

Marina

For SATB choir

Text by T.S. Eliot

Music by Robert Adámy Duísberg

*“They belong in a world from which some emotions have been purified away,
so that others, ordinarily invisible, may be made apparent.”*
- T.S. Eliot

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Program Notes

Upon his conversion to Anglicanism in 1927, T.S. Eliot composed his group of “Ariel Poems” in an increasingly personal and inward-looking style. The themes of *Marina*, the most lyrical of the set published in 1930, are paternity and recognition. Eliot describes his allusions as a “crisscross between the text and the quotation,” contrasting life and death, between Shakespeare’s Pericles being astonished to discover his lost daughter Marina alive, and the Latin epigraph, “What place is this, what region, what part of the world?” from Seneca’s *Hercules Raging*, “where Hercules, having killed his children in a fit of madness induced by an angry god, comes to without remembering what he has done.”

The poem is about Eliot’s own search for religious experience and ecstatic rediscovery of lost innocence. The daughter is a symbol of regeneration, of miraculous re-birth out of death. The body of the old self, the old ship cracked and battered with the passage of time and facing break-up on granite shores, is now given up for the child in face and form, her speech as yet unspoken, lips parted in hope.

The intimate lyricism of this poem captivated me decades ago as a potential song. And when that old melody remembered herself to me recently, note for note out of the fog of time, I knew that this fuller setting was calling to be written.

Text from T.S. Eliot

Quis hic locus, quae regio, quae mundi plaga?

What seas what shores what grey rocks and what islands
What water lapping the bow
And scent of pine and the woodthrush singing through the fog
What images return
O my daughter.

Those who sharpen the tooth of the dog, meaning
Death
Those who glitter with the glory of the hummingbird, meaning
Death
Those who sit in the sty of contentment, meaning
Death
Those who suffer the ecstasy of the animals, meaning
Death

Are become unsubstantial, reduced by a wind,
A breath of pine, and the woodsong fog
By this grace dissolved in place
What is this face, more distant than stars and nearer than the eye
Whispers and small laughter between leaves and hurrying feet
Under sleep, where all the waters meet.

Bowsprit cracked with ice and paint cracked with heat.
I made this, made this unknowing, unknown, my own.
The garboard strake leaks, the seams need caulking.
This form, this face, this life to live in a world of time beyond me; let me
Resign my life for this life, my speech for that unspoken,
The awakened, lips parted, the hope, the new ships.
What seas what shores what granite islands towards my timbers
And woodthrush calling through the fog
My daughter.

Marina

Text by T.S. Eliot

Quis hic locus, quae regio, quae mundi plaga?

Setting by Robert Adámy Duisberg

dedicated to my daughters

Robyn Elizabeth Duisberg Leslie &

Jessica Adámy Leslie

Come barcarola ♩ = 84

mp 2 4 6 *p*

Soprano
What seas what shores what grey rocks and what is - lands What wa - ter

Alto
What seas what shores what grey rocks What wa - ter,

Tenor
What seas what shores what grey rocks and what is - lands What wa - ter

Bass
What seas what shores what grey rocks and what is - lands wa - ter

Piano
* Piano reduction for rehearsal
may be used in performance if needed.

S 8 *mf* *mp* 10 12

lap - ping the bow And scent of pine and the wood - thrush

A 3 *mf* *mp*

what wa-ter lap ping the bow And scent of pine and the wood - thrush

T 8 *mf* *mp*

lap - ping the bow And scent of pine and the wood - thrush

B *mf* *mp*

lap - ping the bow scent of pine and the wood - thrush

Pno. 3 *mf* *mp*

14 *p* 16 *f* *mf* 18

S sing - ing through the fog sing ing through the fog What im - a - ges what im - a - ges re -

A sing - ing through the fog sing - ing through fog What im - a - ges what im - a - ges re -

T sing - ing through the fog sing - ing through fog What im - a - ges what im - a - ges re -

B sing - ing through the fog sing - ing through fog What im - a - ges what im - a - ges re -

Pno. *p* *f* *mf*

rit. 20 *ff* *p* 22 **Leggermente movente** ♩ = 84

S turn O my daugh - ter. Those who sharp - en the tooth of the dog

A turn O my daugh - ter. Those who sharp - en the tooth of the

T turn O my daugh - ter. Mean - ing

B turn O my daugh - ter.

Pno. *ff* *p* **Leggermente movente** ♩ = 84

24 26 28

S *p* Those who glit - ter in the glo - ry of the *f* hum-ming-bird

A *p* dog, Those who glit - ter in the glo - ry of the *f* hum mean-ing Death who *mp*

T *p* Death Those who glit - ter in the glo - ry of the *f* hum-ming-bird, Those who *mp*

B *p* Mean-ing death who glit - ter in the glo - ry of the *f* hum - ming - bird, Those who *mp*

Pno. *f* *mp*

30 32 34

S *mp* mean-ing Death Those who suf - fer the ec - sta-sy of the

A sit in the sty of con - tent-ment, Those who suf - fer the ec - sta-sy of the

T sit in the sty of Death Those who suf - fer the ec - sta-sy of the

B sit in the sty of Death Those who suf - fer the ec - sta-ssy of the

Pno. *mp*

36 38 40 42

rit. *f* *mp* *Meno mosso* $\text{♩} = 72$ *p*

S an - i - mals, mean ing Death Are be - come un - sub - stan - tial, re - duced by a

A an - i - mals, mean - ing Death re - duced by

T an - i - mals, mean - ing Death re - duced by a

B an - i - mals, mean - ing Death Are be - come un - sub - stan - tial, re duced by

f *mp* *p* *f*

rit. *f* *mp* *p*

Pno.

44 46 48

poco rit. *Dolce, ma triste* $\text{♩} = 76$

S wind, A breath of pine, and the wood - song fog By this grace dis - solved in place What is this

A wind, breath of pine, and the wood - song fog A breath of pine, What is this

T wind, *(p)* A breath of pine, a breath of pine, and the wood - song fog By

B wind, A breath of pine, and the wood - song fog By this grace What is this

mp *p*

poco rit. *Dolce, ma triste* $\text{♩} = 76$

Pno.

50 *rit.* *f* *mf* 52 **Quasi una danza** ♩ = 56

S face? This face? More dis - tant than stars and near - er than the eye

A face? This face? More dis - tant than stars and near - er than eye

T grace This face? More dis - tant than stars and near - er than eye

B face? This face? More dis - tant than stars and near - er than

Pno. *rit.* *f* *mf* **Quasi una danza** ♩ = 56

54 *f* 56 *mp* 58 **Meno mosso** ♩ = 76

S Whis - pers and small laugh - ter be - tween leaves and hur - ry - ing feet Un - der

A Whis - pers and small laugh - ter be - tween leaves and hur - ry - ing feet Un - der

T Whis - pers and small laugh - ter be - tween leaves and hur - ry - ing feet Un - der

B Whis - pers and small laugh - ter be - tween leaves and feet Un - der

Pno. **Meno mosso** ♩ = 76 *f* *mf*

60 62

p *mf* *rit.*

S sleep, where all the wa - ters meet.

A sleep, where all the wa - ters all the wa - ters meet,

T sleep, Un - der sleep where all the wa - ters the wa - ters meet.

B sleep, Un - der sleep where all the wa - - - - - ters meet.

Pno. *p* *mf* *rit.*

64 66

Barcarola calmata ♩ = 80

p *legato*

S Bow-sprit cracked with ice and paint cracked with heat I

A Bow-sprit cracked and paint cracked paint cracked with heat I

T Bow - - sprit cracked Bow sprit cracked with ice and paint cracked I

B Bow-sprit cracked paint cracked I

Pno. *p* *legato*

68 70 72 *mf*

S made this, Made this un-know-ing un known, my own. The gar - board strake leaks, the

A made un - known, un-know-ing my own. The gar - board strake leaks, the

T made this un - know - ing, un known, my own. The gar - board strake leaks, the

B made this, un - known, my own. The gar - board strake leaks, the

Pno.

74 76 78 80 *p subito* *accel.*

S seams need caul-king, This form, this face, this life to live in a world of time be-

A seams need caul - king, This form, this face this life to live in a world of time be-

T seams need caul - king, This form, this face, this life to live in a world of time time be-

B seams need caul-king, This form, this face, this life to live in a world of time be-

Pno. *p subito* *accel.*

rit. **Espansivo** ♩ = 80

82 *f* 84 *ff* 86

S yond me; Let me re - sign my life for this life, my speech for that un -

A yond me; Let me re - sign my life for this life, my speech for that un -

T yond me; Let me re - sign my life for this life, my speech for that un -

B yond me; Let me re - sign my life for this life, my speech for that un -

Pno. rit. **Espansivo** ♩ = 80

88 90 rit. 92

S *p* *mf* *f*
spo - ken, The a - wak - ened, lips par - ted the hope, the new ships. What

A *p* *mf* *f*
spo - ken, wak - ened, lips par - ted hope the new ships. What

T *p* *mf* *f*
spo - ken, a - wake lips par - ted, hope the new ships. What

B *p* *mf* *f*
spo - ken, The a - - wake the hope the new ships. What

Pno. *p* *mf* *f*

Barcarola con intensità ♩ = 84

stringendo *rit.* *ff*

S seas what shores what gra-nite is - lands what gra - nite is-lands gra - nite is-lands gra-nite

A seas what shores what gra-nite is-lands gran-ite is - lands gra - nite is-lands gra-nite is-lands gra - nite

T seas what shores what gra-nite is - lands what gra-nite is-lands gra - nite is-lands gra - nite gra -

B seas what shores what gra-nite is-lands gra-nite is - lands gra - nite gra - nite gra-nite gra - nite

Barcarola con intensità ♩ = 84

stringendo *rit.* *ff*

Pno.

100 *Espirando** ♩ = 80 *mp* 102 *Barcarola serena* ♩ = 82 *p* 104

S gra-nite towards my tim-bers and wood-thrush call-ing

A gra - nite towards my tim - bers and wood - thrush call - ing

T nite gran-nite towards my tim-bers and wood - thrush call-ing

B gra - nite towards my tim-bers and wood - thrush call - ing

*Espirando** ♩ = 80 *mp* *Barcarola serena* ♩ = 82 *p*

Pno.

* *Espirando* = exhaling/expiring

106 *mf* 108 110

S call - ing through the fog wood-thrush call - ing call - ing through the

A call - ing call - ing through the fog and wood - thrush call - ing through the

T call - ing through the fog and wood-thrush call - ing call - ing through

B call - ing through fog call - ing through fog call - ing through

Pno.

112 *f* *mp* 114 *mf* 116 *molto rit.* 118

S fog and call - ing, call - ing, call - ing My daugh - ter

A fog and call - ing, call - ing, call - ing My daugh-ter My daugh - ter

T fog call - ing, call - ing, call - ing My daugh - ter

B fog and call - ing, call - ing, call - ing My daugh-ter My daugh - ter

Pno.