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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.

A vast similitude interlocks all,
 All distances of place however wide,
 All distances of time,
 All souls, all living bodies though they be ever so different,
 All nations, all identities that have existed or may exist,
 All lives and deaths, all of the past, present, future,
 This vast similitude spans them, and always has spanned,
 And shall forever span them and compactly hold and enclose them

III. (SCHERZO) THE WAVES.

After the sea-ship, after the whistling winds,
 After the white-gray sails taut to their spars and ropes,
 Below, a myriad, myriad waves hastening, lifting up their necks,
 Tending in ceaseless flow toward the track of the ship,
 Waves of the ocean bubbling and gurgling, blithely prying,
 Waves, undulating waves, liquid, uneven, emulous waves,
 Toward that whirling current, laughing and buoyant with curves,
 Where the great vessel sailing and tacking displaced the surface,
 Larger and smaller waves in the spread of the ocean yearnfully flowing,
 The wake of the sea-ship after she passes, flashing and frolicsome under the sun,
 A motley procession with many a fleck of foam and many fragments,
 Following the stately and rapid ship, in the wake following.

IV. THE EXPLORERS.

O vast Rondure, swimming in space,
 Covered all over with visible power and beauty,
 Alternate light and day and the teeming spiritual darkness,
 Unspeakable high processions of sun and moon and countless stars above,
 Below, the manifold grass and waters,
 With inscrutable purpose, some hidden prophetic intention,
 Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
 Adam and Eve appear, then their myriad progeny after them,
 Wandering, yearning, with restless explorations,
 questionings, baffled, formless, feverish, with never-happy hearts
 that sad incessant refrain, — ‘ *Wherefore unsatisfied soul?*
Whither O mocking life? ’

Ah who shall soothe these feverish children ?
 Who justify these restless explorations ?
 Who speak the secret of impassive earth ?

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. VAUGHN WILLIAMS.

Nº 1. A Song for all seas, all ships.

Andante maestoso. $\text{♩} = 59.$

SOPRANI.

CONTRALTI.

TENORI.

BASSI.

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,
as the eye can reach,
far as the eye can reach,
as the eye can reach,

K

ff

ff marc.

ff

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 -

ff

ing,

ing,

ing,

ing,

ff

ff

Musical score for voice and piano, page 29. The score consists of two systems of music. The top system is in G major, common time, featuring a vocal line and a piano accompaniment. The vocal line includes lyrics such as "is - cent of them, twined from all", "in - trep - id cap - tains", "tains, and all in - trep - id sai -", "sai - lers all in - trep - id sai-lors and mates tok - en of", "tains, tok - en of all", and "tok - en, tok - - -". The piano part features eighth-note chords and sixteenth-note patterns. The bottom system continues in G major, common time, with lyrics including "tok - en, tok - - -", "lors, all sai -", "lors and", "all to - en of all", "in - trep - id sai - lers and mates," and concludes with a piano dynamic instruction "cresc.". The piano accompaniment includes eighth-note chords and sixteenth-note patterns.

Tempo del principio, ma molto largamente.

F

one flag one flag a -
one flag one flag a -

Tempo del principio, ma molto largamente.

F

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

Nº 2. On the Beach at Night alone.

Largo sostenuto.

Musical score for piano and orchestra, measures 1-4. The score consists of two staves. The top staff is for the piano, showing bass and treble clefs, with dynamic markings *pp*, *ppp*, *pp*, *ppp*, and *pp*. The bottom staff shows bass clef and various rhythmic patterns. Measure 4 concludes with a fermata over the piano part.

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,

at night a lone,

cantando.

Musical score for piano and orchestra, measures 5-8. The score consists of two staves. The top staff continues the piano part with bass and treble clefs. The bottom staff shows bass clef and various rhythmic patterns. Measures 8 and 9 conclude with fermatas over the piano part.

pp

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

E

fu - ture. *pochettino rall.*

Poco meno mosso.

BARITONE SOLO F *p dolce*

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

ALTI. *pp* A vast si -

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

BASSI. *pp* A vast si - mil - i - tude

ev - er so dif - ferent,

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

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

p cresc. All souls, all liv - ing

[K] Ancora più mosso. *mf solenne.*

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

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 -
 b^o allargando a tempo and allargando

a tempo

close them. —

p molto cresc. ff pesante

Nº 3. Scherzo.- The Waves.

Allegro brillante. $\text{J} = 152$.

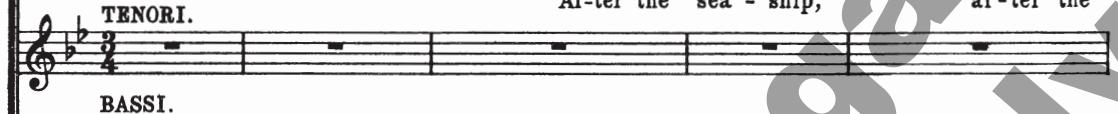
SOPRANI.



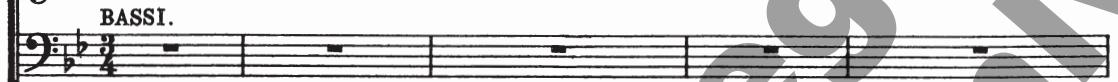
ALTI.



TENORI.



BASSI.

Allegro brillante. $\text{J} = 152$.

SOPR.

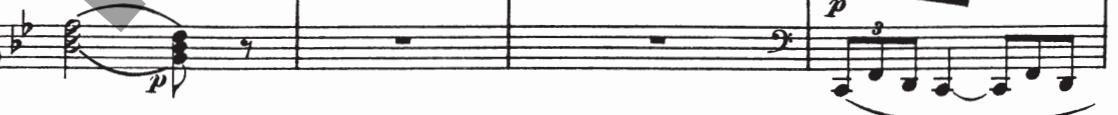


ALTI.

*ff brillante**mf*

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

A

p

A musical score for voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo range. The score consists of three systems of music.

System 1: The vocal line begins with "Af-ter the whist - ling winds," followed by "sea - ship," and then continues with "Af-ter the whist - ling winds," "sea - ship," and "Af-ter the whist ling winds." The piano accompaniment features eighth-note patterns and sustained notes. Measure 10 includes a dynamic marking *poco f* and a tempo marking $\frac{3}{4}$. Measure 11 includes a dynamic marking *poco f* and a tempo marking $\frac{2}{4}$. Measure 12 includes a dynamic marking *poco f* and a tempo marking $\frac{3}{4}$. Measure 13 includes a dynamic marking *m.s.* and a tempo marking $\frac{2}{4}$.

System 2: The vocal line continues with "Waves of the ocean" repeated twice. The piano accompaniment consists of eighth-note chords.

System 3: The vocal line continues with "cean bub - bling and gurg - - ling," followed by "cean bub - bling and gurg - - ling, blithe - - ly," and "bub - - bling and gurg - - ling, blithe - - ly." The piano accompaniment features eighth-note chords and sustained notes. Measure 17 includes a dynamic marking *mf* and a tempo marking $\frac{3}{4}$. Measure 18 includes a dynamic marking *mf* and a tempo marking $\frac{2}{4}$. Measure 19 includes a dynamic marking *mf* and a tempo marking $\frac{3}{4}$. Measure 20 includes a dynamic marking *mf* and a tempo marking $\frac{2}{4}$.

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 - - -

cresc.

(b)

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

ff

3

Più mosso.

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

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

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

Più mosso.

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

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

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

Più mosso.

hast - en - ing,
lift - ing up their
neck -
hast - en - ing,
lift - ing up their
neck -
mf cresc.
lift - ing up their
neck -
mf cresc.
lift - ing up their
neck -
mf cresc.
lift - ing up their
neck -
mf cresc.
lift - ing up their
neck -
f
necks,
lift - ing up their necks,
necks,
lift - ing up their necks,
—
lift - ing up their necks,
lift - ing up their necks,
f
ff marc.
p.

Nº 4. The Explorers.

Grave e molto Adagio. $\text{♩} = 44$

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. $\text{♩} = 44$

p sostenuto.

mf $\frac{3}{8}$

Covered all

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

mf $\frac{3}{8}$

TENOR. *"f"* Ah who shall soothe these fev - er-ish child - ren? Who
 BASS. *mf* Ah who shall soothe these fev - er-ish child - ren? Who

p pesante

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

mf cresc.

SOPRANI. *ppp* Where fore un - sat is-fied

SEMICHORUS. ALTI. *pp* Where fore un - sat - is-fied
 pass - - - -ive earth?

pass - - - -ive earth?

ppp

sing - - - ing our song of

sing - - - ing our song of

God,
God,

Chant - ing our

chant of pleas - ant ex - plo -

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

ra - - - tion chant

ra - - - tion chant

10

S

p

Swiftly I shrivel

S

pp

Detailed description: This is a musical score page for piano and voice. The top half shows five staves of vocal music in G clef, with lyrics in italics. The bottom half shows two staves of piano music in F# clef. The vocal parts begin with eighth-note patterns, followed by a measure of rests. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Measure 12 begins with a dynamic of *pp*.

— with thee, and thou with me,

Reck - less O

I with thee , and thou with

Sail forth

appass.

soul, ex - plor - ing,

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

Sail

Sail

Sail

Sail

appass.

◆ Chorus obbligato from here.