

Transposed Score

Ecstatic Waters**I. The Ceremony of Innocence**

♩ = 68

Flutes 2

Flute 3 (dbl. Piccolo)

Oboes

Clarinets in B♭

Bassoons

Horns in F

Trumpets in C

(dbl. Trumpet in B♭)

Trombones

Bass Trombone

Tuba

Timpani

Percussion

Celesta

Electronics

Violin I

Violin II

Violas

Cellos

Double Bass

2 3 4 5 6 7 8 9 10 11 12

2

13

B♭ Clar. 1

Perc. 1

Cel.

13

Vln. I

Vln. II

Vla.

Vc.

13

Bow ~~~~~

CROTALES

Bow ~~~~~

p

con sord.
sul tasto
senza vib.

ppp

1st desk only
sul tasto
senza vib.

13 14 15 16 17 18 19 20 21

22 Brightly ♩ = 128**VIBES**

hard mallets

Perc. 2

Cel.

mf minimal pedal. keep it dry and clear.
match Celesta timbre as much as possible

ped. norm.

22 23 24 25 26 27 28 29 30 31 32 33

36**CROTALES**

Perc. 1

Perc. 2

Cel.

34 35 36 37 38 39 40 41 42 43

Bow ~~~~~

mf

Bow ~~~~~

Perc. 1

Perc. 2

Cel.

44 45 46 47 48 49 50 51

Bow ~~~~~

Bow ~~~~~

Bow ~~~~~

52

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

Tim. **(CROTales)**
Ord.
1
Perc. 2
TRIANGLE
3
Cel.
Elec.

52senza sord.
div.
ord.

Vln. I
Vln. II
Vla.
Vc.
D.B.

4

63

1

Fl. 2

PICC.

Ob.

B♭ Clar. 2

Bsn.

Hn. in F

C Tpt.

Tbn.

B. Tbn.

Tuba

Tim.

Perc. 2

Cel.

63

50

Musical score for orchestra showing measures 63-73. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The strings play eighth-note patterns with grace notes and sustained notes. Measure 63 starts with a dynamic of *mf*. Measures 64-66 are rests. Measures 67-68 show eighth-note patterns with grace notes and sustained notes. Measure 69 has a dynamic of *mf*. Measures 70-73 are rests.

74

79

95

Fl. 1 *f*
 Fl. 2 *f*
FLUTE *f*
TO PICC.

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

B♭ Clar. 1
 B♭ Clar. 2
 B♭ Clar. 3

Bsn. 1
 Bsn. 2

Hn. in F 1
 Hn. in F 2

C Tpt. 1
 C Tpt. 2
 C Tpt. 3

Tbn. 1 *ff*
 Tbn. 2

B. Tbn. 1
 B. Tbn. 2

Tuba 1
 Tuba 2

Aggressive and celebratory,
but always sustained and connected open

Aggressive and celebratory,
but always sustained and connected

Aggressive and celebratory,
but always sustained and connected

Aggressive and celebratory,
but always sustained and connected

Timpani 1
 Timpani 2
 Timpani 3

Perc. 1
 Perc. 2 *f*
GLOCK
 Perc. 3 *f*
 (Soprano)
 Cel. 1
 Cel. 2
 Cel. 3

Elec. 1

95

Vln. I 1
 Vln. II 1
 Vla.
 Vc.
 D.B.

Vln. I 2
 Vln. II 2
 Vla.
 Vc.
 D.B.

102

1

Fl. 2

Picc.

Ob.

Bsn.

B♭ Clar. 2

C Tpt. 2

Hn. in F

3 (B♭ Tpt.)

Tbn.

B. Tbn.

Tuba

Tim.

Perc. 2

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

10
113

118

Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Clar. 2
B♭ Clar. 3
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
C Tpt. 1
C Tpt. 2
3 (B♭ Tpt.)
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Cel.
Elec.

113

118

Vln. I
Vln. II
Vla.
Vc.
D.B.

113 114 115 116 117 118 119 120 121 122 123

This page of the musical score contains ten staves of music for orchestra and choir. The instruments listed are Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Clarinet 3, Horn in F 1, Horn in F 2, Horn in F 3, C Tpt. 1, C Tpt. 2, C Tpt. 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani 1, Timpani 2, Timpani 3, Percussion 1, Percussion 2, Percussion 3, Celesta, Electric Piano, Violin I, Violin II, Viola, Cello, Double Bass, and Chorus. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *ff*, *f*, *ffzmp*, *sfz*, and *ffz*. Performance instructions such as "tr (whole step)" and "triangle" are also present. The vocal parts for the Chorus are written in a soprano-like range.

12

130

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Clar. 1
B♭ Clar. 2
B♭ Clar. 3
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Perc. 3
Cel.
Elec.

130

div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

130

131

132

133

134

135

136

sfzmp

fff

139

149

Musical score for orchestra, page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries (Flute 1, Flute 2, Clarinet 1) with dynamic markings *p*, *pp*, and *n*. Measures 4-6 feature woodwind entries (Flute 2, Clarinet 2, Bassoon) with dynamic markings *p*, *pp*, and *n*. Measures 7-9 show woodwind entries (Clarinet 1, Bassoon) with dynamic markings *p*, *pp*, and *n*. Measure 10 concludes with woodwind entries (Flute 1, Bassoon) with dynamic markings *p*, *pp*, and *n*.

1
3

Hn. in F

2
4

1
3

C Tpt.

2
4

3
4

Harmon Mute (with stem)
+ - - - o - - +

3
4

p

n

1
3

Tbn.

2
4

B. Tbn.

2
4

Tuba

2
4

139

149

137

Vln. I *tr* (whole step) *pp* *n*

Vln. II *tr* (whole step) *pp* *n* *div.* *tr* (whole step)

Vla. *pp* *n*

Vc. *pp* *n*

D.B. *n* *p* *n*

sul D *tr* (whole step) *delicately* *con sord.* *sul D* *begin gliss. here;*
leisurely "melt" *away*

tr (whole step) *pp* *n* *pp*

con sord. *senza vib.* *tr* (whole step)

HUM, choose most comfortable pitch, ONLY in the specified octave. Concert pitch.

Fl. 2

Ob. 1
2

B♭ Clar. 1
2
3

Bsn. 1
2

Hn. in F 1
2
3
4

C Tpt. 2

Tbn. 1
2

B. Tbn.

Tuba

Tim. 1

Perc. 2
3

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

157

157 158 159 160 161 162 163 164

II. Augurs Foreboding $\sigma = 60$

171

177

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

Musical score for measures 11-12, featuring four staves: Timpani (Bass clef, 2/2 time), Percussion 1 (Clef 1, 2/2 time), Percussion 2 (Treble clef, 2/2 time), and Percussion 3 (Clef 3, 2/2 time). The score shows sustained notes and rests across the measures.

A musical score for Cello (Cel.). The staff begins with a bass clef and a 2/2 time signature. There are six vertical dashes representing eighth-note rests. A single eighth-note rest with a fermata symbol follows. The staff ends with a vertical dash.

165

171

17

Musical score for strings and double bass, page 10, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. (Double Bass). The key signature is A major (no sharps or flats). Measure 11 starts with **Vln. I** at ***pp***, dynamic **senza vib.** (con sord.) and **(A 1/4-tone sharp)**. **Vln. II** follows with **free bows as necessary**. Measure 12 begins with **Vln. II** at ***pp***, dynamic **(don't rearticulate)** and **free bows as necessary**. **Vln. I** joins in with **(A 1/4-tone sharp)** and **(don't rearticulate)**. **Vla.**, **Vc.**, and **D.B.** play sustained notes throughout both measures. Measure 12 concludes with **div.** (divisi).

16

183

19

Hn. in F
HUM*

C Tpt.
HUM*

Tbn.
HUM*

B. Tbn.
HUM*

Tuba
HUM*

Tim.
HUM*

Perc.
HUM*

Cel.
HUM*

183

19

sul G *pizz.*

mf HUM: VERY slow, unmeasured gliss between these two pitches.
Concert pitch, this octave ONLY.

sul G *pizz.*

mf HUM: VERY slow, unmeasured gliss between these two pitches.
Concert pitch, this octave ONLY.

p
Slow, unmeasured gliss. between these two notes.
Do not synchronize with other players.

begin slow, measured gliss. here

mf *p*
PLAY and HUM simultaneously (VERY slow, unmeasured glisses)
Concert pitch, this octave ONLY.

p
Slow, unmeasured gliss. between these two notes.
Do not synchronize with other players.

begin gliss. here

PLAY
senza sord.
arco

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

183

184

18

186

187

188

189

190

191

2

193

194

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

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

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

Timpani
1
Perc. 2
3
Cel.
Elec.

Vln. I
(PLAY) senza sord.
sul G
arco
begin gliss. here
Vln. II
mp
Vla.
Vcl.
D.B.

CUE 1
(CLICK - audible ONLY to conductor)

div.
(b) (b) o :
n
div.
b o :
n
p
b o :
n
b o :
n
b o :
n
b o :
n
b o :
n

195 196 197 198 199 200 201 202 203

18

204

211

204

211

204

Vln. I unis.
sul pont. non. div.

Vln. II unis.
sul pont. *f*

Vla. sul pont. *f* *n*
Play gesture in this rhythm and approximate shape and range.
Exact pitches are unimportant.

Vc. sul pont. *f* *n*
Play gesture in this rhythm and approximate shape and range.
Exact pitches are unimportant.

D.B. *sfp* *p* *p* *p* *mp* *n*
sul pont. *3* *3* *3* *3* *3* *3*
Play gestures given in random, varying order,
leaving ample amounts of space between each.
Repeat *ad lib.* Do not synchronize.
sul pont.

204 205 206 207 208 209 210 211

1

Fl. 2

3

Ob. 1

1

B♭ Clar. 2

3

Bsn. 1

1

3

Hn. in F

2

1

C Tpt. 2

3

1

Tbn.

2

1

B. Tbn.

2

1

Tuba

Tim.

1

Perc. 2

3

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

gradually increase frequency of gestures through m. 230 →
do NOT crescendo; diminuendo as necessary to keep overall
volume of texture constant

212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230

20

231

Fl. 2
3
Ob. 1
2
1
Bb Clar. 2
3
1
Bsn. 2
2

p *cresc. poco a poco* *(p)* *#o* *(mf)* *cresc. poco a poco* *(p)* *#o* *(mf)*

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

p *open* *a2* *cresc. poco a poco* *(mf)* *open* *cresc. poco a poco* *(mf)* *open* *(mf)*

p *cresc. poco a poco* *(p)* *#o* *(mf)* *cresc. poco a poco* *(p)* *#o* *(mf)*

Timp.
Perc. 1
2
3

Cel.
Elec.

n *n*

231

Vln. I
ord.
pp
ord.
pp
div. *begin slow, measured gliss. here*

Vln. II
pp
div. *begin slow, measured gliss. here*
pp
ord.
sul G
begin slow, measured gliss. here
pp
unis.
ord.

Vla.
pp
pp
n
pp
unis.
cresc. poco a poco

Vc.
unis.
ord.
(mf)

D.B.

p *cresc. poco a poco* *(p)* *#o* *(mf)*

247 Slightly Faster $\text{d} = 69$

Fl. 1
Fl. 2
FLUTE
Ob.
Bsn.
Bb Clar. 2
Hn. in F
C Tpt.
Tbn.
B. Tbn.
Tuba
Timpani
Perc.
Cel.
Elec.

CUE 2 (CLICK)**247**

Vln. I
Vln. II
Vla.
Vc.
D.B.

22

255

257

Musical score for orchestra and choir, page 10, measures 1-10. The score consists of ten staves. From top to bottom: 1. Hn. in F (measures 1-3), 2. Hn. in F (measures 4-6), 3. Hn. in F (measures 7-10). 4. C Tpt. (measures 1-3), 5. C Tpt. (measures 4-6), 6. C Tpt. (measures 7-10). 7. Tbn. (measures 1-3), 8. Tbn. (measures 4-6), 9. Tbn. (measures 7-10). 10. B. Tbn. (measures 1-3), 11. B. Tbn. (measures 4-6), 12. B. Tbn. (measures 7-10). 13. Tuba (measures 1-3), 14. Tuba (measures 4-6), 15. Tuba (measures 7-10). Measures 4-6 feature sustained notes on the first and third beats. Measures 7-10 feature sustained notes on the first beat. Measure 10 includes dynamic markings *n*.

A musical score page showing measures 1 through 10. The page includes five staves: Timpani (top), Percussion 1, Percussion 2, Percussion 3, and Cello/Bass (bottom). Measures 1-10 show a repeating pattern of eighth-note patterns on the percussions and sustained notes on the cello/bass. Measure 11 begins with eighth-note patterns on the percussions and sustained notes on the cello/bass.

255

257

Vln. I

sul G

Vln. II

Vla.

Vc.

D.B.

Impose rapidly in this manner (these pitches only)
Do not synchronize with other players

pp (don't rearticulate) **cresc. poco a poco**

cresc. poco a poco

Mimic the heavy, mechanical, aggressive sound of the accompanying electronics

mf **cresc. poco a poco**

265

Fl. 1 *tr*^(1/2-step) *mf*

Fl. 2 *tr*^(1/2-step) *mf*

Fl. 3 *tr*^(1/2-step) *mf*

Ob. 1 *tr*^(1/2-step) *mf*

Ob. 2 *tr*^(1/2-step) *f*

B♭ Clar. 1 *tr*^(1/2-step) *f*

B♭ Clar. 2 *tr*^(1/2-step)

B♭ Clar. 3 *tr*^(1/2-step)

Bsn. 1 *tr*^(1/2-step)

Bsn. 2 *tr*^(1/2-step)

Hn. in F 1 *tr*^(1/2-step)

Hn. in F 2 *tr*^(1/2-step)

Hn. in F 3 *tr*^(1/2-step)

C Tpt. 1 *tr*^(1/2-step)

C Tpt. 2 *tr*^(1/2-step)

C Tpt. 3 *tr*^(1/2-step)

Tbn. 1 *tr*^(1/2-step)

Tbn. 2 *tr*^(1/2-step)

B. Tbn. *tr*^(1/2-step)

Tuba *tr*^(1/2-step)

Timpani *tr*^(1/2-step)

Perc. 1 *tr*^(1/2-step)

Perc. 2 *tr*^(1/2-step)

Perc. 3 *tr*^(1/2-step)

Cel. *tr*^(1/2-step)

Elec. *tr*^(1/2-step)

265

Play a figure in this approximate shape.
Exact rhythm unimportant. Do NOT synchronize.

Vln. I *tr*^(1/2-step) *mp* *cresc. poco a poco* *(mf)* Adjust improvisation upward over these two beats to seamlessly connect to new pitch region

Vln. II *tr*^(1/2-step) *(mp)* *cresc. poco a poco* *(mf)* Adjust improvisation upward over these two beats to seamlessly connect to new pitch region

Vla. Continue as before, now using these pitches *(mp)* *cresc. poco a poco* *(mf)* *tr*^(1/2-step)

Vc. *tr*^(1/2-step) *f*

D.B. *tr*^(1/2-step) *cresc. poco a poco*

261

262

263

264

265

1

Fl. 2

3

Ob.

B♭ Clar. 2

Bsn. 1

Hn. in F

C Tpt.

Tbn. 1

B. Tbn.

Tuba

Tim.

Perc. 2

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TO PICC.

PICC.

ff

a2

pp

open

pp

SUS CYM.

ff

(sul E)

**Impose rapidly in this manner (these pitches only)
Do not synchronize with other players**

ff

**Impose rapidly in this manner (these pitches only)
Do not synchronize with other players**

ff

div.

(sul E)

Marcato notes, as fast as poss. between and including the given pitches.
Play random chromatic combinations, occasionally repeating notes.

Marcato notes, as fast as poss. between and including the given pitches.
Play random chromatic combinations, occasionally repeating notes.

Marcato notes, as fast as poss. between and including the given pitches.
Play random chromatic combinations, occasionally repeating notes.

Marcato notes, as fast as poss. between and including the given pitches.
Play random chromatic combinations, occasionally repeating notes.

1
Fl. 2
Picc.
Ob. 1/2
B♭ Clar. 1/2/3
1
Bsn. 2
Hn. in F 3
2
C Tpt. 1/2/3
1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1/2/3
Cel.
Elec.

mf < 3 *f pp* — *n*

Vln. I
Vln. II
Vla.
Vc.
D.B.

Boiling with (barely) restrained ferocity
div.
pp
Boiling with (barely) restrained ferocity
div.
pp
div.
pp

Fl. 2

Picc.

Ob. 1 & 2

B. Clar. 1 & 2

Bsn. 1 & 2

Hn. in F 1 & 3

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tuba

Tim.

Perc. 1 & 2

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

284

285

286

287

288

Fl. 2
Picc.
Ob. 1/2
B♭ Clar. 1/2/3
Bsn. 1/2
Hn. in F 3
C Tpt. 2
Tbn. 1/2
B. Tbn.
Tuba
Timpani
Perc. 1/2/3
Cel.
Elec.

solo

p

pp

n

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

unis.

Fl. 2
Picc.
Ob. 1
Bb Clar. 1
Bsn. 1

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

Timp.
Perc. 1

Cel.
Elec.

Vln. I
Vln. II
Vla.
Vc.
D.B.

CUE 3 (CLICK)

slow hand-stop gliss.
stopped
Harmon mute (with stem)
Harmon Mute (with stem)
p

PICC.
mp

div. sul A

297 298 299 300 301

30302

Fl. 2
Picc.
Ob. 1
Bb Clar. 1
Bsn. 1

Hn. in F 1
C Tpt. 1
Tbn. 1
B. Tbn.
Tuba
Tim. 1
Perc. 2
Cel.
Elec.

BASS DRUM

302

Vln. I
Vln. II
Vla.
Vcl.
D.B.

302

303

304

305

306

307

308

309

310

313

Fl. 2

Picc.

Ob. 1
2

B♭ Clar. 1
2
3

Bsn. 1
2

Hn. in F 1
3

2
4

C Tpt. 1

2
3

Tbn. 1

2

B. Tbn.

Tuba

Tim.

CHINA SPLASH *ff*

choke

< ff

TOM (low) dampen

ff

p < ff

MARIMBA (deadstroke)

f

Perc. 1

2

3

Cel.

Elec.

313

1
Fl. 2
Picc.
Ob. 1
B♭ Clar. 1
Bsn. 1
Ob. 2
B♭ Clar. 2
Bsn. 2

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

Tim. 1
Perc. 2
Perc. 3
Cel.
Elec.

MARIMBA (2 players if necessary)

Vln. I
Vln. II
Vla.
Vc.
D.B.

325

Fl. 2
Picc.
Ob. 1
B. Clar. 1
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
C Tpt. 1
C Tpt. 2
Tbn. 1
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Cel.
Elec.

MARIMBA
Timp.
Perc. 1
Perc. 2
Perc. 3
Cel.
Elec.

325

Vln. I
Vln. II
Vla.
Vc.
D.B.
D.B. 2

Fl. 2
Picc.
Ob. 1
B♭ Clar. 1
Bsn. 1

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

Timpani
Perc. 2
Cel.
Elec.

Vln. I
Vln. II
Vla.
Vc.
D.B.

CUE 4 (CLICK)

div.
div. a4
p
div. a4 p

327 328 329 330 331

*Suddenly light and dream-like***332** through measure 351

pp *lightly*

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Clar. 1
B♭ Clar. 2
Bsn. 1
Bsn. 2

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

Timpani
VIBES motor off
Perc. 2
Perc. 3
Cel.
Elec.

pp (Quiet, yet still clearly audible)
triangle
pp (Quiet, yet still clearly audible)
triangle

332

Vln. I
Vln. II
Vla.
Vcl.
D.B.

pp
pp
pp
pp
pp

div. a2

Fl. 2
Picc.
Ob. 1/2
1
B♭ Clar. 2
3
Bsn. 1/2

Hn. in F
2
Harmon mute (with stem)
1 C Tpt.
3
ff Harmon mute (with stem)
2
ff
1 Tbn.
2
B. Tbn.
Tuba

Tim. ff CHINA/SPLASH secco sub. f
1 ff TAM-TAM
Perc. 2 ff BASS DRUM
3 ff sub. mf Cel.
Elec. ff n-- f (breath noise)

Vln. I
Vln. II
Vla.
Vc.
D.B. div. a2

361

1
Fl. 2
Picc.
Ob. 1/2
1
B♭ Clar. 2
3
Bsn. 1/2

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

**PERUSAL SCORE
NOT FOR PERFORMANCE USE**

**PERFORMANCE MATERIALS
AVAILABLE FROM**

www.stevenbryant.com

Tim.
1
Perc. 2
3
Cel.
Elec.

SUS CYM

n

f

361

Vln. I
Vln. II
Vla.
Vc.
D.B.

unis.

f

369

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

Hn. in F
C Tpt. 2
Tbn.
B. Tbn.
Tuba

Tim.
Perc. 2
Cel.
Elec.

369

Vln. I
Vln. II
Vla.
Vc.
D.B.

366

367

368

369

370

371

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Clar. 1
B♭ Clar. 2
B♭ Clar. 3
B♭ Bsn. 1
B♭ Bsn. 2
Hn. in F 1
Hn. in F 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp. 1
Timp. 2
Timp. 3
Perc. 1
Perc. 2
Perc. 3
Cel.
Elec.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. 2

Picc.

Ob. 1

B♭ Clar. 2

B♭ Clar. 3

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

GLOCK

Perc. 1

Perc. 2

Cel.

Elec.

Vln. I

Vln. II

Vla. 1

Vcl.

D.B.

44 388

393 IV. The Loving Machinery of Justice
 Rubato $\text{c. } 48$

Fl. 2 **TO FLUTE**

Ob. 1, 2

Solo (throughout) *legato*

B♭ Clar. 2

Bsn. 1, 2

Hn. in F 3

C Tpt. 2

Tbn. 1

B. Tbn. 2

Tuba

Timpani

Perc. 1, 2, 3

Cel.

CUE A (just before Clarinet begins to play)

Elec.

Amplified Clarinet is processed through a quasi-random delay, which will leave 'trails' of sound softly shimmering and bubbling behind the clarinet solo. This effect is random, and won't necessarily produce a sound on every single note. The effect remains on to the end of the piece.

393

Vln. I

Vln. II

Vla.

Vc.

D.B.

46 408

in tempo ♩ = 58

413

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

"Echo" Clar. 1: mimic articulation and phrasing,
but slightly muffled and distant (into lap, etc.)
solo

pp
legato
p

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

Timpani
1
Perc. 2
3
Cel.

408**413**

Vln. I
Vln. II
Vla.
Vcl. div. *p*
Mechanically precise
senza vib.
Vcl. *p*
Mechanically precise
senza vib.
D.B.

408

409

410

411

412

413

414

415

1
Fl. 2
3
Ob. 1 2
1
Bb Clar. 2
3
Bsn. 1 2

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

Timpani
1
Perc. 2
3
Cel.
Elec.

Vln. I
Vln. II
Vla.
Vc.
D.B.

423

Fl. 2

3

Ob. 1
2

solo
mf

B♭ Clar. 2

3

Bsn. 1
2

This section of the score features woodwind and brass instruments. The woodwinds include Flute 2, Oboe 1/2, Clarinet 2, and Bassoon 1/2. The brass section includes Horn in F 1/2, C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The oboe part has a solo section marked 'mf'.

Hn. in F 1
2

C Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tuba

This section continues the brass and tuba parts from the previous page. It includes Horn in F, C Trumpet, Trombones, Bass Trombone, and Tuba. The instrumentation remains consistent with the previous section.

Tim. 1

MARIMBA
Mechanically precise
hard mallets
mp

Perc. 2

3

Cel.

Elec.

This section includes Timpani, Marimba (mechanically precise, hard mallets, dynamic mp), Percussion 2, Percussion 3, Cello, and Electric instruments. The marimba part is prominent with a rhythmic pattern of eighth-note pairs.

423

Vln. I

Vln. II

Mechanically precise
senza vib.
pizz., l.v.

Vla.

mp
div. Mechanically precise
senza vib.
pizz., l.v.

mp

Vc.

D.B.

This section features the String section: Violin I, Violin II, Viola, Cello, and Double Bass. The violins play a rhythmic pattern of eighth-note pairs, while the viola and cello provide harmonic support. The double bass is silent.

429

Fl. 2

3

Ob. 1
2

1

B♭ Clar. 2

3

Bsn. 1
2

Hn. in F

2

1

C Tpt. 2

3

1

Tbn.

2

B. Tbn.

Tuba

Tim.

1

Perc. 2

3

Cel.

Elec.

429

div.
con sord.

Vln. I

n ————— mp ————— n ————— mp ————— n ————— mp ————— n ————— mp ————— n ————— mp —————

div. con sord.

Vln. II

n ————— mp ————— n ————— mp ————— n ————— mp ————— n ————— mp ————— n ————— mp —————

Vla.

Vc.

D.B.

440

Fl. 2
3
Ob. 1
1
B♭ Clar. 2
3
Bsn. 1
2

mp

This system contains six staves for woodwind instruments: Flute 2, Flute 3, Oboe 1, Bassoon 1, Bassoon 2, and Bassoon 3. The bassoon part includes a dynamic marking 'mp' at the beginning of the measure. Measures 440-444 show mostly rests or sustained notes. Measure 445 begins with a melodic line in the bassoon part.

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

This system contains five staves for brass instruments: Horn in F (staves 1-3), Cornet (staves 1-3), Trombone (staves 1-2), Bass Trombone (staves 1-2), and Bass Trombone (staves 1-2). Measures 440-444 are mostly rests. Measure 445 shows sustained notes across all parts.

Timpani
1
Perc.
2
Cel.
Elec.

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

This system contains three staves: Timpani (staves 1-2), Percussion (staves 1-2), and Cello (staves 1-2). The electric instrument staff shows a rhythmic pattern starting at measure 440. A performance instruction indicates a 'quirky, quasi-funky groove' begins at this point.

440

Vln. I
Vln. II
Vla.
Vc.
D.B.

In the pocket of the electronic groove,
with a little funk attitude
solo
l.v.

f

This system contains four staves: Violin I, Violin II, Viola, and Double Bass. The electric instrument staff from the previous system continues here. Measure 440 starts with a dynamic 'f'. Measures 441-444 show sustained notes. Measure 445 begins with a melodic line in the Double Bass part.

440

441

442

443

444

445

52

446

Fl. 2

Ob. 1 2

B♭ Clar. 2

Bsn. 1 2

Hn. in F 1 3

C Tpt. 2

Tbn. 1 2

B. Tbn.

Tuba

Tim. 1

Perc. 1 2 3

Cel.

Elec.

446

Vln. I

Vln. II

Vla.

Vc.

D. B.

non dim.

× = ghost note

(“Echo”)

open × = ghost note

mf

open × = ghost note

mf

open × = ghost note

mf

pp

MARIMBA

× = ghost note

mf p sub.

mf p sub.

mf p sub.

mf

pp

f

senza sord.
unis.

senza sord.
unis.

arcò

tutti arcò

mf

pp

f

446

447

448

449

450

f

451

Musical score for orchestra and brass section, featuring two systems of music. The top system includes parts for Flute 2, Oboe 1, Bb Clarinet 2, Bassoon 1, Bassoon 2, and Horn in F 3. The bottom system includes parts for C Trumpet 2, Trombone 1, Trombone 2, Bass Trombone, Bass Trombone 2, and Tuba. The score uses a mix of clefs (G, F, C), dynamic markings (mf, mp, f, p), and performance instructions like "Straight Mute". Measures 1-4 show woodwind entries with sustained notes and grace notes. Measures 5-8 show bassoon entries with eighth-note patterns. Measures 9-12 show brass entries with sustained notes and grace notes. Measures 13-16 show brass entries with eighth-note patterns.

A musical score page featuring five staves. The top staff is for Timpani (Tim.), showing a bass clef and dynamic markings. The second staff is for Percussion 1 (1), with a dynamic marking 'p' and a continuous pattern of eighth-note pairs. The third staff is for Percussion 2 (2), with a dynamic marking 'ff' and a continuous pattern of eighth-note pairs. The fourth staff is for Cellos (Cel.), with a treble clef and a dynamic marking 'ff'. The bottom staff is for Electronics (Elec.), represented by a series of black vertical bars of varying heights, indicating digital audio waveforms. The score is divided into measures by vertical bar lines.

452

div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

unis.
pizz.

pizz.
sfz

pizz.
sfz

div. a3

div. a2

FORMA
460

1

Fl. 2

FLUTE

Ob. 1

Bb Clar. 2

Bsn. 1

Bsn. 2

Hn. in F

C Tpt.

Tbn. 1

B. Tbn.

Tuba

Tim.

Perc. 2

Elec.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

460

unis.

458

459

460

461

462

1

Fl. 2

Picc.

Ob. 1 2

1

B♭ Clar. 2

3

Bsn. 1 2

Hn. in F 1 2 3 4

C Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

Tim. 1 2

Perc. 3

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

469

469

1

Fl. 2

3

Ob. 1
2

1

B♭ Clar. 2

3

1

Bsn. 1
2

Hn. in F 1
2

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tuba

Timpani

1

Perc. 2

3

Cel.

Elec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

471

n

p

473

474

n

475

476

477
V. Spiritus Mundi
Tranquil, Unhurried $\text{♩} = 48$

senza vib.

488

Fl. 2 p senza vib.

FLUTE senza vib.

Ob. 1/2 solo (1) $n \ll p$

B♭ Clar. 2 $n \gg n$

Bsn. 1 $p \gg n$

Bsn. 2 $p \gg n$

Hn. in F $p \gg n$

C Tpt. 1/2 $p \gg n$

Tbn. 1 Harmon Mute (with stem) $n < mp >$

Tbn. 2 Harmon Mute (with stem) $n < mp >$

B. Tbn. $n < mp >$

Tuba $n < mp >$

Tim. pp

Perc. 1 pp

Perc. 2 pp

Perc. 3 pp

Cel. **CUE 6**

Elec. **CUE 7**

CUE 8

477**488**

non. div.

senza vib.

ord.

Vln. I $n \ll p \gg n$

Vln. II $n < p > n$

Vla. $n < p > n$

Vc. $n < p > n$

D.B. $n < p > n$

solo continues →
all others fade to niente

non. div. senza vib. sul pont.

non. div. senza vib. ord.

non. div. senza vib. sul pont.

senza vib. ord.

non. div. senza vib. sul pont.

senza vib.

p senza vib.

p senza vib.

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

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

Timpani
Perc. 1
Perc. 2
Perc. 3
Cel.
Elec.

Vln. I
Vln. II
Vla.
Vc.
D.B.

solo poco vib.
solo poco vib.
solo poco vib.
solo poco vib.

1st stand only
(1 player per note)

