

STEVEN BRYANT

Axis Mundi

- I. Apatheia
- II. Hêdonê

PERUSAL SCORE
www.stevenbryant.com

INSTRUMENTATION

Movement I: Apatheia

2 Flutes
1 Oboe
2 Bassoons

4 Clarinets in Bb
Bass Clarinet

2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

2 Trumpets in Bb
3 Tenor Trombones
Bass Trombone

Contrabass

Percussion (3 players):

Vibraphone
Marimba (2 players - may share a single marimba,
or use two marimbas)

Movement II: Hêdonê

Piccolo (doubles Flute 5)
4 Flutes
2 Oboes
2 Bassoons
Contrabassoon (*optional*)

6 Clarinets in Bb
2 Bass Clarinets
Bb Contrabass Clarinet (*optional*)

2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

6 Trumpets in Bb
4 Horns in F
3 Tenor Trombones
Bass Trombone
2 Euphoniums
2 Tubas

Contrabass

Timpani

Percussion (4 players):

- 1: Flexatone, Splash Cym., Sus. Cym., Crotales, Tom-toms (4)
- 2: Police Whistle, Lion's Roar, Bass Drum, Ratchet
- 3: Sus. Cym. (shared with Perc. 1), Lion's Roar (shared with Perc. 2), Triangle, Ride Cym., Splash Cym. (shared with Perc. 1), Brake Drum (with bell plate)
- 4: Xylophone, Vibraphone, Flexatone (shared with Perc. 1), Tam-tam

Duration: approximately 12 minutes

Score for sale and Parts available for hire from Steven Bryant:

rental@stevenbryant.com
www.stevenbryant.com

PROGRAM NOTE

Axis Mundi is Latin for "center of the world." More specifically, it connotes the connecting axis between the two opposite sides, or facets, of a world. It appears as a cultural symbol in every region of the planet, often as a natural object, such as the Yggdrasil Tree in Norse mythology, or Mount Fuji in Japan. It signifies the connection of opposites, the intertwined nature of opposing forces and elements: quiet and loud, dark and light, aggressive and passive, masculine and feminine, etc. Of particular interest to me is this concept's embodiment in the symbol of yin and yang. The two movements represent these opposites in their surface characteristics: whereas Mvt. I, *Apatheia*, is music of the introverted, interior mind, Mvt. II, *Hêdonê*, is its extroverted, hedonistic counterpart, yet both are inextricably intertwined, springing from a singular musical source, and require each other for balance.

Apatheia is from the philosophy of Stoicism, and describes a mental state free of emotional volatility and disturbance. My musical setting of this idea evokes a calm, rational mind, without excessive emotion or passion. The music is clear, orderly, and never ventures above *piano* in volume or character. *Hêdonê*, on the other hand, is from Epicurean philosophy, and describes the quest for pleasure (more specifically, pleasure with only good consequences, not the wider, wanton disregard that is inherent in the word's English descendant, *hedonism*). The music is passionate, hyperactive, chaotic, sometimes angry, and often humorous. It is relentlessly loud and aggressive.

Axis Mundi was commissioned by a consortium of Japanese bands through the Japanese Wind Ensemble Conductors Conference, and organized by Mamoru Nakata. The work was premiered by the 2009 JWECC Festival Band in Okazaki City, Japan, on March 15th, 2009, conducted by Shintaro Fukumoto.

Commissioning consortium members:

Nagoya Wind Symphony (Mamoru NAKATA)
Wind Ensemble "CANADE" (Kohtai YOH)
Wind Ensemble Soleil (Taizo OKUYAMA)
Marioka City Brass (Taizo OKUYAMA)
Kandamachi-Ichiban-ehi-Yoriaigakudan Wind Orchestra (Hiroshi SUMI)
Kawaswaki University of Medical Welfare Heartful Winds (Toshiya IWATA)
Okayama Sanyo High School Wind Orchestra (Masafumi MATSUMOTO)
Iyo High School Wind Orchestra (Kimihiko HASEGAWA)
Fukuokadaichi High School Wind Orchestra (Takeshi YAMAZAKI)
Kochi Nishi Senior High School Wind Orchestra (Naoyuki NAKAYAMA)
Hikarigaoka Girls' High School Wind Orchestra (Kentaro HINO)
Nobuya SUGAWA
Shintaro FUKUMOTO

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

Axis Mundi

I. Apatheia

11

Largo e molto legato ♩ = 54

11

11

very soft mallets

ppp

very soft mallets

ppp

17

25

1 Fl.

2 Fl.

Ob.

Bsn. 1
2

1 Bb Cl.
2

3 B. Cl.
4

Alto Sax. 1
2

Ten. Sax.

Bar. Sax.

2. *ppp*

1. *ppp*

3. *ppp*

(1 player throughout Mvt. I)

ppp

ppp

17

25

1 Tpt Bb

2 Tpt Bb

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 (Bs.)

Cb.

Vib.

Mar. 1

Mar. 2

Plunger mute

n *pp* *n*

33

1
Fl.

2
Ob.

Bsn. 1
2

1
2
B♭ Cl.

3
4
B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bar. Sax.

33

1
Tpt B♭

2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 (Bs.)

Cb.

Vib.

Mar. 1

Mar. 2

pizz.

p
soft mallets

p
Ped.

p

39

44

1 Fl.

2 Fl.

Ob.

Bsn. 1
2

1 Bb Cl.
2

3 B. Cl.
4

Alto Sax. 1
2

Ten. Sax.

Bar. Sax.

Trills and dynamics: *a2 tr*, *n*, *ppp*, *n*, *n < ppp*, *n*

39

44

1 Tpt Bb
2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 (Bs.)

Cb.

Vib.

Mar. 1

Mar. 2

Plunger mute

Dynamics: *n*, *p*, *n*, *n < p*, *p*, *n*, *p*, *n*, *p*, *n*, *p*, *pp*, *p*, *pp*

49

56

solo

1 Fl. *pp*

2 Fl. *pp*

Ob. *pp*

1. Bsn. *pp*

a2 Bsn. *pp*

div. Bsn. *pp*

1 Bb Cl. *p*

2 Bb Cl. *p*

3 B. Cl. *p*

4 B. Cl. *p*

Alto Sax. 1 *p* "timbral" trill - do NOT change pitch

2 Alto Sax. *pp*

Ten. Sax. *p* "timbral" trill - do NOT change pitch

Bar. Sax. *pp* "timbral" trill - do NOT change pitch

49

56

Plunger mute

1 Tpt Bb *n* *p* *n*

2 Tpt Bb *n* *p* *n*

Tbn. 1 *ppp*

Tbn. 2 *n*

Tbn. 3 *ppp*

Tbn. 4 (Bs.) *n*

Cb. *pp*

Vib. *n*

Mar. 1 *p* *n* *pp*

Mar. 2 *p* *n*

Axis Mundi
Apatheia

(ca. 12"-15")

64

poco rit... a tempo

This musical score page contains the following parts and markings:

- Flutes (Fl.):** Parts 1 and 2, both starting with a *n* dynamic.
- Oboe (Ob.):** Part 1, starting with a *n* dynamic.
- Bassoon (Bsn.):** Parts 1 and 2, starting with a *n* dynamic.
- Bass Clarinet (Bb Cl.):** Parts 1 and 2, starting with a *pppp* dynamic and a *n* dynamic.
- Bass Clarinet (B. Cl.):** Parts 3 and 4, starting with a *ppp* dynamic and a *n* dynamic.
- Alto Saxophone (Alto Sax.):** Parts 1 and 2, both starting with a *n* dynamic.
- Tenor Saxophone (Ten. Sax.):** Part 1, starting with a *n* dynamic.
- Baritone Saxophone (Bar. Sax.):** Part 1, starting with a *n* dynamic.
- Trumpets (Tpt Bb):** Parts 1 and 2, both starting with a *n* dynamic.
- Trombones (Tbn.):**
 - Part 1: Includes a *(plunger)* marking and dynamics *n*, *pp*, and *n*.
 - Parts 2, 3, and 4: All start with a *n* dynamic.
- Double Bass (Cb.):** Part 1, starting with a *ppp* dynamic and a *n* dynamic, marked *arco*.
- Vibraphone (Vib.):** Part 1, starting with a *n* dynamic.
- Mallet Percussion (Mar.):**
 - Part 1: Starts with a *n* dynamic.
 - Part 2: Starts with a *ppp* dynamic.

The score includes various musical notations such as dynamics (*pppp*, *ppp*, *pp*, *n*), articulation marks (*>*), and performance instructions like *arco* and *(plunger)*. The page is marked with a large watermark: **PERUSAL SCORE** and www.stevenbryant.com.

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TO FLUTE

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1 player lightly

LIONS ROAR

71

Picc. *ff*

Fl. 1 2 *ff*

Fl. 3 4 *ff*

Ob. 1 2

Bsn. 1 2 *ff* *f* *ff* *ff*

C. Bn. (opt.)

B♭ Cl. 1 2 *ff*

B♭ Cl. 3 4 *ff*

B♭ Cl. 5 6 *ff*

B. Cl. 1 2 *ff*

B♭ Cb. Cl. (opt.)

Alto Sax. 1 2 *ff*

Ten. Sax. *f* *ff* *ff*

Bar. Sax. *f* *ff* *ff*

71

Tpt B♭ 1 2 *ff* (plunger) open

Tpt B♭ 3 4 *ff* (plunger) open

Hn. 1 2 *ff* solo 1 *ff* a2 (stopped) open

Hn. 3 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* (quarter-tone sharp)

Tbn. 3 *ff* (quarter-tone sharp)

Tbn. 4 (Bs.) *ff*

Euph. 1 2 *ff* play a gesture in this general shape

Tuba 1 2 *ff* play a gesture in this general shape

Cb. *ff* approximate a single, unbroken gliss.

Timp. *ff*

Perc. 1 SUS. CYM. *ff* choke

Perc. 2 POLICE WHISTLE *ff* RATCHET *f*

Perc. 3 TRIANGLE *f*

Xyl. *f*

Vib. *f*

Tam-tam

80

Picc.

1
2

Fl.

3
4

1
2

Ob.

1
2

Bsn.

1
2

C. Bn. (opt.)

1
2

B♭ Cl. 3
4

5
6

B. Cl. 1
2

B♭ Cb. Cl. (opt.)

Alto Sax. 1
2

Ten. Sax.

Bar. Sax.

80

1
2

Tpt B♭ 3
4

5
6

1
2
3
4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 (Bs.)

Euph. 1
2

Tuba 1
2

Cb.

Timp.

Perc.

1

2

3

Xyl.
Vib.
Flex.
Tam-tam

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117

Picc. *ff* 3 6

1 2 *sfz* as fast as possible *sfz* Improvise as fast as possible on these pitches

Fl. 3 4 *sfz* as fast as possible *sfz* Improvise as fast as possible on these pitches

Ob. 1 2 *f* *sfz*

Bsn. 1 2 *f* *sfz*

C. Bn. (opt.) *sfz*

B♭ Cl. 1 2 3 4 5 6 *f* *sfz* Improvise as fast as possible on these pitches

B. Cl. 1 2 *f* *sfz* Improvise as fast as possible on these pitches

B♭ Cl. (opt.) *f* *sfz* Improvise as fast as possible on these pitches

Alto Sax. 1 2 *p*

Ten. Sax. *p*

Bar. Sax. *p*

Tpt B♭ 1 2 3 4 5 6

Hn. 1 2 3 4

Tbn. 1 *n* *sfz*

Tbn. 2 *n* *sfz*

Tbn. 3 (plunger) *f* *ff*

Tbn. 4 (Bs.) (plunger) *f* *ff*

Euph. 1 2 *sfz*

Tuba 1 2 *sfz*

Cb. *sfz* sul pont. *sfz*

Timp. *f* *mp*

Perc. 1 2 3 *f* *mp* *ff* *p* BS DR

Xyl. *ff*

Vib. *ff*

Flex. *ff*

Tam-tam *ff*

LION'S ROAR *ff*

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117

This page of the musical score for 'Axis Mundi' contains parts for the following instruments:

- Picc.
- Fl. 1, 2, 3, 4
- Ob. 1, 2
- Bsn. 1, 2
- C. Bn. (opt.)
- B♭ Cl. 1, 2, 3, 4, 5, 6
- B. Cl. 1, 2
- B♭ Cb. Cl. (opt.)
- Alto Sax. 1, 2
- Ten. Sax.
- Bar. Sax.
- Tpt B♭ 1, 2, 3, 4, 5, 6
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3, 4 (Bs.)
- Euph. 1, 2
- Tuba 1, 2
- Cb.
- Timp.
- Perc. 1, 2, 3
- Xyl.
- Vib.
- Flex.
- Tam-tam

Key performance instructions include:

- Plunger mute (1st and 2nd endings)
- approximate a single, unbroken gliss.
- LION'S ROAR

Dynamic markings such as *mp*, *mf*, *f*, *p*, and *ff* are used throughout the score.

126

Picc. 1 2
 Fl. 3 4
 Ob. 1 2
 Bsn. 1 2
 C. Bn. (opt.)
 B♭ Cl. 3 4
 B. Cl. 1 2
 B♭ Cb. Cl. (opt.)
 Alto Sax. 1 2
 Ten. Sax.
 Bar. Sax.
 Tpt B♭ 3 4
 Hn. 1 2 3 4
 Tbn. 1 2 3 4 (Bs.)
 Euph. 1 2
 Tuba 1 2
 Cb.
 Timp.
 Perc. 1 2 3
 Xyl. Vib. Flex. Tam-tam

Musical score for *Axis Mundi*, page 22, rehearsal mark 126. The score is in 2/4 time and includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, Horn, Trombone, Euphonium, Tuba, Cymbal, Snare Drum, and various percussion instruments. The score features complex rhythmic patterns, dynamic markings (mp, ff, mf, sfz, pp), and performance instructions such as "growl", "sul pont.", "choke", and "LION'S ROAR". A large watermark "www.stevenbrant.com" is overlaid diagonally across the page.

133

Picc. *stagger breathing*

Fl. 1 2 *mf stagger breathing*

Fl. 3 4 *mf*

Ob. 1 2 *ord. p ord. p*

Bsn. 1 2 *ff p*

C. Bn. (opt.) *ff*

B♭ Cl. 1 2 3 4 5 6 *ff raucous n p*

B♭ Cl. 1 2 *p*

B♭ Cl. (opt.)

Alto Sax. 1 2 *ff p*

Ten. Sax. *ff p*

Bar. Sax. *ff p*

133

Tpt B♭ 1 2 3 4 5 6 *mf < f > n*

Hn. 1 2 3 4 *f*

Tbn. 1 2 3 4 (Bs.) *p < mf p < mf p < mf p < mf p < mf*

Euph. 1 2 *ff*

Tuba 1 2 *ff*

Cb. *ff*

Timp. *ff TOM-TOMS*

Perc. 1 2 3

Xyl. Vib. Flex. Tam-tam

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Picc. *mf* *ff* *fff* *f*

1 2 *mf* *ff* *fff* *f*

Fl. 3 4 *mf* *ff* *fff* *f*

Ob. 1 2 *mf* *n* *ff*

Bsn. 1 2 *n* *ff* *fff*

C. Bn. (opt.) *n* *ff* *fff*

B♭ Cl. 3 4 *mf* *n* *ff* *f*

5 6 *mf* *n* *ff*

B. Cl. 1 2 *n* *ff* *fff*

B♭ Cb. Cl. (opt.) *n* *ff* *fff*

Alto Sax. 1 2 *mf* *n* *ff* *fff* *mp* *ff* *mp* *ff* *mp* *ff*

Ten. Sax. *mf* *ff*

Bar. Sax. *n* *ff*

1 2 *n* *ff* *f*

Tpt B♭ 3 4 *ff* *f*

5 6 *f* *n* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Hn. 1 2 *n* *ff* *fff*

3 4 *n* *ff* *fff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *p* *f* *ff*

Tbn. 4 (Bs.) *p* *f* *ff*

Euph. 1 2 *ff* *fff*

Tuba 1 2 *ff* *fff*

Cb. *pizz.* (play both notes if possible) *ff*

Timp. *n* *ff*

Perc. 1 *f* *BS DR SECCO* *mechanical - like a drum machine* *f*

2 *f*

3 *f*

Xyl. *f*

Vib. *f*

Flex. *f*

Tam-tam *f*

173

Picc. *ff*

1 2

Fl. *ff*

3 4

Ob. *ff* *rhicta* *ord.*

1 2

Bsn. *ff*

2

C. Bn. (opt.) *ff*

1 2

B♭ Cl. *ff*

3 4

5 6

B. Cl. *ff*

1 2

B♭ Cb. Cl. (opt.) *ff*

Alto Sax. *ff*

1 2

Ten. Sax. *ff*

Bar. Sax. *ff*

173

1 2

Tpt B♭ *ff*

3 4

5 6

Hn. *ff*

1 2

3 4

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. 4 (Bs.) *ff*

Euph. *ff*

1 2

Tuba *ff*

1 2

Cb. *ff* *arco* *pizz.*

Timp. *ff* *secco*

Perc. *ff* *RIDE CYM. (as before)*

1 2 3

Xyl. *ff*

Vib. *ff*

Flex. *ff*

Tam-tam *ff*

Picc.

1
2

Fl.

3
4

Ob.

1
2

Bsn.

1
2

C. Bn. (opt.)

1
2

B♭ Cl.

3
4

5
6

B. Cl.

1
2

B♭ Cb. Cl. (opt.)

Alto Sax.

1
2

Ten. Sax.

Bar. Sax.

1
2

3
4

5
6

Hn.

1
2
3
4

Tbn.

1
2
3

Tbn. 4 (Bs.)

Euph.

1
2

Tuba

1
2

Cb.

Timp.

1
2

Perc.

3

Xyl.
Vib.
Flex.
Tam-tam

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