



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

p sostenuto *sonore*

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 (B-flat) 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 have the lyrics 'path to fol - low?'. The piano accompaniment features a *sostenuto* marking and a change in time signature to 3/2. The key signature remains one flat (B-flat).

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,—

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

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

Vocal staves for the first system. The top staff is a treble clef with a key signature of one sharp (F#). The music begins with a whole rest in the first measure, followed by a half rest in the second measure. The tempo marking *allargando* is above the first measure, and *a tempo* is above the second measure. The lyrics "all waits un" are written below the second staff.

Piano accompaniment for the first system. The left hand plays a triplet of chords marked *allargando*. The right hand has a melodic line with sixths, marked *a tempo* and *p*. The key signature changes to one flat (Bb) in the second measure.

Vocal staves for the second system. The lyrics are "all waits un - dreamed of" on the first staff and "dreamed of" on the second staff. The dynamic marking *ppp* is present above each staff.

Piano accompaniment for the second system. It features triplets in both hands and a section marked *poco f agitato* in the right hand.

in that reg - ion,

in that reg - ion,

p in that reg - ion,

p in that reg - ion,

3

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

Tempo del comincio

pp teneramente

Till when the ties

Till when the

Till when the

Tempo del comincio

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,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a long note on 'time' and a dynamic marking of *poco f*. The second staff is another vocal line with lyrics 'ties e - ter - nal, time and space,' and a dynamic marking of *p*. The third staff is a vocal line with lyrics '- en all but the ties e - ter - nal, time and' and a dynamic marking of *poco f*. The fourth staff is a bass line with lyrics 'time and space, time and space,' and a dynamic marking of *mf*. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

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

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'time and space, — nor darkness, nor any bounds bound - ing us,' and dynamic markings of *p* and *cresc.*. The second staff is a vocal line with lyrics 'nor darkness, gra - vi - ta - tion, nor any bounds bound - ing us,' and dynamic markings of *p* and *cresc.*. The third staff is a vocal line with lyrics 'space, nor sense, — nor any bounds bound - ing us,' and dynamic markings of *p* and *cresc.*. The fourth staff is a bass line with lyrics '— nor darkness, sense, — nor any bounds' and dynamic markings of *p* and *cresc.*. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines, including a triplet in the final measure.

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'espr.' (espressivo). The lyrics are: 'them, O soul, them, O soul, pre - pared for pared for them, O soul, pre - pared for soul, O soul, pre - pared for'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

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

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The tempo/mood is marked 'cresc. espr.' (crescendo, espressivo). The lyrics are: 'O soul, them O soul, pre - pared for them O soul, them O soul, pre - pared for'. The piano accompaniment continues with the same eighth-note melody and bass line, with some dynamic markings like 'cresc.' and 'espr.'.

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

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 -

eresc.

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 a bass clef. It features a complex rhythmic pattern with triplets and sixteenth notes. The dynamic marking *ff marc.* is present in the piano part.

Detailed description: This system contains the next four staves of music. The top four staves are vocal lines, all of which are mostly empty, indicating that the vocalists are silent during this section. The piano accompaniment continues in the bottom two staves, maintaining the complex rhythmic pattern from the first system. A triplet is visible in the piano part towards the end of the system.

fff

fff

fff

fff

fff

fff

molto sostenuto (♩ = ♩ of preceding).

joy! O fruit of all!

joy! O fruit of all!

joy! O fruit of

joy! O fruit of

molto sostenuto (♩ = ♩ of preceding).

3 3 3 3

3 3 3 3

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 is also marked "Moderato deciso. ♩ = 100." and features piano accompaniment. The right hand has a rhythmic pattern of eighth notes, while the left hand has a more melodic line. Dynamics include *mp* and *sonore*.

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*