

VOCAL SCORE \*

9. The Dalliance of the Eagles

Walt Whitman

Robert Frederick Jones  
(2010)

**Molto tranquillo**  
♩ = 63

Piano

*pp*

*ppp*

col Ped.

*pp*

**A**

8 Alto Flute

*narrante*

*p molto tranquillo*

A. Fl.

\* The piano reduction in this Vocal Score is NOT to be used for performance; in many densely scored passages, it gives only the barest hint of what is going on in the orchestra.

11  
A. Fl.

Musical score for measures 11-13. The flute part features a melodic line with slurs and fingerings (2). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

14  
A. Fl.

Musical score for measures 14-16. The flute part continues with slurs and fingerings (2). The piano accompaniment features more complex rhythmic patterns in the right hand.

17  
A. Fl.

*pp*

Musical score for measures 17-19. The flute part begins with a dynamic marking of *pp*. The piano accompaniment continues with chords and a bass line.

20 *cres.*

A. Fl.

Musical score for measures 20-23. The flute part features a melodic line with slurs and accents, and fingerings of 2. The piano accompaniment consists of arpeggiated chords in the right hand and a simple bass line in the left hand. A *cres.* marking is present above the flute staff.

24 **B**

A. Fl.

Musical score for measures 24-27. The flute part continues with a melodic line, including slurs and accents, with fingerings of 2. The piano accompaniment features arpeggiated chords in the right hand and a bass line in the left hand. A *dim.* marking is present in the piano part at the end of the section.

28 *poco tratt.*

A. Fl.

Musical score for measures 28-31. The flute part has a long note followed by rests. The piano accompaniment features arpeggiated chords in the right hand and a bass line in the left hand. The tempo marking *poco tratt.* is present above the flute staff. The piece concludes with a double bar line and a 3/4 time signature.

32 **C** like a bardic procession  
chaleureux

*mf*

col molto Ped.

34

36 *mf*

Bar.-solo

Skirt - - - - - ing the

*più p*

38

Bar.-solo

riv - - - er road, (my fore-noon walk,

40 Bar.-solo

my rest,)

42

*p*

44

**D** più mosso subito,  
with a burst of flying energy

46  $\text{♩} = 104$

CHORUS

S. *f* Sky - ward in air a

A.

*f*

*pp.*

49

CHORUS

S. sud - - - den muf - - - fled

A.

51

CHORUS

S. sound,

A. sound,

col Ped.

**E**

54 Tenors:

CHORUS

T. the dal - - - liance of the

*f*

*p*

*f*

CHORUS

57  
8

T. ea - - gles,

(violins)

*ff*

CHORUS

60 **F**

S. *f legato*  
The rush - - - ing am -

A. *mf*  
The rush - ing am - o - rous

T. *mf*  
The rush - ing am - - - orous

B. *mf*  
The rush - - - - ing

*f* *p*

*mf*

## CHORUS

63

S. *o - rous con - tact high in space*

A. *con - tact high in space, **fp***

T. *con - tact high in space **fp***

B. *am - o - rous con - tact*

## CHORUS

66

S. *to - geth - er, to -*

A. *in space to -*

T. *to - geth - er*



CHORUS

69

S. *geth - - - - - er*

A. *geth - - - - - er*

*cres.*

71

*ff*

**G** *pesante*  
(un poco meno mosso)

73

S.-solo *mf*

T.-solo *mf* *A*  
*The clinch - - - ing in - - - - - ter-*

Bar.-solo *mf*  
*The - - - - - clinch - - - - - ing*

*mf > p*

(col Ped.)

77

S.-solo  
liv - - - - ing fierce, gy -

M.S.-solo  
gy -

T.-solo  
lock - - - 3 - ing claws

Bar.-solo  
in - - ter - - lock - ing claws

*quasi gliss.*

*mf*

79

S.-solo  
rat - - - ing wheel 3

M.S.-solo  
rat 3 - 3 - 3 - ing wheel 3

**H**

83

*mf*

*leggier.*

85

S.-solo

Four \_\_\_\_\_ beat - ing wings, a swirl - - - 3 -

S.

Four \_\_\_\_\_ beat - ing wings, a swirl - - -

CHORUS

A. *2nd sopranos and a few altos*

Two \_\_\_\_\_ beaks \_\_\_\_\_ a swirl - -

T.

Four \_\_\_\_\_ beat - ing wings, a swirl - -

*f*

*f*

88

S.-solo

Bar.-solo

*f marc.*

S.

A.

T.

B.

CHORUS

ing mass

a swirl - ing mass

ing mass

ing mass

*f*

Detailed description: This page of a musical score, numbered 80, contains vocal and piano parts. At the top, the Soprano Soloist (S.-solo) and Baritone Soloist (Bar.-solo) parts are shown. The Soprano line begins at measure 88 with a melodic line featuring several triplet markings. The Baritone line starts with a fermata, followed by the instruction *f marc.* and then a melodic line with a triplet. Below these are the parts for a four-part chorus (Soprano, Alto, Tenor, Bass). The Soprano and Alto parts have lyrics 'ing mass', while the Tenor part has 'ing mass' and the Bass part is silent. The piano accompaniment at the bottom features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a dynamic marking of *f* at the start of the final measure.

rall.

91

Bar.-solo

*all sopranos:*

*p*

*dimin.*

tight grap

*p*

*dimin.*

tight grap

*p*

*dimin.*

tight grap

*p*

*dimin.*

tight grap

rall.

*p*

*dimin.*

col Ped.

CHORUS

94

**a tempo** (♩=90) **L**

S. - pling

A. - pling

T. - pling

B. - pling

**a tempo** (♩=90) **L** *con exultazione*

*f*

5

97

*f*

*f*

**\*** //

**\* Note to conductor:** The 4th beat of bar 98 should be taken in the new, tranquil tempo.

**M** *più tranquillo*

99 *p cantabile*

T.-solo

in tum - bling turn - ing clus - - tering loops

*più tranquillo cantabile*

*mp*

104 *p*

S.-solo

straight down - ward fall - ing

**N**

*p*

*pp*

*pp*

CHORUS

109 *p cantabile*

S. Till o'er the riv - er pois'd, thetwainyet one, \_\_\_\_\_

T. \_\_\_\_\_  
 pois'd, thetwainyet one, \_\_\_\_\_

B. \_\_\_\_\_  
 Till o'er the riv - er pois'd the

*p cantabile*

*p*

CHORUS

115 **O** *poco rit.*

S. \_\_\_\_\_ *pp* A

A. \_\_\_\_\_ *pp* , *pp* A

T. \_\_\_\_\_ *pp* A

B. \_\_\_\_\_ *pp* A

twain yet one, \_\_\_\_\_

*poco rit.*

*pp*

## CHORUS

**poco meno mosso**  
(♩=78)

120 **P**

S. mo - - - tion - less still *(pp)*

A. mo - - - tion - less still *p*

T. mo - - - tion - less still *(pp)*

B. mo - - - tion - less still *(pp)*

**poco meno mosso**  
(♩=78)

*pp*

*pp*

**poco rall.**

125

S. bal - ance in the air,

A. bal - ance in the air,

T. bal - ance in the air,

B. bal - ance in the air,



**Q** a tempo  
(♩=90)

Bar.-solo

130 *mf*

then

(muted trumpets)

*mp*

(violins)

*pp*

**R** poco rall. **Andante moderato**  
(♩ = 84)

Bar.-solo

134

part - ing, ta - lons loos - ing,

CHORUS

*pp*

S. Up - ward a - gain on slow - firm

*pp*

A. Up - ward, up - ward on slow - firm\_

*pp*

T. up - ward on slow - firm\_

*pp*

B. up - ward on slow - firm\_

poco rall.

*p*

*pp*

*p*

140 *pp* **S** *meno mosso*

S.-solo  
their se-par-ate di - verse flight, \_\_\_\_\_ She hers,

M.S.-solo  
\_\_\_\_\_ *pp*  
She hers,

T.-solo  
their se - par - ate di - verse flight, \_\_\_\_\_ She hers,

Bar.-solo  
\_\_\_\_\_ *pp*  
She hers,

**CHORUS**

S.  
pin - ions slant-ing, \_\_\_\_\_ *pp*  
She hers,

A.  
pin - ions \_\_\_\_\_ slant-ing, \_\_\_\_\_ *pp*  
She hers,

T.  
pin - ions \_\_\_\_\_ slant-ing, \_\_\_\_\_ *pp*  
She hers,

B.  
pin - ions \_\_\_\_\_ slant-ing, \_\_\_\_\_ *pp*  
She hers,

*chaleureux*  
*p*

rallentare espressivo

146

S.-solo

M.S.-solo

T.-solo

Bar.-solo

he his, pur -

he his, pur -

he his, pur -

he his, pur -

CHORUS

S.

A.

T.

B.

he his, pur -

he his, pur -

he his, pur -

he his, pur -

*pp*

*pp*

149

S.-solo *, più pp*  
 su - - - ing, pur - su - - - ing.

M.S.-solo *, più pp*  
 su - - - ing, pur - su - - - ing.

T.-solo *, più pp*  
 su - - - ing, pur - su - - - ing.

Bar.-solo *, più pp*  
 su - - - ing, pur - su - - - ing.

S. *, più pp*  
 su - - - ing, pur - su - - - ing.

A. *, più pp*  
 su - - - ing, pur - su - - - ing.

T. *, più pp*  
 su - - - ing, pur - su - - - ing.

B. *, più pp*  
 su - - - ing, pur - su - - - ing.

*pp*

Tempo I (♩ = 63)

**T** molto tranquillo

A. Fl. 153 *pp*

Harp *pp*

Vibraphone *pp*

Piano *pp*

A. Fl. 156

A. Fl. 159

162

A. Fl.

Harp

Piano

165

Harp

Piano