



SOUNDING THE DEEP

for orchestra and bass voice

Music by Nigel Morgan

*Words by Phil Legard and Nigel Morgan
after the book 'Half Mile Down' by William Beebe.*

Part for Bass Voice and Keyboard

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The St Hugh's Foundation



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Sounding the Deep

Orchestral Part for

Bass Baritone and Keyboard

Words By Phil Legard and Nigel Morgan

After the book Half Mile Down by William Beebe

About the piece

Sounding the Deep was commissioned in March 2011 by the Hull Philharmonic Orchestra as a work for orchestra and bass voice for performance in March 2012 as part of the Cultural Olympiad celebrations in the city of Hull.

Hull's landmark Millennium building, The Deep Submarium, celebrating its 10th anniversary in 2012, initially inspired the title and its subject matter.

The association of this building with one of the UK's most established voluntary orchestras has proved an inspired idea, and one which has born fruit in seeking to enlarge the very particular repertoire in English music that is associated with things maritime. Elgar, Bridge, Vaughan-Williams, Britten, Maxwell-Davies all wrote substantial and significant vocal and orchestral works referencing the peculiarly English preoccupation with the sea. *Sounding the Deep* now seeks to join this flotilla of compositions, acknowledging for the first time in a work for the concert platform the adventure of the exploration of the deep oceans.

The composition tells the story of such exploration in the words of a remarkable zoologist and explorer, the American William Beebe (1877 – 1962), the father of ocean ecology and the first man to descend 'a half mile down'. Beebe (pronounced Bee – be) was the David Attenborough of his day, a remarkable scientist, writer, and communicator. Friend of movie stars and presidents, he was a best-selling author and 'must-hear' lecturer. Indeed, in *Sounding the Deep*, Beebe is portrayed by the bass soloist giving one of his celebrated lectures – probably a first for a musical composition.

The libretto, taken entirely from Beebe's book *Half Mile Down*, traces Beebe's fascination from early in his career with the secrets of the ocean depths. However, it wasn't until Beebe was in his forties that he made his first 'helmet dives' off the Galápagos Islands becoming the first scientist to photograph and investigate the world of the coral reef. It was shortly after these initial studies that he began to consider how man might investigate the deep ocean beyond the limit of unaided human capability. With President Roosevelt's personal support and the young and wealthy engineer Otis Barton he designed and built a 'bathysphere' to go to depths beyond man's previous experience.

Beebe's story of this personal journey into the unknown is told in wonderfully poetic, indeed rhapsodic language. His writing is testament to an age when the word rather than the image was the most effective medium of communication. In the intense darkness of the undersea world technology simply didn't allow Beebe to 'show' his discoveries through photography.

The scenario

The solo bass voice is the zoologist and explorer William Beebe giving one of his celebrated public lectures. He comes on stage and gives a short spoken introduction based on a series of slide-projected photographs. These slides give the audience a brief synopsis of his career as zoologist and proto-ecologist. They include images of the Bronx Zoological Gardens (where he was the youngest ever director), British Guiana, Malaysia and the Western Himalaya. He then summons on stage his pianist and they begin together to tell the story in song of The Wonderer, a sculpture in the San Francisco Explorers Club that so inspired Beebe's work. In the concert version Beebe is joined by the orchestra to introduce his audience to his dream of descending to the largely unknown world beneath the waves. The second movement tells of Beebe's exploits as a helmet diver where 'just below the surface I found a new world'. In the third movement Beebe explains about the 'birth of the bathysphere', the craft in which he planned to descend a half mile down. In the fourth movement the libretto brings together part of the actual transcript of his commentary during his record-breaking dive with his own and later reflections on this experience. In *Descent into Perpetual Night*, and with the aid of a on-screen depth counter, Beebe takes us into the extreme darkness and isolation of 3000' plus and to a point where the cable tethering the bathysphere reaches its end. Throughout this movement the voices of Otis Barton and Gloria Hollister comment on the progress of the bathysphere either on screen in teleprinter typed text or as triggered samples of their voices on the telephone line connected to the Bathysphere. See the libretto for this text. In the fifth and final movement, as Beebe waits for the ascent to the surface, he reflects on the comparisons between explorations of the ocean depths with that of space itself.

The music

Sounding the Deep owes much to three preliminary works, the song *Deep Sea Diver* setting words by poet Robert Francis inspired by Beebe's exploits, a novel study in register for orchestra *Migrations*, and twenty *Signature Moments* for solo piano. Anyone seriously wishing to explore this orchestral score would do well to familiarize themselves with these works. *Deep Sea Diver* is very much a touchstone for *Sounding*

the Deep. It is a remarkable poem about descent and ascent, a poem Beebe considered as vividly describing the unique experience of helmet diving. Much of the accompaniment to this song was created using algorithmic computer tools to explore the interpolation between high and low chords, building chord sequences of descent and ascent. The outcome resulted in unusual harmonic material that permeates the entire score of *Sounding the Deep*. There is also a lively element of musical reference to the period of Beebe's diving exploits – the swing era of the 1930s. Although no actual quotations are present there is a blues, a one-step, a samba and a march (in the style of Sousa) threaded into the music.

Instrumentation and performance

2 Flutes (second doubling alto flute in G)
Piccolo
2 Oboes
Cor Anglais in F
2 Clarinets in Bb (second doubling alto sax in Eb)
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in Bb
2 Tenor Trombones
Bass Trombone in F
Tuba

Percussion (1 player): snare drum / bass drum / cymbals / triangle
Timpani

Strings (16, 14, 10, 12, 4)

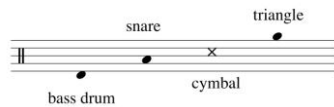
Solo double Bass
Tuned Percussion (vibraphone and marimba)
Untuned Percussion (congas & bongos with 2 suspended cymbals, maracas, guiro, ocean drum and temple blocks)
Grand Piano / Electric Piano with sampler

Ideally, the orchestra is self-directed with players led from the keyboard, or indeed by any member of the continuo group.

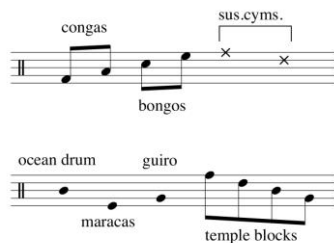
Players and/or the director may explore placing phrases in higher or lower octaves to create different effects and emphasis. Organ-like registrations using other parallel intervals may also be explored in ensemble passages where multiple unisons are found.

The continuo percussion parts may be distributed very freely between the two continuo players, with both parts 'orchestrated' between several instruments simultaneously. Ideally, a variety of tuned percussion should be used – vibraphone, marimba etc. Where only a single tuned instrument is available this should be a vibraphone. The untuned part calls for a collection of standard orchestral percussion but may be extended by the performers to include more exotic sounds if appropriate.

Percussion I:



Percussion II (Continuo):



The continuo group is encouraged to be adventurous and colourful in its choice of instrumentation. Harp and electric guitar may be added to this ensemble (and parts can be made available if required).

The keyboard part

The keyboard player has two distinct roles in *Sounding the Deep*. The first is as William Beebe's accompanist playing a grand piano, suitably attired in the concert dress of the day (tails, white tie and wing collar). The second is as the leader of the orchestral continuo group playing (if possible) a Fender Rhodes electric piano with a volume pedal able to 'hide' attacks and swell chords. Whilst the keyboard part contains almost the whole of the recital / vocal score part passages may be removed or simplified to get a different textural mix with the orchestra. Generally, the continuo group is invited to go beyond the written notes and explore radical interactions and textures with the orchestral instrumental parts they support.

The vocal part

The vocal line is almost always doubled by an optional part for solo orchestral instrument (bass clarinet, trombone, horn, cello, double bass, timpani) when the singer is performing with the orchestra. These instrumental 'solos' are like the singer's shadow and provide an important reference and presence during rehearsals when the singer can't be present. The composer is particularly grateful to the bass James Gower for his inspired advice on fashioning the vocal part.

A separate libretto for this composition is available online here:

www.nigel-morgan.co.uk/SoundingTheDeep

Sounding the Deep: I - The Wonderer

Nigel MORGAN

The Wonderer

Quasi Blues ♩ = 55

Bass

Piano

Musical score for the first system, measures 1-5. The score is for Bass and Piano. The Bass line is in bass clef and consists of whole rests in measures 1-5. The Piano part is in treble and bass clefs. The top staff (treble) starts in 3/4 time, changes to 4/4 in measure 2, 3/4 in measure 3, and 4/4 in measure 4. The bottom staff (bass) starts in 3/4 time, changes to 4/4 in measure 2, 3/4 in measure 3, and 4/4 in measure 4. Dynamics include *f pesante* and *mf*. There are triplets in measures 2, 3, and 4.

6

Musical score for the second system, measures 6-10. The score is for Bass and Piano. The Bass line is in bass clef and contains the lyrics: "I saw an ex - pre - ssion on the face of a man sculp - tured in bronze." The Piano part is in treble and bass clefs. The top staff (treble) starts in 3/4 time, changes to 2/4 in measure 7, 3/4 in measure 8, and 3/4 in measure 9. The bottom staff (bass) starts in 3/4 time, changes to 2/4 in measure 7, 3/4 in measure 8, and 3/4 in measure 9. Dynamics include *p (lontano)* and *mf*. There are triplets in measures 7, 8, and 9.

11

With two flints he has struck a spark. He

(eco) *f* *mf*

15

A *poco allargando* *a tempo*
 stru - ggles stru - ggles to won - der. He knows he is won - de - ring.

p (*lontano*) *mf* *mp* *mf* *f*

19 *Lento* ♩ = 45 *allargando e pesante*

He knows he is won- de- ring. This is some - thing who- lly new.

mf *f* *P (lontano)*

Electric Piano

attacca

And.

Coming to Consciousness

22 **B** *Risoluto* ♩ = 80

So the

mp *mf* *mp*

* 9 16 5 16 3 4 9 16

28

First Won- de- rer be - gins to creep be - gins to creep and know that he is cree- ping,

p sostenuto *mp*

33

C

far - ther and far - ther far- ther from the home cave, a - cross the flat earth,

mf risonare *mp* *mf*

39

D

o - ver the next ho - ri - zon, co - ming to con - scious - ness

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

mp *mf* *mp*

44

be - gin - ning to know, be - gin - ning to know that he knew.

mf *non cresc.* *attacca*

mf

E Circling the Planet, Daring the Jungle

47 *Semplice* ♩ = 60

3
♩ =

p dolce e sostenuto
mf
mp calmando
mf *f*
4:3

F

54 ♩ = 90

mp *f*
mp scorrendo
Cir - cling cir - cling

60

G

the pla - net, cir - cling the pla - net from west to east I on - -

65

ly gained a day - - -

leggiero

mf *meno* *mp*

70

H

Da - ring Da - ring the jun - gles Da - ring the

f (sempre)

75

I

jun - gles I found their pe - - rils their pe - rils Fire -

side i - - ma - gi - - nings

leggiere *f*

sforzato *ff* *mf meno* *f* *ff*

martellato *(eco)*

An Unearthly Experience

Con intenzione ♩ = 60

poco a poco rallentando a prossimo tempo

(gliss.)

But ad - ven - tu - ring un - - der sea: This is an

p *mp crescendo poco a poco* *mf* *enfatico* *f* *mf* *mf*

90

un - ear - thly ex - pe - ri - ence.

mp semplice e preciso

f *mp* *mf*

mf

P poco lontano

95

L

f *(eco)* *mp distinto* *poco cresc. e stringendo*

99

M

a tempo ♩ = 60

When I put on the hel - met, de - scend to

f *mp calmo* *mp*

Returning not Venturing

103

N

Semplice e leggiero ♩ = 100

the white co - ral sand, to tem - pe - rate ta - pe - stries and por - tieres of sea - weed, and wan - der,

mf *f* *mp* *p*

107

wan-der at will, wan-der, wan-der the reefs of tro - pi - cal shores De - scend

mf

Rit.

114

de - scend to the white co - ral sand

mp

mf en dehors

1/2 Rit.

122

P

it seems as if I am re - tur - ning not

mp

129

Q

ritardando poco a poco a prossimo tempo

ven - tu - ring

But ad - ven - tu - ring un - - der

p *crescendo poco a poco* *mp*

1/2 Red. * (eco)

135

R *Con intenzione* ♩=60

sea: This is an un-ear-thly ex - pe - ri - ence.

mf *f* *mp semplice e preciso*

S *A Question of Descent*

141 *Lento e calmo* ♩=50

poco accel.

calando

Are we con - tent to look, to look be - neath the sur - face?

poco accelerando *mp* *p*

146 *a tempo*

T

poco accel.

Shall we de-scend? Shall we de-scend? Si-

152

piu accel.

poco lento

a tempo

- xty, eigh - ty, one hun - dred, three hun - dred feet,

* Notes with diamond-shaped heads should be emphasised.

The musical score consists of three staves. The top staff is for the voice, starting in 2/4 time and changing to 3/4 time at measure 159. The lyrics are: "a half mile down?". The middle and bottom staves are for the piano. The piano accompaniment starts in 2/4 time and changes to 3/4 time at measure 159. Dynamics include *pp*, *mp chiaro*, and *p*. Performance instructions include *(senza rallentando)*. The piano part features chords and sustained notes, with some notes marked with a fermata.

II - The Kingdom of the Helmet

Diving Instructions

Tempo ad lib ♩ = ca 55

Con entusiasmo ♩ = 75

Bass

Electric Piano

Piano

(eco)

mp

mf

f

mf

7

ritard.

Just be - low the sur - face, I found a new world

mf

p

mf

f

mf

mf

12 **A** *a tempo*

Just a ba-thing suit ru-bber soled shoes a glass fron-ted hel-met a hand pump and hose there's no prac -tice re-

mf

17

B

-quired for this new phase of life Just a ba-thing suit ru-bber soled shoes

mf

there's no prac - tice re - quired for this new phase of life and down you go in - to two,

four, six, eight fa - thoms, swa - llo - wing as you de - scend to off - set the pre - ssure.

accelerando *Allargando* *A tempo*

accelerando *f* *allargando* *p mp*

Red.

** attacca*

33 **D** *Submerged*
Amabile e risonare ♩ = 55

Sub-merged, sub-merged

P (lontano) *mf poco allargando* *mp* *a tempo*

39 *tempo ad lib* **E** *a tempo*

I can leap twelve feet. I can lift a com - pa - nion with

delicato *p* *mp chiaro*

44

the crook of my fin - ger. Sub - merged, Fa - lling

mf *p delicato* *mp* *rit.*

49

rallentando **F** *piu lento* *poco ritard.* **G** *poco ritard.* A tempo primo ♩ = 55

from a co - ral cliff I drift down - - - - wards in slow mo - tion.

piu lento *mp* *rit.* *mf pesante* *rit.* *f*

Welcome

H

Quasi danza ♩ = 60

55

Musical score for measures 55-59. The score is in 2/4 time and consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mf* (mezzo-forte) and *poco ritard.* (slightly ritardando). The vocal line has lyrics: "If you wish to paint, weight your ea - sel with lead, and".

60

Musical score for measures 60-64. The score continues in 2/4 time. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *mf*. The vocal line has lyrics: "brush a - way the inch - lings. If you in - cline to sport, shoot the fish you wish, with barbed a - rrows of".

65

brass. You might plant a sun - ken gar - den, in the gro - tto of a reef with wa - ving pur - ple plumes.

70

Wel - come, Wel - come to the King - dom, Wel - come to the King - dom of the Hel - met.

risonare

76

poco a poco accelerando

rall.

a tempo primo piu mosso

(*sim*)

mp

mf

81

mf

mp

mf

87

K *piu lento*

Such in - de scri - ba - ble

mp *f* *allargando a misura 95*

93

L *Off Hawaii*
tempo ad lib

comodo ♩ = 60

ri - ches

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

99

M

Off Ha - wai - i a

mp *p* *mp affabile*

inquieto *p*

105

fo - rest of a - ni - - mal plants: thou - sands of ar - chi - tects

mf

109

N

ha - ppy at home in hor - ny bran - ches and mar - ble mo - no - -

mp inquieto *mf* *mp liberamente* *p*

113

liths.

mp *p* *(lontano)*

calando *pp* *∞* *

119 **O** *Islas Galápagos*
tempo ad lib

Misterioso ♩ = 60

On the black la - va shores of Is - - las

mp intimo *p* *pp* *rall.* *mf* *f* *mp*

124 **P**

Ga - - lá - pa - - gos the ve - no - mous oc - to - pus slides from its cave

mf *mp* *mf*

chan-ges its co-lour from ye-llow to blue

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

mp

136

Q

f *mf* *mp*

R *Natives not Strangers*

Animato ♩ = 105

141

Such in - crease such bri - llian - cy such in - crease of life

(eco) mp Con Ped.

148

such bri - llian - cy of co-lour. Oh, the joy. Oh, the joy. Oh, the joy of it

mp Con Ped.

154

S

all. E-very thing that moves has no fear of us

mf

160

T

we're not a--fraid, we're made to feel at home - re-tur-ning na-tives, not in-tru-ding

mf

167

(sotto voce)

stran - gers. We're not a - fraid, we're made to feel at home. Oh, the joy. Oh,

sub. p

174

poco ritard. (naturale)

the joy. Oh, the joy of it all. Na - tives not stran - gers

U

mf

The musical score consists of a bass line and a grand staff with two treble clefs. The bass line begins with a single note, followed by rests. The grand staff contains two staves of music. The first staff has a melodic line with a trill-like figure and a fermata. The second staff has a rhythmic accompaniment. The score is divided into three measures. The first measure is marked *mp calando*. The second and third measures are marked *pp a niente*.

Beebe may here introduce his audience to the poem *Deep Sea Diver* by Robert Frances, a poem about the experience of helmet diving set to music by Nigel Morgan. With his accompanist, he performs the 'descent' section of this work (bars 1-37).

The music for *Deep Sea Diver* is available as a separate score.

III - The Birth of the Bathysphere

No Man's Zone

Lento ed intimo ♩ = 50

Bass

Six - ty feet be - low

be - low the clear

Piano

Electric Piano

mf

dim.

p

mp

cresc.

mf

f

4

A

wa - ters of Ha - i - ti

ba - lanced on a pre - ci - pice

mf

p

mf

8

B

I looked down

p *mf* *mp* *f*

13

in - to a world un-known in - to a world as un -

mf *f* *mp* *f*

C

16

known as Ve - nus or Mars. Un - wise to de - scend

mf *calando* *mp chiaro* *p delicato*

20

for dou - ble this depth is no man's land.

deliberamente *p* *ff* (l.v.) *ff* *p* *attacca*

Electric Piano

D *An Evening with Teddy (Roosevelt that is)*

23

Allegro animato ♩ = 120

intimo
sub. p

Musical score for measures 23-25. The piece is in D major and begins with a 5/4 time signature. Measure 23 features a piano introduction with a forte (*f*) dynamic and the instruction *risonare*. Measure 24 changes to 4/4 time and includes dynamics of mezzo-forte (*mf*) and forte (*f*). Measure 25 returns to 5/4 time and features a piano (*p*) dynamic with the instruction *intimo sub. p*. The score includes various articulations such as accents and slurs.

26

mp intimo

f risonare

marcato

Musical score for measures 26-30. Measure 26 continues with a forte (*f*) dynamic and *risonare*. Measure 27 changes to 9/8 time and features a mezzo-piano (*mp*) dynamic with the instruction *intimo*. Measure 28 changes to 2/4 time and includes a triplet of eighth notes. Measure 29 changes to 11/16 time and features a mezzo-forte (*mf*) dynamic. Measure 30 changes to 6/8 time and features a forte (*f*) dynamic. The score includes various articulations such as accents, slurs, and a fermata.

31 **E** *Meno mosso* ♩=110

Allegro animato ♩=120

Then I re - mem-bered an eve-ning with Te - ddy (Roo - se - velt that is)

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

36 **F** *Meno mosso* ♩=110

G *Allegro animato* ♩=120

We'd dis - cussed some ways of di - - - - - ving deep

mp *mp* *p* *f* *giocoso*

41

H *Meno mosso* ♩ = 100

On a smudged piece of pa-per

48

Come primo ♩ = 120

I *Meno mosso* ♩ = 100

Come primo ♩ = 120

J *Meno mosso* ♩ = 100

I drew a cy-lin-der, he drew a sphere

* Smaller notes suggest a more free, improvised accompaniment.

there is no-thing like a ball for e-ven dis-tri-bu-tion

sfz f mf (eco) sfz mf pp lontano

L

62

of pre-ssure this sphere i- dea took form and grew.

f mf Electric Piano mf p (eco)

attacca

Nature's Divers

70 **M**

Allegro animato ♩ = 120

Musical score for measures 70-76. The vocal line (bass clef) contains the lyrics: "In na - ture I found o - ther di - - vers". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *mp* *leggiero* and *mf*. A fermata is present over the final chord of measure 76.

77

N

Musical score for measures 77-83. The vocal line (bass clef) contains the lyrics: "the whir - li - gig bee - tle, with its". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *p* and *mp*. The right hand includes triplet and quintuplet markings. A fermata is present over the final chord of measure 83.

84

bu - bble of air, the rat - tailed ma - ggot and its tel - e - sco - pic tail;

O

89

The sil - - ken bells of the

p

mp

94

(sotto voce)

P

wa - ter spi - - ders, be - side which man is a poor im - i - ta - - tion.

Musical score for measures 94-98. The vocal line is in bass clef. The piano accompaniment consists of a right hand with triplets and a left hand with chords. Dynamics include *pp* and *p*. A *ped.* marking is present in the left hand.

99

Musical score for measures 99-100. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and chords in the left hand. The piece concludes with a 4/4 time signature and a **Piano** box.

attacca

The Birth of the Bathysphere

103

Q

Alla marcia ♩=110

poco rall.

♩=55

Alla marcia ♩=110

THEN I found (and in-tro-du-cing to you) Mi-ster

mf *f* *mf* *f*

(Red.)

107

allargando

R

a tempo

O-tis Bar-ton. He shared my dreams to de-sign a sphere

mf pesante e poco allargando *con spirito*

(Red.)

111

large e - nough, strong e - nough to keep men a - live. To de - scend to the depths, and

114

S

make a safe re - turn in the ca - bin of a ba - thy - - sphere.

mp

118

a tempo

T

Three win - dows of quartz a

poco allargando

poco rall.

a tempo

123

four - teen inch door ten bolts set a - gainst the te - rri - fy - ing pressure it was cast in steel to

127

U

weigh five thousand pounds lowered by a cable it was three thousand feet long there were cables for light,

131

V

cables for air, cables for a telephone too So we shared my dreams to design a sphere

136

large e - nough, strong e - nough to keep men a - live. To de - scend to the depths, and

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some rests in the vocal line.

139

W

make a safe re-turn in the ca - bin of a ba - thy - sphere.

mp

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). A dynamic marking of *mp* (mezzo-piano) is present. The music includes a variety of rhythmic patterns, including sixteenth notes and chords. A double bar line is present in the piano accompaniment at the end of the system.

143

X

mf poco allargando

poco rall.

a tempo

a tug and a barge with twen - ty six crew

149

a prayer for fine wea - ther and the hope of see - ing down be - low a brave new world and

make a safe re - turn in the ca - bin of the ba - thy - sphere.

f poco allargando poco rall. a tempo *ff* *pp* (lontano) (l.v.)

And. *

IV - Descent into Perpetual Night

A Door Closes on the Upper World

Misterioso ♩ = 50

Scorrendo ♩ = 60

Bass

Piano

mp

p

Con Ped.

(wordless vocalise)

5

sim.

sim.

The score is divided into two systems. The first system consists of three staves: Bass (bass clef, 3/4 time), Piano (treble and bass clefs, 3/4 time), and Bass (bass clef, 3/4 time). The second system consists of three staves: Bass (bass clef, 3/4 time), Piano (treble and bass clefs, 3/4 time), and Bass (bass clef, 3/4 time). The piece begins with a *Misterioso* tempo of 50 beats per minute in 3/4 time. The piano part features a triplet of eighth notes. The tempo changes to *Scorrendo* at 60 beats per minute in 4/4 time. The bass part includes a *wordless vocalise* section. Dynamics include *mp*, *p*, and *Con Ped.*. The score concludes with a *sim.* (sforzando) marking in 3/4 time.

10

A

15

poco rallentando

attacca

20 **B** *Espressivo* ♩ = 50

poco accel.

C *Semplice e delicato* ♩ = 60

A door clo - ses on

25

the u-pper world. There is no green in our new cos - mos: on - ly a dark, yet lu - mi - nous

30

D

blue. I sense the pa-ssing of num-ber-less be-ings: Deep sea eels a - ppear:

p leggiero

*

34

slen-der sil-ve-ry crea- tures, long jaws, sharp teeth. We are still a - live one quar- ter mile

dim.

The Pallid Sailfin

38

E *Espressivo* ♩ = 50

accel.

F *semplice e delicato* ♩ = 60

one quar-ter mile down. A large fish has swung

dim. *mp* *p* *mf* *Red.*

measures 38-42

Detailed description: This system contains measures 38 through 42. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. Measure 38 starts with a vocal line and piano accompaniment. Measure 39 has a vocal line and piano accompaniment. Measure 40 has a vocal line and piano accompaniment. Measure 41 has a vocal line and piano accompaniment. Measure 42 has a vocal line and piano accompaniment. Dynamics include *dim.*, *mp*, *p*, *mf*, and *Red.* (ritardando). There are triplets in measures 40 and 41.

43

in - to the beam: I saw it was some-thing un-known, a co - lour wor- thy of these depths. From deep

mf

measures 43-47

Detailed description: This system contains measures 43 through 47. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 3/4. Measure 43 has a vocal line and piano accompaniment. Measure 44 has a vocal line and piano accompaniment. Measure 45 has a vocal line and piano accompaniment. Measure 46 has a vocal line and piano accompaniment. Measure 47 has a vocal line and piano accompaniment. Dynamics include *mf*.

48

in the a - byss it swam with gho - stly sails. I have called the fish the Pa - llid Sail - fin.

mp *p* *p*

53

G

Scorrendo ♩ = 55

As black as Ha - des all out - side is black, black, black. For two bi - llion years no day or

mp *pp subito* *Ped. sempre*

58

night, no sum-mer or wi-nter, no pa-ssing of time un - til we came.

sim. *poco accel.* *poco cresc.* *sim.*

Pitching and Rolling

H

63

Inciso ♩ = 60

Our first bad pi - tching The worst fright of the dive! Have we bro - ken loose?

ff *f* *mf* *subito P*

68

Are we turning o - ver? The ba - thy sphere is ro - lling ro - lling ba - dly.

f *mf* *ff* *f*

sub. p *mf* *f*

72

And then the most ex - cit - ing ex - pe - ri - ence Two fish went so

p (*lontano subito*) *f marcato* *mf* *f* *p* (*lontano subito*)

Electric Piano

sostenuto ed intimo

77

slow - ly by, the shape of large ba - rra - cu - das, large eyes and un - der - shot jaws,

81

armed with i - llu - mi - na - ted fangs. Now we come to rest.

K *Lento e calmo* ♩ = 50

mp *con forza* *f* **Piano** *p*

The ca-ble on the winch is near its end.

coperto *mp* *coperto* *attacca*

Detailed description: This musical score page, numbered 86, contains a vocal line and piano accompaniment. The vocal line is written in bass clef and includes a triplet of eighth notes. The piano accompaniment consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes. The piece concludes with the instruction 'attacca'.

V - Half Mile Down

Half Mile Down

Lento e calmo ♩ = 50

Bass

In the black - ness of o - cean's depths I have ne - ver felt

Piano

Piano

8

8

A

so com - plete - ly i - so - la - ted. All fu - ture nights in the u - pper world will be for - e - ver

16

B

twi-light. I shall ne-ver a-gain use the word 'black' with a-ny con - vic-tion.

p

24

So ma - - ny more my - ste - ries be - low: It leaves the mind in a maze of

mp

31

won - der. And as for com - pa - ri - sons: the e - ter - nal one is na - ked space it-self.

mf

pp

p

mf

36

C

Be - yond at - mo - sphere, and be - tween the stars, where sun - light has no grip the

b

41

shi-ning hea-ven-ly world is sure-ly a-kin to a life in the o-pen

f *mf*

45

o-cean a half mile down.

mp *pp* *mf* *p*

for Susan