

Sea-Heroes

Music by Katie Kring

Text by H.D.

ABOUT THIS PIECE

“Sea-Heroes,” written in 1920 by poet H.D., is without a doubt the most challenging text I have ever attempted to set. I was drawn to it for its pulsing energy, tonal shifts, and Hellenic imagery. As far as my research has found, the names mentioned in the text are not famous from Greek myth, but either invented or lost to time. This setting seeks to bring forth the pathos and the passion of those who conquered the vast unharvested sea. It is available for both SATB and TTBB choirs with piano.

Crash on crash of the sea,
straining to wreck men; sea-boards, continents,
raging against the world, furious,
stay at last, for against your fury
and your mad fight,
the line of heroes stands, godlike:

Akroneos, Oknolos, Elatreus,
helm-of-boat, loosener-of-helm, dweller-by-sea,
Nauteus, sea-man,
Prumneos, stern-of-ship,
Agchilalos, sea-girt,
Elatreus, oar-shaft:
lover-of-the-sea, lover-of-the-sea-ebb,
lover-of-the-swift-sea,
Ponteus, Proreus, Oöos:
Anabesneos, who breaks to anger
as a wave to froth:
Amphiolos, one caught between
wave-shock and wave-shock:
Eurualos, board sea-wrack,
like Ares, man’s death,
and Naubolidos, best in shape,
of all first in size:
Phaekous, sea’s thunderbolt—
ah, crash on crash of great names—
man-tamer, man’s-help, perfect Laodamos:
and last the sons of great Alkinöos,
Laodamos, Halios, and god-like Clytomeos.

Of all nations, of all cities,
of all continents,
she is favoured above the rest,
for she gives men as great as the sea,
to battle against the elements and evil:
greater even than the sea,
they live beyond wrack and death of cities,
and each god-like name spoken
is as a shrine in a godless place.

But to name you,
we, reverent, are breathless,
weak with pain and old loss,
and exile and despair—
our hearts break but to speak
your name, Oknaleos—
and may we but call you in the feverish wrack
of our storm-strewn beach, Eretmeos,
our hurt is quiet and our hearts tamed,
as the sea may yet be tamed,
and we vow to float great ships,
named for each hero,
and oar-blades, cut of mountain-trees
as such men might have shaped:
Eretmeos, and the sea is swept,
baffled by the lordly shape,
Akroneos has pines for his ship’s keel;
to love, to mate the sea?
Ah there is Ponteos,
the very deep roar,
hailing you dear—
they clamour to Ponteos,
and to Proëos
leap, swift to kiss, to curl, to creep,
lover to mistress.

What wave, what love, what foam,
For Oöos who moves swift as the sea?
Ah stay, my heart, the weight
of lovers, of loneliness
drowns me,
alas that their very names
so press to break my heart
with heart-sick weariness,
what would they be,
the very gods,
rearing their mighty length
beside the unharvested sea?

Perusal Score Only



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Sea-Heroes

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Moderato (♩ = c. 90)

Tenor
8 *ff*
Crash on crash of the sea, Strain-ing to wreck men; sea - boards, con - ti - nents,

Bass
ff
Crash on crash of the sea, Strain-ing to wreck men; sea - boards, con - ti - nents,

Foot Stomps
4 *ff*
foot stomps

Piano
ff

T
8 *ff*
Rag-ing a-against the world, fu-ri-ous, — stay at last, for a-against your fu-ry —

B
Crash crash crash crash wreck men; sea-boards con-ti-nents, Crash crash crash crash

Stomp

Pno.

Sea-Heroes

2

6

T

8

and your mad fight, the line of he-roes stands, god-like:

B

wreck men; sea - boardscon-ti-nents, — the line of he-roes stands, god-like: A -

Stomp

Pno.

6

mp

10

T

8

helm - of - boat, loose - ner - of - helm, —

B

kro-ne-os, Ok-no-los, El-a-tre-us, A - kro-ne-os, Ok-no-los, El-a-tre-us, — A - kro-ne-os, Ok-no-los,

Pno.

10

mp

15

T

8

dwel - er - by - sea, — sea - man, stern-of-ship, Ag -

B

El-a-tre-us, — A - kro-ne-os, Ok-no-los, El-a-tre-us, Nau-te-us, Prum-ne-os,

Pno.

15

f

mp

Sea-Heroes

3

T *f*
20
8 chi-la - los, El - a - tre - us, Lov - er - of - the - sea, lov - er - of - the - sea - ebb,

B *mf* *f*
sea - girt, oar - shaft: Lov - er - Pon - te - us, Pro - re -

Pno.

T *ff* *mp*
24
8 Lov - er - of - the - swift - sea, who breaks to an - ger as a wave to froth: one

B *ff* *mp* *mf*
us, O - ò - os: An - a - bes - ne - os, Am - phi - o - los,

Pno.

T *mf* *p* *mf*
30
8 caught be-tween wave-shock and wave-shock: board sea-wrack, man's death, Phae -

B *p* *mf*
Eu - ru - a - los, like A - res, and Nau - bo - li - dos,

Pno.

4
35

Sea-Heroes *ff*

T
8 kous, Phae - kous, sea's thun-der - bolt— ah, crash on crash of great names— La - o - da-mos, Ha - li - os, and

B
best in shape, of all first in size: ah, crash on crash of great names— crash on crash of great names—

Pno.
35 *ff*

40

T
8 god-like Cly-to-me-os. La-o-da-mos, Ha-li - os, and god-like Cly-to - me-os. La-o-da-mos, Ha-li-os, and god-like

B
god-like Cly-to-me-os. man - tam - er, man's help, per - fect La - o -

Pno.
40 *mf*

45

T
8 Cly - to - me - os. La - o - da - mos, Ha - li - os, and god-like Cly - to - me - os. La - o - da - mos, Ha - li -

B
da - mos: and last the sons of great Al - kin -

Pno.
45

48

T

os, and god-like Cly-to-me-os. god-like Cly-to-me-os. god-like Of all na-tions, of all cit-ies,

B

ö - os, god - like god-like *sfz* all na-tions, of all cit-ies,

Pno.

53

T

of all con-ti-nents, she is fav-oured a-bove the rest, for she gives men as great as the

B

of all con-ti-nents, she is fav - oured of all con-ti-nents,

Stomp

Pno.

The musical score is for a piece titled "Sea-Heroes". It features four staves: Tenor (T), Bass (B), Piano (Pno.), and Stomp. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 at measure 48. The lyrics are: "os, and god-like Cly-to-me-os. god-like Cly-to-me-os. god-like Of all na-tions, of all cit-ies," for the first system, and "of all con-ti-nents, she is fav-oured a-bove the rest, for she gives men as great as the" and "of all con-ti-nents, she is fav - oured of all con-ti-nents," for the second system. The piano accompaniment includes chords and melodic lines. The stomp part consists of rhythmic patterns. Dynamic markings include *sfz* (sforzando) and *ff* (fortissimo). The score is marked with a large "Perusal Score Only" watermark.

6 Sea-Heroes

57

p

3

3

T
8 sea, to bat-tle a-against the el-e-ments *mp* bat-tle a-against the el-e-ments

B
of all con-ti-nents, and e-vil: and e-vil:

Stomp

Pno.

57

60

ff

3

ff

3

3

T
8 bat-tle a-against the el-e-ments and e-vil: great-er e-ven than the sea,

B
and e-vil: great-er e-ven than the sea,

Pno.

60

63 *mf*

T 8 they live be-yond wrack and death of cit-ies, — of — all — con-ti-nents, and each

B *mf* — they live be-yond wrack and death of cit-ies, — and each

Stomp

Pno.

66 *mf*

T 8 god-like name spok-en is as a shrine in a god-less place. — But to

B *mf* god-like name spok-en is as a shrine in a god-less place. — But to

Pno.

71

T 8 name you, we, rev-'rent, are breath-less, weak with pain and old loss, and e-xile and des - pair— our

B name you, we, rev-'rent, are breath-less, weak with pain and old loss, and e-xile and des - pair— our

Pno. *p*

78 *pp* Ok - na - le - os —

T 8 hearts break but to speak your name, and may we but call you in the fe-ver-ish wrack of our

B hearts break but to speak your name, and may we but call you in the fe-ver-ish wrack of our

Pno. *pp*

83 Er - et - me - os,

T 8 storm-strewn beach, our hurt is qui-et and our hearts tamed, as the

B storm-strewn beach, our hurt is qui-et and our hearts tamed, as the

Pno.

90 *ff*

T sea may yet be tamed, and we vow to float great

B sea may yet be tamed, and we vow to float great

Pno. *ff*

94

T ships, named for each he - ro, _____ and

B ships, named for each he - ro, _____ and

Pno.

97 *mp*

T oar blades, cut of moun - tain - trees as such men might have shaped: Er-et - me - os, and the

B oar - blades, cut of moun - tain - trees as such men might have shaped: *p*

Pno. *mp*

103
T 8 sea is swept, Baff-led by the lord-ly shape, A - kro-ne-os has pines — for his ship's keel; to

B *mp* Er-et - me - os, and the sea is swept, Baff-led by the lord-ly shape,

Pno. 103

110
T 8 love, — to mate the sea? to love, —

B to — love, — to mate the sea? love, —

Pno. 110 *mf*

117
T 8 *p* Ah there is Pon-te-os, the ve - ry deep roar, —

B *p* Ah — roar, —

Pno. 117 *p* *mp*

126 *mf* *mp*

T hail - ing you dear — And to Pro - e - os

B hail - ing you dear — they clam - our to Pon - te - os, —

Pno. *mp*



Allegro (M.M. $\text{♩} = c. 54$)

132

T leap, swift to kiss, to curl, to creep, lov - er to mis - tress. lov - er to mis - tress. What

B lov - er to mis - tress. lov - er to mis - tress. What

Pno.

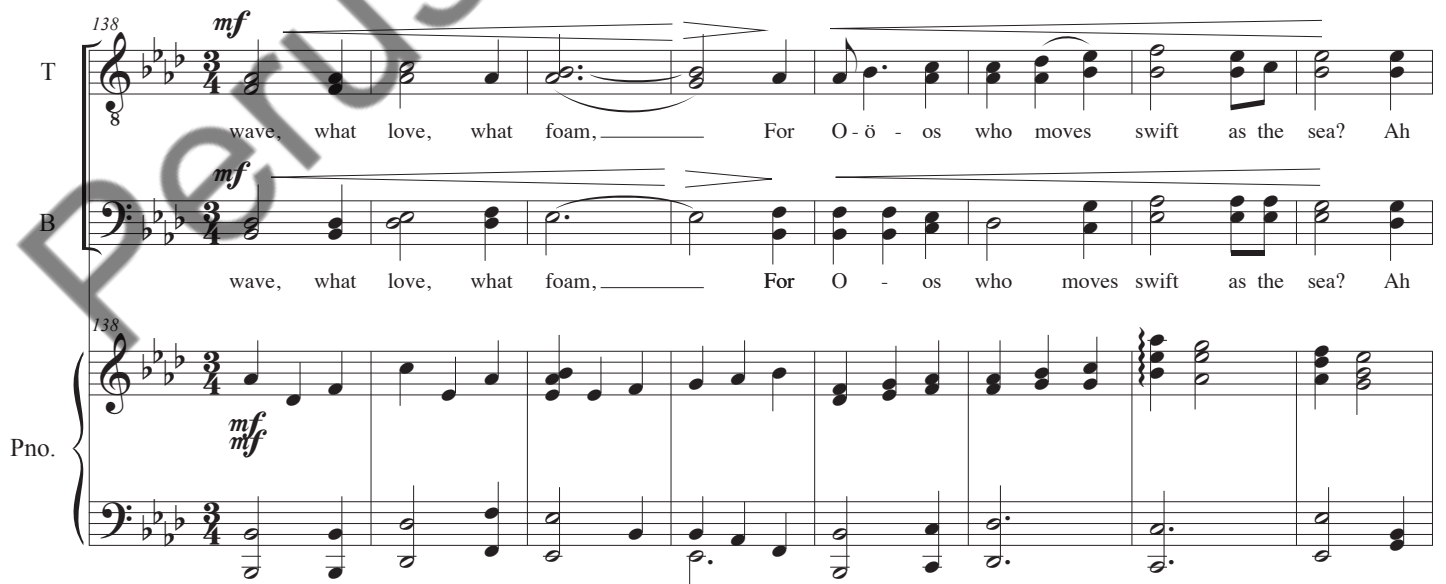


138 *mf* *mf*

T wave, what love, what foam, — For O - ö - os who moves swift as the sea? Ah

B wave, what love, what foam, — For O - os who moves swift as the sea? Ah

Pno. *mf*



Sea-Heroes

146

T 8 *mp* *rubato ppp* 3 stay, my heart, the weight of lov-ers, ———— drowns me, a-las that their ve-ry names so press to break my heart

B 8 *mp* *ppp* 3 stay, my heart, the weight — of loneli-ness drowns me, a-las that their ve-ry names so press to break my heart

Pno. 146 *mp* *mp* *ppp*

155

T 8 *Maestoso mp* *sffz* ———— what would they be, the ve-ry gods,

B 8 *mp* *sffz* ———— with heart-sick wear-i-ness, what would they be, the ve-ry gods,

Pno. 155 *mp* *ff*

160

T 8 *mf* *p* *pp* rear-ing their might - y length be - side the un-har-vest-ed sea? ————

B 8 *mf* *p* *pp* rear-ing their might - y length be - side the un-har-vest-ed sea? ————

Stomp 160 *mf* *mf* *sffz*

Pno. 160 *mf* *mf* *sffz*

ABOUT THE COMPOSER

Katie Kring is a choral composer, writer-of-musicals, and baker based in Springfield, MO.



Katie is a prolific choral composer and a passionate advocate for writing good parts for altos. Her piece “The Snow is Deep on the Ground,” (text by Kenneth Patchen), was published by Walton Music in 2015, and is now performed internationally. Katie has been commissioned to write numerous works, including “Dreams” and “I See You” (April 2019) for the Springfield Chamber Chorus, where she has served as Composer-In-

Residence. In 2015, she was commissioned by St. John’s Episcopal Church in Springfield, MO to create a new choral setting of the sung Compline service for men’s choir. Gerrit Scheepers’ Brooklyn Choral Artists commissioned her compositions “At the Hour of Closing” and “Land of Rest” which premiered in Pretoria, South Africa in September 2018.

Katie’s musical theatre works include PEARL (Goodspeed Musicals, CT, 2007), ONWARD (with J. Oconer Navarro, 59E59, New York City, 2009), FARMERS MARKET THE MUSICAL (with Rob Hartmann, Fairmont, WV, 2013), IN THE SWIM and THINK BIG (with Rob Hartmann, Monterey Bay Aquarium, CA, 2013 & 2014), and KELLY THE DESTROYER VS THE SPRINGFIELD COBRAS (with Rob Hartmann, Spokane, WA, 2015 and Springfield, MO, 2019).

Katie is also the owner of B+B Boulangerie & Bakery and Lead Instructor of KatieMade Baking & Cooking School. She received her MFA in Musical Theatre Writing at NYU and her BFA in music at the University of Michigan.

Katie Kring Choral Catalog

At the Hour of Closing (SATB, String Quartet, and Mezzo-Soprano Solo) – text by Moshe Ibn Ezra, trans. Peter Cole

Land of Rest (SATB with 2 Violins) – text and arr. Kring

Hartstaal (SATB with Baritone Solo) – Afrikaans text by Gerrit Scheepers

I See You (SATB *divisi*) – text by Ethan D. Bryan

Dreams (SATB *divisi*) – text by Ethan D. Bryan

Sleep (SATB) – text by Steven Smallwood

SEA SONGS

The Sea-Hold (SATB or TTBB) – text by Carl Sandburg

Sea-Heroes (SATB or TTBB) – text by H.D.

Morning Fair (SATB or TTBB) – text by Heidi Heilig

Look Out Me Hearties (TTBB) – text by Katie Kring

Magnificat (SATB or TTBB) – traditional English text

Sub Tuum Praesidium (SATB) – traditional Latin text

Phos Hilaron (SATB) – traditional Greek text

Compline (TTBB) – full service text from the Book of Common Prayer

Christmas & Winter

The Snow is Deep on the Ground (SATB *divisi*) – text by Kenneth Patchen

Jesus Jesus Rest Your Head (SATB *divisi*) – traditional Appalachian text

A Winter's Night (SATB with Solos) – text by Sara Teasdale

Bring the Torch Jeanette Isabella (SSATTB) – Traditional carol

I Wonder as I Wander (SATB *divisi*) – traditional Appalachian text

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