

Journey On*

(Father, Tatch, Mother)

Moderato
(Legato)

FATHER:
"It's an honor to go on expedition with you, Admiral Peary..." (Dialogue cont.)

Musical score for the first system, featuring piano accompaniment in bass clef and a vocal line in bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is a single melodic line. Dynamics include *mf* and *mp*. There are fermatas under the piano accompaniment at the end of the system.

HENSON:
"All sails set, Admiral..." (Dialogue cont.)

Musical score for the second system, featuring piano accompaniment in bass clef and a vocal line in treble clef. The piano part continues with the same accompaniment. The vocal line begins with a rest followed by a melodic phrase. Dynamics include *p*. There are fermatas under the piano accompaniment at the end of the system.

"...welcome aboard..."

Musical score for the third system, featuring piano accompaniment in bass clef and a vocal line in treble clef. The piano part continues with the same accompaniment. The vocal line continues the melody. Dynamics include *p*. There are fermatas under the piano accompaniment at the end of the system. A handwritten note in a circle says "Ring chord top of next page".

to Key of E

"RAGTIME"

FATHER:

What's that? In the distance? Such a ghostly glow..." (Dialogue cont.)

("RAG SHIP")

Musical score for measures 9-11. The system includes a vocal line and a piano accompaniment. The piano part features a strong bass line in the left hand and chords in the right hand. Dynamics include *f* and *p*. The key signature is three sharps (F#, C#, G#).

Musical score for measures 12-14. The system continues the piano accompaniment. The bass line remains prominent, and the right hand plays chords. The key signature is three sharps (F#, C#, G#).

PEARY: "...very patriotic Americans. They're your future customers."

Musical score for measures 15-17. The system shows the piano accompaniment for Peary's dialogue. The piano part continues with a consistent bass line and chords. The key signature is three sharps (F#, C#, G#).

HENSON: " My people were also brought here on ships."

PEARY: "Good watch, Henson."

loco *8va*

17

(PEARY and HENSON exit)

FATHER:
"You're a brave man, whoever you are.

(8va) *loco*

20

Coming so far, expecting so much."

FATHER:

F:

23

A sa -

F:  *p.*

lute to the man on the deck of that ship! A sa -

25

F:  *p.*

lute to the im - mi - grant stran - ger. Hea - ven

27

F:  *p.*

knows why you'd make such a ter - ri - ble trip. May your

29

F: 

own God pro- tect you from dan - ger. Is it

31

F: 

free - dom or love that you pray for in your gut - te - ral ac - cent? Too late,

33

(A)

F: 

long gone. A sa -

35

(C#)

cresc.

F:

lute to a fel - low who has - n't a chance! Jour - ney -

cresc. *sfz*

37 38 39

F:

on.

mf

39 40

TATEH:
"If people ask, how old are you?"

LITTLE GIRL:
"I don't answer."

8va:

mp

mp

41 42 43

(Dialogue cont.)

TATEH:
"This is my father... etc."

44

LITTLE GIRL:
"...Is that other ship going back home?"

TATEH:
"No! America is our home..."

47

"...now. A shtetl iz Amerike. A mekhaye khlebn." (A flare goes off)

LITTLE GIRL:
"Look! Someone's waving..."

50

Cue: TATEH:
"He's a fool on a fool's journey."

TATEH:

T. You de -

53

T. part on a ship from a coun-try like this. Why on

With energy

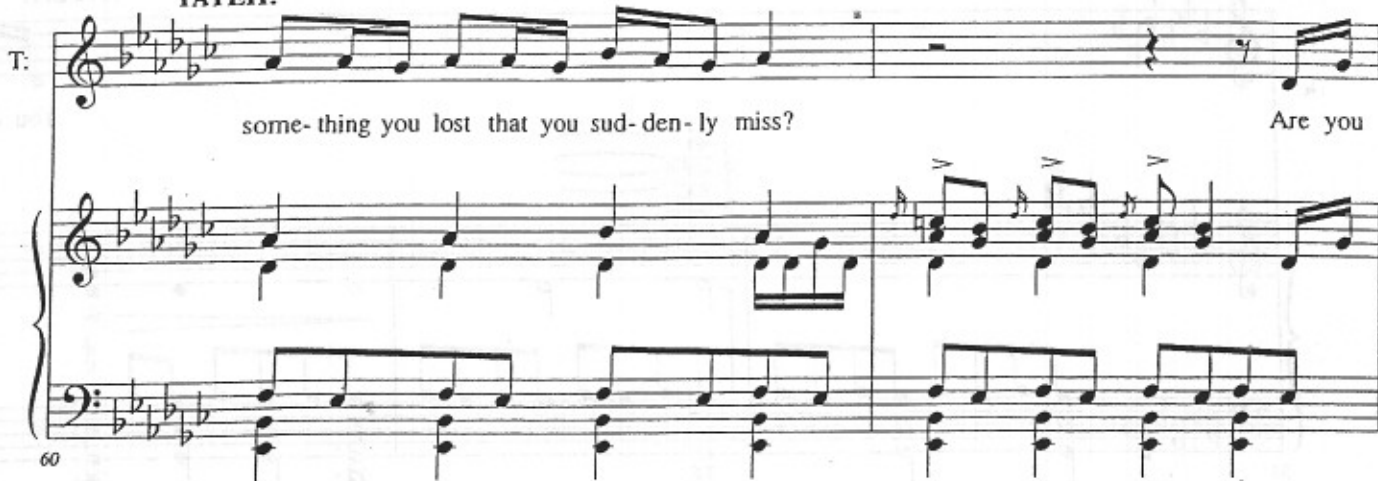
mf

56


T. earth would you want to be leav - ing? Was it

58

TATEH:

T. 
some-thing you lost that you sud-den-ly miss? Are you

60

T. 
an - gry or pos - si - bly griev - ing? Do you

62

T. 
see in my face what you've lost, sir? Are you moved by the Death Ship we sail up-

64

+8th +8th

T: *on?* _____ Well, per -

66

T: _____ *3* *opt.*
(*2*)
haps you're a man who's in search of his heart. Jour - ney—

68

F: _____ *3*
Jour - ney on.

T: _____ *on.* _____

Legato

mf

70

F: Two ships pass-ing in the kin-ship of the dark-ness, one

T: Two ships pass-ing in the kin-ship of the dark-ness,

72

F: go - ing from _____ A - me-ri-ca!—

T: one com-ing to A - me-ri-ca!—

74

F: Two men meet-ing at the mo-ment of a jour-ney. For a

T: Two men meet-ing at the mo-ment of a jour-ney. For a

76

+8^{va} +8^{va} +8^{va}

MOTHER:

M: *mf* And

F: mo-ment in the dark-ness, we're the same.....

T: mo-ment in the dark-ness, we're the same.....

78

cresc.

(Ab)

(MOTHER:)

M: what of the peo - ple whose boun - da - ries chafe, who

FATHER:

F: I sa - lute you,

T:

Legato

mf

81

MOTHER:

M: mar - ry so brave - ly and end up so safe?

FATHER:

F: my friend

TATEH:

T: May you find what you

83

M: I will be jour - ney - ing here, my love, as you go

F: as you go—

T: need as you go—

85

M: jour - ney - ing on the

F: jour - ney - ing on the

T: jour - ney - ing on the

cresc.

87

M: sea. *f* We're

F: sea. *f* We're

T: sea. *f* We're

89

M: two ships pass - ing at a dis - tance through the dark - ness,

F: two ships pass - ing at a dis - tance through the dark - ness, one

T: two ships pass - ing at a dis - tance through the dark - ness,

91

+8^{vb} -15- +8^{vb} +8^{vb}

M: one com - ing to A - mer - i - ca! —

F: go - ing from — A - mer - i - ca! —

T: one com - ing to A - mer - i - ca! —

93

M: Stran - gers shar - ing the be - gin - nings of a jour - ney!

F: Stran - gers shar - ing the be - gin - nings of a jour - ney! I sa -

T: Stran - gers shar - ing the be - gin - nings of a jour - ney!

95

+8^b +8^b +8^b

M: I will miss you in the dark - ness of

F: lute you in the dark - ness of

T: God be with you in the dark - ness of

97

M: the dawn. Jour - ney

F: the dawn. Jour - ney

T: the dawn. Jour - ney

cresc. *ff*

99

M:
on! _____

F:
on! _____

T:
on! _____

102

sfz Harp gliss.

8^{vb} 8^{vb} 8^{vb}

Detailed description: The score consists of five staves. The top three staves are for vocal parts: M (Male), F (Female), and T (Tenor). Each vocal line begins with a whole note on a high pitch, followed by a long horizontal line with the word 'on!' written below it, indicating a sustained note. The piano accompaniment is shown in a grand staff (treble and bass clefs). The right hand features a complex, rhythmic pattern of chords and arpeggios, with some notes marked with a '7' (seventh). The left hand provides a steady bass line with chords. At the end of the piano part, there is a dynamic marking of *sfz* (sforzando) and the instruction 'Harp gliss.' (harp glissando), which is indicated by a wavy line. Below the piano part, there are three sets of guitar chord diagrams, each labeled with '8^{vb}' (8th fret, very bass).

V.S. SEGUE AS ONE