

*full score*

*Gwyneth Walker*

# *Journey on the Open Road*

*for SATB Chorus,  
Soprano, Tenor and Baritone Soloists,  
Two Pianos and Percussion*

commissioned by the Vermont Symphony Orchestra Chorus  
for premiere on April 18, 2009  
Colchester, Vermont  
Dr. Dawn O. Willis, Assistant Conductor

Duration: 12' 30"

Program notes

***Journey on the Open Road*** is based on the familiar Walt Whitman poem, "Song of the Open Road." The message is timeless, celebratory and powerful – the joy of setting forth on life's journey. "Afoot and light-hearted, I travel the open road."

The original poem is quite lengthy. Therefore, in creating this new setting, the composer has edited and focused the text, shaping it into seven distinct sections which alternate between chorus and soloists. In general, the role of the soloists is one of personal expression and reflection. "You road I enter upon and look around, I think you are filled with unseen life. You are so dear to me." In contrast, the chorus is the voice of Everyman/Everywoman as they celebrate group sentiments such as "From this hour – freedom!"

The soloists and chorus continue in their alternating sections and then begin to merge, to travel together. The chorus adopts and comments upon phrases introduced by the soloists. "The soul travels, ever alive, ever forward." Chorus and soloists join together for the final statement of "Arise! Let us go! Shall our lives be a journey on the open road!"

The music undertakes a journey of its own, moving along a "highway of shifting tonalities," exploring many back roads of diverse textures. Ultimately, the voyage arrives at a heightened version of the opening section, coming full circle, but infused with energy from the adventure.

The composer selected the Whitman text for this composition due to the evocative and uplifting sentiments expressed in the poetry. Closing lines such as "my friend and companion, the road lies before us..." are a powerful reminder that life is filled with possibilities, both for the individual and for the joining together of souls sharing the journey. The musical interpretation is thus both exploratory and celebratory.

\* \* \* \* \*

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum.

Walker's catalog includes over 180 commissioned works for orchestra, chamber ensembles, chorus and voice. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

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# Journey On the Open Road

for Soprano, Tenor, and Baritone Solo, SATB Chorus (divisi),  
Two Pianos, and Percussion

Walt Whitman (1819-1892)

Gwyneth Walker

## 1. Afoot and Light-hearted (the journey begins)

With joy and energy  $\text{♩} = 80$

Musical score for vocal soloists and percussion. The score is in 3/4 time and consists of six systems of staves. The first system includes Solo Soprano, Solo Tenor, and Solo Baritone. The second system includes Soprano Alto and Tenor Bass for the Chorus. The third system includes Percussion 1 (Crash Cymbals, Chimes, Glockenspiel), Percussion 2 (Timpani, Slapstick), Percussion 3 (Triangle, Suspended Cymbal, Ratchet, Tam-Tam), and Percussion 4 (Hi and Low Tom-Toms). The fourth system includes Percussion 5 (Tambourine, Bass Drum, Snare Drum). The percussion parts are marked with a piano (*p*) dynamic.

With joy and energy  $\text{♩} = 80$

Musical score for two pianos. The score is in 3/4 time and consists of two systems of staves. The first system includes Piano I and Piano II. The piano parts are marked with a piano (*p*) dynamic. The second system includes the instruction "with pedal" below the staves.

7 (Tom-Toms)

Perc. 4

*mp*

I

*mp*

II

*mp*

13 Triangle

Perc. 3

*mf*

Perc. 4

I

*mf*

II

*p*

19 (Tri.)

Perc. 3

I

II

*mf*

*loco*

*p*

26

(Tri.)

Perc. 3

Perc. 4

I

II

*(mf)*

(Tom-Toms)

*mf*



A

33

S

A

T

B

Perc. 3

Perc. 4

I

II

*p unnoticed*

Hmm

*p unnoticed*

Hmm

*f*

*f*

1. Afoot and Light-hearted (the journey begins)

40 *f* *unis.*

S A — A - foot and light - - - heart - - - ed, I

T B — A - foot and light - - - heart - - - ed, I

Perc. 4

Perc. 5 Tambourine *p*

I *mf*

II

47

S A trav - el the o - pen road, \_\_\_\_\_

T B trav - el the o - pen road, \_\_\_\_\_

Perc. 4 (Tom-Toms) *f*

Perc. 5 *mf* *p*

I *f*

II *f*

53

**B**

*unis. mf*

T B

health - y, free, the

+ Bongo

Perc. 4

*mf*

Perc. 5

*f*

**B**

I

*mf*

II

59

*mf*

S A

the long

T B

world be - fore me,

Glockenspiel

Perc. 1

*mf*

Perc. 4

*mf*

I

II

*loco*

64 *poco rit.*

S  
A  
T  
B

path be - fore me, \_\_\_\_\_ lead - ing wher - ev - er I

(Glock.)  
(mf)

(Tom-Toms)  
(mf)

*poco rit.*

I  
II

*rit.* *f* **C** *slightly slower*

71

S  
A  
T  
B

choose. \_\_\_\_\_ I trav - el \_\_\_\_\_

choose. \_\_\_\_\_ I trav - el \_\_\_\_\_

Suspended Cymbal  
*p* *f*

*rit.* **C** *slightly slower* *f*

I  
II

*loco* *loco*



78 *accel.* *a tempo*

S  
A  
T  
B

the o - - - pen road.

the o - - - pen road.

Perc. 3 Tri.

Perc. 4 (Tom-Toms) *f*

*mf* *accel.* *a tempo*

I

(*loco*) *loco* *8va* *8vb* *8va*

II

*f*

85 *rit.* **D** Slower ♩ = 132 *mf*

T I do not ask good - for - tune. I my - self

B I do not ask good - for - tune. I my - self

Perc. 3 (Bongo)

Perc. 4 *p*

*rit.* **D** Slower ♩ = 132 *for rehearsal only.*

I *p*

*loco* *loco* *8va* *loco*

II

1. Afoot and Light-hearted (the journey begins)

92

S *p* I post - pone no more, ques - tion no more, need noth - ing — *mf*

A *p* I post - pone no more, ques - tion no more, need noth - ing — *mf*

T am good for - tune; more, more, *mp*

B am good for - tune; more, more, *mp*

Perc. 4 Low Tom *p*

(rehearsal) —

I

(~~Rehearsal~~)

---

97

S *f* strong and con - tent, I trav - el the o - pen *accel.*

A *f* strong and con - tent, I trav - el the o - pen

T *mf* Ah, strong and con - tent, I trav - el the o - pen *unis.*

B *mf* Ah, strong and con - tent, I trav - el the o - pen *unis.*

Perc. 4 *f*

Perc. 5 Tamb. *p*

I *Play* *mf* *f* *accel.* *p*

**E** 102 *a tempo* (♩. = 80)

S  
A

road.

T  
B

road.

(Tom-Toms and Bongo)

Perc. 4

(Tamb.) *f*

Perc. 5

*f*

**E** *a tempo* (♩. = 80)

I

*f*

Sea

8<sup>va</sup>

II

*f*



108

**Rhythmically**

*p hushed*

T

*p hushed* the road

B

*p hushed* beck-ons, beck-ons, beck-ons,

Tri.

Perc. 3

*p*

Perc. 4

*p*

**Rhythmically**

I

*p*

(Sea)

loco

II

*p*

115

*p hushed*

S  
the road beck - ons, beck - ons,

*p hushed*

A  
the road beck - ons, beck - ons,

T  
beck - ons, beck - ons, beck - ons,

B  
beck - ons, beck - ons, beck - ons,

(Tri.)

Perc. 3

(Tom-Toms and Bongo)

Perc. 4

Perc. 5  
Tamb.  
*p*  $\longrightarrow$  *pp*

I

II

121

*cresc.* *unis.*

S the road beck - ons, beck - ons, beck - ons, beck - ons... A -

A the road beck - ons, beck - ons, beck - ons, beck - ons... A -

T beck - ons, beck - ons, beck - ons, beck - ons, beck - ons... A -

B beck - ons, beck - ons, beck - ons, beck - ons... A -

Tom-Toms and Bongo

Perc. 4

Perc. 5 (Tamb.) *p* *pp* *p cresc.*

I *cresc.*

II *cresc.*

**F** Lively, bounding energy

126 *f*

S  
foot and light - - - heart - - - ed, I trav - el \_\_\_\_\_ the

A  
foot and light - - - heart - - - ed, I trav - el \_\_\_\_\_ the

T  
8  
foot and light - - - heart - - - ed, I trav - el \_\_\_\_\_ the

B  
foot and light - - - heart - - - ed, I trav - el \_\_\_\_\_ the

(Bongo)

Perc. 4  
*f*

(Tamb.)

Perc. 5  
*f*

**F** Lively, bounding energy

I  
*f*

II  
*f*

132

The musical score is arranged in a vertical stack. At the top are four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff contains a vocal line with lyrics: "o - - - pen road, \_\_\_\_\_ o - pen". The lyrics are aligned with the notes, with a long horizontal line under "road," indicating a sustained note. Below the vocal staves are two percussion staves, Perc. 4 and Perc. 5. Perc. 4 is labeled "(Tom-Toms and Bongo)" and Perc. 5 is labeled "(Tamb.)". Both percussion staves show rhythmic patterns with dynamic markings of *mf* and *f*. Below the percussion are two piano staves, I and II. Staff I has a "white-note gliss." annotation and a "loco" marking. Staff II also has a "white-note gliss." annotation. The piano parts feature complex chordal textures and glissandi.

1. Afoot and Light-hearted (the journey begins)

138

S  
road, o - pen road,

A  
road, o - pen road,

T  
road, road,

B  
road, road,

(Tom-Toms and Bongo)

Perc. 4  
*f* (Tamb.) *mf* *f*

Perc. 5  
*f* *mf* *f*

I  
*loco* *loco*

II  
*loco*

(8<sup>th</sup>)



144 rit. to end

S  
the o - pen road!

A  
the o - pen road!

T  
the o - pen road!

B  
the o - pen road!

(Tom-Toms and Bongo)

Perc. 4  
*mf* *f* (*f*)

Perc. 5  
*mf* *f* (*f*)

I  
rit. to end

II

(*sc*)  
(*sc*)

## 2. You Road I Enter Upon

Slowly ♩ = 100, in a recitative style

Glock. - soft mlt.

Perc. I

*p*

Slowly ♩ = 100, in a recitative style

I

*p*

*Rec.*

6

Sop. Solo

*mf* **A**

You road I en - ter up - on and

Perc. I

**A**

I

*p*

*Rec.*

II

*p with a sense of mystery*

*simile*

*simile*

*Rec.*

10

Sop. Solo

look a - round! I be - lieve you are not all that is here; -

Perc. I

I

*Rec.*

II

*Rec.*

14

Sop. Solo

I be - lieve that much un - seen is al - so

Perc. 1 (Glock.)

I

(*loco*)

II

(*loco*)

18

Sop. Solo

here. \_\_\_\_\_

Ten. Solo

Ten. Solo *mf*

You air \_\_\_\_\_ that

Perc. 1

I

(*loco*)

II

(*loco*)

**B**

**B** *loco*

22

Ten. Solo  
 8 serves me with breath to speak! You ob-jects that call from dif-fu-sion my mean-ings and

Perc. 1  
 (Glock.)

I  
 (Sea.)

II  
 (Sea.)



26

Ten. Solo  
 8 give them shape! \_\_\_\_\_

Bar. Solo  
*mf* You light that wraps me and all things in del-i-cate

Perc. 1

I  
 (Sea.)

II  
 (Sea.)

C

C

30

Bar. Solo

show'rs! \_\_\_\_\_ You path - ways worn in ir - reg - u - lar hol - lows by the

(Glock.)

Perc. I

I

II

34

*rit.* *Slowly, freely* *f*

Sop. Solo

I think you are filled with un - seen life -

Ten. Solo

I think you are filled with un - seen life -

Bar. Solo

road - side! \_\_\_\_\_ I think you are filled with un - seen life -

Perc. I

*f*

*rit.* *Slowly, freely* *f*

I

II

37

Sop. Solo

Ten. Solo

Bar. Solo

*mf*

you are so dear to me, \_\_\_\_\_

*mf*

you are so dear to me, \_\_\_\_\_

*mf*

you are so dear to me, \_\_\_\_\_

*loco*

*f*

*mf*

(*Loco.*)

II

(*Loco.*)

41

Sop. Solo

Ten. Solo

Bar. Solo

*rit. to end*

*p*

you are so dear to

*p*

you are so dear to

*p*

you are so dear to

*rit. to end*

*mf*

(*Loco.*)

II

(*Loco.*)

45

Sop. Solo  
me.

Ten. Solo  
me.

Bar. Solo  
me.

Perc. 1  
(Glock.)  
*p* *pp*

I

II  
*p*

### 3. From This Hour – Freedom!\*

$\text{♩} = 132$  with building energy and excitement

I  
*p* (*p*) *cresc. poco a poco*

\*This song is a celebration of the freedom to travel the open road. The mood is joyous throughout.

6

Woodblock

Perc. 4

Perc. 5

Bass Drum

*p cresc.*

*p cresc.*

I

(cresc.)

(8<sup>th</sup>)

(2<sup>nd</sup>)

II

*p cresc.*

(2<sup>nd</sup>)

10

(W. Bl.)

Hi and Low Tom-Toms

Perc. 4

Perc. 5

*f*

*f*

A

I

(cresc.)

*f forcefully*

with slight pedal

(8<sup>th</sup>)

(2<sup>nd</sup>)

II

(cresc.)

*f*

with slight pedal

(2<sup>nd</sup>)



14 *unis. pp almost whispered*

S A From this hour, *unis. pp almost whispered* from this hour,

T B from this hour,

Perc. 4 + Bongo *p*

I *p*

II *p*

18 **B** *mf stately, with affirmation* *f*

S A from this hour, free - dom!

T B from this hour, free - dom!

Perc. 2 Slapstick *f*

Perc. 4 *mf* *f*

Perc. 5 Bass Drum *p* *f*

I **B** *mf* *f*

II *mf* *f*

22

S  
A

*mf* *unis.* *f*>

From this hour, free - dom!

T  
B

*mf* *unis.* *f*>

From this hour, free - dom!

Perc. 2

(Slapstick)

Perc. 3

Ratchet

*f*

Perc. 4

Hi Tom-Tom and Bongo

*mf* *f*

Bass Drum

*p* *f*

Perc. 5

I

*mf* *f*

(*leo*)

II

*mf* *f*

(*leo*)

The musical score is for a four-measure passage. It features vocal parts for Soprano (S) and Alto (A) in the first system, and Tenor (T) and Bass (B) in the second system. The lyrics are "From this hour, free - dom!". The vocal parts are marked with *mf* and *unis.* for the first two measures, and *f*> for the final measure. The percussion section includes five parts: Perc. 2 (Slapstick), Perc. 3 (Ratchet, *f*), Perc. 4 (Hi Tom-Tom and Bongo, *mf* to *f*), Perc. 5 (Bass Drum, *p* to *f*), and two piano parts (I and II) with *mf* and *f* dynamics. The piano parts include *leo* markings.

26 C *mf* *unis.* *poco rit.* *f*

S A From this hour I or - dain my-self free of lim-its and im - ag - in - a - ry

T B *mf* *unis.* *f*

From this hour I or - dain my-self free of lim-its and im - ag - in - a - ry

Perc. 3 Ratchet *(f)*

Perc. 4 (Tom-Toms and Bongo)

*mf* C *poco rit.* *f*

I *mf* *f*

II *mf* *f*

30 **Slightly slower** *(f)* *accel.*

S A lines, free - dom, free - dom,

T B lines, free - dom, free - dom,

Perc. 3 *mf*

Perc. 4 (B.D.)

Perc. 5 *p*

**Slightly slower** *accel.*

I *(f)* with energy and liberation

II

**D** Quickly ♩ = 144

34 (accel.)

**S** *ff* *unis.*  
free - dom!

**A** *ff* *unis.*  
free - dom!

**T** *ff* *unis.*  
free - dom!

**B** *ff* *unis.*  
free - dom!

Perc. 1 Glock. *f*

Perc. 2 (Slapstick) *f*

Perc. 3 (Ratchet) *f*

Perc. 4 (Tom-Toms and Bongo) *f*

Perc. 5 (B.D.) *f*

**D** Quickly ♩ = 144

(accel.)

**I** *ff* *f* crisply, with energy  
with slight pedal

**II** *ff* *f* crisply, with energy  
with slight pedal

38 (Glock.)

Perc. 1

I

II



**E**

41 *mf smoothly*

A

Go - ing where I will, my own mas - ter,

Perc. 3

Bongo w/ hands

Perc. 4

*mf*

**E**

I

II

*mf smoothly*

Leo

45 *mf smoothly*

S to - - tal and ab - - so - - lute,

Perc. 3 (Tri.) *f*

Perc. 4 (Bongo)

I *f*

II *f* *8va* *loco*

*leg.* *leg.* *leg.*

49 *mf smoothly*

T 8 paus - ing, search - ing, re - ceiv - ing, con - tem - pla - ting,

B *mf smoothly* paus - ing, search - ing, re - ceiv - ing, con - tem - pla - ting,

Perc. 4

I

II *mf* *leg.* *leg.* *leg.*

53 **F** *Recitative, freely, but still energetically*

**G** *Slowly, grandly*

S  
*mf* gently, but with undeniable will, divesting myself of the holds that would hold me. *f* Free - dom!

A  
*mf* gently, but with undeniable will, divesting myself of the holds that would hold me. *f* Free - dom!

T  
*mf* gently, but with undeniable will, divesting myself of the holds that would hold me. *f* Free - dom!

B  
*mf* gently, but with undeniable will, divesting myself of the holds that would hold me. *f* Free - dom!

Perc. 1  
*f* Cr. Cyms.

Perc. 4  
*f* Low Tom-Tom w/ sticks

**F** *Recitative, freely, but still energetically*

**G** *Slowly, grandly*

I  
*mf* *f*

II  
*f*

Quickly ♩ = 144

56

*accel.* *ff joyously*

S  
Free - dom! From this hour. free - dom!

A  
Free - dom! From this hour. free - dom!

T  
Free - dom! From this hour. free - dom!

B  
Free - dom! From this hour. free - dom!

(Cr. Cyms.)

Perc. 1

Perc. 2  
Slapstick  
*ff*

Perc. 3

Perc. 4  
(Low Tom) (Bongo and Tom-Toms)  
*ff*

Perc. 5  
Bass Drum  
*p* *ff*

*accel.* *ff* *Quickly ♩ = 144*

I

II

Detailed description of the musical score: The score is for a choral and percussion ensemble. It begins at measure 56. The vocal parts (Soprano, Alto, Tenor, Bass) sing 'Free - dom! From this hour. free - dom!'. The tempo is 'Quickly' at 144 beats per minute. The music features an acceleration ('accel.') and a fortissimo ('ff') dynamic with a 'joyously' character. The percussion includes Cr. Cymals, Slapstick, Bass Drum, and Tom-Toms. The piano accompaniment (I and II) also features an acceleration and fortissimo dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



60

S Free - dom! Free - dom! FREE - DOM!

A Free - dom! Free - dom! FREE - DOM!

T Free - dom! Free - dom! FREE - DOM!

B Free - dom! Free - dom! FREE - DOM!

*shout*  
[not on pitch]

Perc. 1

Perc. 2 (Slapstick)

Perc. 3 Ratchet

Perc. 4 (Tom-Toms and Bongo) *ff*

Perc. 5

I

*a loud, "liberating" white-note gliss. starting high on the keyboard*

8<sup>vb</sup>

II

*a loud, "liberating" white-note gliss. starting high on the keyboard*

8<sup>vb</sup>

# 4. To Grow in the Open Air

**♩ = 108**

Perc. 3 Tam-Tam  
very softly, as breathing

I *p peacefully* *ecstatic*

II *p* *loco*



6 Ten. Solo **f** *ecstatic* **A**

Ten. Solo I in - hale great

Perc. 3 *p* *pp* *p* *pp* **A**

I *(Lo.)* *Lo.* *Lo.*

II *mp* *p* *mp* *p* *(Lo.)* *Lo.* *Lo.*

10

Ten. Solo

drafts of space; \_\_\_\_\_ the east and

(Tam-Tam)

Perc. 3

*p* *pp* *p* *pp*

I

(*leo*) *leo* *leo*

II

(*leo*) *leo* *leo*



14

Ten. Solo

west are \_\_\_\_\_ mine \_\_\_\_\_ and the north and south are

Perc. 3

*p* *pp* *p*

I

(*leo*) *leo*

II

(*leo*) *leo*

18 B

Ten. Solo  
mine. \_\_\_\_\_

Bar. Solo  
*f* *ecstatic*  
Now I see the se-cret of the ma-king of

Perc. 3  
Tam-Tam  
*p* \_\_\_\_\_ *mf*

I  
*mf*

II  
*mf*



22

Bar. Solo  
life, it is to grow in the o - pen air, and to

I  
(*leo*)

II  
(*leo*)

26 *poco rit.*

Bar. Solo  
eat and sleep with the earth.

I *poco rit.*

II

30 **C** Slower ♩ = 88  
*mf reflectively*

T  
O high - way I trav - el, I am not a - fraid to leave you, yet I

B  
*mf reflectively unis.* O high - way I trav - el, I am not a - fraid to leave you, *unis.*

Perc. 2  
Timpani

**C** Slower ♩ = 88  
*mf*

I

34

T  
love you; you ex - press me bet - ter than I can ex - press my -

B  
love you; you ex - press me bet - ter than I can ex - press my -

Perc. 2  
*(mf)*

I  
*for rehearsal only* *Play* *(mf)*

38 *accel.*

T  
self; you shall be more to me than an - y poem.

B  
self; you shall be more to me than an - y poem.

Perc. 2 (Timp.)  
*p*

I  
*accel.*

II  
*p*  
*Deco.*

42 **D** *a tempo* (♩ = 108)

Ten. Solo  
great drafts of space, great drafts of

T  
*f* *ecstatic* *p* *f* *p*  
O high - way I trav - el, I am not a - fraid to leave you,

B  
*f* *ecstatic* *p* *f* *p*  
O high - way I trav - el, I am not a - fraid to leave you,

Perc. 2  
*f* *mf* *f* *mf*

**D** *a tempo* (♩ = 108)

I  
*f*

II  
*f*

\*The cue-size note is an *ossia*.  
4. To Grow in the Open Air

46

Ten. Solo  
space,

Bar. Solo  
I grow in the o - pen air, and

T  
O high - way I trav - el... Hmm, air,

B  
O high - way I trav - el... Hmm, air,

Perc. 2  
(Timp.)  
*f* *mf* *p*

I

II

50

Bar. Solo  
eat and sleep with the earth,

T  
*p peacefully*  
eat and sleep with the

B  
*p peacefully*  
eat and sleep with the earth,

I

II  
*p*

(Solo joins BI, Tutti)

54

Bar. Solo

54

with the earth. *lightly (head tone)*

T

B

Perc. I

I

II

57

T

B

Perc. I

I

II



# 5. Here is the Voice of the Soul

Same tempo ♩ = 108

Sop. Solo  
*f* ecstatic

Sop. Solo

Here is the voice of the Soul; The voice of the Soul

T

(+Bar. Solo)

B

*mf*

*mf*

Perc. I

(Glock.)

*mf*

Same tempo ♩ = 108

I

*mf*

(*loco.*) *loco*

II

*mf*

(*loco.*) *loco.*

Sop. Solo

4

comes from within. It is

I

(*loco.*)

(*loco.*)

II

(*loco.*)

6

Sop. Solo

hap - pi - ness. It per - vades the o - pen

Sop. Tutti *mf*

S hap - pi - ness

A Alto Tutti *mf*

hap - pi - ness

Perc. 1 (Glock.) *(mf)*

I

II

**A**

9

Sop. Solo

air. It — flows in - to us, and we are right - ly

S flows — in - to us,

A flows in - to us,

Perc. 1

I

II

*loco*

13 B (Solo Sop. joins Tutti)

Sop. Solo filled. \_\_\_\_\_ The soul *p subito, with anticipation*

S filled. \_\_\_\_\_ The soul *unis. p subito, with anticipation*

A filled. \_\_\_\_\_ The soul *p subito, with anticipation*

Perc. 1 (Glock.) \_\_\_\_\_

Perc. 4 \_\_\_\_\_ Bongo w/ sticks *p*

I *p sub.* with pedal

II *p*

---

16

S tra - vels; for - ev - er a - live, for - ev - er for - ward,

A tra - vels; for - ev - er a - live, for - ev - er for - ward,

Perc. 4 (Bongo)

I

II *p*

19 *cresc. poco a poco*

S a - long the grand roads of the u - ni - verse, \_\_\_\_\_

A *cresc. poco a poco*  
a - long the grand roads of the u - ni - verse, \_\_\_\_\_

Perc. 4 Low Tom

I *cresc. poco a poco*

II *p cresc. poco a poco*

*Reo.*

22 *(cresc.)*

S of the u - ni - verse. \_\_\_\_\_ *f*

A *(cresc.)*  
\_\_\_\_\_ of the u - ni - verse. \_\_\_\_\_ *f*

Perc. 5 Snare Drum  
*p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

I *(cresc.)* *f*

II *(cresc.)* *f*

*(Reo.)*

# 6. Come Travel with Me

Same tempo ♩ = 108

Sop. Solo *f* triumphant  
A - rise! \_\_\_\_\_ A - rise! \_\_\_\_\_ who -

Ten. Solo *f* triumphant  
A - rise! \_\_\_\_\_ A - rise! \_\_\_\_\_ who -

Bar. Solo *f* triumphant  
A - rise! \_\_\_\_\_ A - rise! \_\_\_\_\_ who -

Perc. 1 Chimes *f*

Perc. 4 (Bongo and Tom-Toms) *f*

Perc. 5 (S.D.) *f* *p* *f* *p*

Same tempo ♩ = 108

I *f* *loco* *loco*

II *f* *loco* *loco*

5

Sop. Solo  
 ev - er you are, come tra - vel with me!

Ten. Solo  
 ev - er you are, come tra - vel with me!

Bar. Solo  
 ev - er you are, come tra - vel with me!

(Bongo)

Perc. 4  
*mf*

Perc. 5

I

II



8

A

Ten. Solo  
*mf* The earth nev-er tires;

Bar. Solo  
*mf* Tra - v'ling with me, you find what nev - er tires.

Perc. 1  
 Glock.  
*mf*

Perc. 4  
 (Bongo)  
*p*

A

I  
*mf*

II  
*mf*

12 *mf*

Sop. Solo the earth is rude, si - lent, in - com - pre - hen - si - ble at

Ten. Solo

Perc. 1 (Glock.)

Perc. 4 (Bongo) *p*

I

II

15 **B**

Sop. Solo first. Be not dis - cour - aged — *(mf) cantabile*

Ten. Solo Be not dis - cour - aged — There are di - vine things more *(mf) cantabile*

Bar. Solo There are di - vine things more

Perc. 1 (Glock.) *p* *mf*

Perc. 4 (Bongo) *p* *mf*

I

II *p*

19

Sop. Solo Ah *p* **C** *f* triumphant A - rise!

Ten. Solo beau - ti - ful than words can tell. *f* triumphant A - rise!

Bar. Solo beau - ti - ful than words can tell. *f* triumphant A - rise!

Perc. 1 Chimes *f*

Perc. 4 (Low Tom) *p* (Bongo) *f*

Perc. 5 S.D. *p* *f*

I *f* *loco*

II *f* *loco*

(Ceo)



23

Sop. Solo  
A - rise! \_\_\_\_\_ We must not an - chor here;

Ten. Solo  
A - rise! \_\_\_\_\_ We must not an - chor here;

Bar. Solo  
A - rise! \_\_\_\_\_ We must not an - chor here;

Perc. 1 (Chimes)  
*f*

Perc. 4 (Tom-Toms and Bongo)  
*f* *mf*

Perc. 5  
*p* *f*

I *loco*

II *loco*



27 **D**

Bar. Solo  
*mf*  
We will sail \_\_\_\_\_ path - less and

Perc. 4  
*p*

I **D**  
*p*

31

Ten. Solo *mf* We will go where the

Bar. Solo *f* wild seas;

Perc. 3 Tam-Tam *p* *mf* *p*

I *p*

II *p*

31

34

Sop. Solo *mf* and the

Ten. Solo winds blow and waves dash;

Perc. 3 (Tam-Tam) *p* *mf* *p*

I *p*

II *p*

34

37 **F**

Sop. Solo  
 Ten. Solo  
 Bar. Solo

S  
 A  
 T  
 B

Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 5

Tam-Tam  
*p*

I  
 II

Yan - kee clip - per speeds \_\_\_\_\_ by un - - - der full \_\_\_\_\_

*p* *cresc.* *p*

*And.*

40 *f* **G** *f triumphant*

Sop. Solo sail. A - rise! Let us go!

Ten. Solo A - rise! Let us go!

Bar. Solo A - rise! Let us go!

S *f triumphant* *unis.* A - rise! A - rise! Let us

A *f triumphant* *unis.* A - rise! A - rise! Let us

T *f triumphant* *unis.* A - rise! A - rise! Let us

B *f triumphant* *unis.* A - rise! A - rise! Let us

Perc. 1 Glock. *f*

Perc. 2 Timp. *f*

Perc. 3 (Tam-Tam) *f*

Perc. 5

I **G** *f*

II *f*

(*And.*)

*molto rit.*

44

Sop. Solo  
Ten. Solo  
Bar. Solo

With pow'r, lib - er - ty, the earth and the el - e - ments! A -

S  
A  
T  
B

go, with pow'r, lib - er - ty, the earth and the el - e - ments! A -  
go, with pow'r, lib - er - ty, the earth and the el - e - ments! A -  
go, with pow'r, lib - er - ty, the earth and the el - e - ments! A -  
go, with pow'r, lib - er - ty, the earth and the el - e - ments! A -

*unis.*

Perc. 1 (Glock.)

Perc. 2 (Timp.)

Perc. 3

Perc. 5

*sfp* (Tam-Tam)

*p*

*molto rit.*

I

II

# 7. The Road is Before Us (Arise! Let Us Go!)

$\text{♩} = 120$  with energy and celebration

Sop. Solo  
Ten. Solo  
Bar. Solo  
S  
A  
T  
B  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

$\text{♩} = 120$  with energy and celebration

I  
II

6

Sop. Solo  
Let us go! A - - - - rise!

Ten. Solo  
rise! Let us go! The road is be -

Bar. Solo  
rise! Let us go! The road is be -

S  
Let us go! A - - - - rise!

A  
Let us go! A - - - - rise!

T  
rise! Let us go! The road is be -

B  
rise! Let us go! The road is be -

Perc. 1

Perc. 2 (Timp.)

Perc. 3 (Tam-Tam)

Perc. 4 Tom-Toms and Bongo *f*

Perc. 5

I

II

(8<sup>va</sup>)

(8<sup>vb</sup>)

Detailed description: This page of a musical score, numbered 53, contains measures 6 through 9. It features vocal soloists (Soprano, Tenor, Baritone, Soprano, Alto, Tenor, Bass) and a percussion ensemble (Perc. 1-5). The vocal parts have lyrics: 'Let us go! A - - - - rise!' and 'rise! Let us go! The road is before us'. The percussion parts include Timpani, Tam-Tam, and Tom-Toms and Bongos. The score includes various musical notations such as dynamics, articulation marks, and performance instructions like 'unis.' and 'f'. A rehearsal mark 'A' is present in measures 6 and 9.

10

Sop. Solo  
Ten. Solo  
Bar. Solo  
S  
A  
T  
B  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
I  
II

Let us go! A - - - rise!

fore us! The road is be - fore us! The road is be -

fore us! The road is be - fore us! The road is be -

Let us go! A - - - rise!

Let us go! A - - - rise!

fore us! The road is be - fore us! The road is be -

fore us! The road is be - fore us! The road is be -

(Timp.)

(Tam-Tam)

(Bongo and Tom-Toms)

I

II

(8<sup>th</sup>)



14

B

Sop. Solo: Let us go! My friend!

Ten. Solo: fore us! The road is be - fore us! My friend and com -

Bar. Solo: fore us! The road is be - fore us! My friend and com -

S: Let us go! My friend!

A: Let us go! My friend!

T: fore us! The road is be - fore us! My friend and com -

B: fore us! The road is be - fore us! My friend and com -

Perc. 1: (Timp.)

Perc. 2: (Tam-Tam)

Perc. 3: (Bongo and Tom-Toms)

Perc. 4: S.D. *f*

I: (8<sup>vb</sup>)

II: (8<sup>vb</sup>)

18

Sop. Solo  
I give you my hand! I give you my love,

Ten. Solo  
pan - ion! I give you my hand! I give you my

Bar. Solo  
pan - ion! I give you my hand! I give you my

S  
I give you my hand! I give you my love,

A  
I give you my hand! I give you my love,

T  
pan - ion! I give you my hand! I give you my

B  
pan - ion! I give you my hand! I give you my

Perc. 1  
(Timp.)

Perc. 2  
(Tam-Tam)

Perc. 3  
(Bongo and Tom-Toms)

Perc. 4  
(S.D.)

Perc. 5

I

II

(8<sup>th</sup>)

Detailed description: This page of a musical score, numbered 56, contains measures 18 through 21. It features a vocal ensemble with Soprano Solo, Tenor Solo, and Baritone Solo parts, each with lyrics: "I give you my hand! I give you my love,". There are also Soprano, Alto, Tenor, and Bass vocal parts with lyrics: "pan - ion! I give you my hand! I give you my". The score includes a large percussion section with five parts: Perc. 1 (Timp.), Perc. 2 (Tam-Tam), Perc. 3 (Bongo and Tom-Toms), Perc. 4 (S.D.), and Perc. 5. At the bottom, there are two piano accompaniment parts, I and II, with a dashed line indicating an octave shift for part II. The music is in a 4/4 time signature and features a variety of rhythmic patterns and textures.

22 C

Sop. Solo  
 more pre - cious than gold, I give you my - self,

Ten. Solo  
 spir - it, more pre-cious than mon - ey, I give you my -

Bar. Solo  
 spir - it, more pre-cious than mon - ey, I give you my -

S  
 more pre - cious than gold, I give you my - self,

A  
 more pre - cious than gold, I give you my - self,

T  
 spir - it, more pre-cious than mon - ey, I give you my -

B  
 spir - it, more pre-cious than mon - ey, I give you my -

Perc. 1  
 Glock. *f*

Perc. 2  
 (Timp.)

Perc. 3  
 (Tam-Tam)

Perc. 4  
 (Bongo and Tom-Toms)

Perc. 5  
 (S.D.)

I  
 (8<sup>vb</sup>)

II

26

Sop. Solo  
as a heart un - fet - tered, I give you my

Ten. Solo  
self, as an o - pen heart,

Bar. Solo  
self, as an o - pen heart,

S  
as a heart un - fet - tered, I give you my

A  
as a heart un - fet - tered, I give you my

T  
self, as an o - pen heart,

B  
self, as an o - pen heart,

Perc. 1 (Glock.)

Perc. 2 (Timp.)

Perc. 3 (Tam-Tam)

Perc. 4 (Bongo and Tom-Toms)

Perc. 5 (S.D.)

I

II

(8<sup>va</sup>)

29 *rit.* **Slower**

Sop. Solo  
life, \_\_\_\_\_ as a Soul E - ter - nal; \_\_\_\_\_ Shall we

Ten. Solo  
I give you my life, \_\_\_\_\_ a Soul E - ter - nal; Shall we

Bar. Solo  
I give you my life, \_\_\_\_\_ a Soul E - ter - nal; Shall we

S  
life, \_\_\_\_\_ as a Soul E - ter - nal; \_\_\_\_\_ Shall we

A  
life, \_\_\_\_\_ as a Soul E - ter - nal; \_\_\_\_\_ Shall we

T  
*unis.* I give you my life, \_\_\_\_\_ *unis.* a Soul E - ter - nal; Shall we

B  
*unis.* I give you my life, \_\_\_\_\_ *unis.* a Soul E - ter - nal; Shall we

(Glock.)

Perc. 1

(Timp.)

Perc. 2

(Tam-Tam)

Perc. 3

(Tom-Toms and Bongo)

Perc. 4

(S.D.)

Perc. 5

*rit.* **Slower**

I

II

33 **D**

Sop. Solo  
 Ten. Solo  
 Bar. Solo

fol - low this jour - ney for as long as we live!

S  
 A  
 T  
 B

fol - low this jour - ney for as long as we live! Shall our lives be a jour - ney on the

Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5

(Timp.)

**D**

I  
 II

*p*

*p*

*8va*

for rehearsal only

*rit.*

**E** *a tempo* (♩ = 120)

39

*mf*

Sop. Solo I trav - el the o - pen - road, \_\_\_\_\_

Ten. Solo *mf* I trav - el the o - pen road, \_\_\_\_\_

Bar. Solo *mf* I trav - el the o - pen road, \_\_\_\_\_

S o - - - - - pen road, \_\_\_\_\_

A o - - - - - pen road, \_\_\_\_\_

T o - - - - - pen road, \_\_\_\_\_

B o - - - - - pen road, \_\_\_\_\_

Perc. 1

Perc. 2

Perc. 3 Tri. *mf*

Perc. 4

Perc. 5

*rit.*

**E** *a tempo* (♩ = 120)

(rehearsal).....

I *f* *sprightly, energetic*

II *f* *sprightly, energetic*

Sop. Solo

I trav - el the o - pen - road, I trav - el the o - pen road,

Ten. Solo

I trav - el the o - pen road, I trav - el the o - pen road,

Bar. Solo

I trav - el the o - pen road, I trav - el the o - pen road,

S

A

T

B

Perc. 1

Perc. 2

Perc. 3

(Tri.)

Perc. 4

Perc. 5

I

II

*graz-* *loco*



47 *rit.*

Sop. Solo *f* the o - - - - pen road!

Ten. Solo *f* the o - - - - pen road!

Bar. Solo *f* the o - - - - pen road!

S *f* the o - - - - pen road!

A *f* the o - - - - pen road!

T *f* the o - - - - pen road!

B *f* the o - - - - pen road!

Perc. 1 Cr. Cyms.

Perc. 2 Timp. *f* *p* Tam-Tam *f*

Perc. 3 (Tri.) *f* (Tom-Toms and Bongo) *p* *f*

Perc. 4 Bass Drum *f*

Perc. 5 *p* *f*

I *rit.*

II

\*Cue-size notes are an *ossia*, sing if preferred.  
 7. The Road is Before Us (Arise! Let Us Go!)