



C.S.R.

The Sailor-Boy.

THE SAILOR-BOY.

He rose at dawn, and, fired with hope,
Shot o'er the seething harbor-bar,
And reach'd the ship and caught the rope,
And whistled to the morning-star.

And while he whistled long and loud
He heard a fierce mermaid cry,
"O boy, though thou art young and proud,
I see the place where thou wilt lie.

"The sands and yeasty surges mix
In caves about the dreary bay,
And on thy ribs the limpet sticks,
And in thy heart the scrawl shall play."

"Fool," he answer'd, "death is sure
To those that stay and those that roam;
But I will nevermore endure
To sit with empty hands at home.

"My mother clings about my neck,
My sisters crying, 'Stay, for shame!'
My father raves of death and wreck:
They are all to blame, they are all to blame.

"God help me! save I take my part
Of danger on the roaring sea,
A devil rises in my heart,
Far worse than any death to me."

THE SAILOR BOY.

W. G. CUSINS.

Adagio.

VOICE.

PIANO.

f

He

rose at dawn and, fired with hope, Shot o'er the seeth-ing har-bour-bar, And reach'd the ship and

mf

caught the rope, And whistled to the morn-ing star. And

L.H.

Ped.

THE SAILOR BOY.

while he whistled long and loud He heard a fierce mer-maid - en cry, "O boy, tho' thou art

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes, with a dynamic marking of *f* (forte) appearing in the right hand.

young and proud, I see the place where thou wilt lie.

rit. *poco più mosso.*

dim. rit. *p* *poco più mosso.*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* at the end. The piano accompaniment includes a *rit.* (ritardando) marking above the staff and a *dim. rit.* (diminuendo ritardando) marking in the left hand. The right hand has a *p* (piano) marking and a *poco più mosso.* marking. The piano part features a complex rhythmic pattern with many sixteenth notes and some rests.

The sands and yeast - y sur - ges mix In caves a - bout the

The third system shows the vocal line and piano accompaniment. The vocal line is mostly rests, with a few notes appearing later in the system. The piano accompaniment is highly rhythmic, featuring many sixteenth notes and some eighth notes. There are several *x* marks above notes in the piano part, likely indicating fingerings or specific articulation.

drea - ry bay, And on thy ribs the lim - pet sticks, And in thy heart the

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* at the end. The piano accompaniment continues with its complex rhythmic pattern, including many sixteenth notes and some eighth notes. There are several *x* marks above notes in the piano part.

THE SAILOR BOY.

scrawl shall play." "Fool," he an-swer'd, "death is sure To those that stay and

meno mosso.

sf *colla voce.* *sf*

those that roam, But I will nev - er more en - dure To sit with emp - ty hands at home.

Adagio. *p molto espressivo.*

My mo - ther clings a - bout my neck, My

Adagio. *pp*

Ped.

cres. *f* *Agitato.*

sis - - ters cry - - ing, 'Stay for shame;' My fa - ther raves of death and wreck,

Agitato. *f*

cres.

THE SAILOR-BOY.

Allegro molto. *ff*

They are all to blame, they are all to blame.

Allegro molto.

ff

Adagio. *ff quasi recitando.*

God help me! save I take my part Of

Adagio.

sf sf ff colla voce.

dan - ger on the roar - ing sea, A dev - il ris - es in my heart, Far

rit. molto.

worse than an - y death to me."

colla voce. f