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### Out of the Froth of the Sea

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*Out of the Froth of the Sea*

A Thesis

Presented to the Faculty of the  
Department of Music Theory, History, and Composition  
West Chester University  
West Chester, Pennsylvania

In Partial Fulfillment of the Requirements for the  
Degree of  
Master of Music

By

Rebekah Henry

May 2020

## Acknowledgements

I would like to thank my thesis advisor Dr. Mark Rimple for his continued guidance throughout this project; he always had an open door or inbox and the incredible ability to help me realize a piece from my imagination.

I am also very grateful to Dr. Robert Maggio and Dr. Jacob Cooper for supporting the project in its final stages.

I cannot thank my amazing librettist Marlene Miller enough for her support, inspiration, and knack for knowing what words I sought even when I didn't.

Even though the unprecedented circumstances surrounding this semester meant we were unable to perform *Out of the Froth of the Sea*, I am incredibly grateful to the musicians who were willing to learn this new work and provide feedback in the compositional process.

Finally, I must express my deep gratitude for my friends and family, who have been wonderfully supportive throughout this process and my education as a whole. This journey would not have been possible without you. Thank you.

## Abstract

*Out of the Froth of the Sea* began in my imagination as a set of Psalm settings derived from excerpts using water imagery to describe our relationship to the Divine. As I began to think about the role of water in cultures around the world and in my daily life, however, other texts began to slip in and it quickly became an eclectic collection of texts ranging from mythologies to scientific treatises. Two things quickly became clear: this piece was not about a single religion or perspective, and I needed a wordsmith by my side. Marlene Miller stepped in to help me organize all my fragmented ideas into a coherent narrative and we worked together to fill the gaps with parcels of original text. The result is a blend of inspirations spanning from poetry and prose written by Marlene and me to the works of Roni Horn, Rumi, and Heraclitus, as well as Psalmody and Babylonian, Greek, Lithuanian, and Norse mythology.

To honor this diverse array of sources, I knew from the beginning that this piece would feel more like a collection of pieces than a single, homogenous work. Even so, there is large-scale symmetry in the way the movements are arranged: movements one and seven are motivically connected, as are movements three and five, while movements two and six feature the instrumentalists. Movement four is, in many ways, the heart of this piece; it contains the only texts from the Psalms which were the original inspiration for *Out of the Froth of the Sea*. The instrumentation also honors this diversity. I chose instruments from different families to allow myself to create varying textures. At the heart of *Out of the Froth of the Sea*, though, is the choir. As a secular cantata, this piece is designed to show off the diversity of the chamber choir, and using that medium to tell a story feels like a sacred experience to me.

From our earliest stories and songs, we have acknowledged water as the nourishment of life. It surrounds us in our oceans and atmosphere, and carries us to new adventures. This piece bookends physical descriptions of water and how we use it in our daily lives with the spiritual: water's role in our myths and religions as a reflection of our humanity, our relationship to the divine, and our salvation. The libretto draws on a wide variety of sources, ranging from the ancient to the modern and crossing boundaries of religion and culture. Similarly, the music is inspired by a diverse array of styles from plainchant to modernism. Together, this patchwork of ideas creates a sense of diversity and, I hope, unity.

Although *Out of the Froth of the Sea* isn't intended to be a cry for environmentalism. My hope is that audiences will leave the performance with an appreciation for the water around them - to stop and listen to the sounds of a creek or revel in the play of the light in a drinking glass - and that may certainly cause us to slow down and think about our role in caring for our planet.

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From the Librettist

*Out of the Froth of the Sea* examines the relationship between nearly all living things and their source of life: water. Water is a cosmic singularity, but for us it's everywhere. When I think of mysticism and science, religion and tradition, life and death, I am drawn to the water. Standing by the water renders me silent; I could observe its endlessness forever. I imagine it's the water in me calling out to the river, forever seeking to be joined together, forever flowing on. My hope is that this piece - its combination of poetry, prose, music, and technology - will render the listener as listless as the stream renders me. In all things, go smoothly.

-Marlene Miller

## List of Electronic Cues

### I. When I imagine the river, it's something I can enter

E1: Sampled narration, pads (2:03)

E2: Running water, wind (0:42)

### II. 994 kg/m<sup>3</sup>

E3: Wind, noise, synthesized MSP sounds (0:59)

### VII. Womb tears nourish salvation

E4: Underwater gurgles, pads, strings (2:26)

E5: Single breaking wave (0:04)



## Instrumentation and Vocal Ranges

## Instrumentation:

Soprano 1, 2

Alto 1, 2

Tenor 1, 2

Bass 1, 2

Flute, Piccolo, Alto Flute

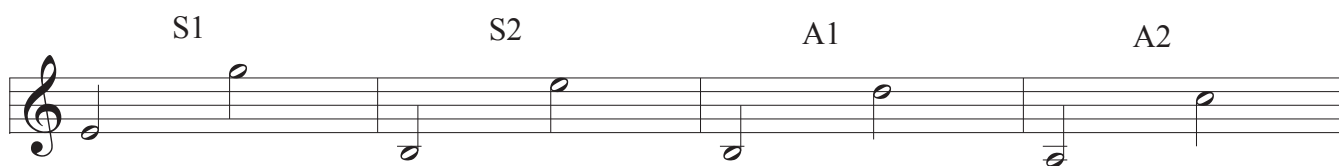
Clarinet in Bb, Bass Clarinet in Bb

Cello

Piano

Prerecorded Stereo Electronics

## Vocal Ranges:



# I. When I imagine the river, it's something I can enter

Adagio  $\text{♩} = 40$

Alto Flute

Clarinet in B $\flat$

Cello

Piano

E1

E1 (start in m6 as shown): When I imagine the river, it's something I can enter, something that will surround me, take me away from here ... Right now, I'm looking at the Hudson River. It's so beautiful; this is one of my favorite places in the city for a variety of reasons, but I love the water. I grew up looking at the Albemarle Sound in North Carolina and there's something about looking at the Hudson River that is just, you know water is the same everywhere. So whenever you feel 'What's going on? Where am I?' That's a very grounding thing.

Chantlike  $\text{♩} = 40$

S 1

S 2

A 1

T 1

B 2

A. Fl.

Vc.

Ap - su, ma-ter-nal wa-ter gave birth to earth. The bo-dy is the riv-er-bed. The

The spi-rit of the Lord hov-ered o-ver the sur-face of the deep. The bo-dy is the riv-er-bed. The

The spi-rit of the Lord hov-ered o-ver the sur-face of the deep. The bo-dy is the riv-er-bed. The

The bo-dy is the riv-er-bed. The

The bo-dy is the riv-er-bed. The

12

S 1 spi - rit is the rol - ling wa - ter. The bo - dy is the riv - er - bed. The bo - dy is the riv - er - bed

S 2 spi - rit is the rol - ling wa - ter. The bo - dy is the riv - er - bed. The bo - dy is the riv - er - bed

A 1 spi - rit is the rol - ling wa - ter. The bo - dy is the riv - er - bed. The bo - dy

A 2 *mp* The bo - dy is the riv - er - bed. riv - er - bed. The bo - dy

T 1 spi - rit is the rol - ling wa - ter. Riv - er - bed The bo - dy

T 2 Riv - er - bed The bo - dy

B 1 *mp* The bo - dy is the riv - er - bed. The bo - dy The bo - dy

B 2 The bo - dy The bo - dy

Vc. 12

16 *più mosso*

S 1 Riv - er - bed riv - er - bed Rol - ling wa - ter

S 2 Riv - er - bed The spi - rit is the rol - ling wa - ter.

A 1 Riv - er - bed Rol - ling wa - ter

A 2 Riv - er - bed The spi - rit is the rol - ling wa - ter.

T 1 is the riv - er - bed. The spi - rit is the rol - ling wa - ter. A ver - y

T 2 is the riv - er - bed. The spi - rit is the rol - ling wa - ter. A ver - y

B 1 Ri - ver - bed A ver - y

B 2 Ri - ver - bed

Vc. 16 *p*

E2

19 *pp* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* ground - ing thing. Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* ground - ing thing. Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* ground - ing thing. Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *pp* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *p* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *p* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

19 *p* Rol - ling wa - ter Rol - ling wa - ter Wa - ter Mm

(after E2 has faded)

N: The water is before and after, inside and outside of us and all connected. Streams flow with breath into rivers of life into bays of energy into oceans of strength.

B2: Deep below us, water gathers under continents.

A2: All around us, water circles through the atmosphere.

# II. 997 kg/m<sup>3</sup>

Allegretto ♩ = 84

Pno. *mp*

E3

S1 *mf*

Nine hun - dred nine - ty se - ven ki - lo - grams per cu - bic me - ter.

Picc. *mp*

Pno.

A1 *mf*

Boils at two hun - dred and twelve de - grees fah - ren - heit.

Picc.

Pno.

Vc. *mp* pizz. (very dry)

10

S1  
One hun - dred deg - rees cel - ci - us      One hun - dred deg - rees cel - ci - us

A1  
One hun - dred deg - rees cel - ci - us      One hun - dred deg - rees cel - ci - us

Picc.

Pno.

Vc.

13

S1  
Fah - ren - heit.      Ze - ro deg - rees cel - ci - us

A1  
Melts at thir - ty - two deg - rees Fah - ren - heit.      Ze - ro - deg - rees cel - ci - us

Picc.  
*pp* so softly that few pitches sound, only heavy articulation

Vc.

17

S1

Two hy - dro - gen, one ox - y - gen,

A1

Two hy - dro - gen, one ox - y - gen, Two hy - dro - gen, one ox - y - gen,

Picc.

*ord.*

Pno.

*p*

Vc.

After narration enters, all players remove a note or two of your choice each repeat.

20

S1

Two hy - dro - gen, one ox - y - gen

A1

Two hy - dro - gen, one ox - y - gen

Picc.

Pno.

Vc.

Vamp

*sfz*

(vamp continues under narration)

T1: Water can dissolve more substances than any other liquid, even deadly acids

N: But it cannot be destroyed itself.

T1: Zero calories or nutrients

A2: Transparent and tasteless

S2: Tasteless and colorless

B2: Colorless and odorless

B1: Odorless and transparent

(vamp stops)

S2: And you can never step in the same river twice.



# III. Drinking gardening bathing

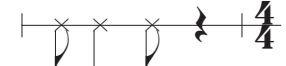
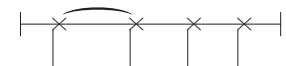
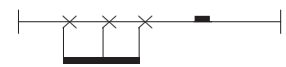
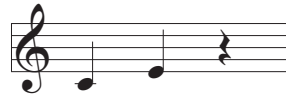
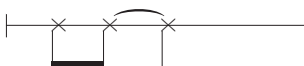
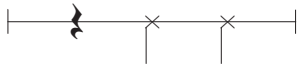
SSAATTBB

Singers should choose items to sing or speak aleatorically in ANY octave, staggering entrances. Text and music must be chosen from the SAME column - treble staves are to be sung and clefless staves spoken. Measures may be repeated if desired and performers should strive to move immediately from one to the next. Should last 3-5 minutes and create a large aural "wave" which becomes a little out of control before calming to a gurgle as narration enters. Tempo around 80 bpm.

Drinking    Bursting  
 Bathing    Coursing  
 Cooking    Dripping  
 Washing    Lapping  
 Swimming    Welling  
 Cooling    Smoothing  
 Dulling    Floating  
 Heating

Sloshing    Drowning  
 Rushing    Hiding  
 Filling    Steeping  
 Gushing    Wasting  
 Flowing    Breaking  
 Boiling    Pushing  
 Boating    Glugging  
 Skating

Surprising    Covering  
 Gardening    Channeling  
 Gathering    Nourishing  
 Dissolving    Hydrating  
 Cushioning    Refreshing  
 Carrying



(singing continues softly under speech, vocalists return to singing when not speaking)

A1: Our destruction and tsunami and icy tundra

S2: Our habitat and energy and salvation from the fire

(Singers begin to break off one at a time and repeat below as speech continues)

*mp* Vamp

Deep calls to deep. \_\_\_\_\_

A2: Our thunder and rain and stormy gale

S1: Our stillness and peace and gentle waterfall

T1: Our genesis and annihilation

B1: Our snowfall and rainfall and fuel for growth

T2: Our bended knee and baptismal pool

B2: Our beginning, middle, and end

A1: Our prayer whispered up in futility

A2: Our answered blessings

# IV. Deep calls to deep/the thunder of the sea

With space to breathe  $\text{♩}$  c. 48

S  
to to out deep deep

A  
calls calls calls deep deep

T  
deep oh to deep deep

B  
Deep deep oh deep deep oh deep

8 *con moto*

S  
deep calls deep calls to deep deep

A  
deep calls deep calls to deep deep

T  
deep calls to deep

B  
ooh deep calls to deep to deep.

c. 60

15 (silence) *mf*

S waves waves kers

A *mf*  
All your waves.

T *mf*  
Your Your brea swept

B *mf*  
All All and have

21

S o - ver me. ver to deep oh my soul!

A o - ver me. oh deep calls to deep oh my soul!

T o - ver me. me calls to deep oh my soul!

B o - ver me. swept deep calls to deep oh my soul!

27 *pp*

S down dis o'er oh my soul! so down

A *pp* so so sweep oh my soul! why cast

T *pp* cast? turbed? me, oh my soul! calls deep.

B *pp* why why waves oh my soul! to deep

33 *f*

S down dis down dis oh my soul! oh my soul!

A so so so so oh my soul! oh my soul!

T cast? turbed? cast? turbed? oh my soul! oh my soul!

B why why why why oh my soul! oh my soul!

39

S  
soul oh my soul! be be

A  
my oh my soul! am am

T  
oh oh my soul! neath neath

B  
deep oh my soul! I I

47

S  
be be to

A  
am am calls

T  
neath neath deep

B  
I I Deep

53 (silence)

S  
out deep out deep out deep

A  
calls deep calls deep calls deep

T  
to deep to deep to deep

B  
deep deep deep deep deep deep

60 *mp*

S  
to

A  
calls deep oh my soul.

T  
deep calls calls calls calls

B  
deep deep deep deep oh my soul.

N: The music of the stream is the song of the downhill, the song of the carving out of the earth, the song of sticks and pebbles and leaves being carried against their will to the sea - the song of constant babble and gurgle and of the slow, persistent endurance of change.

Moderato ♩ = 90-100

The musical score is arranged in nine staves, labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2, and Fl. Each staff begins with a *pp* dynamic marking. The first four measures of each staff are in 3/4 time, and the last four measures are in 4/4 time. The lyrics are: "sea, sea, sea, sea, the seas, the seas". The vocal parts (S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2) use a treble clef for the first four measures and a bass clef for the last four. The flute part (Fl.) uses a treble clef throughout. The flute part has a *p* dynamic marking and a crescendo hairpin in the final two measures.



12

S 1  
the seas, ooh have li - fted up their voice,

S 2  
the seas, ooh have li - fted up their voice,

A 1  
the seas, ooh have li - fted up their voice,

A 2  
the seas, ooh have li - fted up their voice,

T 1  
the seas, ooh have li - fted up their voice,

T 2  
the seas, ooh have li - fted up their voice,

B 1  
the seas, ooh have li - fted up their voice,

B 2  
the seas, ooh have li - fted up their voice,

Fl.  
*f*

B♭ Cl.  
*f*

19

S 1  
their poun-ding voice. Thun der

S 2  
their poun-ding voice. Thun der

A 1  
have li-fted up their poun - ding voice. Thun - der,

A 2  
have li-fted up their poun - ding voice. Thun - der of,

T 1  
have li-fted up their poun - ding voice. ooh

T 2  
have li-fted up their poun - ding voice. ooh

B 1  
their poun-ding voice. The thun - der of

B 2  
their poun-ding voice. The thun - der of

Fl.  
*mp*

B♭ Cl.

26

S 1  
 — of, thun - der — of, Thun - der — of, Thun - der

S 2  
 — of, thun - der — of, Thun - der — of, Thun - der

A 1  
 Thun - der, Thun - der, Thun - der, Thun - der, Thun - der, Thun - der,

A 2  
 Thun - der of, Thun - der of, Thun - der of, Thun - der of, Thun - der of, Thun - der of,

T 1  
 — ooh — ooh — ooh —

T 2  
 — ooh — ooh — ooh —

B 1  
 the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of

B 2  
 the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of

Fl.  
 — — — — —

*accel.*  
**f**

32

S 1  
 of, Thun - der of, Thun - der of, Thun - der

S 2  
 of, The thun - der, The thun - der, The thun - der, The thun - der, The thun - der,

A 1  
 Thun-der, The thun - der, The thun-der, The thun - der, The thun-der, The thun - der,

A 2  
 Thun - der of, The thun - der, The thun-der, The thun - der, The thun-der, The thun - der,

T 1  
 ooh ooh ooh

T 2  
 ooh ooh ooh

B 1  
 the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of

B 2  
 the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of the migh-ty waves, The thun - der of

Fl.  
**f**

*rit.*

38

S 1  
of, Thun - der of, The thun - der of the great wa - ters.

S 2  
The thun - der, The thun - der, The thun - der, The thun - der of the great wa - ters.

A 1  
The thun - der, The thun - der, The thun - der, The thun - der of the great wa - ters.

A 2  
The thun - der, The thun - der, The thun - der, The thun - der of the great wa - ters.

T 1  
ooh The thun - der of the great wa - ters.

T 2  
ooh The thun - der of the great wa - ters.

B 1  
the migh - ty waves, The thun - der of the migh - ty waves, The thun - der of the great wa - ters.

B 2  
the migh - ty waves, The thun - der of the migh - ty waves, The thun - der of the great wa - ters.

Fl.

*a tempo*

44

S 1  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

S 2  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

A 1  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

A 2  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

T 1  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

T 2  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

B 1  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

B 2  
The thun - der of the sea. \_\_\_\_\_ The thun - der of the sea. \_\_\_\_\_ *pp* migh - ty,

Fl.  
\_\_\_\_\_

53

S 1  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

S 2  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

A 1  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

A 2  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

T 1  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

T 2  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

B 1  
migh-ty, migh-ty, migh-ty, migh-ty, sea. Mm

B 2  
migh-ty migh-ty migh-ty migh-ty sea. Mm

Fl.  
*pp*

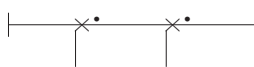
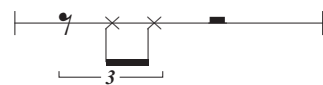
N: The same boiling water that softens the potato hardens the egg. Water is clear, odorless, and tasteless until it isn't, but that doesn't keep it from being water.

# V. Well puddle mist tide

SSAATTBB

Singers should choose items to sing or speak and pair them as desired with measures below. Measures may be repeated as desired. Should last 2-4 minutes, with all beginning softly in unison and rising slowly to forte before stopping abruptly, creating the effect of a wave approaching and crashing. Tempo around 100 bpm.

Stagnate	Well	Puddle	Tub
Mist	Drip	Drop	Dribble
Drizzle	Drink	Spit	Ebb
Trickle	Babble	Drain	Spray
Squirt	Wind	Erode	Spoud
Spill	Leak	Flow	Stream
Creek	Wash	Sound	Shower
Pond	Lake	River	Current
Foam	Irrigate	Channel	Flood
Lap	Pour	Pump	Ripple
Roll	Tide	Silt	Siphon
Slosh	Sluice	Splash	Splatter
Stir	Swill	Wash	Plunge
Swamp	Spurt	Rain	Flush
Pour	Boil	Run	Drink
Move	Carry	Draw	Sparkle
Distill	Tap	Filter	Save
Tread	Measure	Divert	Conserve
Absorb	Fall	Fill	Consume
Reflect	Evaporate	Rise	Float
Pass	Hold	Collect	Expand
Blast	Damage	Cast	Gush
Wave	Cascade	Drench	Soak
Engulf	Drown	Effuse	Deluge
Spout	Torrent	Geyser	





# VI. The water is opaque

N: One cannot step into the same river twice.  
 As rivers flow, so does time.  
 Between the parting trees shines the noontime sun  
 On grass and dirt,  
 Insects and animals,  
 Birds, foxes, and mice.  
 Dew still fresh on leaves and petals,  
 Sit quietly next to a gentle stream.

(music begins)

And there by the stream lies a man  
 Alone in the depression he made in the grass  
 Gazing at his own reflection on the water.

**Floating** ♩. = 72

*p dolce*

*bend down*

*p*

*p dolce*  
LH 2x only

*Ped.*

**Vamp if necessary**

The musical score is arranged for three instruments: Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked as 'Floating' with a quarter note equal to 72. The score begins with a long melodic line for the Alto Flute, marked 'p dolce', which is sustained across several measures. The Bass Clarinet and Piano parts enter later. The piano part features a delicate, flowing melody in the right hand and a simple accompaniment in the left hand, marked 'p dolce' and 'LH 2x only'. A 'Ped.' (pedal) instruction is present. The piece concludes with a 'Vamp if necessary' instruction, indicating a repeat of the final measures.

B2: (cutting in) The water is opaque. It is comforting to imagine that once you are in it you won't be visible any longer and you won't see anything either.

(music begins)

N: Only sadness to men who pride beauty  
Above all else.  
Narcissus, weeping at the edge of the water,  
Became nothing but a flower.  
As the water sustained him in humanity  
Now too it sustains him in his new form.  
Ashes to ashes,  
Dust to dust,  
Beauty to beauty.  
Water is.

As before  $\text{♩} = 72$

A. Fl. *mp*

A1 *mp*  
Ah

Vc. *mp*

Pno. *p*

A. Fl.

Al

Vc.

Pno.

This system contains four staves. The A. Fl. staff has a treble clef and a key signature of one flat, with a melodic line featuring slurs and a sharp sign. The Al staff has a treble clef and contains a sustained melodic line. The Vc. staff has a bass clef and contains a melodic line with slurs. The Pno. part is written in grand staff notation, with both hands playing a rhythmic accompaniment of eighth notes.

A. Fl.

B. Cl.

Al

Vc.

Pno.

*mf*

This system contains five staves. The A. Fl. staff has a treble clef and a key signature of one flat, with a melodic line. The B. Cl. staff has a treble clef and a key signature of two sharps, with a melodic line. The Al staff has a treble clef and contains a sustained melodic line. The Vc. staff has a bass clef and contains a melodic line with slurs. The Pno. part is written in grand staff notation, with the right hand playing chords and the left hand playing a sustained bass line. A dynamic marking of *mf* is present at the end of the system.

The musical score for page 30 consists of five staves: A. Fl., B. Cl., Al, Vc., and Pno. The A. Fl. part begins with a *rit.* marking and features a melodic line with a slur over the first two measures. The B. Cl. part has a melodic line starting in the second measure. The Al part has a melodic line with a slur over the first two measures. The Vc. part has a bass line with a slur over the first two measures. The Pno. part has a bass line with a slur over the first two measures and a *pp* dynamic marking in the final measure.

T1: Ashes to ashes

T2: Dust to dust

B1: Beauty to beauty

B2: Water is.

(pause)

S1: I won't talk about how water is a mirror, but it's hard to talk about water without talking about yourself.

# VII. Womb tears nourish salvation

N: And out of the froth of the sea rose Aphrodite,  
goddess of all that is lovely and beautiful, carried to  
shore by Aphros and Bythos.

**Adagio** ♩ = 40  
*mp* (Lunga) *mp*

S 1 *mp* *mp*

S 2 womb *mp* tears *mp*

A 1 womb *mp* tears *mp*

A 2 womb *mp* tears *mp*

T 1 womb *mp* tears *mp*

T 2 womb *mp* tears *mp*

B 1 womb *mp* tears *mp*

B 2 womb *mp* tears *mp*

Flute womb *mp* tears

Cl. in B $\flat$  *mp* *mf*

Cello *mp* *mf*

Piano *mp* *mf*

*pedal down throughout*

N: Freya cries tears of red gold for her loss,  
but we cry tears of water, tears of life itself.

N: Glaucus was so talented as a fisherman  
that the gods deemed him worthy of  
becoming one of them, letting him dwell  
in the cool of the sea forever to bless his people.

The musical score is arranged in a vertical stack of staves. The vocal parts are labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The instrumental parts are labeled Fl., B♭ Cl., Vc., and Pno. The score is in 5/4 time and features lyrics 'nou - rish' for the vocalists. Dynamics include *mp*, *mf*, and *p*. A rehearsal mark '4' is placed above the first vocal staff. The Pno. part includes a fermata at the end of the piece.

N: Water says, "Come here,"  
to the dirty.

(G.P.)

7 *mf*

S 1 sal - va - tion

S 2 sal - va - tion

A 1 sal - va - tion

A 2 sal - va - tion

T 1 sal - va - tion

T 2 sal - va - tion

B 1 sal - va - tion

B 2 sal - va - tion

Pno. *pp*

Detailed description: This is a musical score for a choir and piano. It consists of nine staves. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The piano part is labeled 'Pno.'. The score begins at measure 7. The tempo is marked 'mf' (mezzo-forte). The time signature is 5/4. The lyrics for all vocal parts are 'sal - va - tion'. The piano part has a 'pp' (pianissimo) dynamic marking at the end of the score. The score is divided into two measures by a bar line. The first measure is in 5/4 time, and the second measure is in 2/4 time. The piano part features a series of chords in the second measure.

N: Water says, "Drink deep," to the thirsty.  
Water says, "Lay still," to the child learning to float.

10 *pp* *mp*

S 1 come, drink, lay still,

S 2 *pp* *mp* come, drink, lay still,

A 1 *pp* *mp* come, drink, lay still,

A 2 *pp* *mp* come, drink, lay still,

T 1 *pp* *mp* come, drink, lay still,

T 2 *pp* *mp* come, drink, lay still,

B 1 *pp* *mp* come, drink, lay still,

B 2 *pp* *mp* come, drink, lay still,

Pno. *p cresc.* come, drink, lay still,



13

*sub p cresc.*

S 1  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

S 2  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

A 1  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

A 2  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

T 1  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

T 2  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

B 1  
drink deep, lay still, drink deep, lay still, —

*sub p cresc.*

B 2  
drink deep, lay still, drink deep, lay still, —

Fl.  
*p*

B♭ Cl.  
*p*

Vc.  
*p*

Pno.  
*sub p cresc.*

16 *mf* *accel.*

S 1  
drink deep, — lay still, — lay still, —

S 2  
drink deep, lay still, lay still, drink deep,

A 1  
drink deep, — lay still, lay still, lay still, drink deep,

A 2  
drink deep, lay still, lay still, lay still, drink

T 1  
drink deep, — lay still, lay still, lay still, drink deep,

T 2  
drink deep, lay still, drink deep,

B 1  
drink deep, — lay still, lay still, drink deep,

B 2  
drink deep, lay still, lay still,

Fl.  
*mf*

B♭ Cl.  
*mf*

Vc.  
*mf*

Pno.  
*mf*

*molto rit.*

*f*

19

S 1  
lay still, \_\_\_\_\_

S 2  
lay still, drink deep, lay still, drink deep, lay still, drink deep

A 1  
lay still, drink deep, lay still, drink deep, lay still, drink deep

A 2  
deep, lay still, drink deep, lay still, drink deep

T 1  
drink deep, lay still, drink deep, lay still, lay still, drink deep, drink deep

T 2  
lay still, drink deep, lay still, drink deep, lay still, lay still, drink deep

B 1  
lay still, drink deep, lay still, drink deep, lay still, drink deep

B 2  
lay still, lay still, drink deep, lay still, drink deep, drink deep

Fl.  
\_\_\_\_\_

B $\flat$  Cl.  
\_\_\_\_\_

Vc.  
\_\_\_\_\_

Pno.  
\_\_\_\_\_

B2: (after a moment): Water says, "I am like you: dark and light and deep, beauty and destruction, defined and evading definition."

N: But the water existed before us and will last beyond us.

(music begins again at m. 23)

A1: When you see your reflection in the water do you recognize the water in you?

**As before** ♩ = 40

22

S 1

A 1

A 2

T 1

T 2

Fl.

B♭ Cl.

Vc.

Pno.

*mp cantabile*

*mp cantabile*

*mp cantabile*

27

S 1 *pp* *Mm* *sim.*

S 2 *pp* *Mm* *sim.*

A 1 *pp* *Mm* *sim.*

A 2 *pp* *Mm* *sim.*

T 1 *pp* *Mm* *sim.*

T 2 *pp* *Mm* *sim.*

B 1 *pp* *Mm* *sim.*

B 2 *pp* *Mm* *sim.*

Fl. *p*

B<sup>b</sup> Cl. *p*

Vc. *p*

33

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Detailed description of the musical score: The score consists of eight staves, each representing a different voice part. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a single system. The vocal parts are: S 1 (Soprano 1), S 2 (Soprano 2), A 1 (Alto 1), A 2 (Alto 2), T 1 (Tenor 1), T 2 (Tenor 2), B 1 (Bass 1), and B 2 (Bass 2). The notation includes various note values (quarter, eighth, and half notes), rests, slurs, and ties. The B 1 staff has specific markings: a sharp sign (#) above a note and a flat sign (b) above another note. The B 2 staff begins with a whole rest. The system concludes with a final cadence in each part.

38 *mp*

S 1 Ah

S 2 Ah

A 1 *mp* Ah

A 2 *mp* Ah

Detailed description: This block contains the musical notation for measures 38, 39, and 40. It features four vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2). The music is in a key with one flat (B-flat) and a 4/4 time signature. Measure 38 begins with a mezzo-piano (*mp*) dynamic. S 1 and A 2 have vocalizations 'Ah' in measure 38. S 2 and A 1 have vocalizations 'Ah' in measure 39. The score includes various note values, rests, and phrasing slurs.

40

S 1

S 2

A 1

A 2

T 1 *mp* Ah

Detailed description: This block contains the musical notation for measures 40, 41, and 42. It features five vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), and Tenor 1 (T 1). The music is in a key with one flat (B-flat) and a 4/4 time signature. Measure 40 starts with a mezzo-piano (*mp*) dynamic. T 1 has a vocalization 'Ah' in measure 42. The score includes various note values, rests, and phrasing slurs.

42

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Fl.

B $\flat$  Cl.

Vc.

*mp*

*mp*

Ah

*mp*

Ah

*mp*

*mp*

*mp*



45

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Fl.

B<sup>b</sup> Cl.

Vc.

*mp*

*mp*

*mp*

*mp*

48

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Fl.

Bb Cl.

Vc.

*tr*

N: The thirst in our souls is the magnetism of the water.

(E5: a single breaking wave)