

Rolf Arvind Gupta

(2025)

Sail away

To a poem by Rabindranath Tagore

24-part mixed choir



Sail away

Early in the day it was whispered that we should sail in a boat, only thou and I,
and never a soul in the world would know of this our pilgrimage to no country and to no end.

In that shoreless ocean, at thy silently listening smile my songs would swell in melodies,
free as waves, free from all bondage of words.

Is the time not come yet? Are there works still to do?

Lo, the evening has come down upon the shore and in the fading light the seabirds come flying to their nests.

Who knows when the chains will be off, and the boat, like the last glimmer of sunset, vanish into the night?

Rabindranath Tagore (1861 - 1941)



The work is written for The Norwegian Soloist Choir,
dedicated to their artistic director Grete Pedersen,
in gratitude for friendship and with deep respect for her art.

Sail away

"...pilgrimage to no country and to no end."

Rolf Gupta
Rabindranath Tagore

In a loving whisper ♩ = 44 (in ♩)

Soprano *ppp* (3 + 2) (2 + 2 + 3) (2 + 3)
Ear - ly day whis - pered, sail - boat, Thou,

Alto *ppp*
Ear - ly, day, whis - pered, sail - boat, Thou,

Tenor *ppp*
Ear - ly, day, whis - pered, sail - boat, Thou,

Bass *ppp*
Ear - ly, day, whis - pered, sail - boat, Thou,

S (3 + 2 + 2) (2 + 3)
I, ne - ver, soul, world, know, pil - gri - mage,

A
I, ne - ver, soul, world, know, pil - gri - mage,

T
I, ne - ver, soul, world, know, pil - gri - mage,

B
I, ne - ver, soul, world, know, pil - gri - mage,

A

S $\text{no coun - try no end, shore - less o - cean,}$ $(3 + 2 + 2)$ $(2 + 3)$

A $\text{no coun - try no end, shore - less o - cean,}$ à 4

T $\text{no coun - try no end, shore - less o - cean,}$ à 5

B $\text{no coun - try no end, shore - less o - cean,}$

Continuous transformation from one vowel to the next.
Pronunciation as in the given original words.

T Solo *ppp* Ear y ay whi er
"EARLY dAY WHISpERed"

B Solo *ppp* Ear y ay whi er
"EARLY dAY WHISpERed"

S $\text{no coun - try no end, shore - less o - cean,}$ $(\text{à } 6)$ $(3 + 2 + 2)$

A $\text{no coun - try no end, shore - less o - cean,}$ $(\text{à } 4)$

T $\text{no coun - try no end, shore - less o - cean,}$ $\text{à } 3$

B $\text{no coun - try no end, shore - less o - cean,}$

T (Solo) *simile ppp* $\text{"EARLY dAY WHISpERed" Ear y ay whi}$

B $\text{"EARLY dAY WHISpERed" Ear y ay whi}$ $\text{à } 3$ *simile ppp*

Extremely slow "gliss." i.e. each chord must be lower in pitch than the previous one.
 Each new chord remains in a stable pitch throughout its value.
 The stems indicate rhythmical positioning

B

Solo (2 + 3)

S
 si - lent - ly lis - ten - ing smile, swell, me - -

A
 Solo
 si - lent - ly lis - ten - ing smile, swell, me - -

T
 si - lent - ly lis - ten - ing smile, swell, me - -

B
 (à 3)
 si - lent - ly lis - ten - ing smile, swell, me - -

A
 à 5 *pp*
 Ear - - - ly, *espressivo* Ear - ly in that day

T
 er

B
 er

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(Solo) (2 + 3) (2 + 3 + 2 + 2) (2 + 3) (3 + 2 + 2)

S lo - - - dies, free, waves, free as,

(Solo)

A lo - - - dies, free, waves, free as,

(á 2) 2 soli

T lo - - - dies, free, waves, free as,

(á 3)

B lo - - - dies, free, waves, free as,

(á 5)

A it was whis - pered that we should sail,

á 3 *pp*

T Ear - ly, Ear -

(Solo) *ppp*

T (SAIL bOAt) ai l oa

(á 3) *ppp*

B (SAIL bOAt) ai l oa

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C

25 (2 + 3)

S words, time, works, still, evening, down,

A words, time, works, still, evening, down,

T words, time, works, still, evening, down,

B words, time, works, still, evening, down,

S *pp* Ear - - - ly in the mor -

A sail, *pp* Ear ly in the mor -

T *espressivo* ly, Ear - ly - in the day

T *ppp* "ThOUgh, I" ou I

B *ppp* "ThOUgh, I" ou I

29

(á 1) (2 + 3)

S shore, fa - ding light, sea - birds,

A shore, fa - ding light, sea - birds,

T shore, fa - ding light, sea - birds,

B shore, fa - ding light, sea - birds,

(á 5)

S ning it was whisp - - - ered,

(á 5)

A ning it was whisp - - - ered,

(á 3)

T it was whis - pered that we - should sail _____ in _____

(Solo)

T *ppp* "knOW" OW

(á 3)

B *ppp* "knOW" OW

33 (2 + 2 + 2 + 3) **D** (2 + 3)

S fly - ing, nests, who knows, chains, off,

A fly - ing, nests, who knows, chains, off,

T fly - ing, nests, who knows, chains, off,

B fly - ing, nests, who knows, chains, off,

espressivo *cresc.* *3'* *5*

S whisp - pe - ered, on - ly thou and I, _____ and ne-ver a soul _____

A whisp - ered, on - ly thou and I, _____ and ne-ver a soul _____

T _____ a boat, sail, on - ly thou and I, _____ and ne-ver a soul _____

B *á 4* *pp* *espressivo* *cresc.* *3'* *5*

on - ly thou and I, _____ and ne-ver a soul _____

T

B

(2 + 2 + 2 + 3)

37 (á 1) *cresc.*

S boat, glim-mer, sun - set,

A boat, glim-mer, sun - set,

T boat, glim-mer, sun - set,

B boat, glim-mer, sun - set,

(á 5)

S in the world would know of this our pil - gri - mage to no coun - try

A in the world would know of this our pil - gri - mage to no coun - try

T in the world would know of this our pil - gri - mage to no coun - try

B in the world would know of this our pil - gri - mage to no coun - try

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E

(2 + 3) (2 + 2 + 3)

S *mp* *p* *pp*
 va - nish, night? va - nish, night

A *mp* *p* *pp*
 va - nish, night? va - nish, night?

T *mp* *p* *pp*
 va - nish, night? va - nish, night?

B *mp* *p* *pp*
 va - nish, night? va - nish, night?

S *mp* *dim.* *ppp*
 no end. No coun - try no end.

A *mp* *dim.* *ppp*
 no end. No coun - try no end.

T *mp* *dim.* *ppp*
 no end. No coun - try no end.

B *mp* *dim.* *ppp*
 no end. No coun - try no end.

T *ppp* (á 1)
 "NO cOUNtRY NO END"
 N O OUN RYN O E

B *ppp* (á 1)
 "NO cOUNtRY NO END"
 N O OUN RYN O E

45

S
sun - set, va - nish,

A
sun - set, va - nish,

T
sun - set, va - nish,

B
sun - set, va - nish,

T
(á 1) N "shORIEss OcEAN" á 5 *ppp* O

B
(á 1) N "shORIEss OcEAN" á 5 *ppp* O

48

S
night, night,

A
night, night,

T
night, night,

B
night, night,

T
pp R E O EA N

B
R E O EA N

pp

Explanations for part II

For **readability** page 23 & 24 are given with male/female voices separately on page 25 - 30.

The **Shepard tone** is named after the cognitive scientist Roger Shepard.
It creates the auditory illusion of a tone that seems to continually ascend or descend in pitch, yet which ultimately gets no higher or lower. One can find several versions of the Shepard tone on YouTube which may serve as a model.

From measure 66, an *imitation* of Shepard tone is achieved by starting a glissando individually in *ppp* at the highest possible pitch, *bocca chiuso* ("pfeifton" or falsetto).
One moves continually with a slight crescendo through the middle register *bocca aperta*, to the lowest register, again *bocca chiuso*. From the middle register there is a diminuendo to *ppp*.
The movement from high to low must be seamless.

One should in the totality of the sound produced by the ensemble create an illusion of a continuously descending movement, with *no beginning and no end*.
As far as possible one should strive to avoid letting individual voices come through.
The technique is repeated individually without any form of synchronisation.

Sopranos & altos:

The **pitches** until measure 66 indicate intervals relative to where the glissandi of the tenors and basses happen to be at the point of entry. These pitches must be kept stable.

The intervals indicated in the score are always given from above.

As the chords gradually grow more complex, one might not be able to perceive the exact pitch of the glissando. If this occurs one should place the pitches as written, or within a quarter- to a half step lower than written.

From rehearsal letter **G**, normal 1/4-tone notation is used.

At this point the pitches should sound flat and grey, developing towards a sharp and shrill sound at the conclusion of the movement.

Tenors & basses:

The **glissandi** must be seamless, with no emphasis on the pitches indicated at the beginning of each measure.
The singers may go up an octave in accordance with the scope of their individual lower register.
One should strive to remain as much as possible in unison.

In order to achieve this, it might prove helpful to have a lead voice in both groups sing slightly louder than the others.

II

"... that shoreless ocean"

Rolf Arvind Gupta
Rabindranath Tagore

In a majestic undulating tempo ♩ = 40-48

Soprano

night? In In that shor - less

2.3.4.5.6. In unison with soprano 1

Alto

night? In that shor less o - cean,

2.3. In unison with alto 1

4. In that shor - less o - cean,

5th In that shor less o - cean, at thy si - len -

5.6. In unison with alto 4

Tenor

(á 1)

8 night? *pp* seamless glissando

2.3.4 I "In" A "thAt" Or "shORE- e lEss"

Bass

(á 1)

(á 5) night? *pp* seamless glissando

I "In" A "thAt" Or "shORE- e lEss"

1.2.3.4.5.

S

55

o - cean, at thy si - len-tly li - ste-ning smile would swell in me-lo - dies,

6.

o - cean, at thy si - len-tly li - ste-ning smile my

minor 3rd

A

at thy si - len - tly

at thy si - len - tly

at thy si - len - tly

(4.)

tly

(5.6.)

tly

Li - ste - ning smile,

In unison with alto 4

li - ste - ning smile, my songs would swell,

minor 6th

li - ste - ning smile, my songs

minor 3rd

li - sten-ning smile, at thy si-len-tly li - ste-ning smile,

In unison with alto 2

at thy si-len-tly li - ste-ning smile,

my songs would swell,

T

8

O - cean A Y
"O- cEAN" "At" "tHY"

4.5.6

B

O - cean A Y
"O- cEAN" "At" "tHY"

4.5.6

59

free as waves, free from all bon - dage

major 6th

free as waves, free from all bon -

major 3rd

free as waves free from all bon - dage of words.

octave

my songs would swell like waves, waves

major 7th

minor 6th

my songs would swell like waves, free from all bon-dage of words. Waves,

songs would swell like waves, free from bon - dage of words.

would swell in me-lo - dies

like waves,

minor 6th

minor 2nd

waves,

minor 7th

free as waves,

minor 3rd

free as waves,

in me - lo - dies, like waves, free from all bon-dage of words.

octave

in me - lo - dies, swell, free as waves,

5th

in me-lo - dies, free as waves,

T

I - - - en - - - y - - - I - - -

"sl- - - en - - - ly" "II- - -

B

I - - - en - - - y - - - I - - -

"sl- - - en - - - ly" "II- - -

musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, featuring lyrics and musical notation. The score includes various intervals and ornaments such as octave, major 6th, major 3rd, minor 6th, minor 2nd, minor 7th, minor 3rd, tritone, and 5th. A large watermark 'NB Moter' and 'This music is copyright protected' is visible across the center of the page.

[illegible]

F

2.3.4.5.6.

gradually faster Shepard tones

S 68

A. solo

A

T

B. solo

B

Wou

Wou

p *espressivo*

2.3.4.5.6. Enter slow Shepard tone individually

2.3.4.5.6. Enter slow Shepard tone individually

In that shore - less o - cean,

gradually faster Shepard tones

73

S. solo

S

A. solo

A

T. solo

T

B. solo

B

my songs would swell in me - lo - dies,

at thy si - len - tly li - ste - ning smile

at thy si - len - tly li - ste - ning smile

p *espressivo* *pp*

p *espressivo* *pp*

p *espressivo* *pp*

gradually faster Shepard tones

Gradually slower Shepard tone

S. solo

78 Solo

free as waves, free from all bon - dage of words.

A

T. solo

8 Solo

free as waves, free from all bon - dage of words.

T

1.2.3.

B

4.5.6

ppp

swell _____ - like _____

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82

S

1. (solo) *p cresc.*

Is

No swells. "Grey" intonation.

p cresc.

Is the time not come yet?

No swells. "Grey" intonation.

p cresc.

Is the time not come yet?

4. *p cresc.* No swells. "Grey" intonation.

Is the time not come yet? Are there works still

No swells. "Grey" intonation.

p cresc.

Is the time not come yet? Are there works still

Senza vibrato

poco a poco più vibrato

me - lo - dies, me - lo dies, me - lo - dies.

ppp

me - lo - dies, me - lo dies, me - lo - dies.

ppp

me - lo - dies, me - lo dies, me - lo - dies.

ppp

me - lo - dies, me - lo dies, me - lo - dies.

ppp

me - lo - dies, me - lo dies, me - lo - dies.

ppp

1. *ppp*

2. *ppp*

4.5.6 *ppp*

3. *ppp*

me - lo - dies, me - lo dies, me - lo - dies.

me - lo - dies, me - lo dies, me - lo - dies.

me - lo - dies, me - lo dies, me - lo - dies.

poco a poco più vibrato

85

S

the time not come yet? Is the time not come yet? Are there works still to do?

2.3.4.5.6. No swells. "Grey" intonation.

A

1.2.3. 1.2.3. 4.5.6. 4.5.6. 5.6.

mp cresc. *mp cresc.* *mp cresc.* *mp cresc.* *mp cresc.*

Are there works still to do? Are there works still to do? to do? Lo, the

(tutti cresc/dim..) *molto vibrato* **f**

T

8 8 8 8 8 8

Is the time not come yet? Are there still works to do? Is the time not come yet? Is the time not come yet? Are there still works to do? Is the time not come yet? Is the time not come yet? Are there still works to do? Is the time not come yet?

B

Is the time not come yet? Are there still works to do? Is the time not come yet? Is the time not come yet? Are there still works to do? Is the time not come yet? Are there still works to do? Is the time not come yet?

(tutti cresc/dim..) *molto vibrato* **f**

Are there still works to do? Is the time not come yet? Are there still works to do? Is the time not come yet?

(tutti cresc/dim..) **f**

mf cresc.

89 1.2.3.



The sea - birds come fly - ing to their nests.

mf cresc.

4.



The sea - birds come fly - ing to their nests. Lo,

f cresc. normal intonation*mf cresc.*

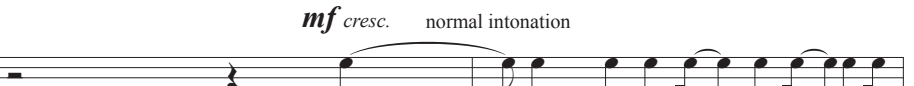
5.



The sea - birds come fly - ing to their nests. Lo,

f cresc. normal intonation*mf cresc.*

6.



Lo, the eve-ning has come down u-pon

*vibrato normale**mf cresc.*

1.2.



Lo, the eve-ning has come down u-pon the shore, the

*f cresc.**mf cresc.*

3.4.



Lo, the eve-ning has come down u-pon the shore, the

f cresc.

5.6.



eve-ning has come down u-pon the shore and in the fa-ding light,

*vibrato normale**p cresc.*

1.2.



Lo, the eve-ning, Lo, the eve-ning has come down u-pon

p cresc.

3.4.



Lo, the eve-ning has come down u-pon the shore,

5.6.



eve-ning has come down u-pon the shore and in the fa-ding light

mf dim.

tutti

Om
"frOM"A
"All"On
"bONdAge"

92 *f cresc.* "Bend" towards normal intonation normal intonation

The sea - birds the sea - birds come fly - ing to their nests.

f cresc. "Bend" towards normal intonation normal intonation

the sea - birds come fly - ing to their nests.

f cresc. "Bend" towards normal intonation normal intonation

the sea - birds come fly - ing

f cresc. *ff cresc.*

the eve - ning has come down the sea - birds the

ff cresc.

the eve - ning has come down u - pon the shore, Lo,

the shore and in the fa - ding light

poco a poco più vibrato

"Bend" towards normal intonation normal intonation

eve - ning has come down u - pon the shore the shore nests,

"Bend" towards normal intonation normal intonation

eve - ning has come down u - pon the shore the shore sea - birds

"Bend" towards normal intonation normal intonation

eve - ning has come down u - pon the shore the fa - ding light

f cresc. "Bend" towards normal intonation normal intonation

the sea - birds come fly - ing to their nests.

f cresc. "Bend" towards normal intonation *cresc.* normal intonation

the fa - ding light the sea - birds

f cresc. "Bend" towards normal intonation *cresc.* normal intonation

fa - ding light the sea - birds

poco a poco più vibrato *f cresc.* "Bend" towards sharp intonation

the shore the sea - birds come fly - ing to their nests.

mf cresc.

the sea - birds come fly - ing to their nests.

f cresc. "Bend" towards sharp intonation

the sea - birds come fly - ing

mf cresc. "Bend" towards sharp intonation *f cresc.*

the eve - ning has come down u - pon the shore the sea - birds the

mf cresc. "Bend" towards sharp intonation *ff cresc.*

the eve - ning has come down u - pon the shore, Lo, Lo,

f cresc. "Bend" towards sharp intonation

and in the fa - ding light the sea - birds come fly - ing

poco a poco più vibrato

mf cresc. *f cresc.*

sea - birds, the sea - birds, the sea - birds,

mf cresc. *f cresc.*

sea - birds, the sea - birds, the fa - ding light

mf cresc. *f cresc.*

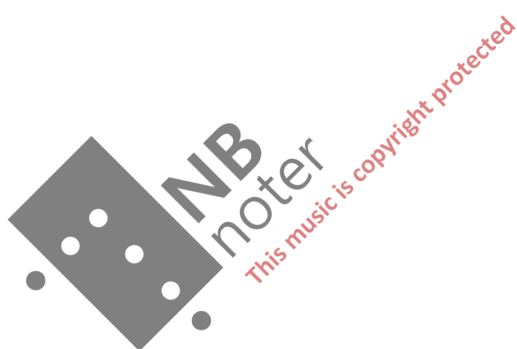
sea - birds, the sea - birds come fly - ing to their nests.

4.5.6 *cresc.*

a O Wo "Words"

The image shows a musical score for the vocal part of 'The Birds' by Benjamin Britten. The vocal line is written on a single staff. The lyrics 'Nest.' are written below the staff. The music consists of a series of notes, including a half note and a quarter note, with a fermata over the final note. The score is part of a larger musical work, as indicated by the page number '10' in the bottom right corner.

Soprano & alto for readability



92

f cresc. "Bend" towards normal intonation

normal intonation

The sea - birds the sea - birds come fly-ing to their nests.

f cresc. "Bend" towards normal intonation

normal intonation

the sea - birds come fly - ing to their nests.

f cresc. "Bend" towards normal intonation

normal intonation

the sea - birds come fly - ing to their nests. the sea - birds come fly - ing

f cresc.

the eve-ning has come down the sea - birds the

ff cresc.

the eve-ning has come down u - pon the shore, Lo,

f cresc.

the shore and in the fa - ding light

poco a poco più vibrato

"Bend" towards normal intonation

normal intonation

eve-ning has come down u - pon the shore the shore nests,

"Bend" towards normal intonation

normal intonation

eve-ning has come down u - pon the shore the shore sea - birds

"Bend" towards normal intonation

normal intonation

eve-ning has come down u - pon the shore the fa - ding light

f cresc. "Bend" towards normal intonation

normal intonation

the sea - birds come fly-ing to their nests.

f cresc. "Bend" towards normal intonation

cresc. normal intonation

the fa - ding light the sea - birds

f cresc. "Bend" towards normal intonation

cresc. normal intonation

fa - ding light the sea - birds

A

"Bend" towards sharp intonation

ff cresc.

 $\mathcal{F}$

the sea - birds come fly - ing to their nests.

"Bend" towards sharp intonation

ff cresc.

 fff

the sea - birds come fly - ing to their nests.

"Bend" towards sharp intonation

to their nests.

nests.

"Bend" towards sharp intonation

sea - birds

nests.

"Bend" towards sharp intonation

nests.

ff cresc. "Bend" towards sharp intonation

the sea - birds come fly - ing to their nests.

vibratissimo (gospel choir)

ff cresc. "Bend" towards sharp intonation

the sea - birds come fly - ing to their nests.

ff *cresc.* "Bend" towards sharp intonation

nests,

nests.

ff cresc. "Bend" towards sharp intonation

nests,

nests.

ff cresc. "Bend" towards sharp intonation

nests,

nests.

"Bend" towards sharp intonation

come fly - ing to their nests,

nests.

"Bend" towards sharp intonation

come fly - ing to their nests,

nests.

Tenor & Bass for readability



poco a poco più vibrato

f cresc. "Bend" towards sharp intonation

T

92

the shore the sea - birds come fly-ing to their nests.

mf cresc.

the sea - birds come fly - ing to their nests.

mf cresc.

the sea - birds come fly-ing to their nests. Wo

f cresc. "Bend" towards sharp intonation

the sea - birds come fly-ing

mf cresc.

the eve-ning has come down u-pon the shore

f cresc. "Bend" towards sharp intonation

the sea - birds the

mf cresc.

the eve-ning has come down u-pon the shore,

f cresc. "Bend" towards sharp intonation *ff cresc.*

Lo, Lo,

f cresc. "Bend" towards sharp intonation

and in the fa - ding light the sea - birds come fly-ing

poco a poco più vibrato

B

mf cresc.

sea - birds, the sea - birds, the sea - birds,

mf cresc.

sea - birds, the sea - birds, the fa - ding light

mf cresc.

sea - birds, the sea - birds come fly-ing to their nests.

4.5.6 *cresc.*

a O Wo "Of" "WO"ds"

vibratissimo (gospel choir)

95

ff cresc.

the sea - birds come fly - ing to their nests.

ff cresc. "Bend" towards sharp intonation

the sea - birds come fly - ing to their nests.

ff cresc.

to their nests,

nests.

sea - birds nests.

nests,

nests.

ff cresc. "Bend" towards sharp intonation

the sea - birds come fly - ing to their nests.

ff cresc. "Bend" towards sharp intonation

nests,

nests.

ff cresc. "Bend" towards sharp intonation

nests,

nests.

ff cresc. "Bend" towards sharp intonation

nests,

nests.

5.6. *dim.*

pp dim.

ppp

0 - - - - - e - - - - - an.

"OcEAN"

As low as possible/growl/breath

III

Barcarola

Like the faint echo of a shanty ♩ = 48

pp

Soprano

Who _____ knows when the chains, _____ Who _____ knows

Who _____ knows when the chains, _____ Who knows when the

pp

Alto

who _____ knows when the chains _____ Who knows when the

Who _____ knows when the chains, _____ who _____ knows

pp

Tenor

8 Who knows when the chains will be off, _____ Who knows _____

8 Who knows when the chains will be off, _____ Who knows _____

Bass

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p

102

S

when the chains will be off, and the last glim-mer of

chains will be off, Who knows when the chains will be off, and the last glim-mer of

p

A

chains will be off, Who knows when the chains will be off, the boat,

when the chains, when the chains will be off, boat,

p

T

8 when the chains, knows when the chains will be off, the boat,

8 when the chains, knows when the chains will be off, the boat,

pp

B

and the boat,

and the boat,

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106

S

sun - set, glim - mer, of sun - set

A

like the last glim - mer of sun - set, va - nish in - to the

T

8 like the last glim - mer, of sun - et

B

like the last glim - mer of sun - set, va - nish in - to the

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110

S

in - to the night? The night? To the night? And the boat,

A

night? The night? the night? And the boat,

T

in - to the night? The night? And the boat,

B

night? Who knows when the chains will be off, and the boat, like the

van-ish in - to the night? The night? Night? And the boat,

van-ish in - to the night? Night? And the boat,

night? Who knows when the chains will be off, and the

114

J *sub. pp*

S

like the last glim - mer, glim - er of sun - set, sun -

like the last glim - er, glim - mer glim - mer of

sub. pp

A

like the last glim - mer, glim - mer, gli - mer of sun - set,

like the last glim - mer of sun - set,

sub. pp

T

8 like the last glim - mer, glim - mer, sun - set, sun -

8 like the last glim - mer, glim - mer, sun - set, sun -

sub. pp

B

last glim - mer glim - mer, glim - mer, glim - mer of

boat, like the last glim - mer of sun - set,

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f

118

S

- set, sun - set, sun - set, sun - set, sun - set,

sun - set, sun - set, sun - set, sun - set, sun - set,

f

A

sun - set, gli - mer of sun - set, sun - set,

sun - set, sun. set, sun - set,

f

8

T

set, sun - set, sun - set, sun - set, sun - set, sun - set,

set, sun - set, sun - set, sun - set, sun - set, sun - set,

f

B

sun - set, sun - set, sun - set, sun - set, sun -

sun - set, va - nish in - to the night? Night? Night?

122

S

va - nish, va - nish, in - to the night?

A

va - nish in - to the night? Va - nish, va - nish

sun - - - set?

T

8 Last glim - mer of sun - set, va - nish

8 Last glim - mer of sun - set, va - nish

pp

B

- - - set,

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K *pp*

126

S

va - nish in - to the, night? Va -

Va - nish, va - nish in - to the night? Va - nish,

pp

A

in that shore - less o - cean, in tha shore - less o - cean,

in that shore - less o - cean, in that shore - less o - cean,

pp

T

in - to the night? Shore - less o -

in - to the night? Shore - less o -

B

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NB noter

129

S

nish in - to the night?

va - nish in - to the night?

A

van - ish in - to - the night?

va - nish in - to the night?

T

cean.

cean.

B

NB noter
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