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Ocean Calling II: From the Depths

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Slow, mysterious ♩ = 54
*(stage whisper) Shee oo ee oo ee oo ee oo ee oo ee oo ee oo ee sh — Shee oo ee oo ee oo ee oo

Piano I

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

Ped. I sempre until m. 47

* (stage whisper) **Slow, mysterious** ♩ = 54
* (stage whisper) *ossia* Shee oo ee oo ee oo ee oo ee oo ee oo ee oo ee oo ee sh — Shee oo ee oo ee oo ee oo

Piano 2

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

glass trem.***

8vb *mp*

*** + +

Ped. I sempre al fine

***Pianos 1&2:** Stage whisper, directed into the piano to maximize volume. SH sound continues through vowel formations, which alter the white noise spectrum. May use microphone, or add Piano 2 (ossia), if needed. (Or may substitute shaking a soft maraca with stirring motion, or lightly strumming piano strings in middle register, similar to harp bisbigliando.)

****Piano 2:** Before starting to play, place a 3-4," straight-sided glass tumbler horizontally across strings, between bridge and capo bar, spanning (approximately) the indicated pitch range, preferably the 5th A-E.

***Mute string with one hand while striking key with other hand. In this register, mute ca. 1/4 inch from end of the wound string, near the pinblock.

****For glass tremolo, apply pressure to the glass while moving it rapidly up and down the same strings, in a small range of motion.

2 Shee oo ee oo ee oo ee oo *sim.* Sh — Shee oo ee oo ee oo ee oo ee oo ee oo *sim.*

1

mf *p* *pp* *p* *cresc.*

2 (ossia) ee oo ee oo ee oo ee oo *sim.* Sh — Shee oo ee oo ee oo ee oo ee oo *sim.*

mf *p* *pp* *p* *cresc.*

2

sim.

(8vb) *p* *f* *mp*

+ +

mf

(8vb)

3 (sim.) (cresc.) (cresc.) f p Sh

3 *ossia* (sim.) (cresc.) f p Sh

* ← holding back tempo → picking up tempo

(8vb) mp ff

5 Shee oooooo sim. Slower (♩ = ca.46)

ppp pp p mp p mp

(Ped. I sempre)
Ped. III

5 (ossia) Shee oooooo sim. Slower (♩ = ca.46)

pp p mp p mp

f p f p

5:3

(8vb) p mp p

**Here, mute very close to end of wound section. (Listen for 5th partial, a 12th above the struck pitch.)

7 Tempo I (♩ = 54) Shee oooooo sim.

8va p

pp 8va

3 3 3

7 Tempo I (♩ = 54) (ossia) Shee oo ee oo sim.

p

mp p f p mf p (place glass on cloth)

4

9 *(sim.)* *mp* *p* *mp* *sim.* *p* *mp* *p*

9 *ossia (sim.)* *mp* *p* *mp* *p* *sim.* *mp* *p*

11 *sim.* *p* *mp* *p* *p* *mf* *p*

11 *pizz. f.t.* *mp* *f.n.* *mf*

13 *sim.* *p* *8va* *pp* *8va*

13 *pizz. * f.n.* *mp* *p* *** glass harmonic gliss.* *pp*

***To enhance resonance, use alternating strings for repeating pitches. Numbers correspond to position of the three strings (from left to right) per pitch in this register.

**Position bottom of glass at ca. 45° angle to string at first harmonic indicated. Strike fundamental key to activate harmonics, and slide between marked harmonics to create glissando. (Only harmonics should sound.)

15 *loco*

15 *loco* *pp*

pp *ppp*

sim. *pp*

p

loco

Ped. III *III** (l.v. *Ped. I*)

8vb p

*Strike fundamental key while touching harmonic node with fingertip so that only harmonic pitch will sound. Release fingertip from string immediately after striking key to allow greater resonance. (For Steinway model B, the 6th harmonic may not be available on B-flat1, so the 3rd harmonic may be substituted.)

19 *sim.*

p *mp* *p*

(*Ped. I sempre*)

19

15mb

ppp *mp* *pp*

(*8vb*)

(place glass on cloth)

** = Place glass on lowest octave of piano (from low C, as indicated) and move glass in circular motion across strings within indicated pitch range.

21 *come sopra*

mf *p*

(9)

21 *ossia sim.*

mf *p*

(9)

(*8vb*) *mf* *p*

23

1

mf

p

Sh

2

mf

p

Sh

pp

Ped. III

II*

*(Bow)

**

(8vb) mf

mp

loco p

mp

(loco) mp

*See introductory notes for bowing instructions.

**Mute ca. 1" from bridge. Muting finger may touch more lightly in this register.

27

1

mp

p

8va

(Ped. I sempre)

2

glass trem.
come sopra, m. 1

(place glass on cloth now
or in m. 32)

8vb p

mp

p

31

1

loco

pp loco

p

mp

p

pp

2

31

Bow

loco p

mp

ppp

harmonics
come sopra

Ped. III

(place plastic guitar
pick on R.H. index
finger to use in m. 41.)

Moving (♩ = 60)

35

1

2

III*

Moving (♩ = 60)

p

mp f p

f p mf

8vb

Shoo eooooooooooooe sim.

38

1

2

mp mf mp

(Ped. I sempre)

mf mp mf mp

(8vb) *mf mp dim. p*

accel.-----♩ = 92-----

40

1

2

p

(8vb) *pp Ped. III*

cresc. p III cresc. (Ped. I sempre)*

p (gliss. with plastic fingerpick)

mf f

(8vb) *mp* *Release mute hand quickly to allow more resonance.

43 $\text{♩} = 96$ $\text{♩} = 100$
loco
 1 *mp* *cresc.*
 2 *mf* *f* *ff*
 15^{ma} *

*On Steinway B, may gliss may start on G-flat6 instead of A-flat6, mm 43-45.

$\text{♩} = 104$
 46 *(loco)*
 1 *f* *pp* *mp* *pp* *mfp* *mp* *pp* *mf*
 (Ped. I) *(8vb)* * *ped.*
 2 *(8vb)* *f* *mp* *f* *p* *mf* *f* *p* *f*

50 *(loco)* *accel.*
 1 *p* *mp* *mf* *p* *f* *p* *mp*
 (8vb) *ped.* *accel.* * *ped.* * *ped.*
 2 *(8vb)* *p* *mp* *p* *mf* *p* *f* *p* *f*

53 $\text{♩} = 112$

1 *pp* *loco* *mf* *mp* *cresc.* *8va*

2 (gliss. with plastic fingerpick) *15^{ma}* *f < ff* *(8vb) sfz*

Ped. I sempre until m. 74

55 *accel.* $\text{♩} = 120$ *8va*

1 *(cresc.)* *(loco)* *f* *p*

2 *15^{ma}* *f* *< ff* *8vb* *f* *p*

(Ped. I sempre)

57 *(8va)* *loco* *(loco)*

1 *f* *mp* *pp* *pp* *p*

2 *15^{ma}* *(gliss. come sopra)* *mf* *f* *(8vb) f* *mp* *Ped. III*

60

1

pp *p* *pp* *p* *mp* *p* *mp*

(8vb) III* loco (Ped. I sempre)

2

p *mf* *mp* *mf*

Ped. III III*

62

1

pp *cresc.* *sfz* *l.v.* *ppp* *p* *l.v.*

Broad *Broad* *murmuring*

(8vb) Ped. III III* loco Ped. III III*

2

f *mf* *f* *gliss. with bottom of glass* *fff* *l.v.*

(gliss. come sopra) *Broad* (place glass on cloth and remove plastic finger pick)

*On Steinway D, may begin gliss on D instead of C.

66

1

ppp *pp*

ritard. *Slower* $\text{♩} = 80$ *rit.* *Very Slow* $\text{♩} = 40$ *rit.*

(Ped. I sempre)

2

mp *f.t.* *gliss.*

ritard. *Slower* $\text{♩} = 80$ *rit.* *Very Slow* $\text{♩} = 40$ *rit.*

(8vb) loco

♩ = 35 (♩ = 70) **poco rit.** **a tempo** ♩ = 35 **rit.**

1
8vb. loco *p* *pp* *p*

2
15^{ma} f.t. gliss. *pp* *p* *8va* *sim.*

Ped. I sempre until m. 90

*Should sound like one long glissando. Adjust break where dictated by piano structure

poco mov. to ♩ = 40 ; **con poco rubato**

76 *pp* *p* *pp*

1

2
76 **poco mov. to** ♩ = 40 ; **con poco rubato** *mf*

poco rit. **a tempo**

80 *pp* *p* *pp* *p* *poco rit.*

1

2
80 **poco rit.** **a tempo** **poco rit.** *mp* *p* *mf* *p* *mf* *p*

Slower (♩ = 69) **a tempo** (♩ = 40)

85 *pp* *rit.* *p* *mp* *pp* *l.v.*

85 **Slower** (♩ = 69) *rit.* **a tempo** (♩ = 40) *R.H. quietly place glass horizontally across strings in indicated pitch area, in preparation for harmonics glissando, with heavy end of glass on higher strings.

(Ped. I sempre)

(place glass on cloth)

p *mf* *mf*

**Multiple harmonics gliss with glass: Press glass firmly on strings while gliding up and down the harmonic field in indicated rhythm. Other hand plays fundamental pitches inaudibly to activate the string vibration, but only the harmonic glissandi should be heard. (Adjust position of glass to be sure it contacts activated strings.)

89 **poco mov.** *loco* **Gently lilting** (♩ = 88) *pp* *pp* *espr.*

ossia *p* *loco* *loco*

89 **poco mov.** **Gently lilting** (♩ = 88) *p* *f.t. gliss.* *loco f.t.* *p*

8vb-1 *Ped.* *15^{ma}* *f.t.* *(#)*

93 *mp* *p* *pp* *mp* *p* *mp* *p*

p *pp* *mp* *p* *p* *pp*

loco *8vb-1* *loco* *loco* *f.t.* *p* *pp*

8vb-1 *Ped.* *loco* *f.t.* *(#)* *p* *pp*

97 *poco mov.*

1 *p* *cresc.*

2 *p* *mp*

loco *loco* *poco mov.*

8vb -1 *8vb -1* *Ped.* *Ped.* *Ped.*

mute lightly mm. 97-99

100 *poco rit.* $\text{♩} = 52 (\text{♩} = 104)$ $\text{♩} = 48 (\text{♩} = 96)$

1 *mp* *cresc.* *mf* *pp*

2 *p* *gliss. f.t.* *mp* *p* *****

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

sim. *poco rit.*

*The break between G3 and A-flat3 on Steinway D may necessitate using two hands in sequence to convey the effect of a single unbroken glissando here, and in other similar passages.

**On model B, end glissando on B-flat4 instead of D-flat5 here, and in other similar passages.

***Model D, end gliss at middle C (C4); model B continue gliss to F3.

104 *accelerando poco a poco*

1 *pp cresc. poco a poco* *mp*

2 *mp* *mf* *pizz. f.t.* *mf*

accelerando poco a poco

Ped. *Ped.* *Ped.* *Ped.* *Ped. I sempre until m. 120*

cresc.

109 $\text{♩} = 63$ ($\text{♩} = \text{ca. } 189$) **con poco rubato**

1 *mf* *cresc.*

2 (Ped. I sempre) $\text{♩} = 63$ ($\text{♩} = \text{ca. } 189$) **con poco rubato**

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

112 **accel.**

1 *f* *mf*

2 *mf* *f* *mf* *f* *mf* *f* *mf*

116 $\text{♩} = 192$ $\text{♩} = 208$ ca. 3 sec. **Slower** $\text{♩} = 132$ **rit.** ($\text{♩} = \text{ca. } 112$) ca. 4 sec.

1 *f* *ff* *p* *mp* *p* *mp* *pp*

2 $\text{♩} = 192$ $\text{♩} = 208$ ca. 3 sec. **Slower** $\text{♩} = 132$ **rit.** ($\text{♩} = \text{ca. } 112$) ca. 4 sec.

f *ff* *p* *mp* *pp*

*Quietly position glass horizontally across strings spanning indicated interval, *come sopra*.

$\overset{3}{\curvearrowright} = \text{♪}$
 $\text{♪} = 35 (\text{♪} = 70, \text{♪} = 105)$

120 *pp* *p espr.* *pp*
 1/2 Ped. 1/2 Ped. Ped. Ped. I until m. 130

2 *ppp*

**Multiple glass harmonics gliss, come sopra. Here, gliss between two 3rd partial nodes, moving glass up and down the strings. Directional lines suggests the movement up and down the strings, in rhythm indicated.

123 **accel. molto** $\text{♪} = 176$ **accel.**
(pp) *cresc.* *f* *ff*

123 **accel. molto** $\text{♪} = 176$ **accel.**
(pp) *cresc.* *f* *ff* (Ped. I sempre) *mf* *cresc.*

2 (place glass on cloth) *mf* *cresc.*

126 **accel.** $\text{♪} = 208$ 5 sec.

126 **accel.** $\text{♪} = 208$ 5 sec.
mf *cresc.* *f* *cresc.* *ff* 5 sec.

2 **accel.** $\text{♪} = 208$ 5 sec.
f *cresc.* *ff* 5 sec.

129 **Slower** ♩ = 38 (♩ = 76)

1
 129 **Slower** ♩ = 38 (♩ = 76) *
 15^{ma}
 8^{va}
 (Ped. I sempre) Ped. III

* "Noodle box": Play notes inside box in random order, in a quasi-trill rhythm.

134 (♩ = 112)

1
 134 (♩ = 112)
 Ped. 3 1/2 Ped. 3 1/2 Ped. 3 1/2 Ped.
 cresc. 5

2
 134 15^{ma}
 8^{va}
 cresc. mf
 III

137

1
 137 mf
 3 3
 sub. p
 Ped. I sempre until m. 159

2
 137 p mp p < mp
 7 7

141 *loco* *8va* *accel.*

141 **glass harmonic gliss.* *pp* *accel.*

*Glass harmonic glissando, *come sopra*, between two partials indicated, with heavy end of glass on E-flat string. Considerable pressure on the glass is needed in this register to activate the harmonics instead of the fundamental.

(*accel.*) *8va* *mf* *f* *Ped. I* *8va* *p* *mf*

145 *(accel.)* *8va* *mf* **glass mute* *mf* *mf* *p*

8vb

*Glass mute: Position glass horizontally across strings and hold lightly, while striking notes on keyboard with other hand. Adjust position of glass as needed, over activated strings.

148 *8va* *mp* *cresc.* *5* *5* *5* *5* *5* *5* *5*

148 *ff* *(take 2nd glass in other hand)* *3* *4* *mp* *5* *8vb*

(8vb) ***on strings* ***Strike string clusters with glass in each hand.*

*Clusters indicate approximate ranges spanning about a 5th, and their location may be adjusted depending on piano structure, keeping the relationship of registral position. The only pitch-specific cluster is #3, which should activate G-flat3 as its lowest pitch. (Clusters are numbered 1- 5, from high to low.)

(8va) -----

150

1

mf 5 5 5 *cresc.* 5 5 5 5 5

(8va) -----

2

150

mf *mp* *loco cresc.*

R. L. R.

8vb - 1 8vb - 1

(8va) -----

151

1

f 5 *cresc.* 5 5 5 5 *ff* 5

(8va) -----

2

151

mf 8vb *cresc.* *sim.* *ff* 8vb

l.v.

♩ = 60 Slow ♩ = 40

3 3

154

1

mf 3 3 *p*

Faster ♩ = 88 Broad ♩ = 72

2

154

mp cresc. *f*

5 8vb *sim.* 1 2 3 3 3 8vb *ffz*

Faster ♩ = 88 Broad ♩ = 72

1

poco mov. con rubato $\text{♩} = \text{ca. } 88$ **accel.** $\text{♩} = 100$

158 *p espr.* *pp* *cresc.* *mf*

2

poco mov. con rubato $\text{♩} = \text{ca. } 88$ **accel.** $\text{♩} = 100$

158 (place glasses on cloth)

1

160 **Slower** $\text{♩} = \text{ca. } 50$

p *cresc.* *mp*

(Ped. I) (Ped. I sempre al fine)

2

160 **Slower** $\text{♩} = \text{ca. } 50$

f *mf* *f*

1/2 Ped.

1

163 *pp*

2

163 *come sopra*

p *mp* *p* *mp* *p*

167

167 *glass harmonic gliss. (o) (o)

mp

(place glass on cloth)

*Glass harmonic gliss between nodes indicated. Even with the *mp* dynamic, one should only hear the harmonics, not the fundamental pitch.

170

(Ped. I) ord.

pp *p* *pp*

172

pp *pp*

glass harmonic gliss. *mp*

pp *l.v. al niente*

**Glass harmonic gliss, *come sopra*. Begin on 2nd partial node, and gliss up string, away from keyboard.