



R. Vaughan Williams

Toward the Unknown Region

ONE SHILLING

BREITKOPF & HÄRTEL

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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 ♩ = 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

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 and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. Each vocal line has the lyrics "un - known re - gion, where neither ground is for the feet nor a ny". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A *cantando* marking is placed above the piano accompaniment.

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 have the lyrics "path to fol - low?". The piano accompaniment continues with a similar pattern of eighth notes. A *sostenuto* marking is placed above the piano accompaniment. The system concludes with a double bar line and a common time signature change.

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 sounding, no

pp *mp cantabile*
guide, nor voice sounding, nor face with

pp
guide, nor voice sounding,

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

Pochettino animando.

pp *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.

mf
 flesh, nor face with bloom - ing flesh, nor touch of hu -
mp
 guide, nor face with bloom - - ing flesh -
mf
 land, nor touch of hu - - man
mp *mf*
 nor touch of hu - - - man hand, nor

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* *mp* *p*

dim.

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

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

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

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

ppp

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,

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

mf cantabile
nor dost thou, all is a blank before

cantabile *Pochettino animando.*
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. —

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a piano (*p*) dynamic and the lyrics "all is a blank, —". The second staff continues the vocal line with a mezzo-forte (*mf cantabile*) dynamic and the lyrics "all is a blank —". The third staff continues the vocal line with the lyrics "blank be - fore us.". The fourth staff is a bass line for the vocal part with the lyrics "us. —". The fifth staff is the piano accompaniment, featuring a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

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,

The second system of the musical score consists of five staves. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic and the lyrics "I know it not O soul, all is a". The second staff continues the vocal line with the lyrics "us, *mf* all is a blank be - fore us,". The third staff continues the vocal line with the lyrics "I know it not O soul, — I". The fourth staff is a bass line for the vocal part with the lyrics "all is a blank be - fore us,". The fifth staff is the piano accompaniment, featuring a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

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*

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* *Poco più animando* ♩ = 72.
p allargando *ppp*

p *ppp* *Poco più animando* ♩ = 72.
ppp *allargando*

allargando *a tempo*

p
all waits un

s *allargando* *a tempo*

p

ppp
all waits un - dreamed of

ppp
dreamed of

ppp
all waits un - dreamed of

ppp
all waits un - dreamed of

ppp *poco fagitato*

in that reg - ion,

in that reg - ion,

p in that reg - ion,

p in that reg - ion,

The piano accompaniment consists of two staves. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady bass line with some harmonic support.

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.

3 dim.

p

The piano accompaniment continues with a triplet of eighth notes marked *dim.* in the right hand. The left hand maintains a consistent bass line. The final measure of the piano part is marked *p*.

Tempo del comincio

pp teneramente

Till when the ties

Till when the

pp teneramente

pp teneramente

Tempo del comincio

Till when the

rall.

pp

pp teneramente

cresc.

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

loos - - - - en,

cresc.

ties loos - en, all but the

mp teneramente

Till when the ties loos -

ties - - - - loos - - - en,

cresc.

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

cresc.

poco f

time _____ and space,

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

f *cresc.*

Red. * *Red.* *

Then,

Then

Then,

Then,

Then,

Then,

Red. * *Red.*

Maestoso con moto ♩ = 126.

ff brillante Then, _____ *ff molto allarg.* Then weburst

ff brillante Then, _____ *ff* Then,

ff brillante Then, _____ *ff* Then weburst

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 *expr.* 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

Detailed description: This system contains the first four vocal staves. The first staff (Soprano) has lyrics 'forth, we float,' with a triplet of eighth notes above 'we'. The second staff (Alto) has lyrics 'then we burst'. The third staff (Tenor) has lyrics 'soul,'. The fourth staff (Bass) has lyrics 'then we burst forth, then' with a triplet of eighth notes above 'burst'.

we float in

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

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

Detailed description: This system contains the next four vocal staves. The first staff (Soprano) has lyrics 'we float, pre-pared for'. The second staff (Alto) has lyrics 'forth O soul, pre-pared for'. The third staff (Tenor) has lyrics 'then we burst forth O soul, pre -'. The fourth staff (Bass) has lyrics 'we burst forth, we float O'.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music continues with a similar eighth-note melody and bass line as the first system.

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. *mf* *cresc.* *Poco animando.*

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,

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

cresc.

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

ff

f risoluto

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 -

cresc.

First system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "e - qual, e - quipt at last. qual, e - quipt at last, at last. last, e - qual, e - quipt at last. quipt at last, e - qual, e - quipt at last." The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The first piano staff has a dynamic marking of *ff*. The second piano staff has a dynamic marking of *ff marc.*

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts continue with long, sustained notes. The piano accompaniment continues with a complex rhythmic pattern, including a triplet in the bass line. The dynamic marking *ff marc.* is present in the second piano staff of this system.

Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). The music is marked *fff* (fortissimo) in all staves. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

molto sostenuto (♩ = ♩ of preceding).

Vocal entry for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: joy! O fruit of all! The music is marked *molto sostenuto* and features a slow, sustained melodic line with a fermata over the final note.

molto sostenuto (♩ = ♩ of preceding).

Piano accompaniment for the vocal section. It consists of two staves (treble and bass clef) with a dense, rhythmic texture of chords and triplets. The key signature remains one flat.

O joy! O fruit of all!

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 are in a B-flat major key with a common time signature. The lyrics are: "O joy! O fruit of all!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth 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 begins with the tempo marking "Moderato deciso. ♩ = 100." and continues with the lyrics: "them to ful - fil,". It includes four vocal staves and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

Moderato deciso. ♩ = 100.

mp *sonore*

The piano accompaniment for the second system is shown in detail. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking *mp* *sonore* is present.

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*