

# 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,

sea — it - self,

sea — it - self,

sea — it - self,

sea — it - self,

*♩* brillante.

*poco f ma dolce*  
And on its

*poco f ma dolce*  
And on its

*f cantabile*  
*largamento*  
m. a.

*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.*  
 steam - ers com - ing and go - ing,  
 steam - ers com - ing and go - ing,  
 See, the steam - ers com - ing and  
 See, the steam - ers com - ing and

*Poco animando.*  
*marcato*

4

steam - - - ing  
steam - - - ing  
go - ing, steam  
go - ing, steam

This system contains the first four staves of music. The top two staves are vocal lines with lyrics 'steam - - - ing'. The third staff is a vocal line with lyrics 'go - ing, steam'. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

in or out of port,  
in or out of port,  
ing in or out of port,  
ing in or out of port,  
*marcato*

This system contains the next four staves. The top two staves are vocal lines with lyrics 'in or out of port,'. The third staff is a vocal line with lyrics 'ing in or out of port,'. The bottom two staves are piano accompaniment, marked *marcato*, with triplets and a **B** section marker.

See, See,  
See, See,  
See,  
See,  
*marcato*

This system contains the final four staves. The top two staves are vocal lines with lyrics 'See, See,'. The third staff is a vocal line with lyrics 'See,'. The bottom two staves are piano accompaniment, marked *marcato*, with triplets and a **B** section marker.

accl.

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

accl.

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

accl.

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

accl.

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.

**C**

*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

breast, the ships.

breast, the ships.

breast, the ships.

breast, the ships.

*dim.*

**E** Molto tranquillo.

*p*

Allegro.  $J = 126$

*p*

*simile*

**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-ros 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*

*simile*



CHORUS. **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, -

*mf marcato*

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

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

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

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

ships - of waves spread - ing

ships - of waves spread-ing - far

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**

Detailed description: This system contains the first two lines of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are 'far as the eye can reach,'. The piano part includes dynamic markings 'ff' and 'ff marc.' and a key signature change indicated by a 'K' in a box.

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 - -

Detailed description: This system contains the third and fourth lines of music. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are 'Of dash-ing spray, and the winds pip-ing and blow - -'. The piano part continues with complex accompaniment.

- - - ing,

- - - ing,

- - - ing,

- - - ing,

Detailed description: This system contains the fifth and sixth lines of music. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are '- - - ing,'. The piano part continues with complex accompaniment.

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.

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Detailed description: This is a page of a musical score, page 12. It features four systems of music. Each system includes a vocal line (soprano, alto, tenor, and bass) and a piano accompaniment. The lyrics are: 'of dash - ing spray,' followed by 'and the winds pip - ing and blow - - -' and then 'ing.' The piano part includes a 'marcato' section and a six-measure phrase. The score is written in a key with one sharp (F#) and a common time signature.

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  
g.....And out of these a chant for the sai-lors of all

**M** Animando. *f*  
Fit-ful, like a  
na-tions,  
na-tions,  
na-tions,  
na-tions,  
**M** Animando. *g*.....

surge.

*mp* Fit - ful, like a surge, *f* like a *p*

*mp* Fit - ful, like a surge, *f* like a *p*

*mp* Fit - ful, like a surge, *f* like a *p*

*mp* Fit - ful, like a surge, *f* like a *p*

Fit - ful, like a surge, —

*p agitato* *m. s.* *f*

**N**

Of sea - cap-tains young or old, and the mates, and of

surge, fit - - - ful,

surge, fit - - - ful, *p*

surge, fit - - - ful, like a *p*

like a *m. s.*

*p* *f* *mf*

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

This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. A circled '0' is above the first measure of the top staff.

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

This system contains six staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. The tempo marking *p agitato* is present in the piano part.

*molto allargando*

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

*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,

*P*  
*f*  
*f*  
*f*  
*f*

*Più mosso.*



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

*mp*

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 —

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

*p* Thou — that pick - - - est, cull - - - est

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

*subito*

*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 that u - nit - est the na - tions, *a tempo*

**R** *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

*p cresc.* *colla voce*

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

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.*

A piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo markings are *stringendo.* and *molto rall.*

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

But do you reserve es -

The first system of the vocal solo. The soprano line begins with the lyrics "But do you reserve es -". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo is *Molto tranquillo. ♩ = 72.* and the dynamics are *p dolce.*

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

The second system of the vocal solo. The soprano line continues with the lyrics "- pe - cial - y for your - self and for the". The piano accompaniment continues with similar rhythmic patterns. The dynamics remain *p dolce.*

soul of man

The end of the first vocal phrase. The soprano line concludes with the lyrics "soul of man". The piano accompaniment provides a sustained harmonic background.

*p dolce.*

And for the soul of man

The second system of the vocal solo. The soprano line begins with the lyrics "And for the soul of man". The piano accompaniment continues. The dynamics are *p dolce.*

*p dolce e cantabile.*

But do

The third system of the vocal solo. The soprano line begins with the lyrics "But do". The piano accompaniment continues. The dynamics are *p dolce e cantabile.*

The piano accompaniment for the final system, featuring a melodic line in the right hand and a bass line in the left hand, concluding the piece.

for the soul of  
the soul of man  
you re-serve es - pe - cial - ly 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.*

a

*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 -  
*cresc.* *espr.*  
 wov - en sig - - - nal for all na - tions a  
 sig - - - nal for all  
*p cantabile.*  
 sig - - - nal for all na - tions, all na - - -  
 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*

*Andante.* ♩ = 72.

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

e - late a - bove death,

c - 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,

Alti. *mf molto espr.*

Tok - en of all brave

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and a **W** time signature. The lyrics are "CHORUS- and of all in - tre - pid sai-lors and mates,". The bottom staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. It features a series of chords and triplets in the right hand, and a bass line with triplets in the left hand. The lyrics "Tok - en of all brave" are positioned between the two staves.

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

The second system continues the musical score. The vocal line (top staff) has lyrics "cap - tains and of all in - tre-pid sai-lors and mates, And of all that went". The piano accompaniment (bottom staff) continues with complex rhythmic patterns, including triplets in both hands. The key signature and time signature remain consistent with the previous system.

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

The third system introduces a Soprano vocal line (top staff) with the instruction "(only half to sing)". The lyrics are "Sopr. CHORUS. Tok - en of all brave cap - tains and of down do-ing their du - - - - - ty, Re-min-is - cent of". The piano accompaniment (bottom staff) continues with similar rhythmic patterns. The dynamic marking *mf espr.* is present. The key signature and time signature are consistent.

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

them, twined from all in - tre - - - - - pid

The fourth system continues the musical score. The vocal line (top staff) has lyrics "all in - - tre - - pid sai-lors and mates, And all that went them, twined from all in - tre - - - - - pid". The piano accompaniment (bottom staff) continues with complex rhythmic patterns, including triplets. The key signature and time signature remain consistent.



*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

tok - - en, tok - -  
 - - lors, all sai - - - lors and  
 all to - en of all  
 in - trep - id sai - lors and mates,

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 -

*cresc.*  
*cresc.*

8

*molto allargando*  
*dim.*  
 in - tre - pid - sailors and mates

*molto allargando*  
*dim.*  
 all in - tre - pid sai - lers and

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

*molto allargando*  
*dim.*  
 tre - pid sai - lers and

*molto allargando.*

*ff* *3* *ligato* *3*

Poco meno mosso.

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

*p* mates.

Poco meno mosso.

*p tranquillo*

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'mates. Tok - en of all that went down'. It begins with a piano (*p*) dynamic and a tempo marking of 'Poco meno mosso'. The second staff is another vocal line, also with lyrics 'mates.' and 'Tok - en of all that went down'. The third staff is a piano accompaniment line, starting with a piano (*p*) dynamic and a tempo marking of 'Poco meno mosso'. The fourth staff is a piano accompaniment line, starting with a piano (*p*) dynamic and a tempo marking of 'Poco meno mosso'. The piano accompaniment features triplet patterns in the right hand.

*p espr.* tok - en of

do - ing their du - - ty.

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'tok - en of'. The second staff is another vocal line with lyrics 'do - ing their du - - ty.'. The third staff is a piano accompaniment line, starting with a piano (*p*) dynamic and a tempo marking of 'Poco meno mosso'. The fourth staff is a piano accompaniment line, starting with a piano (*p*) dynamic and a tempo marking of 'Poco meno mosso'. The piano accompaniment features triplet patterns in the right hand.

all that went down do - ing their du -

*p espr.*

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

*p espr.*

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.

*p*

Ancora più tranquillo. *pp*

in - tre - pid cap - tains young or

Ancora più tranquillo. *pp*



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

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

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

*ff*  
*ff*  
*ff*  
*ff*

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,

*dim.*  
*dim.*  
*dim.*

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

BARITONE SOLO

*largamente.*

The first system of the musical score consists of six staves. The top five staves are for the vocal soloist, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *largamente.* with a dynamic marking of *f*. The vocal line begins with a whole rest, followed by a single note on the staff. The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

The second system of the musical score consists of six staves. The top five staves are for the vocal soloist, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *largamente.* with a dynamic marking of *f*. The vocal line includes the lyrics: "pen - nant un - i - ver - - sal,". The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "pen - nant un - i - ver - - sal,". The piano accompaniment features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "pen - nant un - i - ver - - sal,".

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 two sharps (F# and C#). The lyrics "sub - tly wav - ing all time o'er" are written below the notes. The next three staves are empty, representing parts for other instruments or voices. The bottom staff is a piano accompaniment in bass clef, featuring a complex, flowing melody with many sixteenth notes and slurs.

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 five staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The lyrics "all brave sail - - - - ors," are written below the notes. The next three staves are empty, representing parts for other instruments or voices. The bottom staff is a piano accompaniment in bass clef, featuring a complex, flowing melody with many sixteenth notes and slurs.

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

div.

*p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'a pennant un - i - ver - - - sal, - ver - - sal, sub - tly'. The piano accompaniment features a complex, flowing melody in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is present.

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

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'wav - ing all time, o'er all brave'. The piano accompaniment continues with a similar texture to the first system, with a busy right hand and a steady left hand.

BARITONE SOLO

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

sail - ors,

sail - ors,

sail - ors,

sail - ors,

sail - ors,

The first system of the musical score consists of six staves. The top staff is a baritone solo line with lyrics. The next four staves are vocal parts for other voices, each with the lyrics "sail - ors,". The bottom two staves are piano accompaniment, with a piano (*p*) dynamic marking. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

sub - tly wav - - - ing all

a pen - nant un - i - ver -

a pen - nant un - i - ver -

The second system of the musical score continues with six staves. The top staff is the baritone solo line with lyrics. The next two staves are vocal parts with lyrics "a pen - nant un - i - ver -". The bottom two staves are piano accompaniment, with a mezzo-forte (*mf*) dynamic marking. The piano part continues with a similar complex texture, featuring a sixteenth-note pattern in the right hand and a bass line in the left hand.



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,

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

*molto allargando.*

ver - - - - - sal,

*f cresc.* *molto allarg.*

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

*mf cresc.* *molto allarg.*

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

*mf cresc.* *molto allarg.*

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

*mf cresc.* *molto allarg.*

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

*mf cresc.* *molto allarg.*

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

*mf* *molto allargando.*

Tempo del principio, ma molto largamente.

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

one flag one flag a -

Tempo del principio, ma molto largamente.

-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

44

**Gg**

a - bove all the rest,

rest,

*p misterioso*

rest, Be - hold, the sea it -

rest,

rest,

flag

**Gg**

*p* *pp* *p misterioso*

Soprano Solo.

*p quasi recit.*

Be - hold, the

- self,

*p misterioso*

Be - hold, the sea it - self,

*pp* *p misterioso* *pp*

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

**Hh** Poco più mosso.

*pp*

(one flag a - bove the rest)

*p* be - hold the sea *pp* it - self.

*pp* all ships.

*pp* all

*pp* all ships.

*pp* all ships.

*pp* all ships.

*pp* all ships.

*pp* all ships.

*pp* all ships.

*pp* rest, for all na - tions.

*p* rest, for all na - tions.

*pp*

\* ) Note. Only a few Basses (about  $\frac{1}{6}$ th) to sing the first bass.

## No 2. On the Beach at Night alone.

Largo sostenuto.

Piano introduction in G major, 4/4 time. The score consists of two staves. The right hand features a melodic line with dynamics *pp*, *ppp*, *pp*, *ppp*, and *pp*. The left hand provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled 'A' spans the final two measures of the introduction.

BARITONE SOLO. *p misterioso* **B**

On the beach at night a-lone,

SEMI-CHORUS OF ALTOS. *p misterioso.*

On the

*p cantabile.*

*pp*

at night a-lone,

*pp*

beach at night a-lone, *cantando.* at night a-lone,

Vocal and piano accompaniment for the song. The vocal parts are in G major. The Baritone Solo part begins with a *p misterioso* dynamic and a first ending bracket labeled 'B'. The Semi-Chorus of Altos part follows. The piano accompaniment includes dynamics *p cantabile.* and *pp*. The piece concludes with a *cantando* marking and a final chord in G major.

**C**

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

As the old

*ppp* *pp*

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, G *p* All dis - tances of *pp*  
 - mil - i - tude All  
 - tude 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* *Largamente.* *a tempo.*

*Poco animando.* *p*

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

*p* All souls, all

*Poco animando.* *p* All souls, all living

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'All souls, — all liv - - ing bod - ies'. The piano accompaniment features a complex texture with many accidentals and slurs. A dynamic marking of *p* is present. The tempo/style marking is *Poco animando.*

*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

Detailed description: This system continues the vocal and piano parts. The vocal line has a rest followed by 'though they be'. The piano accompaniment continues with intricate patterns. Dynamic markings include *mp* and *p*. The tempo/style marking *Poco animando.* is implied from the previous system.

ev - er so dif - ferent,

All souls, all liv - ing

though they be ev - er so dif -

though they be ev - - - er so dif - -

All souls, all liv - ing

*p cresc.* *dim.*

*p cresc.* *dim.*

*p cresc.* *dim.*

*p cresc.* *dim.*

*cresc.*

**□** Ancora più mosso. *mf solenne.*

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*

**□**

L

-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.*  
*cresc.*

FULL CHORUS.

*ff* **M**

This vast si - mil - i - tude spans them, and al - ways has spanned,  
 This vast si - mil - i - tude spans them, and al - ways has spanned,  
 This vast si - mil - i - tude spans them, and al - ways has spanned,  
 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. *a tempo*  
 close them. *a tempo*  
 close them. *a tempo*  
 close them. *a tempo*

*p molto cresc.* *ff pesante*

## Tempo del principio.

Piano introduction for the first system, marked "Tempo del principio." The music is in 3/4 time and features a complex harmonic texture with many accidentals. Dynamics include *mf*, *f*, *p*, *mf*, *pp*, and *ppp*. A dynamic marking **P** is placed above the right-hand staff.

## 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 treble clef with lyrics "On the beach at night a - lone, at night a - lone." The piano accompaniment is in bass clef. Dynamics include *p cantando*.

**Q** *misterioso*

Piano accompaniment for the second system, marked "misterioso". The music features triplets and complex harmonic structures. Dynamics include *pp*.

Piano accompaniment for the third system, featuring triplets and complex harmonic structures. Dynamics include *p*.

Piano accompaniment for the fourth system, featuring triplets and complex harmonic structures. Dynamics include *piu p*.

**R** *molto tranquillo.*

Piano accompaniment for the fifth system, marked "molto tranquillo". The music is slower and features complex harmonic structures. 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,

**A**

*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*

*f* *p cresc.*

Af - ter the whist - ling winds,

*f* *p cresc.* He -

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

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

*fff* *p cresc.*

*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, lift - ing up

*poco f*

Pic.

*poco f*

their necks, lift - ing up

lift - ing up their necks,

their necks, lift - ing up

lift - ing up their necks,

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

*poco f*  
*m.s.*

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

*mf*  
*p*

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

*mf*  
*p*

blithe - - ly pry - - - ing,  
pry - - - ing,  
pry ing,  
pry - - - ing,  
dim.

This section contains the first 12 measures of the piece. It features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a prominent wavy texture in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *f*, *ff*, and *dim.*

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

This section contains measures 13 through 24. It is entirely instrumental for the piano. It begins with a section marked **F** *Ancora animando* and *p molto cresc.*, featuring a wavy texture in the right hand. The section concludes with another **F** *Ancora animando* section, also marked *p molto cresc.*

waves

*p molto cresc.*  
Waves

*p molto cresc.*  
Waves

*f marc.* *p molto cresc.*

This system contains the first two systems of musical notation. It features a vocal line with the word "waves" and a piano accompaniment. The piano part includes dynamic markings such as *p molto cresc.* and *f marc.*, and a *p molto cresc.* marking. The piano accompaniment consists of chords and arpeggiated figures.

Waves, un - - du - la - ting waves,

Waves,

This system contains the third and fourth systems of musical notation. It features a vocal line with the lyrics "Waves, un - - du - la - ting waves," and a piano accompaniment. The piano part includes dynamic markings such as *ff* and *f marc.* and a *G* chord symbol.

*f marc. tr tr tr*

This system contains the fifth and sixth systems of musical notation. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f marc. tr tr tr* and a *G* chord symbol.

*p cantabile e legato*

liqu - - id, un - - ev - - en,

This system contains the seventh and eighth systems of musical notation. It features a vocal line with the lyrics "liqu - - id, un - - ev - - en," and a piano accompaniment. The piano part includes the dynamic marking *p cantabile e legato*.

*p subito*

This system contains the ninth and tenth systems of musical notation. It features a vocal line and a piano accompaniment. The piano part includes the dynamic marking *p subito*.

em - - u - lous waves,  
*pcantabile e legato*  
 liqu - - - id, un - - - ev - - - en, em - - - u - lous

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

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



The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a bass clef. The music is characterized by rapid sixteenth-note passages in both hands, with a 'pmp' (piano molto più mosso) marking. The second system continues this texture, showing a change in the bass line's rhythmic pattern.

This section begins with a vocal line in a treble clef, marked *f brillante*. The lyrics are "laugh - ing and buoy - ant". The piano accompaniment in the bass clef is marked *f brillante* and *f cresc.*. The piano part features a steady eighth-note accompaniment. The lyrics "laugh - ing and buoy - ant" are repeated across the vocal and piano staves.

The second system continues the vocal and piano accompaniment. The vocal line is marked *f cresc.* and the piano part is marked *f cresc.*. The lyrics "laugh - ing and buoy - ant with" are repeated across the staves. The piano accompaniment maintains its eighth-note texture, providing a rhythmic foundation for the vocal line.

*ff*  
 curves,  
 curves,  
 curves,  
 curves,

*Allargando.*

*f* *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*

*p*

waves in the spread of the o - cean yearn-ful - ly flow -

waves in the spread of the o - cean yearn-ful - ly flow -

waves in the spread of the o - cean yearn-ful - ly flow -

waves in the spread of the o - cean yearn-ful - ly flow -

- 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

*Più mosso.*

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

pass - es, af - ter she *Più mosso.* pass - es,

pass - es, af - ter she *Più mosso.* pass - es,

pass - es, af - ter she *Più mosso.* pass - es,

*Più mosso.*

pass *Più mosso*



*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,



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.

COR.

TEN.

BASSI.

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

*p. cresc.*

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

*p* *molto cresc.* *ff*

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

*V*

**Più animando.** (beat 1 in the bar)

winds, \_\_\_\_\_

winds, \_\_\_\_\_

winds, \_\_\_\_\_

winds, \_\_\_\_\_

This block contains the first four measures of the wind section. It consists of four staves, each labeled 'winds, \_\_\_\_\_'. The notation shows rhythmic patterns for each part, with some notes and rests visible in the first two staves.

**Più animando.** (beat 1 in the bar)

*p*

This block contains the first four measures of the piano accompaniment. It features a treble and bass clef. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a rhythmic accompaniment with slurs.

8

This block contains measures 5 through 8 of the piano accompaniment. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment. A measure rest of 8 is indicated above the first measure of this block.

8

*p*

This block contains measures 9 through 12 of the piano accompaniment. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a rhythmic accompaniment with slurs. A measure rest of 8 is indicated above the first measure of this block.

S

This block contains measures 13 through 16 of the piano accompaniment. The right hand has a melodic line with slurs and a dynamic marking of *S*. The left hand has a rhythmic accompaniment with slurs.

This block contains measures 17 through 20 of the piano accompaniment. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs.

First system of piano introduction, featuring a treble and bass clef with flowing arpeggiated figures.

Second system of piano introduction, continuing the arpeggiated texture.

Vocal entry system with three staves. The lyrics are: "A mot-ley pro-ces-sion". Dynamics include *mf* and *f*. A star symbol is present above the first staff.

First system of piano accompaniment for the vocal entry, with lyrics "A mot-ley pro-ces-sion". Dynamics include *f*, *mf*, and *ff*.

Second system of vocal entry with three staves. The lyrics are: "with man-y a fleck of foam". Dynamics include *f* and *ff*.

Second system of piano accompaniment for the vocal entry, with lyrics "with man-y a fleck of foam". Dynamics include *f* and *ff*. The instruction *f simile* is present.

\*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*

- ments,  
- ments,

*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*

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

Tempo del principio.

Af-ter the sea - ship,

*ppp*

*p*

*fp*

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

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

af-ter the whist-ling winds,  
*mf*

af-ter the whist-ling winds,

*fp*

*fp*

*fp*

*p*

af-ter the whist-ling winds,  
*mf*

af-ter the whist-ling winds,  
*mf*

af-ter the sea - ship,  
*mp*

af-ter the sea - ship,  
*mp*

*fp subito*

*fp*

*fp*

*p*

*poco f*  
Af-ter the white-gray sails taut to their  
*poco f*  
Af-ter the white-gray sails taut to their  
*f p cresc.*  
*risoluto*

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

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

*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,

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

*f* *ff marc.* *pp* *p.*

*f* *ff marc.* *pp* *p.*

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

*mf* **Aa** *f*

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.*  
*ff dim.* Bb

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

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

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

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

*ff dim.*

ments,  
 ments,  
 ments.  
 ments,

*p*

*mp* A

*p*

*p*

*mf*

*mp* A mot - ley pro -  
 A mot-ley pro - ces - sion

mot - ley pro - ces - sion  
*mp*

*mp* A mot-ley pro - ces - sion

**Cc** *poco f* - ces - sion *poco f* 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.*  
 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,

**Ee ff**  
fol - lowing,  
fol - lowing,  
fol - lowing,  
fol - lowing,  
**Ee**  
fol - lowing,  
fol - lowing,  
fol - lowing,  
fol - lowing,  
fol - lowing,  
fol - - - lowing.  
fol - - - lowing.  
fol - - - lowing.  
fol - - - lowing.



## 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,  
 ver 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 Un-speakable 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** Un-speak-able high pro-ces-sions

*p* of sun and moon *pp* and count-less  
*p* high pro-ces-sions of sun and moon *pp*  
 high pro-ces-sions of sun and moon and count-less

stars a - bove,  
 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 *pp* span thee.

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

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

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

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

Andante con moto.  $\text{♩} = 48$   
TENORI.

85

*pp misterioso*  
Down from the

BASSI.  
*pp misterioso*  
Down from the

Andante con moto.  $\text{♩} = 48$



gar - den of As - ia des - cend - ing. Ad - am and Eve ap -

gar - den 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,



*mf*  
Wand - er - ing,

*mf*  
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** *ppp* Where

4 SOPRANI II. *ppp* Where

SEMICHORUS. (16 voices in all - distant if possible.)  
 4 ALTI I. *ppp* Where

4 ALTI II. *p* sad in - ces-sant re - frain,

**E** *p* *pp*

*p* whith - - - er O mock - ing life?  
 - fore un - sat - is - fied soul? whith - er O mock - ing life?

*pp* *pp*

*p* whith - - - er O mock - ing life?  
 - fore un - sat - is - fied soul? whith - 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*

*f*

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

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 *p*

SEMICHORUS. *pp*

ALTI. *pp*

Where fore un - sat - is-fied *p*

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

mp

mp

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,

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

time has ar - rived. af - ter the seas  
 time has ar - rived af - ter the seas  
 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*  
Af - ter the nob - le in - ven - tors,  
Af - ter the nob - le in - ven - tors,  
-com - plished their work, Af - ter the nob - le in - ven - tors,  
-com - plished their work, Af - ter the nob - le in - ven - tors,

*f marc*  
*animando*



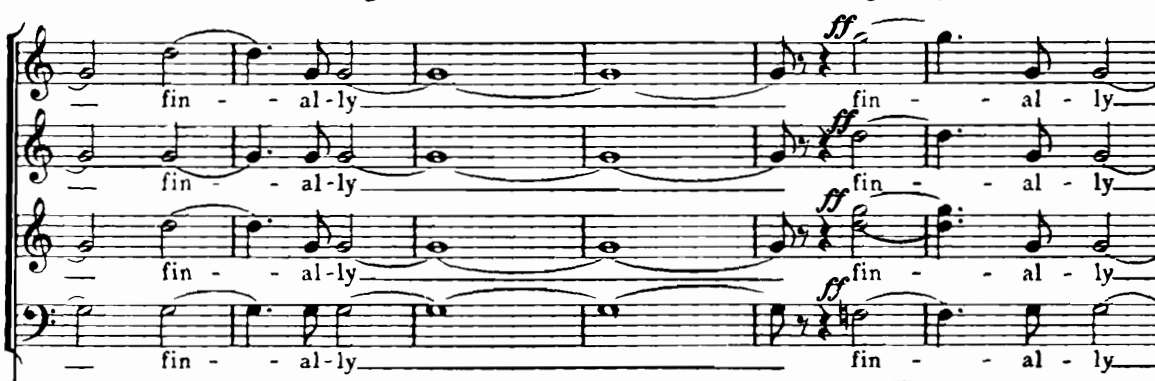
**H** *Animato* *ff*  
Fin - - al - ly  
Fin - - al - ly  
Fin - - al - ly  
Fin - - al - ly



**H** *Animato.* *ff*



*ff*  
fin - - al - ly fin - - al - ly  
fin - - al - ly fin - - al - ly  
fin - - al - ly fin - - al - ly  
fin - - al - ly fin - - al - ly



*ff*



*Largamente.*

shall come the po *Largamente.* et

shall come the po *Largamente.* et

shall come the po - - - et

shall come the po - - - et

*Largamente.*

*a tempo*

wor- thy that name, The true son of

wor- thy that name, The true son of

wor- thy that name, The true son of

wor- thy that name, The true son of

*a tempo*

God shall come sing -

God shall come sing - ing

God shall come sing -

God shall come sing - ing

ing sing - - - ing sing - - -

ing sing - - - ing,

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

sing - - - ing,

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 score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of one sharp (F#). The lyrics are: "ing, sing - - - ing, sing - ing sing - - - ing his". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Allegro animato. ♩ = 140.**

songs.  
songs.  
songs.  
songs.

This section contains four empty vocal staves, each with the word "songs." written below it. The piano accompaniment continues with the same rhythmic pattern as the previous section.

**Allegro animato. ♩ = 140.**

The piano accompaniment for the final section features a more complex texture with triplets and sixteenth-note patterns in both hands. The tempo and key signature remain the same as the previous sections.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. A square box is present at the beginning of the first measure.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment, featuring a *dim.* (diminuendo) marking in the right hand towards the end of the system.

Fourth system of piano accompaniment, including a *p* (piano) dynamic marking in the right hand.

BARITONE SOLO. *f appassionato.*

First system of the baritone solo. The vocal line begins with the lyrics "O we can wait no long - er, We". The piano accompaniment continues with a rhythmic pattern.

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

Second system of the baritone solo. The vocal line continues with the lyrics "too take ship O - soul, Joy - ous we too launch out on track - less". The piano accompaniment provides harmonic support.

SOPRANO SOLO.

*f* *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  
 seas,

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,



**M**  $\text{♩} = \text{♩}$  *mf* *cresc.*

Thou pressing me to thee, Thou press-ing

O soul

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The lyrics are "Thou pressing me to thee, Thou press-ing". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

me to thee, I thee to me

O soul thou pressing me

The second system continues the vocal and piano parts. The vocal line includes the lyrics "me to thee, I thee to me" and "O soul thou pressing me". The piano accompaniment maintains its rhythmic texture, with the right hand featuring arched sixteenth-note figures and the left hand providing harmonic support. The dynamics and tempo markings from the first system are carried over.

I thee to me,

to thee, O soul, thou pressing me to thee,

The third system of the score shows the vocal line with lyrics "I thee to me," and "to thee, O soul, thou pressing me to thee,". The piano accompaniment continues with its characteristic sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand. The musical notation includes various ornaments and phrasing slurs.

Car - - - ol - ing free,

Car - - - ol - ing free,

The final system on the page features the vocal line with the lyrics "Car - - - ol - ing free,". The piano accompaniment concludes with a final cadence, including a double bar line and repeat signs. The overall structure of the score is consistent throughout, with clear vocal and piano parts.

sing - - - ing our song of

sing - - - ing our song of

God, Chant - ing our

God,

*p cresc.*

chant of pleas - ant ex - plo -

Chant - - - ing our chant of ex - plo -

*p cresc.*

ra - - - tion chant

ra - - - tion chant

*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** *p 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

— and Death, like wa - ters flow-ing,  
 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

*pp*

Whose air I breathe, whose rip-ples

*p dolce.*

Whose air I breathe, whose rip-ples

*Largamente. d = d*

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. d = d*

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.  $\text{♩} = 80$

thee.

*pp*

thee.

*pp*

*pp*

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

*simile.*

\* *Red* \* *Red* \*

**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, \_\_\_\_\_

SOPRANO SOLO.

*p* Name - less, \_\_\_\_\_ the fi - bre and the breath,

BARITONE SOLO.

*mf* Name - less, \_\_\_\_\_ the fi - bre and the breath,

*pp* Name - less, \_\_\_\_\_ the fi - bre and the

*pp* Name - less, \_\_\_\_\_ the fi - bre and the

*pp* Name - less, \_\_\_\_\_ the fi - bre and the

*pp* Name - less, \_\_\_\_\_ the fi - bre and the

*ppp* \_\_\_\_\_

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

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

breath, Light of the light, shed -

breath, Light of the light, shed -

breath, Light of the light, shed -

breath, Light of the light, shed -

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 system contains six staves. The top two staves are vocal parts with lyrics. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *cresc.*

Swiftly I shrivel.

Detailed description: This system contains six staves. The top two staves are vocal parts with the lyric "Swiftly I shrivel." The piano accompaniment consists of four staves, including a grand staff and a single bass clef staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *p*.

*pp*

Detailed description: This system contains two staves, a grand staff (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and triplets. Dynamics include *pp*.



## 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.* *f* *ff* Allegro. ♩ = 160.

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

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

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

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

Allegro. ♩ = 106.

**SOPRANO SOLO.**

A-way \_\_\_\_\_

BARITONE SOLO.

Away O soul! \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

A-way \_\_\_\_\_

Piano accompaniment for the first system, featuring chords and arpeggiated patterns in the right hand and sustained bass notes in the left hand.

away \_\_\_\_\_

away \_\_\_\_\_

away \_\_\_\_\_

away \_\_\_\_\_

O soul! \_\_\_\_\_

Piano accompaniment for the second system, featuring a more active right hand with sixteenth-note patterns and a steady bass line.

*f marc.*

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

away  
away O soul!

*f marc.*

Cut the hawsers  
away

V

away O soul!

a-way

a-way

V

away a-

away O soul! haul

a-way a-way O soul!

a-way

- way O soul! a-way O soul! a-

out- haul out- haul out-

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

haul out, haul out- haul

- 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.*

*b<sup>b</sup>*

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.

*p*

*ff* allarg.

Sail forth allarg.

Sail forth allarg.

Sail forth allarg.

Sail forth allarg.

allarg.

\*

a tempo affrett.

a tempo affrett.

a tempo affrett.

a tempo affrett.

a tempo affrett.

*ff*

*allarg.* *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.

**Allegro agitato. ♩ = 90**

SOPRANO SOLO.

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

BARITONE SOLO. *mf*

Reck - less O soul, ex - plor - - - ing,

**Allegro agitato. ♩ = 90**

*p*



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

This system contains the first vocal and piano entries. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "thou \_\_\_\_\_ with me, I \_\_\_\_\_ with thee, and I with thee and thou \_\_\_\_\_ with me, Sail forth \_\_\_\_\_". A piano dynamic marking (*p*) is present above the piano staff.

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

This system contains the second vocal and piano entries. The vocal parts continue with the lyrics: "thou with me, \_\_\_\_\_ I \_\_\_\_\_ I with thee, \_\_\_\_\_ and thou with me, \_\_\_\_\_ Sail forth \_\_\_\_\_". The piano accompaniment continues with the lyrics: "Sail forth \_\_\_\_\_". A piano dynamic marking (*p*) is present above the piano staff. There are two boxed 'X' marks above the vocal staves in this system.

\* 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.

*appass.*  
 soul, ex - plor - ing,  
 me, Reckless O soul, ex - plor - ing,  
 Sail  
 Sail  
 Sail forth  
 Sail

*appass.*  
 Sail

◆ 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.*

steer for the deep waters on - ly

*Animato.*

ly,

*Animato.*

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

*mf*  
*pp*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with a complex texture of chords and arpeggios. Dynamics include *mf* and *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*

Detailed description: This system contains the second two lines of the musical score. It continues the vocal line and piano accompaniment. The piano part features a grand staff with similar complex textures. Dynamics include *mf* and *pp*. A section marker 'V' is present above the first staff.

has not yet\_ dared to go, *mp cresc.*  
 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

Detailed description: This system contains the first six staves of music. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part includes a complex texture with many sixteenth notes and triplets. Dynamic markings include *mp cresc.*, *pp sostenuto*, and *pp*.

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

Detailed description: This system contains the second six staves of music. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent melodic line in the right hand. Dynamic markings include *mf* and *pp sostenuto*.

Animando

ship, our - selves and all, *Animando. 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.*

And we will risk the ship, our - selves and all.  
 risk the ship, our - selves and all.  
*p cresc.* 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,

The first system of the musical score consists of five vocal staves and two piano accompaniment staves. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are 'steer for the deep wa - ters on - ly,' repeated on each vocal staff. The music is in a key with one sharp (F#) and a 4/4 time signature. There are various musical notations including notes, rests, and dynamic markings.

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

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and two piano accompaniment staves. The lyrics are 'steer for the deep wa - ters on - ly' repeated on each vocal staff. The piano accompaniment includes chords and melodic lines. The system begins with a square box containing the number '7', likely indicating a rehearsal mark. The musical notation includes notes, rests, and dynamic markings.

This musical score page, numbered 120, contains vocal and piano parts. The vocal parts are arranged in four staves, each with lyrics underneath. The lyrics are: "sail forth, sail" (first system), "forth, sail forth, sail" (second system), and "forth." (third system). The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various musical notations including dynamics like *mf*, *fff*, and *marc.*, and articulation like accents. The score concludes with the instruction "piccola pausa" in the bottom right corner.

sail forth, sail

sail forth, sail

sail forth, sail

sail forth, sail

forth, sail forth, sail

forth, sail forth, sail

forth, sail forth, sail

forth.

forth.

forth.

forth.

*fff marc.*

*piccola pausa*



\*Molto Adagio.  $\text{♩} = 54.$

**SOPRANO SOLO**  
*mp tranquillo*

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,

**Molto Adagio.  $\text{♩} = 54.$**

*pp tranquillo.*

*legato*

*pp* O far - ther sail,

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

soul! O far - ther sail! O far - ther

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

*pp* O far - ther sail!

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

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

far - ther sail! O far - ther sail!

\*Nota. The  $\text{♩}$  of this movement is considerably slower than the  $\text{♩}$  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!

*pp* O far - ther sail!

*pp* O far - ther sail!

*pp* O far - ther sail!

**Bb**

*pp* *m.s.* *3*

*espressivo*

*pp*

*Ped.*

*p* my brave soul!

*p* O my brave soul!

*pp* O far-ther sail!

*pp* O far-ther sail!

*pp* O far-ther sail!

*pp* O farther, farther, farther

*pp* *legato*

*Ped.*

*Due Ped.*

*p* 0 far - - - - ther sail! *pp*  
far - ther sail! *pp* 0 far - - - - ther sail! *pp*  
*pp* 0 far - ther sail! *ppp*  
farther, farther, far-ther sail! *ppp*  
0 far-ther, far-ther far-ther sail! *ppp*  
sail! *ppp*  
\* *Red.*

*Cc*  
far-ther sail!  
far-ther sail!  
far-ther sail!  
far-ther sail! *Cc*  
*pppp*  
\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*