

the sea grows old...

Alex Tedrow



2021

the sea grows old...

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for voice and ensemble

Georgina Joshi Composition Commission

for the Indiana University New Music Ensemble, directed by David Dzubay

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the sea grows old...

Commissioned by the Georgina Joshi Foundation
Premiere: April 14, 2022 – Auer Hall, Bloomington, IN
(transposed conductor score)

Duration

~12-13 minutes

“The Fish”

by Marianne Moore (1887-1972)

wade
through black jade.
 Of the crow-blue mussel shells, one keeps
 adjusting the ash-heaps;
 opening and shutting itself like

an
injured fan.
 The barnacles which encrust the side
 of the wave, cannot hide
 there for the submerged shafts of the

sun,
split like spun
 glass, move themselves with spotlight swiftness
 into the crevices —
 in and out, illuminating

the
turquoise sea
 of bodies. The water drives a wedge
 of iron through the iron edge
 of the cliff; whereupon the stars,

pink
rice-grains, ink-
 bespattered jellyfish, crabs like green
 lilies, and submarine
 toadstools, slide each on the other.

All
external
 marks of abuse are present on this
 defiant edifice —
 all the physical features of

ac-
cident — lack
 of cornice, dynamite grooves, burns, and
 hatchet strokes, these things stand
 out on it; the chasm side is

dead.
Repeated
 evidence has proved that it can live
 on what can not revive
 its youth. The sea grows old in it.

(text in the public domain – original version published in 1921)

Program Notes

the sea grows old... is my musical interpretation of Marianne Moore's remarkable poem, "The Fish", written in 1918 and first published in 1921. The flow, imagery, and direction of Moore's text paint a disturbingly beautiful picture of the sea, aquatic life, and the water's edge at battle with a barren cliff. The lines of the poem ebb and flow, bleeding together as if the stanzas themselves look and move like waves. I sense a constant dichotomy evident in her words between color and desolation and life and death. The depictions are so detailed and textural yet simple and elegant, still retaining a perpetual darkness that perhaps bears strong influence from the ever-present shadow of World War I.

This setting of Moore's "The Fish" aims to capture the essence of the work in a more contemporary musical context. Textures and harmonies in the music move in macro-swallows like waves while more violent rhythmic elements drive a constant tension that is never quite resolved completely. The music is built upon juxtaposition between what I perceive as the "natural" and the "unnatural". Vaguely spectral harmonies are contorted into familiar chord progressions in unfamiliar soundscapes. Motives derived from the structure of the poem itself are pitted against sounds that suggest human intervention. The vocal soloist functions sometimes as a narrator distanced from the setting, with the ensemble or individual instruments portraying actions and pictures described. At other times the soloist directly embodies an image or character emotionally within the setting, again aiming to create tension between the natural, unnatural, literal, and figurative.

I am immensely grateful for the role David Dzubay, the Indiana University New Music Ensemble, and the Georgina Joshi Foundation played in helping bring this piece to life. I genuinely hope you will enjoy it!

Performance Notes

- The voice solo part may be performed by any voice type possessing the given range (or exactly one octave below the given range) – mezzo-soprano is recommended.
- The bass part calls for a low C extension. If an instrument possessing this range is not available, the player may take extended range notes up the octave.
- Air sounds in wind player parts should always be performed without tone. Pitches on the staff are indicated for fingering instructions only.
- Slap tongues in the brass parts should be performed without tone. The effect is intended to be percussive.
- The marking "flz." in a wind player's part denotes a flutter tongue instruction. Growls or other harsh playing effects may be substituted at the conductor's discretion. Likewise, growls in the saxophone and clarinet parts may be substituted with flutter tongues.
- The Percussion 2 part calls for a rolled tam-tam to be dipped into a tub of water on stage to raise and lower pitch. If possible, the tub should be as visible as possible to the audience for visual effect.
- The instructions "*quasi-freely*" and "*freely*" are listed often throughout the score. These directions are to instruct performers to take a somewhat loose interpretation of the tempo and rhythms indicated.
- The pianist should use sustain pedal generously throughout the slower sections of the piece. The harpist should let notes sustain fully unless staccatos or a "choke" instruction are indicated.

Instrumentation

Flute/Piccolo

Oboe

B_b Clarinet/B_b Bass Clarinet

E_b Alto Saxophone

Bassoon/Contrabassoon

F Horn (mute)

C Trumpet (harmon mute, cup mute)

Trombone (harmon mute, cup mute)

Tuba

Percussion 1:

Vibraphone, Crotale, Marimba, Glockenspiel, Low Tom, Roto Tom (high E_b), Large Brake Drum, Ocean Drum (shared), Snare Drum (shared), Triangle – mallet choices are at performer/conductor's discretion

Percussion 2:

Tam-Tam (requires large tub of water), Ocean Drum (shared), Suspended Cymbal, Timpani (2-3 Drums ranged F2-E_b3), 2 Woodblocks (pitched indefinitely higher and lower), Bass Drum – mallet choices are at performer/conductor's discretion

Harp

Piano

Voice (mezzo-soprano recommended)

Violin I

Violin II

Viola

Cello

Double Bass (low C extension recommended)

Music typeset by the composer

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- *the sea grows old...* for voice and ensemble

Georgina Joshi Composition Commission

Transposed Score

Text by Marianne Moore

for the Indiana University New Music Ensemble, directed by David Dzubay

the sea grows old...

(2021)

Alex Tedrow (b. 1999)

6

7 ♩ = 56

Fl. flz. *fp*

Ob.

B. Cl. *mp* *pp* air only; finger indicated note; breathe as necessary

A. Sx. *timbral trill* *mp* *pp* air only; finger indicated note; breathe as necessary

C. Bn. (to bassoon) *mp* *pp* etc. dynamic swells ad lib.

Hn. (stopped) *pp* *mp* *pp* air only; finger indicated note; breathe as necessary open

C Tpt. air only; finger indicated note; breathe as necessary etc. dynamic swells ad lib.

Tbn. *n—mp—n* etc. dynamic swells ad lib. (as before)

Tuba *pp* *mp* *pp*

Perc. 1 (bowed crotales) *f* (water tam-tam)

Perc. 2 *pp* *mp* *p*

Hp. *mf* solo *f*

Pno. solo *p* *mf* *f* *pp*

Voice *mf* *p* through black jade.

6

7 ♩ = 56 ord. *pp* *mp* *pp*

Vln. I ord. *pp* *mp* *pp*

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

Vla. ord. pizz. *pp* *mp* *pp*

Vc. arco *p* *pp* *pp* sul pont. (*>*) *mf*

D.B. pizz. *pp* *pp* *pp* *mp*

11

molto rubato

Fl.

Ob. *mp* *pp*

B. Cl.

A. Sx.

C. Bn.

16 *a tempo*

Hn.

C Tpt.

Tbn.

Tuba *(as before)* *pp*

Perc. 1

Perc. 2 *Bowed Crotales* *Ocean Drum* *pp*

Hp. *mf*

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

Voice *mp* *f* *p* *mf* *pp*
Of the crow blue mus-sel shells, one keeps ad - just-ing the ash - heaps;

11 sul pont. (>)

*molto rubato*16 *a tempo*

Vln. I *mf* *pp*

Vln. II

Vla. *col legno* *battuto* *ricochet*

Vc. *ord. pizz.* *p* *mfp* *p*
pizz. *3*

D.B. *pp* *p*

poco accel. flz. *poco rit.*

17

Fl. Ob. B. Cl. A. Sx. Bsn. Bassoon solo Hn. C Tpt. Tbn. Tuba Perc. 1 (ocean drum) Perc. 2 Hp. Pno. Voice

poco accel. ord. (>) col legno battuto ricochet arco sul tasto
Vln. I Vln. II Vla. Vc. D.B.

poco rit.

21 -----, $\text{J} = 56$

25

Fl.

Ob. mp pp
air only - as before; follow indicated dynamics

B. Cl. n mp pp pp mp n
air only - as before; follow indicated dynamics

A. Sx. pp n mp pp mp n
solo mf

Bsn.

Hn. air only; finger indicated note; breathe as necessary
open n mp pp mp n pp mf

C Tpt. pp open air only - as before; follow indicated dynamics n mp p mp n
air only - as before; follow indicated dynamics

Tbn. n mp n

Tuba p

Perc. 1 mp pp wire brushes f
Suspended Cymbal *freely*

Perc. 2 pp mp p Water Tam-Tam mp

Hp. *bisbigliando* pp mp pp mf

Pno. p

Voice pp mp p mf
mm → o - pen - ing and shut-ting it - self like _____ an in - jured fan.
gradually "open" to vowel

21 -----, $\text{J} = 56$

25

Vln. I pp

Vln. II

Vla.

Vc. p pizz. p pizz. $arco$

D.B.

poco accel.

27

Fl. flz. *mf*

Ob. "shhh" sound; whispered - no instrument

B. Cl. alternate fingerings - "shade" indicated notes to create fluctuation in timbre and pitch

A. Sx. *pp* timbral trill *mf*

Bsn. "shhh" sound; whispered - no instrument

Hn. "shhh" sound; whispered - no instrument

C Tpt. harmon mute (stem in)

Tbn. harmon mute (stem in) ("wah" effect)

Tuba "shhh" sound; whispered - no instrument

Perc. 1 (water tam-tam)

Perc. 2 "shhh" sound; whispered - not in instrument

Hp. *p* *mp* *mf*

Pno. *p* "shhh" sound; whispered - no instrument

Voice *fp* *ah*

poco accel.

27

Vln. I ord. *p* *mf* *pp* *p* pizz. *3*

Vln. II ord. *p* *mf* *pp* *p* pizz. *3*

Vla. *p* *mf* *pp* *p* pizz. *3*

Vc. arco *p* *mf* *pp* "shhh" sound; whispered - no instrument

D.B. *mf* *pp* *mf*

32 $\text{♩} = 72$

Fl. *pp*

Ob. *pp*

B. Cl.

A. Sx. *pp*

Bsn. *p* *pp* (quickly switch to contrabassoon)

Hn. *pp*

C Tpt.

Tbn. *pp*

Tuba *pp*

Perc. 1 *mf* 3 *pp* (Ocean Drum)

Perc. 2 *pp* *mp* *pp*

Hp.

Pno. *pp*

Voice *f* *mf* *p* *quasi-freely* *mf*

flz. solo 3 3 *mp* *f* *pp*

timbral trill 3 *pp* *mp*

cup mute 3 *pp* *mf* *pp*

The bar-na-cles which en-crust the side of the wave, can - not hide there for the sub-merged shafts

32 $\text{♩} = 72$

Vln. I *mf* (5) *p* *pp* (3) *mf* (3) *pp*
arco sul tasto non-vibrato

Vln. II *mf* (5) *p* *pp* *non vibrato* *pp* *mf* (3) *pp*
arco sul tasto

Vla. *mf* *pp* *pizz.* *pp* *mf* *pp* *pp* *mf* *pp*
arco sul pont. ($>$) *arco sul pont.* ($>$) *arco sul pont.* ($>$)

Vc. *mp* (3) *mf* *p* *pp* *pp* *mf* *pp*
pizz. (3) *mf* *pp* *pp* *mf* *pp*

D.B. *pp* *p* *pp* *pp* *pp* *mf* *pp*

poco rit.

38

40 ♩ = 56

poco accel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

44

accel.

Picc. Ob. B. Cl. A. Sx. C. Bn.

Hn. C Tpt. Tbn. Tuba

Vibraphone
with mallets

Perc. 1 Perc. 2

Hp.

Pno.

Voice

molto vibrato *f* [nuh] *n.v.* *m.v.* [nuh] *sim.* *f* [nuh]

44

accel.

Vln. I Vln. II Vla. Vc. D.B.

Picc. *jet whistle* (to flute) **50** **= 112**
 Ob. *p — f — p* **50** **= 56** (play upper notes if low notes aren't available)
 B. Cl. *f* *p — ff* (to clarinet)
 A. Sx. *f* *p — ff*
 C. Bn. *mp — pp*
 Hn. *f* *p — ff* flz. brassy
 C Tpt. *f* *p — ff* flz. open brassy
 Tbn. *f* *p — ff*
 Tuba *ff*
 Perc. 1 Low Tom **50** **= 112** Marimba **50** **= 56** *pp — mp* very gently twirl Glass Wind Chimes with finger
 Perc. 2 (timpani) *pp — f — pp* choke
 Hp. *p* ord.
 Pno. *p — mf — p* *ff* *pp — mp* *p* près de la table (loco)
 Voice *fp* *ff* *mp* vibrato norm.
 spun — [nuh] glass,
50 **= 112** **= 56** **55** pizz.
 Vln. I *ord.* *p — f — p* *mf*
 Vln. II *ord.* *p* solo arco
 Vla. *p* *mp*
 Vc. *fp* *ff* *pizz.* *mp*
 D.B. *pp* *ord.* *ff* *pizz.* *mp* *p*

56

Picc. — — — — — — — —

Ob. — — — — — — — —

B. Cl. — — — — — — — —

A. Sx. solo — — — — — — — —

C. Bn. — — — — — — — —

Hn. — — — — — — — —

C Tpt. — — — — — — — —

Tbn. — — — — — — — —

Tuba — — — — — — — —

Perc. 1 — — — — — — — —

Perc. 2 — — — — — — — —

Hp. *bisbigliando* — — — — — — — —

Pno. — — — — — — — —

Voice — — — — — — — —

56

Vln. I — — — — — — — —

Vln. II — — — — — — — —

Vla. — — — — — — — —

Vc. — — — — — — — —

D.B. — — — — — — — —

61

Fl. flz.
Ob. f³
B♭ Cl. mf
A. Sx. pp
C. Bn. *fp*

Hn. pp
C Tpt. pp
Tbn. + → o → +
Tuba mf
(marimba) pp
Perc. 1 mf 3 p
Perc. 2

bisbigliando
Hp. f pp mp pp mf f
8vb
(B) près de la table
Pno. mf 3 p mf pp f
8vb

Voice move them-selves with spot - light swift-ness

61 pizz.
Vln. I pp mf dim. 5
Vln. II pp mf dim. (pizz. ord.)
Vla. mf 3 dim.
Vc. (pizz. ord.) mf dim.
D.B. 3 p

63

Fl. flz.
Ob. pp
B♭ Cl. pp
A. Sx. p pp
C. Bn. *fp* open 3
Hn. pp
C Tpt. pp
Tbn. pp mp pp
Tuba mf
(marimba) pp
Perc. 1 mf 3 p
Perc. 2

Hp. pp mp pp pp mf f
8vb
(B) près de la table
Pno. pp mp pp pp f
8vb

Voice move them-selves with spot - light swift-ness

Vln. I pizz. pp mf dim. 5
Vln. II pizz. pp mf dim. (pizz. ord.)
Vla. mf 3 dim.
Vc. (pizz. ord.) mf dim.
D.B. 3 p

arco sul pont.
arco sul pont.

poco accel.

73

Fl. *mf* *pp* *fp* *mf* *pp* *mp*

Ob. *mf* *pp* *mf* growl *pp* *mp* growl

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

A. Sx. *mp* *pp* *p* *mf* *mp* *p* growl

C. Bn. *mp* *pp*

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

C Tpt. cup mute *3* *pp* *p* *pp* *p*

Tbn. *fp* *mf* *p* *p* *mf* *pp* *p*

Tuba

Perc. 1 Vibraphone *mf* *3* *3* *f* *b* *b* *b*

Perc. 2 Glockenspiel *mf* *b* *b* *b*

Hp. *mf* *3* *3* *f* *b* *b* *b*

Pno. *p* *mf* *b* *b* *b*

Voice *mf* *f* *p* *f* *fp* *f*
in and out il - lu [muh] lu [muh]

73

Vln. I *pp* arco *mp* *p* *pp* (together) *pp* *mf*

Vln. II *pp* arco *p* *pp* (together) *p* *mf*

Vla. *pp* arco *p* *pp* (together) *p* *mf*

Vc. *pp* arco *p* *pp* (together) *p* *mf*

D.B. *pp* arco *p* *pp*

77 ♩ = 72 rit. **80** ♩ = 56

Fl. Ob. B♭ Cl. A. Sx. C. Bn.

Hn. C Tpt. Tbn. Tuba Perc. 1 Perc. 2 Hp. Pno.

Voice

77 ♩ = 72 rit. **80** ♩ = 56

Vln. I Vln. II Vla. Vc. D.B.

94

Fl. *mp* *f* *pp* *mp*

Ob. *f* *pp* "shhh" sound; whispered - no instrument

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

A. Sx. *pp* *pp* *mp* *pp*

C. Bn. *pp* *mf* *pp* *pp*

Hn. open *mf* *pp* "shhh" sound; whispered - no instrument

C Tpt. *f* *pp* *p* *pp*

Tbn. *mp* dim. poco a poco... "shhh" sound; whispered - no instrument

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

Perc. 1 (bowed vibraphone)

Perc. 2 "shhh" sound; whispered - no instrument

Hp. solo *mf*

Pno. solo *pp* *mf* *p* *pp* *mp*

Voice *mf* The wa - ter The wa - ter *p* The wa - ter

94

Vln. I (*>*) *f* *p* *pp*

Vln. II (*>*) *f* *p* *pp*

Vla. (*>*) *f* *p* *pp* ord. *pp* *mp*³

Vc. (*>*) *f* *p* *pp*

D.B. (*>*) *f* *p* *pp* ord. *pp* *mp*

poco accel.

103 $\text{J} = 72$

Fl. *pp* *mf*

Ob. *mf*

B. Cl.

A. Sx.

C. Bn. *mp* *pp*

Hn.

C Tpt.

Tbn.

Tuba *pp*

Perc. 1 *Roto Tom* *pp* *mf*

Perc. 2 *Bowed Crotales* *mf*

Timpani *f*

Hp.

Pno. *f*

Voice *fp* *ff*
The wa - ter drives a wedge _____ [juh]

poco accel.

103 $\text{J} = 72$

Vln. I *ord. pizz.* *mf* *ord. pizz.* *arco* *pizz.* *mf*

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

Vla. *3* *3* *pp*

Vc. *ord.* *mf*

D.B. *pizz.* *p* *arco* *pp*

rit. 109 111 ♩ = 56

Fl. f mf mp 3 p flz. 3 pp mp pp
Ob. f mf mp 3 p
B. Cl. f mf mp 3 timbral trill pp mf pp
A. Sx. 3 pp mp pp
C. Bn. 3 pp mp pp
Hn.
C Tpt. cup mute 3 mp
Tbn. pp mp pp (as before)
Tuba f mf mp pp mp pp
Perc. 1 3 p
Perc. 2 3 Woodblocks (2 pitches) p
Hpf. mf mp 3 mf choke choke
Pno. 3 loco mf 3
Voice f of the cliff; mf where-u-pon the stars, 5 3

rit. 111 ♩ = 56

Vln. I f mf mp 3 p pp mp
Vln. II f mf mp 3 p pp mp
Vla. f mf mp 3 mp pp arco
Vc. f mf mp 3 pizz. pp pizz. mp arco
D.B. 3 pp

114

Fl. flz. *fp* *mf* *pp*

Ob. *pp* *mp* *pp*

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

A. Sx. *mf* *pp* *p*

C. Bn. *pp* *p* *pp*

Hn. muted *p* *mp* *pp*

C Tpt. *pp*

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

Tuba *pp* *mp* *pp*

Perc. 1 (brake drum) *pp*

Perc. 2 (woodblocks) *pp*

Hp. *f* *pp* choke *p*

Pno. *p* *pp*

Voice *f* *pp* *mf* mm pink rice-grains, ink *p* ink

114

Vln. I *pp* *f* *mp* pizz. *dim.*

Vln. II *pp* *mp* *dim.* pizz. *pizz.*

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

Vc. *pp* sul pont. (<>) *p* *pp* *mp* *dim.*

D.B. *mf* *pp*

119

Fl.

Ob.

B. Cl.

A. Sx.

C. Brn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Voice

121

flz.

pp

mf

overtone gliss.

sing top pitches in comfortable octave while playing bottom note

p

mf

p

mf

(still muted) flz.

pp

mp

pp

mf pp

pp

Marimba

Water Tam-Tam

pp mf p

ped.

mf p

be - spat-tered jel - ly - fish,

119

Vln. I

Vln. II

Vla.

Vc.

D.B.

121

arco sul pont.

pp

mf

124

rit. $\text{J} = 40$

air only - finger indicated note

(to piccolo)

Fl. pp

Ob. pp

B. Cl. pp
air only - finger indicated note

A. Sx. pp
air only - finger indicated note

C. Bn. pp

Hn.

C Tpt. pp

Tbn.

Tuba mf pp

Perc. 1 (marimba) pp

(water tam-tam)

Perc. 2 mp pp p pp

Ocean Drum

Hp. p pp

Pno. pp (gradually slow) ppp as softly as possible niente

Voice mf pp 5 mf pp
crabs like green lilies, and sub - ma - rine toad - stools, slide each on the oth-er

124

rit. $\text{J} = 40$

Vln. I pp

Vln. II

Vla. pp

Vc. pp

D.B. f pp

130 $\text{♩} = 112$

Piccolo
Fl.
Ob.
Clarinet
B. Cl.
A. Sx.
C. Bn.
Bassoon
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Snare Drum (rim)
Timpani
Woodblocks
Hp.
Pno.
Voice

130 $\text{♩} = 112$

Vln. I
Vln. II
Vla.
Vc.
D.B.

136

Picc. Ob. Bb Cl. A. Sx. C. Bn. Hn. C Tpt. Tbn. Tuba Perc. 1 Perc. 2 Hp. Pno. Voice

138

Vln. I Vln. II Vla. Vc. D.B.

All ex - ter - nal marks of a - buse a - buse a -

142

Picc. flz.

Ob. p mf

B♭ Cl. growl p mf f

A. Sx. mf 3 3 pp

C. Bn. 3 p f

Hn. muted flz. fp

C Tpt. (still muted) p f fp flz.

Tbn. f fp flz.

Tuba 3 p f

Perc. 1 mf pp f pp

Perc. 2

Hp. f choke

Pno. p f

Voice ff. mf buse [ah] 3 3 are pre-sent

142

Vln. I f pizz. pizz. arco ricochet

Vln. II f pizz. pizz. arco ricochet

Vla. f pizz. pizz. arco ricochet

Vc. p f pp arco ricochet

D.B. 3 f

152 more urgent

149

Picc. *mf*

Ob. *mf*

B♭ Cl. *f*

A. Sx. *f* *p* *mf* *p* *mp* *f*

C. Bn. *arco* *f* *v* *v*

Hn. *f*

C Tpt. *f*

Tbn. *f* *pp* *flz.* *f* *arco*

Tuba *f* *v* *v*

Perc. 1 *f* *Brake and Snare Drum*

Perc. 2 *Timpani* *pp* *f*

Hp. *v* *v*

Pno. *mf* *f* *mp* *f* *mp* *f*

Voice *f* *on this de - fi - ant ed - i - fice* *v* *v*

152 more urgent

149 *ord.* *mf*

Vln. I *mf*

Vln. II *ord.* *mp*

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

Vc. *pizz.* *p* *mf* *arco* *f* *arco*

D.B. *f*

156

Picc. Ob. B♭ Cl. A. Sx. C. Bn. Hn. C Tpt. Tbn. Tuba Perc. 1 Perc. 2 Hp. Pno. Voice

Vln. I Vln. II Vla. Vc. D.B.

162 163

Picc. -

Ob. - *mp*

B♭ Cl. - *mp*

A. Sx. - *p* *mf*

C. Bn. - *mf* 5 *p*

Hn. flz. open *fp* *f*

C Tpt. flz. open *fp* *f*

Tbn. flz. > *fp* *f*

Tuba flz. > *fp* *f*

Perc. 1 (snare drum) *p* 3 *f*

Perc. 2 (timpani) *mf* *f*

Hp. *mf* *f* choke

Pno. *mp* 5 *p* *f* (loco)

Voice *f* all the phys-i-cal fea-tures of ac ci- dent lack lack of cor-nice,

162 163 pizz.

Vln. I *mf* *pizz.* *mf*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.* arco *pizz.* *mf*

Vc. *mf* *pizz.* arco *pizz.* *mf* arco *mf*

D.B. *mf* > *mf*

169 *poco accel.*

Picc. Ob. B♭ Cl. A. Sx. C. Bn. Hn. C Tpt. Tbn. Tuba Perc. 1 Perc. 2 Hp. Pno. Voice

jet whistle
growl
flz.
flz. fp
ff
ff
ff
ff
ff
ff
dy - na - mite grooves, *burns,* *and hatch - et strokes,* *grooves,* *burns,* *strokes,*

169 *poco accel.*

Vln. I Vln. II Vla. Vc. D.B.

177

178 ♩ = 126

Picc.

Ob.

B♭ Cl.

A. Sx.

C. Bn.

Hn.

C Tpt.

Tbn.

Tuba

(snare and brake drum)

Perc. 1

Perc. 2

Hp.

Pno.

Voice

these things stand [duh] stand [duh] stand [duh]

177

178 ♩ = 126

Vln. I

Vln. II

Vla.

Vc.

D.B.

184 *molto rit.* (ca. $\text{♩} = 66$) freely

Picc. *ff* *p* *fff*
 Ob. *ff* *p* *fff*
 B♭ Cl. *ff* *p* *fff* (to bass clarinet)
 A. Sx. *ff* *p* *fff*
 C. Bn. *ff* *p* *fff* (to bassoon)
 Hn. *ff* *p* *fff*
 C Tpt. *ff* *p* *fff*
 Tbn. *ff* *p* *fff*
 Tuba *ff* *p* *fff*
 Perc. 1 *ff* *pp* *fff*
 Perc. 2 *ff* *pp* *fff*
 Hp. *fff*
 Pno. *ff* *p* *fff*
 Voice *n.v.* *fp* *ff* *mf* *fff* vibrato norm. *f < ff* *mp* *p*
 stand [duh] these things stand_ out _____ on _____ it; [tuh] the cha-sm side_ is dead.

184 *molto rit.* (ca. $\text{♩} = 66$) freely

Vln. I *ff* *p* *fff*
 Vln. II *ff* *p* *fff*
 Vla. *ff* *p* *fff*
 Vc. *ff* *p* *fff*
 D.B. *ff* *p* *fff*

190

♩ = 56

Picc.

Ob.

B. Cl. Bass Clarinet

A. Sx.

C. Bn. Bassoon

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 Ocean Drum

Perc. 2 Water Tam-Tam

Hp.

Pno.

Voice

190

♩ = 56

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

200

"shhh" sound; whispered - no instrument

Flute flz.

pp timbral trill

Ob.

B. Cl.

A. Sx.

Bsn.

Hn. air only - as before; follow indicated dynamics

C Tpt.

Tbn. cup mute

Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Voice

poco accel.

dead. dead.

202

poco rit.

Fl. *Ob.* *B. Cl.* *A. Sx.* *Bsn.* *Hn.* *C Tpt.* *Tbn.* *Tuba*

Perc. 1 *Perc. 2* *Hp.* *Pno.* *Voice*

Bowed Vibraphone *Marimba*

(water tam-tam)

Re - peat *ed ev - i-dence* *has proved* *that it can live*

202

poco rit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page shows five staves for string instruments. The first staff (Vln. I) starts with a dynamic of *mf* and a tempo of $\text{J} = 66$. The second staff (Vln. II) starts with *mf* and a tempo of $\text{J} = 56$. The third staff (Vla.) has a dynamic of *pp*. The fourth staff (Vc.) has dynamics of *p*, *pizz.*, and *pp*. The fifth staff (D.B.) has a dynamic of *pp*. Various performance instructions are included, such as *sul tasto*, *arco*, and *mp*.

207

208

Fl. *pp*

Ob. *mf* *pp*

B. Cl.

A. Sx. *pp*

Bsn. solo *mp* *pp*

Hn. (still muted) *mp* *pp*

C Tpt.

Tbn. *pp*

Tuba *pp* *p* *pp*

Perc. 1 *mp* *pp* *pp* *p*

Perc. 2 *pp* *mp* *p*

Hp. *mf* *mp*

Pno. *p* *pp* *pp* *8vb* (ped. al fine)

Voice on what can not re - vive its youth. The sea grows old in it. The

207

208

Vln. I

Vln. II

Vla. *mf* *pp*

Vc. *mf* *pp* *pizz.* arco *pp* *pizz.*

D.B. *pp* *p* *pp* *mp* *pp*

