

Commissioned by Age UK Oxfordshire and dedicated to the Campaign to End Loneliness

# The Voyage

Charles Bennett (b. 1954)

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## 1. Setting Sail

Dark and atmospheric ♩ = c.76

CHOIR 1

CHOIR 2

Dark and atmospheric ♩ = c.76

PIANO

3

6

9

*mp*

12

CHOIR I

15

*unis. p*

*p*

LH

18

*mf*

ah

*mf*

LH

*mf*

21

ah ah

Musical score for measures 21-23. It features a vocal line with two 'ah' vocalizations and a piano accompaniment with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

24

CHOIR 1

S. A. *mp*

ah

T. B. *mp*

Musical score for Choir 1, measures 24-26. The Soprano and Alto parts (S. A.) and Tenor and Bass parts (T. B.) are shown. The vocalists hold a long note with a crescendo and decrescendo hairpin, with the vocalization 'ah' written below the notes.

CHOIR 2

S./A.

T./B. *TENORS & BASSES unis. p*

A - lone on the beach at

Musical score for Choir 2, measures 24-26. The Soprano and Alto parts (S./A.) are silent. The Tenor and Bass parts (T./B.) enter in measure 25 with the lyrics 'A - lone on the beach at'.

*mp* *p*

Piano accompaniment for measures 24-26. The right hand features a continuous eighth-note pattern, while the left hand has a simple bass line. Dynamics range from mezzo-piano (*mp*) to piano (*p*).

### 3. What we did on our holiday

**With energy** ♩ = c.104 *unis. mf*

**CHOIR I**

SOPRANO ALTO

TENOR BASS

What we did on our ho - li - day was

**With energy** ♩ = c.104

*mf*

4

sit on a bench\_ as the sun melt - ed ice cream down our fin - gers.

*unis. mf*

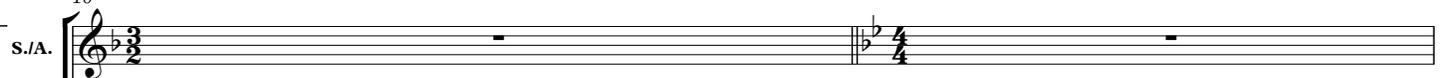
And

7

what we did on our ho - li - day was fly a kite\_ that grew small - er till it hit\_ a\_

10

CHOIR 1

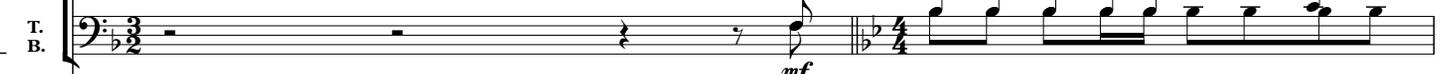
S./A. 

T./B.   
cloud.

CHOIR 2

S. 

A. 

T. 

B. 

*mf* And what we did on our ho - li - day was

*mf*



12

*f* And

*f*

*f* build a cas - tle whose walls would ne - ver fall till the tide came in. And

*f*



15

what we did on our ho - li - day was splash each o - ther with wa -

what we did on our ho - li - day was splash each o - ther with wa -

*f*

17

-ter tast - ing like tears till a towel came a - long.

-ter tast - ing like tears till a towel came a - long. And

# 4. Crossing the Equator

**Expressive but with movement** ♩ = c.69

**CHOIR 1**

SOPRANO ALTO

TENOR BASS

*p espress.*

*p sost.*

*mp*

*mp cresc.*

*mf*

*p*

*mf*

*p*

7

*mp*

oo oo

*mp*

Detailed description: This system contains measures 7 and 8. It features a vocal line with a melodic phrase starting on a half note, followed by a quarter note and a half note, then a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *mp* and *oo* markings.

*mp cresc.*

Detailed description: This system shows the piano accompaniment for measures 7 and 8. The right hand plays a continuous eighth-note pattern, while the left hand has a simple bass line. The dynamic marking *mp cresc.* is present.

9

*mf* *p*

*mf* *p*

Detailed description: This system contains measures 9 and 10. The vocal lines feature a long melodic line that spans across both measures, starting with a half note and ending with a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *mf* and *p*.

*mf*

Detailed description: This system shows the piano accompaniment for measures 9 and 10. The right hand plays a continuous eighth-note pattern, while the left hand has a simple bass line. The dynamic marking *mf* is present.

11

CHOIR 2

S. A. *p*

T. B. *p*

The day you cross the e - qua - tor for the

Detailed description: This system contains measures 11 and 12. It features two vocal parts for Choir 2: Soprano Alto (S. A.) and Tenor Bass (T. B.). Both parts enter with a melodic phrase starting on a half note, followed by a quarter note and a half note, then a quarter rest. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *p*.

*p*

Detailed description: This system shows the piano accompaniment for measures 11 and 12. The right hand plays a continuous eighth-note pattern, while the left hand has a simple bass line. The dynamic marking *p* is present.

13 *mp*  
first time you're sum - moned to the Court of  
*mp*

15  
Nep - tune. A se - ries of strange tasks a -

17 *mf*  
- waits be - fore you be - come a Shell - back or 'Son of the  
*mf* 'Son of the

## 5. The Shipping Forecast

**Driving** ♩ = c.112

CHOIR 1

SOPRANO  
ALTO

TENOR  
BASS

**Driving** ♩ = c.112

*f menacing*

*f*

Dog-ger, Fish-er, Ger-man Bight, steer me safe - ly through the night. Gale Force Nine and Storm Force Ten,

let me see dry land a - gain.

*sost.*

CHOIR 2

CHOIR 2

9

S. A.

T. B.

*mp* *mf* *sub. p*

As a child I al - ways knew when a storm was com - ing... I

12

*f* *f* *sub. p* *f*

hid my - self a - way, And watched the cups and sau - cers fly - ing,

\* Small notes may be played by the left hand if possible, or may be omitted.



13

I'm a dark tunnel you're the light. When you've been left behind I'll

ah ah ah

16

see you right. If ever I'm too cold you keep me warm. If ever you are stormy

*mf* *mp*

*mf* *mp*

ah ah ah ah

*mf* *mp*

20

I'll be calm. oo oo

*p*

ah oo

*p*

When-

SOPRANO SOLO or SEMI-CHORUS

25 *mp*

ah \_\_\_\_\_ ah \_\_\_\_\_

CHOIR 1

S. A. oo \_\_\_\_\_ oo \_\_\_\_\_ oo \_\_\_\_\_ oo \_\_\_\_\_

T. B.

CHOIR 2

S. A. - ev - er I'm a sau - cer you're my cup. When - ev - er you are down I'll lift you up. If

T. B.

29

ah \_\_\_\_\_

oo \_\_\_\_\_ oo \_\_\_\_\_ oo \_\_\_\_\_ oo \_\_\_\_\_

I'm a blunt-ed knife you'll be my fork. If you were an emp-ty sky \_\_\_\_\_ I'd be the