

III. SEA DRIFT

COMPOSED: 1903 at Grez

FIRST PERFORMANCE: Essen, Germany, 1906, George Witt, Conductor

TEXT: excerpts of Walt Whitman's *Sea Drift*

FORCES REQUIRED: Baritone solo, SSAATTBB Chorus and Orchestra

Arthur Hutchings comments:

Most critics think *Sea Drift* to be the most perfect among Delius's major works.....several reasons could be given for the perfection of *Sea Drift*, apart from the plain one that Delius rarely wrote at so consistent a level of inspiration..... First we notice that Delius never bent a text to his musical purposes in so masterly a way; his decision sometimes to let the baritone solo, sometimes the chorus, advance the story, at other places to make the chorus echo the soloist or just give emotional or atmospheric background, is made with uncanny judgment of the right times or places for one type of approach; none of the devices is overworked. The pathos of human bereavement, symbolized in the seagull's bereavement, could well have been expressed by this particular composer by means of orchestra or choir, separately or together, but one cannot now think of so poignant a medium as the baritone voice crying above, within and around the chorus and orchestra.¹

Philip Heseltine calls it a lyrical utterance, a dramatic work in whose music "we seem to hear the very quintessence of all the sorrow and unrest that man can feel because of love."² He continues:

It is the veritable drama of love and death, an image of the mystery of separation. The soul, distracted by doubt, rises in impassioned protest against the unheeding stars; but confronted at every turn by darkness and silence, it sinks down into a sort of numbness of endurance, and, when all that it has loved and hoped for seems to have fallen away, it rises again to re-create the past, to clothe it in a vesture of imperished reality. The unity and formal perfection of this work embody the realization that all was foreordained, the future implicit in the past. Fate is accepted from the beginning: only for a moment does rebellion stir; and in the tragic annihilation of all that life has seemed to offer is found in the end a deeper truth and a more lasting beauty.³

Beecham's account of a London performance serves as a summation of the favorable comment concerning *Sea Drift*:

Sea Drift I repeated in London towards the end of the following February [1910], and not without interest is a judgment upon the work by one habitually sparing in her praise - Ethel Smyth:

"I am a slow listener and whosoever the people may be who grasp very deep and new thoughts, and jump to a new outlook in

one minute, I am not one of them. But I felt of course all through the performance pages of such divine exquisite beauty - that I have absolute confidence in the other pages that connect them even tho' their content may be less irresistible on superficial acquaintance. The whole thing remains in one's mind as a great vision - I am longing to hear it again.'⁴

Sea Drift and *An Arabesque* are the only large choral works of Delius which are not distinctly sectionalized.* This fact is easily traced to Delius's use in each case of only a single poem for the text. This compositional technique has significant implications, because both works have not only a unity of textual and emotional theme, but also a strong musical cohesion conveyed by recurring motivic material and identical musical ideas for the beginning and ending.

With *Sea Drift*, Delius's musical setting responds ideally to the narrative character of Whitman's original poetry. However, his musical treatment of the text is quite unusual. It is common to assume that a poem involving distinct characters - the young boy and the bird - might suggest different musical treatment for each. In *Sea Drift*, Delius employs baritone solo and chorus, and yet the text, with its different personages, is portrayed by both. Often the chorus states third person narrative or commentary while the soloist conveys first person thoughts of the boy or the "feathered guests". However these roles are frequently reversed, or the forces combined. It seems that his intent was not to identify the characters with musical counterparts, but rather to provide varying degrees of musical or emotional intensity.

The musical subdivisions present in the work obviously reflect the text, and Delius took great care to organize Whitman's original poetry to the best advantage for his musical setting. He paid little attention to the original phrase/paragraph subdivisions, but rather combined paragraphs whose texts referred to one character, and in several instances he stated the texts of

* *Songs of Sunset* lacks numerical subdivisions; however, obvious musical sections exist, reflecting the different poems used in the text.

separate paragraphs simultaneously.* These liberties, although they might seem totally disruptive to the poetry, nevertheless seem to intensify Delius's portrayal of the emotions of the text. This technique is by no means unique to *Sea Drift*, but is rather a characteristic of Delius's treatment of words. He once commented to Fenby:

The shape of it was taken out of my hands, so to speak, as I worked, and was bred easily and effortlessly of the nature and sequence of my particular musical ideas, and the nature and sequence of the particular poetical ideas of Whitman that appealed to me.⁵

Delius's adaptation of Whitman's text can be divided into three basic parts, and it is in these that one can look for some distinct musical divisions. They are as follows:

- I. *Narration* - "Once Paumanok..." to "the solitary guest from Alabama."
- II. *The Boy's Observations and Thoughts* - "Yes, when the stars glistened..." to "Following you my brother."
- III. *The Bird's Actions and Thoughts* - "Soothe! soothe!..." to the end.

These three divisions do not necessarily imply obvious musical sections.

However, the emotional continuity of the work does lend itself to this description, and Delius has followed it to some extent in his musical setting.

I. *Narration*

The narrative divides into two sections:

- A "Once Paumanok..." to "...While we two keep together."
This introduces the characters and portrays the setting.
- B "Till of a sudden..." to "...the solitary guest from Alabama."
This tells of the disappearance of the she-bird and the events that follow.

Musically, Delius has employed a similar framework in his setting of the text:

- A Opening - 152 .
- B 153-208

* The published Boosey and Hawkes edition presents the entire text as a preface, but with no stanzaic divisions whatsoever.

*Out of the Cradle Endlessly Rocking*O
M
I
T
E
D

Out of the cradle endlessly rocking,
 Out of the mock-bird's throat, the musical shuttle,
 Out of the Ninth-month midnight,
 Over the sterile sands, and the fields beyond, where the child leaving his
 bed wander'd alone, bareheaded, barefoot,
 Down from the shower'd halo,
 Up from the mystic play of shadows twining and twisting as if they
 were alive,
 Out from the patches of briers and blackberries,
 From the memories of the bird that chanted to me,
 From your memories, sad brother, from the fitful risings and fallings I
 heard,
 From under that yellow half-moon late-risen and swollen as if with tears,
 From those beginning notes of yearning and love there in the mist,
 From the thousand responses of my heart never to cease,
 From the myriad thence-arous'd words,
 From the word stronger and more delicious than any,
 From such as now they start the scene revisiting,
 As a flock, twittering, rising, or overhead passing,
 Borne hither, ere all eludes me, hurriedly,
 A man, yet by these tears a little boy again,
 Throwing myself on the sand, confronting the waves,
 I, chanter of pains and joys, uniter of here and hereafter,
 Taking all hints to use them, but swiftly leaping beyond them,
 A reminiscence sing.

I.
N
A
R
R
A
T
I
O
N

Once Paumanok,
 When the lilac-scent was in the air and Fifth-month grass was growing,
 Up this seashore in some briers,
 Two feather'd guests from Alabama, two together,
 And their nest, and four light-green eggs spotted with brown,
 And every day the he-bird to and fro near at hand,
 And every day the she-bird crouch'd on her nest, silent, with bright
 eyes,
 And every day I, a curious boy, never too close, never disturbing them
 Cautiously peering, absorbing, translating.

Shine! shine! shine!
 Pour down your warmth, great sun!
 While we bask, we two together.

Two together!
 Winds blow south, or winds blow north,
 Day come white, or night come black,
 Home, or rivers and mountains from home,
 Singing all time, minding no time,
 While we two keep together.

Till of a sudden,
 May-be kill'd, unknown to her mate,
 One forenoon the she-bird crouch'd not on the nest,
 Nor return'd that afternoon, nor the next,
 Nor ever appear'd again.

And thenceforward all summer in the sound of the sea,
 And at night under the full of the moon in calmer weather,
 Over the hoarse surging of the sea,
 Or flitting from brier to brier by day,
 I saw, I heard at intervals the remaining one, the he-bird,
 The solitary guest from Alabama.

Blow! blow! blow!
 Blow up sea-winds along Paumanok's shore,
 I wait and I wait till you blow my mate to me.

II.
 T
H
E

Yes, when the stars glisten'd,
 All night long on the prong of a moss-scallop'd stake,
 Down almost amid the slapping waves,
 Sat the lone singer, wonderful, causing tears.

B
O
Y
S
O
B
S
E
R
V
A
T
I
O
N
S
:

He call'd on his mate,
 He pour'd forth the meanings which I of all men know,
 Yes, my brother, I know,
 The rest might not, but I have treasur'd every note,
 For more than once dimly down to the beach gliding,
 Silent, avoiding the moonbeams, blending myself with the shadows,
 Recalling now the obscure shapes, the echoes, the sounds and sights after
 their sorts,
 The white arms out in the breakers tirelessly tossing,
 I, with bare feet, a child, the wind wafting my hair,
 Listen'd long and long.

Listen'd to keep, to sing, now translating the notes,
 Following you, my brother.

III.
 T
H
E

Soothe! soothe! soothe!
 Close on its waves soothes the wave behind,
 And again another behind embracing and lapping, every one close,
 But my love soothes not me, not me.

B
I
R
D
S
A
C
T
I
O
N
S
:

Low hangs the moon, it rose late,
 It is lagging - O I think it is heavy with love, with love.

O madly the sea pushes upon the land,
 With love, with love.

O night! do I not see my love fluttering out among the breakers?
 What is that little black thing I see there in the white?

III.

Loud! loud! loud!

Loud I call to you, my love!

High and clear I shoot my voice over the waves,

Surely you must know who is here, is here,

You must know who I am, my love.

Low-hanging moon!

What is that dusky spot in your brown yellow?

O it is the shape, the shape of my mate!

O moon, do not keep her from me any longer.

Land! land! land!

Whichever way I turn, O I think you could give me my mate back again
if you only would.

For I am almost sure I see her dimly whichever way I look.

O rising stars!

Perhaps the one I want so much will rise, will rise with some of you.

O throat! O trembling throat!

Sound clearer through the atmosphere!

Pierce the woods, the earth,

Somewhere listening to catch you must be the one I want.

Shake out carols!

Solitary here, the night's carols!

Carols of lonesome love! death's carols!

Carols under that lagging, yellow, waning moon!

O under that moon where she droops almost down into the sea!

O reckless despairing carols.

But soft! sink low!

Soft! let me just murmur,

And do you wait a moment you husky-nois'd sea,

For somewhere I believe I heard my mate responding to me,

So faint, I must be still, be still to listen,

But not altogether still, for then she might not come immediately to me.

Hither my love!

Here I am! here!

With this just-sustain'd note I announce myself to you,

This gentle call is for you my love, for you.

Do not be decoy'd elsewhere,

That is the whistle of the wind, it is not my voice,

That is the fluttering, the fluttering of the spray,

Those are the shadows of leaves.

O darkness! O in vain!

O I am very sick and sorrowful.

O brown halo in the sky near the moon, drooping upon the sea!

O troubled reflection in the sea!

O throat! O throbbing heart!

And I singing uselessly, uselessly all the night.

(SOME OMISSION)

O past! O happy life! O songs of joy!
 In the air, in the woods, over fields,
 Loved! loved! loved! loved! loved!
 But my mate no more, no more with me!
 We two together no more.

The aria sinking,
 All else continuing, the stars shining,
 The winds blowing, the notes of the bird continuous echoing,
 With angry moans the fierce old mother incessantly moaning,
 On the sand of Paumanok's shore grey and rustling,
 The yellow half-moon enlarged, sagging down, drooping, the face of
 the sea almost touching,
 The boy ecstatic, with his bare feet the waves, with his hair the
 atmosphere dallying,
 The love in the heart long pent, now loose, now at last tumultuously
 bursting,
 The aria's meaning, the ears, the soul, swiftly depositing,
 the strange tears down the cheeks coursing,
 The colloquy there, the trio, each uttering,
 The undertone, the savage old mother incessantly crying,
 To the boy's soul's questions sullenly timing, some drown'd secret
 hissing,
 To the outsetting bard.

Demon or bird! (said the boy's soul),
 Is it indeed toward your mate you sing? or is it really to me?
 For I, that was a child, my tongue's use sleeping, now I have heard you,
 Now in a moment I know what I am for, I awake,
 And already a thousand singers, a thousand songs, clearer, louder, and
 more sorrowful than yours,
 A thousand warbling echoes have started to life within me, never to die.

O you singer solitary, singing by yourself, projecting me,
 O solitary me listening, never more shall I cease perpetuating you,
 Never more shall I escape, never more the reverberations,
 Never more the cries of unsatisfied love be absent from me,
 Never again leave me to the peaceful child I was before what there in the
 night,

By the sea under the yellow and sagging moon,
 The messenger there arous'd, the fire, the sweet hell within,
 The unknown want, the destiny of me.

O give me the clew! (it lurks in the night here somewhere),
 O if I am to have so much, let me have more!

A word then (for I will conquer it)
 The word final, superior to all,
 Subtle, sent up - what is it? - I listen;
 Are you whispering it, and have been all the time, you sea-waves?
 Is that it from your liquid rims and wet sands?

Whereto answering, the sea,
Delaying not, hurrying not,
Whisper'd me through the night, and very plainly before day-break,
Lisp'd to me the low and delicious word death,
And again death, death, death, death,
Hissing melodious, neither like the bird nor like my arous'd child's heart,
But edging near as privately for me rustling at my feet,
reeping thence steadily up to my ears and laving me softly all over,
Death, death, death, death, death.

Which I do not forget,
But fuse the song of my dusky demon and brother,
That he sang to me in the moonlight on Paumanok's grey beach,
With the thousand responsive songs at random,
My own songs' awaked from that hour,
And with them the key, the word up from the waves,
The word of the sweetest song and all songs,
That strong and delicious word which, creeping to my feet,
(Or like some old crone rocking the cradle, swathed in sweet garments,
bending aside),
The sea whisper'd me.

These are large subdivisions and reflect only general musical relationships.

Section A

This section begins ambiguously in $c^{\#}$ minor/E major and ends in E major. It contains six prominent musical motifs, all of which recur later in the work. The repetition of motifs ①, ②, ③, and ④ within Section A itself gives a strong sense of continuity to the entire section, despite the fact that it can be subdivided as follows:

a Orchestral Introduction - opening to 45 - motifs ①, ①a, ②

b Choral Introduction (chorus and solo) - 46-91 - motifs ①, ①a, ②, ③, ④

c Solo - 92-107 - motifs ①, ②

d Choral and solo - 108-152 - motifs ①, ②a, ③, ④

a Delius presents three significant motifs in the first four bars of music: ①, ①a (a variant in diminution of ①), and ②. The rhythmic monotony of ② and the flowing quality of ①a strongly suggest the motions of the sea. An important characteristic of the musical ideas employed in the entire work appears here as well: the consistent use of a four-bar phrase (occasionally two-bar or two-plus-two). Motif ① is such a phrase, and ①a and ② are employed in two-plus-two patterns. This forty-five bars of opening orchestral material also suggests an $a|a'$ structure.

① 1 violin I

①a 1 flute

② 1 harp a2, bass and cello

③ 59 oboe I

The image shows four staves of musical notation. The first staff is for Violin I, the second for Flute, the third for Harp a2, bass and cello, and the fourth for Oboe I. Each staff begins with a circled number and a measure number. The notation includes treble clefs, key signatures of two sharps (F# and C#), and a common time signature (C). The first staff (Violin I) shows a four-measure phrase starting with a half note G4, followed by a half note A4, and then two measures of quarter notes. The second staff (Flute) shows a four-measure phrase starting with a half note G4, followed by a half note A4, and then two measures of quarter notes. The third staff (Harp a2, bass and cello) shows a four-measure phrase starting with a half note G2, followed by a half note A2, and then two measures of quarter notes. The fourth staff (Oboe I) shows a four-measure phrase starting with a half note G4, followed by a half note A4, and then two measures of quarter notes.

④ 71 flute, violin solo

②a 108 chorus soprano

⑤ 167 English horn, violin I

[a] - Opening to 25 - These twenty-five bars break down basically into four-bar units. The first twenty bars easily divide into five four-bar phrases, each containing two statements of (1a) and (2), and one of (1). A four-bar harmonic rhythm in each phrase is equally clear here because of the progressions suggested by (2). Bars 21-25 include an identical harmonic rhythm and a repetition of the two-bar idea in the English horn.

[a] can also be analyzed by eight-bar units. It is obvious that repetition of the opening occurs at bar 9, and the harmonic motion of the first sixteen bars does support an eight-bar pattern. However, because of the way these motifs are employed later in the work, four-bar phrases seem a more accurate analysis. Regardless of phrase length, the material of [a] is repetitious and sequential, with interesting changes in harmonic direction providing a sense of motion. This sequential pattern of phrases helps to enhance the suggested image of the monotonous motion of the sea.

The opening tonality seems purposefully ambiguous due to an inverted c^\sharp minor triad. The second bar suggests E major with an added sixth more than it does c^\sharp_7 in third inversion.

[a'] - 26-45 - This begins in the related tonality of f# minor, again with the chord in inversion. [a'] is quite similar to [a], with identical use of thematic material and phrase length. The harmonic direction has obviously been changed and the final two phrases (each four bars in length) have been altered. Delius ends the introduction on an A7 chord in preparation for the entrance of the chorus at 46.

b At 46, the chorus enters quietly over orchestral material which suggests the opening. This brief reflection completes a logic suggested in the orchestral introduction by creating a tripartite effect, supported mostly by contrasting tonalities and repetitive motifs: The opening suggested c# minor/E major, supported by ①, ①a, and ②; at 26 an f# minor contrast occurred; and now at 46 the c# minor/E major tonality returns conveyed by treble orchestral material recalling ① in phrase length and harmonic tension; by the basses with ② at its original E-B interval; and also at 55-58 by a treble woodwind phrase having different rhythm but the same register and melodic contour of ①a. A stronger feeling for E major is present now because of the sustained E-B fifth in the cellos in 46-47 and because of the very solid E major conclusion of the choral phrase in 56.

At 59 new material is presented with an abrupt shift to C major (6/4) as the chorus begins an imitative declamation of the third phrase of text. The accompanying orchestral material introduces ③ in 59 and maintains a variant of ② in the bass. ③, a two-bar idea which includes the characteristic "fourth" found in ① and ①a, is treated sequentially through 66.

At 71, phrase five of the text is also introduced by a staggered entry of the chorus. A highly rhapsodic counter melody, ④, is heard in flute I and violin solo. This is a two-bar melody and suggests, at least

in contour, motif ③. The solo entry in 74 emerges from the choral texture with phrase six, accompanied still by extensive sequencing and elaboration of ④. The intensity of the solo line drops with the words "...crouched on her nest, silent...." Between 85 and 91 Delius employs imitation between soloist and chorus. Here, with the phrase "...with bright eyes....," the choral repetition adds a great sense of warmth to the idea. The choral diminuendo on "eyes" is joined with the final phrase of the rhapsodic violin solo, which states a slight variant of ③ in 90.

c From 92-107 the soloist tells for the first time of the boy "cautiously peering, absorbing, translating." The accompaniment is very simple with only sustained chords in the strings and the monotony of the bass repetition of ②. Although not exact, the same four-bar harmonic tension present in ① occurs throughout this section. Also Delius ends the passage with the repetition of another two-bar idea.

d A thrilling contrast occurs at 108 (*piu animato*) with the *forte* entrance of the chorus. Again there is a reference to the opening with the C#6 tonality and the diminution of ① stated in the flutes, oboes, and clarinets. The soprano vocal line introduces ②a, with its rising fifth a derivative of ②. This section has great intensity and is rich in orchestral color.

After the diminuendo on "Two together" which is accompanied by variants of ③ and ④, Delius develops the next phrase of text with a shimmering violin solo obligato over a tenor/soprano unison (123). This is an obvious and highly effective instance of orchestral word painting. A reference to ③ is heard in the flutes at 130 as the choral phrase ends. A short solo statement provides a textural contrast before the *forte* entrance to follow at 136.

At that point, a throbbing choral finale to the opening half of the

narrative begins imitatively with two-bar phrases to the words "singing all the time." The orchestra employs syncopated counter rhythms and rustling melodic figures to create a setting of great intensity. The voices reach a stirring climax in 147 and then gradually diminuendo with four bars of melodic descent. A second rustling figure in the woodwinds occurs for the last time in clarinet II, with a gradual ritard over the final E chord in the strings.

Section B

The second half of the *Narration* is fairly short and involves only the soloist. It divides into two sections, reflecting the two paragraphs from Whitman's original text:

a 153-170

b 171-208

a The first section is quite suggestive of recitative. The vocal line is plain and the orchestral accompaniment mostly chordal, with only a very slight use of counterpoint. Delius's use of the two sharp introductory chords provides an abrupt musical and emotional contrast to the previous material and immediately establishes the mood of instability associated with recitative.

The solo line, although containing no exact repetition, does trace similar contours: 153-157 consist of the rise and fall of a fifth from F to C; 157-160 are quite similar, with C again being the highest pitch attained. The vocal line concludes with two more arch phrases, the second of which reaches a *pianissimo* climax of great emotion and beauty. This arch line of the vocal solo is echoed twice in the orchestra by ⑤, first at 168 in the English horn and violin I, and then with an augmented variant in the clarinet two bars later. Delius also employs more subtle forms of imitation in the orchestral material. The descending line of

the woodwinds in 157 answers the vocal line of 156 , and a second descending woodwind line in 158 , which is echoed in augmentation in 159-160 , serves as orchestral counterpoint. From 162-166 the woodwinds provide a second counterpoint with an orchestral phrase of their own which culminates in 164 , one bar before the vocal line. The harmony throughout is quite chromatic, especially from 161-165 where all supporting voices move by half-step.

b The final part of the *Narration* begins at 171 (*Molto Tranquillo*). Once again the monotonous motion of the sea is recalled with the use of musical material from the opening of the work. The tonality is identical, ② is present in the bass, and the phrases are four bars in length.

This section provides a fine example of Delius's subtle use of chromatic harmony with chords which appear to dissolve into one another. The vocal line is angular by contrast, lacking the repetition of phrase shape found earlier and relying on repeated notes and motion by leap. This solo line combined with the rhythmic ostinato and sensuous harmonic palette create a beautiful effect.

At 195 , ⑤ returns in augmentation as a counter theme answered by Violin I in 199-200 . Also present is a reference to ③ in the cello at 199 .

With the final two phrases of the text, the ostinato becomes less distinct, and the emotion of sadness is portrayed by the two statements of ⑤ and the melodic motion in the strings and woodwinds. The music seems to reach a poignant repose at 206 with the chorus entrance; however, the final harmonic motion in 208 to an unstable A7 chord invites the new section which follows.

Viewed as a whole, the *Narration* section displays obvious structural unity as evidenced by the numerous repetitions of the opening material, chiefly

①, ②, and the c[#]/E tonality. Delius has also very effectively set the mood and described the scene in which the remainder of the work will take place. One easily senses the rhythm of the sea and the emotions of happiness, hope, longing, and eventual despair.

II. *The Boy's Observations and Thoughts*

The second major division of the work is far less distinct than the *Narration*. Delius sectionalizes the text but also enhances the continuity of emotion by utilizing a musical overlap technique. This occurs at the end of the *Narration* and, much more significantly, from 292-302. In the latter instance, a new musical section begins at 292 with a meter change from C to $9/4$, an increase in tempo (*poco più mosso*), and a shift in tonality. However, the text here is a continuation of the final paragraph of *The Boy's Observations* and does not conclude until 302. In 294 the chorus begins with the text of Part III, *The Bird's Actions and Thoughts*.

Musically, the material which begins at 292 is definitely the opening of a new dynamic section which culminates well into Part III. It is in no way related to the Part II material which precedes it. However, if one is to utilize the very distinct textual division of the work, the overlap concept must be included in an analysis. Consequently, Part II can be subdivided textually as follows (reflecting distinct paragraphs in the poem):

Transition 206-229

A 230-245

B 246-257

C 258-302 (Part III text begins simultaneously at 294)

The musical subdivisions correspond exactly to these textual ones, except for the overlap at 205 and at 292. There is no obvious repetition of musical ideas in Part II. Each subdivision is distinct; however, there are subtle references to motifs presented in Part I. A kind of musical/emotional contour

can be discerned in Delius's setting, with A and C being rhythmically animated, in contrast to the introspective B section.

Transition

Textually, Whitman at this point interjects the thoughts of the Bird, thus providing us with the scene and emotional background for the material to follow. The first phrase of this stanza occurs as an overlap at the end of Part I at 206 . Delius scores this stanza as a sudden burst of hope and optimism, with a joyous musical setting based almost entirely on sequential treatment of a new motif, ⑥ .



The section begins at 209 with ⑥ stated canonically in the chorus and orchestra. The motif appears again six times, with some slight melodic variation. Harmonically, the basic tonality of F is employed to support the dominant melodic statements of the motif. At 210 the abrupt shift from Part I begins on an F chord and, after strong harmonic drive, culminates at 221 with a climactic orchestral statement of ⑥ over an F 6/4 harmony.

As is typical of Delius, the choral and orchestral climaxes do not necessarily occur at the same time. This is the case here as the choral climax occurs at 217 supported by the strings, but in counterpoint with canonic statements of ⑥a in the oboes and clarinets in 217 , followed by the horns in 219 .



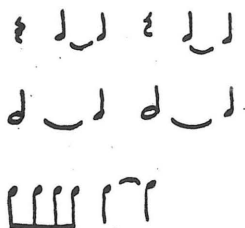
The chorus declines in prominence after this point, and all voices are in a middle register when the full orchestral climax occurs at 221 .

After this orchestral high point, a gradual diminuendo follows 224-229 with three repetitions of (6a) (all transposed, and identical with the oboe/clarinet statement at 217). The chorus, however, returns to prominence with three statements of the words "Blow, blow" occurring simultaneously with these three final repetitions of the variant motif. Delius's sense of vocal register and resultant sonority is illustrated here with his choice of voicing in the final two vocal statements. The high tenor register at 226 is especially effective.

Section A

With the entrance of the soloist at 230 , the Boy's narrative begins. The text here is especially descriptive, and Delius incorporates very effective orchestral color and two suggestive rhythmic patterns to depict the scene. *Sea Drift's* scoring calls for two harps which strikingly dominate the orchestral texture at this point. Their opening rhythm is later taken up by the cello and is melodically modified to resemble ② .

In 236 an extremely effective rhythmic counterpoint begins between violin I, violin II, viola, and the treble woodwinds; and the harps, cellos and bass clarinet. These rhythms combined with the throbbing whole tone motion and minor tonality evoke brilliantly the slapping waves of a sinister night sea.



A gradual ritard begins in 241 , and in response to the words "...wonderful, causing tears..." a variant echo of ⑤ is heard haltingly in flute I in 244-245 . The vocal line in A has some repetition of contour and is basically divided into four-bar phrases with some overlap. The first three lines of text are all set with ascending phrases which reflect the urgency of the mood, yet the final line changes to a falling contour with its poignant words "...wonderful, causing tears...."

Section B

Delius creates a beautiful contrast in the Boy's Narrative with this brief section. Structurally, it is very simple, consisting of an exact harmonic sequence. However, it is Delius's independence of vocal line which creates the enthralling effect.

The section divides into two bars of introduction establishing an A^b tonal center, two four-bar phrases, and two bars of conclusion. The four-bar phrases are identical, with one being merely the transposition of the other. The first of these begins at 248 and consists merely of the chromatic progression from $A^b_4^5$ to A_3^4 . Over this progression reappears the violin solo which Delius earlier associated with the voices of the Birds in Part I. It plays a simple four-bar phrase (doubled an octave lower by clarinet I), yet with great power and emotion with the poignant 4-3 suspension (D^\sharp to C^\sharp in A major) in the third measure. Phrase two begins in 252 and is an exact repeat of phrase one except it is transposed up a whole tone. The solo violin phrase is now even more effective because of its higher tessitura.

Delius's great sensitivity to vocal line is displayed brilliantly here. The solo line which is basically unrelated to the orchestral texture transcends the structural limits of the simple repetitive four-bar phrases. Its first line begins in the introduction and ascends, which tends to allow the violin to be heard alone on the first 4-3 suspension. The second phrase begins in

the last bar of orchestral phrase one, overlapping it, and soars to the extremely brilliant and emotional moment reached in 254 when the voice finally unites with the violin solo on the second 4-3 suspension. The two then descend, ending one measure into the two-bar conclusion which establishes a perfect symmetry with the beginning. This beautiful section ends quietly, as it began, and musically echos a distant variant of ⑤ in clarinet I and English horn.

Section C

In this final section of Part II the original tempo and tonality of the work reappear, as well as the $\text{\text{C}}$ meter signature. This section, which is longer than either A or B, musically presents a gradual crescendo of sound and energy culminating with the phrase "...the white arms out in the breakers tirelessly tossing...."

The voice sings a duet with the solo violin, suggesting the kinship between Bird and Boy. The accompaniment is strictly chordal, with the only motion present provided by the contrapuntal energy of the violin and voice. The violin line with its half-note triplets is suggestive of ④ rhythmically and of ①a melodically. The voice maintains an undulating contour. At 272 the violin solo drops out while a four-bar chromatic sequence begins in the accompaniment. The addition of the two harps helps to intensify the increasing energy which culminates after several abrupt harmonic changes ($f - A^b - a - F - D - f_7$) at the double bar at 284. The voice too reaches its most demanding moment at this point with the phrase "...the white arms out in the breakers tirelessly tossing....," after which a slight *rallentando*, *molto diminuendo* leads to the textual overlap at 292 and the beginning of musical Part III.

C has no repetition of notes except for the chromatic progression from 272-275 which repeats almost exactly thereafter. The vocal line is of course

different. Again it is interesting to see that the highest pitches in the orchestra do not correspond to the highest point in the vocal line when an obvious climax is taking place, as evidenced by the high D in the orchestra at 282, three bars ahead of the E^b-F in the vocal line. Of course an ascending line does not always imply an impending climax, as Delius chooses to end the section in the orchestra with a *molto diminuendo* on a rising line 288-291.

Because it is entirely through composed with no obvious repetition, Part II lacks the structural unity of Part I. However, this is easily accountable to the text which is strictly narrative in character; and as pointed out earlier, the emotional contrast provided by B tends to balance the section.

III. *The Bird's Actions and Thoughts*

Except for the first eleven bars which contain the textual overlap from Part II, Part III personifies entirely the actions and emotions of the Bird. Its distance musical subdivisions are all correlated with changes in the mood of the poetry and are discernable as follows:

A 292-338

Transition 339-343

B 344-369

C 370-435

D 436 - the end

In Part III Delius's setting is much more oriented around musical and emotional continuity than around the original poetical subdivisions. In numerous places he simultaneously combines the text from different stanzas in an attempt to intensify the emotional impact of the moment. This is musically accomplished in every case by opposing the soloist and chorus, with the roll

of the latter being more prominent in Part III than in either of the previous sections.

As in Part II, there is no internal repetition of material between the subdivisions. However, the unity of the entire work is realized with the return of the opening of Part I in the final division of this last section.

Section A

On the whole, this section contains an intense accumulation of energy, probably the most frenzied part of the entire work. It divides into two parts:

a 292-313 (7), (8), (8a)

b 314-338 (7a), (9)

Handwritten musical notation for Section A, parts a and b. The notation is written on four staves. The first staff is labeled (7) 292 cello, bass. The second staff is labeled (7a) 314 horn I. The third staff is labeled (8) 305 violin I. The fourth staff is labeled (9) 320 bass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

a begins with the meter change from C to $9/4$ at 292. The energy contained at the end of c of Part II, although dissipating to some extent in the rallentando before 292, does logically continue across the double bar. The vocal line, especially, prepares the way and could probably be considered to have begun the new mood when the line begins to ascend again at 289.

As stated earlier, the chorus enters with textual overlap in 294 in somewhat the same manner as in the transition in Part II. At 300 the second phrase of the new text begins with the sopranos "...close on its wave....," while the soloist states simultaneously the final phrase of Part II. At 303 the altos begin a textual canon with the sopranos, and in 305 both parts unite in an octave statement of "...lapping, everyone close...." In 306 the soloist returns with phrase four of the new text "But my love soothes not me, not me" against which at 307 the altos begin stanza two, "Low hangs the moon....," followed in textual canon by the tenor and bass together and then in 310 by the sopranos. The second and final line of the stanza, "It is lagging..." is also exposed canonically, bringing a to a close in 313.

At 292 one notices immediately the high sustained A in the violin I which evokes an eerie mood, and the subtle swaying of ⑦ in the bass and cello. This new motif is obviously related to ② because of the fifth; however, its melodic shape is quite distinct, as will be clarified by the significance of ⑦a later in the section.

As with most of Delius's music which involves a gradual culmination of energy, the harmonic motion of this section is either highly chromatic or moves by sudden shifts in tonality, often involving a common tone relationship. a develops in both ways. The initial d minor tonality is transformed at 294 to F# minor when the second statement of ⑦ appears in the bass. The common high A still remains in violin I. In 296 F# becomes the common tone, as ⑦ sounds broadly in the horns over a B $\frac{6}{4}$ tonality. Delius now begins a four measure chromatic motion with a woodwind line moving from F# to B in contrary motion to the bass descent from F# to G 296-299. One measure later the obvious goal of C major is reached when the bass descends from G# to G \flat and 7 reappears broadly in the trumpets.

At 302 a second step-wise motion begins, now partially diatonic, culminating at 304 and leading into the throbbing entrance of ⑧ at 305 in the voices, violin I, and oboe I. Accompanying ⑧ is a broad chromatic descending line in all the brass. Beginning at 307, ⑧a is stated sequentially four times, leading to the return of ⑧ at 312 and the culmination of the section. Again sequential harmonic progressions are present as evidenced by the bass motion in 310 and 311. Likewise, the descending chromatic line in the brass from 306 returns in 312-313.

Delius's treatment of the voices in a is more complex than in any earlier part of the work, due primarily to the contrapuntal method of text declamation. Beginning in 294 the chorus enters with purely an accompanying function, although adding great interest to the total mood and texture. However, at 300 with the soprano entrance, the independence of the choral line asserts itself, developing a genuine counterpoint textually and musically with the soloist. When the soloist drops out at 303 and the altos enter, the contrapuntal style continues, although it is of a different nature because of the lack of the contrast in quality provided previously by the solo voice. The effective solo-choral counterpoint returns with the solo entrance in 306 against the alto line. The ensuing choral texture is quite striking with the textual counterpoint.

In all these canonic places, the canon is only textual, not musical. The vocal lines are basically independent of the orchestral material, except with the statements of ⑧ and ⑧a where the orchestra reinforces the vocal lines to some extent.

b begins with the return of the solo in 313-314. The orchestral material is suddenly quite different as the second gradual crescendo begins. Textually, the entire declamation is left to the soloist, with the chorus now being used to intensify the text with sudden short entrances of key

words or phrases.

Delius incorporates two new motifs in this section around which the harmonic progressions develop. (7a) appears nine times and (9), which is also related to the opening sea motif (2), is used ten times. The harmony is far less chromatic than in a, but instead Delius employs rapidly shifting tonal areas. Tracing the pitches and harmonies specifically with the appearances of (7a) and (9), the following pattern develops:

	314	316	318	319	320	322
(7a)	E	B ^b	B ^b	D	A	E
(9)					E	
tonality	C ₇	B ^b	B ^b	D	D ₄ ⁶	E
	324	326	327	328	329	330
(7a)	B ^b	D		G ^b		
(9)	F	D	F [#]		C [#]	C [#]
tonality	B ^b ₄ ⁶	D	D ⁺	G ^b	F [#] ₄ ⁶	A ₆
	331	332	333	334-335		
(7a)		G				
(9)	C	B	B ^b			
tonality	A ^b ₆	e ₄ ⁶	E ^b ₄ ⁶	G/E--D--G ₇		

It is quite obvious that a repetitive tonal pattern exists between 314 and 327 with the two occurrences of the E--B^b--D harmonic sequence which involves first (7a) alone and then in combination with (9). From 327-333 Delius intensifies the climactic drive by shifting to a chromatic pattern involving the bass descent from C[#] to B^b and the chromatically related tonal areas of A, A^b, and E, E^b. The final culminating surge occurs at 334 when the orchestra unites in one final chromatic line leading to the climax in 335. The chorus and solo, however, reach their high point the measure before, preceded by the one-bar unison line "...you must know who is here...."

After the melodic flourish in 335 which is rhythmically related to 8, there is a rapid diminuendo from fortissimo to pianissimo in only

three measures. The ornamental orchestral lines in 336 and 337 are highly chromatic, preparing the way for the return of the c^\sharp tonality to come at 339 and the beginning of B.

The entire effect of voices and orchestra throughout b is enthralling. Delius portrays not only a "fresco" of a surging sea, but superimposes upon its energy the weight of emotion contained in this impassioned section of the text. The chorus with its sudden interjections is extremely effective in heightening the intensity, and although reiterating the soloist's text, the choral lines are closer in rhythm and interval to the orchestral motif ⑨, thus expanding the accompanying sonority.

This section provides an interesting look at how Delius shapes a solo vocal line. He has completely ordered the harmonic progression by employing an obvious harmonic sequence, and thus the vocal line becomes a melodic counterpoint to the recurring orchestral motifs. It is most likely that the emotional and pictorial connotations of the text strongly influenced his melodic construction. There is no repetition of vocal line even in the similar tonal areas, and the rhythmic declamation lacks any consistency.

Transition

This brief section provides a short orchestral interlude between the driving climax just passed in b and the a cappella vocal texture of B which is to follow. Delius often incorporates in such sections an "expressivo" statement of some previously significant motif, and this is the case here as a plaintif recollection of ⑨ is heard twice, first in 339 and then again as a flute solo in 342. Also significant here is the return of the c^\sharp tonality not heard since Part II and the subtle presence of a variant of ⑨ in the bass which maintains the musical reference to the sea.

Section B

Although of an entirely different mood, B bears a striking musical resemblance to A which, however, a listener most likely would not detect. It is a beautiful section, one of the most emotional and appealing in the work, and Delius's sudden shift to a cappella choral texture illustrates his innate sensitivity to contrasts. Not only is the choral texture enthralling, but also the sensitive counterpoint achieved by the entrance of the soloist in 351 allows Delius to state quite effectively two different texts simultaneously.

Musically, Delius has employed a quite subtle structural technique which to some extent links B to A. If one compares the transitional area between a and b in A with the transition between A and B and the material of B itself, some intriguing similarities appear. In the first case, Delius builds his musical ideas around (8) in 312-313 and around (7a) in 314. Both are dominant motifs in a stirring emotional setting. In the latter instance, the Transition (which leads directly into B because of the tonality) involves two quiet statements of (8) and is followed immediately by B and the choral entrance which just so happens to contain a melodically identical statement of (7a) in the soprano line. In the remainder of B, (7a) appears three more times, dominating the melodic interest of the choral material. The similarity between (7a) here and (2a) from Part I is also notable. Thus the structural similarities between A and B become clear.

Looking in detail at B, there are basically four choral phrases - two of eight bars, one of four bars, and one of seven; and three solo phrases - one of eight bars which coincides exactly with the second eight bar choral phrase; one of five bars and one of seven, both of which overlap the remaining choral phrases. The choral phrases orient around (7a) which, although melodically identical for the first three statements, is never harmonized in the same

manner. The fourth instance of (7a) is transposed down a major second and incorporates a fourth harmonization. The last choral phrase, which begins at 313, does not contain (7a), but moves instead chromatically in preparation for the final E cadence in 369.

The solo phrases contain no musical repetition and seem once again linked to emotional and textual reference for their declamation. Delius has used great skill in creating the interplay between the soloist and chorus. He has carefully allowed each participant to have importance when the other is sustaining a note, thus obtaining a sensitive dialogue. The choral writing in this section exhibits a lush, warm texture, employing often as many as eight parts. There is no internal counterpoint in the inner voices, but simply a constant chordal motion in all parts.

Section C

Delius divides the musical material of this section as follows:

a 370-384

b 384-406

c 407-417

c' 410-435

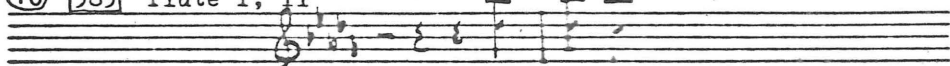
Textually, he begins with the final line of the stanza which makes up the solo text of B and follows this with four complete stanzas. However, there exists only a slight correlation with the musical subdivisions since the most complicated textual overlap in the work takes place in this section.

a This is a short section which establishes a new mood after the quiet close of the a cappella choral section. The orchestra returns at 370 with the strings in a chordal texture which includes a subtle off-beat rhythmic pattern in the violins and violas. The unison chorus enhances this with a wordless vocal line which basically doubles the violins in pitch and rhythm.

The soloist enters *forte* with what is a possible variant of (12), a melodic pattern which is related to (1a) and which will reappear sometime in D. Another variant of this motif is stated almost simultaneously by the chorus and violins in 370-371.

As accompaniment to the second of the four textual phrases found in a, Delius introduces at 376 a simple two measure chromatic figure in clarinet I. This is echoed in 378-379 in the chorus sopranos and in flutes I and II as counterpoint to the beginning of textual phrase three in the solo. Also appearing in 378-384 in the cello and bass is a repeating descending line in which the rhythm and melodic contour suggest the wordless choral phrase of 370 and (12). Delius combined textual phrases three and four at this point, creating a slight musical climax in 383-384 which relaxes into a modulation to D^b at 385 and the beginning of b.

(10) [385] flute I, II



(11) [392] flute I



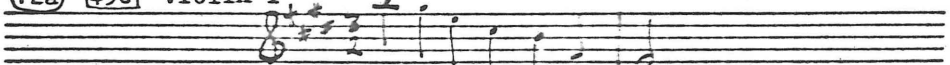
(11a) [396] violin I



(12) [436] baritone solo



(12a) [436] violin I

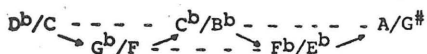


b This is a rather complex section involving several significant motifs. The main motif, (10) (which will later dominate c and d), is introduced by the flutes in 385-386; (11) is stated by flute I and English horn in 392; (11a) appears in a minor version in 395 in the solo horn and

finally in the major key in violin I in 398. Structurally, a kind of three-part form is discernible, although the distinctions between these sub-sections reflects only the differences in principle accompaniment motifs and associated tonal areas:

- [a] 385-391 (10) D^b
 [b] 392-404 (10), (11), (11a) A-F
 [a'] 404-406 (10) D^b

[a] With the shift to D^b in 385, Delius introduces a simple chromatic motif, (10), which will permeate the orchestral material periodically for the next forty bars. The motif is stated sequentially, which creates a falling chromatic line because of the descending fifth/ascending fourth pattern.



The bass also descends chromatically, requiring any contrary motion to this accompaniment to be achieved by the vocal lines. (This chromatic descent of both bass and treble is most pronounced in c at 407-412.)

Initially, (10) appears five times from 385-388, starting on D^b/C; and from the third beat of 388 to the fifth beat of 389 three melodic variations occur, the last of which is oriented around D^b/C. With the final beat of 389 the original melodic material from 386 returns, and if one considers the D-D^b-C variant in 389 as the actual starting point, the pattern proceeds almost exactly as before (now C^b/B^{bb}), involving five significant statements of (10) over an altered harmonization and ending in 391. Although the melodic interest shifts to (11) with its entrance in 392, six more statements of (10) are hidden in the accompanying material, beginning on C/B in 391-392 in violin II and ending on F/E in 395-396 in violin I and viola. The third repetition

of 10 in 392-393 in violin I and oboe I is at its original Db/C pitch level, but over a very different harmonization.

The solo line, which occasionally incorporates 10, is basically independent, and at 390 the chorus returns with textual and musical counterpoint, thus establishing a kind of dialogue with the solo which Delius employs throughout the remainder of b.

B Although there is an obvious continuity in the solo line connecting a and b, the introduction of 11 in 392 together with a change from the chromatic harmony of a tends to establish a new mood. Suggestive of the "bird's call", 11 permeates the accompaniment and becomes more melodically distinct as 11a in 395.

This sub-section exhibits a subtle balance which reflects Delius's use of the text. At 395 the initial stanza of solo text employed in C comes to an end, followed by a new stanza beginning in 396 which continues to the end of B. The first material is accompanied by 11 and is punctuated by a short return of 10 in violin I and II and in the bassoon in 394-395. The final phrase of the soloist contains the sixteenth note pattern from 11 which is here altered to a minor variant and echoed by 11a in horn I at 395. The interval of a fourth which introduces 11a is possibly traced to the beautiful fourth in the choral line in 392.

From 396-404 the soloist presents the second stanza in its entirety. The orchestral accompaniment contains five statements of 11a, beginning in 396 with a variant in oboe I which is actually an overlap echo of the horn statement from 395. The next three statements, which are melodically identical, follow the effective modulation to F and occur in 398-400 in violin I, woodwinds, and low strings. At 403 the final repetition of this motif is heard, beautifully preparing

the cadence to D^b and the end of [B].

[a'] With the return to D^b at the end of the final phrase of solo text, Delius reintroduces at 404 in the orchestral accompaniment the melodic and harmonic material found in the first three bars of [a]; and thus providing with the gentle return of (10), a song-like balance to b. Yet the tranquility of the orchestral material is betrayed by the presence of the chorus whose text announces the bitter reality which the tormented "bird" must yet accept.

c This section presents an impassioned climax built on repetitions of (10) and comes as a sudden contrast to the poignant diminuendo at the end of [a']. With a sudden *forte*, Delius begins the throbbing sequence which builds to a climax in 410-412. It is musically quite similar to the other extended statement of (10), only longer. There are slight repetitions of the motif over a chromatically descending bass line. Textually, Delius unites the soloist and chorus for the first time in all C, employing a canonic treatment of the phrase.

A sharp cut-off of the *fff* chord in 412 reveals a dramatic tympani roll whose diminuendo prepares the entrance of the poignant ad libitum solo line "O I am very sick and sorrowful." In 414 the accompaniment returns with final echos of (10), followed by plaintive repetitions of a falling fourth vaguely reminiscent of (1), over the significant tonality of E.

c' Although Whitman's text suggests only despair and sadness, Delius begins the final stanza of C in a quasi major mode (C). In the accompaniment, 10 reappears (modified once in 419-420 to a major second) and is melodically extended to suggest a pastoral mood.

But suddenly the bitterness of c returns in 423-427 as (10) in its original form reappears in the strings, with Delius quoting the sequential climax

of c found in 408-412 , exact both in motif and harmony. Here he achieves possibly a more intense climax, as the vocal line, unlike in c, remains independent of (10). The soloist reaches his emotional high point on beat one of 427 , allowing the woodwinds to intensify the climax with another statement of (10) , the final one of the work. However, the dissonance of c has been softened here from the $A^{\circ 6}_5 + B$ (B against C) to simply $A^{\circ 6}_5$, allowing the soloist to continue onward with the poignant final phrase of the stanza, gradually falling in pitch and dynamic and echoed effectively by the chorus in 431-432 , ending in e minor. Delius once again recalls the mood of the sea as he repeats the falling fourth from 416 over bass repetitions of a rising melodic figure reminiscent of (2).

The beautiful closing bars of this section create an effective transition to D and the final portion of the work. A somber falling line in the cello, bass, and bassoon ends with the descent of an E triad the completion of which occurs with the pitch E in 436 , forming the root of the E tonality of the closing.

Section D

Delius chose to end *Sea Drift* with a mood imbued with a mixture of remembrance, despair and resignation as portrayed in the final stanza of Whitman's text:

O past! O happy life! O songs of joy!
In the air, in the woods, over fields,
Loved! loved! loved! loved! loved!
But my mate no more, no more with me!
We two together no more!

Musically, he personifies these emotions by recalling extensively material used earlier, as is immediately noticeable in his choice of tonality. The section is composed entirely about the key of E, the prominent tonality of the work, and provides an obvious emotional contrast, as suggested by the text, to the two preceeding e minor sections. The ultimate sense of resignation and

constancy is achieved by the wedding of the words "no more" to the musical description of the sea taken from the opening of the work.

Also significant is the introduction of (12) and (12a) and the reappearance of five prominent motifs stated earlier in the work. This section begins with the soloist singing "O past! O happy life!" which employs (12) as a vocal line. As it permeates the orchestral texture in the ensuing bars, (12a) seems suggestive of (1a), the only sea motif from the Introduction which does not reappear in D.

Delius's gift for creating lyrical solo lines is wonderfully apparent in his setting of the first three textual phrases, as the voice soars over the accompaniment with the thrilling climax at 445 and sighs longingly with a soft octave in 448. The initial orchestral accompaniment to this material is constructed from repetitions of (12), (12a), a variant of (5), and (11a). Delius delineates the three basic orchestral phrases with (12a), an extended version of (12). The first begins in violin I in 436, and the second starts in 442 in the flutes and clarinets and is coupled with (11a) which swells forth as an inner voice in the viola and horns I and III. A third statement of (12a), which serves to introduce the fourth textual phrase, comes as an echo to the first two and appears in 449 in oboe I, again simultaneously with (11a) in violin II. Another less distinct statement of (12a) occurs at the end of the first voice and orchestral phrase in 439 in oboe I.

Appearing as a brief interlude between orchestral phrases one and two are two statements of a variant of (5) in clarinet I and flutes I and II. Also present through 448 are five repetitions of (12), the most significant of which occurs in 447-448 in counterpoint to the descending vocal line.

At 449 the opening mood of joy in remembrance wanes as the soloist, over (11a) and (12a), begins the first of two statements of the fourth textual phrase, "But my mate no more, no more with me." As this first one ends in 453, (11a) and (12) appear again, preceeding the entrance of the textual repetition in 454.

In this cello/bass statement, (11a) is expanded melodically to combine with (12) in 454-455, and the flute line in 456-458 evolves similarly. Even the vocal phrase incorporates a variant of (12) as it concludes in 457. The final textual phrase of the work, which is similar musically to the repetition of phrase four, concludes the soloist's line with an augmented version of (12) in 460-461. As accompaniment, in 459-461 Delius reproduces exactly the beautiful cadential line which closed C-b-E in 403-404.

At this point the sea motifs of the Part I Introduction return with (2) in the bass in 461 followed by (1) in 468. Delius begins the beautiful closing as the chorus reiterates the words "no more" against the plaintive shifting harmonies in the orchestra. From 461-466 the harmonic structure consists almost entirely of consecutive dominant seventh chords related by the interval of a major second: $E_7 - F\sharp_7$, $A_7 - B_7$, $C\sharp_7 - E^{\circ}9$.

Over the final choral phrase at 467 the original form of (1) re-appears in the strings, matching almost exactly melodically and harmonically the first four measures of the piece. Thus the symmetry becomes complete, re-establishing the ceaseless monotony of the sea. The work ends quietly with two repetitions of (1), resolving in the final bar to E major.

Footnotes

1. Hutchings, p. 103-104
2. Heseltine, p. 104
3. Ibid, p. 104-105
4. Beecham, p. 154-155
5. Beecham, p. 123