

concert music

# As the waters began to rise for Six Voices

with the poetry of Valerie Martinez

peter gilbert

As the waters began to rise  
for Six Voices  
*with the poetry of Valerie Martinez*

*Composed for Ekmeles*

Poetry Excerpts from Valerie Martinez'z "Count":  
#3, #4, #9, #11, #12, #17, #23, #28, #30, #33, #34, #35, #43

PROGRAM NOTE:

Valerie Martinez's remarkable collection *Count* has 43 poems which proceed sequentially like the inevitable ticking of a clock, each number ringing in the reader's ear. For this piece I have taken a representative third of the collection which mirrors in miniature the sprawling interconnected network of images and ideas that tie together the widely varied poems of Martinez's masterful book.

An anonymous girl, who appears as a central figure throughout, is echoed in other poems by young goddesses and first-person childhood memories. But the driving force of the whole book is water—the precious and scarce source of life in Martinez's New Mexican home and yet simultaneously, with ever-rising sea-levels, an impending source of flood and devastation around the world. This sense of sweeping scale comes in part from the multitude of mythologies which flow through the pages like a river of ancient stories. The major themes, which recur and develop through and across the poems like leitmotifs, seem to be in search of symmetry: night and day, sky and earth, star and mountain, destruction and rebirth. They, like running water, are in search of balance.

One of the most fascinating images is the intersection, the intermingling of person and tree. Trees can transform from fragility to magnificence and when they finally fall, the trunk they leave behind can become an ecosystem, paving the way for other life-forms to grow and thrive. When the floods come, we will aspire to have their deep-rooted strength so as to try and withstand the waters.

## NOTES TO THE PERFORMERS:

### Texts:

- *[Coordination/Timing]* The construction of this work is centered around a reading of the poems that should be, in large part, free for the person doing the reading. Within reason, they should be free to pace the reading in a way they find effective. The reading should loosely correlate with their position in the score but periodic loop points are indicated by repeat bars. The texts in bold are meant to indicate the desired correlation with the repeated bar so once the reader begins the bolded text, the ensemble can proceed forward. If the reader is already there on the first pass the bar need not be repeated. Fermatas are also sometimes used to facilitate these "rendezvous" points between reader and singers.
- *[Reader]* Each poem is allocated to a member of the ensemble to facilitate rehearsal and performance arrangements, but they may be read by a person outside of the ensemble if desirable.
- *[Numbers]* One of the central conceits of Valerie Martinez's book is a sense of a clock-like counting of numbers done here in this piece by the singers. The speaking of the numbers should sound like natural speech. To this end, the rhythms of the syllables are not notated except in cases where the number coincides with a movement's beginning and the other singers should come in on the appropriate syllable.
- *[Voice Parts]* Standard IPA is used throughout for vowels, consonants, and phonemes in the voices.
- *[Arrows]* Arrows moving from one vowel to another indicate a gradual morphing of the first vowel into the second over the duration of the arrow.
- *[Balance]* The texts of the poems should be clearly understandable to the audience so the ensemble and reciter need to balance enough for clarity. Performers are welcome to explore creative ways to accomplish this. For instance, the ensemble could stand in formation slightly back and as the reciter begins they come forward and return to the group as their poem finishes.

**Repeats and Fermatas:** The bars within the repeat indications should only repeat if the reader is behind where the text in the score is. Otherwise they may be ignored. Similarly, fermatas are also written to allow the recitation to catch up and if the reader is already to the bolded text they may also be ignored.

### General Symbols:

Flat • 1/4 Flat • Natural • 1/4 Sharp • Sharp • 3/4 Sharp



**n** = niente (nothing)

### "9. A Sea of Brittle Trees":

- *[Noteheads]* There are many examples of articulated notes with blank noteheads on a glissando between two given pitches. These are to be performed as separate notes as if they were even divisions of that interval of the glissando. So, for instance, a glissando going up a whole step with two blank noteheads in between would be sung as though they are third tones (first given pitch, 1/3 of a step

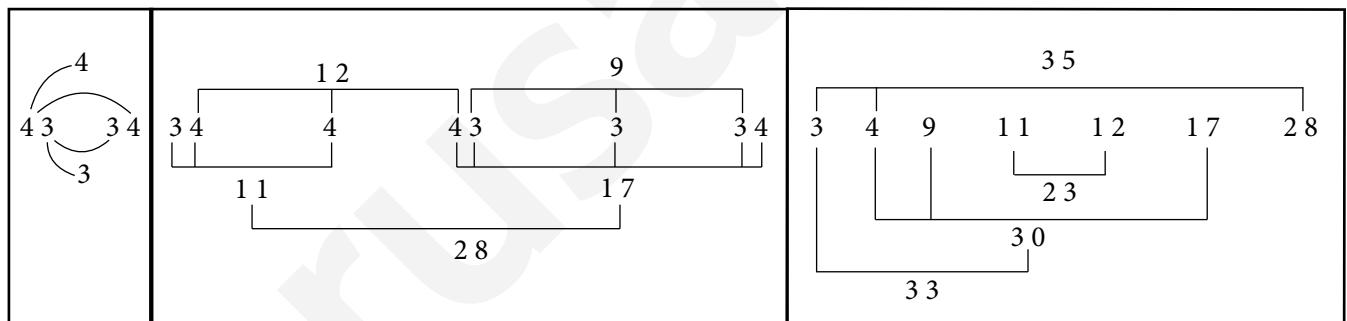
above, 2/3 of a step above, arrival pitch). Since the intent is the overall flow of the pitches (and not to create specific microtonal verticalities) the effect can be somewhat approximate.

- *[Articulations]* The moving lines have both *marcato* and accent marks—both are short with a rather biting attack but the accented notes should stick out of the texture a bit.

**"17. The constellations foretold"**: */Grace notes/* The upper three voices have notes which begin with a trilled ‘r’ (represented by a tremolo grace note) and go directly into a sustained ‘m’. These grace note rolls are a kind of text-painting depicting glittering stars and so can be varied in length and color. Accidentals on tied grace notes are repeated only for the sake of clarity.

**"23. A strange exhilarating lightness"**: */Grace notes/* The grace notes in voices 1 and 3 are performed very rapidly with the consonants essentially adjacent to one another in a single movement. The desired effect is a seagull’s cry, echoing above the surf.

*Numeric relationships between the poem selections*



## Poems in the score

#3 ("Let us go now, you and I") .....	1
#4 ("A skin over the ocean") .....	8
#9 ("A sea of brittle trees") .....	14
#11 ("Below in the undertow") .....	25
#12 ("The grey waves rising darkly") .....	30
#17 ("The constellations foretold") .....	32
#23 ("A strange exhilarating lightness").....	41
#28 ("We tumble like the drawings").....	47
#30 ("In which they were transformed").....	52
#33 ("I study even while sleeping") .....	57
#34 ("Telling the future of ours").....	62
#35 ("One man dreamed a whirlwind") .....	72
#43 ("A disintegrating world").....	78

**Count**, by Valerie Martinez ([www.valeriemartinez.net](http://www.valeriemartinez.net))

is published by The University of Arizona Press ([www.uapress.arizona.edu](http://www.uapress.arizona.edu))  
and used with the permission of the author.

**Excerpts from *Count***  
**by Valerie Martinez**

3

Let us go now, you and I, to the water—to the girl  
who stands alone at the sea. The ocean is the color  
of milk and green-gray leaves. It's cold, overcast;  
I can see the goose bumps on her legs. She happens  
to wear white; she must be 7 or 8. The girl  
goes to the water—I see her during the day, at night,  
when looking straight on in that highway-drive  
hypnotic state. She reminds me of my nieces,  
the infants they were, the plastic tubs and soapy water,  
the sounds they made, gurgling while they were bathed.

---

4

Once upon a time the ground upon which we stand  
was merely a skin over the ocean. The god Pirman  
poked it and flooded the land. Only 2 survived,  
a woman and a man, sealed inside a ship of pulai wood.  
  
As the waters receded they nibbled their way outside,  
dropped into a field of rhododendrons. Alone,  
they bemoaned the absence of children. Later,  
the woman gave birth from the flesh of her calves,  
from which we are all descended.

Hiking into piñon, the mountain fades from green to yellow  
to caramel brown—100 million dead trees in the Southwest

alone. The bark beetle thrives on drought, devours the phloem,  
starves the scaly trunks. Just one spark—campfire, cigarette—

and a sea of brittle trees bursts wildly into flames. In Giza,  
1250 BC, the dung beetle seemed to emerge spontaneously

from its burrow, spurred by a mysterious force, and so  
was worshipped as Khepera, "He Who Comes Forth,"

pushing the sun faster on its course. The Egyptians placed  
gold scarabs over the hearts of the mummified, inscribed

with a spell from the Book of the Dead: "make no failure  
in respect of me before the Master of Balance."

---

In anticipation of the great flood, the god Tochopa tucked  
his young daughter, Pu-keh-eh, into a piñon trunk

hollowed and packed with nuts, tubers, healing herbs,  
hoping she would survive, find another, repopulate

the world. As the waters began to rise he sang and prayed,  
held fiercely to the trunk until he, too, and the woodpile

and the houses and the village were subsumed and all  
he could do, below in the undertow, was let her go.

The girl in white, her small ankles, the gray waves  
rising darkly into thunderclouds. The way she backs  
and backs away

A month before the flood the sheep forgot to eat  
and sleep, obsessively watched the stars at night,  
told the shepherds the constellations foretold  
the destruction of the world. The shepherds  
gathered their flocks and pigs and families, climbed  
the top of Ancasmarca, watched as the mountain  
sank slowly into the sea. Sky, night and day, beheld  
their long dizziness—the passing of sheep, herder,  
pig, and kin. Six children survived as the mountain  
lifted, and forever after the people minded the slightest  
movement of stars, mapping and deducing and guessing.

The Mixtec believe Man committed a grievous fault,  
precipitating the great deluge, and one afternoon

at Hallandale Beach I went too far out, beyond the buoy,  
ignoring the lifeguard's shrill whistles with a thrill

of defiance, as if no one knew better than me how much  
my body can do, and I resented whatever boundary

that just-past-high-school upstart set, arbitrary,  
for somebody else, and besides I felt a strange

exhilarating lightness from collarbone to pelvis,  
as if some cosmic ether was bottled up miraculously

in me, the chosen, yes—and then a thunder  
under me bumped my left heel. Panicked,

I swam frantically back to shore.

---

For three consecutive nights I dream we are stick figures  
in a giant earth tome: book of mudslides, book of super-

storms, book of drought-devastated fields inside which  
we tumble like the drawings at Puako-right side up,

sideways, flipped. Are we singing? Are we dancing?  
Are we waving frantically in distress?

The Selk'nam believe a long time ago people did not die  
but grew so tired of being human they willed themselves  
into a long and fitful sleep in which they were transformed  
into creatures, rocks, clouds, and trees. After many hundred  
years they woke to find themselves strange, and refreshed.

---

Anyway, the girl never really turns to me, never  
shows her inscrutable face, and it's the smallness  
in her elbow, something delicate about her calves,  
and I know I'm supposed to know what ankle,  
cotton, dark hair signify in this amalgamation—  
a pictogram I study even while sleeping for every  
detail of cloud, breaker, and sleeve. Her bones  
are still young enough to ache at night, lengthening,  
growing denser by the hour.

Hiking down a mountain is double charged—relief with some measure of grief. Below, the city unfolds in squares and streaks, crush of trees at the Rio Grande, mesa extending endlessly to the west. From this distance green and brown are wedded in repeating patterns of settlement (where the water is) and wandering (away from the river), the freedom we've enjoyed for so long, engineering and infrastructure built on a firm belief in everlasting resources. On Baffin Island, Arctic Archipelago, Briner and his fellow paleoclimatologists drill through ice and sediment. Tubes of Holocene mud serve as remarkably accurate climate analogues, telling the future of ours: temperature increase now exceeds all variations of the past 1,000 years.

---

According to the Wintun, people came into existence late, devoured water and land at an alarming rate. One man dreamed a whirlwind; the others knew this was a bad sign. They fled to an earth lodge as the winds started up, downing the trees. The dreamer remained outside, pressed against a post, describing what was coming: thundering rain. Footpaths, fields, houses were swept away, but the dreamer held tight, telling his people the story of water. Finally the earth lodge lifted, and the post and the dreamer too, and nothing was left but a tide over the earth.

The adolescent goddess Hadanisht'é was encircled  
by creatures—thin, delirious—reflected in the tears  
of her people. She punished the tribe for negligence,  
put them to work reassembling the fragments  
of a disintegrating world. After much toil each piece—  
cleaned and burnished—flashed a sliver of sunlight  
by day, moonlight by night, billions of which could not  
be looked at directly. In this way they learned  
to be reverent and disciplined, to live on the edge  
of great balance—the sum of incalculable beauty.

# As the waters began to rise

Peter Gilbert

texts from *Count* by Valerie Martinez

### **3. "Let us go now, you and I"**

## Calm ( $\bullet = 66$ )

Warm and enraptured ( $\text{♩} = 66$ )

As the waters began to rise -*for six voices*

poco rall. ————— a tempo

6 to the water—to the girl who stands alone at the sea. The ocean is the color of milk and

1

2

3

4

5

6

————— i ————— a ————— u ————— a ————— i ————— a

As the waters began to rise -*for six voices*

poco rall. — **11** a tempo

10 green-gray leaves. It's cold, overcast; I can see the goose bumps on her legs.

1

2

3

4

5

6

i u  
— i a u  
— u a —  
— u —  
— i u  
— i a u  
— u —

pp f pp p f 3  
p mf p mf n p mf 3  
pp mf pp 3  
pp f pp 3  
p f p f 3  
p mf p 3

3  
4  
3  
4  
3  
4  
3  
4

As the waters began to rise - *for six voices*

17 Becoming more distant

15 She happens to wear white; she must be 7 or 8.

The girl goes to the water-

1

2

3

4

5

6

15

She happens to wear white; she must be 7 or 8.

The girl goes to the water-

1

2

3

4

5

6

15

She happens to wear white; she must be 7 or 8.

The girl goes to the water-

## As the waters began to rise -*for six voices*

18 I see her during the day, at night, when looking straight on in that highway-drive hypnotic

1

2

3

4

5

6

18 I see her during the day, at night, when looking straight on in that highway-drive hypnotic

1

2

3

4

5

6

## As the waters began to rise -*for six voices*

23

## As the waters began to rise -*for six voices*

the sounds they made, gurgling while they were bathed.

**1** *pp* **3** **4** **7** **8**

**2** **3** **4** **7** **8**

**3** *pp* *mp* **3** *mp* **3** **3** **3** *p* **3** **3** **7** **8**

**4** *pp* *mp* *pp* **3** *pp* *mp* *pp* **3** **4** **5** **7** **8**

**5** *pp* *mp* *pp* **3** **4** **7** **8**

**6** *pp* *mp* *pp* *mp* *pp* **3** **4** **5** **7** **8**

## As the waters began to rise -*for six voices*

#### 4. "A skin over the ocean"

Powerful, throbbing ( $\text{♩} = 76$ ;  $\text{♪} = 152$ )

1 30      < *f*      = *p*      *f*      = *p*      *f*      = *p*

2      *mp* — *f*      *mp* — *f*      *mp* — *f*

3      *f*  
naturally      Spoken: Once upon a time the ground upon which we stand was merely a skin over  
Four.

4      *mp* — *f*      *mp* — *f*      *mp* — *f*

5      < *f*      = *p*      *f*      = *p*      *f*      = *p*

6

As the waters began to rise -*for six voices*

**33**

1      2      3      4      5      6

the ocean. The god Pirman poked it and flooded the land.

Only 2 survived, a woman and a man,

Only 2 survived, a woman and a man,

As the waters began to rise - *for six voices*

38

1

2

3 sealed inside a ship of pulai wood. As the waters receded they nibbled their way outside, dropped

4

5

6

37

38

39

## As the waters began to rise -*for six voices*

42

40

*mf*

*pp*

1

2

*<f*

*mp*

*pp*

3

into a field of rhododendrons.

Alone, they bemoaned the absence of children.

4

*<f*

*pp*

5

6

*pp*

7

8

7

8

7

8

7

8

As the waters began to rise - *for six voices*

46

44

1      2      3      4      5      6

Later, the woman gave birth from the flesh of her calves, from which we are all descended.

45

1      2      3      4      5      6

46

1      2      3      4      5      6

As the waters began to rise -*for six voices*

## As the waters began to rise -*for six voices*

## 9. "A sea of brittle trees"

## Bristling, staccato ( $\downarrow = 144$ )

As the waters began to rise - *for six voices*

57

Musical score for six voices (Voices 1-6) on page 57. The score is in common time (indicated by '4'). The vocal parts are as follows:

- Voice 1:** Soprano, Treble clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).
- Voice 2:** Alto, Treble clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).
- Voice 3:** Bass, Bass clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).
- Voice 4:** Tenor, Treble clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).
- Voice 5:** Bass, Bass clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).
- Voice 6:** Soprano, Treble clef. Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4), - (Measure 5), - (Measure 6), - (Measure 7), - (Measure 8).

Dynamics: *mf* (Measure 3), *mf* (Measure 7).

Text at the bottom: green to yellow to caramel brown - 100 million dead trees in

As the waters began to rise - *for six voices*

63

*f sempre*

ba ba ba ba

ma

*f sempre*

ba ba ba ba

ma

the Southwest alone.

The bark beetle

As the waters began to rise - *for six voices*

65

1 ba ba ba ba ba  
2 ba ba ba ba ba ba ba  
3 ba ba ba ba ba  
4 ba ba ba ba ba  
5 ba ba ba ba ba ba  
6 ba ba ba ba ba ba

*f*

2 ba  
3 -  
4 ba ba ba ba ba  
5 ba  
6 nai nai

*f*

3 ba ba ba ba ba  
4 ba ba ba  
5 ba ba ba  
6 nai nai

*f*

2 ba  
3 ba ba ba ba  
4 ba ba ba  
5 ba ba ba  
6 ba ba ba

D: thrives on drought, devours the phloem, starves the scaly trunks.

As the waters began to rise - *for six voices*

70

69

1 3/4 ba ba ba ba 2/4 nai nai ba ba ba ba f nai nai nai ba

2 3/4 nar nar ba ba 2/4 ba ba ba nai ba ba ba ba

3 3/4 - 2/4 nai nai ba ba ba ba nai nai nai

4 3/4 ba ba ba ba 2/4 - f nai nai ba ba ba ba

5 3/4 { nar nar 2/4 ba ba ba ba - -

6 ♫ Just one spark - campfire , cigarette - and a sea of brittle trees

## As the waters began to rise -*for six voices*

76

74

1

ba ba ba ba      ba ba ba ba      ba      a

2

ba ba      ba ba ba ba      ba

3

nai      ba ba      ba ba ba ba      ba

4

ba      ba ba      ba ba ba ba      ba

5

- - - - -

6

bursts wildly into flames.

As the waters began to rise - *for six voices*

**81** Hovering, waiting ( $\text{♩} = 108$ )

1 3/4 5/8 *pp* — *mp* — *ppp* — *mp* —  
2 3/4 *a* —  
3 3/4 5/8 *mp* — *bm* *bm* *bm* *bm* *bm* *bm* *bm*  
4 3/4 5/8 — *bm* *bm* *bm* *bm* *bm* *bm* *bm*  
5 3/4 5/8 *mp* — *bm* *bm* *bm* *bm* *bm* *bm* *bm*  
6 3/4 In Giza, 1250 BC, the dung beetle seemed to emerge spontaneously from its burrow,

## As the waters began to rise -*for six voices*

88

*mf sempre*

86

1

*mf sempre*

2

*mp*

*mf sempre*

3

*mf*

bm bm bm bm bm      bm bm bm bm bm

4

*mf sempre*

8

bm      bm bm bm bm bm      ba\_\_\_\_\_      bm      bm bm bm bm bm      ba\_\_\_\_\_

5

*mf sempre*

bm      bm      bm bm bm bm bm      ba\_\_\_\_\_      bm      bm bm bm bm bm      ba\_\_\_\_\_

6

E: spurred by a mysterious force, and so was worshipped as Khepera, "He Who Comes Forth,"

As the waters began to rise - *for six voices*

**94** poco a poco ritardando - - - - -

Musical score for six voices (1-6) in 3/4 time. The score consists of five systems of music. The first system starts at measure 92. The second system begins with a dynamic of *mf sempre*. The third system starts with a dynamic of *ba*. The fourth system starts with a dynamic of *bm*. The fifth system starts with a dynamic of *ba*. The vocal parts include lyrics such as "a", "A", "a", "ba", "A", "a", "ba", "bm", "bm", "bm", "bm", "bm", "bm", "bm", "bm", "bm", "ba", "a", and "bm". The score includes various musical markings like trills and slurs.

92

1 2 3 4 5 6

a A a ba A a ba bm bm bm bm bm bm bm bm bm ba a

*mf sempre*

*ba*

*bm* *bm* *bm* *bm* *bm* *bm* *bm* *bm* *bm*

*ba*

*bm* *bm* *bm* *bm* *bm* *bm* *bm* *bm* *bm*

*ba*

*pushing the sun faster on its course.*      *The Egyptians placed gold scarabs over the*

## As the waters began to rise -*for six voices*

98 ( $\downarrow = 96$ )

96

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

As the waters began to rise - *for six voices*

101

(♩ = 80) (♩ = 66)

*mf* → *p*      *pp* → *mp* → *pp*

*tr*

1 5 8 2 5 8 2 6 4 4

2 5 8 2 5 8 2 6 4 4

3 5 8 2 5 8 2 6 4 4

4 5 8 2 5 8 2 6 4 4

5 5 8 2 5 8 2 6 4 4

bm bm bm bm bm      bm bm bm bm      bm bm

6 *naturally* *mf*      *Ten*

failure in respect of me before the Master of Balance."

As the waters began to rise - *for six voices*

## 11. "Below in the undertow"

Inexorably ( $\text{♩} = 60$ )

106

1 2 3 4 5 6

naturally

Spoken: In anticipation of the great flood, the god Tochopa tucked his young daughter, Pu-keh-eh,

Eleven

*mp* with a bright, slightly reedy sound

As the waters began to rise - *for six voices*

108

1

2

3

4

5

6

pp

pp

pp

pp

mp

mf

mf

mf

f

e

a

d.

e

a

e

a

a

into a piñon trunk hollowed and packed with nuts, tubers, healing herbs, hoping she would survive,

As the waters began to rise - *for six voices*

110

1

2

3

4

5

6

pp

pp

pp

pp

pp

mp

mf

mf

mf

mf

f

As the waters began to rise - *for six voices*

find another, repopulate the world.

As the waters began to rise he sang and prayed,

As the waters began to rise - *for six voices*

112

Musical score for six voices (1-6) in G clef. The score consists of six staves. Measures 1-4 show voices 1, 2, 3, 4, and 5 in G clef, while voice 6 is in bass clef. Measure 5 begins with a bass line for voice 6. Measure 6 concludes with a dynamic *mp*.

1: *pp*

2: *pp*

3: *pp*

4: *pp*

5: held fiercely to the trunk until he too, and the woodpile and the houses and the village were subsumed

6: *mp*

As the waters began to rise - *for six voices*

114

1

2

3

4

5: and all he could do, below in the undertow, was let her go.

6

As the waters began to rise - *for six voices*

## 12. "The gray waves rising darkly"

Through a mist ( $\text{♩} = 60$ )

116

1

2 naturally  
Spoken: The girl in white, her small ankles, the gray waves rising darkly into  
Twelve

3

4 pp

5

6

(echoing the recitation, but more slowly and in the manner of stage whisper)  
The girl in white, the gray waves

(echoing the recitation, but more slowly and in the manner of stage whisper)  
The girl in white, the gray waves

As the waters began to rise - *for six voices*

119

1      *pp*    *mp*    *pp*

2      *thunderclouds. The way she backs and backs away.*

3      *mf*

4      *pp*    *mp*    *pp*

5      *The way (s h ) s h e*

6      *The way (s h ) s h e*

*mf naturally*

*Sixteen*

*mf naturally*

*Fourteen*

*mf naturally*

*Thirteen*

*mf naturally*

*Fifteen*

As the waters began to rise - *for six voices*

## 17. "The constellations foretold"

Flickering but also foreboding ( $\text{♩} = 120$ )

*light and sparkling*

**p** *sempre*

poco rall. \_\_\_\_\_ a tempo

Musical score for six voices (1-6) and spoken text. The score consists of six staves. Voices 1, 2, and 3 play in 4/4 time, while voices 4, 5, and 6 play in 2/4 time. The key signature changes between measures, indicated by 4/4, 3/4, 2/4, and 3/4. Measure 123 starts with a forte dynamic (p) and a tempo marking of  $\text{♩} = 120$ . The vocal parts are labeled with 'prrrm' and 'light and sparkling' dynamics. Measures 1-3 show a repeating pattern of eighth-note pairs followed by rests. Measures 4-6 continue this pattern. Measure 7 begins with a dynamic of *mf*, and the spoken text 'Spoken: A month before the flood the sheep forgot to eat and sleep,' is written above the staff. Measure 8 is labeled 'Seventeen'. Measures 9-12 are labeled 'legato, heavy and ominous' with a dynamic of *mf*. Measures 13-16 are labeled 'legato, heavy and ominous' with a dynamic of *mp*. Measures 17-18 are labeled 'A' with a dynamic of *mf*.

123

1

2

3

4

5

6

*light and sparkling*  
**p** *sempre*

*light and sparkling*  
**p** *sempre*

*light and sparkling*  
**p** *sempre*

*mf*

**Spoken:** A month before the flood the sheep forgot to eat and sleep,

Seventeen

*legato, heavy and ominous*  
**mf**

*legato, heavy and ominous*  
**mp**

A

A

A

## As the waters began to rise -*for six voices*

poco rall.

129 a tempo

p

127

1

2

3

prrrm

*p*

prrrm

prrrm

*p*

prrrm

prrrm

prrrm

4 obsessively watched the stars at night, told the shepherds the constellations foretold

5

6

## As the waters began to rise -*for six voices*

## 133 Meno Mosso ( $\downarrow = 104$ )

131 (p) 155 2  
 1 prrrm prrrm  
 2 (p) prrrm prrrm prrrm  
 3 (p) prrrm prrrm prrrm  
 4 the destruction of the world. The shepherds gathered their flocks and  
 5 mf 2  
 6 mp 2

As the waters began to rise - *for six voices*

poco accel.

Pushing ( $\text{♩} = 120$ )

135

1 2 3 4 5 6

2 3 4 5 6

3 2 5 3 2

4 pigs and families, climbed the top of Ancasmarca, watched as the mountain sank slowly

5 3 2 5 3 2

6 3 2 5 3 2

As the waters began to rise - *for six voices*

141

140

*pp placid*      *poco*      *pp*      *mp*

1      2      3

*pp placid*      *poco*      *pp*      *mp*

1      2      3

*pp placid*      *pp*      *pp*      *pp*

1      2      3

4

into the sea. Sky, night and day, beheld their long dizziness—the passing of sheep, herder,

4

5

6

5      6

5      6

As the waters began to rise - *for six voices*

147

rallentando

146

1 2 3 4 3 4 4  
2 2 3 4 3 4 4  
3 2 3 4 3 4 4  
4 pig. and kin. Six children survived as the mountain lifted, and forever after the people

5 6

As the waters began to rise - *for six voices*

**152** Watchful ( $\text{♩} = 100$ )

*light and sparkling*

**p** *sempre*

1  $\text{♩} = 100$

*light and sparkling*  
**p** *sempre*

2 *light and sparkling*  
**p** *sempre*

3 *light and sparkling*  
**p** *sempre*

4 minded the slightest movement of stars, mapping and deducing and guessing.

5 *mf*

6 *mp*

prrm prrrm prrrm

prrm prrrm prrrm

A A

As the waters began to rise - *for six voices*

155

1

2

3

4

5

6

*prrrm*

*f*

*mp* *n*

*d g d g d g*

*prrm*

*f*

*pp*

*fff*

*fff*

As the waters began to rise - *for six voices*

**159**

Calm ( $\text{♩} = 50$ )

*pp* ————— *f* ————— *pp*

1  $\text{G} \frac{2}{2}$  fff

2  $\text{G} \frac{2}{2}$  mf Eighteen

3  $\text{G} \frac{2}{2}$  mf Nineteen

4  $\text{G} \frac{2}{2}$  fff TwentyTwo

5  $\text{Bass} \frac{2}{2}$  fpp

6  $\text{Bass} \frac{2}{2}$  fpp TwentyOne

2  $\frac{2}{2}$

3  $\frac{2}{2}$

4  $\frac{2}{2}$

5  $\frac{2}{2}$

6  $\frac{2}{2}$

## As the waters began to rise -*for six voices*

### **23. "A strange exhilarating lightness"**

Distant, somewhat eerie ( $\text{d} = 50$  |  $\text{d} = 100$ )

*as a cry*

166

1  
2

*f* <> n

3  
4

2  
2

br dei o \_\_\_\_\_

2  
2

*f* <> n

3  
4

2  
2

br dei o \_\_\_\_\_

2  
2

*mf*

TwentyThree

The Mixtec believe Man committed a grievous fault, precipitating the great deluge,

3  
2

*as an echo*

p >> ppp >>

3  
4

p >> pp >> ppp >>

dei o \_\_\_\_\_ dei o \_\_\_\_\_

dei o \_\_\_\_\_

dei o \_\_\_\_\_ dei o \_\_\_\_\_

4  
2

pp ————— mp ————— pp —————

3  
4

2  
2

8  
8

3  
3

quite airy (but voiced enough to give a sense of pitch)

5  
2

pp ————— mp ————— pp —————

3  
4

2  
2

5  
2

pp ————— mp ————— pp —————

3  
3

quite airy (but voiced enough to give a sense of pitch)

6  
2

pp ————— mp ————— pp —————

3  
4

2  
2

6  
2

pp ————— mp ————— pp —————

3  
4

2  
2

3  
3

quite airy (but voiced enough to give a sense of pitch)

As the waters began to rise - *for six voices*

169

1      *f* <> *n*  
**1** bɪ dər o \_\_\_\_\_

2      *f* <> *n*  
**2** bɪ dər o \_\_\_\_\_

3      *f* <> *n*  
**3** bɪ dər o \_\_\_\_\_

4      *p* ><  
**3** deɪ o \_\_\_\_\_

5      *pp* ><  
**5** deɪ o \_\_\_\_\_

6      *pp* ><  
**6** deɪ o \_\_\_\_\_

and one afternoon at Hallandale Beach I went too far out, beyond the buoy, ignoring the lifeguard's shrill whistles with a thrill of

2

3

4

5

6

As the waters began to rise - *for six voices*

172

1      *f* <> *n*  
*bider o* \_\_\_\_\_

2      *mf* <>  
*prka ge>o*  
*ge>o*

3      *mp* <  
*dei o* \_\_\_\_\_  
*dei o* \_\_\_\_\_  
*deio* \_\_\_\_\_

4      *p* > *pp* >  
*ppp* >  
*pp* > *pp* >  
*pp* >

5      *pp* > *mp* > *pp* >  
*pp* > *mp* > *pp* >  
*pp* > *mp* > *pp* >

6      *pp* > *mp* > *pp* >  
*pp* > *mp* > *pp* >  
*pp* > *mp* > *pp* >

defiance, as if no one knew better than me how much my body can do, and I resented whatever boundary that just-past-high-school upstart set,

As the waters began to rise - *for six voices*

177

176

*f* <> >  
1      3/2      3/4      2/4  
ge → o      bɪ dər o      pi ka ge → o

arbitrary, for somebody else, and besides I felt a strange exhilarating lightness from collarbone to pelvis, as if some

2      3/2      3/4      2/4  
p > pp > ppp >      p > pp > ppp >      p > pp >  
ge → o      ge → o      ge → o      der o      der o      der o      go      go

3      3/2      3/4      2/4  
<mp      pp      pp      mp      pp  
3      3/4      2/4  
3

4      3/2      3/4      2/4  
<mp      pp      pp      mp      pp  
4      3/4      2/4  
3

5      3/2      3/4      2/4  
<mp      pp      pp      mp      pp  
5      3/4      2/4  
3

6      3/2      3/4      2/4  
<mp      pp      pp      mp      pp  
6      3/4      2/4  
3

As the waters began to rise - *for six voices*

182

180

*f* <>

1 2 4 5 4 4 4

pr ka ge → o pr ka ge → o

cosmic ether was bottled up miraculously in me, the chosen, yes— under me bumped my left heel.

2

> *ppp* > *pp* > *pp* > *p* > *pp* > *pp* >

3 2 4 5 4 4 4

go pi ka go go go

4 2 4 5 4 4 4

*pp* — *mp* — *pp* — *pp* — *mp* — *f* —

8 3

5 2 4 5 4 4 4

*pp* — *mp* — *pp* — *pp* — *mp* — *f* —

5 2 4 5 4 4 4

*pp* — *mp* — *pp* — *pp* — *mp* — *f* —

6 2 4 5 4 4 4

*pp* — *mp* — *pp* — *pp* — *mp* — *f* —

3 3

## As the waters began to rise -*for six voices*

186

## As the waters began to rise -*for six voices*

## **28. "We tumble like the drawings"**

Dancing, almost fierce ( $\downarrow = 144$ )

190

*fp* — *f* — *pp*      *fp* — *f*

1

gΛ — 5 8 — 7 8 — jΛ kΛ kΛ kΛ kΛ — 5 8 — gΛ — jΛ kΛ kΛ kΛ kΛ

*fp* — *f* — *pp*      *fp* — *f*

2

gΛ — 5 8 — 7 8 — jΛ kΛ kΛ kΛ kΛ — 5 8 — gΛ — jΛ kΛ kΛ kΛ kΛ

For three consecutive nights I dream we are stick

TwentyEight

4

*mf* *f*    *mf* *f*    *mf* *f*    *mf*

tm tm    ta tm tm    ta tm tm tm tm

5

*mf* *f*    *mf* *f*    *mf* *f*    *mf*

tm tm    ta tm tm    ta tm tm tm tm

6

*mf* *f*    *mf* *f*    *mf* *f*    *mf*

tm tm    ta tm tm    ta tm tm tm tm    ta tm tm tm tm

197

195      >*pp*      *mf*      *mf*      *mf*      ,  
 1      kΛ      wa      ja  
 2      kΛ      wa      ja  
 3      figures in a giant earth tome: book of mudslides, book of super-storms,  
 4      <*f*      *mf*      *f*      *mf*      *f*      *mp*      ,  
 8      ta tm      tm tm      ta tm      tm tm tm tm      ta tm tm tm tm tm tm da da dm dm dm  
 5      <*f*      *mf*      *f*      *mf*      *f*      *mp*      ,  
 8      ta tm      tm tm      ta tm      tm tm tm tm      ta tm tm tm tm tm tm da da dm dm dm  
 6      <*f*      *mf*      *f*      *mf*      *f*      *mp*      ,  
 8      ta tm      tm tm      ta tm      tm tm tm tm      ta tm tm tm tm tm tm da da dm dm dm

## As the waters began to rise -*for six voices*

## As the waters began to rise -*for six voices*

206

starting slower and accelerating

1 203 *mp* *fp* *tr*

2 *mp* *fp* starting slower and accelerating *tr*

at Puako - right side up, sideways, flipped.

Are we singing? Are we

4

*< f* *mf*

5

*< f* *mf*

6

*< f* *mf*

tm tm t $\lambda$       tm tm tm      tm tm ta tm      ta tm      tm tm

tm tm t $\lambda$       tm tm tm      tm tm ta tm      ta tm      tm tm

tm tm t $\lambda$       tm tm tm      tm tm ta tm      ta tm      tm tm

## As the waters began to rise -*for six voices*

1 209 (as much as possible)  $\text{♩} = 88$

2 (as much as possible)

3 dancing? Are we waving frantically in distress?

4 ta tm tm tm tm tm ta tm tm tm tm tm ta

5 ta tm tm tm tm tm ta

6 ta tm tm tm tm tm ta ppp

## As the waters began to rise -*for six voices*

### **30. "In which they were transformed"**

## Focused ( $\bullet = 88$ )

## As the waters began to rise -*for six voices*

219

5 ♫ Selk'nam believe a long time ago people did not die but grew so tired of being human

Musical score for page 6, measures 6-7. The score consists of two staves. The first staff starts with a dynamic of *p*, followed by *mf*, and then *p*. The second staff begins with a dynamic of *p*. The lyrics "папапапапапапапапапап" are written below the notes. Measure 6 ends with a fermata over the eighth note. Measure 7 begins with a dynamic of *p*, followed by *mf*, and then *p*. The lyrics "папапапапапапапапапап" are written below the notes. Measure 7 ends with a fermata over the eighth note.

## As the waters began to rise -*for six voices*

221

1

2

3

4

*p*   *mf*   *p*   *mf*

*p*   *mf*   *p*   *mf*

*nla*   *nla*   *nla*   *nla*   *nla*   *nla*   *nla*

*nla*   *nla*   *nla*   *nla*   *nla*   *nla*

*nla*   *nla*   *nla*   *nla*   *nla*   *nla*

*pp*

*pp*

*mf*

*nla*   *nla*   *nla*   *nla*   *nla*   *nla*

*a*

they willed themselves into a long and fitful sleep in which they were transformed

Musical score for page 6, measures 6-10. The score consists of two staves. The left staff starts with a dynamic marking *mf*. The right staff begins with a measure containing a single note. Measures 6-10 are identical, each consisting of a measure of 4/4 followed by a measure of 2/4. The notes are eighth notes, and the bass line consists of eighth-note patterns.

## As the waters began to rise -*for six voices*

224

1

*p*

2

*pp*

3

*mp*

4

*pp*

5

*pp*

6

*pp*

7

*pp*

8

*f*

into creatures, rocks, clouds, and trees.

## After many hundred years

Musical score for page 6, measures 1-4. The score consists of four staves. Staff 1 (Bass clef) starts with a dynamic of *p*, followed by a measure with a dynamic of *p*. Staff 2 (Treble clef) starts with a dynamic of *p*. Staff 3 (Treble clef) starts with a dynamic of *p*. Staff 4 (Treble clef) starts with a dynamic of *p*.

## As the waters began to rise -*for six voices*

228

1

2

3

4

5

6

they woke to find themselves strange, and refreshed.

## As the waters began to rise -*for six voices*

### **33. "I study even while sleeping"**

Warm and enraptured ( $\downarrow = 66$ )

233

*naturally*

1      *mf*      **2**      Anyway, the girl never really turns to me, never

2      *pp*      **4**      - Three

3      *molto portamento*      **2**      *f*      *n*      *pp*

4      *molto portamento*      **4**      *f*      *p*      *mf*

5      *mf*      **2**      *p*      *mf*

6      *mf*      **4**      *p*      *mf*

7      *molto portamento*      **2**      *f*      *n*

8      *molto portamento*      **4**      *f*      *p*      *mf*

9      *mf*      **2**      *p*      *mf*

10     *mf*      **4**      *p*      *mf*

11     *mf*      **2**      *p*      *mf*

12     *mf*      **4**      *p*      *mf*

13     *mf*      **2**      *p*      *mf*

14     *mf*      **4**      *p*      *mf*

15     *mf*      **2**      *p*      *mf*

16     *mf*      **4**      *p*      *mf*

17     *mf*      **2**      *p*      *mf*

18     *mf*      **4**      *p*      *mf*

19     *mf*      **2**      *p*      *mf*

20     *mf*      **4**      *p*      *mf*

21     *mf*      **2**      *p*      *mf*

22     *mf*      **4**      *p*      *mf*

23     *mf*      **2**      *p*      *mf*

24     *mf*      **4**      *p*      *mf*

25     *mf*      **2**      *p*      *mf*

26     *mf*      **4**      *p*      *mf*

27     *mf*      **2**      *p*      *mf*

28     *mf*      **4**      *p*      *mf*

29     *mf*      **2**      *p*      *mf*

30     *mf*      **4**      *p*      *mf*

31     *mf*      **2**      *p*      *mf*

32     *mf*      **4**      *p*      *mf*

33     *mf*      **2**      *p*      *mf*

34     *mf*      **4**      *p*      *mf*

35     *mf*      **2**      *p*      *mf*

36     *mf*      **4**      *p*      *mf*

37     *mf*      **2**      *p*      *mf*

38     *mf*      **4**      *p*      *mf*

39     *mf*      **2**      *p*      *mf*

40     *mf*      **4**      *p*      *mf*

41     *mf*      **2**      *p*      *mf*

42     *mf*      **4**      *p*      *mf*

43     *mf*      **2**      *p*      *mf*

44     *mf*      **4**      *p*      *mf*

45     *mf*      **2**      *p*      *mf*

46     *mf*      **4**      *p*      *mf*

47     *mf*      **2**      *p*      *mf*

48     *mf*      **4**      *p*      *mf*

49     *mf*      **2**      *p*      *mf*

50     *mf*      **4**      *p*      *mf*

51     *mf*      **2**      *p*      *mf*

52     *mf*      **4**      *p*      *mf*

53     *mf*      **2**      *p*      *mf*

54     *mf*      **4**      *p*      *mf*

55     *mf*      **2**      *p*      *mf*

56     *mf*      **4**      *p*      *mf*

57     *mf*      **2**      *p*      *mf*

58     *mf*      **4**      *p*      *mf*

59     *mf*      **2**      *p*      *mf*

60     *mf*      **4**      *p*      *mf*

61     *mf*      **2**      *p*      *mf*

62     *mf*      **4**      *p*      *mf*

63     *mf*      **2**      *p*      *mf*

64     *mf*      **4**      *p*      *mf*

65     *mf*      **2**      *p*      *mf*

66     *mf*      **4**      *p*      *mf*

67     *mf*      **2**      *p*      *mf*

68     *mf*      **4**      *p*      *mf*

69     *mf*      **2**      *p*      *mf*

70     *mf*      **4**      *p*      *mf*

71     *mf*      **2**      *p*      *mf*

72     *mf*      **4**      *p*      *mf*

73     *mf*      **2**      *p*      *mf*

74     *mf*      **4**      *p*      *mf*

75     *mf*      **2**      *p*      *mf*

76     *mf*      **4**      *p*      *mf*

77     *mf*      **2**      *p*      *mf*

78     *mf*      **4**      *p*      *mf*

79     *mf*      **2**      *p*      *mf*

80     *mf*      **4**      *p*      *mf*

81     *mf*      **2**      *p*      *mf*

82     *mf*      **4**      *p*      *mf*

83     *mf*      **2**      *p*      *mf*

84     *mf*      **4**      *p*      *mf*

85     *mf*      **2**      *p*      *mf*

86     *mf*      **4**      *p*      *mf*

87     *mf*      **2**      *p*      *mf*

88     *mf*      **4**      *p*      *mf*

89     *mf*      **2**      *p*      *mf*

90     *mf*      **4**      *p*      *mf*

91     *mf*      **2**      *p*      *mf*

92     *mf*      **4**      *p*      *mf*

93     *mf*      **2**      *p*      *mf*

94     *mf*      **4**      *p*      *mf*

95     *mf*      **2**      *p*      *mf*

96     *mf*      **4**      *p*      *mf*

97     *mf*      **2**      *p*      *mf*

98     *mf*      **4**      *p*      *mf*

99     *mf*      **2**      *p*      *mf*

100    *mf*      **4**      *p*      *mf*

101    *mf*      **2**      *p*      *mf*

102    *mf*      **4**      *p*      *mf*

103    *mf*      **2**      *p*      *mf*

104    *mf*      **4**      *p*      *mf*

105    *mf*      **2**      *p*      *mf*

106    *mf*      **4**      *p*      *mf*

107    *mf*      **2**      *p*      *mf*

108    *mf*      **4**      *p*      *mf*

109    *mf*      **2**      *p*      *mf*

110    *mf*      **4**      *p*      *mf*

111    *mf*      **2**      *p*      *mf*

112    *mf*      **4**      *p*      *mf*

113    *mf*      **2**      *p*      *mf*

114    *mf*      **4**      *p*      *mf*

115    *mf*      **2**      *p*      *mf*

116    *mf*      **4**      *p*      *mf*

117    *mf*      **2**      *p*      *mf*

118    *mf*      **4**      *p*      *mf*

119    *mf*      **2**      *p*      *mf*

120    *mf*      **4**      *p*      *mf*

121    *mf*      **2**      *p*      *mf*

122    *mf*      **4**      *p*      *mf*

123    *mf*      **2**      *p*      *mf*

124    *mf*      **4**      *p*      *mf*

125    *mf*      **2**      *p*      *mf*

126    *mf*      **4**      *p*      *mf*

127    *mf*      **2**      *p*      *mf*

128    *mf*      **4**      *p*      *mf*

129    *mf*      **2**      *p*      *mf*

130    *mf*      **4**      *p*      *mf*

131    *mf*      **2**      *p*      *mf*

132    *mf*      **4**      *p*      *mf*

133    *mf*      **2**      *p*      *mf*

134    *mf*      **4**      *p*      *mf*

135    *mf*      **2**      *p*      *mf*

136    *mf*      **4**      *p*      *mf*

137    *mf*      **2**      *p*      *mf*

138    *mf*      **4**      *p*      *mf*

139    *mf*      **2**      *p*      *mf*

140    *mf*      **4**      *p*      *mf*

141    *mf*      **2**      *p*      *mf*

142    *mf*      **4**      *p*      *mf*

143    *mf*      **2**      *p*      *mf*

144    *mf*      **4**      *p*      *mf*

145    *mf*      **2**      *p*      *mf*

146    *mf*      **4**      *p*      *mf*

147    *mf*      **2**      *p*      *mf*

148    *mf*      **4**      *p*      *mf*

149    *mf*      **2**      *p*      *mf*

150    *mf*      **4**      *p*      *mf*

151    *mf*      **2**      *p*      *mf*

152    *mf*      **4**      *p*      *mf*

153    *mf*      **2**      *p*      *mf*

154    *mf*      **4**      *p*      *mf*

155    *mf*      **2**      *p*      *mf*

156    *mf*      **4**      *p*      *mf*

157    *mf*      **2**      *p*      *mf*

158    *mf*      **4**      *p*      *mf*

159    *mf*      **2**      *p*      *mf*

160    *mf*      **4**      *p*      *mf*

161    *mf*      **2**      *p*      *mf*

162    *mf*      **4**      *p*      *mf*

163    *mf*      **2**      *p*      *mf*

164    *mf*      **4**      *p*      *mf*

165    *mf*      **2**      *p*      *mf*

166    *mf*      **4**      *p*      *mf*

167    *mf*      **2**      *p*      *mf*

168    *mf*      **4**      *p*      *mf*

169    *mf*      **2**      *p*      *mf*

170    *mf*      **4**      *p*      *mf*

171    *mf*      **2**      *p*      *mf*

172    *mf*      **4**      *p*      *mf*

173    *mf*      **2**      *p*      *mf*

174    *mf*      **4**      *p*      *mf*

175    *mf*      **2**      *p*      *mf*

176    *mf*      **4**      *p*      *mf*

177    *mf*      **2**      *p*      *mf*

178    *mf*      **4**      *p*      *mf*

179    *mf*      **2**      *p*      *mf*

180    *mf*      **4**      *p*      *mf*

181    *mf*      **2**      *p*      *mf*

182    *mf*      **4**      *p*      *mf*

183    *mf*      **2**      *p*      *mf*

184    *mf*      **4**      *p*      *mf*

185    *mf*      **2**      *p*      *mf*

186    *mf*      **4**      *p*      *mf*

187    *mf*      **2**      *p*      *mf*

188    *mf*      **4**      *p*      *mf*

189    *mf*      **2**      *p*      *mf*

190    *mf*      **4**      *p*      *mf*

191    *mf*      **2**      *p*      *mf*

192    *mf*      **4**      *p*      *mf*

193    *mf*      **2**      *p*      *mf*

194    *mf*      **4**      *p*      *mf*

195    *mf*      **2**      *p*      *mf*

196    *mf*      **4**      *p*      *mf*

197    *mf*      **2**      *p*      *mf*

198    *mf*      **4**      *p*      *mf*

199    *mf*      **2**      *p*      *mf*

200    *mf*      **4**      *p*      *mf*

201    *mf*      **2**      *p*      *mf*

202    *mf*      **4**      *p*      *mf*

203    *mf*      **2**      *p*      *mf*

204    *mf*      **4**      *p*      *mf*

205    *mf*      **2**      *p*      *mf*

206    *mf*      **4**      *p*      *mf*

207    *mf*      **2**      *p*      *mf*

208    *mf*      **4**      *p*      *mf*

209    *mf*      **2**      *p*      *mf*

210    *mf*      **4**      *p*      *mf*

211    *mf*      **2**      *p*      *mf*

212    *mf*      **4**      *p*      *mf*

213    *mf*      **2**      *p*      *mf*

214    *mf*      **4**      *p*      *mf*

215    *mf*      **2**      *p*      *mf*

216    *mf*      **4**      *p*      *mf*

217    *mf*      **2**      *p*      *mf*

218    *mf*      **4**      *p*      *mf*

219    *mf*      **2**      *p*      *mf*

220    *mf*      **4**      *p*      *mf*

221    *mf*      **2**      *p*      *mf*

222    *mf*      **4**      *p*      *mf*

223    *mf*      **2**      *p*      *mf*

224    *mf*      **4**      *p*      *mf*

225    *mf*      **2**      *p*      *mf*

226    *mf*      **4**      *p*      *mf*

227    *mf*      **2**      *p*      *mf*

228    *mf*      **4**      *p*      *mf*

229    *mf*      **2**      *p*      *mf*

230    *mf*      **4**      *p*      *mf*

231    *mf*      **2**      *p*      *mf*

232    *mf*      **4**      *p*      *mf*

233    *mf*      **2**      *p*      *mf*

234    *mf*      **4**      *p*      *mf*

235    *mf*      **2**      *p*      *mf*

236    *mf*      **4**      *p*      *mf*

237    *mf*      **2**      *p*      *mf*

238    *mf*      **4**      *p*      *mf*

239    *mf*      **2**      *p*      *mf*

240    *mf*      **4**      *p*      *mf*

241    *mf*      **2**      *p*      *mf*

242    *mf*      **4**      *p*      *mf*

243    *mf*      **2**      *p*      *mf*

244    *mf*      **4**      *p*      *mf*

245    *mf*      **2**      *p*      *mf*

246    *mf*      **4**      *p*      *mf*

247    *mf*      **2**      *p*      *mf*

248    *mf*      **4**      *p*      *mf*

249    *mf*      **2**      *p*      *mf*

250    *mf*      **4**      *p*      *mf*

251    *mf*      **2**      *p*      *mf*

252    *mf*      **4**      *p*      *mf*

253    *mf*      **2**      *p*      *mf*

254    *mf*      **4**      *p*      *mf*

255    *mf*      **2**      *p*      *mf*

256    *mf*      **4**      *p*      *mf*

257    *mf*      **2**      *p*      *mf*

258    *mf*      **4**      *p*      *mf*

259    *mf*      **2**      *p*      *mf*

260    *mf*      **4**      *p*      *mf*

261    *mf*      **2**      *p*      *mf*

262    *mf*      **4**      *p*      *mf*

263    *mf*      **2**      *p*      *mf*

264    *mf*      **4**      *p*      *mf*

265    *mf*      **2**      *p*      *mf*

266    *mf*      **4**      *p*      *mf*

267    *mf*      **2**      *p*      *mf*

268    *mf*      **4**      *p*      *mf*

269    *mf*      **2**      *p*      *mf*

270    *mf*      **4**      *p*      *mf*

271    *mf*      **2**      *p*      *mf*

272    *mf*      **4**      *p*      *mf*

273    *mf*      **2**      *p*      *mf*

274    *mf*      **4**      *p*      *mf*

275    *mf*      **2**      *p*      *mf*

276    *mf*      **4**      *p*      *mf*

277    *mf*      **2**      *p*      *mf*

278    *mf*      **4**      *p*      *mf*

279    *mf*      **2**      *p*      *mf*

280    *mf*      **4**      *p*      *mf*

281    *mf*      **2**      *p*      *mf*

282    *mf*      **4**      *p*      *mf*

283    *mf*      **2**      *p*      *mf*

284    *mf*      **4**      *p*      *mf*

285    *mf*      **2**      *p*      *mf*

286    *mf*      **4**      *p*      *mf*

287    *mf*      **2**      *p*      *mf*

288    *mf*      **4**      *p*      *mf*

289    *mf*      **2**      *p*      *mf*

290    *mf*      **4**      *p*      *mf*

291    *mf*      **2**      *p*      *mf*

292    *mf*      **4**      *p*      *mf*

293    *mf*      **2**      *p*      *mf*

294    *mf*      **4**      *p*      *mf*

295    *mf*      **2**      *p*      *mf*

296    *mf*      **4**      *p*

poco rall. ————— a tempo

238 shows her inscrutable face, and it's the smallness in her elbow, something delicate about her calves, and I know

1

2

3

4

5

6

As the waters began to rise - *for six voices*

poco rall. — **243** a tempo

242 I'm supposed to know what ankle, cotton, dark hair signify in this amalgamation—a pictogram I study even

1  
2  
3  
4  
5  
6

pp      f      pp      p      f  
i      3      3      3      3  
>n      p      mf      p      mf      n      p      mf  
—      i      —      a      —      u      —  
pp      mf      pp  
u      —      a      —  
pp      f      p      f  
i      3      3  
>n      p      mf      p      mf      n      p      mf      p  
—      i      —      a      —      u      —

**249** Becoming more distant

247 while sleeping for every detail of cloud, breaker, and sleeve.  
 1  
 2  
 3  
 4  
 5  
 6

**Her bones are still young**

pp      f      p      mf      mf

p      f      p      pp      mf

mf      p      pp      mf

pp      mf      p      p      mf

pp      mf      pp      p      mf

mf      p      mf      p      mf

a      u      a      a      a

## As the waters began to rise -*for six voices*

enough to ache at night, lengthening, growing denser by the hour.

5

1

*mp* —————— *mp* —————— *p* —————— *p* ——————

2

*a* —————— *a* —————— *a* —————— *a* ——————

3

*p* —————— *2* —————— *4* —————— *5* —————— *4*

4

*pp* —————— *mf* —————— *pp* —————— *2* —————— *4* —————— *5* —————— *4*

8

*nλ* *nλ* *nλ* *nλ* *nλ* *nλ* *nλ* *nλ* *nλ*

5

*p* —————— *pp* —————— *2* —————— *4* —————— *5* —————— *4*

6

*mf* —————— *pp* —————— *2* —————— *4* —————— *5* —————— *4*

## As the waters began to rise -*for six voices*

## 34. "Telling the future of ours"

## Incisive ( $\downarrow = 120$ )

254

1  $\text{G} \frac{5}{4}$  -

2  $f$  *sempre*  
 $\text{G} \frac{5}{4}$  nai nai nai nai nai nai nai nai nai  
 $\text{G} \frac{3}{4}$  nai nai nai nai nai nai nai nai nai nai

3  $\text{G} \frac{5}{4}$  -

4  $\text{G} \frac{5}{4}$  nai nai nai nai nai nai nai nai nai  
 $\text{G} \frac{3}{4}$  nai nai nai nai nai nai nai nai nai  
 $\text{G} \frac{3}{4}$  nai nai nai nai nai nai nai nai nai

5  $\text{Bass} \frac{5}{4}$  -

6  $mf$   $\text{Bass} \frac{5}{4}$  ma  $\text{Bass} \frac{3}{4}$  ma

*mf*  
Hiking down a mountain is double charged-relief with some

## As the waters began to rise -*for six voices*

259

257

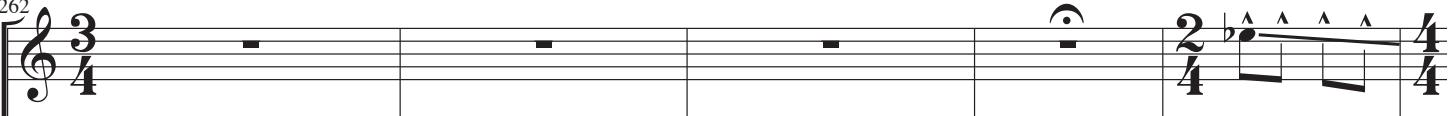
1 2 3  
4 5 6

measur e of grief. Below, the city unfolds in squares and streaks, crush of trees

As the waters began to rise - *for six voices*

**265**

262

1 

2 

3 

4 

5 

6 

As the waters began to rise - *for six voices*

267

1      ba ba ba ba ba      ba ba ba ba      ba ba ba ba      ba  
*f*  
 2      ba ba ba ba ba ba ba      ba  
*f*  
 3      -      -      ba ba ba ba ba ba      ba ba ba  
*f*  
 4      ba ba ba ba ba      ba ba ba ba      ba ba ba ba      nai nai  
*f*  
 5      ba ba ba ba ba ba ba      ba  
 6      ba ba ba ba ba ba      ba ba ba ba ba      ba ba ba  
 and brown are wedded in repeating patterns of settlement (where the water is)

272

271

1       $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$        $f$   
 ba ba ba ba      nai nai ba ba ba ba      nai nai nai ba

2       $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$        $f$   
 nar nar ba ba      ba ba ba      nar      ba ba ba ba      ba

3       $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$        $f$   
 -      nai      nai ba ba      ba ba ba      nai nai nai

4       $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$        $f$   
 8      ba ba ba ba ba      -      nai nai ba      ba ba ba ba

5       $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$        $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$   
 nar nar      ba ba ba ba

6       $\text{Bass clef}$       and wandering (away from the river), the freedom we've enjoyed for so long,

As the waters began to rise - *for six voices*

278

*ff*

*pp*

*pp*

1 276      3/4

ba ba ba ba    ba ba ba ba    ba                          a

2      3/4

ba ba    ba ba ba ba    ba

3      3/4

nai    ba ba    ba ba ba ba    ba

4      3/4

ba    ba ba    ba ba ba ba    ba

5      3/4

- - - - -

6      3/4

- - - - -

*engineering and infrastructure built on a firm belief in everlasting resources.*

## As the waters began to rise -*for six voices*

**283** Hovering, waiting ( $\downarrow_{=108}$ )

1

2

3

4

5

6

On Baffin Island, Arctic Archipelago, Briner and his

## On Baffin Island, Arctic Archipelago, Briner and his

As the waters began to rise - *for six voices*

290

288

1

*mf sempre*

2

*mp*

3

*mf*

bm bm bm bm bm      bm bm bm bm bm

4

*mf sempre*

8

bm      bm bm bm bm bm      ba      bm      bm bm bm bm bm

5

*mf sempre*

bm      bm      bm bm bm bm bm      ba      bm      bm bm bm bm bm

6

fellow paleoclimatologists drill through ice and sediment. Tubes of Holocene mud serve as

As the waters began to rise - *for six voices*

295

poco ritardando -----

1 293

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

10010

10011

10012

10013

10014

10015

10016

10017

10018

10019

10020

10021

10022

10023

10024

10025

10026

10027

10028

10029

10030

10031

10032

10033

10034

10035

10036

10037

10038

10039

10040

10041

10042

10043

10044

10045

10046

10047

10048

10049

10050

10051

10052

10053

10054

10055

10056

10057

10058

10059

10060

10061

10062

10063

10064

10065

10066

10067

10068

10069

10070

10071

10072

10073

10074

10075

10076

10077

10078

10079

10080

10081

10082

10083

10084

10085

10086

10087

10088

10089

10090

10091

10092

10093

10094

10095

10096

10097

10098

10099

100100

100101

100102

100103

100104

100105

100106

100107

100108

100109

100110

100111

100112

100113

100114

100115

100116

100117

100118

100119

100120

100121

100122

100123

100124

100125

100126

100127

100128

100129

100130

100131

100132

100133

100134

100135

100136

100137

100138

100139

100140

100141

100142

100143

100144

100145

100146

100147

100148

100149

100150

100151

100152

100153

100154

100155

100156

100157

100158

100159

100160

100161

100162

100163

100164

100165

100166

100167

100168

100169

100170

100171

100172

100173

100174

100175

100176

100177

100178

100179

100180

100181

100182

100183

100184

100185

100186

100187

100188

100189

100190

100191

100192

100193

100194

100195

100196

100197

100198

100199

100200

100201

100202

100203

100204

100205

100206

100207

100208

100209

100210

100211

100212

100213

100214

100215

100216

100217

100218

100219

100220

100221

100222

100223

100224

100225

100226

100227

100228

100229

100230

100231

100232

100233

100234

100235

100236

100237

100238

100239

100240

100241

100242

100243

100244

100245

100246

100247

100248

100249

100250

100251

100252

100253

100254

100255

100256

100257

100258

100259

100260

100261

100262

100263

100264

100265

100266

100267

100268

100269

100270

100271

100272

100273

100274

100275

100276

100277

100278

100279

100280

100281

100282

100283

100284

100285

100286

100287

100288

100289

100290

100291

100292

100293

100294

100295

100296

100297

100298

100299

100300

100301

100302

100303

100304

100305

100306

100307

100308

100309

100310

100311

100312

100313

100314

100

As the waters began to rise - *for six voices*

(d=92)

*mf* *p* *pp*

1 297 *mf* *p* *pp*

2 *mf* *ppp*

3 *mf* *p* *pp*

4 *mf sempre*

5 *mf* *f*

6 exceeds all variations of the past 1,000 years.

As the waters began to rise - *for six voices*

### 35. "One man dreamed a whirlwind"

Driving, Menacing ( $\text{J} = 92$ )

301

1 5/8  $f$   $p$   $f$   $p$

2 5/8  $mp$   $f$   $pp$   $ga$   $o$   $3$

3 5/8  $f$   $p$   $f$   $p$   $fo$   $a$   $fo$   $o$

4 5/8  $3$  *ThirtyFive*

5 5/8  $mp$   $f$   $pp$   $ga$   $o$   $3$

6 5/8  $f$  *sempre*  $hm$   $bm$   $bm$   $bm$   $hm$   $bm$   $bm$   $bm$   $hm$   $bm$   $bm$   $bm$   $bm$

According to the Wintun, people came into existence late,

## As the waters began to rise -*for six voices*

307

306

1

*p*      *f*      *f*      *p*      *mf*

2

3

4

devoured water and land at an alarming rate. One man dreamed a whirlwind; the others knew this was a bad sign.

5

6

As the waters began to rise - *for six voices*

313

311

1      *mf*      *pp*      *pp*      *mf*      *pp*      *mf*

→a.      d/g/d/g  
Quickly alternating "d" and "g" consonants.  
Should be fast but need not be precisely 32nd notes.

2      *(mf)*      *pp*      *pp*      *mf*      *pp*  
d/g/d/g  
Quickly alternating "d" and "g" consonants.  
Should be fast but need not be precisely 32nd notes.

3      *mf*      *p*      *f*  
→a.      hm bm bm bm hm hm bm bm hm hm bm bm hm hm bm bm hm  
They fled to an earth lodge as the winds started up, downing the trees. The dreamer remained outside,

4

5      *p*      *n*      *p*      *n*      *mp*      *n*      *mp*      *n*  
3Δ      3Δ      3Δ      3Δ  
*pp*  
hm bm bm bm hm hm bm bm hm hm bm bm hm hm bm bm hm  
*mf sempre*  
wei

As the waters began to rise - *for six voices*

**320**

316

1      2      3      4      5      6

mf < p > mf < pp >

f - n

pp

pressed against a post, describing what was coming: thundering rain. Footpaths, fields, houses were swept

3<sup>A</sup>      3<sup>A</sup>      ei      wei

f

wei

## As the waters began to rise -*for six voices*

323

321

1

2

3

4 away, but the dreamer held tight, telling his people the story of water. Finally the earth lodge lifted, and the

5

6

As the waters began to rise - *for six voices*

325

1 *<f*

2 *<f* *ppp*

3 *<f* *ppp*

4 post and the dreamer too, and nothing was left but a tide over the earth.

5 *pp*

6 *mp*

ei. ——————

This musical score page contains six staves, each representing a different voice. The voices are numbered 1 through 6. The music is in G major. Measure 325 begins with a forte dynamic (<f) for all voices. Voices 1, 2, and 3 play eighth-note patterns. Voice 4 has lyrics: "post and the dreamer too, and nothing was left but a tide over the earth." Voice 5 and Voice 6 provide harmonic support with sustained notes. Dynamics include piano (pp) for voices 2 and 3, and mezzo-forte (mp) for voice 6. Measure 325 concludes with a piano dynamic for voice 6, followed by a fermata and a repeat sign.

As the waters began to rise - *for six voices*

### 43. "A disintegrating world"

**329**

The musical score consists of six staves for voices (1-6) and one staff for piano.

**Staff 1:** Treble clef, key signature of one sharp. Dynamics: **ppp**, **mf** (overlapping). Vocal parts: **Forty**.

**Staff 2:** Treble clef, key signature of one sharp. Dynamics: **mf** (overlapping). Vocal part: **ThirtyEight**.

**Staff 3:** Treble clef, key signature of one sharp. Dynamics: **mf** (overlapping). Vocal part: **ThirtyNine**.

**Staff 4:** Treble clef, key signature of one sharp. Dynamics: **mf**. Vocal part: **ThirtySix**. **FortyTwo**.

**Staff 5:** Bass clef. Dynamics: **mf**, **mp**, **f**. Vocal parts: **ThirtySeven**, **u**, **FortyOne**.

**Staff 6:** Bass clef. Dynamics: **mf**. Vocal part: **u**.

**Piano Accompaniment:** Key signature of one sharp. Measures 1-2: **2/4** time. Measure 3: **fp**, **f**, **p**. Measure 4: **fp**, **f**, **p**. Measures 5-6: **p**. Measures 7-8: **p**.

**Text:** Mysterious ( $\downarrow = 60$ ) poco rall. The adolescent goddess

As the waters began to rise - *for six voices*

334 Hadanisht'é was encircled by creatures—thin, delirious—reflected in the tears

1

2

3

4

5

6

*na*

*na na na*

*fp f pp mf p*

*pm*

*ba g d g d g d g d*

*fp f pp mf p*

*pm*

*ba g d g d g d g d*

*p*

*na na na*

*na na na*

*in the tears of her people. She  
(picking up from Voice I)*

## As the waters began to rise -*for six voices*

337

## As the waters began to rise -*for six voices*

1 340 *pp* *mp* *f > mp*

2 | cleaned and burnished—flashed a **sliver of sunlight** by day,  
(picking up from Voice 4)

3 *f > mp*

4 After much toil each piece—cleaned and burnished

5 *mp* *pp* *mf*

6 *pp* *f > mp*

## As the waters began to rise -*for six voices*

343

sub.  
*pp*

As the waters began to rise - *for six voices*

345

1 *<mp*

2 *mf* *pp*

3 reverent and disciplined, to live on the edge of great balance-the sum of incalculable beauty  
*(picking up from Voice 5)*

4 *mp*

5 to be reverent and disciplined,  
*pp* *mf* *p*

6 *pp*

As the waters began to rise - *for six voices*

348

1      2      3      4      5      6

2      3      4      5      6

3      4      5      6

4      5      6

5      6

6

## As the waters began to rise -*for six voices*

352

1  $\text{G} \frac{3}{4}$   $>pp$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$  5  $\text{D} \frac{5}{4}$   $mf$

2  $\text{G} \frac{3}{4}$   $>pp$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$   $pp$  5  $\text{D} \frac{5}{4}$   $mf$

3  $\text{G} \frac{3}{4}$   $<mf>p$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$   $mf$   $>p$  5  $\text{D} \frac{5}{4}$   $p$   $mf$

4  $\text{G} \frac{3}{4}$   $<mf>p$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$   $mf$   $>p$  5  $\text{D} \frac{5}{4}$   $p$   $mf$

5  $\text{B} \frac{3}{4}$   $>pp$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$   $pp$  5  $\text{D} \frac{5}{4}$   $mf$

6  $\text{B} \frac{3}{4}$   $>pp$  2  $\text{F} \frac{2}{4}$  3  $\text{F} \frac{3}{4}$   $pp$  5  $\text{D} \frac{5}{4}$   $mf$

As the waters began to rise - *for six voices*

**356**

1      *sub.* *pp*      *o*      *pp*      *<mp*

2      *sub.* *pp*      *pp*      *u*      *u*      *Λ*

3      *sub.* *pp*      *o*      *o*      *pp*      *<mp*

4      *sub.* *pp*      *o*      *o*      *o*      *<mp*

5      *sub.* *pp*      *o*      *o*      *pp*      *<mp*

6      *o*      *o*      *pp*      *<mp*

→*u*      →*u*      →*u*      →*u*