



R. Vaughan Williams

Toward the Unknown Region

ONE SHILLING

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R. VAUGHAN WILLIAMS

Toward the Unknown Region

Words by WALT WHITMAN

Song for Chorus and Orchestra



VOCAL SCORE



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BREITKOPF & HÄRTEL

LONDON W., ^{54 GREAT} MARLBOROUGH STREET

LEIPZIG ∞ BERLIN ∞ BRUSSELS ∞ NEW YORK

TOWARD THE UNKNOWN REGION.

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

Toward the Unknown Region.

Song for Chorus and Orchestra.

Words by Walt Whitman.

Music by R. Vaughan Williams.

Grave ma non troppo $\text{♩} = 50$. *Piccola Pausa* *sonore*

p sostenuto *p pesante* *simile*

Sopr. *p sostenuto*
 Dar. est thou now, O soul, walk out with me toward the

Alt. *p sostenuto*
 Dar. est thou now, O soul, walk out with me toward the

Ten. *p sostenuto*
 Dar. est thou now, O soul, walk out with me toward the

Bass. *p sostenuto*
 Dar. est thou now. O soul, walk out with me toward the

p

un - known re - gion, where neither ground is for the feet nor a - ny

un - known re - gion, where neither ground is for the feet nor a - ny

un - known re - gion, where neither ground is for the feet nor a - ny

un - known re - gion, where neither ground is for the feet nor a - ny

cantando

Detailed description: This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a triplet in the first measure and a *cantando* marking. The key signature has one flat (Bb) and the time signature is common time (C).

path to fol - low?

path to fol - low?

path to fol - low?

path to fol - low?

sostenuto

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a *sostenuto* marking and a change in time signature to 3/2. The key signature has one flat (Bb).

pp
No map there, nor

pp
No map there, nor

pp
No map there, nor

pp
No map there, nor

p misterioso

pp Pochettino animando. *p*
guide, nor voice sound,ing, no

pp *mp cantabile*
guide, nor voice sound,ing, nor face with

pp
guide, nor voice sound,ing,

pp *mp cantabile* *p*
guide, nor voice sound,ing, nor touch of human hand,

Pochettino animando.

ppp *mp cantabile*

mp cantabile

map no guide, nor face with bloom - ing

bloom - ing flesh - are in that land, no map there, no

mp cantabile *p*

nor touch of hu - man hand are in that

are in that land.

flesh, nor face with bloom - ing flesh, nor touch of hu -

guide, nor face with bloom - ing flesh -

land, nor touch of hu - man

nor touch of hu - man hand, nor

mf *mp* *mf* *mp* *mf*

man hand, nor lips, nor
 nor touch of hu - - - man hand, nor lips, nor
 hand, nor touch of hu - man hand, nor
 touch of hu - man hand, nor lips, nor

mf *p* *p*
mp *p*

eyes, are in that land, are in that land,
 eyes, are in that land, are in that land,
 lips, nor eyes. are in that land,
 eyes, are in that land,

poco smorz. *a tempo* *p sostenuto* *pp*
poco smorz. *p sostenuto* *pp*
poco. smorz. *p sostenuto*
poco smorz. *a tempo* *p* *pp* *pp* *pp*

pp
are in that land.

pp
are in that land.

pp sostenuto
are in that land, that land.

pp sostenuto
are in that land.

cantabile
cantabile

mf cantabile

marcato la melodia
dim.

Tempo del comincio.
pp pesante

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know it not O soul, *p sostenuto* I know it not O soul,—

nor dost thou, nor dost thou,

Pochettino animando.

nor dost thou, nor dost thou,

nor dost thou, nor dost thou,

nor dost thou, nor dost thou,

nor dost thou, nor dost thou, *mf cantabile* all is a

nor dost thou, *mf cantabile* all is a blank be. fore

Pochettino animando.

cantabile

mp cantabile

p all is a blank, — *mf cantabile* all is a blank —

mf cantabile all is a blank be - fore —

blank be - fore us.

us.

This system contains the first four staves of music. The top staff is a vocal line starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) cantabile. The second staff continues the vocal line with the *mf cantabile* marking. The third and fourth staves are piano accompaniment, with the third staff having lyrics 'blank be - fore us.' and the fourth staff having 'us.'.

mf I know it not O soul, all is a

us, *mf* all is a blank be - fore — us,

mf I know it not O soul, — I

mf all is a blank be - fore — us,

This system contains the next four staves of music. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic. The second staff continues the vocal line with lyrics 'us, all is a blank be - fore — us,'. The third staff continues with 'I know it not O soul, — I'. The fourth staff is piano accompaniment with lyrics 'all is a blank be - fore — us,'.

blank be fore us,
 all is a blank, all is a blank,
 know it not O soul, all is a
 all is a blank, all is a blank be

pp *mf* *pp* *mf*

all waits un-dreamed of, all waits un dreamed of
 all waits un-dreamed of, all waits un dreamed of,
 blank, all waits un - dreamed of,
 fore us, all waits un dreamed of,

mf *p allargando* *ppp* *ppp*
p allargando *ppp* *p* *ppp*

Poco più animando ♩ = 72.

Poco più animando ♩ = 72.

p *ppp* *ppp*

allargando

allargando

a tempo

all waits un

3 allargando *a tempo*

ppp all waits un - dreamed of
ppp dreamed of
ppp all waits un - dreamed of
ppp all waits un - dreamed of

ppp *poco f agitato*

in that reg - ion,

in that reg - ion,

p in that reg - ion,

p in that reg - ion,

The piano accompaniment consists of a treble and bass clef. The treble clef part features a triplet of eighth notes in the first measure, followed by a series of chords and melodic lines. The bass clef part provides a harmonic foundation with chords and a few melodic fragments.

p parlando (dark tone)

that in - acces - si - ble land.

p parlando (dark tone)

that in - acces - si - ble land.

p parlando (dark tone) *pp*

that in - acces - si - ble land.

p parlando (dark tone) *pp*

that in - acces - si - ble land.

The piano accompaniment for the second system includes a triplet of eighth notes with a *dim.* (diminuendo) marking in the first measure. The treble clef part has a melodic line with some grace notes, while the bass clef part continues with chords and a simple melodic line. The dynamic *p* is indicated at the end of the system.

Tempo del comincio

pp teneramente

Till when the ties

Till when the

Till when the

Tempo del comincio

pp teneramente

Till when the

rall.
pp

pp teneramente

cresc.
loos - em, all but the ties e - ter - nal,

loos - en,
all but the

mp teneramente
Till when the ties loos -

ties loos - en, all but the ties e - ter - nal,

cresc.

poco f

time and space,

p

ties e - ter - nal, time and space,

poco f

- en all but the ties e - ter - nal, time and

mf

time and space, time and space,

p *cresc.*

time and space, — nor darkness, nor any bounds bound - ing us,

nor darkness,

p *cresc.*

nor darkness, gra - vi - ta - tion, nor any bounds bound - ing us,

p *cresc.*

space, nor sense, — nor any bounds bound - ing us,

p *cresc.*

— nor darkness, sense, — nor any bounds

Poco animando

nor an - y bounds bound - ing us.

nor any bounds bound - ing us.

nor any bounds bound - ing us. Then

bound - ing us. Then,

Poco animando

Then,

Then

Then,

Then, Then,

Maestoso con moto ♩ = 126.

ff brillante *ff molto allarg.*

Then, _____ Then weburst

ff brillante *ff*

Then, _____ Then,

ff brillante *ff*

Then, _____ Then weburst

ff

Then,

Maestoso con moto ♩ = 126.

ff *ff brillante* *molto allarg.*

string. in tempo *mf risoluto*

forth, _____ then we float, in time and space _____

mf risoluto *espr.*

then weburst forth, _____ we float, _____ in time and space O

mf risoluto

forth, _____ then we float, in time and space O

mf risoluto

then weburst forth, we float, in time and space, _____ in time and

ff string. in tempo *f risoluto*

From here count 2 beats to the bar

mf cantabile

soul, Then we burst forth, we float, in time and

soul,

space

mf cantabile

Then we burst forth, then we burst

space o soul, pre -

mf cantabile

Then we burst forth, O

mf

O

mf

Poco animando.

forth O soul, pre - pared for them,
 pared for them, then we burst
 soul, pre - pared for them,
 soul, pre - pared for them,

Poco animando.

f risoluto
 then we burst
 forth,
 then we burst forth, O
 then we burst forth,

forth, we float, then we burst
 soul, then we burst forth, then
 we float in
 we float, pre-pared for
 forth O soul, pre-pared for
 then we burst forth O soul, pre-
 we burst forth, we float O

Musical score for a hymn, page 19. The score consists of vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "forth, we float, then we burst soul, then we burst forth, then we float in we float, pre-pared for forth O soul, pre-pared for then we burst forth O soul, pre- we burst forth, we float O". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

time and space

espr.
 them, O soul,
espr.
 them, O soul, pre - pared for
espr.
 pared for them, O soul, pre - pared for
 soul, O soul, pre - pared for

cresc. espr.
 O soul,
cresc. espr.
 them O soul, pre - pared for
cresc. espr.
 them O soul,
cresc. espr.
 them O soul, pre - pared for

Poco animando.

ff espr. O soul, prepared for them, — e - qual, e -
ff espr. them, pre - - pared for — them, *mf espr.* *cresc.* pre -
ff pre - - pared — for them, *mf espr.* *cresc.* e -
ff them, *mf espr.* *cresc.* e - qual, e - quipt at last O soul, pre -

ff espress. *Poco animando.* *mf* *cresc.*

quipt at last, e - qual, e - quipt at last, e - qual,
pared — for them — at last, e - qual,
- qual, e - qual, e - quipt, e - quipt at last e - qual,
pared, pre - pared for them at last e - qual,

mf *cresc.*

sempre animando

e - quipt at last, Then — we burst

e - quipt at last, O

e - quipt at last, Then — we burst

e - quipt at last, O

sempre animando

crese.

forth O — soul, prepared for them,

soul, prepared for them, prepared for them, — e - qual e -

forth, pre - pared for — them,

soul, prepared pre - pared for — them, — e - qual e -

ff e - qual, e - quipt at last, *f risoluto* e - qual, e -

ff quipt, e - quipt at last, *f* e - qual,

ff e - qual, e - quipt at last, *f risoluto* e - qual, e - quipt, e. quipt at

ff quipt at last, *f risoluto* e - quipt, e. quipt at last

quipt, equipt at last, e - qual,

f risoluto e - qual e - quipt, equipt at last, *ff* e -

last e - qual, e - qual, e - quipt, e. quipt at

e - qual, e - quipt, e. quipt at last, e - qual e -

esce.

f e - qual, e - quipt at last. *ff*

qual, e - quipt at last, at last.

last, e - qual, e - quipt at last.

quipt at last, e - qual, e - quipt at last.

ff marc.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a fermata and the lyrics 'e - qual, e - quipt at last.' The second staff continues the vocal line with 'qual, e - quipt at last, at last.' The third staff continues with 'last, e - qual, e - quipt at last.' The fourth staff is a bass line with 'quipt at last, e - qual, e - quipt at last.' The piano accompaniment begins in the fifth staff with a treble clef and continues in the sixth staff with a bass clef. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with the dynamic marking *ff marc.*

Detailed description: This system contains the next four staves of music. The top four staves are vocal lines, each with a long fermata over the final note, indicating a sustained or held note. The piano accompaniment continues in the bottom two staves, featuring a treble clef and a bass clef. The piano part consists of a rhythmic accompaniment with chords and a triplet of eighth notes in the right hand. The system concludes with a fermata over the final note of the piano part.

Four staves of musical notation for vocal parts. The first staff has a melodic line with a slur and a dynamic marking of *fff*. The other three staves show rests with dynamic markings of *fff*.

Piano accompaniment for the first system, featuring intricate arpeggiated patterns in both hands. The right hand has a dynamic marking of *fff* and a triplet of eighth notes. The left hand also has a dynamic marking of *fff* and a triplet of eighth notes.

molto sostenuto (♩ = ♩ of preceding).

Vocal staves with lyrics: joy! O fruit of all! The lyrics are written in four parts: Soprano, Alto, Tenor, and Bass. The music is marked *molto sostenuto*.

molto sostenuto (♩ = ♩ of preceding).

Piano accompaniment for the second system, featuring dense chordal textures with triplets in both hands. The right hand has a dynamic marking of *p* and the left hand has a dynamic marking of *p*.

O joy! O fruit of all!

all! O joy! O fruit of

all! O joy! O fruit of

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "O joy! O fruit of all!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Moderato deciso. ♩ = 100.

them to ful - fil,

them to ful - fil,

mf all! them to ful - fil,

mf all! them to ful - fil,

The second system is marked "Moderato deciso. ♩ = 100." and features four vocal staves and piano accompaniment. The vocal parts enter with the lyrics "them to ful - fil,". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *mf*.

Moderato deciso. ♩ = 100.

mp *sonore*

The third system continues the piano accompaniment, marked "Moderato deciso. ♩ = 100." and *mp* *sonore*. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is indicated in the final measure of the system.

them to ful - fil O soul, them to ful -
 them to ful - fil O soul, them to ful -
 them to ful - fil O soul, them to ful -
 them to ful - fil O soul, them to ful -

ff fil O soul. *allargando molto cresc. fff a tempo*
ff fil O soul. *molto cresc. fff*
ff fil O soul. *molto cresc. fff*
ff fil O soul. *molto cresc. fff*

ff *allargando a tempo* *fff marcato*