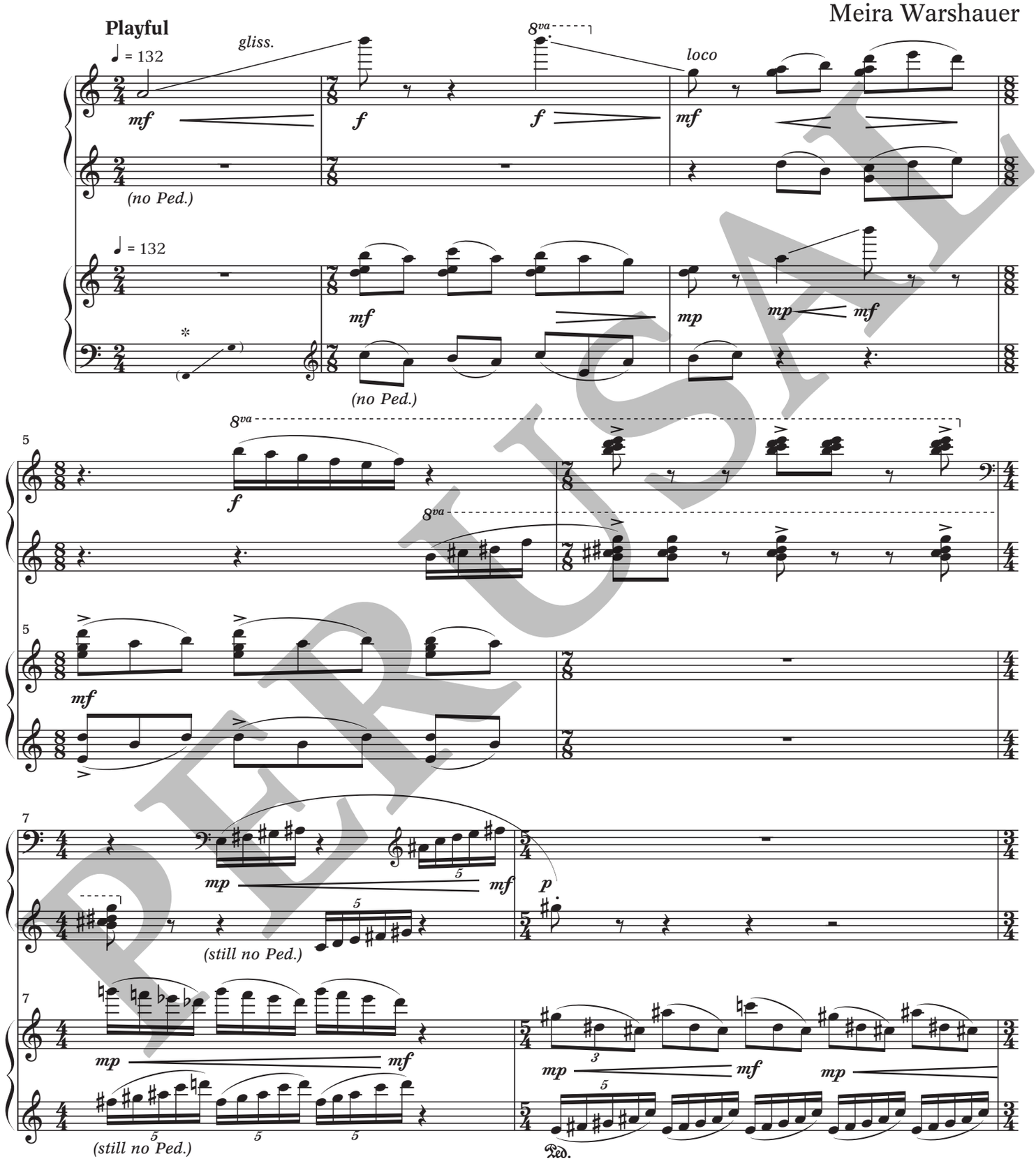
Commissioned by Gail Anastasion, Janna Baker, and Laurie Walden,
in loving memory of their mother, Patricia M. Baker

Ocean Calling

1. Waves and Currents

Meira Warshauer



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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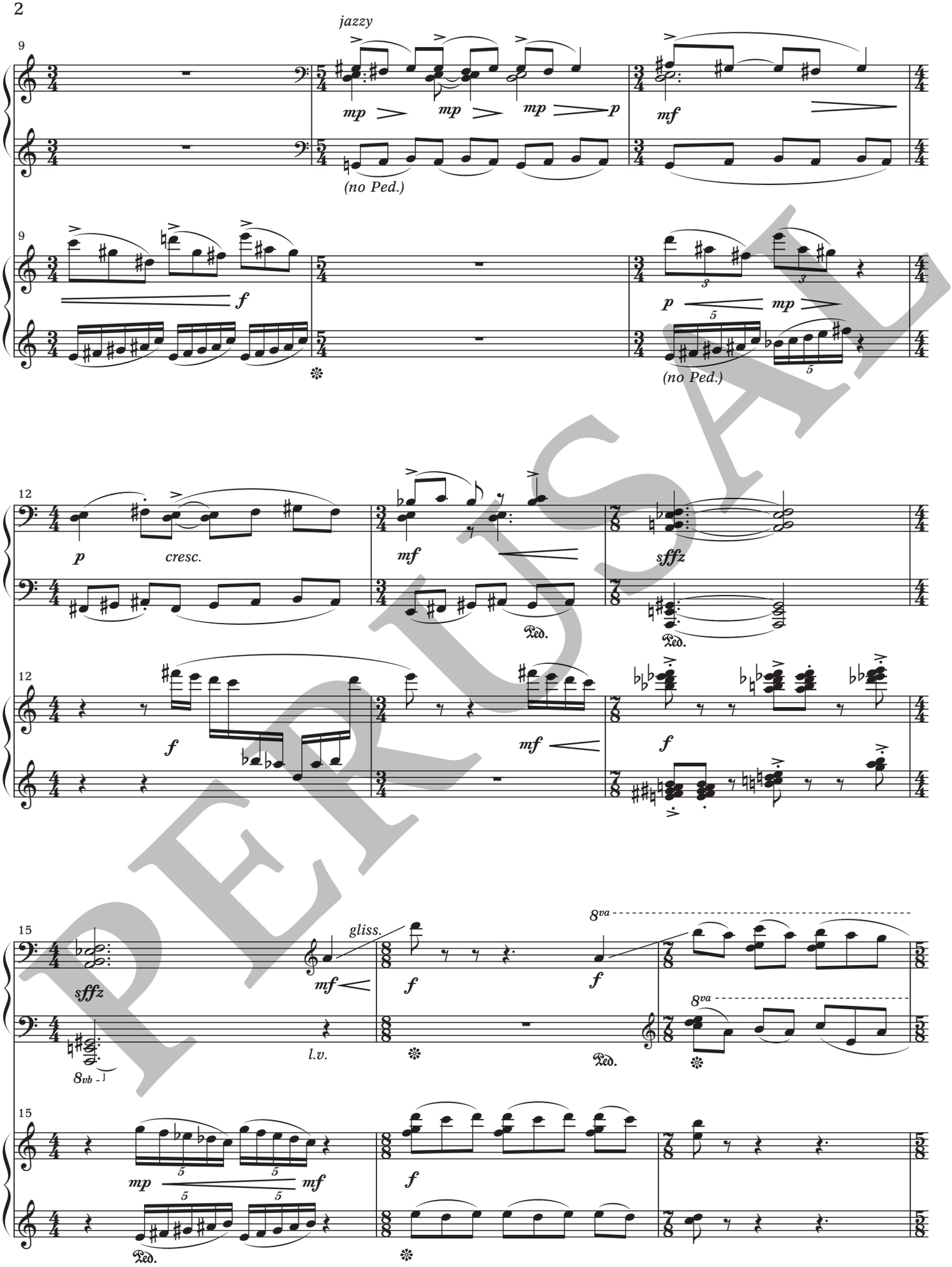
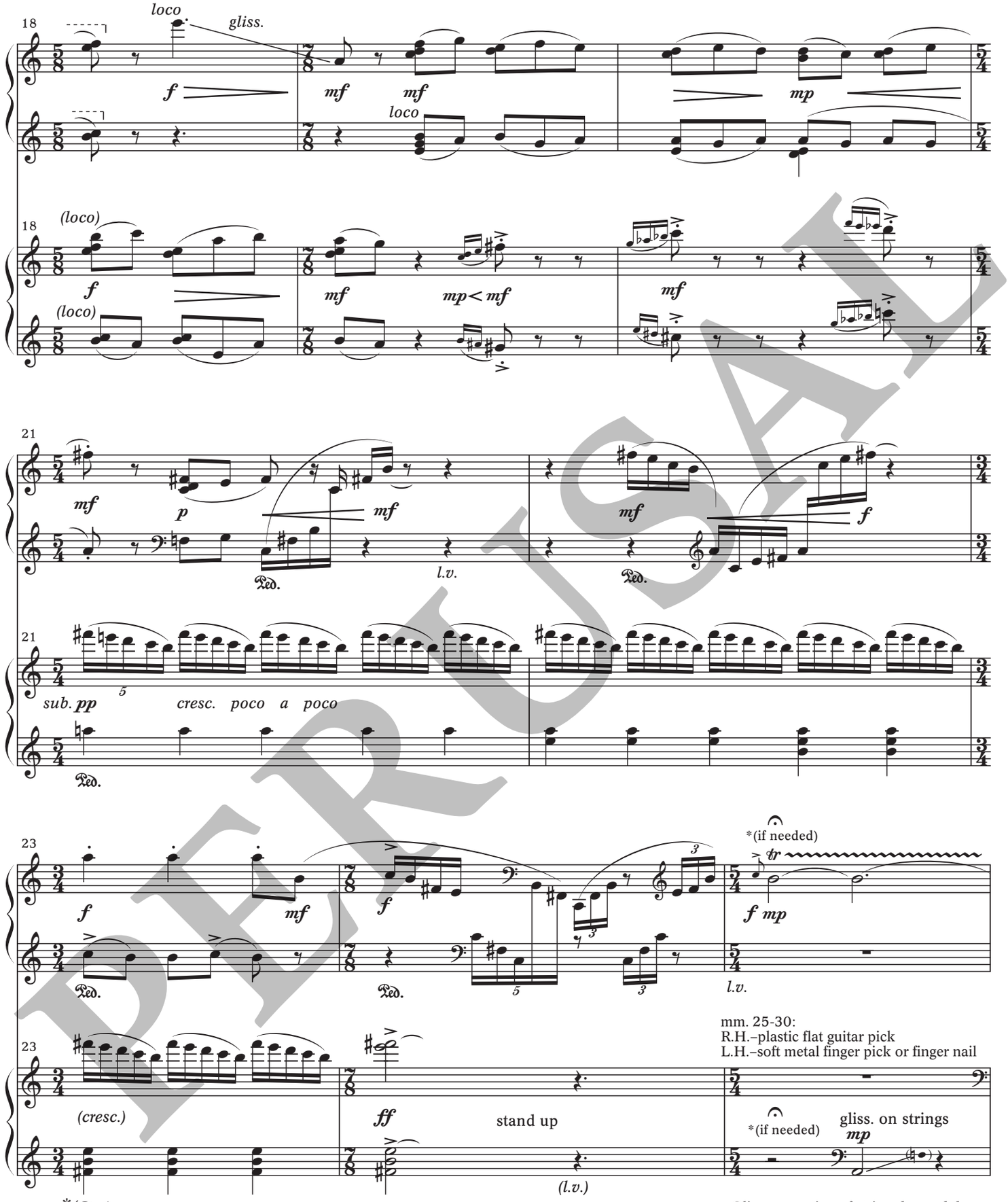
PERUSAL


jazzy
mp
mp
mp
p
mf
(no Ped.)
f
p
mp
(no Ped.)
p
cresc.
mf
sffz
Ped.
Ped.
f
mf
f
sffz
gliss.
mf
f
f
8va
8va
8vb
l.v.
Ped.
mp
mf
f
Ped.

PERUSAL



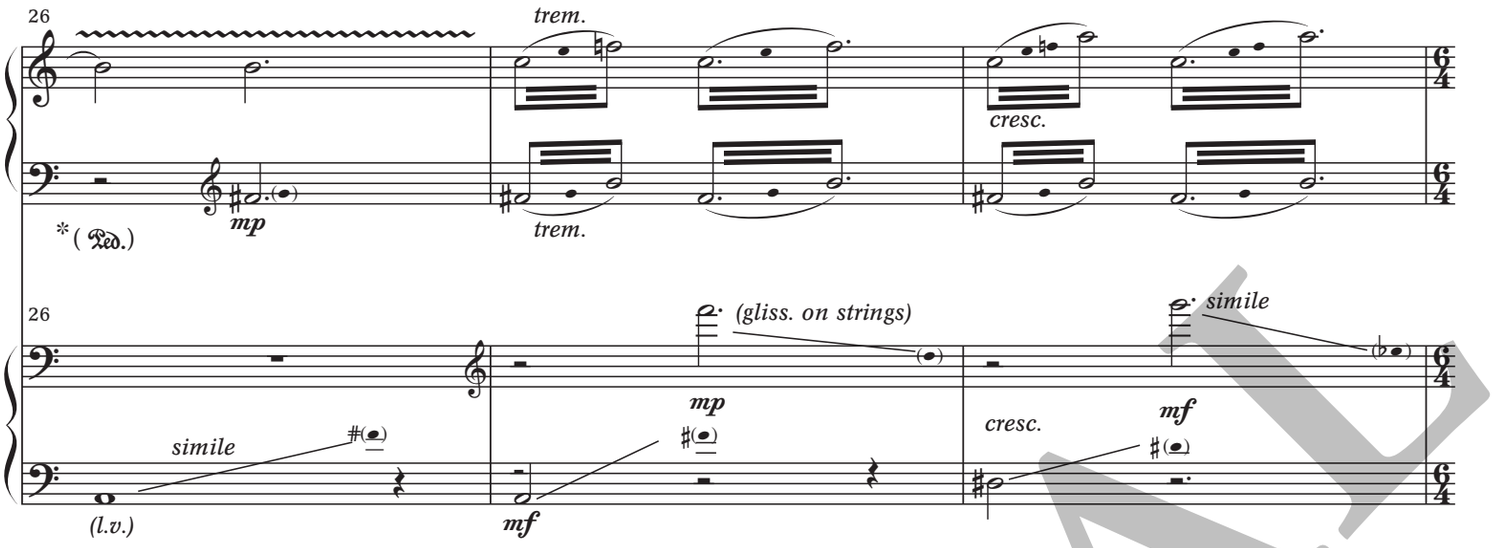
mm. 25-30:
R.H.–plastic flat guitar pick
L.H.–soft metal finger pick or finger nail

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

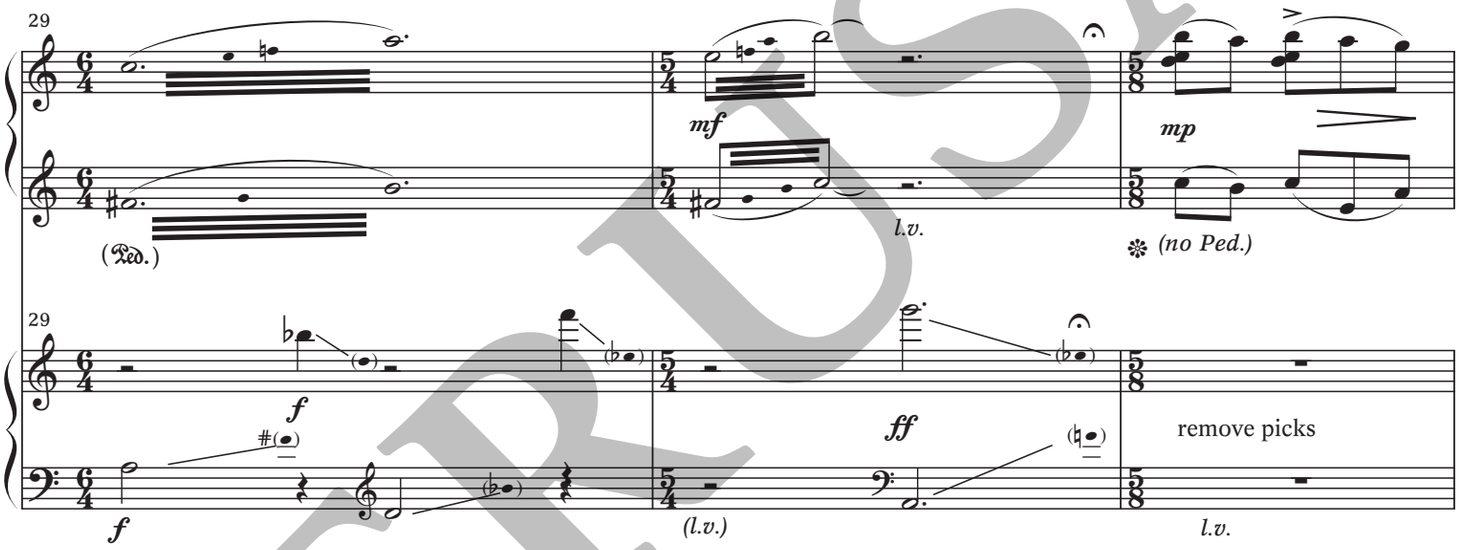
*(Ped.) = keep Pedal depressed

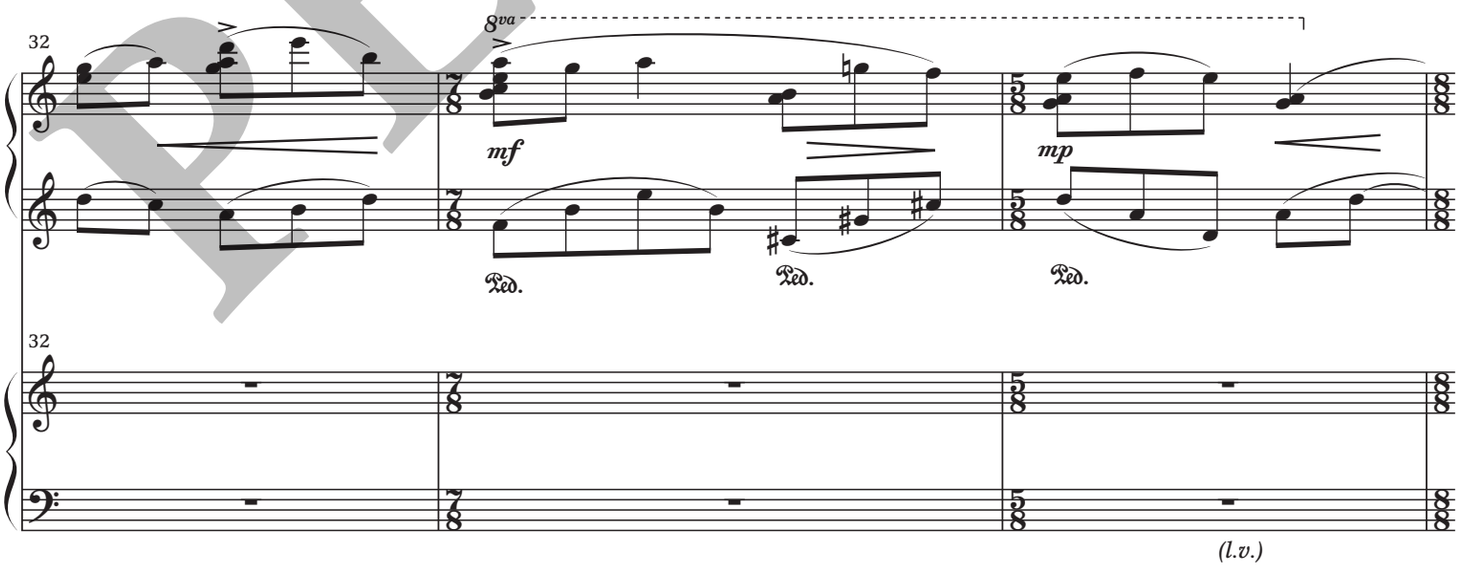
*Fermata, if needed, to give piano II time to prepare for gliss.

PERUSAL



* (Ped.) = keep pedal depressed.





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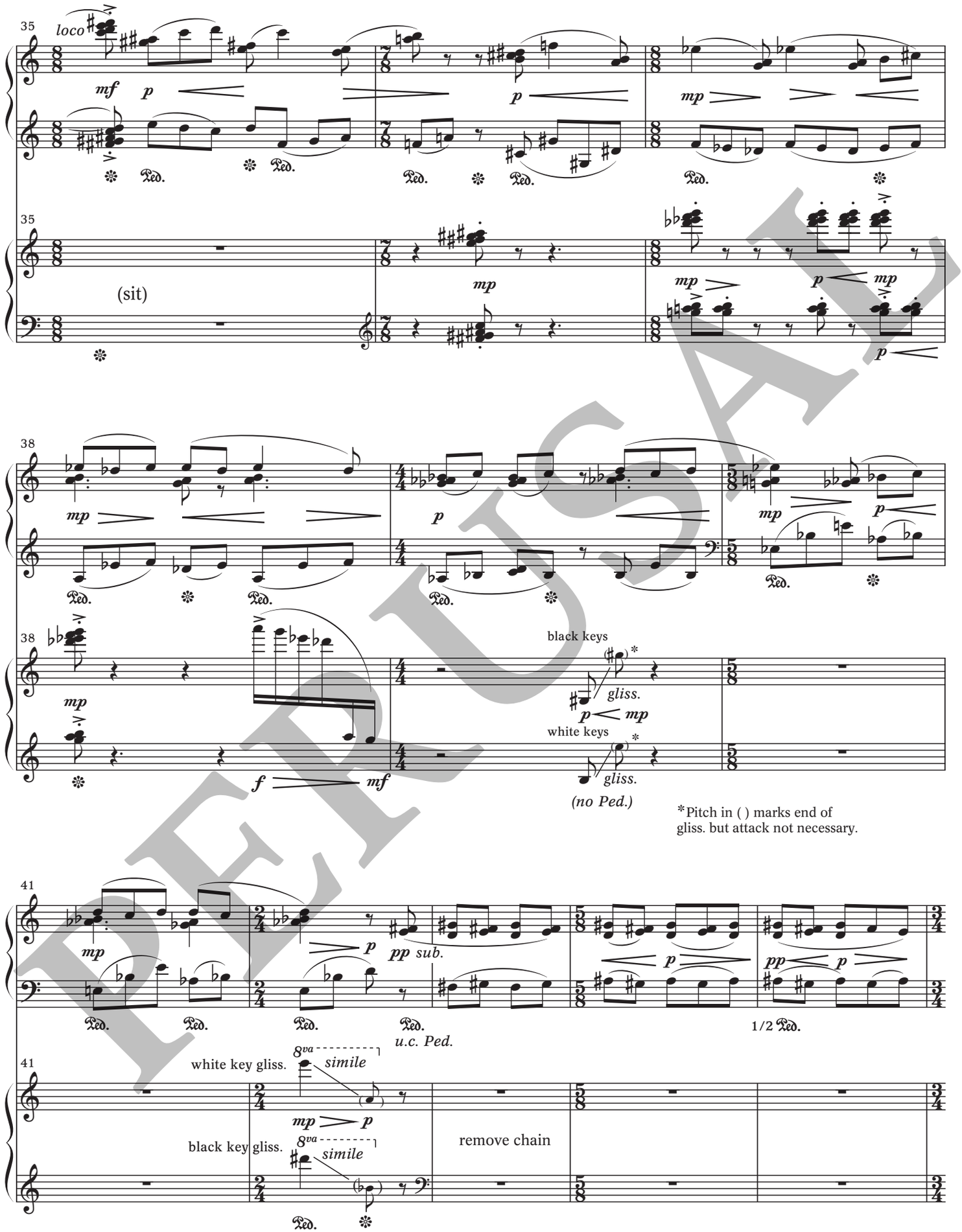
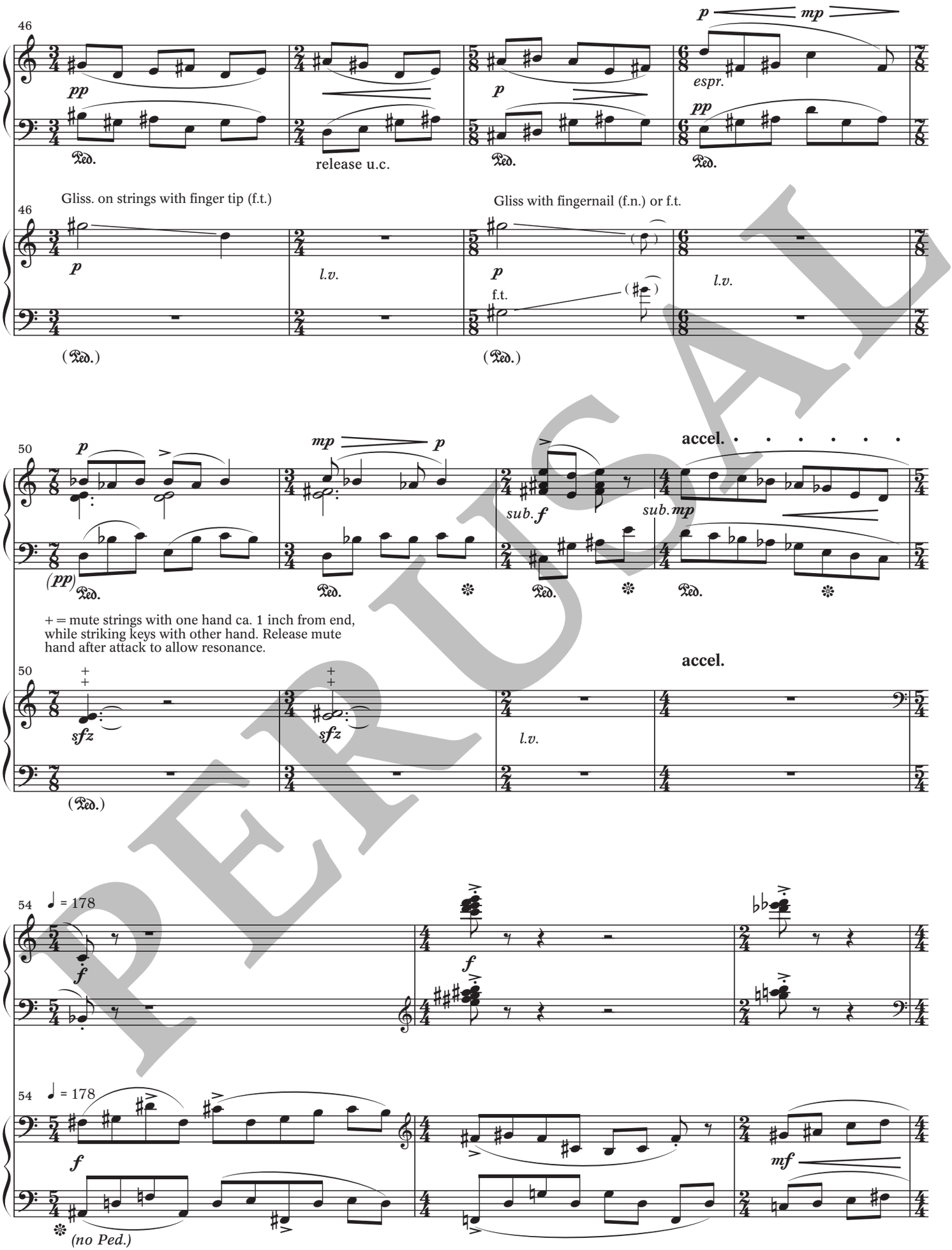
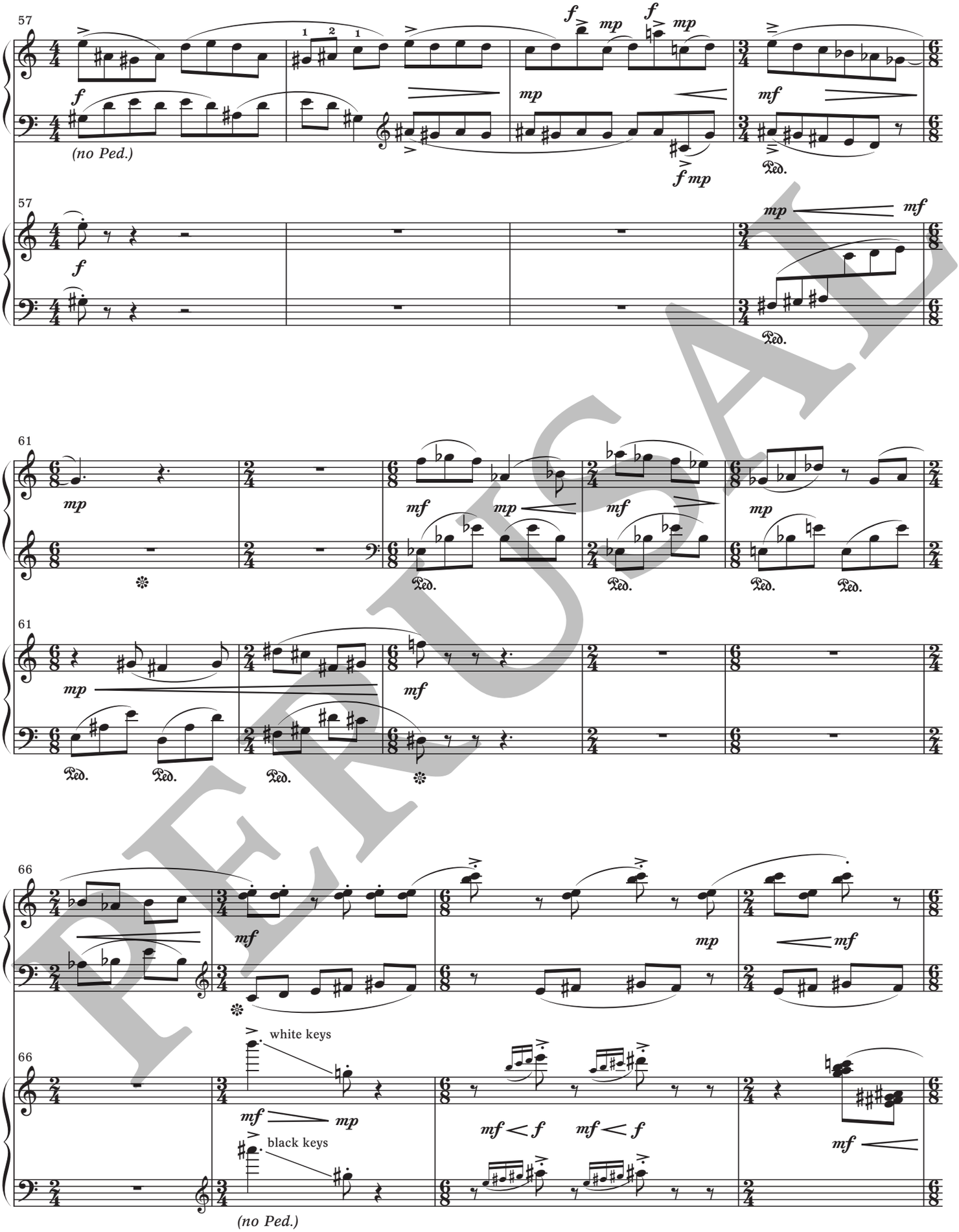

35
loco
mf
p
Ped.
(sit)
mp
38
black keys
gliss.
white keys
(no Ped.)
*Pitch in ( ) marks end of gliss. but attack not necessary.
41
pp sub.
u.c. Ped.
1/2 Ped.
white key gliss.
8va
simile
black key gliss.
remove chain

PERUSAL

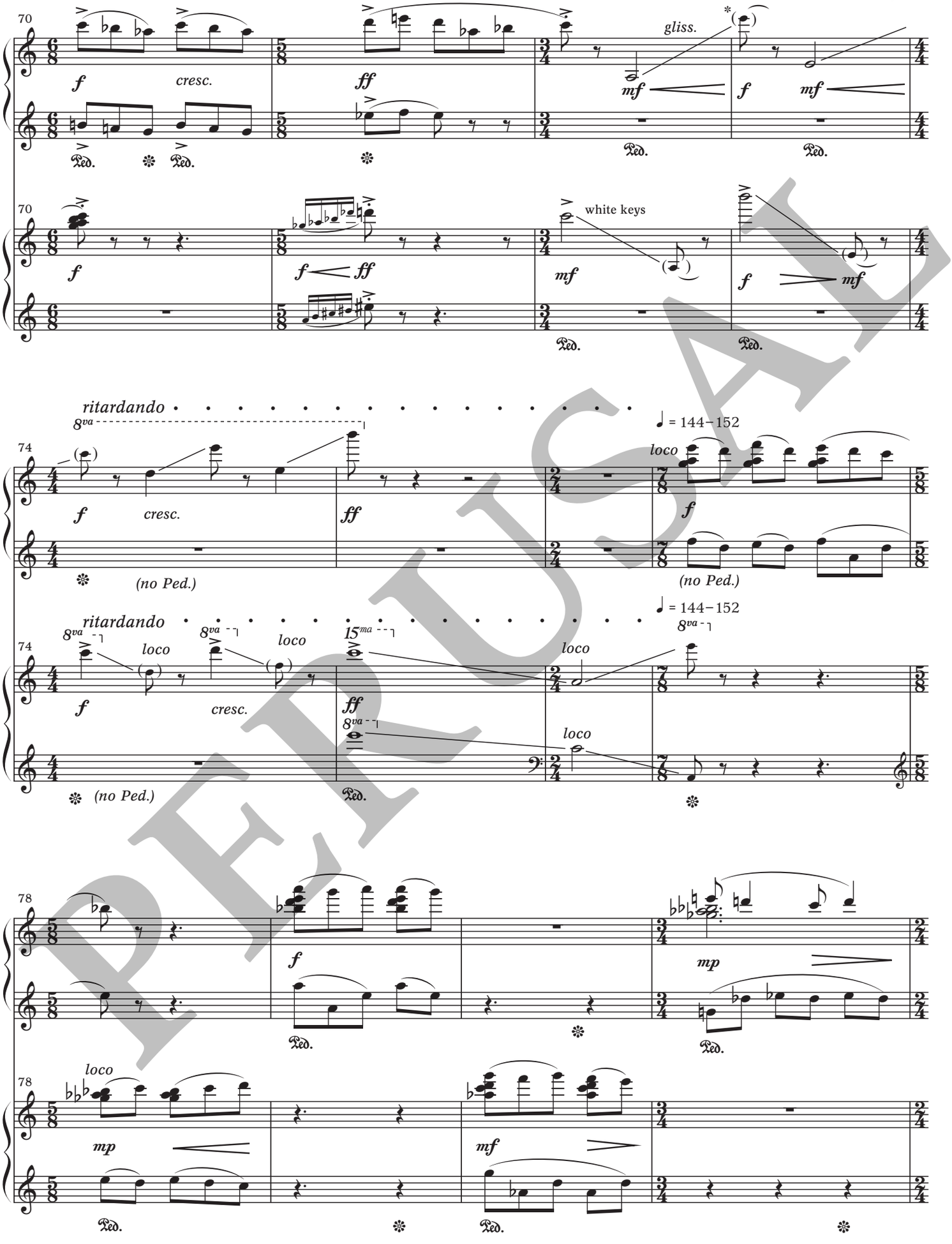

46
pp
Ped.
release u.c.
p
mp
espr.
Gliss. on strings with finger tip (f.t.)
Gliss with fingernail (f.n.) or f.t.
l.v.
f.t.
50
(pp)
mp
sub. f
sub. mp
accel.
+ = mute strings with one hand ca. 1 inch from end, while striking keys with other hand. Release mute hand after attack to allow resonance.
sfz
54
♩ = 178
f
mf
(no Ped.)

PERUSAL



PERUSAL

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



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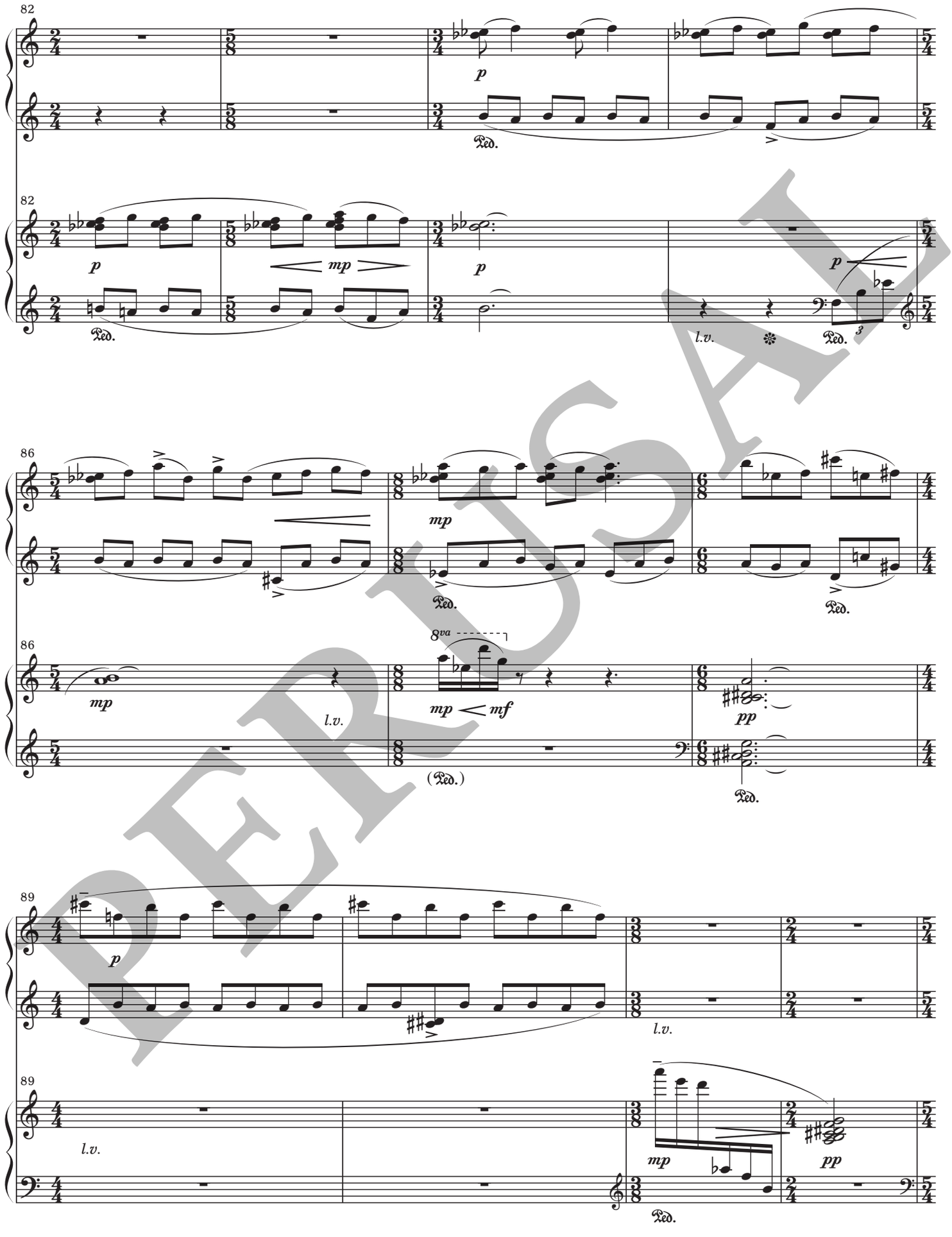
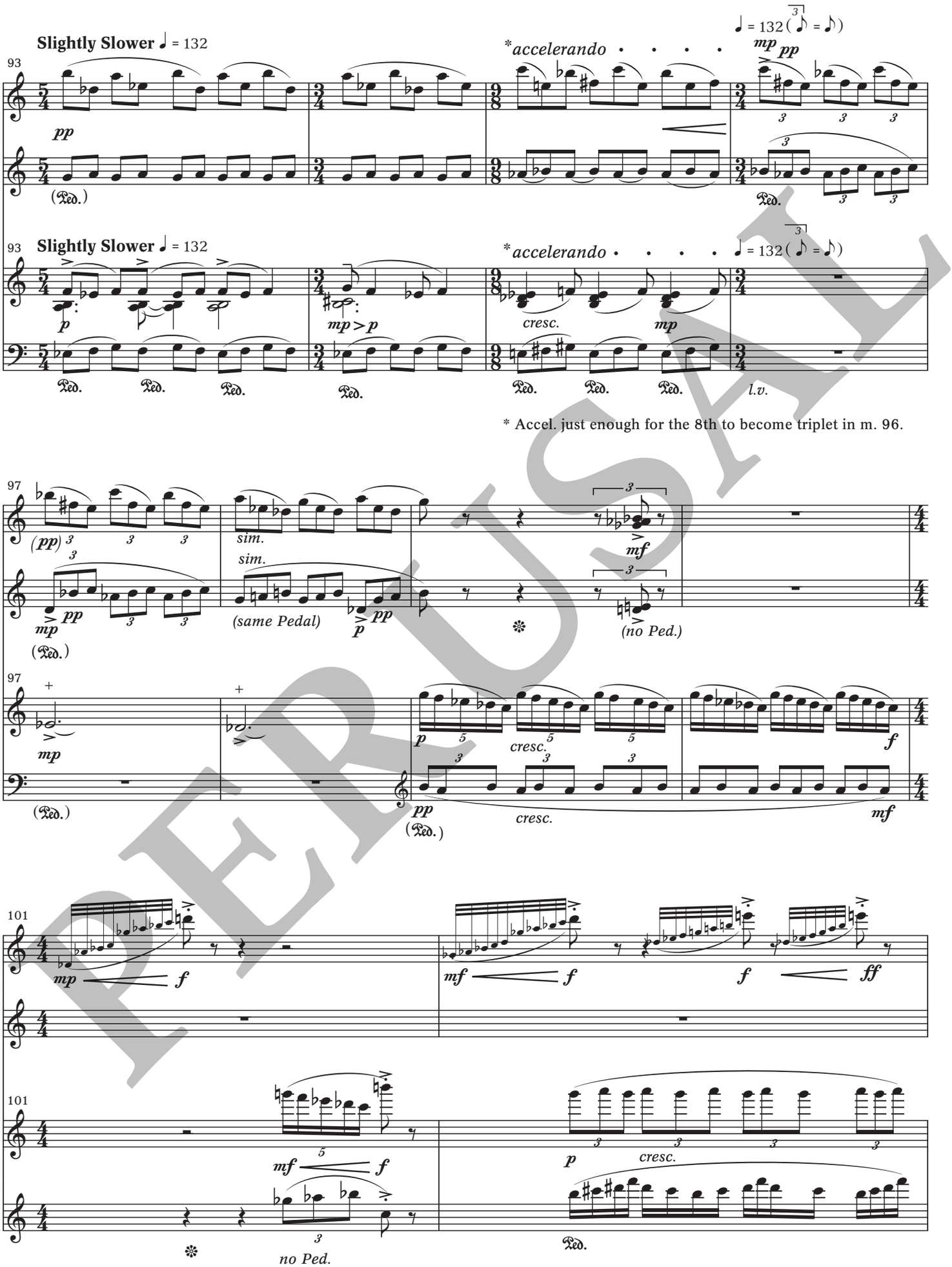
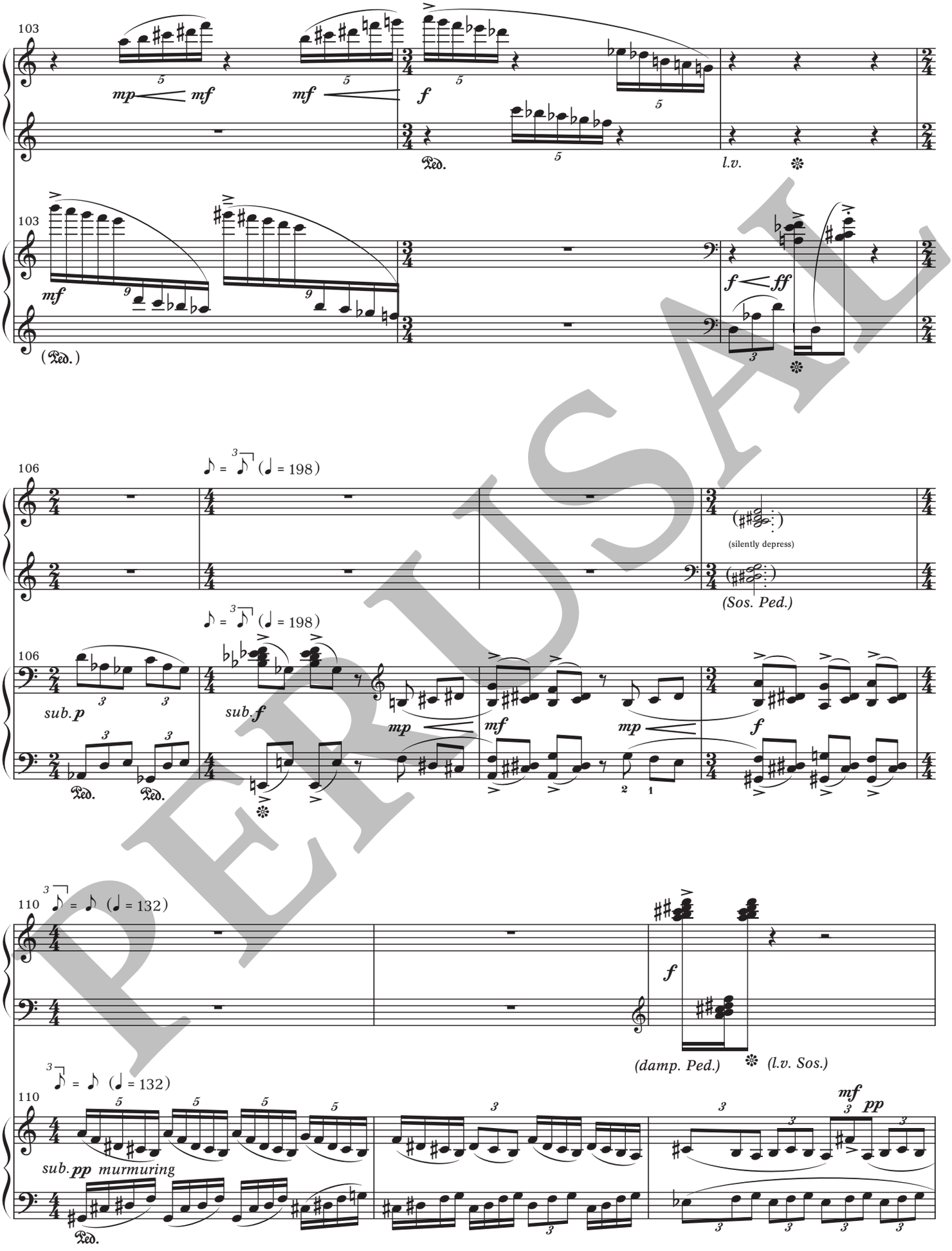


PERUSAL

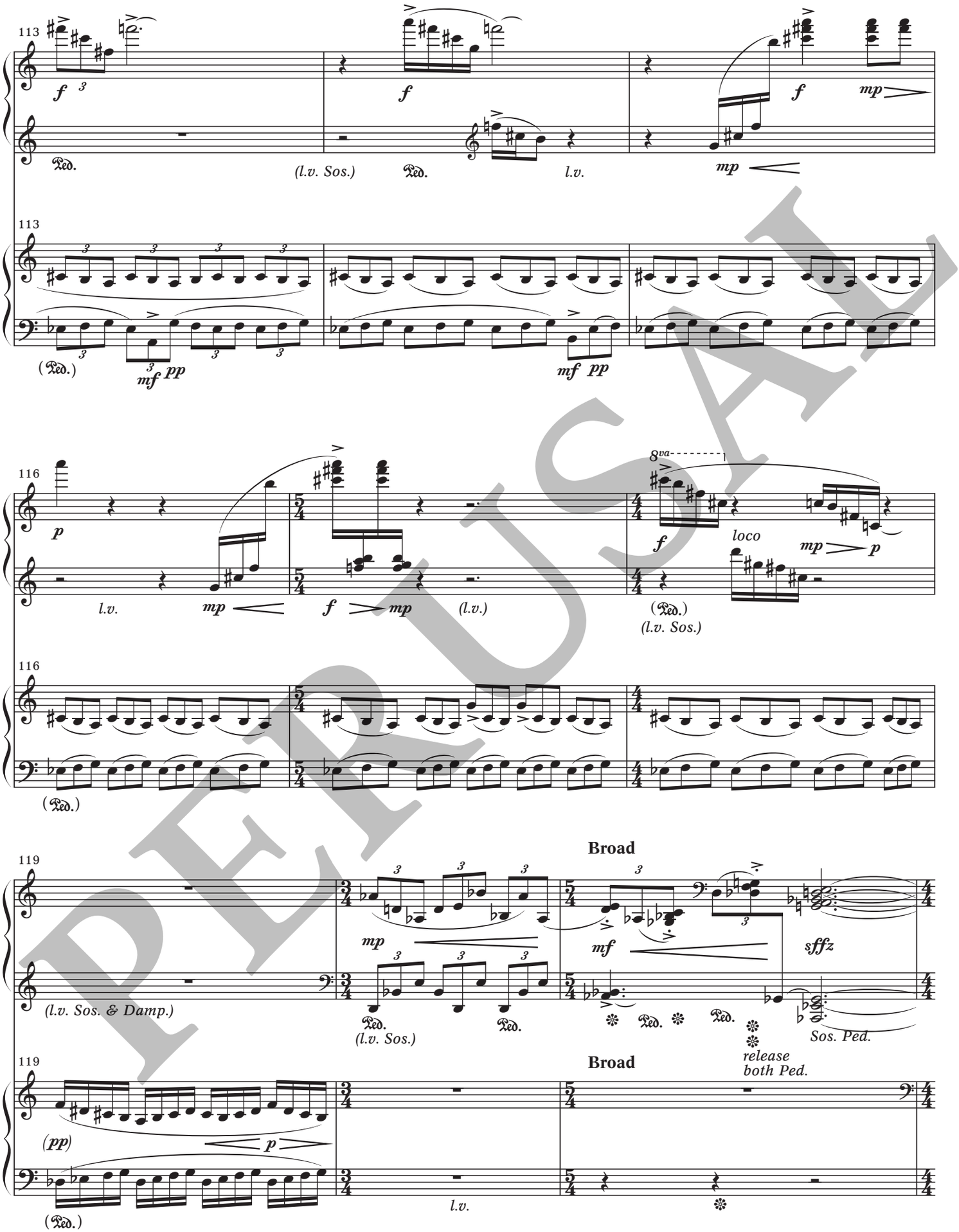


* Accel. just enough for the 8th to become triplet in m. 96.

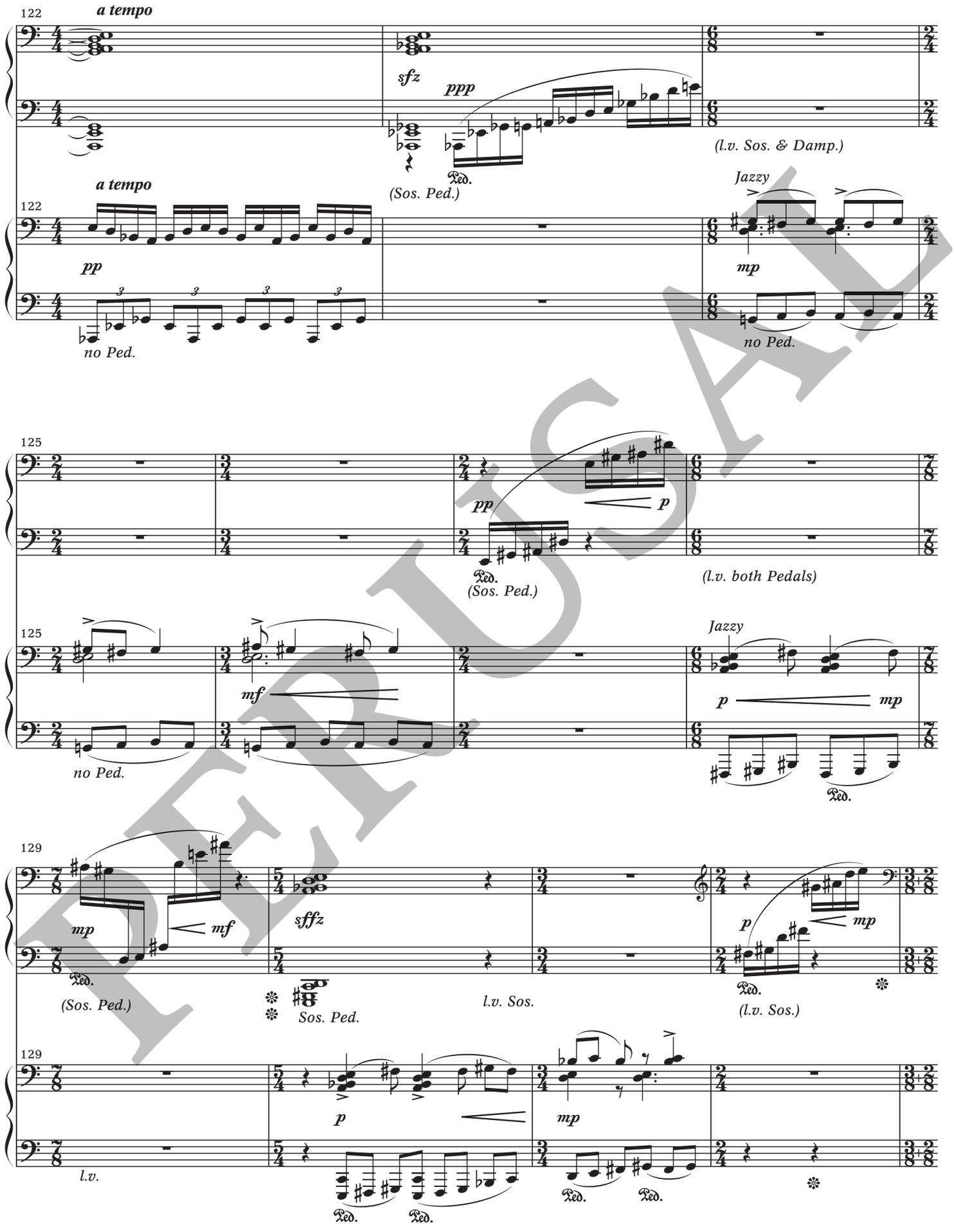
PERUSAL


103
mp
mf
mf
f
Ped.
l.v.
103
mf
(Ped.)
f
ff
106
♪ = ♪ (♩ = 198)
(silently depress)
(Sos. Ped.)
106
♪ = ♪ (♩ = 198)
sub. p
sub. f
mp
mf
mp
f
Ped.
Ped.
110
♪ = ♪ (♩ = 132)
f
(damp. Ped.)
(l.v. Sos.)
110
♪ = ♪ (♩ = 132)
sub. pp murmuring
Ped.
mf
pp

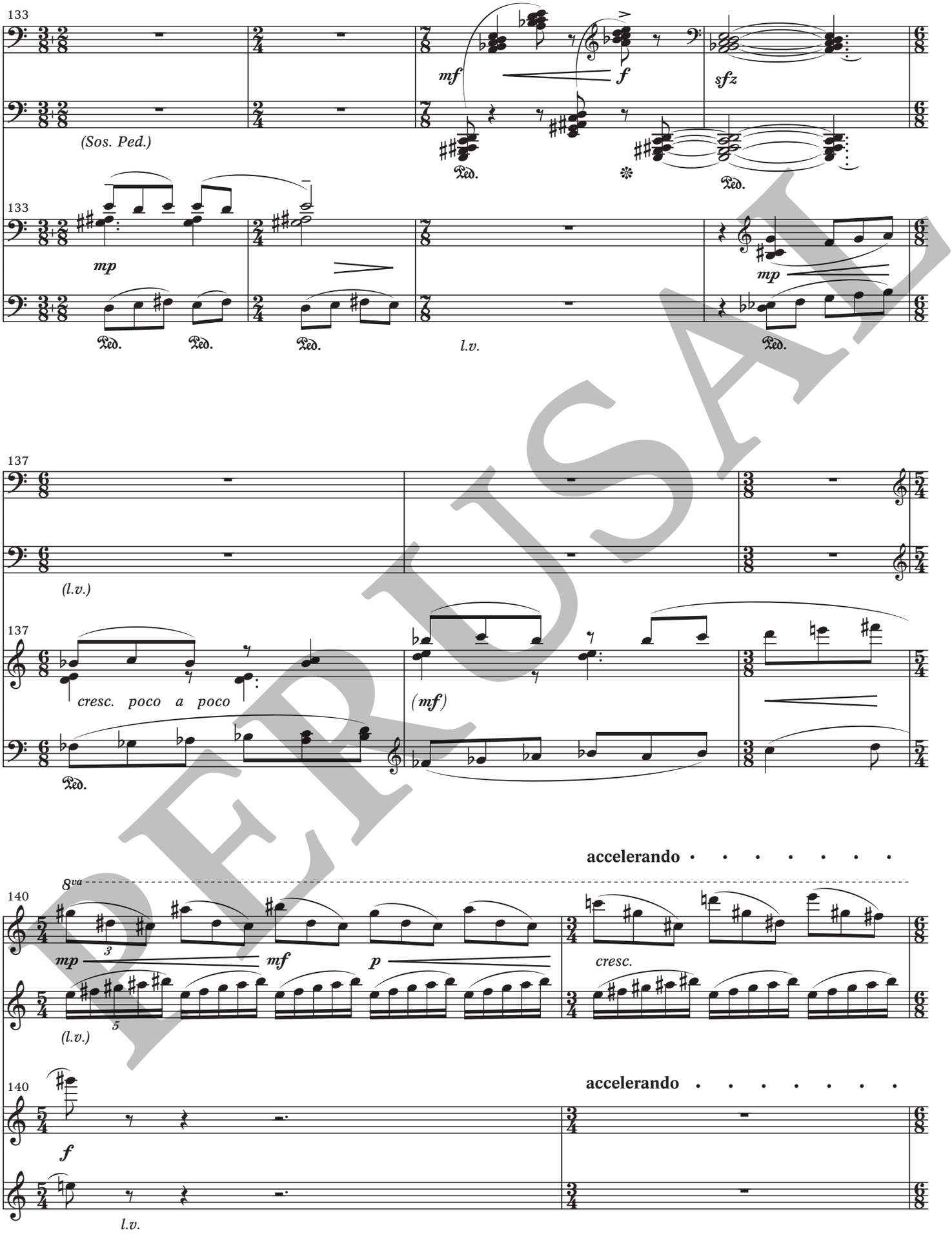
PERUSAL


113
f
Ped.
(l.v. Sos.)
l.v.
mp
mf pp
116
p
l.v.
8va
loco
(Ped.)
(l.v. Sos.)
119
Broad
mp
mf
sffz
(l.v. Sos. & Damp.)
Sos. Ped.
release
both Ped.
(pp)
l.v.

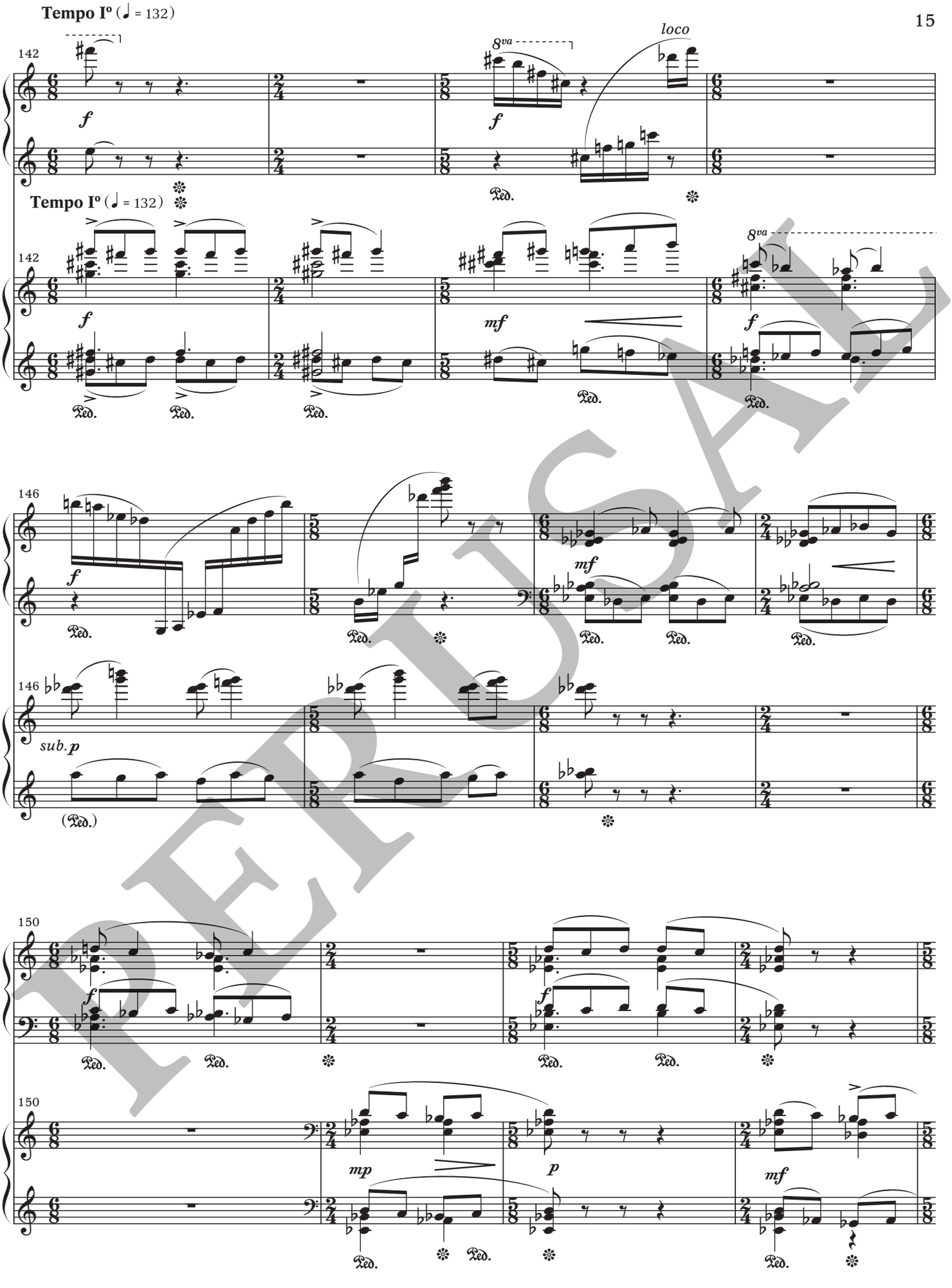
PERUSAL


122
a tempo
sfz
ppp
(Sos. Ped.)
(l.v. Sos. & Damp.)
a tempo
Jazzy
pp
mp
no Ped.
no Ped.
125
pp
p
(Sos. Ped.)
(l.v. both Pedals)
mf
Jazzy
p
mp
no Ped.
129
mp
mf
(Sos. Ped.)
sffz
Sos. Ped.
l.v. Sos.
p
mp
(l.v. Sos.)
p
mp
l.v.

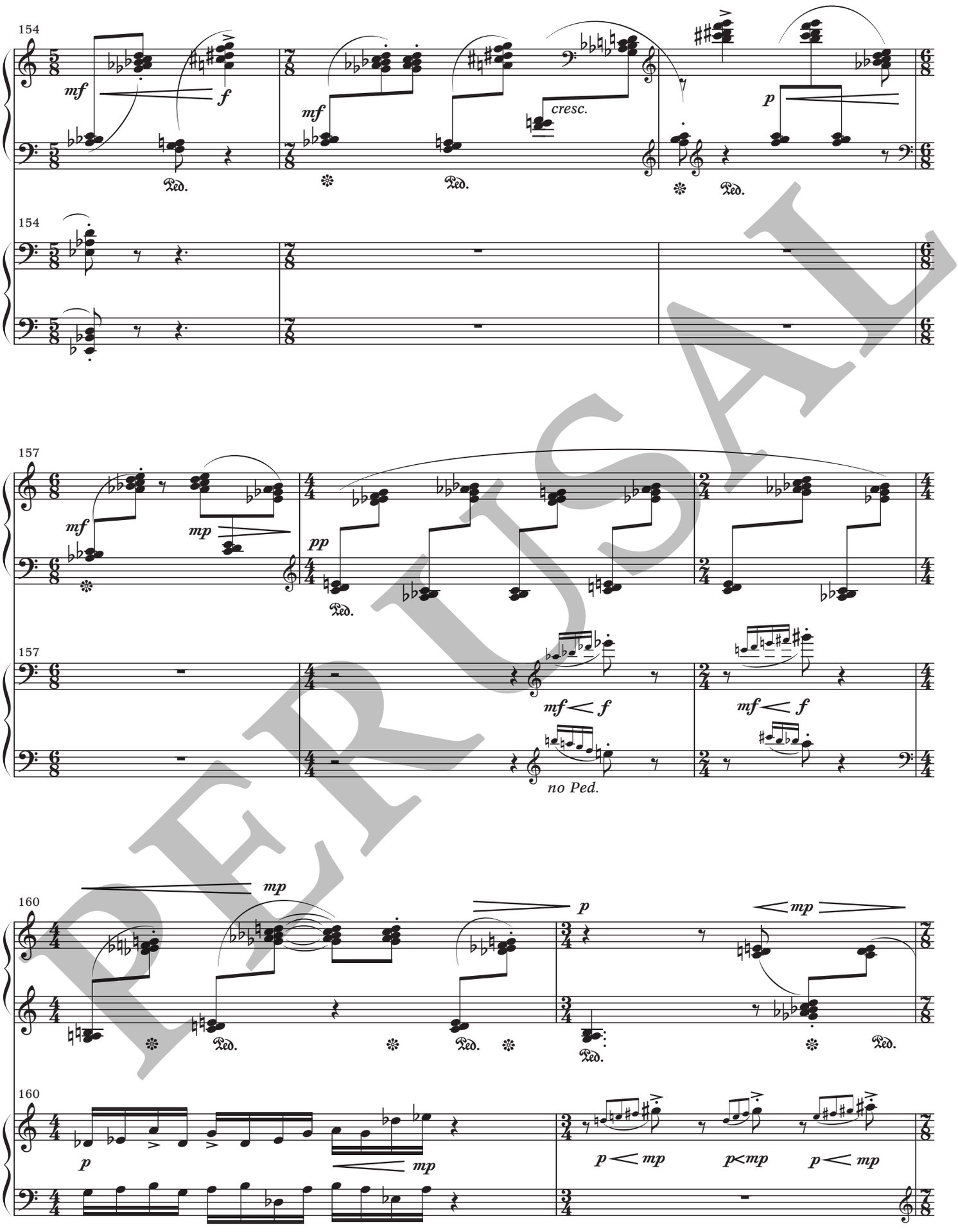
PERUSAL


133
(Sos. Ped.)
mf
f
sfz
Ped.
133
mp
Ped.
l.v.
mp
Ped.
137
(l.v.)
137
cresc. poco a poco
(mf)
Ped.
accelerando
140
8va
mp
3
mf
p
cresc.
(l.v.)
5
accelerando
140
f
l.v.

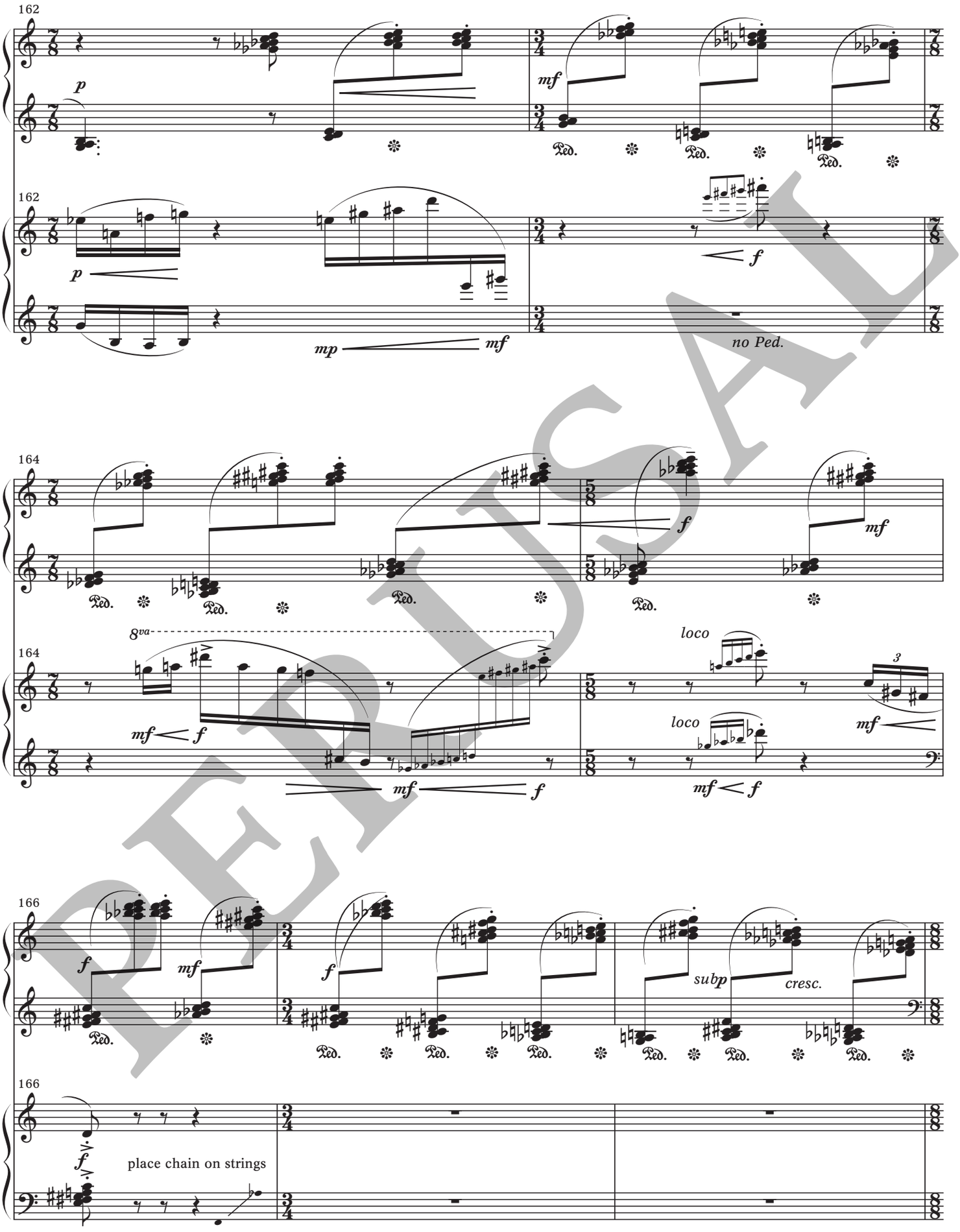
PERUSAL



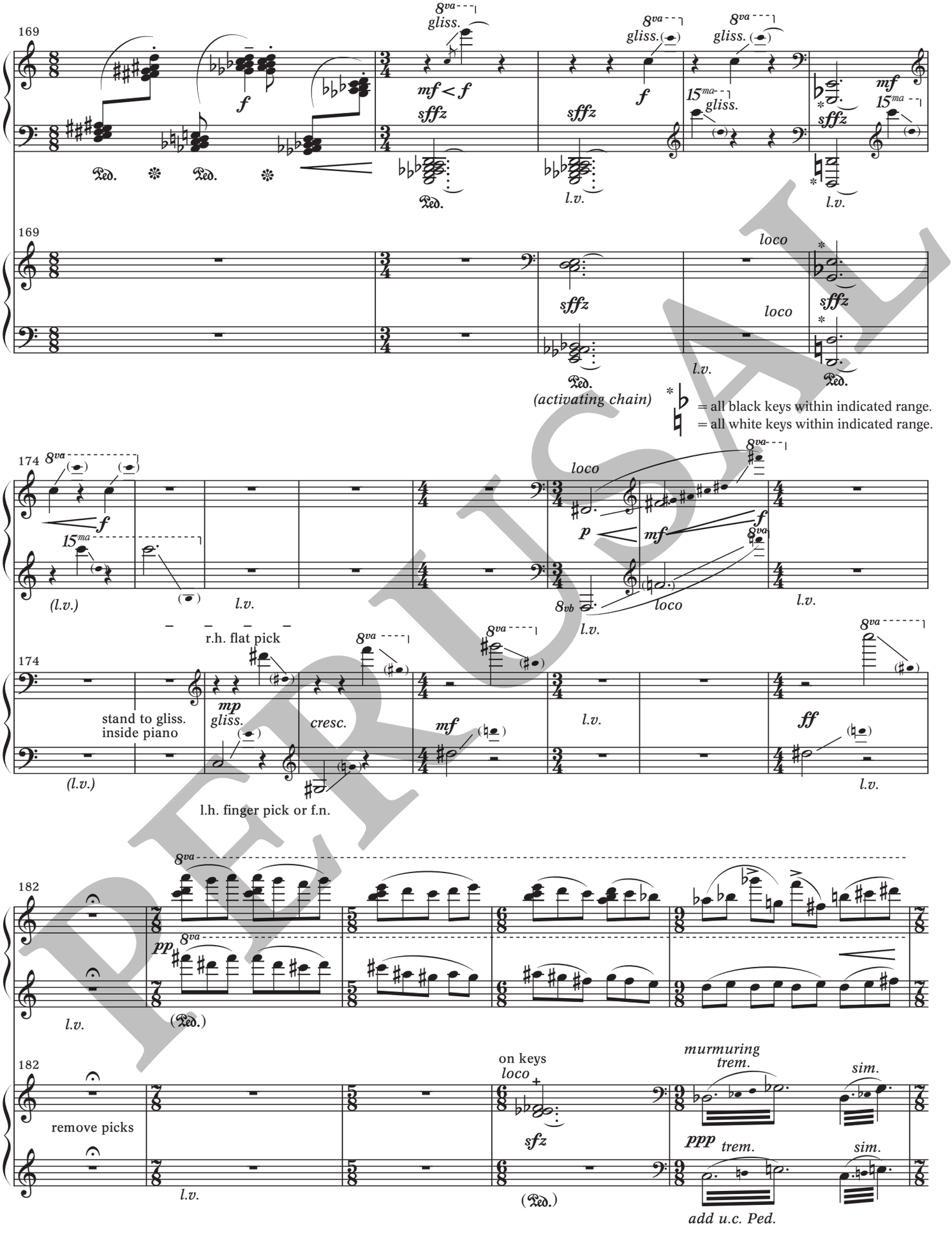
PERUSAL


154
mf
f
Ped.
mf
cresc.
Ped.
p
Ped.
154
157
mf
mp
pp
Ped.
157
mf < f
mf < f
no Ped.
160
mp
Ped.
Ped.
p
Ped.
mp
Ped.
160
p
mp
p < mp
p < mp
p < mp

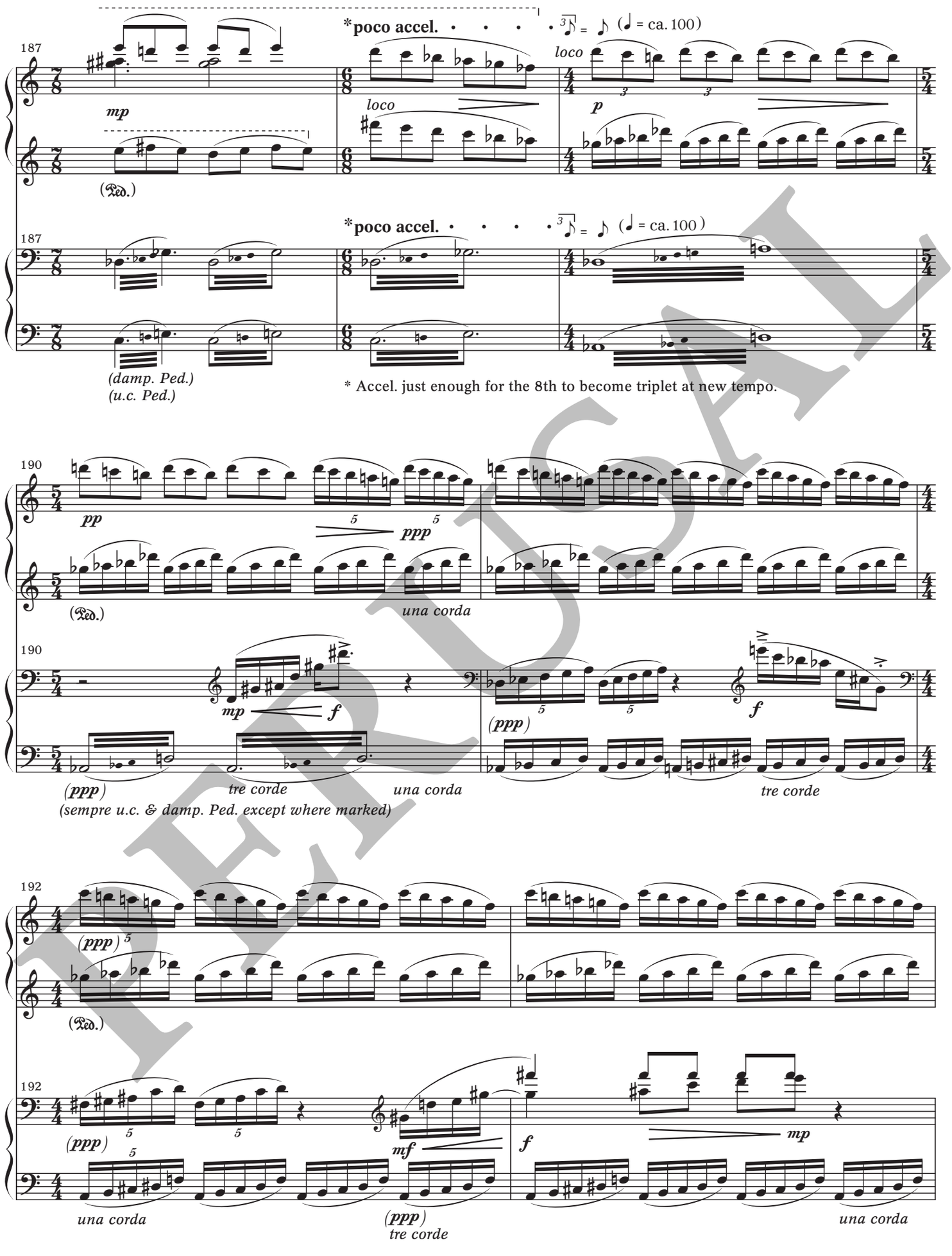
PERUSAL


162
p
mf
Ped.
162
p
mp
mf
f
no Ped.
164
f
mf
Ped.
8va
mf
f
loco
3
mf
166
f
mf
subp
cresc.
Ped.
166
f
place chain on strings

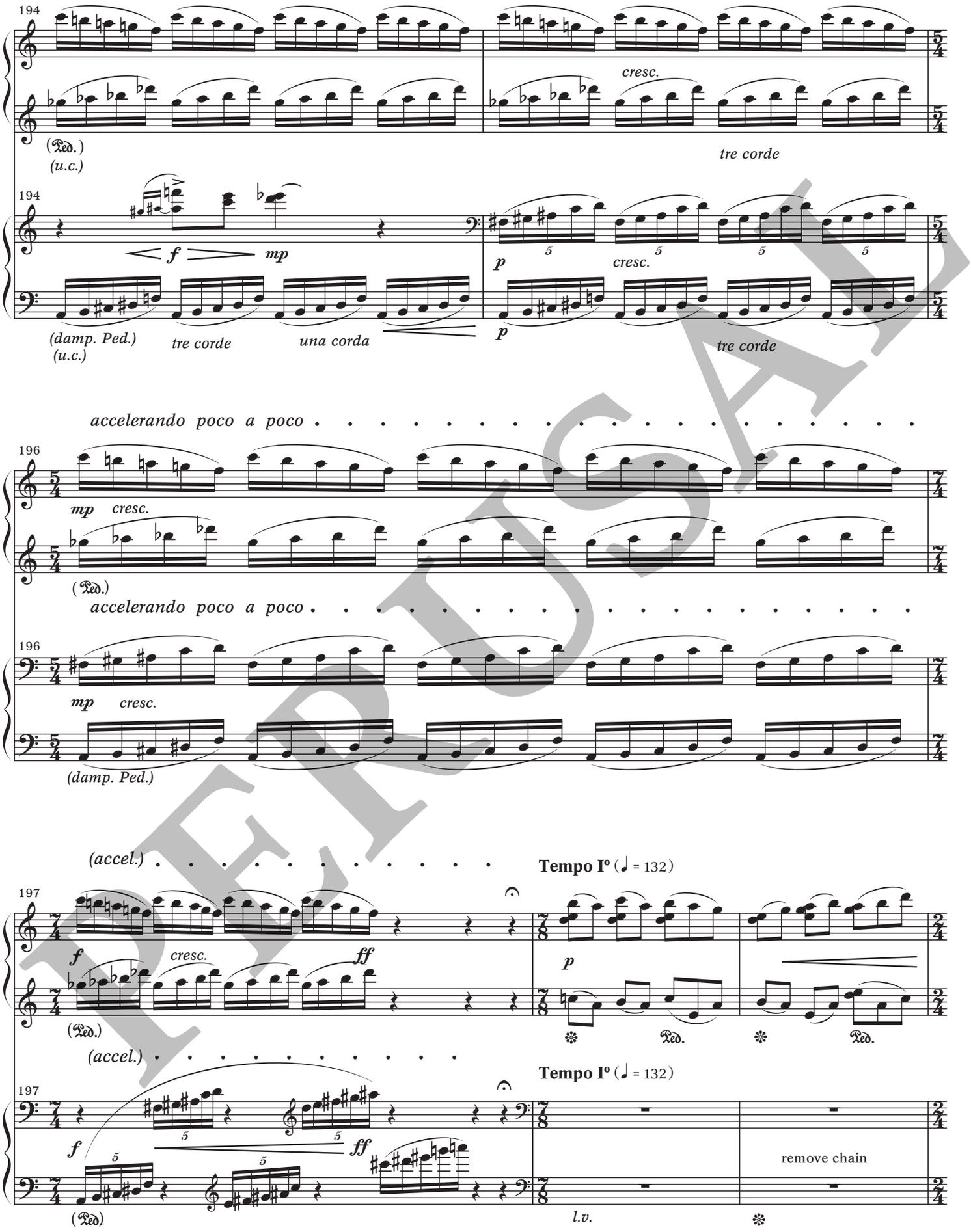
PERUSAL


169
8va
gliss.
mf < f
sffz
f
Ped.
l.v.
15ma
mf
loco
(activating chain)
= all black keys within indicated range.
= all white keys within indicated range.
174
8va
(l.v.)
l.v.
8vb
r.h. flat pick
stand to gliss. inside piano
mp
gliss.
cresc.
mf
ff
l.h. finger pick or f.n.
182
pp
remove picks
on keys
sfz
murmuring
trem.
sim.
ppp
add u.c. Ped.

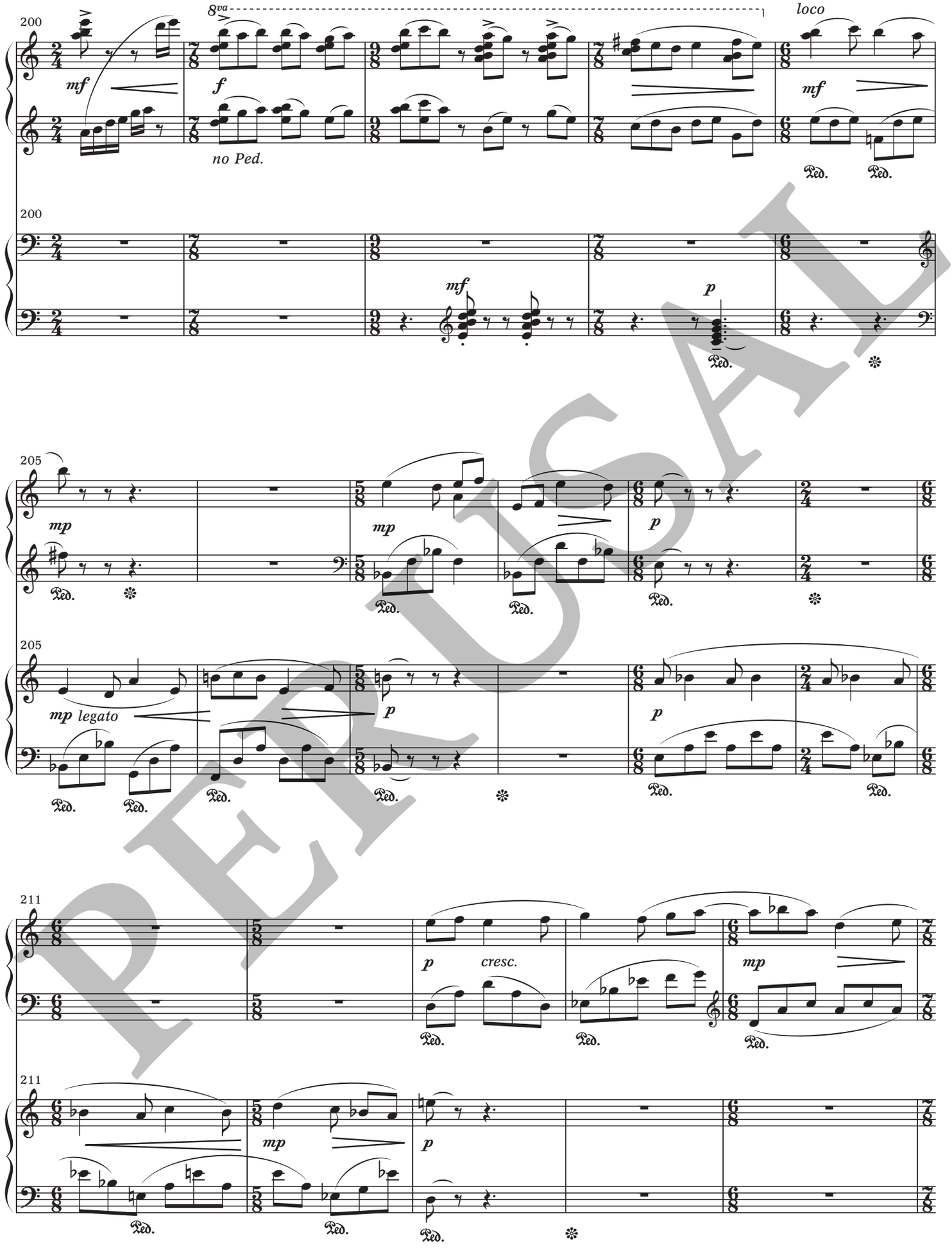
PERUSAL


*poco accel.
(♪ = ca. 100)
187
mp
loco
p
(Ped.)
(damp. Ped.)
(u.c. Ped.)
* Accel. just enough for the 8th to become triplet at new tempo.
190
pp
ppp
una corda
mp
f
(ppp)
tre corde
(sempre u.c. & damp. Ped. except where marked)
192
mf

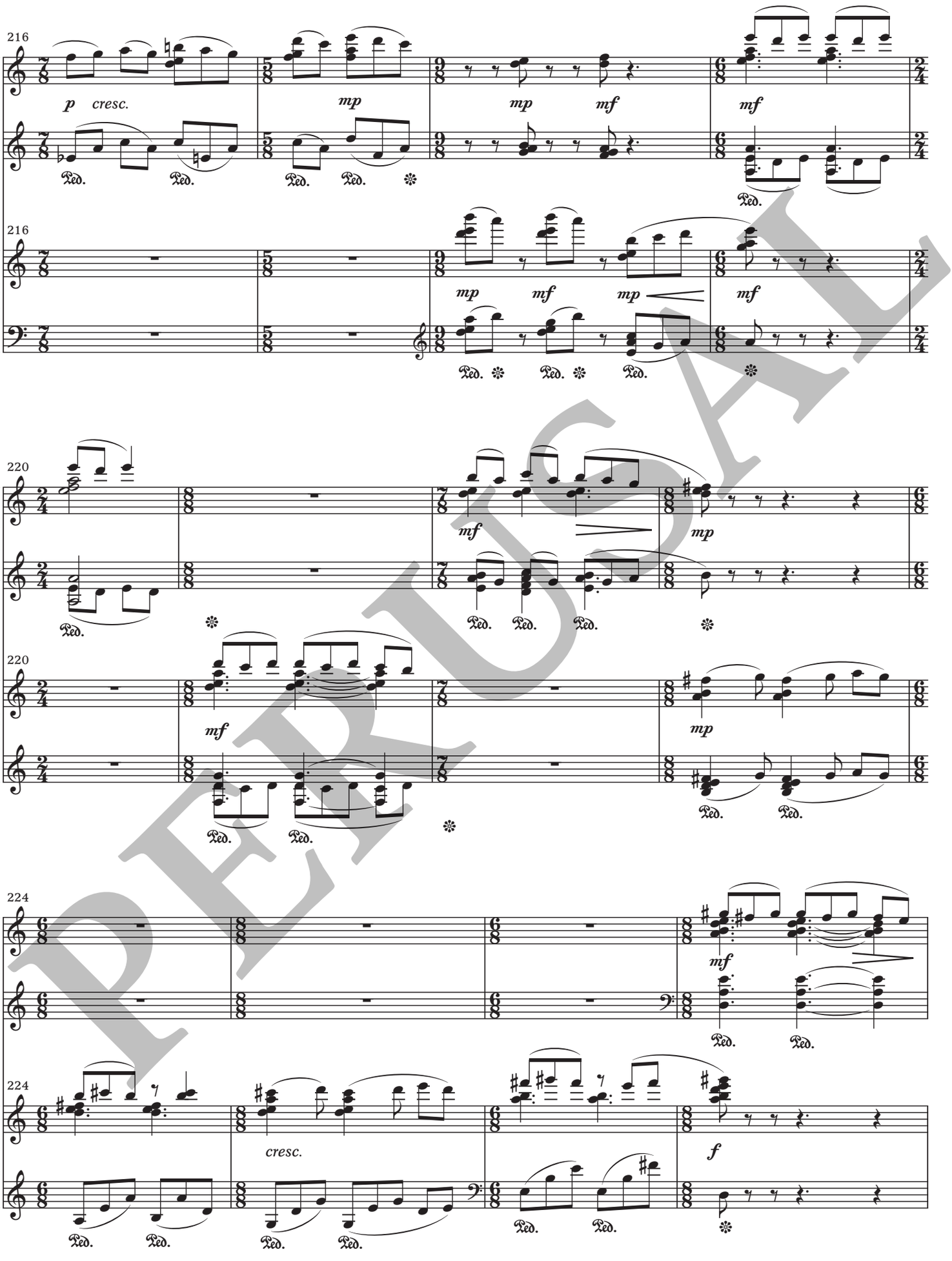
PROOF


194
cresc.
(Ped.)
(u.c.)
tre corde
194
f
mp
p
cresc.
(damp. Ped.)
(u.c.)
tre corde
una corda
p
tre corde
accelerando poco a poco
196
mp
cresc.
(Ped.)
accelerando poco a poco
196
mp
cresc.
(damp. Ped.)
(accel.)
Tempo Iº (♩ = 132)
197
f
cresc.
ff
(Ped.)
p
Ped.
Ped.
(accel.)
Tempo Iº (♩ = 132)
197
f
ff
(Ped)
l.v.
remove chain

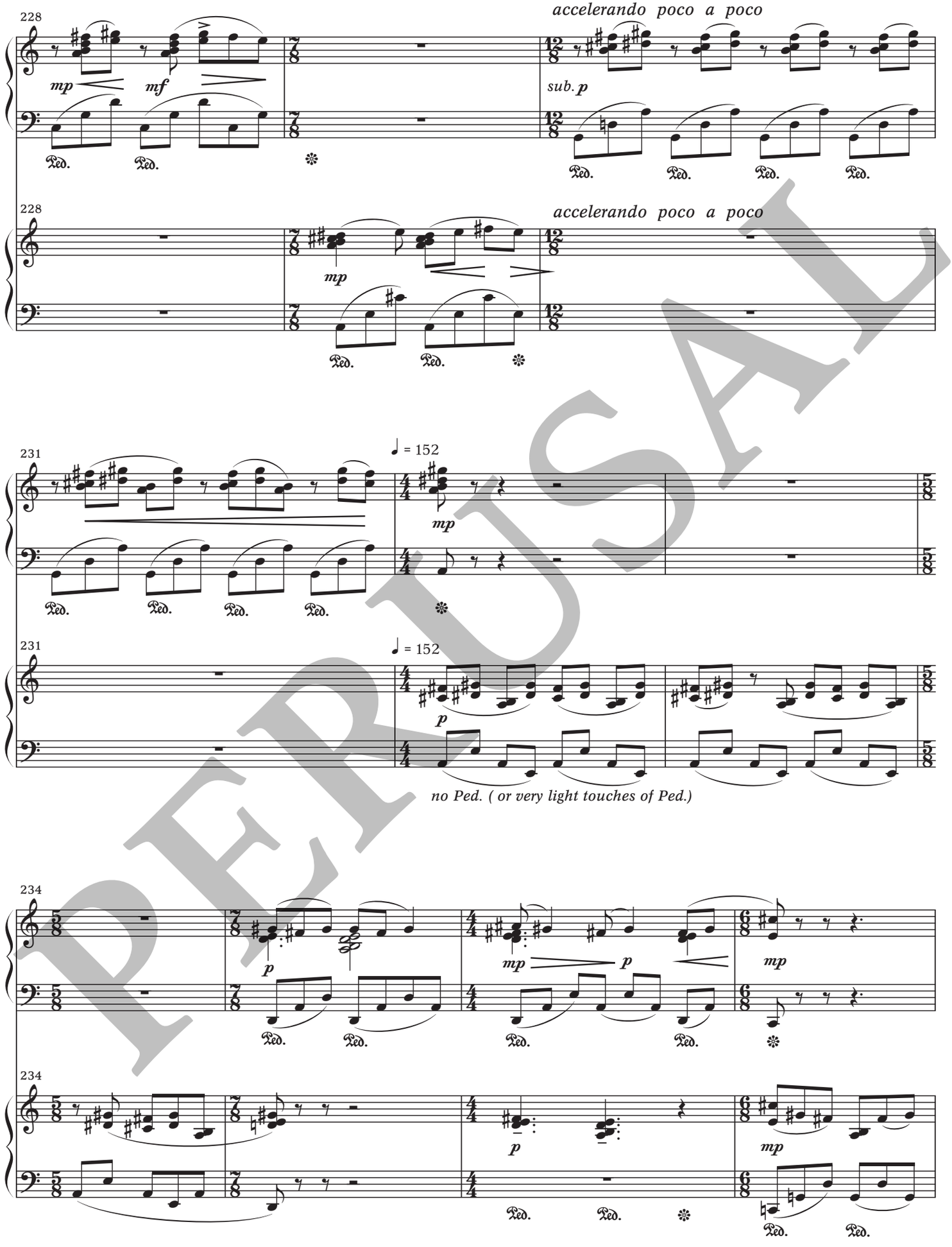
PERUSAL


200
8va
loco
mf
f
mf
no Ped.
Ped.
200
mf
p
205
mp
mp
p
mp legato
p
205
211
p
cresc.
mp
211
mp
p

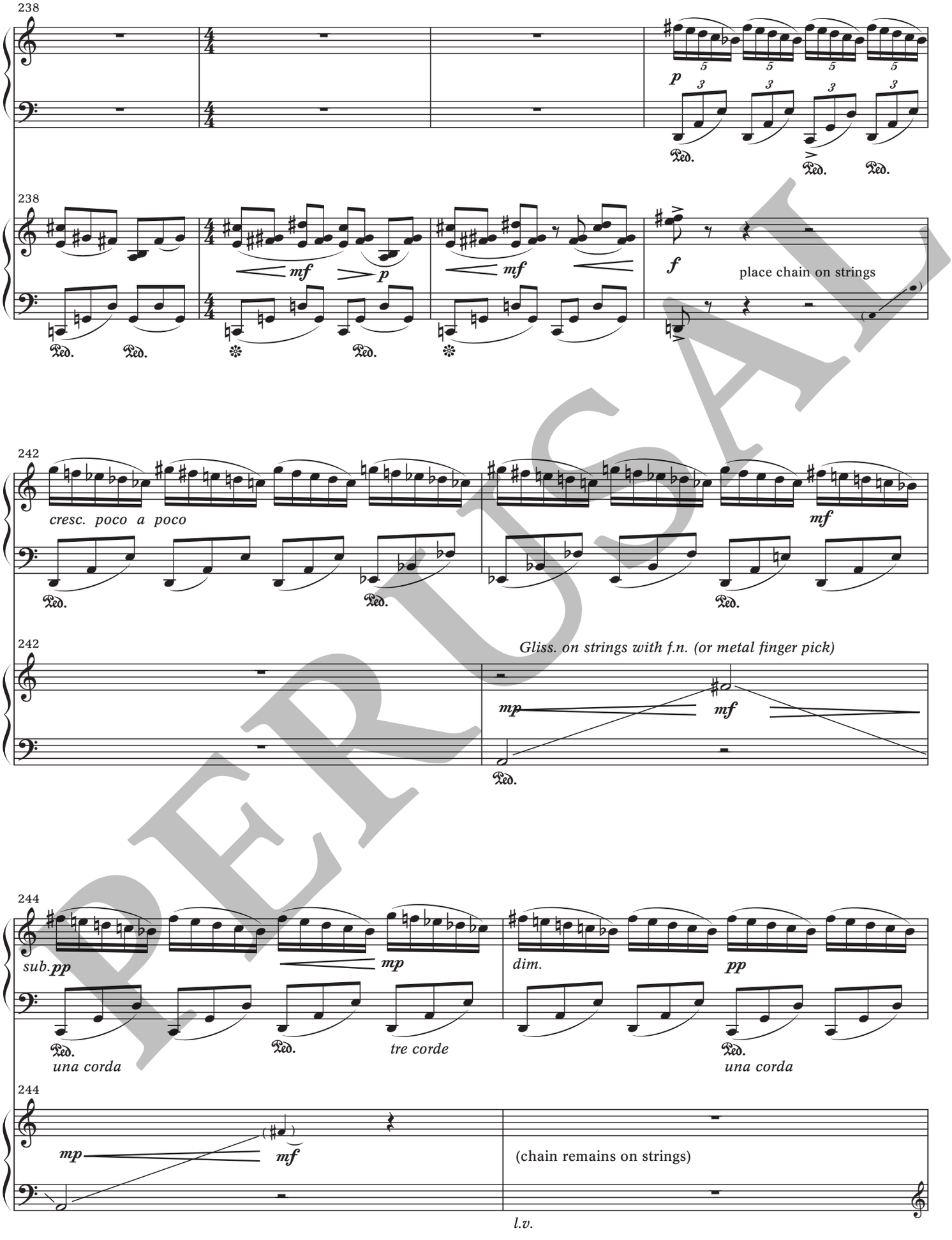
PERUSAL


216
p cresc.
mp
mp mf
mf
Ped.
216
mp mf mp
mf
220
mf
mp
220
224
mf
224
cresc.
f

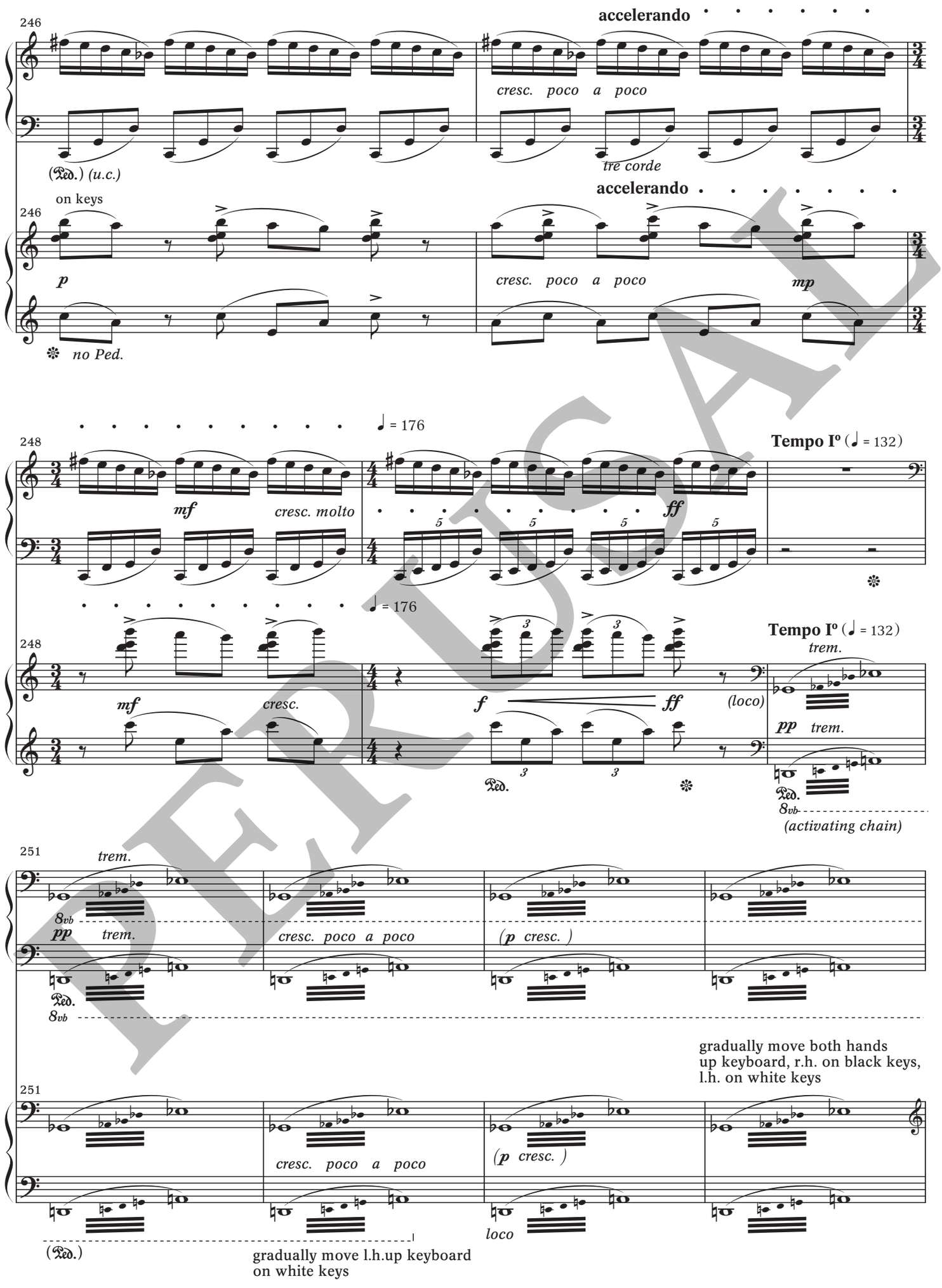
PERUSAL


228
accelerando poco a poco
mp
mf
sub. p
Ped.
231
= 152
p
no Ped. (or very light touches of Ped.)
234
mp

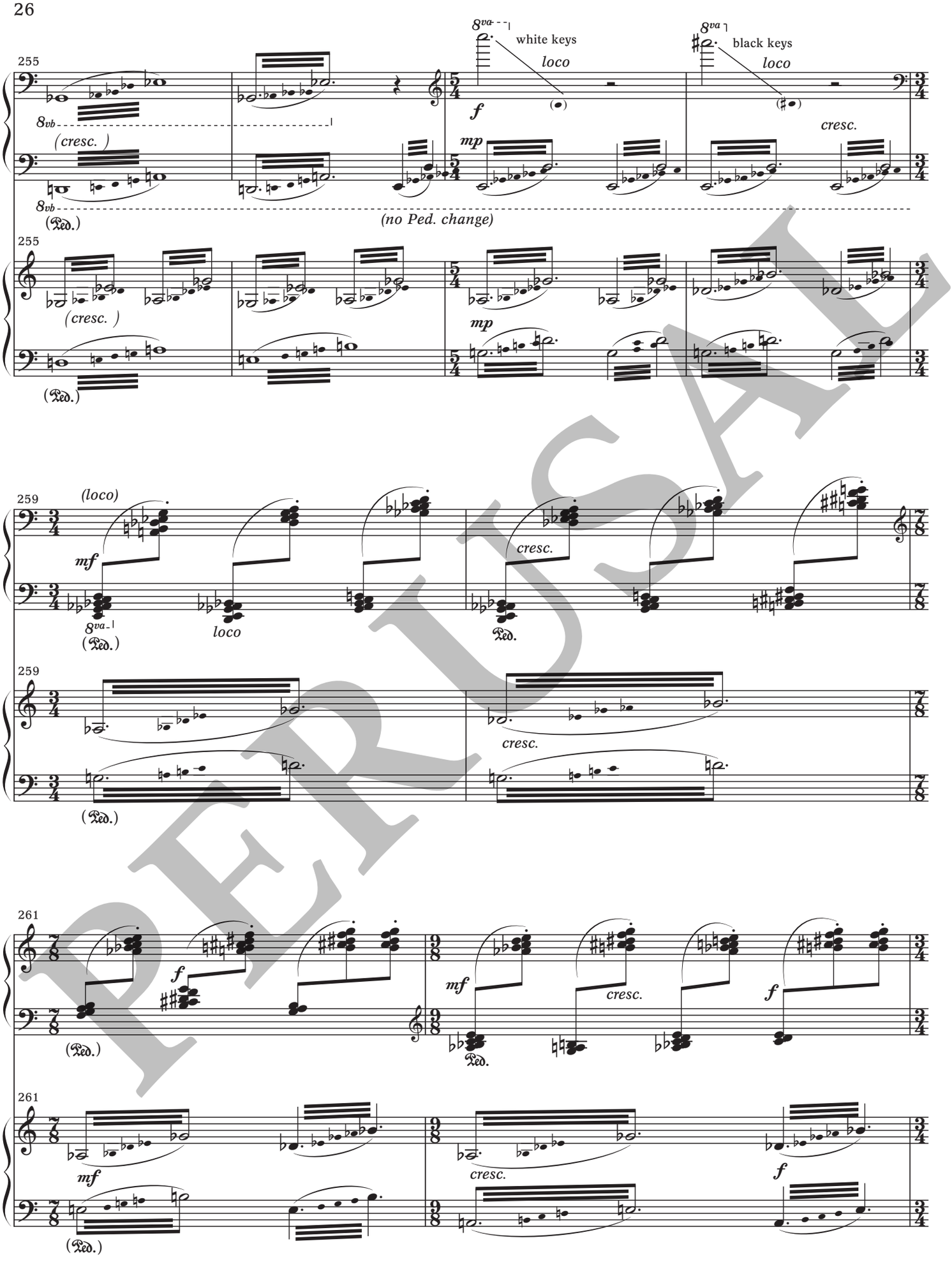
PERUSAL


238
p
Ped.
Ped.
Ped.
238
mf
p
mf
f
place chain on strings
Ped.
Ped.
Ped.
Ped.
242
cresc. poco a poco
mf
Ped.
Ped.
Ped.
242
Gliss. on strings with f.n. (or metal finger pick)
mp
mf
Ped.
244
sub. pp
mp
dim.
pp
Ped.
una corda
Ped.
tre corde
Ped.
una corda
244
mp
mf
(chain remains on strings)
l.v.

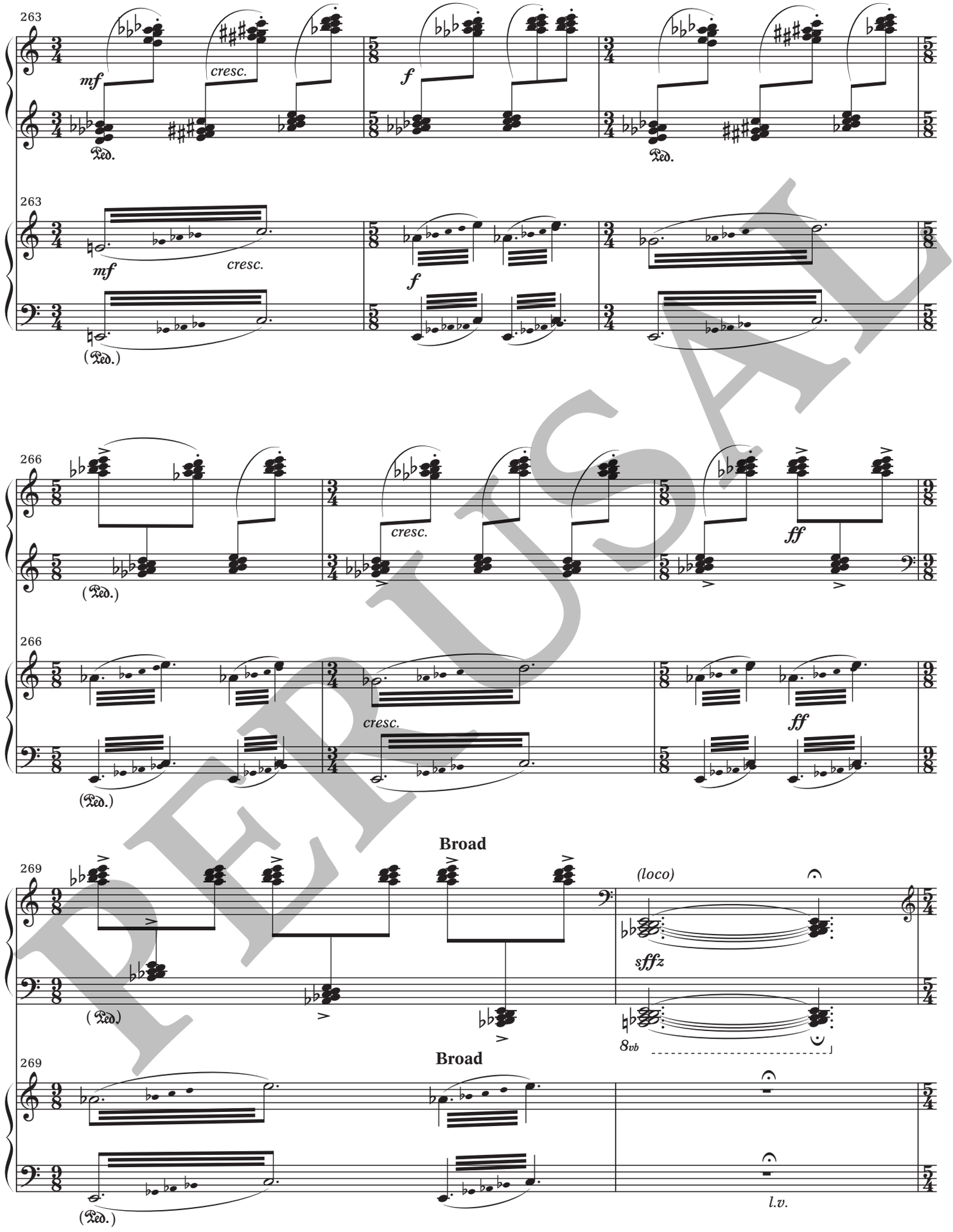
PERUSAL


246
accelerando
cresc. poco a poco
(Ped.) (u.c.)
tre corde
on keys
246
accelerando
p
cresc. poco a poco
mp
no Ped.
248
♩ = 176
Tempo Iº (♩ = 132)
mf
cresc. molto
ff
248
♩ = 176
Tempo Iº (♩ = 132)
trem.
mf
cresc.
f
ff
(loco)
pp trem.
Ped.
8vb
(activating chain)
251
trem.
8vb
pp trem.
cresc. poco a poco
(p cresc.)
Ped.
8vb
gradually move both hands
up keyboard, r.h. on black keys,
l.h. on white keys
251
cresc. poco a poco
(p cresc.)
loco
(Ped.)
gradually move l.h.up keyboard
on white keys

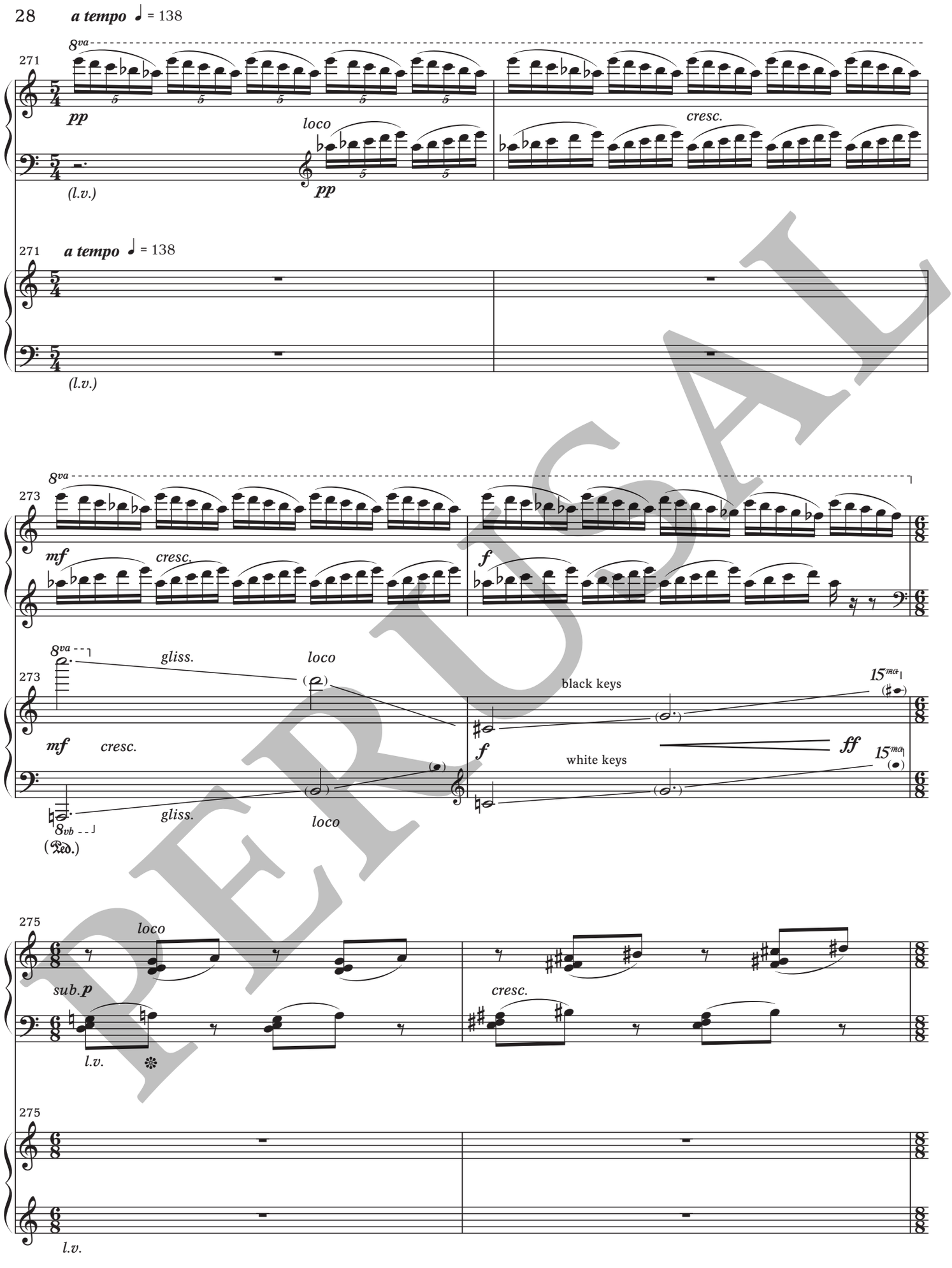
PERUSAL


255
8va
white keys
loco
black keys
loco
f
mp
cresc.
(cresc.)
8vb
(Ped.)
(no Ped. change)
255
(cresc.)
mp
(Ped.)
259
(loco)
mf
8va
(Ped.)
loco
cresc.
Ped.
259
cresc.
(Ped.)
261
f
(Ped.)
mf
cresc.
f
Ped.
261
mf
(Ped.)
cresc.
f

PERUSAL


263
mf
cresc.
f
Ped.
263
mf
cresc.
f
(Ped.)
266
cresc.
ff
(Ped.)
266
cresc.
ff
(Ped.)
Broad
269
(loco)
sfffz
(Ped.)
8vb
Broad
269
(Ped.)
l.v.

PERUSAL


a tempo ♩ = 138
8va
271
pp
loco
pp
cresc.
(l.v.)
271 a tempo ♩ = 138
(l.v.)
8va
273
mf
cresc.
f
8va
gliss.
loco
273
mf
cresc.
f
black keys
15ma
ff
white keys
15ma
8vb
gliss.
loco
(Ped.)
275
loco
sub.p
l.v.
cresc.
275
l.v.

PERUSAL

* 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.