

A Sea Symphony

No. 1. A Song for all seas, all ships.

Andante maestoso. $\text{♩} = 59$.

SOPRANI. Be - hold, — the

CONTRALTI. Be - hold, — the

TENORI. Be - hold, — the

BASSI. Be - hold, — the

PIANO. Andante maestoso. $\text{♩} = 59$.

sea — it - self,

ff brillante.

poco f ma dolce
And on its

poco f ma dolce
And on its

f cantabile
largamento

poco f ma dolce
And on its lim-it-less, heav-ing breast the
lim-it-less, heav-ing breast, the ships; See, where their
poco f ma dolce
And on its lim-it-less, heav-ing breast the
lim-it-less, heav-ing breast, the ships; See, where their

ships; See, where their white sails, bel-ly-ing in the
white sails, bel-ly-ing in the wind, see, where their
ships; See, where their white sails, see, where their white
white sails, bel-ly-ing in the wind, where their white

A

wind, see where their white sails see
 white sails, their white sails speckle the
 sails, their white sails, bel-ly-ing in the wind, see
 sails, See, see where their white sails, speckle the

green and blue, See, the
 green and blue, See, the
 see their white sails
 green and blue,

Poco animando.

Poco animando. steam - ers com - ing and go - ing,
Poco animando. steam - ers com - ing and go - ing,
Poco animando. See, the steam - ers com - ing and
Poco animando. See, the steam - ers com - ing and

mf *marcato*

accél.

dusk - y and un-du-lat-ing, See, _____

accél.

dusk - y and un du-lat-ing, See, _____

accél.

dusk - y and un-du-lat-ing, See, _____

accél.

dusk - y and un-du-lat-ing, See, _____

See, the long pen-nants of smoke.

See, the long pen-nants of smoke.

See, the long pen-nants of smoke. _____

See, the long pen-nants of smoke. _____

fff

Più mosso.

Tempo I.

Be - hold, the
Be - hold, the
Be - hold, the
Be - hold, the

Tempo I.

Largamente.

sea it - self,
sea it - self,
sea it - self,
sea it - self,

Largamente.

And on its lim - it - less heav - - ing
And on its lim - it - less heav - - ing
And on its lim - it - less heav - - ing
And on its lim - it - less heav - - ing

8

F BARITONE SOLO.

To-day a rude brief re-ci-ta-tive, Of ships sail-ing the

seas, each with its special flag or ship-sig-nal,

G
Of un-named he-roes in the ships of waves

simile

spread-ing and spread-ing — far as the eye can reach,

f marcato

Of dash-ing spray, and the winds pip-ing and blow-ing,

simile

p *f* *p*

CHORUS. *ff* **H**

Of dash-ing spray and the winds pip - ing and
Of dash - ing spray and the winds pip - ing and
Of dash-ing spray and the winds pip - ing and
Of dash - ing spray and the winds pip - ing and

f marcato *simile*

blow - ing,
blow - ing,
blow - ing,
blow - ing,

f marcato *simile*

To -
To -
To -
To -

-day a rude brief re-ci-ta - tive, - Of ships sail-ing the seas, -

-day a rude brief re-ci-ta - tive, - Of ships sail-ing the seas, -

-day a rude brief re-ci-ta - tive, - Of ships sail-ing the seas, -

-day a rude brief re-ci-ta - tive, - Of ships sail-ing the seas, -

ff marcato

each with its spe-cial flag or ship - sig-nal, Of un - named he-ros in the

each with its spe-cial flag or ship - sig-nal, Of un - named he-ros in the

each with its spe-cial flag or ship - sig-nal, Of un - named he-ros in the

each with its spe-cial flag or ship - sig-nal, Of un - named he-ros in the

mf ships - of waves spread - ing

mf ships - of waves spread-ing - far

mf ships - of waves spread - ing

mf ships - of waves spread - ing, spread - ing far

mf marcato

far — as the eye can reach,

as — the — eye can reach,

far — as the eye can reach,

as — the — eye can reach,

ff

K

ff marc

K

Of dash - ing spray, and the winds pip - ing and blow - -

Of dash - ing spray, and the winds pip - ing and blow

Of dash - ing spray, and the winds pip - ing and blow - -

Of dash - ing spray. and the winds pip - ing and blow - -

- - - - - ing,

of dash - ing spray,
of dash - ing spray,
of dash - ing spray,
of dash - ing spray,

marcato

and the winds pip - ing and blow
and the winds pip - ing and blow
and the winds pip - ing and blow
and the winds pip - ing and blow

ing.
ing.
ing.
ing.

Andante. $\text{♩} = 116.$
BARITONE SOLO.

And out of these a chant for the sai-lors of

all na-tions,
And out of these a chant for the sai-lors of all
And out of these a chant for the sai-lors of all
And out of these a chant for the sai-lors of all
And out of these a chant for the sai-lors of all

M Animando.
Fit-ful, like a
na-tions,
na-tions,
na-tions,
na-tions,
M Animando.

all in-trep-id sai - lors,
of all in - trep - id . sai - lors, of
of all in - trep - id sai - lors, of
surge of all
surge of

p *f* *p* *mf* *f* *p*

This system contains the first two systems of music. The first system has four vocal staves and a piano accompaniment. The lyrics are: "all in-trep-id sai - lors,". The second system has four vocal staves and a piano accompaniment. The lyrics are: "of all in - trep - id . sai - lors, of". The third system has four vocal staves and a piano accompaniment. The lyrics are: "of all in - trep - id sai - lors, of". The fourth system has four vocal staves and a piano accompaniment. The lyrics are: "surge of all" and "surge of". Dynamics include *p*, *f*, *mf*, and *pp*. A circled '0' is above the first vocal staff.

Of the few, ve - ry choice,
all in - - - - - id
all in - - - - - id
in - - - - - id
all in - - - - - id
p agitato

This system contains the third and fourth systems of music. The first system has four vocal staves and a piano accompaniment. The lyrics are: "Of the few, ve - ry choice,". The second system has four vocal staves and a piano accompaniment. The lyrics are: "all in - - - - - id". The third system has four vocal staves and a piano accompaniment. The lyrics are: "all in - - - - - id". The fourth system has four vocal staves and a piano accompaniment. The lyrics are: "in - - - - - id". The fifth system has four vocal staves and a piano accompaniment. The lyrics are: "all in - - - - - id". Dynamics include *p* and *agitato*. A circled '0' is above the first vocal staff.

molto allargando

tac - i-turn, whom fate can nev - er sur - prise nor—
 sail - - - - ors, —
 sail - - - - ors, —
 sail - - - - ors, —
 sail - - - - ors, —

molto allargando

marcato
ff
p subito

Più mosso.

death dis - may,
 whom fate can nev - er sur - prise nor death dis - may,
 whom fate can nev - er sur - prise nor death dis - may,
 whom fate can nev - er sur - prise nor death dis - may,
 whom fate can nev - er sur - prise nor death dis - may,

Più mosso.

Picked spar - ing - ly with - out noise by thee old o - cean,

mp *f* *simile*

b \flat . b \flat . b \flat . b \flat .

Picked spar - ing - ly with - out noise by thee old o - cean, cho - sen by thee,

Picked spar - ing - ly with - out noise by thee old o - cean, cho - sen by thee,

Picked spar - ing - ly with - out noise by thee old o - cean, cho - sen by thee,

Picked spar - ing - ly with - out noise by thee old o - cean, cho - sen by thee,

Thou sea — that pick - est and cull - est the race in time, — and u -

Thou —

Thou sea, thou that pick - est, thou that cull - est,

Thou that pick - - - est, cull - - - est

Thou sea, thou that pick - est, thou that cull - est

p *subito* *ff* *f* *f* *f*

agitato

A *allargando* *a tempo* *mf*

-nit *cresc.* - - - - est the na - tions, Suck - led by

sea, *p cresc.* *allargando.* *a tempo.*

Thou *p cresc.* that u - nit - est the na - tions, *a tempo.*

Thou *p cresc.* that u - nit - est the na - tions, *a tempo.*

Thou *p cresc.* that u - nit - est the na - tions, *a tempo.*

A *allargando* *a tempo*

marc.

thee, old hus - ky nurse, em - bod - y - ing thee,

S *molto allargando*

In - do - mit - a - ble, untamed as thee.

un - tamed as

un - tamed as

un - tamed as

un - tamed as

S *molto allargando* *p cresc.* *colla voce*

un - tamed as

Moderato. ♩ = 80. SOPRANO SOLO. quasi recit.

Flaunt out O sea your separate flags of
thee
thee.
thee.
thee.

Moderato. ♩ = 80. *ff*

na-tions!
Flaunt out O sea your separate flags of
Flaunt out O sea your separate flags of
Flaunt out O sea your separate flags of
Flaunt out O sea your separate flags of

molto stringendo.

na-tions!
na-tions!
na-tions!
na-tions!

molto stringendo.

a tempo.

SOPRANO SOLO.

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and ship - signals!

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and ship - signals!

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and ship - signals!

Flaunt out vi - si - ble as ev - er the va - ri - ous flags and ship - signals!

stringendo. *molto rall.*

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The key signature has two flats. The first section is marked *stringendo.* and the second section is marked *molto rall.*

SOPRANO SOLO. *Molto tranquillo.* ♩ = 72. *p dolce.*

But do you reserve es -

Two staves of music. The top staff is for the soprano and the bottom for the piano accompaniment. The tempo is *Molto tranquillo.* with a quarter note equal to 72 beats. The dynamic is *p dolce.* The lyrics are "But do you reserve es -".

- pe - cial - y for your - self and for the

Two staves of music. The top staff is for the soprano and the bottom for the piano accompaniment. The lyrics are "- pe - cial - y for your - self and for the".

soul of man

p dolce.

And for the soul of man

p dolce e cantabile.

But do

Two staves of music. The top staff is for the soprano and the bottom for the piano accompaniment. The lyrics are "soul of man", "And for the soul of man", and "But do". The dynamics are *p dolce.* and *p dolce e cantabile.*

for the soul of
the soul of man
you re-serve es - pe - cial - y for your - self
p dolce.
But do you re-serve

man
p cresc.
one flag a - -
cresc.
one flag a - - - bove all the
cresc.
and for the soul of man one flag
cresc.
for the soul of man

one flag

-bove all the rest,

rest, all the rest,

one flag a - - bove all the

one flag a - - bove all

Poco animando.

a - bove all the rest

Poco animando.

p

Poco animando.

2'

a wov - - - - - en

Poco animando, mp cantabile

rest, a spi - ri - tu - al wov - en sig - nal for all na - - tions,

Poco animando.

p cantabile.

the rest, a spi - ri - tu - al,

Poco animando.

one flag a -
 wov - en sig - - nal *cresc.* for all na - tions a *espr.*
 sig - nal for all
 sig - nal for all na - tions, all na - - -
p cantabile.
 a spi - ri - tu - al wov - en sig - nal for all na - tions, *cresc.*
 wov - en sig - nal for all na - tions, one flag a - bove all the

- bove *cresc.* all the rest, a wov - en sig - nal for
 wov - en sig - nal for all na - - tions, one flag a -
mf cresc.
 - tions, *cresc.* a wov - en
 all na - - tions, for all
 tok - - en for all
 rest, a tok - - en for all

all na-tions,

-bove all the rest, em - blem of man

sig - - - nal, em - blem of man

na-tions, em - blem of man e-late a-bove death,

na-tions, em - blem of man e-late a-bove death,

f marcato

ff Andante. ♩ = 72.

Tok - en of all brave cap-tains
(Em - blem)

e - late a - bove death,

e - late a - bove death,

em-blem of man e - late a - bove death,
e - late a - bove death,

em-blem of man e - late a - bove death,

Andante. ♩ = 72.

CHORUS— and of all in - tre - pid sai-lors and mates,
 Tok - en of all brave

Alti. *mf molto espr.*

p *espr.*

cap - tains and of all in - tre-pid sai-lors and mates, And of all that went

Sopr. (only half to sing)
 CHORUS. Tok - en of all brave cap - tains and of
 down do-ing their du - - - - ty, Re-min-is - cent of

mf espr.

all in - - tre - - pid sai-lors and mates, And all that went
 them, twined from all in - tre - - - - pid

Tutti. espr.
p

cap - tains and all that went down

all brave cap - - - tains

Tutti.

— from all in - trep - - id cap - tains,

rem - in - is - cent — of them,

doing their du - - - - ty, re-min -

mp Re-min-is - cent of them, all brave unis.

mp tok - en of all brave cap - -

mp tok - en of all in - trep - id

mp Re-min-is - cent of them, twined from all in - trep - id

mp tok - en of all brave cap - - -

- is - cent of them, twined from all in - trep - - id cap - tains
 - - tains, and all in - trep - - id sai - -
 sai - lors all in - trep - id sai - lors and mates tok - en of
 - - - - - tains, tok - en of all

mf

mf

mf

mf tok - - - en, *cresc.* tok - - -
 - - - lors, *mf* all sai - - - lors and *cresc.*
 all to - en of all
 - in - trep - id sai - lors and mates,

mf

cresc.

cresc.

en of all brave cap - tains and of all
 mates, all brave cap - tains and of
 of all that went down do - - -
 tok - en of all all of all in -

Y *ff*
cresc.
cresc.

molto allargando
dim.
 in - tre - pid - sai-lors and mates

molto allargando
ff dim.
 all in - - tre - - - pid sai - lora and

molto allargando
ff dim.
 - - ing their du - - - ty,

molto allargando
ff dim.
 tre - - - - - pid sai - - - - lora and

molto allargando.

ff *3 legato*

Poco meno mosso.

p mates. *tranquillo p espr.* Tok - en of all that went down

p mates.

Poco meno mosso.

p tranquillo

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'mates. Tok - en of all that went down' and a piano accompaniment. The tempo is marked 'Poco meno mosso.' and dynamics include 'p' and 'tranquillo p espr.'. The second system continues the piano accompaniment with triplets and a 'p tranquillo' marking.

p espr. tok - en of

do - ing their du - - ty.

p espr. tok - en of all that went down do - ing their du - - ty,

Detailed description: This system contains the second two systems of music. The top system features a vocal line with lyrics 'tok - en of do - ing their du - - ty.' and a piano accompaniment. The tempo is 'Poco meno mosso.' and dynamics include 'p espr.'. The second system continues the piano accompaniment with triplets and a 'p espr.' marking.

all that went down do - ing their du -

p espr. Re-min - is - cent of them, twined from all in - tre - pid

Re-min - is - cent of them, twined from all, young *p* or

young or

7 *p espr.* - ty, Re-min - is - cent of them, twined from all

cap - tains.

old.

old.

Ancora più tranquillo. *mp*

in - tre - pid cap - tains young or

Ancora più tranquillo. *mp*

old, *pp*
 young or old,
pp em - blem of
 young or old,

Animato. ($\text{♩} = \text{♩}$ of the preceding bar.) *f risoluto*
 ($\text{♩} = \text{♩}$) em - blem of man e - late a - bove
 ($\text{♩} = \text{♩}$) *poco f risoluto* em - blem
 ($\text{♩} = \text{♩}$) man e - late a - bove death e - late a - bove death,

Animato. ($\text{♩} = \text{♩}$ of the preceding bar.) em - blem
mf marcato *f marcato*

death a - bove death e - late a - bove death,
f risoluto
 em - blem of man e - late a - bove death a - bove
f risoluto
f risoluto em - blem of man e - late a - bove death a - bove
 em - blem of man e - late a - bove death a - bove death,
 Aa

e - late a - bove death, *ff* em -
 death c - late a - bove death *ff* em - blem of
 death e - late a - bove death em - blem of man
 em - blem of man em - blem of man *sempre marcato*

- blem of man e - late a - bove death,
 man e - late a - bove death e - late a - bove death, a - bove
 e - late a - bove death a - bove death, of man e - late a - bove
 late a - bove death em - blem of man e - late a - bove

emblem of man e - late a - bove
 death, of man e - late a - bove death of man e - late a - bove
 death, a - bove death, em - blem of man e - late a - bove
 death, em - blem of man of man e - late a - bove death,

Ancora più mosso.

death,

death,

death

più mosso. ff

Ancora più mosso.

Em - blem of man e - late a - bove

ff sempre cresc.

em - blem of man e - late a - bove

death,

em - blem of man e - late a - bove death,

em - blem of man e - late a - bove death,

death,

em - blem of

e - late a - bove death, a - bove
 e - late a - bove death, a - bove
 man e - late a - bove death, a - bove
 man e - late a - bove death, a - bove

fff
fff
fff
fff

8

death, a - bove death,
 death, a - bove death, a - bove death,
 death, a - bove death, a - bove death, above
 death, a - bove death, a - bove death, above

dim.

Tempo del principio. (♩ = ♩ of preceding bar)

death,
 death,
 death,

Tempo del principio. (♩ = ♩ of preceding bar)

dim.
dim.
dim.

BARITONE SOLO

largamente.

f
Λ

largamente.

cantabile.

Dd

pen - nant un - i - ver - - sal,

A pennant un - i - ver - - sal,

A pennant un - i - ver - - sal,

A pennant un - i - ver - - sal,

A pennant un - i - ver - - sal,

Dd

sub - tly wav - ing all time o'er

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "sub - tly wav - ing all time o'er". The second, third, and fourth staves are empty, representing other vocal parts. The fifth staff is a grand piano accompaniment, with a treble clef and a bass clef, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

all brave sail - - - - ors,
a pen - nant un - i -
a pen - nant un - i -
a pen - nant un - i -
a pen - nant un - i -

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "all brave sail - - - - ors,". The second, third, and fourth staves are vocal lines in treble clef, each containing the lyrics "a pen - nant un - i -". The fifth staff is a vocal line in bass clef, also containing the lyrics "a pen - nant un - i -". The sixth staff is a grand piano accompaniment, with a treble clef and a bass clef, featuring a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

a pennant un - i - ver - - - sal,
 - ver - - sal, sub - tly
 - ver - - sal, sub - - - tly sub - tly
 - ver - - sal, div. sub - - - tly
 - ver - - sal, sub - - - tly

p

wav - ing all time, o'er all brave
 wav - - - ing time, o'er all brave
 wav - ing all time, o'er all brave
 wav - - - ing o'er all brave

BARITONE SOLO

A pen - nant un - i - ver - - sal,

sail - ors,

sail - ors,

sail - ors,

sail - ors,

p

sub - tly wav - - - ing all

a pen - nant un - i - ver -

a pen - nant un - i - ver -

mf

time,
 pen - nant un - i - ver - - sal, — sub - tly wav - - ing
 - - sal, sub - tly wav - ing all time, o'er all brave
 pen - nant un - i - ver - - sal, — sub - tly wav - - ing
 - - sal, sub - tly wav - ing all time, o'er all brave

animando.
SOPRANO SOLO
 a pen - nant un - i -

BARITONE SOLO
 o'er all brave sail - - - ors,
 all time,
 sail - ors,
 all time,
 sail - - ors,

animando.

ver - - sal, a pen - nant un - i -

mf o'er all brave sail - - - - ors,

mf o'er all brave sail - - - - ors,

mf o'er all brave sail - - - - ors,

mf o'er all brave sail - - - - ors,

ver - - - - - sal,

f cresc. o'er all brave sail - - - - - ors, *molto allarg.*

mf cresc. o'er all brave sail - - - - - ors, *molto allarg.*

mf cresc. o'er all brave sail - - - - - ors, *molto allarg.*

mf cresc. o'er all brave sail - - - - - ors, *molto allarg.*

mf cresc. o'er all brave sail - - - - - ors, *molto allarg.*

mf o'er all brave sail - - - - - ors, *molto allargando.*

Tempo del principio, ma molto largamente.

Ft *ff*

one flag one flag a -

Tempo del principio, ma molto largamente.

Ft *ff*

-bove all the rest, one flag one flag

-bove all the rest, one flag a - bove all the

-bove all the rest, one flag a - bove all the

-bove all the rest, one flag a - bove all the

-bove all the rest, one flag a - bove all the

-bove all the rest, one flag one

Musical score for the first system. It consists of six staves. The top staff is a vocal line with lyrics: "a - bove all the rest,". The second staff is a vocal line with lyrics: "rest,". The third staff is a vocal line with lyrics: "rest, Be - hold, the sea it -". The fourth staff is a vocal line with lyrics: "rest,". The fifth staff is a vocal line with lyrics: "rest,". The sixth staff is a bass line with lyrics: "flag".
 Performance markings include a **Gg** dynamic marking above the first vocal staff, and *p misterioso* markings above the third and fourth vocal staves. The piano accompaniment (bottom two staves) includes markings for *p*, *pp*, and *p misterioso*.

Musical score for the second system. It consists of six staves. The top staff is a vocal line with lyrics: "Be - hold, the". The second staff is a vocal line with lyrics: "- self,". The third staff is a vocal line with lyrics: "Be - hold, the sea it - self,". The fourth staff is a vocal line with lyrics: "Be - hold, the sea it - self,". The fifth staff is a vocal line with lyrics: "Be - hold, the sea it - self,". The sixth staff is a bass line with lyrics: "Be - hold, the sea it - self,".
 Performance markings include *p quasi recit.* above the first vocal staff, and *p misterioso* markings above the third and fourth vocal staves. The piano accompaniment (bottom two staves) includes markings for *pp* and *p misterioso*.

sea it - self, and on its lim - it - less, heav - ing breast the

Hh Poco più mosso.
Soprano Solo.

ships.
Baritone Solo.
p tranquillo
All seas, all ships all seas,
CHORUS.
Sopr. I. II. All seas, all ships.
All seas, all ships.
Alti. I. II. All brave sail - ors all seas,
All seas, all seas,
Ten I. II. O'er all brave sail - ors, all seas
O'er all seas all ships o'er
Bassi. I. II. One flag a - bove all the
One flag a - bove all the

Hh Poco più mosso.

pp

(one flag a - bove the rest)

be-hold the sea it - self.

all ships.

all

all ships.

all ships.

all ships.

all ships.

all ships.

rest, for all na - tions.

rest, for all na - tions.

*¹/₆th Note. Only a few Basses (about ¹/₆th) to sing the first bass.

No 2. On the Beach at Night alone.

Largo sostenuto.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *pp*, *ppp*, and *pp*. The second system continues the accompaniment with a key signature change to B-flat major, marked with *pp* and a section marker **A**.

BARITONE SOLO.

p misterioso **B**

On the beach at night a-lone,

SEMI-CHORUS OF ALTOS.

p misterioso.

On the

The piano accompaniment for the vocal entries features a treble clef staff with vocal lines and a bass clef staff with accompaniment. Dynamics include *p cantabile* and *pp*. A section marker **B** is present above the first vocal line.

pp

at night a-lone,

beach at night a-lone,

pp

at night a-lone,

cantando.

The piano accompaniment continues with a treble clef staff and a bass clef staff. Dynamics include *cantando* and *pp*. A section marker **B** is present above the first vocal line.

C *pp*

As the old mo-ther sways her to and fro sing-ing her husk - y song, *pp*

As the old

moth - er sways her to — and fro sing-ing her husk - y song, — *cantando*

As I

watch — the bright stars shin - ing, *pp*

As I

watch the bright stars — shin - ing, *p*

pp

I think a thought of the clef of the u-ni-ver-ses and of the

E

fu-ture.

ppp *pp* *ppp* *pp*

pochettino rall.

Poco meno mosso.

p dolce.

BARITONE SOLO *p dolce*

SEMI CHORUS. A vast si-mil-i-tude in-ter-locks

SOPR. *pp*

ALTI. *pp* A - vast - si -

TEN. *pp* A vast si - mil - i -

BASSI. *pp* A vast si -

A vast si - mil - i - tude

all, All dis - tances of *p*
 - mil - i - tude *pp* All
 - tude *pp* All dis - tan - ces
 - mil - i - tude in - ter - locks all,

space how - ev - er wide, *mp* All
 space how - ev - er wide,
 space how - ev - er wide,
 how - ev - er wide, *pp*
 all space how - ev - er wide, *pp*
 all space how - ev - er

Poco animando.

dis - tan - ces of time, All souls, All dis - tan - ces of time, All time, All souls, wide All souls,

pp *mf marcato*

Largamente. a tempo.

All souls, all liv - ing bod - ies all liv - ing bod - ies All souls, all liv - ing bod - ies all liv - ing bod - ies

mf *f* *f* *f*

Largamente. a tempo.

Poco animando. . . p

All souls,— all liv - - - ing bod - ies

p All souls, all

Poco animando. All souls, all living

p

mp

though they be

p All souls, all liv - ing bod - - - - - ies

p All _____ souls, all liv - ing bod - - - - - ies

liv - ing bod - - - - - ies

p bod - ies all — liv - ing bod - ies

ev - er so dif - ferent,

p cresc. All souls, all *dim.* liv - ing

p cresc. though they be *dim.* ev - er so dif -

p cresc. though they be *dim.* ev - er so dif -

All souls, all liv - ing

cresc.

☐ Ancora più mosso. *mf salenne.*

All na - tions, all i - den - ti - ties,

bod - ies, All na - tions, all i -

- ferent; All na - tions, all i -

- ferent, All na - tions, all i -

bod - ies, All na - tions, all i -

Ancora più mosso.

p

[]

- den-ti-ties that have ex-ist - ed — or may ex - ist, — All lives and
 - den-ti-ties that have ex-ist - ed — or may ex - ist, — All lives and
 - den-ti-ties that have ex-ist - ed — or may ex - ist, — All lives and
 - den-ti-ties that have ex-ist - ed — or may ex - ist, — All lives and

pp cresc.
pp cresc.
pp cresc.
pp cresc.

p *cresc.*

p cresc.

All lives and deaths, all of the past pres - ent, fu - ture,
 deaths, all of the past pres - ent, fu - ture,
 deaths, all of the past pres - ent, fu - ture,
 deaths, all of the past pres - ent, fu - ture,
 deaths, all of the past pres - ent, fu - ture,

p *cresc.*

FULL CHORUS.

M

ff This vast si - mil - i - tude spans them, and al - ways has spanned,
ff This vast si - mil - i - tude spans them, and al - ways has spanned,
ff This vast si - mil - i - tude spans them, and al - ways has spanned,
f This vast si - mil - i - tude spans them, and al - ways has spanned,

allargando *a tempo* *fff tutta forza* *allargando*
 And shall for ev - er span them, and shall com - pact - ly hold and en -
ff allarg *fff tutta forza allarg*
 And shall for ev - er span them, and shall com - pact - ly hold and en -
ff allarg *fff tutta forza allarg*
 And shall for ev - er span them, and shall com - pact - ly hold and en -
ff allarg *fff tutta forza allarg.*
 And shall for ev - er span them, and shall com - pact - ly hold and en -
allargando *a tempo* *allargando*

a tempo **Q**
 close them.
 close them.
 close them.
 close them.
a tempo
p molto cresc. *ff pesante*

Tempo del principio.

Piano introduction for the first section. The music is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices in both hands. Dynamics range from *mf* to *ppp*. A **P** dynamic marking is present at the beginning.

BARITONE SOLO.

p misterioso

On the beach at night a - lone, at night a - lone.

Vocal line and piano accompaniment for the baritone solo. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. Dynamics include *p cantando* and *pp*.

Q *misterioso*

Piano accompaniment for the second section. The music features intricate textures with many triplets. Dynamics include *pp*.

Piano accompaniment for the third section. The music continues with complex textures and triplets. Dynamics include *p*.

Piano accompaniment for the fourth section. The music features complex textures and triplets. Dynamics include *piu p*.

R *molto tranquillo.*

Piano accompaniment for the final section. The music is characterized by a slow, tranquil mood. Dynamics include *ppp*, *smorzando*, and *pppp*.

No 3. Scherzo.- The Waves.

Allegro brillante. ♩ = 152.

SOPRANI.

Af-ter the sea - ship,

af-ter the

ALTI.

Af-ter the sea - ship,

af-ter the

TENORI.

BASSI.

Allegro brillante. ♩ = 152.

SOPR.

whist - ling winds,

ALTI.

whist - ling winds,

ff brillante

mf

Af-ter the white-gray sails taut to their spars and ropes,

Af-ter the white-gray sails taut to their spars and ropes,

p

SOPR.

ALTI.

TEN. *p*

BASS. *p*

Be - low a my - riad my - riad waves

Be - low a my - riad my - riad waves

mp *molto cresc.* *f*

Af - ter the sea - ship,

mp *molto cresc.* *f*

Af - ter the sea - ship,

hast - en - ing,

hast - en - ing,

marc. cresc. *f brillante* *ff* *mp* *ff*

Af - ter the whist - ling winds, *p cresc.*

Af - ter the whist - ling winds, *p cresc.* Be -

Af - ter the whist - ling winds, *p cresc.* Be - low, a

Af - ter the whist - ling winds, *p cresc.* Be - low, a

fff *p*

p cresc.

Be - low, a

- low, a my - riad waves hast - en - ing, hast - en - ing,

my - riad my - riad waves hast - en - ing, hast - en - ing,

my - riad my - riad waves hast - en - ing, hast - en - ing,

poco f

my - riad waves hast - en - ing, lift - ing up

hast - en - ing, hast - en - ing,

hast - en - ing, lift - ing up

hast - en - ing,

poco f

Pic. *poco f* 3

C *poco f*

their necks, lift - ing up

lift - ing up their necks,

their necks, lift - ing up

lift - ing up their necks,

C *poco f*

their necks,
lift-ing up their necks,
their necks,
lift-ing up their necks,

Animando. $\text{♩} = 164.$ *mf*
Animando. Tend-ing in cease - less
mf Tend-ing in cease - less
mf *Animando.* Tend-ing in cease - less flow toward the
mf *Animando.* Tend-ing in cease - less flow toward the
Animando. $\text{♩} = 164.$

flow toward the track of the ship.
flow toward the track of the ship, *poco f*
track of the ship, Af-ter the
track of the ship, Af-ter the

poco f
 Af-ter the whist - ling winds,
 Af-ter the whist - ling winds,
 sea - ship, Af-ter the whist - ling winds,
 sea - ship, Af-ter the whist ling winds,

mf
 Waves of the
 Waves of the
 Waves of the o - - cean
 Waves of the o - - cean

E
 o - - cean bub - bling and gurg - - ling,
 o - - cean bub - bling and gurg - - ling, blithe - - ly
 bub - - bling and gurg - - ling, blithe - - ly
 bub - - bling and gurg - - ling, blithe - - ly

blithe - - ly pry - - - ing,
 pry - - - ing,
 pry - - - ing,
 pry - - - ing,

f
dim.

F Ancora animando. *p molto cresc.* *ff.*
 Waves, un - - du - lat - ing
p molto cresc.
 Waves,
p molto cresc.
 Waves,
p molto cresc.
 Waves,

F Ancora animando. *p molto cresc.* *ff.*

The musical score on page 63 consists of several systems of staves. The top system includes vocal staves with the word "waves" and piano accompaniment with markings *p molto cresc.* and "Waves". The second system features a piano accompaniment with *f marc.* and *p molto cresc.* markings. The third system contains vocal lines with the lyrics "Waves, un - - du - la - ting waves," and piano accompaniment with *ff* and *f* markings. The fourth system continues the piano accompaniment with *ff* and *f marc. tr* markings. The fifth system shows vocal lines with the lyrics "liqu - - id, un - - ev - - en," and piano accompaniment with *p cantabile e legato* and *p subito* markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

em - - u - lous waves,
p cantabile e legato
 liqu - - - id, un - - ev - - en, em - - - u - lous

em - - u - lous waves,
 em - - u - lous waves, *p cresc.*
 waves, To - ward that whirl - - - ing
p cresc.
 To - ward that whirl - - - ing

mf cresc.
 To - ward that whirl - - - ing cur - - - rent,
mf cresc.
 To - ward that whirl - - - ing cur - - - rent,
 cur - rent,
 cur - rent,
f dim.
f dim.

Piano introduction for the first system, featuring complex arpeggiated chords in both hands.

f brillante
 laugh - ing and buoy - ant
f brillante
 laugh - ing and buoy - ant
f brillante
 laugh - ing and buoy - ant
f cresc.
 laugh - ing and buoy
ff

f cresc.
 laugh - ing and buoy - - - ant with
f cresc.
 laugh - ing and buoy - - - ant with
 buoy - - - ant buoy - - - ant with
 - - ant buoy - - - ant with

ff
 curves,
 curves,
 curves,
 curves,

Allargando.

Largamente.
 Where the great ves - sel sail - ing, sail - - - - ing and
 Where the great ves - sel sail - ing, Where the great ves - sel sail ing and
 Where the great ves - sel sail - ing, Where the great ves - sel sail ing and
 Where the great ves - sel sail ing and

Largamente.

tack-ing dis - placed the sur-face, Lar-ger and small - er
 tack-ing dis - placed the sur-face, Lar-ger and small - er
 tack-ing dis - placed the sur-face, Lar-ger and small - er
 tack-ing dis - placed the sur-face, Lar-ger and small - er

p legato
p legato
p legato
p legato

waves in the spread of the ocean yearn-ful-ly flow

waves in the spread of the ocean yearn-ful-ly flow

waves in the spread of the ocean yearn-ful-ly flow

waves in the spread of the ocean yearn-ful-ly flow

cresc.

cresc.

cresc.

cresc.

- ing, The wake of the sea-ship af-ter she

- ing, The wake of the sea-ship af-ter she

- ing, The wake of the sea-ship af-ter she

- ing, The wake of the sea-ship af-ter she

f

cresc.

pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she

pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she

pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she

pass-es, af-ter she pass-es, pass-es, af-ter she pass-es, pass-es, af-ter she

Piu mosso.

Piu mosso.

Piu mosso.

Piu mosso.

Piu mosso.

ff

Piu mosso.

68

M

ff brillante

flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - so un - der the sun,

M

flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - some un - der the sun,
 flash - ing and fro - ics - some un - der the sun,

sempre ff

TROMBE.

Musical score for Trombones (TROMBE.) featuring a grand staff with two staves. The music consists of a series of chords and melodic lines in a key with one sharp (F#).

COR. 0

Musical score for Cornets (COR.) featuring a grand staff with two staves. The music includes a dynamic marking of *dim.* and a *p* marking.

TEN.
BASSI.

Ancora animando.
mp marc.

animando A mot - ley pro -
mp marc.

A mot - ley pro -

Musical score for Tenors (TEN.) and Basses (BASSI.) with vocal lines and piano accompaniment. The piano part features a triplet of eighth notes.

Ancora animando.

Piano accompaniment for the vocal section, featuring a triplet of eighth notes in the right hand.

mp marc. **P**

A mot - ley pro - ces - sion

mp marc. A mot - ley pro - ces - sion

-ces - sion

-ces - sion

mf with many a

mf with many a

mf with many a

Vocal and piano accompaniment for the chorus. The piano part includes a triplet of eighth notes and a dynamic marking of *mf*.

P

Piano accompaniment for the chorus, featuring a triplet of eighth notes and a dynamic marking of *mf*.

mp with man - y a fleck of foam, *f fp molto cresc.*

fleck of foam, of foam, *f fp molto cresc.*

fleck of foam, of foam, *f fp molto cresc.*

fleck of foam, of foam, *f fp molto cresc.*

of foam and man - y frag-ments, *p cresc.*

of foam and man - y frag-ments, *p cresc.*

of foam and man - y frag-ments, *p cresc.*

of foam and man - y frag-ments, *p cresc.*

Af-ter the sea - ship, af-ter the whist-ling *ff*

Af-ter the sea - ship, af-ter the whist-ling *ff*

Af-ter the sea - ship, af-ter the whist-ling *ff*

Af-ter the sea - ship, af-ter the whist-ling *ff*

Più animando. (beat 1 in the bar)

winds, _____

winds, _____

winds, _____

winds, _____

Più animando. (beat 1 in the bar)

The musical score consists of several systems. The first two systems are piano accompaniment. The third system features vocal parts with lyrics: "A mot-ley pro-ces-sion". The fourth system continues the piano accompaniment. The fifth system features vocal parts with lyrics: "with man-y a fleck of foam". The sixth system continues the piano accompaniment. The score includes dynamic markings such as *mf*, *f*, *ff*, and *f simile*. A star symbol is present at the beginning of the vocal parts.

* Note The chorus parts may be omitted from letter T to two bars after U.

foam and man - y frag - - ments,
foam and man - y frag - - ments,
and man - y frag - - - ments,

f cresc. *f cresc.* *ff*

fff trum trum

ff dim. *f dim.* *mf, dim.* trum trum

mp *p dim.* *ppp* trum trum

Tempo del principio.

p ma risoluto Af-ter the
p ma risoluto Af-ter the
p ma risoluto Af-ter the sea - ship,
p ma risoluto

Tempo del principio.

Af-ter the sea - ship,

sea - ship, af-ter the whist-ling winds,
 sea - ship, af-ter the whist-ling winds,
 af-ter the whist-ling winds,
 af-ter the whist-ling winds,

af-ter the whist-ling winds,
 af-ter the whist-ling winds,
 af-ter the sea - ship,
 af-ter the sea - ship,

poco f *s*
 Af-ter the white-gray sails taut to their
 Af-ter the white-gray sails taut to their

f p cresc. *risoluto*

poco f *s* **X** *f*
 Af-ter the white-gray sails taut to their spars and ropes,
 Af-ter the white-gray sails taut to their spars and ropes,
 spars and ropes, Be - low, a
 spars and ropes, Be - low, a

f p *s* **X**

mp cresc.
 Be - low, a my - riad my - riad waves
 Be - low, a my - riad my - riad waves
 my - riad my - riad waves hast - en - ing
 my - riad my - riad waves hast - en - ing

mp cresc.

p. *p.* *p.* *p.*

hast - en - ing, lift - ing up their
hast - en - ing, lift - ing up their
lift - ing up their necks,
lift - ing up their necks,

mf *mf cresc.* *mf cresc.* *mf cresc.*

p. *p.* *p.* *p.*

necks, lift - ing up their necks,
necks, lift - ing up their necks,
lift - ing up their necks,
lift - ing up their necks,

ff *ff* *ff* *ff*

ff marc.

pp. *p.*

3 *3* *3* *3*

7 *Largamente.*

in the wake fol -
 in the wake, fol -
 in the wake fol - lowing,

7 *Largamente.* Fol-low-ing the state-ly and ra - pid ship,

ff marc.

lowing, *mf*
 lowing, *p* fol - lowing,
 fol - lowing, *p* lowing, *mf*
 fol - lowing, *p* lowing, *mf*
p legato *cresc.*

mf *f* **Aa**

fol - lowing. A mot-ley pro-ces - sion with man-y a
 fol - lowing. A mot-ley pro-ces - sion with man-y a
 fol - lowing. A mot-ley pro-ces - sion with man-y a
 A mot-ley pro-ces - sion with man-y a

Più mosso. **Bb**

ff dim.

fleck of foam — and man-y frag-*più mosso.*

ff dim.

ments,

ments,

ments.

ments,

mp

mf

A mot-ley pro-

A mot-ley pro-ces-sion

mot-ley pro-ces-sion

A mot-ley pro-ces-sion

Cc *poco f*
 - ces - sion with many a fleck of foam and many
poco f with many a fleck of foam and many
poco f with man-y a fleck of foam
poco f with man-y a fleck of foam

poco stringendo. **Dd** *Poco più mosso.*
 frag-ments Fol-lowing the state-ly and ra - pid ship,
string. *più mosso.*
 frag-ments Fol-lowing the state-ly and ra - pid ship,
string. *più mosso.*
 string Fol-lowing the state - - - ly and ra - pid ship,
più mosso.
 Fol-lowing the state - - - ly and ra - pid ship,
poco stringendo. **Dd** *Poco più mosso.*

in the wake fol-low-ing,
 in the wake fol-low-ing,
 in the wake fol-low-ing,
 in the wake fol-low-ing,

fol - lowing,
fol - lowing.

ff
Ee
ff
ff
ff
ff
ff
ff
ff
ff

No. 4. The Explorers.

Grave e molto Adagio. ♩ = 44

SOPRANI. *p sostenuto.*

O vast Ron-dure, swimming in space,

ALTI. *p sostenuto.*

O vast Ron-dure, swimming in space,

TENORI. *p sostenuto.*

O vast Ron-dure, swimming in space,

BASSI. *p sostenuto*

O vast Ron-dure, swimming in space,

Grave e molto Adagio. ♩ = 44

p sostenuto.

Covered all

Cov-ered all o-ver with vi-si-ble pow'r and beau - - -

mf

Cov-ered all o-ver with vi-si-ble power and beau-

ty,

with power and

sempre legato.

mf

ty, Al-ter-nate light and day and the

beau-ty, Al-ter-nate light and day

Al-ter-nate light and day

Al-ter-nate light and day al-ter-nate light and day and the

pp **A** *mf*

teem-ing spi-rit-u-al dark-ness Unspeakable high pro-ces-sions

and the teem-ing spi-rit-u-al dark-ness, Un-speakable

and the teem-ing spi-rit-u-al dark-ness, Un-speakable

teem-ing spi-rit-u-al dark-ness, **A** Unspeak-able high pro-ces-sions

p of sun and moon *pp* and count - less

high pro - ces - sions — of sun and moon *pp*

high pro - ces - sions — of sun and moon and count - less

of sun and moon

stars a - bove, *p* Be - low,

stars a - bove, Be - low,

and count-less stars a - bove, Be - low,

stars a - bove, Be - low, the

Be-low, the man - i-fold

mf parlando. the grass and wa - - - ters, With in - scrut - a - ble *mf parlando.*

the man-i-fold grass and wa - - - ters, With in - scrut - a - ble *mf parlando.*

grass and wa - - - ters, With in - scrut - a - ble *mf parlando.*

grass and wa - - - ters, With in - scrut - a - ble

pur - - pose, some hid - - - den prophetic in - ten - tion,
 pur - - pose, some hid - - - den prophetic in - ten - tion,
 pur - - pose, some hid - - - den prophetic in - ten - tion,
 pur - - pose, some hid - - - den prophetic in - ten - tion,

B *p* Now first it seems my thoughts be-gin to span thee. *pp*
p Now first it seems my thoughts be-gin to span thee. *pp*
p Now first it seems my thoughts be-gin to span thee. *pp*
p Now first it seems my thoughts be-gin to span thee. *pp*

B

Andante con moto. $\text{♩} = 48$
TENORI. *pp misterioso*
 Down from the

BASSI. *pp misterioso*
 Down from the

Andante con moto. $\text{♩} = 48$

gar - dens of As - ia des - cend - ing, Ad - am and Eve ap -

gar - dens of As - ia des - cend - ing, Ad - am and Eve ap -

- pear, then their my - riad pro - ge - ny af - - ter them,

- pear, then their my - riad pro - ge - ny af - - ter them,

Wand - er - ing,

Wand - er - ing,

yearn-ing, with rest-less ex - plor -

yearn-ing with rest-less ex - plor - a - tions, —

a - - - tions, With quest-ion-ings, —

With quest-ion-ings, —

form - less, fev - - er-ish,

baf - fled, fev - - er-ish,

with never - hap - py hearts, *mf largamente*

with ne-ver-hap - - - - py

Poco animando.

With that sad in - ces - sant re - frain, —

hearts, — With that

Poco animando.

4 SOPRANI I **E**

4 SOPRANI II.

SEMICHORUS. (16 voices in all - distant if possible.)

4 ALTI I.

4 ALTI II.

Where —

Where —

sad in - ces - sant re - frain,

with - - - er O mock - ing life?

— fore un - sat - is - fied soul? with - er O mock - ing life?

— fore un - sat - is - fied soul? with - er O mock - ing life?

**) Note.* To ensure correct intonation the opening chord may be accompanied by a harmonium, which may play the chord two bars before the chorus enters

TENOR. *mf*

Ah who shall soothe these fev - er-ish child - ren? Who *mf*

BASS. *mf*

Ah who shall soothe these fev - er-ish child - ren? Who *mf*

p pesante

fp

mf

jus - ti - fy these rest lessex-plor - a - tions? Who speak the se - cret of the im -

f

jus - ti - fy these rest lessex-plor - a - tions? Who speak the se - cret of the im -

mf

mf cresc.

f

p

SOPRANI. *ppp*

Where fore un - sat is - fied

SEMICHORUS. *pp*

ALTI. *pp*

Where fore un - sat - is - fied

pass - - - - - ive earth?

pass - - - - - ive earth?

ppp

whith - - er O mock - ing life? —

soul? whith - - er O mock - ing life? —

Tempo I.

SOPRANO. (Tutti.)

ALTO. (Tutti.)

TENORI.

BASSI. *p*

Tempo I.

Yet soul be sure the first in - tent re - mains, and

Yet soul be sure the first in - tent re -

Yet soul be sure the first in - tent re -

shall be car - ried out and shall be car - - ried out,

G *mf*
 Yet soul be sure the first in - tent re - mains,
 - mains, and shall be car - ried out, Per - hapse - ven now the
 - mains, and shall be car - ried out, Per - hapse - ven now the

Per - hapse - ven now the

af - ter the seas
 time has ar - rived.
 af - ter the seas
 time has ar - rived
 time has ar - rived

are all crossed
 are all crossed
 Af - ter the great cap - tains have ac -
 Af - ter the great cap - tains have ac -

animando

animando Af - ter the nob - le in - ven - tors,

animando Af - ter the nob - le in - ven - tors,

animando -com-plished their work, Af - ter the nob - le in - ven - tors,

f animando -com-plished their work, Af - ter the nob - le in - ven - tors,

animando

f marc

H *Animato* *ff*

Fin - - al - ly

H *Animato.* *ff*

ff

fin - - al - ly

ff

Largamente.

shall come the *pp* *Largamente.* et

a tempo

wor- thy that name, The true son of

God shall come sing

God shall come sing

God shall come sing

God shall come sing

ing sing - - - ing sing - - -

sing - - - ing,

ing sing - - - ing sing - - - ing,

sing - - - ing,

- ing his songs, sing - - - ing sing - - - ing, sing - - -

sing - ing, sing - ing his songs, sing - - - ing, sing - - -

sing - ing, sing - ing his songs, sing - - - ing, sing - - -

sing - ing, singing his songs, sing - - - ing, sing - - - ing,

- - ing, sing - - - ing singing his songs, sing - ing sing -

- - - ing, singing his songs, sing - ing sing -

- ing, sing - - - ing singing his songs, sing - ing sing -

sing - ing, sing - ing - - - singing his songs, sing - ing sing -

ing, sing - - - ing, sing - ing sing - - - ing his
- ing, sing - - - ing, sing - ing sing - - - ing his
- ing, sing - - - ing, sing - ing sing - - - ing his
- ing, sing - - - ing, sing - ing sing - - - ing his

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The lyrics are: "ing, sing - - - ing, sing - ing sing - - - ing his".

Allegro animato. ♩ = 140.

songs.
songs.
songs.
songs.

The second system is a piano accompaniment for the vocal parts. It is in G major and 3/4 time. The tempo is marked "Allegro animato" with a quarter note equal to 140 beats per minute. The lyrics are: "songs.".

Allegro animato. ♩ = 140.

The third system is a piano accompaniment for the vocal parts. It is in G major and 3/4 time. The tempo is marked "Allegro animato" with a quarter note equal to 140 beats per minute. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The lyrics are: "songs.".

The first system of music features a piano accompaniment with a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a rhythmic foundation with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system continues the piano accompaniment. The treble staff's melodic line remains intricate, with frequent slurs and ties. The bass staff continues with a steady accompaniment. The key signature and time signature remain consistent with the first system.

The third system of music shows the piano accompaniment. A *dim.* (diminuendo) marking is present in the bass staff towards the end of the system. The melodic and harmonic textures continue to evolve.

The fourth system of music features the piano accompaniment. A *p* (piano) marking is visible in the bass staff. The music maintains its complex rhythmic and melodic character.

BARITONE SOLO. *f appassionato.*

O we can wait no long - er, We

The baritone solo begins with a tempo and dynamic marking of *f appassionato.* The lyrics "O we can wait no long - er, We" are written below the vocal line. The accompaniment continues with piano accompaniment. The key signature changes to two flats (B-flat and E-flat).

too take ship O — soul, Joy - ous we too launch out on track - less

too take ship O — soul, Joy - ous we too launch out on track - less

The second system of the baritone solo continues with the lyrics "too take ship O — soul, Joy - ous we too launch out on track - less". The musical notation includes a change in time signature to 2/4.

SOPRANO SOLO.
appassionato.

O we can wait no long-er, Joy - - - - - ous we too launch
seas, Joy - - - - - ous we too launch out on trackless

out on trackless seas, Fear-less for un-known

shores on waves of ec-stasy to sail, —
Fear-less for un-known shores on waves of ec-sta-sy to

Animato.
A-mid the waft-ing winds,
Animato. sail, - mid the waft-ing winds,

Thou pressing me to thee, Thou press-ing
O soul
me to thee, I thee to me
O soul thou pressing me
I thee to me,
to thee, O soul, thou pressing me to thee,
Car - - - ol - ing free,
Car - - - ol - ing free,

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in G major and contain the lyrics: "sing - - - ing our song - of". The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal lines contain the lyrics: "God, Chant - ing our" and "God, Chant - ing our". The piano accompaniment continues with arpeggiated figures. Dynamic markings include *p* and *cresc.* in both the vocal and piano parts.

Third system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal lines contain the lyrics: "chant of pleas - ant ex - plo -" and "Chant - - - ing our chant - of ex - plo -". The piano accompaniment features arpeggiated figures. Dynamic markings include *p cresc.* in the vocal parts.

Fourth system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal lines contain the lyrics: "ra - - - tion chant - - -" and "ra - - - tion chant - - -". The piano accompaniment features arpeggiated figures. A dynamic marking of *p* is present in the vocal parts.

p smorzando.

ing our chant of pleasant ex - - plo -

smorzando. *p*

ing our chant of

poco rall.

- ra - tion.

pleasant explo - ra - - - tion.

poco rall. *smorzando.*

Andante tranquillo. $\text{♩} = 60$ *p dolce* Tempo rubato.

pp *m. s.*

pp *a tempo.*

BARITONE SOLO. **P** *n tranquillo.*

O soul thou pleas - est me, I thee,

SOPRANO SOLO
p molto tranquillo.

Sail-ing these seas or on the hills, Thoughts,
Sail-ing these seas, or wak - ing in the night

si - lent thoughts, of Time and Space
Thoughts, si - lent thoughts, of Time and

pp
— and Death, like wa - ters flow-ing,
pp
Space and Death, like wa - ters flowing,

Bear me in - deed as through reg - - - ions in-fin-ite
Bear me in - deed as through reg - - - ions in-fin-ite

mp

Whose air I breathe, whose rip-ples

p dolce.

Whose air I breathe, whose rip-ples

Largamente. ♩ = ♩

hear, lave me all ov - er, Bathe me O God in thee, mounting to

hear, lave me all ov - er, Bathe me O God in

Largamente. ♩ = ♩

thee, I and my soul to range in range of

thee, mounting to thee, I and my soul to range in range of

* *Più lento. ♩ = 80*

thee.

Più lento. ♩ = 80

mp

* Note A 'cut' may be made from this place to the mark ♠ on page 106. The solo voices* will sing the music of the bar above marked *

simile.

* *Ped.* * *Ped.* *

R SOPRANO SOLO.

O thou trans - cend - - ent, _____

BARITONE SOLO.

O thou trans - cend - - ent, _____

R

p

CHORUS.

SOPR.

O thou trans - cend - - ent, _____

ALTI.

O thou trans - cend - - ent, _____

TEN.

O thou trans - cend - - ent, _____

BASS.

O thou trans - cend - - ent, _____

ff

SOPRANO SOLO.
p Name - less, _____ the fi - bre and the breath,
mf

BARITONE SOLO.
pp Name - less, _____ the fi - bre and the breath,
mf

pp Name - less, _____ the fi - bre and the
p

pp Name - less, _____ the fi - bre and the
p

pp Name - less, _____ the fi - bre and the
p

pp Name - less, _____ the fi - bre and the
p

Light of the light, shed - ding forth un - i - ver - ses,
mf

Light of the light, shed - ding forth un - i - ver - ses,
mf

breath, Light of the light, shed -
mf

thou centre of them.

thou centre of them.

- ding forth un - i - ver - ses, thou centre of them.

- ding forth un - i - ver - ses, thou centre of them.

- ding forth un - i - ver - ses, thou centre of them.

- ding forth un - i - ver - ses, thou centre of them.

cresc.

Detailed description: This block contains the first system of a musical score. It features a vocal soloist part with five staves and a piano accompaniment with two staves. The vocal line includes the lyrics "thou centre of them." and "- ding forth un - i - ver - ses, thou centre of them." repeated across the staves. The piano accompaniment includes a *cresc.* marking and various musical notations such as triplets and dynamic markings like *ff*.

Swiftly I shrivel

pp

Detailed description: This block contains the second system of the musical score. It features a vocal soloist part with five staves and a piano accompaniment with two staves. The vocal line includes the lyrics "Swiftly I shrivel" and is marked with a *p* dynamic. The piano accompaniment includes a *pp* marking and various musical notations such as triplets and dynamic markings like *ff*.

BARITONE SOLO.

— at the thought of God, At na-ture and its won-ders—

Time and Space and Death,

cantabile.

But that I, turn-ing,

dolce.

pp tranquillo.

call to thee O Soul, thou act - - ual me, And

lo, thou gent-ly mas-terest the orbs, thou mat est Time, smil-est con-

- tent at Death, And fill - est, Swell - - - est full the

vastnesses of Space.

CHORUS. *mf cresc.* *ff* Allegro. ♩ = 160.

Great - er than stars or suns, Bound-ing O soulthou journeyest forth; —

f *mf cresc.* *ff* Allegro.

Great - er than stars or suns, Bound-ing O soulthou journeyest forth; —

f *mf cresc.* *ff* Allegro.

Great - er than stars or suns, Bound-ing O soulthou journeyest forth; —

f *mf cresc.* *ff* Allegro.

Great - er than stars or suns, Bound-ing O soulthou journeyest forth; —

Allegro. ♩ = 106.

◆ End of optional 'cut'

SOPRANO SOLO.
A-way _____

BARITONE SOLO.
Away O soul! _____

A-way _____

A-way _____

A-way _____

A-way _____

A-way _____



away _____

away _____

away _____

O soul! _____



f marc.

hoist instantly the anchor. a-way
away
away O soul!

This system contains the first system of music. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The tempo is marked *f marc.* The lyrics are: "hoist instantly the anchor. a-way", "away", and "away O soul!". The piano accompaniment consists of chords and moving lines in both hands.

away
away O soul!

This system contains the second system of music. It features four staves: two vocal staves and two piano staves. The lyrics are: "away" and "away O soul!". The piano accompaniment continues with chords and moving lines.

f marc.

Cut the hawsers
away

This system contains the third system of music. It features four staves: two vocal staves and two piano staves. The tempo is marked *f marc.* The lyrics are: "Cut the hawsers" and "away". The piano accompaniment continues with chords and moving lines.

away O soul! a-way a-way away a-way a-way O soul! haul haul out- haul out- away O soul! shake out ev-'ry sail! shake out ev'ry sail! a-way O soul! a-way O soul! away a-

- way a-way, a-way, a-
out, a-way, a-way a-way, a
- way, a-way, shake out, shake out ev-ry

marcato.

shake out ev'ry sail,
- way, a-way O soul!
- way O soul!
sail! a-way O soul!

strepitoso.

strepitoso.

Più lento $\text{♩} = 100$ **W** allarg. affrett.

Sail forth
allarg. affrett.

Sail forth
allarg. affrett.

Sail forth
allarg. affrett.

Più lento $\text{♩} = 100$ Sail forth affrett.

allarg. affrett.

ff allarg. *ff*

Sail forth
allarg.

Sail forth
allarg.

Sail forth
allarg.

Sail forth

allarg.

ff

a tempo affrett.

allarg. $\text{♩} = \text{♩}$ *a tempo.* *affrett.*

steer for the deep waters on - - - ly.

allarg. *a tempo* *affrett.*

steer for the deep waters deep - - - wa - ters on - - - ly.

allarg. *a tempo* *affrett.*

steer for the deep wa - ters on - ly.

allarg. *a tempo* *affrett.*

steer for the deep wa - ters on - ly.

$\text{♩} = \text{♩}$ *allarg.* *a tempo.* *affrett.*

Allegro agitato. $\text{♩} = 90$
SOPRANO SOLO.

mf Reck - less O soul, ex - plor - - - ing, I with thee, and

BARITONE SOLO. *mf* Reck - less O soul, ex - plor - - - ing,

Allegro agitato. $\text{♩} = 90$

p

thou with me, I with thee, and
 I with thee and thou with me,
 Sail forth

thou with me, I
 I with thee, and thou with me,
 Sail forth
 Sail forth

* Note The chorus parts between * and ♦ on page 114 may be omitted.

— with thee, and thou with me, Reck - less O

poco

I with thee, and thou with

Sail forth

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The time signature is 2/4. The lyrics are: "— with thee, and thou with me, Reck - less O" on the first line, and "I with thee, and thou with" on the second line. A *poco* marking is present above the second line. The piano part includes the word "Sail forth" on the third line.

appass.

soul, ex - plor - - ing,

me, Reckless O soul, ex - plor - ing,

Sail

Sail

Sail forth

Sail

appass.

Sail

This system continues the vocal and piano parts. The tempo is marked *appass.* (ad libitum). The lyrics are: "soul, ex - plor - - ing," on the first line, and "me, Reckless O soul, ex - plor - ing," on the second line. The piano part includes the word "Sail" on the third, fourth, and fifth lines, and "Sail forth" on the fourth line. The piano accompaniment features a prominent triplet figure in the right hand.

◆ Chorus obbligato from here.

piu f

I with thee, and thou with me, Sail forth

piu f

I with thee, and thou with me, Sail forth

forth — steer for the deep waters on —

forth — steer for the deep waters on —

forth — steer for the deep waters on —

forth — steer for the deep waters on —

forth — steer for the deep waters on —

dim.

Animato.

steer for the deep waters on - ly,

Animato.

steer for the deep waters on - ly,

Animato.

ly,

Animato.

ly, steer for the deep waters on - - ly

Animato.

ly,

Animato.

Animato.

For we are bound where mar - i - ner has not yet dared to
 steer for the deep wa - ters on - - ly,

mf
pp

For we are bound where mar - i - ner
 go .
 steer for the deep wa - ters on - ly,
 steer for the deep wa - ters

mf
pp

has not yet_ dared to *mp cresc.* go,
 Reck-less O soul, ex - plor-ing, I with
pp sostenuto
 steer for the deep *pp sostenuto*
 steer for the
 on ly. *pp* *pp sostenuto*
 Sail forth, Sail

And we will risk the
 thee, and thou with me, *f* For we are bound where
 wa - - - ters on - - ly,
deep pp sostenuto wa - - - ters, steer for the
 steer for the deep, the
 forth, Sail forth,

Animando

ship, our - selves and all, *Animando. f cresc.*
 mar - in - er has not yet dared to go, *Animando.* And we will
 steer for the deep wa - ters on - ly *Animando.*
 deep wa - ters on - ly,
 deep wa - ters on - ly, *Animando. p cresc.* steer for the
 sail forth, sail forth

Animando

STRINGS. *cresc.*

f And we will risk the ship, our - selves and all.
 risk the ship, our - selves and all.
 steer for the deep wa - ters on - ly, *p cresc.*
 steer for the deep wa - ters on - ly,
 deep wa - ters, the deep wa - ters on - ly,
 sail forth

f marcato

steer for the deep wa - ters on - ly,

steer for the deep wa - ters on - ly,

steer for the deep wa - ters on - ly,

steer for the deep wa - ters on - ly,

steer for the deep wa - ters on - ly,

steer for the deep wa - ters on - ly

steer for the deep wa - ters on - ly

steer for the deep wa - ters on - ly

steer for the deep wa - ters on - ly

**Molto Adagio.* ♩ = 54.

SOPRANO SOLO
mp tranquillo

O my brave soul! O far - ther sail!

BARITONE SOLO

mp tranquillo

O my brave

pp O far - ther, far - ther

pp O far - ther sail,

mp molto tranqu. O far - ther sail,

pp O far - ther sail,

pp O far - ther sail,

pp tranquillo. *legato*

mp O far - ther, far - ther sail!

p soul! O far - ther sail!

pp O far - ther sail!

pp sail! O far - ther, far - ther sail!

pp O far - ther sail! O far - ther sail! far - ther sail!

pp far - ther sail! O far - ther, far - ther sail!

far - ther sail! O far - ther sail!

pp

pp

**Nota.* The ♩ of this movement is considerably slower than the ♩ of the previous movement.

mf *p* *mf* *p* *pp*

O dar- ing joy, but safe! are they not
 far - ther sail! O dar - ing joy,
 sail forth sail
 sail forth sail
 sail forth sail forth
 O far-ther, far - ther sail, sail forth

pp *pp* *pp sempre tranquillo* *pp sempre tranquillo*

all the seas of God.
 the seas of God.
 forth sail forth
 forth sail forth O far - ther sail
 sail forth
 sail forth O far - ther sail!

Bb

p O far-ther sail!

p O far - ther sail

pp O far - ther sail!

Bb

pp *m. s.* *tr.* *espressivo* *pp*

Red.

p my brave soul!

p my brave soul!

pp O far-ther sail!

pp O farther, farther, farther

pp *legato*

Red. *Due Ped.*

0 far - - - ther sail! *p* *pp*

far - ther sail! *pp* *pp*

0 far - ther sail! *pp* *ppp*

farther, farther, far-ther sail! *ppp*

0 far-ther, far-ther far-ther sail! *ppp*

sail! *ppp*

Red.

far-ther sail! *Cc*

far-ther sail!

far-ther sail!

far-ther sail! *Cc*

ppp *pppp*

Red. *Red.* *Red.* *Red.*

A SEA SYMPHONY.

I. A SONG FOR ALL SEAS, ALL SHIPS.

Behold, the sea itself,
 And on its limitless, heaving breast, the ships ;
 See, where their white sails, bellying in the wind, speckle the green and blue,
 See, the steamers coming and going, steaming in or out of port,
 See, dusky and undulating, the long pennants of smoke.
 Behold, the sea itself,
 And on its limitless, heaving breast, the ships.

— — — — —
 To-day a rude brief recitative,
 Of ships sailing the seas, each with its special flag or ship-signal,
 Of unnamed heroes in the ships — of waves spreading and spreading far as the eye
 can reach,
 Of dashing spray, and the winds piping and blowing,
 And out of these a chant for the sailors of all nations,
 Fitful like a surge.
 Of sea-captains young and old, and the mates, and of all intrepid sailors,
 Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
 Picked sparingly, without noise by thee, old ocean, chosen by thee,
 Thou sea that pickest and cullest the race in time, and unitest nations,
 Suckled by thee, old husky nurse, embodying thee,
 Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations !
 Flaunt out visible as ever the various ship-signals !
 But do you reserve especially for yourself and for the soul of man one flag above
 all the rest,
 A spiritual woven signal for all nations, emblem of man elate above death,
 Token of all brave captains and all intrepid sailors and mates,
 And all that went down doing their duty,
 Reminiscent of them, twined from all intrepid captains young and old,
 A pennant universal, subtly waving all time, o'er all brave sailors,
 All seas, all ships.

II. ON THE BEACH AT NIGHT ALONE

On the beach at night alone,
 As the old mother sways her to and fro singing her husky song,
 As I watch the bright stars shining, I think a thought of the clef of the universes
 and of the future.

Yet soul be sure the first intent remains, and shall be carried out,
 Perhaps even now the time has arrived.
 After the seas are all crossed,
 After the great captains and engineers have accomplished their work,
 After the noble inventors,
 Finally shall come the poet worthy that name,
 The true son of God shall come singing his songs.

— — — — —
 O we can wait no longer,
 We too take ship O Soul,
 Joyous we too launch out on trackless seas,
 Fearless for unknown shores on waves of ecstasy to sail,
 Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul).
 Caroling free, singing our song of God,
 Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
 Sailing these seas or on the hills, or waking in the night,
 Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,
 Bear me indeed as through the regions infinite,
 Whose air I breathe, whose ripples hear, lave me all over,
 Bathe me, O God, in thee, mounting to thee,
 I and my soul to range in range of thee.

O thou transcendent,
 Nameless, the fibre and the breath,
 Light of the light, shedding forth universes, thou centre of them.
 Swiftly I shrivel at the thought of God,
 At Nature and its wonders, Time and Space and Death,
 But that I, turning, call to thee O Soul, thou actual me,
 And lo, thou gently masterest the orbs,
 Thou matest Time, smilest content at Death,
 And fillest, swellest full the vastnesses of Space.

— — — — —
 Greater than stars or suns,
 Bounding O Soul thou journeyest forth ;

— — — — —
 Away O Soul! hoist instantly the anchor!
 Cut the hawsers — haul out — shake out every sail!
 Sail forth — steer for the deep waters only.
 Reckless O Soul, exploring, I with thee, and thou with me,
 For we are bound where mariner has not yet dared to go,
 And we will risk the ship, ourselves and all.
 O my brave Soul!
 O farther, farther sail!
 O daring joy, but safe! are they not all the seas of God?
 O farther, farther, farther sail!

WALT WHITMAN.