

# Earthrise

*for Symphony Orchestra*

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

# Earthrise

for Symphony Orchestra

Dosia McKay (1971 - )

**4/4** ♩ = 50

Musical score for the orchestral section of "Earthrise". The score is in 4/4 time with a tempo of ♩ = 50. It includes parts for Flute 1&2, Oboe 1&2, English Horn, Clarinet in B♭ 1&2, Bassoon 1&2, Horn in F 1&2, Trumpet in C 1&2, Trombone 1&2, Bass Trombone, Tuba, Timpani, Triangle, Mark Tree, Temple Blocks, Suspended Cymbal, Snare Drum, Tam-tam, and Vibraphone. The woodwinds and brass sections feature melodic lines with dynamic markings such as *mp*, *mf*, *p*, and *cresc.*. The percussion section includes instructions for playing techniques like "low, medium, medium-high, high" for the Mark Tree and "yarn mallets, sticks, wire brushes" for the Suspended Cymbal.

Musical score for the string section of "Earthrise". The score is in 4/4 time with a tempo of ♩ = 50. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The strings play a melodic line with dynamic markings such as *pp*, *mp*, *mf*, and *cresc.*.

**A**

♩ = 50

**3/4**

**4/4**

solo  
**3/4**

11

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

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

Hn. *f*

C Tpt. *f*

Tbn. *f*

B Tbn. *f*

Tba. *f*

Timp. *f*

M. Tree up and down, slowly *mf*

T. Bl. *mf* 3

Sus. Cym. *f*

T.-t. *f*

Vib. solo but in the background *mf* 6 Led. 6 \* 3 Led. \* Led. \* Led. \* Led. \* *f* Led. \*

♩ = 50

**3/4** **4/4** **3/4** div.

Vln. 1 *f* *mf* div. unis. *f* *p*

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

Vla. *f* *mf* div. unis. *f* *p*

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

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

Musical score for measures 17-20. The score is divided into two systems. The first system covers measures 17-18 (3/4 time) and 19-20 (4/4 time). The second system covers measures 21-22 (3/4 time) and 23-24 (5/4 time).  
Instruments and parts:  
- Flute (Fl.): Measures 17-18 have triplets and sextuplets. Measure 19 has a solo section with triplets. Measure 20 has a sextuplet. Measure 21 has a triplet. Measure 22 has a sextuplet.  
- Clarinet (Cl.): Measure 19 has a solo section with triplets.  
- Bassoon (Bsn.): Measure 17 has a triplet. Measure 19 has a triplet.  
- Vibraphone (Vib.): Measure 17 has a triplet. Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Violins (Vln. 1 & 2): Measures 19-20 have a *mf* *div.* section. Measures 21-22 have a *mf* *div.* section.  
- Viola (Vla.): Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Violoncello (Vc.): Measure 17 has a triplet. Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Double Bass (Db.): Measure 19 has a triplet. Measure 20 has a sextuplet.  
Dynamics include *mf* and *f*. Time signatures are 3/4, 4/4, 3/4, and 5/4. Rehearsal marks are indicated by asterisks (\*).

Musical score for measures 19-24. The score is divided into two systems. The first system covers measures 19-20 (5/4 time) and 21-22 (3/4 time). The second system covers measures 23-24 (3/4 time) and 25-26 (4/4 time).  
Instruments and parts:  
- Flute (Fl.): Measures 19-20 have triplets and sextuplets. Measure 21 has a solo section with triplets. Measure 22 has a sextuplet.  
- Oboe (Ob.): Measure 21 has a solo section with triplets.  
- Clarinet (Cl.): Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Bassoon (Bsn.): Measure 19 has a triplet. Measure 20 has a sextuplet. Measure 21 has a triplet. Measure 22 has a sextuplet.  
- Vibraphone (Vib.): Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Violins (Vln. 1 & 2): Measures 19-20 have a *f* section. Measures 21-22 have a *mf* section.  
- Viola (Vla.): Measure 19 has a triplet. Measure 20 has a sextuplet.  
- Violoncello (Vc.): Measure 19 has a triplet. Measure 20 has a sextuplet. Measure 21 has a triplet. Measure 22 has a sextuplet.  
- Double Bass (Db.): Measure 19 has a triplet. Measure 20 has a sextuplet. Measure 21 has a triplet. Measure 22 has a sextuplet.  
Dynamics include *f* and *mf*. Time signatures are 5/4, 3/4, 3/4, and 4/4. Rehearsal marks are indicated by asterisks (\*).

21 **4/4**

Fl. *mf* solo *f*

Ob.

Cl. *mf* solo 3 6 3 *f*

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

Tri. *f*

Vib. *mf* 6 *f* 6 *f*

**24** **3/4**

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

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

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *f* *mf*

4/4 5/4

B ♩ = 60

24

Fl. *mf*

Eng. Hn.

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

Tri.

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

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

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

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

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

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

4/4 5/4 ♩ = 60

33

Sus. Cym. *f* wire brushes

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

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

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

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

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

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

6 *mf* solo

37

C Tpt. *mf* solo con sord.

Sus. Cym. *p* Led. \* Led. \*

Vib. *p* Led. \* Led. \*

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

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

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

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

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

*E tr* *E# tr*

42

Fl. *p*

Cl. *pp* *p*

C Tpt. *p* senza sord.

Sus. Cym. sticks *p*

Vib. *p* Led. \* Led. \*

Vln. 1

Vln. 2

Vla.

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.* up and down

Sus. Cym. *mf* wire brushes 3

Vib. *mp* *mf* Ped. \*

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* *Ped.* \*

Vln. 1 *f* *cresc.*

Vln. 2 *f* *cresc.*

Vla. *f* *cresc.*

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

Db. *f* *cresc.*

47

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mp* *cresc.*

C Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

M. Tree *ff*

Sus. Cym.

Vib. *Ped.* \*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* unis.

Db. *mp*

**C** ♩ = 54

50

Hn. *f*

C Tpt. *f* solo *p*

Tbn. *f*

B Tbn. *mf* *cresc.* *f*

Timp. *mf* *cresc.* *f*

Tri. *f*

Sus. Cym. *p* *f*

T.-t. *f*

Vib. *f* *Ped.* \*

♩ = 54

Vln. 1 *cresc.* *f* *mf* *p* unis. div.

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

Vla. *cresc.* *div.* *f* *mf* *p*

Vc. *cresc.* *f* unis.

Db. *cresc.* *f*

55

Vib. *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *cresc.* *Ped.* \*

**4/4** solo, in the background

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

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

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

Vc. *mf* *p* *div.* unis. *cresc.* unis.

Db. *mf* *p* *cresc.*

*p* *cresc.*

61

61

Bsn. *p* solo 3

Vib. *mf* 3 *p* 3

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

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf*

65

66

67

67

Cl. solo 3 *p* 3 *mf*

Bsn. 3 3

Vib. *mf* 3 *mf* 3

Vln. 1 unis. div. *mf* 3 3

Vln. 2 unis. div. *mf* 3 3

Vla. *mf* div. *mf*

Vc. *mf* 3 3 3 3

Db. *p* *mf*

71

73

Fl. *mf* solo *f*

Ob. *f* solo

Cl. *f*

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

Vib. *cresc.* *f*

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Db. *cresc.* *f*

78

Fl. *p*

Ob. *p*

Cl. *p*

Vib. *dim.* *p*

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

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

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

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

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

**5/4** **4/4**

**D**

85  $\text{♩} = 80$

Hn. *p* *mf* **5/4** **4/4** *p*

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

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

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

92 **3/4** **4/4** **3/4**

Fl. *mf*

Ob. *mf*

Cl. *mf* a 2 *mf*

Bsn. *mf*

Hn. *mf* solo Hn. 2 *mf* Hn. 1

C Tpt. *mf*

Tbn. *mf*

Sus. Cym.

Vln. 1 *mf* **3/4** **4/4** **3/4**

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

97 **3/4** **4/4** **3/4**

Fl. *mf* a 2

Ob. *mf* a 2

Cl. *mf* a 2

Bsn. *mf* a 2

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Sus. Cym.

Vln. 1 **3/4** **4/4** **3/4**

Vln. 2 **3/4** **4/4** **3/4**

Vla. **3/4** **4/4** **3/4**

Vc. **3/4** **4/4** **3/4**

Fl. 1

Ob. 1

Cl. 1

Bsn. 1



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

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. solo Hn. 2 Hn. 1

C Tpt.

Timp. *mf* *cresc.*

T. Bl. *mf* *cresc.*

Sus. Cym. *mf*

Vln. 1 **3/4** **4/4** **3/4** *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *mf* *cresc.*