

JUDITH SHATIN

PIPING THE EARTH  
For ORCHESTRA



## Instrumentation

3 flutes (3<sup>rd</sup> dbl. piccolo)  
3 Oboes (3<sup>rd</sup> dbl. English horn)  
3 Bb Clarinets  
3 Bassoons  
4 Horns  
3 Bb Trumpets  
2 Trombones  
1 Tuba  
Percussion (3 players)  
1. Bass drum, woodblock, suspended cymbal, bell tree  
2: Tam-tam, Maracas, Tenor Drum, Snare Drum, Triangle, Timbale 1 & 2  
3. Temple Blocks, Tam-tam, Vibraslap, Xylophone, Crotales  
Timpani  
Harp  
Strings

## Program Note

The title *Piping the Earth* is a phrase from the ancient Chinese text by the philosopher Zhuangzi. It refers to the multiplicity of sounds created by the wind as it moves through different spaces, yet the nature of air remains constant. This one-movement piece also flows from an underlying harmonic motion whose manifestations change dramatically as the music moves through soaring sound spaces, while its core remains unchanged. The phrase also refers to the harmonic pipes or poles that anchor the piece. *Piping the Earth* was co-commissioned by the National Endowment for the Arts and the Women's Philharmonic. I composed it in the music studio tucked into a hillside overlooking Lake Como during a residency at Bellagio. Storms frequently swirled across the lake adding to the inspiration of the ancient text. Premiered by the Women's Philharmonic under the baton of JoAnn Falletta, *Piping the Earth* was recorded on the eponymous portrait album of Shatin's orchestral music, with Joel Suben conducting the Moravian Philharmonic. Originally released by Capstone Records, a digital version is available on the Ravello label and multiple streaming services. —JS

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| World Premiere<br>The Women's Philharmonic<br>Conductor JoAnn Falletta<br>Festival of New American Music<br>California State University<br>Sacramento, CA<br>11/02/90 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Duration: 8:30

Piping the Earth

Judith Shatin

Primeval Calm

5" 4" 5" 7"

1  
2

Flute

3  
(+Piccolo)

1  
2

Oboe

3  
(+English Horn)

1  
2

Clarinet in B $\flat$

3  
(+Bass Clarinet)

1  
2  
3

Bassoon

1  
3

Horn in F

2  
4

1  
2  
3

Trumpet in B $\flat$

1  
2

Trombone

con sord.  
(sneak breath as needed)

Tuba

Timpani

1  
Bass Drum

2  
Tam-tam

3

Percussion

1  
2

Harp

1  
2  
3

Violin I

Violin II

Viola

1  
2

Cello

1  
2

Contrabass

1  
2  
3

2.  
pp ,

3.  
pp

Begin sparsely; Repeat in varied groupings and irregular rhythms. Forest murmurs.

con sord.  
(sneak breath as needed)

pp

pp

repeat occasionally

Begin sparsely; Repeat in varied groupings and irregular rhythms. Forest murmurs.

con sord.  
silent fingering  
(stagger entries)

ppp

con sord.  
silent fingering  
(stagger entries)

ppp

con sord.

ppp

Begin sparsely,  
intersperse silent fingering  
with arco, sul pont. figure.  
arco sul pont.

pp

Begin sparsely,  
intersperse silent fingering  
with arco, sul pont. figure.  
arco sul pont.

pp

1 2 3 4

♩ = 60

Fl. 1 2

Picc. **Piccolo**  
3  
mp

Ob. 1 2

E. Hn. **English Horn**  
3  
mp

B♭ Cl. 1 2

Bs. Cl. **Bass Clarinet**  
3  
mp

Bsn. 1 2 3  
(2.3)

Hn. 1 3  
2 4

B♭ Tpt. 1 2 3  
1. con sord.  
pp

Tbn. 1 2  
mp

Tuba

Timp.

**Bass Drum**

Perc. 2 **Triangle**  
p

3 **Crotales**  
mp

**Temple Blocks**  
3  
mf

Hp.

♩ = 60

Vln. I 1. solo  
3  
mf >

Vln. II tutti div. (arco)  
3  
pizz.  
mp

Vla.

Vc. (div.)  
poco cresc.

Cb. (div.)  
poco cresc.

increasingly dense sul pont. figure

increasingly dense sul pont. figure

5678910

## 7"

7"

14



Leggiero

Fl. 1 2

Picc.

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

Bs. Cl.

Bsn. 1 2 3

Hn. 1 3 2 4

B♭ Tpt. 1 2 3

Tbn. 1 2

Tuba

Timp.

Perc. 1 2 3

Hp.

PERUSAL SCORE, NOT FOR PERFORMANCE

Leggiero

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for a piece titled "PERUSAL SCORE, NOT FOR PERFORMANCE". It is written for a piano and a bass drum. The score is in 4/4 time and consists of 16 measures. The piano part is written on a grand staff (treble and bass clefs) and includes a key signature of one flat (B-flat). The bass drum part is written on a single staff. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulation markings such as *acc* (accent). The score is divided into two systems, each containing eight measures. The first system includes a key signature change from one flat to two flats (B-flat and E-flat) at the beginning of the eighth measure. The second system includes a key signature change from two flats to one flat (B-flat) at the beginning of the eighth measure. The score is marked with a large, diagonal watermark that reads "PERUSAL SCORE, NOT FOR PERFORMANCE".

25 Suddenly Excited ♩ = ca. 72

Fl. 1 2 *p* *sf*

Picc. *p* *sf*

Ob. 1 2 *p* *sf*

E. Hn.

B♭ Cl. 1 2

Bs. Cl.

Bsn. 1 2 3

Hn. 1 3 *a2* 2 4 *a2*

B♭ Tpt. 1 2 3 *f* 1. solo *p* 1.2 *p*

Tbn. 1 2 *f* 1. solo *p*

Tuba

Timp.

Perc. 1 *Woodblock* *sf* *Tam-tam* *p*

2 *Vibraphone* motor on *mp*

3 *Xylophone* *f*

Hp. *mf* *f* *mp*

25 Suddenly Excited ♩ = ca. 72

Vln. I (div.) *pp* *mp* *sf* *div.* *p*

Vln. II *div.*

Vla. *div.*

Vc. *div.*

Cb.

31 Fiery

1. solo

Fl.

Ob.

E. Hn.

B♭ Cl.

Bs. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc.

Woodblock

Susp. Cym.

2 Timbales

Tenor Drum

Snare Drum

Xylophone

Hp.

PERUSAL SCORE, NOT FOR PERFORMANCE

31 Fiery

Vln. I

Vln. II

Vla.

Vc.

Cb.

Celli solo

div. unis.

div.

unis.

div. unis.

div.

unis.

div. unis.

30

31

32

33

34

35

36

37

1 2

Fl.

3

Ob.

1 2

B♭ Cl.

3

Bsn.

1 2 3

Hn.

2 4

B♭ Tpt.

1 2 3

Tbn.

1 2

Tuba

Timp.

1

Perc.

2

3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38 39 40 41 42 43 44

PERUSAL SCORE, NOT FOR PERFORMANCE

[illegible]

53

♩ = ca. 84

1

2

Fl.

1

2

3

1

2

Ob.

1

2

3

1

2

B♭ Cl.

1

2

3

1

2

3

Bsn.

1

2

3

1

3

Hn.

2

4

1

2

3

B♭ Tpt.

1

2

3

1

2

Tbn.

1

2

1

2

Tuba

1

2

1

2

3

Perc.

Susp. Cym.

2 Timbales

Tenor Drum

Snare Drum

Temple Blocks

Bass Drum

Triangle

1

2

Hp.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

53

54

55

56

57

58

59

60

61

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Bass Drum

Perc.

Xylophone

2 Timbales  
Tenor Drum  
Snare Drum

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

63

64

65

66

**67**                      **68**                      **69**                      **70**                      **71**                      **72**                      **73**

74

Fl.

1

2

Picc.

1

2

Ob.

1

2

3

B♭ Cl.

1

2

3

Bsn.

1

2

3

1

3

2

4

B♭ Tpt.

1

2

3

Tbn.

1

2

Tuba

Timp.

Susp. Cym.

1

2 Timbales

2

Tenor Drum

3

Snare Drum

rim

Xylophone

3

Hp.

74

Vln. I

1

2

Vln. II

1

2

Vla.

1

2

Vc.

1

2

Cb.

1

2

74

75

76

77

78

79

80

81

[illegible]

[illegible]

[illegible]

**112** **11"** **♩ = 60**

Fl. 1 2 *p* *Flute* *pp*

Ob. 1 2 *p* *pp*

E. Hn. *p* *pp*

B♭ Cl. 1 2 *p* *pp*

3 *p* *pp*

Bsn. 1 2 3 *p* *pp*

Hn. 1 3 *p* *pp*

2 4 *p* *pp*

B♭ Tpt. 1 2 3 *p* *pp*

Tbn. 1 2 *p* *pp*

Tuba *p* *pp*

Timp. *p* *pp*

Perc. 1 *p* *pp*

2 *p* *pp*

3 *p* *pp*

Hp. *mp* *p* *mp*

**Boxed String players:**  
Start with sparse silent fingering in lower register. Avoid open strings.  
Gradually increase density, finger force, and registral spread.  
Begin interjecting arco sul pont. figure. Increase density.  
Finally return to sparse lower register silent fingering, very quiet.

**112** **11"** **♩ = 60**

Vln. I *p* *vib. ord.* *pp* *arco sul pont.* *p* *div. ord.* *p*

Vln. II *p* *vib. ord.* *pp* *arco sul pont.* *p* *sul tasto* *pp*

Vla. *p* *pp* *arco sul pont.* *p* *unis. sul tasto* *pp*

Vc. *p* *pp* *arco sul pont.* *p* *unis. sul tasto* *pp*

Cb. *p* *pp* *arco sul pont.* *p* *unis. sul tasto* *mp*

109 110 111 112 113 114 115 116

121

Fl. 1

2

*p*

Picc.

*p*

Ob. 1

2

*p*

E. Hn.

*mf* *f*

B♭ Cl. 1

2

*mp*

Bs. Cl.

*mf* *f*

Bsn. 1

2

3

*p*

Hn. 1

3

*mf* *p* *sf*

Hn. 2

4

*mf* *p* *f*

B♭ Tpt. 1

2

3

*sf*

Tbn. 1

2

*sf*

Tuba

*sf*

Timp.

1

*sf*

2

*p* *mf*

3

*p* *mf* *sf*

Hp.

Vln. I

*mp*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

*p*

117

118

119

120

121

122

123

124

125

121

Vln. I

unis. *8va*

*mp*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

*p*

117

118

119

120

121

122

123

124

125

PERUSAL SCORE, NOT FOR PERFORMANCE

PERUSAL SCORE, NOT FOR PERFORMANCE

8" 3" 137 ♩ = ca. 72

Boxed Players (excluding Perc. 1):  
Start in given order, fast as possible.  
Then vary order, registral grouping  
and articulation. Become increasingly  
sparse and fragmentary during dim.

Fl. 1 2  
Picc.  
Ob. 1 2  
E. Hn.  
B♭ Cl. 1 2  
Bs. Cl.  
Bsn. 1 2 3  
Hn. 1 3  
2 4  
B♭ Tpt. 1 2 3  
Tbn. 1 2  
Tuba  
Timp.

Perc. 1:  
Start with tremolo, add brief  
interruptions. Become increasingly  
sparse and fragmentary during dim.

Bass Drum  
2 Timbales  
Tenor Drum  
Snare Drum  
Xylophone  
Tam-tam  
Triangle

Hp.

8" 3" 137 ♩ = ca. 72

Boxed Players (excluding Perc. 1):  
Start in given order, fast as possible.  
Then vary order, registral grouping  
and articulation. Become increasingly  
sparse and fragmentary during dim.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

134 135 136 137 138

# Leggiero

PERUSAL SCORE, NOT FOR PERFORMANCE

**Leggiero**

Fl. 1 2 *mf* *mp* *mf* *f* *mf*

Picc.

Ob. 1 2 *mp* *mf*

E. Hn.

B♭ Cl. 1 2 *mp* *mf* *f*

Bs. Cl.

Bsn. 1 2 3 *mf*

Hn. 1 3 2 4

B♭ Tpt. 1 2 3 *mf* *f* *mf*

Tbn. 1 2 *mf* *f*

Tuba

Timp.

Perc. 1 *Susp. Cym.* *Woodblock* *mp* *mf* *mp*

Perc. 2 *mp*

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

Hp.

**Leggiero**

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

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

Vla. *div.* *mf* *mp* *mf* *arco* *pizz.* *arco* *pizz.*

Ve. *div.* *mf* *mp* *mf* *arco* *pizz.* *arco* *pizz.*

Cb. *div.* *mf* *mp* *mf* *pizz.*

139 140 141 142 143 144 145

PERUSAL SCORE, NOT FOR PERFORMANCE

155

Fl. 1 2

Picc.

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

3

Bsn. 1 2 3

1.2 a2 6

3.

1.2

2.3 a2

Hn. 1 3

2 4

B♭ Tpt. 1 2 3

Tbn. 1 2

Tuba

Timp.

1

2

3

Woodblock

2 Timbales  
Tenor Drum  
Snare Drum

*f* *mf* < *f* *mf*

Xylophone

*f*

Susp. Cym.

Hp.

155

Vln. I

Vln. II

Vla.

Vc.

div. arco

unis. 6

Cb.

154

155

156

157

158

159

160

161

1 2 Fl. *f* *mf* *fp* *f*

3 Ob. *mf* *f* *fp* *f*

1 2 B♭ Cl. *mf* *f* *mp* *mf* *f*

3 Bsn. 1.2 a2 *p* *f*

1 3 Hn. 1. *mp* 2. *mp*

2 4 B♭ Tpt. 1 2 3

1 2 Tbn. *mp*

Tuba

Timp.

1 Susp. Cym. Woodblock *mf* *f*

2 Perc. 2 Timbales Tenor Drum Snare Drum *mf* *f* Triangle *mf*

3

Hp. *f*

Vln. I div. unis. *f* *p* *mp* unis. *sfz* *f*

Vln. II div. unis. *f* *mp* unis. *sfz* *f*

Vla. div. unis. *f* *mf* unis. *sfz* *f*

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

Cb. *mf* *sfz* *f*

PERUSAL SCORE NOT FOR PERFORMANCE

168

PERUSAL SCORE, NOT FOR PERFORMANCE

177 178 179 180 181 182

♩ = ca. 96~100

185

1  
2

Fl.

3

1  
2

Ob.

3

1  
2

B♭ Cl.

3

1  
2  
3

Bsn.

1  
3

Hn.

2  
4

1  
2  
3

B♭ Tpt.

1  
2

Tbn.

Tuba

Timp.

1

Perc.

2

3

Hp.

1  
2

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

183 184 185 186 187 188

Fl. 1 2

Picc.

Ob. 1 2 3

B♭ Cl. 1 2 3

Bsn. 1 2 3

Hn. 1 3 2 4

B♭ Tpt. 1 2 3

Tbn. 1 2

Tuba

Timp.

Perc. 1 2 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

189 190 191 192 193 194 195

Fl. 1 2

Picc.

Ob. 1 2 3

B♭ Cl. 1 2 3

Bsn. 1 2 3

Hn. 1 3 2 4

B♭ Tpt. 1 2 3

Tbn. 1 2

Tuba

Timp.

Perc. 1 2 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

196

197

198

199

PERUSAL SCORE, NOT FOR PERFORMANCE

201

Fl. 1

2

Picc.

Ob. 1

2

3

B♭ Cl. 1

2

3

Bsn. 1

2

3

Hn. 1

2

3

4

B♭ Tpt. 1

2

3

Tbn. 1

2

Tuba

Timp.

Perc. 1

2

3

Hp.

Bass Drum

Tam-tam

Xylophone

201

unis.

(div.)

unis.

[illegible]

