

1969

Sea-Night: A Cantata

Louis William Cowen

Eastern Illinois University

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SEA-NIGHT

A CANTATA

(TITLE)

BY

Louis William Cowen

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1969

YEAR

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EASTERN ILLINOIS UNIVERSITY

A BRIEF ANALYSIS OF THE CANTATA SEA-NIGHT

A THESIS

SUBMITTED TO THE SCHOOL OF MUSIC

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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IN MUSIC

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
INTRODUCTION	iv
DIRECT INFLUENCES OF THE TEXT AS THEY ARE REFLECTED MUSICALLY.	
Divisions of the Cantata, and resources Used Requirements of the Text	1
THE MAIN PRE-COMPOSITIONAL PROCEDURES USED	
Twelve-tone Row Metric cycles Rhythmic figures Organization of Larger Structures	3
CONCLUSION	8
APPENDIX	9

ACKNOWLEDGEMENTS

I would like to take this opportunity to express my sincere gratitude to Dr. Albert Stewart of Morehead State University, for the use of his poems which serve not only as the text, but as the inspiration for the cantata. I would also like to thank Dr. David Ahlstrom for his encouragement and assistance in the composition of the work. I wish also to thank all of those who participated in the performance, for in a very real sense a musical composition is not complete until it is heard. Finally, I want to express my sincere thanks to the members of my graduate committee, Drs. Ahlstrom, Aulabaugh, Maharg, and Weidner.

INTRODUCTION

The cantata, Sea-Night, is a twelve-tone composition based on three poems of Dr. Albert Stewart, utilizing choral and instrumental resources and exploiting antiphonal-stereophonic techniques. The brief analysis that follows will concern itself with two main aspects of the matrix of inter-related compositional procedures involved: 1) the direct influence of the texts as they are reflected musically, and 2) the main pre-compositional procedures involved.

DIRECT INFLUENCES OF THE TEXT AS THEY ARE
REFLECTED MUSICALLY

The cantata, Sea-Night, is divided into five sections: three movements joined by two interludes. The movements bear the titles of the poems used as their respective texts. These are: I Night Orders, II The Mountains and the Sea, and III Anchorage. The choral forces used are divided as follows:

Speakers I and II

Speaking Choirs I and II, in two (male and female) parts
Accompanying the speakers there are two percussion ensembles and a brass ensemble, divided as follows:

Percussion Ensemble I:

- Marimba
- Celesta
- Piano
- Non-pitched Percussion Instruments
 - Tenor Drum
 - Suspended Cymbal
 - Chinese Temple Blocks
 - Metal Plate

Percussion Ensemble II:

- Xylophone
- Glockenspiel
- Electric Piano
- Non-pitched Percussion Instruments
 - Bass Drum
 - Gong
 - Tambourine

Brass Ensemble:

Trumpet
Horn
Trombone
Tuba
Timpani

The interludes are scored for soprano alone, off-stage. (An Alto Saxophone may be substituted for the soprano.)

The poems selected as the text for the cantata seemed to indicate quite clearly to the composer the stylistic and, to a large extent, formal bases for the composition. Because so much of the text seemed to utilize the juxtaposition and union of dissimilar and sometimes vaguely opposing images-- sea-night, mountains-sea, open sea-sunken sea, oceans tremors--earthly hills--it was decided to translate these ambiguous images into a musical context of antiphonal stereophonic groupings. The text also suggested that the use of sprechstimme would be both effective and practical. The major portion of the text was given to the two solo male speakers, with the choirs adding emphasis to certain words and phrases. The monophonic interludes serve to introduce a sense of repose between the highly complex textures of the spoken movements, these latter being given the nature of melismatic cadenzas. The separation of the percussion instruments into two ensembles parallels the separation of the solo speakers and the speaking choirs. The single brass ensemble, on the other hand, serves to undergird and unify the whole.

THE MAIN PRE-COMPOSITIONAL PROCEDURES USED

The composition of the cantata involved the use of a number of predetermined elements, including a single twelve-tone row, several metric cycles, and numerous rhythmic figures.

The entire cantata is based on the twelve-tone row given in example 1.

Example 1.

B ^b	E ^b	A	G	C [#]	B		E	D	G [#]	F [#]	C	F
P4)	P4	A4	M2	A4	M2	(P4)	M2	A4	M2	A4	P4	(P4)

As can be seen the second half of the row is the mirror of the first, with the two halves being joined by a perfect fourth, occurring between tones 6 and 7, and between tones 12 and 1.

The first four tones form a major triad with an added augmented fourth as seen in example 2.

Example 2.

These four notes have great harmonic and melodic importance throughout the cantata. In the interludes they occur as an ascending melodic formation. In movements I and III it occurs frequently in a harmonic context, and it is in this harmonic form that it serves as the final chord of the entire cantata.

The first twelve tones of the cantata exhibit the row in its original version. From that point, the row is employed in a very free manner. In consequence of this freedom it is not often easy to determine what position in the row a given tone occupies, or which permutation of the row is being used. This freedom in row manipulation is intentional; only the overall sonority of the row is meant to remain recognizable.

All three movements are based on fixed metrical cycles. The pattern of the cycle used in the first movement is given in example 3, that of the first section of the second movement in example 4, of the second section of the second movement in example 5, and of the third movement in example 6.

Example 3. Metrical cycle used in movement I.

3	3	3	2	3	3	3	4	4	4	3	2
4	4	4	4	4	4	4	4	4	4	4	4

Example 4. Metrical cycle used in movement II, section 1.

3	5	2	3	3	3	4
4	8	4	4	4	4	4

Example 5. Metrical cycle used in movement II, section 2.

3 3 2 3 4 5
4 4 4 4 4 8

Example 6. Metrical cycle used in movement III.

4 4 3 3 4 3 2 3
4 4 4 4 4 4 4 4

While the initial effect of these constantly recurring metric cycles is to dislocate any sense of obvious metrical symmetry, the overall effect is that of long phrasal units, ranging from metric phrases of only six measures in the second section of the second movement, to twelve measures in the first movement.

On a lower level of rhythmic organization, predetermined rhythmic figures are assigned to each vocal and instrumental part in the second movement, and to the percussion parts in the third movement. An example of these rhythmic figures may be seen in example 7, where the five figures employed in the second section of the second movement are presented.

Example 7. Rhythmic figures used in movement II, section 2.

Speaker I 

Speaker II 

Marimba 

Xylophone 

Timpani 

As with the treatment of the tone-row, these rhythmic figures are often modified to satisfy exigencies of the text and the musical situation.

On the highest structural level it should be said that the first and third movements were through-composed following the formal structure of the poems themselves, and therefore these two movements will not be analyzed here. However, the nature of the poem used as the text for the second movement did suggest the division of that movement into three sections, which will bear closer examination.

The first section derives its character from the final line of the first stanza of the poem, "to search identity." This "searching" quality was conveyed by the use of the two speaking choirs, with the alternation of textual phrases from choir to choir. Only the timpani accompanies this section, its function being that of a rhythmic ground upon which the more complex vocal lines are constructed. The second section attempts to convey the vagueness and indeterminacy implied in the words, "mythic ocean". Here the solo speakers, marimba, xylophone, and timpani are used to create the necessary amorphic atmosphere. The seemingly random exchanges of the text further emphasize this dissolution. The final section intensifies the dissolution of the previous sections into a senza misura treatment of the various musical elements. The poetic basis

for this is derived from the phrase "diaphanous lost world". In this section each part involved (the two solo speakers, trumpet, trombone, piano and timpani) was given a rhythmic figure but no metrical relationship was permitted between them, so that a quasi-improvisational situation exists. The role of the conductor in this section is limited to cueing those few entrances which must be coordinated.

CONCLUSION

In conclusion it should be stated that the individual parts in the cantata are not easy, the vocalists being presented with not only the problems involved in the use of syncopation, but with unusual word placement, while the instrumentalists are faced with severe rhythmic complexity. The duty of the conductor is to correlate this matrix of musical elements. In the composition of the cantata the composer intended that, in view of these complexities, each performance would possess a character different from any other. The performers should become familiar with the poems before attempting to perform the music, as the importance of the poems can not be overestimated. Their function as text and source of musical direction is fundamental to the very existence of the cantata.

APPENDIX

I

Night Orders

The course is set by true and runs
Unvarying through night. Check always
by variation and deviation.

Eight waters run deep. There is no need
To Sound. You may let leadman sleep.

Should sight familiar hills by dawn.
Anticipate no hazards otherwise unknown
To weather eye. Report all doubts, anxieties,
To my cabin in the usual way.

The ways you treat are dangerous
And shadowed by an ancient ill.
Keep steady helm. Watch leewardings.
Nor call on captain or on bell too late.

II

The Mountains and the Sea

And round from native fortitude of hills
By ready manhood to the tardy seas
That lap on coral mountains inwardly
My parents swam in summer spasm's fantasy
Of single ocean to web me
In ocean tremors on earthly hills...
Recked me from rainbow float of stupor sea
In shining salt of timed eternity
And flumed me forth to search identity.

And by this open sea I know that sunken sea
And behold by it the mythic ocean
That greatly cities all humanity
And know again those upright hills
Where once I drowned when memory lost me
And random thoughts held no buoyancy
Of man's reward in conscious motion.

And so I make double my own right to be
And thus reborn again from that wide sea
Car upward coral toward a towering light
Diaphanous lost world in my swimming sight.

III

Anchorage

And fierce Orion with twin dogs.
And naked Lyra with the lotus ears
And even the rainy Pleiades
Slept with you thus the long night through.

And climbed up with you in that dawn
And cried on through you in the coral stars
Set Jib, and answer, Plukes,
To build the rose on high.

Over-
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SEA-NIGHT

A CANTATA

^{by}
Louis W. Cowen

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A CANTATA

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Louis W. Cowen

poems by
Albert Stewart

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Vocalists

2 Solo Male Speakers

2 Speaking Choirs

Solo Soprano

Instrumentalists

Percussion Ensemble I

Marimba

Unpitched Percussion

Tenor Drum

Suspended Cymbal

Chinese temple blocks

Celesta

Piano

Percussion Ensemble II

Xylophone

Glockenspiel

Unpitched Percussion

bass drum

gong

Tambourine

Electric Piano

Brass Ensemble

Trumpet in B \flat

Trombone

Horn in F

Tuba

Timpani

The speaker are to employ sprechstimme throughout, except at those places in **III** where singing is required.

Speaking Choir I, Percussion Ensemble I and Solo Speaker I should be on the conductor's right, Speaking Choir II, Percussion Ensemble II and Solo Speaker II to his right. The Brass Ensemble should be in the center, directly in front of the conductor. The Soprano Soloist should not be on stage, and if possible behind the audience.

The solo soprano may, if desired, be replaced by an alto (or soprano) saxophone.

I
Allegro, ma non troppo NIGHT ORDERS

Percussion Ensemble I

Marimba

Percussion

Celesta

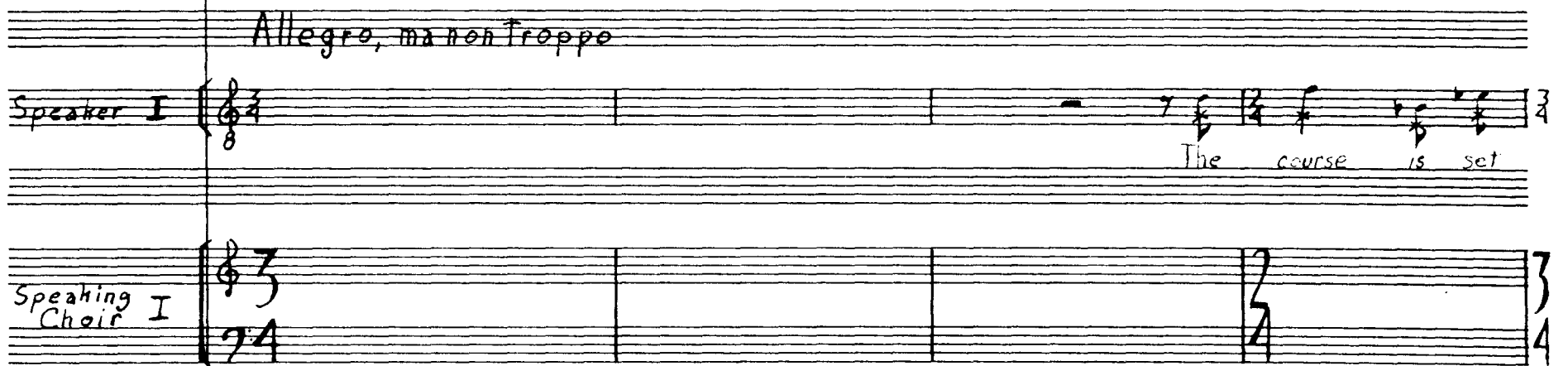
Piano



Allegro, ma non troppo

Speaker I

Speaking Choir I



Allegro, ma non troppo

Brass Ensemble

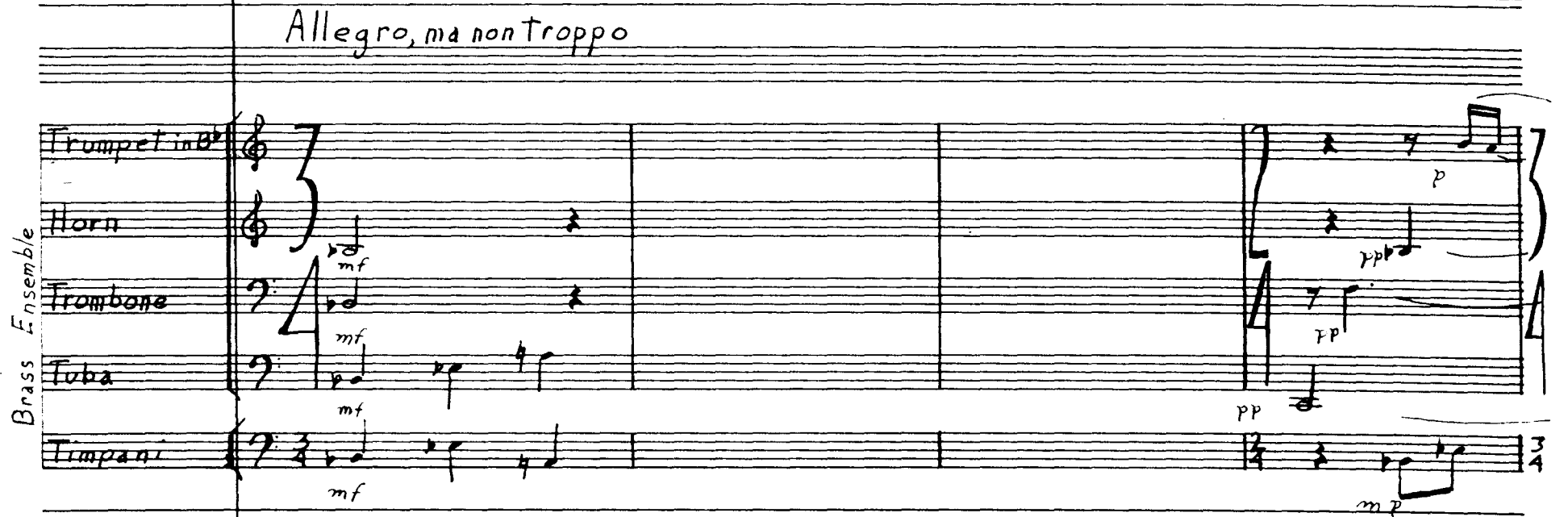
Trumpet mtr

Horn

Trombone

Tuba

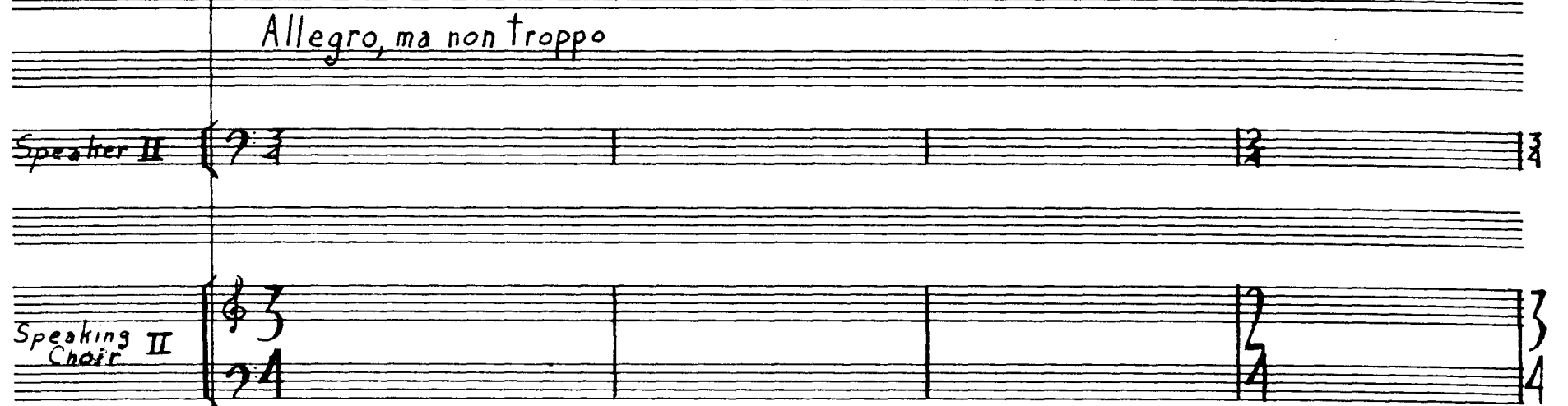
Timpani



Allegro, ma non troppo

Speaker II

Speaking Choir II



Allegro, ma non troppo

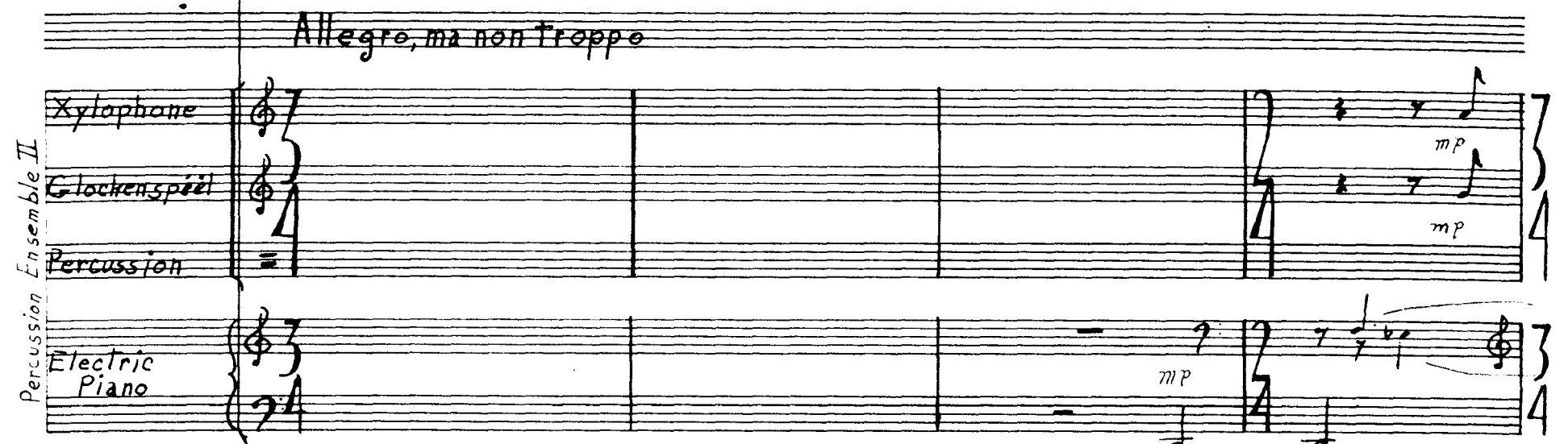
Percussion Ensemble II

Xylophone


Glockenspiel

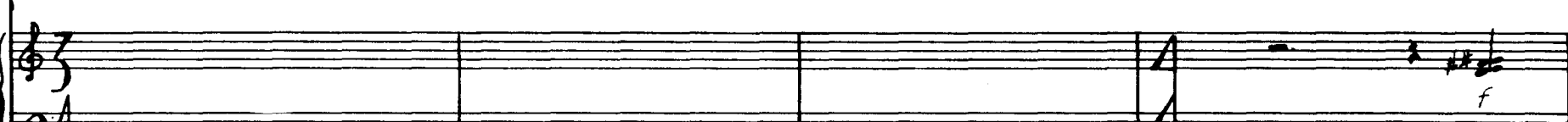
Percussion

Electric Piano

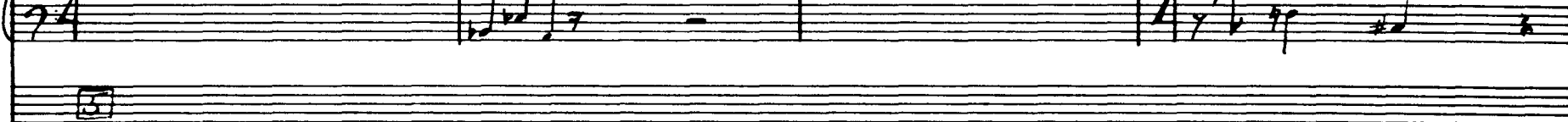


Percussion Ensemble I

Mar.  *mp*

Perc.  *f*

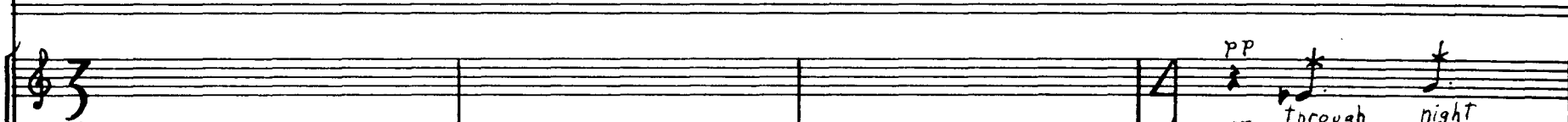
Cel.  *f*

Pno.  *f* *p*

Sp. I

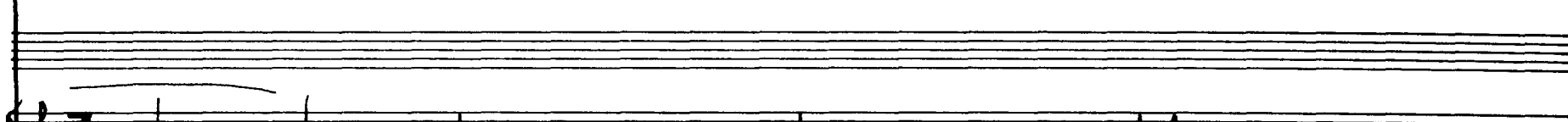
 *by true and runs*

Ch. I

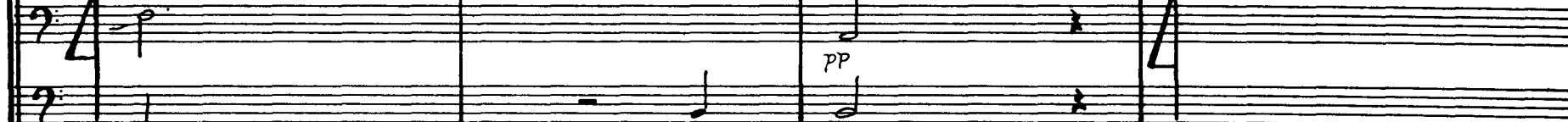
 *pp* *through night*

Brass Ensemble

Trpt.  *pp* *through night*

Hrn.  *pp* *through night*

Trbn.  *pp* *through night*

Tuba  *pp* *through night*

Timp.  *p*

Sp. II

 *un- var- y- ing through night*

Ch. II

 *pp* *through night*

Percussion Ensemble II

Xyl.  *pp* *through night*

Gloc.  *pp* *through night*

Perc.  *p* *mp*

El. Pno.  *mp*

Percussion Ensemble I

Mar. Perc. Cel. Pno.

Brass Ensemble

Trpt. Hrn. Trbn. Tuba Timp.

Percussion Ensemble II

Xyl. Gloc. Perc. El. Pno.

Check al-ways by var-i-a-tion

12

10

1

Handwritten musical score for Percussion Ensemble I and Brass Ensemble.

Percussion Ensemble I:

- Mar. (Mace): mf , mp
- Perc. (Percussion): p
- Cel. (Cymbal): f
- Pno. (Piano): f , p , mf

Brass Ensemble:

- Sp. I (Soprano I): mf , *night*
- Ch. I (Chorus I): mp , *night wa - ters*
- Trpt. (Trumpet): p
- Hrn. (Horn): p
- Trbn. (Trumpet/Bass): p
- Tuba: p
- Timp. (Timpani): p

Percussion Ensemble II:

- Xyl. (Xylophone): p , f
- Gloc. (Glockenspiel): mp
- Perc. (Percussion): mp
- El. Pno. (Electric Piano): mp

Other parts:

- Sp. II (Soprano II): mf , *night wa - ters*
- Ch. II (Chorus II): pp , *night wa - ters run deep*

Rehearsal mark [15] appears in the Pno. and Ch. II staves.

Percussion Ensemble I

Mar. *p* *mf* *p*

Perc.

Cel. *pp* *p* *mp* *mf*

Pno. *mp* *pp* *mp* *f*

Brass Ensemble

Sp. I

Ch. I

Tpt. *mf*

Hrn.

Trbn.

Tuba

Timp. *mf*

Sp. II. *mf* You may let leads-man sleep.

Ch. II

Percussion Ensemble II

Xyl. *p* *pp* *p*

Gloc.

Perc.

El. Pno. *f* *mf* *f* *p*

poco piu mosso

Percussion Ensemble I

Mar. *f*

Perc. *f*

Cel. *mp* *p* *f*

Pno. *mf* *p* *p*

poco piu mosso

Sopr. I *mp*

Should sight fa-mi-lar hills by dawn

Ch. I

poco piu mosso

Brass Ensemble

Tpt. *mf*

Hrn. *mf*

Trbn. *mf*

Tuba *mf*

Timp. *f* *mp*

poco piu mosso

Sp. II

an-tic-i-pate

Ch. II

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

fam - il - lar hills

fam - il - lar hills

poco piu mosso

Percussion Ensemble II

Xyl. *f*

Gloc. *f*

Perc. *f*

El. Pno. *f*

Percussion Ensemble I

Mar. *f* *mf* *p* *f*

Perc. *mf* *f*

Cel. *mp* *f*

Pno. *p* *mf* *f*

[30]

Sp. I *re -*

Ch. I *haz - ards*

Brass Ensemble

Tpt. *p*

Hrn. *p*

Trbn. *p*

Tuba *p*

Timp. *p*

Sp. II *no haz - ards at - her - wise un - known to wea - ther eye*

Ch. II

[30]

Percussion Ensemble II

Xyl. *p* *ff*

Gloc. *p* *f*

Perc. *B. drum* *p*

El. Ho. *mp* *f* *mp* *f*

Percussion Ensemble I

Mar. *mf*

Perc. *mf*

Cel. *p*

Pno. *mf*

Sp I

port all doubts anx - i - et - ies to my cab-in in the u - su - al

Ch I

pp The

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp. *mf*

Sp II

Ch II

Percussion Ensemble II

Xyl.

Gloc.

Perc.

El. Pno.

Brass Ensemble

Percussion Ensemble II

Handwritten musical score for Percussion Ensemble II, measures 1-4. The ensemble includes Xyl., Gloc., Perc., and El. Pno. The score shows various rhythmic patterns and dynamics like *f*, *mp*, and *p*.

Percussion Ensemble I

Mar. $\frac{3}{4}$

Perc. $\frac{4}{4}$ *Suspended cymbal* mf p

Cel. $\frac{3}{4}$ $\frac{4}{4}$ mf

Pno. $\frac{3}{4}$ $\frac{4}{4}$ p f p

Sp. I $\frac{3}{4}$ $\frac{4}{4}$ mf p
ous and shadowed by an an - cient ill . Keep stead - y helm !

Ch. I $\frac{3}{4}$ $\frac{4}{4}$ mf pp mf p
ous dan - ger ous dan - ger - ous
dan - ger - ous Keep stead - y helm !

Brass Ensemble

Tpt. $\frac{3}{4}$ $\frac{4}{4}$

Hrn. $\frac{3}{4}$ $\frac{4}{4}$ p mp

Trbn. $\frac{3}{4}$ $\frac{4}{4}$ p mp

Tuba $\frac{3}{4}$ $\frac{4}{4}$ p mp

Timp. $\frac{3}{4}$ $\frac{4}{4}$ p mf

Sp. II $\frac{3}{4}$ $\frac{4}{4}$ mf p
and shadowed by an an - cient ill . Keep stead - y helm !

Ch. II $\frac{3}{4}$ $\frac{4}{4}$ p
Keep stead - y helm !
Keep stead - y helm !

Percussion Ensemble II

Xyl. $\frac{3}{4}$ $\frac{4}{4}$ mf

Gloc. $\frac{3}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{4}{4}$ *B drum* mf

El. Pno. $\frac{3}{4}$ $\frac{4}{4}$ p f

Percussion Ensemble I

Mar. *p* *f* *mf* *legardum (felt mallets)*

Perc.

Cel. *mf* *p*

Pno. *f* *f* *p*

[45]

Sp. I *mp* Watch lee - ward - ings , nor call on cap - tain

Ch. I

Brass Ensemble

Tpt. *mf* *open*

Hrn.

Trbn.

Tuba

Timp *f* *mp*

Sp. II *mp* Watch lee - ward - ings , nor call on cap - tain

Ch. II

[46]

Percussion Ensemble II

Xyl. *f* *mp* *mf*

Gloc.

Perc. *p*

El. Pno. *p* *f*

Percussion Ensemble I

Mar. *f* (4) *mf* 3

Perc. *mp* (4) *p*

Cel. *p*

Pno. *f* #

Sp. I *mf* *mp*
or on bell too late .

Ch. I

Brass Ensemble

Tpt. *mp*

Hrn.

Trbn.

Tuba

Timp. *p*

Sp. II *mf* *mp*
or on bell too late .

Ch. II. *mp*
Night wa -
Night wa -

Percussion Ensemble II

Xyl. *mf* 3 *mf*

Gloc. *p*

Perc. *p*

El. Pno. *f*

Handwritten musical score for Percussion Ensemble I and II. The score is written on multiple staves, each with a 3/4 time signature. The instruments and parts are as follows:

- Percussion Ensemble I:**
 - Mar. (Maracas): Treble clef, 3/4 time. Includes a dynamic marking of *p*.
 - Perc. (Percussion): Treble clef, 3/4 time.
 - Cel. (Cymbal): Treble clef, 3/4 time. Includes a dynamic marking of *f*.
 - Pno. (Piano): Treble clef, 3/4 time.
- Sp. I (Soloist I):** Treble clef, 3/4 time.
- Ch. I (Chorus I):** Treble clef, 3/4 time. Includes dynamic markings of *ppp* and *deep*.
- Brass Ensemble:**
 - Tpt. (Trumpet): Treble clef, 3/4 time. Includes a dynamic marking of *mf*.
 - Hrn. (Horn): Treble clef, 3/4 time. Includes a dynamic marking of *mf*.
 - Trbn. (Trumpet): Treble clef, 3/4 time.
 - Tuba: Treble clef, 3/4 time.
 - Timp. (Timpani): Treble clef, 3/4 time.
- Sp. II (Soloist II):** Treble clef, 3/4 time.
- Ch. II (Chorus II):** Treble clef, 3/4 time. Includes dynamic markings of *pp* and *pp*. Includes lyrics: "ters run deep", "pp run deep", "ters run deep", "wi - ters".
- Percussion Ensemble II:**
 - Xyl. (Xylophone): Treble clef, 3/4 time. Includes dynamic markings of *f* and *mp*.
 - Gloc. (Glockenspiel): Treble clef, 3/4 time. Includes dynamic markings of *mf* and *mf*.
 - Perc. (Percussion): Treble clef, 3/4 time. Includes dynamic markings of *mf* and *mf*.
 - El. Pno. (Electric Piano): Treble clef, 3/4 time. Includes dynamic markings of *p* and *mp*.

The score includes rehearsal marks 155, 156, and 157, indicating specific points in the music.

Handwritten musical score for Percussion Ensemble I and II, Brass Ensemble, and other instruments. The score is written on multiple staves, showing musical notation, dynamics, and articulation marks.

Percussion Ensemble I:

- Mar. (Maracas): p , f , mf , p
- Perc. (Percussion): f , mf , p
- Cel. (Cymbal): p , f , mf , p
- Pno. (Piano): mf , p , pp
- Sp.I (Snare Drum): p
- Ch.I (Chorus): pp , mf , pp , $deep$

Brass Ensemble:

- Tpt. (Trumpet): p , pp
- Hrn. (Horn): p , pp
- Trbn. (Trumpet): pp
- Tuba: p
- Timp. (Timpani): mp

Percussion Ensemble II:

- Xyl. (Xylophone): mf
- Gloc. (Glockenspiel): mf
- Perc. (Percussion): mf , p
- El. Pno. (Electric Piano): f , p

Other Instruments:

- Sp.II (Snare Drum): p
- Ch.II (Chorus): pp , mf , pp , $wa - ters$
- Xyl. (Xylophone): mf
- Gloc. (Glockenspiel): mf
- Perc. (Percussion): mf , p
- El. Pno. (Electric Piano): f , p

Interlude 1*

17

Free, slow and calm (♩ = circa 75)

pp *mf* *pp*

ah *ah* *ō* *ē*

slowly growing more agitated and louder

mp *mf* *pp*

ah *ō* *ah* *ō* *oo* *e* *ah*

staying to the original tempo, and mood

mf *mp* *p* *pp*

ō *ē* *ah* *o-an-o* *ah-o* *oo* *ah* *ah*

p *mp* *pp* *mp*

ō *oo* *ah* *e* *ah* *ō*

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

oo *ah* *o* *ah* *oo* *ah*

mp *mf* *pp*

e *ah* *ō* *m*

* The interludes (1&2) should be sung by a soprano, positioned behind the audience. There should be only a very slight pause after I.

II THE MOUNTAIN AND THE SEA

Allegro (♩=♩)

Percussion Ensemble I

Marimba

Perussion

Celesta

Piano

Allegro

Speaker I

Speaking Choir I

And round from na-tive for-ti-tude of hills

Allegro

Brass Ensemble

Trumpet (B♭)

Horn

Trombone

Tuba

Timpani

Allegro

Speaker II

Speaking Choir II

by ready man-hood to the

Allegro

Percussion Ensemble II

Xylophone

Glockenspiel

Perussion

Electric Piano

Percussion Ensemble I

Mar

Perc

Cel

Pno

Sp I

Ch I

Brass Ensemble

Tpt

Hrn

Trbn

Tuba

Timp

Sp II

Ch II

Percussion Ensemble II

Xyl

Gloc

Perc

El Pno

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

> (1) *tardy seas* *that lap on* *in-ward-ly*

tar - dy *that lap on cor-al moun-tains in - ward-ly*

My par-ents swam in sum-mer *My par-ents - mer spas-m's*

Percussion Ensemble I

Mar.
Perc.
Cel.
Pno.

Sp I

Ch I

mf
fan-ta-sy
of sin-gle o-cean

Brass Ensemble

Tpt.
Hrn.
Tbn.
Tuba
Timp.

Sp II

Ch II

mp
to web
me in o-cean
earth-ly hills,
web me in o-cean fram-ers on earth-ly hills,

Percussion Ensemble II

Xyl
Gloc.
Perc.
El Pno.

Percussion Ensemble I

Mar. Perc. Cel. Pno.

Sp. I

Ch. I

pp Rocked me from *p* of stu - por sea
from rain-bow float

Brass Ensemble

Tpt. Hrn. Trbn. Tuba Timp.

Sp. II

Ch. II

mf *mp* shin - ing salt of *p* timed e - ter - ni - ty
in shin - ing salt of timed e - ter -

Percussion Ensemble II

Xyl. Gloc. Perc. El. Pno.

Percussion Ensemble I

Mar. 
Perc. 
Cel. 
Pno. 

Sp. I 

Ch. I 
and flumed me forth to search i-denti-ty

Brass Ensemble

Tpt. 
Hrn. 
Trbn. 
Tuba 
Timp. 

Sp. II 

Ch. II 
-ni-ty to search i-denti-ty

Percussion Ensemble II

Xyl. 
Gloc. 
Perc. 
El. Pno. 

Poco Menno Mosso

Percussion Ensemble I

Mar. 

Perc. 

Cel. 

Pno. 

Poco Menno Mosso

Sp I 

Ch. I 

Poco Menno Mosso

Brass Ensemble

Trpt. 

Hrn. 

Trbn. 

Tuba 

Timp. 

Poco Menno Mosso

Sp II 

Ch. II 

Poco Menno Mosso

Percussion Ensemble II

Xyl. 

Gloc. 

Perc. 

El. Pno. 

Mar.

Perc.

Percussion Ensemble

Cel.

Pno.

Sp. I

Ch. I

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp.

Sp. II

Ch. II

Percussion Ensemble II

Xyl.

Gloc.

Perc.

El. Pno.

f

p

mp

f

p

mf

pp

Co- pen sea I know that sunk-

And by this o - pen sea

Mar.

Perc.

Cel.

Pno.

Sp. I

Ch. I

Tpt.

Hrn.

Trbn.

Tuba

Timp.

Sp. II

Ch. II

Xyl.

Gloc.

Perc.

El. Pno.

en sea and be - hold the myth - ic o - cean that great - ly

by it the myth - ic o - cean that great - ly

Percussion Ensemble I

Mar. *p*

Perc.

Cel.

Pno.

Sp. I

cit - ies *mp* a - gain *mf* these up - right hills

Ch. I

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp. *pp*

Sp. II

cit - ies all hu - man - i - ty and know *p subito* a - gain *mp* those hills *pp*

Ch. II

Percussion Ensemble II

Xyl.

Gloc.

Perc.

El. Pno.

f

Percussion Ensemble I

Mar. *pp*

Perc.

Cel.

Pno.

Sp I

p *3* *mp* *mf* *3*

where once I drowned me and ran - dom thoughts held no sway

Ch. I

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp. *p* *3* *mf* *3*

Sp II

pp *p* *3* *pp*

drowned when mem - o - ry lost thoughts bouy -

Ch. II

Percussion Ensemble II

Xyl. *f* *p* *mf* *p* *ff*

Perc.

Perc.

El. Pno.

40

40

Percussion Ensemble I

Mar. *pp*

Perc.

Cel.

Pno.

Sp. I *f*
of man's re - ward in con - scious mo - tion

Ch. I

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp. *mf*

Sp. II *f*
- an - cy of man's re - ward in con - scious mo - tion

Ch. II

Percussion Ensemble II

Xyl. *ppp* *pp* *f* *p*

Gloc.

Perc.

El. Pno.

45

43

Freely⁽¹⁾ not conducted

Percussion Ensemble I

Mar.

Perc.

Cel.

Pizzicato⁽²⁾

Pno.

colla voce *f* *p* *ff* *p* *f*

Freely⁽¹⁾ not conducted

Sp I

mp *mf*

and so I make double my own right to be, and thus re - born a gain from that wide

Ch I

Freely⁽¹⁾ not conducted

Brass Ensemble

Tpt.

colla voce *pp sempre*

Hon.

Trbn.

Tuba

Timp.

colla voce *mf p* *p* *mf* *ppp*

Freely⁽¹⁾ not conducted

Sp. II

Ch. II

Freely⁽¹⁾ not conducted

Percussion Ensemble II

Xyl.

Gloc.

Perc.

El. Pno.

(1) The tempo should be set by the speakers, the dotted line indicate point of simultaneity

Percussion Ensemble I

Mar.
Perc.
Cel.
Pno.

pp *f* *p*

Brass Ensemble

Tpt.
Hrn.
Trbn.
Tuba
Timp.

(Muted) *p* *pp*

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

Percussion Ensemble II

Xyl.
Gloc.
Perc.
El. Pno.

mf

sea
oar up - ward cor - al to - ward a tow - er - ing light

[illegible]

Interlude 2

Free, Poco Più Animato (♩=80) *

pp 3 7 3 7 3 7

Piano

Speaker II

in my swim - ming sight

mf

p *mf* *p* *Più tranquillo*

pp *mp* *mf*

p

* The interlude should begin just before the end of II; in all other respects it is the previous interlude.

Allegretto, quasi chorale ^{III} ANCHORAGE

Percussion Ensemble I

Marimba

Percussion

Celesta

Piano

Chinese Temple Blocks

mf

mp

mf

3

mf

3

Allegretto, quasi chorale

Speaker I

Speaking Choir I

Allegretto, quasi chorale

Brass Ensemble

Trumpet inf

Horn inf

Trombone

Tuba

Timpani

Muted

p

mp

Muted

p

p

p

p

p

pp

Allegretto, quasi chorale

Speaker II

Speaking Choir II

Allegretto, quasi chorale

Percussion Ensemble II

Xylophone

Glockenspiel

Percussion

Electric Piano

Percussion Ensemble I

Mar.
Perc.
Cel.
Pno.

Brass Ensemble

Sp. I
Ch. I
Tpt.
Hrn.
Trbn.
Tuba
Timp.

Percussion Ensemble II

Xyl.
Gloc.
Perc.
El. Pno.

Tambourine

This musical score page, numbered 35, contains three main sections of music. The first section, 'Percussion Ensemble I', includes staves for Maracas (Mar.), Percussion (Perc.), Cymbals (Cel.), and Piano (Pno.). The second section, 'Brass Ensemble', includes staves for Trumpet I (Sp. I), Horn I (Ch. I), Trumpet (Tpt.), Horn (Hrn.), Trombone (Trbn.), Tuba, and Timpani (Timp.). The third section, 'Percussion Ensemble II', includes staves for Xylophone (Xyl.), Glockenspiel (Gloc.), Percussion (Perc.), and Electric Piano (El. Pno.). The score is written in 4/4 time. The Percussion Ensemble I section features a melodic line for Maracas and a rhythmic accompaniment for the other instruments. The Brass Ensemble section features a melodic line for the Trumpets and Horns, and a rhythmic accompaniment for the other instruments. The Percussion Ensemble II section features a melodic line for the Xylophone and Glockenspiel, and a rhythmic accompaniment for the other instruments. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, pp, f).

Percussion Ensemble I

Mar. Metal Plate
Perc. *mf*
Cel. *mf*
Pno. *f*

Sp. I

Ch. I
p
And fierce O - ri - on with twin dogs

Brass Ensemble

Tpt. *p*
Hrn. *p*
Trbn. *p*
Tuba *p*
Timp. *mp* *mf*

Sp. II

Ch. II

Percussion Ensemble II

Xyl. *pp*
Gloc. *pp*
Perc. *p*
El. Pno. *f*

Percussion Ensemble I

Mar.
Perc.
Cel.
Pno.

Brass Ensemble

Tpt.
Hrn.
Trbn.
Tuba
Timp.

Sp. I
Ch. I

Percussion Ensemble II

Xyl.
Gloc.
Perc.
El. Pno.

And na-ked Ly-ra with lot-us ears,

Percussion Ensemble I

Mar. *To soft mallets*

Perc. *M. Fl.*

Cel. *pedal*

Pno. *3*

Brass Ensemble

Sp I

Ch I *mf* And e-ven the rain - y Plei-a - des *(sung) mp* Slept with you thus the long

Tpt. *colla voce*

Hrn. *fp*

Trbn. *mp* *colla voce*

Tuba

Timp.

Sp II

Ch II *mf* And e-ven the *(sung) mp* Slept with you thus the long

Percussion Ensemble II

Xyl. *p*

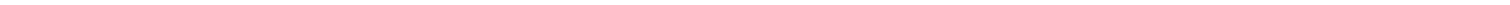
Gloc.

Perc. *Bass Drum*

El. Pno. *mf* *pp*

Percussion Ensemble 1

Measures 1-4 of the score. The Maracas part starts with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The Percussion part has a simple rhythmic pattern. The Cymbals and Piano parts provide harmonic support with chords and triplets.

Sp. I 

Ch. I

night through

night through

mp

And

Brass Ensemble

Tpt.

Hrn.

Trbn.

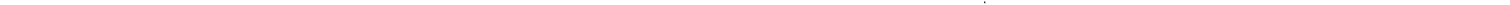
Tuba

Timp.

pp subito

pp subito

pp

Sp II 

Ch. II

night through

night through

mp

And

Handwritten musical score for Percussion Ensemble II. The score is written on five staves, grouped into four parts: Xyl. (Xylophone), Gloc. (Glockenspiel), Perc. (Percussion), and El. Pno. (Electric Piano). The music is in 4/4 time and features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *ppp subito* (pianississimo subito). The score includes many slurs, ties, and articulation marks, suggesting a complex and expressive performance.

Handwritten musical score for "The Coral" by John Cage. The score is divided into five systems, each featuring a different ensemble. The notation is in 4/4 time and includes various musical symbols such as notes, rests, and dynamic markings.

Percussion Ensemble I: This system includes staves for Mar. (Maracas), Perc. (Percussion), Cel. (Cello), and Pno. (Piano). The Mar. part has a dynamic marking of *fp*. The Perc. part has a dynamic marking of *pp*. The Cel. part has a dynamic marking of *mf*. The Pno. part has a dynamic marking of *p*. The instruction "to marimba mallets" is written above the Mar. staff.

Chorus I: This system features a staff for Ch. I (Chorus I). The lyrics are "climbed up with you in that dawn" and "And cried on through you in the cor-al".

Brass Ensemble: This system includes staves for Tpt. (Trumpet), Hrn. (Horn), Trbn. (Trumpet), Tuba, and Timp. (Timpani). The Tpt. part has a dynamic marking of *mp*. The Hrn. part has a dynamic marking of *mp*. The Trbn. part has a dynamic marking of *mp*. The Tuba part has a dynamic marking of *p*. The Timp. part has a dynamic marking of *p*.

Chorus II: This system features a staff for Ch. II (Chorus II). The lyrics are "climbed up with you in that dawn" and "And cried on through you in the cor-al".

Percussion Ensemble II: This system includes staves for Xyl. (Xylophone), Gloc. (Glockenspiel), Perc. (Percussion), and El. Pno. (Electric Piano). The Xyl. part has a dynamic marking of *ppp*. The Gloc. part has a dynamic marking of *pp*. The Perc. part has a dynamic marking of *pp*. The El. Pno. part has a dynamic marking of *ppp*.

Mar.
 Perc.
 Cel.
 Pnc.
 Sp. I
 Ch. I
 Tpt.
 Hrn.
 Trbn.
 Tuba
 Timp.
 Sp. II
 Ch. II
 Xyl.
 Glac.
 Perc.
 El. Pno.

Percussion Ensemble I
 Percussion Ensemble II

(Solo)
 stare
 set jibs and an - swer flukes
 set jibs and an - swer flukes

ppp
 ppp
 ppp
 mf
 p
 mp
 pp
 mp
 mf
 ppp
 ppp
 ppp

Woodwind Ensemble I

Flute

Clarinet

Piano

pppp

mf

3

Sp I

Ch. I

(Sung) mp

To build the rose on high.

Brass Ensemble

Tpt.

Hrn.

Trbn.

Tuba

Timp.

colla voce

mf

ppp

Sp II

Ch II

(Sung) mp

To build the rose on high.

Percussion Ensemble II

Xyl.

Gloc.

Perc.

El. Pnc.

pppp

3

Bass Drum

mp