

Eric Galluzzo

**At Sea**  
*for string orchestra*

Written for the “The President’s Own” Marine Chamber Orchestra

May 2024

# Instrumentation

String orchestra (min. 4.4.3.2.2)

# Duration

ca. 8'

# Performance Notes

1. At times, various players are instructed to bow on the bridge. This is notated with boxed noteheads like this:



The bow should be placed just barely on the “correct” side of the bridge – ideally touching the bridge. While drawing the bow, the player should take care not to cross the bow over to the other side of the bridge, producing a squeaky sound. In addition, it may be helpful to lightly muffle the strings with the left hand. If executed correctly, this bowing technique should produce a whispery sound like wind blowing.

2. The principal cellist is asked to knock on the body of their instrument with their right hand. This is notated as follows:



The strings should be muffled with the left hand so that they do not resonate. This should produce a low-pitched, dull wooden thump.

3. Tenuto markings indicate a note that should be mildly stressed.
4. Text in square brackets [like this] is programmatic in nature, intended to help the players understand what the music represents to help them bring the story to life.

# Program Notes

This piece is one of the more cinematic works I have written. It depicts a mariner telling the story of when he was nearly lost at sea. The story goes that he went out sailing on his trusty old sailboat, humming a tune to himself. It soon started raining; but as that happened often enough, he didn't think much of it and continued out to sea. However, before long, the intermittent raindrops became a fierce storm that carried his boat further and further from land. Eventually the waves rose so much that his boat capsized. The mariner clung to it but feared he might drown in the torrential storm. Fortunately, a Coast Guard ship spotted him, hauled him aboard, and saved his life – but his boat was lost to the ravages of the sea.

# At Sea

Eric Galluzzo

**Misterioso**  $\text{♩} = 56$   
bow on the bridge  
[the wind] *p* *mf* *p* *f* *p*

Violin I div.

Violin II

Viola

Cello

Double Bass

8

Vln. I div.

Vln. II

Vla.

Vc.

D.B.

sul pont. *ppp* *pp* *ppp* non div. *ppp* *p* *ppp*

A

15

Vln. I div. *mf* *p* *f*

Vln. II *p* *mf* *p* *f*

solo like a folk song  
Vla. *p cantabile*

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

Vc.

D.B. *ppp* *pp* *ppp* *div.* *ppp* *p* *ppp*



B

21

solo *p* *mf* *p* *ppp*  
like a distant echo

Vln. I *p* *mf* *p*

altri div. *p* *mf* *p*

Vln. II *p* *mf* *p*

solo  
Vla. *p* *mf* *p*

altri *p* *mf* *p* *p*

solo  
Vc. [the creaking of the boat] *p* *3*

altri

D.B. *ppp* *pp* *ppp* *ppp*

knock on body of instrument  
muffle strings with left hand

26

solo

Vln. I  
altri  
div.

Vln. II

solo  
Vla.  
altri

solo  
Vc.

D.B.

*ff* *p*

*ff* *p*

*mp* *p* *p*

*ppp* *p* *ppp*

*mp* *ppp*

29

The musical score for 'At Sea' starting at measure 29 features the following parts and dynamics:

- Solo:** Treble clef, melodic line with triplets and slurs.
- Vln. I:** Treble clef, sustained notes with dynamics *mf* and *p*.
- Vln. II:** Treble clef, sustained notes with dynamics *mf* and *p*.
- Vla.:** Treble clef, sustained notes with dynamics *p* and *mf*.
- Vc.:** Bass clef, rhythmic accompaniment with dynamics *mf* and *p*.
- altri:** Bass clef, rhythmic accompaniment with dynamics *ppp*, *pp*, and *ppp*.
- D.B.:** Bass clef, rhythmic accompaniment with dynamics *ppp*, *pp*, and *ppp*.

For perusal only



32

solo

Vln. I  
altri  
div.

Vln. II  
div.

solo  
Vla.  
altri

solo  
Vc.  
altri

D.B.

senza sord.

*mf*  $\rightarrow$  *ppp*

*ff*  $\rightarrow$  *p*

*ff*  $\rightarrow$  *p*

*mp*  $\rightarrow$  *pp*

*mp*  $\rightarrow$  *p*

*mf*  $>$  *pp*

*mp*  $\rightarrow$  *pp*  $\rightarrow$  *mf*  $\rightarrow$  *p*  $\rightarrow$  *mf*

*f*  $\rightarrow$  *p*

*ff*  $\rightarrow$  *p*

*p*  $\rightarrow$  *f*  $\rightarrow$  *p*

*ppp*  $\rightarrow$  *mf*

non div.

non div.

37

Vln. I  
div.

Vln. II

Vla.

Vc.

D.B.

tutti  
pizz.

*p* [raindrops beginning to fall]

pizz.

unis.

tutti

*p*

42

Vln. I div.

Vln. II

Vla.

Vc.

D.B.



46

Vln. I div.

Vln. II

Vla.

Vc.

D.B.

**D** slightly irregular players should not play exactly together

slightly irregular players should not play exactly together

*ppp*



49

Vln. I div.

Vln. II

Vla.

Vc.

D.B.

*p*



51

Vln. I div.

Vln. II

Vla.

Vc.

D.B.

53

Vln. I  
div. *dim. al niente*

Vln. II *dim. al niente*

Vla.

Vc. *3*

D.B.



**E**

Vln. I

Vln. II *p*

Vla. *mp*

Vc. *p*  
*pizz.*

D.B. *mp*

57

Vln. I

Vln. II

Vla.

solo

Vc.

altri

D.B.

*mf espr.*



59

Vln. I

Vln. II

Vla.

solo

Vc.

altri

D.B.

*f*

61

div. con sord. arco

*pp*

div. con sord. arco

*pp*

Vln. I div.

Vln. II

Vla.

solo

Vc. *mf*

altri

D.B.

62

*p* *pp*

*p* *pp*

Vln. I div.

Vln. II

Vla.

solo

Vc. *mf*

altri

D.B.

63

Vln. I div.

Vln. II

Vla.

solo

Vc.

altri

D.B.

65

Vln. I div.

Vln. II

Vla.

solo

Vc.

altri

D.B.

66

Vln. I div. *p* *pp*

Vln. II

Vla.

solo

Vc. *mp*

altri

D.B.

67

Vln. I div. unis. *cresc.*

Vln. II *pp cresc.*

Vla. *p cresc.*

solo *cresc.*

Vc. *pp cresc.*

D.B. *p cresc.*



senza sord.

73 *a tempo*

Vln. I div. *senza sord.* *p* *mf*

Vln. II div. *p* *mf*

Vla. *div. a 3* *p*

Vc. *tutti* *mp*

D.B. *mp*

75

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.



77

Vln. I div.

Vln. II div.

Vla.

Vc.

solo

D.B.

altri

*mf*

*f*

79

Vln. I div.

Vln. II div.

Vla.

Vc.

solo

D.B.

altri

*ppa*

*p*

81 (8<sup>ma</sup>)

Vln. I div.

Vln. II div.

Vla.

Vc.

solo

D.B.

altri

**G**

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

85

Vln. I

*f* 3 3 *dim.* 3 3 3 3

Vln. II div.

*f* 3 *dim.* 3 3

Vla.

*f* *dim.*

Vc.

*f* *non div.* *dim.*

D.B.

*f* *tutti arco ord.* 3 *dim.* 3 3 3 3 *p*

87

Vln. I

*p* *mp* *p* *mf* *p*

Vln. II div.

*p* *mp* *p* *mf* *p*

Vla.

*p* *mp* *p* *mf* *p*

Vc.

*p* *mp* *p* *mf* *p*

D.B.

*p* *mp* *p* *mf* *p*



94 **H** tutti

solo Vln. I *mf* *p* 3 3 3 3

altri *mf* *sempre p* 3 3 3 3

solo Vln. II *mf* *p*

Vla. *p*

Vc. *p* 3 3

D.B. *p* 3 3

96 tutti div. a 3 unis. div. a 3

Vln. I *mf* *p* 3 3 3 3

Vln. II *mf* *p* 3 3 3 3

Vla. *mf* *p*

Vc. *mp* *p* 3 3 3 3

D.B. *mf* *p*

98

Vln. I *unis.* *mf* *div. a 3*

Vln. II *mf* *div. a 3*

Vla. *mf* *mp*

Vc. *mp*

D.B. *mf*

100

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *unis.*

D.B. *mf*

101

Vln. I *p*

Vln. II *unis. p*

Vla. *mp*

Vc.

D.B.



102

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

103 unis.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. div. a 3 *p* *mf*

Vc. *mp*

D.B. *mp*

104

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mf*

D.B. *mf*



105 *div. a 3*

Vln. I *p*

Vln. II *p*

Vla. *unis.* *p*

Vc. *p*

D.B. *p*



**I** *unis.*

Vln. I *f*

Vln. II *f* *unis.*

Vla. *div.* *f*

Vc. *f* 3

D.B. *f* 3

108

Vln. I

Vln. II

Vla.

Vc.

D.B.



110

Vln. I

Vln. II

Vla.

Vc.

D.B.

*accel.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



8va - - - - -

116

Vln. I *sub. mp*

Vln. II *sub. mp*

Vla. *sub. mp*

Vc. *sub. mp* div.

D.B.

118

Vln. I *ff* G.P.

Vln. II *ff* G.P.

Vla. *ff* G.P.

Vc. *ff* G.P.

D.B. *mf* *ff* G.P.

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

126

130

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

*ff* *sfp*

134

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

*ff* *sfp*

**L** Tempo I  $\text{♩} = 56$   
con sord.

138

Vln. I div. *ff* *p* con sord.

Vln. II div. *ff* *p* senza vib.

Vla. *ff* G.P.

Vc. *ff* G.P.

D.B. *ff* G.P.

143

Vln. I div. *p*

Vln. II div. senza vib. *p*

Vla. div. senza vib. *p*

Vc. div. senza vib. *p*

D.B. div. senza vib. *p*

147

Vln. I

Vln. II div.

Vla.

Vc.

D.B.



151

Vln. I

Vln. II div.

Vla.

Vc.

D.B.



155

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

Musical score for measures 155-158. The first staff (Vln. I) features a continuous triplet of eighth notes. The second staff (Vln. II div.) has a sustained note. The third staff (Vla.) has a sustained note. The fourth staff (Vc.) has a sustained note. The fifth staff (D.B.) has a sustained note.



159

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

Musical score for measures 159-162. The first staff (Vln. I) features a continuous triplet of eighth notes. The second staff (Vln. II div.) has a sustained note. The third staff (Vla.) has a sustained note. The fourth staff (Vc.) has a sustained note. The fifth staff (D.B.) has a sustained note.

163

Vln. I

Vln. II div.

Vla.

Vc.

D.B.



167

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

M

171

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

175

Vln. I

Vln. II div.

solo Vla.

altri Vla.

Vc.

D.B.

bow on the bridge

*p* *mf* *p*

ord. con vib.

179

Vln. I

Vln. II div.

solo Vla.

altri

Vc.

D.B.

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

senza vib.

183

Vln. I

Vln. II div.

solo Vla.

altri

Vc.

D.B.

*dim. al niente*

187

Vln. I

Vln. II div.

solo Vln.

altri

Vc.

D.B.

The musical score for measures 187-190 of 'At Sea' is arranged for a string ensemble. The first violin (Vln. I) part features a melodic line starting at measure 187, consisting of eighth-note triplets with slurs, ending with a final triplet in measure 190. The second violin (Vln. II div.), solo violin (solo Vln.), viola (Vla.), other strings (altri), violin (Vc.), and double bass (D.B.) parts all play sustained chords in each measure, indicated by long horizontal slurs above the notes.

For perusal only