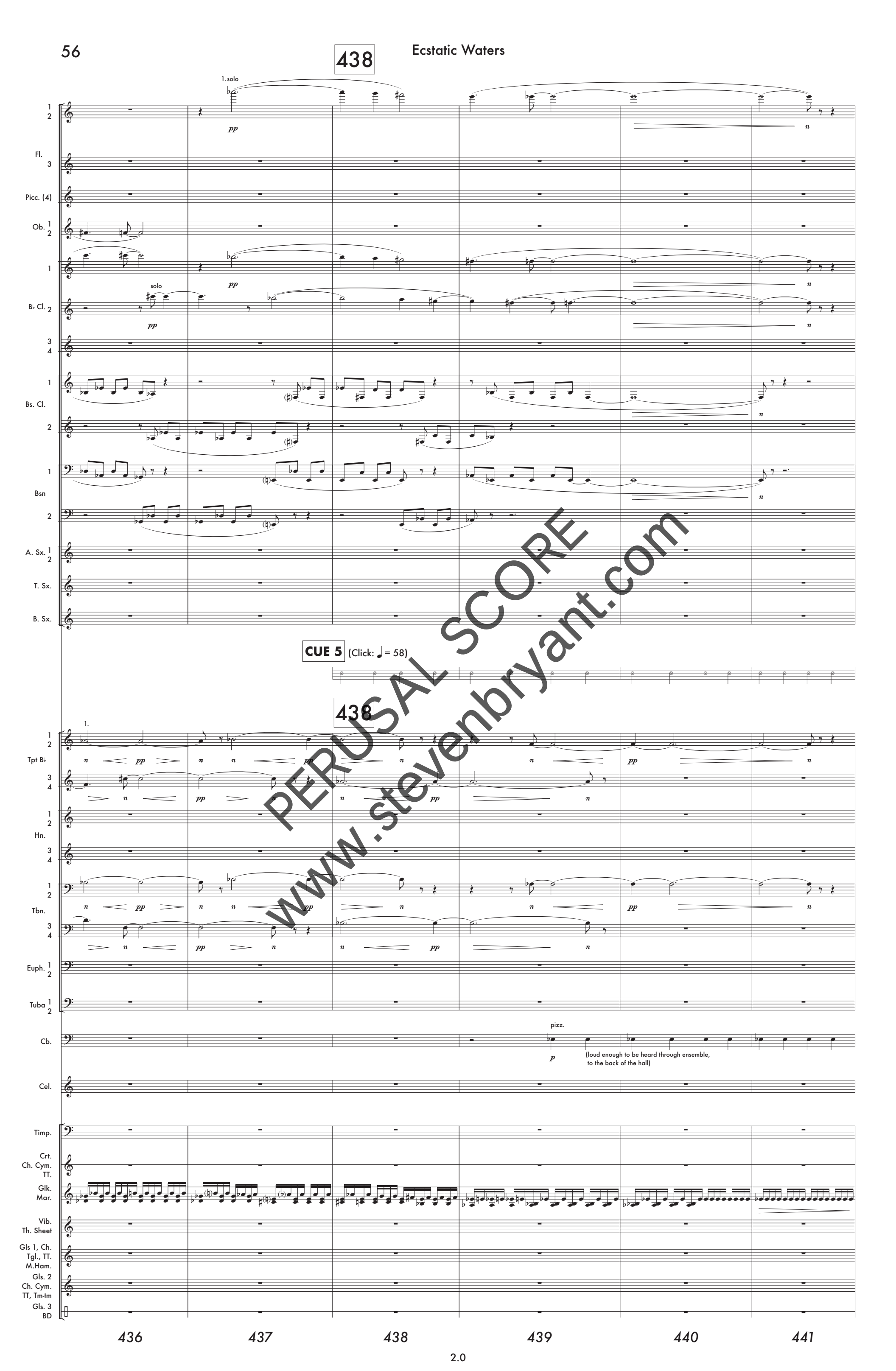
PERUSAL SCORE
www.stevenbryant.com



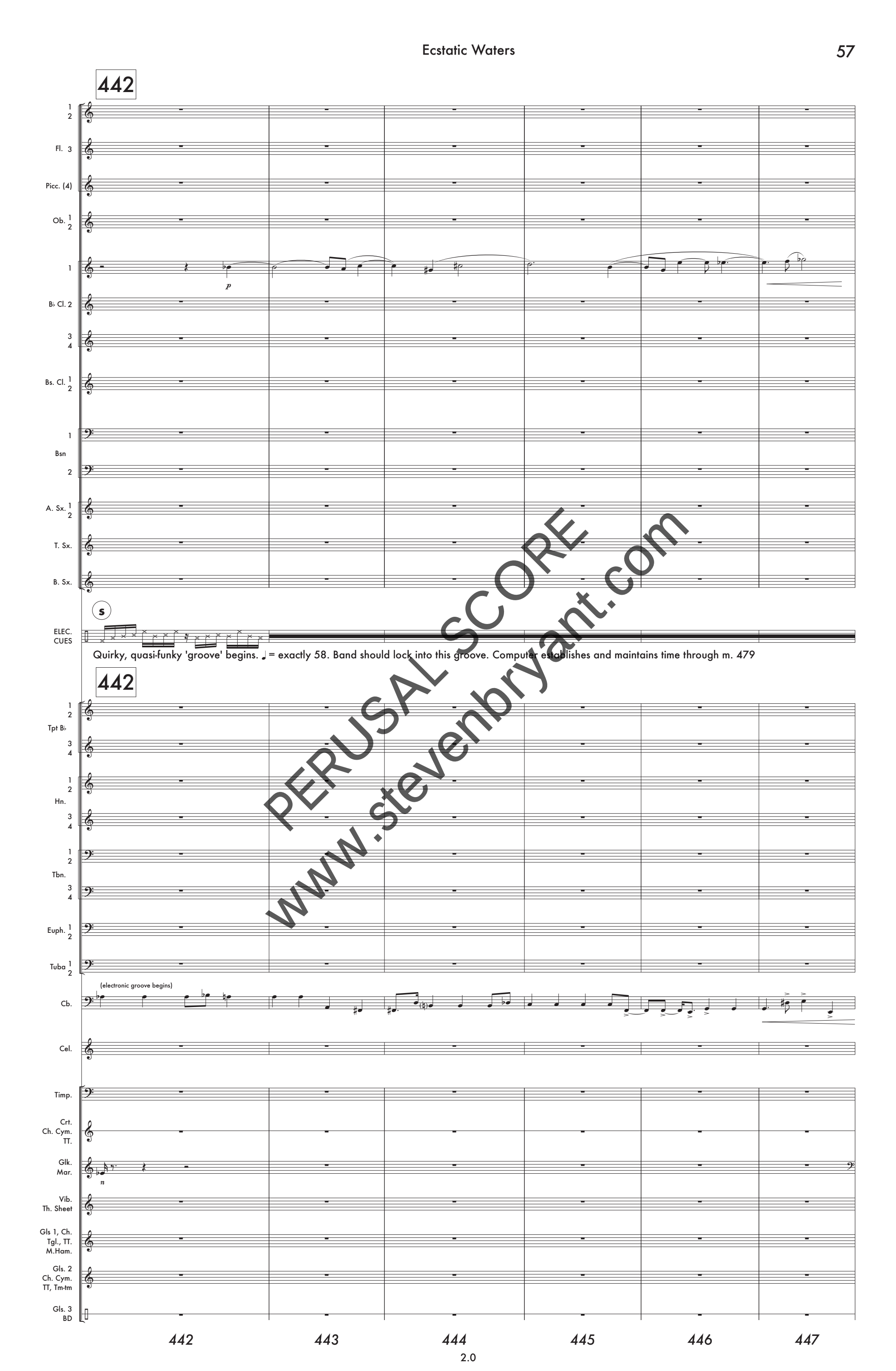
PERUSAL SCORE
www.stevenbryant.com



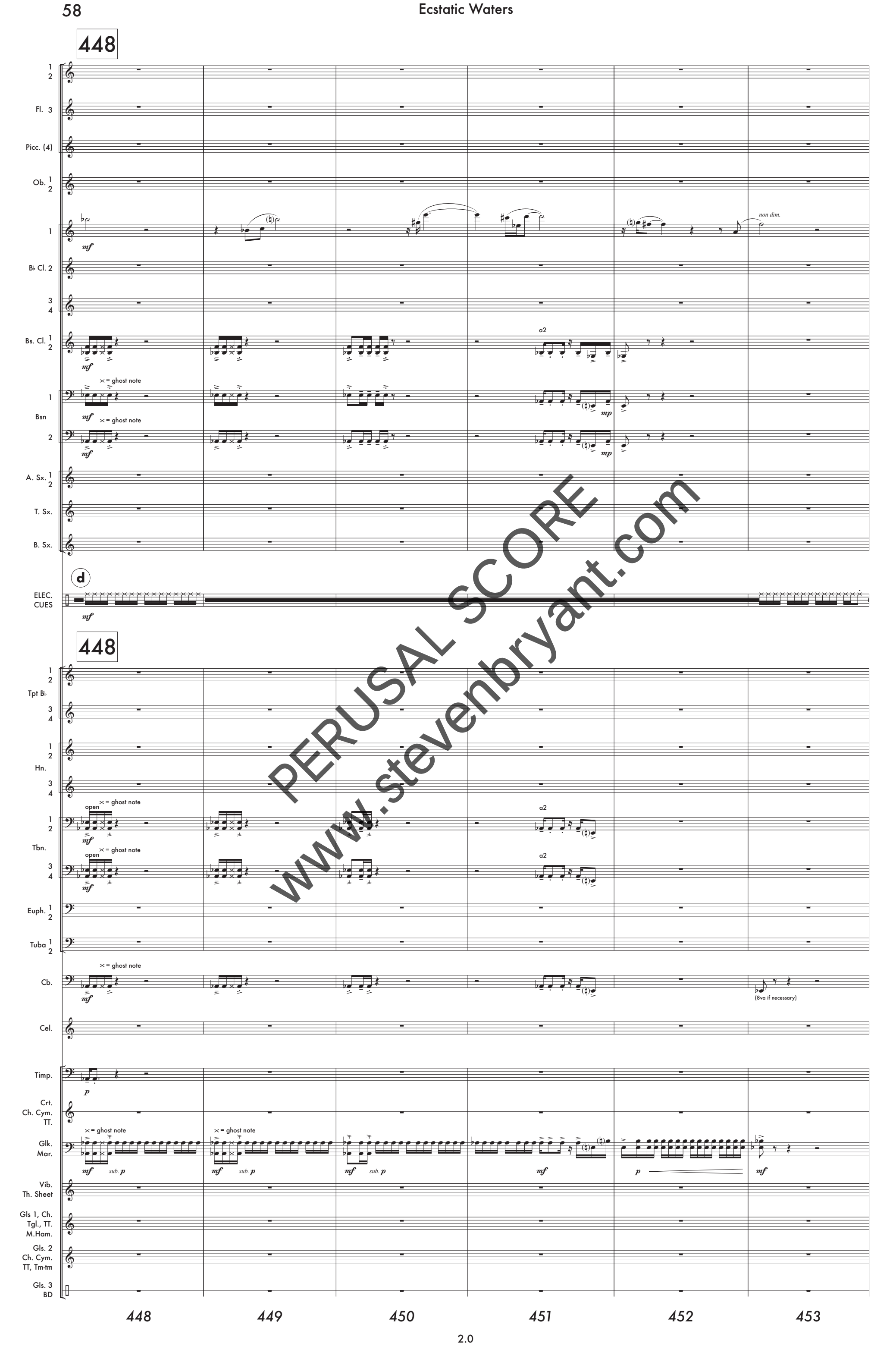
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

454

a2 mp

Fl. 3

Picc. (4)

Ob. 1 2 a2 mp

1 mp

B♭ Cl. 2

3 4

Bs. Cl. 1 2 mp

1 mp

Bsn

"Echo": mimic phrasing of, but play slightly softer than, Bsn 1 (through measure 459)

2 p

A. Sx. 1 2

T. Sx.

B. Sx.

f

ELEC. CUES

454

Straight Mute a2

Tpt B♭ 1 2 n mp n n mp n n div.

Straight Mute a2

3 4 n mp n n mp n

Hn. 1 2

3 4

Straight Mute a2

Tbn. 1 2 n mp n n mp n

Straight Mute a2

3 4 n mp n n mp n

Euph. 1 2

Tuba 1 2

Cb. mp

Cel.

Timp. p

Crt. Ch. Cym. TT.

Glk. Mar.

Vib. Th. Sheet

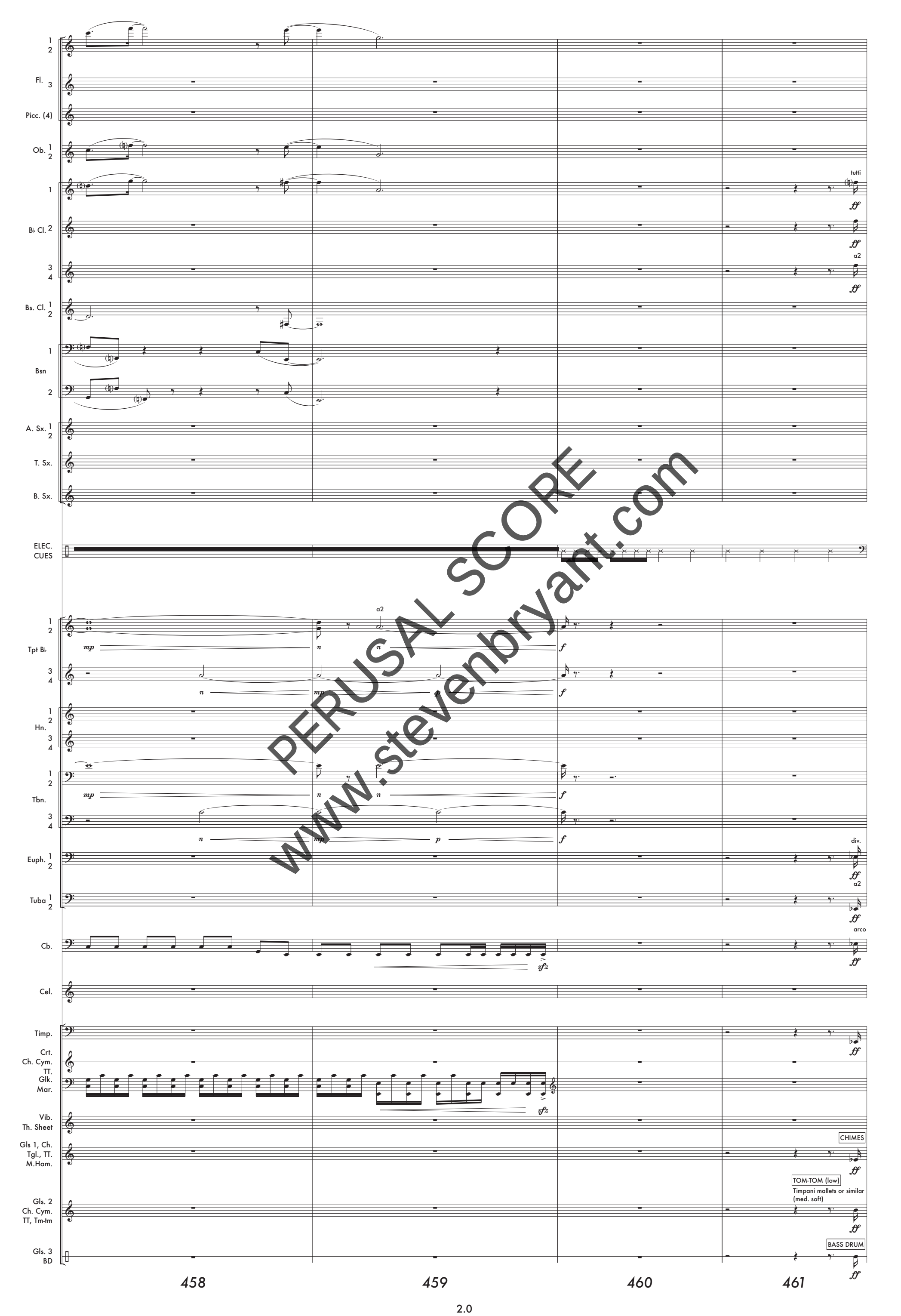
Gls 1, Ch. Tgl., TT. M.Ham.

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

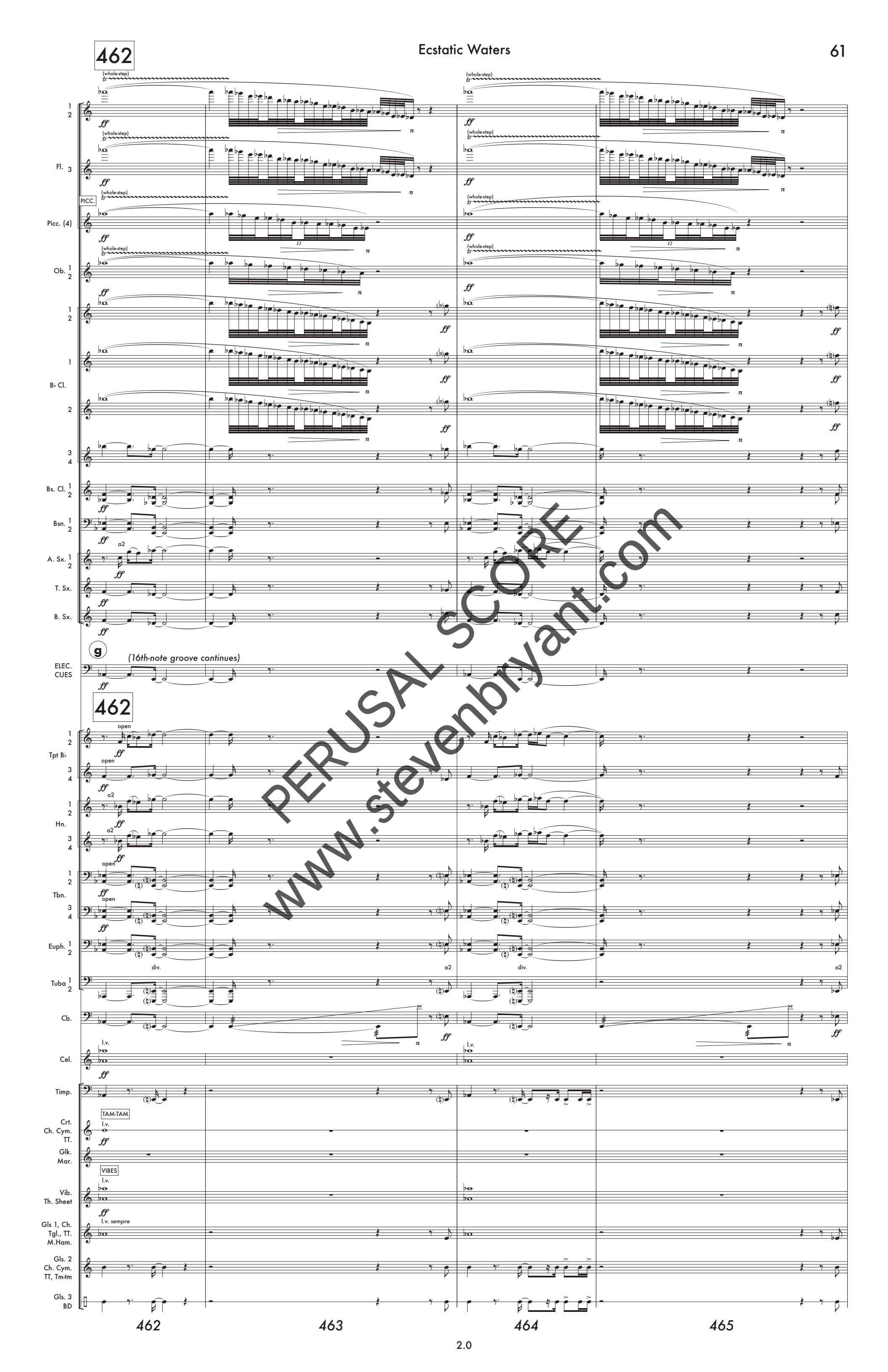
Gls. 3 BD

454 455 456 457

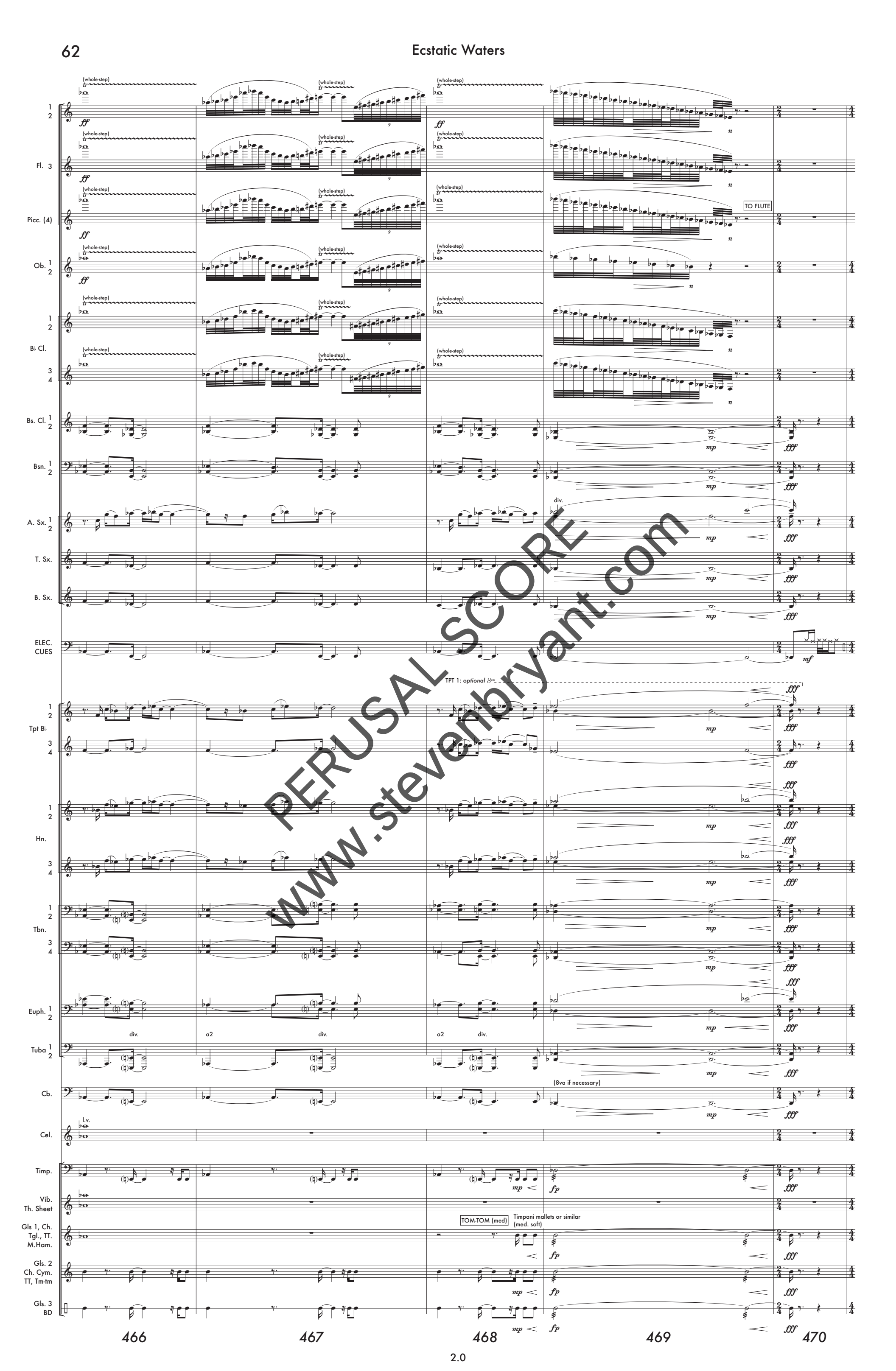
PERUSAL SCORE
www.stevenbryant.com



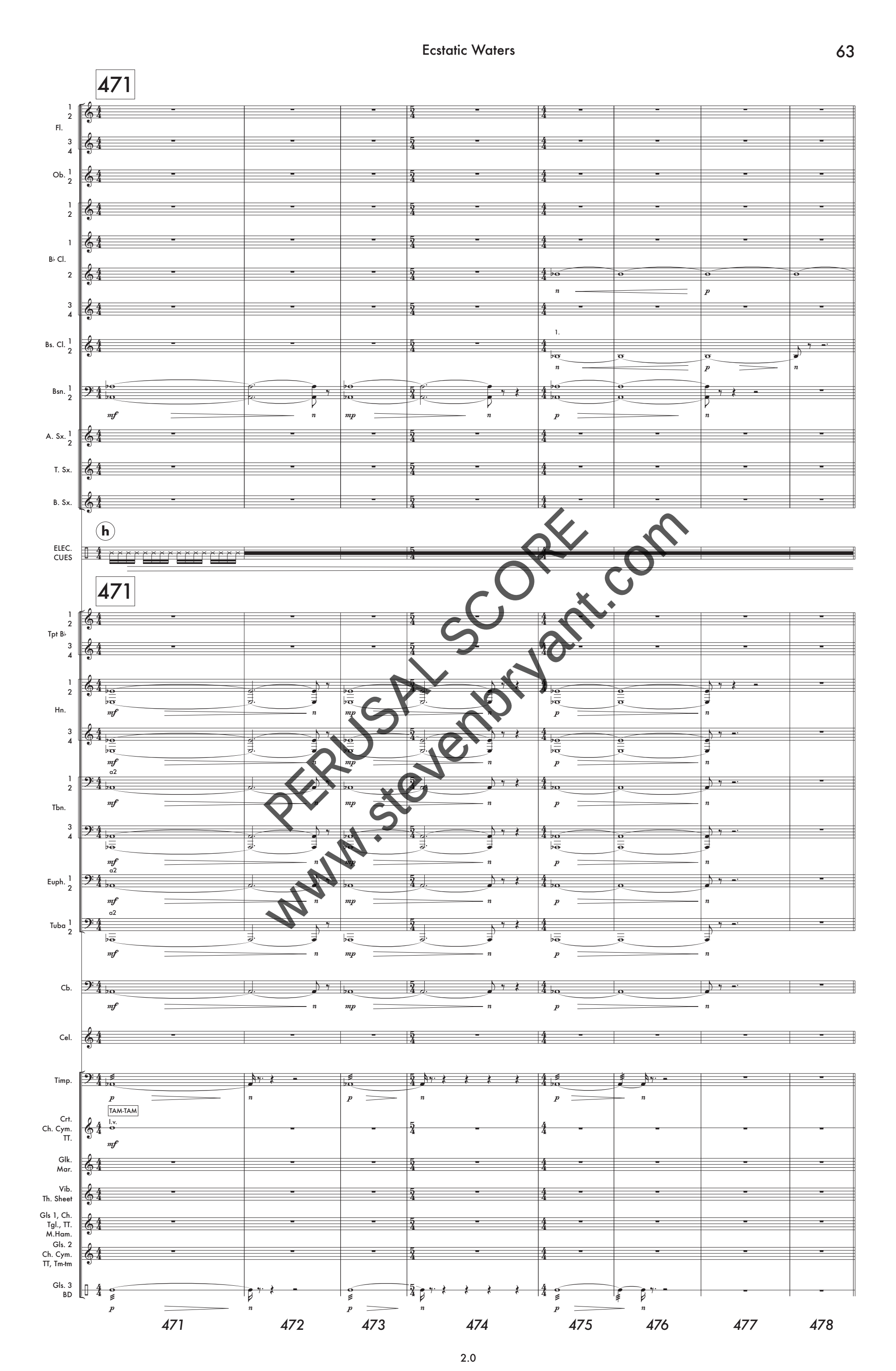
PERUSAL SCORE
www.stevenbryant.com



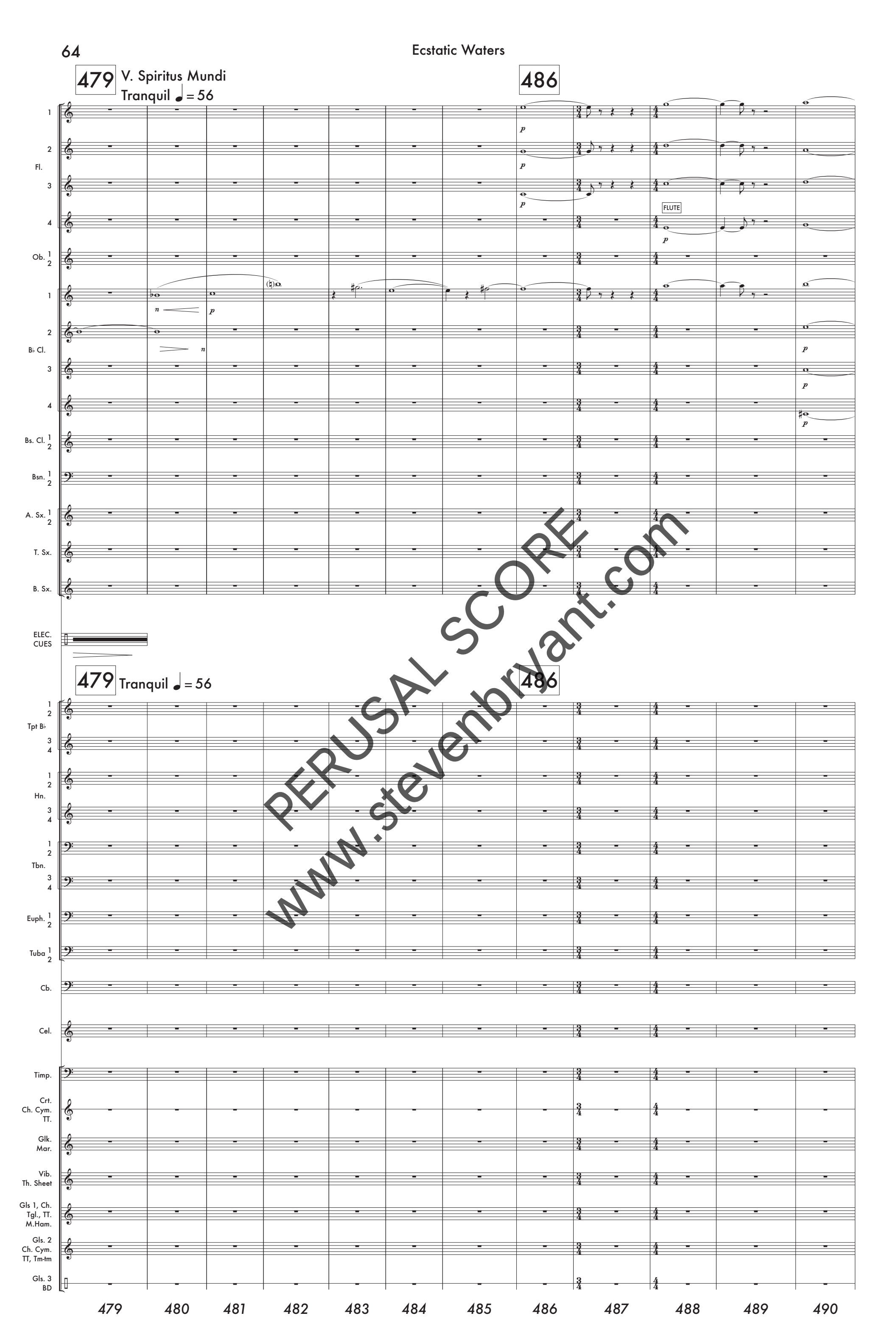
PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com



PERUSAL SCORE
www.stevenbryant.com

Ecstatic Waters

HUM: Assign notes evenly across ensemble for a balanced G-major chord. Notated octave ONLY.

VERY LONG FERMATA
Hold the final chord at full volume for several seconds before beginning a long, slow fade to nothing

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

HUM: Concert pitch - this octave **ONLY**

a2

CUE 11

CUE 12

ELEC. CUES

513

ppp

Harmon Mute (with stem)

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

mp

(Harmon with stem)

The peak of each gesture in Tpts 1/2, 3/4, and Tbns 1/2 must rise just above the average surface volume level of the ensemble, so that the listener perceives the overall harmonic motion, which is the same as the Clarinets in m. 22 and the Horns in m. 88.

Cel.

l.v.

Timp.
Crt. Ch. Cym. TT.
Glk. Mar.
Vib. Th. Sheet

VIBES

4 5 6

513 514 515 516

PERUSAL SCORE
www.stevenbryant.com

September, 2008, Austin, TX
rev. 2025, Durham, NC