

# Earthrise

*for Symphony Orchestra*

Dosia McKay

I am alarmed by humanity's fascination with destruction. We consume hundreds of films and video games devoted to natural disasters and cataclysms. We entertain ourselves with graphic depictions of gore, violence, and human suffering. And, at the center of our psyche, there is much generational trauma passed down to us from our ancestors who lived through war, famine, or pestilence. Is it at all surprising that we see our final collective destiny in an atomic world war and complete annihilation? It is as if we never question it, and in fact, do everything to fulfill this prophecy.

As an artist and a quiet observer of intricate things of beauty found in music, visual arts, and nature, I must object to this madness. The Earth is a frightening and a dangerous place—yes, but it is also life-giving, sustaining, protecting, and in its cyclical and self-renewal, a soothing and abundant shelter. And while many people revel in hatred and destruction of nature and fellow humans, many more work tirelessly to inspire, restore, defend, build, and to affirm life for our generation and for the future.

Composing a new orchestral piece during a worldwide pandemic and the Russian-Ukrainian war should have brought out music that was grim and menacing, but instead, I found myself chiseling a sonic space that gradually became more and more hopeful, idealistic, and even triumphant. I kept envisioning Earth gathering strength and ultimately rising to overcome the darkness and the evil inflicted on her and her inhabitants. This is my vision for the music and also for our future.

- Dosia McKay

Flute 1&2  
Oboe 1&2  
English Horn  
Clarinet in B $\flat$  1&2  
Bassoon 1&2

Horn in F 1&2  
Trumpet in C 1&2  
Trombone 1&2  
Bass Trombone  
Tuba

Timpani

Percussion:

Triangle

Mark Tree

Temple Blocks: low, medium, medium-high, high

Suspended Cymbal

Snare Drum

Tam-tam

Vibraphone

Strings

Total duration: 11:45

Score is transposed

Accidentals apply within one measure, in one octave

# Earthrise

for Symphony Orchestra

Dosia McKay (1971 - )

$\frac{4}{4}$  ♩ = 50

The score is arranged in two systems. The first system includes woodwinds (Flute 1&2, Oboe 1&2, English Horn, Clarinet in Bb 1&2, Bassoon 1&2), brass (Horn in F 1&2, Trumpet in C 1&2, Trombone 1&2, Bass Trombone, Tuba), and percussion (Timpani, Triangle, Mark Tree, Temple Blocks, Suspended Cymbal, Snare Drum, Tam-tam, Vibraphone). The second system includes strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass). Dynamics range from *pp* to *f*, with *cresc.* markings throughout. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The percussion section includes specific instructions for playing techniques like 'low, medium, medium-high, high' for the Mark Tree and 'yarn mallets, sticks, wire brushes' for the Suspended Cymbal.



19 **5/4** **3/4** **4/4**

Fl. *f* *mf* solo

Ob. *mf* solo

Cl. *f*

Bsn. *mf* solo *f* *mf*

Vib. *mf* *f* *mf* *mf* *mf* \*

Vln. 1 *f* *mf* *mf*

Vln. 2 *f* *mf* *mf*

Vla. *f* *mf* *mf*

Vc. *f* *mf* *mf*

Db. *f* *mf* *mf*

21 **4/4** **3/4** **4/4**

Fl. *mf* solo *f*

Ob. *f*

Cl. *mf* solo *f*

Bsn. *mf* solo *f* *p*

Tri. *f*

Vib. *mf* *f* *f* *f* *f* \*

Vln. 1 *mf* *f* *mf* *mf*

Vln. 2 *mf* *f* *mf* *mf*

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

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

Db. *f* *mf* *mf* *mf*

4/4 5/4

24

Fl. *mf*

Eng. Hn. *mf* solo

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

Tri. *p*

Vib. *mf* *p* *mf* *p*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

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

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

Db. *mf* *p* *p*



**B** ♩ = 60

32

Sus. Cym. *f* wire brushes

Vib. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. 1 *p* *mp* *p* *mp* *p* *mf* *mp* *mf* *p* *mp*

Vln. 2 *p* *mp* *p* *mp* *p* *mf* *mp* *mf* *p* *mp*

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

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

Db. *p* *mp* *p* *mp* *p* *mf* *mp* *mf* *p* *mp*

37

C Tpt. *mf* solo con sord.

Sus. Cym. 3

Vib. *mf* *p*

Vln. 1 *f* *mp* *mf* *p*

Vln. 2 *p* *mf* *mp* *mf* *p*

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

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

Db. *p* *mf* *mp* *mf* *p*

E tr *mf* *p*

tr *mf* *p*

Reo. \* Reo. \*

42

Fl. *p*

Cl. solo *pp* senza sord. *p*

C Tpt. *p*

Sus. Cym. sticks *p* 3 3

Vib. *mf* *p* Reo. \* Reo. \*

Vln. 1

Vln. 2

Vla. *div.*

Vc. *div.*

Db.

44

Fl. *cresc.* *mf cresc.* 3

Ob. *p cresc.* *mf cresc.* 3 3 3 3

Eng. Hn. *f*

Cl. *cresc.* *mf cresc.* 3

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

M. Tree *mp cresc.* *mf cresc.*

Sus. Cym. wire brushes *mf* 3

Vib. *mp* *mf*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *unis.* *cresc.*

Db. *cresc.*

46

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Eng. Hn. *cresc.*

Cl. *f* *cresc.*

Bsn. *f* *cresc.*

M. Tree *f* *cresc.*

Sus. Cym.

Vib. *f* *Red.* \*

Vln. 1 *f* *cresc.*

Vln. 2 *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.* *div.*

Db. *f* *cresc.*

47

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

C Tpt. *mp* *cresc.*

Tbn. *mp*

M. Tree *ff*

Sus. Cym.

Vib. *f* *Ed.* \*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* unis.

Db. *mp*



60

Vib. *cresc.* *mf*

Vln. 1 *div.* *cresc.* *mf*

Vln. 2 *div.* *cresc.* *mf* *unis.* *div.* *mf* *unis.*

Vla. *cresc.* *mf*

Vc. *unis.* *cresc.* *mf*

Db. *cresc.* *mf*



66

Cl. *solo* *p*

Bsn. *solo* *p*

Vib. *p*

Vln. 1 *p* *unis.* *div.*

Vln. 2 *div.* *p* *unis.* *div.*

Vla. *p*

Vc. *p*

Db. *p*

72

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

Ob. *f*

Cl. *mf*

Bsn. *mf* *cresc.* *f* *p*

Vib. *mf* *cresc.* *f*

Vln. 1 *mf* *cresc.* *f*

Vln. 2 *mf* *cresc.* *f* *unis.*

Vla. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Db. *mf* *cresc.* *f*

Measures 72-76: Flute solo with triplets, Bassoon and Violins with triplets, and other instruments providing accompaniment. Dynamics range from *mf* to *f* and *p*.

77

Fl. *solo* *p*

Ob. *p*

Cl. *f* *p*

Vib. *p*

Vln. 1 *dim.* *p* *unis.* *dim.*

Vln. 2 *dim.* *p* *div.* *dim.*

Vla. *dim.* *p* *dim.*

Vc. *dim.* *p* *dim.* *unis.*

Db. *dim.* *p* *dim.*

Measures 77-81: Flute solo with sixteenth-note runs, other instruments with sustained notes and triplets. Dynamics include *f*, *p*, *dim.*, and *unis.*. Time signatures 5/4 and 4/4 are indicated.

**D** ♩ = 80

**5**  
**4**

**4**  
**4**

Musical score for measures 85-91. The score includes parts for Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is D major. The tempo is marked as quarter note = 80. The time signature changes from 4/4 to 5/4 at measure 88 and back to 4/4 at measure 91. Dynamics include *p*, *mf*, and *pp*. The woodwinds and brass play a rhythmic pattern of eighth notes with accents. The strings play a sustained accompaniment.

==

**3**  
**4**

**4**  
**4**

**3**  
**4**

Musical score for measures 92-98. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), C Trumpet (C Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is D major. The tempo is quarter note = 80. The time signature changes from 4/4 to 3/4 at measure 92, back to 4/4 at measure 94, and back to 3/4 at measure 96. Dynamics include *mf* and *pp*. The woodwinds and brass play a rhythmic pattern of eighth notes with accents. The strings play a sustained accompaniment with sixteenth notes.



101 **3/4** **4/4** **3/4** a 2

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. Hn. 2 Hn. 1

C Tpt.

Timp. *mf* *cresc.* 3

T. Bl. *mf* 3 *cresc.* 3

Sus. Cym. *mf*

Vln. 1 *mf* 6 *cresc.* 6 6 6 6

Vln. 2 *mf* 6 *cresc.* 6 6 6 6

Vla. *mf* *cresc.* 6 6 6 6

Vc. *mf* *cresc.* 6 6 6 6

Db. *mf* *cresc.*

**E**

104

Fl. *f* *a 2* **4/4** *mf* **3/4** Fl. 1 **4/4**

Ob. *f* *a 2* *mf* **6** **6** **6** Ob. 1

Cl. *f* *a 2*

Bsn. *f* *a 2*

Hn. *mf* **7** Hn. 2

C Tpt. *mf* **7**

Tbn. *mf* **7**

Tba. *mf* **3**

Timp. *f* **3**

Tri. *mf*

T. Bl. *f* **3**

Sus. Cym. *f* *mf*

Vln. 1 *f* **6** **6** **6** **6**

Vln. 2 *f* **6** **6** **6** **6**

Vla. *f* **6** **6** **6** **6**

Vc. *f* **6** **6** **6** **6**

Db. *f* **3**