

GWYNETH WALKER

# Three Days by the Sea

*for SATB Chorus and Orchestra*

1. The Bottom of the Sea
2. Gifts from the Sea
3. Down to the Sea

Commissioned by the Key Chorale, in celebration of their 20th season, 2005.

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Daniel Moe – Music Director.

Duration: 11'30"

The sea is a universal force which speaks to each of us in unique ways. Thus, these texts, by three different authors, were selected for this choral work. It is intended that a diversity of aspects of the sea be explored.

*THE BOTTOM OF THE SEA* (poem by Thomas Merton) is a product of imagination – the ocean floor, the home of mermaids, “where waters most lock music in,” a dimly-lit room where “lost orchestras play.” [The orchestras play a waltz.] This song is characterized by descending lines into the depths of the orchestral and choral ranges. The tuba is a featured instrument in these “descents.” A pair of piccolos open the movement, portraying a school of fish in the ocean.

*GIFTS FROM THE SEA* (poem by Anne Morrow Lindbergh) are found on the beach. One might find shells, perhaps the shell of a hermit crab. [The oboe and bassoon play hermit crab motives.] One might also find simplicity. Patience and faith come from the sea. “One should lie empty, open, choiceless as a beach.”

Norah Mary Holland, a Canadian poet, cousin of W.B. Yeats, provides the lyrics for the closing song, *DOWN TO THE SEA*. Here is the dark, strong, passionate sea, the “waters, wild and wide.” This is sustained and powerful music, with the rolling sea often portrayed by the string arpeggios and the surging wave patterns in the woodwinds and brass.

A love and a fear of the sea are combined. “O strong and terrible Mother Sea, let me lie once more on your cool white breast.” There is no home on the land. In the final voyage, “I will go down to the sea again.”

#### **Performance Note:**

It is suggested that each of the poems (texts) be read aloud before the performance of each song. This will allow the audience to have abundant familiarity with the beautiful lyrics, and the readings themselves will become part of the expression of the words. With this in mind, the poems are printed in the choral octavos.

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

*Further information concerning Gwyneth Walker and her works is available at: [www.gwynethwalker.com](http://www.gwynethwalker.com)*

# Three Days by the Sea

for SATB Chorus (divisi) and Orchestra

Thomas Merton (1915-1968)

Gwyneth Walker

## 1. The Bottom of the Sea

*rapidly, unmeasured, breathe ad lib.*  
Picc. (both) **Slowly** ♩ = ca. 60

Flutes (both double Piccolo) 1 2 *pp*

Oboe

B♭ Clarinet

Bassoon

Horns in F 1 2

Trombone

Tuba

Percussion (One player) Glock. *pp*

*con sord.* *rapidly, unmeasured, not together (as a school of small fish in the ocean)* [change bow slowly] **Slowly** ♩ = ca. 60

Violin 1 *pp*

Violin 2 *pp*

Viola *pp*

Violoncello *pizz., con sord.* *arco* *pizz.* *arco*

Contrabass *p* *pizz., con sord.* *arco* *pizz.* *arco*\*

\* If Contrabass with low extension is not available, play an octave higher.

4 A to Flute (both)

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc.

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*unis. p softly, as if creating a magical world*

The bot-tom of the sea has come\_\_\_\_\_ And

*pizz. arco*

*pizz. arco*

8

Fls. 1  
2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc.

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*8<sup>vb</sup>*

*p*

*p softly, as if creating a magical world*

The fish-es' and the mer-maids' home, — Whose it is

build-ed in my noise-less room —

*pizz.* *arco*

*pizz.* *arco*

*p*

*p*

*p*

*p*

12

Flute *a2*

Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp*

Hns. 1 2 *mp*

Tbn. *mp*

Tba. *(8<sup>vb</sup>)*

Perc. *mp* to Triangle

S  
A  
T  
B

most, most hell to be \_\_\_\_\_ And in the

mp *mf*

3 *mf*

Out of the heav - y - hang - ing sea \_\_\_\_\_

Vln. 1 *pizz.* *arco* *pizz.* *arco* *mp* *mf*

Vln. 2 *pizz.* *arco* *pizz.* *arco* *mp* *mf*

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

Vlc. *pizz.* *mp* *pizz.* *mf*

Cb. *mp* *mf*

16

Fls. 1  
2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc. Triangle to Glock. *mf*

S  
A thin, thin change-a - ble air *(mf)*

T  
B Or

Vln. 1 *pizz.* *arco* *div.* *p*

Vln. 2 *pizz.* *arco* *p*

Vla. 6

Vlc. 6

Cb. *arco* 3

Detailed description: This page of a musical score, numbered 16, is for the piece '1. The Bottom of the Sea'. It features a full orchestral ensemble and a vocal soloist. The woodwind section includes Flutes 1 and 2, Oboe, Clarinet, Bassoon, Horns 1 and 2, Trombone, and Tuba. The brass section includes Trombone and Tuba. The percussion part features a Triangle and Glockenspiel. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal soloist (Soprano/Alto) has lyrics: 'thin, thin change-a - ble air'. The score includes various musical notations such as dynamics (*mf*, *p*), articulation (*pizz.*, *arco*, *div.*), and performance instructions like 'Triangle to Glock.' and 'Or'. The key signature has one sharp (F#) and the time signature is 4/4. The piece begins at measure 16.

18 [B]

**Fls.** 1 2 *p* *mf*  
**Ob.** *p* *mf*  
**Cl.** *p* *mf*  
**Bsn.** *mf*  
**Hns.** 1 2 *mf*  
**Tbn.** *mf*  
**Tba.**  
**Perc.** Glock. *p* *mf*  
**S**  
**A** *(mf)*  
But play their cor - al vi - o - lins \_\_\_\_\_  
**T**  
**B** un - room sleep some oth - er where; \_\_\_\_\_

[B]

**Vln. 1** *mf* *p* *mf* *6* *6* *6* *6* *unis.*  
**Vln. 2** *mf* *p* *mf* *6* *6* *6* *6*  
**Vla.** *6* *6* *6* *6* *6* *6* *6* *pizz.*  
**Vlc.** *6* *6* *6* *6* *6* *6* *6* *pizz.*  
**Cb.** *pizz.* *arco* *pizz.* *3* *3*





24 *poco rit.*

Fls. 1 *f* *p*

Fls. 2 *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *p*

Hns. 1 *p*

Hns. 2 *p*

Tbn. *p*

Tba. *p*

Perc. Low Tom-Tom *p*

S  
A  
T  
B

bot - tom of my room, the

The bot - tom of, the bot - tom of my room, the

The bot - tom of my room, the

*poco rit.*

Vln. 1 *f* *pizz.* *arco*

Vln. 2 *f* *pizz.* *arco*

Vla. *f* *pizz.* *arco*

Vlc. *f* *pizz.* *arco*

Cb. *f* *pizz.* *arco*

*a tempo*

26

1 Fls. *f* 6 6 6 6 6 6 6 6

2 Ob. *f* 6 6 6 6 6 6 6 6

Cl. *f* 6 6 6 6 6 6 6 6

Bsn. *f*

Hns. 1 *f*

2 Tbn. *f*

Tba. *f*

Perc. *f* to Glock.

S A sea.

T B sea.

*a tempo*

Vln. 1 6 6 6 6 6 6 6

Vln. 2 6 6 6 6 6 6 6

Vla. *v*

Vlc. *v*

Cb. *v*

28

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 *mf*

2 *mf*

Tbn. *mf*

Tba. *mf*

Perc. Glock. *f* to Susp. Cym. *mf*

S  
A

T  
B *unis. mf cantabile*  
Full of voice-less cur-tain - deep —

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* *pizz.*

C

31

Fls. 1 *p* *mf*

Fls. 2 *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hns. 1 *p* *mf*

Hns. 2 *p* *mf*

Tbn. *p* *mf*

Tba. *p* *mf*

Perc. *p* *mf*

Susp. Cym. *p* *mf*

S.A. *p* *mf*  
Ah! There mer - maids som - nam - bules come sleep

T.B. *p* *mf*  
Ah! Where

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

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

Vlc. *p* *mf* *pizz.* *arco*

Cb. *p* *mf* *pizz.* *arco*

1. The Bottom of the Sea



37

Fls. 1  
2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc.  
Bongo

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*f*

*pizz.*

*arco*

*a2*

or - ches - tras, or - ches - tras, or - ches - tras play

And

or - ches - tras, or - ches - tras, or - ches - tras play

**D**

both players to Picc.

Fls. 1 2 *mf*

Ob. *Solo f p*

Cl. *mf*

Bsn. *mf*

Hns. 1 2

Tbn.

Tba.

to Tamb.

Perc. *p*

S *p*  
down the man - y quar - ter - lights come

A *p*  
down the man - y quar - ter - lights come

T B *mf*  
To the dim mirth of my a - qua - drome:

**D**

Vln. 1 *mf p*

Vln. 2 *mf p*

Vla. *mf p*

Vlc. *arco mf p div.*

Cb. *arco mf p*



42 *rit.*

The musical score is arranged in systems. The first system includes Flutes (1 and 2), Oboe, Clarinet (Solo), Bassoon, Horns (1 and 2), Trombone, Tuba, and Percussion. The second system includes Soprano (S), Alto (A), and Tenor/Bass (T/B) vocal parts. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked *rit.* (ritardando). The Clarinet part features a *Solo* section starting at measure 42, marked *f* (forte) and ending at measure 44, marked *p* (piano). The vocal parts enter at measure 44 with the lyrics "The bot - tom of my sea,". The Tenor/Bass part has a *p* (piano) marking. The string parts (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) play a sustained note marked *p* (piano) from measure 42 to 44. The Clarinet part has a *f* (forte) marking at measure 42 and a *p* (piano) marking at measure 44.

45 **E** *a tempo*

Fls. 1  
2

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc. Tamb.

*p*

S

1  
2

A

1  
2

T  
B

*Solo p* as if in the distance ...lost

...lost or - ches - tras, or - ches - tras,

or - ches - tras, or - ches - tras,

Ah, \_\_\_\_\_

room. \_\_\_\_\_

**E** *a tempo*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*Solo mf*

*Altri p*

*Solo p*

*Altri p*

*arco*

*pizz., unis.*

*pizz.*

*p*

*poco rit.*

**Slightly slower** *rit. to end*  
Picc. (both) rapidly, unmeasured

47

Fls. 1 2

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc. *to Glock.*

Soprano 1  
or - ches - tras play

Soprano 2  
or - ches - tras, or - ches - tras play

Alto 1  
or - ches - tras, or - ches - tras play

Alto 2  
ah, play

Tenor  
The bot - tom of the sea has come

Bass  
The bot - tom of the sea has come

*pp* *a2* *pp* *p* *8<sup>va</sup>*

*poco rit.*

**Slightly slower** *rit. to end* rapidly, unmeasured  
(change bow slowly)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp* *Tutti* *pp* *pp* *p*

*arco* *pizz.* *arco* *pizz.*

18

50 *(rit.)* Both to Fl.

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tbn.

Tba.

(8<sup>va</sup>)

Perc.

Glock.

*rapidly, unmeasured*

*p*

*pp*

T

B

(rit.)

(8<sup>va</sup>)

Vln. 1

*fade to one player*

*pp*

(8<sup>va</sup>)

Vln. 2

*fade to one player*

*pp*

(8<sup>va</sup>)

Vla.

*fade to one player*

*pp*

Vlc.

*arco*

*fade to one player*

*pp*

Cb.

*arco*

*fade to one player*

*pp*

3'00"

# 2. Gifts from the Sea

Anne Morrow Lindbergh (1906-2001)

Flowing, as waves on the sea ♩ = ca. 66

Ob. *mf cantabile*

Bsn.

Perc. Maracas *p* (*poco cresc. and dim. like waves on the sea*)

Vln. I *p*

Vla. *pp barely audible* *div.* *rolled pizz.* *p*

Vlc. *pizz.* *p*

Cb. *p*

6 **A**

Ob. *p*

Bsn. *p*

Perc.

S  
A *unis. p cantabile*

Vln. I **A** *non cresc.*

Vln. 2 *non cresc.*

Vla. *non cresc.*

Vlc. *arco* *non cresc.* *pizz., div.*

Cb. *arco* *non cresc.* *pizz.*

*mp* *p* *non cresc.*

11

Fl. 1

Fl. 2

Ob.

Bsn.

Perc. (Mar.)

S  
A

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*pizz.*

*arco*

*pizz.*

*pizz.*

*unis.*

*div.*

o - - - pen,

16

Fls. 1

Fls. 2

Ob.

Bsn.

Perc.

S  
A

choice - less as a beach

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*(p)*

*(p)*

*(p)*

*(p)*

*(p)*

*(p)*

*(p)*

*pizz. unis.*

*unis.*

*arco*

*arco*

*div.*

Musical score for the second movement, "Gifts from the Sea". The score is written for a full orchestra and two vocalists (Soprano and Alto). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 21.

**Woodwinds:** Flutes (Fls.) 1 and 2, Oboe (Ob.), and Bassoon (Bsn.) play sustained notes with a piano (*p*) dynamic. The Bassoon has a melodic line starting in measure 21.

**Percussion:** The Maracas (Mar.) play a steady rhythmic pattern with a piano (*p*) dynamic.

**Vocalists:** Soprano (S) and Alto (A) sing the lyrics "wait - ing for a gift from the sea." with a piano (*p*) dynamic. The lyrics are written on two staves.

**Strings:** Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) play a rhythmic accompaniment. The Viola and Violoncello parts include markings for *unis.*, *pizz.*, and *arco*.



26 **B**

Fls. 1 *(p)*

Fls. 2 *(p)*

Ob. *(p)*

Bsn. *(p)*

Perc. to Bongo

S  
A

One should lie emp - ty, o - - - pen,  
emp - ty, o - pen, -

Vln. 1 *arco* **B** *pizz.*

Vln. 2 *arco* *pizz.*

Vla. *arco* *div.*

Vlc. *pizz.* *div.*

Cb. *pizz.*

31 *rit.* C Slower ♩ = 66

Fls. 1

Fls. 2

Ob.

Bsn.

Perc.

S  
choice - less - as a beach -

A  
choice - less - as a beach -

T  
The sea does not re - ward

B  
The sea does not re - ward

Vln. 1 *pizz.* *rit.* C Slower ♩ = 66 *arco* *pizz.*

Vln. 2 *pizz.* *arco* *pizz.*

Vla. *unis.* *pizz.* *arco* *pizz.*

Vlc. *unis.* *arco* *div.* *unis.* *pizz.*

Cb. *arco* *pizz.*

37

Perc. Bongo Susp. Cym. to Triangle

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf* *f* *mf*

*cresc.* *arco* *mf* *f* *div.*

those who are too an-xious, too greed-y, or too im - pa - tient.

To

40

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*rit.* *Slower* *f*

*3* *3* *3*

dig for trea-sures shows not on - ly im - pa-tience and greed, but lack of faith.

*unis.* *mf* *f*

shows not on - ly im - pa-tience and greed, but lack of faith.

*unis.* *f*

but lack of faith.

*pizz.* *rit.* *Slower* *arco, unis.*

*p* *mf* *p* *f*

*p* *mf* *p* *f*

*p* *mf* *p* *f*

*p* *mf* *p* *f*

*p* *mf* *p* *f*

43 **D** a tempo (♩ = 66)

1 Fls. *mf* *p* 3 3

2 *mf* *p* 3 3

Ob. *mf* *p* 3 3

Bsn. *mf* *p* 3 3

Perc. Tri. *mf* to Tamb.

S *mf* gently Pa - tience, pa - tience,

A *mf* gently Pa - tience, pa - tience,

T *mf* *p* unis. Ah, ah,

B *mf* *p* unis. Ah, ah,

**D** a tempo (♩ = 66)

Vln. 1 *mf* gently 6 6 6 6

Vln. 2 *mf* gently 6 6 6 6

Vla. *mf* gently unis. 6 6 6 6

Vlc. *mf* gently unis. 6 6 6 6

Cb. *mf* gently 3 3

45 *rit.* **Slowly** *a tempo* (♩ = 66)

Ob. *p*

Bsn. *p*

S A *mf* *3* *unis.* *p*  
 pa-tience is what the sea teach-es. Pa-tience and faith.

T B *mf* *3*  
 pa-tience is what the sea teach-es. Pa-tience...

Vln. 1 *rit.* *pizz.* **Slowly** *a tempo* (♩ = 66)

Vln. 2 *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

49 **E** *quasi-recitativo*

Ob. *mf*

Bsn. *mf*

S A *mf* freely, quasi recitativo  
 I mean to lead a sim-ple life, to choose a

**E** *quasi-recitativo*  
 2 players Solo, arco

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. Solo, arco *mf* *p*

Cb. *mf* *p*

52 *rit.*

**Slowly**

Ob. *p*

Perc. Tamb. - finger roll *p*  $\rightarrow$  *pp*

S *(Solo)* *p sub.*  
sim-ple shell I can car-ry eas-i-ly— like a her-mit crab. *unis. p with delight*

T B

Vln. 1 *rit.* *(p)* **Slowly**

Vln. 2 *(p)*

Vla. *(p)*

Vlc. *(p)*

Cb. *(p)*

like a

55

Bsn. *p*

Perc. *p*  $\rightarrow$  *pp* to Susp. Cym.

S A *p*  $\rightarrow$  *mf*  
One is free, like the her-mit crab, to change one's shell.

T B her-mit crab. \_\_\_\_\_

Vln. 1 *Tutti, pizz.* *(p)*

Vln. 2 *Tutti, pizz.* *(p)*

Vla. *Tutti, pizz.* *(p)*

Vlc. *Tutti, pizz.* *(p)*

Cb. *(pizz.)* *(p)*

60 **F** *a tempo* (♩ = 66)

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Perc.  
S  
A  
T  
B

*mf* *p*

*Solo mf* *p*

Ah!

*p*

The waves ech - o be -

*p*

The waves ech - o be -

**F** *a tempo* (♩ = 66)

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*Tutti* *arco*

*mf* *p*

*arco* *p*

*arco* *p*

*arco* *p*

*arco* *p*

*mf* *p*

65

Fls. 1 *p* *mp* *p* *mf*

Fls. 2 *p* *mp* *p* *mf*

Ob. *p* *mp* *p* *mf*

Bsn. *p* *mp* *p* *mf*

Perc. Susp. Cym. *p* *mp* *p* *mf*

S *tutti mp* *mf*

A *mp* *mf*

T hind me. \_ *mf*

B hind me. \_ *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

Cb. *mp* *mf*

Pa - tience— Faith— O - pen - ness, is what the

Pa - tience— Faith— O - pen - ness, is what the

hind me. \_ O - pen - ness, is what the

hind me. \_ O - pen - ness, is what the



69

*tr* *rit.*

Fls. 1 *f*

Fls. 2 *f*

Ob.

Bsn. *f*

Perc. *p* *mf* *p*

S  
sea has to teach. Sim - plic - i - ty— Sol - i - tude— In - ter - mi - ten - cy...—

A  
sea has to teach. Sim - plic - i - ty— Sol - i - tude— In - ter - mi - ten - cy...—

T  
sea has to teach. Sim - plic - i - ty— Sol - i - tude— In - ter - mi - ten - cy...—

B  
sea has to teach. Sim - plic - i - ty— Sol - i - tude— In - ter - mi - ten - cy...—

*rit.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

73 **G** [Recitative] *rit.*

Fls. 1

Fls. 2

Ob.

Bsn.

Perc. *f* to Maracas

S *f* freely, recited on pitch *unis. p*

A *f* freely, recited on pitch *unis. p*

T *f* freely, recited on pitch *unis. p*

B *f* freely, recited on pitch *unis. p*

But there are other beaches to explore. There are many more shells to find. This is on-ly a be - gin - ing.

**G** [Recitative] *div. à 3* *rit.*

Vln. 1 *f*  $\rightarrow$  *p* *unis. (p)*

Vln. 2 *f*  $\rightarrow$  *p* *unis. (p)*

Vla. *f*  $\rightarrow$  *p* *unis. (p)*

Vlc. *f*  $\rightarrow$  *p* *unis. (p)*

Cb. *f*  $\rightarrow$  *p* *(p)*

77 **H** *a tempo* (♩ = 66)

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*p*  
*p*  
*p cantabile*  
*p*  
*p*  
on - ly — a be - gin - ning. —  
*pizz.*  
*pizz.*  
*div.*  
*pp*  
*pizz.*  
*div.*  
*unis.*  
*pizz.*  
*arco*  
*arco*

One should lie  
Ah!

1 Fls. *p*

2 Fls. *p*

Ob. *p*

Bsn. *p*

Perc. Mar. *p* To Timp.

S emp - ty, o - - -

A emp - ty, o - - -

T *p* Ah, *p*

B *p* Ah,

Vln. 1 *pizz.* *arco*

Vln. 2 *pizz.* *arco*

Vla. *arco, unis.* *div.* *pizz.*

Vlc. *div.* *arco, unis.* *pizz.*

Cb. *arco* *pizz.*

86

1 Fls.  
2 Fls.  
Ob.  
Bsn.  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

pen... wait - ing for a gift from the  
pen... wait - ing for a gift from the  
ah.  
ah.  
pizz.  
pizz.  
arco, unis. pizz.  
div. arco, unis. pizz.  
arco pizz.

91 **Freely, as a cadenza (not conducted)**

*rit.*

1 Fls. 2

Ob. *mf* *rit.* *pp*

Bsn.

Perc.

*fade to end*

*fade to end*

**Freely, as a cadenza (not conducted)**

*rit.*

Vln. 1 *arco* *pp*

Vln. 2 *arco* *pp*

Vla. *arco* *pp*

Vlc. *arco, div.* *pp*

Cb. *arco* *pp*

# 3. Down to the Sea

Sea Song by  
Norah Mary Holland (1876-1925)

At a gentle tempo ♩ = 108

1  
Fls. *p legato*

2  
Ob. *p legato*

Cl. *p legato*

At a gentle tempo ♩ = 108

2 players  
con sord.

Vlc. *pp almost unnoticed*



9  
Bsn. *p legato*

1  
Hns. 2 *p legato* *a2*

Tbn. *p legato*

Tba. *p legato*

Perc. Timp. *p*

S  
A *unis. pp (hum quietly, almost unnoticed)*  
Mm,

T  
B *unis. pp (hum quietly, almost unnoticed)*  
Mm, mm

Vlc. *via sord.* *poco rit.*

17 **A** With motion ♩ = 132

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc.

S  
A

T  
B

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

*p cantabile*

I will go down to the

**A** With motion ♩ = 132

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* as gentle waves

*p* as gentle waves  
*senza sord.*

*p* as gentle waves

*p* as gentle waves

*pizz.*



23

T B  
 sea a - gain, to the waste of wa - ters, wild and wide; -

Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

28

B

Bsn.  
 Hns. 1 2  
 Tbn.  
 Tba.  
 Perc. Timp. To High & Low Bongos  
 S A  
 T B  
 I am tired— so tired— of hill and plain and the

B

Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

34

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc.

Low Bongo High Bongo

*p* *mf*

S  
A  
T  
B

dull tame face of the coun - try - side.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *mf*

40

Fls. 1 2

Ob.

Cl.

Bsn.

Hns.

Tbn.

Tba.

Perc.

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

To Susp. Cym.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*

*p*

I will go out a -

**C**

Perc.

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

55 Susp. Cym. To Triangle

Perc. *mf*

S  
A *mf* mul - ti - tu - di - nous thun - der - ings. *p*

Vln. 1 *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3 3

Vln. 2 *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3 3

Vla. *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3 3

Vlc. *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3 3

Cb. *arco* *mf* *p* *mf*

59 **E**

Fls. 1 *mf* 3 3 3 3

Fls. 2 *mf* 3 3 3 3

Ob. *mf* 3 3 3 3

Cl. *mf* 3 3 3 3

Perc. Tri. *mf* To High & Low Tom-Toms

Vln. 1 *mf* 3 3 3 3 3 3 3 3

Vln. 2 *mf* 3 3 3 3 3 3 3 3

Vla. *mf* 3 3 3 3 3 3 3 3

Vlc. *mf*

63 F

Fls. 1 2  
Ob.  
Cl.  
Bsn.  
Hns. 1 2  
Tbn.  
Tba.  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

as surging waves  
*p*  $\leftarrow$  *mf*  
*a2*, as surging waves  
*p*  $\leftarrow$  *mf*  
as surging waves  
*p*  $\leftarrow$  *mf*  
as surging waves  
*p*  $\leftarrow$  *mf*  
High & Low Tom-Toms  
as surging waves  
*p cresc.*  $\leftarrow$  *mf*  
*p*  $\leftarrow$  *mf*  
Ah... *mf*  
*mf*  
My prow shall  
*pizz.*  
*(mf)* *pizz.*  
*(mf)*  
as surging waves  
*(mf)* *pizz.*  
as surging waves  
*(mf)*  
as surging waves  
*pizz.* *arco* *(mf)*  
as surging waves  
*(mf)*

68

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc.

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* < *mf* *simile* *a2* *a2*

*p* < *mf* *simile*

*p* < *mf* *simile*

*p* <sup>3</sup> < *mf* <sup>3</sup> *simile* <sup>3</sup> <sup>3</sup> <sup>3</sup>

fur - row the white - ning sea, out - in - to the teeth of the

73 G *as surging waves*

Fls. 1 2 *p*  $\leftarrow$  *mf* *as surging waves* *simile*

Ob. *p*  $\leftarrow$  *mf* *as surging waves* *simile*

Cl. *p*  $\leftarrow$  *mf* *as surging waves* *simile*

Bsn. *p*  $\leftarrow$  *mf* *as surging waves* *simile*

Hns. 1 2

Tbn.

Tba.

Perc. *High & Low Bongos*  
*as surging waves*  
*p*  $\leftarrow$  *mf* *simile*

S *mf* *div.*  
Where a thou - sand bil - lows snarl and

A *mf*  
Where a thou - sand bil - lows snarl and

T B  
lash - ing wind, —

Vln. 1 *arco* G *as surging waves*  
*p* *mf* *as surging waves*

Vln. 2 *arco* *p* *mf* *as surging waves*

Vla. *p* *mf* *as surging waves*

Vlc. *(mf)* *pizz.*

Cb. *(mf)* *pizz.*



78

Fls. 1 2  
 Ob.  
 Cl.  
 Bsn.  
 Hns. 1 2  
 Tbn.  
 Tba.  
 Perc.  
 S  
 A  
 T  
 B  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

flee in a smoth - er of foam be - hind.  
 flee in a smoth - er of foam be - hind.

*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*

This musical score page includes the following parts and details:

- Flutes (Fls. 1 & 2):** Rests for the first four measures, then plays a triplet of eighth notes in the fifth measure.
- Oboe (Ob.):** Rests for the first four measures, then plays a triplet of eighth notes in the fifth measure.
- Clarinet (Cl.):** Rests for the first four measures, then plays a triplet of eighth notes in the fifth measure.
- Bassoon (Bsn.):** Plays a triplet of eighth notes in every measure.
- Horns (Hns. 1 & 2):** Plays a triplet of eighth notes in every measure.
- Trombone (Tbn.):** Plays a triplet of eighth notes in every measure.
- Tuba (Tba.):** Rests throughout.
- Percussion (Perc.):** Features a triplet of eighth notes in the first measure, rests in the second and third, and a triplet of eighth notes in the fifth measure. Includes markings "To Tri." and "Tri." above the staff.
- Vocalists (Soprano, Alto, Tenor, Bass):** Each part has a long note with a slur and the vocalization "Ah," in the fifth measure. The Soprano and Alto parts are marked with a forte (*f*) dynamic.
- Violins (Vln. 1 & 2):** Play a triplet of eighth notes in every measure. The first violin part is marked with a forte (*f*) dynamic.
- Viola (Vla.):** Plays a triplet of eighth notes in every measure.
- Violoncello (Vlc.):** Plays a long note with a slur in every measure.
- Double Bass (Cb.):** Plays a triplet of eighth notes in every measure.

88

Fls. 1  
2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

I

(f)

3

To High Low Tom-Toms

unis. (f)

ah.

(f)

ah.

I

(f)

3

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(f)

93

Fls. 1 2  
 Ob.  
 Cl.  
 Bsn.  
 Hns. 1 2  
 Tbn.  
 Tba.  
 Perc.  
 S  
 A  
 T  
 B  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

*a2 tr*

*p*

*tr*

*p*

*p*

*p*

*p*

*p*

*p*

High Tom-Tom

*p*

*p*

*p*

ah.

*p*

ah.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

**J** Slower, impassioned

97 *rit.*

Fls. 1 2 *tr.*

Ob. *cresc. tr.*

Cl. *cresc. tr.*

Bsn. *cresc.*

Hns. 1 2 *cresc.* *a2*

Tbn. *cresc.*

Tba. *cresc.*

Perc. *cresc.* *f* Low Tom-Tom To Bass Drum & Cr. Cyms.

S *f* O strong and ter - ri - ble Moth - er Sea,

A *f* O strong and ter - ri - ble Moth - er Sea,

T *div.* *f* O strong and ter - ri - ble Moth - er Sea,

B *unis.* *f* O strong and ter - ri - ble Moth - er Sea,

**J** Slower, impassioned

Vln. 1 *rit.* *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vlc. *cresc.* *f*

Cb. *cresc.* *f*

102

Fls. 1 2  
Ob.  
Cl.  
Bsn.  
Hns. 1 2  
Tbn.  
Tba.  
Perc. Cr. Cyms. To H & L Tom-Toms  
S. *f* B.D. (can be pedal) *mf* *mf* *mf*  
A. *mf* *mf*  
T. *mf* *mf*  
B. *mf* *mf*  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

let me lie once more on your cool white breast. Your  
let me lie once more on your cool white breast. Your  
let me lie once more on your cool white breast. Your  
let me lie once more on your cool white breast. Your

109 **K**

Fls. 1 *mf* *p* *sfp*

Fls. 2 *mf* *p* *sfp*

Ob. *mf* *p* *sfp*

Cl. *mf* *p* *sfp*

Bsn. *mf* *sfp*

S *p*  
winds have blown through the heart of me \_\_\_\_\_ and called me back from the

A *p*  
winds have blown through the heart of me \_\_\_\_\_ and called me back from the

T *p*  
winds have blown through the heart of me \_\_\_\_\_ and called me back from the

B *p*  
winds have blown through the heart of me \_\_\_\_\_ and called me back from the

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

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

Vla. *mf* *p* *sfp*

Vlc. *mf* *sfp*

Cb. *mf* *sfp*

\* Grace notes precede the beat.

With motion ♩ = 132

116 *rit.*

Fls. 1  
Fls. 2  
Ob.  
Cl.  
Bsn.

S  
land's dull rest

A  
land's dull rest

T  
land's dull rest

B  
land's dull rest

With motion ♩ = 132

*rit.*

Vln. 1  
*pizz.*  
*p*

Vln. 2  
*pizz.*  
*p*

Vla.  
*pizz.*  
*p*

Vlc.  
*unis.*  
*pizz.*  
*p*

Cb.  
*pizz.*  
*p*



121

L

1  
Fls.  
2

Ob.

Cl.

Bsn.  
*as surging waves*  
*p non cresc.*  
*p < mp*

Hns. 1  
2  
*as surging waves*  
*p non cresc.*  
*p < mp*

Tbn.  
*as surging waves*  
*p non cresc.*  
*p < mp*

Tba.  
*as surging waves*  
*p non cresc.*  
*p < mp*

Perc.  
*High & Low Tom-Toms*  
*as surging waves*  
*p non cresc.*

T  
8  
*p*  
For night by night — they blow through my

B  
*p*  
For night by night they blow through my

Vln. 1  
*arco*  
*p*  
*cresc.*

Vln. 2  
*arco*  
*p*  
*cresc.*

Vla.  
*arco*  
*p*  
*cresc.*

Vlc.  
*arco*  
*(p)*  
*cresc.*

Cb.  
*as surging waves*  
*(p)*  
*p non cresc.*  
*p < mp*

Fls. 1 2  
Ob.  
Cl.  
Bsn.  
Hns. 1 2  
Tbn.  
Tba.  
Perc.  
T.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*p* *mp* *p* *mf* *p* *mf* *p* *mp*

*a2* *p* *mp* *p* *mf* *p* *mf* *p* *mp*

*p* *mp* *p* *mf* *p* *mf* *p* *mp*

*p* *mp* *p* *mf* *p* *mf* *p* *mp*

*p* <sup>3</sup> *mp* *p* <sup>3</sup> *mf* *p* <sup>3</sup> *mf* *p* <sup>3</sup> *mp*

*mf*  
sleep, the voice of waves through my slumber rings, —

*mf*  
sleep, the voice of waves through my slumber rings, —

*mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

*p* *mp* *p* *mf* *p* *mf* *p* *mp*





139 N

Fls. 1 2 *mf* 3 3 3 3 *p* 3

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

Cl. *mf* 3 3 3 3 *p* 3

Bsn. *p* 3

Hns. 1 2 *p* 3

Tbn. *p* 3

Tba. *p* 3

Perc. *mf* *p* High Bongo

S A *p cresc.* Ah

T B *p cresc.* Ah

Vln. 1 N *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3

Vln. 2 *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3

Vla. *mf* 3 3 3 3 3 3 3 3 *p* 3 3 3

Vlc. *mf* *p* 3 3 3

Cb. *pizz.* *p*



149

P

Bsn.

Hns.

Tbn.

Tba.

S  
A  
life are sped let them make me no grave by hill or plain, Thy waves, O

T  
B  
life are sped let them make me no grave by hill or plain, Thy waves, O

Vln. 1 *div.* *mf* *unis., pizz. to sord.* P

Vln. 2 *div.* *mf* *unis., pizz. to sord.*

Vla. *mf* *pizz. to sord.*

Vlc. *mf* *pizz. to sord.*

Cb. *mf* *pizz. to sord.*

156

*rit.*

S  
A  
Moth - er, shall guard my head; I will go down to my sea a -

T  
B  
Moth - er, shall guard my head; I will go down to my sea a -

Vlc. *mf* *pizz., con sord.* *p*

Cb. *mf* *pizz., con sord.* *p*

**Q** *a tempo* (♩ = 132)

163

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Cl. *p*

Bsn.

Hns.

Tbn.

Tba.

*rit.*

To Picc.

**, Slowly, freely**  
[both Flutes to Picc.]

Perc. *p*

Tri. *p*

To Glock.

S  
A *unis. p*

gain. Thy waves O Moth-er, shall

T  
B *unis. p*

gain. Thy waves O Moth-er, shall

**Q** *a tempo* (♩ = 132)

*arco (con sord.)*

*rit.*

**, Slowly, freely**

Vln. 1 *p*

*arco (con sord.)*

Vln. 2 *p*

*arco (con sord.)*

Vla. *p*

*arco (con sord.)*

Vlc. *p*

*arco (con sord.)*

Cb. *p*



169

Fls. 1  
2

Ob.

Cl.

Bsn.

Hns. 1  
2

Tbn.

Tba.

Perc.

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*poco*, *mf*

guard my head; I will go down to my sea a -

*poco*, *mf*

guard — my head; I will go down to my sea a -

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

3. Down to the Sea

175 Picc. (both players) *rit.* *a2*

Fls. 1 2 *mf legato* *p*

Ob. *mf legato* *p*

Cl. *mf legato* *p*

Bsn.

Hns. 1 2

Tbn.

Tba.

Perc. Glock. *p* 3

S A gain. *p*

T B gain. *p*

Vln. 1 *arco, 2 players Soli* *mf* *p* *Solo* *p*

Vln. 2 *arco. solo* *mf* *p* *Solo* *p*

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

Vlc. *arco. solo* *mf* *p*

Cb. *arco. solo* *mf* *p*