

# Sea Quartet

*A trawler named Tit Bonhomme sank off Union Hall in January 2012.*

*Five of the crew were lost.*

*This work is dedicated to all those who are lost at sea,  
their families and friends waiting anxiously ashore  
and the volunteers who risk their own lives in search and rescue operations.*

## Andrew Shiels

The sea elicits a wide array of responses.

We are awed, scared, delighted and saddened through  
our interactions with its unpredictable ways.

### I

#### **Shoreline at Dusk**

An eerie place with the calls of distant seals

### II

#### **Small Waves Deceive**

The sea can take life in an instant

### III

#### **A Lost Crew**

The spirits of dead seafarers call to their loved ones in despair.  
Those searching shout to alert their comrades of possible sightings.  
But all is in vain unless the sea chooses to release her victims.

### IV

#### **Waiting**

The despair of those whose loved ones are lost resembles a madness,  
that is eased only by their faith.

### V

#### **Shoreline at Dawn**

The seals take cover as the shoreline is transformed by  
bad weather and the sea finally returns its victims.

Total duration approximately 24 minutes

The accompanying audio files were prepared using Solo Strings samples from the Vienna Symphonic Library and represent an approximate realization of the work.

I  
Shoreline at Dusk

**Very slow ♩=60**

Violin

Violin

Viola

Violoncello

4

Vln.

Vln.

Vla.

Vc.

portamento

pizz.

arco

portamento

sul ponticello

8

Vln.

12

Vln.

17

Vln.

21

Vln.

Vln.

Vla.

Vc.

24

Vln.

Vln.

Vla.

Vc.

29

Vln.

Vln.

Vla.

Vc.

32

Vln. *p*

Vln. *pp*

Vla. *pp*

Vc. > *p*

*attacca*

*attacca*

*attacca*

## II

### Small Waves Deceive

36

normal

Fast  $\text{♩}=180$

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

normal

normal

normal

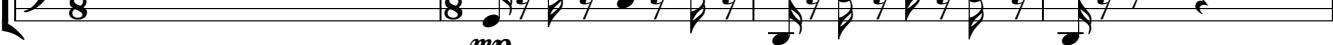
normal

39

Vln. 

Vln. 

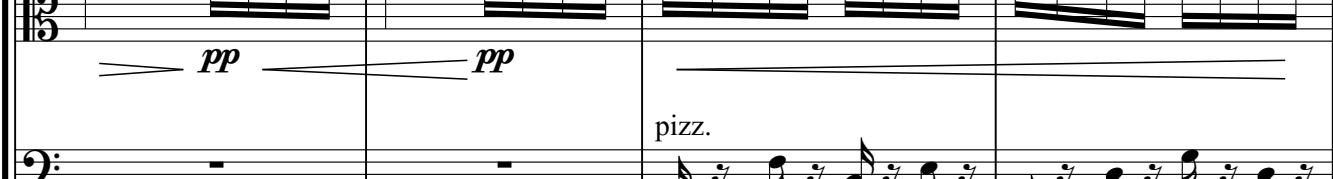
Vla. 

Vc. 

43

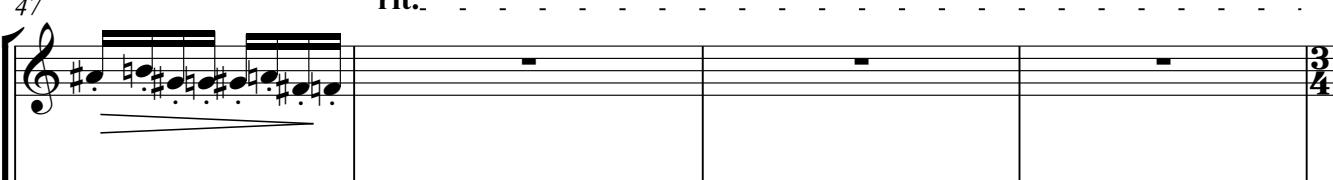
Vln. 

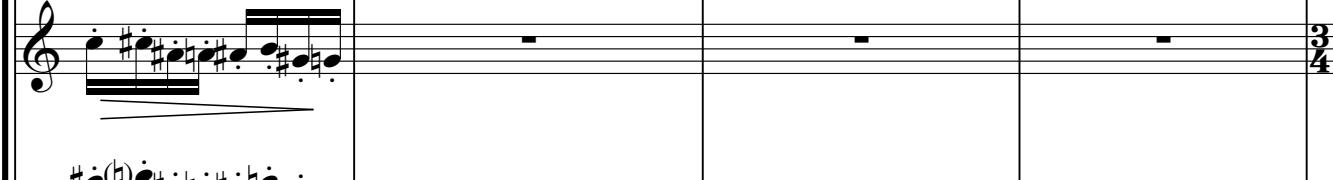
Vln. 

Vla. 

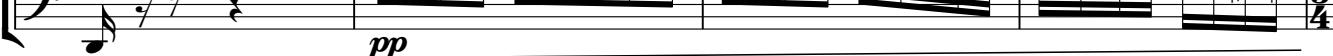
Vc. 

47 rit.

Vln. 

Vln. 

Vla. 

Vc. 

51 a tempo ♩=180

Vln. 3 4 4 8

Vln. 3 4 8

Vla. 3 4 4 8

Vc. 3 4 4 8 *mf*

3 4 4 8

3 4 4 8

3 4 4 8

3 4 4 8

55

Vln.

Vln.

Vla. 3

Vc. 3 *f*

3

3

3

3

60

Vln.

Vln.

Vla.

Vc. 6 6 *p* *mp*

6

6

3

3

65

Vln.  
Vln.  
Vla.  
Vc.

69

Vln.  
Vln.  
Vla.  
Vc.

*p*  
*mf*  
*mp*  
6

74

Vln.  
Vln.  
Vla.  
Vc.

78

Vln. Vln. Vla. Vc.

*mf*

*mp*

*6* *mf*

81 rit.

Vln. Vln. Vla. Vc.

*ppp*

87 a tempo  $\text{♩}=180$

Vln. Vln. Vla. Vc.

*p*

10

91

Vln.  
Vln.  
Vla.  
Vc.

95

Vln.  
Vln.  
Vla.  
Vc.

*mp*

*mp*

*mf*      *mp*

6              *mf*      *mp*

99

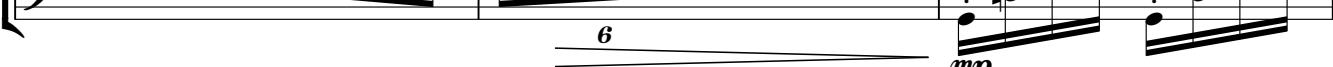
Vln.  
Vln.  
Vla.  
Vc.

3

103

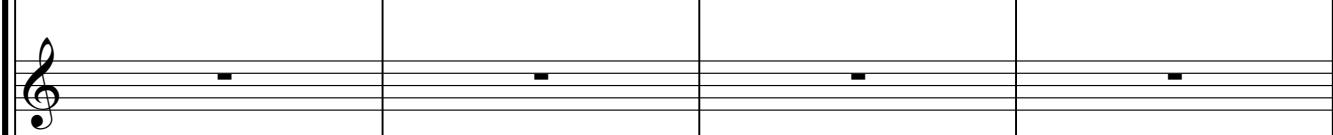
Vln. 

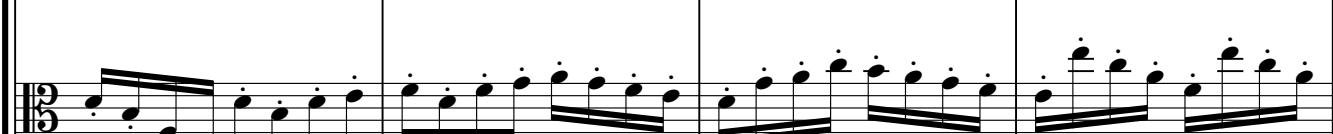
Vln. 

Vln. 

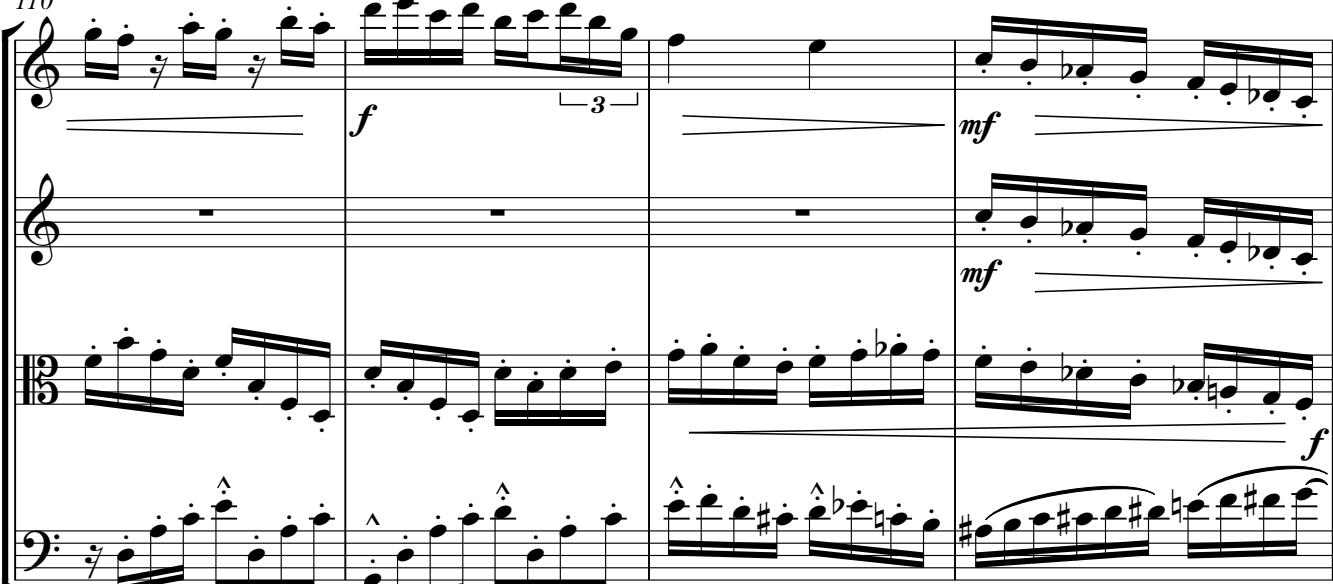
106

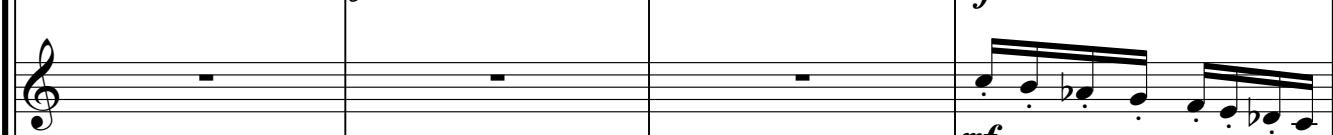
Vln. 

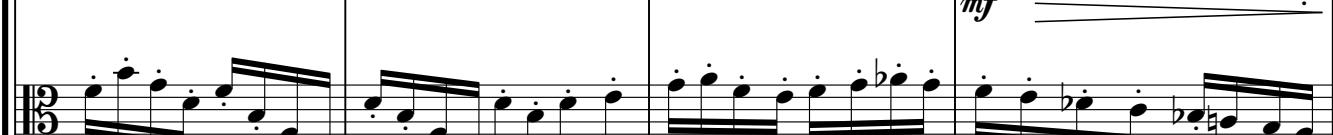
Vln. 

Vln. 

110

Vln. 

Vln. 

Vln. 

Vln. 

114

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

118

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

122

Vln.

Vln.

Vla.

Vc.

Continue to next movement without pause

*fff* *attacca*

*fff* *attacca*

*fff* *attacca*

*fff* *attacca*

6

*fff* *attacca*

### III A Lost Crew

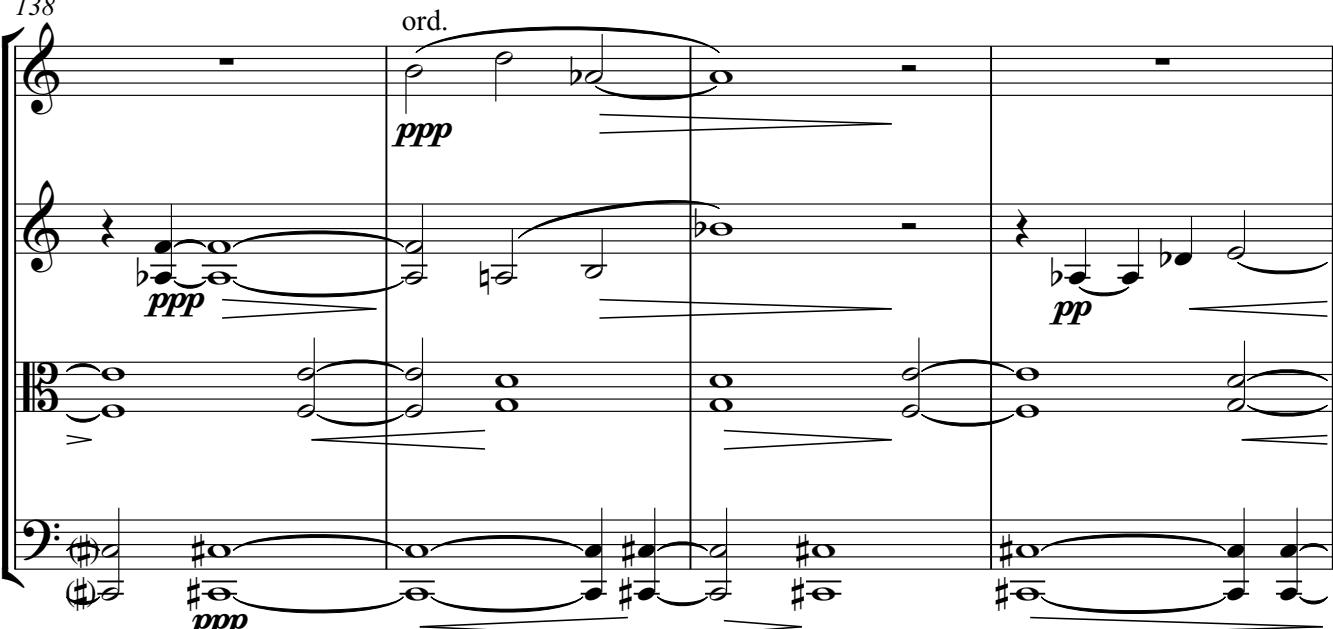
**126 Medium  $\text{♩} = 60$**

Vln.      Vln.      Vla.      Vc.

**132**

Vln.      Vln.      Vla.      Vc.

138

Vln. 

142

Vln. 

146

Vln. 

150

Vln.      Vln.      Vla.      Vc.

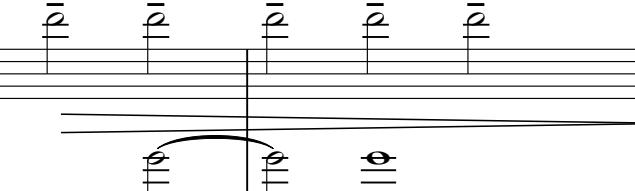
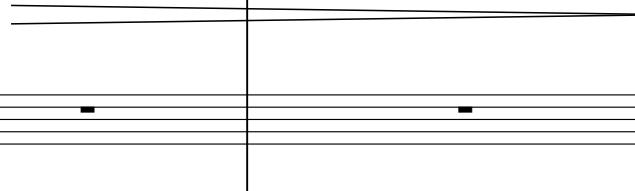
154

Vln.      Vln.      Vla.      Vc.

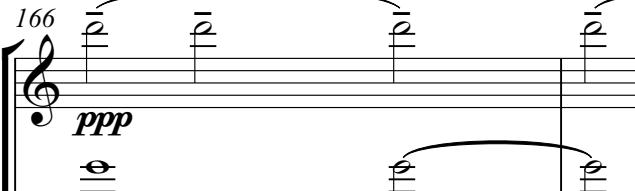
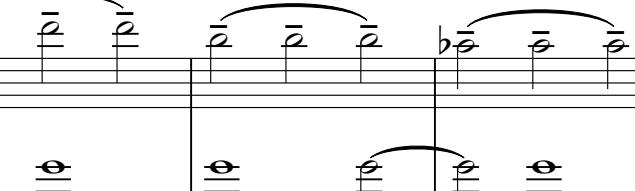
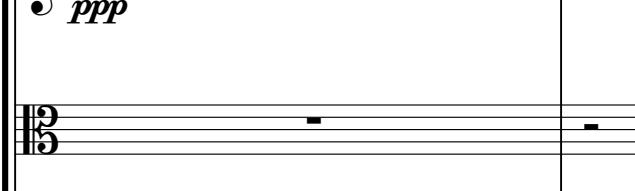
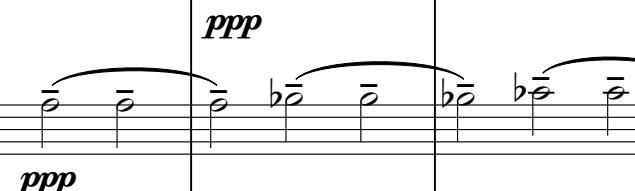
158

Vln.      Vln.      Vla.      Vc.

163

Vln.  Vln.  Vla.  Vc. 

166

Vln.  Vln.  Vla.  Vc. 

170

Vln.  Vln.  Vla.  Vc. 

174

Vln.

Vln.

Vla.

Vc.

178

Vln.

Vln.

Vla.

Vc.

182

Vln.

Vln.

Vla.

Vc.

184

Vln. 

186

Vln. 

190

Vln. 

193

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

195

Vln.

Vln.

Vla. *f*

Vc. *f*

196

Vln.

Vln.

Vla. *f*

Vc. *f*

197

Vln.

Vln.

Vla.

Vc.

198

Vln.

Vln.

Vla.

Vc.

199

Vln.

Vln.

Vla.

Vc.

201

Vln. - *f f* 4/8

Vln. - *f f* 4/8

Vla. - *f f* 6 4/8

Vc. - *f f* 4/8

203

Vln. - 4/8

Vln. - 4/8

Vla. - *pp* 5/8

Vc. - *pp* 4/8

*p*

208

Vln. - *mp*

Vln. - *mp*

Vla. - *mp*

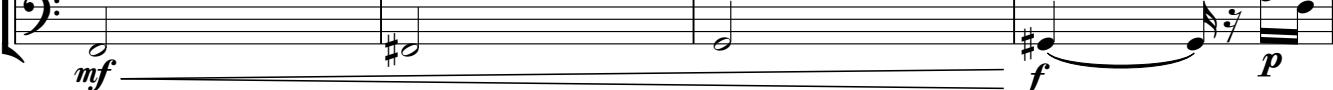
Vc. - *mp*

212

Vln. 

Vln. 

Vla. 

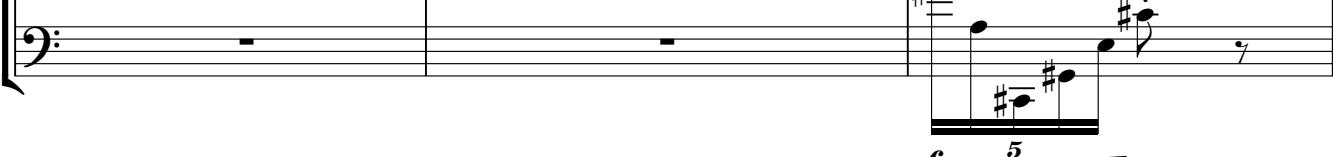
Vc. 

216

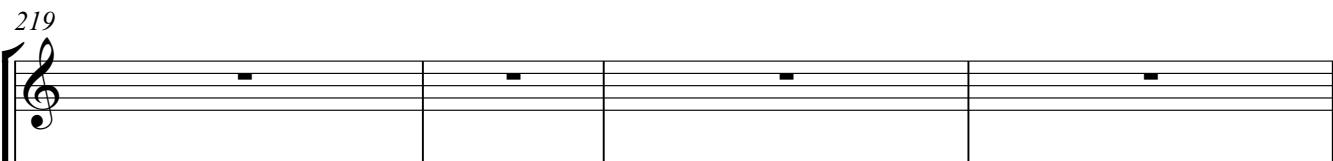
Vln. 

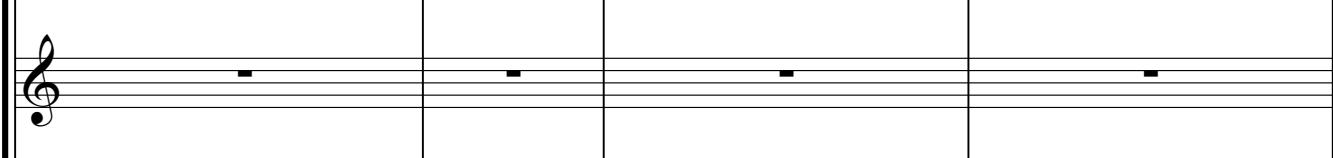
Vln. 

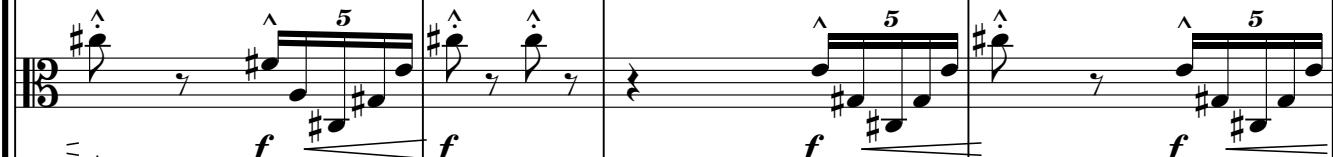
Vla. 

Vc. 

219

Vln. 

Vln. 

Vla. 

Vc. 

223

Vln. Vln. Vla. Vc.

*f*    *f*    *f*    *f*

227

Vln. Vln. Vla. Vc.

*f*    *f*    *f*    *f*    *p*

231

Vln. Vln. Vla. Vc.

*p*    *p*    *p*

235

Vln.

Vln.

Vla.

Vc.

244

Vln.

Vln.

Vla.

Vc.

249

Vln.

Vln.

Vla.

Vc.

253

Vln.      Vln.      Vla.      Vc.

257

Vln.      Vln.      Vla.      Vc.

260

Vln.      Vln.      Vla.      Vc.

264

Vln. Vln. Vla. Vc.

*f*

268

Vln. Vln. Vla. Vc.

*ff ff*

*ff ff*

*ff ff*

*ff ff*

*fff*

*f*

275

Vln. Vln. Vla. Vc.

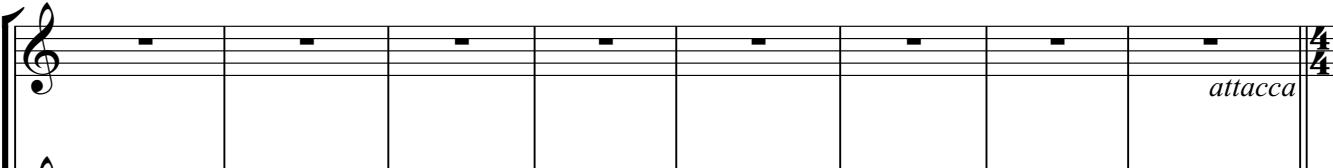
<img alt="Musical score for strings (Vln., Vln., Vla., Vc.) at measure 275. The score shows four staves. The first two staves have treble clefs and one sharp key signature. The third staff has a bass clef and one sharp key signature. The fourth staff has a bass clef and one sharp key signature. Measures 1-4 show eighth-note patterns with grace notes. Measures 5-8 show eighth-note patterns with grace notes. Measures 9-12 show eighth-note patterns with grace notes. Measures 13-16 show eighth-note patterns with grace notes. Measures 17-20 show eighth-note patterns with grace notes. Measures 21-24 show eighth-note patterns with grace notes. Measures 25-28 show eighth-note patterns with grace notes. Measures 29-32 show eighth-note patterns with grace notes. Measures 33-36 show eighth-note patterns with grace notes. Measures 37-40 show eighth-note patterns with grace notes. Measures 41-44 show eighth-note patterns with grace notes. Measures 45-48 show eighth-note patterns with grace notes. 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Measures 817-820 show eighth-note patterns with grace notes. Measures 821-824 show eighth-note patterns with grace notes. Measures 825-828 show eighth-note patterns with grace notes. Measures 829-832 show eighth-note patterns with grace notes. Measures 833-836 show eighth-note patterns with grace notes. Measures 837-840 show eighth-note patterns with grace notes. Measures 841-844 show eighth-note patterns with grace notes. Measures 845-848 show eighth-note patterns with grace notes. Measures 849-852 show eighth-note patterns with grace notes. Measures 853-856 show eighth-note patterns with grace notes. Measures 857-860 show eighth-note patterns with grace notes. Measures 861-864 show eighth-note patterns with grace notes. Measures 865-868 show eighth-note patterns with grace notes. Measures 869-872 show eighth-note patterns with grace notes. Measures 873-876 show eighth-note patterns with grace notes. Measures 877-880 show eighth-note patterns with grace notes. 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Measures 945-948 show eighth-note patterns with grace notes. Measures 949-952 show eighth-note patterns with grace notes. Measures 953-956 show eighth-note patterns with grace notes. Measures 957-960 show eighth-note patterns with grace notes. Measures 961-964 show eighth-note patterns with grace notes. Measures 965-968 show eighth-note patterns with grace notes. Measures 969-972 show eighth-note patterns with grace notes. Measures 973-976 show eighth-note patterns with grace notes. Measures 977-980 show eighth-note patterns with grace notes. Measures 981-984 show eighth-note patterns with grace notes. Measures 985-988 show eighth-note patterns with grace notes. Measures 989-992 show eighth-note patterns with grace notes. Measures 993-996 show eighth-note patterns with grace notes. Measures 997-999 show eighth-note patterns with grace notes.</p>

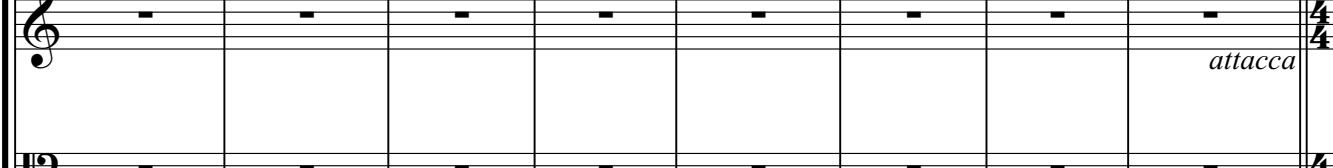
*mf*

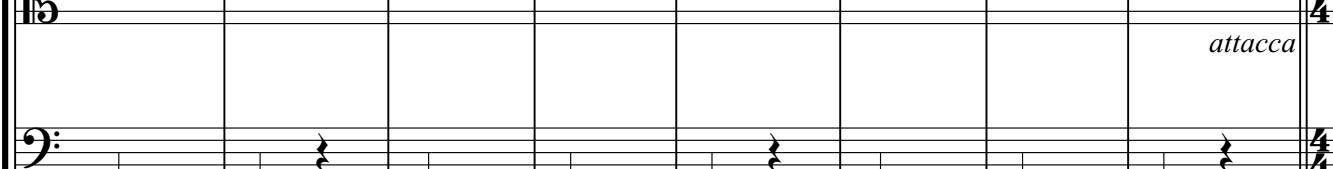
*mp*

*p*

284

Vln. 

Vln. 

Vla. 

Vc.   
attacca

ppp *niente*

## IV

### Waiting

Full fathom five thy father lies,  
 Of his bones are coral made;  
 Those are pearls that were his eyes,  
 Nothing of him that doth fade,  
 But doth suffer a sea-change  
 Into something rich, and strange:  
 Sea-nymphs hourly ring his knell –  
 Hark! Now I hear them,  
 Ding-dong bell.

*Shakespeare – The Tempest*

Very slow ♩=60

292

292

Vln.      pizz.  
Vln.      *ppp*  
Vla.      pizz.  
Vc.      *ppp*

297

297

Vln.      *pp*  
Vln.      *pp*  
Vla.      pizz.  
Vc.      *ppp*

301

Vln. *ppp*

Vln. *arco*

Vla.

Vc.

305

Vln. *pp*

Vln. *bopo.*

Vla.

Vc.

309 pizz.

very gradual accelerando to bar 325

Vln. *pizz.*

Vln. *pizz.*

Vla. *ppp*

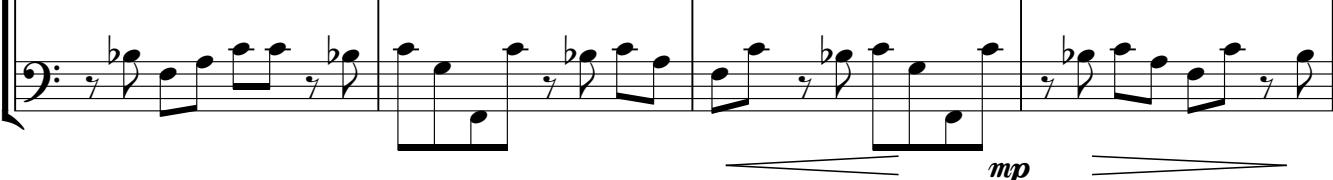
Vc. *ppp*

313

Vln. 

Vln. 

Vla. 

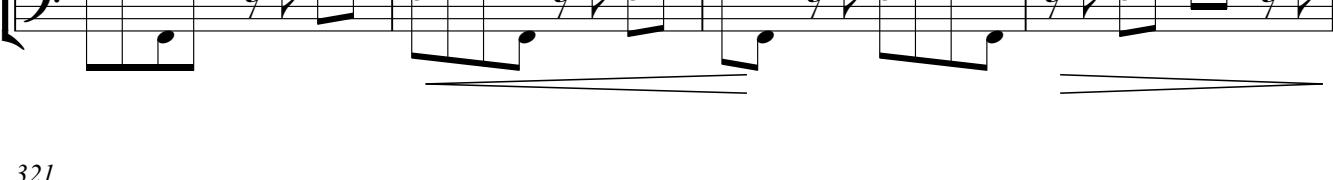
Vc. 

317

Vln. 

Vln. 

Vla. 

Vc. 

321

Vln. 

Vln. 

Vla. 

Vc. 

**Medium waltz  $\text{♩} = 96$**

326 arco

Vln. 

331

accel.

Vln. 

336

Vln. 

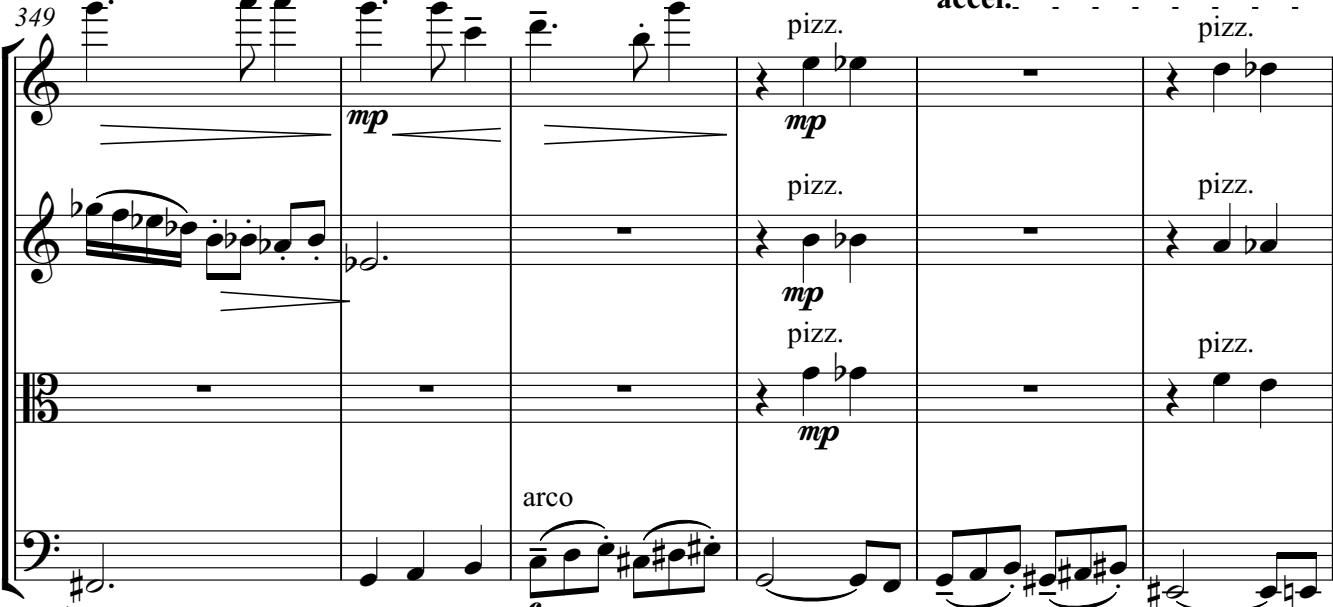
340 - - - -  $\text{♩}=108$       accel. - - - -

Vln. 

345 - - - -  $\text{♩}=120$

Vln. 

349 - - - - pizz.      accel. - - - - pizz.

Vln. 

355

Vln. -

Vln. -

Vla. -

Vc. f

mp

arco

mp

arco

ppp

This section contains four staves for Vln., Vln., Vla., and Vc. Measure 355 starts with a rest for Vln. followed by eighth-note patterns. Measures 356-370 continue with eighth-note patterns, including some grace notes and slurs. Dynamics include *f*, *mp*, *arco*, and *ppp*.

360

Vln. -

Vln. -

Vla. -

Vc. pp

p

mp

p

mp

mf

mf

This section contains four staves for Vln., Vln., Vla., and Vc. Measures 360-364 show eighth-note patterns with dynamics *pp*, *p*, *mp*, and *mf*.

365

Vln. f

Vln. f

Vla. f

Vc. mf ff

=144

pizz.

mf

pizz.

mf

pizz.

mf

This section contains four staves for Vln., Vln., Vla., and Vc. Measures 365-369 show eighth-note patterns. Dynamics include *f*, *ff*, *pizz.*, and *mf*. The tempo is marked =144.

369

Vln.      pizz.      arco  
Vln.      pizz.      arco  
Vla.      pizz.      arco  
Vc.      ^      ff      fp

375

Vln.      fp      fp      fp  
Vln.      fp      fp      fp  
Vla.      fp      fp      fp  
Vc.      ff      ff      ff

381

Vln.      fp      fp      p      f  
Vln.      fp      fp      p      pizz.  
Vla.      fp      fp      p      p  
Vc.      ff      ff      -      p

387

Vln.

Vln.

Vla.

Vc.

393

Vln.

Vln.

Vla.

Vc.

398

Vln.

Vln.

Vla.

Vc.

403

Vln.      Vln.      Vla.      Vc.

*f*      *p*      *f*

*f*      *p*      *f*

*f*

409 arco

Vln.      Vln.      Vla.      Vc.

*mp*

*f*

*ff*

414

Vln.      Vln.      Vla.      Vc.

*mf*

*arco* *mp*

*pp*

*p*

pizz.

*p*

419

Vln.

Vln.

Vla.

Vc.

423

Vln.

Vln.

Vla.

Vc.

428

Vln.

Vln.

Vla.

Vc.

38

432

Vln.      Vln.      Vla.      Vc.

pizz.  
mp  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.

mp  
pizz.  
pizz.  
pizz.

mp  
arco  
f  
mf

438

Vln.      Vln.      Vla.      Vc.

mp  
arco  
arco  
arco  
pp

mp  
arco  
mp  
f  
pp

443

Vln.      Vln.      Vla.      Vc.

mf  
mf  
mf  
pp  
p  
mp  
p  
mp

448

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *mf* *ff*

*mp* pizz.

*mf* pizz.

*mf*

452

Vln. *p* pizz.

Vln. *p* pizz.

Vla. *p* pizz.

Vc. *arco* *ff*

*mp* arco

*fp* arco

*fp*

458

Vln. *mp*

Vln. *fp*

Vla. *fp*

Vc. *fp* *ff*

*mp*

*fp*

*fp*

464

Vln. *mp*

Vln. *fp*

Vla. *fp*

Vc. *ff* *ff* *pp*

471

Vln. *mp*

Vln. *sforzando*

Vla. *sforzando*

Vc. *f* *f* *f*

476

Vln.

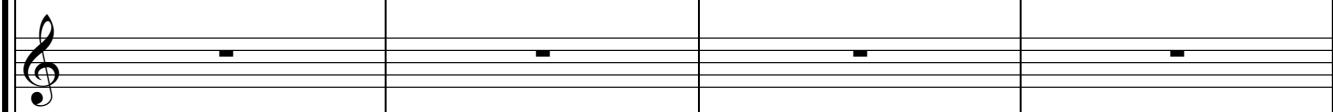
Vln.

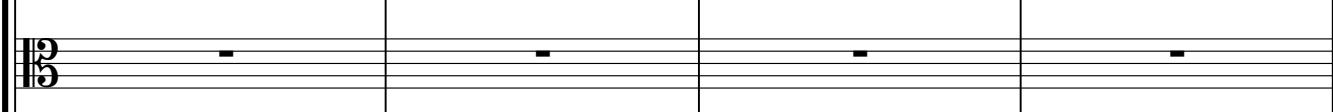
Vla.

Vc. *f* *f* *f*

480

Vln. 

Vln. 

Vla. 

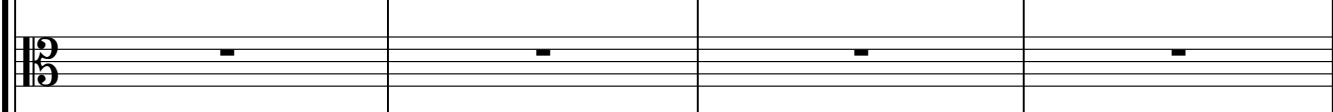
Vc. 

*f*      *f*      *f*      *f*

484

Vln. 

Vln. 

Vla. 

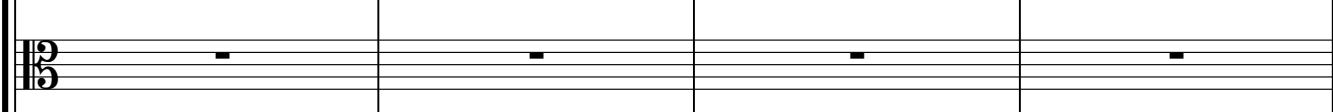
Vc. 

*f*      *f*      *f*      *f*

488

Vln. 

Vln. 

Vla. 

Vc. 

*f*      *f*      *f*      *f*

492

Vln. 

496

Vln. 

500

Vln. 

Slower  $\text{♩} = 120$  43

504

Vln. 

Vln. 

Vla. 

Vc. 

509

Vln. 

Vln. 

Vla. 

Vc. 

514

Vln. 

Vln. 

Vla. 

Vc. 

V  
Shoreline at Dawn

**Very slow ♩=60**

519

Vln.      pizz. arco      pp

Vln.      pp > pp pizz.      pp

Vla.      pp      pp arco      pp portamento

Vc.      pizz.      pp      arco pp

portamento

523

Vln.      pp 3— 3      pizz.

Vln.      pp pizz. pp arco p p mp

Vla.      — pp < pp < pp < pp < p

Vc.      sul ponticello pp —

527

Vln.      Vln.      Vla.      Vc.

portamento  
portamento  
pizz.  
sul tasto  
sul ponticello  
portamento  
pizz.  
pizz.

532

Vln.      Vln.      Vla.      Vc.

pizz.  
pizz.  
portamento  
normal  
normal  
normal  
mf  
mf  
mf  
mf

536

Vln.      Vln.      Vla.      Vc.

pizz.  
pp  
p  
pp  
portamento  
p  
mp  
mp  
mp  
mp  
mp  
mp  
mp

539

Vln. Vln. Vla. Vc.

541

Vivace  $\text{♩} = 164$

Vln. Vln. Vla. Vc.

pizz. marcato pizz. f f

546

Vln. Vln. Vla. Vc.

f f f f

f f f f

arco pizz. arco pizz. arco pizz.

552

Vln. -

Vln. f

Vla. -

Vc. arco pizz. arco pizz. arco pizz.

*mf* — *f* — *mf* — *f* — *mf* — *f* —

558

Vln. -

Vln. f

Vla. -

Vc. arco pizz. arco pizz. arco pizz.

*mf* — *f* — *mf* — *f* — *mf* — *f* —

arco *marcato*

564

Vln. *f*

Vln. f

Vla. -

Vc. arco pizz. arco pizz. arco pizz.

*mf* — *f* — *mf* — *f* — *mf* — *f* —

*mf* — *f* — *mf* — *f* — *mf* — *f* —

570

Vln. 

576

Vln. 

581

Vln. 

586

Vln.      Vln.      Vla.      Vc.

arco      pizz.      arco      pizz.      arco

*f*      *mf*      *f*      *mf*      *f*      *mf*

591

Vln.      Vln.      Vla.      Vc.

pizz.      arco      pizz.      arco      pizz.

*f*      *mf*      *f*      *mf*      *f*      *mf*

596

Slower  $\text{♩} = 136$

Vln.      Vln.      Vla.      Vc.

normal  
*mf*  
normal

*f*      arco      *f*      pizz.  
arco      pizz.      arco      pizz.

*mf*      *f*      *mf*      *f*

602

Vln.  
Vln.  
Vla.  
Vc.

607

Vln.  
Vln.  
Vla.  
Vc.

612

Vln.  
Vln.  
Vla.  
Vc.

617

Vln.

Vln.

Vla.

Vc.

622

Vln.

Vln.

Vla.

Vc.

627

Vln.

Vln.

Vla.

Vc.

632    **molto rall.**

A tempo  $\text{♩} = 136$

Vln.  
Vln.  
Vla.  
Vc.

*mp*

*p*

*arco*

*mp*

638

Vln.  
Vln.  
Vla.  
Vc.

643

Vln.  
Vln.  
Vla.  
Vc.

*f*

*f*

*f*

*f*

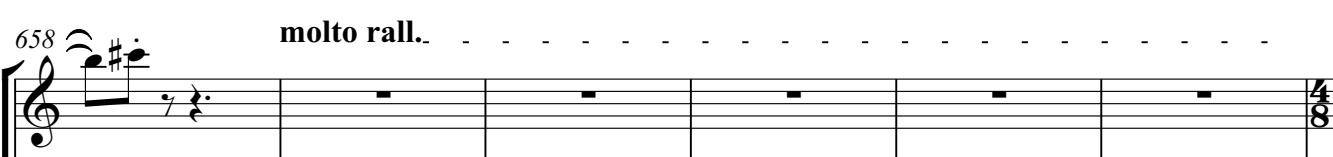
648

Vln. 

653

Vln. 

658 *molto rall.*

Vln. 

Vln. 

pizz.  
Vla. 

Vc. 

664

Vln. *pp*

Vln. *pp*

Vla. *f*  
3  
*arco*

Vc. *p*

669

Vln.

Vln. *mp* *p*

Vla. *f*  
3  
*arco*

Vc. *pizz.* *mp*

674

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *mf*

678

Vln.      Vln.      Vla.      Vc.

sul tasto *6*      sul tasto *6*  
*pp*      *pp*

arco  
*mp*

682

Vln.      Vln.      Vla.      Vc.

*pp*      *pp*      *pp*      *pp*

*6*      *6*      *6*      *6*

*6*      *6*      *6*      *6*

685

Vln.      Vln.      Vla.      Vc.

*p*      *p*      *p*      *p*

*6*      *6*      *6*      *6*

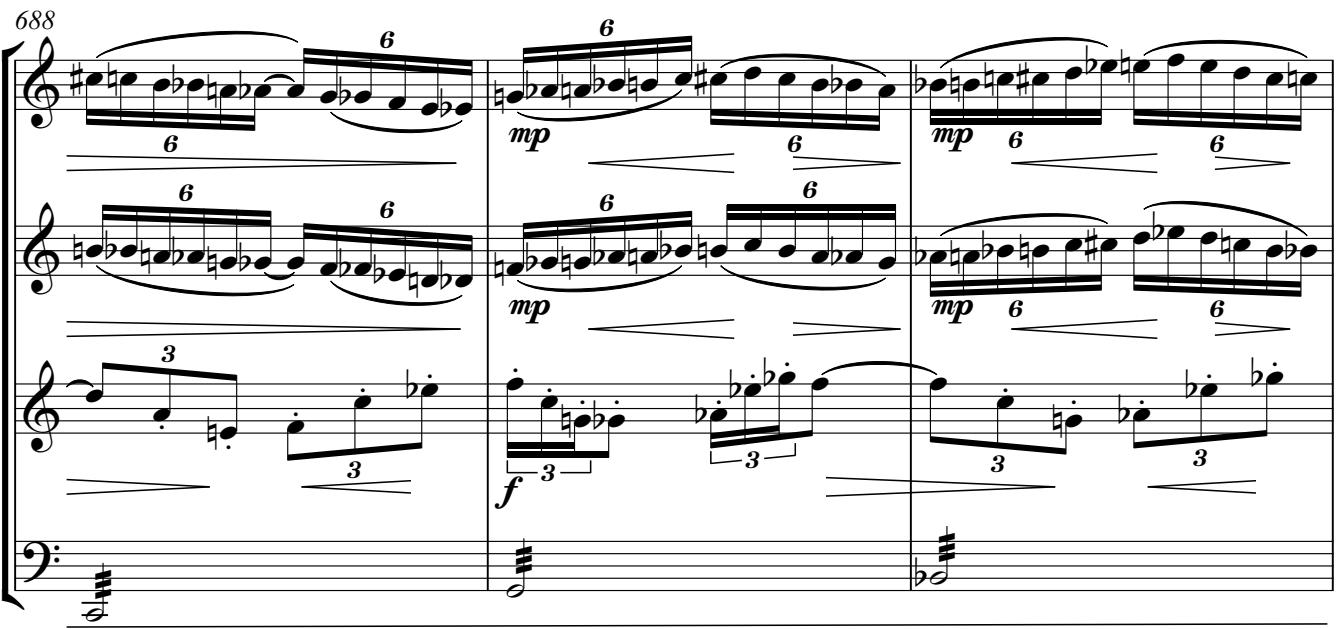
*6*      *6*      *6*      *6*

*marcato*      *3*      *3*      *3*

*f*      *f*      *f*      *f*

*mf*

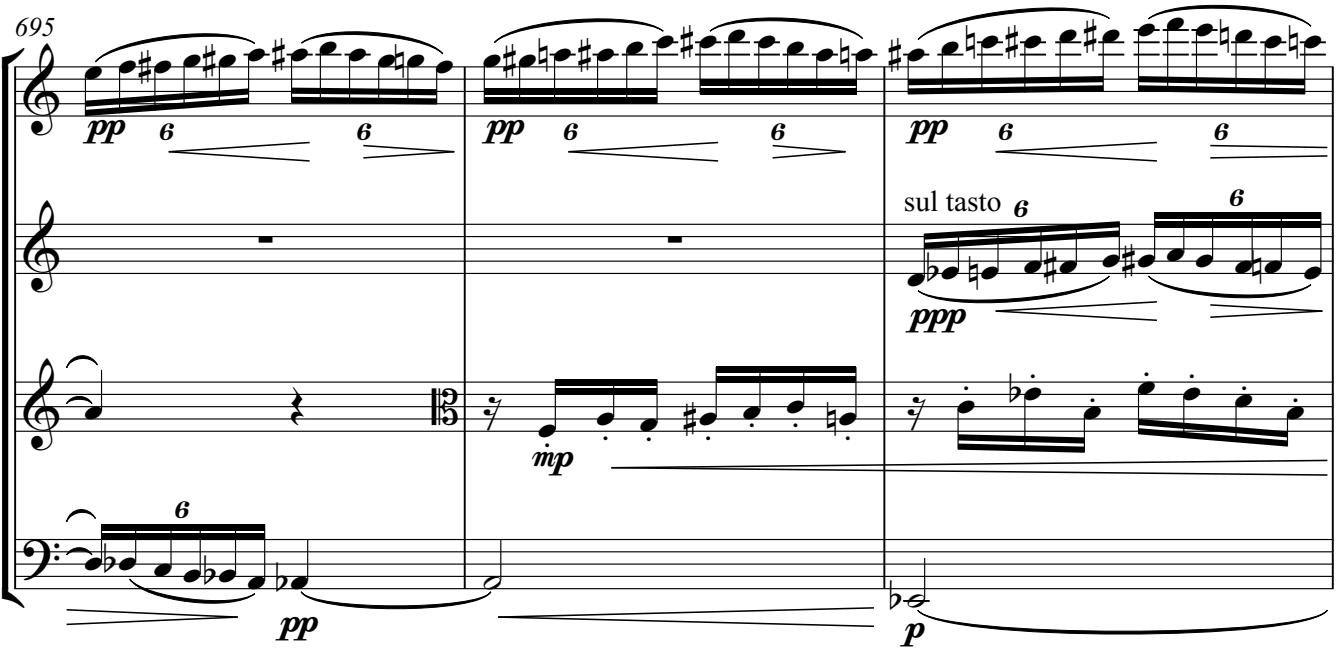
688

Vln. 

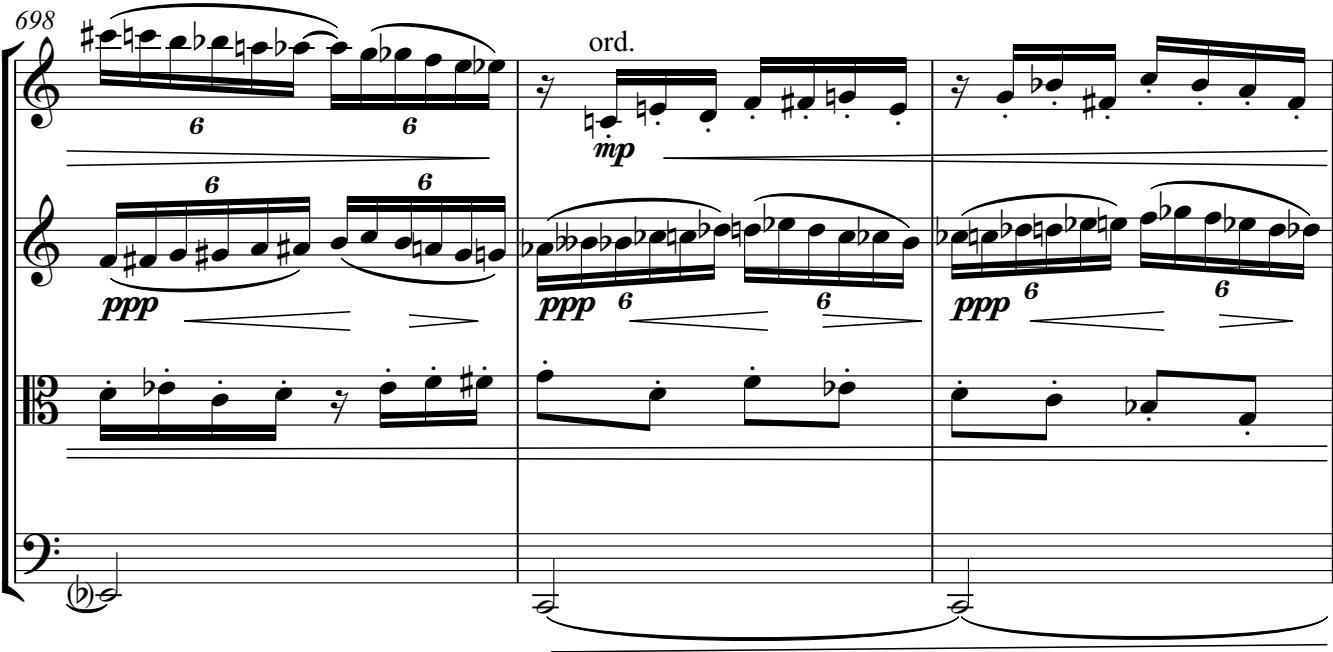
691

Vln. 

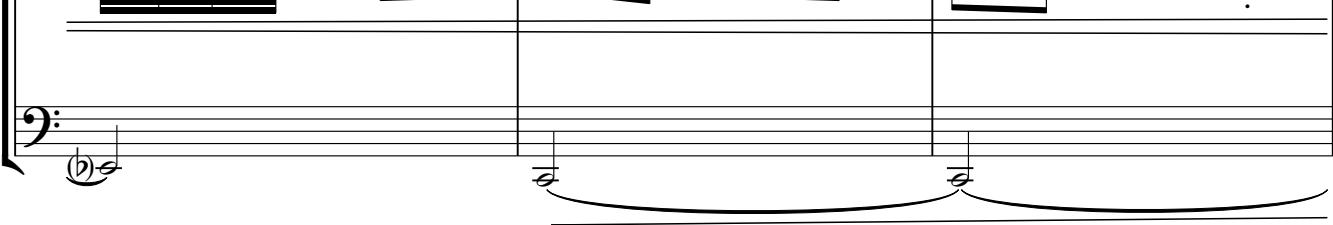
695

Vln. 

698

Vln. 

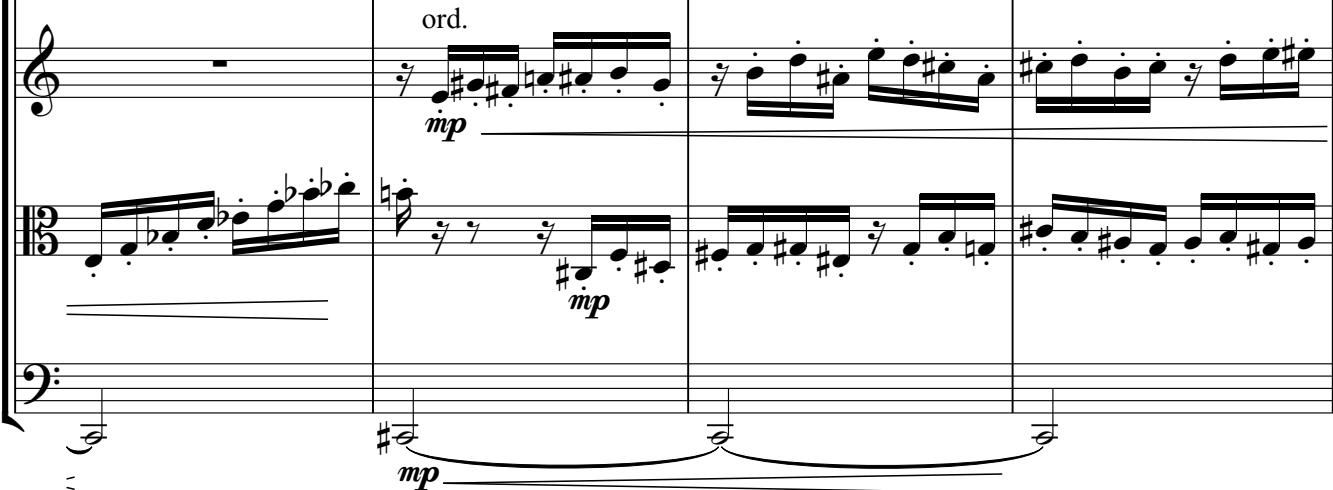
Vln. 

Vla. 

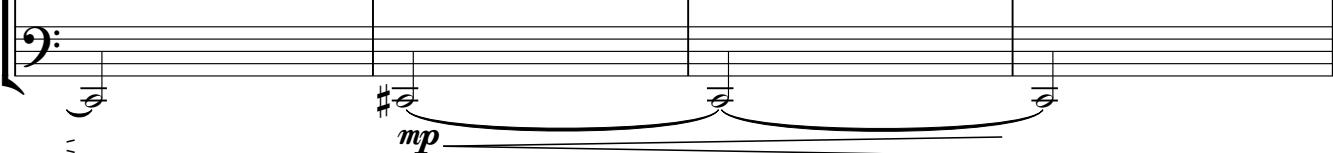
Vc. 

701

Vln. 

Vln. 

Vla. 

Vc. 

705

Vln. 

Vln. 

Vla. 

Vc. 

709

Vln. *f*

Vln. *f*

Vla. *f*

Vc.

6

6

5

*f*

5

712

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

5

5

5

*f*

*f*

*f*

5

5

5

*f*

*f*

*f*

5

5

5

716

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

5

5

5

*f*

*f*

*f*

5

5

5

*f*

*f*

*f*

5

5

5

720

Musical score for strings (Vln., Vln., Vla., Vc.) at measure 720. The key signature is one sharp. The first two measures show eighth-note patterns with grace notes and dynamic markings *f* and a '5'. The third measure shows eighth-note patterns with grace notes and dynamic markings *f*, followed by two measures of eighth-note patterns with grace notes and dynamic markings *ff*. Measures 721 and 722 show eighth-note patterns with grace notes and dynamic markings *ff*.

723

Musical score for strings (Vln., Vln., Vla., Vc.) at measure 723. The key signature changes to two sharps. The first measure shows eighth-note patterns with grace notes and dynamic marking *ff*. The second measure shows eighth-note patterns with grace notes and dynamic marking *f*. The third measure shows eighth-note patterns with grace notes and dynamic marking *ff*. The fourth measure shows eighth-note patterns with grace notes and dynamic marking *f*. Measures 724 and 725 show eighth-note patterns with grace notes and dynamic markings *ff*.