

Night Shift

An Evening for Ensemble,
Soloists, Choir
and Audience

Cathy Milliken

2021

Ensemble

1 1 1 1 1 1 1 0 E-Git Piano Perc Alto Tenor Choir 2 1 1 1

General

Accidentals last for a bar, if accidentals happen to be reshown it is out of caution.

Trills always a semitone up.

Percussion

Vibraphone, Glockenspiel, Xylophone

Bass Drum Snare Drum Bongos Wind Machine Waterphone

Cymbals Triangle Tam Tam High Bell Cluster Cow Bells

Crotales

Spoons or other small objects of metal using spoons or beaters. Wood Block

Nipple Gongs Tubular Bell

Bongos Wood Blocks

Interlude 1:

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NIGHT SHIFT

For Ensemble, Audience, (creative) Choir and Soloists

INTRODUCTION

1. Tuning Overture (Ensemble)
2. Prologue (Ensemble, Alto, Tenor)
3. (Optional)
4. Fairy Rondel (Audience, Choir, Ensemble, Alt, Tenor)

ECOLOGICAL ALARM

- Interlude 1 (Ensemble)
5. Nature Aria (Audience, Ensemble, Alto)

WALLS

6. Wall Song (Audience, (creative) Choir, Ensemble)
7. Oh Vile Wall (Audience, Ensemble, Alto)

VISIONS

8. Michael's Vision (Audience, Ensemble, Tenor)

IMAGINATION

9. Audience Text Writing
10. Imagination (Audience-texts, Ensemble, Tenor, Alto)

LOVE AND ABSENCE

- Interlude 2 (Ensemble)
11. Nights bright, bright days (Audience, Ensemble, Alto, Tenor)

EPILOGUE

12. Epilogue (Ensemble, Alto, Tenor)

TEXTS

From: ›A Midsummer Night's Dream‹ und ›Sonnet 43‹ by William Shakespeare

Adapted by Cathy Milliken

Song text to ›Wall Song‹ in part by the choir.

INTRODUCTION

Prologue

So just to say, make yourselves at home,
We come of good will and not to offend.
You won't have to laugh or do anything strange,
Nor will we use force to decide how to end.
No need to fear swords!
There'll be music and song,
No need to fear lions!
Let's have the tongs and the bones.

Fairy Rondel

Brrr. Brrrrrr.
Philomel, with melody,
Lulla, Lulla, Lullaby; lulla, lulla, lullaby.

ECOLOGICAL ALARM

Regard our small earth.
Regard our waste, regard our exploitation.
Regard our blue earth turning brown with dust, regard our oceans smothered with plastic,
The wild-fires, the storms and changes in our seasons.
Regard nature and find her beautiful; set her free.
Monitor the nests of birds, check the harvest, breathe nature's sweet air. Set her free.

Nature Aria

These are forgeries of jealousy...
With thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge have sucked up from the sea
Contagious fogs
Garbage, much refuse, and diseases.
Listen!
Much garbage, refuse, seething plastic, plastic!
The moon,
Pale in her anger, washes the air...
That diseases have spread.
When a cruel long winter has frozen the earth,
And nature imprison'd seeks in vain to be free.

WALLS

Regarding walls: do they protect?
Think of any tall wall, any stone wall, any ugly loamy rough cast wall, any signature wall –
Dividing neighbours, east and west, land and sea, north and south.
Keeping us inside, impenetrable. Now think of a wall with a chink to blink through.
A miracle! Walk through! Look at the stars, look at the moon.

Wall Song

Stone, stone on stone.
Stone in stone, set in stone.
(insertion of Choir text by each participating choir)

O thou, oh wall, O sweet O lovely wall,
Show me thy chink to blink through with mine eye.
And through wall's chink may I my love seek...
Lit by the moon and by the stars.

Oh Vile Wall

Oh wicked wall, through who, I see no bliss,
Curst be thy stones for thus deceiving me.
O wicked wall, such a strict judge!
No chink, no word to convey loves wings.
Alas! Alas!

VISIONS

Regarding visions: Without which we do not smile or desire?
Regarding visions: We do dream. We do wish.
We do desire and let the mind wander and play-act into the unknown.
We may not know the vision we have created;
We may not follow the visions of the poet's pen.
But dreams must play on, they must!

Michael's Vision

I have had a most rare vision. I have had a dream,
Past the wit of a man to say what dream it was.
Man is but an ass if he go about to expound this dream.
Methought I was – there is no man can tell what.
Methought I was – and methought I had – but
Man is but a patched fool if he will offer to say what methought I had.
The eye of man hath not heard, the ear of man hath not seen,
Man's hand is not able to taste, his tongue to conceive,
Not his heart to report what my dream was.

IMAGINATION

Regarding imagination. Regarding imagination as a thing, as a creature untamed.
See how it splurts, stutters, stumbles, refuses to move, hobbles, hiccups, then forms, flies.
Watch it expand, dive, swoop, hurtle as it bodies forth.
What is your favourite place, – describe it! Write it!

Imagination

(Insertion of texts by the Audience.)

And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Imagination, imagination bodies forth.

LOVE AND ABSENCE

Regarding absence:
The hot knife's thrust of the night's darkness.
The blinding haze of the bright day's indifference.
Regarding love:
To be, to act, to love or not. Impossible love? Who can tell?
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

Nights bright, bright days (from ›Sonnet 43‹)

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And, darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
(...)
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
(...)
And nights bright days when dreams do show thee me.

EPILOGUE

If we shadows have offended,
Think but this and all is mended;
That you have but slumbered here
While these visions did appear...
So good night unto you all,
Sweet friends to bed until we call,
Give us your hands if we be friends;
And we all shall restore amends.

Nr. 1 Tuning

Always trill a semitone up

Cathy Milliken
2021

♩ = 72

Seamlessly one after another on cue.

Flute **Oboe** **Clarinet in B \flat**

Bassoon **Horn in F** **Trumpet in C** *lightly*

Trombone **Perc.: Triangle**

E-Guitar **Piano**
dampen with left hand inside piano.
mf *mf* *f* (cluster)
Ped. *l.v.*

Violin 1 **Violin 2**
f arco pizz arco pizz arco pizz arco

Viola **Violoncello**
f *mf*

Contrabass **All strings**
pizz. arco Bartok Pizz. Pitches.
mf *f* *ff*
All strings join in for Bartok Pizz. on open strings, then become wilder. Pitches ad lib.

Bass Drum **Lion Roar**
ff

segue

Nr. 2 Prologue

Cathy Milliken
2021

Always trill a semitone up

♩ = 90

The score is written for a full orchestra and includes the following parts:

- Flute:** Features a trill in the first measure, followed by a dynamic shift from *mf* to *f* with a triplet of notes.
- Oboe:** Mirrors the flute's trill and dynamic changes.
- Clarinet in B♭:** Features a trill and a dynamic shift from *mf* to *f*.
- Bassoon:** Features a trill and a dynamic shift from *mf* to *f*.
- Horn in F, Trumpet in C, Trombone:** Remain silent throughout the piece.
- Percussion:** Includes a "Lion roar" (marked *f*) and a "Wood Block" (marked *mf* to *f*).
- Alt solo, Tenor solo:** Remain silent throughout the piece.
- Piano:** Features "alternately black and white clusters" (marked *f*) with triplets and a dynamic shift to *f* with triplets in the second measure. Pedal markings are present.
- E-Guitar:** Features a trill (marked *mf*) with a dynamic shift to *f* and a triplet of notes. Pedal markings are present.
- Violin I, Violin II:** Feature a *ff* dynamic with a series of notes and a *8va* marking.
- Viola:** Features a trill (marked *fp*) and a dynamic shift to *fp*.
- Violoncello, Contrabass:** Feature a trill (marked *fp*) and a dynamic shift to *fp*.

Nr. 2

Fl. *mf* *3*

Ob. *mf* *3*

Cl. *mf* *3*

Bsn. *f* *5*

Hn. *f* *gliss.*

C Tpt. *f* *gliss.*

Tbn. *f* *gliss.*

Perc. **Lion roar** *f*

Alt solo

Tenor solo

Pno. *sim.* *f* *5* *5* *ff* *Ped.*

E. Git.

Vln. I *8va* *mf* *3*

Vln. II *ff* *mf* *3*

Vla. *mf* *3*

Vc. *f* *arco* *5*

Cb. *f* *pizz* *5*

This page of a musical score, numbered 3, contains the following parts and markings:

- Fl.**: Starts at measure 6. Dynamics include *mp* (with a 4:3 ratio), *p*, and *tr* (trills).
- Ob.**: Dynamics include *mp* and *p*.
- Cl.**: Dynamics include *mp* (with a 4:3 ratio) and *p*.
- Bsn.**: Dynamics include *mp* and *p*.
- Hn.**: Dynamics include *mf* (with a 3:1 ratio).
- C Tpt.**: Dynamics include *mf* (with a 3:1 ratio).
- Tbn.**: Dynamics include *mf* (with a 3:1 ratio) and a 6:1 ratio.
- Alt solo** and **Tenor solo**: No musical notation.
- Pno.**: Starts with *sim.* (sustained). Dynamics include *f* (with a 3:1 ratio), *mp* (with a 4:3 ratio), and *f* (with a Ped. marking). Includes the instruction "with fingernail along string".
- E. Git.**: Dynamics include *f*. Includes the instruction "with fingernail along string".
- Vln. I** and **Vln. II**: Dynamics include *mp* and *p*. Includes the instruction "with fingernail along string".
- Vla.**: Dynamics include *p*.
- Vc.**: Dynamics include *p*.
- Cb.**: Dynamics include *p*. Includes the instruction "arco".

11

Fl. *tr* *mp* *f*

Ob. *p*

Cl. *mf* *f* *mf*

Bsn. *tr* *mf*

Hn. *mf* *mf*

C Tpt. *mf* *mf*

Tbn. *mf*

Perc. **BD** *p* *mp* *p* *p* *mp*

Alt solo

Tenor solo

Pno. *f* *sim.* *f*

E. Git. *mf* ① ⑤ ⑥ ①

aggressively repeat ad lib. repeat ad lib.....

Vln. I *ff* *aggressively repeat ad lib.* *mp* *legato*

Vln. II *ff* *repeat ad lib.....* *mp* *legato*

Vla. *tr* *fp* *mp* *legato*

Vc. *tr* *fp* *mp* *legato*

Cb. *mp* *legato*

11

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

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

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

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

Hn. *p* *mp*

Tpt. *mf*

Tbn. *mf*

Perc.

Alt solo *mf* brrr

Tenor solo 3. Give cues to Audience for rattles. 1. 3. 1,2,3,4.

Audience 3. 1. 3. 1,2,3,4.

S. Rattles 1. *mf* 3. *mf* 1,2,3,4. brrr

A. Rattles 1. *mf* 3. *mf* 1,2,3,4. brrr

T. Rattles 1. *mf* 3. *mf* 1,2,3,4. brrr

B. Rattles 1. *mf* 3. *mf* 1,2,3,4. brrr

Vln. I *p* *mf* *mp* *f* *mp*

Vln. II *mp* *mf* *mp* *f* *mp*

Vla. *mp* *mf* *mp* *f* *mp*

Vc. *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf*

senza misura

15 [Rattles] Grp. I Tenor conducts

Fl.

Ob. 10" [Conduits] *mp*

Cl. [Rattles] Grp. III Tenor conducts

Bsn. 10" [Conduits] 20" *mp*

Hn. 12" (Link to conduits) *p*

Tpt. 10" [Conduits] *mp*

Tbn. 10" [Conduits] *mp*

Perc. 15" horn cue Tambourine waterphone Tambourine waterphone *mf*

Alt solo mirror/echo Tenor use text as inspiration for sounds. "hedgehogs, beetles - spiders - newts and blindworms/spotted snakes, dew drops,

Tenor solo Improv. use text as inspiration for sounds. "hedgehogs, beetles - spiders - newts and blindworms/spotted snakes, dew drops,

Audience [Rattles] Audience + Conductor

S. 15" Tambourine cues choir *pp* half whisper *mf* = 60 *mf* sing *p* *p*

Lul - la Lul - la Lu la, la, la

A. 15" Tambourine cues choir *pp* half whisper *mf* = 60 *mf* sing *p* *p*

Lul - la Lul - la Lu la, la, la

T. 15" Tambourine cues choir *pp* half whisper *mf* = 60 *mf* sing *p* *p*

Lul - la Lul - la Brrr -----

B. 15" Tambourine cues choir *pp* half whisper *mf* = 60 *mf* sing *p* *p*

Lul - la Lul - la Brrr -----

Vla. (individual timing) s.p. - ord. *< mf >* s.p. - ord. *< mf >* s.p. - ord. *< mf >*

Vc. 15" arco horn cue *mf* *harm. gliss.* *sim.* 10" horn cue *ca20"* horn cue

Cb. 15" repeat over 15 secs. *harm. gliss.* arco s.p. - ord. *< mf >* s.p. - ord. *< mf >*

16 **a tempo**

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mp*

Cl. *mf* *mp* *mp* *mf*

Bsn. *mp* *mp* *mp* *mp*

Hn. *mf* *mp* harm. gliss 1/2

Tpt. *mp*

Tbn. *mp* harm. gliss

Perc. *mf*

Alt solo non vib. *mp* U U U U U U

Tenor solo non vib. *mp* *mf* U U U U U U

Audience

S. *mf* Phi - lo Phi - lo Phi - - lo

A. *mf* Phi - lo Phi - lo Phi - - lo

T. *mf* Phi - lo Phi - lo Phi - - lo

B. Phi - - lo

Vln. I

Vln. II

Vla. *mp* *mp*

Vc. pizz. *mf* arco *mp*

Cb. pizz. *mf* *mp*

20

Fl. *mp*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mf*

Tbn.

Perc. Cymbals *pp* *l.v.* *l.v.*

Alt solo *mp* *mf*
U da U da U Phi - lo-mel with me - lo - dy

Tenor solo *mp* *mf*
U da U da U Phi - lo-mel with me - lo - dy

Audience

S. *mp* *mf*
Phi - lo - mel Phi - lo Phi - lo-mel Phi - lo-mel with me - lo - dy

A. *mp* *mf*
Phi - lo - mel Phi - lo Phi - lo-mel Phi - lo-mel with me - lo - dy

T. *mp* *mf*
Phi - lo - mel Phi - lo Phi - lo-mel Phi - lo-mel with me - lo - dy

B. *mp*
Phi - lo - mel Phi - lo Phi - lo-mel

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *mf* *mp*

Cb.

24 ♩ = 80

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tambourine

Perc.

mirror/echo Tenor
 use text as inspiration for sounds until next entry.
 (sing a sibilant or a syllable, whisper a word, repetitions)
 "hedgehogs, beetles - spiders - newts and blindworms/spotted snakes, dew drops"

Alt solo

use text as inspiration for sounds until next entry.
 (sing a sibilant or a syllable, whisper a word, repetitions)
 "hedgehogs, beetles - spiders - newts and blindworms/spotted snakes, dew drops"

Tenor solo

prepare audience for rattles

Audience

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl. *mf* *sim.*

Ob. *mf* *mf*

Cl.

Bsn. *f* *mf* *mf*

Hn.

Tpt.

Tbn.

Perc.

Alt solo *mf* *s* *s* *mf* *s* *s*
la la la la la la la la la la

Tenor solo *mf* *s* *s* *mf* *s* *s*
la la la la la la la la la la

Audience

S. *f* *f* *mf*
Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by

A. *f* *f* *mf*
Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by Lul - la Lul - la Lul-la-by Lul-la-by Lul-la-by

T. *f* *f* *mf*
Lul - la Lul - la Lul - la Lul - la Lul - la Lul - - la

B. *f* *f* *mf*
Lul - la Lul - la Lul - la Lul - la Lul - la Lul - - la

Vln. I *f* *pizz.* *arco* *mf*

Vln. II *f* *pizz.* *arco* *mf*

Vla. *p* *mf* *sim.*

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

Cb. *f*

Nr. 4

41

Fl.

Ob.

Cl.

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. *f* *l.v.*

Alt solo

Tenor solo

Audience *f*

S. *f* 1,2,3,4. ↓
Lul - la - by Lul - la - by

A. *f* 1,2,3,4. ↓
Lul - la - by Lul - la - by

T. *f* 1,2,3,4. ↓
Lul - la - by Lul - la - by

B. *f* 1,2,3,4. ↓
Lul - la - by Lul - la - by

Vln. I

Vln. II

Vla. *f* arco
gliss. as high as poss.

Vc. arco
gliss. as high as poss.

Cb. arco
gliss. as high as poss.

Text 1 "Ecological Alarm"

Bar 1 / Interlude 1

Vln 1/2

p

↑
Choir Soloist: (Cue Bar 1 / Interlude 1)

Regard our small earth.
Regard our waste, regard our exploitation.
Regard our blue earth turning brown with dust;
Regard our oceans smothered with plastic,
The wildfires, the storms and changes in our seasons.
Regard nature and find her beautiful; set her free.
Monitor the nests of birds, check the harvest,
Breathe nature's sweet air.
Set her free.

Interlude 1

Cathy Milliken
2021

♩ = 72

8

Piccolo
+ 2 papers

Oboe
+ 2 papers

Clarinet in B \flat
+ 2 papers

Bassoon

Horn in F
+ Triangle ad lib.

Trumpet in C

Trombone

Electric Guitar

Percussion

Piano
+ thin gloves

Violin I

Violin II

Viola

Violoncello

Contrabass

WB Bongos

BD on rim

pizz

mp

pizz

mp

Detailed description: This is a musical score for a piece titled "Interlude 1" by Cathy Milliken, composed in 2021. The score is in 5/4 time and has a tempo of 72 beats per minute. It features a large ensemble of instruments. The woodwind section includes Piccolo (2 papers), Oboe (2 papers), Clarinet in B-flat (2 papers), and Bassoon. The brass section includes Horn in F (with Triangle ad libitum), Trumpet in C, and Trombone. The guitar section includes Electric Guitar. The percussion section includes Bongos (WB) and a snare drum (BD) on the rim. The piano part is for Piano with thin gloves. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts are marked with a piano (*p*) dynamic and include various articulations like accents and slurs. The Violoncello and Contrabass parts have pizzicato (*pizz*) markings and a mezzo-piano (*mp*) dynamic. The Percussion part has a specific rhythmic pattern starting in the fourth measure, involving Bongos and a snare drum on the rim. The score is divided into five measures, with the string parts and percussion having activity in the final measure.

10

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp - p *p* *p*

mp *p*

mp *p*

mp *arco*

mp *arco*

gliss.

pizz

pizz

13

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jeté

p

mp

p

pp

mp

détaché

pizz

5

6

3

3

15

Picc. *pp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p* 3

Pno.

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* 3 *mp*

Vla.

Vc. arco *mp* pizz 3 *mp*

Cb. 6 arco *mp* pizz *mp*

17

Picc. *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *p* *mp* *p*

Pno.

Vln. I *mp* *loco* *p*

Vln. II *mp* *loco* *p*

Vla. *p* *s.t.* *flautando* *mp*

Vc. *arco* *mp* *gliss.* *pizz* *mp* *arco* *p*

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

20

Picc. *mp* *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mp* *p*

Pno.

Vln. I *p* *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *mp* *mf*

Vln. II *mp* *mp/p* *mp* *p* *mp*

Vla. *flautando* *pp* *ord.* *mp* *mf* *mp* *mf*

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

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

fingered chromatic
where gliss. is not possible

22

Picc. *mf*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mp* *mf*

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

25

Picc. *f*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mp* *f* *mp* *mp*

Pno. *f* Ped. Ped.

Vln. I *f* *marcato*

Vln. II *f* *marcato*

Vla. *mf*

Vc. *f* *sim.* *f* *pizz* *f* *arco*

Cb. *f* *sim.* *f* *pizz* *f*

28

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

8va

marcato

arco marcato

32

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ped.

Ped.

(8)

36

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

C Tpt. *ff*

Tbn. *ff* gliss.

Perc. *ff*

Pno. (8) Ped. put on thin gloves (both hands)
Gliss to between E and G ad lib. keep gliss. on same string

Vln. I *ff*
Gliss to between E and F# ad lib. keep gliss. on same string

Vln. II *ff*

Vla.

Vc. *ff*

Cb. *ff*

41

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff* ad lib Triangle

C Tpt.

Tbn. *gliss.* *gliss.*

Perc.

Pno. *ff*

Vln. I *f* *gliss.* *gliss.* *gliss.*

Vln. II *f* *gliss.* *gliss.*

Vla. *f*

Vc. *f*

Cb. *f*

Interlude 1

44

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

mp

LH (black notes) , RH (white notes) glissando alternately in the rhythm shown, unless written as cluster therefore RH and LH at the same time. Gradually over five bars moving towards deepest register.

Ped.

47

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B.D.

travel around drum head

gliss.

gliss.

3

53

Picc. *To oboe*

Ob.

Cl.

Bsn. *p*

Hn. *p*

C Tpt.

Tbn. *p*

E. Gtr. *p*

Perc. *p*

Pno. *p*

Ped.

Vln. I *sim.*

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

57

Picc. *To Flute*

Ob.

Cl. *To Clarinet*

Bsn.

Hn.

C Tpt. *mf* *f*

Tbn.

E. Gtr.

Perc. *pp* *mp* *mf* *l.v.*

Pno. *take gloves off.* *Ped.*

Vln. I *p* *ff* *aggressively* *ord.* *8va*

Vln. II *p* *ff* *aggressively* *ord.* *8va*

Vla.

Vc.

Cb.

Nr. 5 Nature Aria

Cathy Milliken
2021

Always trill a semitone up

Flute +paper

Oboe +alufoil

Clarinet in B \flat + paper

Bassoon +alufoil

Horn in F +paper +alufoil

Trumpet in C +paper +alufoil

Trombone +paper +alufoil

Percussion +paper

Piano +paper +alufoil

E-Guitar +paper

Alto

Tenor +paper +alufoil

Audience +paper +alufoil

Violin I +paper

Violin II +paper

Viola

Violoncello

Contrabass

20"

10"

$\text{♩} = 72$

f

8"

BD

mp

f

mf

f

p

4"

12"

Oboe Begins

p

Ped.

pp

sempre warm round sound.

aggressively

8^{va}

repeat until cue

cue (oboe)

8^{va}

ff

aggressively

8^{va}

repeat until cue

cue (oboe)

8^{va}

ff

8"

Molto s.p.

6"

mp

f

mf

f

p

8"

Molto s.p.

6"

mp

f

mf

f

p

8"

Molto s.p.

6"

mp

f

mf

f

p

♩ = 60

2

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

E-Git.

Helena

Michael

Audience

Vln. I

Vln. II

Vla.

Vc.

Cb.

bisbigliando

mp *f* *f* *ff*

D key trill.

B key diff. multiph. regions

on frame with wood stick

Snare Drum
snare on

pp *mf* *f* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

mf *f* *f*

Ped.

f *f*

f *ff* *pp* *f* *pp* *f* *pp* *f*

f *ff* *pp* *f* *pp* *f*

ff *ff* *pp* *f* *pp* *f*

ff *ff* *pp* *f* *pp* *f*

f *ff* *p* *f*

legato

legato

legato

legato

molto s.p.

arco

11

Fl. *f* *mf* *mf*

Ob. *f* *mf*

Cl. *mf* *mf*

Bsn. *mp* *mp* *f* *mf*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Perc. Castanets *mp* *mf*

Pno. *f* Ped.

E-Git.

Helena *mf*
with thy brawls thy

Michael

Audience

Vln. I

Vln. II

Vla.

Vc. *f* *ff* *ff* ord s.t.

Cb.

16

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

E-Git.

Helena

Michael

Audience

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp-mf sim.

mp

p < mf

p < mf

p <

straight mute

mp

p

mp

p

mp

p

Bongos

Windmachine

ff

f

f

f

Ped.

Ped.

Tremolo arpeggiato dampen strings.

mf

mf

There - fore the winds

the winds

non vib.

pp

non vib.

pp

fast bow changes, ad lib cresc. - dim.

ord - molto s.p. - ord - molto s.p. - ord

p *fp*

fast bow changes, ad lib cresc. - dim.

ord - s.p. - ord - molto s.p. - s.p. - ord

p *fp*

fast bow changes, ad lib cresc. - dim.

ord - molto s.p. - ord - molto s.p.

p *fp*

f

mf

marcato détaché

pizz

27

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

Ob.

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

Bsn. *pp*

Hn. *mp* *mp* *p*

C Tpt. *mp* *mp*

Tbn. *mp*

Perc. *mp* *p*

Pno. *mp* *mp*

E-Git. *mp*

Helena
 gar - bage much_ much_ much_ re - fuse and di - sea - ses_ Li - sten

Michael
 "s" - - "sh" - - "s" "s" "s" - - -

Audience

Vln. I *p* *s.p. - molto s.p. - s.p. - ord - s.p.*

Vln. II *p* *s.p. - molto s.p. - s.p. - ord - s.p.*

Vla. *mp* *s.p. - molto s.p. - s.p. - ord - s.p.*

Vc. *s.p. - molto s.p. - s.p. - ord - s.p.*

Cb. *s.p. - molto s.p. - s.p. - ord - s.p.*

fast, any order

senza sord.

split tones

with brushes

paper inside piano and rub lightly over strings.

rub paper lightly over strings.

Improvisation ad.lib. interjections with sibillants

low cluster (l.v.)

half whispering

34 *ad lib. repeat until cue* fast, order is ad lib, pauses

Fl. *mp* *mp* *mp* *mp* *f*

Ob. *mf* *mp* *f*

Cl. *ad lib. repeat until cue* fast, order is ad lib, pauses. *mp* *f*

Bsn. *mf*

Hn. *mf*

C Tpt. split tones *mp*

Tbn. senza sord. *mf*

Perc. Triangle *mf* Bongos *f* Improvisation support brass

Pno.

E-Git. Improvisation support brass with occasional single low tones and microtonal waverings.

Helena *mf* much gar - bage re - fuse see see thing pla - stic pla - stic

Michael take paper and accompany *f molto* "s" - - "sh" - - "s" "s" "s" - - -

Audience

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p* suono reale

15"

38

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

Ob.

Cl. *mf* *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. **BD** slow circular movement with brushes *p*

Pno.

E-Git.

Helena *mp* *mf*
the moon pale with a-nger wa-shes the air (breath) that di - sea - ses di-sea - ses

Michael

Audience

Vln. I

Vln. II

Vla. *p*

Vc. *p* *mp*

Cb.

44

Fl. *mp* *mf* *9*

Ob. *pp* change reed for staple in oboe.

Cl. *mf* *10*

Bsn. *mf* *10*

Hn. *mp*

C Tpt. *mp*

Tbn. *p* *sim.* *mp* *p*

Perc. *pp* *vibraphone* *l.v.* *snare drum* *snare on*

Pno. *mf* *Ped.* *mf* *Ped.* *mf* *Ped.*

E-Git. *pp* *pp* *pp*

Helena *mf* *mp*
have spread when a cru - el long long

Michael

Audience *pp*

Vln. I *mp* *mp*

Vln. II *mp*

Vla. *pp* *p*

Vc. *p* *p*

Cb.

rip paper 1x fast

rip paper very slowly

rip paper 2x

rip paper very slowly

rip paper slowly

rip paper slowly

"rattle" pressed bowing. at frog along string near tailpiece.

"rattle" pressed bowing. at frog along string near tailpiece.

"whiny distortion" - fully depress string and dampen with LH. using bow pressure to draw bow, down up as usual but near bridge. (extreme s.p.)

"rattle" draw bow pressed at frog along string from middle fingerboard towards bridge.

air - as small gusts of wind. irregular.

air - as small gusts of wind. irregular.

air - as small gusts of wind. irregular.

air - as small gusts of wind. irregular.

51

Fl. *p* *mf* high whistle, pitches can change but calmly ad lib, (blow with trumpet embouchure on staple)

Ob. *mp*

Cl. *p* *mf*

Bsn.

Hn. *p* *sim.* with mute *pp*

C Tpt. *p* *sim.* with mute *pp*

Tbn. *p*

Perc. *pp* *BD* slow circular movement with brushes *pp* *snare drum* *snare on*

Pno. *mf* Ped. _____

Helena *mp* *mf* *mf* *mp* *p* *mf* *port.*
win-ter has fro - zen earth the earth earth bu -

Michael *pp* aluminum foil (crumple)

Audience *pp* aluminum foil (crumple)

Vln. I *p* "rattle" draw bow pressed at frog along string from middle fingerboard towards bridge. *ord.* *subpp* at point "rattle" as at bar 51

Vln. II *p* "rattle" draw bow pressed at frog along string from middle fingerboard towards bridge. *ord.* *subpp* at point "rattle" as at bar 51

Vla. *mp* "whiny" *p* "rattle" draw bow pressed at frog along string from middle fingerboard towards bridge.

Vc. *ord.* "rattle" as in bar 48

Cb. *pizz* *mf* *arco* *s.t.* *ppp* "rattle" draw bow pressed at frog along string from middle fingerboard towards bridge.

61

Fl. *mf* *p*

Ob. *pp*

Cl. *<mf>* *mf* *mf* *mf* *pp* *pp*

Bsn. *mf* *<mf>* *mf* *mf* *mp*

Hn. +

C Tpt. +

Tbn. aluminum foil (crumple) *pp*

Perc. *p*

Pno. *mf*

E-Git. *mp* very dry

Helena
- t na - ture im - pri - son'd in vain_ to be free and na - ture_ im pri son'd seeks

Michael

Audience

Vln. I ord. at point *pp*

Vln. II ord. at point *pp*

Vla. *mf* *mp*

Vc. *mp*

Cb. *mp* pizz

take plastic bottle, press in to make crackle noise. try for clear single or double sounds at the most

free on repeat

65

Fl. *mf*

Ob. aluminum foil (crumple)

Cl. *pp* *mf*

Bsn. *mf* aluminum foil (crumple)

Hn. aluminum foil (crumple)

C Tpt. aluminum foil (crumple)

Tbn.

Perc.

Pno.

E-Git.

Helena in vain to be free

Michael

Audience

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

take plastic bottle, press in to make crackle noise. try for clear single or double sounds at the most

take plastic bottle, press in to make crackle noise. try for clear single or double sounds at the most

take plastic bottle, press in to make crackle noise. try for clear single or double sounds at the most

take plastic bottle, press in to make crackle noise. try for clear single or double sounds at the most

Text 2 "Regarding Walls"

Transition bars to Nr. 6

Lion Roar

Musical score for Percussion (Perc.), Violins 1 (VI. 1), Violins 2 (VI. 2), Viola (Va.), Violoncello (Vlc.), and Contrabass (Cb.). The score shows a transition bar with a 'Lion Roar' cue. The Percussion part has a single note. The string parts (VI. 1, VI. 2, Va., Vlc., Cb.) have a single note marked 'p' (piano).



Choir Soloist: (Cue - after Lion Roar, transition bars to Nr. 6)

Regarding walls: do they protect?
Think of any tall wall, any stone wall,
Any ugly loamy rough cast wall,
Any signature wall - dividing neighbours,
East and west, land and sea, north and south:
Keeping us inside, impenetrable.
Now think of a wall with a chink to blink through.
A miracle! walk through!
Look at the stars, look at the moon.

Nr. 6 Wall Song

Sing Tower Hamlets
City Lit Inclusive Choir
Cathy Milliken
2021

♩ = 72

The musical score is written in 4/4 time with a tempo of 72 beats per minute. It features the following parts:

- Flute:** Melodic line starting with a half rest, followed by a sequence of notes with dynamics *mp*, *mf*, and *f*.
- Horn in F:** Melodic line starting with a half rest, followed by notes with dynamics *mp*, *mf*, and *f*. Includes the instruction *espressivo*.
- Audience:** Helena, Michael, and EM. The staff shows rests for all three.
- Vocalists:** Soprano, Alto, Tenor, and Bass. All vocal staves show rests.
- String Ensemble:** Violin I, Violin II, Viola, Violoncello, and Contrabass. They play sustained notes with dynamics *pp* and *p*.

Stone on stone

♩ = 80 - 84

8

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

Hn. *mf* *mp* *mf*

S. *mf*
Stone Stone on stone Stone on stone Stone on stone.

A. *mf*
Stone on stone Stone Stone on stone Stone on stone.

T. *mf*
Stone Stone Stone on stone Stone on stone.

B. *mf*
Stone Stone Stone on stone Stone on stone.

Vln. I *molto s.t.* → *ord.* *subpp* *mf* *mp* *p*

Vln. II *molto s.t.* → *ord.* *subpp* *mf* *mp* *p*

Vla. *molto s.t.* → *ord.* *subpp* *mf* *mp* *p*

Vc. *molto s.t.* → *ord.* *subpp* *mf* *mp* *p*

Cb. *molto s.t.* → *ord.* *subpp* *mf* *mp* *p*

"Gathered together"

♩ = 132

16

Fl. *mp*

Hn. *mp*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

Single voices may speak or sing "Stein", "stone", "pedras", muro" over the pause.

Stone on stone Our for - tress, closed doors, strong ha-ven, our home, Pro

Stone Our for - tress, closed doors, strong ha-ven, our home, Pro

Stone Our for - tress, closed doors, strong ha-ven, our home, Pro

Stone

mf

mf

mf

mf

mf

mf

mf

25

Fl.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mp

p

mp

p

mp

p

mp

p

tec- ted, blan-ke- ted, sur roun - ded ___ with warmth. for- tress, closed doors, strong ha- ven, our home, Pro- tec- ted,

tec- ted, blan-ke- ted, sur roun - ded ___ with warmth. for- tress, closed doors, strong ha- ven, our home, Pro- tec- ted,

tec- ted, blan-ke- ted, sur roun - ded ___ with warmth. for- tress, closed doors, strong ha- ven, our home, Pro- tec- ted,

for- tress, closed doors, strong ha- ven, our home, Pro- tec- ted,

mp

p

mp

p

mp

p

mp

p

34

Fl.

Hn.

S.
blan-ke-ted, sur-roun - ded with warmth.

A.
blan-ke-ted, sur-roun - ded with warmth.

T.
blan-ke-ted, sur-roun - ded with warmth.

B.
blan-ke-ted, sur-roun - ded with warmth.

Vln. I
p *p* *mf*

Vln. II
p *p* *mf*

Vla.
p *p* *mf*

Vc.
p *p* *mf*

Cb.
p *p* *mf* *legato*

41

Fl.

Hn.

S. *mf*
Ga-thered ga-thered Ga-thered to - ge-ther Ga-thered to - ge-ther, at ease, guard down, We can dream,

A. *mf*
Ga-thered ga-thered Ga-thered to - ge-ther Ga-thered to - ge-ther, at ease, guard down, We can dream,

T. *mf*
ga-thered Ga-thered to - ge-ther Ga-thered to - ge-ther, at ease, guard down, We can dream,

B. *mf*
Ga-thered to - ge-ther Ga-thered to - ge-ther, at ease, guard down, We can dream,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

51 *poco rit.* $\text{♩} = 144$
a tempo

Fl.

Hn.

S.
safe and sound.____ Trapped in this pri-son,- Hi-ding from fear, A-lone and en closed, Let us

A.
safe and sound.____ Trapped in this pri-son,- Hi-ding from fear, A-lone and en closed, Let us

T.
safe and sound.____ Trapped in this pri-son,- Hi-ding from fear, A-lone and en closed, Let us

B.
safe and sound.____ Trapped in this pri-son,- Hi-ding from fear, A-lone and en closed, Let us

Vln. I
mp *mp* *mp*

Vln. II
mp *mp* *mp*

Vla.
mp *mp* *mp*

Vc.
mp *mp* *mp*

Cb.

60

Fl.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mf

mf

mf

mf

mf

out! Let us out! Let us out!

To run free from this pain through green sun-ny

out! Let us out! Let us out!

To run free from this pain through green sun-ny

out! Let us out! Let us out!

To run free from this pain through green sun-ny

out! Let us out! Let us out!

To run free from this pain through green sun-ny

mp *mp* *mf* *mf*

mp *mp* *mf* *mf*

mp *mp* *mf* *mf*

mp *mp* *mf* *mf*

mf

68

Fl.

mf

Hn.

S.

fields we ga-ther as one stan-ding tall We want to be free to breathe peace - ful air

A.

fields we ga-ther as one stan-ding tall We want to be free to breathe peace - ful air

T.

fields we ga-ther as one stan-ding tall We want to be

B.

fields we ga-ther as one stan-ding tall

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

free air Why can't we move for-ward; no ent-ry they say We've felt lone - li-nesshear-tache, fear and des -

free air Why can't we move for-ward; no ent-ry they say We've felt lone - li-nesshear-tache, fear and des -

free to breathe air Why can't we move for-ward; no ent-ry they say We've felt lone - li-nesshear-tache, fear and des -

no ent-ry they say We've felt lone - li-nesshear-tache, fear and des -

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

86

Fl.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pair Let's stand and push, hard one mil-lion stones in our way We've felt lone - li-ness, hear-tache,

pair Let's stand and push, hard one mil-lion stones in our way We've felt lone - li-ness, hear-tache,

pair Let's stand and push, hard one mil-lion stones in our way We've felt lone - li-ness, hear-tache,

pair Let's stand and push, hard one mil-lion stones in our way We've felt lone - li-ness, hear-tache,

pair Let's stand and push, hard one mil-lion stones in our way We've felt lone - li-ness, hear-tache,

mf

mp

mf

mp

mf

mp

mp

mp

101

Fl.

Hn.

S. Oh thou oh wall, oh sweet oh lovely wall Show my thy chink to blink

A. Oh thou oh wall, oh sweet oh lovely wall Show my thy chink to blink

T. Oh thou oh wall, oh sweet oh lovely wall Show my thy chink to blink

B. Oh thou oh wall, oh sweet oh lovely wall Show my thy chink to blink

Vln. I s.t. p

Vln. II s.t. p

Vla. s.t. p

Vc. s.t. p

Cb. s.t. p

105

Fl.

Hn.

S. through with mine eye And through Walls chink May I my love seek Lit by the stars And by the moon

A. through with mine eye And through Walls chink May I my love seek Lit by the stars And by the moon

T. through with mine eye And through Walls chink May I my love seek Lit by the stars And by the moon

B. through with mine eye And through Walls chink May I my love seek Lit by the stars And by the moon

Vln. I

Vln. II

Vla.

Vc.

Cb.

Oh lovely Wall

Nr. 6

15

Begin finger lights, including
all tacet musicians and choir.

♩. = 60

110

Fl.

Hn.

Aud.
Helena
Michael
EM

S.
mp
Oh thou, oh Wall, O sweet O love - ly wall

A.
mp
Oh thou, oh Wall, O sweet O love - ly wall oh love - ly wall

T.
mp
Oh thou wall sweet lo - vely wall oh love - ly wall

B.
mp
Oh thou wall sweet lo - vely wall.

Vln. I
ord.
mf *mp*

Vln. II
ord.
mf *mp*

Vla.
ord.
mf *mp*

Vc.
ord.
mf *mp*

Cb.
ord.
mf *mp*

Finger lights cont.

113

Fl.

Hn.

Aud.
Helena
Michael
EM

S. *playfully* *mp* *tenderly*
 Show me thy chink to blink through with mine eye. And through wall's

A. *playfully* *mp* *tenderly*
 Show me thy chink to blink through with mine eye. And through wall's

T. *playfully* *mp* *tenderly*
 Show me thy chink to blink through with mine eye. And through wall's

B. *playfully* *mp* *tenderly*
 Show me thy chink to blink through with mine eye. And through wall's

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mf* *mf* *mp*

116 poco rit.

Fl. 

Hn. 

Aud.
Helena
Michael
EM 

S. 
chink, may I my love seek lit by the moon and by the stars

A. 
chink, may I my love seek may I my love seek lit by the moon and by the stars

T. 
chink, may I my love seek may I my love seek lit by the moon and by the stars

B. 
chink, may I my love seek lit by the moon and by the stars

Vln. I 
mf *mp* *mf*

Vln. II 
mf *mp* *mf*

Vla. 
mf *mp* *mf*

Vc. 
mf *mp* *mf*

Cb. 
mf *mp* *mf*

Segue to
Oh Vile Wall

121 $\text{♩} = 72$

Fl. *mf* *f*

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

Aud.
Helena
Michael
EM

S. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
a - las, a - las, a las, a - - las

A. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
a - las, a - las, a las, a - - las

T. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
a - las, a - las, a las, a - - las

B. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
a - las, a - las, a las, a - - las

Vln. I s.t. *p*

Vln. II s.t. *p*

Vla. s.t. *p*

Vc. s.t. *p*

Cb. s.t. *p*

Nr. 7 Vile Wall

Cathy Milliken
2021

Finger Lights remain on.
Helena has returned to her position at music stand.

The musical score is for a 4/4 piece in G major. It begins with a tempo of 60 bpm and changes to 69 bpm. The Flute and Oboe parts feature intricate melodic lines with triplets and quintuplets. The Horn in F part has a melodic phrase starting at measure 3. The vocalists Helena and Michael have lyrics: "Oh Wall, that vile wall". The Audience Choir part includes stage directions: "Fingerlights or small torches. Choreography following Michael." and "cont..... to the end." The string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a harmonic accompaniment with sustained notes in the later measures.

Flute Piccolo

Oboe

Horn in F

Percussion

Helena

Michael

Audience Choir
Ens. Members
(no strings,
fl,ob,hn)

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

mp

mf

espressivo. urgent.

mf

espressivo. urgent.

Oh Wall, that vile wall

Fingerlights or small torches. Choreography following Michael.

cont..... to the end.

p

rit. ♩ = 64

5

Fl.

Ob.

Hn.

Perc.

Helena

Michael

Aud. Choir EM

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pp

which did these lo-vers di-vide and through Wall's chink, poor souls, they whis-per at which let no man

At tip, irregular individual fast bowings molto s.t.

ord.

16

Fl.

Ob.

Hn. *mf* *mp*

Perc.

Helena *dreamily* *mf*
fin - gers thus And through that chink I will speak lit by the moon and lit by

Michael

Aud. Choir EM

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

21 Piccolo

Fl. *mf* *f*

Ob. *mf* *f*

Hn. *mf*

Perc.

Helena stars.

Michael

Aud. Choir EM

Vln. I *pp* molto s.p. → s.t. → s.p. → s.t. → s.p.

Vln. II *pp* molto s.p. → s.t. → s.p. → s.t. → s.p.

Vla. *pp* molto s.p. → s.t. → s.p. → s.t. → s.p.

Vc. *pp* molto s.p. → s.t. → s.p. → s.t. → s.p.

Cb. *pp* molto s.p. → s.t. → s.p. → s.t. → s.p.

Text 3 "Visions"

Transition to Nr. 8

The musical score consists of two staves. The top staff is for Percussion (Perc.) in 3/4 time, featuring a Bass Drum (labeled in a box) with six accented eighth notes. The bottom staff is for Piano (Piano) in 3/4 time, featuring a forte (f) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is present at the bottom of the piano staff. An arrow points from the text 'Choir Soloist: (Cue Transition to Nr. 8)' to the end of the piano staff.

Choir Soloist: (Cue Transition to Nr. 8)

Regarding visions:
Without which we do not smile or desire?
Regarding visions:
We do dream. We do wish.
We do desire and let the mind wander and play -
Act into the unknown.
We may not know the vision we have created;
We may not follow the visions of the poet's pen.
But dreams must play on, they must!

Nr. 8 Michael's Vision

Cathy Milliken
2021

senza misura $\text{♩} = 72$
a tempo

Flute
+C Whirley
+mouth organ I in A

Oboe
+E Whirley
+mouth organ II in F

Clarinet in B \flat
+C Whirley
+mouth organ III in B \flat

Bassoon
+E Whirley
+Mouth organ IV in D

Horn in F
+C Whirley
+mouth organ I in A

Trumpet in C
+E Whirley
+mouth organ II in F

Trombone
+E Whirley
+ mouth organ IV in D

Percussion
B.Drum piano whirlies
Lion Roar
Wood Blocks

Piano
+mouth organ IV in D
LH glides over black keys
RH punctuates with clusters on white keys
draw fingernail along string
draw plectrum along string
Ped. mp 8^{va}
Ped. f LH dampens

E-Guitar
B.Drum piano whirlies
draw plectrum along string
 mf

Tenor Solo
+mouth organ I in A
+whirlies E,C
E Whirlies are all on Left hand side of hall.
C Whirlies are all on Right hand side of hall.

Audience and Choir
+whirlies E,C
E Whirlies are all on Left hand side of hall.
C Whirlies are all on Right hand side of hall.

Violin I
+E Whirley
B.Drum piano whirlies
to Violin
with mute
 pp 8^{va} loco
mute off

Violin II
+E Whirley
B.Drum piano whirlies
to Violin
with mute
 pp 8^{va} loco
mute off

Viola
+C Whirley
B.Drum piano whirlies
to Viola
 f

Violoncello
+C Whirley
B.Drum piano whirlies
to Violoncello
 f

Contrabass
+E Whirley
B.Drum piano whirlies
to Contrabass
 f

7

Fl. *f* to Flute

Ob. *f* to Oboe

Cl. *f* to Clarinet

Bsn. *f* to Bassoon

Hn. *f* to Horn

C Tpt. *f* to Trumpet

Tbn. *f* whirlies to Trombone

Perc. *mf* *f* *sim.*

Pno. *f* *f* *f*
 low cluster
 Ped.

E-Git. *f* *mf*
 (+chorus/distort)
 draw plectrum along string

Tenor solo *f* *f* *f*

Aud. *f* *f* *f*

Vln. I *p*

Vln. II *p*

Vla. *mp*
 harm. gliss.

Vc. *mp*
 harm. gliss.

Cb. *mp*
 harm. gliss.

10

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. **Snare Drum**
snare on. **BD**
snare drum sticks
(back and forth
across skin)

Pno. *f*
Ped.

E-Git. (sempre warm round sound.)

Tenor solo Cue Audience to sit

Vln. I *f* *p* *f*
bow at tip, small individual bowings

Vln. II *f* *p* *f*
bow at tip, small individual bowings

Vla. *f* *p* *f*
bow at tip, small individual bowings

Vc. *f* *p* *f*
bow at tip, small individual bowings

Cb. *p* *f*

13

Fl. *mp*

Ob. *dolce mp* *p mf*

Cl. *mp*

Bsn. *dolce mp* *mf* *mf*

Hn.

C Tpt.

Tbn.

Perc. *Vibraphone* *Ped. mf*

Pno. *sim. f*

E-Git. *dolce mp* *mf*

Tenor solo

Vln. I *quasi gliss. flautando mp* *pp* *mp*

Vln. II *flautando pp* *mp*

Vla. *harm. gliss. p* *pizz. mp*

Vc. *quasi gliss. flautando mp* *pp* *pizz. mp*

Cb. *(seagull) harm. gliss. p*

Detailed description: This page of a musical score contains measures 13, 14, and 15. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.) with Vibraphone and Pedal (Ped.), Piano (Pno.), Electric Guitar (E-Git.), Tenor solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 13 features a flute and clarinet playing a sixteenth-note pattern with a *mp* dynamic. The oboe and electric guitar play a *dolce* note with a *mp* dynamic. The bassoon plays a *dolce* note with a *mp* dynamic. The piano has a *sim.* (simile) section with a *f* dynamic. Measure 14 shows the oboe and electric guitar playing a *mf* dynamic. The violin I and cello play a *quasi gliss. flautando* pattern with a *mp* dynamic. The viola and contrabass play a *harm. gliss.* with a *p* dynamic. Measure 15 features the oboe and electric guitar playing a *mf* dynamic. The violin I and cello play a *quasi gliss. flautando* pattern with a *pp* dynamic. The viola and contrabass play a *pizz.* (pizzicato) with a *mp* dynamic. The vibraphone and piano pedal are marked *mf*.

♩ = 72 Basic dynamic is *mf*
Brightly / Follow contours

16

Fl. *mf* *mf*

Ob. *mp* *mf* *mf*

Cl. *mf* *mf* *mf*

Bsn. *fp* *mf* *mf*

Hn. *mf* *mp* *mf* flt +

C Tpt. *mf* *mp* *mf* flt +

Tbn. *mf* *mp* *mf* flt +

Perc. *f* *mf* some pedalling for resonance
LH glides over black keys
RH punctuates with clusters on white keys
Ped.

Pno. *mf* *f* *mf* *mf* some pedalling for resonance
Ped.

E-Git. *mp* *mf* *mf*

Tenor solo

Vln. I *p* *mf* *mf* *mf*

Vln. II *p* *mf* *mf* *mf* pizz.

Vla. arco *mf* *mf* *f* *mf* pizz.

Vc. arco *mf* *mf* *f* *mf* pizz.

Cb. *mp* *mf* *mf* *f* *mf* pizz.

28

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

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

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

Bsn. *f* *mf* *mp*

Hn. *f* *mf* *mp* *mf*

C Tpt. *f* *mf*

Tbn. *f* *mf*

Perc. *f* *mf* *mf* *mp* *p*
Ped. Ped. Ped. Ped. Ped. Ped.

Pno. *f* *mf* *mp* *mf* *mp* *p*

E-Git. *mf*

Tenor solo

Vln. I *f* *mf* *mf* *mp* *p*
pizz arco pizz arco

Vln. II *f* *mf* *mf* *mp* *p*
arco pizz arco pizz

Vla. *f* *mf* *mf* *mp* *p*
arco pizz arco

Vc. *f* *mf* *mf* *mp* *p*
arco pizz arco

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

lightly accompany. Follow contours.

32

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

Ob. *mp* *mp* *p*

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

Bsn. *p* *mp* *mp* *p*

Hn. *p* *mp* *p*

C Tpt. *p* *mp* *p*

Tbn. *p* *mp* *p*

Perc. *p* *mp* *p*
Ped. Ped. Ped.

Pno. *p* *mp* *p* *p*

E-Git. *mp* +sustain

Tenor solo *mp* *mf* *mp*
gentle, thoughtful
I have had a most rare vi - sion rare vi - sion

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p* arco pizz

Vla. *p* *mf* *mp* *p* pizz. arco pizz

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

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

♩ = 72
rit. a tempo

35

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

Ob. *mp* *mp* *mf* *mp* *sub mp* *mp*

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

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

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

C Tpt. *mp* *p*

Tbn. *mp* *p*

Perc. *mf* *mp* *pp* *p* *mp* *sub mp*
Cymbals *l.v.* Vibraphone

Pno. *p* *mf* *f* *mp*
inside piano-glissandi between shown range

E-Git. *mp* *mp* *mf*

Tenor solo
I have had a dream what dream was a dream what dream it was

Vln. I *mp* *mp* *p*

Vln. II *f* *p* *mp* *mp* *p*

Vla. *mf* *f* *p* *mp* *p*

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

Cb. *f* *p*

41

Fl. *sub mp* *mf* *mp* *mp*

Ob. *mp* *mf* *mp* *mp*

Cl. *mp* *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp* *p*

C Tpt. *mp*

Tbn. *mf* *mp*

Perc. *mf* *mp*

Pno. *sub mp* *mf* *p*

E-Git. *mf* *p* + delay/echo

Tenor solo *mf* *mp* *p*

past the wit of a man to say, what! say what dream to say what dream Man is but an

Vln. I *pizz* *arco* *p* *mp* *p*

Vln. II *arco* *pizz* *arco* *p* *mp* *p*

Vla. *arco* *p* *mp* *p*

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

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

45

Fl. *mp* *mp* *mf*

Ob. *mp* *mp* *mf*

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

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

Hn. *mp* *mp* *mf*

C Tpt. *p* *mp* *mp* *mf*

Tbn. *p* *mp* *mp* *mf*

Perc. *p* *mp*

Pno. *p* *mp* *mp* *mf*

E-Git. *p* *mp* *p* *mf*

+ delay/echo

+light distortion

Tenor solo *mp* *p* *mp* *mf*

ass_____ if he if he go a - bout to ex - pound this dream ex-pound this dream

Vln. I *mp* *p* *mp* *mp* *mf*

Vln. II *mp* *p* *mp* *mp* *mf*

Vla. *mp* *p* *mp* *mp* *mf*

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

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

arco

arco

60" **basic dynamic is *mf***

Tb/Fl: may occasionally echo singer

Fl. *mf* *mp*

Ob. *mf*

Cl. *mf* *mp* *mf*

Bsn. *mf* *mf*

Hn. *mf* *mp*

C Tpt. *mp*

Tbn. Tb/Fl: may occasionally echo singer

Perc. ca 60" improv Cymbal *pp* *mf* *mp* *mf* *mf*
 Vibraphone some pedalling for resonance
 l.v. l.v. Ped. Ped. Ped.

Pno. *f* *p* draw fingernail on string *mf* *mp*
 Ped. *mf* *mp*

E-Git. ca 1'00 improv *mf* low rock grunge on 1st beat. slow deviant strummed gliss wavy undulations slow deviant strummed gliss

Tenor solo scale to use *mp* *mf* *mf* *mf*
 me-thought me - thought thought I was - there

Vln. I *mf* pizz arco arco pizz

Vln. II *pp* *mf* *mp* *mf* pizz arco

Vla. *pp* *mf* *mp* *mf* pizz

Vc. *pp* *mf* *mp* *mf* pizz arco

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

accompany singer using pitches shown, register ad lib. Dreamlike, soft, sparse! Also use fingernail along string.

improv: soft, slow and thoughtful, sparse, using partial text eg. use "to say what dream"

s.p → s.t. (occasional pauses)

52

Fl. *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

Ob. *mp* *mf* *sub p* *mf* *p* *mf* *pp* *pp* *pp*

Cl. *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

Bsn. *mf* *mp* *mf* *p* *mf* *pp* *pp* *pp*

Hn. *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

C Tpt. + WahWah senza sord. *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

Tbn. *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

Perc. Ped. *mf* *p* *mf* *pp* *pp* *pp* *pp* *pp* Cymbal *l.v.* *l.v.*

Pno. *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

E-Git. wah wah *mp* *mf* *p* *mf* *p* *mf* *pp* *pp* *pp*

Tenor solo *mf* *p* *mf* *mp*
 is no man can tell what! methought I was what? Me-thought I had The

Vln. I arco *mf* pizz *mf* arco *sub p* with mute *p* *p*

Vln. II arco *mf* pizz *mf* arco *sub p* with mute *p* *p*

Vla. *mp* *mf* with mute *p* arco *pp*

Vc. *mp* *mf* arco *mf* pizz *f* *p*

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

take mouth organ

reflectively, sparsely

Conductor cues chordal entries, free time.
Accompany voice sparsely with single notes ppp,
within the current chord. Register, ad lib but not too extreme.

58

Fl. I. in A *pp*

Ob. III. in Bb Conductor gives mouth organ entries, free time.

Cl. III. in Bb Conductor cues chordal entries, free time.
Accompany voice sparsely with single notes within the current chord.
Register, ad lib but not too extreme.

Bsn. IV. in D Conductor gives mouth organ entries, free time.

Hn. I. in A Conductor gives mouth organ entries, free time.

C Tpt. II. in F Conductor gives mouth organ entries, free time.

Tbn. IV. in D Conductor gives mouth organ entries, free time.

Perc. accompany voice
pp

Pno. IV. in D Conductor gives mouth organ entries, free time.
Conductor cues chordal entries, free time.
Accompany voice sparsely with single notes within the current chord.
Register, ad lib but not too extreme. Warm sound, soft attack.

E-Git. I. in A *pp* II. in F III. in Bb IV. in D
Conductor cues chordal entries, free time.
Improvise using text, suggested rhythm, pauses, within the current chord.
I = Amaj, II = F maj, III = Dmaj, IV = Bb maj

Tenor solo *mp* eye of man hath not heard, the hand is not a - ble to taste, his tongue to con-ceive, Nor his heart to re-port what my ear seen, man's

S. [Mouth Organ] Conductor gives mouth organ entries, timing is free. (showing which mouth organ and when.)
I. in A II. in F III. in Bb IV. in D

A. [Mouth Organ] Conductor gives mouth organ entries, timing is free. (showing which mouth organ and when.)
I. in A II. in F III. in Bb IV. in D

T. [Mouth Organ] Conductor gives mouth organ entries, timing is free. (showing which mouth organ and when.)
I. in A II. in F III. in Bb IV. in D

B. [Mouth Organ] Conductor gives mouth organ entries, timing is free. (showing which mouth organ and when.)
I. in A II. in F III. in Bb IV. in D

Vln. I senza vib. Conductor gives entries, timing is free. play at every entry according to cued numbering.
I II III IV
pp

Vln. II senza vib. Conductor gives entries, timing is free. play at every entry according to cued numbering.
I II III IV
pp

Vla. senza vib. Conductor gives entries, timing is free. play at every entry according to cued numbering.
I II III IV
pp

Vc. arco senza vib. Conductor gives entries, timing is free. play at every entry according to cued numbering.
I II III IV
pp

Cb. arco Conductor cues chordal entries ad lib..
Accompany voice sparsely with single notes, within the current chord. Use also s.p. and s.t.
harmonic trills etc.
I (A maj) II (F maj) III (Bb maj) IV (D maj.)
pp

Fl. take mouth organ

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno. piano mouth organ

E-Git.

Tenor solo Whirly Groups

Aud. Whirly Groups

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

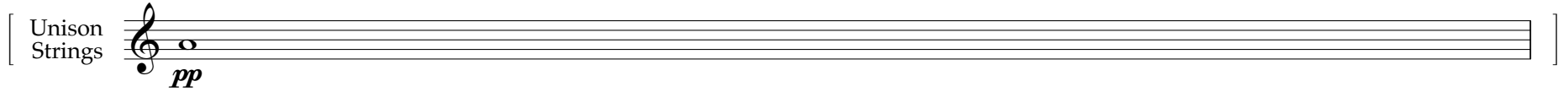
Vc.

Cb.

Text 4 "Imagination"

Bar 1 of Nr.10

calm, sparse.
octavise, occasional tremolo, harmonics, s.t. or s.p.



↑
Choir Soloist: (Cue Bar 1 of Nr.10)

Regarding imagination.

Regarding imagination as a thing, as a creature untamed.

See how it splurts, stutters, stumbles,

Refuses to move, hobbles, hiccups,

Then forms, flies.

Watch it expand, dive, swoop, hurtle as it bodies forth.

What is your favourite place, - describe it!

Write it!

Nr.10

Transitions I, II, III + Modules

Cathy Milliken
2021

Transition I Transition II Transition III

♩ = 60

Oboe

Clarinet in B \flat

Fl
Bsn
Horn
Tpt
Tb
E-Git
Piano
Perc

calm, very sparse, "airy tufts". [Tacet E-Git. + Pno.] [+ E-Git. + Pno.]

pp

Alt solo

calm, very sparse, airy sounds, transitions. continue

Whisper single words you have heard.

p

Tenor solo

calm, very sparse, airy sounds, transitions. continue

whisper texts, link to cards.

mf

All string players:
Calm, Sparse

octavise, occasional tremolo, harmonics on A, s.t. or s.p., As before, add 2nd pitch shown. add other pitches. Still very sparse and soft

Violin I

pp

Violin II

pp

Viola

pp

Violoncello

pp

Contrabass

pp

Modules 1-8

1 "open, easy, blue sky morning."

Fl. occasional support/ respond M

Helena At any point whisper text fragments

Michael Improv. with audience text
pitch indicates possible tonal centre

Strings:
Ad lib. small variations:
pitch, colour, register, articulation

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 breezy quick whips

Brass Individual tiny whispy fragments in response to Helena

E. Gtr. occasional support/ respond M
Otherwise harmonics on D with Piano.

Perc. **Vibraphone** cont. ad lib.

Pno. order ad lib., add other pitches

Helena 2x whisper text fragments. Fast.

Michael Improv. with audience text

Vln. I

Vln. II

Bssn. + Clar. *8vb*

pp Ped.

p

p

p

3 majestic looming slow

Hn. Change, rest individually.
Ad lib. mutes.

C Tpt. Change, rest individually.
Ad lib. mutes.

Tbn. Change, rest individually.
Ad lib. mutes.

Pno. Slow, long majestic tones over whole register.
Respond occasionally to Michael

Michael Improv. with audience text.
Dialog occasionally with Trombone or Piano.

b \flat (*b \flat*)

o (*o*)

b \flat (*b \flat*)

b \flat

4 "swirling"

Fl. Respond to Michael and Strings.

C Tpt. Respond to Flute

Michael Improv. with audience text

Strings individually
mute any order
accel. → rall. → accel. → rall. → cont.
ppp adlib. with these pitches

ppp

5 "night time, fireflies, strange, unfamiliar"

(accompany)

Ob. Occasionally short soft multiphonics. Very sparse.
sempre pp
(accompany)

Bsn. Occasionally short soft multiphonics. Very sparse.
sempre pp

Helena Very short fast repeated syllables, words with much pause in between.

Michael *Improvise with various extracts from what you have used already of audience text Strange!*

Vln. I *pizz* (+ other high pitches) follow Michael + Cb.

Vc. *pizz* *mf* cont. ad lib. follow Michael + Vln.

Cb. *pizz* cont. ad lib. follow Michael

6 "Occasionally pulsing. Tropical. Abstract."

chordal pitch material - use ad lib.
or
progress peu a peu from chord to chord one new note at a time - tropical melt!

Piano Tromb. E.Git. *mp*

Michael *Improvise with audience text. Check in with chordal accompaniment.*

7 "Night atmo. Very late. Noises in the night."

Fl. *pp*

C Tpt. *pp*

Perc. Wood Blocks Cow Bells *trm trm* Mix C.B. and W.B. respond to Fl. + Tpt.

Michael *Improvise sparsely - only syllables of audience text.*

8 "Busy"

always meet at the arrows then proceed individually

Winds *mp*

Bsn. / Cl. may octave

Perc. Bongos *p <> mf mf subp*

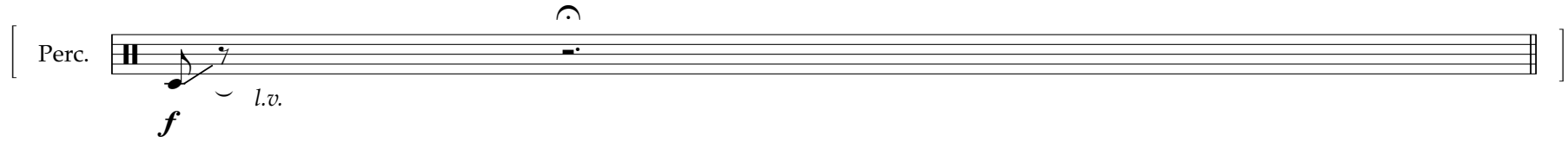
Strings *mf*

In this order, individual tempo, do not octave, leave out if not playable.

Text 5 "Love and Absence"

Bar 1 / Interlude 2

Tam tam

Perc. 

↑
Choir Soloist: (Cue Bar 1 / Interlude 1)

Regarding Absence:

The hot knife's thrust of the nights darkness.

The blinding haze of the bright day's indifference.

Regarding Love:

To be, to act, to love or not.

Impossible love?

Who can tell?

All days are nights to see till I see thee,

And nights bright days when dreams do show thee me.

Interlude 2

6

Fl.

Ob. ord. Flz *f* *p* ord. bisbigl. *pp*

Cl. *pp* *pp*

Bsn.

Hn.

C Tpt. con sord. split tones *p*

Tbn.

E. Gtr. draw fingernail along string

Perc. **Tam Tam** *l.v. sempre* → *sim.* tap *mf* **Cymbal** *l.v. sempre* → tap on rim *p*

Pno. *f* Ped.

Vln. I molto s.p. III *pp* molto s.p.

Vln. II molto s.p. III *pp* molto s.p. *pp*

Vla. tratto *p* 3 *p*

Vc. tratto *p* II 3 *p*

Cb.

Interlude 2

12

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

Perc. *change sounding place on Cymbal* W.B.

Pno. *mp*

Ped.

Vln. I *pp* *pp* *p* *pp* *molto s.t.* *at tip*

Vln. II *pp* *p* *pp* *molto s.t.* *at tip*

Vla. *p* *pp* *molto s.t.* *at tip*

Vc. *p* *p* *p* *pp* *molto s.t.* *at tip*

Cb. *pp* *at tip*

47

Fl. *f* *p* *mf*

Ob. *mp* *mp*

Cl. *f* *mp* *mp* *mp*

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

Hn. *f* *p* *f*

C Tpt. *f* *f*

Tbn. *f* *f*

E. Gtr. *mf*

Perc.

Pno. *f* *f*
Ped. _____

Vln. I *legato molto s.p.*

Vln. II *legato molto s.p.*

Vla. 6

Vc. 6

Cb. *mf* *mf* *mf* *mf*

49

Fl. *f*

Ob. *f* *mf* *p* *p*

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

Bsn. *mf* *mf* *mf* *p* *p*

Hn. *f* *mf* *f*

C Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

E. Gtr.

Perc.

Pno. Ped.

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

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

leggiero, staccato

51

Fl. *p* *mp*

Ob. *p* *mp* *mp*

Cl. *p* *p* *mp*

Bsn. *p* *p* *mp*

Hn.

C Tpt.

Tbn.

E. Gtr.

Perc.

Pno.

Vln. I *sim.* *mp*

Vln. II *sim.* *mp*

Vla. *6*

Vc. *6* *mp*

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

53

sim.
mf

mf

mf

mf

mf

Hn.

C Tpt.

Tbn.

(sempre leggero)
warm, dry sound.

mf

mf

mf

Xylophone

mf

mf

mf

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Interlude 2

(continue sempre leggiero, staccato)

55

Fl. *mf* *f* *f*³

Ob. *mf*³ (continue sempre leggiero, staccato)

Cl. *mf* *f* *f*³

Bsn. *mf* *mf*³ *f*

Hn. *mf*³ (continue sempre leggiero, staccato)

C Tpt. *mf* *mf*⁵ *f* *f*³

Tbn. *mf* (continue sempre leggiero, staccato)

E. Gtr. *mf* *mf* *f* (sempre leggiero, staccato)

Perc. *mf* *mf* *f* (sempre leggiero, staccato)

Pno. *f* *f*³ *f*³

Vln. I *mf* microtonal deviations, legato

Vln. II *mf* microtonal deviations, legato

Vla. *mf* microtonal deviations, legato

Vc. *mf* microtonal deviations, legato

Cb. *f* *mf*

58

Fl. *f* *sub.mf*

Ob. *f* *sub.mf*

Cl. *mf* *sub.mf*

Bsn. *f* *sub.mf*

Hn. *mf*

C Tpt.

Tbn. *f* *mf*

E. Gtr.

Perc. *sub.mf*

Pno. (8)

Vln. I *ff* *f* *ord. leggero*

Vln. II *ff* *f* *ord. leggero*

Vla. *ff* *f* *ord. leggero*

Vc. *ff* *f* *ord. leggero*

Cb. *f* *ord. leggero*

Detailed description: This page of a musical score, page 18, is titled 'Interlude 2'. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (C Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) and percussion (Perc.) are also present. The score is divided into two measures. The first measure (measures 58-59) contains various rhythmic patterns, including triplets and sixteenth-note runs. The second measure (measures 60-61) features a change in dynamics and articulation, with many parts marked 'ord. leggero' (ordinarily light) and 'f' (forte). The piano part has a specific instruction '(8)' with a dashed line. The overall texture is dense and rhythmic.

60

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f*

Cl. *sub.mf* *mf* *mf* *f*

Bsn. *mf* *mf* *f*

Hn.

C Tpt. *mf* *mf* *mf*

Tbn.

E. Gtr.

Perc.

Pno.

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

Cb.

62

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

E. Gtr.

Perc. *ff* [W.B.]

Pno. *ff* Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Flute
Stones
Glocken
Grp. 1

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Oboe
Stones
Glocken
Grp. 2

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Clarinet
Stones
Glocken
Grp. 3

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Bassoon
Stones
Glocken
Grp. 4

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Horn
Grp. 2

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Tpt.
Bad Balls
Stones
Grp. 1

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Trombone
Stones
Glocken
Grp. 3

Perc.
Stones
(Solo
& Grp. 2)

Pno.
Stones
T.Bells
Grp.2

E-Git.
T. Bells
Stones
Grp. 1

Alt solo
Stones
T.Bells
Grp.4

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Tenor solo
Stones
T.Bells
(leader)

clap stones together once only - 1x- and individually, a short time after the cue given by the leader of the group.
The 4 group cues, one for each group are quite far apart.
(Groups are as always defined as far left, mid left, mid right and far right. (facing audience))

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp.1-4

Vi. 1
Stones
T. Bells
Grp. 1

Vi. 2
Stones
T. Bells
Grp. 4

Vla.
Stones
T. Bells
Grp. 2

Vc.
Stones
B.Balls
Grp. 3

Cb.
Stones
B.Balls
Grp.4

20

Flute
Stones
Glocken
Grp. 1

Oboe
Stones
Glocken
Grp. 2

Clarinet
Stones
Glocken
Grp. 3

Bassoon
Stones
Glocken
Grp. 4

Horn
Grp. 2

Tpt.
Bad Balls
Stones
Grp. 1

Trombone
Stones
Glocken
Grp. 3

Perc.
Stones
(Solo
& Grp. 2)

Pno.
Stones
T.Bells
Grp.2

E-Git.
T. Bells
Stones
Grp. 1

Alt solo
Stones
T.Bells
Gp.4

Tenor solo
Stones
T.Bells
(leader)

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp.1-4

VI. 1
Stones
T. Bells
Grp. 1

VI. 2
Stones
T. Bells
Grp. 4

Vla.
Stones
T. Bells
Grp. 2

Vc.
Stones
B.Balls
Grp. 3

Cb.
Stones
B.Balls
Grp.4

mp *mp* *mp* *mp* *mf* *mf*

p *mp*

mp

n.v. -----

best see your eyes

n.v. -----

eyes your eyes

p *mp*

détaché

p

détaché

p

♩ = 64

50

Flute
Stones
Glocken
Grp. 1

Oboe
Stones
Glocken
Grp. 2

Clarinet
Stones
Glocken
Grp. 3

Bassoon
Stones
Glocken
Grp. 4

Horn
Grp. 2

Tpt.
Bad Balls
Stones
Grp. 1

Trombone
Stones
Glocken
Grp. 3

Perc.
Stones
(Solo
& Grp. 2)

Glockenspiel *l.v.*

Pno.
Stones
T.Bells
Grp.2

E-Git.
T. Bells
Stones
Grp. 1

Alt solo
Stones
T.Bells
Gp.4

Tenor solo
Stones
T.Bells
(leader)

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp.1-4

VI. 1
Stones
T. Bells
Grp. 1

VI. 2
Stones
T. Bells
Grp. 4

Vla.
Stones
T. Bells
Grp. 2

Vc.
Stones
B.Balls
Grp. 3

Cb.
Stones
B.Balls
Grp.4

mp *mp* *mf*

p *leggiero* *mp* *mp* *mp* *mp*

leggiero *p* *mp*

leggiero *mp* *mp* *mp*

mp *mf*

thou whose sha-dow whose sha - dow Then thou whose sha-dow sha - dow sha - dows

thou whose sha-dow whose— thou doth make bright sha-dow sha

The 4 groups shake bells individually after their leader gives cue. The groups follow one after the other. each person within a group does their short shake entry once only within their group.

65 Tiny Bells gently tinkling

Flute
Stones
Glocken
Grp. 1

Oboe
Stones
Glocken
Grp. 2

Clarinet
Stones
Glocken
Grp. 3

Bassoon
Stones
Glocken
Grp. 4

Horn
Grp. 2

Tpt.
Bad Balls
Stones
Grp. 1

Trombone
Stones
Glocken
Grp. 3

Perc.
Stones
(Solo & Grp. 2)

Pno.
Stones
T.Bells
Grp.2

E-Git.
T. Bells
Stones
Grp. 1

Alt solo
Stones
T.Bells
Grp.4

Tenor solo
Stones
T.Bells
(leader)

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp.1-4

Vi. 1
Stones
T. Bells
Grp. 1

Vi. 2
Stones
T. Bells
Grp. 4

Vla.
Stones
T. Bells
Grp. 2

Vc.
Stones
B.Balls
Grp. 3

Cb.
Stones
B.Balls
Grp.4

p

mf

Badoel Balls gently tinkling. Shake 7x for the entry

Violoncello light repeated pizz pause occasionally

Gp 3 Gp 1. Gp 2. Gp 4.

66 ♩ = 64

Flute
Stones
Glocken
Grp. 1

Oboe
Stones
Glocken
Grp. 2

Clarinet
Stones
Glocken
Grp. 3

Bassoon
Stones
Glocken
Grp. 4

Horn
Grp. 2

Tpt.
Bad Balls
Stones
Grp. 1

Trombone
Stones
Glocken
Grp. 3

Perc.
Stones
(Solo
& Grp. 2)

Pno.
Stones
T.Bells
Grp. 2

E-Git.
T. Bells
Stones
Grp. 1

Alt solo
Stones
T.Bells
Grp. 4

Tenor solo
Stones
T.Bells
(leader)

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp. 1-4

VI. 1
Stones
T. Bells
Grp. 1

VI. 2
Stones
T. Bells
Grp. 4

Vla.
Stones
T. Bells
Grp. 2

Vc.
Stones
B.Balls
Grp. 3

Cb.
Stones
B.Balls
Grp. 4

dolce
mp
mp

pp
pp

p
p

mp
mf
mp
mf

mf
mp

p
p
p
p

mf
arco
pizz
arco

continue tinkle

continue tinkle

Piano

Warm, bell like round sound. very little attack.
sempre *l.v.* until next entry
E-Git.+reverb

How would, I say mine eyes be ble ssed made By loo-king on thee in the li - ving day

ble - ssed made By loo-king on thee

77 Group 1 gently tinkling. Continuous until next group.

Flute
Stones
Glocken
Grp. 1

Group 2 gently tinkling. Continuous until next group.

Oboe
Stones
Glocken
Grp. 2

Group 3 gently tinkling. Continuous until next group.

Clarinet
Stones
Glocken
Grp. 3

Group 4 gently tinkling. Continuous until the end

Bassoon
Stones
Glocken
Grp. 4

Group 2 gently tinkling. Continuous until next group.

Horn
Grp. 2

gently tinkling. Continuous.

Tpt.
Bad Balls
Stones
Grp. 1

Group 3 gently tinkling. Continuous until next group.

Trombone
Stones
Glocken
Grp. 3

Bell cluster

Perc.
Stones
(Solo
& Grp. 2)

Crotales

Bell Cluster

l.v.
mp

Group 2 to Piano to Tiny Bells

Pno.
Stones
T.Bells
Grp.2

gently tinkling. Continuous until next group.

p

Ped.

Group 1 gently tinkling. Continuous until next group. to E-Gt.

E-Git.
T. Bells
Stones
Grp. 1

add freely but somewhat sparsely.
art.harm.

p

l.v. to Tiny Bells

a little slower
mp

Alt solo
Stones
T.Bells
Gp.4

when dreams do show me thee

Group 1 gently tinkling. Continuous until next group. Group 2 gently tinkling. Continuous until next group. Group 3 gently tinkling. Continuous until next group.

Tenor solo
Stones
T.Bells
(leader)

a little slower
mp

when dreams do show me thee

Group 1 gently tinkling. Continuous until next group. Group 2 gently tinkling. Continuous until next group. Group 3 gently tinkling. Continuous until next group. Group 4 gently tinkling. Continuous until the end. Group 4

Aud.
Choir
Ens.M.
Stones
T.Bells
Grp.1-4

Group 1 gently tinkling. Continuous until next group.

VI. 1
Stones
T. Bells
Grp. 1

Group 4 gently tinkling. Continuous until the end

VI. 2
Stones
T. Bells
Grp. 4

Group 2 gently tinkling. Continuous until next group.

Vla.
Stones
T. Bells
Grp. 2

with mute

Group 3 gently tinkling. Continuous until next group.

Vc.
Stones
B.Balls
Grp. 3

p

with mute

Cb.
Stones
B.Balls
Grp.4

p

p

p

Nr.12 Epilogue

Cathy Milliken
2021

Always trill a semitone up

♩ = 54

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

E-Guitar

Piano

Alt solo

Tenor solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

2+3

3+2

2+3

f

mf

f

f

23

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

E-Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *pp*

f *mf* *f* *mf* *pp*

pp *pp* *mp* *pp*

(thumb trill) *mp*

lightly *p*

lightly *mp*

32

Fl. *mf*

Ob. *mp* *mf* *mf*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mf* *mp* (b) shake

E-Gtr. *mf* *p*

Pno. *mf* *mp*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 32 to 35. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The rhythm section consists of Percussion (Perc.), Electric Guitar (E-Gtr.), and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The Flute part begins in measure 34 with a *mf* dynamic. The Oboe part has *mp* in measure 32, *mf* in measure 33, and *mf* in measure 34. The Percussion part includes a 'shake' effect in measure 32. The Electric Guitar part has *mf* in measure 34 and *p* in measure 35. The Piano part has *mf* in measure 34 and *mp* in measure 35. The Violin I part has *mf* in measure 32. The Violin II part has *mf* in measure 32. The Viola, Violoncello, and Contrabass parts are mostly silent in these measures.

37

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *f*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *f*

E-Gtr.

Pno. *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 37 to 40. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamics ranging from mezzo-forte (mf) to forte (f). The brass section (Horn, Trumpet, Trombone) provides harmonic support with sustained notes. The percussion part has a rhythmic pattern that becomes more active in measure 39. The electric guitar (E-Gtr.) plays a rhythmic accompaniment. The piano (Pno.) has a complex accompaniment with many sixteenth notes. The string section (Violins I and II) has melodic lines with dynamics from mf to f. The Viola, Violoncello, and Contrabass parts are mostly silent.

41 $\text{♩} = 80$

Hn. *lightly* *p* *lightly* *p*

Perc. *mf* *mp* *p*

If we shadows have offended,
 Think but this, and all is mended:
 That you have but slumbered here
 While these visions did appear.
 And this weak and idle theme,
unisono: No more yielding but a dream,
 Gentles, do not reprehend:
 If you pardon we will mend.
 And as I am an honest puck,
 If we have unearned luck
 Now to scape the serpent's tongue,
 We will make amends ere long;
 Else the puck a liar call.
 So good night unto you all.
 Give me your hands, if we be friends;
 And Robin shall restore amends.

alternative text:
 The iron tongue of midnight hath told twelve.
 Lovers, to bed; 'tis almost fairy time
 I fear we shall outsleep the coming morn,
 As much as we this night have overwatched .
 ...And so
 Sweet friends, to bed.
 A fortnight hold we this solemnity,
 In nightly revels and new jollity."

Alt solo
 Tenor solo

Vln. I *lightly* *s.t.* *pp*

Vln. II *lightly* *s.t.* *pp*

Vla. *lightly* *s.t.* *pp* *IV* *harm. gliss.*

Vc. *lightly* *II* *harm. gliss.* *pp*

Cb. *lightly* *s.t.* *pp*

48 Bells Pair l.v.

Perc. *pp*

S. *p* Lul-la-by Lul-la-by Lul-la-by *p* Lul-la-by Lul-la-by Lul-la-by *pp* Lul-la-by Lul-la-by Lul-la-by

A. *p* Lul-la-by Lul-la-by Lul-la-by *p* Lul-la-by Lul-la-by Lul-la-by *pp* Lul-la-by Lul-la-by Lul-la-by

T. *p* Lul - la *p* Lul - la *pp* Lul - la

B. *p* Lul - la *p* Lul - la *pp* Lul - la

Vln. I *III* *harm. gliss.*

Vln. II *III* *harm. gliss.*

Vla. *harm. gliss.* *harm. gliss.* *sim* *harm. gliss.* *harm. gliss.*

Vc. *harm. gliss.* *harm. gliss.* *harm. gliss.*

Cb.

Nr.14 Encore

Cathy Milliken
2021

① ♩ = 120

"cheerfully"

Flute

Oboe *mp*

Clarinet in B♭ *mp*

Bassoon *p*

Horn in F *mp*

Trumpet in C

Trombone *p*

Electric Guitar *p* *l.v.* *l.v.* *l.v.* *l.v.*

Percussion *mp*
BD Wood Blocks BD Wood Blocks BD Wood Blocks BD

Piano *p*

Alt solo +Choir ad lib. *mp*
I - ma - gi - na - tion I - ma - gi - na - tion I - ma - gi - na - tion bo - dies forth I

Tenor solo +Choir ad lib. *mp*
I - ma - gi - na - tion I - ma - gi - na - tion I - ma - gi - na - tion bo - dies forth I -

Violin I

Violin II

Viola

Violoncello

Contrabass *pizz* *mp*

2

"cheerfully"
last time 8va

Nr. 14

Fl. *mf* *3*

Ob. *mp*
last time octave

Cl. *mp*

Bsn. *mf*

Hn. last time only *mp*

C Tpt. last time only *mf* *3*

Tbn. last time only *mp*

E. Gtr. *mp* *l.v.*

Perc. *mf* *mp* *mp* *mf* *mp* *mf*
Wood Blocks Bongos

Pno. *mf*

Alt solo +Choir ad lib. *mf*
I - ma - gi - na - tion I - ma - gi - na - tion I - ma - gi - na - tion bo - dies forth I

Tenor Solo +Choir ad lib. *mf*
I - ma - gi - na - tion I - ma - gi - na - tion I - ma - gi - na - tion bo - dies forth I -

Vln. I *mf*

Vln. II *mf*

Vla. pizz *mp* *3*

Vc. pizz *mp*

Cb. pizz *mp*