

Premiered by the Corpus Christi Chorale
"Sounds of the Sea" concert, October 18, 2011

WANTS-N-TIDES

Tom Barrett

Ross C. Bernhardt
(ASCAP)

Ocean Drum

Mallets

Vibrphone (bowed)

O.D.

Mal.

Vibrphone (mallets)

Pno.

mp

3

6

3

6

6

3

3

3

3

The musical score consists of six staves. The first two staves are for Ocean Drum and Mallets. The Ocean Drum staff has a tempo of 76 BPM and includes a wavy line instruction. The Mallets staff includes a dynamic marking 'mp'. The third staff is for O.D. (Ocean Drum) and the fourth for Mal. (Mallets), both with a vibrphone part. The fifth staff is for Pno. (Piano) with a dynamic 'mp' and a '3' below it. The sixth staff is for Vibraphone (mallets) with a '3' below it. Measures are numbered 1 through 6. Various performance instructions like 'wavy line', '3', 'mp', and 'vib' are included.

2

10

S. solo

B. solo

S.

A.

T.

B.

O.D.

Mal.

Pno.

The musical score page 2 begins with instrumental parts (S. solo, B. solo) and then transitions to vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts enter at measure 10, singing the lyrics "What is it" three times, followed by "What" and "What". The piano accompaniment (Pno.) starts at measure 10 with eighth-note chords. Measures 11-12 show the vocal parts continuing their melody, while the piano provides harmonic support. Measures 13-14 feature the Marimba and Vibraphone (bowed) playing eighth-note patterns. Measures 15-16 show the piano's rhythmic pattern continuing. Measures 17-18 show the piano's rhythmic pattern continuing. Measures 19-20 show the piano's rhythmic pattern continuing. Measures 21-22 show the piano's rhythmic pattern continuing. Measures 23-24 show the piano's rhythmic pattern continuing. Measures 25-26 show the piano's rhythmic pattern continuing. Measures 27-28 show the piano's rhythmic pattern continuing. Measures 29-30 show the piano's rhythmic pattern continuing. Measures 31-32 show the piano's rhythmic pattern continuing. Measures 33-34 show the piano's rhythmic pattern continuing. Measures 35-36 show the piano's rhythmic pattern continuing. Measures 37-38 show the piano's rhythmic pattern continuing. Measures 39-40 show the piano's rhythmic pattern continuing. Measures 41-42 show the piano's rhythmic pattern continuing. Measures 43-44 show the piano's rhythmic pattern continuing. Measures 45-46 show the piano's rhythmic pattern continuing. Measures 47-48 show the piano's rhythmic pattern continuing. Measures 49-50 show the piano's rhythmic pattern continuing. Measures 51-52 show the piano's rhythmic pattern continuing. Measures 53-54 show the piano's rhythmic pattern continuing. Measures 55-56 show the piano's rhythmic pattern continuing. Measures 57-58 show the piano's rhythmic pattern continuing. Measures 59-60 show the piano's rhythmic pattern continuing. Measures 61-62 show the piano's rhythmic pattern continuing. Measures 63-64 show the piano's rhythmic pattern continuing. Measures 65-66 show the piano's rhythmic pattern continuing. Measures 67-68 show the piano's rhythmic pattern continuing. Measures 69-70 show the piano's rhythmic pattern continuing. Measures 71-72 show the piano's rhythmic pattern continuing. Measures 73-74 show the piano's rhythmic pattern continuing. Measures 75-76 show the piano's rhythmic pattern continuing. Measures 77-78 show the piano's rhythmic pattern continuing. Measures 79-80 show the piano's rhythmic pattern continuing. Measures 81-82 show the piano's rhythmic pattern continuing. Measures 83-84 show the piano's rhythmic pattern continuing. Measures 85-86 show the piano's rhythmic pattern continuing. Measures 87-88 show the piano's rhythmic pattern continuing. Measures 89-90 show the piano's rhythmic pattern continuing. Measures 91-92 show the piano's rhythmic pattern continuing. Measures 93-94 show the piano's rhythmic pattern continuing. Measures 95-96 show the piano's rhythmic pattern continuing. Measures 97-98 show the piano's rhythmic pattern continuing. Measures 99-100 show the piano's rhythmic pattern continuing.

14

S. solo

B. solo

mp

like so many others of days gone by and days to

S. What is it

A. What it

T. What

B. What she asked

14

O.D.

14

Mal.

Marimba

mp

14

Pno.

4

17

mf

B. solo

S

A

T

B

come

What is it I want
I re - mem-ber dim-ly my first want.
What is it I want
What it I want
What it I want
What I want
I re - mem-ber dim-ly my first want
What I want
I re - mem-ber dim-ly my first want

22

B. solo

peared out ³of the mist on a fog-gy mor-ning jour - ney through the

Vibraphone (mallets)

Mal.

mf

$\text{R}\ddot{\text{o}}$ * $\text{R}\ddot{\text{o}}$ * $\text{R}\ddot{\text{o}}$ *

Pno.

mf

$\text{R}\ddot{\text{o}}$ * $\text{R}\ddot{\text{o}}$ * $\text{R}\ddot{\text{o}}$ *

B. solo

25 sand dunes of my childhood play-ground.

S

A

T

B

Mal.

Pno.

mp

two three stum-bling a-long

mp

two three stum-bling a-long

mp

I was two may-be three, stum-bling a-long

mp

I was two may-be three stum-bling a-long

25

Reo. *

Reo. *

25

Reo. *

Reo. *

6
29

B. solo

trying hard $\underline{\text{to}}$ get sand in my "sneaks" a - lone ex - cept for a moth-er's watch-ful eye

Vibraphone (mallets)

Mal.

Pno.

29

33

S

mp

Then she loomed out of the mist $\underline{\text{my ship.}}$ Old, de- ser- ted, dry -

A

mp

Then she loomed out of the mist $\underline{\text{my ship.}}$ Old, de- ser- ted, dry -

T

mp

8 Then she loomed out of the mist $\underline{\text{my ship.}}$ Old, de- ser- ted, dry -

B

mp

Then she loomed out $\underline{\text{of}}$ the mist $\underline{\text{my ship.}}$ Old, de- ser- ted, dry -

36

B. solo *mp*
 long a-go a - ban-doned by some fish-er-man washed up-on the

S rot - ted

A rot - ted

T 8 rot - ted

B rot - ted

O.D.

36 Marimba

Mal. *mp*

Vibraphone (mallets)

mp

Pno. *mp*

8

40

B. solo

beach _____ and left for me gap-ing

S

and left for me her wounds were mor - tal

A

and left for me her wounds were mor - tal

T

and left for me her wounds were mor - tal

B

and left for me her wounds were mor - tal

40

O.D.

Marimba

Mal.

mp

Reo.

*

Pno.

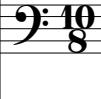
mf

Reo.

*

43

S. solo   

B. solo  holes suffered through days of pound - ing by surf, rocks and cru - el

S 

A 

T  

B 

O.D.   

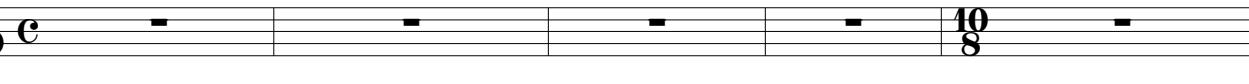
Mal.    

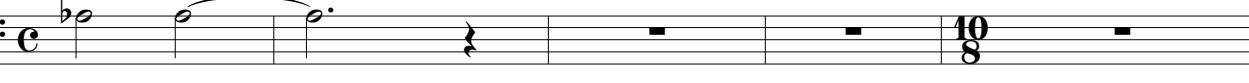
Pno.   

10

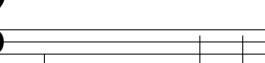
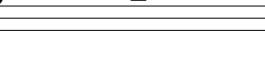
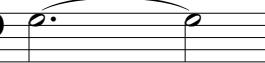
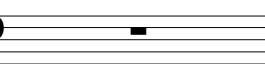
 $\text{♩}=180$

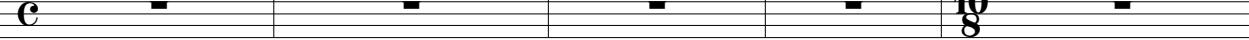
46

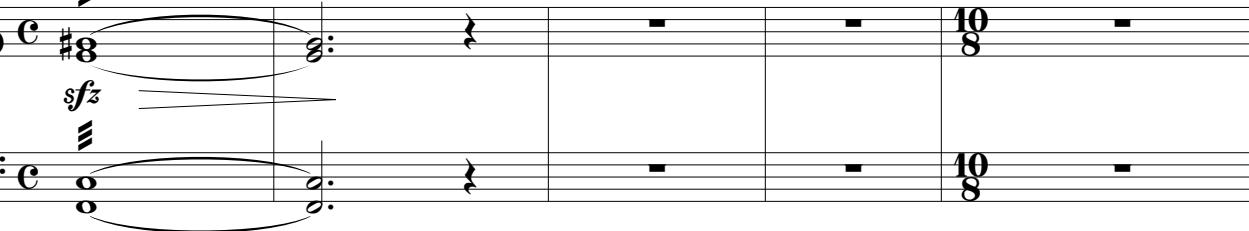
S. solo   

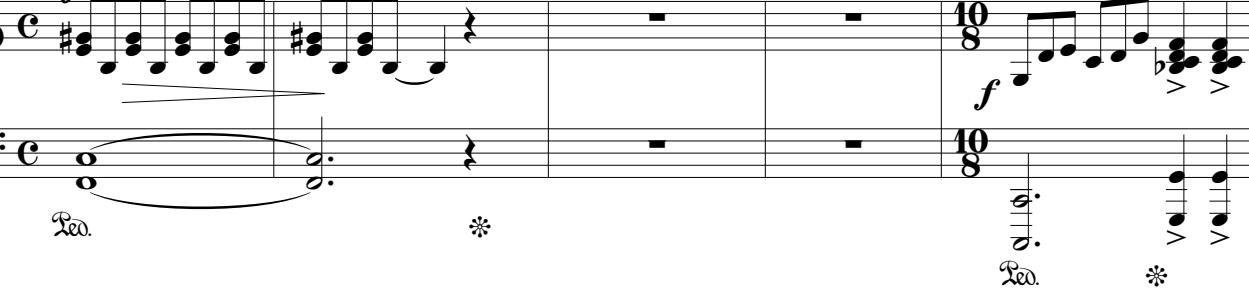
B. solo   

hu - mans _____

*mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**mf*

O.D.  

Mal.  

Pno.  

Reo.

*

Reo.

*

51

S. solo

B. solo

S.

A.

T.

B.

O.D.

51

Mal.

Pno.

51

Re. * sim.

mf

Ah

This musical score page contains six systems of music. The first system features Soprano solo and Bass solo parts. The second system includes parts for Soprano, Alto, Tenor, and Bass. The third system groups Mal. (Mezzo-Soprano) and Organ (O.D.). The fourth system groups Piano (Pno.) and includes dynamic markings and performance instructions such as 'Re.', asterisk, 'sim.', and 'Ah'. The piano part shows a rhythmic pattern of eighth and sixteenth notes with various dynamics and articulations.

12

55

S. solo

B. solo

S.

A.

T.

B.

O.D.

Mal.

Pno.

The musical score consists of eight staves. The top staff is for the Soprano solo, featuring a melody with grace notes and a sustained note. The second staff is for the Bass solo, showing sustained notes. The third staff is for the Soprano (S), the fourth for the Alto (A), the fifth for the Tenor (T), and the sixth for the Bass (B). The seventh staff is for the Organ (O.D.), and the eighth staff is for the Maracas (Mal.). The piano part (Pno.) at the bottom provides harmonic support with sustained notes and rhythmic patterns. Measure 55 begins with a forte dynamic in the organ and maracas parts, followed by sustained notes from the bass and soprano solo parts. The piano part features a recurring eighth-note pattern. The vocal parts (Soprano, Alto, Tenor) provide harmonic support with sustained notes.

58

B. solo

S

A

T

B

Gun - wale, o - ver her gun - wale I climbed.

Gun - wale, o - ver her gun - wale I climbed.

8 Gun - wale, o - ver her gun - wale I climbed.

climbed.

bruis - ing knees fall - ing

58 Marimba

Mal.

58

Pno.

B.
solo

flat, What an entrance for the Cap - tain?

S

A

T

B

Mal.

Pno.

Gun - wale, o - ver her

65

B. solo

S

A

T

B

Mal.

Pno.

I took com-mand _____
gun - wale I climbed _____ and sailed out up-on the
gun - wale I climbed _____ and sailed out up-on the
8 gun - wale I climbed _____ and sailed out up-on the
gun - wale I climbed _____ and sailed out up-on the
65

16

69

S sea of i - ma - gi na - tion _____

A sea of i - ma - gi na - tion _____

T sea of i - ma - gi na - tion _____

B sea of i - ma - gi - na - tion _____

Mal.

Pno.

This musical score page contains five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part is singing the lyrics "sea of i - ma - gi na - tion" in a three-measure phrase. The piano accompaniment (Pno.) begins at measure 69, starting with a forte dynamic. It consists of two staves: the upper staff shows right-hand chords and the lower staff shows left-hand bass notes. Measure 69 concludes with a repeat sign and a double bar line, indicating a section repeat.

72

S
A
T
B
Mal.
Pno.

sailed out up - on the sea of i - ma - gi - na - tion.

sailed out up - on the sea of i - ma - gi - na - tion.

sailed out up - on the sea of i - ma - gi - na - tion.

sailed out up - on the sea of i - ma - gi - na - tion.

8

72

sailed out up - on the sea of i - ma - gi - na - tion.

72

Pno.

18

S. solo

mf

Ah

76

Mal.

8va

mf

Pno.

mf

80

S. solo

Ah

80

Mal.

8va

Pno.

mf

B.
solo

84 *mf*

Lah lah lah _____
lah dah dah dah dah dah dah dah _____

Mal.

84 *8va*

—

Pno.

84

—

S.
solo

88 *mf*

Lah lah lah lah dah dah dah dah dah lah dah dah dah dah lah dah dah

B.
solo

lah lah lah lah lah dah dah dah dah dah lah dah dah dah dah lah dah dah

Mal.

88 *8va*

—

Pno.

88

—

20

91

S.
solo

S. solo part at measure 91. Treble clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics are: dah dah dah, dah dot dah dah dah, dah dot dah dah dah, dah.

B.
solo

B. solo part at measure 91. Bass clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics are: dah dah dah, dah dot dah dah dah, dah dot dah dah dah, Lah dah.

Mal.

Mal. part at measure 91. Treble clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. Dynamics include *f*. The lyrics are: Lah Lah.

Pno.

Pno. part at measure 91. Treble and bass staves. Key signature of one sharp. The piano plays a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*.

S.
solo

S. solo part at measure 95. Treble clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics are: dah dot dah dah dah, dah dot dah dah dah, dah dah lah.

B.
solo

B. solo part at measure 95. Bass clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. The lyrics are: dah, dah dot dah dah dah, dah dot dah dah dah, dah.

Mal.

Mal. part at measure 95. Treble clef, key signature of one sharp. The vocal line consists of eighth notes and sixteenth-note patterns. Dynamics include *8va*. The lyrics are: Lah Lah.

Pno.

Pno. part at measure 95. Treble and bass staves. Key signature of one sharp. The piano plays a rhythmic pattern of eighth and sixteenth notes. Dynamics include *8va*.

99

S. solo f

B. solo f

Mal.

Pno.

99 8va

Lah lah dah dah dah lah dah

f

99

f

102

S. solo Ah

B. solo

Mal.

Pno.

102 8va

dah lah dah dah dah dah dah dah dah

102

22

105

S. solo

Ah Ah

B. solo

dah dah dah dah dah dah dah

Mal.

8va

Pno.

S. solo

mf

Ah

B. solo

Mal.

8va *dah*

mf

Pno.

mf

III

S. solo *mp* *rit.*

O.D.

III

Mal.

Pno.

II4

S. solo *ah*

O.D.

II4

Mal.

Pno.

II4

J=76