

THE ALBATROSS

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M.M. $\text{♩} = 48$

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BIV

rinf. BII *sim.*

dim. BIV

mf

cresc.

D.C. al

ff *dim.*

piu mosso

I $\frac{1}{2}$ BVII $\frac{1}{2}$ BIX $\frac{1}{2}$ XII

cresc. *ff*

I Sotto voce

c - r - e - s - c - e - n -

The Albatross (2)

BIII BII **BVII** **BV BVII** **3**

$\frac{1}{2}$ BX *d - o p o c o* **VIII** *a p o c o* **f**

BVI **ff** **BIII** **f**

dim. *rall.*

pp *rinf.*

dim.

p **mf** **cresc.**

ff *dim.* **D.S. al^{f}**

XI **8va** **pp** **mp** **morendo**

Detailed description: This is a page of a musical score for 'The Albatross (2)'. It features a piano accompaniment and a vocal line. The piano part consists of ten staves of music, primarily using chords and rhythmic patterns. The vocal line is on a single staff with lyrics in Russian: 'd - o p o c o a p o c o'. The score includes various dynamic markings such as *ff*, *f*, *mf*, *pp*, *rinf.*, *dim.*, *cresc.*, and *morendo*. There are also articulation marks like *dim.* and *rall.*. Fingerings and breath marks are indicated throughout. The piece concludes with a *D.S. al^f* instruction and a final chord marked *pp* with a *morendo* hairpin.

The Albatross

Roaming the sea over great distances, riding the wind now high, now so low it sometimes almost disappears behind a crested wave, the albatross has always fascinated the voyager.

We may have felt ourselves, one day upon a beach or aboard a ship, a strong desire to know what lies behind the distant horizon, and a longing to penetrate its mysteries. Perhaps we could look up to the albatross, himself so deeply in communion with the sea, to satisfy our inner urge, and, if he be kind enough, to take us along with him.

In this musical picture, the repeated chords, swiftly rolled under the fingers, create an aerial, atmospheric feeling, while the bass represents the sea. The discordances (Eg: first and last chord) make us feel slightly sad or pensive. The episode (line 6-12) relieves us from any tension with its lighter rhythm but soon leads back to our sea wanderings, on a still higher pitch (10th line). The first section (line 1-5) repeated after the episode extends our journey further. The Coda, which takes the previous bar up one octave, but this time without bass, seems to carry us away and up, leaving the sea far below.