

DAVID DZUBAY

# Sea of Time

soprano & orchestra  
(2022)

**PRO NOVA MUSIC**  
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# Sea of Time

(2022)

Duration: 20 minutes

Program Note:

Walt Whitman's evocative and timeless text often suggests water imagery, with its descending rivulets, drifting currents and waves reflected in this music's textures, harmony and rhythms. While mostly a calm traversal of America, the "currents" build toward "the storm's abysmic waves, ...Raging over the vast,..." before ending with gently lapping waves gradually disappearing..."Wash'd on America's shores."

David Dzubay  
June 2022

*Sea of Time* is largely contained within *Autumn Rivulets*, a work from 2019 jointly commissioned by the Quad City Symphony Orchestra and its music director Mark Russell Smith and the Indiana University School of Music in celebration of Walt Whitman's 200th birthday in 2019 and of the bicentennial of the founding of Indiana University in 2020. *Autumn Rivulets* is a longer work and includes texts by Dylan Thomas and a number of other writers, while *Sea of Time* presents the Whitman text exclusively.

DAVID DZUBAY

# **Sea of Time**

(2022)

soprano & orchestra

## **INSTRUMENTATION:**

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C (straights, Harmon for Tpt. 1)

2 Trombones (straights, Harmon for Trb. 1)

Bass Trombone (straight)

Tuba (mute)

Timpani

4 Percussion

1: Glockenspiel, small Suspended Cymbal, Tam-tam (large), Bell Tree

2: Vibraphone, Triangles (sm, lg), medium Suspended Cymbal, Snare Drum, very large rain stick (~6')

3: Marimba, large Suspended Cymbal, 4 Tom-toms, T. Chimes, Mark Tree, medium Tam-tam

4: Crotales (both octaves), Triangle (medium, small Splash Cymbal, Bass Drum

Harp

Piano/Celesta

Soprano

Strings

## **NOTES:**

Score is transposed.

Accidentals carry through the bar, as usual; some courtesy accidentals have been added for clarity.

## TEXT

Walt Whitman (1819-1892)  
Leaves of Grass  
Book XXIV: Autumn Rivulets  
As Consequent, Etc. (1881)

*As consequent from store of summer rains,  
Or wayward rivulets in autumn flowing,  
Or many a herb-lined brook's reticulations,  
Or subterranean sea-rills making for the sea,  
Songs of continued years I sing.*

*Life's ever-modern rapids first, (soon, soon to blend,  
With the old streams of death.)*

*Some threading Ohio's farm-fields or the woods,  
Some down Colorado's cañons from sources of perpetual snow,  
Some half-hid in Oregon, or away southward in Texas,  
Some in the north finding their way to Erie, Niagara, Ottawa,  
Some to Atlantica's bays, and so to the great salt brine.*

*[In you whoe'er you are my book perusing,  
In I myself, in all the world, these currents flowing,  
All, all toward the mystic ocean tending.*

*Currents for starting a continent new,  
Overtures sent to the solid out of the liquid,  
Fusion of ocean and land, tender and pensive waves,  
(Not safe and peaceful only, waves rous'd and ominous too,  
Out of the depths the storm's abysmic waves, who knows whence?  
Raging over the vast, with many a broken spar and tatter'd sail.)*

*Or from the sea of Time, collecting vasting all, I bring,  
A windrow-drift of weeds and shells.*

*O little shells, so curious-convolute, so limpid-cold and voiceless,  
Will you not little shells to the tympan of temples held,  
Murmurs and echoes still call up, eternity's music faint and far,  
Wafted inland, sent from Atlantica's rim, strains for the soul of the  
prairies,  
Whisper'd reverberations, chords for the ear of the West joyously  
sounding,  
Your tidings old, yet ever new and untranslatable,  
Infinitesimals out of my life, and many a life,  
(For not my life and years alone I give—all, all I give,  
These waifs from the deep, cast high and dry,  
Wash'd on America's shores?*

PERUSAL

# Sea of Time

Walt Whitman

(2022)

David Dzubay

(b.1964)

$\text{♩} = 48$  delicate; trickles of glistening water...

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Bb Clarinet 1

Bb Clarinet 2

Bb Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

F Horn 1

F Horn 2

F Horn 3

F Horn 4

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Glockenspiel  
soft mallets (muted, distant sound)  
*pppp* *pp*

Triangle 1  
Triangle 2  
Suspended Cymbal 1  
scrape w/tri. beater  
*pppp* *p* *pppp* *pp* etc. ad lib.

Mark Tree 1  
Suspended Cymbal 1  
Med. Tam-tam  
triangle beaters on random individual bars etc. ad lib.

Crotales  
bowed  
*p* *p* *mp* *mf* *mf* *mf* *f* *f*

Harp

Piano  
optional: RH played on Celesta here and at the very end of the piece. (In that case, only 8va)  
*pppp* *pp*

Soprano

$\text{♩} = 48$  delicate; trickles of glistening water...

Violin I 1  
con sord.  
*pp* hold each pitch for ~1 8th before gliss.

Violin I 2  
con sord.  
*pp* hold each pitch for ~1 8th before gliss.

Violin II 1  
con sord.  
*pp* hold each pitch for ~1 8th before gliss.

Violin II 2  
con sord.  
*pp* hold each pitch for ~1 8th before gliss.

Viola

Cello

Contrabass





cascading rivulets

17 rit.  $\text{♩} = 54$

cascading rivulets

17 pizz. rit.  $\text{♩} = 54$

33

Picc. *mf* *mp* *pp* *mf*

Fl. 1 *mf* *mp* *pp* *mf*

Fl. 2

Ob. 1 *mf* *mp*

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *p* *pp* *mp* *p*

Hn. 2 *p* *pp* *mp* *p*

Hn. 3 *p* *pp* *mp* *p*

Hn. 4 *p* *pp* *mp* *p*

Tpt. 1 *ppp* *p* *pp* *mp* *p*

Tpt. 2 *ppp* *p* *pp* *mp* *p*

Tpt. 3 *ppp* *p* *pp* *mp* *p*

Tbn. 1 *p* *pp* *mp* *p*

Tbn. 2 *p* *pp* *mp* *p*

B. Tbn. Tuba *p* *pp* *mp* *p*

Timp. *pp* *ppp* *p* *pp* *pp*

Glk.

Rainstick

Vib.

Crt. *mp* *mp* *mp* *mp* *p* *p*

Hp. *mf* *mp*

Pno. *(sord.)*

33

43

Vln. I 1 *mf* *pp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

Vln. I 2 *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

Vln. I 3 *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

Vln. II 1 *mf* *mp* *mf* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

Vln. II 2 *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

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

Ve. *con sord.* *p* *mf* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

Cb. *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp* *mp*

55 Whitman 1

50 poco ritard.

$\text{♩} = 66$  reflecting

$\text{♩} = 58$

$\text{♩} = 72$

poco accel.

Fl. 1  
Ob. 1  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.

Detailed description: This section of the score covers woodwinds and brass. The Flute 1 part begins with a melodic line at *mp*. The Clarinet 1 and 2 parts have a similar melodic line, with Clarinet 1 starting at *pp* and Clarinet 2 at *pp*. The Bass Clarinet, Bassoon 1, and Bassoon 2 parts provide harmonic support with sustained notes. The Contrabassoon part has a melodic line starting at *p*. Dynamics range from *ppp* to *mf*.

Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba

Detailed description: This section covers horns, trumpets, and tuba. The Horn 1 and 2 parts have sustained notes, with Horn 1 starting at *p* and Horn 2 at *p*. The Trumpet 1 and 2 parts also have sustained notes, starting at *p*. The Baritone Trumpet and Tuba parts have sustained notes, with the Tuba starting at *p*. Dynamics range from *ppp* to *mp*.

Mar.  
Hp.  
Pno.

Detailed description: This section covers mace, harp, and piano. The Mace part has a rhythmic pattern starting at *mf*. The Harp part has a melodic line starting at *p*. The Piano part has a rhythmic pattern starting at *p*. Dynamics range from *p* to *mf*.

Sop.

As con - se - quent from store of sum - mer rains, Or

Detailed description: This section is the vocal line for the Soprano. The lyrics are "As con - se - quent from store of sum - mer rains, Or". The melody is simple and follows the natural inflection of the words. Dynamics range from *p* to *mp*.

55 Whitman 1

50 poco ritard.

$\text{♩} = 66$  reflecting

$\text{♩} = 58$

$\text{♩} = 72$

poco accel.

Vln. I  
Vln. II  
Vla. 1  
Vla. 2  
Vc.  
Cb.

Detailed description: This section covers the string ensemble. The Violin I and II parts have sustained notes, with Violin I starting at *ppp* and Violin II at *ppp*. The Viola 1 and 2 parts have sustained notes, with Viola 1 starting at *ppp* and Viola 2 at *ppp*. The Violoncello part has a melodic line starting at *p*. The Contrabass part has a melodic line starting at *ppp*. Dynamics range from *ppp* to *pp*.

63  $\text{♩} = 76$  **poco rit.**  $\text{♩} = 72$  **poco accel.**  $\text{♩} = 76$

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

2 Fl. *mp* *p*

1 Ob. *p* *pp* *mp*

2 Ob. *p* *pp*

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

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

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

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

1 Bsn. *mp* *pp* *mp* *mf*

2 Bsn. *p* *pp*

C. Bn. *p* *p sub.*

Hn. 1 *p* *ppp*

1 Tpt. *p* *mp* *pp*

2 Tpt. *p* *mp* *pp*

1 Tbn. *p* *mp* *pp*

2 Tbn. *mp* *pp*

B. Tbn. *p* *mp*

Tuba *mp*

Vib. *p* *mp* *poco ped.*

Mar. *p* *mf*

Hp. *mf* *ppp* *p* *pp*

Pno. *p* *poco ped.*

Sop. *mf* *mp*

way - - ward riv - u - lets in au - - tumn flow - ing.

63  $\text{♩} = 76$  **poco rit.**  $\text{♩} = 72$  **poco accel.**  $\text{♩} = 76$

div. a 3 *pp* *ppp* *mp* *p sub.* *mp*

Vln. I *pp* *ppp* *mp* *p sub.* *mp*

div. a 3 *pp* *ppp* *p* *mp* *p sub.*

Vln. II *pp* *ppp* *p* *mp* *p sub.*

unis. *pp* *p* *mp* *p sub.*

Vla. *pp* *ppp* *p* *mp* *p sub.*

unis. *pp* *mp* *p*

Vc. *pp* *mp* *p*

pizz. *p* *p* *mp*

Cb. *p* *mp*

72 73 rit.  $\text{♩} = 58$   $\text{♩} = 72$  accel.  $\text{♩} = 76$  rit. w/soprano

Fl. 1 2  
Ob. 1 2  
E. Hn.  
Cl. 1 2  
B. Cl.  
Bsn. 1 2  
C. Bn.  
Hn. 1 2 3 4  
Tpt. 1 2  
Tbn. 1 2  
B. Tbn.  
Tuba  
Vib.  
Mar.  
Hp.  
Pno.  
Sop.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Or man - y a herb - lined brook's re - tic - u - la - tions, Or sub - ter -

72 73 rit.  $\text{♩} = 58$   $\text{♩} = 72$  accel.  $\text{♩} = 76$  rit.

84  $\text{♩} = 66$  **accel.** **rit.**  $\text{♩} = 54$  **88**  $\text{♩} = 76$  **con moto** **accelerando**

Picc.  $p$   $pp$   $mf$

1  $mp$   $pp$   $ppp$   $mf$

Fl. 1  $pp$   $mp$   $pp$   $mf$

2  $pp$   $mp$   $pp$   $mf$

Ob. 1  $pp$   $mp$   $pp$   $mf$  solo  $pp$

2  $pp$   $mp$   $pp$

E. Hn. 1  $pp$   $mp$   $pp$   $mf$  solo  $pp$

2  $pp$   $mp$   $pp$

Cl. 1  $pp$   $mp$   $pp$   $pp$

2  $pp$   $mp$   $pp$

B. Cl.  $p$

Glk.  $mf$  Sus. Cym.

Vib.  $mp$   $mf$

Mar.  $p$   $mf$   $pp$   $mp$   $cresc. poco a poco$

Hp.  $mp$   $cresc. poco a poco$

Pno.  $p$   $mp$   $pp$

Sop.  $mf$   $pp$   
 - ra - ne - an sea - rills\_ mak - ing for the sea\_

84  $\text{♩} = 66$  **accel.** **rit.**  $\text{♩} = 54$  **88**  $\text{♩} = 76$  **con moto** **accelerando**

Vln. I  $mp$   $pp$   $p$   $cresc. poco a poco$

Vln. II  $pp$   $mp$   $pp$   $p$   $cresc. poco a poco$

Vla.  $p$   $cresc. poco a poco$

Vc. 1  $p$   $cresc. poco a poco$

2  $p$   $cresc. poco a poco$

Cb.  $p$   $cresc. poco a poco$

$\text{♩} = 80$  resolved

94

rit.

Pic. *ff* *pp*

1 *ff* *pp*

2 *ff* *pp*

1 *f* *ff* *p*

2 *f* *ff* *p*

1 *f* *ff* *p*

2 *f* *ff* *p*

E. Hn. *f* *p*

1 *f* *p*

2 *f* *p*

B. Cl. *p*

1 *p*

2 *p*

B. Cl. *p*

1 *p*

2 *p*

C. Bn. *p*

1 *p*

2 *p*

3 *p*

Hn. *f* *p*

1 *f* *p*

2 *f* *p*

3 *f* *p*

Tpt. 2 *f* *p*

3 *f* *p*

Tbn. 1 *f* *p*

2 *f* *p*

B. Tbn. *f* *p*

Tuba *f* *p*

Timp. *f* *p*

Sus. Cym. *f* *p*

Glk. *f*

S.C./Tri. *f*

Vib. *p* *f*

Mar. *p*

Perc. *p*

Tri. *f*

Sus. Cym. *f*

B. Dr. *f*

Hp. *f* *p*

Pno. *mp* *f* *ff*

Sop. *f*

$\text{♩} = 80$  resolved

94

rit.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

1 *f* *p*

2 *f* *p*

Cb. *f* *p*

div. a 3 pizz. *f* *p*

div. *f* *p*

div. *f* *p*

univ. *f* *p*

arco *f* *p*

pizz. *f* *p*

Songs of continued years

97  $\text{♩} = 72$  steady 101

1  
FL. *mp* *pp*

2  
FL. *mp* *pp*

E. Hn. *mp* *mf*

1  
Cl. *mp* *mp*

2  
Cl. *mp* *mp*

1  
Bsn. *mp* *mp*

2  
Bsn. *mp* *mf*

1  
Hn. 2 *pp* *p* *mp*

2  
Hn. 3 *pp* *p* *mp*

Tuba *pp* *p* *mp*

Timp. *p*

Tam *p* *mp*

Tri. 1  
Tri. 2  
Sus. Cym. 1 *p*

M. T. 1  
Sus. Cym. 1  
Tam *p*

Hp. *mp* *mf*

Pno. *p* *mp*

Sop. *mp* *p* *pp* *mp* *pp*  
I sing. I sing.

97  $\text{♩} = 72$  steady 101

Vln. I *p* *ppp* *pp* *p* *mp*

Vln. II *p* *ppp* *pp* *p* *mp*

Vla. *p* *mp*

1  
Ve. *p* *ppp* *pp* *p* *mp*

2  
Ve. *p* *ppp* *pp* *p* *mp*

Cb. *p* *ppp* *pp* *p* *mp*



104 [2+2+2] 106 [2+2+2]

1 Fl. *mf* *f* *mp* *mp* *pp*

2 Fl. *mf* *p*

1 Ob. *f* *p* *mp* *pp*

2 Ob. *mf* *pp*

E. Hn. *f* *pp*

1 Cl. *f* *pp*

2 Cl. *f* *ppp*

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

1 Bsn. *mf* *p* *mp* *ppp*

2 Bsn. *p* *mp* *ppp*

C. Bn. *p* *mp* *p*

1 Hn. *mf* *pp* *p* *mp* *ppp*

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

3 Hn. *mf* *pp* *p* *mp* *ppp*

4 Hn. *p* *mp* *p*

Tbn. 1 *pp* *p*

2 Tbn. *pp* *p*

Tuba *mf* *pp* *pp* *p*

Timp. *mf* *pp* *pp* *p*

Tam. *mf*

Tri. 1  
Tri. 2  
Sus. Cym. 1 *mf*

Vib.

Hp. *f* *p* *mp*

Pno. *mf*

Sop. *p* *pp*  
I. sing.

104 [2+2+2] 106 [2+2+2]

Vln. I *mf* *p* *pizz.* *pp* *p*

Vln. II *mf* *p* *pizz.* *pp* *p* *senza sord.*

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

Vc. *mf* *p* *pizz.* *pp* *p*

Cb. *mf* *p* *pizz.* *pp* *p*



accel. ritard. accel.  $\text{♩} = 84$

flowing

Musical score for measures 120-129. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), Gong (Glk.), Maracas (Mar.), Bass Drum (B. Dr.), Harp (Hp.), Piano (Pno.), and Soprano (Sop.). The score features various dynamics such as *p*, *mp*, *mf*, *pp*, and *ppp*, along with performance instructions like *accel.*, *ritard.*, and *flowing*. The tempo is marked as  $\text{♩} = 84$ . The Soprano part includes the lyrics "old streams of death.)" and "Some...".

accel. ritard. accel.  $\text{♩} = 84$

flowing

Musical score for measures 120-129, measures 130-240. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score features various dynamics such as *ppp*, *pp*, *mf*, *ppp*, and *pp*, along with performance instructions like *accel.*, *ritard.*, *flowing*, *unis.*, *div.*, and *arco*. The tempo is marked as  $\text{♩} = 84$ .

Ob. 1

E. Hn.

1  
Cl.

2

B. Cl.

Bsn. 1  
2

C. Bn.

1  
Hn.

2

Timp.

Tam.

M. T. 1  
Sus. Cym. 1  
Tam.

Tri.  
Sp. Cym.  
B. Dr.

Hp.

Pno.

Sop.

— thread - ing O - hi - o's farm - fields — or — the woods, —

Detailed description of the score for measures 133-137: This section includes staves for Oboe 1, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, Timpani, Tam-tam, M.T. 1, Suspended Cymbal 1, and Tam-tam, Triangle, Snare Cymbal, and Bass Drum, Harp, Piano, and Soprano. The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. The vocal soloist enters with the lyrics 'thread - ing O - hi - o's farm - fields — or — the woods, —'. A large 'PREVIEW' watermark is overlaid on the page.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the score for measures 133-137: This section includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a complex rhythmic pattern with various articulations and dynamics. A large 'PREVIEW' watermark is overlaid on the page.

141

Picc. *ff* *pp*

1 FL. *ff* *pp* *f*

2 FL. *ff* *pp* *f*

1 Ob. *f* *p* *f*

2 Ob. *f* *p* *f*

E. Hn. *f* *f*

1 Cl. *f* *pp* *f*

2 Cl. *f* *pp* *f*

B. Cl. *vcl.*

Bsn. 1 *mf* *f* *mf*

2 *mf* *f* *mf*

C. Bn. *vcl.*

1 Hn. *f* *pp* *ffp* *fp*

2 Hn. *f* *pp* *ffp* *fp*

1 Tpt. *f* *pp* *f* *mf*

2 Tpt. *f* *pp* *f* *mf*

1 Tbn. *f* *pp*

2 Tbn. *f* *pp*

Tuba *f* *pp*

Timp. *mf p* *f* *pp*

Tam. *mf* *f* *p* *Sus. Cym.* *Glk.*

Tri. 1 *S.C./Tri.* *Vib.* *Vib.*

Tri. 2 *mf* *mf*

Sus. Cym. 1 *mf* *mf*

Tri. Sp. Cym. B. Dr. *mf* *f* *p*

Hp. *f*

Pno. *f*

141

1 Vin. I *f* *ppp*

2 Vin. I *f* *ppp*

3 Vin. I *f* *ppp* *sul pont.* *f*

4 Vin. I *f* *ppp* *sul pont.* *f*

1 Vin. II *f* *p* *sul pont.* *f*

Vla. *f* *mf* *mp*

Vc. *f* *ppp*

Cb. *f* *ppp* *pizz.* *p*

147

Picc. *f* *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mf* *p* *pp*

Cl. 1 *mf* *pp* *p* *f* *p* *pp*

Cl. 2 *mp* *pp* *p* *f* *p* *pp*

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

Bsn. 1 *p* *f* *p*

Bsn. 2 *p* *f* *p*

Hr. 1 *mfpp* *f* *pp*

Hr. 2 *a2* *f* *pp*

Hr. 3 *mfpp* *f* *pp*

Tpt. 1 *mp*

Tpt. 2 *mp*

B. Tbn. *mf p* *pp*

Glk. *p* *mp* *mf*

Vib. S.C./Tri.

Hp.

Pno. *mf* *p*

147

Sop. *mf* *f*  
Some down Co - - lo - - ra - - do's ca - - nons

Vln. I *p* (ord.) *mf*

Vln. II *f* *p* (ord.) *mf* *pp*

Vla. *f* *p* (ord.) *mf* *pp*

Vc. *mp* *p* arco *mf* *pp* *p*

Cb. *pp*

Pic. *ff* *p* *mp*

1 *f* *ff* *p* *pp*

2 *f* *ff* *p* *pp*

1 *f* *ff* *p* *pp*

2 *f* *ff* *p* *pp*

E. Hn. *mf p* *ff* *p* *pp*

1 *f* *ff* *p* *pp*

2 *f* *ff* *p* *pp*

B. Cl. *mf p* *ff* *p* *pp*

1 *pp sub.* *mf p* *ff* *p* *pp*

2 *pp sub.* *mf p* *ff* *p* *pp*

C. Bn. *mf p* *ff* *p* *pp*

1 *f* *ff* *p* *pp*

2 *f* *ff* *p* *pp*

3 *f* *ff* *p* *pp*

4 *f* *ff* *p* *pp*

1 *mf p* *f* *pp* *ppp*

2 *mf p* *f* *pp* *ppp*

3 *mf p* *f* *pp* *ppp*

1 *mf p* *f* *pp* *ppp*

2 *mf p* *f* *pp* *ppp*

B. Tbn. Tuba *mf p* *ff* *p* *pp* *ppp*

Timp. *f* *pp* *ppp*

Glk. *f* *pp* *ppp*

Tri. Sp. Cym. B. Dr. *p* *mf* *pp*

Hp. *pp* *pp* *pp*

Pno. *mf* *ff* *pp*

Sop. *mf* from sourc es

Vln. I *pp* *mp* *ff* *f* *pp* *p*

2 *pp* *mp* *ff* *f* *pp* *p*

Vln. II *pp* *mp* *ff* *f* *pp* *p*

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

Ve. *mf p* *mf p* *ff* *f* *mf* *pp* *pp*

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

159

Picc. *mf*

1 *pp*

FL. 2 *pp*

Ob. 1 *mp*

E. Hn. *mp*

1 *mp*

Cl. 2 *mf < f*

B. Cl. *p*

1 *mf*

Bsn. *pp*

2 *mf*

C. Bn. *mf*

1 *mf*

3 *mf*

Hn. 2 *mf*

4 *mf*

1 *straight mute*

Tpt. 2 *straight mute*

3 *straight mute*

1 *straight mute*

Tbn. 2 *mf < f*

Tuba *mute*

Glk. *mf*

Tri. 1 *f*

Tri. 2 *f*

Sus. Cym. 1 *mf*

M. T. 1 *mf*

Sus. Cym. 1 *mf*

Tam *mf*

Crt. *mf*

Hp. *mp*

Sop. *f*

of per - pet - u - al snow.

159

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vla. *mp*

Ve. *p*

Cb. *mp*

unis. sul pont. *ppp*

unis. sul pont. *ppp*

sul pont. *ppp*

sul pont. *ppp*

sul pont. *ppp*

sul pont. *ppp*

13 arco  
23 pizz.



$\text{♩} = 66$  distant

poco accel.

$\text{♩} = 80$  ever closer

167

E. Hn. *pp*

1 Cl. *pp*

2 Cl. *pp*

B. Cl. *pp* *mp* *p* *mp* *mf*

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

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

C. Bn. *pp* *pp* *mp* *p* *mp* *mf*

1 Hn. *pp* *mf* *pp* *mp* *pp*

2 Hn. *pp* *mf* *pp* *mp* *pp*

3 Hn. *pp* *mf* *pp* *mp* *pp*

4 Hn. *pp* *mf* *pp* *mp* *pp*

Tbn. 1 *pp*

2 Tbn. *pp*

Tuba *pp*

Tam *pp* Glk.

Mar. *pp* Mar. *mp* Mar. *mp*

M. T. 1 *pp*

Sus. Cym. 1 *pp*

Tam *pp*

Hp. *p* *mp* *p* *mp* *mf*

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

Sop. *p* *mf*

Some half hid in O - re - gon, or a - way south - ward in Tex - as, Some in the north

$\text{♩} = 66$  distant

poco accel.

$\text{♩} = 80$  ever closer

167

Vln. I *pppp* *pppp* *un. div.* *div. a 3* *mf* *mp*

1 Vln. II *pppp* *pppp* *un. div.* *div. a 3* *mf* *mp*

2 Vln. II *pppp* *pppp* *un. div.* *div. a 3* *mf* *mp*

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

Vc. *pppp* *pppp* *2/3 arco* *1/3 pizz.* *pp* *p* *pp* *mf* *mp*

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

div. *pppp* *pppp* *un. div.* *div. a 3* *mf* *mp*

non div. *mf* *mp*

pizz. *mf* *mp*

non div. *mf* *mp*

pizz. *mf* *mp*

non div. *mf* *mp*

pizz. *mf* *mp*

non div. *mf* *mp*

pizz. *mf* *mp*

arco *mf* *mp*

(all) *mf* *mp*

pizz. *mf* *mp*

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Glk.

Tam.

Tri. 1  
Tri. 2  
Sus. Cym. 1

Mar.

Tri.  
Sp. Cym.  
B. Dr.

Hp.

Pno.

Sop.

181

Vln. I

Vln. II

Vla.

Vc.

Cb.

find - ing their way to Er - ie, Ni - a - g(a)ra, Ot - to - wa,

ritard.  $\text{♩} = 72$  flowing

190

193

Picc.  $p$

Fl. 1  $p$   $mf$   $pp$   $mp$   $pp$   $mp$   $pp$   $p$   $ppp$

Fl. 2  $pp$   $mp$   $pp$   $mp$   $pp$   $mp$   $pp$   $mp$   $ppp$

Ob. 1  $p$

Ob. 2  $p$

E. Hn.  $mp$   $p$   $mp$   $pp$   $mp$   $pp$   $mp$   $pp$   $pp$

Cl. 1  $p$   $mp$   $p$   $mp$   $pp$   $mp$   $pp$   $mp$   $pp$   $pp$

Cl. 2  $p$   $mp$   $p$   $mp$   $pp$   $mp$   $pp$   $mp$   $pp$   $pp$

B. Cl.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Bsn. 1  $mp$   $p$   $mp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Bsn. 2  $mp$   $p$   $mp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

C. Bn.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Hn. 1  $pp$

Hn. 2  $pp$

Hn. 3  $pp$

Hn. 4  $pp$

Tpt. 1  $pp$

Tpt. 2  $pp$

Tpt. 3  $pp$

Tbn. 1  $pp$

Tbn. 2  $pp$

B. Tbn.  $pp$

Tuba  $pp$

Vib.  $pp$

Mar.  $pp$

Hp.  $mf$   $p$   $pp$   $p$

Pno.  $p$   $pp$   $p$

Sop.  $mf$   $mp$   $mf$   $p$

Some to At - lan - ti - ca's bays, and so to the great salt Sum

ritard.  $\text{♩} = 72$  flowing

190

193

Vln. I 1  $p$   $pp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Vln. I 2  $p$   $pp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Vln. II 1  $p$   $pp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Vln. II 2  $p$   $pp$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Vla.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Vc.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

Cb.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

flautando  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

flautando  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

flautando  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

flautando  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

unis. sul tasto  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

div. sul tasto  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $pp$

accelerando poco a poco

200

Score for E. Hn., Cl., B. Cl., Bsn., C. Bn., Hn., Tpt., Tbn., Tuba, Timp., Tam., Vib., Mar., Tri. Sp. Cym., B. Dr., and Pno. The score includes various musical notations such as dynamics (ppp, mp, pp, p, mf), articulation (accents, slurs), and performance instructions like 'cresc. poco a poco' and 'straight mute'. It features complex rhythmic patterns with triplets and sextuplets.

accelerando poco a poco

200

Score for Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamics (pp, p, mp, mf), performance instructions like 'unis. poco sul pont.' and 'poco sul pont.', and complex rhythmic patterns with triplets and sextuplets.

(♩ = 80)

210

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Mar.

Pno.

(♩ = 80)

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

217 ♩ = 84

Picc.

Fl. 1  
2

Ob. 1  
2

E. Hn.

Cl. 1  
2

B. Cl.

Bsn. 1  
2

C. Bn.

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tuba

Timp.

Glk.

Vib.

Mar.

Tri.  
Sp. Cym.  
B. Dr.

Hp.

Pno.

Sop.

Time. \_\_\_\_\_

217 ♩ = 84

220 ♩ = 84 buoyant

Vln. I

Vln. II

Vla.

Ve.

Cb.

div. a 4 pizz. (ord.)

div. a 3 pizz. (ord.)

div. a 3 pizz.

div.

div.

div.

225

Picc. *f*

Fl. 1 & 2 *f* *a 2*

Ob. 1 & 2 *f* *a 2*

E. Hn. *f*

Cl. 1 & 2 *f* *a 2*

B. Cl. *ff*

Bsn. 1 & 2 *p*

C. Bn. *ff* *f* *p*

Hn. 1 & 2 *mf* *f* *open*

Tpt. 1 & 2 *mf* *f*

Tbn. 1 & 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *p*

Timp. *mf*

Glk. *mf* *mp* *mf* (l.v.)

Vib. *mf*

Mar. *mf*

Tri. Sp. Cym. B. Dr. *mf*

Hp. *f*

Pno. *f*

Sop. *mf* *mp* *mf*  
 sum - mer - rains - way - ward riv - u - lets in

225

Vln. I *f* *unis.*

Vln. II *f* *div. a 4* *p* *div.*

Vla. *f* *div. a 3* *p* *div.*

Vc. *f* *div. a 3* *p* *div.*

Cb. *f* *pizz.* *mp* *unis.*

Fl. 1, 2  
Ob. 1, 2  
E. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
C. Bn.  
Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tuba  
Timp.  
Glk.  
Vib.  
Mar.  
Sp. Cym.  
B. Dr.  
Pno.  
Sop.

au - - tumn  
flow - - - ing  
au - - - - - tumn

Vln. I  
Vln. II  
Vla. 1, 2  
Vc. 1, 2  
Cb.

unis. arco  
unis. arco  
unis. arco  
unis. arco  
div. arco

pizz.  
pizz.  
pizz.  
pizz.  
pizz.



Picc. *mf* *f*

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

Ob. 1 2 *f* *mp* *f* *mf* *f*

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

Cl. 1 2 *f* *mp* *f* *mf* *f*

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

Bsn. 1 2 *f* *mp* *f* *mf* *f*

C. Bn. *mf* *f*

Hn. 1 3 *a 2* *mp* *fp* *mp* *f* *a 2* *mf* *f*

Hn. 2 4 *mp* *fp* *mp* *f* *a 2* *mf* *f*

Tpt. 1 2 *mp* *fp* *mp* *f* *mf* *f*

Tpt. 3 *mp* *fp* *mp* *f* *mf* *f*

Tbn. 1 *mp* *fp* *mp* *f* *mf* *f*

Tbn. 2 *mp* *fp* *mp* *f* *mf* *f*

B. Tbn. *mp* *fp* *mp* *f* *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Glk. *f* *ff* *ff*

Vib. *p* *mf* *f*

Mar. *p* *mf* *f*

Tri. Sp. Cym. B. Dr. *mf* *f*

Hp. *mf*

Pno. *mf* *f*

Sop. *f* *ff* *ff*  
 flow - - - - - ing - - - - - Ah - - - - - For - - - - -

Vln. I 1 *mf* *unis.* *arco* *p* *f* *f*

Vln. I 2 *mf* *unis.* *arco* *p* *f* *f*

Vln. II 1 *mf* *unis.* *arco* *p* *f* *f*

Vln. II 2 *mf* *unis.* *arco* *p* *f* *f*

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

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

Cb. *mf* *arco* *mf* *f*





rit.  $\text{♩} = 72$  delicate

Picc.  $p$

Fl. 1  $p$

Fl. 2  $p$

Ob. 1  $p$

Ob. 2  $p$

E. Hn.  $p$

Cl. 1  $mp$   $p$   $pp$   $p$

Cl. 2  $mp$   $p$   $pp$   $p$

B. Cl.  $mp$   $p$   $pp$

Bsn. 1  $mp$   $p$   $pp$

Bsn. 2  $mp$   $p$   $pp$

C. Bn.  $mp$   $p$   $pp$

Hn. 1  $a 2$   $p$   $pp$   $ppp$

Hn. 2  $a 2$   $p$   $pp$   $ppp$

Tpt. 1  $p$  straight mute

Tpt. 2  $p$  straight mute

Tpt. 3  $p$

Tbn. 1  $p$  straight mute

Tbn. 2  $p$  straight mute

B. Tbn.  $p$  straight mute

Tuba  $p$  mute

Glk.  $pp$  B. Tr. quiet irregular tinkling on random individual bells

Rainstick  $p$  Rainstick Vib.  $mp$   $mf$  Vib.  $mf$

M. T. 1 Perc. Mar.  $mf$

Sus. Cym. 1  $p$   $mf$

Tam.  $p$   $mf$

Crt.  $p$   $mp$   $mf$   $mf$  Pc. 4

Hp.  $mp$   $Ab$   $Db$

Pno.  $ppp$   $15^{ma}$   $p$   $mf$   $mf$

INSIDE: drag fingernails across strings

rit.  $\text{♩} = 72$  delicate

Vln. I 1  $ppp$   $pp$  arco

Vln. I 2  $ppp$   $pp$  arco

Vln. II 1  $ppp$   $pp$  arco

Vln. II 2  $ppp$   $pp$  arco

Vla.  $mp$   $p$   $pp$   $ppp$  div.

Vc.  $mp$   $p$   $pp$   $ppp$  div.

Cb.  $mp$   $p$   $pp$   $ppp$  div.

rit.  $\text{♩} = \text{c. } 52$  calm; quasi recitative

poco accel. rit.

295

300

Whitman 4

Picc. *mp* *n* *pp* *p* *mp*

Fl. 1 *mp* *n* *ppp* *p* *n*

Fl. 2 *mp* *n* *ppp* *p* *n*

Ob. 1 *mp* *n*

Ob. 2 *p* *mp* *n*

E. Hn. *mp* *n*

Cl. 1 *mp* *n* *ppp* *p* *n*

Cl. 2 *mp* *n* *ppp* *p* *n*

B. Cl. *mp* *n*

Bsn. 1 *mp* *n* *ppp* *p* *n*

Bsn. 2 *mp* *n*

Hr. 1 *mp* *n*

Hr. 2 *mp* *n*

Hr. 3 *mp* *n*

Hr. 4 *mp* *n*

Tpt. 1 *mp* *n* *pp* *<* *mp*

Tpt. 2 *mp* *n* *pp* *<* *mp*

Tpt. 3 *mp* *n* *pp* *<* *mp*

Tbn. 1 *mp* *n* *pp* *<* *mp*

Tbn. 2 *mp* *n*

B. Tbn. *mp* *n*

B. Tr. Tam *p* *mp* *Glk.* *pp* *p* *mp*

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

Mar. *mp* *mf* *pp* *p* *mp*

Tri. Sp. Cym. B. Dr. *p* *Pc. 4*

Hp. *mf* *mp* *mf* *pp* *<* *p* *pp* *<* *p* *p* *<* *mp*

Pno. *(15)* *n* *(15)* *n*

Sop. *p* *a piacere* *mp* *pp* *mf* *p* *mf* *pp*

In I my - self in all the world, these cur - rents flow - ing flow - ing, All,

rit.  $\text{♩} = \text{c. } 52$  calm; quasi recitative

poco accel. rit.

295

300

Whitman 4

Vln. I Solo *n* *p* *n* *ppp* *p* *ppp* *pp* *mp*

Vln. I *gli altri* *div. a 3* *n* *p* *n* *ppp* *p* *ppp* *pp* *mp*

Vln. II *div. a 3* *n* *p* *n* *ppp* *p* *ppp* *pp* *mp*

Vln. II *div. a 3* *n* *p* *n* *ppp* *p* *ppp* *pp* *mp*

Vla. *(div.)* *arco* *n* *p* *pp* *ppp* *p* *ppp* *pp* *mp*

Vc. *div. a 3* *arco* *n* *p* *pp* *ppp* *p* *ppp* *pp* *mp*

Cb. *unis.* *arco* *n* *p* *pp* *ppp* *p* *ppp* *pp* *mp*

311  $\text{♩} = 56$

314 currents emerging from the depths...

B. Cl. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

C. Bn. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Timp. *ppp* *pp* *ppp* *pp* *p* *ppp* *pp* *ppp*

Tam *p* *pp* *p* *pp*

Vib. S.C./Tri. *p*

Mar. *p* *ppp* *pp* *p* *pp*

Tri. Sp. Cym. B. Dr. *p* thumb roll *pp < p* (beater) *pp* *pp < p* *pp* *pp < p* *pp*

Hp. *mp* *p* *mp* *p*

Pno. *p* *pp* *p*

Sop. *p* *mp* *ppp* *p*

all\_toward\_ all toward the mys - tic o - cean tend - ing. Cur - rents for start - ing a con - ti - nent

311  $\text{♩} = 56$

314 currents emerging from the depths...

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

1 *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

2 *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

1 *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

2 *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

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

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

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

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

poco accel.  $\text{♩} = 63$

322

324

poco accel.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl.

2 Cl.

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

B. Tbn.

Tuba

Timp.

Tam.

M. T. 1  
Sus. Cym. 1  
Tam.

Tri.  
Sp. Cym.  
B. Dr.

Hp.

Pno.

Sop.

new\_ O - ver - tures sent to the so - lid out - of the li - quid,

324

poco accel.  $\text{♩} = 63$

poco accel.

1 Vln. II

2 Vln. II

Vla.

1 Vc.

2 Vc.

1 Cb.

2 Cb.

senza sord.

senza sord.

senza sord.







1 Fl. *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *f*

2 Fl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *mf* *pp* *f*

1 Ob. *p* *pp* *f*

2 Ob. *p* *pp* *f*

1 E. Hn. *mf* *pp* *p* *pp* *p* *pp* *p* *pp* *mp*

2 E. Hn. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *mf*

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

2 Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *mf*

B. Cl. *pp*

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

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

C. Bn. *pp*

1 Hn. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *pp*

2 Hn. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *ppp* *f*

3 Hn. *mp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *ppp*

4 Hn. *mp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *f*

1 Tpt. *mp*

1 Tbn. *mp* *ppp* *f*

2 Tbn. *mp* *pp* *ppp* *f*

B. Tbn. Tuba *f*

Vib. *mp* *p* *mp*

Mar. *mp* *ppp*

Hp. *mf* *p* *f* *mp*

Pno. *p* *mp*

Sop. *mf* *p* *mf* *f*

(Not safe and peace - ful\_ on - ly, waves\_ rous'd\_ and om - i - nous too\_

Vln. I *pizz.* *mf* *p* *f* *pp* *6* *6*

Vln. II *pizz.* *mf* *p* *f* *pp* *6* *6* *mp* *pizz.* *f*

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

Vc. *pp* *f*

1 Cb. *pp* *f* *unis.*

2 Cb. *pp* *f* *unis.*

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 Cl.

2 Cl.

B. Cl.

1 Bsn.

2 Bsn.

1 Tpt. 2

3 Tpt. 2

1 Tbn.

2 Tbn.

B. Tbn.

Vib.

Mar.

Hp.

Pno.

Detailed description: This section of the score covers measures 356 to 365. It includes parts for Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Trumpets (2 and 3), Trombones (1 and 2), Baritone Trombone, Vibraphone, Maracas, Harp, and Piano. The woodwinds and strings play complex rhythmic patterns with sixteenth and thirty-second notes, often using sixteenth-note beams and slurs. Dynamics range from *pp* to *f*. A large 'PREVIEW' watermark is overlaid on the page.



Sop.

mf

3

Out of the depths

f

the storm's a - - bys - mic

Detailed description: The soprano vocal line for measures 356-365. The lyrics are: "Out of the depths the storm's a - - bys - mic". The music is in a major key with a 3/4 time signature. Dynamics are marked as *mf* and *f*. There are slurs and a fermata over the final note.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This section of the score covers measures 356 to 365 for the string ensemble, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with sixteenth-note patterns, often using sixteenth-note beams and slurs. Dynamics range from *mf* to *pp*. Some parts include 'pizz.' (pizzicato) markings.

Picc. *p* *f* *pp* *mf* *6* *ff*

1 Fl. *f* *pp* *p* *f* *pp* *mf* *6* *ff*

2 Fl. *f* *pp* *p* *f* *pp* *mf* *6* *ff*

1 Ob. *f* *pp* *p* *f* *pp* *mf* *6* *ff*

2 Ob. *f* *pp* *p* *f* *pp* *mf* *6* *ff*

E. Hn. *f* *pp* *f* *mf* *6* *ff*

1 Cl. *f* *pp* *p* *f* *pp* *mf* *6* *ff*

2 Cl. *f* *pp* *f* *mf* *6* *ff*

B. Cl. *fp* *mf p* *mf p* *fp* *fp* *fp* *ff* *p*

Bsn. 1 *f* *pp* *f* *f* *ff* *p*

2 *f* *pp* *f* *f* *ff* *p*

C. Bn. *fp* *mf p* *mf p* *fp* *fp* *fp* *ff* *p*

1 Hn. *a2* *mf p* *mf p* *mf p* *mf p* *f* *f* *ff* *p*

3 *a2* *mf p* *mf p* *mf p* *mf p* *f* *f* *ff* *p*

2 Hn. *a2* *mf p* *mf p* *mf p* *mf p* *f* *f* *ff* *p*

4 *a2* *mf p* *mf p* *mf p* *mf p* *f* *f* *ff* *p*

1 Tpt. *f* *fpp* *f* *fpp* *mf* *ff* *p*

2 *f* *fpp* *f* *fpp* *mf* *ff* *p*

3 *f* *fpp* *f* *fpp* *mf* *ff* *p*

1 Tbn. *mf p* *mf p* *mf p* *mf p* *f* *fpp* *f* *fpp* *mf* *ff* *p*

2 *mf p* *mf p* *mf p* *mf p* *f* *fpp* *f* *fpp* *mf* *ff* *p*

B. Tbn. *mf p* *mf p* *mf p* *mf p* *f* *fpp* *f* *fpp* *mf* *ff* *p*

Tuba *fp* *mf p* *mf p* *mf p* *fp* *fp* *ff* *p*

Timp. *mf* *f* *fpp* *f* *fpp* *mf* *ff* *p*

Sus. Cym. *Glk.*

Sn. Dr. *Sn. Dr.*

Mar. *mf* *Perc.* *Perc.* *T.Ch.*

Hp. *mf* *f*

Pno. *mf* *f* *ff*

Sop. *waves* *who* *knows* *whence?*

Vln. I *div.* *p < mf* *p < f* *f* *arco* *f* *mf* *ff* *f* *unis.* *8va*

Vln. II *div.* *p < mf* *p < f* *f* *arco* *f* *mf* *ff* *f* *unis.*

Vla. *div.* *p < mf* *p < f* *f* *arco* *f* *mf* *ff* *f* *unis.*

Vc. *mf* *f* *fp* *f* *fp* *mf* *ff* *mf* *f*

Cb. *mf* *f* *fp* *f* *fp* *mf* *ff* *mf* *f*

371

373  $\text{♩} = 84$

Pic. 1

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Glk.

Vib.

T.Ch.

Tri. Sp. Cym. B. Dr.

Hp.

Pno.

371

373  $\text{♩} = 84$

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rag - ing o - ver the vast, with man - y a bro - ken\_spar

Picc.  $p$   $mf$   $ff$

Fl. 1  $p$   $mf$   $ff$

Fl. 2  $p$   $mf$   $ff$

Ob. 1  $p$   $mf$   $ff$

Ob. 2  $p$   $mf$   $ff$

E. Hn. 1  $p$   $mf$   $ff$

Cl. 1  $p$   $mf$   $ff$

Cl. 2  $p$   $mf$   $ff$

B. Cl.  $p$   $mf$   $ff$

Bsn. 1  $ff$   $p$

Bsn. 2  $ff$   $p$

C. Bn.  $ff$   $p$

Hn. 1  $a2$   $ff$   $p$

Hn. 2  $a2$   $ff$   $p$

Hn. 3  $ff$   $p$

Hn. 4  $ff$   $p$

Tpt. 1  $ff$   $p$

Tpt. 2  $ff$   $p$

Tpt. 3  $ff$   $p$

Tbn. 1  $ff$   $p$

Tbn. 2  $ff$   $p$

B. Tbn.  $ff$   $p$

Tuba  $ff$   $p$

Timp.  $f$   $p$

Glk.  $f$   $p$

Vib.  $p$   $f$   $pppp$   $p$

T.Ch.  $f$

Tri.  $f$

Sp. Cym.  $f$

B. Dr.  $f$

Hp.  $f$   $ff$

Pno.  $f$   $ff$

Sop.  $and$   $tat \cdot ter'd$   $sail.$

Vln. I  $non \ div.$   $col \ legno$   $ff$   $arco$   $mf$   $ff$   $mp$   $mf$

Vln. II  $ff$   $arco$   $mf$   $ff$   $mp$   $mf$

Vla.  $non \ div.$   $col \ legno$   $ff$   $arco$   $mf$   $ff$   $mp$   $mf$

Vc.  $II. \ "seagulls"$   $unis.$   $arco$   $mp$   $ff$   $p$   $ff$   $mp$   $mf$

Cb.  $II. \ "seagulls"$   $arco$   $mp$   $ff$   $p$   $ff$   $mp$   $mf$

B. Cl. 1

Ban. 2

C. Bn.

Hn. 1 a 2

Hn. 2 a 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Tam

Sn. Dr.

M. T. 1  
Sus. Cym. 1  
Tam

Tri.  
Sn. Cym.  
B. Dr.

Hp.

Pno.

389

Vln. I

Vln. II

Vla.

Vc.

Cb.

397

Picc.

1

2

Ob.

1

2

E. Hn.

Cl. 1

2

B. Cl.

Bsn. 1

2

C. Bn.

1

3

Hn.

2

4

Tbn. 1

2

B. Tbn.

Tuba

Timp.

Tam.

Sn. Dr.

M. T. 1

Sus. Cym. 1

Tam.

Tr.

Sp. Cym.

B. Dr.

Hp.

Pno.

ff

mf

mp

f

pp

p

ppp

rim shots (down stems)

non div.

397

Vln. I

Vln. II

1

2

Vla.

1

2

Vcl.

1

2

Cb.

ff

mf

mp

f

pp

p

ppp

non div.



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn. 1  
E. Hn. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
B. Tbn. Tuba  
Tam.  
Sn. Dr.  
Tri.  
Sp. Cym.  
B. Dr.  
Hp.  
Pno.

etc. ad lib, increasingly wild but in tempo, random accents, rolls, triplets...  
pp  
cresc. poco a poco

Dynamic markings: *n*, *p*, *mp*, *f*, *mf*, *pp*, *ord.*

Vln. I  
Vln. II  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
Cb.

Dynamic markings: *mp*, *mf*, *f*, *pp*, *fp*, *pp*, *ord.*

Performance instructions: *sul pont.*, *ord.*

Picc. 1 2

FL. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2 3 4

Tbn. 1 2

B. Tbn. Tuba

Tam.

Sn. Dr.

M. T. 1  
Sus. Cym. 1  
Tam.

Tri.  
Sp. Cym.  
B. Dr.

Hp.

Pno.

Vln. I

Vln. II

Vla. 1 2

Vc. 1 2

Cb.

Picc. *ff* *f*

1 *ff* *f*

2 *ff* *f*

1 *ff* *f*

2 *mp* *f*

E. Hn. *mp* *f*

1 *ff* *f*

2 *ff* *f*

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

2 *mp* *f*

C. Bn. *mp* *f*

1 *mp* *ff* *p*

2 *mp* *ff* *p*

3 *mp* *ff* *p*

4 *mp* *ff* *p*

1 *mp* *ff* *p*

2 *mp* *ff* *p*

3 *mp* *ff* *p*

1 *mp* *f*

2 *mp* *f*

Timp. *f*

Tam

Sn. Dr. *ff* *n* *mf* *cresc. poco a poco*

M. T. 1 *f* *mf*

Sus. Cym. 1 *f* *mf*

Tam *f* *mf*

Tri. Sp. Cym. *f* *mf*

B. Dr. *f* *mf*

Hp. *ff* *G♭* *Db*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

1 *f* *ff*

2 *f* *ff*

1 *f* *ff*

2 *f* *ff*

Vc. *f* *ff*

1 *f* *ff*

2 *f* *ff*

Cb. *mp* *f*

427

Picc.

1

2

1

2

Ob.

1

2

E. Hn.

1

2

Cl.

1

2

B. Cl.

Bsn. 1

2

C. Bn.

Hn. 1

3

Hn. 2

4

Tpt. 2

3

Tbn. 1

2

B. Tbn. Tuba

Timp.

Tam.

Sn. Dr.

M. T. 1

Sus. Cym. 1

Tam.

Tri.

Sp. Cym.

B. Dr.

Hrp.

Pno.

427

Vln. I

Vln. II

Vla.

Vcl.

Cb.

434

Picc. *ff* *mf* *ff*

1 *mp* *ff*

2 *mp* *ff*

1 *mp* *ff*

2 *mp* *ff*

E. Hn. *fp* *fp* *ff* *ffp*

1 *mp* *ff* *mf* *ff*

2 *mp* *ff* *mf* *ff*

B. Cl. *fp* *fp* *ff* *pp* *ffp* *ffp*

1 *fp* *fp* *ff* *pp* *ffp* *ffp*

2 *fp* *fp* *ff* *pp* *ffp* *ffp*

C. Bn. *fp* *fp* *ff* *pp* *ffp* *ffp*

1 *fp* *fp* *ff* *pp* *ffp*

2 *fp* *fp* *ff* *pp* *ffp*

3 *fp* *fp* *ff* *pp* *ffp*

4 *fp* *fp* *ff* *pp* *ffp*

1 *mf* *fp* *fp* *ff* *pp* *ffp*

2 *fp* *fp* *ff* *pp* *ffp*

3 *fp* *fp* *ff* *pp* *ffp*

1 *ff* *pp* *ffp*

2 *ff* *pp* *ffp*

B. Tbn. *ff* *pp* *ffp* *ffp*

Tuba *ff* *pp* *ffp* *ffp*

Timp. *ff* *pp* *ffp* *ffp*

Tam. *ff* *pp* *ffp* *ffp*

Sus. Cym. *ff* *pp* *ffp* *ffp*

Sn. Dr. *pp*

M. T. 1 *f*

Sus. Cym. 1

Tam

Tri. *f*

Sp. Cym. *f*

B. Dr. *f*

Hp. *ff* *ff*

Pno. *p* *ff*

434

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vcl. *mf* *ff*

Cb. *ffp* *ffp*

440

Picc. *mf* 13 *fff* 15 *f* *ff* 3 *pp*

1 Fl. *mf* 13 *fff* 15 *f* *ff* 3 *pp*

2 Fl. *mf* 13 *fff* 15 *f* *ff* 3 *pp*

1 Ob. *mf* 13 *fff* 15 *f* *ff* 3 *f* 6 *mf*

2 Ob. *mf* 13 *fff* 15 *f* *ff* 3 *mf* 6

E. Hn. *ff* *pp* *ff* *mf* 6 *p*

1 Cl. *mf* 13 *fff* 15 *f* *ff* 6 *fff* 6 *f* 6

2 Cl. *mf* 13 *fff* 15 *f* *ff* 6 *fff* 6 *f* 6

B. Cl. *ff* *pp* *ff* *mf* *p*

Bsn. 1 *ff* *pp* *ff* *mf*

2 *ff* *pp* *ff* *mf*

C. Bn. *ff* *pp* *ff* *mf* *p*

1 Hn. *ff* *pp* *f* 6 *ff* 6 *mf*

2 Hn. *ff* *pp* *f* 6 *ff* 6 *mf*

1 Tpt. *ff* *pp* *ff* 3 *p* *mf* 6

2 Tpt. *ff* *pp* *ff* 3 *mf* 6

3 Tpt. *ff* *pp* *ff* 3 *p*

1 Tbn. *ff* *pp* *ff* *mf*

2 Tbn. *ff* *pp* *ff* *mf*

B. Tbn. *ff* *pp* *ff* *mf*

Tuba *ff* *pp* *ff* *mf*

Timp. *ff* *mf* *f*

Sus. Cym. *Sus. Cym.* 3 *S.C./Tri.* *f*

Tri. 1

Tri. 2

Sus. Cym. 1

M. T. 1

Sus. Cym. 1

Tam

Hp. *f* *ff* 3

Pno. *f* *ff* 3

440

Vln. I *ff* 6 *ff* 3 *mp* *stop trill*

Vln. II *ff* 6 *ff* 3 *stop trill*

Vla. *ff* 6 *ff* 3

Ve. *ff* 6 *mf* *ff* *mf* *ffp*

Cb. *ff* *mf* *ff* *mf* *ffp*

Pic. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

C. Bn. 1 2

Hr. 1 2 3 4

Tpt. 2 3

Tbn. 1 2

B. Tbn. 1 2

Tuba

Timp.

Sus. Cym.

Tri. 1  
Tri. 2  
Sus. Cym. 1

M. T. 1  
Sus. Cym. 1  
Tam.

Tri.  
Sp. Cym.  
B. Dr.

Hrp.

Pno.

rit.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

non div.

div.

accel. to trem. independently

unis.

rit.

456

Whitman 6

ritenuto

460

455

$\text{♩} = 66$

$\text{♩} = 52$

Fl. 1, 2  
Ob. 1, 2  
E. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
C. Bn.

Hn. 1, 2, 3, 4  
Tbn. 1, 2  
B. Tbn.  
Tuba

Timp.  
Tam.  
Tri. 1, 2  
Sus. Cym. 1  
M. T. 1  
Sus. Cym. 1  
Tam.  
Tri. Sp.  
Cym. B. Dr.

Hp.

Pno.

Sop.  
Or \_\_\_\_\_ from the sea of Time \_\_\_\_\_ col - lect - ing \_\_\_\_\_ vast -

456

Whitman 6

ritenuto

460

455

$\text{♩} = 66$

$\text{♩} = 52$

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



accel.  $\text{♩} = 60$

ritard.  $\text{♩} = 60$

$\text{♩} = 72$

464

Ob. 1 *mp* *pp*

E. Hn. *p* *ppp* *pp < f*

1 Cl. *p* *ppp* *pp < f*

2 Cl. *p* *ppp* *pp < f*

B. Cl. *p* *mp* *ppp* *pp < f*

1 Bsn. *p* *ppp* *pp < f*

2 Bsn. *p* *ppp* *pp < f*

C. Bn. *pp < f*

Hn. a 2 *pp* *p* *pp* *mf p*

2 Hn. a 2 *pp* *p* *pp* *mf p*

1 Tpt. *pp* *p* *pp*

2 Tpt. *pp* *p* *pp*

1 Tbn. *pp < p* *mp* *pp* *pp* *mf p*

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

B. Tbn. *mf p*

Tuba *mf p*

Rainstick *pp* *mp* *Vib.*

Mar. *p* *mp* *ppp* *mf*

Hp. *pp* *p* *pp* *mp* *p* *mp* *p*

Pno. *mf*

Sop. *mf* *pp* *p* *p* *mp* *mf*

ing all. I bring a win - dow drift... of weeds and shells. O lit - tle shells, so cur - i - ous - con - vo - lute.

accel.  $\text{♩} = 60$

ritard.  $\text{♩} = 60$

$\text{♩} = 72$

464

Vln. I *pp* *p* *ppp* *ppp* *mp* *ppp* *mf*

Vln. II *pp < p* *mp* *pp* *ppp* *pppp* *mp* *ppp* *mf*

Vla. *pp* *p* *pp* *ppp* *pppp* *mp* *ppp* *mf* *pizz.*

1 Vc. *pp* *p* *pp* *ppp* *pppp* *mp* *ppp* *mf*

2 Vc. *pp* *mp* *pp* *ppp* *pppp* *mp* *ppp* *mf*

Cb. *pppp* *unis.* *arco* *pppp* *mp* *ppp* *mf* *pizz.*

477

Musical score for measures 477-500. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Maracas (Mar.), Harp (Hp.), Piano (Pno.), and Soprano (Sop.). The score features various dynamics such as *mf*, *pp*, *p*, *mp*, and *ppp*, along with articulation marks like accents and slurs. A 'solo' marking is present above the first flute part. The piano part includes a 'C6' chord marking and a 'div. a 3' instruction. The harp part includes a 'div. a 3' instruction and a 'V' marking. The soprano part includes the lyrics 'so lim - pid - cold and voice - less,'.

477

Musical score for measures 477-500, featuring Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score includes dynamics such as *mp*, *mf*, *p*, *pp*, and *ppp*, along with articulation marks like accents and slurs. The Violin I part includes a 'pizz.' marking and a 'div. a 3' instruction. The Violin II part includes a 'pizz.' marking and a 'div. a 3' instruction. The Viola part includes a 'pizz.' marking and a 'div. a 3' instruction. The Cello part includes a 'pizz.' marking and a 'div. a 3' instruction.



495a tempo

poco accel.  $\text{♩} = 80$

poco rit.  $\text{♩} = 76$

rit.  $\text{♩} = 54$

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

E. Hn. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tuba

Timp.

Sus. Cym. w/mallets

Vib. Tam-tam

Mar.

Tri. Sp. Cym. B. Dr.

Hp. Eb G# Ab

Pno.

Sop. call up.

Glk.

mf, mp, p, pp, ppp, w/soprano, slow to fast, tr.

495 a tempo

poco accel.  $\text{♩} = 80$

poco rit.  $\text{♩} = 76$

rit.  $\text{♩} = 54$

Vln. I ord. div. half section

Vln. II ord. div. half section

Vla. ord. div. half section

Vc. arco

Cb.

Sop. w/flute

mf, mp, p, pp, ppp, div., half section, arco

508  $\text{♩} = 72$  con moto; lapping waves

1 Fl.

2 Fl.

E. Hn.

Cl. 1

B. Cl.

1 Bsn.

2 Bsn.

C. Bn.

Tri. 1  
Tri. 2  
Sus. Cym. 1

S.C./Tri.

Mar.

Hp.

Pno.

Sop.

in - land, sent from At - lan - ti - ca's rim, strains for the soul of the prair - ies, Whisp - er'd re - ver - ber - a -

508  $\text{♩} = 72$  con moto; lapping waves

1 Vln. I

2 Vln. I

1 Vln. II

2 Vln. II

1 Vla.

2 Vla.

1 Vc.

2 Vc.

1 Cb.

2 Cb.

Picc. *pp* *p*

Fl. 1 *pp* *p* *pp*

Fl. 2 *pp* *p > pp* *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

E. Hn. *pp* *p* *ppp*

Cl. 1 *pp* *p* *ppp*

Cl. 2 *pp* *p* *ppp*

B. Cl. *pp* *p* *ppp*

Bsn. 1 *pp* *p* *ppp*

Bsn. 2 *pp* *p* *ppp*

C. Bn. *p* *ppp*

Hn. 1 *pp* *p* *ppp*

Hn. 2 *pp* *p* *ppp*

Tbn. 1 *pp* *p* *ppp*

Tbn. 2 *pp* *p* *ppp*

B. Tbn. *pp* *p* *ppp*

Tuba *pp* *p* *ppp*

Timp.

Glk. *p* *mp* Tam

Vib. *mp*

Tri. 1 *ppp*

Tri. 2 *ppp*

Sus. Cym. 1 *ppp*

Mar. *p* *mp* *p*

Tri. Sp. Cym. B. Dr. *pp* *mp*

Hp. *p* *mp* *mf* *p*

Sop. *p* *mf* *pp*

tions, chords for the ear of the West. joy - - ous - ly sound - - ing.

Vln. I 1 *ppp* *pp* *p* *ppp*

Vln. I 2 *ppp* *pp* *p* *ppp*

Vln. II 1 *ppp* *pp* *p* *ppp*

Vln. II 2 *ppp* *pp* *p* *ppp*

Vla. 1 *ppp* *pp* *p* *ppp*

Vla. 2 *ppp* *pp* *p* *ppp*

Vc. 1 *ppp* *pp* *p* *ppp*

Vc. 2 *ppp* *pp* *p* *ppp*

Cb. 1 *pp* *p* *ppp*

Cb. 2 *pp* *p* *ppp*

(no gliss.) *p* *pp* *ppp*

div. unis. *p* *pp* *ppp*

pizz. *pp* *p* *ppp*

arco *pp* *p* *ppp*



rit. — molto rit.  $\text{♩} = 66$

poco accelerando

527

528

Picc. *mf* *f* *pp*

Fl. 1 *pp* *mf* *f* *pp* *mf*

Fl. 2

Ob. 1 *pp*

Ob. 2

E. Hn.

Cl. 1 *mp* *mf* *p* *mf*

Cl. 2

B. Cl.

Bsn. 1 *pp* *mp* *mf* *p* *mf*

Bsn. 2

C. Bn.

Hn. 1 *mp* *pp* *p* *mf*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *mf*

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *pp* *p* *mf*

Tbn. 2

B. Tbn.

Tuba

Glk. *p* *ff*

Vib. *p*

Mar. *pp*

Hp. *mp*

Pno. *f* *mp*

Sop. *p* *mp* *mf* *ff*

in - fin - i - tals out\_ of my life, and man - y a life, For not\_ my life\_ and years a - lone

rit. — molto rit.  $\text{♩} = 66$

poco accelerando

527

528

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

Vln. II *pp* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*

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

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

Cb. *ppp* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*



535

$\text{♩} = 84$  resolved

rit.

Picc. *ff* *p* *ff* *mf* *ff* *p* *mp* *pp*

1 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

Fl. 2 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

1 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

Ob. 2 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

E. Hn. *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

Cl. 1 2 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

B. Cl. *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

Bsn. 1 2 *f* *f* *ff* *mf* *ff* *p* *mp* *pp*

C. Bn. *mf* *p* *ff* *p*

Hn. 1 3 *mf* *f* *ff* *mf* *ff* *p*

2 4 *mf* *f* *ff* *mf* *ff* *p*

Tpt. 1 2 *mf* *f* *ff* *mf* *ff* *p*

3 *mf* *f* *ff* *mf* *ff* *p*

Tbn. 1 2 *mf* *f* *ff* *mf* *ff* *p*

B. Tbn. *mf* *f* *ff* *mf* *ff* *p*

Tuba *mf* *f* *ff* *p*

Timp. *f* *mf* *p* *ff* *mp* *f* *mf*

Glk. *f*

Vib. *f* *p*

Mar. *f* *p*

Hp. *ff* *mp*

Pno. *f* *ff* *p*

Sop. *ff* *mp*

535

$\text{♩} = 84$  resolved

rit.

I give— all— all— I give— I

Vln. I *pp* *f* *mf* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vln. II *pp* *f* *mf* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

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

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

Cb. *mf* *p* *ff* *p* *ff* *p* *ff* *p*

541

$\text{♩} = 60$  meno mosso; flowing

Picc. *p*

Fl. I *p* *mp* *p*

Ob. I *mp*

E. Hn. *mp* *mf*

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

Bsn. I *mp* *mp*

Timp. *pp*

Glk. *pp*

Vib. *pp*

Mar. *p* sim. (l.v.)

Crt. *pp* Crt.

Hp. *pp*

Pno. *pp*

Sop. *p* *mp* *mf*  
give, For not my life and years a lone I give

541

$\text{♩} = 60$  meno mosso; flowing

Vln. I *ppp* *pp* *ppp* unis. arco

Vln. II *ppp* *pp* *ppp* arco

Vla. *ppp* con sord. arco

Vc. *ppp* *pp* *ppp* unis. arco

Cb. *ppp* con sord.

Picc.  $\text{♩} = 66$

Fl. 1 *mp* *mf* *ppp* *pp*

Fl. 2 *mp* *mp* *mf* *ppp*

Ob. 1 *mp* *p* *mf* *ppp* *pppp* *pp*

Ob. 2 *p* *mf* *ppp*

E. Hn. *p* *mf* *pp*

Cl. 1 *mp* *p* *mf* *pp*

Cl. 2 *p* *mf* *ppp*

Bsn. 1 *p* *mf* *pp*

Hn. 1 *mp* *ppp*

Hn. 2 *mp* *ppp*

Tpt. 1 straight mute *mp* *ppp* *pppp*

Tpt. 2 straight mute *mp* *ppp*

Tpt. 3 straight mute *mp* *ppp*

Tbn. 1 straight mute *mp* *ppp*

B. Tbn. straight mute *mp* *ppp*

Timp. *mp* *p* *pp*

Glk. *mp* *pp* *p*

Vib. *mp* *pp* *p*

Mar. *p* *mp* *pp* bowed *mp* mallets *pp* *p*

Crt. *mp* *pp*

Hp. *p* *mp* *pp*

Pno. *mp* *p* *pp*

Sop. *mf* all. *mp* *mf* *pp* I give...

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

Vln. II *pp* *p* *mp* *pp* *ppp* *pp*

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

Vc. *pp* *p* *mp* *pp* *pp*

Cb. *pp* *p* *mp* *pp* *pp*

561

poco rit.

$\text{♩} = 72$  murmurs and echoes

560

Fl. 1, 2  
Ob. 1, 2  
E. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2, 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Vib.  
Mar.  
Hp.  
Pno.

561

poco rit.

$\text{♩} = 72$  murmurs and echoes

560

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

565 **poco ritard.**  $\text{♩} = 69$  **poco meno mosso**

1 Fl. *pp* *mp*

2 Fl. *pp* *mp*

Ob. 1 *ppp*

E. Hn. *mp* *ppp* *p* *mp* *mf* *pp* *p*

Cl. 1 *mp* *ppp*

B. Cl. *pp* *mp* *ppp*

1 Bsn. *pp* *mp* *ppp* *pp* *mp* *ppp*

2 Bsn. *pp* *mp* *ppp*

C. Bn. *mp* *ppp* *pp* *mp* *ppp*

1 Hn. *pp* *mp* *ppp* *mp* *ppp*

2 Hn. *mp* *ppp*

3 Hn. *mp* *ppp*

4 Hn. *mp* *ppp*

1 Tpt. *ppp* *pp* *mp* *ppp* *mp* *p* *ppp*

2 Tpt. *ppp* *pp* *mp* *ppp* *mp* *p* *ppp*

1 Tbn. *ppp* *pp* *mp* *ppp* *pp* *mp* *mf* *pp* *p*

2 Tbn. *ppp* *p* *ppp* *pp* *mp* *ppp*

B. Tbn. *ppp* *p* *ppp*

Tuba *ppp* *p* *ppp*

Vib. *pp* *p* *ppp* *p* *mp* *pp*

Mar. Perc. *pp* *p*

Hp. *pp* *p* *ppp* *p* *mp* *pp*

Pno. *ppp* *mp* *pp* *pp* *mp* *arco*

Sop. *mp* *mp* *mf* *p*

These waifs from the deep, cast high and dry. Wash'd Wash'd on Wash'd

565 **poco ritard.**  $\text{♩} = 69$  **poco meno mosso**

Vln. I *ppp* *p* *ppp*

Vln. II *pp* *pp* *ppp* *pizz.* *p* *mp* *ppp*

Vla. *pp* *pp* *ppp* *pizz.* *p* *mp* *arco* *pp*

Vc. *pp* *pp* *ppp* *pizz.* *p* *mp* *ppp*

Cb. *pp* *pp* *ppp* *pizz.* *p* *mp* *ppp*



582

morendo poco a poco

Fl. 2  
Ob. 1  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Glk.  
Tri. 1  
Tri. 2  
Sus. Cym. 1  
M. T. 1  
Sus. Cym. 1  
Tam.  
Crt.  
Hp.  
Pno.

pp, p, mp, ppp, pppp, n

Tam, Pc. 4

Perc. triangle beaters on random individual bars

Rainstick

(15)

582

morendo poco a poco

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

pp, p, mp, ppp, pppp, div.