

UNCHARTED

Kensington

A

$\text{♩} = 70$

Soprano (S): No one knows just what to say.

Alto 1 (A1): No one knows just what to say.

Alto 2 (A2): No one knows just what to say.

Tenor (T): No one knows just what to say.

Bass (B): No one knows just what to say.

Piano: Accompaniment consists of eighth-note chords and sixteenth-note patterns. Dynamics include *p*, *p*.

Text lyrics: It's like we're in un-char-ted

Measure 1: No one knows just what to say.

Measure 2: It's like we're in un-char-ted

Measure 3: It's like we're in un-char-ted

Measure 4: It's like we're in un-char-ted

Measure 5: It's like we're in un-char-ted

Measure 6: It's like we're in un-char-ted

Measure 7: No one knows just what to say.

Measure 8: It's like we're in un-char-ted

5

Soprano (S): ter - ri - to - ry.

Alto 1 (A1): ter - ri - to - ry.

Alto 2 (A2): ter - ri - to - ry.

Tenor (T): ter - ri - to - ry.

Bass (B): ter - ri - to - ry.

Piano: Accompaniment consists of eighth-note chords and sixteenth-note patterns. Dynamics include *p*, *p*.

Text lyrics: No one knows the pro - per way.

Measure 5: ter - ri - to - ry.

Measure 6: No one knows the pro - per way.

Measure 7: No one knows the pro - per way.

Measure 8: No one knows the pro - per way.

Measure 9: ter - ri - to - ry.

Measure 10: No one knows the pro - per way.

Measure 11: ter - ri - to - ry.

Measure 12: No one knows the pro - per way.

B

8

S It's like the ground has fal-len from un-der me. And all sen - si-blewords

A1 It's like the ground has fal-len from un-der me. And all sen - si-blewords

A2 *mp* It's like the ground has fal-len from un-der me. *p* And all sen - si-blewords

T It's like the ground has fal-len from un-der me. And all sen - si-blewords

B It's like the ground has fal-len from un-der me. And all sen - si-blewords

11

S — all sen-si-ble hearts — Oh, where do they go — and why do they leave — us now

A1 — all sen-si-ble hearts — Oh, where do they go — and why do they leave — us now

A2 *mp* — all sen-si-ble hearts — Oh, where do they go — and why do they leave — us now

T — all sen-si-ble hearts — Oh, where do they go — and why do they leave — us now

B — all sen-si-ble hearts — Oh, where do they go — and why do they leave — us now

C

15

S could go back a-gain, I'll go back a-gain.

A1 could go back a-gain, I'll go back a-gain.

A2 — And if I could go back a-gain, I'll go back a-gain. If the

T — could go back a-gain, I'll go back a-gain.

B — could go back a-gain, I'll go back a-gain.

18

S worst is hap-pe-ning how does a - ny-thing work.

A1 worst is hap-pe-ning how does a - ny-thing work.

A2 worst is hap-pe-ning how does a - ny-thing work. Now let me

T worst is hap-pe-ning how does a - ny-thing work.

B worst is hap-pe-ning how does a - ny-thing work.

D

20

S please go back a- gain, I'll go back a- gain. No - one

A1 please go back a- gain, I'll go back a- gain. mp

A2 please go back a- gain, I'll go back a- gain. mf

T please go back a- gain, I'll go back a- gain. No one knows what part to play.

B please go back a- gain, I'll go back a- gain. mp

 please go back a- gain, I'll go back a- gain. No one knows what part to play.

 please go back a- gain, I'll go back a- gain. No one knows what part to play.

24

S knows. ter-ri-to- ry. No - one

A1 knows ter-ri-to- ry. mp

A2 It's like we're in un-char-ted ter-ri-to- ry. No one knows an-oth-er way

T It's like we're in un-char-ted ter-ri-to- ry. No one knows an-oth-er way

B It's like we're in un-char-ted ter-ri-to- ry. No one knows an-oth-er way

 It's like we're in un-char-ted ter-ri-to- ry. No one knows an-oth-er way

E*mf*

28

S knows. par-ted from me. And all sen - si-ble words
A1 knows par-ted from me. And all sen - si-ble words
A2 It's like all grace in life has par-ted from me. And all sen - si-ble words
T It's like all grace in life has par-ted from me. And all sen - si-ble words
B It's like all grace in life has par-ted from me. And all sen - si-ble words

31

S — All sen-si-blesouls Oh where do they go. and why do they leave us now
A1 — All sen-si-blesouls Oh where do they go. and why do they leave us now
A2 — All sen-si-blesouls Oh where do they go. and why do they leave us now
T — All sen-si-blesouls Oh where do they go. and why do they leave us now
B — All sen-si-blesouls Oh where do they go. and why do they leave us now

F

35

S — And if I could go back a-gain, I'll go back a-gain.

A1 — And if I could go back a-gain, I'll go back a-gain.

A2 — And if I could go back a-gain, I'll go back a-gain. If the

T — And if I could go back a-gain, I'll go back a-gain. If the

B — And if I could go back a-gain, I'll go back a-gain. If the

And if I could go back a-gain, I'll go back a-gain. If the

38

S — work.

A1 — work.

A2 — worst is hap-pen-ing how does a - ny-thing work. Now let me

T — worst is hap-pen-ing how does a - ny-thing work. Now let me

B — worst is hap-pen-ing how does a - ny-thing work. Now let me

G

7

40

S let me please go back a-gain I'll go back a-gain. And all sen-si-ble words,
A1 let me please go back a-gain I'll go back a-gain. And all sen-si-ble words,
A2 please go back a-gain I'll go back a gain. And all sen-si-ble words,
T please go back a-gain I'll go back a gain. And all sen-si-ble words,
B please go back a-gain I'll go back a gain. And all sen-si-ble words,

43

S all sen-si-ble hearts keep cal ling for course, a hea-ding or buoy
A1 all sen-si-ble hearts keep cal ling for course, a hea-ding or buoy
A2 all sen-si-ble hearts keep cal ling for course, a hea-ding or buoy
T all sen-si-ble hearts keep cal ling for course, a hea-ding or buoy
B all sen-si-ble hearts keep cal ling for course, a hea-ding or buoy

46

Soprano (S): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 1 (A1): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 2 (A2): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Tenor (T): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Bass (B): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Lyrics: Could the end be a start, All sensible souls, Oh where do they go.

49

Soprano (S): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 1 (A1): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 2 (A2): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Tenor (T): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Bass (B): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Lyrics: And why do they leave us now, And if I.

52 H

Soprano (S): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 1 (A1): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 2 (A2): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Tenor (T): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Bass (B): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Lyrics: And why do they leave us now, And if I.

52

Soprano (S): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 1 (A1): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Alto 2 (A2): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Tenor (T): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Bass (B): $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$

Lyrics: could go back a-gain, I'll go back a-gain.

54

S worst is hap - pe-nig how does a - ny thing work? Now let me

A1 -

A2 worst is hap - pe-nig how does a - ny thing work? Now let me

T - work?

B worst is hap - pe-nig how does a - ny thing work? Now let me

worst is hap - pe-nig how does a - ny thing work? Now let me

56

S please go back a-gain, I'll go back a- gain. And if I

A1 -

A2 please go back a-gain, I'll go back a- gain. And if I

T -

B please go back a-gain, I'll go back a- gain. And if I

please go back a-gain, I'll go a- gain. And if I

58

I

S could go back a-gain, I'll go back a- gain.

A1 -

A2 could go back a-gain, I'll go back a- gain.

T -

B could go back a-gain, I'll go back a- gain.

If the

I'll go back a- gain. I'll go back a- gain.

I'll go back a- gain. I'll go back a- gain.

If the

10

60

Soprano (S): worst is hap - pe-ning how does a - ny-thing work?

Alto 1 (A1): -

Alto 2 (A2): worst is hap - pe-ning how does a - ny-thing work?

Tenor (T): -

Bass (B): worst is hap - pe-ning how does a - ny-thing work?

Now let me work?

62

62

Soprano (S): please go back a- gain, I'll go back a- gain.

Alto 1 (A1): -

Alto 2 (A2): please go back a- gain, I'll go back a- gain.

Tenor (T): -

Bass (B): please go back a- gain, I'll go back a- gain.

I'll go back a- gain. I'll go back a- gain.

J

64

Soprano (S) *mp*: No - one knows just what to say,

Alto 1 (A1) *mp*: No - one knows just what to say,

Alto 2 (A2) *mp*: No - one knows just what to say,

Tenor (T) *mp*: No - one knows just what to say,

Bass (B) *mp*: No - one knows just what to say,

No - one knows just what to say,

66

Soprano (S) *p*: It's like we're in un - char - te
ter - ri - to - ry.

Alto 1 (A1) *p*: It's like we're in un - char - te
ter - ri - to - ry.

Alto 2 (A2) *p*: It's like we're in un - char - te
ter - ri - to - ry.

Tenor (T) *p*: It's like we're in un - char - te
ter - ri - to - ry.

Bass (B) *p*: It's like we're in un - char - te
ter - ri - to - ry.

No - one knows just what to say,