

Commissioned by Ursula Krummel for Pacific Serenades

An Echo from the Shore

Text Adpated from
the Late Works of Walt Whitman



For Soprano, Oboe, Violin, Violoncello and Harpsichord

2002

Gary Bachlund

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	Text	

An Echo from the Shore

I. A Prairie Sunset

♩ = 70

Oboe

Soprano *pp* (half-open mouth, neutral vowel)
Uh

Harpsichord 8' *pp*

Violin *pp*

Violoncello *pp*

Sop. *p*
Oh,

Hpd. *p*

Vln. *pizzicato* *mp*

Vcl. *p*

Sop. *mp*
Ah,

Hpd. *p*

Vln. *pizzicato* *arco* *p*

Vcl. *pizzicato* *arco* *p*

An Echo from the Shore

10

Hpd.

Vln.

Vcl.

13

Ob.

Hpd.

Vln.

Vcl.

espressivo

mp

p

16

Ob.

Hpd.

Vln.

19

Ob.

Sop.

Hpd.

Vln.

Vcl.

mf

Shot gold, ma-roon and

mp

22

Ob.

Sop.

Hpd.

Vln.

Vcl.

mp

vi-o-let, dazz-ling sil-ver, e-mer-ald, fawn.

25

Ob.

Sop.

Hpd.

Vln.

Vcl.

The whole earth's am-pli-tude, whole am- pli-tude and Na- ture's mul-ti-form power

An Echo from the Shore

27

Sop. *con - sign'd for once to co - lours;*

Hpd.

Vln.

Vcl.

30

Ob. *mp*

Sop. *Gold, ma - roon, and vi - o - let, dazz - ling sil - ver, e - mer - ald,*

Hpd.

Vln.

Vcl.

33

Ob.

Sop. *sil - ver and fawn.*

Hpd.

Vln.

Vcl.

36

Ob.

Sop.

Hpd.

Vln.

Vcl.

f

The light, the light, the ge - ne - ral

39

Sop.

Hpd.

Vln.

Vcl.

air pos-sessed by them-- co-lors till now un - known, no

42

Sop.

Hpd.

Vln.

Vcl.

li - mit, con- fine-- not the West - ern sky a - lone-- the high me-

mf

An Echo from the Shore

44

Sop. *ri - di - an--* North, South and all, *pure*

Hpd.

Vln. *mf*

Vcl. *mf*

46

Sop. *lu - mi - nous co-lors* *fight - ing* the si - lent sha-dows_ to the

Hpd.

Vln.

Vcl.

49

Sop. *last.*

Hpd.

Vln. *3*

Vcl. *3*

An Echo from the Shore

53 *meno mosso, rubato quasi recitativo*

Sop. *3*
 "In the free ev'-ning of my day," he said, "I give you talk, thoughts, re-mi-ni-sen-ces,_"

Hpd.

55 *3*
 as id - ly drift - ing down the ebb, such rip - ples, half-caught voi - ces, e-cho from the shore." ____

Hpd. *3*

57 *ritardando tempo primo poco ritardando*

Sop. How sweet the si-lent back-ward tra-cings! _____

Hpd. *3*

Vln. *pp*

Vcl. *pp*

60 *a tempo*

Sop. *3*
 The wan-d'rings as in dreams-- the me-di-ta - tions of old times ____ re-sumed ____

Hpd. *3*

Vln. *p*

Vcl. *p* *pizzicato mp*

An Echo from the Shore

63

ritardando *a tempo*

Sop. their loves, joys, per- sons, vo-ya - ges. How sweet.

Hpd.

Vln. *pizzicato* *mp* *arco* *p*

Vcl. *arco* *p*

66

espressivo

Sop. How sweet.

Hpd.

Vln.

Vcl.

68

Sop. How sweet.

Hpd.

Vln. *pp*

Vcl. *pp*

II. Fancy Dance

$\text{♩} = 70$

Oboe *poco marcato, raucous*
f

Harpisichord *britle and raucous*
8' + 4'

Violin *poco marcato, raucous*
f

Violoncello *sempre pizzicato*
f

6

Ob.

Hpd.

Vln.

Vcl.

10

Ob.

Hpd.

Vln.

Vcl.

An Echo from the Shore

14

Ob.
Hp.
Vln.
Vel.

Musical score for measures 14-16. The Oboe part (Ob.) features a melodic line with a long note in measure 15. The Harp (Hp.) has a complex rhythmic accompaniment. The Violin (Vln.) and Violoncello (Vel.) parts provide harmonic support.

17

Ob.
Hp.
Vln.
Vel.

Musical score for measures 17-20. The Oboe part (Ob.) has a rest in measure 17. The Harp (Hp.) continues with its rhythmic accompaniment. The Violin (Vln.) and Violoncello (Vel.) parts continue their respective parts.

21

Ob.
Hp.
Vln.
Vel.

Musical score for measures 21-24. The Oboe part (Ob.) has a melodic line. The Harp (Hp.) has a complex rhythmic accompaniment. The Violin (Vln.) and Violoncello (Vel.) parts provide harmonic support.

circa 40"

ff
v

III. Grown Old

ritardando espressivo

mf *col canto*

♩ = 60

Soprano

"As I sit writing here," he said, "grown old, — not the

Harpischord

a tempo

Sop.

least of my bur - den — is that — dul - ness of the years, quer - i - li - ties, — un - gra - cious gloom,

Hpd.

Sop.

aches may fil - ter in my dai - ly songs." —

Hpd.

Hpd.

Vln.

Vcl.

p

15

Hpd.

Vln.

Vcl.

18

Sop.

Hpd.

Vln.

Vcl.

f

"Ap - proach - ing, near - ing cur - i - ous," he wrote, _____ "Thou dim, un - cer - tain spec - tre - - _____

p

mp

21

Sop.

Hpd.

Vcl.

bring - est thou life or death? _____

An Echo from the Shore

24

Sop. Strength or weak-ness, blind-ness, or pla-cid

Hpd.

Vln. *mf* *mp*

Vcl. *f* *mp*

27

Sop. skies and sun? Wilt thou stir the wa-ters yet?

Hpd.

Vln. *3*

Vcl. *3*

30

Sop. Or hap-ly cut me short for good? Bring-est thou life or

Hpd.

Vln.

Vcl.

33

Sop. death? _____ Life ³ or death? _____

Hpd.

Vln. *mf*

Vcl. *mf*

36

Oboe *tenuto a piacere* *come prima*

Hpd.

Vln.

Vcl.

40

Oboe

Sop. The two _____ old sim-ple pro-blems e-ver in-ter-twined, _____ Close home, e-lu-sive,

Hpd.

An Echo from the Shore

44

Sop. pre - sent, by each suc - ces - sive age in - so - lu - ble, passed on to ours to - day--

Hpd.

Vln. *sempre legato*

Vcl. *p*

47

Oboe *mp*

Sop. and we pass on the same.

Hpd.

Vln.

Vcl.

50

Oboe

Sop. Have we learn'd les - sons on - ly of

Hpd.

Vln.

Vcl.

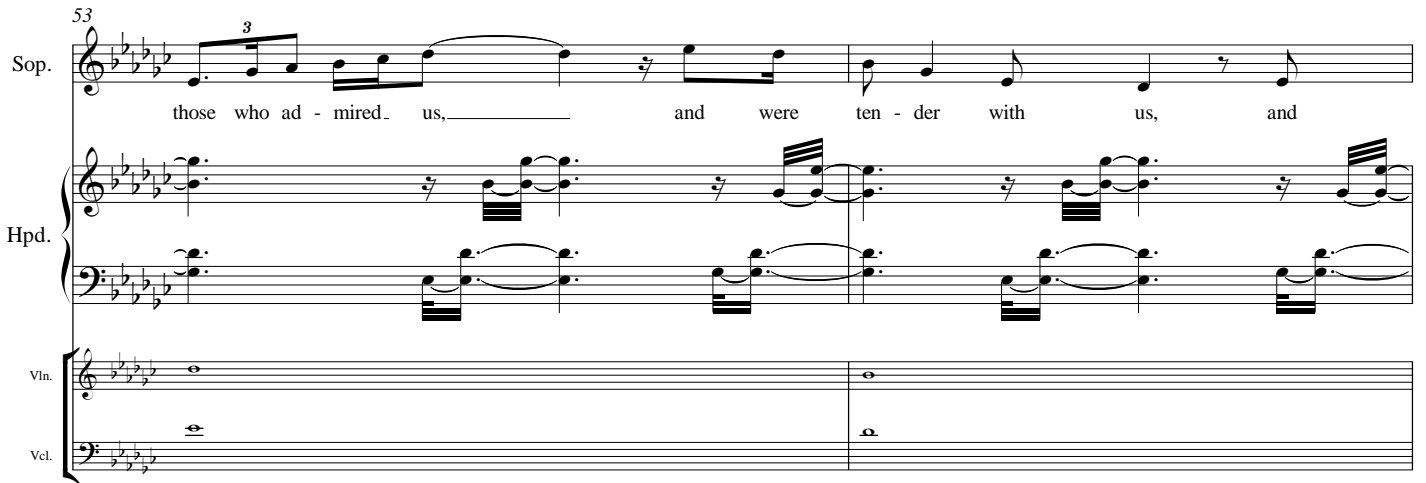
53

Sop. *3*
those who ad - mired us, _____ and were ten - der with us, and

Hpd.

Vln.

Vcl.



55

Oboe *p* *3*

Sop. stood a - side for us? _____ Have we not learned _____ *3* the great les - sons

Hpd.

Vln.

Vcl.



58

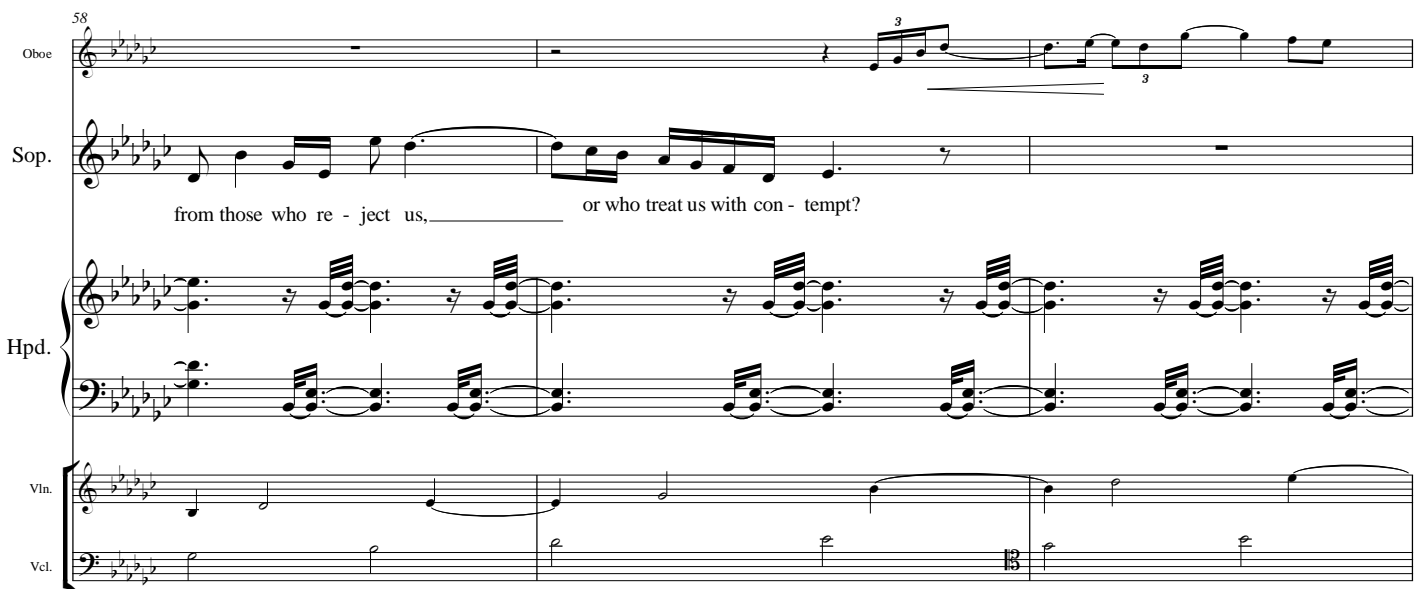
Oboe *3*

Sop. from those who re - ject us, _____ or who treat us with con - tempt?

Hpd.

Vln.

Vcl.



An Echo from the Shore

61

Oboe

Sop.

Hpd.

Vln.

Vcl.

Ev - er the

64

Sop.

Hpd.

Vln.

Vcl.

un - dis-cou - raged, — re - so - lute, strug - gling soul — of

66

Oboe

Sop.

Hpd.

Vln.

Vcl.

man; Ev - er — the ea - ger yes, —

69

Oboe

Sop.

hur- rabs, the wel- come- clap- ping hands; cur- ious, un- con- vinced

Hpd.

Vln.

Vcl.

71

Sop.

at last; strug- gling to -

Hpd.

Vln.

Vcl.

74

ritardando al fine

Sop.

day the day same.

Hpd.

Vln.

Vcl.

IV. Valse Triste

$\text{♩} = 70$

Oboe *mp*

Hapsichord *4' only*

Violin *p*

Violoncello *p*

Oboe *3*

Hpsd.

Violin

Violoncello

Oboe *3* *ritardando al fine*

Hpsd.

Violin

Violoncello

circa 55"

V. Halcyon Days and Oblivion

$\text{♩} = 60$

Oboe *mf*

Harpisichord 8' *mf*

Violin *mp* *mf*

Violoncello *mf*

Ob. *mp* *ritardando*

Hpsd. *mf*

Vln. *mf*

Vcl. *mf*

$\text{♩} = 60$

Ob.

Sop. "As life _____ wanes," — he taught,

Hpsd.

Vln.

Vcl.

18

Sop. *"and all the tur-bu-lent pass- sions calm, as gor - geous— va - po-ry, si - lent hues_*

Hpsd.

22

Sop. *co-ver the ev' - ning sky,*

Hpsd.

Vln. *mp*

Vcl. *pizzicato mp arco*

27

Ob. *mp*

Sop. *as soft - ness, full - ness, rest, suf - fuse the frame like balm - i - er air,*

Hpsd.

Vln.

Vcl.

32

Ob.

Sop.

Hpsd.

Vln.

Vcl.

pizzicato

mp

pizzicato

mp

as the days___ take on mel-low-er___ light,___ and the ap-ple at last___ hangs on___ the

36

Sop.

Hpsd.

Vln.

Vcl.

ritardando

tenuto

poco meno mosso

recit.

col canto

arco

p

tree,___ fin - ish'd___ and in - do-lent ripe. Then for the teem-ing

40

Sop.

Hpsd.

Vcl.

pp

qui - et - est, hap-pi - est days___ of all!___ The brood-ing and bliss - ful hal - cy - on days!"___

43 *tempo primo*

Ob. *mf*

Sop.

Hpsd. *mf*

Vln. *mp* *arco*

Vcl. *mf*

47

Ob. *mp*

Hpsd. *mp*

Vln. *mp*

Vcl. *mp*

51 *meno mosso*

Sop. Af - ter the daz - zle of the day is

Hpsd. *mp*

Vln. *mp*

Vcl. *mp*

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54

Sop. *gone,* on-ly the dark, dark night, — the dark night shows to my eyes, —

Hpsd.

Vcl. *3*

57

Sop. — the stars; — si - lent, a - thwart my soul, —

Hpsd.

Vln. *p*

Vcl. *mp*

60

Ob. *ritardando espressivo* $\text{♩} = 50$ *p*

Sop. — moves the sym-pho-ny — true.

Hpsd.

Vln. *3*

Vcl. *3*

63

Ob.

Sop.

Hpsd.

Vln.

Vcl.

f

The stars! Stars!

66

Ob.

Sop.

Hpsd.

Vln.

Vcl.

mf

69

Ob.

Sop.

Hpsd.

Vln.

Vcl.

ritardando molto ♩ = 35

The soft vo - lup - tu - ous_ o - pi - ate

mp

mf

72

Sop. shades, _____ the sun just gone, _____ the ea - ger light _____ dis - pell'd, _____

Hpsd.

Vln.

Vcl.

75

Sop. (I soon too will be _____ gone, _____ dis-pell'd,) _____

Hpsd.

Vln.

Vcl.

78

Ob. $\text{♩} = 60$
mp

Sop. a haze -- nir-wa-na -- rest and night -- _____ o - bli-vi - on, _____

Hpsd.

Vln.

Vcl.

82

Ob. *mf*

Hpsd.

Vln. *mp*

Vcl. *mp*

89 *poco meno mosso*

Ob.

Sop. as life wanes, id - ly drift - ing down,

Hpsd.

Vln. *p*

Vcl. *p*

94

Ob. *mp*

Sop. — the ebb, — such rip - ples, — half - caught voi - ces, —

Hpsd.

Vln. *p*

Vcl.

99

Sop. e - cho from the shore.

Hpsd.

Vln. *mp*

Vcl.

104

Ob. *mp*

Sop. Drift - - - ing.

Hpsd.

Vln.

Vcl.

106

ritardando e perdendosi al fine

Ob.

Sop.

Hpsd.

Vln.

Vcl.

An Echo From the Shore

I. Prairie Sunset

Shot gold, maroon and violet, dazzling silver, emerald, fawn,
the earth's whole amplitude and Nature's multiform power
consign'd for once to colors;
The light, the general air possess'd by them –
colors till now unknown,
no limit, confine – not the Western sky alone –
the high meridian – North, South, all,
pure luminous color fighting the silent shadows to the last.

“In the free ev'ning of my day,” he said, “I give you talk, thoughts,
reminiscences, as idly drifting down the ebb,
such ripples, half-caught voices, echo from the shore.”

How sweet the silent backward tracings!
The wand'rings as in dreams – the meditation of old times
resumed – their loves, joys, persons, voyages.
How sweet.

II. Fancy Dance (instrumental only)

III. Grown Old

“As I sit writing here,” he said, “grown old,
not the least of my burden is that dulness of the years, querilities,
ungracious gloom, aches, may filter in my daily songs.”

“Approaching, nearing, curious,” he wrote,
“Thou dim, uncertain spectre – bringest thou life or death?
Strength or weakness, blindness or placid skies and sun?
Wilt stir the waters yet?
Or haply cut me short for good?
Bringest thou life or death?”

The two old, simple problems ever intertwined,
close home, elusive, present,
by each successive age insoluble, pass'd on,
to ours to-day – and we pass on the same.
Have we learn'd lessons only of those who admired us, and
were tender with us, and stood aside for us?
Have we not learn'd the great lessons from those
who reject us, or who treat us with contempt?
Ever the undiscouraged, resolute, struggling soul of man;
Ever the eager eyes, hurrahs, the welcome-clapping hand;
curious, unconvinced at last;
struggling to-day the same.

IV. Valse Triste (instrumental only)

V. Halcyon Days and Oblivion

“As life wanes,” he taught, “and all the turbulent passions calm,
as gorgeous vapory, silent hues cover the evening sky,
as softness, fulness, rest, suffuse the frame, like fresher, balmier air,
as the days take on a mellower light, and the apple at last hangs
on the tree, finish'd and indolent-ripe.
Then for the teeming quietest, happiest days of all!
The brooding and blissful halcyon days!”

After the dazzle of day is gone,
only the dark, dark night shows to my eyes the stars;
silent, athwart my soul, moves the symphony true.
The soft voluptuous opiate shades,
the sun just gone, the eager light dispell'd –
(I too will soon be gone, dispell'd,)
a haze – nirwana – rest and night – oblivion,
as life wanes, idly drifting down the ebb,
such ripples, half-caught voices, echo from the shore.