

Benjamin Sabey

for the Neue Vocalsolisten

Voyage
a m a d r i g a l

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

Voyages part II

by Hart Crane

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.

Hart Crane

for the Neue Vocalsolisten

Voyage a madrigal

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

Benjamin Sabey

tranquillo e dolce

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I

Soprano: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *molto vib*, *non vib*, *tr*, *3*, *ee*, *oo*. Text: "the in loudly the lips in an shape". Measure 5: *loud whispering, of vowel sounds*.

Soprano: $\frac{4}{4}$ (measures 6-10) Dynamics: *pp*, *mp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 10: *espansivo!*

Alto: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "Change the relative pitch of the whispered sounds. The staff lines indicate extremes of high and low."

Alto: $\frac{4}{4}$ (measures 6-10) Dynamics: *pp*, *mp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 10: *rall.*, *a tempo*.

Tenor: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 6: *pp*, *mp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 10: *espansivo!*

Baritone: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 6: *pp*, *mp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 10: *espansivo!*

Bass: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 6: *pp*, *mp*, *f*, *p*. Articulations: *n*, *sh*, *t oo*, *s*, *And*, *tr*, *3*, *ee*, *oo*. Text: "ee oo ee oo ee oo". Measure 10: *espansivo!*

S.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *ff*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

S.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *ff*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

A.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

T.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

B.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

B.: $\frac{4}{4}$ (measures 1-5) Dynamics: *mf*, *pp*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 6: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great". Measure 10: *mf*, *pp*, *fff*, *mf*. Articulations: *n*, *sh*, *ee*, *oo*, *t oo*, *s*, *ch ch ch ch ch sh*, *5*, *4*. Text: "yet this great".

2

misteriosamente

15

subito p

n *pp* *rall.* *mp* *p*

wink *h - - - of e - ter - ni - ty* *of*

subito p

n *pp* *mp* *p* *n* *n* *p*

wink *h - - - of e - ter - ni - ty* *of*

subito p

n *pp* *mp* *p* *n*

wink *h - - - of e - ter - ni - ty* *of*

subito p

n *pp* *mp* *p* *n*

wink *h - - - of e - ter - ni - ty* *of*

subito p

n *pp* *mp* *p* *n*

wink *h - - - of e - ter - ni - ty* *of*

T.

b *wink* *h - - - of e - ter - ni - ty* *of*

subito p

pp *mp* *n* *pp* *mp* *p* *n*

wink *sh ee* *oo* *e - ter - ni - ty* *of*

subito p

n *pp* *mp* *p*

wink *h - - - of e - ter - ni - ty* *of*

Musical score for six staves (Soprano, Alto, Tenor, Bass, Bassoon) showing dynamic markings and vocal techniques. The score includes:

- Soprano (S.)**: Dynamics include *n*, *p*, *mf*, and *pp*. Techniques include sustained notes and slurs.
- Alto (A.)**: Dynamics include *p*, *mf*, and *pp*. Techniques include sustained notes and slurs.
- Tenor (T.)**: Dynamics include *p*, *mp*, *pp*, and *mp*. Techniques include sustained notes and slurs.
- Bass (B.)**: Dynamics include *n*, *p*, *mp*, *pp*, and *mp*. Techniques include sustained notes and slurs.
- Bassoon (B.)**: Dynamics include *n*, *p*, *mp*, *pp*, and *mp*. Techniques include sustained notes and slurs.

The score is numbered 20 at the top left. The vocal parts (Soprano, Alto, Tenor) have "of" written below them, while the instrumental parts (Bassoon, Bass, Bassoon) have "of _____" written below them.

subito tranquillo e dolce

35 $\text{♩} = 60$

S. Soprano

S. Soprano

A. Alto

T. Tenor

B. Bass

B. Bassoon

4

(40)

espressivo

S. - - mite shee - ted shee - ted Sa - - -

S. Sa - - mite shee - ted Sa - - mite shee - ted shee - ted shee - ted

A. Sa - - mite Sa - - mite shee - ted

T. Sa - - mite shee - ted mite shee - ted

B. shee - ted Sa Sa - - mite shee - ted

B. - mite shee - ted Sa Sa - - mite shee - ted

dolce

45

come un serpente

- - mite shee - ted shee - ted and pro - ces - sioned where

S. - - mite shee - ted shee - ted and pro - ces - sioned where her un - di - nal vast

S. shee - ted and pro - ces - sioned where her un - di - nal vast

A. shee - ted and pro - ces - sioned where her un - di - nal vast

T. shee - ted and pro - ces - sioned where her un - di - nal vast

B. shee - ted and pro - ces - sioned where her un - di - nal vast

B. shee - ted and pro - ces - sioned where her un - di - nal vast

(50)

espressivo

mf ff

agitato

6

65

dolce

S. *mf* *p* *mf* *p* *f* *p* *<f>p* *<f>p*
 in - flec - tions of our love our love our love of
 S. *p* *mf* *p* *f* *p* *<f>p* *<f>p*
 in - - - - - flec - tions of our love our love our love of
 A. *mf* *p* *f* *p* *<f>p* *<f>p*
 tions of our love our love our love of
 T. *p* *f* *p* *<f>p* *<f>p* *b*
 of our love our love our love of
 B. *mp* *p* *f* *p* *<f>p* *<f>p* *b*
 our love our love our love of love
 B. *p* *f* *p* *<f>p* *<f>p* *f*
 love our love our love of our love

70

S. *f* *p* *pp* *f* *pp*
 love our love F ||
 S. *f* *p* *pp* *f* *pp*
 love our love F ||
 A. *f* *p* *pp* *f* *pp*
 love our love F ||
 T. *f* *p* *pp* *f* *pp*
 love our love F ||
 B. *f* *p* *pp* *f* *pp*
 our love F ||
 B. *f* *p* *pp* *f* *pp*
 our love F ||

II

 $\text{♩} = 70$ *espansivo!*

(75)

rall.

rall.

 $\text{♩} = 50$ *sfffz mf*

knells

*sfffz mf**dolce*

(80)

mf $\xrightarrow{\text{3}}$ *p* *mf* $\xrightarrow{\text{3}}$ *p**p* $\xrightarrow{\text{3}}$ *mf* $\xrightarrow{\text{3}}$ *p*

On scrolls

of sil - ver snow - y sen - ten - ces

On scrolls

On scrolls

of sil - ver

On

On scrolls

of sil - ver

On

*misteriosamente**mf* $\xrightarrow{\text{3}}$ *sf* *sf* $\xrightarrow{\text{3}}$ *pp**pp* $\xrightarrow{\text{3}}$ *f* $\xrightarrow{\text{3}}$ *pp* *sf* $\xrightarrow{\text{3}}$ *pp**pp* $\xrightarrow{\text{3}}$ *f* $\xrightarrow{\text{3}}$ *pp* *sf* $\xrightarrow{\text{3}}$ *pp*

On

On - s - croll - s

o - f s - il - ver s - now - y

sen - ten - ce - s

On

On s - croll - s

o - f s - il - ver

s - now - y

-

On s - croll - s

o - f s - il - ver

s - now - y

-

8 85

S. *mf* of sil - - ver snow - - y
S. *mf* scrolls of sil - - ver snow - - y
A. *mf* On scrolls of sil - - ver snow - - y
T. *mf* *pp* of *mf* *p* *f* *pp* *f* *pp*
B. *PPP* *f* *PPP* *f* > *PPP* *f* *PP*
B. *II* *x* *sh* *ee* *oo* *oo* *ee* *s* now - y *s* now - y
B. *II* *x* *sh* *ee* *oo* *oo* *ee* *s* now - y *x* *x* *x* *x*

90

→ *sempre molto agitato!*
accel. ♩ = 68

S. *mf* *pp* *fff* , *mf* *fff* *f* *fff* 95
sen - ten - ces The scep-tred ter - ror of whose ses-sions rends
S. *mf* *pp* , *mp* *tr* *wave* *mf* *f* *ff* *5* *4* *5* *4*
sen - ten - ces The ter - - - ror
A. *mf* *pp* , *mp* *tr* *wave* *mf* *f* *ff* *5* *4* *5* *4*
sen - ten - ces The ter - - - ror
T. *mf* *pp* , *mp* *tr* *wave* *mf* *f* *ff* *5* *4* *5* *4*
sen - ten - ces The ter - - - ror
B. *mf* *pp* , *mp* *tr* *wave* *mf* *f* *ff* *5* *4* *5* *4*
ter - - - ror

subito tranquillo e dolce

$\text{♩} = 50$

(110)

S. All but the pi - e - ties of hands

S. All but the pi - e - ties of hands

A. All but the pi - e - ties of hands

T. *fff* All but the pi - e - ties of love - - ers hands

B. *fff* All but the pi - e - ties of hands

B. *fff* All but the pi - e - ties of hands

III

espansivo!

115

S. ff > p ff sffz pp sfpp mf sfpp mf sfpp mf sfpp
on - ward bells bells bells bells bells bells

S. ff > p ff sffz pp sfpp sfpp mf sfpp mf sfpp
on - ward bells bells bells bells bells bells

A. ff > p ff sffz pp sfpp sfpp mf sfpp
on - ward bells bells bells bells bells bells

T. ff > p ff pp sfpp sfpp mf
And on - ward as bells bells bells bells

B. ff > p ff pp sfpp sfpp mf
And on - ward as bells bells bells bells

B.

120

S. ff pp tr off ff pp 2/4 s - - - an s - al va - dor

S. ff pp tr off ff pp 2/4 s - - - an s - al va - dor

A. ff pp tr off ff pp 2/4 s - - - an s - al va - dor

T. pp mf f pp ff 2/4 s - - - an s - al va - dor

B. pp mf f pp ff 2/4 s - - - an s - al va - dor

B.

125

lontano

S. p sffp < sffpp 3/4 s - an s - al va - dor

S. p sffp < sffpp 3/4 s - an s - al va - dor

A. p sffp < sffpp 3/4 s - an s - al va - dor

T. p sffp < sffpp 3/4 s - an s - al va - dor

B. p sffp < sffpp 3/4 s - an s - al va - dor

B.

12 ♩ = 72

S. ff ff f₃ ff estatica! 130

S. Sa - lute the cro - cus lu - stres of the stars

S. ff p f₃ mp f₃ p ff p ff

S. Sa - lute cro - cus lu - stres lu - stres

A. ff p f₃ mp f₃ p ff p ff

A. Sa - lute the cro - cus lu - stres lu - stres

T. ff p f₃ mp f₃ mp f₃ p ff

T. Sa - lute the cro - cus lu - 5 5 tres

B. ff p f₃ f p ff

B. lu - 5 5 tres

B. ff p f₃ f p ff

B. lu - 2 4 stres

♩ = 60

S. fff

S. of the stars

♩ = 84 dolce

135

S. mp p mp mf p f pp

S. In these poin - set - ti - a mea - dows of her tides

S. mp p mp mf p f pp

S. In these poin - set - ti - a mea - dows of her tides

A. mp p mp mf p f pp

A. In these poin - set - ti - a mea - dows of her tides

T. pp mm mm mf > pp mf > pp p f pp

T. mm mm glm blu blu blu of her tides

B. pp mf > pp mm mf > pp mf > pp pp p

B. mm glm mm glm blu blu blu blu mm

B. pp mf > pp mm mf > pp mf > pp pp p pp fff

B. mm glm mm glm blu blu blu blu mm

sh

140 *tranquillo e dolce*

S. ff p mp p pp ppp p mp p pp
 S. ff p mp p pp ppp p mp p pp
 A. ff p mp p pp ppp p mp p pp
 T. ff p mp p pp mp p pp
 B. ff p mp p pp mp p pp
 B. pp fff p mp p pp mp p pp

A - da - - - gi - os of is - - lands
 A - da - - - gi - os of is - - lands
 A - da - - - gi - os of is - - lands
 A - da - - - gi - os of is - - lands
 A - da - - - gi - os of is - - lands
 A - da - - - gi - os of is - - lands

too A - - da - - - gi - os of is - - lands

155

Musical score for six voices (Soprano, Alto, Tenor, Bass, Bassoon) on page 155. The score includes vocal parts with lyrics and dynamic markings like *ppp*, *mf*, and *n*.

The vocal parts are:

- Soprano (S.): Two staves of vocal line.
- Alto (A.): Vocal line with lyrics: "her", "veins", "spell".
- Tenor (T.): Vocal line with lyrics: "fes - - sions", "her", "veins", "spell".
- Bass (B.): Vocal line with lyrics: "sions", "her", "veins", "spell".
- Bassoon (B.): Vocal line with lyrics: "sions", "her", "veins", "spell".

Dynamic markings include *ppp*, *p*, *mf*, *pp*, and *n*. The score shows various vocal techniques such as sustained notes, slurs, and grace notes.

IV

calma

mf pp mf pp pp 3 mf pp mf pp pp 3 mf

160

S. Mark how her tur - ing shoul - ders wind _____ the hours _____ wind _____
 S. wind _____ the hours _____ wind _____
 A. _____
 T. _____
 B. _____
 B. _____

pp mf pp f p fp ff p ff mp ff mp

165

S. the hours _____ And hast - - en while her pen - - ni - less rich __ palms _____ Pass _____ su - per - scrip - tion
 S. the hours _____ And hast - - en while her pen - - ni - less rich __ palms _____ Pass _____ su - per
 A. the hours _____ And hast - - en while her pen - - ni - less rich __ palms _____ pass _____
 T. _____
 B. _____
 B. _____

ppp < mp ppp < mp ppp < mp sim... mm ppp f

ppp < mp ppp < mp ppp < mp sim... mm ppp f

ppp < mp ppp < mp ppp < mp sim... mm ppp f

16

170

estatico!

$\text{♩} = 72$

S. *ff pp ff pp ff pp ff>pp sffz>p <sffz p<ff><ff>* $\frac{5}{4}$ *FF f fff*

S. *mp ff pp ff pp ff>pp ff>pp sffz>p <sffz p<ff>* $\frac{5}{4}$ *FF f fff*

A. *mp ff pp ff pp ff>pp ff>pp sffz>p sffz>p <sffz p<ff>* $\frac{5}{4}$ *FF f fff*

T. *ff mp ff pp ff pp ff>pp sffz>p <ff>p p<ff>* $\frac{5}{4}$ *FF f fff*

B. *ff mp ff pp ff pp ff>pp sffz>p <ff>p <ff>* $\frac{5}{4}$ *FF f fff*

B. *ff mp ff pp ff pp ff>pp sffz>p <sffz <ff><ff><ff>* $\frac{5}{4}$ *FF f fff*

of bent foam and wave F oo ee oo ee oo too hast - - - en while they are true

scrip - tion of bent foam and wave F oo ee oo ee too hast - - - en while they are true

su - scrip - tion of bent foam and wave F ee oo ee oo too hast - - - en while they are true

of foam and wave F oo ee oo too hast - - - en while they are true

foam and wave F ee oo ee oo too hast - - - en while they are true

foam and wave F ee oo ee oo too hast - - - en while they are true

accel. $\text{♩} = 84$

tranquillo e profondo

175 $\text{♩} = 60$ *p*

Soprano (S.) vocal line with lyrics: sleep, death, desire, Close round one.

Soprano (S.) vocal line with lyrics: sleep, death.

Alto (A.) vocal line with lyrics: sleep, death, desire, Close round one.

Tenor (T.) vocal line: silent.

Bass (B.) vocal line: silent.

Bass (B.) vocal line: silent.

Measure 175: Soprano (S.) starts with a rest, then enters with a sustained note over a fermata. The vocal line continues with eighth-note patterns labeled "sleep" and "death". The tempo is $\text{♩} = 60$ and dynamics are *p*. Measure 180: Dynamics change to *mf*, *p*, *mf*, *pp*. The vocal line continues with eighth-note patterns labeled "desire" and "Close round one". Measure 181: Dynamics change to *p*. The vocal line continues with eighth-note patterns labeled "Close round one". Measure 182: Dynamics change to *p*. The vocal line continues with eighth-note patterns labeled "Close round one". Measure 183: Dynamics change to *p*. The vocal line continues with eighth-note patterns labeled "Close round one". Measure 184: Dynamics change to *p*. The vocal line continues with eighth-note patterns labeled "Close round one". Measure 185: Dynamics change to *p*. The vocal line continues with eighth-note patterns labeled "Close round one".

185

S. 4 in - - stant in floa ting

S. 4 in - - stant in oa ting

A. 4 in - - stant in oa ting

T. 4 in - - stant in oa ting

B. 4 in - - stant in ting

B. 4 in - - stant in one ppp

teneramente!

S. flower poco

S. flower poco

A. flower poco

T. flower poco

B. flower poco

B. flower pp poco

misteriosamente (190) *rall.* *= 60*

V
 S. *mf* *f* *mf* *pp* *p* *n* *n* *p*
 sh too Bind us in time time
 S. *mf* *f* *mf* *pp* *n* *p* *n* *n* *O*
 A. *mf* *f* *mf* *pp* *n* *p* time
 sh too Bind us in time time
 T. *mf* *f* *mf* *pp* *n* *p* time
 sh too Bind us in time time
 B. *mf* *f* *mf* *pp* *n* *p* *n* *n* *O*
 B. *mf* *f* *mf* *pp* *n* *p* time
 sh too Bind us in time time

(195)

espressivo

S. *mf* *f* *> pp* *ff* *f* *p* *f* *ff* *f* *ff* *f* *ff* *f*
 O sea - sons clear O min - - - strel gal - le - ons ga - le - ons
 S. *p* *n* *p* *mf* *n* *n* *p* *mf* *n* *n* *p*
 A. *n* *n* *p* *n* *n* *p* *mf* *n* *n* *p*
 T. *n* *n* *p* *mf* *f* *> pp* *f* *pp* *f* *ff* *f* *ff* *f* *ff* *f*
 O sea - sons clear O gal - e - ons of Car - ib
 B. *p* *n* *p* *n* *n* *p* *mf* *n* *n* *p*
 B. *n* *n* *p* *n* *n* *p* *mf* *n*

estatica!

accel.

225 $\text{♩} = 40$

S. shore un - - - til Is an - swered in the vor - - - tex of our
S. shore un - - - til Is an - swered in the vor - - - tex of
A. un - - - til Is an - swered in the vor - - - tex
T. un - - - til Is ans - wered in the vor - - - tex
B. shore un - - - til Is ans - wered in the vor - - - tex of
B. shore un - - - til Is ans - wered in the vor - - - tex of our

230 $\text{♩} = 30$

S. grave wide spin - drift $\frac{3}{4}$ spin - drift $\frac{5}{4}$
S. our wide spin - drift $\frac{3}{4}$ spin - drift $\frac{5}{4}$
A. of our seal's wide spin - drift $\frac{3}{4}$ spin - drift $\frac{5}{4}$
T. of our The seal's wide spin - drift spin spin $\frac{3}{4}$ spin - drift $\frac{5}{4}$
B. our wide spin - drift spin spin $\frac{3}{4}$ spin - drift $\frac{5}{4}$
B. grave wide spin - drift spin spin $\frac{3}{4}$ spin - drift $\frac{5}{4}$

rall.

estatica!

subito calma

$\text{♩} = 60$

S. $5\frac{1}{4}$ gaze toward par - a - dise __

S. $5\frac{1}{4}$ gaze toward par - a - dise __

A. $5\frac{1}{4}$ gaze toward par - a - dise __

T. $5\frac{1}{4}$ gaze toward par - a - dise __

B. $5\frac{1}{4}$ gaze toward par - a - dise __

B. $5\frac{1}{4}$ gaze toward par - a - dise __