



Sea Fever

Henry K. Hadley
(1871-1937)

Henry Kimball Hadley (1871-1937) was born in Somerville, Massachusetts, son of a secondary school music teacher. He studied violin, piano and harmony with his father and, at age fourteen, studied composition with George Whitefield Chadwick. He was violinist with the Laura Schirmer-Mapleson Opera Company and studied in Vienna. Returning to the U. S., he became musical instructor at St. Paul's Episcopal School for Boys in Garden City, New York. He again travelled to Europe in 1904 to tour, compose, and study with Ludwig Thuille in Munich. He returned to the United States to take a position as conductor of the Seattle Symphony. In 1911, he became the first conductor of the San Francisco Symphony. In 1915, he returned to New York making many appearances as a guest conductor and premiering many of his works. He was the first American composer to conduct his own opera at the Metropolitan Opera. In 1921, he became first American conductor to hold a full-time post with a major American orchestra as associate conductor of the New York Philharmonic. He also held posts conducting the Philharmonic Orchestra of Buenos Aires, the Manhattan Symphony Orchestra, and the New Symphony Orchestra of Tokyo. He was founder of the National Association for American Composers and Conductors. He was diagnosed with cancer in 1932, succumbing to the disease five years later in New York City. Hadley was one of the most performed and published American composers of his day. His compositions include overtures, symphonic poems, orchestral suites, symphonies, concertos, operettas, musicals, operas, "music dramas", chamber works, cantatas, oratorios, songs and part-songs. He was conductor of the New York Philharmonic for the music in the 1926 film *Don Juan*, the first feature film with synchronized music and sound effects. He wrote a complete original score for the 1927 film *When a Man Loves*.

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and sweet dream when the long trick's over.

John Masefield
(1878–1967)

British poet John Edward Masefield was born in Herefordshire. He studied at King's School in Warwick before training as a merchant seaman. In 1895, he deserted his ship in New York City and worked there in a carpet factory before returning to London to write poems describing his experience at sea. Masefield was appointed British poet laureate in 1930.

Sea Fever

Henry K. Hadley

Allegro con spirito

S I must go down to the seas a - gain, to the lone - ly sea and the sky, And *mf*

A I must go down to the seas a - gain, to the lone - ly sea and the sky, And *mf*

T I must go down to the seas a - gain, to the lone - ly sea and the sky, And *mf*

B I must go down to the seas a - gain, to the lone - ly sea and the sky, And *mf*

5 S all I ask is a tall ship and a star to steer her by, And the *f*

A all I ask is a tall ship and a star to steer her by, And the *f*

T all I ask is a tall ship and a star to steer her by, And the *f*

B all I ask is a tall ship and a star to steer her by, And the *f*



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S wheel's kick and the wind's song and the white sail's shak - ing, And a

A wheel's kick and the wind's song and the white sail's shak - ing, And a

T wheel's kick and the wind's song and the white sail's shak - ing, And a

B wheel's kick and the wind's song and the white sail's shak - ing, And a

13

S grey mist on the sea's face, and a grey dawn break - ing. I

A grey mist on the sea's face, and a grey dawn break - ing. I

T grey mist on the sea's face, and a grey dawn break - ing. I

B grey mist on the sea's face, and a grey dawn break - ing. I

17

S must go down to the seas a - gain, for the call of the run - ning tide Is a

A must go down to the seas a - gain, for the call of the run - ning tide Is a

T must go down to the seas a - gain, for the call of the run - ning tide Is a

B must go down to the seas a - gain, for the call of the run - ning tide Is a

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S wild call and a clear call that may not be de - nied; And

A wild call and a clear call that may not be de - nied; And

T wild call and a clear call that may not be de - nied; And

B wild call and a clear call that may not be de - nied; And

24

S all I ask is a wind - y day with the white clouds fly - ing, And the

A all I ask is a wind - y day with the white clouds fly - ing, And the

T all I ask is a wind - y day with the white clouds fly - ing, And the

B all I ask is a wind - y day with the white clouds fly - ing, And the

28

S flung spray and the blown spume, and the sea - gulls cry - ing. I

A flung spray and the blown spume, and the sea - gulls cry - ing. I

T flung spray and the blown spume, and the sea - gulls cry - ing. I

B flung spray and the blown spume, and the sea - gulls cry - ing. I

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S must go — down to the seas a - gain, to the va - grant gyp - sy life, To the

A must go — down to the seas a - gain, to the va - grant gyp - sy life, To the

T must go — down to the seas a - gain, to the va - grant gyp - sy life, To the

B must go — down to the seas a - gain, to the va - grant gyp - sy life, To the

36

S gull's way and the whale's way, where the wind's like a whet - ted knife; And

A gull's way and the whale's way, where the wind's like a whet - ted knife; And

T gull's way and the whale's way, where the wind's like a whet - ted knife; And

B gull's — way and the whale's way, where the wind's like a whet - ted knife; And

40

S all — I — ask is a mer - ry yarn from a laugh - ing fel - low - rov - er, And

A all I ask is a mer - ry — yarn from a laugh - ing fel - low - rov - er, And

T all I ask is a mer - ry yarn from a laugh - ing fel - low - rov - er, And

B all — I — ask is a mer - ry — yarn from a laugh - ing fel - low - rov - er, And

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S
qui - et sleep and sweet dream when the long trick's o - ver.

A
qui - et sleep and sweet dream when the long trick's o - ver.

T
qui - et sleep and sweet dream when the long trick's o - ver.

B
qui - et sleep and sweet dream when the long trick's o - ver.

Silver, Burdett and Company
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