

Sailing on Lake Superior

SSAATTBB

2013

12' 25"

**POEM BY KIRSTEN DIERKING
FROM "NORTHERN ORACLE"
MUSIC BY ANTONIO CELAYA**

Sailing on Lake Superior

Before us now the edge of the earth,
below us the nearly endless cold.
Around us nothing but shimmering water,
the miles of empty and sparkling blue.

For a few hours, the sail fills on
toward infinity. Shadows of
our delicate bodies ebb and flow
across the deck of our delicate boat.

What if the beautiful days, the good
and pacific temperate moments,
weren't just lovely, but everything?
What if I could let it fall away
in the wake, that ache to extract
meaning from vastness?

Let this suffice; the ease of thinking
it all goes on, whether we're here
to see it or not. The splashing waves,
the suntipped gulls arcing across
the radiant world.

"Sailing on Lake Superior" by Kirsten Dierking, from Northern Oracle.
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Sailing on Lake Superior

Time 12' 25"

Poem: Kirsten Dierking

Music:

$\text{♩} = 40$
pp

Soprano 1
Oo oo oo

Soprano 2
Oo oo

Alto 1
Oo

Alto 2

Tenor 1

Tenor 2
Light, head voice
pp
Oo

Bass 1

Bass 2
p
Oh

5

S 1 *pp*
oh oo_

S 2 oo_ oo_

A 1 *pp* *p* *pp*
oh oo_

A 2

T 1

T 2 *mp* *pp*
oh oo_ oh

B 1 *pp* stagger breathing (,) *
Oh

B 2 oh oh

Detailed description of the musical score: The score is for a vocal ensemble with eight parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. Part S1 starts with a fermata over a whole note, followed by a melodic line with lyrics 'oh' and 'oo_'. Part S2 has lyrics 'oo_' and 'oo_'. Part A1 has dynamics *pp*, *p*, and *pp* with lyrics 'oh' and 'oo_'. Part A2 is a whole rest. Part T1 is a whole rest. Part T2 has dynamics *mp* and *pp* with lyrics 'oh', 'oo_', and 'oh'. Part B1 has dynamics *pp* and the instruction 'stagger breathing' with lyrics 'Oh' and a breath mark '(,)*'. Part B2 has lyrics 'oh' and 'oh'.

* If one on a part, breathe here.

A

9

S 1 *mp pp*
oh oo

S 2 *pp pp pp*
oo oo

A 1 *p p ppp*
oh oo

A 2 *p mf*
Be-fore us now the edge of

T 1 *pp mp*
Be-fore us now the edge

T 2 *ppp*
oh

B 1 *pp ppp*
oo oh

B 2

13

pp

S 1

oo

S 2

the end -

pp *mf*

A 1

oo

Be - low us the near

A 2

the earth

mf

T 1

of the earth Be - low us the near

mp *p*

T 2

mp *p*

B 1

B 2

16

S 1 *mp* end - less cold ah

S 2 *mp* - less cold ah

A 1 *p* - ly end - less cold

A 2 *pp* *mp* *5 5 5 5* po po po po po (similare)

T 1 *p* *pp* *3 3 3* - ly end-less cold po po po po po po po po

T 2 *pp* *mp* *pp* *8* po po po po po (similare)

B 1 *mp* oh

B 2 *p* ah

18

S 1 *mf* ah

S 2 *mf* ah

A 1 *mp* oh

A 2 *mp* po po po po po (similare)

T 1 *p* *mf* *p* po po po po po po po po pi ah

T 2 *p* po po po po po (similare)

B 1 oh po po

B 2 ah

20

mp

S 1 A - round us no thing but

mp

S 2 A - round us no thing but

mp

A 1 A - round us no - thing but

A 2

T 1 po po po po

T 2

B 1 po po po (similare)

B 2

22

mp *mf*

S 1
shim (ah)

S 2
shim

A 1
shim - - mer - ing *mf* shim - - mer - ing

A 2

T 1
8 po po po po po (similare) 5 5 5 5 5 5 5 5

T 2
8 po po po po (similare)

B 1
7 po po po po po po po po oo

B 2

24

S 1 *mf* *pp*
 - mer - ing wa - ing - ter

S 2 *mp* *mf* *pp*
 muh - - ring wa - - ter

A 1 *mf* *mf* *pp*
 — shim - mer - ing — wa - - ter

A 2 *p*
 po po po po po (similare)

T 1 *p*
 po po po po po po po po po po po

T 2 *mp*
 oh

B 1 *ppp*
 — po po po po po po oh —

B 2

26

S 1 *p*
oo

S 2 *p*
oo

A 1 *p* *p* *mf*
oo the miles of emp

A 2
oo

T 1 *mp* *f*
ah ah

T 2 *mp*
ah

B 1

B 2

B

30

S 1

S 2 *p* oo_____ 5 po po po po

A 1 - ty_____ and_____ spark - ling_____ blue_____

A 2 *p* oh_____ * po po po

T 1

T 2

B 1

B 2

* Triangular notes indicate that if there is more than one singer on a part they should not be rhythmically precisely together. They should follow the same wave-like dynamics, but not be together. This is important when other parts are singing sixteenth notes. If one voice per part, the singer should not sing precisely on the beat.

34 *mf*

S 1 ah ah ah

S 2 5 5 5 5 5 5 5 5

A 1

A 2 *pp* ah

T 1 8 po po po po (similare) oh *mp*

T 2 oh *p*

B 1 *mp* ah *p*

B 2 *mf* ah

36 *f*

S 1 For a few hours_ the_ sails_ fill_ on to - wards

S 2 For a few hours the sails_ fill_ on to_

A 1 po po po po (similare)

A 2 *mf* For a few hours_ the_ sails_ fill_ on_ to e -

T 1 *pp* po po po po po po po po po po po po po po po

T 2 *pp* po po po po po po po po po po

B 1

B 2 *p* ah

38

S 1
e - ter - ni - ty Sha - dows of our de - li - cate

S 2
e - ter - ni - ty Sha - dows de - li - cate

A 1
Sha - dows of our

A 2
- ter - ni - ty oo

T 1

T 2

B 1

B 2

mf *pp* *p* *mf* *pp* *p* *pp*

42 *mp*

S 1
bo - dies

S 2
bo - dies a-cross the deck *mp*

A 1
bo - dies ebb and flow a-cross the deck *mp mf mp*

A 2

T 1
Light, head voice *p* oh *ppp*

T 2
Light, head voice *p* oh *ppp*

B 1

B 2

45

S 1

S 2
of our de - li - cate boat

A 1
of our de - li - cate boat

A 2
po po po po po po po po po po po po

T 1
oo

T 2

B 1

B 2

Detailed description of the musical score: The score is for page 45 and consists of eight staves. S1 (Soprano 1) has a whole rest. S2 (Soprano 2) and A1 (Alto 1) sing the lyrics 'of our delicate boat' with a triplet of eighth notes and a dynamic of *p*. A2 (Alto 2) has a whole rest followed by a triplet of eighth notes with a dynamic of *pp* that increases to *mp*. T1 (Tenor 1) has a whole rest followed by a quarter note with a dynamic of *mp*. T2 (Tenor 2) has a whole rest. B1 (Bass 1) and B2 (Bass 2) have whole rests. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

47

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

pp

pp

pp

pp

mp

p

pp

po po po po

oo

po po po po po (similare)

oo

oo

oh

49 **C**

S 1 *ppp*
po po po po (similare)

S 2 *mp* *ppp* *mp*
po po (similare) ah

A 1 *mp* *ppp*
po po po po po (similare)

A 2 5 5 5 5 5 5 5 5

T 1 8
oh

T 2

B 1
oh

B 2

51

S 1 ah

S 2 ah oo

A 1 po po po po po po po oh oh

A 2 oo oh

T 1 oh oh

T 2

B 1 oo

B 2 oh

mp

pp

p

mp

mp

mp

mp

54

D

S 1 *mp* *mf* *f*
ah _____ What _____

S 2 *mf* *f*
What _____

A 1 *mf* *f*
What _____

A 2 *mf* *f*
What _____

T 1 *mf* *f*
oh _____ What _____

T 2 *mp* *mf* *f*
oh _____ What _____

B 1 *mp* *mf* *f*
oh _____ What _____

B 2

58 *mf* **E**

S 1 *mf* What ___ if ___ the beau - ti-ful days_

S 2 *mf* What ___ if ___ the beau - ti-ful days_ *p* the good_

A 1 *mf* What ___ if ___ the beau - ti-ful days_ *p* the good_

A 2 *mf* What ___ if ___ the beau - ti-ful days_ *mp* the good___ the

T 1 *mf* What ___ if ___ the beau - ti-ful days_ *p* the_____

T 2 *mf* What ___ if ___ the beau - ti-ful days_

B 1 *mf* What ___ if ___ the beau - ti-ful days_ *p* and

B 2

63

S 1 *mp* and pa - ci -

S 2 *mp* the good and pa - - ci - fic

A 1 *mp* the good and pa - ci -

A 2 *mp* good the good and pa - ci -

T 1 *mp* good pa - ci -

T 2 *mp* pa -

B 1 the good the good

B 2 *pp* and the good

69

S 1
- fic and tem - pe - rate and tem - pe - rate

S 2
pa - ci - fic and tem - p'rate tem - pe -

A 1
fic pa - ci - fic tem - pe -

A 2
- fic tem - p'rate tem - pe -

T 1
- fic mo - ments and tem - pe - rate mo -

T 2
- ci - fic and tem - pe - rate mo -

B 1
mp
pa - ci - fic and tem - pe - rate mo -

B 2
mp
pa - ci - fic and tem - pe - rate mo -

74

S 1 *mp* *f* *ff* *rubato*
 — mo - ments — weren't_ just love - ly, but e - v'ry - thi -

S 2 *mp* *ff* *mp*
 rate — weren't_ just love_ ly but e - v'ry - thing —

A 1 *mp* *ff* *mp*
 rate — weren't_ just love_ ly but e - v'ry - thing —

A 2 *mp* *ff* *mp* *p*
 - rate — weren't_ just love_ ly but e - v'ry - thing — oo —

T 1 *mp* *ff* *mp* *pp*
 ments — weren't_ just love_ ly but e - v'ry - thing — po po

T 2 *mp* *ff* *mp*
 ments — weren't_ just love_ ly but e - v'ry - thing —

B 1 *mp* *ff* *mp*
 - ments weren't_ just love_ ly but e - v'ry - thing —

B 2 *mp* *ff* *mp*
 - ments weren't_ just love_ ly but e - v'ry - thing —

78 *mp*

S 1 - ng

S 2

A 1

A 2

T 1 *8* po po po po (similare)

T 2 *p* oh

B 1 *p* oo

B 2

80

S 1 *pp* 3 3 3 3
po po po po po po po po po po po po

S 2 *pp*
po po po po (similare)

A 1 *mf*
oh

A 2

T 1
oh

T 2

B 1 5 5 5 5 5 5 5 5
po po po po (similare) po po po po (similare) po po

B 2

82

mf *pp*

S 1
 po po po (similare)

S 2
 po po po po (similare)

A 1
mf
 What if I could let it fall

A 2
mf
 What if I could let it

T 1

T 2

B 1
mf
 po po po po (similare) po po

B 2

84

S 1

S 2 *pp*
oo

A 1 a - - - way in

A 2 fall a - way in the

T 1 *pp*
po po po po po po po po po po po po po po po po po po

T 2 *pp*
po po po po po po po po po po po po po po po po po

B 1 *Light, head voice p*
ah ah

B 2

86 *pp* *pp*

S 1 *pp*

S 2 *pp*

A 1 *mf*
the wake that ache to ex-tract mean - ing from vast - ness

A 2 *mp mp*
wake that ache to ex-tract mean - ing from vast - ness

T 1 *pp*
oo

T 2 *pp*
ache to ex-tract mean - ing from vast - ness

B 1 *pp*
ah ah

B 2 *p*
ah

F

91 *ppp* *f*

S 1 Ah ah

S 2 *f* *mp* *f* Ah ah ah

A 1 *mf* Ah

A 2 *mf* Ah

T 1

T 2

B 1

B 2

97

mf *mp*

S 1

ah ah

S 2

ah ah

A 1

f

ah ah ah ah

A 2

ah ah ah

T 1

T 2

B 1

B 2

103

S 1 *f* ah

S 2 *ff* ah *mp* ah

A 1 *mf* ah ah ah

A 2 *f* ah ah

T 1 *f* Ah ah

T 2 *mf* Ah *f* ah

B 1 Ah

B 2 Ah

109

Musical score for eight voices (S1, S2, A1, A2, T1, T2, B1, B2) in a key signature of three flats (B-flat, E-flat, A-flat). The score consists of eight staves, each with a vocal line and a corresponding 'ah' lyric. The lyrics are: S1: ah; S2: ah; A1: ah ah ah; A2: ah; T1: ah; T2: (no lyrics); B1: ah; B2: ah. The music features various melodic lines, rests, and slurs, indicating a choral or orchestral setting.

116

S 1 *p* *pp* *mp* oh oh ah

S 2 *p* *mp* oh oh

A 1 *p* *mp* ah oh oh

A 2 *p* *mp* oh oh

T 1 *mp* oh oh

T 2

B 1 *mp* oh

B 2 *mp* oh

Detailed description: This is a page of a musical score for a choir, numbered 116. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score includes dynamic markings: *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The lyrics consist of vocalizations: 'oh' and 'ah'. The Soprano 1 part begins with a *pp* dynamic and a long note, followed by 'oh oh ah'. The Soprano 2 part starts with a *p* dynamic and 'oh oh'. The Alto 1 part starts with a *p* dynamic and 'ah oh oh'. The Alto 2 part starts with a *p* dynamic and 'oh oh'. The Tenor 1 part starts with a *mp* dynamic and 'oh oh'. The Tenor 2 part is silent. The Bass 1 part starts with a *mp* dynamic and 'oh'. The Bass 2 part starts with a *mp* dynamic and 'oh'. The score uses various musical notations including slurs, ties, and fermatas.

G

122

S 1 *p* *mp*
the ease

S 2 *ff* *mf* *pp*
Let this suf- fice the ease of think - ing the ease of

A 1 *mp*
the ease of think think -

A 2 *ff* *mp*
Let this suf- fice the ease of think -

T 1 *ff* *mp*
Let this suf- fice the ease of

T 2

B 1

B 2

126

S 1 — of think - -

S 2 think - ing think - ing think - ing think - ing think - ing think -

A 1 ing

A 2 - - ing

T 1 think - - - - - - - - - -

T 2 *p* *mp* the

B 1 *pp* the

B 2

Detailed description: This is a page of a musical score for a choir, numbered 126. It features eight staves for different voice parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. S 1 has a long note with a slur over it, with the lyrics 'of' and 'think - -'. S 2 has a rhythmic pattern of eighth notes with the lyrics 'think - ing' repeated five times, followed by 'think -'. A 1 has a long note with the lyric 'ing'. A 2 has a long note with the lyric '- - ing'. T 1 has a long note with the lyric 'think - - - - -'. T 2 has a rest followed by a note with a slur and dynamic markings *p* and *mp*, with the lyric 'the'. B 1 has a rest followed by a note with a slur and dynamic marking *pp*, with the lyric 'the'. B 2 has a rest.

127

S 1
- - - - - ing

S 2
- ing think - ing the ease of think - ing ease of think -

A 1
think -

A 2
the ease of think - ing the ease think -

T 1
ing

T 2
ease of think - -
mp *mf*

B 1
ease think -
mf *pp*

B 2
think - - - - - ing
mp

128 , *ppp*

S 1
 the ease of think-ing think-ing think-ing think - ing

S 2
 ing

A 1
 ing

A 2
 ing *mp* Solo - if more than one on a part
 it all goes on whe-ther we're

T 1
 8

T 2
 8
 -ing

B 1
 ing

B 2
 8

H

131

S 1

S 2 *p* $\overbrace{\quad}^3$ to see it or not

A 1 *p* $\overbrace{\quad}^3$ to see it or not *p* oo

A 2 *Tutti* $\overbrace{\quad}^3$ here to see it or not *mp* *pp* po po po po po po po (similare)

T 1 *ppp* $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ $\overbrace{\quad}^3$ oo po po po po (similare)

T 2 *ppp* *mp* oo

B 1

B 2

Detailed description: This page of a musical score, numbered 42, contains measures 131-133. It features six vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2) and two Bass parts. The key signature is B-flat major (two flats). Soprano 1 and Bass parts are mostly silent. Soprano 2 and Alto 1 sing the lyrics 'to see it or not' with a piano (*p*) dynamic and a triplet of eighth notes. Alto 2 and Tenor 1 sing 'here to see it or not' with a piano (*p*) dynamic and a triplet, followed by a series of 'po' syllables with a mezzo-piano (*mp*) dynamic and a decrescendo hairpin. Tenor 2 enters with a piano (*ppp*) dynamic and a triplet, followed by 'oo' and 'po' syllables with a mezzo-piano (*mp*) dynamic and a decrescendo hairpin. The score includes various musical notations such as rests, triplets, and dynamic markings.

134

S 1 *f* "gullish"
caw caw caw ah ah ah

S 2 *f* "gullish"
caw caw caw ah ah ah

A 1

A 2 *mf* *pp*

T 1 *pp* 3 3 3 3

T 2 *pp*

B 1 oh

B 2

135

S 1 ah ah ah ah ah ah ah

S 2 caw caw caw caw caw caw

A 1 *f* the splash - - - - ing

A 2 po po po po (similare)

T 1 po po po po po po po po po po po po

T 2

B 1

B 2

136

S 1
ah ah ah caw

S 2
caw ah ah caw ah ah

A 1
waves the

A 2

T 1
oo oo

T 2

B 1

B 2

137 *f* *mp*

S 1 the sun - tipped gulls arch - ing a -

S 2 arch - ing a - cross *ff* the

A 1 sun - tipped gulls arch - ing a - cross *ff* the

A 2 po po po po po po po po po po po po po po arch - ing a - cross the

T 1 arch - ing a - cross the

T 2 arch - ing a - cross the

B 1 arch - - - ing a - cross the

B 2 arch - - - ing a - cross the

140

ff *mp*

S 1 cross_____ the ra - diant world Hmm_____

S 2 ra - - diant world Hmm

A 1 ra - - diant world Hmm

A 2 ra - - diant world Hmm

T 1 ra - - diant world Hmm

T 2 ra - - diant world Hmm

B 1 ra - - diant world Hmm

B 2 ra - - diant world Hmm

Pass through the vowel sounds ad libitem, returning to the hum.
Make the vowels somewhat nasal.

144

S 1
aeiouüia
hmmm

S 2
aeiouüia

A 1
aeiouüia
hmmm

A 2
aeiouüia
hmm

T 1
aeiouüia
hmm

T 2
aeiouüia
hmm

B 1
aeiouüia

B 2
aeiouüia