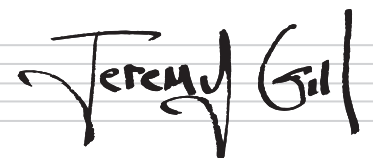


# Before the Wrestring Tides

for chorus, solo piano, and orchestra



Jeremy Gil



# Before the Wreasting Tides

for chorus, solo piano, and orchestra  
text by Hart Crane

## Commission

Commissioned by Mendelssohn Club of Philadelphia through the generous support of:  
the Mendelssohn Club of Philadelphia Alan Harler New Ventures Fund;  
Concert Artists Guild through a gift from Lois Lehrman Grass and Martin L. and Lucy Miller Murray;  
and the Archie W. and Grace Berry Foundation

## Premiere

23 and 24 February 2013 at Philadelphia Episcopal Cathedral, Philadelphia, PA  
by Ching-Yun Hu with the Mendelssohn Club of Philadelphia and Black Pearl Chamber Orchestra, Jeremy Gill, conductor

## Instrumentation

2 flutes  
2 oboes  
2 clarinets in B-flat  
2 bassoons

2 horns in F  
2 trumpets in C

timpani

SATB chorus (with incidental solos for soprano, alto, tenor, and bass)

solo piano

strings (minimum of 6.5.4.3.2)

## Duration

approximately 17 minutes

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## VOYAGES II

—And yet this great wink of eternity,  
Of rimless floods, unfettered leewardings,  
Samite sheeted and processioned where  
Her undinal vast belly moonward bends,  
Laughing the wrapt inflections of our love;

Take this Sea, whose diapason knells  
On scrolls of silver snowy sentences,  
The sceptred terror of whose sessions rends  
As her demeanors motion well or ill,  
All but the pieties of lovers' hands.

And onward, as bells off San Salvador  
Salute the crocus lustres of the stars,  
In these poinsettia meadows of her tides,—  
Adagios of islands, O my Prodigal,  
Complete the dark confessions her veins spell.

Mark how her turning shoulders wind the hours,  
And hasten while her penniless rich palms  
Pass superscription of bent foam and wave,—  
Hasten, while they are true,—sleep, death, desire,  
Close round one instant in one floating flower.

Bind us in time, O Seasons clear, and awe.  
O minstrel galleons of Carib fire,  
Bequeath us to no earthly shore until  
Is answered in the vortex of our grave  
The seal's wide spindrift gaze toward paradise.

“Voyages II” from COMPLETE POEMS OF HART CRANE by Hart Crane, edited by Marc Simon.  
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Line 3: “samite,” a rich silk fabric, sometimes interwoven with gold, used in the Middle Ages esp. for ecclesiastical garments. (OED)

Line 4: “undinal,” of, pertaining to, or characteristic of undines (water-sprites). (OED)

Line 5: “wrapt” = wrapped

Line 6: “diapason,” a. the combination of notes or parts in a harmonious whole; a rich, deep burst of sound. b. the whole range of notes in the scale. (OED)

Line 11: “San Salvador,” here assumed to be the island of the Bahamas, traditionally the first New World land sighted and visited by Christopher Columbus.

Line 20: “close,” here interpreted as a verb, as in “to close”; not as in “near”

Line 22: “galleon,” a type of ship in (chiefly Spanish) use from 15<sup>th</sup> to 18<sup>th</sup> cent. (OED)

Line 25: “spindrift,” spray swept from waves by a strong wind and driven along the surface of the sea. (OED)

# BEFORE THE WRESTING TIDES

♩ = 52

Flutes 1,2  
Oboes 1,2  
Clarinets in B $\flat$  1,2  
Bassoons 1,2  
Horns in F 1,2  
Trumpets in C 1,2  
Timpani  
Soprano  
Alto  
Tenor  
Bass  
Solo Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*ff*, pesante

*forte*

*ff*, *p*

6 **accel.** . . . . ♩ = 72

Fls 1,2 **ff** a2

Obs 1,2 **ff** non dim.

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2 **ff** a2

S. Pno *stentando, pesante* **ff** *p* **f** **ff** *gliss.* 8<sup>va</sup> 7

ped.

**accel.** . . . . ♩ = 72

Vln I

Vln II

Vla **f pesante** non div. 3

Vc. **f pesante** non div. 3

Db. **f pesante** non div. 3

10

Fls 1,2

ff

ff

ff

Obs 1,2

*poco*

ff

ff

ff

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

ff

ff

S. Pno

Vln I

non div.  $\overbrace{3}$   $\overbrace{5}$

*f pesante*

Vln II

non div.  $\overbrace{3}$   $\overbrace{5}$

*f pesante*

Vla

$\overbrace{3}$   $\overbrace{3}$   $\overbrace{sim. 3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Vc.

$\overbrace{3}$   $\overbrace{3}$   $\overbrace{sim. 3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Db.

$\overbrace{3}$   $\overbrace{3}$   $\overbrace{sim. 3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

14

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*quasi rubato*

*f, sonore e cantabile*

*meno f*

*f, come prima*

*con Ped.*

*Ped.*

*col legno battuto*

*meno f*

*meno f*

*meno f*



18

Fls 1,2 *ff* (a2) *ff*

Obs 1,2 *ff* *poco* *ff*

Cls 1,2

Bsns 1,2

Hns 1,2 *p* a2

Tpts 1,2 *ff* *p*

S. Pno *ff* *gliss.* *8va* *f, come prima* *ff*  
Ped.

Vln I *f* col legno battuto

Vln II *poco f* col legno battuto

Vla *f* *arco* *col legno* *meno f*

Vc. *f* *arco* *col legno* *meno f*

Db. *f* *arco* *col legno* *meno f*



30

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*f* *p* *f* *f*

*f* *p* *f* *f*

*f* *poco* *f* *f* *poco*

*mf* *più f*

*f* *sempre f* *più f*

*f* *molto* *mf* *mf*

*f*

*f*

*arco* *arco*

*3* *5*

*3* *3*

*3* *3*

*3* *3*





41

Fls 1,2 *p* *f*

Obs 1,2 *p* *f*

Cls 1,2

Bsns 1,2 *f*

Hns 1,2 *f*

Tpts 1,2 *mf* *dim.*

S. Pno *ff* *a piacere*

Vln I *ff* *col legno* *dim. poco a poco al niente* (tempo rigoroso)

Vln II *ff* *col legno* (tempo rigoroso)

Vla *ff* *col legno* (tempo rigoroso)

Vc. *ff* *col legno* (tempo rigoroso)

Db. *ff* *col legno* (tempo rigoroso)

(42)

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*n.*

*n.*

*n.*

*n.*

*n.*

*p* — *ff*

trem.

5

5

5

3

3

3

3

3

44  $\text{♩} = 63$  *ben f*

S. Pno *pp* *f* *ad lib.*

47 *m.s.* *m.d.* *m.s.* *f*

49 *f* *molto rit.*

51 *p* *a tempo più mosso (♩ = 72), ma rubato*

52 *3*

54 *cresc. molto* *3*

55 *8va* *3*

57 (8) *sub. ♩ = 63* *ff* *ff* *3* *accel. al*



(accel. al)

♩ = 72

This page of a musical score includes parts for Flutes 1,2; Oboes 1,2; Clarinets 1,2; Bassoons 1,2; Horns 1,2; Trumpets 1,2; Piano; Violin I; Violin II; Viola; Violoncello; and Double Bass. The score is divided into three measures. The first measure (measures 59-61) features woodwinds and piano playing a complex rhythmic pattern with triplets and sixteenth notes, marked with a forte (*f*) dynamic. The second measure (measures 62-64) continues this pattern, with woodwinds and piano playing in a *fp* (fortissimo piano) dynamic. The third measure (measures 65-67) features a change in dynamics to *ff* (fortissimo) for the woodwinds and *f* (forte) for the piano. The piano part in the third measure includes a five-measure arpeggiated figure. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) enters in the second measure, playing a rhythmic pattern marked *f, sonore* (forte, sonorous) and *arco* (arco). The Double Bass part includes a *div.* (divisi) marking. The score is marked with a tempo of 72 beats per minute and an acceleration instruction '(accel. al)'. The page number '13' is in the top right corner.

62

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

Timp.

accel. - - - - - ♩ = 52 sub.

*cresc.* 3 3 3 3 3 3 3 3

hard sticks: *mp* *cresc.* 3 5 5 6

*possible*

accel. - - - - - ♩ = 52 sub.

Vln I

Vln II

Vla

Vc.

Db.

flaut. *pp* div. a3

flaut. *pp* div.

flaut. *pp* div.

flaut. *pp* div.

flaut. *pp* unis.





77  $\text{♩} = 72$

Fls 1,2

Obs 1,2 *espr.*

Cls 1,2 *p, senza cresc.*

Bsns 1,2 *p, senza cresc.*

S. *espr.*

A. *espr.*

T.

B. *espr.*

Of rim - - less floods, un -

Of rim - - less floods, un -

Of rim - - less floods,

Of rim - - less floods,

79

Fls 1,2 *p, senza cresc.*

Obs 1,2 *p, senza cresc.*

Cls 1,2 *espr.*

Bsns 1,2 *espr.*

S. fet - tered lee - - - ward - ings,

A. fet - - - tered lee - - - ward - ings,

T. un - - - fet - tered

B. un - - - fet - - - tered

S. Pno *p, senza cresc.* *gliss.*

*8<sup>vb</sup>*

*Ped.*





89 **a tempo**

Fls 1,2 1. solo *espr.* <

Obs 1,2 1. solo *espr.*

Cls 1,2 1. solo *espr.* <

Bsns 1,2 *pp*

Hns 1,2

Tpts 1,2

*meno f di il oboe*

**a tempo**

Vln I *sempre p*

Vln II *sempre p unis.*

Vla *sempre p*

Vc. *sempre p*

Db. *sempre p*

*dim. a niente*

95

Fls 1,2

Obs 1,2

Cls 1,2 *come un eco di il flauto*

Vln I trem., con sord. *pp*

Vln II trem., con sord. *pp* *urgente*

*urgente* *pp*



101

Fls 1,2

Obs 1,2

Cls 1,2

S.

T.

Vln I

Vln II

*pp*

*mf* solo

trem., con sord.

*urgente*

*sim.*

*pp*

*pp*

Take this Sea, whose di - a -

104

Fls 1,2

Obs 1,2

Cls 1,2

Tpts 1,2

S.

T.

Vln I

Vln II

*pp*

*pp*

1. (sord.)

pa-son knells On scrolls of sil-ver sno - wy sen - ten-ces,

107

Fls 1,2

Obs 1,2

Cls 1,2

Hns 1,2

Tpts 1,2

S.

T.

Vln I

Vln II

Vla

Vc.

Db.

1. senza sord.

*pp*

*f*

solo *più f*

The scap - tred ter - ror of whose ses - sions rends

senza sord.

senza sord.

sul pont.

senza cresc.

senza cresc.

div. a 4 soli

*pp*, senza vib.

*pp*, senza vib.

solo

IV

(☉)

*pp*, senza vib.

div., pizz.

*mp*

*più f*

110

Hns 1,2

*mf*

*pp*  
senza sord.

Tpts 1,2

S.

T.

As her de - mea - nors mo - tion well or ill,

S. Pno

Vln I

sul pont.

Vln II

*n.*

*n.*

Vla

Vc.

Db.

*meno f*

113 **a piacere**  $\text{♩} = 63$

Hns 1,2

S. *mp*  
All but the pie - ties of lo - vers' hands. —

T. *mp*  
All but the pie - ties of lo - vers' hands. —

S. Pno

*p*

*quasi accel.* -----

*Ped. ad lib.*

116 *m.d.* *f* *m.s.* *m.d.* *m.s.* *f* *cuivré*

S. Pno

118 *f* *più* *f* *cuivré*

S. Pno

(119) *f*

S. Pno

♩ = 126 ( ← ♩ = ♩ → )

121

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

senza sord. *p, cresc.*

*mf, cresc.*

*mf*

*f*

*fp*

*mp, cresc.*  
senza sord.

*f*

*fp*

S. tutti *mf, cresc.*

And on-ward, and on-ward, as bells off San Sal - va - dor Sa-lute the

A. *mf, cresc.*

And on-ward, and on-ward, as bells off San Sal - va - dor Sa-lute the

T. tutti *mp, cresc.*

And on ward, and on-ward, and on - ward, as bells off San Sal - va - dor Sa-lute the

B. *mp, cresc.*

And on-ward, and on-ward, and on-ward, as bells off San Sal - va - dor Sa-lute the

*f*

*f*

*f*

*f*

S. Pno

*ff*

*sf*

*f*

*p*

10

9

11

5

5

Ped. v

124

Fls 1,2 *sf*

Obs 1,2 *sf*

Cls 1,2 *sf*

Bsns 1,2 *sf*

Hns 1,2

Tpts 1,2 2. solo *mf*

S. *sf*  
cro - cus lus - tres of the stars,

A. *sf* *mf*  
cro - cus lus - tres of the stars, In these poin - set - tia mea - dows of her

T. *sf*  
cro - cus lus - tres of the stars,

B. *sf*  
cro - cus lus - tres of the stars,

S. Pno *sf* *mp* *secco*

Vln I unis. (sord.)

Vln II *p ma energico*

Vla

Vc. *tutti, pizz.* *mp*

Db.

128

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S.

A.

T.

B.

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

2. solo  
*mp*

1. solo  
*mp*

2. solo  
*mf*

1. solo  
*mf*

In these poin - set - tia mea - dows

tides,  
*mp*

sa - lute the cro - cus lus - tres of the stars,  
*mp*

sa - lute the cro - cus lus - tres of the stars,  
*mf*

In these poin - set - tia mea - dows of her tides,  
*mp*

sa - lute the

*mp*

unis., pizz.  
*mp*

senza sord.  
*mp*

pizz.  
*mp*

tutti, unis., pizz.  
*mp*

*mp*

*mp*

*mp*

132

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S.

A.

T.

B.

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

1. solo

*mp*

*p*

*mp, cresc.*

*mf*

*mf*

*mf, cresc.*

*mp, cresc.*

*mf, cresc.*

*mf, cresc.*

*mp, cresc.*

*mf, cresc.*

*mp, cresc.*

*p, cresc.*

*mp, cresc.*

*p*

*mp, cresc.*

of her tides, in

sa-lute the cro-cus lus-tres of the stars, in these poin-set-tia

In these poin-set-tia mea-dows of her tides, in these poin-set-tia

cro-cus lus-tres of the stars, in these poin-set-tia mea-dows, in

unis. (pizz.)



137  $\text{♩} = 63 (\leftarrow \text{♩} = \text{♩} \rightarrow)$

Fls 1,2 *p* *più sf*

Obs 1,2 *mf* *p* *più sf*

Cls 1,2 *p* *più sf*

Bsns 1,2 *p* *più sf*

Hns 1,2 *p* *più sf*

Tpts 1,2 *f* *sf* *più sf*

S. *f* *sf* *p* *3*  
 these poin - set - tia mea - dows, in these poin - set - tia mea - dows of her tides, — A - da - gios of is - lands, O my

A. *f* *sf* *p* *3*  
 mea - dows of her tides, in these poin - set - tia mea - dows of her tides, — A - da - gios of is - lands, O my

T. *f* *sf* *p* *3*  
 mea - dows of her tides, in these poin - set - tia mea - dows of her tides, — A - da - gios of is - lands, O my

B. *f* *sf* *p* *3*  
 these poin - set - tia mea - dows, in these poin - set - tia mea - dows of her tides, — A - da - gios of is - lands, O my

S. Pno *più sf*

$\text{♩} = 63 (\leftarrow \text{♩} = \text{♩} \rightarrow)$

Vln I *arco* *pp, flaut.*

Vln II *arco* *pp, flaut.*

Vla *arco*

Vc. *arco*

Db. *p* *più sf* *pp*

142  $\text{♩} = 52$

Timp. *p* *poco* *più* *molto* *pesante* *lunga*

S. *sempre p* *poco* *più* *molto* *lunga*  
 Pro - di-gal, Com-plete the dark con-fes-sions her veins spell.

A. *sempre p* *poco* *più* *molto* *lunga*  
 Pro - di-gal, Com-plete the dark con-fes-sions her veins spell.

T. *sempre p* *poco* *più* *molto* *lunga*  
 Pro - di-gal, Com-plete the dark con-fes-sions her veins spell.

B. *sempre p* *poco* *più* *molto* *lunga*  
 Pro - di-gal, Com-plete the dark con-fes-sions her veins spell.

(8)  $\text{♩} = 52$  *lunga*

Vln I *lunga*

Vln II *lunga*

Vla *arco pp flaut.* *lunga*

Vc. *cresc. poco a poco* *fff\** *lunga*

Db. *cresc. poco a poco* *fff\** *lunga*

\* use such extreme pressure that the note breaks up

149  $\text{♩} = 144$

S. Pno *p. secco* *più* *ancora più*

8<sup>va</sup> *senza Ped.*

156

S. Pno *p* *più* *più*

8<sup>va</sup>

162

S. Pno

*ancora più* *mp, più cresc.* *cresc.*

8<sup>vb</sup>

168

S. Pno

*più* *meno* *mf, cresc.*

*più* *ancora più*

173

Obs 1,2

Bsns 1,2

S. Pno

*p* *p*

*più* *più* *sub. p, cresc.* *sub. f* *8<sup>vb</sup> p, cresc. (loco)*

178

Obs 1,2

Bsns 1,2

S. Pno

*più* *ancora più*

*sempre cresc.*

(loco) 8<sup>vb</sup>

183

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S. Pno

*f* *poco* *mf* *dim.* *p cresc.*

*cuivré*

*f* *poco* *mf* *dim.* *p cresc.*

*f* *poco* *mf* *dim.* *p cresc.*

*f* *poco* *mf* *dim.* *p cresc.*

*f* *poco* *mf* *dim.* *p cresc.*

*sub. p, cresc.*

*8vb*

187

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

S. Pno

*molto*

*molto*

*molto*

*molto*

*molto*

*molto*

*ff* *sonore* *con Ped.* *Ped.*

193

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*mf, secco, cresc.*

8<sup>vb</sup>

senza Ped.

*ffmf*

*ffmf*

*ffmf*

*ffmf*

*ffmf*

199

Cls 1,2

Bsns 1,2

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*mf*

*mf*

8<sup>vb</sup>

(8)

*ff* *sonore*

*con Ped.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

203

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*mf, non legato, cresc.*

*mf, non legato, cresc.*

*mf*

*non legato, cresc.*

*mf*

*non legato, cresc.*

*non legato, cresc.*

*non legato, cresc.*

*non legato, cresc.*

*non legato, cresc.*

*ff*

*gliss.*

*8va*

*tr*

*ff*

*ffmf*

*dim.*

*ffmf*

*dim.*

*ffmf*

*dim.*

*ffmf*

*dim.*

*ffmf*

*dim.*

*ffmf*

*dim.*

*Ped.*



213

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

A.

B.

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*p*

*p*

unis., trem.

*p*





221

Fls 1,2 *p* *f* a2

Obs 1,2

Cls 1,2 a2

Bsns 1,2

Hns 1,2 *meno* *ancora meno*

Tpts 1,2

A. pen - ni - less rich palms\_ Pass su - per - scrip - tion of bent foam and wave, -

B. has - ten, - has - ten, -

Vln I

Vln II

Vla trem. *pp* (echo) *p, cresc. poco*

Vc. *p*

Db. *p* *cresc. poco a*





232

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

Timp.

Vln I

Vln II

Vla

Vc.

Db.

*ff*

*ff*

*ff*

(div.)

(non div.)

(non div.)

div.

*tutta forza*

234

Fls 1,2

Obs 1,2

Cls 1,2

Bsns 1,2

Hns 1,2

Tpts 1,2

Timp.

Vln I

Vln II

Vla

Vc.

Db.

*ff*

*ff*

6

6

6

6

*fff*

236

Fls 1,2

Obs 1,2  
*fff*

Cls 1,2

Bsns 1,2  
*fff*

Hns 1,2  
*fff*

Tpts 1,2  
*fff*

Timp.  
*tutta forza*

Vln I  
unis.

Vln II  
unis.

Vla  
unis.

Vc.  
unis.

Db.  
unis.





239 *molto lunga* ♩ = 52

Fls 1,2 *molto lunga*

Obs 1,2 *molto lunga*

Cls 1,2 *molto lunga*

Bsns 1,2 *molto lunga*

Hns 1,2 *molto lunga*

Tpts 1,2 *molto lunga*

Timp. *molto lunga*

S. *molto lunga* *pp estatico*

A. *molto lunga* *pp estatico*

T. *molto lunga* *pp estatico*

B. *molto lunga* *pp estatico*

Bind us in time, O Sea-sons clear, and awe. Bind us in time, O Sea-sons clear, and

Bind us in time, O Sea-sons clear, and awe. Bind us in time, O Sea-sons clear, and

Bind us in time, O Sea-sons clear, and awe. Bind us in time, O Sea-sons clear, and

Bind us in time, O Sea-sons clear, and awe. Bind us in time, O Sea-sons clear, and

Vln I *molto lunga* (div.) flaut. *pp*

Vln II *molto lunga* unis. flaut. *pp*

Vla *molto lunga* unis. flaut. *pp*

Vc. *molto lunga* arco, div. flaut. *pp*

Db. *molto lunga* arco, unis. flaut. *pp*

*pp*



252  $\text{♩} = 63$

Fls 1,2

Obs 1,2 *legato*  
*mf cresc. poco a poco*

Cls 1,2 *legato*  
*mf cresc. poco a poco* a2

Bsns 1,2 *f*  
*mf cresc. poco a poco*

Hns 1,2 *p*  
*cresc. poco a poco*

Tpts 1,2 *p cresc.*

S. *mf cresc. poco a poco*  
an- swered\_in the vor- tex of our grave The seal's wide spin - drift gaze toward pa - ra dise, toward pa - ra-

A. *mf cresc. poco a poco*  
an- swered\_in the vor- tex of our grave The seal's wide spin - drift gaze toward pa - ra dise, toward pa - ra-

T. *mf cresc. poco a poco*  
an- swered\_in the vor- tex of our grave The seal's wide spin - drift gaze toward pa - ra dise, toward pa - ra-

B. *mf cresc. poco a poco*  
an- swered\_in the vor- tex of our grave The seal's wide spin - drift gaze toward pa - ra dise, toward pa - ra-

S. Pno *mf*

Vln I *div.*  
*mf cresc. poco a poco*

Vln II *div.*  
*mf cresc. poco a poco* unis. *div.* unis. *div.*

Vla *div.*  
*p* *cresc. poco a poco*

Vc. *f*  
*mf cresc. poco a poco*

Db. *pp*





265

S. Pno

*Ped.*

*meno*

Vln I

*pp possible*

5 soli: (senza sord.)

Vln II

*pp possible*

*n.*

Vla

*n.*

Vc.

3 soli:

*pp possible*

Db.

2 soli:

*pp possible*

269

S. Pno

*meno*

*Ped.*

Vln I

*n.*

Vln II

3

4 soli: (senza sord.)

Vla

*pp possible*

Vc.

Db.

273 *gliss.* *p* *8<sup>va</sup>* *sempre p* *10*

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*n.*

276 *1. solo* *p* *pp* *m.s.* *10* *pp*

Fls 1,2

Timp.

S. Pno

Vln I

Vln II

Vla

Vc.

Db.

*n.*

*solo* *pp* *unis., pizz.* *pp*