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# A SEA SYMPHONY.

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## 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.

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## 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.

# A SEA SYMPHONY.

For Soprano and Baritone Soli, Chorus and Orchestra.

WALT WHITMAN.

R. VAUGHAN WILLIAMS.

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

Andante maestoso.  $\text{♩} = 59$ .

SOPRANI.

CONTRALTI.

TENORI.

BASSI.

*ff* Be - hold, — the

*ff* Be - hold, — the

*ff* Be - hold, — the

*ff* Be - hold, — the

Andante maestoso.  $\text{♩} = 59$ .

PIANO.

sea — it - self,

sea — it - self,

sea — it - self,

sea — it - self,

*ff brillante.*

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far — as the eye can reach, *ff* [K]

as — the — eye can reach, *ff*

far — as the eye can reach, *ff*

as — the — eye can reach, *ff*

*ff marc*

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

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

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

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

*f*

- - - ing,

- - - ing,

- - - ing,

- - - ing,

-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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes with triplets. Dynamics include *mf* and *cresc.* markings.

tok - - en, tok - - -

- - lors, all sai - - - - lors and

all to - en of all

- in - trep - id sai - lors and mates,

The second system of the musical score continues with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The piano part continues with triplet patterns and includes a *cresc.* marking. Dynamics include *mf* and *cresc.* markings.

Tempo del principio, ma molto largamente.

one flag a -

one flag a -

one flag a -

one flag a -

one flag a -

one flag a -

Tempo del principio, ma molto largamente.

-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 a - bove all the

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



# 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 melody of quarter notes and eighth notes, and a bass clef staff with a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *ppp*. The second system continues the accompaniment and includes a section marked with a box 'A' and a key signature change to one flat.

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

SEMI-CHORUS OF ALTOS. *p misterioso.*

On the beach at night a-lone,  
On the

*p cantabile.*

at night a-lone,  
beach at night a-lone,  
at night a-lone,

*cantando.*

The vocal section includes a baritone solo and a semi-chorus of altos. The piano accompaniment features a treble clef staff with vocal lines and a bass clef staff with accompaniment. Dynamics range from *pp* to *cantando*. The piano part includes a section marked with a box 'B' and a key signature change to one flat. The piano accompaniment includes a section marked with a box 'B' and a key signature change to one flat.

*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

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.*

*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*

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

close them.

close them.

close them.

close them.

a tempo

*p molto cresc.* *ff pesante*

# 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.  
Af-ter the sea - ship, af - ter the

BASSI.  
Af-ter the sea - ship, af - ter the

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*

*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,

*m.s.*

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

*p*

**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

*mf*



*mf* hast - en - ing, *mf cresc.* lift - ing up their

*mf* hast - en - ing, *mf cresc.* lift - ing up their

*mf cresc.* lift - ing up their necks,

*mf cresc.* lift - ing up their necks,

*mf cresc.*



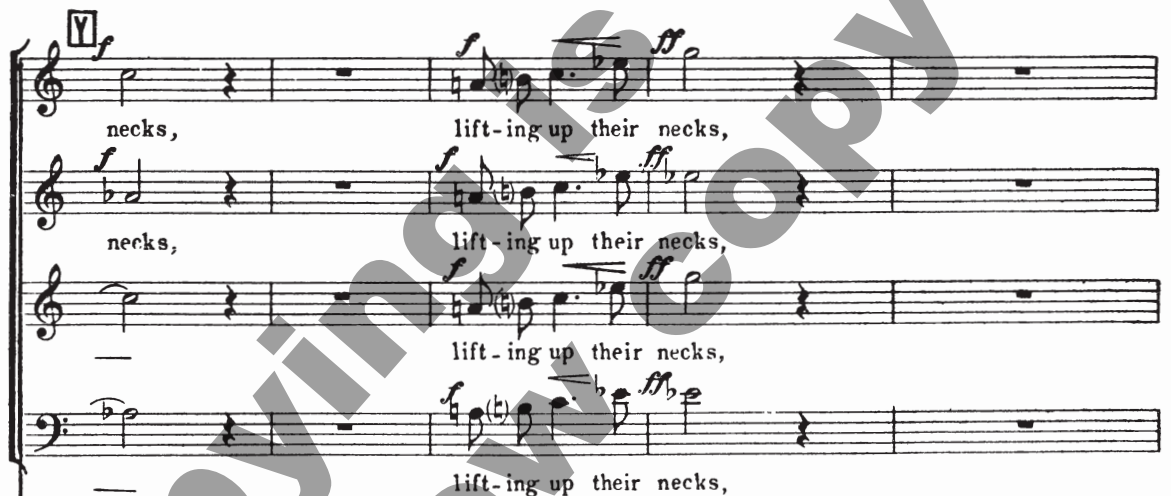
**V** necks, lift - ing up their necks,

necks, lift - ing up their necks,

lift - ing up their necks,

lift - ing up their necks,

lift - ing up their necks,



**V** lift - ing up their necks,

*f* *ff marc.*



*f*





## No 4. The Explorers.

Grave e molto Adagio. ♩ = 44

SOPRANI. *p sostenuto.*

ALTI. *p sostenuto.*

TENORI. *p sostenuto.*

BASSI. *p sostenuto*

O vast Ron-dure, swimming in space,

O vast Ron-dure, swimming in space,

O vast Ron-dure, swimming in space,

O vast Ron-dure, swimming in space,

Grave e molto Adagio. ♩ = 44

*p sostenuto.*

*mf*

*mf*

Covered all

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

*mf*

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*

*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 *p*

SEMICHORUS. *pp* Where fore un - sat - is - fied *p*

ALTI. *pp*

pass - - - - - ive earth?

pass - - - - - ive earth?

*ppp*

sing - - - ing our song - - - of  
 sing - - - ing our song - - - of

God, Chant - ing our  
 God, Chant - ing our

*p cresc.*

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

*p cresc.*

ra - - - tion chant - - -  
 ra - - - tion chant - - -



with thee, and thou with me, Reckless O

*poco f*  
I with thee, and thou with

Sail forth

*appass.*

soul, ex - plor - - ing,

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

Sail

*p* Sail forth

Sail

*appass.*

Sail

◆ Chorus obbligato from here.