

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 Father's dialogue. It consists of a vocal line and a piano accompaniment. The piano part has a bass line with eighth notes and a treble line with chords. Dynamics include *mf* and *mp*.

HENSON:

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

Musical score for Henson's dialogue. It consists of a vocal line and a piano accompaniment. The piano part continues with similar accompaniment. Dynamics include *p*.

"...welcome aboard..."

Musical score for the "welcome aboard" phrase. It includes a vocal line and piano accompaniment. The piano part ends with a key signature change to three sharps (F#, C#, G#).

*Ring chord
top of next page*

to Key of E

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. 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 includes a vocal line and a piano accompaniment. The piano part has a steady 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: lute to the man on the deck of that ship! A sa -

25

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

27

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

29

F: 

own God protect 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

cresc.

(C#)

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

cresc. *sfz*

37 (F#) (G#) (A)

F: *on.*

mf

39

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

LITTLE GIRL:
"I don't answer."

mp

mp

41

(Dialogue cont.)

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

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

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

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

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

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

TATEH:

T. You de -

53

mf

pp

pp

pp

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

With energy

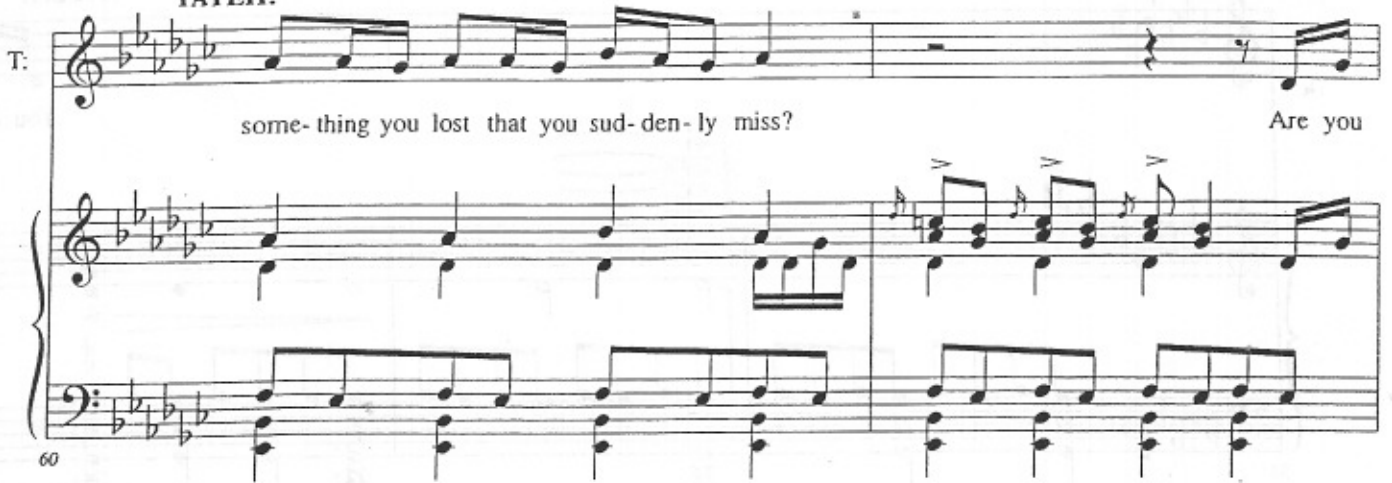
mf

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: haps you're a man who's in search of his heart. Jour - ney -

3 opt. (2)

68

F: Jour - ney on.

T: on.

3

Legato

mf

8va

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

+8th +8th +8th

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

(Ab)

cresc.

(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

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,

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!

93

+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.

The piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with triplets and a final glissando marked *sfz* Harp gliss. The left hand provides a steady bass line with chords marked *8th*.

V.S. SEGUE AS ONE