

Score is transposed

Duration: 7:30

WORDS: Evan Hause and
Henry Van Dyke (1909)

for my father
commissioned for the Albany (NY) Symphony Orchestra

PASSAGE

Evan Hause
2008

♩ = 50 Grossly placid

Flute: grace notes before the beat, *p*, *f*, *p*

Oboe: grace notes before the beat, *p*, *f*, *p*

Clarinet in B \flat : grace notes before the beat, *p*, *f*, *p*

Alto Saxophone in E \flat : *f* strident, *ff*, *sfp*, *ff*

Tenor Saxophone in B \flat : *f* strident, *ff*, *sfp*, *ff*

Bassoon: grace notes before the beat, *p*, *f*, *p*, *f*

Horn in F: con sord., *pp*, *mf*, *pp*

Trumpet in C: con sord., *pp*, *mf*, *pp*

Bass Trombone: con sord., *pp*, *mf*, *pp*, *mf*

Vibraphone: -

Kybd.: G.M. 21: ORGAN, *ppp*, Use volume pedal, *mf*

Soprano I: -

Soprano II: -

Violin I: non vib., *p*, *f*, *p*

Violin II: *p*, *f*, *p*

Viola: non vib., *p*, *f*, *p*, *f*

Cello: non vib., *p*, *f*, *p*, *f*

Contrabass: non vib., *p*, *f*, *p*, *f*

6 quick breath; not attacked

Fl. quick breath; not attacked *ff*

Ob. quick breath; not attacked *ff*

Cl. quick breath; not attacked *ff*

A. Sx. *f* 6 3 5 *ff*

T. Sx. *f* 5 3 *ff*

Bsn. *f* 3 *ff*

Hn. quick breath *f* *pp* *f*

Tpt. quick breath *f* *pp* *f*

Bs. Tbn. *mf* *f*

Vibes

Kybd. *f*

Sop. I

Sop. II

Vln. I *ff*

Vln. II *ff*

Vla. *p* *f* 3 *ff*

Vc. *p* *f* 3 *ff*

Cb. *p* *f* *ff*

A Slightly faster (♩ = 74)

10

Fl. *p* rhythmic

Ob. *p* *ff* *p*

Cl. *mp* *p*

A. Sx.

T. Sx.

Bsn.

Hn. *p* rhythmic *pp* 3 6

Tpt. *p* rhythmic *pp* 3 6

Bs. Tbn. senza sord. *mf*

Vibes motor on medium *mf* *scd.* *

Kybd. *pp* sempre (effervescent)

Sop. I *p* solemn One shal - - - lop bobs u - pon the

Sop. II *p* solemn One shal - - - lop bobs u - pon the

A Slightly faster (♩ = 74)

Vln. I pizz. arco *p* *mf*

Vln. II pizz. arco *espr.* *p* *mf*

Vla. pizz. arco *espr.* *p* *mf*

Vc. III *mf* rhythmic 6

Cb. *p* *f* 3

15

Fl. *cresc.*

Ob.

Cl.

A. Sx.

T. Sx.

Bsn. *p*

Hn. *3* *3* *6* *6*

Tpt. *3* *3* senza sord. *cresc.*

Bs. Tbn. *mp*

Vibes *3* *3* *3*

Kybd. *(8va)*

Sop. I lone - - - ly sea, It is fa - - ther and

Sop. II lone - - - ly sea, It is fa - - ther and

Vln. I

Vln. II *p* *mf*

Vla. non vib. *p* *mp* *6* *cresc.*

Vc. *3* *3* *6* *p* *cresc.*

Cb. *p* *f* *p* *cresc.*

B

20

Fl. *f* *f*

Ob. *f* *p*

Cl. *f* *p*

A. Sx. *ff* multi-
phonic growl

T. Sx. *ff* *3*

Bsn. *cresc.* *f*

Hn. *p* *mf* senza sord.

Tpt. *p* *mf*

Bs. Tbn. *p* *mf*

Vibes

Kybd. *8va* *8va* *3*

Sop. I son and lan guish ing co - te - rie. The son

Sop. II son and lan guish ing co - te - rie. The son

B

Vln. I *f* *f* *mf* *mp* ord. non harm. *8va* vib.

Vln. II *f* *p* *sf* *mp*

Vla. *f* *3* *mp*

Vc. *f* "classical"

Cb. *f* "classical"

27 *rit.* C ♩ = 60

Fl. *mf* *p* *mf*

Ob. *mp* *mf*

Cl. *mp* *p* *mf*

A. Sx.

T. Sx.

Bsn. *mf*

Hn. *mp* *sfp*

Tpt. *mp* *sfp*

Bs. Tbn. *mp* *sfp*

Vibes *mp* off gradually

Kybd.

Sop. I *sopra*
steers. The fa - ther points fee - bly to an arch of clouds.

Sop. II
steers. The fa - ther points fee - bly to an arch of clouds.

Vln. I *dim.* *pp* *rit.* C ♩ = 60

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *pp*

Cb. *pp*

harmonic gliss.

a piacere **a tempo**

32

Fl. *pp*

Ob. *pp*

Cl. *pp*

A. Sx.

T. Sx.

Bsn. *mf* *pp*

Hn. *mf* *pp*

Tpt. *mf* solo *mp espr.*

Bs. Tbn. *mf* *pp*

Vibes *pp*

Kybd. *pp*

Sop. I *f* "Fa - ther, ___ such a pas - sage ___ we shall"

Sop. II "Son, do you not ___ see the way?"

a piacere **a tempo**

Vln. I non vib.

Vln. II non vib.

Vla. non vib.

Vc.

Cb.

tratt. **D** a tempo (♩ = 60)

39

Fl. *p*

Ob. *mf*

Cl. *mf* *p*

A. Sx. *p* *f*

T. Sx. *p* *f*

Bsn.

Hn. *pp*

Tpt. *pp* con sord. *pp* senza sord.

Bs. Tbn. *pp* *pp* senza sord.

Vibes. *p* *pp* *lv.*

Kybd. *8vb* niente

Sop. I *f* *mp*
ne - ver reach. _____ Brave cap - tain, rise

Sop. II

tratt. **D** a tempo (♩ = 60)

Vln. I *f* *p sub.*

Vln. II *f* *p sub.*

Vla. *f* *p sub.*

Vc. pizz. arco *p*

Cb. pizz. arco *p*

45

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

p

sfz

sfp

mf

up! for - get your mu - tin - ous hell - bound - ship. Some

50

Fl. *p* *cresc.* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf*

Cl. *p* *cresc.* *mf* *mf* *mf*

A. Sx. *mf* *mf* *mf* *mf*

T. Sx. *mf* *mf* *mf* *mf*

Bsn. *p sub.* *mf* *mf* *mf*

Hn. *pp cresc.* *mf* *p* *mp*

Tpt. *pp cresc.* *mf* *p* *sf pp*

Bs. Tbn. *pp cresc.* *mf* *p* *sf pp*

Vibes

Kybd.

Sop. I *mp* *f*
 co - lor - ful flow - ers are on the shore, wild bees ga - ther in bu - sy hives in a

Sop. II

Vln. I *p sub.* *cresc.* *mf* *mf* *mf*

Vln. II *p sub.* *cresc.* *mf* *mf* *mf*

Vla. *p sub.* *cresc.* *mf* *mf* *mf*

Vc. *p sub.* *cresc.* *mf* *mf* *mf*

Cb. *p sub.* *cresc.* *mf* *mf* *mf*

E

55

Fl. *mf* *ff* *pp*

Ob. *ff*

Cl. *ff* *p*

A. Sx. *mf* *ff* *pp*

T. Sx. *mf* *ff* *pp*

Bsn. *ff* *p*

Hn. *ff*

Tpt. *mf* *ff*

Bs. Tbn. *sfz*

Vibes motor on fast **VIBES**

G.M. 10: GLOCKENSPIEL

G.M. 15: TUBULAR BELLS

mf

Kybd. *mf* *ff*

Release pedal before patch change. (as necessary)

mf

Sop. I *ff*

gol - den gate - way ci - ty where your name is ho - nored.

Sop. II

E

Vln. I

Vln. II

Vla. *p*

Vc. *p* *Glissando*

Cb. *p* *Glissando*

a piacere

rit.

♩ = 50

61

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

G.M. 47: HARP

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

carefully

I hear the wind in the way you taught me to

"Son, do you not hear good for - tune's voice?"

a piacere

rit.

♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco stringendo

68

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

hear it.

p solo 3 *pp*

Ob. & Cl.: as though fighting the saxes *ff*

f

non leg. 6 5

mp 3 *f* *sfp* *ff*

mp 3 *sfp* *ff*

con sord. 3 *p* *mp* *f*

con sord. 3 *p* *mp* *f*

con sord. 3 *p* *mp* *f*

p *mp* *f*

(HARP; non arpeg.)

poco stringendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *cresc.* *mf*

pp *cresc.* *mf*

pp *cresc.* *mf* *ff*

pp *cresc.* *mf* *ff*

riten.

F ♩ = 46

74

Fl. *5* *mp* *3*

Ob.

Cl. *mp*

A. Sx. *pp*

T. Sx. *5* *6* *pp*

Bsn. *p*

Hn. *p* *pp*

Tpt. *p*

Bs. Tbn. *p*

Vibes *p* *Leg.*
take out notes

Kybd.

Sop. I

Sop. II *mp* *3* *3* *3*
In my deep - en - ing dream I see that splen - dor - ous ri - ver that led us

riten.

F ♩ = 46

Vln. I *pp* *p espr.*

Vln. II *pp* *p espr.*

Vla. *pp* *p* *3* *3*

Vc. *dim.* *p*

Cb. *dim.* *pp* *p*

poco stringendo

(♩ = 54) (string.)

78

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

senza sord.

p

p

p

p

p

pp sub.

G.M. 1: PIANO

p subtle

mf

Dear

on mel - low au - tumns past in our Half Moon.

poco stringendo

(♩ = 54) (string.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

$\bullet = 60$

82

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

sf

p

f

sfz

leg.

Fa - ther, as our faith - ful ship-mates suc - cumb to death and you to de - men - ti - a,

G

87

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I
I cry and laugh all at once at the

Sop. II
God has never poured a stream so roy - al through a land more

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

91

Fl. *f* Flz.

Ob. *mf*

Cl. *ff* *f*

A. Sx. *f*

T. Sx. *mf*

Bsn. *ff*

Hn. *mf*

Tpt. *p* *mp* *f*

Bs. Tbn. *p*

Vibes *mf*

Kybd. *f*

Sop. I
re - cog - ni - tion that I know not where I am head - ing. I am lost and a -

Sop. II
rich. Who can tell what

Vln. I *f espr.*

Vln. II *f espr.*

Vla. *f espr.*

Vc.

Cb.

95

The score for page 95 includes the following instruments and parts:

- Fl.** (Flute): Starts with a melodic line, includes an *ord.* (ordine) instruction, and ends with a *mf* dynamic.
- Ob.** (Oboe): Mirrors the flute's initial melody, ending with *mf*.
- Cl.** (Clarinet): Mirrors the flute's initial melody, ending with *mf*.
- A. Sx.** (Alto Saxophone): Features a five-note arpeggiated figure, ending with *dim.*
- T. Sx.** (Tenor Saxophone): Features a triplet eighth-note pattern, ending with *dim.*
- Bsn.** (Bassoon): Features a five-note arpeggiated figure, ending with *dim.*
- Hn.** (Horn): Features a triplet eighth-note pattern, ending with a *dim.* dynamic.
- Tpt.** (Trumpet): Features a melodic line, ending with *dim.*
- Bs. Tbn.** (Baritone Trombone): Features a triplet eighth-note pattern, ending with *dim.*
- Vibes.** (Vibraphone): Features a melodic line with triplets, ending with *dim.*
- Kybd.** (Keyboard): Features a complex accompaniment with arpeggiated chords and moving bass lines.
- Sop. I** (Soprano I): *meno* dynamic. Lyrics: "lone, I on - ly knew your sea, your capes, your bays." Includes a triplet eighth-note figure.
- Sop. II** (Soprano II): Lyrics: "new luck - y chance a - waits the fear - less heart." Includes a triplet eighth-note figure.
- Vln. I** (Violin I): Features a melodic line with a triplet eighth-note figure.
- Vln. II** (Violin II): Features a melodic line with a triplet eighth-note figure.
- Vla.** (Viola): Features a melodic line with a triplet eighth-note figure.
- Vc.** (Violoncello): Features a melodic line with a triplet eighth-note figure, ending with *dim.*
- Cb.** (Cello): Features a melodic line with a triplet eighth-note figure, ending with *dim.*

calando

H meno mosso

Fl. *pp*
Ob. *p*
Cl. *pp* *p*
A. Sx. *pp*
T. Sx. *p* 3
Bsn. *pp*
Hn. *pp*
Tpt. *pp* con sord. *p*
Bs. Tbn. *pp*
Vibes motor on slow; large, soft mallet *mf*
Kybd. *ped.*
Sop. I *molto meno*
Sop. II I

You are si - lent and I see on - ly name - less out - lines on the hor - i - zon,

calando

H meno mosso

Vln. I off *mp*
Vln. II off *mp*
Vla. off *mp*
Vc. pizz. *p*
Cb. *ten.*

poco accel.

106

Fl.

Ob.

Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

sotto voce

p

pp

p

f

mf

p

sf

pp

p

sf

p

mp

f

mp

mp

sf

sf

pizz.

sf

sf

sf

mp

arco

mp

glints on the wide waves that are gone as fast as they appear, mir -

groped a - mong the in - lets and the isles like a blind man

espr.; dolce

espr.

poco accel.

SUSP. CYM. soft mallet

VIBES

111

Fl. *p* 3 6 3

Ob. *mf* 6

Cl. *mf* 6 3

A. Sx.

T. Sx.

Bsn.

Hn. *p* 3 6 6

Tpt. *p* 3 6 6

Bs. Tbn. *p* senza sord. 3 6 *mp*

Vibes

Kybd. *cresc.* 3 3 3 3 3

Sop. I
ag - es (ad lib.) of ships.

Sop. II
to find the pas - sage to the Land of Spice.

Vln. I *arco* *mf* 6 on; full

Vln. II *mf* 6 on; full

Vla. *arco* *mf* 6 3

Vc. *pizz.* *cresc.* 3 arco

Cb. *pizz.* *arco*

riten.

I più mosso (♩ = 69)

115

Fl. *mf*

Ob. *f* solo *sfp*

Cl. *f* solo *sfp*

A. Sx. *mf* pesante

T. Sx. *mf* pesante

Bsn. *ff*

Hn. *mf* pesante *f* solo

Tpt. *pp* *ff* *f* solo *sfp*

Bs. Tbn. *f*

Vibes

Kybd. *f* *p* *f* *p* *f* *p* *f*

Sop. I *ff*
I see your face in the spin - drift.

Sop. II

riten.

I più mosso (♩ = 69)

Vln. I

Vln. II

Vla. *3*

Vc.

Cb.

Fl. 118

Ob. *sfp*

Cl. *sfp*

A. Sx. *sfp*

T. Sx. *sfp*, *p*, *mf*

Bsn. *p*

Hn. *fp*

Tpt. *p*

Bs. Tbn.

Vibes

Kybd.

8vb, *8va*, *8va*

Sop. I *sfp*

Sop. II

The swells are your arms cra - dl - ing our ver - y craft.

Vln. I *ff*, *f*

Vln. II *ff*, *f*

Vla. *ff*, *f*

Vc. *fp*, *sf*

Cb. *fp*, *sf*

122

tratt. **a tempo** (♩ = 69)

Fl. *meno* *sf* *f*

Ob. *meno* *sf* *f*

Cl. *meno* *sf*

A. Sx. *pesante* *sf* *f*

T. Sx. *pesante* *sf* *f*

Bsn. *sf* *f*

Hn. *pesante* *sf* *f*

Tpt. *cresc.* *sf* *f*

Bs. Tbn. *sf* *f*

Vibes

Kybd. *f* *7*

Sop. I A - las my own mind is giv - ing way at the end of these

Sop. II

Vln. I *mf*

Vln. II *sf* *mf*

Vla. *sf* *mf*

Vc. *3*

Cb. *3*

126 b^{\flat}

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub.

mf

mp

f

con sord. (Harmon)

motor on fast

ff

3

long - est of days.

I sought the Or - i - ent - al pas - sage then, and I seek it still!

subito allegro con accel.

J Sweeping (♩ = 136)

130

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

G.M. 21: ORGAN

subito allegro con accel.

J Sweeping (♩ = 136)

Vln. I

Vln. II

Vla.

Vc.

Cb.

133

Fl.
Ob.
Cl.
A. Sx.
T. Sx.
Bsn.
Hn.
Tpt.
Bs. Tbn.
Vibes
Kybd.
Sop. I
Sop. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score contains measures 133 through 136. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Bass Trombone (Bs. Tbn.). The brass section includes Horn, Trumpet, and Bass Trombone. The percussion section includes Vibes. The keyboard part (Kybd.) is shown with both treble and bass clefs. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts for Soprano I (Sop. I) and Soprano II (Sop. II) are present but contain no notation. The score features various musical notations such as triplets, slurs, and dynamic markings like *f*. Measure numbers 133, 134, 135, and 136 are clearly marked at the beginning of their respective staves.

molto calando

♩ = 60

137

Fl. *pp*

Ob. *pp*

Cl. *pp*

A. Sx. *pp*

T. Sx.

Bsn. *pp*

Hn.

Tpt. *pp* con sord. (Harmon)

Bs. Tbn.

Vibes SIZZLE. CYM. *l.v.* VIBES motor on slow

Kybd. G.M. 1: PIANO *mp*

Sop. I

Sop. II *mp*

Look, friends, our voy - age is not done.

molto calando

♩ = 60

Vln. I *p rich*

Vln. II *p rich*

Vla. *p rich*

Vc. *mp* solo; espr.

Cb. *mp* pizz. 3 3 3

calando
non vib.

K **Largo sostenuto** ♩ = 40

143

Fl. *pp*

Ob. *pp*

Cl. *pp*

A. Sx.

T. Sx. *airy pp* *solo; molto sostenuto* *French horn-like p*

Bsn.

Hn. *solo; molto sostenuto* *p*

Tpt.

Bs. Tbn.

Vibes *p*

Kybd.

Sop. I *p*
The Ho-nour of our life de - rives from

Sop. II *p*
We hold _____ by _____ hope as long as life en - dures! _____ Ho-nour of our life de - rives from

calando

K **Largo sostenuto** ♩ = 40

Vln. I *pp*

Vln. II *pizz. mp* *arco pp*

Vla. *pizz. mp* *arco pp*

Vc. *port. pp*

Cb. *arco pp*

poco più mosso ♩ = 46

152

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

senza sord.

pp

pp

like "perl," closing word over full value

dim.

dim.

p

p

L

159

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Vibes

Kybd.

Sop. I

Sop. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

8^{vb}

pizz.

arco sneak in

mp

mp

cer - tain ways. Then, though we miss the goal, our search is crowned with

cer - tain ways. Then, though we miss the goal, our search is crowned with

poco accel.

M Con moto (♩ = 56)

165

Fl.

Ob.

Cl.

A. Sx.

T. Sx.

Bsn.

Hn.

Tpt.

Bs. Tbn.

sotto voce
mf

Vibes

Kybd.

Sop. I

Sop. II

cour - - - - age.

cour - - - - age.

poco accel.

M Con moto (♩ = 56)

Vln. I

Vln. II

Vla.

Vc.

Cb.

172

Fl. *pp* non vib.

Ob. *pp* non vib.

Cl. *pp*

A. Sx. *pp*

T. Sx. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp* con sord.

Bs. Tbn. *pp* con sord.

Vibes *mp* *sed.*

Kybd. *pp* *sed.*

Sop. I a rich re - ward of un - ex - pect - ed things.

Sop. II and we find a - long our way a rich re - ward of un - ex - pect - ed things.

Vln. I

Vln. II

Vla.

Vc. *V*

Cb. *V*

N

178

Fl. *pp* < *mp* >

Ob. *pp* < *mp* >

Cl. *pp* < *mp* >

A. Sx. *pp* < *mp* >

T. Sx. *pp* <

Bsn. *pp* <

Hn. *pp*

Tpt. *pp* < *mp* >

Bs. Tbn. *pp*

Vibes *p*

Kybd. G.M. 21: ORGAN *niente* < *mp* >

Sop. I *Sail a - head*

Sop. II *Sail a - head*

Vln. I *pp* < *mp* > non vib.

Vln. II *pp* < *mp* > non vib.

Vla. *pp* < *mp* > non vib.

Vc. non vib.

Cb. non vib.

N

rit. ad lib.

lunga

186

Fl.
Ob.
Cl.
A. Sx.
T. Sx.
Bsn.
Hn.
Tpt.
Bs. Tbn.
Vibes
Kybd.
Sop. I
Sop. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pp
pp
pp
pp
pp
pp
pp
pp
pp
ppp
pp
pp
pp
pp

and take for - tune as it fares.
and take for - tune as it fares.

rit. ad lib.
lunga

* ad lib. - arpeggio is relatively steady within its own tempo; tempo being roughly as shown.