

ORFORDNESS



ERIC SHANFIELD

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text by W. G. Sebald from *The Rings of Saturn*

Baritone

2 Violins

The extraordinary sequence in W. G. Sebald's *The Rings of Saturn* recounting the narrator's journey to the island of Orford Ness off the coast of Suffolk may not technically form the book's climax (that would be the devastating hurricane that follows), but it remains among the most memorable passages in the author's oeuvre.

I consider Sebald to be the greatest author of our time, and he has long been my favorite writer, whose melancholy sense of the world is perfectly expressive of my own. I intend eventually to set a variety of excerpts from his books, and *Orfordness* was my first attempt to do justice to my experience of his work.

The Rings of Saturn being nominally about walking, and therefore digressive in its form, I felt my Cellular Song Cycle approach would well suit the subject, only this time following a narrative rather than strictly structural arc. I chose two violins to accompany the voice, creating a braid of silver threads closely following and mirroring the vocal monologue, as well as to provide for a variety of interpretive possibilities commenting on the narrative.

For the first (but not last) time I utilized quarter tones, intending to suggest the liminal quality of Orford Ness, an abandoned center for military research which resembles to the narrator an isle of the dead with its strange and mysterious "temples or pagodas." Surrounded by metrically uneven barcarolles uneasily suggesting the rolling North Sea, the music moves through a wide range of moods as it follows the narrator around the desolate installation, ending with a coruscation of harmonies as he sees "amidst the darkening colours, the sails of the long-vanished windmills turning heavily in the wind."

ORFORDNESS

from *The Rings of Saturn* by W. G. Sebald, translated by Michael Hulse

I had been studying the curious coastal land formations at Orford on the map, and was interested in the promontory of Orfordness, which seemed to have an extra-territorial quality about it. Stone by stone, over a period of millennia, it had shifted down from the north across the mouth of the River Alde, in such a way that the tidal lower reaches, known as the Ore, run for some twelve miles just inside the present coastline before flowing into the sea. When I was first in Orford, it was forbidden to approach “the island,” but now there was no longer any obstacle to going there, since, some years before, the Ministry of Defense had abandoned secret research at that site. One of the men sitting idly on the harbour wall offered to take me over for a few pounds and fetch me later after I had had a look around. As we crossed the river in his blue-painted boat, he told me that people still mostly avoided Orfordness. Even the beach fishermen, who were no strangers to solitude, had given up night-fishing there after a few attempts, allegedly because it wasn’t worth their while, but in reality because they couldn’t stand the god-forsaken loneliness of that outpost in the middle of nowhere, and in some cases even became emotionally disturbed for some time. Once we were on the other side, I took leave of my ferryman and, after climbing over the embankment, walked along a partially overgrown tarmac track running straight through a vast, yellowing field. The day was dull and oppressive, and there was so little breeze that not even the ears of the delicate quaking grass were nodding. It was as if I were passing through an undiscovered country, and I still remember that I felt, at the same time, both utterly liberated and deeply despondent. I had not a single thought in my head. With each step that I took, the emptiness within and the emptiness without grew ever greater and the silence more profound. Perhaps that was why I was frightened almost to death when a hare that had been hiding in the tufts of grass by the wayside started up, right at my feet, and shot off down the rough track before darting sideways, this way, then that, into the field. It must have been cowering there as I approached, heart pounding as it waited, until it was almost too late to get away with its life. In that very fraction of a second when its paralysed state turned into panic and flight, its fear cut right through me. I still see what occurred in that one tremulous instant with an undiminished clarity. I see the edge of the grey tarmac and every individual blade of grass, I see the hare leaping out of its hiding-place, with its ears laid back and a curiously human expression on its face that was rigid with terror and strangely divided; and in its eyes, turning to look back as it fled and almost popping out of its head with fright, I see myself, become one with it. Not till half-an-hour later, when I reached the broad dyke that separates the grass expanse from the pebble

bank that slopes to the shoreline, did the blood cease its clamour in my veins. For a long while I stood on the bridge that leads to the former research establishment. Far behind me to the west, scarcely to be discerned, were the gentle slopes of the inhabited land to the north and south, in flashes of silver, gleamed the muddy bed of a dead arm of the river, through which now, at low tide, only a meagre trickle ran; and ahead lay nothing but destruction. From a distance, the concrete shells, shored up with stones, in which for most of my lifetime hundreds of boffins had been at work devising new weapons systems, looked (probably because of their odd conical shape) like the tumuli in which the mighty and powerful were buried in prehistoric times with all their tools and utensils, silver and gold. My sense of being on ground intended for purposes transcending the profane was heightened by a number of buildings that resembled temples or pagodas, which seemed quite out of place in these military installations. But the closer I came to these ruins, the more any notion of a mysterious isle of the dead receded, and the more I imagined myself amidst the remains of our own civilization after its extinction in some future catastrophe. To me too, as for some latter-day stranger ignorant of the nature of our society wandering about among heaps of scrap metal and defunct machinery, the beings who had once lived and worked here were an enigma, as was the purpose of the primitive contraptions and fittings inside the bunkers, the iron rails under the ceilings, the hooks on the still partially tiled walls, the showerheads the size of plates, the ramps and the soakaways. Where and in what time I truly was that day at Orfordness I cannot say, even now as I write these words. All I do know is that I finally walked along the raised embankment from the Chinese Wall Bridge past the old pumphouse towards the landing stage, to my left in the fading fields a collection of black Nissen huts, and to my right, across the river, the mainland. As I was sitting on the breakwater waiting for the ferryman, the evening sun emerged from behind the clouds, bathing in its light the far-reaching arc of the seashore. The tide was advancing up the river, the water was shining like tinplate, and from the radio masts high above the marshes came an even, scarcely audible hum. The roofs and towers of Orford showed among the tree tops, seeming so close that I could touch them. There, I thought, I was once at home. And then, through the growing dazzle of light in my eyes, I suddenly saw, amidst the darkening colours, the sails of the long-vanished windmills turning heavily in the wind.

ORFORDNESS

Monologue for Voice and Violins

W. G. Sebald

Eric Shanfield

$\text{♩} = 116$ Walking tempo

mf

Baritone

Violin 1

Violin 2

I had been stu - dy-ing the cu - ri-ous coast - al

7

12

Bar.

Vln. 1

Vln. 2

land for - ma - tions at Or-ford on the map, and

mf

13

Bar.

Vln. 1

Vln. 2

was in - teres-ted in the pro-mon - to - ry of Or - ford-ness,

19

20

Bar.

Vln. 1

Vln. 2

which seemed to have an ex-tra-ter-ri - to - ri - al qua - li - ty a bout it.

28

26 *mf*

Bar. Stone by stone, _____ o - ver a pe - ri - od of mil -

Vln. 1

Vln. 2 *sul pont.* *mf*

33

Bar. le - ni - a, it _____ had shift - ed _____ down from the north _____

Vln. 1

Vln. 2 *norm.* *p* *mf*

40 *mf* 46

Bar. a - cross _____ the mouth of the Ri - ver Alde, _____

Vln. 1 I II *f* *mf sub.*

Vln. 2 I II *f* *mf sub.*

48 *mf*

Bar. in such a way _____ that the ti - dal low - er reach - es, known as the Ore, run

Vln. 1

Vln. 2 *p*

56 *f* *mf*

Bar. *f* *mf*

for some twelve mi - les just in-side the pre - sent coast-line _____ be-fore

Vln. 1 *mf* *mf*

Vln. 2

62 **63** *f* *f*

Bar. *f* *f*

flow-ing in - to the sea. When _____ I was first in Or - ford,

Vln. 1 *f*

Vln. 2 *pizz.* *f*

68 *half-whispered* *mp* norm.

Bar. *half-whispered* *mp* norm.

it _____ was for - bid - den _____ to ap-proach "the is-land," but now _____ there was no

Vln. 1 *mp*

Vln. 2 *mp*

74 *mf* **77**

Bar. *mf*

long - er a - ny ob - sta - cle to go-ing there, since, some years be-fore, the Mi-nis-try of _____ De-fense had a -

Vln. 1 *mf*

Vln. 2 *(pizz.)* *mf*

81

rubato parlando

79

Bar. *ban - doned se - cret re - search at that site. One of the men_ sit - ting id - ly on_ the har - bour wall*

Vln. 1

Vln. 2

83

Bar. *of - fered to take me o - ver for a few_ pounds and fetch me la - ter af - ter I had had a look a*

Vln. 1

Vln. 2

87

Bar. *round.*

Vln. 1

Vln. 2 *arco*

97

p mezzo voce

94

Bar. *As we*

Vln. 1

Vln. 2 *p*

99 *mp*

Bar. *pp.* crossed the ri - ver in his blue-paint-ed boat,

Vln. 1

Vln. 2 (IV) *mp* *p*

103 *mf norm.*

Bar. he told me that peo - ple still most-ly a -

Vln. 1 *mf*

Vln. 2 *mf*

107 **108**

Bar. voi - ded_ Or - ford-ness.

Vln. 1 *f*

Vln. 2 *f* *fp* *fp* *sim.*

110 *f*

Bar. E - ven the beach fi - sher-men, who were no stran - gers to so - li - tude, had

Vln. 1

Vln. 2 *f* *p*

113

Bar. *gi-ven up night - fish-ing there, af-ter a few at tempts, al - le - ged-ly be - cause it*

Vln. 1

Vln. 2 *f*

119 120

Bar. *was' nt worth their while, but in re - a - li - ty be-cause they could - n't*

Vln. 1

Vln. 2

124

Bar. *stand the god - for - sa - ken lone - li - ness of that out post in the mid - dle of*

Vln. 1

Vln. 2 *pizz.*

128 129

Bar. *no - where, and* *mp*

Vln. 1 *mp*

Vln. 2 *arco mp*

131 *mf* *mp*

Bar. in some ca - ses e - ven be - came e - mo - tion - al - ly dis -

Vln. 1

Vln. 2

134 *mf* **138**

Bar. turbed for some time.

Vln. 1 III II *p* pizz. *p*

Vln. 2

139 *p*

Bar. Once we were on the o - ther side, I took leave of my

Vln. 1

Vln. 2

144 **145**

Bar. fer - ry - man and, af - ter climb - ing o - ver the em - bank - ment,

Vln. 1

Vln. 2

149

Bar. *walked* a - long a par - tial - ly o - ver - grown tar - mac track run - ning

Vln. 1

Vln. 2

156

Bar. straight through a vast, yel - low - ing field.

Vln. 1

Vln. 2

163

Bar. *mf* The day was dull and op - pres - sive,

Vln. 1 *pizz. mf*

Vln. 2 *mf*

171

Bar. and there was so lit - tle breeze that not e - ven the ears of the de - li - cate

Vln. 1 *arco 1/2 tr mf*

Vln. 2

178 182

Bar. quak - ing grass were nod- ding.

Vln. 1 pizz. arco *mf* spicc. *mp*

Vln. 2 *mf* *mp*

184 *mp*

Bar. It was as if I were pas- sing through an un - dis - co-vered coun- try,

Vln. 1

Vln. 2

189

Bar. and I still re - mem - ber that I felt,

Vln. 1 *mp* *f* *mp* *f*

Vln. 2 arco *mp* *f* *mp* *f*

191 *mp*

Bar. at the same time, both ut - ter - ly li - ber - at - ted and

Vln. 1 *mp* *f*

Vln. 2 *mp*

193 194

Bar. *deep - ly des - pon - dent.*

Vln. 1 *pizz.*
I II III III II II II III
p f p f p f

Vln. 2 2nd x only
I II II III II II II III
p f p f p f p f

196

Bar.

Vln. 1 *p f p f*

Vln. 2 *p f p f*

197 *p sotto voce*

Bar.

Vln. 1 *p f p f* *arco*
p

Vln. 2 *p f p f* *p*

199

Bar. *had not a sin - gle thought in my head.*

Vln. 1 *f* III II 6 6 *f p*

Vln. 2 *f* *fp f*

203

rubato parlando
mp norm.

Bar.

213

Bar. tufts ³ of grass — by the way - side start - ed up, — right ³ at my feet, and

Vln. 1 *p* *f*

Vln. 2 *f* *f*

215

Bar. shot off down the rough track be - fore

Vln. 1 *p* *f* *mp*

Vln. 2 *f* *f* *mp*

217

Bar. dart - ing side - ways, this way, then that, in - to the field. It must have been cow - er - ing there as I ap

Vln. 1 *p* *f* *p* *f* *loco*

Vln. 2 *f*

221 *mp* sotto voce

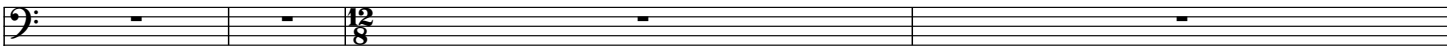
223 *norm.* *< f sub.* *p* *mf* *p*

Bar. proached, heart pound - ing as it wait - ed, un - til it was al - most too late to get a - way with its life.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

231 233

Bar. 

Vln. 1 

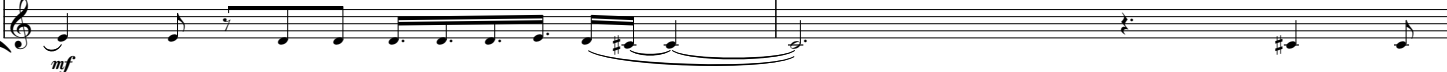
Vln. 2 

235 *mf*

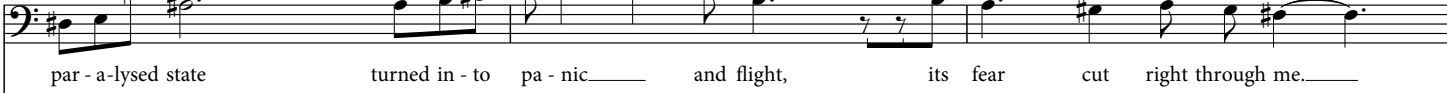
Bar. 

In that ve - ry frac - tion of a sec - ond when its

Vln. 1 

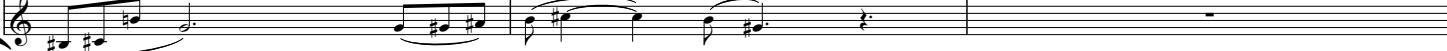
Vln. 2 

237

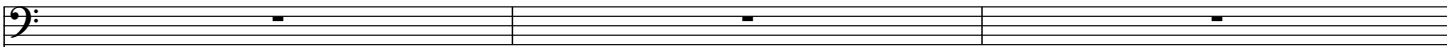
Bar. 

par - a - lysed state turned in - to pa - nic and flight, its fear cut right through me.

Vln. 1 

Vln. 2 

240

Bar. 

Vln. 1 

Vln. 2 

243

Bar. *mp*

I still see what oc - curred in that one trem - u - lous

Vln. 1 *mp*

Vln. 2 *mp*

245

Bar. in - stant with an un - di - min - ished cla - - - ri - - -

Vln. 1

Vln. 2 *spicc.*

247

Bar. *p*

ty. I see the edge of the grey

Vln. 1 *p*

Vln. 2 *on the string p*

252

Bar. tar - mac and e - very in - di - vi - du - al blade of grass,

Vln. 1

Vln. 2

257

Bar.

261

Bar.

265

Bar.

273

Bar.

I see the hare leap - ing out of its hi - ding place,

277

Bar.

Vln. 1

Vln. 2

283

Bar.

Vln. 1

Vln. 2

288

291

Bar.

Vln. 1

Vln. 2

293

Bar.

Vln. 1

Vln. 2

299 *mp*

Bar. *be-come one with it.*

Vln. 1 *mp* 5 5 5 5 5 5

Vln. 2 *mp*

304 **305**

Bar.

Vln. 1 *col legno* 5 *f sub. p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. 2 *col legno* 5 *f sub. p* *f* *p* *f* *p* *f* *p* *f* *p*

308 **309**

Bar. *mp* *Not till half-an-hour la-ter, when I*

Vln. 1 *f* *p* *f* *mp*

Vln. 2 *f* *p* *f* *mp*

arco norm. at the frog

arco norm.!

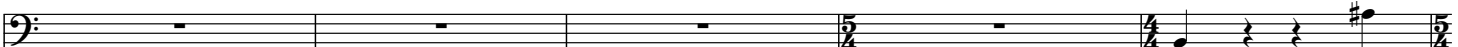
313

Bar. *reached the broad dyke that se - pa - rates. the grass ex - panse from the peb-ble bank that slopes to the shore - line,*

Vln. 1

Vln. 2

318

Bar. 
did the

Vln. 1 

Vln. 2 *norm.* 

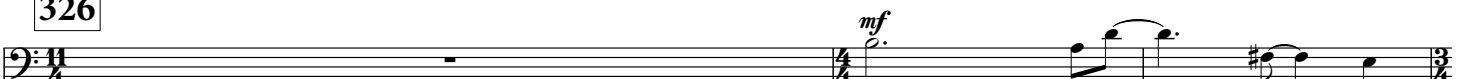
323

Bar. 
blood cease its cla-mour in my veins...

Vln. 1 

Vln. 2 

326

Bar. 
For a long— while I

Vln. 1 *mf* 

Vln. 2 *mf* *off the string* 
norm.

329

332

Bar. 
stood on the bridge that leads to the form-er re - search es - tab - lish - ment.

Vln. 1 

Vln. 2 
mf

333 *mf* *f* *mf*

Bar. Far be - hind me to the west,

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

337 *mf*

Bar. scarce - ly to be dis - cerned,

Vln. 1 *mf*

Vln. 2 *mf*

341 *mp*

Bar. were the gen - tle slopes of the in - ha - bi - ted

Vln. 1 *mp*

Vln. 2 *mp*

345 348

Bar. land to the north and south,

Vln. 1 *pizz.* *p*

Vln. 2 *p*

350 *p* *mf*

Bar. in flash - es of sil - ver, gleamed the mud - dy

Vln. 1 *mf*

Vln. 2 *mf*

356 *p*

Bar. bank of a dead arm of the ri - ver, through which now,

Vln. 1 *p*

Vln. 2 *p*

360

Bar. at low tide, on - ly a mea - gre trick - le

Vln. 1

Vln. 2

365

Bar. ran;

Vln. 1 arco

Vln. 2

369 *pp rubato parlando*

Bar. *pp* and a - head lay no - thing but de - struc - tion.

Vln. 1 *pp* non vib.

Vln. 2 *pp* II non vib.

373

Bar. *p* From a

Vln. 1 sighing (lazy glissandos) *p*

Vln. 2 sighing (lazy glissandos) *p*

378

Bar. *mf* *p* dis - tance, the con - crete shells, shored up with stones, in

Vln. 1 *mf* *p*

Vln. 2 *mf* at the frog *p*

382

Bar. *mf* *mp* which for most of my life - time hun - dreds of bof - fins

Vln. 1 *mp* *mf*

Vln. 2 *p* *mp* *mf*

387 *mf* *mp*

Bar. had been at work de -

Vln. 1 *mp*

Vln. 2 *mp*

392 *mf* **394** *mf* *mp* *meccanico* 7:6

Bar. vi - sing new wea - pons sys - tems, looked (pro - ba - bly be - cause of their

Vln. 1 *mf* *fp* *mf* *fp* *mf*

Vln. 2 *mf* *fp* *mf* *fp* *mf*

396 *mf*

Bar. odd co - ni - cal shape) like the tu - mu - li in which the

Vln. 1 *fp* *mf* *fp* *mf*

Vln. 2 *p* *mf* *fp* *mf*

398 *p*

Bar. might - y and pow - er - ful were bu - ried in pre - his - to - ric

Vln. 1 *fp* *mf* *p* *f* *p* *f*

Vln. 2 *fp* *mf* *p* *f* *p* *f*

402 *mf* *mp* *p mezzo voce*

Bar. times with all their tools and u - ten - sils, sil - ver and gold.

Vln. 1 *p* *f* *p* *f* *p* *f* *mf*

Vln. 2 *p* *f* *p* *f* *p* *f* *mf*

407 409

Bar.

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

411 *mf norm.*

Bar. My sense of be - ing on ground in - ten - ded for pur - po - ses tran -

Vln. 1 *mf* *p cresc.*

Vln. 2 *mf* *p cresc.*

416 *p*

Bar. scen - ding the pro - fane was height - ened by a num - ber of build - ings that re - sem bled tem - ples or pa -

Vln. 1

Vln. 2

420 *mf* 424

Bar. *mf* go - das, which seemed quite out of place in these mi - li - ta - ry in - stal - la - tions.

Vln. 1 *mf* *p* *mf* *p* *mp*

Vln. 2 *mf* *p* *mf* *p* *mp*

425 *mp*

Bar. But the clo - ser I came to these ru - ins, the more a - ny

Vln. 1 *sim.*

Vln. 2

429 430

Bar. no - tion of a my - ste - ri - ous is - le of the dead re - ce - ded, and the

Vln. 1

Vln. 2

433

Bar. more I i - mag - ined my - self a - midst the re - mains of our own ci - vi - li - za - tion

Vln. 1

Vln. 2

437 *p sotto voce* 439

Bar. *p* af - ter its ex - tinc - tion in some fu - ture ca - tas - tro - phe.

Vln. 1 *p* *f_{sub.}*

Vln. 2 *p* *f_{sub.}*

441

Bar. *p* *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

445

Bar. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

449

Bar. *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

453

Bar.

456

459

Bar.

460

Bar.

464

465

Bar.

467 *mf* norm.

Bar. *To me_ too, as for some_ lat - ter day*

Vln. 1 *mf*

Vln. 2 *mf*

470 *mp*

Bar. *stran - ger ig - no - rant of the na - ture of our so - ci - e - ty*

Vln. 1 *mp*

Vln. 2 *mp*

473 *f* sub.

Bar. *wand - ering a - bout a - mong heaps of scrap me - tal and de - funct ma - chi - ne - ry, the*

Vln. 1 *f* sub.

Vln. 2 *f* sub.

476 *mf*

Bar. *be - ings who had once lived and worked here were an e - nig - ma,*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

480

Bar. *p* as was the pur - pose of the pri - mi - tive *mf* con - trap - tions and fit - tings in - side the

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

484

Bar. bunk - ers, the

Vln. 1 *mf*

Vln. 2 *p* *mf*

488

Bar. *mf* i - ron rails un - der the cei - lings, *p* the hooks on the still *mf* par - tial - ly ti - led

Vln. 1 *mf* *mp* *mf*

Vln. 2 *p* *mf* *p* *mf*

492

Bar. walls, *p* the show - er - heads the size of plates, *mp* the

Vln. 1 *mp* *p*

Vln. 2 *p* *mp*

496 498

Bar. *mp* ramps and the soak-a-ways. *mf* *mf* *pizz.* *mf*

Vln. 1 *mp* *mf* *pizz.* *mf*

Vln. 2 *fp* *mf* *mf*

501 504

Bar. *p* Where and in what

Vln. 1 *p*

Vln. 2 *p*

505

Bar. time I tru-ly was that day at Or-ford-ness I can-not say,—

Vln. 1

Vln. 2 *arco* *p*

509 *mp*

Bar. e-ven now as I write these words.

Vln. 1 *mp* *l.h. pizz.*

Vln. 2 *mp*

515

513

Bar. *mf*

All I do know is that I

Vln. 1

Vln. 2

mf *l.h. pizz.*

517

Bar.

fi - nal - ly walked a - long the raised em - bank - ment from the Chi - nese Wall Bridge

Vln. 1

Vln. 2

521

Bar. *f*

past the old pump - house towards the

Vln. 1

Vln. 2

f

527

525

Bar. *ff* *fp* *f*

land - ing stage, to my left in the fa - ding fields a col -

Vln. 1

Vln. 2

ff *p* *ff* *pizz.* *arco* *p* *ff*

529

Bar. *lec tion of black Nis - sen huts, and to my right, a - cross the ri - ver,*

Vln. 1 *p* *ff* *p* *ff* *f*

Vln. 2 *pizz.* *arco* *pizz.* *arco* *p* *ff* *p* *ff* *f*

533

Bar. *p* *mp*

the main - land. As I was

Vln. 1 *p* *mp* *mf* *mp*

Vln. 2 *p* *mp* *mf* *pp sub.*

535

538

Bar. *mf*

sit - ting on the break - wa - ter wait - ing for the fer - ry - man, the eve - ning sun e - merged

Vln. 1 *mf*

Vln. 2 *mf*

544

Bar. *mf* *mp*

from be - hind the clouds, bath - ing in

Vln. 1 *mp* *mf* *sim.*

Vln. 2 *mp* *mf* *sim.*

549 *f* **552** ♩=126 Con moto

Bar. its light the far - reach - ing arc of the sea - shore.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

554 *f*

Bar. The tide _____ was ad - vanc - ing up the ri - ver,

Vln. 1 *fp*

Vln. 2 *fp*

560 *mf*

Bar. the wa - ter was shi - ning like tin - plate,

Vln. 1 *mf* on the string

Vln. 2 *mf* pizz.

566

565 *f*

Bar. and from the ra - di - o masts high a - bove the marsh - es came an

Vln. 1 *f* off the string

Vln. 2 *f*

569 572 ♩=132 Con energico

Bar. e - ven, scarce-ly au - di - ble hum.---

Vln. 1

Vln. 2

ff *arco* *ff* *ff*

573 *ff*

Bar. The roofs and tow - ers of Or - ford showed a - mong the

Vln. 1

Vln. 2

577

Bar. tree tops,

Vln. 1

Vln. 2

p sub. *fff* *pp sub.* short gliss up. *pp sub.*

p sub. *fff* *pp sub.*

580 *pp sotto voce* 5:4

Bar. seem - ing so close that I could touch them.---

Vln. 1

Vln. 2

583 ♩=116 Tempo one

Bar. *p norm.*
There, I thought, I was once at home.

Vln. 1 *p*
slow 1/4 tone gliss. above and below the note moving from norm. to sul pont. and back

Vln. 2 *p*
slow 1/4 tone gliss. above and below the note moving from norm. to sul pont. and back

587

Bar. *p*
And

Vln. 1 *mf* *III norm.*
p *15^{ma}*

Vln. 2 *mf* *III sul pont.*
p

590

Bar. then, through the grow-ing daz-zle of

Vln. 1 *(15)*

Vln. 2

592

Bar. light in my eyes, I sud-den-ly saw, a -

Vln. 1 *(15)*

Vln. 2

594

Bar. *mp*

midst the dark - en - ing co - - - lours, the

Vln. 1 (f5)

Vln. 2

596

Bar.

sails of the long van - ished wind mills turn - ing

Vln. 1 (f5) III *mp* *mf*

Vln. 2 IV *mp*

599

Bar. *f*

hea - vi - ly in the wind.

Vln. 1 *f*

Vln. 2 II *mf* *f*

602

Bar.

Vln. 1 III *ff* *f*

Vln. 2 III *ff* *f*