



This World Alive

For Wind Ensemble & Film

Music by Steve Danyew

Film by Cuyler Bryant

Music Copyright © 2012 Steve Danyew
Film Copyright © 2012 Cuyler Bryant

This World Alive

Commissioned by a consortium of wind ensembles from the following institutions:

Abilene Christian University
Arkansas State University
Bethel College
Claflin University
Clear Creek High School
Clemson University
Cornell University
Eastman School of Music
Illinois State University
Nazareth College
Pacific University
Spring Arbor University
University of Alabama - Huntsville
University of California - Davis

University of Central Oklahoma
University of Delaware
University of Miami
University of Portland
University of Southern Mississippi
University of Tennessee - Martin
Henderson State University
Sheridan College
Texas A&M University – Commerce
Texas Christian University
Texas Tech University
Troy University
West Liberty University

Duration: ca. 15 minutes

Instrumentation:

1 Piccolo
3 Flutes
2 Oboes
2 Bassoons
3 Clarinets in Bb
1 Bass Clarinet in Bb
2 Alto Saxophones in Eb
1 Tenor Saxophone in Bb
1 Baritone Saxophone in Eb

3 Trumpets in Bb
4 Horns in F
3 Trombones
1 Euphonium
1 Tuba
1 Double Bass
Timpani
5 Percussion

Percussion 1: Vibraphone, Medium Tam-Tam, Snare Drum

Percussion 2: Bass Drum, 5 octave Marimba

Percussion 3: Crotales, Suspended Cymbal

Percussion 4: Triangle, Large Tam-Tam, Medium Tam-Tam, 3 Low Tenor Drums, Suspended Cymbal

Percussion 5: Bass Drum, Chimes, Crash Cymbals, Triangle

This World Alive

Performance Instructions

1. It is important for the conductor to have a clear view of the film, whether that be on a screen above the ensemble or on a small monitor near the podium.
2. You should have received two DVDs of the film. One DVD is ideal for playing from a computer and the other is ideal for playing from a DVD player. The DVD intended for a computer is optimal as it is higher resolution. The device you choose should be connected to a projector which will display the film for the audience to view.
3. A designated person off stage should start the film when the conductor indicates that the ensemble is ready to begin. The conductor should then watch the film for the cue to begin the opening horn solo. That cue is a gray bar located in the lower right of the screen. When the gray bar disappears, the conductor should immediately cue the start of the music. (The film remains black for a few seconds as it fades in, but the music should indeed begin as soon as the gray bar disappears)
4. There are four “open sections” in the music. These sections are intended to help keep the music generally in sync with the film. Each “open section” is intended to last about 25-30 seconds. However, depending on the variation of tempos, the open section may need to be shorter or longer. The conductor should cue the beginning of the open sections but should not conduct through them. The conductor should watch the film for the visual cue (noted in the score) to begin the next section. It is okay if players have not finished their phrase or if they need to repeat phrases they have already played. Repeat markings enclose these sections to indicate that phrases can be partially or fully repeated, as needed. In some cases, ad lib. is appropriate and is noted in the score. The music has been written in such a way that players may finish their phrases within the first measure of the new section rather than stopping abruptly with the conductor’s cue.

We chose this “open section” approach instead of a click track because we felt it would be a more natural and musical way for the music and film to stay in sync. It will also permit some flexibility for a number of solo players, giving them freedom of interpretation and musicality.
5. The film ends with a long fade to black. The musical ending is meant to match the point when the film has faded entirely to black. However, it is certainly fine for the music to end as the film is fading out or after the film has completed the fade.

Program Note

A few years ago, good friends of mine left me a number of large items that they didn't want to move with them out of state. Among those items were two framed Ansel Adams prints – striking black and white landscapes which captivated me. This was my first experience with Ansel Adams and after learning more about the famed photographer and his work, I realized that he represented the kind of artist that I strive to be. He greatly valued his artistic process and craftsmanship, but ultimately his tools and craft were a means to capture the beauty in the world.

The music in this piece ranges from very quiet and serene to bold and powerful, which mirrors my interpretation of much of Ansel's work. Within his photographs, there is often an incredible beauty captured but also a sense of great power and strength. Our natural environment is filled with this dichotomy and it is a concept I enjoy incorporating into music. The first three notes of the piece (C, D, B) represent an important unifying motive, which I develop throughout the work. In addition, I layer and develop a number of motives and instrumental colors through multiple sections to tie the whole work together.

The film, produced by filmmaker Cuyler Bryant, also incorporates this concept of layering and developing motives. Cuyler, a longtime friend and colleague brought a wonderful vision and visual creativity to this project. When we first began discussing ideas for the project, I showed him the 200+ photographs from the early 1940s that Ansel Adams produced for the US government. We agreed that we would use these photographs as the inspiration for the project; aside from that, I wanted to leave the 15-minute film to Cuyler's creativity. He came up with a wonderful plan for incorporating Ansel's photographs in many intriguing ways, presented within the context of Cuyler's original filming and artistry. In October 2012, Cuyler decided to visit the Grand Canyon to take footage and gather inspiration for the project. The final product is a masterful combination of Cuyler's original work and Ansel's iconic photographs.

In terms of our collaborative process, Cuyler and I talked frequently throughout the 2012 year regarding many details of the project including the tone, structure, and logistics of keeping the music and film somewhat in sync. Throughout the summer and fall of 2012, I wrote the music and Cuyler gathered footage for the film. As we moved deeper into the creation of the work, I sent sections of the music to Cuyler and he began crafting a visual counterpart. Once Cuyler had the complete score, he created his final edit and sent me a copy, and I watched his captivating footage for the first time. Together, we reviewed the final product and made a few adjustments to bring the work to where it is today.

I want to thank all the consortium members whose support made this project possible. I appreciate each and every one of them and I am glad that they could all share in the creation of this work. I also owe a special word of thanks to conductor Timothy Shade who led the consortium and began discussing the idea of a winds and film project with me long before we knew where it would lead.

The title of this work is inspired by a quote by Ansel Adams, which seems to perfectly sum up the vision and inspiration for this project:

"The whole world is, to me, very much 'alive' -- all the little growing things, even the rocks. I can't look at a swell bit of grass and earth, for instance, without feeling the essential life -- the things going on within them. The same goes for a mountain, or a bit of the ocean, or a magnificent piece of old wood."¹

- SD

¹ 1984. *Center for Creative Photography*, Issues 20-29, p. 114. Tucson: University of Arizona.

Transposed Score
Duration: ca. 15"

This World Alive

Commissioned by a Consortium of Wind Ensembles
led by Timothy Shade, Director of the Bethel College Wind Ensemble

Steve Danyew

**When the ensemble is ready, a designated person off stage should start the film. Begin the music when the gray bar on the bottom right of the film disappears. The moment the gray bar disappears represents the start of the music and the film, even though the film starts with several seconds of black.

♩ = 80 **Calm**

The score is arranged in a standard orchestral format with staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 80 beats per minute with the instruction 'Calm'. The Horn in F 1+2 part includes a melodic line starting with a *p* dynamic and moving to *mp*. A large diagonal watermark 'NOT FOR DISTRIBUTION OR PERFORMANCE' is overlaid across the score.

rit.

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Suspended Cymbal

mf

pp < *p*

rit.

NOT FOR DISTRIBUTION OR PERFORMANCE

Picc.

Fl. 1
p

Fl. 2+3
a2
p

Ob. 1+2
Solo
a2
p

Bsn. 1+2
a2
p

B♭ Cl. 1
p

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2
Solo
p

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2
p

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Perc. 1
Vibraphone
motor off, pedal generously throughout
mp

Perc. 2
Marimba
medium-soft or soft mallets
mp

Perc. 3

Perc. 4

Perc. 5
Triangle
p

NOT FOR DISTRIBUTION OR PERFORMANCE

Picc.

Fl. 1 *Solo, cantabile*
mp

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2 *Solo*
pp

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Vibraphone

Marimba

Perc. 3 *Bowed Crotales*
mp

Perc. 4

Triangle *p*

NOT FOR DISTRIBUTION SCORE OR PERFORMANCE

rit. stretch a tempo

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Vibraphone

Marimba

Bowed Crotales

Perc. 4

Perc. 5

mf

mp

Solo, cantabile

mf

pp

mp

rit. stretch a tempo

rit. stretch a tempo

mp

NOT FOR DISTRIBUTION OR PERFORMANCE

31

rit. a tempo

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

31

rit. a tempo

Vibraphone

Marimba

Perc. 3

Perc. 4

Perc. 5

Large Tam-Tam

Bass Drum soft mallet

pp mp p

NOT FOR DISTRIBUTION OR PERFORMANCE

Open Section A - The conductor cues the start of this section but should not conduct through it. The conductor should cue the next section, "Section II," when the film transitions inside the view camera (the film moves towards the light - time 2:38 in the film). "Open section A" is intended to last approximately 25-30 seconds, but depending on earlier tempo variations, this section may be shorter or longer. Players should perform their phrases freely and repeat material within their "cell" as needed.

The musical score is arranged in a standard orchestral format with staves for the following instruments: Picc., Fl. 1, Fl. 2+3, Ob. 1+2, Bsn. 1+2, B♭ Cl. 1, B♭ Cl. 2+3, B. Cl., A. Sx. 1+2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2+3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2+3, Euph., Tuba, D.B., Timp., Vibraphone, Marimba, Perc. 3, Perc. 4, and Perc. 5. The score begins at measure 37. Key performance instructions include: 'breathe as needed' and 'Do not coordinate between players' for the Piccolo and Flutes; 'Solo, freely' and 'mf' for the Oboe; 'pp' for the Bass Clarinet and Bass Saxophone; 'Solo, freely' and 'mp' for the B♭ Trumpet 1; '*hold for 1-2 seconds, do not repeat' for the Horns; and 'Bowed Crotales' with 'bow the following pitches, in this order, holding each for 3-4 seconds and leaving 3-4 seconds between pitches' for Percussion 3. A large diagonal watermark reading 'NOT FOR DISTRIBUTION OR PERFORMANCE' is overlaid across the score.

*When the film transitions inside of the view camera and moves towards the light, begin section II.

45 Picc.

45 Fl. 1 *mp*

45 Fl. 2+3

45 Ob. 1+2 *Solo*
p *mp*

45 Bsn. 1+2 *mf* *a2*

45 B♭ Cl. 1 *p* *mf*

45 B♭ Cl. 2+3

45 B. Cl. *p* *mf*

45 A. Sx. 1+2

45 T. Sx.

45 B. Sx. *mf*

45 B♭ Tpt. 1 *mp* *mf*

45 B♭ Tpt. 2+3 *mf* *a2*

45 Hn. 1+2 *mp* *a2*

45 Hn. 3+4

45 Tbn. 1 *p* *mf*

45 Tbn. 2+3 *p* *mf*

45 Euph. *p* *mf*

45 Tuba *p* *mf*

45 D.B. *p* *mf*

45 SECTION II ♩ = 80

45 Timp.

45 Perc. 1

45 Perc. 2

45 Perc. 3

45 Perc. 4 *Large Tam-Tam*
p

45 Perc. 5 *Bass Drum*
soft mallet
p

NOT FOR DISTRIBUTION OR PERFORMANCE

51

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

54

51

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Bass Drum
soft mallet

Vibraphone

Bowed Crotales

Triangle

Chimes

f, *mf*, *mp*, *p*, *a2*, *pizz.*

NOT FOR DISTRIBUTION OR PERFORMANCE

This page contains the musical score for measures 57 through 62. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 57-62.
- Fl. 1**: Flute 1, measures 57-62.
- Fl. 2+3**: Flute 2 and 3, measures 57-62.
- Ob. 1+2**: Oboe 1 and 2, measures 57-62. Includes a *Solo* section for the first oboe in measures 57-60.
- Bsn. 1+2**: Bassoon 1 and 2, measures 57-62.
- B♭ Cl. 1**: Bass Clarinet 1, measures 57-62.
- B♭ Cl. 2+3**: Bass Clarinet 2 and 3, measures 57-62.
- B. Cl.**: Bass Clarinet, measures 57-62.
- A. Sx. 1+2**: Alto Saxophone 1 and 2, measures 57-62.
- T. Sx.**: Tenor Saxophone, measures 57-62.
- B. Sx.**: Baritone Saxophone, measures 57-62.
- B♭ Tpt. 1**: Trumpet 1, measures 57-62.
- B♭ Tpt. 2+3**: Trumpet 2 and 3, measures 57-62.
- Hn. 1+2**: Horn 1 and 2, measures 57-62.
- Hn. 3+4**: Horn 3 and 4, measures 57-62.
- Tbn. 1**: Trombone 1, measures 57-62.
- Tbn. 2+3**: Trombone 2 and 3, measures 57-62.
- Euph.**: Euphonium, measures 57-62.
- Tuba**: Tuba, measures 57-62.
- D.B.**: Double Bass, measures 57-62. Includes *pizz.* (pizzicato) and *arco* (arco) markings.
- Timp.**: Timpani, measures 57-62.
- Perc. 1**: Percussion 1, measures 57-62.
- Perc. 2**: Percussion 2, measures 57-62. Includes *Bass Drum soft mallet* marking.
- Perc. 3**: Percussion 3, measures 57-62.
- Perc. 4**: Percussion 4, measures 57-62. Includes *Suspended Cymbal Scrape with beater* and *ord.* (order) markings.
- Chimes**: Chimes, measures 57-62.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *Solo*, *pizz.*, *arco*, *ord.*, and *Suspended Cymbal Scrape with beater*.

This page of the score covers measures 63 to 66. The woodwind section includes Piccolo, Flute 1, Flutes 2+3, Oboes 1+2, Bassoons 1+2, B♭ Clarinet 1, B♭ Clarinets 2+3, B♭ Clarinet, Alto Saxophones 1+2, Tenor Saxophone, and Bass Saxophone. The brass section includes B♭ Trumpets 1, B♭ Trumpets 2+3, Horns 1+2, Horns 3+4, Trombone 1, Trombones 2+3, Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Percussion 1 (Vibraphone), Percussion 2 (Marimba, Suspended Cymbal), Percussion 3 (Large Tam-Tam), and Chimes.

Key performance instructions and dynamics include:

- Flutes 1, 2, and 3: *mp* starting in measure 65.
- Oboes 1 and 2: *mp* starting in measure 65.
- Bassoon 1 and 2: *pp* starting in measure 64.
- B♭ Clarinet 1: *f* in measure 63, *p* in measure 64, *mp* in measure 65. Includes a *(Solo)* marking.
- B♭ Clarinets 2 and 3: *pp* starting in measure 64.
- B♭ Clarinet: *pp* starting in measure 64.
- Alto Saxophones 1 and 2: *pp* starting in measure 65.
- Tenor Saxophone: *pp* starting in measure 65.
- Bass Saxophone: *pp* starting in measure 65.
- B♭ Trumpet 1: *mf* in measure 63, *p* in measure 64.
- B♭ Trumpets 2 and 3: *mf* in measure 63, *p* in measure 64.
- Horn 1+2: *mf* in measure 63, *p* in measure 64.
- Horn 3+4: *mf* in measure 63, *p* in measure 64.
- Trombone 1: *mf* in measure 63, *p* in measure 64.
- Double Bass: *mp* in measure 63, *p* in measure 64.
- Timpani: *p* in measure 63.
- Percussion 1 (Vibraphone): *p* in measure 65.
- Percussion 2 (Marimba): *p* in measure 65.
- Percussion 2 (Suspended Cymbal): *p* in measure 65, instruction: *Scrape with beater*.
- Percussion 3 (Large Tam-Tam): *mp* in measure 65, instruction: *Scrape with beater*.
- Chimes: *mp* in measure 63.

69 Picc. Fl. 1 Fl. 2+3 Ob. 1+2 Bsn. 1+2 B♭ Cl. 1 B♭ Cl. 2+3 B. Cl. A. Sx. 1+2 T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2+3 Hn. 1+2 Hn. 3+4 Tbn. 1 Tbn. 2+3 Euph. Tuba D.B. Timp. Vibraphone Marimba Perc. 3 Perc. 4 Perc. 5

pp pp pp mp mp pp pp pp

Concord. pp pp

Crotales ord. (with mallets) p p

Bass Drum soft mallet p p

(Watermark: NOT FOR DISTRIBUTION OR PERFORMANCE)

Picc. *mf*

Fl. 1 *mp*

Fl. 2+3 *mp*

Ob. 1+2 *mp*

Bsn. 1+2 *pp*

B♭ Cl. 1 *mp*

B♭ Cl. 2+3 *pp*

B. Cl. *pp*

A. Sx. 1+2 *mp*

T. Sx. *pp*

B. Sx. *pp*

B♭ Tpt. 1 *Solo mp*

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3 *pp*

Euph.

Tuba

D.B.

Timp. *p*

Vibraphone *p*

Marimba

Perc. 3

Perc. 4 *Triangle p*

Bass Drum *p*

NOT FOR DISTRIBUTION OR PERFORMANCE

81 Picc.

81 Fl. 1

81 Fl. 2+3

81 Ob. 1+2

81 Bsn. 1+2

81 B♭ Cl. 1

81 B♭ Cl. 2+3

81 B. Cl.

81 A. Sx. 1+2

81 T. Sx.

81 B. Sx.

81 B♭ Tpt. 1

81 B♭ Tpt. 2+3

81 Hn. 1+2

81 Hn. 3+4

81 Tbn. 1

81 Tbn. 2+3

81 Euph.

81 Tuba

81 D.B.

81 Timp.

81 Vibraphone

81 Marimba

81 Perc. 3

81 Perc. 4

81 Perc. 5

pp

mp

mf

p

Senza sord.

Bowed Crotales

Bass Drum soft mallet

Watermark: NOT FOR DISTRIBUTION OR PERFORMANCE

87 Picc. *f*

87 Fl. 1 *f*

87 Fl. 2+3 *f*

87 Ob. 1+2 *f*

87 Bsn. 1+2 *cresc.* *f*

87 B♭ Cl. 1 *mp* *cresc.* *f*

87 B♭ Cl. 2+3 *cresc.* *f*

87 B. Cl. *p* *cresc.* *f*

87 A. Sx. 1+2 *mp* *cresc.* *f*

87 T. Sx. *p* *cresc.* *f*

87 B. Sx. *p* *cresc.* *f*

87 B♭ Tpt. 1 *cresc.* *f*

87 B♭ Tpt. 2+3 *cresc.* *f*

87 Hn. 1+2 *cresc.* *f*

87 Hn. 3+4 *a2* *p* *cresc.* *f*

87 Tbn. 1 *cresc.* *f*

87 Tbn. 2+3 *cresc.* *f*

87 Euph. *cresc.* *f*

87 Tuba *p* *cresc.* *f*

87 D.B. *p* *cresc.* *f*

87 Timp. *p* *cresc.* *f*

87 Perc. 1

87 Perc. 2 **Bass Drum**
hard mallets
p *mf*

87 Perc. 3 **Suspended Cymbal**
mp *mf*

87 Perc. 4 **Low Tenor Drums**
p *mf*

87 Perc. 5 **Bass Drum**
hard mallets
p *mf*

rit.

♩ = 66

The score is divided into two systems. The first system includes woodwinds and strings, and the second system includes percussion instruments. The woodwinds (Picc., Fl., Ob., Bsn., Cl., Sax.) and strings (Bsn., B♭ Cl., B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt., B♭ Tpt., Hn., Tbn., Euph., Tuba, D.B.) play a melodic line with triplets, marked with *cresc.* and *ff*. The percussion instruments (Timp., Snare Drum, Bass Drum, Sus. Cymbal, Tenor Drums, Chimes) play a rhythmic accompaniment with triplets, marked with *f*, *fp*, and *ff*. A *Solo* marking is present above the B♭ Clarinet staff in the second system. The tempo is marked *rit.* and the tempo indicator is ♩ = 66.

Open Section B - The conductor cues the start of this section but should not conduct through it. The conductor should cue the next section, "Section III," when the photo paper floating in water fades completely to black - time 5:37 in the film.

"Open section B" is intended to last approximately 25-30 seconds, but depending on earlier tempo variations, this section may be shorter or longer. Players should perform their phrases freely and repeat or ad lib. material based on their "cell" as needed.

The musical score is arranged in a standard orchestral format with staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2+3
- Ob. 1+2
- Bsn. 1+2
- B♭ Cl. 1
- B♭ Cl. 2+3
- B. Cl.
- A. Sx. 1+2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2+3
- Hn. 1+2
- Hn. 3+4
- Tbn. 1
- Tbn. 2+3
- Euph.
- Tuba
- D.B.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

Key performance instructions and markings include:

- freely, cantabile (slowly...quarter = ca. 66)* above the B♭ Cl. 1 staff.
- p* (piano) dynamic markings in the B♭ Cl. 1 staff.
- repeat or ad lib. as needed based on this cell* at the end of the B♭ Cl. 1 staff.
- Medium Tam-Tam with wire brushes** above the Perc. 1 staff.
- p* (piano) dynamic marking and **only repeat phrase once, leave at least 8-10 seconds between phrases* below the Perc. 1 staff.

SECTION III - With Motion ♩ = 92

*When the photo paper floating in the water fades completely to black, begin section III.

105

Picc. Fl. 1 Fl. 2+3 Ob. 1+2 Bsn. 1+2 B♭ Cl. 1 B♭ Cl. 2+3 B. Cl. A. Sx. 1+2 T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2+3 Hn. 1+2 Hn. 3+4 Tbn. 1 Tbn. 2+3 Euph. Tuba D.B.

SECTION III - With Motion ♩ = 92

105

Timp. Tam-Tam Perc. 2 Perc. 3 Perc. 4 Perc. 5

Suspended Cymbal
pp — mp

Medium Tam-Tam
with ord. mallets
pp — mp

III

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

lyrically

mf

lyrically a2

mf

mf

mf

mf

mf

mf

mf

mf

Suspended Cymbal

mp < f

117 Picc. *mf*

Fl. 1

Fl. 2+3

Ob. 1+2 *Solo*

Bsn. 1+2 *a2 lyrically* *mf* *f*

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl. *lyrically* *f*

A. Sx. 1+2 *a2 lyrically* *mf*

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *lyrically* *mf*

Tbn. 2+3 *a2 lyrically* *mf*

Euph. *lyrically* *mf*

Tuba *mf*

D.B. *mf*

118

117 Timp. *mp* *mf* *mp*

117 Perc. 1 *Medium Tam-Tam*
Scrape with beater *mf*

117 Perc. 2

117 Perc. 3 *Crotales*
ord. (with mallets) *mf*

117 Perc. 4 *Large Tam-Tam*
Scrape with beater *mf*

117 Perc. 5 *Chimes* *mf*

NOT FOR DISTRIBUTION OR PERFORMANCE

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Picc., Fl. 1, Fl. 2+3, Ob. 1+2, Bsn. 1+2, B♭ Cl. 1, B♭ Cl. 2+3, B. Cl., A. Sx. 1+2, T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2+3, Hn. 1+2, Hn. 3+4, Tbn. 1, Tbn. 2+3, Euph., Tuba, D.B., and Timp. The second system includes Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The score features various musical notations including rests, notes, dynamics (p, *lyrically*), and articulation marks. A large diagonal watermark reads "NOT FOR DISTRIBUTION OR PERFORMANCE".

129 Picc. *mp*

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2 *mp* a2 3 3

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl. *mp* *lyrically*

A. Sx. 1+2 *mp* 3 3

T. Sx. *mp*

B. Sx.

129 B♭ Tpt. 1 *mp*

B♭ Tpt. 2+3 *mp*

Hn. 1+2 *mp* 3 3

Hn. 3+4 *mp* 3 3

Tbn. 1 *mp* *lyrically*

Tbn. 2+3 *mp* a2 *lyrically*

Euph.

Tuba

129 D.B.

129 Timp.

129 Perc. 1

129 Perc. 2

129 Perc. 3 *mp* *mp* *Crotales ord.*

129 Perc. 4

129 Perc. 5 *mp* *mp* *Chimes*

NOT FOR DISTRIBUTION OR PERFORMANCE

135

Picc. *mf*

Fl. 1 *lyrically*

Fl. 2+3 *mf*
a2 lyrically

Ob. 1+2 *mf*
a2 lyrically

Bsn. 1+2 *mf*

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl. *mf*

A. Sx. 1+2 *mf*

T. Sx. *mf*

B. Sx. *lyrically*
mf

B♭ Tpt. 1 *mf*

B♭ Tpt. 2+3 *mf*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tbn. 1 *mf*

Tbn. 2+3 *mf*

Euph. *lyrically*
mf

Tuba *lyrically*
mf

D.B. *lyrically*
mf

135

137

Timp. *p* *mf*

Perc. 1

135

Perc. 2 *Bass Drum*
hard mallets
p *mf*

135

Crotales *mf*

135

Perc. 4 *Low Tenor Drums*
p *mf*

135

Chimes *mf* *mf* *mf*

NOT FOR DISTRIBUTION OR PERFORMANCE

lyrically

Picc. *f*
 Fl. 1 *f*
 Fl. 2+3 *f*
 Ob. 1+2 *f*
 Bsn. 1+2 *f* a2
 B♭ Cl. 1 *f* *lyrically*
 B♭ Cl. 2+3 *f* a2 *lyrically*
 B. Cl. *f*
 A. Sx. 1+2 *f* a2 *lyrically*
 T. Sx. *f*
 B. Sx. *f*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2+3 *f*
 Hn. 1+2 *f* a2 *lyrically*
 Hn. 3+4 *f* a2 *lyrically*
 Tbn. 1 *f*
 Tbn. 2+3 *f*
 Euph. *f*
 Tuba *f*
 D.B. *f*
 Timp.
 Perc. 1
 Perc. 2 *f*
 Perc. 3 *p* *mf* *Suspended Cymbal*
 Tenor Drums *f*
 Chimes *mf* *f*

NOT FOR DISTRIBUTION SCORE OR PERFORMANCE

147 Picc.

147 Fl. 1

147 Fl. 2+3

147 Ob. 1+2

147 Bsn. 1+2

147 B♭ Cl. 1

147 B♭ Cl. 2+3

147 B. Cl.

147 A. Sx. 1+2

147 T. Sx.

147 B. Sx.

147 B♭ Tpt. 1

147 B♭ Tpt. 2+3

147 Hn. 1+2

147 Hn. 3+4

147 Tbn. 1

147 Tbn. 2+3

147 Euph.

147 Tuba

147 D.B.

147 Timp.

147 Perc. 1

147 Perc. 2

147 Perc. 3

147 Tenor Drums

147 Perc. 5

mf, *f*, *ff*, *mp*, *ff*

Bass Drum hard mallets

Suspended Cymbal

Snare Drum

NOT FOR DISTRIBUTION OR PERFORMANCE

a tempo

153

Picc. *ff*

Fl. 1 *ff*

Fl. 2+3 *ff*

Ob. 1+2 *ff*

Bsn. 1+2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2+3 *ff*

B. Cl. *ff*

A. Sx. 1+2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2+3 *ff*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tbn. 1 *ff*

Tbn. 2+3 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

153 *a tempo*

Timp. *f*

Perc. 1 *f* *ff*

Bass Drum *ff* *mf* *ff*

Sus. Cymbal *mf* *ff*

Tenor Drums *ff*

Perc. 5 *ff* *ff*

Crash Cymbals

Crash Cymbals

NOT FOR DISTRIBUTION OR PERFORMANCE

158

Picc. *ff*

Fl. 1 *ff*

Fl. 2+3 *ff*

Ob. 1+2 *ff* a2

Bsn. 1+2

B♭ Cl. 1 *ff*

B♭ Cl. 2+3 *ff* a2

B. Cl. *ff*

A. Sx. 1+2 *ff*

T. Sx.

B. Sx. *ff*

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3 *ff* a2

Euph. *ff*

Tuba *ff*

D.B. *ff*

160

158

Timp.

158

Perc. 1

158

Bass Drum *f*

158

Perc. 3

158

Tenor Drums *f*

158

Perc. 5 *f*

Bass Drum
hard mallets

NOT FOR DISTRIBUTION OR PERFORMANCE

162 Picc. *ff*

Fl. 1 *ff*

Fl. 2+3 *ff*

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1 *ff*

B♭ Cl. 2+3 *ff*

B. Cl. *ff*

A. Sx. 1+2 *ff*

T. Sx.

B. Sx.

162 B♭ Tpt. 1 *ff*

B♭ Tpt. 2+3 *ff*

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba *ff*

162 D.B. *ff*

162 Timp. *ff*

162 Perc. 1 Snare Drum *mf*

162 Bass Drum *f*

163 Perc. 3 Suspended Cymbal *f*

162 Tenor Drums Medium Tam-Tam *ord.* *f*

162 Bass Drum *f*

NOT FOR DISTRIBUTION OR PERFORMANCE

166 Picc. *ff*

166 Fl. 1 *ff*

166 Fl. 2+3

166 Ob. 1+2 *ff*

166 Bsn. 1+2 *ff*

166 B♭ Cl. 1 *ff*

166 B♭ Cl. 2+3

166 B. Cl. 3

166 A. Sx. 1+2 *ff*

166 T. Sx.

166 B. Sx.

166 B♭ Tpt. 1

166 B♭ Tpt. 2+3

166 Hn. 1+2

166 Hn. 3+4

166 Tbn. 1 *ff*

166 Tbn. 2+3 *ff*

166 Euph. 3

166 Tuba 3

166 D.B. *ff*

166 Timp. 3

166 Perc. 1 *ff*

166 Perc. 2 *ff* Bass Drum hard mallets

166 Sus. Cymbal *f*

166 Perc. 4 Low Tenor Drums *ff*

166 Bass Drum *ff* Bass Drum hard mallets

The image shows a page of a musical score for a percussion ensemble, specifically measures 166 through 170. The score is written for various instruments: Piccolo, Flutes (1, 2+3), Oboes (1+2), Bassoons (1+2), Clarinets (B♭ 1, B♭ 2+3, B. Cl.), Saxophones (A. Sx. 1+2, T. Sx., B. Sx.), Trumpets (B♭ 1, B♭ 2+3), Horns (1+2, 3+4), Trombones (1, 2+3), Euphonium, Tuba, Double Bass (D.B.), Timpani (Timp.), and four different Percussion (Perc.) parts. The Percussion parts include Bass Drum (hard mallets), Suspended Cymbal, and Low Tenor Drums. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. A large, diagonal watermark reading "NOT FOR DISTRIBUTION OR PERFORMANCE" is overlaid across the entire page.

rit.

170

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

170 ♩ = 80 Stately

Timp.

Perc. I

Bass Drum

Sus. Cymbal

Tenor Drums

Bass Drum

Medium Tam-Tam

Snare Drum

ff

rit.

NOT FOR DISTRIBUTION OR PERFORMANCE

Open Section C - The conductor cues the start of this section but should not conduct through it. The conductor should cue the next section, "Section IV," when a drop of water falls from the hanging photo - time 9:12 in the film. "Open section C" is intended to last approximately 25-30 seconds, but depending on earlier tempo variations, this section may be shorter or longer. Players should perform their phrases freely and repeat material within their "cell" as needed.

175 (♩ = 80)

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

175 (♩ = 80)

Solo - ad lib. using the following rhythm and pitches. Below are just two examples of many possible phrases. By the end of the section, arrive on a roll between C and F.

Timp.

Snare Drum

Bass Drum

Sus. Cymbal

Tenor Drums

Bass Drum

fp *mf* *f*

fp *mf* *f*

mf *f*

fp *mf* *f*

fp *mf* *f*

NOT FOR DISTRIBUTION OR PERFORMANCE

SECTION IV - Serene, in awe ♩ = 69

*When the drop of water falls from the hanging photo, begin section IV.

184

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

184

SECTION IV - Serene, in awe ♩ = 69

184

Timp.

Snare Drum

Bass Drum

Perc. 3

Tenor Drums

Bass Drum

184

Medium Tam-Tam
Scrape with beater

190 Picc. *pp*

190 Fl. 1 *pp*

190 Fl. 2+3 *pp* *a2* *p*

190 Ob. 1+2 *Solo pp* *Solo pp*

190 Bsn. 1+2 *pp*

190 B♭ Cl. 1 *pp* *a2* *p*

190 B♭ Cl. 2+3 *pp* *a2*

190 B. Cl. *pp*

190 A. Sx. 1+2

190 T. Sx.

190 B. Sx. *pp*

190 B♭ Tpt. 1

190 B♭ Tpt. 2+3

190 Hn. 1+2

190 Hn. 3+4

190 Tbn. 1

190 Tbn. 2+3

190 Euph.

190 Tuba

190 D.B.

190 Timp.

190 Perc. 1 *Vibraphone p*

190 Perc. 2

190 Perc. 3 *Crotales ord. p*

190 Perc. 4

190 Perc. 5

NOT FOR DISTRIBUTION OR PERFORMANCE

poco rit. a tempo

poco rit. a tempo

197 Picc. *p*

Fl. 1 *p*

Fl. 2+3 *p*

Ob. 1+2 *Solo p*

Bsn. 1+2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2+3 *a2 p*

B. Cl. *p*

A. Sx. 1+2

T. Sx.

B. Sx. *p*

197 B♭ Tpt. 1 *pp*

B♭ Tpt. 2+3 *pp*

Hn. 1+2

Hn. 3+4

Tbn. 1 *pp*

Tbn. 2+3 *pp*

Euph.

Tuba

197 D.B.

197 Timp. *poco rit. a tempo*

197 Perc. 1

197 Perc. 2

197 Perc. 3

197 Perc. 4

197 Perc. 5

203 *poco rit. a tempo*

205

Picc. *p* *mp* *rit.*

Fl. 1

Fl. 2+3 *a2* *p* *mp* *a2*

Ob. 1+2 *Solo* *p* *mp* *Solo*

Bsn. 1+2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2+3

B. Cl. *mp*

A. Sx. 1+2 *Solo* *p* *mp* *a2*

T. Sx.

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2 *Solo* *mp*

Hn. 3+4

Tbn. 1 *mp*

Tbn. 2+3 *mp*

Euph.

Tuba

D.B. *mp*

Timp. *rit.*

Perc. 1 *Vibraphone* *mp*

Perc. 2

Perc. 3 *Crotales* *mp*

Perc. 4 *Suspended Cymbal* *p*

Perc. 5

NOT FOR DISTRIBUTION OR PERFORMANCE

211

Picc. *p*

Fl. 1 *p*

Fl. 2+3

Ob. 1+2

Bsn. 1+2 *Solo p*

B♭ Cl. 1 *p*

B♭ Cl. 2+3 *a2 mp p*

B. Cl. *p*

A. Sx. 1+2 *Solo mp p*

T. Sx. *mp*

B. Sx.

211

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

211

D.B.

211

Timp.

211

Vibraphone *mp p*

211

Perc. 2 *Marimba p*

211

Crotales *p p*

211

Perc. 4

211

Perc. 5

NOT FOR DISTRIBUTION OR PERFORMANCE

217

Picc. *Solo*

Fl. 1 *mf*

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1 *mp*

Tbn. 2+3

Euph. *Solo* *mp* *mp*

Tuba

D.B.

218

217

Timp.

Vibraphone *p* *p* *p*

Marimba

Crotales *p* *p* *p*

217

Perc. 4

217

Perc. 5

NOT FOR PERUSAL SCORE OR PERFORMANCE

224 Picc.

224 Fl. 1 *Solo*
mp

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

224 B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1 *mp*

Tbn. 2+3

Euph. *mp*

Tuba *mp*

224 D.B.

224 Timp.

224 Vibraphone

224 Marimba

224 Crotales *p*

224 Perc. 4

224 Perc. 5

NOT FOR DISTRIBUTION OR PERFORMANCE

SECTION V ♩ = 69

*When the image of mountains on the back of the view camera dissolves to the glowing lens, begin section V.

238

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1 *Solo, cantabile*
p

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

SECTION V ♩ = 69

238

Timp.

Vibraphone *(p)*

Marimba *(p)*

Crotales *ord. (with mallets)*
p

Perc. 4

Perc. 5 *Triangle*
p

NOT FOR DISTRIBUTION OR PERFORMANCE

rit. a tempo

246

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

p

a2

Solo

p

p

p

246

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

246

D.B.

246

Timp.

rit. a tempo

246

Vibraphone

mp

246

Marimba

mp

246

Crotales

246

Perc. 4

Suspended Cymbal

pp

246

Perc. 5

Triangle

p

NOT FOR DISTRIBUTION OR PERFORMANCE

252 Picc.

252 Fl. 1

252 Fl. 2+3

252 Ob. 1+2

252 Bsn. 1+2

252 B♭ Cl. 1

252 B♭ Cl. 2+3

252 B. Cl.

252 A. Sx. 1+2

252 T. Sx.

252 B. Sx.

252 B♭ Tpt. 1

252 B♭ Tpt. 2+3

252 Hn. 1+2

252 Hn. 3+4

252 Tbn. 1

252 Tbn. 2+3

252 Euph.

252 Tuba

252 D.B.

252 Timp.

252 Vibraphone

252 Marimba

253 Perc. 3

252 Perc. 4

252 Perc. 5

a2

Solo

p

Solo

mp

mp

mp

Bowed Crotales

Triangle

p

NOT FOR DISTRIBUTION OR PERFORMANCE

258

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

258

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

258

D.B.

258

Timp.

258

Vibraphone

258

Marimba

258

Crotales

258

Perc. 4

258

Perc. 5

Triangle

p

rit.

268 *a tempo*

Picc.

Fl. 1

Fl. 2+3

Ob. 1+2

Bsn. 1+2

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Timp.

Vibraphone

Marimba

Crotales

Perc. 4

Perc. 5