



THE LAND
BEYOND
THE SEA

ALFRED JAMES CALDICOTT
(1842-1897)

THE LAND BEYOND THE SEA

Alfred J. Caldicott

Larghetto

S
A
T
B

The Land be - yond the
The Land be - yond the
The Land be - yond, be - yond the
The Land be - yond, be - yond the

Detailed description: This block contains the first system of a four-part vocal score. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Larghetto'. The lyrics are: 'The Land be - yond the' for Soprano and Alto; 'The Land be - yond, be - yond the' for Tenor; and 'The Land be - yond, be - yond the' for Bass. The Soprano and Alto parts begin with a rest, followed by a melodic line starting on a half note. The Tenor and Bass parts begin with a half note. Dynamics include a piano (*p*) marking.

S
A
T
B

4
sea! When will life's task be o'er? When shall we reach that
sea! When will life's task be o'er? When shall we reach that
sea! When will life's task be o'er? When shall we reach that
sea! When life is o'er? When shall we reach that

Detailed description: This block contains the second system of the four-part vocal score. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music continues from the first system. The lyrics are: 'sea! When will life's task be o'er? When shall we reach that' for Soprano, Alto, and Tenor; and 'sea! When life is o'er? When shall we reach that' for Bass. A measure rest of 4 measures is indicated at the beginning of the Soprano, Alto, and Tenor parts. Dynamics include a piano (*p*) marking.

THE LAND BEYOND THE SEA

8

cresc.

S soft blue shore, O'er the dark strait whose bil - lows roar? When

A soft blue shore, O'er the dark strait whose bil - lows roar? When

T soft blue shore, O'er the dark strait whose bil - lows roar? When

B shore, that soft blue shore, When

11

f *p*

S shall we come to thee, Calm Land be - yond the Sea? _____

A shall we come to thee, Calm Land be - yond the Sea? _____

T shall we come to thee, Calm Land be - yond the Sea? _____

B shall we come to thee, Calm Land be - yond the Sea? _____

S The Land be - yond the Sea! _____ How close it of - ten

A The Land be - yond the Sea! _____ How close it of - ten

T The Land be - yond the Sea! _____ How close it of - ten

B The Land be - yond, How close it

THE LAND BEYOND THE SEA

18

S seems, — When flush'd with eve - ning's peace - ful gleams; The

A seems, When flush'd with eve - ning's peace - ful gleams; The

T seems, When flush'd with eve - ning's peace - ful gleams; The

B seems, When flush'd with eve - ning's peace - ful gleams; The

21

S heart looks o'er the strait, and dreams! It longs to fly to

A heart looks o'er the strait, and dreams! It longs to fly to

T heart looks o'er the strait, and dreams! It longs to fly to

B heart looks o'er the strait, and dreams! It longs to fly to

24

S thee, — Calm Land be - yond the Sea!

A thee, Calm Land be - yond the Sea!

T thee, Calm Land be - yond the Sea!

B thee, Calm Land be - yond the Sea!

THE LAND BEYOND THE SEA

Larghetto

27

S The Land be - yond the

A The Land be - yond the

T The Land be - yond, be - yond the

B The Land be - yond, be - yond the

31

S sea! Some - times a - cross the strait; Like a draw - bridge to a

A sea! Some - times a - cross the strait; Like a draw - bridge to a

T sea! Some - times a - cross the strait; Like a draw - bridge to a

B sea! A - cross the strait; The sun - beams seem to

35

S cas - tle gate, The slant - ing sun - beams seem to wait For

A cas - tle gate, The slant - ing sun - beams seem to wait For

T cas - tle gate, The slant - ing sun - beams seem to wait For

B wait, they seem to wait For

THE LAND BEYOND THE SEA

38

S *f* us to pass to thee, *p* Calm Land be - yond the Sea! _____

A *f* us to pass to thee, *p* Calm Land be - yond the Sea! _____

T *f* us to pass to thee, *p* Calm Land be - yond the Sea! _____

B *f* us to pass to thee, *p* Calm Land be - yond the Sea! _____

42

S The Land be - yond the sea! _____ When will our toil be

A The Land be - yond the sea! _____ When will our toil be

T The Land be - yond the sea! _____ When will our toil be

B The Land be - yond, When toil be

46

S done? _____ Slow - foot - ed years, more swift - ly run In -

A done? _____ Slow - foot - ed years, more swift - ly run In -

T done? _____ Slow - foot - ed years, more swift - ly run In -

B done? _____ Slow - foot - ed years, more swift - ly run In -

THE LAND BEYOND THE SEA

49

S to that gold un - set - ting Sun, That we may gaze on

A to that gold un - set - ting Sun, That we may gaze on

T to that gold un - set - ting Sun, That we may gaze on

B to that gold un - set - ting Sun, That we may gaze on

52

S thee, Calm Land be - yond the Sea!

A thee, Calm Land be - yond the Sea!

T thee, Calm Land be - yond the Sea!

B thee, Calm Land be - yond the Sea!

J. Curwen & Sons
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Alfred James Caldicott (1842–1897) was born at Worcester, England. At age nine he became a choirboy in the cathedral, eventually becoming the leading treble, then became assistant to the cathedral organist when his voice broke at age fourteen. He spent two years studying at the Leipzig Conservatorium, returning to Worcester and became organist at St. Stephen's as well as teaching and conducting a musical society he established. In 1878 he graduated from Cambridge and experienced his first notable success as a composer. His humorous glee "Humpty Dumpty" was awarded a special prize at a competition by the Manchester Glee Society. In 1879 his serious glee "Winter Days" won the prize offered by the Huddersfield Glee and Madrigal Union. In 1882 Caldicott settled in London and began to compose operettas. He went to the United States in 1890 as conductor to Miss Agnes Huntingdon's light opera company. Returning to England in 1892, he was appointed principal of the London College of Music and became conductor at the Comedy Theatre. Incessant work overtaxed his strength and he died near Gloucester in 1897. His humorous novelty combining a nursery rhyme with clever music in "Humpty Dumpty" was so successful that he composed another in the same year, "Jack and Jill," and later "Little Jack Horner." Other composers imitated him for a time. He set these rhymes in a witty style, with full use of contrast and the opportunities afforded by individual words—for instance, the descent of all voices through the interval of an eleventh at the words "Humpty Dumpty had a great fall."

The Land beyond the sea!
When will life's task be o'er?
When shall we reach that soft blue shore,
O'er the dark strait whose billows roar?
When shall we come to thee,
Calm Land beyond the Sea?

The Land beyond the Sea!
How close it often seems,
When flushed with evening's peaceful gleams;
The heart looks o'er the strait, and dreams!
It longs to fly to thee,
Calm Land beyond the Sea!

The Land beyond the sea!
Sometimes across the strait;
Like a drawbridge to a castle gate,
The slanting sunbeams seem to wait
For us to pass to thee,
Calm Land beyond the Sea!

The Land beyond the sea!
When will our toil be done?
Slow-footed years, more swiftly run
Into that gold unsetting Sun,
That we may gaze on thee,
Calm Land beyond the Sea!

Frederick William Faber (1814-1863)

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