

Full Score in C

Katharina S. G. Mueller (2025)

Planet

for voice and ensemble



Duration ca 10'

About the Piece

In the winter of 2024, I was approached by the director of the Oberlin Contemporary Music Ensemble, Dr. Tim Weiss, with the invitation to write a piece for solo singer and ensemble featuring a setting of one of my poems. I was delighted by the commission and immediately wanted to set the text of a recent poem of mine, spoken by the voice of Mother Earth in an address to the children of humanity. Soon into the composition process, however, I found a strong reluctance to appoint one human voice and one human language (English) as the representative of a speaking planet. It is a lack of thorough understanding that defines every harmful relationship we have with our planet. To create a work that pretends easy mutual intelligibility in human-land relationships felt like an unacceptable reduction of the problem. Thus, the text of the poetry is represented only incompletely, by its melodic contours and syntactic rhythms, by shattered syllables that bear resemblance to the phonetic structures of English words, but is never clearly dictated. At certain times, the bassoon or the alto flute take over the text and speak through the bodies of their instruments. The ensemble of strings, clarinets and percussion embodies the greater gestural motions of a large planetary body in its grave endeavor to convey its meaning to human kind. My gratitude is owed to Tim Weiss for premiering the work with the Oberlin Contemporary Music Ensemble.

Text

“Planet” is based on the following poem by the same title:

your instinct, yes, was wrong
each step plausible,
defensible in itself, but
what a misdirection
which you have named *progress*.

you who try to scrape me off,
fearing the wildness of your burning cry
when you first wailed your need of a mother:
the word “naive” does not cut deep enough.

I am not a mother, though like her
I am home and maker both,
the great Creator, whom once you loved,
and now strip and outstrip,
your ‘*be all, end all*’ manifesto
from *and* to *and*: a headlong hurtle:
a modus operandi: on and on away from me:
engineering all-at once power: all-at-once
destruction.

I am not a mother.
this, my body, you cannot abandon.
I am only air, you think, as you breathe;
I am only water, as you drink, thinking
I am just the savor-sweet things
as you eat, and eat, and eat; I am
cool and heat and every ground you tread,
you unbury, where you lay your dead, every
shelter, each speeding machine which
you so made to keep estranged from me:
that is my body: soil, salt, and sea.
mine is every charge and current.

and for all that howling earns me —
your ears so numb to wind and water voices
that scream the murder of a mother —
you cannot then wonder
when in washes death.
in burns death.
in rages death.
death, who drowns, rots, parches, starves to
death what should have grown again.

and all you have to say for yourselves
is that you are sad, afraid, lonely.
you are lively, you are lovely,
as a child not even yet born,
as innocent as unaware that
you will always need me.
for such a thing as flesh cannot simply
quit flesh and wash itself clean of the body.

all that scraping (yes, it hurts)
yet you are not the only one
who can create as the cook,
chemically assembling, world destroying.
stand in the hurricane path, the glacier flow;
I will show you a heavy promise.
I will not be dying.
I will only change.
I still, forever, have plenty of energy to give.

Instrumentation

Alto Flute

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

doubles Bass Clarinet

Bb Clarinet 4

doubles Contrabass Clarinet

Bassoon

High Voice (D4-C#6)

QT Violin

QT Viola

Violin

Viola

Cello

Contrabass (C Ext.)

Percussion (2 Players)

Steel drum

Ocean Drum

Log drum

Rain Stick

Sus. Cym.

Seed Rattle

Paper Snare

Thunder Sheet

Bass drum

Tam Tam

Cloud Gongs (C Eb F# A B, preferably low)

Marimba (5-octave)

Contact composer Katharina S. G. Mueller at katya.mueller.24@gmail.com with any questions

Soloists

Speaking Bassoon



For the bassoon solo at M. 111, use quick alternations between three different fingers for the high G bisbigliando note. Use bisbigliando activity to shape gestures in the rhythm indicated by the tenuto marks, following the diction structure of the text.



For the bassoon solo at M. 169, use a normal Bb fingering for unmarked notes, and move to the brighter alternative fingering (adding the Ab key) on the notes marked with a "+". Try as much as possible to make the sound imitate the complex articulations of a human voice

Speaking Flute



For the alto flute solo at M. 207, the flutist should speak the english text directly into the instrument, quickly, though not loudly, while holding the pitch Ab (concert). Try as much as possible to let the consonants come through the instrument.

Vocalist

The vocal part is written in a simple phonetic system that allows for rough approximations of the English text.

[e] - "eh" leg, bed

[i] - "ee" seed

[u] - "oo" moon

[a] - "ah" spa, calm

[ɒ] - "aw" all, honest, once

[o] - "oh" force, slow

[ch] - as in "change"

[j] - as in "Jack"

[sh] - as in "shun"

[th] - as in "the" (*not as in "think"*)

[nn] - mouth closed on n

[mm] - mouth closed on m (hum)

[r] - give "r" a single flip

[rr] - roll r

[ss] - pitchless hiss

Because of this precise phonetics, normal diphthongs in the English language (for example, "I" "My" "Say" "Ground") are spelled out with an apostrophe indicating a quick switch between vowel sounds ([a'i] [ma'i] [se'i] [grɒ'und]). These phonetic spellings will make the text feel – and sound – dissociated from English, even if the phonetics mostly match the text being set.



The diphthong may also be split across an ornamental grace note slurred to a primary note. These grace notes should be placed before the beat.



An arrow indicates a modulation of one vowel progressing to another. In this case, the [ɒ] sound progresses to a darker [o] by the end of the note

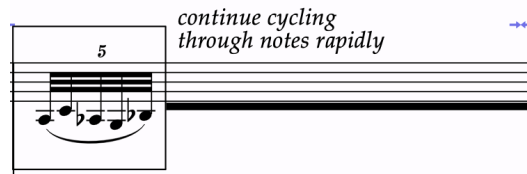


The corresponding text of the poem is written below the phonetic language. The singer is encouraged to treat the phonetics as though they bear as much meaning as human speech, as though delivering a foreign language text to the audience, with the full emotion of the poem.

Woodwinds

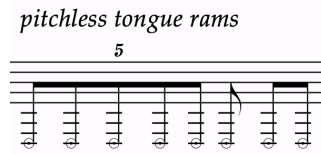
Boxed Notation:

Perform pitches in the box in the order they appear. Perform pitches with variable durations, for the total duration of the box in regards to seconds or metered time.



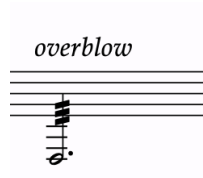
Tongue Rams:

With the fingering of the indicated low Bb, produce a percussive, pitchless sound by ramming the tongue against the reed and stopping quickly.



Overblow:

increased air pressure and manipulate embouchure. Overblowing should produce higher harmonics and a loud scratchy sound. An easier alternative to over blow is flutter tongue.

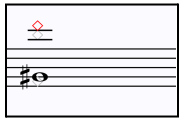


Multiphonics

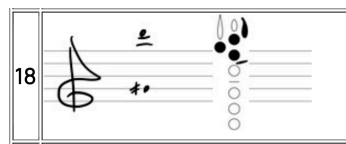
Bass Clarinet

[Heather Roche](#)

M. 15



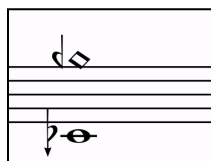
n-mp



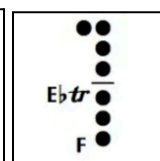
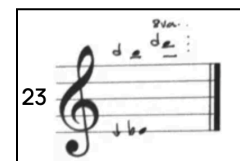
Contrabass Clarinet

[Heather Roche](#)

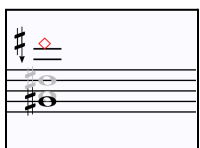
M. 80



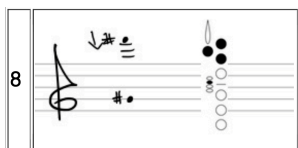
n-ff



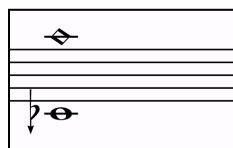
M. 81



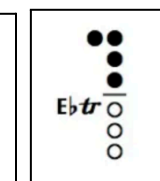
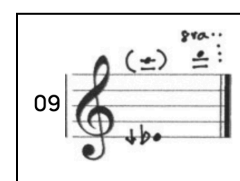
f-ff



M. 88



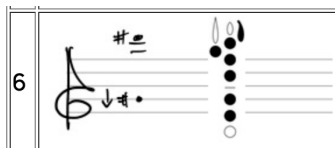
n-ff



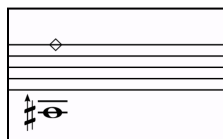
M. 88; M. 98



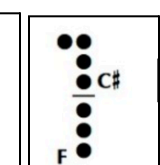
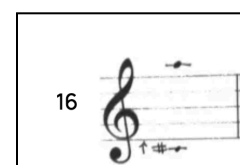
n-f



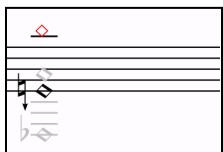
M. 97



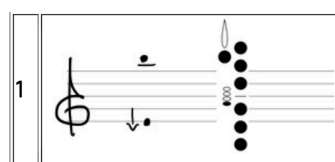
pp-ff



M. 220



p-ff



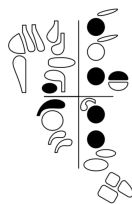
Bassoon

[The Contemporary Bassoon Recordings](#)

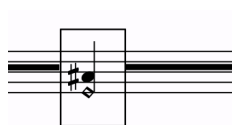
M. 92



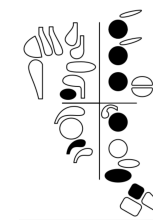
p-f



M. 151



ff



Strings

Tuning:

Three string instruments are detuned in this piece:

Quarter Tone (QT) Violin - all four strings tuned a quarter tone (50 cents) down. Notes written in the part sound as quarter tones: putting fingers down in their normal location will produce quarter tones without any additional adjustment.

Quarter Tone (QT) Viola - all four strings tuned a quarter tone (50 cents) down. Notes written in the part sound as quarter tones: putting fingers down in their normal location will produce quarter tones without any additional adjustment.

Contrabass - the lowest string should be tuned down to a B. All notes on this string are notated at concert pitch, so the bass player will have to adjust finger position by a half step for those notes on the fourth string (which are few and far between)

Molto Sul Pont → On Bridge



On Bridge - place bow directly on top of bridge, with slow bow speed, to produce a ghostly sound like a heavily aspirated breath.



Molto Sul Pont Above - Bow on *other* side of bridge, gradually moving laterally away from the bridge, to produce harmonic overtones growing out of the "On Bridge" noise.



Molto Sul Pont Below - Bow on *ordinary* side of bridge, gradually moving laterally away from the bridge, to produce harmonic overtones growing out of the "On Bridge" noise.

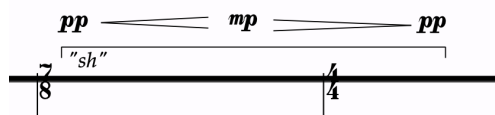
Avoid the pitch of the open string speaking. Aim to find and then sustain a stable overtone before receding and merging back into "on bridge" noise sound

Transitions from ordinary bow placement back towards the bridge are indicated with an arrow, for a gradual transition:
ord → molto sul pont → on bridge



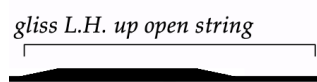
Pitchless speaking:

While maintaining the "on bridge" noise with the bow, certain players are asked to vocalize syllable sounds while playing. These pitchless spoken parts are indicated over the staff. Duration is approximately marked under a bracket. Dynamics are marked above the bracket.



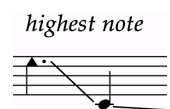
Silent Gliss:

Similarly, certain players are asked to move their left hand while maintaining the "on bridge" noise with the bow. Gliss the left hand up the string being played for the approximate duration indicated by the bracket.



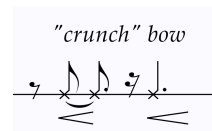
Extreme Gliss:

All string players are at some point asked to gliss up to or down from the highest possible note on a given string. Pitch is not relevant for this notation. The desired effect is an extremely dramatic glissando



Bow Crunch:

Press bow into the string (near the bridge) and roll the bow slowly forward in a curling motion, so that bow hairs "crunch" into the string. As an easier alternative, the player may do slow bow scrapes instead.



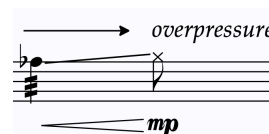
Bow Scrape:

With a good amount of bow pressure, move the bow laterally up and down the string (perpendicular to normal bow motion). This should produce a pitchless creaking sound.

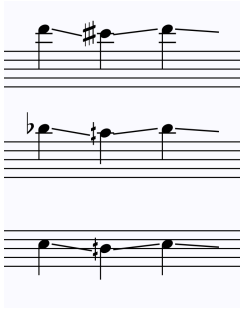


Overpressure stop:

There are several moments when the sound is cut off sharply and abruptly by overpressure: gradually increase bow weight until reaching overpressure, producing a creaking sound on the cut-off. The exact cut-off is indicated with an X notehead.



Micro-gliss Texture

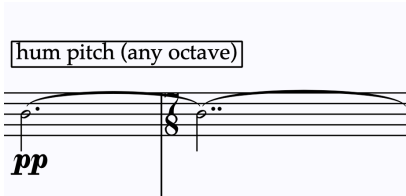


In some sections, especially starting at M. 46, large parts of the string section move in slight microtonal shifts down and back up, in tandem. These should be quarter tone shifts: 50 cents flat, though it is likely that the distance will not be exactly matching between players.

NB: Notes connected by glissandi are not necessarily slurred together. Slurs are indicated separately. The notes in the diagram on the left should be played as three separate bows, changing direction at the very end of each gliss.

Humming

At the one non-microtonal portion of the piece, M. 175, the six string players are asked to hum pitches of an open B F# fifth.



These are a simple, quiet hum (“hmmm”) and should be sung at the most comfortable middle octave of individual players. If the singer is running out of air towards the end of the note, it is perfectly acceptable to drop the note early.

NB: if the conductor and individual string player(s) decide that the sound quality of the singing is not optimal, player(s) may choose to play their pitch instead of sing it. Note that all string players should be producing regular 12-Tet pitches in this section: if hum notes are played, QT instrumentalists will have to adjust their finger position.

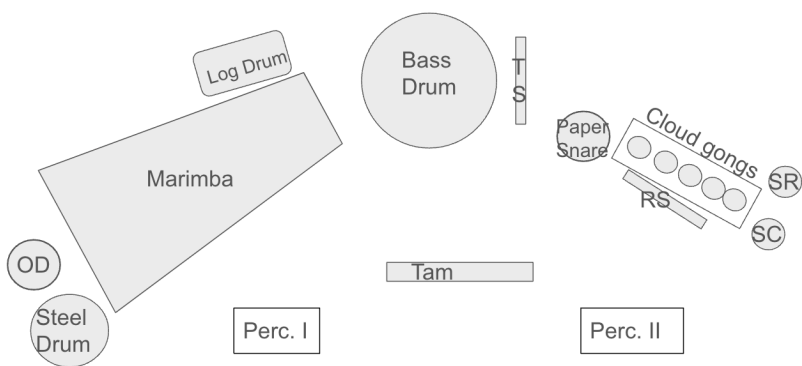
Percussion

Percussion I

Steel drum
Marimba (5-octave)
Ocean Drum
Log drum
Bass drum*
Tam Tam*

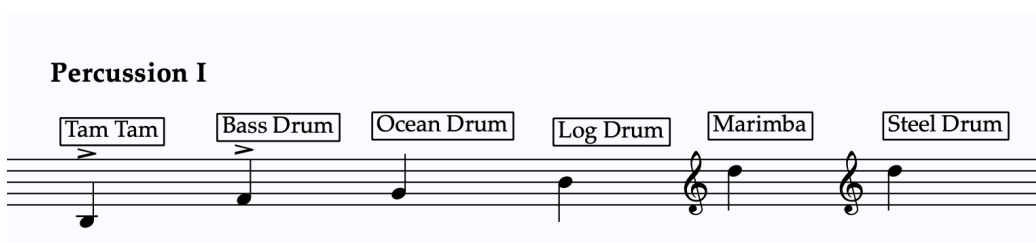
Percussion II

Cloud Gongs (C Eb F# A B, preferably low)
Rain Stick
Sus Cym
Seed Rattle
Paper Snare**
Thunder Sheet
Bass drum*
Tam Tam*

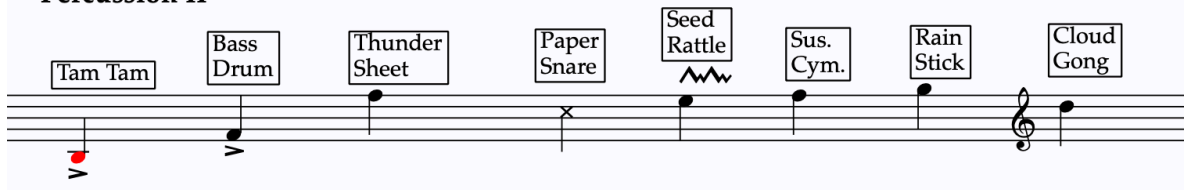


* note that the Bass Drum and Tam Tam are shared between the two percussion parts, and should be placed in a mutually convenient location in the set-up. Players will have to switch between these instruments, especially at m. 143 where Perc II takes over the Bass Drum from Perc I within a measure.

** The paper snare is designed as a snare-like sound, much quieter than a typical snare. It should be constructed out of a sheet of regular paper on top of a pad of felt, foam, or other soft material allowing for resonance, and can be played with normal sticks.

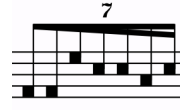


Percussion II

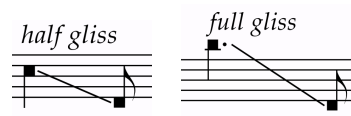


Marimba Resonators:

box noteheads indicate hitting the resonators under the marimba with an appropriate, non-abrasive mallet. This effect relies on approximate pitches – don't worry about hitting exact notes.



For resonator glisses, the range of the gliss is indicated—sometimes approximately half the resonator range, sometimes the entire range.



Planet

for solo voice and ensemble

Katharina S. G. Mueller (2025)

♩ = 64 Shivering

wait for dynamic to settle, then cue

The score is divided into two systems. The first system includes woodwinds and voice. The second system includes strings and percussion.

Woodwinds: Alto Flute, Clarinet I, Clarinet II, Clarinet III (Bass Clarinet), Clarinet IV (Contrabass Clarinet), Bassoon. They play a melodic line starting in 4/4, moving to 3/4, and returning to 4/4. Dynamics range from *n* to *p*.

Voice: Enters in the second system with the lyrics: "v e v your in - stinct,". The melody is in 4/4, then 3/4, and returns to 4/4. Dynamics include *mp* and *non vib.*

Strings: QT Violin, QT Viola, Violin, Viola, Violoncello, Contrabass. They play a sustained harmonic with various bowing techniques:

- Violins: "open D: Bow on Bridge" (Violin I), "open G: Bow on Bridge" (Violin II).
- Violas: "open D: Bow on Bridge".
- Violoncello: "open A: Bow on Bridge".
- Contrabass: "open B: Bow on Bridge".

Dynamic markings include *pp*, *p*, and *pp*. Performance instructions include "while maintaining harmonic trill, gliss down - light skating bow" and "m.s.p. on f.b. side" / "m.s.p. on tailpiece side".

Percussion: Two Percussion II parts, both playing a sustained harmonic in 4/4.

7

A. Fl. *n* *pp* *p*

Cl. I *pp* *pp* *p*

Cl. II *n* *pp* *p*

Cl. III

Cl. IV

Bsn.

Voice

vib. *fall off the pitch* *non vib. mp* *non vib.*

ye'b → a wa re'b → o e ye'i yv i v → o de hi
 yes, was wrong each step plau - si - ble, de -

QT Vln.

QT Vla. *pp* *fp* *pp* spoken *fp* "ha"

Vln.

Vla. spoken *fp* "ha"

Vc. *pp* *fp* *pp* spoken *fp* "ha"

Cb.

Steel Drum

Perc. I *n* *p* *n* *very soft mallets - glimmer*

Perc. II

A. Fl. *pp* *p*

Cl. I *pp* *p* *n*

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

Cl. III Bass Clarinet *pp* *mp* *multiphonic*

Cl. IV Contrabass Clarinet in B \flat *n* *p* *n*

Bsn.

Voice *molto vib.* *cold, non vib.* *poco vib.*
subp *mp*

ye ni yi nn me yb o tu wd o to
 fen - si - ble in it - self, but what a

QT Vln. *pp*

QT Vla. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Perc. I Steel Drum *n* *p* *n* *Sus. Cym.* *light hard wire brushes - crackling, electric static* *l.v.* *Marimba* *soft mallets - thrumming* *mp* *pp*

Perc. II *n* *pp*

A. Fl. *bisbig.* *bisbig trill*

Cl. I *n* *pp*

Cl. II *p* *n*

Cl. III *n*

Cl. IV *pitchless tongue rams* *n* *mp* *n*

Bsn.

Voice *cold, non vib.* *pp* *mp* *poco* *molto* *poco*

e a di ye a che yu wa ha ne ma'd ro'd ro o
 mis - di-rec - - - tion which you have named pro - gress.

QT Vln. *pp* *mp* *pp* *pp* *mp* *pp* *"sh"* *"ss"*

QT Vla. *pp* *mp* *pp* *m.s.p.* *n*

Vln. *pp* *mp* *pp* *"sh"* *m.s.p.* *n*

Vla. *gliss L.H. up open string* *pp* *mp* *pp* *"ss"*

Vc. *gliss L.H. up open string* *pp* *mp* *pp* *"sh"* *I m.s.p.* *n*

Cb. *pp* *mp* *pp* *"sh"* *"crunch" bow* *p* *p* *mp*

Marimba *keep octave changes seamless* *p* *mp* *pp*

Tam-Tam *circle light brush on Tam-Tam face = wind sound* *Seed R.* *l.v.*

Perc. II *n* *mp* *n* *mf*

23 Ever Unsettled

harmonic - produce upper octave

flz. *pizz. ("ch")*

p *pp* *mp*

A. Fl.

Cl. I *n*

Cl. II *n*

Cl. III *n*

Cl. IV

Bsn.

poco vib. *p* *mf* *f outcry* *p* *non vib.* *mp* *pp*

u nu a'i yu e'i ma e a'i a'e he i fi hi me te
 you who try to scrape me off, fear - ing the

3

Voice

23 Ever Unsettled

p *fp* *ff* *pp* *mp* *pp*

open C: Bow on Bridge *p* *fp* *ff*

Sus. Cym. *shriek* *l.v.*

mp

QT Vln.

QT Vla. *pp* *pp* *mp* *pp*

Vln. *pp* *pp* *mp* *pp*

Vla. *pp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

Perc. I *Marimba* *n*

Perc. II *Sus. Cym.* *shriek* *l.v.* *mp*

29 *pizz. ("ch") flz.* *f* *p* *flz.* *mp*

A. Fl.

Cl. I *pp* *p* *f* *p*

Cl. II *pp* *p* *f* *p*

Cl. III *pp* *p* *f* *p*

Cl. IV *f* *pp*

Bsn.

tumbling forward *mp* *ff* *molto vib.* *poco vib.* *mp*

Voice

she yi ne i'ye yo ve mor ningkra ha i'o e nu i'e ye he rr ni
 wild - ness of your born - ing cry when you first wailed your need

QT Vln. *overpressure*

QT Vla. *overpressure* *mp* *fp* *ppp*

Vln. *overpressure* *mp* *fp* *ppp*

Vla. *overpressure* *mp* *fp* *ppp*

Vc. *overpressure* *mp* *fp* *ppp*

Cb. *overpressure*

Perc. I *Tam-Tam* *ominous* *pp*

Perc. II

rit. - - - - -

34

A. Fl. *mf* *p* *pp*

Cl. I *fp* *pp* *n*

Cl. II *fp* *pp* *n*

Cl. III

Cl. IV To Cl. *mp* *pp*

Bsn.

Voice *pp* *inward, nearly whispered* *warm, round vib.*

dwe nu mo he ye ka'i ka ka'i ke ha ka ha'i yo ka t nn e'i mm no mm
 of a mo- ther: the word "na- ive" does not cut deep e- nough I am not a

rit. - - - - -

QT Vln. *m.s.p.* *on bridge*

QT Vla. *fp* *ppp* *to bridge* *on bridge*

Vln. *fp* *to bridge* *on bridge*

Vla. *fp* *ppp* *to bridge* *on bridge*

Vc. *fp* *ppp* *to bridge* *on bridge*

Cb. *come to stop on bridge* *n*

Perc. **Tam-Tam** *mf* *pp*

Perc. II **Paper Snare** *light pattering* *p* *f* *p*

A. Fl. *fp*

Cl. I *p* *p*⁵ *fp*

Cl. II *p* *p*⁶ *fp*

Cl. III *ppp* *p*

Cl. IV

Bsn. *mp* *pp* *f* *fp* *mp* *fp*

Voice *mf* *f*
like a prayer *high and jittered*
na'hi me kri hi ye to a ha me ni wdn su lb ve
the great cre - a - tor whom once you loved,——

QT Vln. *p* *pp* *to bridge* *very light tremolo* *stop on bridge*

QT Vla. *p* *pp* *to bridge* *very light tremolo* *stop on bridge*

Vln. *p* *pp* *to bridge* *very light tremolo* *stop on bridge*

Vla. *p* *pp* *to bridge* *very light tremolo* *stop on bridge*

Vc. *pizz.*

Cb. *pizz.*

Perc. I *pp* *n* *n* *pp* *Marimba* *Steel Pan*

Perc. II

57 A Very Large Engine

55

A. Fl. *pp* *n* *ppp*

Cl. I *pp* *n* *ppp*

Cl. II *pp* *n* *ppp*

Cl. III *pp* *n* *ppp*

Cl. IV *n*

Bsn. *f* *pp* *mf* *furious bisbig.*

Voice *voiceless (creepy stage whisper)* *p* *mp* *one long sentence to m. 73*
 ha ne tla ch ye te sh yo ti v lbn
 and now strip and out strip your 'be all, end

57 A Very Large Engine

QT Vln. *m.s.p.* *ord.* *pp* *p*

QT Vla. *pizz.* *mp*

Vln. *m.s.p.* *ord.* *pp* *p*

Vla. *m.s.p.* *ord.* *pp* *p*

Vc. *pizz.* *mp*

Cb. *arco* *n* *pp* *p*

Perc. I *Steel Pan* *n* *pp* *n* *pp*

Perc. II *Paper Snare* *in background* *pp* *5* *5* *disregard ensemble tempo keep a relentless even pace*

60

A. Fl. *pp p pp mp > p*

Cl. I *pp p pp mp > p*

Cl. II *pp p pp mp > p*

Cl. III *pp p pp mp > p*

Cl. IV

Bsn. *fp shape for all notes - belltones mf >*

Voice *mf*

dal ma ni yes t rr o an tu a nn yed- on hu rr le a mo'u do su ren an di
 all' ma - ni - fes - to — from and to and: a head-long hur - tle mo - dus o - per - an - di: —

to bridge —————> stop on bridge

QT Vln. *n n m.s.p. pp mp ord.*

QT Vla. *n pp mp*

Vln. *n pp mp ord.*

Vla. *n pp mp ord.*

Vc.

Cb. *n*

Perc. I *Steel Pan Marimba pp*

Perc. II *Paper Snare*

65

A. Fl. *n*

Cl. I *n pp p pp*

Cl. II *n pp p pp*

Cl. III To Cb. Cl. *n pp p pp*

Cl. IV

Bsn. *f p mf p f*

Voice *mp f non vib. molto vib.*

o ne yon e we yb me i yi nen ji ni ring o yot
 on and on a way from me: en gi neer ing all at

QT Vln. *mp fp mp* *molto s.p. (right next to bridge)*

QT Vla. *mp fp mp* *molto s.p. (right next to bridge)*

Vln. *mp fp mp* *molto s.p. (right next to bridge)*

Vla. *mp fp mp* *molto s.p. (right next to bridge)*

Vc. *arco mp fp mf* *molto s.p. (right next to bridge)*

Cb. *fp* *I highest possible note II III*

Perc. I Marimba *p pp*

Perc. II Paper Snare *p*

accel. - - - - -

70

A. Fl. *tr*

Cl. I *mp mf mp*

Cl. II *mp mf mp*

Cl. III *mp mf mp*

Cl. IV Contrabass Clarinet in B \flat *pp mp pp mp p f p ff p ff fff* *overblow*

Bsn. *mf fp fp fp*

Voice *mf p*

won spa or la hat wons de ss roc nn
 once po - wer: all - at - once de - struc - tion

accel. - - - - -

QT Vln. *ord. p mf p*

QT Vla. *ord. p mf p*

Vln. *ord. p mf p*

Vla. *p mf p*

Vc. *II*

Cb. *I II III IV*

Perc. I *pp p f p f p mf* *Marimba Ocean Drum*

Perc. II *mp*

♩ = 144 77 ♩ = 80 Tremendous, Volatile

76

A. Fl. *f*

Cl. I *f*

Cl. II *f*

Cl. III *f*

Cl. IV *f*

Bsn. *f*

Voice

f a'i am
I am

♩ = 144 77 ♩ = 80 Tremendous, Volatile

overpressure

QT Vln. *f* overpressure *Sul IV* *ff* *fp*

QT Vla. *f* overpressure *Sul IV* *ff* *fp*

Vln. *f* overpressure *Sul IV* *ff* *fp*

Vla. *f* overpressure *Sul IV* *ff* *Sul III* *fp*

Vc. *f* *Sul III* *ff* *Sul II* *fp*

Cb. *f* overpressure *ff* *fp*

Perc. I *f* *damp* *Tam-Tam* *l.v.*

Perc. II *f* *Sus. Cym.* *scrape* *l.v.*

81

A. Fl.

Cl. I

Cl. II

Cl. III
f *ff* *p*

Cl. IV
ff *p*

Bsn.

Voice
mf *f*
 not a mo the e sh mi e'i di tsu ke non ta ba'i a no
 not a mo - ther. this my bo - dy, you can - not a ban - don.

QT Vln.
fp *mf*

QT Vla.
fp *mf*

Vln.
fp *mf* *Sul II*

Vla.
fp *mf*

Vc.
fp *mf* *Sul III*

Cb.
fp *mf* *Sul II* *IV* *III*

Perc. I
 Marimba
fp *f* *fp* *f*

Perc. II

A. Fl. *fp* *n*

Cl. I *fp* *n*

Cl. II *fp* *n*

Cl. III *p* *f* *p*

Cl. IV *p* *f* *p* *multiphonic*

Bsn. *mf* *p*

Voice *mp* *p* *f*

ya te we nu kshe nu it e ka ri'u ya ye o nu'i va te
 I am on - ly air, you think, as you breathe I am on - ly wa - ter,

QT Vln. *fp*

QT Vla. *fp*

Vln. *fp* *Sul IV highest note*

Vla. *fp* *Sul IV* *Sul II*

Vc. *pizz.* *arco* *fp* *Sul III* *Sul II*

Cb. *fp* *Sul III* *III* *Sul I*

Perc. I *fp* *fp* *Marimba*

Perc. II *p* *Rain Stick*

93

A. Fl. *f* *ff*

Cl. I

Cl. II

Cl. III *f* *ff* *n* *f*

Cl. IV *f* *ff* *pp* *ff*

Bsn. *f* *p* *mf* *ff*

Voice

re da ru'ik in ik ye ma jes ta so ro si it ka yu
 as you drink, think-ing I am just the sa - vor sweet things as you

QT Vln. *f* *mp* *f* *mp*

QT Vla. *f* *mp* *f* *mp*

Vln. *f* *mp* *f* *mp*

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

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

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

Perc. I *p* *pp* *f* *mp*

Perc. II *f* *mf* *f* *mp*

Tam-Tam
 dead center of tam face → edge of face

Cloud Gong
 let all ring

100

A. Fl. *p* *f* *mf*

Cl. I *mf*

Cl. II *mf*

Cl. III *n* *mf*

Cl. IV *pp*

Bsn. *f* *mf*

Voice *p* *f* *p* *f*

i ta yi na yi mi'a i ke'e ne hit a ne vri gro u
 eat, and eat, and eat; I am cool and heat and ev-'ry ground____

QT Vln. *f* *pp* *f* *ff* *mf*

QT Vla. *f* *pp* *f* *ff* *mf*

Vln. *f* *pp* *f* *ff* *mf*

Vla. *f* *pp* *f* *ff* *mf*

Vc. *f* *pp* *f* *ff* *mf*

Cb. *f* *pp* *f* *ff* *mf*

I - highest possible note

pp *f* *ff* *mf*

Sul IV *Sul III*

pizz *arco*

Perc. I *p* *mp* *f*

Perc. II *mf* *f*

rim - hit with hard stick

Seed R.

Sus. Cym. bow l.v.

Tam-Tam l.v.

Marimba swiipe mallet along resonators

A. Fl. *ff*

Cl. I *ff* *p* *f* *siren wail*

Cl. II *ff* *p* *f* *siren wail*

Cl. III *ff* *p* *f* *siren wail*

Cl. IV

Bsn. *ff* *bisbig.* *f* *bisbig.*

ev - 'ry shel - ter, each speed-ing ma-chine

Voice

nu reg dyu en bu ri he'i ye le'i yv or de'i
 you tread, you un bu - ry, where you lay your dead,

QT Vln. *ff* *ff* *p* *f* *scrape* *continue pattern out of time* *fade out*

QT Vla. *ff* *ff* *p* *mf* *pizz.*

Vln. *ff* *ff* *p* *f* *scrape* *continue pattern out of time* *fade out*

Vla. *ff* *ff* *p* *f* *scrape* *continue pattern out of time* *fade out*

Vc. *ff* *ff* *p* *mf* *pizz.*

Cb. *ff* *ff* *p* *f* *scrape* *continue pattern out of time* *fade out*

Perc. I *f* *f* *pp* *f* *3* *5*

Log Drum *thin hard sticks*

Marimba *hit resonators (approx locations)*

Perc. II *Tam-Tam* *superball* *f > fp* *pp*

113

A. Fl.

Cl. I

Cl. II

Cl. III

Cl. IV

Bsn.

flz.

flz.

which you so made to keep es tranged from me

ff

p

Voice

mf

tha tis ma'i
that is my_

QT Vln.

f

increase speed of pattern

mf

f

ff

Sul IV

QT Vla.

f

increase speed of pattern

mf

f

ff

Sul IV
arco

Vln.

f

increase speed of pattern

mf

f

ff

Sul IV

Vla.

f

increase speed of pattern

mf

f

ff

Sul III
arco
Sul IV

Vc.

f

increase speed of pattern

mf

f

ff

Sul IV

Cb.

f

increase speed of pattern

mf

f

ff

Sul IV

Perc. I

Log Drum

fp

p

7

3

Perc. II

Tam-Tam
superball

f

f

with mallet l.v.

A. Fl.

Cl. I

Cl. II

Cl. III

Cl. IV

Bsn.

Voice

QT Vln.

QT Vla.

Vln.

Vla.

Vc.

Cb.

Perc. I

Perc. II

125

A. Fl. *mp*
and

Cl. I

Cl. II *mp*

Cl. III *mp*

Cl. IV *mp*

Bsn.

Voice

QT Vln. *con sord.*
pp

QT Vla. *con sord.*
pp

Vln.

Vla. *con sord.*
pp

Vc. *con sord.*
pp

Cb.

Perc. I

Perc. II

A. Fl. *mf* *mp*
 for all that howl - ing — earns me, your ears so numb to wind —

Cl. I *mp*

Cl. II *mp*

Cl. III *mp*

Cl. IV *mp*

Bsn.

Voice *pp* *mp* *pp*
 mm hnn i

QT Vln.

QT Vla.

Vln.

Vla.

Vc.

Cb.

Perc. I **Bass Drum**
soft mallets - ominous, barely audible
ppp

Perc. II

143 Building Rage

140

A. Fl. *p* *mf* *pp* *f*
and wa - ter voic - es that - scream

Cl. I *fp* *pp*

Cl. II *fp* *pp*

Cl. III *fp* *pp*

Cl. IV *fp* *pp*

Bsn. *p*
the

Voice *mp* *pp* *mf*
mm nn a mm nn

143 Building Rage

QT Vln. *senza sord.* *ppp* *pp*

QT Vla. *senza sord.* *ppp* *pp*

Vln. *ppp* *pp*

Vla. *senza sord.* *ppp* *pp*

Vc. *senza sord.* *ppp* *pp*

Cb. *Sul IV arco* *ppp*

Perc. I *Bass Drum* *Marimba*

Perc. II *Bass Drum* *take over BD - medium (loud) mallets* *ppp*

145

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

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

Cl. II *mp* *p*

Cl. III *p*

Cl. IV *p* *mp* *mp*
chromatic scales down - spill

Bsn. *mp* *mf* *p*

Voice
mur - der of a mo - ther,
threatening
you ki - not wdn
you can - not won

QT Vln. *fp*

QT Vla. *fp*

Vln. *pp* *p*

Vla. *fp*

Vc. *fp*

Cb. *p* *mp*

Marimba
swipe mallet along resonators

Bass Drum

A. Fl. *f* *fff*

Cl. I *f* *fff*

Cl. II *mf* *f* *fff*

Cl. III *overblow* *ff* *fff* *fff* *fff* *fff*

Cl. IV *f* *ff* *fff* *fff* *fff* *fff*

Bsn. *f* *ff* *fff*

primarily play the anchor note E.
improvise R.H. thumb to improvise
small bursts around E

continue, and
sometimes add multiphonic

end on
multiphonic

Voice *p* *f* *ff*
drr nn wd i
der when in

QT Vln. *mf* *fff*

QT Vla. *mf* *fff*

Vln. *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

Cb. *mf* *f* *fff* *fff* *fff* *fff*

Marimba

Perc. I

Bass Drum

Thunder Sheet

f *fff* *f* *fff*

monstrous
l.v.

chromatic scale - spill down

A. Fl. *ff*

Cl. I *ff*

Cl. II *ff*

Cl. III *f* *fff*

Cl. IV *f* *fff*

Bsn. *f* *fff*

overblow slowly depress low B key

Voice *ff* *drastic, woeful,*

sa she'i ot i be'e ot i re je'e set
 wa - shes death. in burns death. in ra - ges death.

overpressure

QT Vln. *ffp* *ff* *ff* *p* *ff* *ffp* *ff*

overpressure

QT Vla. *ffp* *ff* *ff* *p* *ff* *ffp* *ff*

overpressure

Vln. *ffp* *ff* *ff* *p* *ff* *ffp* *ff*

overpressure

Vla. *ffp* *ff* *ff* *p* *ff* *ffp* *ff*

overpressure

Vc. *ffp* *ff* *ff* *p* *ff* *ffp* *ff*

overpressure

Cb. *f* *ff* *f* *fff* *f* *fff*

Ocean Drum

Perc. I *fp* *ff*

Bass Drum

Perc. II *fff*

A. Fl. *ff* *f* *pp*

Cl. I *ff* *f* *p* *pp*

Cl. II *ff* *f* *p* *pp*

Cl. III *ff* *f* *pp*

Cl. IV *ff* *f* *pp* To Cl.

Bsn.

voice *wail* *f* *sudden end to the line*

a ye u down sot sar che es tu de tha shur o row e ne'i
 death... who drowns, rots, par-ches, starves to death what should have grown a - gain.

QT Vln. *ff* *mf* *p* *n*

QT Vla. *ff* *mf* *p* *n*

Vln. *ff* *f* *mf* *pp*

Vla. *ff* *f* *mf* *pp*

Vc. *ff* *f* *mf* *pp*

Cb. *ff* *f* *mf* *pp*

Perc. I *Tam-Tam* *l.v.* *Steel Drum* *smooth* *ppp* *p*

Perc. II *Bass Drum*

one breath = naturally decay to nothing

A. Fl. *p* *n*

Cl. I

Cl. II

Cl. III

Cl. IV

dark to bright - add Ab key to brighten timbre

Bsn. *mp*

3

and all you have to say_ for your-selves is that you are sad, a - fraid, lone - ly.

one breath = naturally decay to nothing

Voice *p* *mf* *n*

mm

QT Vln.

QT Vla.

Vln.

Vla.

Vc.

Cb.

Perc. I *m* *n* **Tam-Tam** *z* *p* *release*

Perc. II

A. Fl. *p mp mp p*

Cl. I *ppp pp n*

Cl. II *ppp pp n*

Cl. III *ppp pp n*

Cl. IV Clarinet in B \flat *ppp pp n*

Bsn. *p mp*

Voice *tenderly, like an old nordic folk song*
p
 yu at le ve'i
 you are live - ly,

QT Vln. *pp* [hum pitch (any octave)]

QT Vla. *pp* [hum pitch (any octave)]

Vln. *pp* [hum pitch (any octave)] *stagger breathe*

Vla. *pp* [hum pitch (any octave)]

Vc. *pp* [hum pitch (any octave)]

Cb. *pp* [hum pitch (any octave)] *stagger breathe*

Perc. I *p* [Steel Drum] *soft mallet - stay present to voice/flute/bassoon*

Perc. II [Cloud Gong] *p*

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

Cl. I *n* *pp* *n*

Cl. II *n* *pp* *n*

Cl. III *n* *pp* *n*

Cl. IV *n* *pp* *n*

Bsn. *mp* *p* *mp*

Voice *mp* *p* *mp*

e'u at ló o vle i ya n ka'yi yi'e ta ve he'ye ro rr nn
 you are love - ly, as a not e - ven yet born,

QT Vln. *stagger breathe* *p*

QT Vla. *stagger breathe* *p*

Vln. *pp* *stagger breathe*

Vla. *pp* *stagger breathe*

Vc. *stagger breathe* *p*

Cb. *pp* *stagger breathe*

Perc. I [Steel Drum]

Perc. II [Cloud Gong] *p*

A. Fl. *p* *mf* *p* *mf* *f*

Cl. I *n*

Cl. II *n* *n*

Cl. III *n*

Cl. IV *n*

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

Voice *p* *mp* *p* *mf*

sd i no'i sen to so'u na re ha'da ye vi la we me'i me o
 as in - no - cent as un - a - ware that you will al - ways need me. for

QT Vln. *stagger breathe*

QT Vla. *Viola* *ppp* *fpp*

Vln. *pp*

Vla. *pp*

Vc. *stagger breathe*

Cb. *pp*

Perc. I [Steel Drum]

Perc. II [Cloud Gong] *p*

195

A. Fl. *mf*

Cl. I *n* *pp* *n*

Cl. II *n* *n*

Cl. III *n*

Cl. IV *n* *n* To Cb. Cl.

Bsn. *f* *mf*

Voice *fp* *f*

su'we ha'i ti yes te he_ yesh ka'i no si li_ ke yi t tesh a esh i tis
 such hi thing as flesh can not sim- ply quit flesh and wash it - self

hum pitch (any octave)

QT Vln. *pp*

QT Vla. *pp*

Vln. *pp* *n*

Vla. *pp* *n*

Vc. *pp* *n*

Cb. *pp*

Perc. I [Steel Drum]

Perc. II [Cloud Gong] *p*

stagger breathe

Violin

201

A. Fl. *pp*

Cl. I *n*

Cl. II *n*

Cl. III *n*

Cl. IV

Bsn. *mp* *n*

Voice *mp* *pp*

kli yo ve tha mo ther rr mm
 clean of the bo dy.

QT Vln. *n*

QT Vla.

Vln. *n*

Vla. hum pitch (any octave) *n*

Vc.

Cb. *n* *mf* *p*

Perc. I Steel Drum Marimba Steel Drum *p* *mp* let all ring

Perc. II Tam-Tam scrape around rim - stick

207 *speaking into flute* *growl*

A. Fl. *p* all that scrap-ing (yes, it hurts) yet you are rr not the on - ly one who can cre

Cl. I

Cl. II

Cl. III

Cl. IV

Bsn.

Voice

QT Vln.

QT Vla.

Vln.

Vla.

Vc.

Cb. *mf* *fp* *< f* *fp* *f* *fp*

Perc. I *mp* *mf* *p* *mp*

Perc. II *mf*

Marimba Steel Drum Marimba Cloud Gong

213 Landslide

211

A. Fl. *ate as the coo-k! chem-i cal-ly as ss sembl-ing world de-stroy-ing.*

Cl. I

Cl. II

Cl. III

Cl. IV

Bsn.

Voice

stand in the hur ri-cane path,

p

213 Landslide

QT Vln.

QT Vla.

Vln.

Vla.

Vc.

Cb.

Steel Drum

Cloud Gong

n

f

fp

mf

mp

p

f

215

A. Fl. *the gla-cier flow; I will show you a hea-vy pro-mise.* *p*

Cl. I *n pp mp p*

Cl. II *n pp mp p*

Cl. III *n pp mp*

Cl. IV Contrabass Clarinet in B \flat

Bsn.

Voice

QT Vln. *pp*

QT Vla. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *ff pp pp < p*

Perc. I

Perc. II Cloud Gong Bass Drum *f pp mp*

poco accel. - - - - - poco rit. - - - - -

220

A. Fl. *f* *ff* continue cycling through notes rapidly

Cl. I *ff* continue cycling through notes rapidly *pp*

Cl. II *ff* continue cycling through notes rapidly *pp*

Cl. III *p* *ff*

Cl. IV *pp* *ff* continue cycling through notes rapidly *mp* *pp*

Bsn. *p* *fff* *p* overblow

Voice

poco accel. - - - - - poco rit. - - - - -

QT Vln. *mf* *ff* *p* *n* on bridge

QT Vla. *mf* *ff* *p* *n* on bridge

Vln. *mf* *ff* *p* *n* on bridge

Vla. *mf* *ff* *mf* *p* *n* on bridge

Vc. *mf* *ff* *pp*

Cb. *mp* *ff* *pp* *n* on bridge

Perc. I

Perc. II Bass Drum *f* *ff* *p*

A. Fl. *pp* *n* *pp* *n*

Cl. I *pp* *n*

Cl. II *pp* *n* *pp* *n*

Cl. III *pp* *n* *pp* *n*

Cl. IV

Bsn.

Voice *p* *declarative statements* *n* *p* *n*

a'i wi lot bi da'i ye_ nn a'i wi lon li che'i nn
 I will not be dy - ing. I will on - ly change._____

QT Vn. *pp* *n*

QT Vla.

Vln. *pp* *n* *pp* *n*

Vla. *pp* *n* *pp* *n*

Vc. *pp* *n* *pp* *n*

Cb. *pp* *n* *pp* *n*

Perc. I *Marimba* *soft mallets* *n* *pp* *n* *n* *pp*

Bass Drum *soft mallet* *l.v.* *Sus. Cym.*

Perc. II *p* *n* *pp* *n*

A. Fl. *n* *p* *n*
stagger breathe

Cl. I *pp* *pp* *n*
one breath = naturally decay to nothing

Cl. II *pp* *n*
one breath = naturally decay to nothing

Cl. III *pp* *n*

Cl. IV Clarinet in B \flat *n* *pp* *pp* *n*
stagger breathe

Bsn.

Voice *pp* *p* *pp* *n*
 a'i stil fo re - verr ha vlen di o ve ne re'i tu iv
 I still, for-e - ver, have plen - ty of e - ner-gy to give.

QT Vn. *pp* *n*
to bridge *on bridge*

QT Vla.

Vln. *n* *pp* *n*
to bridge *on bridge*

Vla. *pp* *n*
to bridge *on bridge*

Vc. *pp* *n*

Cb.

Perc. I Steel Drum soft mallets *n* *pp* *n*

Perc. II Tam-Tam *pp* *n*