



CROSSING THE BAR

poem by
Alfred, Lord Tennyson

set to music by
Benjamin J. Dale

VOCAL SCORE



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Cover Image: "Sunset at Sea" by Thomas Moran, 1906



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Royal Academy of Music, London MS 3034

Vocal Score:

Unpublished

Royal College of Music Library

Ass’t. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Benjamin James Dale (17 July 1885 – 30 July 1943) was an English composer and academic who had a long association with the Royal Academy of Music. Dale showed compositional talent from an early age and went on to write a small but notable corpus of works. His best-known composition is probably the large-scale Piano Sonata in D minor he started while still a student at the Royal Academy of Music, which communicates in a potent late romantic style.

Despite an indifferent record at school, by the age of 14 Dale was already an accomplished organist and had written a small collection of compositions, including a concert overture called *Horatius*. Benjamin left school at the age of 15 to enroll as a student of the Royal Academy of Music (RAM). He started at the RAM in September 1900, on the same day as Arnold Bax, another promising pianist-composer, who became a lifelong friend. There he reunited with an early playground companion, the concert pianist and composer York Bowen, who also remained an especially close friend for the rest of Dale's life. Like the others,

Dale studied composition under Frederick Corder, a supporter of Wagner and biographer of Liszt who epitomised the progressive musical climate of the RAM under the direction of Alexander Mackenzie (contrasting with the more conservative Royal College of Music, where composition was Stanford's domain).

While studying at the RAM, Dale worked on several compositions, including the first movement of a piano trio, a complete organ sonata, two concert overtures (one inspired by Shakespeare's *The Tempest*), the Concertstück for organ and orchestra, and his first published work, the Piano Sonata in D minor.

Composed between 1902 and 1905 and dedicated to York Bowen, Dale's piano sonata is a large-scale virtuoso work in just two movements, the second of which combines slow movement, scherzo and finale in a set of variations, a form apparently influenced by Tchaikovsky's Piano Trio. Commentators have discerned various other influences and echoes within this eclectic work, including Liszt's Sonata in B Minor, Schumann's Fantasia in C, Balakirev's Islamey, Glazunov's first piano sonata and Wagner's Liebestod. In the opinion of Francis Pott, "the swirling arpeggiation and rich variety of gesture imply an attempted pianistic parallel to Wagnerian and Straussian orchestration, thus carrying the illusion of symphonic transcription to new places".

By this time, Dale had established himself as a successful composer and teacher, having been appointed Professor of Harmony at the RAM in 1909. In 1912, Henry Wood conducted Dale's Concertstück for organ and orchestra at the Proms, with Frederick Kiddle at the organ in what was probably its last performance to date. Wood was an admirer of Dale's music and described his once popular orchestral setting of Christina Rossetti's *Before the Paling of the Stars* (composed in 1912) as "a choral gem."

The outbreak of World War I caught Dale traveling to the Bayreuth Festival on one of his holiday trips to Germany. While being kept under parole in Nuremberg as an enemy alien, Dale wrote three song settings (including two part songs), his first new compositions since 1912. In November, Dale was interned in the civilian internment camp at Ruhleben, near Berlin, along with several other prominent musicians, including fellow composer and RAM professor, Frederick Keel, who was in the same barracks. In 1918, Dale was released early from Ruhleben after breaking his arm, being allowed to stay on a farm in the Netherlands for the duration.

Despite deteriorating health after the war, Dale was able to travel round the world, examining in Australia and New Zealand for the Associated Board of the Royal Schools of Music. He started composing again and became professor of harmony and later Warden at the Royal Academy of Music. He also worked for the BBC's Music Advisory Panel. In the post war period, Dale composed several chamber works for violin including a large scale Violin Sonata (1921–22). An anthem, *A Song of Praise*, followed in 1923. His last major work was the orchestral *The Flowing Tide* (1943), which has strong elements of Debussian Impressionism combined with Romanticism.

Dale died in July 1943 in London, aged 58, after collapsing during one of the final rehearsals for the première of *The Flowing Tide*.

https://en.wikipedia.org/wiki/Benjamin_Dale

Additional background on Benjamin Dale by Christopher Foreman can be found at <http://www.musicweb-international.com/classrev/2011/Feb11/dale.htm>

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.



Alfred, Lord Tennyson
1809-1892

https://en.wikiquote.org/wiki/Alfred,_Lord_Tennyson

“Crossing the Bar” is an 1889 poem by Alfred, Lord Tennyson. It is considered that Tennyson wrote it in elegy; the narrator uses an extended metaphor to compare death with crossing the “sandbar” between the river of life, with its outgoing “flood”, and the ocean that lies beyond [death], the “boundless deep”, to which we return.

Tennyson is believed to have written the poem (after suffering a serious illness) while on the sea, crossing the Solent from Aldworth to Farringford on the Isle of Wight. Separately, it has been suggested he may have written it on a yacht anchored in Salcombe, where there is a moaning sandbar. “The words”, he said, “came in a moment”. Shortly before he died, Tennyson told his son Hallam to “put ‘Crossing the Bar’ at the end of all editions of my poems”.

The poem contains four stanzas that generally alternate between long and short lines. Tennyson employs a traditional ABAB rhyme scheme. Scholars have noted that the form of the poem follows the content: the wavelike quality of the long-then-short lines parallels the narrative thread of the poem.

The extended metaphor of “crossing the bar” represents travelling serenely and securely from life through death. The Pilot is a metaphor for God, whom the speaker hopes to meet face to face. Tennyson explained, “The Pilot has been on board all the while, but in the dark I have not seen him... [He is] that Divine and Unseen Who is always guiding us.”

https://en.wikipedia.org/wiki/Crossing_the_Bar

Poem by
Alfred Lord Tennyson
1889

Crossing the Bar

Partsong for SSAATTBB Chorus

Music by
Benjamin J. Dale
op. 8/2 - October 1914
Nürnberg, Germany

Peaceful, reflective

p *pp* *p*

Soprano 1
Sun - set and ev' - ning star, _____ and one clear call for

Soprano 2
Sun - set and ev' - ning star, _____ and one clear call for

Alto 1
Sun - set and ev' - ning star, _____ and one _____ clear

Alto 2
Sun - set and ev' - ning star, _____ and one clear

Tenor 1
Sun - set and ev' - ning star, _____ and one clear call for

Tenor 2
Sun - set and ev' - ning star, _____ and one clear call _____ for

Bass 1
Sun - set and ev' - ning star, _____ and one clear

Bass 2
Sun - set and ev' - ning star, _____ and one clear

Peaceful, reflective

For Rehearsal Only
p *pp* *p*

5

S 1 *p* *mf*
me! _____ And may there be no moan-ing of the bar when

S 2 *p* *mf*
me! _____ And may there be no moan-ing of the bar when

A 1 *p* *mf*
call _____ for me! And may there be _____ no moan - ing of the

A 2 *p* *mf*
call _____ for me! And may there be _____ no moan - ing of the

T 1 *pp* *mf*
me! _____ And may there be no moan - ing of the

T 2 *pp* *mf*
me! _____ And may there be no moan - ing of the

B 1 *pp* *mf*
call _____ for me! And may there be no moan - ing of the

B 2 *pp* *mf*
call for me! And may there be no moan - ing of the

5 *pp* *p* *mf dim.*

With a little more movement

10

S 1 *ten.* *p* 3
I put out to sea. But such a tide as

S 2 *ten.* *p* 3
I put out to sea. But such a tide as

A 1 *ten.* *p*
bar when I put out to sea. But such a tide as

A 2 *ten.* *p*
bar when I put out to sea. But such a tide as

T 1 *ten.* *p*
bar when I put out to sea. But such a tide as

T 2 *ten.* *p*
bar when I put out to sea. But such a tide as

B 1 *ten.* *p*
bar when I put out to sea. But such a

B 2 *ten.* *p*
bar when I put out to sea. But such a

With a little more movement

10

ten. *p* 3

Slow down slightly

16

S 1 *dim.* *pp* *cresc.* 3

mov - ing seems a - sleep, Too full for sound and

S 2 *dim.* *pp* *cresc.* 3

mov - ing seems a - sleep, Too full for sound and

A 1 *dim.* *pp* *cresc.*

mov - ing seems a - sleep, Too full for sound and

A 2 *dim.* *pp* *cresc.*

mov - ing seems a - sleep, Too full for sound and

T 1 *dim.* *pp* *cresc.* 3

mov - ing seems a - sleep, Too full for sound for sound and

T 2 *dim.* *pp* *cresc.*

mov - ing seems a - sleep, Too full for sound for sound and

B 1 *dim.* *pp* *cresc.*

tide as mov - ing seems a - sleep, Too full for sound and

B 2 *dim.* *pp* *cresc.*

tide as mov - ing seems a - sleep, Too full for sound and

Slow down slightly

16

dim. *pp* *cresc.* 3

16

21

f Broaden

S 1 foam, _____ When that _____ which

S 2 foam, _____ When that _____ which

A 1 *f* foam _____ When that which drew from out the bound - less

A 2 *f* foam _____ When that which drew from out the bound - less

T 1 *f* foam _____ When that which drew _____ from

T 2 *f* foam _____ When that which drew from

B 1 *f* full for sound and foam When that which drew from

B 2 *f* foam _____ When that _____ which drew, which

21 *f* Broaden

Slow down very slightly

25 *dim.*

S 1 drew from out the bound-less deep _____

S 2 *dim.* drew from out the bound-less deep _____

A 1 *dim.* deep, from out the bound-less deep _____

A 2 *dim.* deep, from out the bound-less deep _____

T 1 *dim.* out _____ which drew _____ from out the bound - less deep _____

T 2 *dim.* out _____ which drew from out the bound - less deep _____

B 1 *dim.* out _____ which drew _____ from out the bound - less deep _____

B 2 *dim.* drew _____ from out _____ the bound - less deep _____

Slow down very slightly

25 *dim.*

Very slow

In an undertone

29

pp *ppp* *ppp*

S 1 Turns a - gain, home! Twi - light

S 2 Turns a - gain, home! Twi - light

A 1 Turns a - gain home! Twi - light

A 2 Turns a - gain home! Twi - light

T 1 Turns a - gain Twi - light

T 2 Turns a - gain Twi - light

B 1 Turns a - gain Twi - light

B 2 Turns a - gain Twi - light

Very slow

In an undertone

29

pp *ppp* *ppp*

Slow down

(hushed)

35 *pp* *ppp*

S 1 and ev' - ning bell, and af - ter that the dark!

S 2 and ev' - ning bell, and af - ter that the dark!

A 1 and ev' - ning bell, and af - ter that the dark!

A 2 and ev' - ning bell, and af - ter that the dark!

T 1 and ev' - ning bell, and af - ter that the dark!

T 2 and ev' - ning bell, and af - ter that the dark!

B 1 and ev' - ning bell, and af - ter that the

B 2 and ev' - ning bell, and af - ter that the

35 *pp* *ppp*

35 *pp* *ppp*

Slow down

Expressive and with rich tone

40 *p*

S 1
 — And may there be no sad - ness of fare - well, — when I — em -

p

S 2
 — And may there be no sad - ness of fare - well, — when I — em -

pp

A 1
 — And may — there be — no sad - ness of fare - well when

pp

A 2
 — And may — there be — no sad - ness of — fare - well when

pp

T 1
 — And may — there be — no sad - ness of — fare - well When

pp

T 2
 — And may — there be — no — sad - ness of — fare - well When

pp

B 1
 dark! And — may — there be no sad - ness

pp

B 2
 dark! And — may — there be no sad - ness

Expressive and with rich tone

40 *p*

pp

Hold back

Very slightly increasing the speed

45

S 1 *pp*
bark; _____ For though from out _____ from out our bourne of Time _____

S 2 *pp*
bark; _____ For though from out _____ from out our bourne of Time _____

A 1 *mp*
_____ I em - bark; For though from out our bourne of

A 2 *mp*
_____ I em - bark; For though from out our bourne of

T 1
_____ I em - bark; For though from out _____ from out our bourne of Time _____

T 2
_____ I em - bark; For though from out _____ from out our bourne of Time _____

B 1 *p*
when I em - bark; For though from out our

B 2 *p*
when I em - bark: For though from out our

Hold back

Very slightly increasing the speed

45

pp *mp* *p*

50

S 1 *mf* *f*
 and Place The flood may bear me far, I hope to see —

S 2 *mf* *f*
 and Place The flood may bear me far, I hope to see —

A 1 *mf* *cresc.* *f*
 Time and Place The flood may bear me far, bear me far, I

A 2 *mf* *cresc.* *f*
 Time and Place The flood may bear me far, bear me far, I

T 1 *cresc.* *f*
 and Place The flood may bear me far, I hope, I hope to see —

T 2 *cresc.* *f*
 and Place, the Place The flood may bear me far, I hope, I hope to see —

B 1 *cresc.* *ff*
 bourne of Time and Place the flood may bear me far, I

B 2 *cresc.* *ff*
 bourne of Time and Place the flood may bear me far, I

50 *mf* *cresc.* *f* *ff*

55 *dim.* **Linger**

S 1
my Pi - lot face to face

S 2
my Pi - lot face to face

A 1
dim.
hope to see my Pi - lot face to face

A 2
dim.
hope to see my Pi - lot face to face

T 1
dim.
I hope to see my Pi - lot face to face

T 2
dim.
I hope to see my Pi - lot face to face

B 1
dim.
hope to see my Pi - lot face to face

B 2
dim.
hope to see my Pi - lot face to face

55 **Linger**

55 *dim.*

Very Slow

Linger

S 1 *pp* *dim. al niente*

Musical staff for Soprano 1 (S 1) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *pp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I _____ have cross't the bar. _____

S 2 *pp* *dim. al niente*

Musical staff for Soprano 2 (S 2) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *pp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I _____ have cross't the bar. _____

A 1 *ppp* *dim. al niente*

Musical staff for Alto 1 (A 1) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *ppp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I have cross't the bar. _____

A 2 *ppp* *dim. al niente*

Musical staff for Alto 2 (A 2) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *ppp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I have cross't the bar. _____

T 1 *pp* *dim. al niente*

Musical staff for Tenor 1 (T 1) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *pp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I _____ have cross't the bar. _____

T 2 *pp* *dim. al niente*

Musical staff for Tenor 2 (T 2) in G major, 4/4 time. The staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *pp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I _____ have cross't the bar. _____

B 1 *ppp* *dim. al niente*

Musical staff for Bass 1 (B 1) in G major, 4/4 time. The staff begins with a bass clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *ppp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I have cross't the bar, the bar.

B 2 *ppp* *dim. al niente*

Musical staff for Bass 2 (B 2) in G major, 4/4 time. The staff begins with a bass clef and a key signature of one flat. It contains a melodic line with a dynamic marking of *ppp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.

When I have cross't the bar, the bar.

Very Slow

Linger

ppp *dim. al niente*

Piano accompaniment musical staff in G major, 4/4 time. The staff begins with a grand staff (treble and bass clefs) and a key signature of one flat. It contains a harmonic accompaniment with a dynamic marking of *ppp* and a *dim. al niente* instruction. The music features a change in meter from 4/4 to 5/4.



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MUSIC SERIES

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Catalog Number

3.1/02