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Ocean Calling II: From the Depths

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Slow, mysterious ♩ = 42

* (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 $\frac{6}{\text{trill}}$ *mf* $\frac{6}{\text{trill}}$ $\frac{3}{\text{trill}}$ *p* *mp*

Keep Damper Ped. depressed sempre until m. 46

Piano 2

* (stage whisper) *ossia* Shee oo ee 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

mp *mf* *p* *mp*

** *15mb*

*** glass trem.

p *mf*

+ +
8vb mp

Ped. I sempre al fine **

***Piano 1 (& 2 ossia):** Stage whisper, directed into the piano to maximize volume. SH sound continues through vowel formations, altering the white noise spectrum. And/or lightly rustle piano strings in low register with one hand, wearing snug fitting nitrile or latex glove to protect the strings. May use microphone, or add Piano 2 (ossia), if needed.

****Piano 2:** Before starting to play, remove music stand to access inside of piano. Place wooden wedge or other prop under back lever of damper pedal to keep dampers raised throughout. Place a 3" straight-sided thick shot glass horizontally across the lowest strings between the bridge and capo bar, spanning the indicated pitch range, ca. A-E

***For glass tremolo, apply pressure to the glass while moving it up and down the strings in a small range of motion. For cresc. and dim., increase or decrease speed and pressure. For *p cresc.*, initiate contact at bass of glass and gradually lay glass flat during trem. as part of *cresc.*

****Mute string by pressing finger on string ca. 1/4" from end of the wound string, near pinblock and striking key with other hand.

1

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

f *p* *pp* *p cresc.*

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

f *p* *pp* *p cresc.*

sim.

p *f*

+ +
mf
(8vb)

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3 (sim.) (9) Sh

1 *mf cresc.* *f* *p*

2 *ossia (sim.)* *mf cresc.* *f* *p*

5 *sim.* *5* *15mb* *p* *f* *p* *f* *p*

(8vb) *ff*

* ← holding back tempo → picking up tempo

5 Shee oo ee oo ee oo ee oo *sim.*

1 *pp* *p* *mp* *mf* *mp* *mf*

una corda *tre corde*

2 (5) *ossia* Shee oo ee oo ee oo ee oo *sim.*

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

5:3 *15mb* *p*

pp *mp* *p*

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

(8vb)

7 Shee oo ee oo ee oo ee oo *sim.*

1 *pp* *mp*

8va *8va* *8va*

3 *3* *3*

2 (7) *ossia* Shee oo ee oo *sim.*

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

(place glass on cloth)

4

9 (sim.) *mf* *mp* *mf* *sim.* *mp* *mf* *mp*

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

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

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

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

*f. t. = pizz with finger tip, f.n.= pizz with finger nail.

13 *whisper (not rustle strings)*
Shee oo ee oo ee oo ee oo ee oo ee oo ee oo ee oo ee oo

mp *p*

8va *pp* 8va

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

***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.

**Harmonic gliss with glass: Press glass firmly on strings while gliding up and down the strings in indicated rhythm. A horizontal position with thick bottom end on strings mutes the fundamental while activating harmonics. Other hand plays fundamental pitches inaudibly (ppp), activating string vibration. Only the harmonic glissando should be heard.

15 *loco* **Moving Slightly** (♩ = 48) **Tempo I** (♩ = 42)

1 *loco* *pp* *ppp* *una corda*

2 15 *sim. mp* **Moving Slightly** (♩ = 48) **Tempo I** (♩ = 42)

pp *p* *loco* *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.

19 *whisper or rustle strings*

1 *p* *mp* *p*

2 19 *ossia sim.* *p* *mp* *pp*

pp *ppp* *mp* *pp* *15mb* *(8vb)* *(place glass on cloth)*

** = Move glass in circular motion across strings within indicated pitch range ca. C-G.

21 **Moving** (♩ = 54) **sim.* *mf* *p* (9)

1 *mf* *p* *mf* *p*

2 21 **Moving** (♩ = 54) **ossia sim.* *mf* *p* (9)

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

* For accent, use "p" before "sh" to initiate the sound.

43 $\text{♩} = 92$ $\text{♩} = 96$
loco

1 *mp* *(8vb)* *mp* *cresc.* *mp*

2 *sim. 15^{ma} ** *mf* *f* *ff*

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

46 *(loco)*

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

2 *(8vb)* *f* *mp* *f* *p* *mf* *f* *p* *f*

50 *(loco)*

1 *pp* *p* *mp pp* *mf* *pp* *p*

2 *(8vb)* *p* *mp* *p* *mf* *p* *f* *p* *f*

53 **accel.** $\text{♩} = 104$ *8va*

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

2 *8va* *ffz* *Keep Damper Ped. depressed sempre until m. 89* *15^{ma}* *(gliss. with plastic fingerpick)* *f < ff*

55 *8va*

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

2 *15^{ma}* *f* *ff* *8va* *f* *p*

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

1 *f* *(loco)* *3* *mp* *pp* *pp* *p*

2 *8va* *una corda* *(gliss. with plastic fingerpick)* *15^{ma}* *mf* *f*

(8va) *f* *mp*

1
60
pp *p* *pp* *p* *mp* *p* *mp*
(8vb) loco tre corde

2
60
mp *mf* *mp* *mf*
una corda III*

1
62 Broad
pp *cresc.* *sffz* (l.v.) *ppp* *p* (l.v.)
8vb una corda tre corde loco una corda tre corde

2
62 (gliss. with plastic fingerpick) Broad *f* *mf* *f* gliss. with bottom of glass (place glass on cloth and remove plastic finger pick)
fff 8vb

♩ = 72 murmuring

1
66 Slower ♩ = ca. 63 ritardando Slow, Floating in the Deep ♩ = 40 rit.
ppp *pp* *pp*
(tre corde) 8vb loco

2
66 Slower ♩ = ca. 63 ritardando Slow, Floating in the Deep ♩ = 40 rit.
mp f.t. slow gliss.
8vb

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

1

70

loco

p

pp

p

2

70

f.t. slow gliss.

mp

a tempo ♩ = 35 **rit.**

15^{ma}

sim.

15^{ma}

8^{va}

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

poco mov. ♩ = 40, **espres.** **poco rit.** **a tempo** (♩ = 35)

1

74

pp

p

pp

2

74

poco mov. ♩ = 40, **espres.** **poco rit.** **a tempo** (♩ = 35)

mf

poco rit. **a tempo** (♩ = 35)

1

78

p

p > > pp < < p >

p

2

78

poco rit. **a tempo** (♩ = 35)

mf

p

mf

p

12

poco mov.

$\text{♩} = 40$, **espres.**

rit.

83

1

pp

p *mp* *pp*

8va

8va

l.v.

poco mov.

$\text{♩} = 40$, **espres.**

rit.

83

2

mp

ppp

mf *mf*

(place glass on cloth)

**Harmonic gliss on A-flat string with glass (as in m 14).

Gently liting $\text{♩} = 88-92$

87

1

ossia

p

pp

pp

espr.

loco

loco

loco

loco

Gently liting $\text{♩} = 88-92$

87

2

mp

p

f.t.

f.t.

loco

f.t.

p

poco mov.

poco rit.

91

1

$\text{♩} = \text{ca. } 29$

mp

p

pp

p

mp *p*

loco

loco

loco

poco mov.

poco rit.

91

2

$\text{♩} = \text{ca. } 29$

p

f.t.

p

pp

mp

p

p

pp

14

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

107 $\text{♩} = 63$ ($\text{♩} = \text{ca. } 95, \text{♩} = 189$)

1 *mf* *cresc.*

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

1 *f* *mf* *accel.*

2 *mf* *f* *mf* *f* *mf* *mf* *accel.*

1 *f* *ff* *p* *pp* *Much Slower rit.* ($\text{♩} = \text{ca. } 112$)

2 *f* *ff* *p* *ord.* *Much Slower rit.* ($\text{♩} = \text{ca. } 112$)

ca. 3 sec. ca. 4 sec. ca. 3 sec. ca. 4 sec.

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

Slower, nostalgic

$\text{♩} = \text{ca. } \text{♩}$
 $\text{♩} = 35 (\text{♩} = 70, \text{♩} = 105)$

1

pp *p espr., con rubato* *pp*

$\frac{1}{2}$ Red. Red.

Slower, nostalgic

$\text{♩} = \text{ca. } \text{♩}$
 $\text{♩} = 35 (\text{♩} = 70, \text{♩} = 105)$

2

mp *ppp*

$\frac{1}{2}$ Red. Red.

Keep Damper Ped. depressed until m. 128

**Glass harmonics gliss, *come sopra*. Here, gliss between 3rd & 4th partial nodes, moving glass up and down the strings. in rhythm indicated. Position glass to cover changing fundamental as needed, while maintaining pressure.

1

121 **accel. molto** $\text{♩} = 176$

pp *cresc.* *f* *ff*

2

121 **accel. molto** $\text{♩} = 176$

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

1

124 **accel.** $\text{♩} = 208$ 5 sec.

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

2

124 **accel.** $\text{♩} = 208$ 5 sec.

cresc. *ff* *cresc.* *fff*

139 *loco* *accel.*

1 *8va* *(still p)* *cresc.*

2 *mf* *ppp* *accel.*

**glass harmonic gliss.*

*Glass harmonic glissando, *come sopra* (*pp inaudible fundamental on keys*), 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 harmonics instead of fundamental.

(*accel.*) *♩ = 176*

1 *mf* *f* *8va* *p* *mf*

(*Ped. I*)

2 **glass mute* *mp* *mp* *p*

8vb

*Glass mute: Position glass horizontally across strings and hold lightly with right hand, while striking notes on keyboard with left hand. Adjust position of glass as needed, over activated strings. Fundamental is present, with glass providing shimmering color.

146 *8va* *mp* *cresc.* 5 5 5 5 5 5 5

1 *8va*

2 *f* (take 2 wrapped glasses) **** *3 mf* *mp* *4 8vb*

(8vb)

*Clusters indicate approximate ranges spanning about a 5th, and their location may be adjusted depending on piano structure, keeping the relationship of registral position. Clusters are numbered 1-4, from high to low. Use thick glasses, wrapped in theraband to dampen sound and create effect of a drum. (See introductory note re wrapped glasses.)

**Strike string clusters with wrapped glass in each hand.

(8va)-----

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

(8va)-----

(Ped. 1)

148 *mf* *mp* *loco cresc.*

8vb-1 8vb-1

(8va)-----

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

(8va)-----

Slow ♩ = 40 *loco*

(wait for sound to decay)

p *loco*

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

Slow ♩ = 40

152 *mp* *p*

Faster ♩ = 88 *Broad* ♩ = 72

(wait for sound to decay)

152 *mp* *cresc.* *f*

Faster ♩ = 88 *Broad* ♩ = 72

8vb *sim.* (8vb) *sffz*

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

1 *p espr.* *pp* *cresc.* *mf*

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

(place glasses on cloth)

Slower $\text{♩} = \text{ca. } 50$ $\text{♩} = \text{ca. } 46-48$ *ebb* **a tempo** ($\text{♩} = 50$)

1 *p* *1/2 Ped.* (keep Ped. depressed at fine)

158 **Slower** $\text{♩} = \text{ca. } 50$ $\text{♩} = \text{ca. } 46-48$ *ebb* **a tempo** ($\text{♩} = 50$)

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

161 *pp*

161 *come sopra (m. 16)*

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

165 *poco rit.*

1 *pp* *8va*

2 *pp* *8va* *poco rit.*

*glass harmonic gliss. (o) (o)

(place glass on cloth)

l.v.

mp

pp

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

168 *a tempo* (♩ = 50)

1 *loco* *pp*

2 *a tempo* (♩ = 50) *pp* *p* *pp*

ord.

♩ = 48

♩ = 48

3 3

170 *rit.* *loco*

1 *pp* *pp* *8va*

2 *pp* *pp* *rit.* *glass harmonic slow gliss.* *mp* *p* *pp* *loco* *slow gliss. f.t.* *8vb*

♩ = 44

♩ = 44

8vb

l.v. al niente

loco

slow gliss. f.t.

8vb

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