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142

# MEG BLANE

## A RHAPSODY OF THE SEA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

ROBERT BUCHANAN

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 48.)

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# MEG BLANE

## A RHAPSODY OF THE SEA.

### PROLOGUE.

“ Lord, hearken to me !  
Save all poor souls at sea !  
Thy breath is on their cheeks—  
Their cheeks are wan with fear ;  
No man speaks,  
For who could hear ?

The wild white water screams,  
The wind cries loud ;  
The fireflaught gleams  
On tattered sail and shroud !

Under the red mast-light  
The hissing surges slip ;  
Thick reeks the storm of night  
Round him that steers the ship—  
And his eyes are blind,  
And he knows not where they run.  
Lord, be kind !

Whistle back Thy wind  
For the sake of Christ Thy Son ! ”

. . . Black was the oozy lift,  
Black were the sea and land ;  
Hither and thither, thick with foam and drift,  
Did the deep waters shift,  
Swinging with iron clash on stone and sand.  
Faintlier the heavy rain was falling,  
Faintlier, faintlier the wind was calling,  
With hollower echoes up the drifting dark !  
While the swift rockets shooting through the  
night  
Flash'd past the foam-fleck'd reef with phantom  
light,  
And shewed the piteous outline of the bark,  
Rising and falling like a living thing,  
Shuddering, shivering,  
While, howling beastlike, the white breakers  
there  
Spat blindness in the dank eyes of despair.

Then one cried, “ She has sunk ! ”—and on  
the shore  
Men shook, and on the heights the women cried ;  
But, lo ! the outline of the bark once more !  
While flashing faint the blue light rose and died.

Ah, God, put out Thy hand ! all for the sake  
Of little ones, and weary hearts that wake  
Be gentle ! chain the fierce waves with a chain !  
Let the gaunt seaman's little boys and girls  
Sit on his knee and play with his black curls  
Yet once again !

And breathe the frail lad safely through the  
foam  
Back to the hungry mother in her home !  
And spare the bad man with the frenzied eye ;  
Kiss him, for Christ's sake, bid Thy death  
go by—  
He hath no heart to die !

Now faintlier blew the wind, the thin rain ceased,  
The thick cloud cleared like smoke from off  
the strand,  
For, lo ! a bright blue glimmer in the East—  
God putting out His hand.

And overhead the rack grew thinner too,  
And through the smoky gorge  
The wind drave past the stars, and faint they  
flew  
Like sparks blown from a forge.

And now the thousand foam-flames o' the sea  
Hither and thither flashing visibly ;  
And gray lights hither and thither came and  
fled,  
Like dim shapes searching for the drownèd dead ;  
And where these shapes most thickly glimmer'd  
by,  
Out on the cruel reef the black hulk lay,  
And cast, against the kindling Eastern sky,  
Its shape gigantic on the shrouding spray.

MEG BLANE.

Silent upon the shore, the fishers fed  
Their eyes on horror, waiting for the close,  
When in the midst of them a shrill voice rose :  
" The boat ! the boat ! " it said.

Like creatures startled from a trance, they  
turned

To her who spake : tall in the midst stood she,  
With arms uplifted, and with eyes that yearned  
Out on the murmuring sea.

Some shrugging shoulders, homeward turned  
their eyes,

And others answered back in brutal speech ;  
But some, strong-hearted, uttering shouts and  
cries,

Followed the fearless woman up the beach.

A rush to seaward—black confusion—then  
A struggle with the surf upon the strand—  
'Mid shrieks of women, cries of desperate men,  
The long oars smite, the black boat springs  
from land !

Around the thick spray flies ;

The waves roll on and seem to overwhelm,  
With blowing hair and onward gazing eyes  
The woman stands erect, and grips the  
helm. . . .

Now fearless heart, Meg Blane, or all must die !  
Let not the skilled hand thwart the steadfast  
eye.

The crested wave comes near—crag-like it towers  
Above you, scattering round its chilly showers :  
One flutter of the hand, and all is done !  
Now steel thy heart, thou woman-hearted one !  
Softly the good helm guides ;

Round to the liquid ridge the boat leaps light—  
Hidden an instant—on the foaming height,  
Dripping and quivering like a bird it rides,  
Athwart the ragged rift the moon looms pale,  
Driven before the gale,

And making silvern shadows with her breath,  
Where on the shining sea it shimmereth ;  
And, lo ! the light illumines the reef ; 'tis shed  
Full on the wreck, as the dark boat draws nigh.  
A crash !—the wreck upon the reef is fled ;  
A scream !—and all is still beneath the sky,  
Save the wild waters as they whirl and cry.

EPILOGUE.

" Lord, hearken to me !  
Save all poor souls at sea !  
Thy breath is on their cheeks—  
Their cheeks are wan with fear ;  
No man speaks,  
For who could hear ?

The wild white water screams,  
The wind cries loud ;  
The fireflaught gleams  
On tattered sail and shroud !

Under the red mast-light  
The hissing surges slip ;  
Thick reeks the storm of night  
Round him that steers the ship—  
And his eyes are blind,  
And he knows not where they run.

Lord, be kind !  
Whistle back Thy wind  
For the sake of Christ Thy Son ! "

ROBERT BUCHANAN.

# MEG BLANE

## A Rhapsody of the Sea.

### PROLOGUE.

Robert Buchanan.

S. Coleridge-Taylor Op.48.

*Allegro molto agitato.* Mezzo-Soprano Solo. *appassionato*

"Lord, —

heark-en to me! Save all poor souls — at

dim. — — —

seal Thy breath — is on — their cheeks, —

*poco rit.* — — — *poco accel.*

Their cheeks — are wan — with fear, —

*poco rit.* *poco accel.*

*f* *a tempo*

No man speaks, For who could hear?

*mf* *a tempo*

The wild white wa- - ter

*sf* *mp*

*sf* *f*

screams, The wind cries loud;

*mf* *pp*

*mp* *dim.*

The fire - flaught gleams On tat - ter'd sail and

*mp* *dim.*

shroud

*mf* *f*

Un-der the red

*rall.* *p* *p a tempo* *2mp*

mast - - light The hiss - ing sur - - ges slip;

*mf* *dim.*

Thick reeks the storm of night Round

*p*

3 *A*

him that steers the ship And his eyes

are blind, And he knows not where they

4

run.

*mf* *cresc.* - *accel.* -

*a tempo*

Lord, be kind!

*accel.* *sf* *largamente* *mf* *f*

Whis-tle back Thy wind! \_\_\_\_\_ For the sake of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Whis-tle back Thy wind!" followed by a long horizontal line, and then "For the sake of". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords, primarily in the right hand, with some accompaniment in the left hand.

*f* *rall.* - - - *a tempo*  
Christ — Thy Soul!" \_\_\_\_\_

*mf* *cresc.* *accel.* *sf*

The second system continues the musical score. The vocal line has the lyrics "Christ — Thy Soul!" followed by a long horizontal line. Above the vocal line, there are performance markings: *f* (forte), *rall.* (ritardando), a fermata, and *a tempo*. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), *accel.* (accelerando), and *sf* (sforzando). The piano part features a mix of chords and moving lines in both hands.

*mf* *sf*

The third system shows the piano accompaniment continuing. It features a mix of chords and moving lines in both hands. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). The piano part concludes with a final chord in the right hand and a few notes in the left hand.

*sf* *rall.* *mf* *p*

The fourth system continues the piano accompaniment. It features a mix of chords and moving lines in both hands. Dynamic markings include *sf* (sforzando), *rall.* (ritardando), *mf* (mezzo-forte), and *p* (piano). The piano part concludes with a final chord in the right hand and a few notes in the left hand.



*Molto moderato.*

musical notation system 1: Treble clef, 4/4 time signature. The right hand has a whole note chord (F#4, A4, C5) with an accent (^) and dynamic *f*. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *misterioso* and *mp*.

musical notation system 2: Treble clef, 4/4 time signature. The right hand has a whole note chord (F#4, A4, C5) with an accent (^). The left hand continues the rhythmic accompaniment. Dynamics include *f*.

musical notation system 3: Treble clef, 4/4 time signature. The right hand has a melodic line with a slur and dynamic *mp cresc. molto*. The left hand has a rhythmic accompaniment. Dynamics include *f dim.*

musical notation system 4: Treble clef, 4/4 time signature. The right hand has a melodic line with a slur and dynamic *mp cresc. molto*. The left hand has a rhythmic accompaniment. Dynamics include *f dim.*

musical notation system 5: Treble clef, 4/4 time signature. The right hand has a melodic line with a slur and dynamic *cresc.*. The left hand has a rhythmic accompaniment. Dynamics include *sf*.

**CHORUS.**

Soprano. 1 *mf* *f*  
 Black was the ooz-y lift, \_\_\_\_\_

Alto. *mf* *f*  
 Black was the ooz-y lift, \_\_\_\_\_

Tenor. *mf* *f*  
 Black was the ooz-y lift, \_\_\_\_\_

Bass. *mf* *f*  
 Black was the ooz-y lift, \_\_\_\_\_

1

The first system of the chorus features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Black was the ooz-y lift,". The piano accompaniment begins with a *mf* dynamic and includes a first ending marked with a "1" above the staff.

Black were the sea and land, \_\_\_\_\_ Hither and thither,

Black were the sea and land, \_\_\_\_\_ Hither and thither,

Black were the sea and land, \_\_\_\_\_ Hither and thither,

Black were the sea and land, \_\_\_\_\_ Hither and thither,

1

The second system of the chorus continues the vocal parts and piano accompaniment. The vocal parts enter with the lyrics "Black were the sea and land, Hither and thither,". The piano accompaniment includes a first ending marked with a "1" above the staff and features *sf* (sforzando) dynamics.

thick with foam and drift, thick with foam and drift, Did the  
 thick with foam and drift, thick with foam and drift, Did the  
 thick with foam and drift, thick with foam and drift, Did the  
 thick with foam and drift, Did the

*sf* *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics underneath. The piano part is in bass clef. The lyrics are: 'thick with foam and drift, thick with foam and drift, Did the' repeated across the four vocal staves. The piano accompaniment features chords and moving lines in both hands, with dynamic markings *sf* (sforzando) in both staves.

deep waters shift, Swinging with iron — clash on stone and sand. 2  
 deep waters shift, Swinging with iron clash on stone and sand.  
 deep waters shift, Swinging with iron clash on stone and sand.  
 deep waters shift, Swinging with iron clash on stone and sand.

*ff* *ff* *ff* *ff* *mp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics underneath. The piano part is in bass clef. The lyrics are: 'deep waters shift, Swinging with iron — clash on stone and sand.' repeated across the four vocal staves. The piano accompaniment features chords and moving lines in both hands, with dynamic markings *ff* (fortissimo) and *mp* (mezzo-piano). A fermata is present over the final note of the first vocal line, and a '2' indicates a second ending. The piano part has a '2' above the final measure, indicating a second ending.

*mf* > Faint-li-er the heavy

*f* > > > *dim.* *mf*

Detailed description: This system contains the first vocal phrase and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a dynamic marking of *mf* and an accent. The piano accompaniment is on a grand staff (treble and bass clefs). The first part of the piano accompaniment is marked *f* and includes accents over several notes. The second part is marked *dim.* and the third part is marked *mf*. There are various musical notations such as slurs, accents, and dynamic markings throughout the system.

rain was fall-ing, Faint-li-er, faint-li-er the wind was call-ing, With *mp*

*mf* Faint - - - li-er the wind was call-ing,

*mf* > Faint-li-er, faint-li-er the wind was call-ing,

Detailed description: This system contains the second vocal phrase and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a dynamic marking of *mp*. The piano accompaniment is on a grand staff. The first part of the piano accompaniment is marked *mf*. The second part is marked *mf* and includes an accent. There are various musical notations such as slurs, accents, and dynamic markings throughout the system.

3

hollower echoes up the drifting dark! \_\_\_\_\_

While the swift rockets shooting through the

While the swift rockets shooting through the

*mp* *cresc.* *f*

Flash'd past the foam-fleck'd reef with phantom light, And

Flash'd past the foam-fleck'd reef with phantom light, . And

night \_\_\_\_\_ And

night \_\_\_\_\_ And

*sf* *sf*

shew'd the piteous out-line of the bark, Ris - ing and fall - ing like a

shew'd the out - line of the bark, Ris - ing and fall - ing like a

shew'd the out - line of the bark, Ris - ing and fall - ing like a

shew'd the out - line of the bark, Ris - ing and fall - ing like a

*mf* *f* *dim.*

4 *mp* *f*

liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the

liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the

liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the

liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the

4 *mp* *f*

*dim. e rit.*

white breakers there Spat blind - - ness in the dank eyes of des -

*dim. e rit.*

white breakers there Spat blind - - ness in the dank eyes of des -

*dim. e rit.*

white breakers there Spat blind - - ness in the dank eyes of des -

white breakers there Spat blind - - ness in the dank eyes of des -

*dim. e rit.*

*a tempo*

-pair. \_\_\_\_\_

-pair. \_\_\_\_\_

*a tempo*

-pair. \_\_\_\_\_

-pair. \_\_\_\_\_

*a tempo*

*mp*

*mf*

*a tempo*

## Mezzo-Soprano Solo.

5 *ff*

Then one cried, "She has sunk!"

*CRASC.* *sf* *sf*

*mf* *sf* *sf*

and on the shore Men shook, —

and on the shore Men shook, —



*mf*  
and on the heights the women cried, But, lo! the outline of the  
*mf*  
and on the heights the women cried, But, lo! the outline of the  
But, lo! the outline of the  
But, lo! the outline of the

*mf sf sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "and on the heights the women cried, But, lo! the outline of the". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf*, *sf*, and *sf*.

bark once more! While flashing faint the  
bark once more! While flashing faint the  
bark once more! While flashing faint the  
bark once more! While flashing faint the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "bark once more! While flashing faint the". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf*, *sf*, and *sf*.

dim. *p* *A*  
blue light rose and died.

dim. *p*  
blue light rose and died.

dim. *p* *A*  
blue light rose and died.

dim. *p*  
blue light rose and died.

dim. *rit.*

Detailed description: This block contains a musical score for four voices and piano accompaniment. The top four staves are vocal parts, each with the lyrics "blue light rose and died." The first three staves are in treble clef, and the fourth is in bass clef. The piano accompaniment is shown in the bottom two staves. The music is in 4/4 time and features a key signature of one sharp (F#). The piano part includes dynamic markings like *dim.* and *rit.* and uses various chord voicings and textures.

**6 Andante.** Mezzo-Soprano Solo. *mp*

Ah, God, put out Thy

*mf* *mp*

Detailed description: This block features a Mezzo-Soprano Solo section. It begins with a tempo marking of "6 Andante." and a dynamic of *mp*. The lyrics "Ah, God, put out Thy" are written below the vocal line. The piano accompaniment is in 4/4 time and includes dynamic markings of *mf* and *mp*. The music is in a key signature of one sharp (F#).

hand! — all — for the sake Of lit-tle ones, and wea-ry hearts that

*pp*

Detailed description: This block continues the vocal and piano accompaniment. The lyrics "hand! — all — for the sake Of lit-tle ones, and wea-ry hearts that" are written below the vocal line. The piano accompaniment is in 4/4 time and includes a dynamic marking of *pp*. The music is in a key signature of one sharp (F#).

wake. Be\_ gen-tle, be gen-tle, be gen-tle!

*rit.* *a tempo*

*rit. pp* *pp a tempo*

7

Chain the fierce waves with a chain,

*mp* *mf*

chain the fierce waves with a chain!

*f* *rit.*

*mf a tempo*

Let the gaunt sea - - man's lit-tle boys and

*mf a tempo*

girls \_\_\_\_\_ Sit on his knee and play\_ with his black

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#).

curls Yet once \_\_\_\_\_ a - gain!

*dim.*

The second system continues the vocal and piano parts. The vocal line has a long note followed by a rest. The piano accompaniment includes a *dim.* (diminuendo) marking. The key signature changes to two sharps (F# and C#).

And breathe the frail lad safe - ly through the foam\_

*p*

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *p* (piano) marking. The key signature remains two sharps.

*cresc.*

Back to the hun - gry mo-ther in her home! \_\_\_\_\_ And spare the

*mf cresc.* *f*

The fourth system concludes the page. The piano accompaniment includes *mf cresc.* and *f* (forte) markings. The key signature changes to one sharp (F#).

bad man with the fren - - zied eye; Kiss him, for

*f accel.*

*mf* *f accel.*

Christ's sake, bid Thy death go by — He hath no

*rall.* *mf* *rall.*

*rall.* *molto rit.* *p* *rall.*

8 heart to — die!

CHORUS.

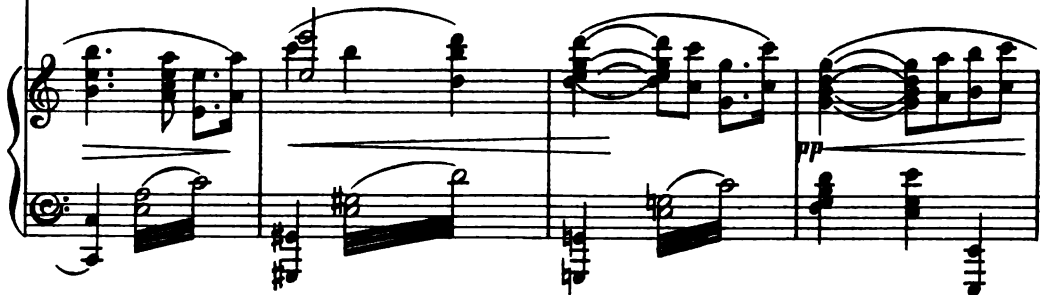
*mp* Ah, God put out Thy

*mp* Ah, God put out Thy

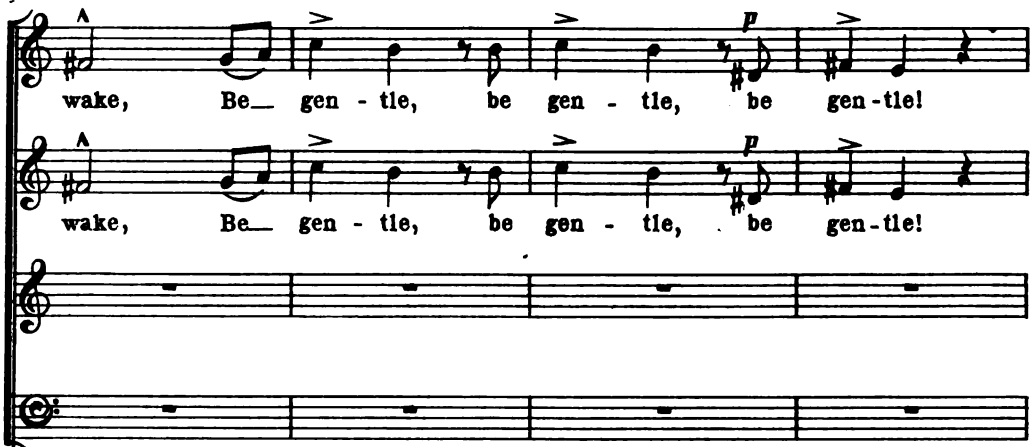
8 *pp* *a tempo* *mp*

*mp*  
all for the sake Of lit-tle ones, and wear-y hearts that  
*mp*  
all for the sake Of lit-tle ones, and wear-y hearts that

hand! \_\_\_\_\_  
hand! \_\_\_\_\_



wake, Be- gen - tle, be gen - tle, be gen-tle!  
wake, Be- gen - tle, be gen - tle, be gen-tle!



*dim.*  
*P*  
*Ped*



9 *Poco più mosso.*

*mf* *cresc.*  
 chain the fierce waves with a chain!

*mf* *cresc.*  
 chain the fierce waves with a chain!

*Poco più mosso.*

*f*

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'Poco più mosso'. Dynamics include 'mf cresc.' for the vocal entries and 'f' for the piano accompaniment. The piano part features complex chordal textures with triplets and slurs.

*f*

chain the fierce waves with a chain!

chain the fierce waves with a chain!

*mf* *cresc.* - - *f*

Detailed description: This system continues the vocal and piano parts. The vocal staves show a second vocal entry with a dynamic of 'f'. The piano accompaniment continues with complex textures, including triplets and slurs. Dynamics range from 'mf cresc.' to 'f'. The piano part has a more active bass line in this system.

*rit.* *a tempo*

*rit.* *mf a tempo*

Let the gaunt sea - - man's lit - tle boys and

*mf*

Let the gaunt sea - - man's lit - tle boys and

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The tempo is marked 'a tempo' with a 'rit.' (ritardando) hairpin above the first measure. The second system continues the vocal lines and piano accompaniment, with a 'mf' (mezzo-forte) dynamic marking. The lyrics are 'Let the gaunt sea - - man's lit - tle boys and'.

*rit.* *a tempo*

*mf*

Detailed description: This system shows the piano accompaniment for the second system. It features a treble and bass clef with a grand staff. The tempo is marked 'a tempo' with a 'rit.' hairpin above the first measure. The dynamic is marked 'mf'. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

Sit on his knee and play with his black curls Yet

Sit on his knee and play with his black curls Yet

girls \_\_\_\_\_

girls \_\_\_\_\_

Detailed description: This system contains the third system of music. It has two vocal staves and a piano accompaniment. The lyrics are 'Sit on his knee and play with his black curls Yet'. The piano accompaniment continues with the same eighth-note pattern. There are some rests in the vocal lines, indicated by 'girls \_\_\_\_\_'.

*dim.*

Detailed description: This system shows the piano accompaniment for the third system. It features a treble and bass clef with a grand staff. The tempo is marked 'a tempo' with a 'rit.' hairpin above the first measure. The dynamic is marked 'dim.' (diminuendo). The piano part continues with the eighth-note accompaniment and chords.



once a - gain!

once a - gain! once a - gain!

once a - gain! And breathe the

And breathe the

Detailed description: This system contains four staves. The top two staves are vocal lines. The first staff has the lyrics "once a - gain!". The second staff has "once a - gain!" followed by "once a - gain!". The third staff has "once a - gain!" followed by "And breathe the". The bottom staff is a piano accompaniment. Dynamics include *p* and *p>*. A fermata is placed over the first measure of the second vocal staff.

10

*p* *CRESC.*

Detailed description: This system contains two staves for piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music features complex chordal textures and arpeggiated figures. Dynamics include *p* and *CRESC.* (crescendo).

Back to the hun - gry

Back to the hun - gry

frail lad safe - ly through the foam

frail lad safe - ly through the foam

Detailed description: This system contains four staves. The top two staves are vocal lines. The first staff has the lyrics "Back to the hun - gry". The second staff has "Back to the hun - gry". The third staff has "frail lad safe - ly through the foam". The bottom staff is a piano accompaniment. Dynamics include *f* and *mf*. A fermata is placed over the first measure of the third vocal staff.

*f* *mf* *CRESC.*

Detailed description: This system contains two staves for piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music continues with complex textures. Dynamics include *f*, *mf*, and *CRESC.* (crescendo).

mo - ther in her home! \_\_\_\_\_

mo - ther in her home! \_\_\_\_\_

And spare the bad man with the

And spare the bad man with the

*f*

*sf*

*f accel.* - - - - *rall.*

Kiss him, for Christ's sake, bid Thy Death go

Kiss him, for Christ's sake, bid Thy Death go

fren - zied eye; — Kiss him, for Christ's sake, bid Thy Death go

fren - zied eye; — Kiss him, for Christ's sake, bid Thy Death go

*f accel.* - - - - *rall.*

*f accel.* - - - - *rall.*

by He hath no heart to die! by He hath no heart to die! by He hath no heart to die! by He hath no heart to die!

*mp rall.* *pp a tempo* *mp* *pp* *mp rall.* *pp a tempo* *mp* *pp*

*mp rall.* *pp a tempo*

*p a tempo* *CRSC.*

*f rall.* *mf*

*rall. - poco a poco pp*

*Allegro.*

mp

First system of piano accompaniment. Treble clef, key signature of one flat, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides harmonic support with chords and eighth notes. A dynamic marking of *mp* is present.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

*mf*

Third system of piano accompaniment. The dynamic marking changes to *mf*. The melodic line continues with some grace notes and slurs.

*dim.*

Fourth system of piano accompaniment. The dynamic marking changes to *dim.*. The piece concludes with a final melodic flourish.

12

*mp*

CHORUS.

Now faint - li - er

*mp*

Now faint - li - er

*mp*

Now faint - li - er

*mp*

Now faint - li - er

Now faint - li - er

Chorus section for four voices. Each voice part begins at measure 12. The lyrics are "Now faint - li - er". The dynamic marking is *mp*.

12

*mp*

Fifth system of piano accompaniment, starting at measure 12. It features triplet markings in the right hand and continues the harmonic accompaniment.

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

strand, For, lo! a

strand, For, lo! a

strand, For, lo! a

strand, For, lo!

mp cresc. dim. p

13

bright blue glim-mer in the East God put-ting out His  
 bright blue glim-mer in the East God put-ting out His  
 bright blue glim-mer in the East God put-ting out His  
 — a glim-mer in the East God put-ting out His

*ff* hand! *mf* And o -- ver  
*ff* hand! *mf* And o-ver  
*ff* hand! *mf* And o-ver  
*ff* hand! *mf* And o-ver

head the rack grew thinner too, And through the smoky gorge The  
 head the rack grew thin - - ner too, And through the  
 head the rack grew thin - - ner too, And through the

*poco a poco accel*

Wind drave past the stars, and faint they flew Like sparks—

*poco a poco accel*

gorge The Wind drave past the stars, Like sparks

*poco a poco accel*

gorge The Wind drave past the stars, Like sparks

Like sparks

*poco a poco accel.*

blown from a forge!

blown from a forge!

blown from a forge!

blown from a forge!

*Poco più mosso.*

*mp*

*rit.* - - - - - *mp* 14 *a tempo*

And now the thousand  
And now the thousand  
And now the thousand  
And now the thousand

14

*rit.* - - - - - *a tempo*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'And now the thousand'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A large number '14' is placed above the piano staff. The tempo markings 'rit.' and 'a tempo' are positioned above the piano staff.

foam-flames o' the Sea \_\_\_\_\_ Hither and thither flashing  
foam-flames o' the Sea Hither and thither flashing  
foam-flames o' the Sea \_\_\_\_\_ Hither and thither flashing  
foam-flames o' the Sea Hither and thither flashing

*mp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'foam-flames o' the Sea' and 'Hither and thither flashing'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A large number '14' is placed above the piano staff. The tempo marking 'mp' is positioned above the piano staff.



vis - i - bly; And gray lights hither and thither came — and

vis - i - bly; And gray lights hither and thither came and

vis - i - bly; And gray lights hither and thither came — and

vis - i - bly; And gray lights hither and thither came and

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

15 *mp*

And where these

*mp*

And where these

*mp*

And where these

*mp*

And where these

15

*p*

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

*mp*

Out on the cru - el reef the black hulk lay,

Out on the reef the black hulk lay,

Out on the reef the black hulk lay,

Out on the reef the black hulk lay,

*P*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'Out on the cru - el reef the black hulk lay,'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *P* (piano) is present.

— And cast, a - gainst the kind - ling Eas - tern

And cast, a - gainst the kind - ling Eas - tern

— And cast, a - gainst the kind - ling Eas - tern

— And cast, a - gainst the kind - ling Eas - tern

*TRV* *A*  
*CRSC.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are '— And cast, a - gainst the kind - ling Eas - tern'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. There are dynamic markings *TRV*, *A*, and *CRSC.* (crescendo).

*f* <sup>Λ</sup> sky, Its shape gi - gan - tic *dim.*

*f* <sup>Λ</sup> sky, Its shape on the *dim.*

*f* <sup>Λ</sup> sky, Its shape on the *dim.*

*f* <sup>Λ</sup> sky, Its shape on the

*f* *dim.*

*rall.* on the shroud - ing spray. *p*

shroud - - ing spray. *p*

*rall.* shroud - - ing spray. *p*

shroud - - ing spray. *p*

shroud - - ing spray. *p*

*rall.* *p*

*morendo* *pp*

CHORUS.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked *Moderato*. The key signature has two flats and the time signature is 4/4. The piano part includes dynamics *mf* and *sf*, and features triplet markings.

Si - lent up - on the shore, — the  
Si - lent up - on the shore, — the

Piano accompaniment for the first system, marked *Moderato*. It includes dynamics *sf*, *mp*, and *sf*, and features triplet markings.

Musical score for the second system, featuring vocal lines and piano accompaniment. The tempo is marked *Moderato*. The piano part includes dynamics *sf*, *mp*, and *sf*, and features triplet markings.

fishers fed their eyes on hor - ror,  
fishers fed their eyes on hor - ror, Wait - ing for the close, —  
Wait - ing for the close, —

Musical score for the third system, featuring vocal lines and piano accompaniment. The tempo is marked *18 Poco più mosso*. The piano part includes dynamics *p* and *mf*, and features an *accel.* marking.

When in the midst of them

wait - ing for the close,  
wait - ing for the close,

Piano accompaniment for the third system, marked *18 Poco più mosso*. It includes dynamics *p* and *sf*, and features an *accel.* marking.

a shrill voice rose: "The boat! the boat!" it said. *rall.*

*accel.* *ff* *rall.* *sf*

19 Allegro.

CHORUS.

Like crea - tures start - led from a

Like crea - tures start - led from a

Like crea - tures start - led from a

*f* *19 Allegro.* Like crea - tures start - led from a

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

*mf* tall in the midst stood she, With arms up - lift-ed, and with eyes that  
*mf* tall in the midst stood she, With arms up - lift-ed, and with eyes that  
*mf* tall in the midst stood she, With arms up - lift-ed, and with eyes that  
*mf* tall in the midst stood she, With arms up - lift-ed, and with eyes that

The first system of music features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass range. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are repeated on each vocal line. Dynamics include *mf* and *mp*. There are triplets in the piano accompaniment.

year'n'd Out on the murm - -'ring sea.  
 year'n'd Out on the murm - -'ring sea.  
 year'n'd Out on the murm - -'ring sea.  
 year'n'd Out on the murm - -'ring sea.

The second system of music features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass range. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are repeated on each vocal line. Dynamics include *p* and *mp*. There are triplets in the piano accompaniment.

*mf* Some, shrug - ging should - - ers,  
*mf* Some, shrug - ging should - - ers,  
*mf* Some, shrug - ging should - - ers,  
*mf* Some, shrug - ging should - - ers,

The third system of music features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass range. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are repeated on each vocal line. Dynamics include *mf*. There are triplets in the piano accompaniment.

*mf* >

And others answer'd back in  
 home - ward turn'd their eyes,

*mf* >

And others answer'd back in  
 home - ward turn'd their eyes,

20

*f* > *ff* >

bru - - tal speech; But some, strong-hearted, uttring shouts and

But some, strong-hearted, uttring shouts and

bru - - tal speech; But some, strong-hearted, uttring shouts and

But some, strong-hearted, uttring shouts and

*accel.*

cries, Follow'd the fear - less wo - man up the

cries, Follow'd the fear - less wo - man up the

*accel.*

cries, Follow'd the fear - less wo - man up the

cries, Follow'd the fear - less wo - man up the



*Poco più mosso.*

beach.  
beach.  
beach.

*Poco più mosso.*

*sf cresc. et accel. molto*

*Molto Allegro.*

*ff sf*

*sf f f cresc. -*

*rall. -*

CHORUS.

*rall. -*

*sf sf sf*

21 *Allegro furioso.*

rush to seaward— black con-fusion— then A struggle with the

rush to seaward— black con-fusion— then A struggle with the

rush to seaward— black con-fusion— then A struggle with the

rush to seaward— black con-fusion— then A struggle with the

*Allegro furioso.*

21

*sf*

*sf*

surf up - on the strand \_\_\_\_\_ 'Mid shrieks of women,

surf up - on the strand \_\_\_\_\_ 'Mid shrieks of women,

surf up - on the strand \_\_\_\_\_ 'Mid shrieks of women,

surf up - on the strand \_\_\_\_\_ 'Mid shrieks of women,

*sf*

*sf*

*sf*

cries of desperate men, The long oars smite, the

cries of desperate men, The long oars smite, the

cries of desperate men, The long oars smite, the

cries of desperate men, The long oars smite, the

*sf*

*sf*

black boat springs from land!

black boat springs from land!

black boat springs from land!

black boat springs from land!

*sf*

*sf*

*sf*

*mf* The waves roll

*mf* The waves roll

*mf* A - round the thick spray flies;

*mf* A - round the thick spray flies;

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a *fff* dynamic and includes triplet markings. The lyrics are: "The waves roll / The waves roll / A - round the thick spray flies; / A - round the thick spray flies;".

on and seem to o-ver - whelm. With blow - ing

on and seem to o-ver - whelm. With blow - ing

With blow - ing

With blow - ing

*cresc.*

Detailed description: This system contains the third and fourth systems of music. It features four vocal staves and a piano accompaniment. The lyrics are: "on and seem to o-ver - whelm. With blow - ing / on and seem to o-ver - whelm. With blow - ing / With blow - ing / With blow - ing". The piano part includes a *cresc.* marking and triplet markings.

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

*sf* *sf*

Detailed description: This system contains the fifth and sixth systems of music. It features four vocal staves and a piano accompaniment. The lyrics are: "hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and". The piano part includes *sf* markings.

grips the helm. Now fear-  
 grips the helm. Now fear-  
 grips the helm. Now fear-  
 grips the helm. Now fear-

23

-less heart, Meg Blane, or all must die! Let not the  
 -less heart, Meg Blane, or all must die! Let not the  
 -less heart, Meg Blane, or all must die! Let not the  
 -less heart, Meg Blane, or all must die! Let not the

skill'd hand thwart the steadfast eye!  
 skill'd hand thwart the steadfast eye!  
 skill'd hand thwart the steadfast eye!  
 skill'd hand thwart the steadfast eye!

The first system of the score shows a piano introduction. It consists of five staves. The top four staves are empty. The fifth staff is a grand staff (treble and bass clefs) containing the piano accompaniment. The music begins with a forte (*ff*) dynamic, featuring a series of chords in the right hand and a rhythmic pattern in the left hand. The piece concludes with a sforzando (*sf*) dynamic, marked with an accent (^) and a fermata.

The second system of the score features vocal lines and piano accompaniment. It consists of five staves. The top four staves are vocal staves, and the fifth staff is a grand staff for the piano. The lyrics are: "The crest - ed wave comes .. near,". The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic, followed by a sforzando (*sf*) dynamic, then a fortissimo (*fff*) dynamic, and finally returns to a mezzo-forte (*mf*) dynamic. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

The crest - ed wave comes .. near,

The crest - ed wave comes near,

The crest - ed wave comes near,

The crest - ed wave comes near,

The crest - ed wave comes near,

dim.  
crag - like it tow'rs A - bove you,  
crag - like it tow'rs A - bove you,  
crag - like it tow'rs A - bove you,  
crag - like it tow'rs A - bove you,

dim. dim.

mp  
scattring round its chil-ly show'rs:  
scattring round its chil-ly show'rs:  
scattring round its chil-ly show'rs:  
scattring round its chil-ly show'rs:

mp

First system of piano accompaniment. The right hand features a melodic line with accents and dynamics *dim.*, *mp*, and *pp*. The left hand provides a steady accompaniment with dynamics *s* and *pp*.

Second system of piano accompaniment. The right hand has a melodic line with dynamics *p*, *dim. rall.*, and *mp*. The left hand continues with dynamics *s* and *pp*.

Third system of piano accompaniment. The right hand features a melodic line with dynamics *dim.*, *rall.*, and *ppp*. The left hand continues with dynamics *s* and *pp*.

24 *Poco meno mosso.*  
*pp*

Vocal line with lyrics: "One flut - ter of the hand, — and all — is". The lyrics are repeated on three staves. Dynamics include *pp* and *ppp*.

24 *Poco meno mosso.*

Second system of piano accompaniment, consisting of empty staves.



done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

*pp*

25 *Tempo Allegro moderato.*

- heart - ed one!

- heart - ed one!

- heart - ed one!

- heart - ed one!

*pp*

25 *Tempo Allegro moderato.*

*pp* *mp*

First system of piano accompaniment. The right hand features a melodic line with slurs and a trill-like figure. The left hand has a bass line with triplets and chords.

Second system of piano accompaniment. The right hand continues the melodic line with slurs and accents. The left hand features triplets and a descending bass line.

Third system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs.

*pp*  
Soft - ly the good helm guides: \_\_\_\_\_

*pp*  
Soft - ly the good helm guides: \_\_\_\_\_

*pp*  
Soft - ly the good helm guides: \_\_\_\_\_

*pp*  
Soft - ly the good helm guides: \_\_\_\_\_

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and chords. The system concludes with the instruction *cresc. rall.*

26 *Molto moderato.*

*mf*

Round to the li - quid ridge the boat \_\_\_\_\_ leaps

*mf*

Round to the li - quid ridge the boat leaps

*mf*

Round to the li - quid ridge the boat \_\_\_\_\_ leaps

*mf*

Round to the li - quid ridge the boat \_\_\_\_\_ leaps

26 *Molto moderato.*

*mf*

light \_\_\_\_\_ -Hid - den, hidden an in - stant— on the

light \_\_\_\_\_ -Hid - den an in - stant— on the

light \_\_\_\_\_ -Hid - den an in - stant— on the

light \_\_\_\_\_ -Hid - den an in - stant— on the

*b#*

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and arpeggiated figures.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

The piano accompaniment includes dynamic markings: *CRSC.* and *f*.

27

*mp* Soft - ly the good helm guides, soft - ly the good helm

*mp* Soft - ly the good helm guides, soft - ly the good helm

*p* Soft - ly the good helm guides,

27

*mp*

A - thwart the rag-ged rift the Moon looms

guides; A - thwart the rag-ged rift the Moon looms

guides; A - thwart the rag-ged rift the Moon looms

soft - ly! A - thwart the rag-ged rift the Moon looms

pale, — Driv'n be-fore the gale, And making sil - - vern  
 pale, — Driv'n before the gale, And mak - ing sil - - vern  
 pale, — Driv'n before the gale, And making sil - - vern  
 pale, — Driv'n before the gale, And making sil - - vern

sha - dows with her breath, Where - on the shi - - ning Sea — it  
 sha - dows with her breath, — Where - on the shining Sea it  
 sha - dows with her breath, — Where - on the shining Sea it  
 sha - dows with her breath, Where - on the shining Sea it

28

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

28

*f*

*dim.* - - -

reef; 'tis shed Full on the wreck, as the

*dim.* - - -

reef; 'tis shed Full on the wreck, as the

*dim.* - - -

reef; 'tis shed Full on the wreck, as the

*dim.* - - -

reef; 'tis shed Full on the wreck, as the

*dim.* - - -

dark boat draws nigh. *accel.*

dark boat draws nigh. *p*

dark boat draws nigh. *p*

dark boat draws nigh. *accel.*

dark boat draws nigh. *p* *cresc.* - *- molto*

*accel.*

29 *Poco più mosso.*

*ff* *mf*

A crash! the wreck up-on the reef is fled;

*ff* *mf*

A crash! the wreck up-on the reef is fled;

*ff* *mf*

A crash! the wreck up-on the reef is fled;

*ff* *mf*

A crash! the wreck up-on the reef is fled;

*Poco più mosso.*

*sf* *dim.* *mf* *sf*



A scream! and all is still be-neath the sky,  
A scream! and all is still be-neath the sky,  
A scream! and all is still be-neath the sky,  
A scream! and all is still be-neath the sky,

*molto cresc.* *sf* *mp* *mf*

*rall.* *ff* *a tempo (molto Moderato.)*  
— Save the wild wa-ters, the wild  
— Save the wild wa-ters, the wild  
*rall.* *ff*  
— Save the wild wa-ters, the wild  
— Save the wild wa-ters, the wild  
*a tempo (molto Moderato.)*

*cresc.* *rall.* *ff* *ff*

*rall.* - - - *A*

wa - ters, the wild wa - ters as they whirl and  
 wa - ters, the wild wa - ters as they whirl and  
 wa - ters, the wild wa - ters as they whirl and  
 wa - ters, the wild wa - ters as they whirl and

*Prall.* - - - *f* - - -

30 *a tempo*

cry.  
 cry.  
 cry.  
 cry.

30 *ff a tempo*

*cresc.*

*p dim.* *poco a poco* *pp dim.* *ppp* *rall.*

EPILOGUE.

*Lento.*

Mezzo-Soprano Solo.

*mp molto espressivo*

Lord! hear-en to me! Save all poor souls at sea!

*mp* *f*

1 Soprano I.

*molto espressivo*

Lord! hear-en to me! Save all poor souls at sea!

Soprano II.

Lord! hear-en to me! Save all poor souls at sea!

Alto I.

Lord! hear-en to me! Save all poor souls at sea!

Alto II.

Lord! hear-en to me! Save all poor souls at sea!

1 Tenor I.

Lord! hear-en to me! Save all poor souls at sea!

Tenor II.

Lord! hear-en to me! Save all poor souls at sea!

Bass I.

Lord! hear-en to me! Save all poor souls at sea!

Bass II.

Lord! hear-en to me! Save all poor souls at sea!

*pp* *mp*

Thy breath is

*mf*

*mf* *pp*

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Thy breath is" and features a dynamic marking of *mf* with an accent. The piano accompaniment is written in a grand staff with treble and bass clefs. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *pp*. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and a prominent melodic line in the right hand.



on their cheeks — Their cheeks are wan with fear; —

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

*pp* *dim.* *pp*

2

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan with fear!

3

*mf*

*accel.*

No man speaks, For who could hear?\_\_\_\_\_

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

3

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

*mf*

No man speaks, For who could

3

*mf*

*accel.*

*cresc.*

*sf*

*rall. . . . a tempo*

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

*mp* *rall. . . . a tempo* *f* *mp*



4

The musical score consists of seven systems of staves. Each system includes a vocal line and a piano accompaniment. The lyrics are: "Save all poor souls at sea, Lord! heark-en to me!". The score features various musical notations including treble and bass clefs, time signatures, dynamic markings (f, p), and articulation marks. A large bracket on the left side groups the piano accompaniment parts. The final system shows a key signature change to D major and a piano dynamic marking.

Save all poor souls at sea, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

*dim.* - - - *dim.* - - -  
 Save all poor souls at sea, save all poor souls at  
 Save all poor souls at sea, save all poor souls, all poor souls at  
*dim.* - - - *dim.* - - -  
 Save all sea, save all poor souls at  
 Save all poor souls at sea, save all poor souls at  
*dim.* - - -  
 Save all poor souls at sea, save all poor souls at  
 Save all sea, save all poor souls at  
 me! Save all at sea, save all at  
*dim.* - - - *dim.* - - -  
 me! Save all at sea, save all at  
*p* *dim.* - - -

*Più agitato.* 5

The musical score consists of two systems. The first system contains six staves. The top two staves are vocal lines with lyrics: "sea! Their", "sea! Their", and "sea! Thy breath is on their cheeks Their". The next two staves are piano accompaniment for the vocal lines. The bottom two staves are piano accompaniment for the piano part, featuring triplets and dynamic markings like *pp*, *mp*, and *p*. The second system contains two staves, both piano accompaniment, with dynamic markings *p* and *mf*. The tempo marking *Più agitato.* 5 is repeated above the second system.

*poco accel.*

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

*poco accel.*

*pp* *sf*

6

rall. - - - - -

*poco agitato*

*f*

The wild white wa-ter

who could hear?

who could hear?

who could hear? Lord! heark-en to me!

who could hear? Lord! heark-en to me!

6

who could hear? Lord! heark-en to me!

who could hear? Lord! heark-en to me!

who could hear?

who could hear?

6

rall. - - - - -

*poco agitato*

*p*

*f*

*CRUSC.*

*ff* screams, The wind cries loud; *molto accel.*

*mf* The wild white wa-ter screams, The wind cries loud, the

*mf* The wild white wa-ter screams, The wind cries loud, the

*mf* The wild white wa-ter screams, The wind cries loud, the

*mf* The wild white wa-ter screams, The wind cries loud, the

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*mf* The wild white wa-ter screams, The wind cries loud, the

*mf* The wild white wa-ter screams, The wind cries loud, the

*molto accel.*

*sf*

*CRISE.*

- - *rall.* *7 a tempo*

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - - flaught

wind cries loud; The fire - - - flaught

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - - flaught

wind cries loud; The fire - - flaught

- - *rall.* *7 a tempo*

*ff* *mf*

tatt - er'd sail and shroud, the fire - flaught gleams on - *dim. -*

tatt - er'd sail and shroud, the fire - flaught gleams on - *dim. -*

gleams On sail and shroud, the fire - - flaught *dim. -*

gleams On sail and shroud, the fire - - flaught *dim. -*

tatt - er'd sail, on sail and shroud, the fire - - flaught *dim. -*

tatt - er'd sail, on sail and shroud, the fire - - flaught *dim. -*

gleams On sail and shroud, the fire - - flaught *dim. -*

gleams On sail and shroud, the fire - - flaught *dim. -*

*dim. -* *dim. -*



8 *mf*  
Un-der the red mast

*p*  
tatt - er'd sail and shroud!

*p*  
tatt - er'd sail and shroud!

*pp*  
gleams on tatt - er'd sail and shroud!

*pp*  
gleams on tatt - er'd sail and shroud!

8 *pp*  
gleams on tatt - er'd sail and shroud!

*pp*  
gleams on tatt - er'd sail and shroud!

*pp*  
gleams on sail and shroud!

*pp*  
gleams on sail and shroud!

8  
*pp* *f*

light. \_\_\_\_\_

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*pp*  
Un - der the red mast light The hiss - ing sur - ges

*mf*

*f* **9**

Thick reeks the storm of night \_\_\_\_\_

*ppa* *mf* *f*<sup>^</sup>

slip; \_\_\_\_\_ Thick reeks the storm of night \_\_\_\_\_ Round him \_\_\_\_\_

*ppa* *mf* *f*<sup>^</sup>

slip; \_\_\_\_\_ Thick reeks the storm of night \_\_\_\_\_ Round him \_\_\_\_\_

*ppa* *mf* *f*

slip; \_\_\_\_\_ Thick reeks the storm, the storm of night Round him that

*ppa* *mf* *f*

slip; \_\_\_\_\_ Thick reeks the storm, the storm of night Round him that

*ppa* **9** *mf* *f*<sup>></sup>

slip; \_\_\_\_\_ Thick reeks the storm of night \_\_\_\_\_ Round him that

*ppa* *mf* *f*<sup>></sup>

slip; \_\_\_\_\_ Thick reeks the storm of night \_\_\_\_\_ Round him that

*ppa* *mf* *f*<sup>></sup>

slip; \_\_\_\_\_ Thick \_\_\_\_\_ reeks the storm of night Round him that

*ppa* *mf* *f*<sup>></sup>

slip; \_\_\_\_\_ Thick \_\_\_\_\_ reeks the storm of night Round him that

**9**

that steers the ship. And his eyes are blind, And he knows not

that steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

10

*a tempo*

*f*

His eyes — are blind, And he knows not.

*pp*

where they

run!

*pp*

where they

run!

*pp*

where they

run!

*pp*

where they

run!

10

*pp*

where they

run!

*pp*

where they

run!

*pp*

where they

run!

*pp*

where they

run!

*a tempo*

10

*mf*

*sf*

*mf* *sf*

*dim. - - - rall. -*

where they run, \_\_\_\_\_ he knows not where they run, \_\_\_\_\_ he

*pp* *dim. - - - rall. -*

11

knows not where they run. \_\_\_\_\_

*pp* Lord, \_\_\_\_\_ be

*pp* Lord, \_\_\_\_\_ be

*pp* Lord, \_\_\_\_\_ be

*pp* Lord, \_\_\_\_\_ be

*pp* Lord, \_\_\_\_\_ be

*pp* Lord, \_\_\_\_\_ be

11

*ppp* *pp*

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

*pp* *sf*

11807

Detailed description: This is a page of a musical score, numbered 78. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 2/4 time. The vocal line has the lyrics: "kind! Whis-tle back Thy wind!". The score is arranged in six systems. Each system consists of a grand staff (treble and bass clefs) for the piano and a single staff for the voice. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *sf* (sforzando). The vocal line includes phrasing slurs and accents. The bottom system shows a change in piano texture with a *pp* marking and a *sf* marking, indicating a shift in dynamics and intensity.

The musical score consists of eight systems. The first seven systems each feature a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clefs. The lyrics are: "Lord, be kind! Whistle back Thy". The piano part includes dynamic markings such as *f* and *sf*, and articulation like accents and slurs. The eighth system shows a more complex piano accompaniment with multiple voices in the right hand and a bass line in the left hand, with dynamics *sf* and *CRESC.*.



# 12

*largamente*

wind! For the sake of Christ Thy Son,

wind! For the sake of Christ Thy Son,

wind! For the sake of Christ Thy Son,

wind! For the sake of Christ Thy Son, for the

wind! For the sake of Christ Thy Son,

wind! For the sake of Christ Thy Son,

*sf* *mf cresc.* *ff*

12 *largamente*

rall. - - -

For the sake \_\_\_\_\_ of Christ Thy

*dim.* *pp* for the sake \_\_\_\_\_ of Christ Thy

*dim.* *pp* for the sake \_\_\_\_\_ of Christ Thy

*dim.* *pp* of Christ, for the sake \_\_\_\_\_ of Christ Thy

*dim.* *pp* of Christ, for the sake \_\_\_\_\_ of Christ Thy

*pp* sake of Christ, \_\_\_\_\_ for the sake \_\_\_\_\_ of Christ Thy

*pp* sake of Christ, \_\_\_\_\_ for the sake \_\_\_\_\_ of Christ Thy

*dim.* *pp* of Christ, Thy Son, \_\_\_\_\_ of Christ Thy

*dim.* *pp* of Christ, Thy Son, \_\_\_\_\_ of Christ Thy

*dim.* *pp* of Christ, Thy Son, \_\_\_\_\_ of Christ Thy

*pp* of Christ, Thy Son, \_\_\_\_\_ of Christ Thy

rall. - - -

13 *a tempo*

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of six staves. The top two staves are vocal lines, each starting with the lyrics "Son!". The bottom four staves are piano accompaniment, with the top two staves in treble clef and the bottom two in bass clef. The tempo is marked *a tempo* and the dynamic is *pp* with an accent (^).

Musical score for the second system, featuring piano accompaniment with lyrics. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked *a tempo* and the dynamic is *mp*. The lyrics are "- en - - - - da" and "rall. - - - -". The dynamic *pp* is indicated at the end of the system.