

# Sample pages from Christopher Columbus

Moderately ♩ = 116

Voice

Piano

The first system of the musical score. The voice part consists of five measures of whole rests. The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords. The key signature has one flat (B-flat).

The second system of the musical score. The voice part continues with five measures of whole rests. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

Chris - to - pher Co - lum - bus was on - ly four - teen When he first be - gan to sail the sea  
taught him - self to read oth - er lan - guage - ges And he learnt a - bout the sea and land

The third system of the musical score. The voice part begins with the lyrics: "Chris - to - pher Co - lum - bus was on - ly four - teen When he first be - gan to sail the sea taught him - self to read oth - er lan - guage - ges And he learnt a - bout the sea and land". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

His fa - ther was a wea - ver but that held no fas - ci - ma - tion for a  
The charts and the maps and the stars a - - bove Which

The fourth system of the musical score. The voice part continues with the lyrics: "His fa - ther was a wea - ver but that held no fas - ci - ma - tion for a The charts and the maps and the stars a - - bove Which". The piano accompaniment continues to support the vocal melody.

# Have You Heard?

Quite slow  $\text{♩} = 84$

Voice

Have you heard a-bout Co-lum-bus? He

Piano

*p* *sf* *p legato*

Detailed description: This system contains the first two measures of the piece. The voice part begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note bass line and a treble line with chords and eighth notes. The second measure features a fortissimo (*sf*) dynamic with a more active piano accompaniment.

plans to sail out west! A-ny-one will tell you that he's mad! He thinks that if he sails He'll find

Piano

*sf* *p*

Detailed description: This system contains measures 3 through 6. The voice part continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with dynamics shifting from fortissimo (*sf*) in measure 4 to piano (*p*) in measure 6.

Lively  $\text{♩} = 120$

In-dia and Ja-pan But why risk lives for one man's cra-zy plan? Has -n't he heard of sea

Piano

*sf* *f*

Detailed description: This system contains measures 7 through 10. The tempo changes to lively ( $\text{♩} = 120$ ). The voice part includes triplets in measures 9 and 10. The piano accompaniment becomes more rhythmic and energetic, with dynamics increasing to fortissimo (*f*) in measure 10.

mon-sters? They'll eat up his ships and his crew. Sail - ing out west is a

Piano

Detailed description: This system contains measures 11 through 14. The voice part continues with the lyrics. The piano accompaniment features triplets in measures 11 and 12, maintaining the lively tempo and fortissimo dynamic.

# Persuasion

Lilting  $\text{♩} = 95$

Columbus

Voice

1. Dear King of Por - tu - gal, I'm on - ly a poor  
 3. Dear King of Eng - land, I'm on - ly a poor

Piano

*mp* legato

man, But I've been stu-dy-ing maps and charts and I've come up with a plan: If  
 man, But I've been stu-dy-ing maps and charts and I've come up with a plan: The

you can give me ships and men I'll sail to the west so far That when I reach the  
 way to the east costs far to much And Ot-to-man tax is un - fair; But when I sail west for a

Verse 1: King of Portugal (shouted)

In - dian shore, Your trade with the East can be... NO!  
 new trade route, Your wealth will be be - yond com - pare!

# Queen Isabella

Slowly  $\text{♩} = 54$

Voice

Co - lum-bus was dis - heart-ened; Would no-one help his plan? It

Piano

*pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 6/8 time, with a tempo of 'Slowly' and a metronome marking of 54 quarter notes per minute. The lyrics are 'Co - lum-bus was dis - heart-ened; Would no-one help his plan? It'. The bottom staff is a piano accompaniment in G major, 6/8 time, starting with a piano (*pp*) dynamic. It features a simple harmonic accompaniment with chords and some melodic lines in both hands.

seemed that all the kings he asked were ti-mid to a man. Not one would risk his mo-ney Though re-

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'seemed that all the kings he asked were ti-mid to a man. Not one would risk his mo-ney Though re-'. The piano accompaniment continues with the same harmonic structure.

wards could not be higher, Co - lum-bus' hopes were run-ning low un - til he met a friar.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'wards could not be higher, Co - lum-bus' hopes were run-ning low un - til he met a friar.'. The piano accompaniment continues with the same harmonic structure.

Friar Juan Pe - rez had been Chap-lian to the Queen of Spain He be-lieved in Co-

Detailed description: This system contains the final two staves of music on this page. The vocal line continues with the lyrics 'Friar Juan Pe - rez had been Chap-lian to the Queen of Spain He be-lieved in Co-'. The piano accompaniment continues with the same harmonic structure.

lum-bus and said he should try the Queen a - gain. The Friar wrote a let - ter And the

Queen of Spain a - greed To see Co-lum-bus and hear his plans, Was this his chance to suc-

Lively ♩ = 120

ceed? Queen Is - a - bel - la was a ve - ry weal-thy la - dy But the

pros-pect of some more she found ap - peal-ing, So she a - greed. She

# Shanty

Steadily  $\text{♩} = 108$

Voice

I have the au-tho-ri - ty to take three ships  
not paid your tax-es and the law de-mands.

Piano

*p*

No way, Co - lum-bus! I have the au-tho-ri - ty to sum-mon nine - ty men  
No way, Co - lum-bus! So you can pay them this way just as the Queen com-mands.

1. 2.

No way, Co - lum-bus! You've lum-bus! You can have this ship called the "San-ta Ma-ri-a"  
No way, Co - lum-bus!

*mp* *mf*

O K Co - lum-bus! A - long with these two called the "Pin-ta" and the "Ni-na" O K Co-

# Hymn

Expressively ♩ = 76

Voice

Piano

*p*

God bless the "San-ta Ma-

ri - a", "Pin-ta" and "Ni-na" and help them steer A straight course through the waves.

Lord send a wind to speed them, And your gui-ding hand to

# Life At Sea

Energetically ♩ = 120

Group 1

Group 2

Piano

Life is tough on a  
Life is tough at

ship sea. Life is tough on a ship sea. Sail-ing out far on the  
Life is tough at sea. Life is tough at sea. Haul-ing up sails and

Life is tough on a ship sea. Life is tough on a ship sea.  
Life is tough at sea. Life is tough at sea.

o - cean un-known And un-der the threat of the whip. Oh\_\_ liv-ing at sea  
scrub-bing the decks And no-one to care a-bout me.

And un-der the threat of the whip Oh\_\_ liv-ing at sea  
And no-one to care a-bout me.

# You Sailed For Days

Lively ♩ = 132

Voice

Piano *mf*

On Fri - day morn - ing Au - gust the third  
when one day a sail - or said

*p*

Four - teen Nine - ty - two The wind was fair the sails it stirred, You were  
"I see land a - hoy!" A - chieve - ment was not far a - head; It

off to ho - ri - zons new. When you set sail did the you ex - pect To  
filled your heart with joy. But did you know the land you found Was