

MARITIME CULTURE: THE HISTORY, THE MUSIC,  
AND CONFRONTING THE GENDER DIVIDE

By: E. Isaiah Hopper

An Honors Project Submitted in Partial Fulfillment

For Honors in

The Department of Music, Theatre, and Dance

The School of Arts and Sciences

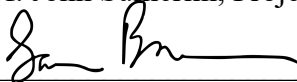
Rhode Island College

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## Abstract

This Honors Project examines the presence and results of the gender divide in maritime culture through a research paper focusing on maritime history in the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> centuries, as well as a song cycle, *One and the Same* for Mezzo-Soprano and Orchestra, utilizing a popular belief of the time regarding women and superstition to construct a narrative. This paper analyzes historical sources and sea shanties to observe how women have been represented in maritime history and culture, then synthesizes the broader ramifications and how they affected women of the time. Despite outliers and evidence of the irreplaceable role women played in maritime culture, this review suggests that, when represented at all, women were determined as objects of distant longing or keepers of home and hearth, and rarely owners of sea-faring heroics. Through *One and the Same*, listeners follow the ship captain protagonist as she responds to the physical, emotional, and spiritual demands of maritime elemental forces historically treated as the domain of men, as well as the superstitious prejudices harbored by the very men who serve her.

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## Maritime History & Gender

For hundreds of years seafaring has traditionally been completely gender-segregated and extremely rigid in its stance to keep it that way compared with other areas of labor. Cultures in worldwide maritime history have been considered strictly male. It is almost universal that the ocean is considered to be an area of power for the male psyche despite the feminization of the sea by the very sailors who believed it to be a man's place. Notably in Western civilization, there's a basic group of associations that are clear, simple, and pervasive: "...land, sea, female, male, stasis, mobility, entrapment, freedom..." (Norling). Such a number of different attributes are mixed into literature, modern thinking of history, and especially popular culture, which have made maritime culture and history more based in stereotype than in experience. Maritime culture has very standardized imagery throughout its history that, in more recent decades, has been influenced by the stereotypes seen throughout different media. The gender divide that stereotypes have formed may be a fundamental part of maritime history and literature. Canadian labor historian Eric Sager suggests in his book "Seafaring Labor: Through the Merchant Marine of Atlantic Canada, 1820-1914," that because maritime workers, any kind, are all male, that therefore means that ships and the sea are a genderless environment. While this narrow-minded perspective has moderately changed over time, the foundation of it is still flawed, implying that there only being men means there is no gender. This limited perspective reflects a strong resistance to the recognition of the role of gender and neglects to recognize how it has transformed the narrative of maritime history.

There are many different ways to think of seafaring, and those who frequent the sea such as sailors, anglers, and merchants, have much different ideas in comparison to ship passengers and to women whose role is to stay on the coast. Seafaring has been one of many occupations of

western civilization that took considerations of gender, race, class, age, and ability into account when deciding upon how labor was regulated and practiced. The maritime working environment has been organized and practiced in a way that reflects strategic decision, power dynamics, and human choice. It has projected that perspective upon the sea and anything regarding the sea. Everything in the maritime industry was created by men to maintain a specific social order, with the division of labor by gender playing a large part. Gender division has resisted change, as gender is the fundamental element that has shaped maritime history and the relationship people have with the sea. Nineteenth century author and journalist Margaret Fuller famously confronted the rigid gender division of seafaring in her 1845 book “Woman in the Nineteenth Century.” She said, “for women, let them be sea captains if they will,” directly throwing a wrench into the widespread thinking about seafaring. She described the different opportunities available to men and women, arguing that women should be able to have the same opportunities.

## **Women’s Roles and Sailor’s Significance**

Gender still remained critical to the organization of seafaring onboard; it permeated the social relations of work at sea. An interweaving point is that maritime businesses, mainly those that actually sent sailors to sea, relied on women at home when sailors and other seafaring men would be on a long-term absence. Women onshore were known to play a mediating role between men at sea and their work, and the economy/culture/community on land, acting as the bases of sustained community through the services they provided for land and sea. The recognition they received for it was minimal. The dominant narrative connecting women and the sea has almost always regarded the story of waiting for the man of the house to come home (husband, son, or father). Where does that leave the narrative of women?

Unsurprisingly, this depiction of women as simply waiting onshore has made women's considerable contributions to maritime industry and community go unrecognized and obscured. It does, however, show the important idea that whether they went to sea or not, maritime women's lives were defined by the machinations of men's maritime endeavors. Whether onshore or offshore, women's roles blur, and they are overshadowed by those of men.

Economy and society developed through the nineteenth and twentieth centuries on the basis of the nuclear family. The husband/father role as head of the family depended on the man's freedom to move between work and home and his ability to support the home and family. This relates to what was mentioned earlier about "freedom" and "entrapment" by Norling. Men were able to be "free" and make their primary domain to be the outside world because of the role placed on them in the nuclear formula while women were "trapped" within the household by the same formula.

Consider, then, how sailors fit into the picture. These men leave home to go to work for substantial amounts of time – think extractive industries such as offshore refineries or mining expeditions in which going home regularly is not an option. Sailors fit well into this category of labor where separation and homecoming are commonplace. Women's roles in supporting families while men are gone is important due to the unpredictability of the men's return with money to support them, if they return home at all.

Now, this field and many physical labor industries like it, is hyper-masculinized, exemplified by the stereotypical rugged and muscular manual laborers. This hyper-masculinization defined a power dynamic: those who are stronger, tougher, or more rugged, have more authority. This mindset is common among the working class. Middle and upper class models of masculinity avoided the dominance of physical attributes, relying more on

intelligence, gentility, and behavior that doesn't require muscularity. There have been feminist historians, such as Eva Barron, who have looked at the ways this idea of rugged manhood has simultaneously empowered and disempowered working class men. It essentially compensates them for the lack of control they have over the decision making process. Barron specifically points out that a way of men "doing" gender was to do dangerous work, emphasizing that their work positions them in the hierarchy of power (Norling). There were different disciplines of manhood that sorted the men into those who are important and those who are not – leaders and followers. With maritime industry specifically there are those commanding the voyage, those performing the ship's labor, and those supporting the others on the ship. Each one is distinguished from the others, aside from actual tasks, by different concepts of masculinity.

The racialization of seafaring played a significant role in how men of color were put into the hierarchy. They were degraded by being assigned the support or service tasks which were often coded as female. This suggests that the way in which people were placed within power and hierarchy, the racialized and otherwise, was by gender. Every part of work on a ship, regardless of what the sailors dubbed the work's "gender", was all necessary for survival, so there was always someone that had to do the "female" work of cooking, cleaning, and personal service. In the nineteenth and twentieth centuries, this work was usually assigned to men of color. Prior to that, in the seventeenth century and earlier, that kind of work was designated to boys, even some older or injured soldiers – assignment by age or ability (and later by race). The men who did women's work at sea because of race, class, and age may have been looked at with derision, but in the minds of those performing it, they did not always internalize the degrading status of the work. Rather they could see the labor as providing different opportunities to different people,



often renaming these tasks to reclaim their dignity. Sewing was instead called sewing with a sailor's palm, giving a distinction between "men's" and "women's" needlework.

Missing from the designation of "male" or "female" work is mention of homosexual men, although prior to the advent of the word "homosexual" in 1869, it was referred to as committing sodomy or "buggery." The reason it is missing is contested, but an overarching belief is that it happened far less often than one might think. Whether uncommon or not, it does not matter because if a sailor were to be found out to have committed acts of sodomy, they would be put on trial and likely executed.

Buggery was as serious as murder and mutiny when we use capital convictions measured against total number of cases tried. While the conviction rate for buggery was less than for all other crimes except murder, those convicted of buggery were far more likely to receive death sentences than men charged with mutiny or murder. Further, only mariners charged with desertion to the enemy during wartime or striking an officer were as likely to be sentenced to death as men on trial for buggery. (Gilbert)

Despite the slanted view on homosexual acts, both Arthur Gilbert in his chapter, "Buggery in the British Navy, 1700-1861" from "History of Homosexuality in Europe & America (Studies in Homosexuality) by Dynes and Donaldson, and N.A.M. Rodger in his book "The Wooden World: An Anatomy of the Georgian Navy", agree that sailors were usually reluctant to accuse their comrades of engaging in homosexuality because of the severity of the punishment and the fatal loss of sailors and manpower. This reluctance is particularly what has made it difficult to determine how common homosexuality was among sailors. With that lack of evidence, I hesitate

to speculate further upon the matter and attempt to fit the group into the current constructed narrative.

Briefly jumping ahead in time, this divvying up of “male” and “female” work went far into the late nineteenth century and early twentieth with the advent of steam ships. This shift meant there were new land and sea jobs, enabling work to be much more structured and certain of return and reward. This allowed them to be able to build stronger familial and community relationships than sailors of sail ships, as well as employing the new skills that came with new technology. This revised the relationship between employee and employer, specifically the birth of sailors’ unions. The unions helped enhance men’s roles as the financial providers for their families and causing negotiation for higher wages because they had women and children that were dependent on them. It was a patriarchal success story, reinforced by unionizing, renegotiation of wages, and increased employment.

### **Sea Shanties, Sea Songs, Sea-gnificance**

To get a fuller idea of the patriarchal hierarchy and the different aspects of maritime history, it is necessary to look into the history of sea shanties, their origin, their form, their significance, diverging views on performance practice, and various attempts to document them.

The sea shanty, or chanty, depending on where one stands on the etymology dispute, is essentially a work song. The precise origin of shanties is contested by many scholars, with no one place being considered the “true” origin. Gibb Schreffler, a music professor at Pomona College, posits that the “chanty,” as he adamantly states is the correct spelling/pronunciation, came to be in the American South, believing the sailor-shanty association to be a gross romanticization of something adopted by them through international trade. As an academic he

presents quite the alternative history to that of the authors of primary sources, those who served as sailors during the peak existence and practice of sea shanties. To counter Schreffler, Richard Terry, a musicologist that directly references Captain W.B. Whall, a sailor and authority on sea shanties (more on him later), rather believes that the term “shanty” is a British bastardization of the French derivation, “chanty” from “*chanté*.” Neither are considered “correct” today, and there is still debate on the term’s origin, but it is very much agreed upon that it has the same meaning regardless of spelling preference.

Shanties are work songs, sung while doing specific tasks on ships to organize group efforts. Sea *shanties* are not to be confused with sea *songs*, as sea songs are ballad-style songs only performed during leisure-time onshore, never being present while offshore/on-ship (Whates). Sea shanties are primarily sung by mercantile sailors and are only performed for work, not for recreation. However, sailors on a Man o’ War were not permitted to sing at all, “where all orders were carried out in silence to the pipe of the bo'sun's [boatswain’s] whistle” (Terry).

A very common thread between primary and secondary sources is that “landfarers” were extraordinarily good at mangling sea shanties. It is widely agreed upon by those at the time that the ethnomusicologists interested in the documenting, recording, notating, and preserving of sea shanties did not know how to properly write about them. Harold Whates, another relative authority on sea shanties, published in 1937 a comprehensive background on sea shanties. He is one of many, including Richard Terry, Capt. Whall, and J.E. Thomas (another sailor that compiled sea shanties in a collection), who believed that there were countless sacrilegious performances, recordings, and documents on sea shanties and sea songs. There was a great disconnect between those who experienced shanties prior to the advent of steam ships, those who experienced shanties post-advent, and those removed from both – the “landfarers.” The first

group are what we can think of as the sea shanty purists, the ones who believe their notation, performance, and documentation of sea shanties is the most accurate. The second and third groups are both, in a sense, the radicals of sea shanties. While the second group's perception of shanties was based more on firsthand experience rather than the third group's outsider viewpoint, neither were particularly liked or acknowledged by the first group. There were very few from the first group that were able to stay their vehemence toward the other groups when writing about them. Capt. Whall, however, being the authority he was on maritime industry and on sea shanties, managed to take a practical look at sea shanties and their innumerable variations. Although he did not shy away from stating his personal belief that some shanty documentation was less than purist, he did not let this affect his reporting of it.

We have seen that shanties were important to sailing ships and their crews, but why was that? Beyond being work songs, sea shanties were also key in building community on ships. In their two main forms, Hauling shanties and Windlass and Capstan shanties, they aided sailors to work efficiently and, in a sense, enjoy the work while doing it. Hauling shanties were used primarily in setting the sails, Windlass and Capstan shanties were used to weigh the anchor and for pumping ship (removing water), with a few being interchangeable. What really distinguished the shanties from one another, aside from their assigned tasks, were their distinct music, especially with capstan shanties. Walking around the capstan was continuous work, so both the tune and the chorus were longer, than those of the Hauling shanties with a greater variety of rhythm. Capstan shanties were even replaced with popular songs of the time if considered to have the correct form for windlass and capstan-related labor. The "Drunken Sailor" shanty is arguably the most known of them all and is a perfect example of a Capstan shanty. The sailors would stamp their feet in time with the start of each phrase and with whatever motion was being

done. Hauling shanties were, in contrast, shorter than capstan shanties, and were divided into two types: the “long hoist/halyard” and the “short pull[/bunt]”; hoist and pull can both be replaced by “drag,” as well. Long hoist shanties generally had two short choruses with a pull per chorus, with space in between to allow the sailors to readjust their hands for another pull. Take the shanty “Blow the Man Down” for example; during the chorus, there are fewer pulls with extended time in between them. This space was longer so that sailors could better prepare for exerting large amounts of force. “Short pull” had more pulls and shorter breaks in between exertions. Take the shanty “Paddy Doyle’s Boots” for example; while slow, the entire shanty is not lengthy and has

#### 14. What shall we do with the drunken sailor?

(WINDLASS AND CAPSTAN.)

[\[Listen\]](#)

The musical score is presented in two systems. The first system includes a piano introduction in 2/4 time with a tempo marking of ♩ = 108. It features a treble and bass staff with a melody in the treble and a supporting bass line. The second system contains the vocal parts, starting with a 'SOLO' section. The lyrics are: '1. What shall we do with the drunken sai - lor, What shall we do with the drunken sai - lor, What shall we do with the drunk-en sai - lor Ear - ly in the morn - ing?'. This is followed by a 'CHORUS' section with the lyrics: 'Hoo - ray and up she ri - ses, Hoo - ray and up she ri - ses, Hoo - ray and up she ri - ses Ear - ly in the morn - ing.' The piano accompaniment continues throughout the vocal sections, providing a steady harmonic and rhythmic foundation.

only one pull per refrain. See Figures 1-3 below for a comparison between the three shanty styles.

Figure 1 – Windlass/Capstan shanty - Pulls are on the first word of each phrase, or every time they sing “What” and “Hoo-” of “Hooray”

### 16. Blow the man down.

(HALLIARDS.)

[\[Listen\]](#)

M. 4 = 68.

SOLO.

1. Oh...

CHORUS.

blow the man down, bul-lies, blow the man down, o-ver the Bar on the thirteenth of May. To me Way - ay.

CHORUS.

blow the man down. {Oh blow the man down, bul-lies, blow him a-way.} {The Gal-lop-er jumped, and the gale came a-way.} Oh

VERSES 1 to 6. SOLO. LAST VERSE.

gimme some time to blow the man down. 2. We went blow the man down.

Figure 3 – Long haul/Halyard shanty - There are four pulls, two in each chorus. In the first chorus they are on “Way” and “blow.” In the second chorus they are on “Gim” of “Gimme” and “blow.”

### 30. Paddy Doyle’s boots.

(BUNT SHANTY.)

[\[Listen\]](#)

Very slowly.

M. 4 = 60.

CHORUS.

1. To my way - ay - ay - ah, We'll

FOR ALL REPETITIONS. FOR LAST TIME.

pay Pad-dy Doyle for his boots. To my boots.

Figure 2 – Short haul/Bunt shanty – There is one pull on “ah.” While notated here as a note, many recordings crescendo on the final “ay” into a shout on “ah.”

## **Gender Divide Between Land and Sea**

To return to the gender divide, when we look through maritime history, specifically in Western Europe and North America, the way in which seafaring, especially merchant and naval seafaring, tended to be organized was along the authoritarian power dynamic. Extremely precise and planned, the well-defined ranks and positions, the peak of captain and the metaphorical abyss of cabin boy, were maintained by strict regulation, and often by contract. Breaking the contract or rank/position in the hierarchy could result in harsh disciplining from the law. This enforcement of hierarchy was not dissimilar to societal organization onshore, and what reigned supreme was corporal discipline. Gradually the world onshore shifted away from this while the world offshore remained stuck in its ways. As history goes, the majority of men, almost entirely adult white men, began seeing themselves as equals, often believing they and other men are entitled to the same rights and opportunities as others. There were some radical people that extended those entitlements to all men of color, and even more radical people extended it to women – that common idea of all individuals being born equal with equal rights to operate freely and receive the same benefits as others. These ideas developed and became commonplace for the governing of onshore society, much to the dismay of offshore society. The Post-Revolutionary and Pre-Civil War world saw sailors objecting to their treatment, believing it to be unjust, a small beginning at the breakdown of the rigidly authoritarian power hierarchy.

## **Women on Land and Women at Sea**

Beginning with women on land, maritime industries did provide them with paid and unpaid labor. These opportunities were really the only way that women were able to support their families in the absence of men. Very often women worked indirectly with fisheries, mostly in

positions related to aiding men that worked directly with fisheries, becoming laundresses, providing room and board, and other general services for fishermen. Some were able to go beyond this and represent their husbands' interests onshore, aiding with the marketing of the husband's shares of catches. However, the laundresses and boarders, and those working as domestic servants, were the majority of working women, and the ones performing a wide range of tasks to sustain family and household (Norling). There were some women who were able to contribute directly to maritime industry onshore – a large portion by offering room and board, feeding sailors, sewing and doing washing for them. Many were instead able to provide food for ships by baking bread and preserving meat and produce. A select few women, wives and daughters, were able to help the man of the house on ships, while some instead helped keep lighthouses.

The extent of maritime women's jobs was intentionally very fluid as they dealt with the commerce and economy of the local societies. The shift to steam and more global economic opportunities in mercantile seafaring affected women onshore very similarly. More and more women found themselves becoming disconnected from the dependence on maritime industry, and those who remained connected had to adapt to changes in demand and supply, both to their restructured roles and forms of work as well as to new roles and work. The new change and regulation were great contributions to reshaping gender roles for women onshore, especially for wives, by enlarging the number of supporting roles they could play. As industry developed, women became newly much more prevalent in new mediating roles. Fishermen's wives now lobbied in government; sailors' wives paid men's taxes and kept their families supported; there were an abundance of ways women could have a role in mediation between land and sea on behalf of the sailors. Almost more importantly, though, is that the women who played a



mediating role within maritime industry also played a mediating role in stereotypes and what symbolized them. This is where cross-dressing women sailors and female pirates come into the equation, a phenomenon important to eighteenth century maritime culture. These female sailors and pirates were what challenged the gender divide: ones such as Mary Read, Anne Bonny, Grace O'Malley, and Cheng I Sao. Madam Cheng was especially influential in the world of female piracy because she was one of few female pirates to be able to retire, keep what she had earned, or rather stolen, and die at an old age (Caldwell). They were the ones that challenged the exclusive power of men, at the same time reinforcing the fact that the gender divide was so prominent, by showing how women could be just as good as a man, if not extraordinarily better in maritime roles.

Women at sea were often given very little thought when considering labor and working class history; women are reduced to only their physical bodies, while men are seen as so much more: workers, politicians, actors, sailors, inhabiting bodies. This dynamic has been perpetuated throughout history, maritime and otherwise, reinforcing the concept that women's bodies are not meant to be in labor and that men's bodies are naturally made to be present in a labor workplace. It was not until the time after the Civil War and into the late nineteenth century that women were properly recognized as employees on a ship, as members of the crew. The majority of these were mostly what is now the common depiction of women's jobs of the time, such as stewardesses on luxury boats, specifically catering to female passengers. Others were cooks, and some even deckhands involved with coastal fishing and trading industries. In the twentieth century, a few more opportunities came on merchant ships, mostly being involved with transportation of goods, as well as some women becoming full-fledged fishers. And of course, the actions of female

sailors and pirates provided prime examples to society that women were capable of contributing value to maritime industry.

The challenge to the gender divide by the women in mediating roles, whether they were doing it onshore or as sailors and pirates, tactfully asks: what and who can be considered as maritime, and is the gender divide really such a boundary in maritime industry? Much of maritime history prioritizes what happens offshore, following the ship and not considering the onshore aspect which has shown to be just as important as the offshore component. A fair amount of the literature on maritime industry, whether something fictional like Herman Melville's *Moby Dick* or nonfiction, accounts from experts such as Capt. Whall or Richard Terry, is limited in scope to offshore maritime activity, leaving onshore to be mostly unconsidered other than as transitional or vaguely historical material. By that reasoning, one could think that those who are maritime are those who are offshore, sailors and captains and the like, not those who work onshore almost behind the scenes. It gets much harder to recognize what is objectively maritime when the boundaries of maritime industry are so hazy. The gender divide is rather clear-cut but becomes less exclusionary the more onshore and offshore women are considered in their mediating roles, all of which were imperative to the success of maritime industry. More substantial boundaries encompass ethnicity, race, age, and social class in maritime industry, but even those begin to degrade as one considers that even in a racist, ageist, ableist, authoritarian power hierarchy, each person had a role to play, regardless of where they fell on the scale. If there is one thing that is sure, the women that worked in maritime industry provided a definitive challenge to the gender divide by living within maritime culture and labor, and deeply rooting themselves within maritime history.

## **Closing Thoughts**

Over time, women's history has gotten very far away from the, as Norling puts it, "hey, there were women [here] too" phase, or rather women's history has become much more substantially recognized, analyzed, and celebrated. The situation, sadly, is quite different in maritime history. The very essence of maritime history hinges on observation and practice of the gender divide: a woman's supposed place is in the home, not on a ship or doing labor. This perspective developed into expectations and assumptions both all had of the interests and abilities of women offshore. This influenced the roles they played when at sea, how they occupied the space they had, and the nomenclature used. When they ended up at sea and performed labor, the experience was entirely shaped by the gender divide – coming full circle to those assumptions, expectations, and associations that clung to women whether upon land or sea. Most importantly, let us not forget that maritime industry would have ultimately been under much deeper strain if it were not for women and how they played an essential part in seafaring and maritime history.

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One and the Same

Orchestral Score

E. Isaiah Hopper

♩ = 84

The Beginning and the End

Piccolo	
Flutes	
Oboes	
Bb Clarinets	
Bassoon	
Bb Trumpets	
Trombones	
Bb Tuba	
Timpani	
Glockenspiel	
Cymbal	
Harp 1	
Harp 2	
Voice	
Violin 1	
Violin 2	
Viola	
Violoncello	
Contrabass	

11

B♭ Tpts.

Tbns.

B♭ Tb.

Timp.

*p* *pp* *mp* *pp*

*p* *pp* *mp* *pp*

*p* *pp* *mp* *pp*

6/4 5/4

18

A

Fls.

Obs.

B♭ Cls.

Timp.

Vo.

Vla.

Vc.

*pp* *pp* *pp* *p* *pp* *pp*

There she stands, back to the dark for-est, the o - cean lies be -

6/4 5/4

[illegible]

26

This musical score page contains measures 25 and 26 of a piece. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The score includes parts for Bsn., Tbn., Bb Tb., Vo., Vln. 1, Vln. 2, Vc., and Cb. The vocal line in measure 25 includes the lyrics "sand is soft, birds sing sweet songs,". The instrumentation features a variety of note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. Dynamics such as *p* and *pp* are indicated throughout the score.

Bsn.

Tbn.

Bb Tb.

Vo.

Vln. 1

Vln. 2

Vc.

Cb.

*p*

*pp*

*pp*

sand is soft, birds sing sweet songs,

dawn, at last, dawn, at



29

Picc.

Fls.

Obs.

Bb Cls.

Bsn.

Tbns.

Bb Tb.

Vo.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

last, but the ris - ing sun brill-iant and warm does not reach the

*pp*

*p*

*pp*

33

Picc.

Fls.

Obs.

B♭ Cls.

Bsn.

B♭ Tb.

Vo.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

3

4

4

4

4

4

3

4

5

chill in her heart.

35

Picc.

Fls.

Obs.

B♭ Cls.

Bsn.

B♭ Tpts.

Tbns.

B♭ Tb.

Timp.

Vo.

Cb.

*pp*

*pp*

*pp*

*pp*

*p*

For - ward,

39

B♭ Tpts.

Tbns.

B♭ Tb.

Timp.

Vo.

Vln. 1

Vln. 2

for - ward, for - ward, for - ward, for - ward, to the wa - ter

*p*

cold as her

*mp*

*mp*

44 C ♩ = 60

B♭ Tb. *mp*

Vo. blood. Eyes closed, deep breath,

Vla. *mp*

Vc. *mp*

48

Fls. *mp*

Obs. *mp*

B♭ Tb.

Vo. she moves to - ward waves that call her name, *div. V* *mp* *with desperation* that

Vln. 1 *mp* *div. V*

Vln. 2 *mp*

Vla.

52

Fls.

Obs.

B♭ Cls.

Bsn.

Vo.

Vln. 1

Vln. 2

Vla.

*mp*

*div.*  
V

*mp*

call her name, that call her name, that call her name, that call her

55

Fls. *mf*

Obs. *mf*

B♭ Cls. *mf*

Bsn. *mf*

B♭ Tpts. *mf mp pp*

Tbns. *mf mp pp*

B♭ Tb. *mf mp pp*

Timp. *mf pp*

Vo. *f* name. *p* *smooth* She and I will soon a-gain

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

62 *morendo*

B♭ Tpts.

Tbns.

B♭ Tb.

Timp.

Vo. *morendo* be one.



D

12

Obs.

Bsn.

Tbns.

Vo.

Vc.

Cb.

*mp*

Fear in the eyes of her foes, such was her way. Des - pised by nat - ure, des -

18

Bsn.

Tbns.

Vo.

Vln. 1

Vln. 2

Vc.

Cb.

pised by crew, ev - er since leav - ing the bay.

*v*

23

Vo.

Vln. 1

Vln. 2

Vc.

Cb.

She held con - trol, cracked her whip, iron was her



28

Obs.

B♭ Cls.

Tbns.

B♭ Tb.

Vo.

Vc.

Cb.

grip. Gods were feared but she was real the crew re - grett-ed their deal.

*mp*

*v*

E

33

Obs.

B♭ Cls.

Vo.

Vc.

A deal to work ens - ured their freed - om, the

38

Vo.

Vc.

Cb.

crew were in her debt. Minds on mut-in - y, the game's been set. Aw -

3

3/4

42

Vo.

Vln. 1

Vln. 2

Vc.

Cb.

ait-ing the day the crew can get a-way.

*v*

3

3/4

47

Vo.

One is feared and the oth - ers are fear - ful, a cap - tain and her crew.

Vln. 1

Vln. 2

Vc.

**14**

**♩ = 80**

**Interlude - Before the Storm**

The musical score is for a piece titled "Interlude - Before the Storm". It is in 2/4 time with a tempo of 80 beats per minute. The score is arranged for a full orchestra and voice. The instruments and their parts are as follows:

- Piccolo:** Rests in both measures.
- Flutes:** Rests in both measures.
- Oboes:** Rests in both measures.
- B♭ Clarinets:** Play a rhythmic pattern of eighth notes in the first measure, then rest in the second.
- Bassoon:** Rests in both measures.
- B♭ Trumpets:** Rests in both measures.
- Trombones:** Rests in both measures.
- B♭ Tuba:** Rests in both measures.
- Timpani:** Play a half note in the first measure, then a half note in the second measure.
- Glockenspiel:** Rests in both measures.
- Cymbal:** Rests in both measures.
- Harp 1:** Rests in both measures.
- Harp 2:** Rests in both measures.
- Voice:** Rests in both measures.
- Violin 1:** Rests in both measures.
- Violin 2:** Rests in both measures.
- Viola:** Play a half note in the first measure, then a half note in the second measure.
- Violoncello:** Play a half note in the first measure, then a half note in the second measure.
- Contrabass:** Rests in both measures.

The score is written for two measures. The first measure is marked with a *p* (piano) dynamic. The second measure is marked with a *f* (forte) dynamic. The tempo is 80 beats per minute, indicated by a quarter note symbol followed by "= 80".

3

Timp.

Vla.

Vc.

5

Vla.

Vc.

6

Timp.

Vla.

Vc.

7

Timp.

Vla.

Vc.

8

Timp.

Vla.

Vc.

This musical score page contains measures 3 through 8. It is written for three instruments: Timpani (Timp.), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 12/8. Measure 3 begins with a Timpani part marked *mf* and an accent (>) on a B-flat note. The Viola and Violoncello parts feature sixteenth-note patterns. Measures 4 and 5 continue these patterns with various phrasings and slurs. Measure 6 starts with a Timpani part marked *p*. Measures 7 and 8 show further development of the themes, including a triplet in the Timpani part in measure 7 and a fermata in measure 8. The Viola and Violoncello parts continue with their respective melodic and harmonic lines.

9

3

Timp.

*mf*

*pp*

Vla.

Vc.

11

3

Timp.

*mf*

Vla.

Vc.

13

3

attacca

*ff*

attacca

*ff*

attacca

*ff*

Timp.

Vla.

Vc.

**The Storm**

$\text{♩} = 110$

Piccolo

Flutes

Oboes

B♭ Clarinets

Bassoon

B♭ Trumpets

Trombones

B♭ Tuba

Timpani

Glockenspiel

Cymbal

Harp 1

Harp 2

Voice

Violin 1

Violin 2

Viola

Violoncello

Contrabass

The musical score is for a piece titled "The Storm". It is written in 3/4 time with a tempo of 110 beats per minute. The key signature has one flat (Bb). The score includes parts for a wide range of instruments: Piccolo, Flutes, Oboes, B♭ Clarinets, Bassoon, B♭ Trumpets, Trombones, B♭ Tuba, Timpani, Glockenspiel, Cymbal, Harp 1, Harp 2, Voice, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Oboes and B♭ Clarinets have a melodic line starting in the first measure, marked *mf*. The Timpani has a rhythmic pattern of eighth notes, marked *f*. The Cymbal has a single note in the second measure, marked *f*. The Violoncello and Contrabass have a melodic line starting in the first measure, marked *mf*. The Viola has a melodic line starting in the first measure, marked *div. V*. The Violin 1 and Violin 2 have a melodic line starting in the first measure, marked *mf*. The Harp 1 and Harp 2 have a melodic line starting in the first measure, marked *mf*. The Piccolo, Flutes, Bassoon, B♭ Trumpets, Trombones, and B♭ Tuba have a melodic line starting in the first measure, marked *mf*. The Oboes and B♭ Clarinets have a melodic line starting in the first measure, marked *mf*. The Timpani has a rhythmic pattern of eighth notes, marked *f*. The Cymbal has a single note in the second measure, marked *f*. The Violoncello and Contrabass have a melodic line starting in the first measure, marked *mf*. The Viola has a melodic line starting in the first measure, marked *div. V*. The Violin 1 and Violin 2 have a melodic line starting in the first measure, marked *mf*. The Harp 1 and Harp 2 have a melodic line starting in the first measure, marked *mf*. The Piccolo, Flutes, Bassoon, B♭ Trumpets, Trombones, and B♭ Tuba have a melodic line starting in the first measure, marked *mf*.

13  $\text{♩} = 100$

Obs.

B♭ Cls.

Timp.

Cym.

Vc.

Cb.

*mp*

*pp*

*mp*

*mp*

**F**

22  $\text{♩} = 110$

B♭ Cls.

Bsn.

Timp.

Cym.

Vo.

Vc.

Cb.

*mf*

*mf*

*f*

*f*

*f*

*mf*

*mf*

*mf*

A pred-a - tor the storm, waves on the

30

B♭ Cls.

Bsn.

Timp.

Cym.

Vo.

Vc.

Cb.

deck. - Rain and hail, thun-der in the sky, the strength and force of a

38  $\text{♩} = 100$

Bsn. *mp*

Timp. *pp*

Vo. god.

Vc. *mp*

Cb. *mp*

45  $\text{♩} = 110$

Bsn.

Timp.

Vo. Ha - tred in their hearts, the crew blame her. Wind, rain,

Vln. 1 *mp* *div a 3*

Vc. *div*

Cb.

52

Timp.

Cym.

Vo. hail, cha-os, shouts for help, cap-tain heed-ing the call.

Vln. 1 *mf*

Vc. *mf*

Cb. *mf*



60

Timp.

Cym.

Vln. 1

Vc.

Cb.

71

G

Vo.

Vln. 1

Vla.

Vc.

Cb.

*frantic*

*f*

She is mobbed, dragged a way, a man tries to

*tr*

*mp*

*mp*

*mp*

77

Picc.

Fls.

Vo.

Vln. 1

Vla.

Vc.

*mp*

*mp*

stop them. This is her pun-ish-ment, the gods

*mp*

*mp*

[illegible]

93

Obs.

B♭ Cls.

Timp.

Cym.

Vla.

Vc.

105  $\text{♩} = 100$

Timp.

Vo.

Black waves, black as their sins, res-pite does not come, stains,

Vln. 1

Vc.

110

B♭ Cls.



Timp.



Vo.



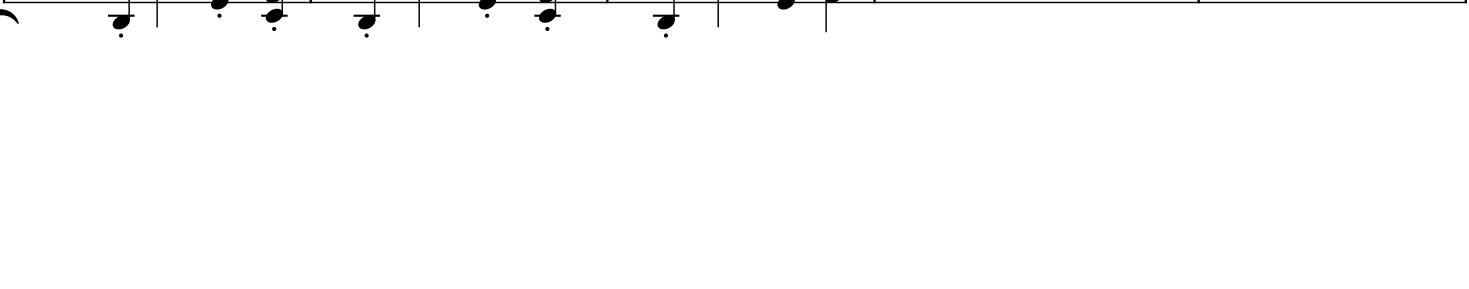
Vln. 1



Vla.

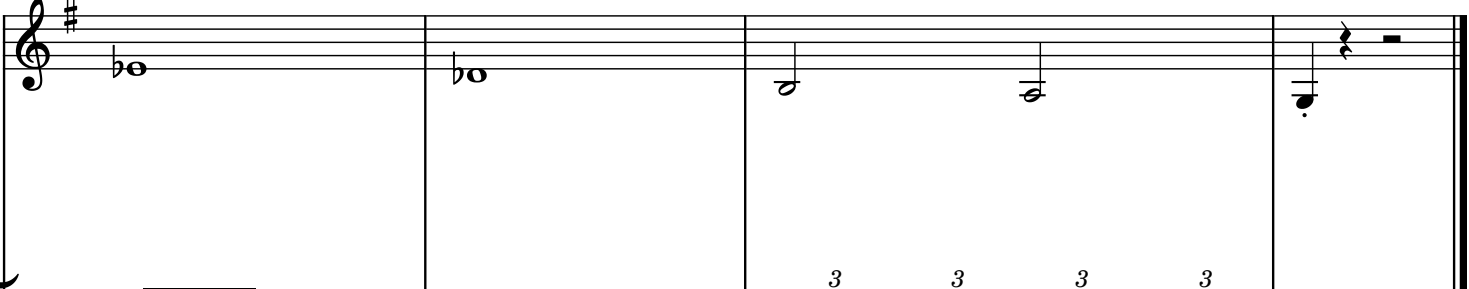


Vc.

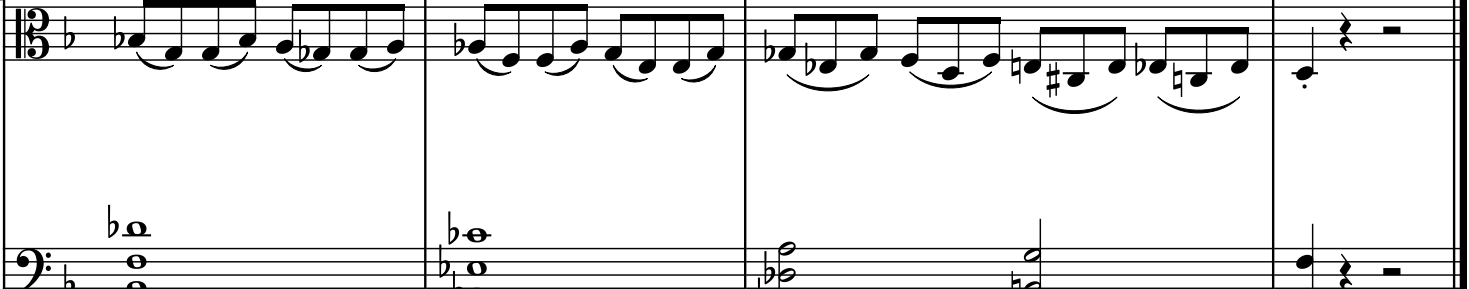


115

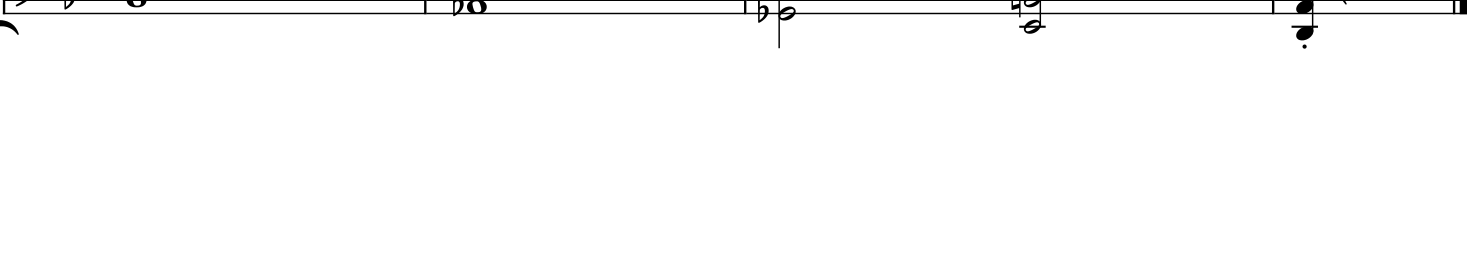
B♭ Cls.



Vla.



Vc.



[illegible]

Cold                      and wet,                      eyes    o - pen,                      wak-ing    to sand                      and gen-tle waves.-

In the ocean is the sun, sink-ing in-to the wa - ter. Its warmth

and light      have      fa      -      ded.      Yel - low and red,      a

23 J

Glock.

Hrp. 1

Hrp. 2

Vo.

sky full of co - lor and beau - ty, her life's

Detailed description: This system contains measures 23, 24, and 25. The Glockenspiel part is silent. Harp 1 and Harp 2 play chords in the first two measures. In measure 25, Harp 1 and 2 play a descending eighth-note scale starting on G4, marked with a piano (p) dynamic. The voice part enters in measure 23 with the lyrics 'sky full of color and beauty, her life's'.

26

Glock.

Hrp. 1

Hrp. 2

Vo.

last mo - ment of peace.

Detailed description: This system contains measures 26, 27, and 28. The time signature changes from 4/4 to 3/4 in measure 26 and back to 4/4 in measure 28. Glockenspiel, Harp 1, and Harp 2 play eighth-note patterns. Harp 1 and 2 have a forte (f) dynamic in measure 27. The voice part continues with the lyrics 'last moment of peace.'.

28

Glock.

Hrp. 1

Hrp. 2

Vo.

Detailed description: This system contains measures 29 and 30. The time signature is 4/4. Glockenspiel, Harp 1, and Harp 2 play eighth-note patterns. Harp 1 and 2 have a triplet of eighth notes in measure 29. The voice part is silent.

30

Glock.

Hrp. 1

Hrp. 2

Detailed description: This system contains measures 31 and 32. The time signature is 4/4. Glockenspiel, Harp 1, and Harp 2 play eighth-note patterns. Harp 1 and 2 have a triplet of eighth notes in measure 31. The voice part is silent.

31

Glock.

Hrp. 1

Hrp. 2

32

Glock.

Hrp. 1

Hrp. 2

Vo.

*mf*

*mf*

*mf*

Chilled, whis - pers fill the

33

Glock.

Hrp. 1

Hrp. 2

Vo.

air. The

34

Glock.

Hrp. 1

Hrp. 2

Vo.

sand turns black,

35

Glock.

Hrp. 1

Hrp. 2

Vo.

fro - zen, the sun and



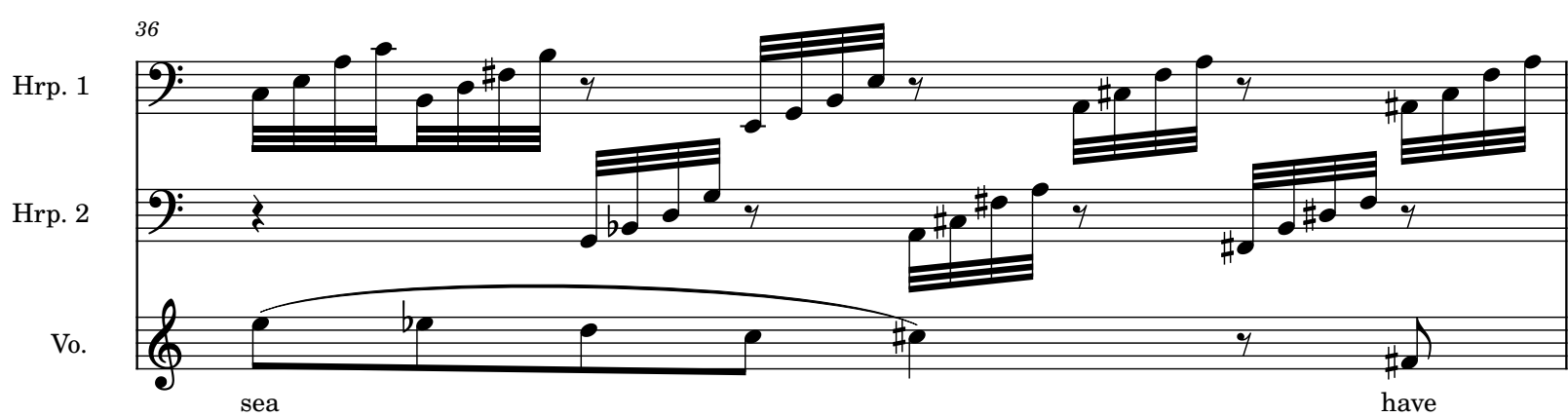
36

Hrp. 1

Hrp. 2

Vo.

sea have



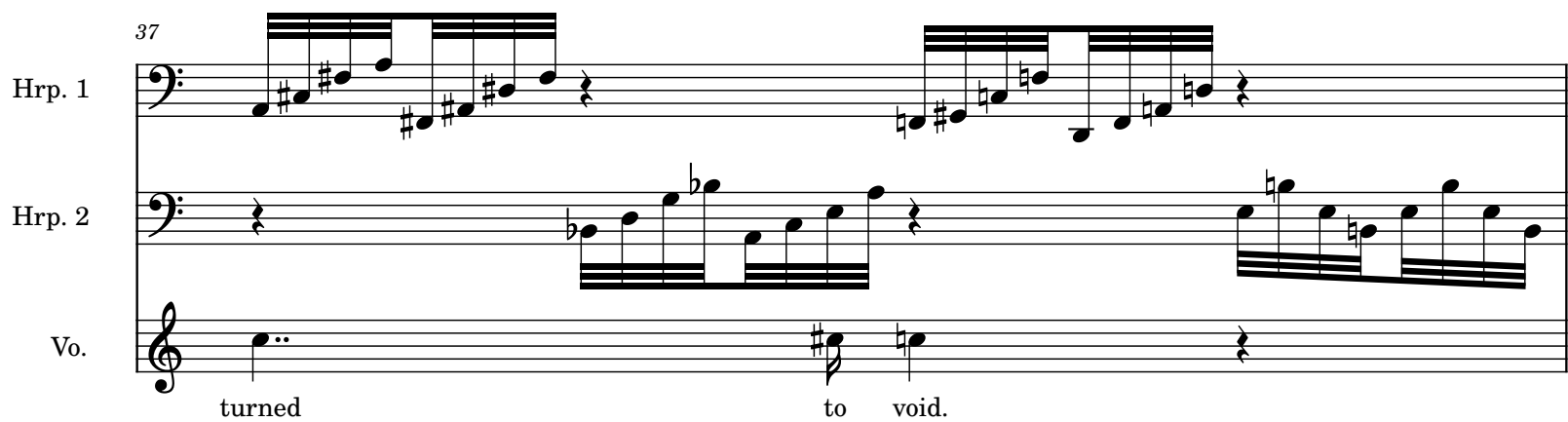
37

Hrp. 1

Hrp. 2

Vo.

turned to void.



38

Hrp. 1

Hrp. 2



39

Glock.

Hrp. 1

Hrp. 2





40

Glock.

Hrp. 1

Hrp. 2

Vo.

A black - maw, its

41

Glock.

Hrp. 1

Hrp. 2

Vo.

pier - cing stare, its bro - ken

42

Glock.

Hrp. 1

Hrp. 2

Vo.

smile.

44

Obs.

Glock.

Hrp. 1

Hrp. 2

**K**

*mp*

*mf*

45

Obs.

Glock.

Hrp. 1

Hrp. 2

Vo.

Whis - pers, now

46

Obs.

Bb Cls.

Glock.

Hrp. 1

Hrp. 2

Vo.

screams, they of - fer

*mp*

47

Bb Cls.

Glock.

Hrp. 1

Hrp. 2

Vo.

help

48

Fls.

Glock.

Hrp. 1

Hrp. 2

Vo.

*mp* 3 6

all for a price.

49

Picc.

Glock.

Hrp. 1

Hrp. 2

Vo.

*mp*

50

Picc.

Fls.

Obs.

Bb Cls.

Glock.

Hrp. 1

Hrp. 2

Vo.

They cry for

51

Picc.

Fls.

Obs.

B♭ Cls.

Glock.

Hrp. 1

Hrp. 2

Vo.

her to give them her

52

Glock.

Hrp. 1

Hrp. 2

Vo.

name, they'll give her the

53

Glock.

Hrp. 1

Hrp. 2

Vo.

world, they'll help her esc -

54

Glock.

Hrp. 1

Hrp. 2

Vo.

ape, - - - - -

55

Picc.

Fls.

Obs.

B♭ Cls.

Glock.

Hrp. 1

Hrp. 2

Vo.

all for a





3

B♭ Cls.

Hrp. 1

Hrp. 2

Vc.

5

B♭ Cls.

B♭ Tb.

Hrp. 1

Hrp. 2

Vo.

Vc.

L

*p*

*mp*

Through the trees,

7

B♭ Tb.

Hrp. 1

Hrp. 2

Vo.

Vc.

Cb.

*p*

she runs a - way, a -



B♭ Tb.

Hrp. 1

Hrp. 2

Vo.

Vc.

Cb.

way from that thing, a - way from the voi - ces.

11

Fls.

Obs.

B♭ Cls.

Bsn.

B♭ Tb.

Hrp. 1

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

15

Fls.

Obs.

B♭ Cls.

Bsn.

Hrp. 1

Hrp. 2

Vc.

*p*

*mp*

*mp*  
*div a 3*

*p*

18

Obs.

Hrp. 1

Hrp. 2

Vc.

20

Obs.

B♭ Tb.

Hrp. 1

Hrp. 2

Vo.

Vc.

*p*

*mp*

The for - - - est,

24

26

[illegible]

29

Fls.

Obs.

B♭ Cls.

Vc.

Cb.

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

30

Fls.

Obs.

Vo.

Vln. 1

Vc.

Cb.

*pp*

*pp*

*p*

She runs un-til she can no long - er. A clea-ring, sal-va-tion.

31

Picc.

Fls.

Obs.

Vo.

Vln. 1

Vc.

Cb.

*pp*

*pp*

*pp*

The fruit of strang-ler figs, ripe to pick and eat. She finds a rock,

32 *vigorous* *ad libitum*

Vo. clutch-es it like gold. She waits, watch - es,

Vln. 1

Vc. *vamp*

Cb. *vamp*

35

Vo. fears the voi-ces re-turn. A si-lent crea-ture, sleep calls to her

Vc.

Cb.

38 **N**

Fls.

Hrp. 2

Vo. She can-not res-ist its prom-ised rest.

Vc. *div a 3*

41

Fls.

Hrp. 1

Hrp. 2

Vc.

43

Fls.

Hrp. 1

Hrp. 2

Vc.

45

Hrp. 1

Hrp. 2

Vc.

47

Hrp. 1

Hrp. 2

Vc.

49

Hrp. 1

Hrp. 2

Vc.

51

Hrp. 2

Vla.

Vc.

*p*

56

Vla.

*attacca*

[illegible]

5

Glock.

Vla.

The musical score consists of two staves. The top staff, labeled 'Glock.', uses a treble clef and contains eighth-note patterns with accidentals (sharps) and rests. The bottom staff, labeled 'Vla.', uses a bass clef and contains eighth-note patterns with accidentals (flats) and rests. Both parts are written in a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines indicating the measure structure.

8

Glock.

Vla.

11

Picc.

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

14

Picc.

Glock.

Vla.

Vc.

Cb.

*simile*

7

16

Picc.

Glock.

Vla.

Vc.

Cb.



18

Picc.

Glock.

Vo.

Vln. 1

Vla.

Vc.

Cb.

*mf*

It is there, in her dreams, she

*p*

*p*

*p*

*p*

20

Picc.

Glock.

Vo.

Vln. 1

Vla.

Vc.

Cb.

hears it, the voi - ces, the Dis - tor - tion.

*p*

*p*

*p*

*p*

22

Glock.

Vo.

Vln. 1

Vla.

Vc.

Cb.

3

Trapped by vines, hold - ing her tight, the black maw

*p*

*p*

*p*

*p*

24

Picc.

Glock.

Vo.

Vla.

Vc.

Cb.

goes to her,

*mp* voi - ces, voi - ces, voi - ces, grow - ing

26

Picc.

Glock.

Vo.

Vln. 1

Vla.

Vc.

Cb.

lou - der, lou - der, lou - der,

*f* lou - der, lou - der, lou - der.

*div.*

28

Picc.

Glock.

Vln. 1

Vla.

Vc.

Cb.

*pp*

31

Picc.

Vln. 1

Vla.

Vc.

Cb.

34

Picc.

Fls.

Obs.

B♭ Cls.

Vo.

Vln. 1

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

They cry they can help her, they don't ask for much.

*pp*

38

P

Vln. 1

Vc.

*mp*

*mp*

40

Vo.

Vln. 1

Vc.

*mp*

Warped,

*pp*

*pp*

a hid - e - ous

42

Vo. dream - scape, she sees

Vln. 1

Vc.

44

Vo. an arm, a hand,

Vln. 1

Vc.

46

Vo. reach - ing out to her.

Vln. 1

Vc.

48

Picc.

Fls.

Obs.

Bb Cls.

Vo. They cry a-gain to let them take care of her. The

Vln. 1

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

53

Obs. *p*

Bb Cls.

Vo.

Cb.

vines break, she hurls the rock with dead - ly aim,

59

Picc.

Glock.

Vla. *pp*

Cb.

7

64

Vo.

Vla.

Vc.

Cb.

the Dis-tor - tion falls a - way.

gliss.

gliss.

gliss.

**Realization** Q

**♩ = 120**

Piccolo

Flutes

Oboes

B♭ Clarinets

Bassoon

B♭ Trumpets

Trombones

B♭ Tuba

Timpani

Glockenspiel

Cymbal

Harp 1

Harp 2

**Realization**

Voice

*mf*  
She wakes,

Violin 1

*mf*

*mp*

Violin 2

Viola

*mf*

*mp*

Violoncello

*mf*

*mp*

Contrabass

5

Vo. pa-nic, fear.

Vln. 1

Vln. 2 *mp*

Vla.

Vc.

*div.*

9

Vo. The sky,

Vln. 1

Vln. 2

13

Vo. light, dawn is

Vln. 1

Vln. 2

17

Vo. near. Her wrists, no marks,

Vln. 1

Vln. 2

Vc. *p*

21

Bsn.

Vo.

Vln. 1

Vln. 2

Vc.

*p*

*mf*

no bind ing. She finds the rock, a -

25

Bb Cls.

Bsn.

Vo.

Vln. 1

Vln. 2

Vc.

*mf*

*f*

way from her, a dark fig - ure lies with it.

28

Bsn.

Vo.

Vln. 1

Vln. 2

Vc.

*f*

She stands, walks for - ward, fright - ened



31

Fls. *mp*

Bsn. *mp*

Vo. *mp*

of what lies be - fore her. What is the black

Vln. 1 *mp* *p*

Vln. 2 *p*

Vc. *mp* *p*

37

Vo. maw? Stunned, still, she stares,

Vln. 1

Vln. 2

Vc.



56

Vo.

night - - - mare.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

♩ = 84  
The End and the Beginning

Piccolo	
Flutes	
Oboes	
Bb Clarinets	
Bassoon	
Bb Trumpets	
Trombones	
Bb Tuba	
Timpani	
Glockenspiel	
Cymbal	
Harp 1	
Harp 2	
Voice	
Violin 1	
Violin 2	
Viola	
Violoncello	
Contrabass	



18

Vo. ris-ing, dawn is here, but her heart is cold.

Vln. 1

Vln. 2

Vla.

Vc.

23

Hrp. 1

Hrp. 2

Vo. She

25

Hrp. 1

Hrp. 2

Vo. begs for an an - swer, she

27

Hrp. 1

Hrp. 2

Vo. begs for an an - swer, from

29

Hrp. 1

Hrp. 2

Vo. an - y god a-bove, why she de-serves this fate.

31

Hrp. 1

Hrp. 2

Vo.

She knows why,

34

Hrp. 1

Hrp. 2

Vo.

and knows how to fix it. Eyes closed, deep breath, she moves to -

39

Hrp. 1

Hrp. 2

Vo.

ward waves that call her name, that call her name, that call her name.

44

Fls.

Obs.

Bb Cls.

Bb Tpts.

Tbns.

Bb Tb.

Timp.

Vo.

She and I will soon a - gain be one. -

48 **T** *unrelenting, but not overpowering*

Picc. *mp*

Fls. *mp* *unrelenting, but not overpowering*

Obs. *mp* *unrelenting, but not overpowering*

B♭ Cls. *mp* *unrelenting, but not overpowering*

Bsn. *mp* *unrelenting, but not overpowering*

Vo. *angrily*  
*f*  
If she could have

Vla. *mp* *unrelenting, but not overpowering*

Vc. *mp*

53

50

Picc.

Fls.

Obs.

B♭ Cls.

Bsn.

Vo.

Vla.

Vc.

stayed her hand, en-dured the





58

Hrp. 1

Hrp. 2

63

Hrp. 1

Hrp. 2

Vo.

*mp*

Then she would nev - er have to leave, seal her fate, and

67

Bb Tpts.

Tbns.

Bb Tb.

Hrp. 2

Vo.

*pp*

*p*

*pp*

*p*

*pp*

die a-gain.

74

Bb Tpts.

Tbns.

Bb Tb.