



# Sail on, my Bark

**C. M. Wyman**  
**(1834-1870)**

S  
A  
T  
B

Sail on, sail on, thou fear - less bark— Wher - ev - er blows the wel - come wind, It

Sail on, sail on, thou fear - less bark— Wher - ev - er blows the wel - come wind, It

Sail on, sail on, thou fear - less bark— Wher - ev - er blows the wel - come wind, It

Sail on, sail on, thou fear - less bark— Wher - ev - er blows the wel - come wind, It

## Sail on, my Bark

6

S can - not lead to scenes more dark, More sad — than those we leave — be - hind. Each

A can - not lead to scenes more dark, More sad than those we leave be - hind. Each

T can - not lead to scenes more dark, More sad than those we leave — be - hind. Each

B can - not lead to scenes more dark, More sad — than those we leave be - hind. Each

10

S wave that pass - es seems to say, "Tho' death be - neath our smile — may be, Less

A wave that pass - es seems to say, "Tho' death be - neath our smile may be, Less

T wave that pass - es seems to say, "Tho' death be - neath our smile may be, Less

B wave that pass - es seems to say, "Tho' death be - neath our smile may be, Less

14

S cold we are, less false — than they, Whose smil - ing wreck'd thy hopes and thee." —

A cold we are, less false than they, Whose smil - ing wreck'd thy hopes and thee." —

T cold we are, less false — than they, Whose smil - ing wreck'd thy hopes and thee." —

B cold we are, less false than they, Whose smil - ing wreck'd thy hopes and thee." —

# Sail on, my Bark

19

S Sail on, sail on— through end - less space— Through calm— through tem - pest— stop no more; The

A Sail on, sail on— through end - less space— Through calm— through tem - pest— stop no more; The

T Sail on, sail on— through end - less space— Through calm— through tem - pest— stop no more; The

B Sail on, sail on— through end - less space— Through calm— through tem - pest— stop no more; The

24

S storm - iest sea's a rest - ing - place To him\_\_ who leaves such hearts\_\_ on shore. Or—

A storm - iest sea's a rest - ing - place To him who leaves such hearts on shore. Or—

T storm - iest sea's a rest - ing - place To him who leaves such hearts\_\_ on shore. Or—

B storm - iest sea's a rest - ing - place To him\_\_ who leaves such hearts on shore. Or—

28

S if some de - sert land we meet, Where nev - er yet false - heart - ed men Pro -

A if some de - sert land we meet, Where nev - er yet false - heart - ed men Pro -

T if some de - sert land we meet, Where nev - er yet false - heart - ed men Pro -

B if some de - sert land we meet, Where nev - er yet false - heart - ed men Pro -

## Sail on, my Bark

32

S  
faned a world, that else — were sweet— Then rest thee, bark, but not till then. —

A  
faned a world, that else were sweet— Then rest thee, bark, but not till then. —

T  
faned a world, that else — were sweet— Then rest thee, bark, but not till then. —

B  
faned a world, that else were sweet— Then rest thee, bark, but not till then. —

Root & Cady  
(1868)

Sail on, sail on, thou fearless bark—  
Wherever blows the welcome wind,  
It cannot lead to scenes more dark,  
More sad than those we leave behind.  
Each wave that passes seems to say,  
“Though death beneath our smile may be,  
Less cold we are, less false than they,  
Whose smiling wreck’d thy hopes and thee.”

Sail on, sail on— through endless space—  
Through calm— through tempest— stop no more;  
The stormiest sea’s a resting-place  
To him who leaves such hearts on shore.  
Or— if some desert land we meet,  
Where never yet false-hearted men  
Profaned a world, that else were sweet—  
Then rest thee, bark, but not till then.

Thomas Moore (1779-1852)

**Chauncey Milton Wyman** (1834-1870) was born in Rockingham, Vermont. He attended a number of music conventions in Vermont and New Hampshire conducted by G. F. Root. At one, he became assistant director and attended a normal by Root in North Reading, Massachusetts. He conducted conventions in the Northeast and lived in Keene, New Hampshire, where he also organized an outstanding choir at the First Church. His wife was the church’s first organist when a pipe organ was installed in 1860. He joined Root and led conventions throughout the northern states. His conducting was highly regarded and he conducted the chorus and oratorio choir for Root’s sessions. At Root’s invitation, he went to Chicago. There, he published a collection of hymns and gospel songs, and worked with P. Bliss. Together they attended Dwight Moody’s meetings. Moody got his first impression of the power of singing in gospel work from these two men. Wyman briefly lived with Moody in Chicago. He also a music teacher at the State Normal School in South Bend, Indiana. He died in Keene of typhoid fever after travelling to his former home to conduct a large music festival.

### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

