

Crossing Brooklyn Ferry

Walt Whitman

for Baritone Voice and Orchestra

Clint Needham

♩ = 56, distant

The score is for a transposed score of "Crossing Brooklyn Ferry" by Walt Whitman, composed by Clint Needham. It is in 4/4 time with a tempo of 56 bpm, marked "distant". The key signature has one sharp (F#). The score includes parts for a Baritone Voice and a full orchestra. Key instruments and their parts include:

- Flute/Piccolo:** Features breath tones and dynamic markings of *mp* and *pp*.
- Oboe:** Remains silent throughout the piece.
- Clarinet in Bb:** Enters in the final measure with a melodic line.
- Bassoon:** Remains silent throughout the piece.
- Horn in F:** Remains silent throughout the piece.
- Trumpet in C:** Remains silent throughout the piece.
- Trombone:** Remains silent throughout the piece.
- Tuba:** Remains silent throughout the piece.
- Percussion 1:** Plays tam-tam and Water Gong (D3 nipple gong).
- Percussion 2:** Plays chimes and vibes.
- Harp:** Provides accompaniment with dynamic markings of *p* and *mp*.
- Piano/Celesta:** Features a celesta part with a sixteenth-note figure.
- Violin 1 & 2:** Violin 1 has a melodic line with dynamics *pp* and *p*. Violin 2 has a sustained accompaniment.
- Viola:** Features a rhythmic accompaniment with dynamic markings of *p* and *pp*.
- Violoncello:** Features a melodic line with dynamics *ppp*, *pp*, and *mp*.
- Contrabass:** Remains silent throughout the piece.

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poco rit. - - - **A** A tempo ♩=56

FL./ Picc. (fl.) mp pp

Ob.

Cl. mp pp

Bsn. ppp mp p

Hn. stopped ppp mp p

C Tpt.

Tbn.

Tba.

Perc. 1 tam-tam triangles Water Gong p pp p mp

Perc. 2 vibes (Xld) mp pp

Hp. *sounds 1 octave higher mp p tr mp 10

Pno./ Cel. Celesta mp 6

Voce

poco rit. - - - **A** A tempo ♩=56

Vln. 1 p pp

Vln. 2 p pp

Vla. espress. ord. tr mp ppp p p mp 5

Vc. mp ppp p mp p

Cb. I. p mf

13

Fl./Picc. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn. *mf* str. mute

C Tpt.

Tbn.

Tba. *mp*

Perc. 1 Glock. *mf* soft plastic mallets 6

Perc. 2 tam-tam *mp* vibes *mp*

Hp. *mf* 6 5

Pno./Cel. Celesta *mf* 6 Piano *mf* 5 *Ped. una corda*

Voice

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *p* *mf* *espress.* 5 *mf* IV 0 0 0 6 6

Vc. *mf* *mp*

Cb. *mf* V

B

16

FL./ Picc. (fl.) *mp* *mp* *mp* to picc.

Ob. *p*

Cl. *mp* *mp*

Bsn.

Hn. *p*

C Tpt. *p* *mp* *p*

Tbn. *p* *mp* *p*

Tba. *mp* *p* *mp* *p*

Perc. 1 *tam-tam* *p* *timpani* *pp* *p* *pp*

Perc. 2 *chimes* *p* *tam-tam* *p*

Hp. *mf* 5

Pno./ Cel. *Celesta* *mf*

Voice *mp*
Flood - tide.

B

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *p*

Vc. *p* *espress.* *mp* *p* *p*

Cb. *p* *p* *espress.* *mp* *p* *p*

Più mosso ♩=69

21

Fl./ Picc. *pp* *mf* *pp* *pp* *mf*

Ob. *pp* *mp* *pp* *pp* *mp*

Cl. *mp* *ppp* *mp*

Bsn. *mp* *ppp* *mp*

Hn. *ppp* *mp* open

C Tpt. *ppp* *mp* cup mute

Tbn. *mp*

Tba.

Perc. 1

Perc. 2 triangle *p* chimes *p* *ped. --->*

Hp. *p* *mp*

Pno./ Cel. *mp* *Celesta* *ped. --->*

Voice *mp* *mf*
 be-low me! I see you face to face! Clouds of the

Più mosso ♩=69

(mute on), non vib. *p* *pp*

Vln. 1

Vln. 2 (mute on), non vib. *p* *pp*

Vla. *mp* *ppp* *mp* *p* mute off warm

Vc. *ppp* *mp* *p* *pizz. - l.v. sempre* *mp*

Cb. *ppp* *mp* *p* *pizz. - l.v. sempre* *mp*

poco accel. $\text{♩} = 72$

rit. poco a poco

27 (picc.)

Fl./Picc. *mp*

Ob.

Cl.

Bsn.

Hn. *grow out of texture* *f*

C Tpt.

Tbn.

Tba. *mp*

Perc. 1 triangles *p* tam-tam *mp*

Perc. 2

Hp. *mf* 5

Pno./Cel. Celesta *mf* 8va 5 5

Ped. ----->

Voice

west sun there ³ half an hour high

poco accel. $\text{♩} = 72$

rit. poco a poco

Vln. 1 ord. *pp* *p* sub. *pp* *mp*

Vln. 2 ord. *pp* *p* sub. *pp* *mp*

Vla. mute on *ppp* *p* *pp* *mp*

Vc. (pizz.) arco *mf*

Cb. (pizz.) *mf*

♩=60

rit. molto

30

Fl./ Picc. *pp*

Ob.

Cl. *mf*

Bsn.

Hn. *mf* ord. *mp*

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *mp* *p* chimes Ped. -->

Hp.

Pno./ Cel.

Voice *mf*

I see you al so face to

♩=60

rit. molto

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* 5 5 5 5 5 5 *p* 5 5 5 5 5 5 *p* *n.* *slow down trill*

Vc.

Cb.

accel. C $\text{♩} = 108$

33 Flute *n.* *mp* *n.* *mp* *n.*

Ob.

Cl. (A-B \flat) *n.* *mp* *n.* *mp*

Bsn.

Hn. *mf* *mp* stopped

C Tpt.

Tbn.

Tba.

Perc. 1 Water Gong *pp* *mf* Glock. hard mallets *mf*

Perc. 2 Chimes *p* vibes *mf* *ped.*

Hp. *mf* ord.

Pno./Cel. Piano *pp* *ped.*

Voice face.

accel. C $\text{♩} = 108$

Vln. 1 mute off pizz *p* *sim.* arco *p*

Vln. 2 mute off - poco sul pont. *p* ord. - legato

Vla. mute off *pp* *mp* *p* *mp* *p*

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

Cb. arco *p* *p*

accel. - - poco a poco - - - -

39

Fl./Picc. *mf* *mp*

Ob. *p*

Cl. *mp*

Bsn. *p*

Hr.

C Tpt.

Tbn.

Tba. *mp*

Perc. 1 *mp* [tam-tam] [Glock.] [tam-tam] [Glock.]

Perc. 2

Hp. *ord.*

Pno./Cel.

Voice

accel. - - poco a poco - - - -

Vln. 1 *mp* (solo line)

Vln. 2 *p*

Vla. *p*

Vc. *mp* *p*

Cb. *p* *mp*

(accel.) $\text{♩} = 120$

46

Fl./Picc. (fl.) *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* str. mute

C Tpt. *mf* str. mute

Tbn. *p*

Tba. *p*

Perc. 1 Glock. tam-tam *mf* *f* scrape w/ triangle beater timpani *mf*

Perc. 2 vibes *sub. pp* *f* *sub. mf* med. sus. cym.

Hp. *mf*

Pno./Cel. Celesta *mf*

Voice

(accel.) $\text{♩} = 120$

(ord.)

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* *f* *f*

D

53

FL./ Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *open* *p*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f* *sub. p*

Perc. 2 *f* *pp* *small sus. cym. w/ end of vib mallet*

Hp. *f* *mp*

Pno./ Cel. *f* *mp*

Voice *mf*

Crowds of men and wo-men at - tired in the u - su-al cos - tumes

D

Vln. 1 *f* *p* *flautando* *pp*

Vln. 2 *f* *p* *flautando* *pp*

Vla. *f* *non vib.* *sub. p* *p* *mp*

Vc. *f* *sub. mp* *p* *mp* *p* *5 5 5* *p*

Cb. *mf* *f* *sub. p* *p*

E

59

FL./ Picc. *mf* (fl.)

Ob.

Cl. *mf*

Bsn.

Hn. *pp* *poco* *molto* *mf* *mp* stopped open

C Tpt. *pp* *poco* *molto* *mf* (mute) str. mute

Tbn. *pp* *poco* *molto* *mf*

Tba.

Perc. 1 [timpani] *gliss.* *mp* *p*

Perc. 2 [small sus. cym.] *mp* [vibes] *mp* [szl. cym.] *pp*

Hp. *mf* *mp*

Pno./ Cel. [Celesta] *mp* [Piano] *mp*

Voice *mf* how cu - ri - ous_ you are to me! On the

Vln. 1 *p* ord.

Vln. 2 *p* ord.

Vla. *p* *mp* non vib. *p*

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

Cb. *mp* *p*

E

64

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno./ Cel.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *mp*

mp/pp *poco* *molto* *mf*

mp *pp* *poco* *molto* *mf*

mp *pp* *poco* *molto* *mf*

pp *mp*

mp

mp

mp

pp *mp* *p*

pp *mp* *p*

p *mp* *p*

mp *p* *mp*

p *mp*

stopped

(mute)

(mute)

gliss.

gliss.

small sus. cym. w/ end of vibe mallet

vibes

Celesta *8va*

mp

mp

fer - ry boats the hun - dreds and hun - dreds that cross, re - turn - ing home are more

flautando

flautando

p *mp* *p*

p *mp* *p*

p *mp* *p*

mp *p* *mp*

p *mp*

69

FL./ Picc. *f* (fl.)

Ob. *f*

Cl. *f*

Bsn. *f* *sfz*

Hn. *sfz* stopped

C Tpt. *mf*

Tbn. *mf* str. mute

Tba. *mf*

Perc. 1 *mf* triangles

Perc. 2 *mp* szl. cym. *mf* small & med. sus. cyms. w/ end of vibe mallets

Hp. *f*

Pno./ Cel. *f* *sim.* *sim.* Celesta Piano

Voice
cu - ri - ous — to me — than you sup - pose — *3*

Vln. 1 *mp* *mf* *f* *sfz*

Vln. 2 *mp* *mf* *f* *sfz*

Vla. *mp* *f*

Vc. *mf* *f* *sfz*

Cb. *mf* *f* pizz. arco

F

74

FL./ Picc. *sfz* 5 (F#-G#) *tr* *sfz*³ *f* *sfz*

Ob. *sfz* 5 *sfz*³ *f* *sfz*

Cl. *sfz* 5 *sfz*³ (C-D^b) *f* *sfz*

Bsn. *mp* *f* *f* *sfz*

Hn. *mp* open *f* *f*

C Tpt. (mute) *f*

Tbn. *gliss.* *sfz* (stacc.) (mute) *f*

Tba. *f* (stacc.) (mute) *f*

Perc. 1 timpani *f* *gliss.* *sfz*

Perc. 2 vibes *f* small & med. sus. cyms. w/ end of vibe mallets *mf* szl. cym. *mf*

Hp. *ff*

Pno./ Cel. *mf* *f* *mf* *ff*

Voice

F

Vln. 1 *mf* *f* *mp* *sfz sub. mp*

Vln. 2 *mf* *f* *mp* *sfz sub. mp*

Vla. *mf* *f* *mp* *p* *sfz sub. mp*

Vc. *f* *sfz* *ff* *sfz* *sfz* *mf* *gliss.* *sfz*

Cb. *sfz* *ff* *sfz* *sfz* *mf* *gliss.* *pizz.* *sfz*

79

FL./ Picc. *f* 5 5 5

Ob. *f*

Cl. *f* 3 (B-C)

Bsn. *f*

Hn. *f* (stacc.) mute

C Tpt. *sfz* (stacc.) str. mute 3 3 3 3 *mf*

Tbn. *f*

Tba. *f*

Perc. 1 triangles *mf*

Perc. 2 tam-tam scrape w/ triangle beater *f*

Hp. *ff*

Pno./ Cel. *ff* Piano 8^{va} Led.

Voice

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc.

Cb.

83

Fl./Picc. *f* 5 5 5

Ob. *f*

Cl. *f* 3 3 3

Bsn. *f*

Hn. open stopped *ppp* *ff* *ppp* *ff*

C Tpt. (mute) *ppp* *f* *ppp* *f*

Tbn. (mute) *ppp* *f* *ppp* *f*

Tba. open *f*

Perc. 1 *mf* tam-tam ord. *mf* *mf*

Perc. 2

Hp.

Pno./Cel. *ff*

Voice

Vln. 1 *mf* gliss. *f* *sfz* *f*

Vln. 2 *mf* gliss. *f* *sfz* *f*

Vla. *mf* *ff* 6 6 6 6 6 6 6 6 6 6 6 6

Vc. *ff* 6 6 6 6 6 6 6 6 6 6 6 6

Cb. arco *f*

G

87 (picc.)

FL./Picc. *ppp* *f* *mf*

Ob. *ppp* *f* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* *f* *p*

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

Tbn. *p* *f* *p*

Tba. *mf* *mp*

Perc. 1 Glock. *f* *mf* *f*

Perc. 2 *vibes* *sffz* *f* *mf* *f*

Hp.

Pno./Cel. *Piano* *sffz*

Voice *f*
 And you that shall cross from shore to shore are more

G

Vln. 1 *mf* *mp*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *f* *mf*

rit.

$\text{♩} = 100$

rit.

Musical score for woodwinds, percussion, and strings. The score includes parts for Flute/Piccolo (92), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hp.).

Flute/Piccolo (92) starts with a mf dynamic. Oboe and Bassoon parts include dynamics p and mp . Clarinet part starts with mp . Horn part is marked "open". Percussion parts include "tam-tam" and "chimes" with dynamics mf and mp . Harp part features triplets and dynamics mf and mp .

Voice part with lyrics: "to me _____ and more _____ in my med-i-ta-tions, _____ than you might sup-".

The lyrics are written under a vocal line with slurs and breath marks. The dynamic is mf .

rit.

$\text{♩} = 100$

rit.

Musical score for strings. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Violin 1 part starts with p . Violin 2 part starts with mp and includes markings 7, 3, and 5. Viola part starts with mp and includes markings 7, 3, and 5. Violoncello part starts with mp and includes markings 7, 3, and 5. Contrabass part starts with mp and includes marking 7.

(rit.) - - - ♩=76

H

98 (fl.)

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno./ Cel.

Voice

freely
mp

pose. _____

Oth- ers... will en- ter the gates of the fer- ry... and

(rit.) - - - ♩=76

H

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.

106

FL./Picc. *mp*

Ob.

Cl. *mp*

Bsn.

Hr.

C Tpt.

Tbn.

Tba.

Perc. 1 *p*

Perc. 2

Hp.

Pno./Cel. *mp*

Celesta *mp*

Ped.

Voice

cross from shore to shore, Oth-ers will watch the run- of the flood - tide- Fif-ty years hence, oth-ers will see them as they cross the sun there half-an hour, high,

accel.

Vln. 1 *p* *mp*

Vln. 2 *mp*

Vla.

Vc. *mp*

Cb. *p* *mp*

♩=80 rit. I ♩=76 accel. poco a poco

113 (fl.)

Fl./Picc. *mf* *p* *mp*

Ob. *mp*

Cl. *mf* *p* *mp*

Bsn. *mp*

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

C Tpt.

Tbn.

Tba.

Perc. 1 *tam-tam* *p*

Perc. 2 *vibes* *mf*

Hp. *mf*

Pno./Cel. *Celesta* (8)

♩=80 rit. I ♩=76 accel. poco a poco

Voice

Oth ers... will see them, a hun-dred years hence, will en joy the sun- set the pour-ing in of the flood tide

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

(accel.) $\text{♩} = 84$ rit. $\text{♩} = 92$

120

Fl./Picc. *f*

Ob. *mp* *f*

Cl. *f*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 triangles *ff* sus. cym. scrape w/tri. beater *f* bass drum *f* *mp* sus. cym. scrape w/tri. beater *f* bass drum

Perc. 2 vibes *ff*

Hp. *ff*

Pno./Cel. *ff*

Voice *f*

the fal-ling back to the sea of the ebb tide.

(accel.) $\text{♩} = 84$ rit. $\text{♩} = 92$

Vln. 1 *f* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz*

Vln. 2 *sfz* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz*

Vla. *sfz* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz* *poco molto* *sfz*

Vc. *f* *ff* "seagulls" *gliss.* *ff* *gliss.*

Cb. *f*

rit. J ♩ = 72

127

FL./ Picc. (fl.) *mp*

Ob. *mp*

Cl. *n.* *mf* *p* *mp* *p*

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

Hn. *mp* *p* stopped

C Tpt.

Tbn.

Tba.

Perc. 1 bass drum *f* tam-tam *mp*

Perc. 2 vibes *sfz* med. sus. cym. w/ wire brushes *<mp* *<mp*

Hp. *sfz*

Pno./ Cel. Celesta *sfz*

Voice *mp* It. 3 a - vails

Vln. 1 *sub.* *p*

Vln. 2 *sub.* *p*

Vla. *sfz*

Vc. pizz. *sfz*

Cb. pizz. *sfz*

134

Fl./ Picc. *mp* 3 (A-B)

Ob. *mp* 3 (G-A) *mf*

Cl. *mp* *mf*

Bsn. *mp*

Hn. *mp* stopped open

C Tpt. *mp* open

Tbn. *pp* *mp* open

Tba. *pp* *mp*

Perc. 1 *mp* bass drum *mp* *mp*

Perc. 2 *<mp* *<mp* *<mp* *<mp* small sus. cym. w/ wire brushes

Hp.

Pno./ Cel.

Voice *3* not, time nor place *3* dis - tance a - vails not,

Vln. 1 *ppp* *p* *ppp* *p*

Vln. 2 *ppp* *p* *ppp* *p*

Vla.

Vc.

Cb.

K (♩=72)

140

Fl./Picc. *mf* *mp*

Ob.

Cl. *p* *n.* *mp*

Bsn. *mf*

Hn. *mf* *p* *n.*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1 *mf* *med. sus. cym. wire brush*

Perc. 2 *mf* *chimes - yarn mallets (B-C#)* *mf*

Hp.

Pno./Cel.

Voice

K (♩=72)

Vln. 1 *p*

Vln. 2 *pp* *sul tasto* *p* *mp*

Vla. *pp* *sul tasto* *p* *mp* *p* *mp*

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

Cb. *arco* *pp*

L

146

Fl./ Picc. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 *p* **tam-tam** *p* **bass drum** *p*

Perc. 2 *mp* **vibes** *mp* **Ped.**

Hp. *mp* *mp*

Pno./ Cel.

Voice *mp* I am with you, _____

Vln. 1 *mp* *p* **L** *sul tasto*

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

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

Vc. *pp* *p* *mp* *p* *pizz.* *arco* *gliss.*

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

153

Fl./ Picc. *mp* *p* *mp* *pp*

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

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

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

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *vibes* *mf* *p* *mp* *p*

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

Pno./ Cel. *Celesta* *mp* *p*

Voice *mp* *mp*
 you men and wo-men of a gen-er-a-tion, I am with you,

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

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

Cb. *mp* *p* *pp*

M ♩=120

159

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 *china cym. w/ wire brush* *mp*

chimes *mp*

Perc. 2 *mp* *p*

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

Pno./ Cel. *Piano* *mp*

Voice *mf*

Just as you feel when you look on the river.

M ♩=120

Vln. 1 *ord.* *p* *mp*

Vln. 2 *ord. V* *ppp* *mp* *mp*

Vla. *ord.* *p* *p* *mp*

Vc. *ord.* *pp* *mf*

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

◦ sounds 1 oct. lower

164

FL./ Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno./ Cel.
Voice
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

med sus. cym. & china cym. w/ wire brushes

vibes w/ bow

str. mute

Celesta 8^{ve}

and sky, so I felt,

pp mp p

mf

pp mf

mf

mf

mf

mf

pp mp pp p

p ppp mp mp p

p 5

p mp

p mp mp mf

p mp

169

FL./ Picc. *pp* *mf* *pp* Picc.

Ob.

Cl.

Bsn.

Hn. *ppp* *mf*

C Tpt. *ppp* *mf*

Tbn. *ppp* *mf*

Tba. *mp*

Perc. 1 *mp* *mp* *mp* *triangle*

Perc. 2 *mp* *ord.* *mp* *Led.* *w/ bow* *pp* *mf* *Led.*

Hp. *mp* *mf*

Pno./ Cel. *mp*

Voice *mf* *mf*
 Just as an - y of you is one of a liv - ing crowd. I was

Vln. 1 *mf*

Vln. 2 *mp* *p* *ppp* *mf*

Vla. *mf*

Vc. *mp* *mf* *gliss.* *mp* *gliss.*

Cb. *mf* *mp*

N

174

FL./ Picc. (picc.) *f* 5

Ob.

Cl.

Bsn.

Hn. *ppp* *mf* *ppp* *f*

C Tpt. *ppp* *mf* *ppp* *f*

Tbn. *ppp* *mf* *ppp* *f*

Tba.

Perc. 1 *mp* *mf* *mf* *f*
 bass drum w/ finger tips tam-tam w/ wire brushes med sus. cym. & china cym. w/ wire brushes

Perc. 2 *mf* *mf* *mf*
 vibes ord. szl. cym.

Hp. *mf*

Pno./ Cel. *mf* *ff* 5 Ped.

Voice *f*
 one of a crowd, Just as you stand and lean on the rail, yet hur-ry with the swift cur-rent,

Vln. 1 *p* 6 6 *gliss.* *mf* 6 *mp* 6 *mf* 6

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

Vla. *p* 5 5 5 *gliss.* *mf* 5 *mp* 5 *mf* 3 3 3 3

Vc. *mf* 6 6

Cb. *mf*

179

Fl./ Picc. *ff* 5

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn. *mp* open

C Tpt. *mp* open

Tbn. *mp* open

Tba. *mp*

Perc. 1 *f* triangles

Perc. 2 *pp* *mf* vibes w/ bow Ped.

Hp. *ff* 5

Pno./ Cel. *mf* Piano Ped. ----->

Voice
 I stood yet _____ was hur-ried, These _____ and all else _____ were _____

Vln. 1 *mp* *mf* 6 6 6 6 gliss. gliss.

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

Vla. *mp* *mf* 3 3 3 3 5 5 5 5 gliss. *mf* 5 5

Vc. *mp* *mf* 6 6 6

Cb. *f* *mp* *mf*

184 (picc.)

Fl./Picc. *p* *f* *pp* *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *mf* str. mute *p*

C Tpt. *mf* str. mute *p*

Tbn. *mf* str. mute *p*

Tba. *mf* *mp*

Perc. 1 triangles *mf* sus. cym. w/ triangle beater *pp*

Perc. 2 vibes ord. *mf* vibes w/ bow *pp*

Hp. *mf*

Pno./Cel. Piano *mf* *8va*

Voice *f*
 3 to me the same 3 as they are 3 to you 3 I too man-y and man-y 3 a time crossed

Vln. 1 *gliss.* *f*

Vln. 2 *gliss.* *f* 3 5

Vla. *gliss.* *mf* *f* 3 3

Vc. *gliss.* *f*

Cb. *f*

poco rit. O ♩ = 100

190

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

bass drum w/ finger tips
tam-tam ord.

ord.

ord.

ord.

Hp.

Pno./ Cel.

Voice

the riv - er, Clos - er I ap - proach you

poco rit. O ♩ = 100

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gliss.

198

Flute

Fl./Picc. *mf*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 *p* tam-tam

Perc. 2 *mp* *ped.* vibes

Hp.

Pno./Cel. *Piano*

Voice

Vln. 1 *p*

Vln. 2 *p* *mp* *mp*

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

Vc. *p* *mp* *p*

Cb. *p*

accel. - poco a poco

(accel.)

♩=108

accel. - poco a poco

206

FL./Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Voice

(accel.)

♩=108

accel. - poco a poco

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(accel.)

♩=120

213 Picc. *f* *sub. mf*

FL./Picc. *f* *sub. mf*

Ob. *f* *sub. mf*

Cl. *f* *sub. mf*

Bsn. *f*

Hn. *open* *mf* *mp* *f*

C Tpt. *open* *mf* *f* *mp*

Tbn. *open* *mf* *mp* *f* *mp*

Tba.

Perc. 1 *tam-tam* *mf*

Perc. 2 *vibes* *small sus. cym. w/ wire brushes* *pp* *f*

Hp. *f* *sub. mf*

Pno./Cel. *Celesta* *f* *sub. mf*

Voice *ff* Flow on riv-er! flow

(accel.) ♩=120

Vln. 1 *mf* *f* *sub. mf*

Vln. 2 *mf* *f* *sub. mf*

Vla. *mf* *f* *sub. mf*

Vc. *mf* *f* *sub. mf*

Cb. *mf* *f* *f*

219

P

Fl./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp

Pno./ Cel.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

china cym. scrape w/ tri. beater

triangle tam-tam w/ tri. beater

med. sus. cym. w/ wire brushes

small sus. cym. w/ yarn mts.

szl. cym.

— with the flood tide, and ebb with the ebb tide!

224

FL./ Picc. (picc.) *f* *mf* *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1 [tam-tam] ord. *f*

Perc. 2 [vibes] *ff*

Hp. *ff*

Pno./ Cel. [Piano] *ff*

Voice *ff*
Flow on riv - er!

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *sub. mf*

Cb. *mf*

228

FL./ Picc. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tba.

Perc. 1 Glock. w/ brass mts. - L.V. *f*

Perc. 2 Chimes *ff* tam-tam *f*

Hp. *ff*

Pno./ Cel. *ff*

Voice

Vln. 1 *f* *cresc.* *ff*

Vln. 2 *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vc. *f* *ff*

Cb. *ff*

Detailed description of the musical score for page 41, measures 228-231. The score is for a full symphony orchestra and voice. The woodwind section (Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) plays a melody with accents and slurs, marked *f*. The brass section (Trumpet, Trombone, Tuba) also plays with accents and slurs, marked *f*. Percussion includes Glockenspiel with brass mallets (L.V.), Chimes, and Tam-tam. The keyboard section (Harp and Piano/Cello) plays a rhythmic accompaniment, marked *ff*. The string section (Violin 1 & 2, Viola, Violoncello, Contrabass) plays a complex rhythmic pattern of eighth notes, marked *f* and *ff*, with *cresc.* markings. The voice part is currently silent. The page number 41 is in the top right corner, and the measure number 228 is at the top left.

(picc.)
232

FL./ Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno./ Cel.
Voice
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(D: E^b)
Glock.
Chimes
tam-tam
triangle
small sus. & szl. cyms. w/ triangle beater
Piano
f, ff, molto

Q

236

FL./ Picc.
Ob.
Cl.
Bsn.

Woodwind section staves: Flute/Piccobello, Oboe, Clarinet, Bassoon. Dynamics: *fp*, *f*, *mf*.

Hn.
C Tpt.
Tbn.
Tba.

Brass section staves: Horn, Trumpet, Trombone, Tuba. Dynamics: *fp*, *f*.

Perc. 1
Perc. 2

Percussion staves: Perc. 1 (bass drum), Perc. 2 (vibes w/ bow). Dynamics: *pp*, *mf*, *f*.

Hp.

Harp staff: Dynamics: *f*, *mf ad lib.*

Pno./ Cel.

Piano/Cello staff: Dynamics: *mf*, *mp ad lib.*, *f*, *mp*.

Voice

Voice staff: Lyrics: Clouds of the sun set... drench with you splendor me...

Q

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

String section staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass. Dynamics: *mp*, *f*, *gliss.*, *ff*, *mp*.

243 (picc.)

FL./ Picc. *mf* 5 *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. stopped *f* *mp* open *mf*

C Tpt. *mf*

Tbn. str. mute *f* *mp* *mf*

Tba. *mf*

Perc. 1 bass drum *f* *pp*

Perc. 2 vibes w/ bow *pp* *f* ord. *mp* *mf* *f*

Hp. *f* *mf* *f*

Pno./ Cel. Piano *f* 3 6 3 *mp* *mf*

Voice
or the men and wo - men of a gen - er - a - tion.

Vln. 1 *f* *mp* *f*

Vln. 2 *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *gliss.* *ff* *mf* *f*

Cb. *mf*

R

249

Fl./Picc. *mp* *f* *sub. mp* *f* *mf* 5 5

Ob. *mp* *f* *sub. mp* *f* *f*

Cl. *mp* *f* *sub. mp* *f*

Bsn. *sub. pp* *f* *sub. pp* *f*

Hn. *ff* *f* *f*

C Tpt. *ff* *f* *f*

Tbn. *ff* *f* *f*

Tba. *sub. pp* *f* *sub. pp* *f*

Perc. 1 *sfz* *sfz* *sfz* triangles *mf*

Perc. 2 *sub. mp* *f* *sub. mp* *f* small sus. cym.

Hp. *ff*

Pno./Cel. *ff* Celesta *f* 6 6 Ped.

Voice *f* *3* Cross from shore to shore,

R

Vln. 1 *sub. mp* *f* *sub. mp* *f*

Vln. 2 *sub. mp* *f* *sub. mp* *f*

Vla. *sub. mp* *f* *sub. mp* *f*

Vc. *sub. pp* *f* *sub. pp* *f*

Cb. *sub. pp* *f* *sub. pp* *f*

256

(picc.)

Fl./Picc. *mf* *f* 3 3

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *f* str. mute

C Tpt. *f* str. mute

Tbn. *f*

Tba. *f*

Perc. 1 triangles Glock. w/ brass mallets *f*

Perc. 2 tam-tam *f*

Hp. *f*

Pno./Cel. Piano *f* *8va*

Voice

count- less crowds of pas- sen- gers!

Vln. 1 *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. 2 *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *f*

Vc. *f*

Cb. *f* V

This musical score is for page 47, beginning at measure 261. It features a large ensemble of instruments and a voice part. The instruments and their parts are:

- FL./Picc.**: Flute and Piccolo, playing melodic lines with triplets and accents.
- Ob.**: Oboe, playing a steady eighth-note pattern.
- Cl.**: Clarinet, playing a steady eighth-note pattern.
- Bsn.**: Bassoon, playing a melodic line.
- Hn.**: Horn, playing a sustained melodic line.
- C Tpt.**: Trumpet, playing a sustained melodic line.
- Tbn.**: Trombone, playing a melodic line with dynamic markings *sfz* and *f*.
- Tba.**: Tuba, playing a melodic line.
- Perc. 1** and **Perc. 2**: Percussion, including a snare drum (*sxl. cym.*) and chimes (*chimes*).
- Hp.**: Harp, playing a melodic line.
- Pno./Cel.**: Piano/Cello, playing a melodic line.
- Voice**: A vocal line, currently silent.
- Vln. 1** and **Vln. 2**: Violin 1 and Violin 2, playing eighth-note patterns.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Cb.**: Contrabass, playing a melodic line.

The score includes various musical notations such as accents (>), slurs, and dynamic markings (*sfz*, *f*, *ff*). The key signature has one flat, and the time signature is 3/4. A circled number 6 is visible at the start of the Piano/Cello part.

269

FL/Picc. *sfz* *sfz* *sfz* *sfz*

Ob. *ff*

Cl. *ff*

Bsn.

Hn.

C Tpt. *sfz* *f* *mf* *f*

Tbn. *gliss.* *sfz* *f* *f*

Tba.

Perc. 1 *ff*

Perc. 2 *f* *f* *mf*

szl. cym. w/ wood stick, bass drum (dry) w/ wood stick, med./small sus cyms. w/ wood stick

Hp. *ff*

Pno./Cel. *ff*

Voice

Vln. 1

Vln. 2

Vla. *ff*

Vc. *ff*

Cb.

(rit.)

♩=100 rit.

277

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno./ Cel.

Voice

(rit.)

♩=100 rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

U ♩=56

285

Flute breath tone

Fl. / Picc. *sss* *n.* *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 *timpani*

Perc. 2 *tam-tam* *p* *Water Gong* *pp* *mp* *chimes* *p*

Hp. *p*

Pno. / Cel. *Celesta* *p* *6*

Vo. *mp*

Come on ships from the low-er bay! pass up or

U ♩=56

Vln. 1 *mute on* *p* *ppp*

Vln. 2 *mute on* *pp* *ppp*

Vla. *p* *espress.* *mp* *p*

Vc. *pp* *mp* *p*

Cb. *pp* *p* *pp*

291

FL./ Picc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

C Tpt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tba. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mp*

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno./ Cel. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p* 6 6 *Ped.*

Voice down, you have wait - ed, you al- ways wait,

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. *espress. ord.* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *mp* 5 6 6 6 6 6 5 3 *p*

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *espress. p*

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pizz. p*

poco accel. - V ♩=60

295

Fl./Picc. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mp* *mf*

Bsn. *mf*

Hn. *mf* open

C Tpt.

Tbn.

Tba.

Perc. 1 timpani triangles *mp*

Perc. 2 tam-tam *p* bass drum *p*

Hp. *f* *mf*

Pno./Cel. *mf* *mf*

Celesta *mf*

Voice *mf*
 We re-ceive you_ with free sense at last, poco accel. - V ♩=60

Vln. 1 *ppp* *p* *mp* *p*

Vln. 2 *ppp* *p* *mp* *p*

Vla. *p* *mp* *mf* *espress.* *mf*

Vc. *mf* *mp*

Cb. *mp* *mf* *mp*

301

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno./ Cel.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *p*

p

p

p

pp *mp*

mp *5*

mp

mp

pp

pp *mp*

pp *mp*

mp

pp *mp*

pp *mp*

pp *mp*

p

p

p

p

Water Gong

vibes w/ bow

chimes

8

8

6 6 6 6 6 6 5

3

You fur-nish your parts toward e-ter-ni-ty,

poco rit. ♩=56

304

FL./ Picc. *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 *pp* **timpani**

Perc. 2 *p* **chimes** *Ped. ----->*

Hp.

Pno./ Cel. *mp* 7 *p* 3

Voice
Great or small, you fur-nish your parts to the soul.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p* (slower) 5

Vla.

Vc.

Cb.

307

FL./ Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno./ Cel.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

lunga

6 5 3