

PAUL WINCHESTER

THE TIDE RISES,
THE TIDE FALLS

Flute, Oboe (dbl. English Horn), Trombone, Percussion,
Mezzo-Soprano, Violin, Cello, and Double Bass

The tide rises, the tide falls
The twilight darkens, the curlew calls,
Along the sea-sands damp and brown,
The traveller hastens toward the town,
And the tide rises, the tide falls.

Darkness settles on roof and walls,
But the sea, the sea in the darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler calls;
The day returns, but nevermore
Returns the traveller to the shore,
And the tide rises, the tide falls.

– Henry Wadsworth Longfellow

Transposed Score

THE TIDE RISES, THE TIDE FALLS

Henry Wadsworth Longfellow

Paul Winchester

Steady, Haunting $\text{♩} = 56$

The musical score is arranged in a grand staff format with the following parts:

- Flute**: Treble clef, 5/4 time signature. Rests throughout.
- Oboe (dbl. English Horn)**: Treble clef, 5/4 time signature. Rests throughout.
- Trombone**: Bass clef, 5/4 time signature. Rests in the first two measures, then two notes in the fourth measure with dynamics *pp* and *mp*.
- Percussion**: Percussion clef, 5/4 time signature. Features a CRASH CYMBAL (med.-high pitch) with a roll in the first measure (marked *pp*), followed by a triplet of cymbal hits in the second measure (marked *mp*), and a series of cymbal hits in the fourth and fifth measures (marked *pp* and *mp*). The instruction "Roll with soft beaters; imitating waves" is provided.
- Mezzo-Soprano**: Treble clef, 5/4 time signature. Rests throughout.
- Violin**: Treble clef, 5/4 time signature. Rests in the first two measures, then a melodic line in the fourth and fifth measures with dynamics *pp* and *mp*.
- Cello**: Bass clef, 5/4 time signature. Rests in the first two measures, then a melodic line in the fourth and fifth measures with dynamics *pp* and *mp*.
- Double Bass**: Bass clef, 5/4 time signature. Rests throughout.

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6
18

Fl. *p* < > *p* < > *p* < >

Ob. *p* < > *pp* *mp*

Tbn. *p* < > to mute

Mezzo-S *mp*
The tide ri - ses, — the tide falls, The twi - light dark - ens,

Vln. *p* < > *p* < > *p* < >

Vc. *pp* *mp* *p* < >

D.B.

24

Ob.

Tbn. *mp* straight mute remove mute

Mezzo-S
the cur - lew — calls; A - long the sea — sands damp and

Vln. *p* *mp* *mp*

Vc. *p* *mp*

D.B.

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31

Fl. *mp* *mp*

Ob. *mp* *mp*

Tbn. *mp*

Perc. MARK TREE *mp*

Mezzo-S *mp*
tide ri - ses, _____ the tide falls. _____

Vln. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf* *mp*

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accel.

Tbn. *mp*

Mezzo-S

but the sea, the sea in the dark-ness

arco

D.B.

Playful, Menacing ♩ = 72

Fl. *f* *mp*

Ob. *f*

Tbn. *f* *mp*

SNARE DRUM

Perc. *pp* *f* *mp*

Mezzo-S

calls. _____ The lit-tle waves with their soft, white hands, _____

Vln. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *f* *mf* *arco* *mp*

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60

Fl.

Ob.

Tbn.

Perc.

Mezzo-S

Vln.

Vc.

D.B.

FLOOR TOM

to Floor Tom

waves

with their soft, white, hands ef-

mp *f*

mp *f*

mp

pp *f*

mf *f*

fp *f*

fp *f* *p*

fp *f* *p*

tr

tr

14
63

Fl.

Ob.

Perc.

Mezzo-S

Vln.

Vc.

D.B.

Musical notation for Flute, Oboe, and Percussion staves. The Flute part begins in measure 63 with a melodic line. The Oboe part has a rhythmic accompaniment. The Percussion part has a simple rhythmic pattern. Dynamics include *mp* and *f*.

Mezzo-Soprano staff with lyrics: "face the foot - prints in the sands, ef - face the foot - prints in the sands, ef -". Dynamics include *mf* and *ff*.

Musical notation for Violin, Viola, and Double Bass staves. All three instruments play a consistent rhythmic accompaniment. Dynamics include *fp*.

Musical notation for Oboe, Trombone, and Percussion staves starting at measure 65. The Oboe part has a melodic line with dynamics *mf*. The Trombone part has a rhythmic accompaniment. The Percussion part has a simple rhythmic pattern.

Mezzo-Soprano staff with lyrics: "face the foot - prints in the sands." and "to Glockenspiel". Dynamics include *mf*.

Musical notation for Violin, Viola, and Double Bass staves starting at measure 65. The Violin and Viola parts continue with their accompaniment. The Double Bass part has a melodic line with dynamics *fp* and *pizz.*.

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72

Fl. *f*

Ob. *mf*

Tbn. *mp*

Vln. *f*

Vc. *f*

D.B. *f*

arco

74

Fl. *mf*

Ob.

Tbn.

Vc. *sub. mp*

D.B. *f* *sub. mp*

arco

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84

Fl. *mp*

Ob.

Tbn. *p*

Perc. CRASH CYMBAL
pp *mp* *pp* *pp*

Mezzo-S

Vln. *pizz.* *mp*

Vc. *pizz.* *mp*

D.B. *arco* *mf*

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Tempo I ♩ = 56

90 *non rit.*
Fl. *pp*

non rit.
Ob. *pp* > to English Horn

non rit.
Tbn. *pp*

non rit.
Perc. *p* < *f* > *pp* *pp* < *mf* > *pp* *pp* < *mp* > *pp* *pp* <

Mezzo-S

non rit.
Vln. *pp*

non rit.
Vc. *pp* *arco* *p* < *mp*

non rit.
D.B. *pp* *p* < *mp*

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Fl.

E. Hn.

Tbn.

Vln.

Vc.

D.B.

mp

pp < mp

pp < mp

mp

mp

mp

Uneasy, Moving Ahead ♩ = 63

Fl.

E. Hn.

Perc.

Mezzo-S

Vln.

Vc.

p

p

VIBRAPHONE

mp

mp

p

p

The morn - ing breaks, the steeds in their stalls

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Meno Mosso $\text{♩} = 50$

120 rit.

Fl. *mp* *mf* *p*

E. Hn. *mp* *mf* *sub. p* *p* to Ohoe

Tbn. *mp* *mf* *sub. p*

Perc. RIDE CYMBAL *pp* *mf* to Vibraphone *mp* VIBRAPHONE

Mezzo-S *mp* *mf* *p*
 _____ And the tide ri - ses, _____ the tide _____ falls. _____

Vln. *mp* *mf* *sub. p* *p*

Vc. *mp* *mf* *sub. p* *p*

D.B. *mp* *mf*

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130

Fl.

Ob.

Tbn.

Perc.

Mezzo-S

Vln.

Vc.

D.B.

CRASH CYMBAL

pp

pp

pp

pp *mp* *pp* *mp* *pp* *mp*

136

Perc.

pp *mp* *pp*

x3

About the Composer

Paul Winchester is an award-winning composer, performer, educator, and music director in Minneapolis, MN.



Praised for “beautiful harmonic and melodic language,” Paul's work has been commissioned and performed by the The Singers: Minnesota Choral Artists, The Society for New Music, the Ohio Shakespeare Festival, the Wooster Symphony, and numerous church and school choirs. Paul received his B. Mus in Composition from The College of Wooster and his M. Mus in Composition at Syracuse University, where he was a Heaton Fellow and a recipient of the Brian Israel Award.

As a performer, Paul performs regularly throughout the Twin Cities in both studio and live settings as a singer and multi-instrumentalist. Paul has served as the Music Director for the Unitarian Universalist Church of Minnetonka since 2014.

In addition to his music career, Paul is also a professional game developer, notably serving as lead designer and producer for most of the product line of Star Wars: Imperial Assault, winner of the 2015 Board Game of the Year Origin Award.

More Music

5 Pillars – Tenor, Percussion, and Piano – 27'30”

5 Songs of Love – Voice and Piano – 12'30”

At Sunset – Voice and Piano – 5'45”

Dream – Tenor, Baritone, and Piano – 7'

I Am Not There – Voice and Piano – 4'30”

Mass for Voice and Piano – 22'

To Love Again – Voice and Piano – 22'

Two Shakespearean Monologues – Baritone, Clarinet, Oboe, and Piano – 10'30”

A Holy Night – SATB Unaccompanied – 6'30”

If It Was Your Son – SATB Unaccompanied – 6'

Lux Benedictum – SATB, Piano, and Percussion – 3'

Stabat Mater – SATB with soloists, Piano, Timpani, and 2 Percussionists – 9'

Dialogue for Clarinet and Piano – 6'30”

Syncphony – Clarinet, Cello, Piano, Electric Guitar, and 2 Percussionists – 20'

These pieces and more available for purchase at paulwinchester.com.