

Cathy Milliken

EARTH PLAYS

I.

Pingvellir

for

Orchestra

and Mezzo-Soprano\*

2015

## Legend:

Mezzo-Soprano \*

Orchestra:

Piccolo

2 Flutes

2 Oboes

Cor Anglais

2 Clarinets

2 Bassoons

Contrabassoon

4 Horns

3 Trumpets

2 Trombones

Bass Trombone

Tuba

4 Percussion Players

14 Violins I

12 Violins II

10 Violas

8 Violoncelli

6 Contrabasses

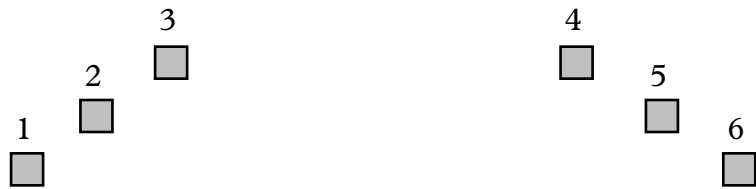
Strings:

~ wide vibrato, slower in piano, faster when louder.

☐ bowed on the bridge, unpitched sound.

☐ near the bridge, much bow pressure, „Knartsch“ sound.

Contrabasses placed 1-3 on stage right (english), 4-6 on stage left (english)  
at the back of the string section,



Percussion:

Bass Drum   Ocean Drum   Snare Drum   Spring Drum   String Drum

Cymbals :

medium   large

Tam Tam :

medium   large

Bell Plates

Percussion 1:

Timpani, Ocean Drum, Side Drum, suspended Cymbal (large), Bell Plates

Percussion 2:

Ocean Drum, Side Drum, 2 Toms (medium, large), String Drum, suspended Cymbal (large), Tam Tam

Percussion 3:

Ocean Drum, Side Drum, 2 Toms (medium, large), 2 suspended Cymbal (medium, large), Bell Plates

Percussion 4:

Bass Drum, Spring Drum, Side Drum, Cymbal (large)

Text:

From the poem "Iceland" by Jonas Hallgrímsson and from "Early Icelandic Grágás".  
Adaption Cathy Milliken

\*

- Introduction -

Performed if the complete *Earth Plays* with Mezzo-Soprano is performed.

- All movements of *Earth Plays* – including *Bingvellir*, *Epidauros*, *Gohyaku Rakan*  
and *Radio City Hall* –

can be performed as stand alone movements.

*Bingvellir* is the only movement without voice.

# EARTH PLAYS

## Introduction \*

Catherine Milliken  
2015

♩ = 40

*espress.*  
*mp*

Mezzo-Soprano  
Ah Ah Al - thing Al - thing ah up - on up - on the out - crop of

Flute 1

Flute 2

Percussion 1

Percussion 4  
Bass Drum  
*ppp*

accel. . . . . ♩ = 60

8

Mezzo  
la - va la - va where the a ks ri - ver plum - mets for - e - ver for e - - ver

Fl. 1  
*pp* *p* *p* pitched air *mf*

Fl. 2  
*pp* *p* *p* pitched air *mf*

Perc. 1  
Timpani  
*pp* *f*

Perc. 4  
+ Rute  
*mf* *p*

accel. . . . . ♩ = 60

15

Mezzo  
Peo - ple are not to do things with stones ah or fill them with ma - gic po - wer ah Al - thing ah ah

Fl. 1  
*mp* *f* *p* *mp*

Fl. 2  
*mp* *f* *p* *mp*

Perc. 1  
sec  
*mp* *mf*

Perc. 4  
+ Rute  
stick  
*p* *mp* *mf*

\*  
- Introduction -  
Performed if the complete *Earth Plays* with Mezzo Soprano is performed.

- All movements of *Earth Plays* – including *Dingvellir*, *Epidaurus*, *Gohyaku Rakan* and *Radio City Hall* – can be performed as stand alone movements.  
*Dingvellir* is the only movement without voice.

# EARTH PLAYS I.

## Pingvellir

Cathy Milliken  
2015

**A** ♩ = 72

Piccolo

Flute 1.

Flute 2.

Oboe 1.2.

English Horn

Clarinet Bb 1.2.

Bass-Clarinet

Bassoon 1.2.

Contrabassoon

Horn 1.2.

Horn 3.4.

Trumpet 1. 2. 3.

Trombone 1. 2.

Bass Trombone

Tuba

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Violin I

Violin II

Viola

Violoncello

Contrabass

*f*

*f*

*p* *mp* *mp* *mf* *f* *mf* *f*

*p* *mp* *mf* *f* *f*

*f* *piu. f*

1.

10

Fl. 1

Fl. 2

Ob.

Perc. 1  
Ocean Drum  
Cymbal

Perc. 2  
Ocean Drum

Perc. 3  
Ocean Drum

Perc. 4  
Bass Drum

VI. I 1

VI. I 2

VI. I 3

VI. I 4

VI. I 5

VI. I 6

VI. I 7

VI. II 1

VI. II 2

VI. II 3

VI. II 4

VI. II 5

VI. II 6

Va. 1

Va. 2

Va. 3

Va. 4

Va. 5

Vc.  
tutti near bridge / much pressure  
ord.

Cb.  
tutti near bridge / much pressure  
ord.

*f*, *mp*, *mf*, *f*, *ff*, *p*, *div.*, *ord.*

**B**

G.P.

G.P.

side drum sticks

The score is for a 4/4 time piece. The Percussion part (Perc. 4) uses side drum sticks, indicated by a diagram showing the stick heads and the 'p' dynamic. The string parts (Violins I and II, Violas, and Cellos) feature a melodic line with dynamics ranging from *pp* to *pp*. The score is divided into two systems, each starting with a *G.P.* (Grave) marking. The first system covers measures 17-24, and the second system covers measures 25-32. The key signature has one flat (B-flat), and the time signature is 4/4. Performance instructions include *con sord.* and *non vib.* for the strings, and *div.* (divisi) for some parts in the second system.

The musical score is arranged in systems for various instruments:

- Perc. 4:** Features a snare drum pattern starting at measure 26, marked *sim.*
- VI. I (Violins I):** Six staves (1-6). Measures 26-27 include *div.* and *p*. Measures 28-29 include *sim.* and *n.v.*. Measures 30-31 are marked *senza sord.* Dynamics range from *pp* to *mf*.
- VI. II (Violas):** Six staves (1-6). Measures 26-27 include *div.* and *p*. Measures 28-29 include *sim.* and *n.v.*. Measures 30-31 are marked *senza sord.* Dynamics range from *pp* to *mf*.
- Va. (Valleys):** Five staves (1-5). Measures 26-27 include *div.* and *p*. Measures 28-29 include *sim.* and *n.v.*. Measures 30-31 are marked *senza sord.* Dynamics range from *pp* to *mf*.
- Vc. (Cellos):** Four staves (1-4). Measures 26-27 include *div.* and *p*. Measures 28-29 include *sim.* and *n.v.*. Measures 30-31 are marked *senza sord.* Dynamics range from *pp* to *mf*.
- Cb. (Contrabasses):** Three staves. Measures 26-27 include *con sord.* and *div.* with fingerings 1.2.4 and 3.5.6. Measures 28-29 include *sim.* and *n.v.*. Measures 30-31 are marked *senza sord.* Dynamics range from *p* to *mf*.

34

Fl. 1 *p* *mp* *pp*

Fl. 2 *pp*

Ob. *f* Flzg. *ff* *pp* <>

Cl. *f* Flzg. *ff* *pp* <>

Bsn. 1. *f* Flzg. *ff* *pp* <>  
2. *f* Flzg. *ff* *pp* <>

Trp. *f* *ff* *pp* <>

Perc. 1 Cymbal

Perc. 2 SD + snare *f* *ff* *pp*

Perc. 3 Bell Plate *f* *ff*

Perc. 4 Bass Drum soft sticks *p*

VI. I 1 *f* *ff* *p* bowed on bridge unpitched

VI. I 2 *f* *ff* *p*

VI. I 3 *f* *ff* *p*

VI. I 4 *f* *ff* *p*

VI. I 5 *f* *ff* *p*

VI. I 6 *f* *ff* *p*

VI. I 7 *f* *ff* *p*

VI. II 1 *f* *ff* *p* bowed on bridge unpitched

VI. II 2 *f* *ff* *p*

VI. II 3 *f* *ff* *p*

VI. II 4 *f* *ff* *p*

VI. II 5 *f* *ff* *p*

VI. II 6 *f* *ff* *p*

Va. 1 *f* *ff* *p* bowed on bridge unpitched

Va. 2 *f* *ff* *p*

Va. 3 *f* *ff* *p*

Va. 4 *f* *ff* *p*

Va. 5 *f* *ff* *p*

Vc. 1 *f* *ff* *p* bowed on bridge unpitched side of bridge unpitched on bridge

Vc. 2 *f* *ff* *p* on bridge

Vc. 3 *f* *ff* *p* on bridge

Vc. 4 *f* *ff* *p* on bridge

Cb. 1.6. *f* *ff* *p* tutti bowed on bridge unpitched side of bridge unpitched

Cb. 3.5.6. *ff* *p*

Cb. *f*

Cb. *f*

Cb. *f*

40 *tr*

Picc. *pp* *p* *pp*

Fl. 1 *mp* *mp* *pp*

Fl. 2 *p* *pp*

Ob. *pp* *p*

Ob. *pp* *p*

EH *pp* *p*

Cl. *pp* *p*

Cl. *pp* *p*

B. Cl. *pp* *p*

Bssn. *pp* *p*

Bssn. *pp* *p*

Hn. 1.2. *p* *p* *mp* *+*

Hn. 3.4. *p* *mp* *+*

Trp. *p* *p* Flzg. *mf* *p*

Trp. 2 *p* *p* Flzg. *mf* *p*

Trp. 3 *p* *p* Flzg. *mf* *p*

Trb. 1.2. *p* *p* Flzg. *mf* *mp* *mf*

B. Trb. *p* *p* Flzg. *mf*

Tuba *p* *p* *mf*

Perc. 1

Perc. 2 Tam Tam + Superball String Drum

Perc. 3 Cymb. medium *p* *mp* *f* *L.v.*

Perc. 4 BD + Superball Spring Drum *p* *mp* *f* *L.v.*

VI. I *pp* *pp* *even gliss.*

VI. II *pp* *pp* *even gliss.*

Va.

Vc.

Cb. 4.5.6. *sul E* *mf*

Cb. 1.2.3. *sul E* *mf*

45

Picc. *mf* < *f* *sub.p*

Fl.1 *mf* < *f* *sub.p*

Fl.2 *mf* < *f* *sub.p*

Ob. *mf* < *f*

Ob. *mf* < *f*

EH *mf* < *f*

Cl. *mf* < *f* *sub.p*

Cl. *mf* < *f* *sub.p*

B. Cl. *mf* < *f* *sub.p*

Bsn. *mf* < *f*

Bsn. *mf* < *f*

C. Bsn. *f*

Hn. 1.2. *f* *sub.p*

Hn. 3.4. *f* *sub.p*

Trp. *mf* 1.2. 3. 1.2. 3.

Trb. 1.2. *f* *mf* < *f*

B. Trb. *f* *mf* < *f*

Tuba *mp* *mf*

Perc. 2

VI. I con sord. div. *p*

Desk 1 solo con sord. *mp* *p*

VI. I *mp* *mp* *p*

VI. II con sord. div. *p*

Va. div. *f* *f* con sord. div. *p*

Vc. div. *f* *f* con sord. *p* *p* *mp* *mp* *div.*

Cb. 4.5.6. 1.2.3. *p* tutti *p* *mp* *div.* 1.2.4. 3.5.6.

Cb. 1.2.3. 4.5.6. *sub.p*

E

52

Picc.  
Fl. 1  
Fl. 2  
Ob.  
EH  
Cl.  
B. Cl.  
Bsn.  
C. Bsn.  
Hn. 1.2.  
Hn. 3.4.  
Trp.  
Trb. 1.2.  
B. Trb.  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
VI. I  
VI. I 1  
VI. II  
Va.  
Vc.  
Cb.  
Cb.

*p*, *pp*, *l.v.*, *div.*, *1.2.3.*, *4.5.6.*

Detailed description of the musical score: This page contains measures 52 through 55 of a symphonic score. The woodwind section (Piccolo, Flutes 1 & 2, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon) is mostly silent. The brass section (Horns 1 & 2, Horns 3 & 4, Trumpets, Trumpets 1 & 2, Baritone Trumpet, and Tuba) also has minimal activity. Percussion includes Cymbals 1 and 2, with dynamics ranging from *p* to *pp*. The string section (Violins I, Violins I 1, Violins II, Violas, Cellos, and Double Basses) features a prominent melodic line starting in measure 52, marked with *p* and *div.* (divisi). The double basses play a rhythmic pattern of eighth notes, with dynamics *p* and *pp*. The score is divided into four measures by bar lines.

60

Picc. *pp* *p* *mp*

Fl. 1 *pp* *p* *mp*

Fl. 2 *pp* *p* *mp*

Ob. *pp* *p* *mp*

Ob. *pp* *p* *mp*

EH *pp* *p* *mp*

Cl. *pp* *p* *mp*

Cl. *pp* *p* *mp*

B. Cl. *pp* *p* *mp*

Bssn. *pp* *p* *mp*

Bssn. *pp* *p* *mp*

Hn. 1.2. *pp* *p* *mp*

Hn. 3.4. *pp* *p* *mp*

Trp. *pp* *p* *mp*

Trb. 1.2. *pp* *p* *mp*

B. Trb. *pp* *p* *mp*

Perc. 1 Cymbal *p*

Perc. 2 Cymbal *p*

Perc. 4 *p* S.D.

VI. I *p* *mp* *p* *mp* *p* *mp*

VI. I 1 *p* *mp* *p* *mp* *p* *mp*

VI. II *p* *mp* *p* *mp* *p* *mp*

Va. *p* *mp* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p* *mp*

Cb. *p* *mp* *p* *mp* *p* *mp*

Cb. *p* *mp* *p* *mp* *p* *mp*

con sord.

div.

1.

2.

div. 1.2.3.

div. 4.5.6.

10 67

Picc. *p* *mf* *mp*

Fl. 1 *p* *mf* *mp*

Fl. 2 *p* *mf* *mp*

Ob. *p* *mp* *mp*

Ob. *p* *mp* *mp*

EH *p* *mp* *mp*

Cl. *p* *mf* *mp*

Cl. *p* *mf* *mp*

B. Cl. *p* *mf* *mp* *mf*

Bssn. *p* *mp* *mp*

Bssn. *p* *mp* *mp*

C. Bsn. *p* *mp* *p* *mp* *mf*

Hn. 1.2. *p* *p* *mf* *mp*

Hn. 3.4. *p* *p* *mf* *mp*

Trp. *p* *mp* *mp* *mp*

Trb. 1.2. *p* *mp* *mp* *mp*

B. Trb. *p* *mp* *mp* *mp*

Tuba *mp* *p* *mp* *5*

Perc. 1 (S.D.) *p* *mf* *mp*

Perc. 2 (Toms) *p* *mp* *3*

Perc. 3 (Toms) *p* *mp* *3*

Perc. 4 *p* *mp* *mp* *3*

VI. I *p* *p* *p* *p*

VI. II *p* *p* *p* *p*

Va. *p* *p* *p* *p*

Vc. *p* *p* *p* *p*

Cb. *p* *p* *p* *p*

Cb. *p* *p* *p* *p*

72

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *mf* *mp* *f*

Ob. *mf* *mp* *f*

EH *mf* *mp* *f*

Cl. *mp* *f*

Cl. *mp* *f*

B. Cl. *f* *mf* *f*

Bsn. *mf* *mp* *f*

Bsn. *mf* *mp* *f*

C. Bsn. *f* *mp* *f*

Hn. 1.2 *mp* *f*

Hn. 3.4 *mp* *f*

Trp. *mf* *mp* *f*

Trb. 1.2 *mf* *mp* *f*

B. Trb. *mf* *mp* *f*

Tuba *mf* *f*

Perc. 1 *mp* *f*

Perc. 2 *mf* *mf* *f*

Perc. 3 *mf* *mf* *f*

Perc. 4 *mf* *mp* *f*

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

Cb. *p*

Cb. *p*

75

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

EH

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

C. Bsn.

Hn. 1.2.

Hn. 3.4.

Trp.

Trp. 2

Trp. 3

Trb. 1.2.

B. Trb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

VI. I

VI. II

*p*, *mp*, *f*, *ff*, *mf*, *snare on*

78

Picc. *ff*

Fl. 1 *p < mp >*

Fl. 2 *p < mp >*

Ob. *p < mp >*

Ob. *p < mp >*

EH *p < mp >*

C. Bsn. *ff*

Hn. 1.2. *mp < >* *p < mp >*

Trp. 1

Trp. 2 *p*

Trp. 3 *p*

Perc. 1 *mp l.v.* *Tam Tam*

Perc. 2

Perc. 3

Perc. 4

VI. I *p*

VI. II *p*

Va. *p*

Va. 1 *p* *mp* *p* *mp* *p* *(solo) (tutti)*

Vc. *p* *mp*

Cb. *pizz. 1.2.3. mp*

Cb. *pizz. 4.5.6. mp*

85 J

Picc. *mf* *f*

Fl.1 *mf* *f*

Fl.2 *mf* *f*

Ob. *mf* *f*

Ob. *mf* *f*

EH *mf* *f*

Cl. *mf* *f*

Cl. *mf* *f*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Bsn. *p*

C. Bsn. *f* *p*

Trp. *mp* *mf* *f*

Trp. 2 *mp* *mf* *f*

Trp. 3 *mp* *mf* *f*

Trb. 1.2. *mf* *f*

B. Trb.

VI. I *mp* *mf* *f*

VI. II *mp* *mf* *f*

Va. *mp* *mf*

Vc. *mf* *f* *p*

Cb. *mf* *f*

Cb. *mf* *f*

89

Picc. *mp* *mf* *f*

Fl.1 *mp* *mf* *f*

Fl.2 *mp* *mf* *f*

Ob. *mp* *mf* *f*

Ob. *mp* *mf* *f*

EH *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *f*

B. Cl. *p* *mp* *cresc.* *f*

Bssn. *p* *mp* *f*

Bssn. *p* *mp* *f*

C. Bsn. *sub.p* *p* *mp* *mf* *f*

Trp. *p* *mp* *mf* *f*

Trp. 2 *p* *mp* *mf* *f*

Trp. 3 *p* *mp* *mf* *f*

Trb. 1.2 *p* *mp*

B. Trb. *p* *mp* *mf* *f*

Tuba *p* *mp* *mf* *f*

VI. I *mf* *f*

VI. II *mp* *mf* *f*

Va. *p* *mp* *mf* *f* pizz.

Vc. *mp* *mf* *mf* *f* pizz.

Cb. *mp* *mf* *f* div. 1.2.3.

Cb. *mp* *mf* *f* div. 4.5.6.

91

Picc. *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *f*

Ob. *f*

EH *f*

Cl. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Bsn. *f*

C. Bsn. *f*

Hn. 1.2. *p* *f*

Hn. 3.4. *p* *f*

Trp. *mp* *f*

Trp. 2 *mp* *f*

Trp. 3 *mp* *f*

Perc. 1 bowed Cymbal *p*

Perc. 2 bowed Cymbal *p*

Perc. 3 Bell plate *p*

Perc. 4 bowed Cymbal *p*

VI. I bowed behind the bridge *p* sul G

VI. II bowed behind the bridge *p* sul G

Va.

Vc.

Cb. pizz. 6. 1. 5. 2. 4. 3. *f*

Cb. pizz. 4. 5. *f*

94 K

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *mp espress.*

Ob. *mp espress.*

EH *p*

Cl. *p*

Cl. *p*

B. Cl. *p*

Bssn. *p*

Bssn. *p*

C. Bsn. *p*

Hn. 1.2. *p*

Hn. 3.4. *p*

Trp. *p*

Trp. 2 *mp*

Trp. 3 *p*

Trb. 1.2. *p*

B. Trb. *p*

Tuba *mp*

Perc. 1 *retake bow ad lib. l.v.*

Perc. 2 *retake bow ad lib. l.v.*

Perc. 3 *(tr)*

Perc. 4 *retake bow ad lib. l.v. l.v.*

VI. I

VI. II

Va. *arco*

Vc. *arco*

Cb. *pizz. 1.2.3. 1.2.*

Cb. *pizz. 4.5.6. 3.*

Timpani

B.D.

18 99

Picc.

Fl. 1

Fl. 2

Ob.

Ob.

EH

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

C. Bsn.

Hn. 1.2.

Hn. 3.4.

Trp.

Trp. 2

Trp. 3

Trb. 1.2.

B. Trb.

Tuba

Perc. 1

Perc. 2  
Tom Toms (middle deep)

Perc. 3  
Tom Toms (middle deep)

Perc. 4

VI. I

VI. II

Va.

Vc.

Cb. 1.2.

Cb. 3.

L

101 Perc. 4 **B.D.** + Rute *sempre f*

Cb. 1. 2. 3. 4. 5. 6. 6. 1. 4. 2. 2. 3. 4. 4. 2. 1.

Cb. 4. 5. 6. 5. 6. 5. 6.

105 Perc. 2 **S.D.** rim shot *sempre f*

Perc. 3 Tom Toms *sempre f*

Perc. 4 *f*

Cb. 4. 5. 6. 3. 2. 1. 4. 3. 5. 2. 6. 1. 3. 2. 6. 1. 4. 5. 6.

Cb. 4. 5. 4. 5.

109 C.Bsn. *mf* *mp*

Perc. 1 **Timpani** *f* *mf* *mp*

Perc. 2 *f*

Perc. 3 *mf*

Vc. *mp* div. div.

Cb. 3. 2. 1. 2. 1. 3. 4. 3. pizz 3. 4. 5. 6. 5. 4. 5. 6. arco div. *mp*

Cb. 5. 6. 2. 1. 6. pizz 1. 2. 3. 2. 1. 4. 5. arco 4. div. 3. 4. 1. 2. *mp* *mp*

M

116

Picc. -  
 Fl. 1 -  
 Fl. 2 -  
 Ob. -  
 Ob. -  
 EH -  
 Cl. -  
 Cl. -  
 B. Cl. -  
 Bsn. -  
 Bsn. -  
 C. Bsn. -  
 Hn. 1.2 -  
 Hn. 3.4 -  
 Trp. -  
 Trp. 2 -  
 Trp. 3 -  
 Trb. 1.2 -  
 B. Trb. -  
 Tuba -  
 Perc. 1 -  
 Perc. 2 -  
 Perc. 3 -  
 Perc. 4 -  
 VI. I -  
 VI. II -  
 Va. -  
 Vc. -  
 Cb. (5/4, 6) -  
 Cb. (1, 3/2) -

Dynamics: *mp*, *mf*, *tutti*  
 Performance markings: *div.*, *tutti*, *5/4, 6*, *1, 3/2*

126

The image displays a page of a musical score for an orchestra, starting at measure 126. The score is arranged in a standard orchestral format with multiple staves for different instrument groups. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes (Ob.), English Horn (EH), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), and Contrabassoon (C. Bsn.). The brass section includes Horns 1 and 2 (Hn. 1.2), Horns 3 and 4 (Hn. 3.4), Trumpets 1, 2, and 3 (Trp. 1, 2, 3), Trombones 1 and 2 (Trb. 1.2), Bass Trombone (B. Trb.), and Tuba. The percussion section consists of four parts (Perc. 1-4) with specific instruments like Bell Plate, Tam Tam, and B.D. (Bass Drum) indicated. The string section includes Violins I and II (VI. I, VI. II), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score features dynamic markings such as *mf*, *f*, *cresc.*, and *ff*, along with performance instructions like *div.* and *l.v.*. The notation includes various note values, rests, and articulation marks.

# EARTH PLAYS II.

## Epidauros

Catherine Milliken  
2015

♩ = 60

**Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.

**Brass:** Horn 1 & 2, Horn 3 & 4, Trumpet 1, 2, & 3, Trombone, Bass Trombone.

**Percussion:** Percussion 1, 2, 3, 4. Includes instructions for 'turned Cymbal on Timpany + Bow' and 'Waterphone + Bow'.

**Other:** Harp, Mezzo-Soprano (with lyrics: "But I say it is What you love."), Violin I & II, Viola, Violoncello, Contrabass.

**Performance Notes:** "Breathe imperceptibly" is a recurring instruction for many woodwind parts. Specific fingering notes include "use F# key" and "use D triller key". Dynamic markings range from *pp* to *mf*.



16

Picc. -

Fl. 1 -

Ob. 1 *p*

Ob. 2 *p*

EH -

Cl. 1 -

Cl. 2 -

Bssn. 1 -

C.Bsn. -

Hn. 1.2. -

Hn. 3.4. -

Trp. -

Trb. -

B.Trb. -

Perc. 1 -

Perc. 2 *mf* *mp* *p*

Perc. 3 -

Perc. 4 *l.v.* [Waterphone + Bow] *mp* *l.v.*

Hp. -

Mezzo *mf* *f* *mp* *p*  
 roy - al your\_ self with\_ your\_ soft\_ and on soft your\_ ten - der your\_ long

VI. I *pizz. guit.* *mp*

VI. II *pizz. guit.* *mp*

Va. *mp* *f* *tutti*

Va. *mp* *f*

Va. *mp* *f*

Va. *mp* *f*

Vc. *p*

Vc. *p*

Cb. *tutti pizz.* *mp* *arco* *mp*

use D finger

use F# finger

4 **B**

20

Picc. *f*

Fl. 1

Ob. 1 use F# key *f*

Ob. 2 use D triller key *f*

EH *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Bssn. 1

C. Bsn.

Hn. 1.2. *mf* *f*

Hn. 3.4. *mf* *f*

Trp. 1 *mf* *f*

Trp. 2 *mf* *f*

Trp. 3 *mf* *f*

Trb.

B. Trb.

Perc. 1

Perc. 2 [Steel Drum] *mf* *f*

Perc. 3 [Egg Maracas] *pp*

Perc. 4 [Bass Drum] *f* [Waterphone + Bow] *mf*

Hp. *mf* *f* *f* *Lu.* *mf* *Lu.*

Mezzo *mf* sweet sweet

Vi. I arco *mp* *f*

Vi. II arco *mp* *f*

Va. *mp* *f*

Vc. tutti div. *mp* *f*

Cb. *mp* *f*

24

Picc. 1

Fl. 1

Ob. 1

EH

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

B. Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

Vi. I

Vi. II

Va. I

Va. II

Va. III

Va. IV

Vc.

Cb. I

Cb. II

Waterphone + Bow

*L.v.*

*mf*

*L.v.*

*G $\flat$  - G $\natural$*

*loco*

*D $\flat$  - D $\sharp$*

*D $\sharp$  - D $\flat$*

*G - G $\flat$*

*L.v. sempre*

*8 $\sharp$ .....J*

*mf*

*mf*

sweet soun - ding flu - te soun - ding sweet and ci - tha - ra min - gled and

*mp*

*pizz. guit.*

*arco*

*pizz. quasi guitarra*

*arco 1.3.5.*

*1.3.5.*

*2.4.*

*2.4.*

*mp*

*mf*

*mp*

*pizz. guit.*

*arco*

*div.*

*pizz.*

*pizz.*

*1.2.3.*

*pizz. 4.5.6.*

*pizz. guit.*

*arco*

*mp*

*mp*

C

30

Picc. *mp* *p*

Fl. 1 *mf* *mf* *p*

Fl. 2 *mf* *p*

Ob. 1

EH

Cl. 1 *mf* *mp* *sub. p* *mp*

Cl. 2 *mf* *mp* *sub. p* *mp*

B. Cl. *mp* *mf* *p*

Bssn. 1

Hn. 1,2. *mp* *sub. p* *mp*

Hn. 3,4. *mp* *sub. p* *mp*

Ttp.

Trb.

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *mp*

Hp. *mf* *pp* *mp*

Mezzo  
min - gled a sound sound sound of cas - ta - nets, sound of sweet - ly sin - ging sound of

VI. I *mp* *mp* *mp* *f* *mp* *f*

VI. II *mp* *mp* *f* *mp* *f*

Va. 1.3.5. *mp* *f* *mp* *f*

Va. 1.3.5. *mp* *f* *mp* *f*

Va. 2.4. *mp* *f* *mp* *f*

Vc. *mp* *mp* *f* *mp* *f*

Cb. *mp* *f* *mp* *f* *mp*

Cb. *mp* *f* *mp*

Annotations: *con sord.*, *Side Drum + Brush*, *HiHat + Brush*, *Bass Drum + Rute*, *pizz. guit.*, *arco*, *div.*, *tutti*, *1.2.4*, *3.5.6*, *L.v.*, *D♭ C B E F G♭ A♭*, *D C♯ B E F♯ G A*

38

Picc. *mp* *mp* *mf* *mf* *f* *p*

Fl. 1 *p* *p* *mf* *mf* *f* *p* Flzg.

Fl. 2 *p* *p* *mf* *mf* *f* *p* Flzg.

Ob. 1 *p* *mf* *mf* *f* *p* Flzg.

Ob. 2 *p* *mf* *mf* *f* *p* Flzg.

EH *mf* *mf* *p* Flzg.

Cl. 1 *mp* *mf* *p* *mp* *mf* *mf* *p* Flzg.

Cl. 2 *mp* *mf* *p* *mp* *mf* *mf* *p* Flzg.

B. Cl. *p* *mf* *mf* *p*

Bssn. 1

Hn. 1.2 *p* *mp* *mf* *mf* *p* Flzg. senza sord.

Hn. 3.4 *mp* *mf* *mf* *p* Flzg. senza sord.

Trp.

Trb.

Perc. 1

Perc. 2

Perc. 3 *mp* *mf* *mp* *p* \*

Perc. 4 *mp* *mp* *mf*

Hp. *C# - C* *E - Eb* *A - Ab* *f*

Mezzo *mp* *mf* *f* *mf* *f* *mf* *mf*  
 sound of cas - ta - nets soun - ding sweet - ly sing - ing sweet - ly sing - ing and mar - ve -

VI. I *mp* *mf* *mp* *mf* *mp* *p* arco

VI. II *mp* *mf* *mp* *mf* *mp* *p* arco

Va. *mp* *mf* *mp* *mf* *mp* *p* arco

Vc. 1.3 *mp* *mf* *mp* *mf* *mp* *p* arco

Vc. 2.4 *mp* *mf* *mp* *mf* *mp* *p* arco

Cb. *mp* *mf* *mp* *mf* *mp* *p* arco pizz.

43

senza vibrato **poco rall.** **a tempo**

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

EH *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

Bssn. 1

Hn. 1.2. *mp* con sord. senza sord.

Hn. 3.4. *mp* con sord. senza sord.

Trp.

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

Hp.

Mezzo  
lous mar - ve - lous e - cho e - cho e - cho

VI. I *mp* *mp* *p* div. *p*

VI. II *mp* *mp* *p* div. *p*

Va. *mp* *p* *p*

Vc. *tutti* *mp* *div.* *p* *p*

Cb. *mp* *arco* *p* *p*

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

B. Cl.

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

Vi. I

Vi. II

Va.

Vc.

Cb.

Cb.

Castanets

Bongo

D> C B E F G A

and a mar - ve - lous and a mar - ve - lous a mar - ve - lous mar - ve - lous

loco

1.2.4

3.5.6

56

Picc. *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

EH *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl. *f* *mf*

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

Perc. 1 *mf* *l.v.* *mf* *l.v.*  
 upturned Cymbal on Timpany + Bow

Perc. 2 *p* *l.v.*  
 Tam Tam

Perc. 3 *pp* *l.v.*  
 Cymbal

Perc. 4 *l.v.*  
 Waterphone + Bow

Hp. *mf* *l.v.* *mf* *l.v.* \*

Mezzo *ad lib.* *p* *f*  
 e - cho reached the sky

Vi. I *f* *mf*

Vi. II *f* *mf*

Va. *f* *mf*

Vc. *div.* *f* *mf*

Cb. 1.2.4 *sub. p* *f* *tutti*

Cb. 3.5.6 *sub. p* *f*

61 Clappers / Rattles

Picc. *f* semitone *mf* *tr*

Fl. 1 *f* semitone *mf* *tr*

Fl. 2 *f* semitone *mf* *tr*

Ob. 1 *f* semitone *mf* *tr*

Ob. 2 *f* semitone *mf* *tr*

EH *f* semitone *mf* *tr*

Cl. 1 *f* semitone *mf* *tr*

Cl. 2 *f* semitone *mf* *tr*

B. Cl. *f* semitone *mf* *tr*

Bssn. 1 *f* semitone *mf* *tr*

Bssn. 2 *f* semitone *mf* *tr*

C. Bsn. *f* semitone *mf* *tr*

Hn. 1, 2. *f* semitone *tr*

Hn. 3, 4. *f* semitone *tr*

Trp. 1 *f* semitone *tr*

Trp. 2 *f* semitone *tr*

Trp. 3 *f* semitone *tr*

Trb. *f* Clappers / Rattles Flzg. *f*

B. Trb. *f* Clappers / Rattles Flzg. *f*

Perc. 1 *f* Clappers / Rattles Bongos

Perc. 2 *f* Clappers / Rattles Sidedrum snares on *mf*

Perc. 3 *f* Clappers / Rattles

Perc. 4 *f* Clappers / Rattles

Hp. *f* Clappers / Rattles "twang" *f* L.v.

VI. I

VI. I

VI. II

Va.

Vc.

Cb.

wait until sound has almost disappeared A - Ab

Picc.   
 Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 EH   
 Cl. 1   
 Cl. 2   
 B. Cl.   
 Bssn. 1   
 Bssn. 2   
 C. Bsn.   
 Hn. 1.2.   
 Hn. 3.4.   
 Trp.   
 Trb.   
 Trb.   
 B. Trb.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Perc. 4   
 Hp.   
 Mezzo   
 Vl. I   
 Vl. II   
 Va.   
 Vc.   
 Cb.

Clappers / Rattles   
 Clappers / Rattles   
 Clappers   
 Clappers / Rattles   
 Clappers / Rattles   
 Clappers / Rattles   
 Cymbal   
 Bass Drum   
 G $\flat$  - G [D $\flat$  CBEFGA $\flat$ ]   
 p   
 mf   
 f   
 mf   
 f   
 mf   
 f

70 G (♩ = ♩)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

Vi. I

Vi. II

Va.

Vc.

Cb.

G - G♯  
E - E♭

D♯ C♯ B♭ E♭ F G♯ A

a la guitarra  
"Thrum"  
with flesh of fingers

a la guitarra  
"Thrum"  
with flesh of fingers

tutti a la guitarra  
"Thrum"  
with flesh of fingers

Picc. -  
 Fl. 1 -  
 Fl. 2 -  
 Ob. 1 -  
 Ob. 2 -  
 EH -  
 Cl. 1 -  
 Cl. 2 -  
 B. Cl. -  
 Bssn. 1 -  
 Bssn. 2 -  
 Hn. 1.2 -  
 Hn. 3.4 -  
 Ttp. -  
 Trb. -  
 Perc. 1 -  
 Perc. 2 -  
 Perc. 3 -  
 Perc. 4 -  
 Hp. -  
 Mezzo -  
 VI. I -  
 VI. II -  
 Va. -  
 Vc. -  
 Cb. -

Dynamics: *mf*, *f*  
 Performance instructions: *a la guitarra*, "Thrum" with flesh of fingers  
 Percussion: Beanpod Shaker, + Maracas, Bass Drum + Rute

82

Picc.

Fl. 1

Fl. 2

Ob. 1  
use D finger

Ob. 2  
use F# finger

EH

Cl. 1

Bssn. 1

Bssn. 2  
Flzg. 3 ord.

Hn. 1,2

Hn. 3,4

Trp. 1  
Flzg. 3

Trp. 2

Trp. 3

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

Vi. I

Vi. II

Va.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Bssn. 1

Bssn. 2

Hn. 1.2.

Hn. 3.4.

Ttp. 1

Ttp. 2

Ttp. 3

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

Vi. I

Vi. II

Va.

Vc.

Cb.

Flzg.

ord.

*f*

*mf*

6

5

3

5

6

3

5

3

4:3

ord.

Flzg.

ord.

Flzg.

ord.

Flzg.

ord.





99

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Bssn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trp. 1

Trp. 2

Trp. 3

Trb. 1

Trb. 2

B. Trb.

Perc. 1 (Cymbal)

Perc. 2

Perc. 3

Perc. 4

Hp.

Vi. I

Vi. II

Va.

Vc.

Cb. 1

Cb. 2

mf

pp

L.v.

ord.

tutti arco

inside players take bow

outside players take bow

mf



113

Picc.

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb. 1

Trb. 2

B.Trb.

Each guitar voice to be played by 2-3 players from the orchestra including the 4 percussionists.  
 Best if the players are chosen who are not seated closely. String players would not play their string part for the duration of the guitar part. □ means to play somewhere within the beat shown.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Guitar 1 scordatura

Guitar 2 scordatura

Guitar 3 scordatura

Guitar 4 scordatura

Hp.

Mezzo

Vi. I

Vi. II

Va. 1.2.

Va. 3.

Va. 4.5.

Vc.

Cb.

[D C# B E♭ F G A]

tutti pizz.

123

Picc.

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb. (Tenor)

Trb. (Alto)

B.Trb. (Bass)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

VI. I

VI. II

Va.

Vc.

Cb.

*sim.*

*mf*

*mp*

*p*

*tutti*

I do not as - pire to the sky,



133 ad lib., freely

M ♩ = 72  
a tempo

Picc. 1

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bssn. 1

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

VI. I

VI. II

Va.

Vc.

Cb.

Hand Bells

f

Hand Bells

f

sky

Ah

to the sky

senza sord.

DCB>EFGA



Picc. 1  
 Fl. 1  
 Ob. 1  
 Cl. 1  
 Cl. 2  
 Bssn. 1  
 Hn. 1.2.  
 Hn. 3.4.  
 Trp.  
 Trb.  
 Perc. 1 (Cymbal)  
 Perc. 2 (Cymbal)  
 Perc. 3 (Hi Hat)  
 Perc. 4 (Bass Drum)  
 Hp.  
 Mezzo  
 VI. I  
 VI. I  
 VI. II  
 VI. II  
 Va.  
 Vc.  
 Cb. (1.2.4. pizz.)  
 Cb. (3.5.6. pizz.)

Musical score for measures 144-148. The score includes parts for various instruments and a Mezzo-soprano. The Mezzo-soprano part has lyrics: "free, set free. What comes af - ter, now and be - fore, the law." The score features dynamic markings such as *mp*, *mf*, *pp*, and *mf*. Percussion parts include Cymbal, Hi Hat, and Bass Drum. The string parts include Violins I & II, Viola, Violoncello, and Contrabass. The woodwind parts include Piccolo, Flute 1, Oboe 1, Clarinets 1 & 2, Bassoon 1, Horns 1.2. & 3.4., Trumpet, and Trombone. The harp part is marked with *F - F#*. The score includes performance instructions like "con sord.", "1.2. div.", "3-7. div.", and "pizz.".



Cathy Milliken

EARTH PLAYS

III.

Gohyaku Rakan

for

Mezzo-Soprano  
and Orchestra

2015

## Legend:

Mezzo-Soprano

Original texts by Akiko Iwasaki

Adaption Cathy Milliken

Orchestra:

4 Percussion Players

Harp

14 Violins I

12 Violins II

10 Violas

8 Violoncelli

6 Contrabasses

## Strings:

~ wide vibrato, slower in piano, faster when louder.

Contrabasses placed 1-3 on stage right (english), 4-6 on stage left (english) at the back of the string section,



## Percussion:

Triangle Cymbal Claves Tambourine Binsasara Bass Drum Tam Tam medium large Gongs Hand Bells Perc.4 Perc. 1

Musical notation for various percussion instruments. The notation is arranged in two rows. The first row shows: Triangle (single note), Cymbal (single note), Claves (single note), Tambourine (single note), Binsasara (single note), Bass Drum (single note), Tam Tam medium (single note), Tam Tam large (single note), Gongs (single note), Hand Bells Perc.4 (single note), and Hand Bells Perc. 1 (single note). The second row shows: Bell Plates (single note), Tibetan Bowl P.4 (single note), Tibetan Bowl P.3 (single note), Tibetan Bowl P.2 (single note), Tibetan Bowl P.1 (single note), and Pair of Chinese Cymbals (single note).

### Percussion 1:

Binsasara, Claves, suspended Cymbal (large), Pair of Chinese Cymbals, Bell Plates, Tibetan Bowl

### Percussion 2:

Tambourine, Triangle, Pair of Chinese Cymbals, Handbells, Tam Tam (medium, large), Tibetan Bowl

### Percussion 3:

Glockenspiel, Pair of Chinese Cymbals, suspended Cymbal, Bell Plates, Tibetan Bowl

### Percussion 4:

Bass Drum, Pair of Chinese Cymbals, Claves, suspended Cymbal, Handbells, Gongs, Tibetan Bowl

Cathy Milliken

## EARTH PLAYS

### III.

Gohyaku Rakan

Part 1 - Mirai Song

Part 2 - Kazoku Song

Part 3 - Umi mo, yama mo, kawa mo

Part 4 - A chance of Life



# Earth Plays III. Part 1 - Mirai Song

Catherine Milliken  
2015

♩ = 69

Percussion 1

Percussion 2  
Tambourine with thumb  
*p mp*

Percussion 3

Percussion 4

Mezzo-Soprano  
*mp espress.*  
ka ka zo ku ah ka zo

Violin I Desk 1.2.  
*ppp*  
arco \*\*  
sul tasto  
III II III  
*poco accel. pp*  
II *sim.*  
*rall.*  
pizz. \*

Violin I  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

Violin II Desk 1.2.  
*ppp*  
arco \*\*  
sul tasto  
III II *sim.*  
*poco accel. pp*  
*rall.*  
pizz. \*

Violin II  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

Viola Desk 1.  
*ppp*  
pizz. \*  
*ppp*  
arco \*\*  
tasto div. sub. pont. *ppp*  
tasto

Viola  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

Violoncello Desk 1.  
*ppp*  
pizz. \*  
*ppp*  
*sim.*  
arco div. II  
III

Violoncello  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

Contrabass 1.2.3.  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

Contrabass 4.5.6.  
*ppp*  
pizz. \*  
*ppp*  
*sim.*

\*  
All Desks:  
For pizzicato entries a first example has been given.  
Rhythm and order of given pitches is ad lib.  
Number of notes per bar is between 5 - 10.

\*\*  
Desk 1.2. :  
Entries (not pizzicato) should be approximate by each player  
to give a "smudged effect" or blurred.  
Therefore pauses are in brackets.

7

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mezzo

ah ka zo ku ka ka zo zo ku ka zo ku zo ku

arco \*\*  
ord.  
div.  
tasto

p  
mp  
pp

VI. I  
1.2.

VI. I

pp  
ppp

arco  
ord.  
tasto  
pont.

pizz. \*  
sim.

arco \*\*  
ord.  
tasto

pp  
ppp

VI. II  
1.2.

VI. II

pp  
ppp

pizz. \*  
sim.

arco \*\*  
ord.  
tasto

pp  
ppp

Va.  
1.

Va.

pp  
ppp

arco \*\*  
ord.  
tasto

pp  
ppp

Vc.  
1.

Vc.

pp  
ppp

arco \*\*  
ord.  
tasto

pp  
ppp

pizz. \*  
sim.

arco \*\*  
ord.  
tasto

pp  
ppp

II  
div.  
pp III

Cb.  
1.2.3.

Cb.  
4.5.6.

pp  
ppp

4.  
pizz. \*  
sim.

4.5.6.  
pizz. \*  
sim.

5.6.  
arco  
ppp

13

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4 [Bass Drum with Side Drum sticks]

Mezzo *p* *mp* *p* *mp* *mf* *mp* *mp*  
ka zo ku Ka ah zo ku ka zo ku Ka

VI. I 1.2. arco *p* *pizz. \* sim.* arco \*\* *pp* molto sul pont. *pp* tasto *pizz. \* sim.* arco \*\* tasto *pp*

VI. I *p* *pp*

VI. II 1.2. *pizz. \* sim.* arco \*\* tasto *pp* molto sul pont. *pp* tasto *pizz. \* sim.* arco \*\* tasto *pp*

VI. II *p* *pp*

Va. 1. *pizz. \* sim.* arco \*\* molto sul pont. *pp* tasto *pizz. \* sim.* arco \*\* tasto *pp*

Va. *p* *pp*

Vc. 1. molto sul pont. *pp* tasto *pizz. \* sim.* arco \*\* tasto *pp*

Vc. *p* *pp*

Cb. 1.2.3. *p* *pp*

Cb. 4.5.6. *p* *pp*

19

Perc. 1 Cymbal *p* *mf* *l.v.* \*

Perc. 2 *p*

Perc. 3 Cymbal *p* *mf* *l.v.* \*

Perc. 4

Mezzo *p* *mf* *mp* *mf* *p*  
Ah ka zo ku I know to live a - lone a - lone a - lone

VI. I 1.2. *mf* *accel.* *rall.* *ord.* *poco vib.* *mf* *pizz.\* sim.*

VI. I

VI. II 1.2. *mf* *accel.* *rall.* *ord.* *poco vib.* *ord.* *p* *mf*

VI. II

Va. 1. *mf* *accel.* *rall.* *ord.* *poco vib.* *mf* *pizz.\* sim.* *arco\*\** *ord.* *p* *mf*

Va.

Vc. 1. *mf* *accel.* *rall.* *ord.* *poco vib.* *mf* *pizz.\* sim.*

Vc.

Cb. 1.2.3.

Cb. 4.5.6.

25

Perc. 1 Cymbal *p* *mf* *l.v.* Cymbal *p*

Perc. 2 *p* *p*

Perc. 3 Cymbal *p*

Perc. 4

Mezzo *sub. mf* *p* *sub. mf*  
a - lone a - lone not I know this not to live a - lone not I know

VI. I 1.2. arco \*\* *p* *mf* *pizz. \* sim.* *pp* *p* arco \*\* div. molto sul pont. *mp*

VI. I *cresc. + accel.* molto sul pont. *pp* *p* *mp*

VI. II 1.2. *p* *mf* *pizz. \* sim.* *cresc. + accel.* molto sul pont. *pp* *p* arco \*\* div. molto sul pont. *mp*

VI. II *cresc. + accel.* molto sul pont. *pp* *p* *mp*

Va. 1. *p* *mf* *pizz. \* sim.* *cresc. + accel.* molto sul pont. *pp* *p* arco \*\* div. molto sul pont. *mp*

Va. *cresc. + accel.* molto sul pont. *pp* *p* *mp*

Vc. 1. arco \*\* *p* *mf* *pizz. \* sim.* *cresc. + accel.* molto sul pont. *pp* *p* arco \*\* div. molto sul pont. *mp*

Vc. *cresc. + accel.* molto sul pont. *pp* *p* *mp*

Cb. 1.2.3. molto sul pont. *pp* *p* *mp*

Cb. 4.5.6. *cresc. + accel.* molto sul pont. *pp* *p* *mp*

30 *l.v.*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *l.v.*

Perc. 4 *pp*

Mezzo  
this ka zo ku ka zu ku ah

Vl. I 1.2. *mf* *f*

Vl. I *mf* *f*

Vl. II 1.2. *mf* *f*

Vl. II *mf* *f*

Va. 1. *mf* *f*

Va. *mf* *f*

Vc. 1. *mf* *f*

Vc. *mf* *f*

Cb. 1.2.3. *mf* *f*

Cb. 4.5.6. *mf* *f*

# Earth Plays III. Part 2 - Kazoku Song

Catherine Milliken  
2015

♩ = 63

The musical score is arranged in a standard orchestral layout. The percussion section at the top consists of four parts: Percussion 1 (Binasara), Percussion 2 (Pair of Chinese Cymbals), Percussion 3 (Pair of Chinese Cymbals), and Percussion 4 (Bass Drum and Pair of Chinese Cymbals). The string section includes Mezzo-Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion parts feature complex rhythmic patterns with various instruments and dynamics. The string parts are mostly rests, with some melodic lines in the Violin I, Violin II, and Violoncello parts, including dynamic markings like *pp* and *mp*, and a 'div.' marking. The score is in 4/4 time and includes a tempo marking of ♩ = 63.

12 Binsasara

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 [Bass Drum] *f*

Mezzo *f* *mf* *f* *mf*

mi rai... mi - rai... mi - rai...

VI. I *f* *sub. mf* *f* *f* *sub. p*

VI. I *f* *sub. mf* *f* *f* *sub. p*

VI. II *f* *sub. mf* *f* *f* *sub. p*

VI. II *f* *sub. mf* *f* *f* *sub. p*

Va. *f* *sub. mf* *f* *f* *sub. p*

Va. *f* *sub. mf* *f* *f* *sub. p*

Vc. *f* *sub. mf* *f* *f* *sub. p*

Vc. I *f* *sub. mf* *f* *f* *sub. p*

Cb. 1.2.3. *mf* *f* *f* *sub. p*

1. solo

Cb. 4.5.6. *mf* *f* *f* *sub. p*

4. solo

23

Perc. 1 *Binsasara* *f* *Claves*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *Bass Drum* *f* *Claves*

Mezzo *f* *mi - rai* *mi - rai* *mp* *mi - rai*

VI. I *piu f* *f* *p*

VI. I *piu f* *f* *p*

VI. II *piu f* *f* *p*

VI. II *piu f* *f* *p*

Va. *f* *f* *div.* *f* *p*

Va. *f* *p*

Vc. *f* *f* *div.* *f* *f* *sub. p*

Vc. I *f* *f* *sub. p*

Cb. *mf* *f* *1.2.3.* *div. 3.* *f* *1.2.* *div.* *f* *1.2.3.* *f* *1.* *div.* *f* *sub. p*

Cb. *mf* *f* *4.5.6.* *div. 4.5.6.* *f* *4.* *div.* *f* *4.5.6.* *f* *4.* *div.* *f* *sub. p*

Musical score for Percussion (Perc. 1-4), Mezzo, and strings (VI. I, VI. II, Va., Vc., Cb.). The score is in 7/16 time and features a complex rhythmic pattern. The percussion parts are marked with rests. The Mezzo part is marked with rests. The string parts are marked with *mp* and include dynamic markings such as *tutti* and *mp*. The Cb. parts include solo markings: "1. solo" and "4. solo". The score is divided into measures by vertical bar lines, with time signatures changing from 7/16 to 5/16 and back to 7/16. The VI. I and VI. II parts have a *mp* marking. The Va. parts have a *mp* marking. The Vc. parts have a *mp* marking. The Cb. parts have a *mp* marking. The Cb. parts also have markings "1.2.3." and "4.5.6." above the notes.

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Mezzo

*p* mi - rai mi - rai mi - rai mi - rai *mf* mi - rai mi - rai *f* mi - rai

VI. I

*p* *mf* *mp*

VI. I

VI. II

*p* *mf* *mp*

VI. II

*p* *mf* *mp*

Va.

*p* *mf* *mp*

Va.

*p* *mf* *mp*

Vc.

*p* *mf* *mp*

Vc. I

*p* *mf* *mp*

Cb.

*p* *mf* *mp*

Cb.

*p* *mf* *mp*

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Mezzo  
*mf*  
Fu - ture fu - ture ev - ry one is the fu - ture

VI. I  
*f*  
div.  
*fp*  
*f*

VI. I  
*f*  
*fp*  
*f*

VI. II  
*f*  
*fp*  
*f*

VI. II  
*f*  
*fp*  
*f*

Va.  
*f*  
*fp*  
*f*

Va.  
*f*  
*fp*  
*f*

Vc.  
*f*  
*fp*  
*f*

Vc. I  
*f*  
*fp*  
*f*

Cb.  
div. 1, 2, 3.  
*f*  
*fp*  
*f*

Cb.  
div. 4, 5, 6.  
*f*  
*fp*  
*f*

1, 2, 3.  
4, 5, 6.

Detailed description: This page of a musical score, numbered 45, features a variety of instruments. At the top, four percussion staves (Perc. 1-4) are shown with rhythmic patterns. Below them is a Mezzo-soprano vocal line with lyrics: "Fu - ture fu - ture ev - ry one is the fu - ture". The vocal line is marked *mf*. The string section includes Violins I and II, Violas I and II, Violas, Violins, and Cellos. The strings play a rhythmic accompaniment with dynamic markings of *f* and *fp*. Some string parts include divisi markings (div. 1, 2, 3 and div. 4, 5, 6). The score is written in a 3/8 time signature.

# Earth Plays III. Part 3 - Umi mo, yama mo, kawa mo

Catherine Milliken  
2015

$\text{♩} = 60$

**Percussion 1** (Bell Plates) *p* *l.v.*

**Percussion 2** (Tam Tam) *pp* *l.v.* (Handbells struck together) *l.v.* (Tam Tam) *pp* *l.v.*

**Percussion 3** (Bell Plates) *p* (Triangle) *pp* (Bell Plates) *pp* *l.v.* (Triangle) *pp* (Bell Plates) *p*

**Percussion 4** (Gongs) *pp* *l.v.* (Handbells struck together) *pp* (Gongs) *pp* *l.v.*

**Harp**  $D^{\sharp} C^{\sharp} B^{\flat} E F G A^{\flat}$  *l.v.* *p*

**Mezzo-Soprano** *mp - mf* 5 almost plosive fast change to hum or back to vowel  
U (b)m mim mo

**Violin I** *pp* 15<sup>mo</sup>

**Violin II** *pp* 15<sup>mo</sup>

**Viola** *pp*

**Violoncello** *pp*

**Contrabass** *pp* 1.2.4. 3.5.6.

11

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Mezzo

VI. I

VI. I

VI. II

VI. II

Va.

Va.

Vc.

Vc.

Cb.

Cb.

Tam Tam

Cymbal

pp

L.v.

L.v.

L.v.

hint of overtones

change slowly

div.

pp

pp

pp

ord.

ya u (b)m mim mo ya ho ha ho mo ka uw wa uw wa mo

Detailed description: This page of a musical score contains parts for Percussion 1-4, Harp, Mezzo-soprano, Violins I and II, Violas, and Violas/Violas. Percussion parts include Tam Tam and Cymbal. The Harp part features sustained chords. The Mezzo part has lyrics: 'ya u (b)m mim mo ya ho ha ho mo ka uw wa uw wa mo'. The string parts (Violins, Violas, and Violas) feature long, sustained notes with a 'div.' (divisi) section at the end. The Violas/Violas part includes a 'pp' dynamic and a 'div.' section with triplets and quintuplets. The Violins part includes a 'pp' dynamic and a 'div.' section with triplets and quintuplets. The Viola part includes a 'pp' dynamic and a 'div.' section with triplets and quintuplets. The Cello part includes a 'pp' dynamic and a 'div.' section with triplets and quintuplets. The Double Bass part includes a 'pp' dynamic and a 'div.' section with triplets and quintuplets.

17

Perc. 1 *pp* *L.v.* *pp* *L.v.* \*

Perc. 2 *ppp* *L.v.* *pp* *L.v.* \*

Perc. 3 *pp* *L.v.* *pp* *L.v.* \*

Perc. 4 *ppp* *L.v.* *pp* *L.v.* \*

Hp. *L.v.* *A - A<sup>2</sup>* *F - F<sub>2</sub>* *pp*

Mezzo *sim.* *ord. mp* *mf*  
ka uw\_ ka uw\_ wa wa\_ wa mo ya ya ho ha ho

VI. I *pp*

VI. II *pp*

Va. *p* *pp*

Vc. *p* *pp*

Cb.

Cb.

22 [Bell Plates] *pp* *L.v.*

Perc. 1

Perc. 2

Perc. 3 [Bell Plates] *pp* *L.v.*

Perc. 4

Hp. *p* *F $\flat$  - F $\sharp$*

Mezzo *mf*  
ka uw\_ waw waw wa uw um mim mo yam mam mo ya ho lo - ve

VI. I *espress.* *mp* *mp*

VI. I

VI. II *espress.* *mp* *mp*

VI. II

Va. *p*

Va. *p*

Vc. *p*

Vc. *p*

Cb. 1.2.3. *p*

Cb. 4.5.6. *p*

28

Perc. 1 *Timpani*

Perc. 2 *Handbells* *l.v.* *mp* *Triangle* *l.v.* *p* *Glockenspiel* *p* *Handbells* *l.v.* *mp* *(handbells)* \*

Perc. 3

Perc. 4

Hp. *no dim.* \*

Mezzo *mf espress.*  
 moun - tains and sea and moun - tains and see and ri - vers are dear loves are dear loves

VI. I *mf* *mp* *mf* *div.*

VI. I *mf*

VI. II *p* *div.*

VI. II *p*

Va. *pp*

Va. *pp*

Vc. *pp*

Vc. *pp*

Cb. *pp*

Cb. *pp*



Earth Plays III.  
Part 4 - A chance of Life

Catherine Milliken  
2015

♩ = 80

Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4  
Mezzo-Soprano

**all voices barely audible  
use little bow  
con sord.**

**all accents are p, return immediately to ppp, détaché**

Violin I 1.3.5.7.  
Violin I 2.4.6.  
Violin II 1.3.5.  
Violin II 2.4.6.  
Viola  
Violoncello  
Contrabass 1.2.4.  
Contrabass 3.5.6.

Mezzo

VI. I  
VI. I  
VI. II  
VI. II

Va.  
Vc. 1.3.  
Vc. 2.4. col legno tratto  
Cb.  
Cb.

5

mute with hand cupped loosely over mouth. (leave resonance space) *mf*

Oh

col legno tratto *pp*

col legno tratto *pp*

1.3.

1.3.

2.4. col legno tratto *pp*

2

Mezzo *mp* *mf* *f* *f* *mf* *f* *mf* *mf*

sharp breath in teeth almost closed

Ih u Ah tsh wh oh ch wh ih ih

all accents are *mp*, return immediately to *ppp*, *detaché*

VI. I senza sord. ord. *pp* *sim.*

VI. II senza sord. ord. *pp* *sim.*

Va. 2.4.5. col legno tratto senza sord. ord. *pp* *sim.*

Vc. 1.3. senza sord. ord. *pp*

Cb. senza sord. ord. *pp*

Cb. senza sord. ord. *pp*

13

Perc. 1 [Tibetan Bowl] rub beater in trad. fashion on rim to produce pitch

Perc. 2 [Tibetan Bowl] rub beater in trad. fashion on rim to produce pitch

Perc. 3 [Tibetan Bowl] rub beater in trad. fashion on rim to produce pitch

Perc. 4 [Tibetan Bowl] rub beater in trad. fashion on rim to produce pitch

Mezzo *f* *f* *f* *f* *f* *f* *f* *f*

ih oh Ah Ah Ah wh Ah ch wh ih

all accents are *mf*, return immediately to *pp*

VI. I senza sord. *ppp* *p* *pp* *p*

VI. II senza sord. *ppp* *pp* *p* *p*

Va. senza sord. *ppp* *pp* *p* *p*

Vc. senza sord. *p* *p* *p* *p*

Cb. senza sord. *p* *sim.* *p*

Cb. senza sord. *p* *sim.* *p*

17 if needed use soft hit to restart

Perc. 1

Perc. 2 if needed use soft hit to restart

Perc. 3 if needed use soft hit to restart

Perc. 4 if needed use soft hit to restart

Mezzo

ih ih oh ch ah uh ih ah oh ah oh ah oh ah Chance of

ord.

VI. I

VI. I *sim.*

VI. II

VI. II *mf* *pp* *sim.*

Va.

Va. *sim.*

Vc.

Vc. *sim.*

Cb.

Cb. *sim.*

Cb. *p* *sim.* *sim.*



EARTH PLAYS IV.  
Radio City Hall

Catherine Milliken  
2015

♩ = 96

Piccolo

Flute 1.

Flute 2.

Oboe 1.

Oboe 2.

English Horn

Clarinet Bb 1.

Clarinet Bb 2.

Bassclarinet

Bassoon 1.

Bassoon 2.

Contrabassoon

Horn 1.2.

Horn 3.4.

Trumpet 1.

Trumpet 2.

Trumpet 3.

Trombone 1.

Trombone 2.

Basstrombone

Tuba

Percussion 2 (Tam Tam)

Percussion 3 (Bongon)

Harp

Piano

Mezzo-Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

Contrabass

Dynamic markings: *p*, *mp*, *f*, *mf*, *sub p*, *arco div.*, *arco*, *arco 1.2.4.*, *arco 3.5.6.*

Tempo: ♩ = 96

A

10

Picc. *mp* *<mf* *p* *mf* *f*

Fl. 1 *mp* *mf* *p* *mf* *f*

Fl. 2 *mp* *mf* *p* *mf* *f*

Ob. 1 *mp* *mf* *p* *mf* *f*

Ob. 2 *mp* *mf* *p* *mf* *f*

EH *mp* *mf* *p* *mf* *f*

Cl. 1 *mp* *mf* *p* *mf* *f*

Cl. 2 *mp* *mf* *p* *mf* *f*

B. Cl. *mp* *mf* *p* *mf* *f*

Bssn. 1 *mp* *mf* *p* *mf* *f*

Bssn. 2 *mp* *mf* *p* *mf* *f*

C. Bsn. *mp* *mf* *p* *mf* *f*

Hn. 1.2. *mp* *p* *mf* *mf*

Hn. 3.4. *mp* *p* *mf* *mf*

Trp. 1 *p* *mf* *mf*

Trp. 2 *p* *mf* *mf*

Trp. 3 *p* *mf* *mf*

Trb. 1 *mp* *p* *mf* *mf*

Trb. 2 *mp* *p* *mf* *mf*

B. Trb. *mp* *p* *mf* *mf*

Tuba *mp* *p* *mf* *mf*

Perc. 2 *f*

Piano *mp* *<mf* *8va* *loco* *8va* *1/2 Ped. flutter*

VI. I *pp* *f* *molto vib.* *ord.* *f*

VI. I *pp* *f* *molto vib.* *ord.* *f*

VI. II *pp* *f* *molto vib.* *ord.* *f*

VI. II *pp* *f* *molto vib.* *ord.* *f*

Va. *pp* *f* *molto vib.* *ord.* *f*

Va. *pp* *f* *molto vib.* *ord.* *f*

Vc. *pp* *f* *molto vib.* *ord.* *f*

Vc. *pp* *f* *molto vib.* *ord.* *f*

Cb. *pp* *f* *molto vib.* *ord.* *f*

Cb. *pp* *f* *molto vib.* *ord.* *f*

18

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Bssn. 2

C. Bsn.

Hn. 1, 2. (1.) (2.)

Hn. 3, 4.

Trp. 1. Flzg. ord. p f p

Trp. 2. Flzg. ord. p f p

Trp. 3. Flzg. ord. p f p

Trb. 1. mf < f

Trb. 2. mf < f

B. Trb. mf < f

Tuba. mf < f

Hp. D C B E F G A

Vi. I. mf f pp

Vi. II. mf f pp

Va. f mp espress. mp f pp

Vc. 1. mf f pp

Vc. 2. mf f pp

Cb. 1. mf f pp

Cb. 2. mf f pp

1. div. 2, 3.

4. pp div. 5, 6.





38

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Bssn. 2

C. Bsn.

Hn. 1.2.

Hn. 3.4.

Trp. 1

Trp. 2

Trp. 3

Trb. 1

Trb. 2

B. Trb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Piano

Mezzo

words

VI. I

VI. II

Va.

Vc.

Cb. 1

Cb. 2

*p*

*f*

*meno f*

*pp*

*ppp*

Side Drum  
snare off

Side Drum  
snare off

Side Drum  
snare off

Side Drum  
snare off

Bass Drum

loco

div.

1. 2.3.

4.5.6.

45

Picc. *mf*

Fl. 1 *mp* *p* *mp* *mf*

Fl. 2 *mp* *p* *mp* *mf*

Ob. 1 1. *mp* *p* *mp* *p* *mf*

Ob. 2 *mf*

EH *mp* *mf*

Cl. 1 *p* *mp* *p* *p* *mp* *sub mf*

Cl. 2 *p* *p* *p* *p* *mp* *sub mf*

B. Cl. *p* *mp* *sub mf*

Bssn. 1 *mp* *mf*

Bssn. 2 *mp* *mf*

C. Bsn. *mf*

Trp. con sord. 1. (straight) *mf*

Trb. 1. *mp* *mf*

Perc. 1 [Crotales bowed] *mf* *mf* [Crotales bowed] *mf* [Crotales sticks] *mf*

Perc. 2 [Cymbal] *mf* [Side Drum snares on] *p*

Perc. 3 [Cymbal] *mf* *mf*

Perc. 4 *p* *pp* *mp* *p* *mf* *p* *mf*

Piano *mf* *mp* *8va*

Mezzo *pp* *mf* *mf* *4:3* *mp* *mf*  
 oh o - - pen o - - - pen your heart

Vi. I *p* *mp* *mf* *div.* *mp* *mf* *pp*

Vi. II *p* *mp* *mf* *div.* *mp* *mf* *pp*

Va. *p* *mp* *mf* *p* *div.* *mf* *f* *mp*

Vc. *mp* *mf* *p* *div.* *f* *mp*

Cb. *p* *f* *f* *mp*

Cb. *p* *f* *f* *mp*

52

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *pp*

Ob. 2 *pp*

EH

Cl. 1 *p* *mp* *p*

Cl. 2 *p* *mp* *p*

B. Cl. *pp*

Bssn. 1 *p* *pp*

Bssn. 2 *p* *pp*

C. Bsn.

Hn. 1.2. *p* *mf*

Hn. 3.4. *p*

Trp. *senza sord.*

Perc. 1

Perc. 2 *Side Drum snares on* *p*

Perc. 3 *Side Drum snares on* *p*

Perc. 4 *Side Drum snares on* *p*

Piano *mf* *pp*

Mezzo *mf* *mf* *mf* *mf*

o - pen - a new win - dow whi - stle a new song a new song find the fun

VI. I *p* *p* *pp* *p* *div.*

VI. II *p* *p* *pp* *p* *div.*

Va. *p* *pp* *pp* *pp* *div. tutti*

Vc. *p* *pp* *pp* *pp* *tr.*

Cb. 1.2. *p* *pp* *pp* *pp* *1.2.4.*

Cb. 3. 5.6. *p* *pp* *pp* *pp* *3.5.6.*

56

Picc. *mf* *mf*

Fl. 1 *mf* *p* *mp*

Ob. 1 *p* *mf* *mp* *mf* *p*

Ob. 2 *p* *mf* *p*

EH *mp* *mf*

Cl. 1 *mp* *mf* *pp*

Cl. 2 *mp* *mf* *pp*

B. Cl. *mf*

Bssn. 1 *mp* *f* *mf*

Bssn. 2 *mp* *f*

Hn. 1.2 *p* *sub p* *mp* *pp* con sord.

Hn. 3.4 *p* *sub p* *mp* *pp* con sord.

Trp.

Trb.

Perc. 1 *mf* *p < f* *mp* *<*

Perc. 2 *mf* *<* Cymbal \* *p*

Perc. 3 *mp* *<*

Perc. 4 *mp* Bass Drum

Piano *f*

Mezzo and snap *f* life's a game *f* a game *f* o - pen your heart *mp < mf* your heart

VI. I

VI. II *p* (div.) Desk 1.2 *mf* *f*

Va. *mf* *div.* solo *f*

Va. *div.*

Vc. *mf* *div.* *p* *p* *mf* *mf*

Cb. *pizz.* *p* *mf*

Cb. *pizz.* *p* *mf*

61

Picc. *mp* *p* *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *p* *p* *mp* *p* *pp*

Ob. 2 *p* *p* *p* *pp*

EH *p* *pp*

Cl. 1 *f* *pp* *mp* *mf* *f*

Cl. 2 *pp*

B. Cl. *pp*

Bssn. 1 *p* *mp* *mf* *mf*

Bssn. 2 *p*

C. Bsn. *mp*

Hn. 1.2. *pp*

Hn. 3.4. *pp*

Trp. *mp* *mf*

Perc. 1 (Side Drum) *pp* *mp* *pp* *mp*

Perc. 2 *p* *mf* *p* *mf* *mp*

Perc. 3 (Side Drum) *p* *mp*

Perc. 4 *p* *mp*

Hp. *f*

Piano *mf* *f* *f* *mf* *f*

Mezzo *o - pen your heart o - pen your heart*

Vi. I *div.* *mp* *mf* *tutti* *mp* *mf*

Vi. II *mp* *mf*

Va. *mf* *f* *Desk 1.2.* *p* *mf* *mf* *f*

Vc. *mp* *mf* *p* *pizz.* *mp* *mf*

Cb. *mp* *p* *mp* *mf*

Cb. *mp* *p* *mp* *mf*

66

Picc. *f*

Ob. 1 *mp* *f* *mp* *f*

Ob. 2 *p* *mp* *p*

EH *mf* *p* *mf*

Cl. 1 *p* *mp* *mf* *f* *mf*

Cl. 2 *mf* *f*

B. Cl. *f* *mf* *f*

Bssn. 1 *mp* *mf* *mp* *mf*

Bssn. 2 *mf* *mp* *mf*

C. Bsn. *mf* *mp*

Hn. 1.2. *senza sord. 1.* *con sord.* *pp*

Hn. 3.4. *pp*

Trp. *p* *mp* *f* *p* *mf*

Trb. *mf*

B. Trb. *p* *mf* *mp*

Perc. 1 *Timpani* *p* *mp* *p* *mp*

Perc. 2 *Cymbal* *mp* *mf* *mp*

Perc. 3 *Side Drum* *snare on* *p* *mp* *p* *mf* *p* *mf*

Perc. 4 *mp* *mf* *p* *mp*

Hp. *D<sup>b</sup> C B<sup>b</sup> E F G A* *f*

Piano *mp*

Mezzo *mf* *mf* *f*  
o - pen trust your heart

Vi. I *p* *mp* *f* *mp* *f*

Vi. II *tutti* *mf* *f* *f*

Va. *tutti* *f* *mp*

Vc. *mp* *mf* *f* *f*

Cb. *mp* *mp* *mf* *p* *mf*

Cb. *mp* *mp* *mf* *p* *mf*

71

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Bssn. 2

C. Bsn.

Hn. 1.2. senza sord. 1. con sord.

Hn. 3.4. senza sord.

Trp. 1. con sord. 1. pp

Trp. 2. con sord. 2. pp

Trb. 1.

Trb. 2.

B. Trb.

Perc. 1. [Timpani]

Perc. 2.

Perc. 3. [Side Drum] snares on

Perc. 4.

Piano

Vi. I.

Vi. II.

Va.

Vc.

Cb.

Cb.

*mp* *mf* *f* *p* *sub p* *mp* *mf* *f* *pp*

G

75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bssn. 1

Bssn. 2

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trp. 1

Trp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Piano

Mezzo

VOICE 1

You must not give your heart

VI. I

VI. II

Va.

Vc.

Cb.

Cb.

Bongo

Timpani

brushes

stick

con sord.

pizz.

arco

D C# B E F# G# A

80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

EH

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

Hn. 1.2. (con sord.)

Hn. 3.4.

Trp. senza sord. 1.

Perc. 1 (Bongo)

Perc. 2 brushes

Perc. 3

Perc. 4

Piano

Mezzo

to a wild thing. wild thing.

VI. I

VI. I

VI. II

VI. II

Va.

Vc.

Cb. arco pizz

Cb. arco pizz

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bssn. 1

C. Bsn.

Hn. 1, 2

Hn. 3, 4

Trp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Piano

VOICE 2

Mezzo

VI. I

VI. II

Va.

Vc.

Cb.

Cb.

you're a - fraid to stick out your chin and say, "life, life's a fact."

Picc. *mf* *pp*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf*

Ob. 2 *mf*

EH *mf*

Cl. 1 *mf* *mf* *p*

Cl. 2 *mf* *mf* *p*

B. Cl. *mf*

Bssn. 1 *mf*

Bssn. 2 *mf*

C. Bsn. *mf*

Hn. 1.2.

Hn. 3.4.

Ttp.

Trb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. *mf* *mp* *mp* *sim.*

Piano *mf* *p* *15<sup>ma</sup>*

Mezzo VOICE 1 *mp* How long How long do I

VI. I con sord. div. *p*

VI. II con sord. div. *p*

Va. solo *mp* con sord. *p*

Vc.

Cb. *mf* *mp* *p*

Cb. *mp* *p*

100

Picc. *pp*

Fl. 1

Fl. 2

Ob. 1 *mp* *mf* *p* *mp* *p*

Cl. 1

Bssn. 1

Hn. 1.2

Hn. 3.4

Trp. *p* *mp* *p* *p* *mp* *p* *p*

Perc. 1

Perc. 2 Cymbal *pp*

Perc. 3 Cymbal *pp*

Perc. 4

Hp. *p*

Piano *loco* *p*

Mezzo *mf* *mp* *3*  
 have to keep, keep that pro-mise not to fight, not to fight, not?

Vi. I *pp* *div.* *pp*

Vi. II *pp* *div.* *mf* *mf* *pp*

Va. *pp* *div.* *mf* *mf* *pp*

Vc. *con sord.* *pp*

Cb.

Cb.



116

ca. 8'

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Bssn. 1

Bssn. 2

C.Bsn.

Hn. 1.2.

Hn. 3.4.

Trp.

Trb.

B.Trb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Piano

Mezzo

VI. I

VI. I

VI. II

VI. II

Va.

Vc.

Cb.

Cb.

Cymbal

l.v.

SD

pp

p

mp

mf

BD

arco espress.

do we e - ver change... for - e - ver...



## CORRECTIONS

## EARTH PLAYS.

### II Epidauros

- Correction for Viola pitches in Vla 2 und 4. Bar 14 and 15.

The image shows a musical score for four staves, labeled 1.3.5., 1.3.5., 2.4., and 2.4. Each staff has the instruction 'sul tasto tenuto' above it. The music is in 6/8 time and features a sequence of notes with slurs and dynamic markings. The first staff (1.3.5.) has dynamics *pp*, *<p*, and *mp*. The second staff (1.3.5.) has dynamics *pp*, *<p*, and *mp*. The third staff (2.4.) has dynamics *pp*, *<p*, and *mp*. The fourth staff (2.4.) has dynamics *pp*, *<p*, and *mp*. The score is divided into two measures by a vertical line, with bar numbers 14 and 15 indicated on the right side.

- Bar 62 - Tp und Horns Dynamic should have Forte (not in parts).
- Bar 67 - Brass players have Clappers -
- Clappers- everyone who has two should play them one in each hand. and the clappers could be held up a bit.
- Bar 74 - 78 percussion 1 and 2 please take Maracas + Beanpods as otherwise too soft.
- Bar 82 - Bassoon has slur on 4th beat (missing).
- Bar 90 in perc 2,3; Bar 91 in perc 1,4 and Brass: Dynamic for all should be mezzo forte
- Bar 97 Forte for Trombones and Bass Trombone instead of mf
- Harp Dynamic: please add in Bar 106-108 Crescendo, Bar 109 Forte, Bar 111-12 Crescendo to ff.
- Bar 134 Percussion take Crotales if Bells are not brilliant/clangy enough-
- 2nd last bar, harp louder: first beat mf, 2nd beat mp.

## EARTH PLAYS

### III Gohyu raku

#### Part 1

last 3 bars : bass Drum must take snare drum sticks (missing in part)- should sound like rain.

#### Part 2

Bar 32-34 strings- always longer phrases.

Last Bar Violas: Pitches should be C and Bb.

### Part 3

Beginning percussion extremely soft.

If substitute Gongs dont work for bell plates, we should take vibraphone. (one player?)

Bar 8 Harp: please play tremolo only for a dotted half note , then on the last quarter note play "F" in Octaves for the singer. Then return to Tremolo part.

Bar 16 more harp- piano statt pianissimo? Bar 19 mezzo piano. Bar 21 pianissimo as marked.

### Part 4

Generally the accidentals last only for the note. If there is a reinstatement of an accidental, then only for security. The system stays however that all accidentals are only for the particular pitch they are connected to.

Eg Violin 1 (1.3.5.7) - bar 5: beginning of 3rd beat is F natural.

Eg Violin 2 (1.3.5) - bar 1: last 1/16th of 3rd beat is F natural.

Bar 7, please cancel tratto, in violin 1.

## Satz II - Epidauros

### Handclappers (small, large)

Jeder der Spieler sollte 1-2 Clappers bekommen.

Laut Partitur at **Buchstabe F** spielen: Picc, Flöte 1 und 2, Oboe 1 und 2, EHorn, Klarinette 1 und 2, Bass Klarinette, Fagott 1 und 2, Kontrafagott, Horn 1-4, Tpt 1-3 (erst bei 2ten Einsatz) Posaune 1 und 1, Bass Posaune, Percussions 1-4, Harfe.



### Chromatic tuned pitch pipe x 15 (Stimmflöte)

Es spielen **Am Anfang** der Partitur Satz II, Piccolo, Englisch Horn, KLarinette 1 und 2, Bass Klarinette, Fagott 1 und 2, Kontrafagott, Horn 1-4, Trompete 1-3.

Pitch Pipe 13 Chromatic Tuner **12% OFF**



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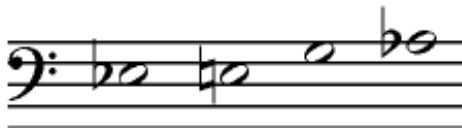
★★★★★ (2) | Bestellungen (3)

## Waterphone



## Bell Plates

### Bell Plates



## Guitars x 12 Nylons Saiten, Standard

Each guitar voice to be played by 2-3 players from the orchestra including the 4 percussionists.  
Best if the players are chosen who are not seated closely.  
String players would not play their string part for the duration of the guitar part.

A musical score for four guitars. Each guitar part starts with a scordatura (tuning change) indicated by a bracket and a sharp sign. The first guitar part has a dynamic marking of *mp* and a *l.v.* (lento) marking. The second guitar part has a dynamic marking of *sim.* (sforzando). The score is written in treble clef and consists of four staves.

Notes:

Die Gitarren Partien sind im Grunde eine Installation, daher wäre es am besten, die Instrumente sind durch das Orchester verteilt. Jede Gitarre

ist im Skordatura gestimmt so dass die Spieler immer nur Offene Saiten spielen müssen. Jeder Spieler ausser Posaune und Klarinetten können spielen. Die Gitarren Noten sind bei jedem Spieler in den jeweiligen Noten für den 2ten Satz enthalten. Ein Vorschlag für die Gitarren Verteilung wäre zB

Contra bass 1, Contrabass 5 (Hauptsache die Spieler sind sowohl aus Spielern 1-3 als auch 4-6 da sie auf gegenüberliegenden Bühnen Seiten sitzen und es macht einen schönen Stereo Effekt. ) Oboe 1

Fagott 2

Horn 3

Trompete 1

Violin 1 (outside desk)

Violoncello (Pult 1)

### **13 Pitch Pipes / 27 Clappers** (Tpts join at 2nd entry for clappers)

Picc	√	-√
Fl1		-√
Fl2		-√
Ob 1		-√
Ob 2		-√
Eng H	√	-√
Cl1	√	-√
Cl2	√	-√
Bass cl	√	-√
Bs 1	√	-√
Bs 2	√	-√
CBs	√	-√
hr 1	√	-√
Hr 2	√	-√
Hr 3		-√
Hr 4		-√
Tr 1	√	-√
Tr 2	√	-√
Tr 3	√	-√
Ps 1		-√
Ps 2		-√
Bass Ps		-√
Pc 1		-√
Pc 2		-√
Pc 3		-√
Pc 4		-√
Hp		-√