

Commissioned by Gail Anastasion, Janna Baker, and Laurie Walden,  
in loving memory of their mother, Patricia M. Baker

# Ocean Calling

## 1. Waves and Currents

Meira Warshauer

**Playful**  
♩ = 132

*gliss.*

*8va*

*loco*

*mf* *f* *f* *mf*

(no Ped.)

♩ = 132

*mf* *mp* *mp* *mf*

(no Ped.)

*8va*

*f*

*8va*

*mf*

*mp* *mf* *p*

(still no Ped.)

*mp* *mf* *mp*

(still no Ped.)

*mp* *mf* *mp*

*5* *5* *5*

*3* *5*

*ped.*

Accidentals apply through the measure, but only to the indicated register and staff. Grace notes before the beat.  
\*Attach a metal chain spanning indicated pitches across strings inside piano to create a shimmering sound when activated.

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jazzy

9

mp > mp > mp > p mf

(no Ped.)

f

p mp

(no Ped.)

12

p cresc. mf sffz

Ped. Ped.

f mf f

15

sffz gliss. 8va mf f f

8va

8va

l.v. Ped. Ped.

mp 5 5 mf f

Ped.

18 *loco* *gliss.*

*f* *mf* *mf* *mp*

18 *(loco)*

*f* *mf* *mp < mf* *mf*

*(loco)*

21

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

*Red.* *l.v.* *Red.*

21

*sub. pp* *cresc. poco a poco*

*Red.*

23

*f* *mf* *f* *f mp*

*Red.* *Red.* *5* *3* *l.v.*

*(if needed)* *fr*

23

*(cresc.)* *ff* *stand up*

*(l.v.)*

*(if needed)* *gliss. on strings* *mp*

mm. 25-30:  
 R.H.-plastic flat guitar pick  
 L.H.-soft metal finger pick or finger nail

Gliss. on section of strings beyond dampers activating chain. Pitches may be adjusted to accommodate piano structure.

\*Fermata, if needed, to give piano II time to prepare for gliss.

\* (*Red.*) = keep Pedal depressed

26

trem. *cresc.*

*mp* *trem.*

26

*gliss. on strings* *simile*

*mp* *cresc.* *mf*

*simile* *mf*

*(l.v.)* *mf*

\* (Ped.) = keep pedal depressed.

29

*mf* *mp*

*(Ped.)* *l.v.* \* *(no Ped.)*

29

*f* *ff*

*f* *(l.v.)* *l.v.* *remove picks*

32

*8va*

*mf* *mp*

*(Ped.)* *(Ped.)* *(Ped.)*

32

(l.v.)

35 *loco* *mf* *p* *p* *mp*

38 *mp* *p* *mp* *p*

black keys  
white keys  
gliss.  
*p* < *mp*  
gliss.  
(no Ped.)

\*Pitch in ( ) marks end of gliss. but attack not necessary.

41 *mp* *p* *pp sub.* *p* *pp* *p*

white key gliss. *8va* simile  
black key gliss. *8va* simile  
remove chain

46

*pp* *p* *espr.* *pp*

*ped.* *release u.c.* *ped.* *ped.*

46

Gliss. on strings with finger tip (f.t.)

Gliss with fingernail (f.n.) or f.t.

*p* *l.v.* *p* *l.v.*

*f.t.* *(#)*

*(ped.)* *(ped.)*

50

*p* *mp* *p* *sub.f* *sub.mp*

*ped.* *ped.* *ped.* *ped.*

*accel.*

+ = mute strings with one hand ca. 1 inch from end, while striking keys with other hand. Release mute hand after attack to allow resonance.

50

*sfz* *sfz* *l.v.*

*ped.*

*accel.*

54  $\text{♩} = 178$

*f* *f* *mf*

*ped.*

54  $\text{♩} = 178$

*f* *mf*

*(no Ped.)*

57

*f* *mp* *f* *mp* *mf* *f mp*

(no Ped.) Ped.

1 2 1

57

*f* *mp* *mf*

Ped.

61

*mp* *mf* *mp* *mf* *mp*

Ped. \*

61

*mp* *mf*

Ped. \*

66

*mf* *mp* *mf*

Ped. \*

66

*mf* *mp* *mf < f* *mf < f* *mf*

(no Ped.)

white keys  
black keys

\*Pitch in ( ) marks end of gliss. but attack not necessary.

70

*f* *cresc.* *ff* *mf* *f* *mf*

*gliss.* *white keys*

*red.* *red.*

*ritardando* . . . . .  $\text{♩} = 144-152$

74 *8va* *f* *cresc.* *ff* *loco* *f*

*(no Ped.)* *(no Ped.)*

*ritardando* . . . . .  $\text{♩} = 144-152$

74 *8va* *loco* *8va* *loco* *15ma* *loco* *8va* *loco*

*f* *cresc.* *ff* *loco*

*(no Ped.)* *red.* \*

78 *f* *mp*

*red.* \*

78 *loco* *mp* *mf*

*red.* *red.* \*



82

82

*p*

*Red.*

82

*p*

*mp*

*p*

*Red.*

*l.v.*

*Red.*

86

*mp*

*Red.*

86

*mp*

*l.v.*

*mp < mf*

*Red.*

*8va*

*pp*

*Red.*

89

*p*

*Red.*

*l.v.*

89

*l.v.*

*mp*

*pp*

*Red.*

93 Slightly Slower  $\text{♩} = 132$  *pp* *mp pp* *accelerando*  $\text{♩} = 132$  ( $\text{♩} = \text{♩}$ )

93 Slightly Slower  $\text{♩} = 132$  *p* *mp > p* *cresc.* *mp* *accelerando*  $\text{♩} = 132$  ( $\text{♩} = \text{♩}$ )

\* Accel. just enough for the 8th to become triplet in m. 96.

97 *(pp)* *sim.* *sim.* *mf* *(no Ped.)*

97 *mp* *p* *cresc.* *f* *pp* *cresc.* *mf*

101 *mp* *f* *mf* *f* *f* *ff*

101 *mf* *f* *p* *cresc.* *no Ped.*

103

*mp* *mf* *mf* *f*

*f* *ff*

*Red.* *l.v.* \*

(*Red.*)

106

$\text{♪} = \text{♪} \text{ (♩} = 198)$

*sub.p* *sub.f* *mp* *mf* *mp* *f*

*Red.* *Red.* \*

110

$\text{♪} = \text{♪} \text{ (♩} = 132)$

*f*

*sub.pp* *murmuring*

*damp. Ped.* \* (*l.v. Sos.*)

*mf* *pp*

113 *f* *3* *f* *f* *mp*

*Red.* (l.v. Sos.) *Red.* l.v. *mp*

113 *mf pp* *mf pp*

(*Red.*)

116 *p* *mp* *f* *mp* (*l.v.*) *f* *loco* *mp* *p*

*Red.* (*l.v. Sos.*)

*8va*

116 (*Red.*)

119 *mp* *mf* *sffz*

(l.v. Sos. & Damp.) *Red.* (*l.v. Sos.*) *Red.* *Sos. Ped.*

**Broad**

119 (*pp*) *p* *l.v.* *release both Ped.*

(*Red.*)

**Broad**

122 *a tempo*

*sfz* *ppp* (l.v. Sos. & Damp.)

*a tempo* *pp* *mp* *Jazzy*

(Sos. Ped.) *Red.* *no Ped.* *no Ped.*

125

*pp* *p* (l.v. both Pedals)

*Red.* (Sos. Ped.)

125 *mf* *Jazzy* *p* *mp*

*no Ped.* *Red.*

129

*mp* *mf* *sfz* (l.v. Sos.)

*Red.* (Sos. Ped.) \* *Sos. Ped.* \* *Red.* (l.v. Sos.) \*

129 *p* *mp* *Red.* *Red.* \*

*l.v.*

133

(Sos. Ped.)

*mf* *f* *sfz*

*mp* *mp*

red. red. red. l.v. red.

137

(l.v.)

137

*cresc. poco a poco* (*mf*)

red.

140

8va

140

*mp* *mf* *p* *cresc.*

3 5

(l.v.)

accelerando . . . . .

140

*f*

l.v.

accelerando . . . . .

142

8<sup>va</sup> loco

*f*

*f*

Red. \*

Detailed description: This system contains measures 142 to 145. The right hand starts with a forte (*f*) chord in measure 142, followed by a melodic line with an 8va marking and a 'loco' instruction. Measure 143 is a whole rest. Measure 144 continues the melodic line. Measure 145 is a whole rest. The left hand has chords in measures 142 and 144, and rests in 143 and 145. A 'Red.' marking is present under the left hand in measures 143 and 145.

Tempo I° (♩ = 132) \*

142

*f* *mf* *f*

Red. Red. Red. Red. Red.

Detailed description: This system contains measures 142 to 145. The right hand has chords in measures 142, 144, and 145, with dynamics *f*, *mf*, and *f* respectively. Measure 143 is a whole rest. The left hand has chords in measures 142, 143, 144, and 145, with 'Red.' markings under each. A tempo marking 'Tempo I° (♩ = 132) \*' is at the beginning.

146

*f* *mf*

Red. Red. Red. Red. Red.

Detailed description: This system contains measures 146 to 150. The right hand has a melodic line starting in measure 146 with dynamics *f* and *mf*. Measure 147 is a whole rest. Measures 148-150 continue the melodic line. The left hand has chords in measures 146, 147, 148, 149, and 150, with 'Red.' markings under each.

146

*sub. p*

(Red.) \*

Detailed description: This system contains measures 146 to 150. The right hand has chords in measures 146, 147, 148, and 149, with dynamics *sub. p*. Measure 150 is a whole rest. The left hand has chords in measures 146, 147, 148, 149, and 150, with '(Red.)' markings under each.

150

*f* *f*

Red. Red. Red. Red. Red.

Detailed description: This system contains measures 150 to 154. The right hand has chords in measures 150, 151, 152, 153, and 154, with dynamics *f* and *f*. Measure 150 is a whole rest. The left hand has chords in measures 150, 151, 152, 153, and 154, with 'Red.' markings under each.

150

*mp* *p* *mf*

Red. \* Red. \*

Detailed description: This system contains measures 150 to 154. The right hand has chords in measures 150, 151, 152, 153, and 154, with dynamics *mp*, *p*, and *mf*. Measure 150 is a whole rest. The left hand has chords in measures 150, 151, 152, 153, and 154, with 'Red.' markings under each.

154

mf f cresc. p

Red. \*

This system contains measures 154, 155, and 156. The right hand starts with a *mf* chord, followed by a crescendo to *f*, then a *cresc.* marking, and finally a *p* chord. The left hand has a *Red.* marking and an asterisk in measures 154 and 156.

154

This system contains measures 154, 155, and 156. The right hand is mostly silent, with some notes in measure 154. The left hand has a *Red.* marking and an asterisk in measures 154 and 156.

157

mf mp pp

Red.

This system contains measures 157, 158, 159, and 160. The right hand starts with a *mf* chord, followed by *mp* and *pp* markings. The left hand has a *Red.* marking and an asterisk in measure 157.

157

mf < f mf < f

no Ped.

This system contains measures 157, 158, 159, and 160. The right hand has *mf < f* markings. The left hand has a *no Ped.* marking.

160

mp p mp

Red. \*

This system contains measures 160, 161, 162, and 163. The right hand has *mp*, *p*, and *mp* markings. The left hand has *Red.* and asterisk markings in measures 160, 161, 162, and 163.

160

p mp p < mp p < mp p < mp

This system contains measures 160, 161, 162, and 163. The right hand has *p*, *mp*, and *p < mp* markings. The left hand has a *mp* marking.



162

Musical score for measures 162-163. The system consists of two staves. The upper staff is in treble clef with a 7/8 time signature, and the lower staff is in bass clef with a 7/8 time signature. Measure 162 starts with a piano (*p*) dynamic. Measure 163 has a mezzo-forte (*mf*) dynamic. The score includes various chords, some with accidentals, and a fermata over a chord in measure 163. A watermark 'SAMPLE' is visible across the page.

*p* *mf*

*mp* *mf* *f*

no Ped.

164

Musical score for measures 164-165. The system consists of two staves. The upper staff is in treble clef with a 7/8 time signature, and the lower staff is in bass clef with a 7/8 time signature. Measure 164 starts with a mezzo-forte (*mf*) dynamic. Measure 165 has a forte (*f*) dynamic. The score includes various chords, some with accidentals, and a fermata over a chord in measure 165. A watermark 'SAMPLE' is visible across the page.

*mf* *f*

*mf* *f*

*mf* *f*

166

Musical score for measures 166-167. The system consists of two staves. The upper staff is in treble clef with a 7/8 time signature, and the lower staff is in bass clef with a 7/8 time signature. Measure 166 starts with a forte (*f*) dynamic. Measure 167 has a mezzo-forte (*mf*) dynamic. The score includes various chords, some with accidentals, and a fermata over a chord in measure 167. A watermark 'SAMPLE' is visible across the page.

*f* *mf* *f* *subp* *cresc.*

place chain on strings

169

8va<sup>---</sup> gliss. (•) 8va<sup>---</sup> gliss. (•) 8va<sup>---</sup> gliss. (•)

*mf* < *f* *sffz* *sffz* *f* *sffz* *mf*

15<sup>ma</sup> gliss. 15<sup>ma</sup>

Red. \* Red. \* Red. l.v. l.v. l.v.

169

loco \* loco \* *sffz* *sffz*

Red. l.v. Red.

(activating chain) \*  $\flat$  = all black keys within indicated range. = all white keys within indicated range.

174

8va<sup>---</sup> (•) (•) *f* *p* *mf* *f* 8va<sup>---</sup> 8va<sup>---</sup>

15<sup>ma</sup> 8vb loco l.v. loco l.v.

174

r.h. flat pick *mp* *cresc.* *mf* *ff* 8va<sup>---</sup> 8va<sup>---</sup> 8va<sup>---</sup>

stand to gliss. inside piano gliss. (•) l.v. l.v. l.v.

l.h. finger pick or f.n.

182

8va<sup>---</sup> *pp* 8va<sup>---</sup> 8va<sup>---</sup> 8va<sup>---</sup> 8va<sup>---</sup> 8va<sup>---</sup>

l.v. (Red.)

182

remove picks *sfz* *ppp* trem. *sim.* *sim.* 8va<sup>---</sup> 8va<sup>---</sup> 8va<sup>---</sup>

l.v. (Red.) (Red.)

on keys loco murmuring trem. add u.c. Ped.

187 *mp* *loco* *p*

*(Ped.)*

\*poco accel. . . . .  $\cdot \overset{3}{\text{J}} = \text{J}$  ( $\text{J} = \text{ca. } 100$ )

187 *(damp. Ped.)* *(u.c. Ped.)* \*poco accel. . . . .  $\cdot \overset{3}{\text{J}} = \text{J}$  ( $\text{J} = \text{ca. } 100$ )

\* Accel. just enough for the 8th to become triplet at new tempo.

190 *pp* *ppp*

*(Ped.)* *una corda*

190 *mp* *f* *(ppp)* *f*

*(ppp)* *tre corde* *una corda* *tre corde*

*(sempre u.c. & damp. Ped. except where marked)*

192 *(ppp)* *(Ped.)*

192 *(ppp)* *mf* *f* *mp*

*una corda* *(ppp) tre corde* *una corda*

194

*(Ped.)*  
*(u.c.)*

*tre corde*

*cresc.*

*f* *mp*

*(damp. Ped.)*  
*(u.c.)*

*tre corde* *una corda* *p* *cresc.* *tre corde*

*accelerando poco a poco . . . . .*

196

*mp cresc.*

*(Ped.)*

*accelerando poco a poco . . . . .*

*mp cresc.*

*(damp. Ped.)*

*(accel.) . . . . .* **Tempo I° (♩ = 132)**

197

*f* *cresc.* *ff* *p*

*(Ped.)*

*(accel.) . . . . .*

**Tempo I° (♩ = 132)**

*f* *5* *5* *ff*

*(Ped.)*

*l.v.* *\* remove chain \**

200

*mf* *f* *mf*

*gva* *loco*

*no Ped.* *Ped.* *Ped.*

200

*mf* *p*

*Ped.* \*

205

*mp* *mp* *p*

*Ped.* \*

205

*mp legato* *p* *p*

*Ped.* *Ped.* *Ped.* *Ped.* \*

211

*p cresc.* *mp*

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

211

*mp* *p*

*Ped.* *Ped.* *Ped.* \*

216

*p cresc.* *mp* *mp* *mf* *mf*

Red. Red. Red. Red. \*

216

*mp* *mf* *mp* *mf*

Red. \* Red. \* Red. \*

220

*mf* *mp*

Red. \* Red. Red. Red. \*

220

*mf* *mp*

Red. Red. \*

224

*mf*

Red. Red.

224

*cresc.* *f*

Red. Red. Red. Red. \*

*accelerando poco a poco*

228

*mp* *mf* *sub.p*

Ped. Ped. Ped. Ped.

*accelerando poco a poco*

228

*mp*

Ped. Ped. Ped.

$\text{♩} = 152$

231

*mp*

Ped. Ped. Ped. Ped.

$\text{♩} = 152$

231

*p*

Ped. Ped. Ped. Ped.

*no Ped. ( or very light touches of Ped.)*

234

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

Ped. Ped. Ped. Ped.

234

*p* *mp*

Ped. Ped. Ped. Ped.

Musical notation for measures 238-241. Treble clef, 4/4 time signature. Measure 238 starts with a key signature change to one sharp (F#). Dynamics include *p* and *mf*. Fingerings of 5 and 3 are indicated. Pedal markings (ped.) are present.

Musical notation for measures 238-241. Bass clef. Dynamics include *mf*, *p*, and *f*. Pedal markings (ped.) are present. A note with an asterisk (\*) is marked in measure 239. A dynamic hairpin is shown over measures 239-240.

Musical notation for measures 242-245. Treble clef. Dynamics include *cresc. poco a poco* and *mf*. Pedal markings (ped.) are present.

Musical notation for measures 242-245. Bass clef. Dynamics include *mp* and *mf*. A glissando is indicated: *Gliss. on strings with f.n. (or metal finger pick)*. Pedal markings (ped.) are present.

Musical notation for measures 244-247. Treble clef. Dynamics include *sub.pp*, *mp*, *dim.*, and *pp*. Pedal markings (ped.) are present. Text instructions: *una corda* (measures 244, 247) and *tre corde* (measure 245).

Musical notation for measures 244-247. Bass clef. Dynamics include *mp* and *mf*. A glissando is indicated: *(chain remains on strings)*. Pedal markings (ped.) are present.



246 *accelerando* . . . . .

*cresc. poco a poco*

*tre corde*

*accelerando* . . . . .

*cresc. poco a poco* *mp*

*no Ped.*

*(Ped.) (u.c.)*

on keys

248  $\text{♩} = 176$  *Tempo I°* ( $\text{♩} = 132$ )

*mf* *cresc. molto* *ff*

*5* *5* *5* *5*

248  $\text{♩} = 176$  *Tempo I°* ( $\text{♩} = 132$ )

*mf* *cresc.* *f* *ff* (*loco*)

*trem.*

*PP* *trem.*

*no Ped.*

*8vb* *no Ped.*

*8vb* *no Ped.*

*(activating chain)*

251 *trem.*

*8vb* *PP* *trem.*

*cresc. poco a poco* (*p cresc.*)

*no Ped.*

*8vb*

251 *cresc. poco a poco* (*p cresc.*)

*loco*

*no Ped.*

*8vb*

gradually move both hands up keyboard, r.h. on black keys, l.h. on white keys

gradually move l.h. up keyboard on white keys

255

8va<sup>---</sup>1 white keys loco

8va<sup>1</sup> black keys loco

*f* (*cresc.*) *mp* (*cresc.*)

(Ped.) (no Ped. change)

Detailed description: This system contains measures 255 to 258. The piano part (top staff) features a series of octaves, with the first measure marked '8va<sup>---</sup>1 white keys loco' and the second '8va<sup>1</sup> black keys loco'. Dynamics include *f* and *mp*, with *cresc.* markings. The bass part (bottom staff) has a similar octave pattern, marked '(Ped.)' and '(no Ped. change)'. The time signature changes from 5/4 to 3/4.

255

(*cresc.*) *mp*

(Ped.)

Detailed description: This system contains measures 255 to 258. The treble part (top staff) has octaves marked '(cresc.)' and *mp*. The bass part (bottom staff) has octaves marked '(Ped.)'. The time signature changes from 5/4 to 3/4.

259 (loco)

*mf* (*cresc.*)

8va<sup>-1</sup> (Ped.) loco

Detailed description: This system contains measures 259 and 260. The piano part (top staff) features chords with a *mf* dynamic and a *cresc.* marking. The bass part (bottom staff) has chords marked '8va<sup>-1</sup> (Ped.) loco'. The time signature is 3/4.

259

(Ped.) (*cresc.*)

Detailed description: This system contains measures 259 and 260. The treble part (top staff) has octaves marked '(Ped.)' and *cresc.*. The bass part (bottom staff) has octaves marked '(Ped.)'. The time signature is 3/4.

261

*f* (*cresc.*) *mf* (*cresc.*) *f*

(Ped.)

Detailed description: This system contains measures 261 to 264. The piano part (top staff) features chords with dynamics *f*, *mf*, and *f*, and a *cresc.* marking. The bass part (bottom staff) has chords marked '(Ped.)'. The time signature is 7/4.

261

*mf* (*cresc.*) *f*

(Ped.)

Detailed description: This system contains measures 261 to 264. The treble part (top staff) has octaves with dynamics *mf*, *cresc.*, and *f*. The bass part (bottom staff) has octaves marked '(Ped.)'. The time signature is 7/4.

263

mf cresc. f

263

mf cresc. f

(Red.)

266

cresc. ff

266

cresc. ff

(Red.)

269

Broad (loco) sffz

269

Broad l.v.

(Red.)

28 *a tempo* ♩ = 138

271 *pp* *loco* *cresc.*

(l.v.)

271 *a tempo* ♩ = 138

(l.v.)

273 *mf* *cresc.* *f* *ff*

*gliss.* *loco* *black keys* *white keys* *15<sup>ma</sup><sub>1</sub>* *15<sup>ma</sup><sub>1</sub>*

*8va* *gliss.* *loco* *8<sup>va</sup>* *(Red.)*

275 *loco* *sub.p* *cresc.*

*l.v.* \*

275

*l.v.*

Musical score for piano, measures 277-284. The score is written for a grand piano in 2/4 time. It includes dynamic markings such as *mp cresc.*, *mf*, *f*, *mp*, *ff*, *f*, *mf*, *sub. pp*, *ppp*, and *pp*. Performance directions include *gliss.*, *optional u.c. Ped.*, *l.v.*, and *al niente*. The score features complex rhythmic patterns, including sixteenth-note runs and glissandos. A large watermark 'PANDORA' is visible across the page.

\* Alternate r.h. (with flat pick) and l.h. (with flat or finger pick) to effect a continuous glissando.  
 \*\*Stage whisper directed into piano. SH sound continues through vowel formations, which alter the white noise spectrum. Continue through last beat, but not during fermata. Pianos continue to ring during fermata al niente.