

*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	

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## I. A Prairie Sunset

*J = 70*

Oboe

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

Harpsichord 8' 5 8 4  
Violin 5 pp 8  
Violoncello 4 8 4

Sop. 4 Oh,  
Hpd. 3 3 6  
Vln. pizzicato mp  
Vcl.

Sop. 7 Ah,  
Hpd. 3  
Vln. pizzicato arco p  
Vcl. arco p

## An Echo from the Shore

10

Hpd.

Vln.

Vcl.

**≡**

Ob.

Hpd.

Vln.

Vcl.

**≡**

Ob.

Hpd.

Vln.

Vcl.

**≡**

Ob.

Hpd.

Vln.

19

Ob.

Sop. Shot gold, ma-roon and

Hpd.

Vln. *mp*

Vcl. *mp*

22

Ob.

Sop. vi-o-let, dazzling sil-ver, e - mer-ald, fawn.

Hpd.

Vln.

Vcl.

25

Ob.

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

Hpd.

Vln.

Vcl.

## An Echo from the Shore

27

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

Hpd.

Vln.

Vcl.

30

Ob. *Gold, ma- ron, and vi - o - let, daz - ling sil - ver,* *e-mer- ald,*

Sop.

Hpd.

Vln.

Vcl.

33

Ob. *sil - ver and fawn.*

Sop.

Hpd.

Vln.

Vcl.

## An Echo from the Shore

5

36

Sop. *f*

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

Hpd.

Vln.

Vcl. *f*

39

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

Hpd.

Vln.

Vcl. >

42

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

Hpd.

Vln. *mf*

Vcl. *mf*

An Echo from the Shore

44

Sop.      3

ri - di - an-- \_\_\_\_\_ North, South and all, \_\_\_\_\_ pure

Hpd.

Vln.      *mf*

Vcl.      *mf*

2

46

Sop. lu - mi - nous co-lors fight - ing the si - lent sha-dows\_ to the

Hpd.

Vln.

Vcl.

2

49

Sop. last.

Hpd.

Vln.

Vcl.

## An Echo from the Shore

7

53 *meno mosso, rubato quasi recitativo*

Sop. Hpd.

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

55

Sop. Hpd.

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

57 *ritardando* *tempo primo* *poco ritardando*

Sop. Hpd. Vln. Vcl.

How sweet the si - lent back - ward tra - cings!

60 *a tempo*

Sop. Hpd. Vln. Vcl.

The wan-d'ring as in dreams-- the me-di-ta - tions of old times re-sumed

*pizzicato*

*mp*

An Echo from the Shore

Musical score for orchestra and choir, page 66, section "espressivo". The score includes parts for Oboe (Ob.), Soprano (Sop.), Bassoon (Hpd.), Violin (Vln.), and Cello (Vcl.). The vocal parts sing "How sweet." The bassoon part features a prominent eighth-note pattern. The strings provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra and choir, page 10, measures 68-70. The score includes parts for Oboe (Ob.), Soprano (Sop.), Bassoon (Hpd.), Violin (Vln.), and Cello (Vcl.). The vocal parts sing "How sweet." The bassoon part features prominent eighth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns.

*circa 6' 00"*

II. Fancy Dance

*d = 70*

Oboe      *poco marcato, raucous*

Harpsichord      *brite and raucous*      3  
8' + 4'

Violin      *poco marcato, raucous*

Violoncello      *sempre pizzicato*

Ob.

Hpd.

Vln.

Vcl.

Ob.

Hpd.

Vln.

Vcl.

## An Echo from the Shore

14

Ob.

Hpd.

Vln.

Vcl.

≡

17

Ob.

Hpd.

Vln.

Vcl.

≡

21

Ob.

Hpd.

Vln.

Vcl.

*circa 40"*

*ff*

This musical score page contains three systems of four staves each, representing parts for Oboe (Ob.), Bassoon (Hpd.), Violin (Vln.), and Cello (Vcl.). The music is in common time. Measure 14 begins with the Oboe and Bassoon playing eighth-note patterns. Measure 15 continues with the same patterns, with the Bassoon's pattern becoming more sustained. Measure 16 concludes with a melodic line in the Violin. A double bar line with repeat dots follows. Measure 17 starts with a rest for the Oboe, while the Bassoon and Violin play eighth-note patterns. Measure 18 continues with the Bassoon and Violin patterns. Measure 19 concludes with a melodic line in the Violin. Another double bar line with repeat dots follows. Measure 21 begins with the Bassoon and Violin playing eighth-note patterns. Measure 22 continues with the Bassoon and Violin patterns. Measure 23 concludes with a melodic line in the Violin. Measure 24 ends with a dynamic instruction 'ff' (fortissimo).

III. Grown Old

*J = 60*

*mf* *ritardando espressivo*

Soprano: "As I sit wri-ting here," he said, "grown old,\_\_\_\_ not the

Harpsichord: *8'* *col canto*

*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.

Vln. *p* Vcl. *p*

The musical score consists of four systems of music. System 1 (measures 1-3) features Soprano and Harpsichord. The Soprano part starts with a rest, followed by a melodic line with dynamic *mf*. The Harpsichord part is in 8' pitch with a sustained note. System 2 (measures 4-6) continues with Soprano and Harpsichord, with the Soprano singing "least of my bur - den is that dul - ness of the years, quer - i - li - ties,\_\_\_\_ un - gra - cious gloom," and the Harpsichord playing a sustained note. System 3 (measures 7-9) features Soprano and Harpsichord again, with the Soprano singing "aches may fil - ter in my dai - ly songs." and the Harpsichord providing harmonic support. System 4 (measures 10-12) features Harpsichord, Violin (Vln.), and Cello (Vcl.). The Harpsichord plays a sustained note, while the Vln. and Vcl. provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf*, *ritardando espressivo*, *a tempo*, and *p*.

## An Echo from the Shore

15

Hpd.

Vln.

Vcl.

18

Sop.

Hpd.

Vln.

Vcl.

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

21

Sop.

Hpd.

Vcl.

— bring-est thou life or death? \_\_\_\_\_

## An Echo from the Shore

13

24

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

Hpd.

Vln. *mf*

Vcl. *f* *mp*

27

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

Hpd.

Vln.

Vcl. 3

30

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

Hpd.

Vln.

Vcl.

## An Echo from the Shore

33

Sop. death? \_\_\_\_\_ Life <sup>3</sup> or death? \_\_\_\_\_

Hpd.

Vln. *mf*

Vcl. *mf*

36

*tenuto a piacere*      *come prima*

Oboe

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

15

44

Sop. pre - sent, by each suc-ces - sive age in - so-lu - ble,

Hpd.

Vln.

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.

## An Echo from the Shore

53

Sop. those who ad - mired us, \_\_\_\_\_ and were ten - der with us, and

Hpd.

Vln.

Vcl.

55

Oboe *p*

Sop. stood a - side for us? \_\_\_\_\_ Have we not learned \_\_\_\_\_ the great les-sons

Hpd.

Vln.

Vcl.

58

Oboe

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

Hpd.

Vln.

Vcl.

61

Oboe

Sop.

Hpd.

Vln.

Vcl.

Ev - er the

64

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

Hpd.

Vln.

Vcl.

66

Oboe

Sop. man; Ev - er the ea - ger yes, —

Hpd.

Vln.

Vcl.

## An Echo from the Shore

69

Oboe

Sop. — hur - rahs, 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 same.

Hpd.

Vln.

Vcl.

*circa 5' 15"*

IV. Valse Triste

*J = 70*

Oboe

Harpsichord *4' only*

Violin *p*

Violoncello *p*

A musical score for four instruments: Oboe, Harpsichord, Violin, and Violoncello. The Oboe part consists of eighth-note patterns. The Harpsichord part features sixteenth-note chords. The Violin and Violoncello parts provide harmonic support with sustained notes and eighth-note patterns. Measure 7 concludes with a fermata over the Violin and Violoncello parts.

8

Oboe

Hpsd.

Violin

Violoncello

A continuation of the musical score. The Oboe and Harpsichord parts are prominent, with the Oboe playing a melodic line of eighth and sixteenth notes. The Violin and Violoncello provide harmonic foundation. Measure 12 ends with a fermata over the Violin and Violoncello parts.

13

Oboe

Hpsd.

Violin

Violoncello

*ritardando al fine*

*circa 55"*

A final section of the musical score. The Oboe and Harpsichord continue their melodic lines. The Violin and Violoncello play eighth-note patterns. The score concludes with a ritardando, indicated by a bracket over the Oboe and Harpsichord parts, followed by a fermata over the Violin and Violoncello parts.

## An Echo from the Shore

V. Halcyon Days and Oblivion

$\text{♩} = 60$

Oboe  
Harpsichord  
Violin  
Violoncello

Ob. Hpsd. Vln. Vcl.

*ritardando*

I2  $\text{♩} = 60$

Ob. Sop. Hpsd. Vln. Vcl.

"As life wanes," he taught,

18

Sop. "and all the tur - bu - lent pass - sions calm, as gor - geous— va - po - ry, si - lent hues—  
 3

Hpsd.

22

Sop. co-ver the ev' - ning sky,  
 3

Hpsd.

Vln.

Vcl. pizzicato f arco  
 mp

Ob.

Sop. as soft - ness, full- ness, rest, suf - fuse the frame like balm - i - er air,  
 3

Hpsd.

Vln.

Vcl.

## An Echo from the Shore

32

Ob.

Sop. as the days take on mel-low-er light, and the ap-ple at last hangs on the

Hpsd.

Vln. *pizzicato* *mp*

Vcl. *pizzicato* *f* *mp*

36

Sop. *ritardando* tree, *fin - ish'd* and *in - do-lent ripe.* Then for the teem-ing

Hpsd. *tenuto* *poco meno mosso* *col canto*

Vln. *arco*

Vcl. *p*

40

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

Hpsd.

Vcl. *pp*

## An Echo from the Shore

23

43

*tempo primo*

Ob.

Sop.

Hpsd.

Vln.

Vcl.

47

Ob.

Hpsd.

Vln.

Vcl.

51

*meno mosso*

Sop.

Hpsd.

Vln.

Vcl.

Af - ter the daz - zle of the day is

## An Echo from the Shore

54

Sop. *p*  
gone, only the dark, dark night, — the dark night shows to my eyes, —

Hpsd.

Vcl.

57

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

Hpsd.

Vln. *p*

Vcl. *mp*

60

ritardando espressivo  $\text{♩} = 50$

Ob.

Sop. — moves the sym-pho-ny true.

Hpsd.

Vln.  $\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$

Vcl.  $\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$

63

Sop. The stars! Stars!

Hpsd.

Vln.

Vcl.

66

Sop.

Hpsd.

Vln.

Vcl.

ritardando molto       $\text{♩} = 35$

Sop. The soft voice - luptuous - o - pi - ate

Hpsd.

Vln.

Vcl.

## An Echo from the Shore

72

Sop. shades, ——— the sun just gone, ——— the ea - ger light ——— dis - spell'd, ———

Hpsd.

Vln.

Vcl.

75

Sop. (I soon too will be ——— gone, ——— dis - spell'd,) ———

Hpsd.

Vln.

Vcl.

78

Ob.  $\text{♩} = 60$

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

Hpsd.

Vln.

Vcl.

82

Ob. {

Hpsd.

Vln.

Vcl.

poco meno mosso

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

Hpsd.

Vln.

Vcl. p

94

Ob. {

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

Hpsd.

Vln. p

Vcl. p

## An Echo from the Shore

99

Sop. e - cho from the shore.

Hpsd.

Vln.

Vcl.

Ob. *mp*

Sop. Drift ing.

Hpsd.

Vln.

Vcl.

ritardando e perdendosi al fine

Ob.

Sop.

Hpsd.

Vln.

Vcl. 3

*circa 7' 20"*

## 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'ring 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 – nirvana – rest and night – oblivion,  
as life wanes, idly drifting down the ebb,  
such ripples, half-caught voices, echo from the shore.