

Horizons

ANDREW CARTER

1. Where lies the land

Arthur Hugh Clough
(1819 - 1861)

Oceanic $\text{♩} = 60$

PIANO REDUCTION
(for rehearsal ONLY)

mp

mf

SOPRANO SOLO

Where lies the land to

which the ship would go?

Koon

10

S. *mf* molto legato

A. Far, far a - head, is all her sea - men

T. (be)

B. *mf* molto legato

con ped.

13

mf cresc.

And where, where the

know.

mf cresc.

16 *poco f*

land she tra - vels from?

f A -

gva

18

- way, Far, far be -

f A - way,

20

- hind, is all that they can

A

22

say.

poco dim.

24

26

mf

28

dim.

2. My soul is awakened

Anne Brontë *
(1820 -1849)

B

With exhilaration ♩ = 156

SOPRANO SOLO

f

My soul is a - wa - kened, my

mf

5 spi - rit is soar ing, And car - ried a -

9 - loft on the wings of the breeze;

13 For, a - bove, and a - round me, the wild wind is

cresc.

Ped. Ped. Ped.

* 'Lines composed in a wood on a windy day'

17 *gotta explode, special* *of winter weather*

roar - ing, A - rous - ing to

f *mp cresc.*

21 *rap* *reworking* **C**

ture the earth and the seas.

f

26 *mf* *rework for*

The long with-ered grass in the sun-shine is

dim.

33

glan - cing The bare trees are toss-ing their

guitar

39 *cresc.*

branch - es on high; The dead leaves be -

cresc.

45 *Hammond*

- neath them are mer-ri-ly— dan - cing, The white

51 *poco f*

clouds are scud-ding— a - cross the blue— sky—

poco f

57

dim.

63 **D** *f* 1 3

I wish I could

mf

67 2 3 2 3 2 3 2 3

see how the o - cean is lash - ing The foam of its

paraphrase *schiuma*

71 *3 2 3 2 3 2 3 2*

bil - lows to whirl - winds of spray, I

bare *roar* *swell*

75 *3 2 1 3 2 3 2 3*

wish I could see how its proud waves are dash - ing

ocean swell

79 *And here*

And hear the wild roar of their thun - der to

triller

82 **rall.**

- day!

Reo.

3. Roadways

John Masefield
(1878 -1967) *

F

Spiritoso $\text{♩} = 65$

Piano introduction in F major, 2/2 time. The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Spiritoso' with a quarter note equal to 65 beats per minute. The key signature has two flats (F major). The introduction consists of four measures.

5 **S. and A. unis.** *f*

One road leads to Lon - don, One road runs to Wales,

mf

Accompanying piano part for the first vocal entry. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The tempo and key signature remain the same.

9 **T. and B. unis.** *f*

My road leads me sea - wards To the white dip-ping sails.

Accompanying piano part for the second vocal entry. The piano part continues with the same eighth-note accompaniment in the left hand and a more active melody in the right hand. The tempo and key signature remain the same.

G

14

f

18

S. and A. *poco f*

2. One road leads to the ri - ver, As it goes sing - ing — slow;

f

mf

23

T. and B. *f*

My road leads to the ship - ping, Where the bronzed sai - lors go.

f

27 **H**

31 S. *mf*
A. 3. Leads me, lures me, calls me To the salt green toss-ing sea ; A
T. *mf*
B. *mf*

35 road with-out earth's road-dust Is the right road for me.

39 **J**

f

43

S. *f* And wild — with sea - gulls'

4. A wet road heav - ing, — shi - ning,

B + T poco f

mf

47

cries, The salt spray in my

T. *f* A mad salt sea - wind — blow - ing

A. + Soprano

51

S.
A. eyes, the salt spray in my eyes.

T.
B.

55

K

mf *f*

59

f

5. My road lures me, calls me West, east, south, and north;

f

63

ff

Most roads lead us home - wards, My road leads me

ff

ff

68

L

forth.

f dim.

mf

73

poco a poco rall.

molto rit.

Ped.

4 . Exultation

Emily Dickinson
(1831 - 1886)

With ecstasy ♩ = 44

mp

Ped. simile

The piano introduction consists of four measures in 8/8 time. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes and chords, marked *mp*. Pedal points are indicated at the end of the first and second measures, and the word *simile* appears at the end of the fourth measure.

SOPRANO SOLO

mf cantabile

5

Ex - ul - ta - tion,

Measures 5-8. The soprano solo begins with the lyrics "Ex - ul - ta - tion,". The piano accompaniment continues with the same rhythmic pattern as the introduction. The tempo and dynamics remain consistent.

9

Oboe

mf cantabile

ex - ul -

Measures 9-12. The oboe enters with a melodic line, marked *mf cantabile*. The piano accompaniment continues. The lyrics "ex - ul -" are shown under the oboe line. A 9:6 ratio is indicated above the oboe line in measure 12.

13

- ta - tion, ex - ul -

17

- ta - tion is the go - ing Of an in - land

21

soul to sea, to sea,

25

Past the hous - es — past the head - lands — In - to deep E -

M

29

- ter - ni - ty

9:6

33

poco f

Ex - ul - ta - tion,

poco f

37

mf cresc. *f*

Bred as we, a - mong the moun - tains,

41

mf cresc.

Can the sail - or un - der -

f 4:3 4:3 4:3 4:3

Ped.

45 *f* *p*

- stand The di-vine in-tox-i-

f *mf dim.* *p*

4:3 4:3 4:3

49

- ca-tion Of the first league out from land?

mp

ped.

53

mf

9:6

ped.

58

12 12 12

O

♩. = 63

62

mf

65

Vocal

S. *mf*

T. *mf*

Where lies the land to which the ship would

2 2

2 2

2 2

68

go?

go?

70 *S. & A. mf cantabile*

Far, far a - head, is all her sea - men

71 *T. & B. mf cantabile*

73 *S. & A. poco a poco cresc.*

know. And where, where the

74

poco a poco cresc.

76

land she tra - vels from ?

2

T. & B. f A

8va

78

f

A - way, _____ a - way, _____

_____ - way, _____ a - way, _____

f

80

Far, far _____ be - hind, _____ is _____

dim.

dim.

82

all _____ that they can _____

dim.

Q

83

mf

say.

mf

85

Full Sail

f

87

poco a poco rit.

89

91

This musical score is for a piano piece, likely in a minor key (three flats in the key signature). It consists of five systems of staves, each with a grand staff (treble and bass clef). The first system (measures 83-84) features a vocal line with the word "say." and a piano accompaniment. The second system (measures 85-86) is marked "Full Sail" and "f", showing a more active piano accompaniment with sixteenth-note patterns in the bass. The third system (measures 87-88) continues the piano accompaniment. The fourth system (measures 89-90) is marked "poco a poco rit." and shows a gradual slowing down. The fifth system (measures 91-92) concludes the piece with a final chord and a key signature change to two flats.