

Ulysses



Poem by Alfred Lord Tennyson

Music by Evan L. Snyder

For Richard Fracker

Ulysses

Song Cycle for Tenor and Piano

Prelude ..	1
It little profits that an idle king	7
I cannot rest from travel	10
I am a part of all that I have met	17
This is my son	25
There lies the port	31
The lights begin to twinkle from the rocks	36
That untravell'd world	42

Approximate Duration: 21 minutes

The cover artwork, Mediterranean Seascape with Cloud Study
by Gustave Le Gray, used with generous permission from The J.
Paul Getty Museum, Los Angeles

It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
 Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

I cannot rest from travel: I will drink
 Life to the lees: All times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone, on shore, and when
 Thro' scudding drifts the rainy Hyades
 Vext the dim sea: I am become a name;
 For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
 Myself not least, but honour'd of them all;
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.
I am a part of all that I have met;
 Yet all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
 Forever and forever when I move.
How dull it is to pause, to make an end,
 To rust unburnish'd, not to shine in use!
As tho' to breathe were life! Life piled on life
 Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
 A bringer of new things; and vile it were
For some three suns to store and hoard myself,
 And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle,—
 Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
 A rugged people, and thro' soft degrees
Subdue them to the useful and the good.
Most blameless is he, centred in the sphere
 Of common duties, decent not to fail
 In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:
There gloom the dark, broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me—
 That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;
 Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
 The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
 'T is not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
 To sail beyond the sunset, and the baths
 Of all the western stars, until I die.
It may be that the gulfs will wash us down:
 It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
 Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are;
 One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield.

Prelude

Evan L. Snyder

Slo vely at first, with rubato ($\text{♩}=80$)

rall. Slightly slower ($\text{♩}=70$)

8 9

mf *p*

Accel poco a poco to b.16

10 11 12

mp *pp* *mp*

13 14

pp *mp*

15

Allargando

(molto)

Intensely (♩=100)

17

f

f

f

f

f

f

20

piu f

piu f

piu f

4

rall.

Slightly broader ($\text{♩}=80$)

22

rall.

ff

Slightly broader ($\text{♩}=80$)

ff

v. 3

24

ff

ff

v. 3

molto rall.

26

ff

8va

mp

Slower ($\text{♩}=70$) rall.

v. 3

Even Slower ($\downarrow=60$)

Musical score for piano, page 5, measures 28-29. The score consists of two staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 8/4. Measure 28 starts with a forte dynamic followed by eighth-note chords. Measure 29 begins with a half note (B) followed by a measure of eighth-note chords. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 6/4. Measure 28 ends with a bass note (D). Measure 29 begins with a bass note (B) followed by a measure of eighth-note chords.

Musical score for piano, page 5, measures 30-31. The score consists of two staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 6/4. Measure 30 starts with a half note (A) followed by a measure of eighth-note chords. Measure 31 begins with a bass note (D) followed by a measure of eighth-note chords. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 6/4. Measure 30 ends with a bass note (D). Measure 31 begins with a bass note (D) followed by a measure of eighth-note chords.

Musical score for piano, page 5, measures 33-34. The score consists of two staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 8/8. Measure 33 starts with a forte dynamic followed by eighth-note chords. Measure 34 begins with a measure of eighth-note chords. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 8/8. Measure 33 ends with a bass note (D). Measure 34 begins with a bass note (D) followed by a measure of eighth-note chords.

SCOPE copy for rehearsal only

36

p dim. poco a poco al fine

This piano sheet music page contains three staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. The middle staff shows a bass clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 36 consists of four groups of two chords each. Measure 37 begins with a single note followed by four groups of two chords each. Measure 38 begins with a single note followed by four groups of two chords each.

rall.

attacca

Led.

This piano sheet music page contains three staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. The middle staff shows a bass clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 39 consists of four groups of two chords each. Measure 40 begins with a single note followed by four groups of two chords each. Measure 41 begins with a single note followed by four groups of two chords each. The instruction "rall." is placed above the first group of measure 40, and "attacca" is placed below the last group of measure 41. The instruction "Led." is placed below the first group of measure 41.

I. It little profits that an idle king

Alfreda I. Tennyson

Evan L. Snyder

Lo stesso tempo ($\text{♩}=60$)

It lit - tle

poco rall.

still **p**

pro - fits

5

pro - fits that an i - dle king, By this still

mij

mp

piu f

p

pi

9

hearth,
a - mong these bar - ren crags
Match'd with an

poco rall.

mp *piu f* *meno f* *> mp*

13

driving forward

ag - ed wife, I mete and dole Un-equal laws un-to a sa-vage r-all. . .

pp *p* *mp*

18

race

a tempo (♩=60)

p

That hoard, and

22

molto rall.

pp

sleep, and feed, _____ and know not

dim.

ped.

II. I cannot rest from travel

Alfred Lord Tennyson

Evan L. Snyder

Broadly, with rubato ($\text{♩}=50$)

Slower ($\text{♩}=40$)

Beginning slowly ($\text{♩}=40$)

accel.

11

driving forward again

4

I will drink Life to the lees:

poco rall.

f = (molto)

(♩=50)

5

All times I have en - i - yd Great - ly, have

mf

cresc.

f = (molto)

slightly slower ♩=45

7

mp

suf - fer'd great - ly

mp

colla voce

12

8

both with those That loved me, and a -

Ped.

10

molto rall.

f

lone, on shore,

ff — (molto) —

Beginning slowly again ($\text{♩}=40$)

12

solo voice, but moving forward

and when Thro' clouds drifts

8va

p

poco rall.

14

the rai - ny Hy - a-des Vext the dim_ sea:

p cresc.

rall.

f

16

I am be - come a name;

molto rall.

p

18

Slower (♩=34)

poco rall.

mp

p

14

20

poco rall.

3 3 > 3 3

p

3 3 3 3

accel.

21

mp

3 3 3 3 3 3 3 3

For al ways roam ing with a hun - gry heart Much have I seen and known;

sim.

3 3 3 3 3 3 3 3

p

3 3 3 3 3 3 3 3

molto rall.

23

mf 3 3 3 , *piu f* 3 3 3 3 3 3 3 3

ci-ties of men And man-ners, cli-mates, coun - cils, govern-ments, My

rapido

mp

mf

sim. *sim.* *sim.*

a tempo ($\text{♩}=34$)

(non dim.)

sel` not least, but ho - nour'd of them all;

($\text{♩}=50$)

8va

As the beginning ($\text{♩}=40$)

rall. *p dolce* *poco rall.*

And drunk de-light of bat-tle_ with my peers, Far on the ring-ing

mf *mp* **p colla voce** **pp** *mp*

A musical score page featuring three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is two flats, and the time signature changes between 2/4 and 4/4. The vocal parts sing "plains of win - dy Troy." The piano accompaniment consists of chords and sustained notes. Dynamics include *f*, *ff*, and *mp*. The bassoon part ends with a grace note and the instruction *attacca*.

plains of win - dy Troy.

f

ff

f

mp

attacca

III. I am a part of all that I have met

Alfred Lord Tennyson

Evan L. Snyder

Freely ($\text{♩}=40$)

Slowly ($\text{♩}=45$)

I am a part of all that I have met;

(*mp*) *dim.* *meno f* *p* *8va*

5

moving forward

Yet all ex perience is an arch where-thro'

8va

p

m

8

Gleams that un-travell'd world whose mar - gin fades For

mf

mp

8va

8va

11

e - ver and for - e - ver when I

pp

15ma

15ma

pp

14 *p with realization* < > <*mf*>

frustrated

move. How dull it is to pause, to make an end, To rust un bur-nish'd, not to

17 *hungrily, legato* < *contemptuous* > = (molto) =

(♩=100)
molto rall.

shine in use! As that to breathe were life!

(♩=50) *rall.* *Slower*

despairing

20 *mp* *dim.* *p* 3 3

Life piled on life Were all too lit-tle, and of one to m Lit tle re-mains:

20 Beginning slowly, but pushing forward ($\text{♩}=50$)

24 *pp* but ev'-ry hour is saved _____ From that e - ter-nal

cresc.

pp poss.

8va

cresc. poco a poco

27 si-lence, some-thing more, A bri - ger of new things; and

mp

p

mp

mf

8va

30 *bitterly*

vile it were For some three suns to store and hoard my-self,

8va *8va* *8va*

*tremolo continues, accented on the stemmed beats

longingly

32 *mf* *mf* *f*

And this gray spi-rit year-ning in de-sire To fol - low know-ledge

f *mf* (sub.) *f* *ff*

molto rall.

35 like a shin-king star, Be yond the ut-most bound of hu-manthought.

(colla voce)

(ffff)

Intensely, in as the beginning ($\text{♩}=100$)

38

ff

Scopie copy for musical only

rall.

40

fff

f

viv

J=80

42

mp

rallentando al fine

p

45

A musical score for piano, page 24, measure 46. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes from one sharp to three sharps. Measure 46 begins with a dynamic of ***p***, followed by a series of eighth-note chords. The first chord has a dynamic of ***pp***. The second chord has a dynamic of ***ppp***. The third chord has a dynamic of ***a niente***. The score ends with a double bar line.

Score
Copy for perusal only

IV. This is my son

Alfred Lord Tennyson

Evan L. Snyder

Very slowly ($\text{♩}=50$)

Score copy for personal use only

This is _____ my son,

4

mine own Te - le-ma-chus, To whom I leave the sceptre and the

Core Copy for perusal only

isle,
Well - loved of me,
dis -

piu forza

mp

ped.

cresc. poco a poco

cer-ning to ful - fil This la-bour, by slow

p

cresc. poco a poco

mp

9

port.

12 *mf* pru-dence to make mild A rug-ged peo- ple,

poco rall.

p freely

r.h.

l.h.

f

mp

mf cresc.

14 *mp dim. poco a poco*

and thro' soft de-grees Sub-due them to the use-ful and the good.

p

p p

meno f

18

p

Most blame-less is he,

pp

p

con pedale

Ped.

22

sweetly

meno

non cresc.

cen-tred in the sphere Of com-mon du - ties, de-cent not to fail In

25

most sweetly, free

proudly, piu f

of - fi-ces of ten-der-ness, and pay Meet a-do-ra- tion, to my hou-sehold

poco rall.

pp

mp

Ped.

28 *mf* — — —
rall. — — — a tempo ($\text{♩}=50$)
p — — —

gods.
When I am gone.

f

mf

colla voce

mp

p

31 Moving forward molto rall. — —

He works his work, I — — —

mp

33 Suddenly faster ($\text{♩}=90$)

mine.

ff

Piano score page 30, measures 35-37. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 35 starts with a forte dynamic (f) followed by a dynamic marking of mfp . Measures 36 and 37 show dynamics mp and p respectively. Measure 37 concludes with a dynamic marking of $poco rall.$

Piano score page 38, measures 38-39. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 38 starts with a dynamic marking of $poco rall.$. Measure 39 begins with a dynamic marking of p and is labeled "murky". A pedal symbol (a bracket under the bass staff) is shown with the label "Ped." below it.

Piano score page 40, measure 40. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The measure shows a dynamic marking of ppp followed by the instruction "(pochissimo)". The bass staff concludes with the word "attacca".

V. There lies the port

Alfred Lord Tennyson

Evan L. Snyder

Slow, freely ($\text{♩}=55$)

p

poco rall.

There lies the port;

the ves - sel

ped.

puffs

her sail:

The gloom the dark, broad

slow

*

cresc.

dim.

Slower

6
seas.

ppp cresc. *mp* dim.

My mariners,

7
rall.

8
mp 3 *f*

Souls_ that have toil'd, and wrought, and thought with me:

p 3 *mf* *f*

10
poco rall. a tempo ($\cdot = 5$) freely *mp*

mp dim. 3 *p* cresc. *mp*

That e-ver with a

12 poco rall. a tempo ($\text{♩}=55$)

foullic wel-come took The thun-der and the sun-shine,

p *cresc. molto* *f*

14 *mp* *mf*

and op-posed Free hearts,

mp *mf*

16 *p*

free fore-heads - you and I are odd;

p

slow

34

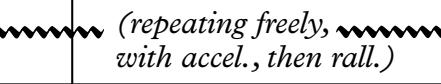
19 *mp* *meno f*

Old age hath yet his ho - nour and his toil;

mp dim. *pp* *8va*

21 *sopr. voice*

Death clo - ses all:

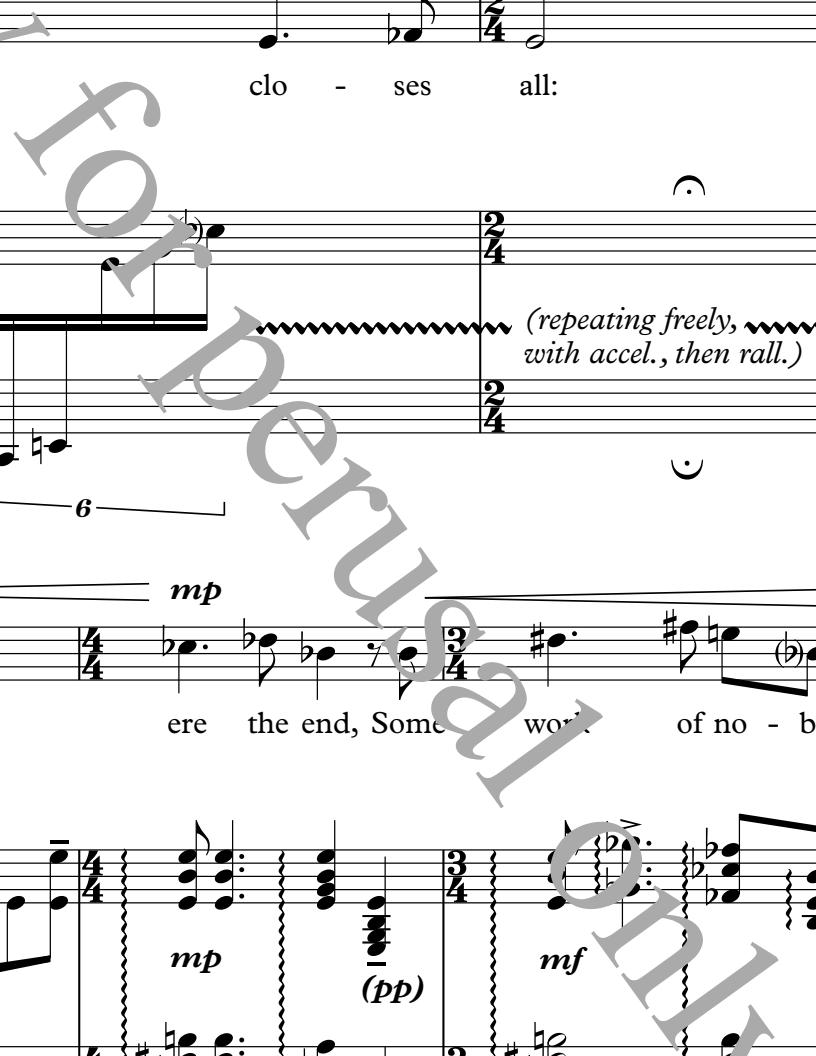
6 (repeating freely,  with accel., then rall.)

23 *p* *mp*

but some - thing ere the end, Some work of no - ble

cresc. *mp* *(pp)* *mf*

6 *7*

26

note, may yet be done,
Not un - be - co - ming

mf

3

This musical score page contains two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings *mp*, *cresc. molto*, and a measure ending with a fermata over three notes. The bottom staff is for the voice, also in treble clef, one flat key signature, and common time. It features a vocal line with various note values and rests, accompanied by piano chords. Measure 26 concludes with a fermata over three notes.

28

men that strove with Gods.

f ff fff p

attacca *

Ped.

This musical score page continues from the previous one. The top staff shows a treble clef, one flat key signature, and common time. The bottom staff shows a bass clef, one flat key signature, and common time. The vocal line continues with dynamic markings *f*, *ff*, *fff*, and *p*. The piano accompaniment consists of chords and bass notes. Measure 28 ends with a fermata over three notes. Measure 29 begins with a dynamic *p* and ends with a dynamic *p* followed by an instruction "attacca *". A "Ped." (pedal) instruction is also present.

VI. The lights begin to twinkle

Alfred Lord Tennyson

Evan L. Snyder

So somewhat faster ($\text{♩}=70$)*freely, sotto voce, espressivo*



6
4

$\text{♩} = 70$

3 3 3

The lights be-gin to twin-kle from the rocks:

8va - poco rall.

p 3 3 pp

8va - mp

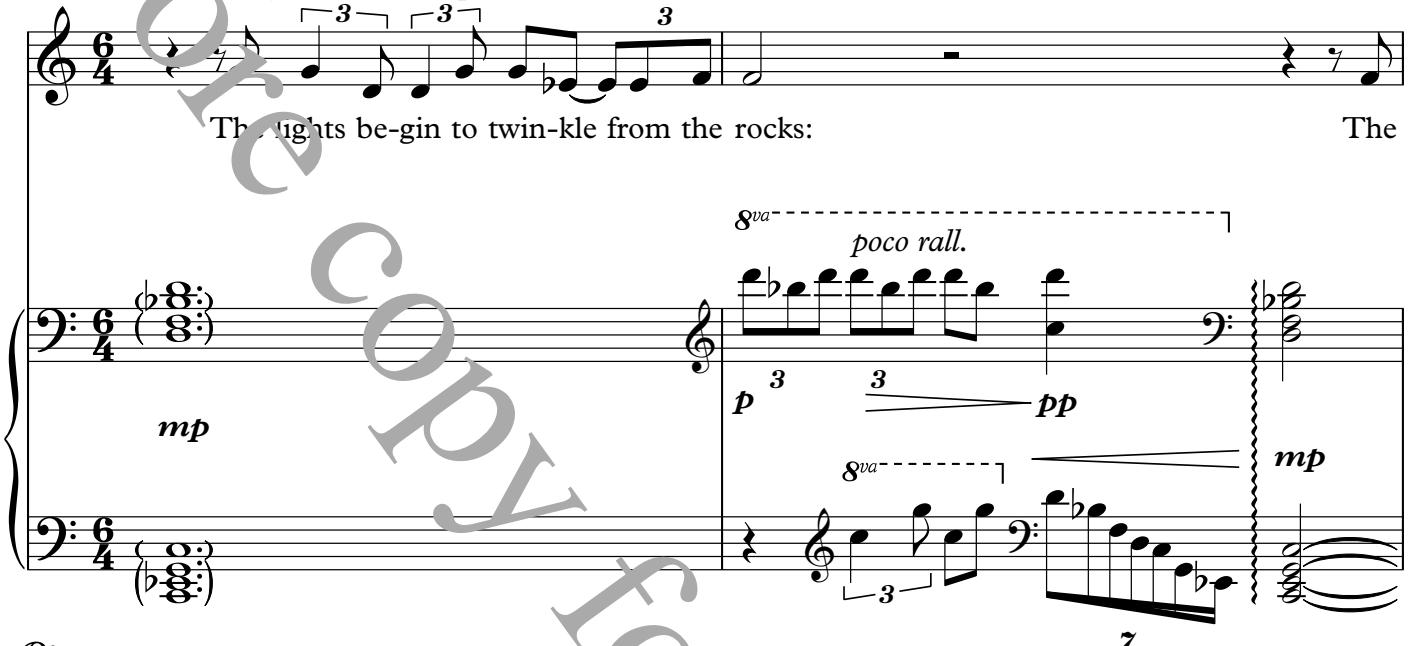
3 3 3 3

mp

3 3 3 3

mp

ped.

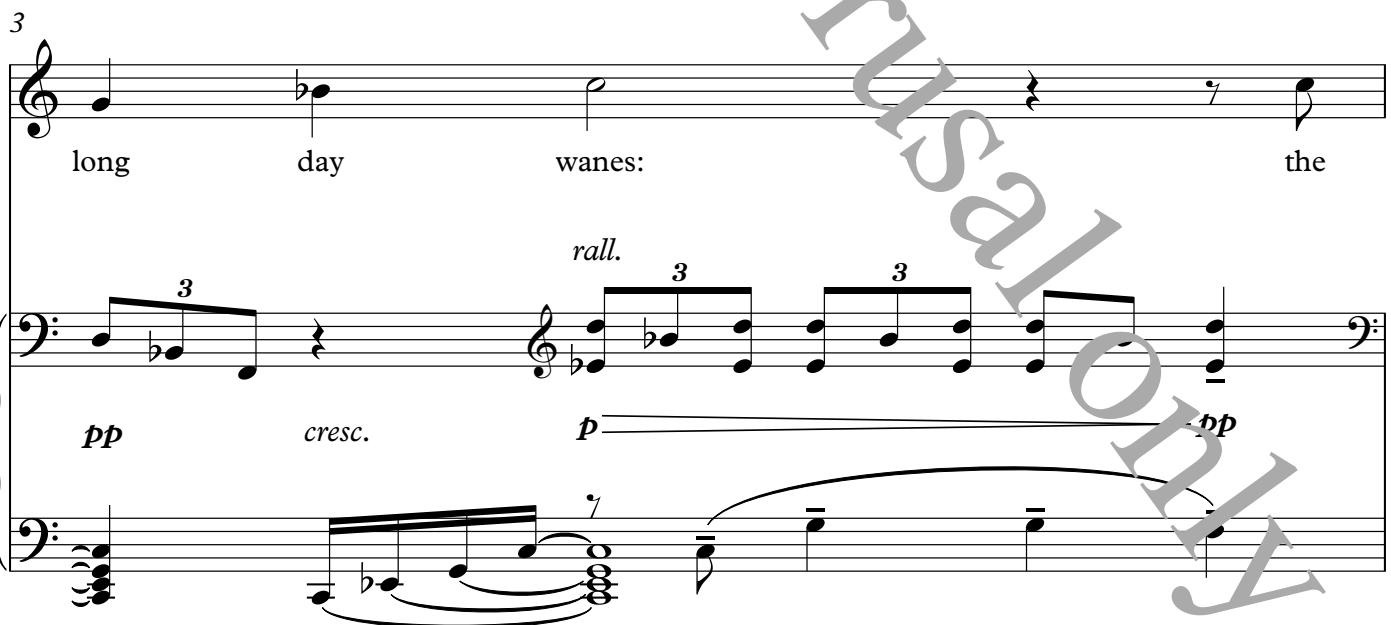


3

long day wanes: the

rall.

pp cresc. p pp



4

low moon climbs: the deep Moans

cresc. *rall.* *mp* *pp* *mp* *colla voce*

*

6

round with ma - n - voi - ces. Come, my

p *pp*

8vb

9

non cresc.

friends,

pp *cresc. poco a poco* *7*

Led.

10 (mf)

'Tis not too late to

19

rall.

rall.

*

12

seek a ne - wer world. 6

f 3 meno f mp

3

a tempo ($\text{♩}=70$)

15 mp

Push off, and sit-ting well in or-der

p cresc. mp

7

**Slowly at first, 39
but driving forward**

17

poco rall.

smite The soun - ding fur- rows;

distant

mf *dim* *mp* *p*

($\frac{8}{8}$) ($\frac{8}{8}$) ($\frac{8}{8}$)

20

for my pur - pose

piu f

mf

pp

Copyright for perusal only

22 rall.
holds To
f

14

23 - Broader ($\text{♩} = 55$)

sail be - yond the sun - set, and the
still f

Score Copy for perusal only

Musical score for piano and voice, page 24. The vocal part is in soprano clef, 6/4 time, with a key signature of one sharp. The piano part is in bass clef, 6/4 time, with a key signature of one sharp. The vocal line begins with "baths" and continues with "Of all the wes - tern stars, un - til I". The piano accompaniment consists of chords. The dynamic marking "molto rall." is placed above the vocal line. The piano dynamic changes from *ff* to *ff* over two measures. The vocal line ends with a fermata.

24

molto rall.

baths Of all the wes - tern stars, un - til I

ff

ff

VII. The Untravell'd World

Alfred Lord Tennyson

Evan L. Snyder

Fast, Rowing ($\text{♩}=120$)

(dauntless)

die.

may be that the gulfs will wash us down:

vivace f.

5 may be we shall touch the Happy Isles,

7 *proud*

And see the great A chil - les, whom.. we

dim.

Score

(♩=110)
mf steely, resolute

raii.
knew. ——————

Tho' much is ta - ken,
much a - bides;

mp *p* (sub.)

rapido

15 driving forward cresc. poco a poco *a tempo*

and tho' We are not now that strength which in old days Moved

rall.

18 **f** - - - - -

Slower ($\text{♩}=80$)
sotto voce, but determined

earth and heav'n,- that which we are,

mf - - - - - **ff** **p (sub.)** **3** **3** **3** **3** **3** **3** **3**

poco rall.

we are;

p **3** **3** **3** **3**

25 **a tempo** ($\text{♩}=80$)

p with growing strength

One e - qual tem-per of he - ro - ic hearts, Made

Score

Copy

Faster (♩ = 160)

28

weak by time and fate,
but strong in will To

3 3 3 3 3 3 3 3 3 3 3 3

mf *cresc.*

3

strive, to seek, to find, _____ and not to

poco rall.

31

Very fast ($\text{♩}=140$)

yield. _____

yield. _____

36

ff

39

rall.

Core copy for perusal only

3 2 3 3 3 (b)

8va-

dim.

*bottom notes can be played by l.h.

41

and not to yield.

mf

fff

*omit these notes if ossia is sung

Core copy for perusal only