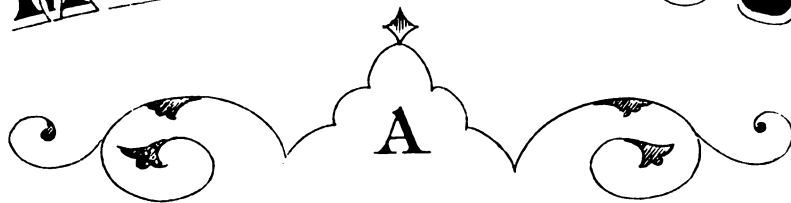


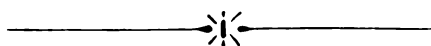
HOMeward BOUND,



Cantata,



J. F. H. READ.



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(IN SCORE)

London.

STANLEY LUCAS, WEBER & CO

84, NEW BOND STREET & 325, OXFORD STREET, W.

THE ORCHESTRAL PARTS IN MS. CAN BE OBTAINED ON APPLICATION TO THE PUBLISHER.

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“In piam memoriam filii carissimi hoc melos dedicatum est.”

This Cantata was written in 1868 for the Walthamstow Musical Society, which had just then been formed, and was several times performed by that Society, as well as by the Hackney Choral Association. At the request of several friends it is now published. Both words and music have been entirely re-modelled and re-written ; the former, by Mr. Vincent Amcotts, to whom my best thanks are due.

THE STORY.

PART I.

The Scene is on the deck of the "Halcyon," homeward bound from India, and the evening is being passed with songs and dancing. Among the passengers are Harold (an officer returning home) and his wife Constance. The land is in sight, and he points out to her his home among the hills. Suddenly during the dance the ship strikes on a sunken rock. Alarm and confusion prevail ; guns are fired for help, the ship meantime settling down.

PART II.

The Scene is on shore, and the action is supposed to take place at the same time as Part I. Lady Anna, the mother of Harold, is anxiously expecting his arrival. The villagers express their hopes for his safe return. An alarm-gun is heard. Lady Anna hastens to the shore, and witnesses the spectacle of the wreck. The life-boat is launched, and all finally reach land in safety.

HOMeward BOUND:

A Cantata.

CHARACTERS.

ON BOARD.

HAROLD, an Officer returning homeTenor.
CONSTANCE, his WifeSoprano.
Captain of the "Halcyon".....Bass.
CHORUS—Soldiers, Sailors, and Passengers.

ON SHORE.

LADY ANNA, Mother of HaroldContralto.
CHORUS—Villagers, Life-Boat Crew, &c., &c.

PART I:

Deck of the "Halcyon." Sunset.

CHORUS.

RULER of Ocean! hearken to Thy people's prayer;
Guard us, through the night-hour, with Thy tender care;
While we, sleeping, trust Thee, watch us from above;
From all storm and tempest, shield us in Thy love.
Thou hast been beside us 'mid the billows' foam,
In Thy mercy guide us safely to our home.

See the glorious sun declining
In the golden western wave,
Ruddy glories round him shining,
Purple haloes o'er his grave:
See what beauteous plains arise,
Dreams of homes beyond the skies.

Slowly, slowly, slowly sinking,
Fainter now his rays appear,
Daylight from the earth is shrinking,
And the moonlight glimmers clear;
Silvering in paly streams,
The dancing crests beneath its beams.

RECIT.

CAPTAIN. 'Tis our last night: to be together, friends,
Let us enjoy the hour, while moonlight lends
So great a charm unto the peaceful scene;
The sea is calm, as though it ne'er had been
Aroused by tempests. Let us troll a stave,
And dance away our last night on the wave.

DANCE AND CHORUS.

Hurrah for home ! our gallant barque
 Hath safely ploughed the main ;
 And now we raise our voices high,
 To greet our home again,
 Our noble shore—our foam-girt strand—
 Our own, our glorious English land.

AIR.

CONSTANCE. Home ! word of happiness and peace to those
 Who upon life's rough billows have been tossed ;
 How thoughts of thee sustain us 'mid our woes—
 How bitter are thy memories when lost.
 Beloved Home ! abode of calm content !
 Fain would I tread once more that hallowed ground.
 There henceforth be my life serenely spent,
 There in my latest hour may I be found !
 Like a sunny gleam from a darkling sky,
 Like a lovely dream too soon gone by,
 Like the light that glows from a distant star,
 So is home to those who wander afar.
 Kind Fate ! befriend us
 And quickly send us
 Thither where our loved ones are
 Waiting to greet us from afar.

RECIT.

HAROLD. Now Captain, have you not some tale to tell,
 Some ballad of the sea you love so well ?
 A jovial ditty, or a doleful strain,
 The joys, the perils of the mighty main ?

CAPTAIN. Nay, none of these ! a softer theme I'll choose,
 Alas ! that those we love too oft we lose !

AIR.

The sunbeams glimmered on the tide,
 The sails were spread, the anchor weighed,
 When Mary last stood by my side,
 And for my safe returning prayed.
 "This voyage must be the last," said she,
 "Then thou wilt ever stay with me."

We flew ; for Heaven heard her prayer :
 Once more I trod old England's shore,
 But Mary's welcome was not there,
 That gentle, loving life was o'er.
 A little grave they showed to me,
 My love's sole trace—save memory.

And now my barque's my only love,
 The nightly rolling sea my home ;
 My hope, my gentle bride above,
 I feel her near where'er I roam.
 O may this heart united be
 With hers in Heaven—Eternally !

MARCH AND CHORUS.

No more on India's scorching plain
 Our weary feet shall drag along,
 But soon we'll see our home again !
 Home ! where all joys and pleasures throng.
 A long farewell to the burning sand !
 Welcome ! our own, our native land.

Cheer, boys ! to-morrow's eve we'll see
 Our wives and little ones again ;
 The thought of what their joy will be
 Atones for hours of toil and pain ;
 Then hail to the land of the girding foam—
 Hail to our own dear native home.

DUET.

HAROLD. Mark, dearest one, yon swelling fern-clad hill,
 Whereon the moonlight's gentle beams are sleeping ;
 Along its rounded base a murmuring rill,
 That babbles music, through the vale is creeping :
 Henceforth, my love, there is our home to be,
 What bliss to share that tranquil lot with thee !

Beside yon streamlet stands an aged tower
 O'ergrown with ivy ; and within its shade,
 Where roses twine above a fragrant bower,
 And waft their gentle breath along the glade,
 An ancient mansion stands : our home to be,
 What bliss to share that tranquil lot with thee !

CONSTANCE. After long exile, after wild unrest,
 O my beloved ! how sweet it is to feel
 That we no more shall wander from our nest
 Until oblivion o'er us gently steal
 And if a home like this be dear to me,
 How doubly, doubly dear when shared with thee.

CONSTANCE AND HAROLD. When the voyage is over,
 Its perils past,
 How gladly the rover,
 Treads land at last !
 At the joy of meeting,
 How each heart bounds,
 As with shouts of greeting
 The air resounds.

DANCE AND CHORUS.

Hail to the land of the girding foam—
 Hail to our own dear native home.

(The Vessel suddenly strikes on a sunken rock.)

CHORUS.

Oh Heaven! the vessel's struck! Amid our joy
 Must cruel fate thus all our hopes destroy!
 Oh, save us! Must we then our native shore
 See thus so near, and never press it more! (*Gun.*)
 Hark! the alarm gun blazes through the gloom,
 Haste ye, Oh! haste to lend a helping hand,
 Oh! save us! English hearts, from such a doom,
 And let us gain, once more, our native land.

RECIT.

CAPTAIN. Be cool, be steady, men! there is a Power
 Who watches o'er us in the darkest hour.
 Courage, true hearts! And let this be your boast
 To brave all danger, each one at his post;
 Sound the alarm again, the cannon's roar
 Shall call assistance from the land once more.

CHORUS.

Father! hear our wailing cry,
 Thus to Thy mercy-seat ascending:
 Save us, in our agony,
 From the dreadful death impending;
 Hear our heartfelt earnest prayer—
 In Thy mercy, spare—oh spare!

CONSTANCE. Alas, 'twill soon be o'er! Oh, husband mine!
 Alike in death, in life for ever thine;
 Thank Him for this, beloved, that thou and I,
 In life united, may together die;

CONSTANCE and } Clasp me, my own, O Thou who gav'st our love
 HAROLD. } Take Thou our souls to re-unite above.

CHORUS.

The sea rushes in thro' the timbers riven,
There opens before us a watery grave.
And must we perish? O God in Heaven!
Thou who alone hast power to save,
Hear our heartfelt, earnest prayer,
Spare us, in Thy love, Oh! spare.

END OF PART I.

PART II.

On Shore. Evening. (LADY ANNA alone.)

RECIT.

LADY ANNA. Oh! hour of joy, when once again beholding
 The son whom I have missed for many years :
 What dreams of happiness are now unfolding
 Before mine eyes bedimmed with happy tears !
 To-morrow ! Ah ! how slowly are ye winging
 Your flight, ye hours !—how tardy is your pace,
 Would that these arms of mine were fondly clinging
 Around my children, in a sweet embrace.

BALLAD.

A Mother's love—ah ! none can tell
 Who have not such sweet feelings known,
 What happy thoughts my bosom swell,
 What blissful dreams are now my own.
 He comes ! long weary years have passed
 Since he went forth :—But Thou above
 Hast spared him to return at last,
 And bless once more a Mother's love.
 Another love may fade and die
 Repulsed : but like the gentle flower
 That hails the monarch of the sky
 From dawn until the evening hour,
 And, when he fadeth from the earth,
 Its petals strews upon the plain,
 A mother's love endures from birth,
 Till earth its object claims again.

(Music of Villagers approaching.)

RECIT.

But see ! the villagers draw near,
 Their kindly purpose I divine,
 With words of hope they come to cheer
 This anxious mother heart of mine.

CHORUS.

God grant our squire may soon arrive,
 His mother's heart to cheer :
 With heartfelt wishes let us strive
 To welcome him ; may he long thrive
 To bless our people here.

God grant him and the bonny bride
 He's won across the foam,
 A safe return !—at eventide,
 To-morrow, will we here abide
 His joyful coming home.

May the sea be smooth, and the stars be bright,
 For the welcome guest who comes to night,
 May the winds be still, and the moon give light
 O'er his homeward path to-night.

Sleep, O Lady, sleep, and rest,
 May thy slumbering eyes be blest
 With the visionary sight
 Of thy son, thy heart's delight !

RECIT. AND SCENA.

LADY ANNA. How calmly doth the day depart ?
 But ah ! this over anxious heart,
 By hope caressed, by fear oppressed,
 Poor beating heart, it cannot rest.
 What if some danger of the sea,
 Should hold my darling back from me ?

(Distant gun.)

Great Heaven ! what means that sudden gun ?
 Some ship in peril ! Oh ! my son !
 If it be his ? Down let me go,
 Down to the beach, and there the worst I'll know.

Oh ! what a piteous scene is here !
 Just was my dim foreboding fear,
 For there before my tearful eyes
 A noble vessel stranded lies,
 And he may be on yonder deck ;
 Oh ! save him, save him from the wreck.

(Prayer from ship faintly heard.)

Hark ! faintly wafted thro' the air,
 Comes o'er the sea a suppliant prayer.
 Haste to their rescue all who can,
 Quick for their aid the life-boat man ;
 Nerve, nerve your hearts, your arms, ye brave,
 These drowning fellow men to save.

CHORUS (LIFE-BOAT'S CREW, &c., *returning*).

O'er the leaping brine we fly,
 While the thunder rolls o'erhead :
 While the lightning tears the sky,
 And the deadly bolt is sped,
 And the foaming crests leap high,
 From their dark and silent bed.

Then hurrah for the lifeboat's crew,
 Who glide o'er the swelling wave ;
 And hurrah for the hearts so true
 Whose mission is to save.

To the lover we give back
 The one whom he holds so dear,
 And our mercy-path we track,
 The parent's heart to cheer :
 Our arms are never slack,
 And our breasts are foes to fear.

Then hurrah, &c.

CAPTAIN. Farewell, old ship ! We've roamed the seas together,
 Round the wide world, thro' many a changing year,
 Through all the shifty moods of wind and weather ;
 Farewell, old friend ! Farewell, companion dear !

CHORUS.—FINALE.

Praised be Thou ! whose mighty arm
 Snatched us from a watery grave,
 And 'mid danger's wild alarm,
 Saved us from the whelming wave :
 Oh ! how grateful should we be,
 Providence Divine ! to Thee.

HAROLD. I thank Thee, Father, Thou my wife
 Hast given to my care again.

CONSTANCE. I bless Thee, Thou hast spared his life,
 And turned not all my joy to pain.

CHORUS.

Praised ! for ever prais'd be He,
 Who hath spared our sinful souls,
 While the leaping, baffled sea,
 O'er our fated vessel rolls.
 Oh ! how grateful should we be,
 Providence Divine ! to Thee.

THE END.

HOMeward BOUND.

Nº 1—INTRODUCTION AND CHORUS.

Ruler of Ocean.

(ON BOARD THE "HALCYON")

J. F. H. READ.

Adagio. (♩ = 92.)

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Adagio' with a quarter note equal to 92 beats per minute. The first system includes a *pp* (pianissimo) dynamic marking and a *f* (forte) dynamic marking. The second system includes a *p* (piano) dynamic marking. The third system includes a *f* (forte) dynamic marking. The fourth system includes a *p* (piano) dynamic marking. The score features various musical notations including slurs, ties, and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with some rests and dynamic markings.

Second system of musical notation, starting with an 8-measure rest in the treble clef. The bass clef contains a series of chords with a *cres.* (crescendo) marking.

Third system of musical notation, featuring an 8-measure rest in the treble clef. The bass clef contains chords and some melodic lines.

Fourth system of musical notation, featuring an 8-measure rest in the treble clef. The bass clef contains chords and melodic lines.

Fifth system of musical notation, featuring an 8-measure rest in the treble clef. The bass clef contains chords and melodic lines, with *pp trem.* and *pp* markings.

Sixth system of musical notation, featuring an 8-measure rest in the treble clef. The bass clef contains chords and melodic lines, with *cres. poco a poco* and *rall.* markings.

CHORUS.

SOPRANO.

ff Ru - ler of o - cean! hear - ken to Thy peo - ple's pray'r; Guard us

ALTO.

Ru - ler of o - cean! hear - ken to Thy peo - ple's pray'r; Guard us

TENOR.

Ru - ler of o - cean! hear - ken to Thy peo - ple's pray'r; Guard us

BASS.

Ru - ler of o - cean! hear - ken to Thy peo - ple's pray'r; Guard us

PIANO.

ff

through the night hour with Thy ten - der care;

through the night hour with Thy ten - der care;

through the night hour with Thy ten - der care; While we sleeping trust Thee

through the night hour with Thy ten - der care; While we sleeping trust Thee

1st & 2nd TEN.

1st & 2nd BASS.

watch us from a - bove, From all storm and tem - pest shield us in Thy love.

watch us from a - bove, From all storm and tem - pest shield us in Thy love.

1st & 2nd SOP.

p
Thou hast been be - side us 'mid the bil - low's foam..... In Thy mer - cy

1st & 2nd ALTO.
Thou hast been be - side us 'mid the bil - low's bil - low's foam In Thy mer - cy

guide us safely to our home. *ff* Ru - ler of o - cean

guide us safely to our home. Ru - ler of o - cean

Ru - ler of o - cean

Ru - ler of o - cean

tr *ff* Ru - ler of o - cean

hear. ken to Thy peo - ple's pray'r Guard us through the night hour with Thy

hear. ken to Thy peo - ple's pray'r Guard us through the night hour with Thy

hear. ken to Thy peo - ple's pray'r Guard us through the night hour with Thy

g hear. ken to Thy peo - ple's pray'r Guard us through the night hour with Thy

tender care, Guard us with Thy ten - der care.

tender care, Guard us with Thy ten - der care.

tender care, Guard us with Thy ten - der care.

tender care, Guard us with Thy ten - der care.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "tender care, Guard us with Thy ten - der care." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an '8'.

Moderato. (♩. = 88.)

The second system of the score consists of four vocal staves and a piano accompaniment. The tempo is marked "Moderato. (♩. = 88.)". The key signature is one sharp (F#). The vocal parts are mostly empty, with some rests. The piano accompaniment is also mostly empty, with some rests.

Moderato. (♩. = 88.)

The third system of the score consists of four vocal staves and a piano accompaniment. The tempo is marked "Moderato. (♩. = 88.)". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an '8'. The vocal parts are mostly empty, with some rests.

See the glo - rious sun de - clin - ing In the gold - en

The fourth system of the score consists of four vocal staves and a piano accompaniment. The lyrics are: "See the glo - rious sun de - clin - ing In the gold - en". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an '8'. The vocal parts are mostly empty, with some rests.

west - ern wave See the glo - rious sun see the glo - rious sun
 See the glo - rious sun de - clin - ing

fz In the gold - en west - ern wave *fz* In the gold - en
p See the sun see the sun In the gold - en
 See the sun see the sun
 See the sun see the sun

A p west - ern wave Rud - dy glo - ries round him shin - ing
 west - ern wave Rud - dy glo - ries round him shin - ing
 See the glo - rious sun de - clin - ing

Pur - ple ha - loes o'er his..... grave,..... See... the....
 Pur - ple ha - loes o'er his grave,..... See the....
 In..... the gold - en..... west - ern..... wave,..... See the glo - rious
 See..... the

glo - rious sun de - - clin - ing In..... the gold - en
 glo - rious sun de - - clin - ing In the wave,
 sun..... de - - clin - ing In the wave,
 glo - rious sun..... de - clin - ing In the wave,

west - - ern wave,..... In..... the..... gold - en west - ern....
 In the wave, In..... the..... gold - en west - ern....
 In the wave, In the gold - en
 In the wave, In the gold - en

wave..... In..... the..... gold - en..... west - ern..... wave

wave..... In the gold - en west - ern wave

wave In..... the..... gold - en wave..... Rud - dy

wave In..... the gold - en . west - ern wave

B

Pur - ple ha - loes

glo - ries round him shin - ing

Rud - dy glo - ries round him shin -

o'er his grave Rud - dy glo - ries round him shin -

Rud - dy glo - ries round him shin -

rall.

ing Pur - ple ha - loes, pur - ple ha - loes o'er his
 ing Pur - ple ha - loes, pur - ple ha - loes o'er his
 ing Pur - ple ha - loes, pur - ple ha - loes o'er his
 Pur - ple ha - loes, ha - loes o'er his

grave. See what beau - teous plains a - rise,
 grave. See what beau - teous plains a - rise,
 grave. See what beau - teous plains a - rise,
 grave. See what

Dreams of homes be - yond the skies, Dreams of homes be -
 Dreams of homes be - yond the skies, Dreams of homes be -
 plains a - rise..... Dreams of homes, homes be -
 beau - teous plains, what beau - teous plains be - yond

yond the skies See what

yond the skies See what beau-teous plains a -

yond the skies See what beau - teous plains a -

..... the skies

beau-teous plains dreams of homes be - yond the skies, Dreams of

rise..... Dreams of homes be - yond the skies, Dreams of

rise Dreams of homes be - yond the skies, Dreams of

See what dreams of homes be - yond the skies, be -

homes beyond be - yond the skies

homes be - yond the skies

homes beyond be - yond the skies

yond..... the skies

p

cres.

8

D pp
 Slow - ly, slow - ly, slow - ly
 Slow ly slow ly
 Slow - ly, slow - ly, slow - ly

g.....
 Slow ly, slow ly,
dim. *pp*

sink - ing, Faint - er now his rays..... ap - pear.....
 sink - ing, Faint er, faint er
 slow - ly, Faint er, faint er

sink - ing, Faint er, faint er

Day - light from the..... earth is..... shrink - ing..... And the moon - light,

Day - light from the..... earth is shrink - ing And the moon - light,

Day - light from - the earth is shrink - ing And the moon - light,

Day - light from the earth is shrink - ing And the moon - light

moon - light, moon - light glim - mers clear. Faint - er

and the moonlight, moon - light glim - mers clear. Faint - er

and the moonlight, moon - light glim - mers clear. Faint

now his rays..... ap - pear, his rays ap -

now his rays..... ap - pear. Faint - er now his rays ap -

his rays..... ap - pear. Faint - er now his rays ap -

er ap - pear Faint er his

pear *pp* Slow - ly sink - ing, slow - ly *cres*

pear Slow - ly sink - ing, sink - ing, slow - ly

pear Slow - ly sink - ing, sink - ing, slow - ly

rays Slow

sink - ing, slow - ly sink - ing, See the glo - ri - ous sun de -

sink - ing, slow - ly sink - ing, See the glo - ri - ous sun de -

sink - ing, slow - ly sink - ing, See the glo - ri - ous sun de -

ly sink - ing, See the glo - ri - ous sun de -

cen *do* *Ef*

clin - ing In the gold - en west - ern wave

clin - ing In the gold - en west - ern wave

clin - ing In the gold - en west - ern wave

clin - ing In the gold - en west - ern wave

Day - light from the earth is..... shrinking, And the moonlight
 Day - light from the earth is shrinking, And the moon
 Day - light from the earth is..... shriuk - ing, And the moon
 Day - light from the earth is shrink - ing, And the moon

glim - mers clear..... And the moon - light glim - mers
 glim - mers clear And the moon - light glim - mers
 glim - mers clear And the moon - light glim - mers
 glim - mers clear And the moon - light glim - mers

clear. *p* Sil - ver - ing the
 clear. *p* Sil - ver - ing in streams the
 clear. *p* Sil - ver - ing..... in pa - ly streams
 clear. *p* Dane - ing

rall. G

neath its beams, be - neath, be - neath its beams

neath its beams, be - neath, be - neath its beams *p* Slow - ly,

neath its beams, be - neath, be - neath its beams

neath its beams, be - neath its beams

p G

Slow - ly..... sink - ing his

slow - ly, slow - ly..... sink - ing his

Slow - ly sink - ing his

Slow - ly sink - ing,

rays ap - pear, his rays ap -

rays ap - pear, his rays ap -

rays ap - pear, his rays ap -

sink ing his rays ap - pear.....

pear Slow - ly, slow - ly, slow - ly sink - ing,

pear Slow - ly, slow - ly, slow - ly sink - ing,

pear Slow - ly, slow - ly, slow - ly sink - ing,

Slow - ly, slow - ly, slow - ly, slow - ly sink - ing,

sinking, sinking, sinking, slow

sinking, sinking, sinking, slow

sinking, sinking, sinking, slow

sinking, sinking, sinking, slow - ly his rays ap - pear

ly sink - ing

ly sink - ing

ly sink - ing

slow - ly sink - ing

N^o 2 - RECIT DANCE AND CHORUS.

'Tis our last night.

CAPTAIN of HALCYON.

f

'Tis our last night to be to - ge - ther, friends, Let us enjoy the

PIANO.

p

hour, let us en - joy the hour, 'Tis our last night to be to - ge - ther,

friends, Let us en - joy the hour while moonlight lends So great a charm un - to the peace - ful

cres.

pp *f* *accel.*

scene. The sea is calm as though it ne'er had been Arous'd by tempests.

Allegro.

Let us troll a stave,

Tempo di Valse. (♩ = 78.)

let us troll a stave, And dance..... dance.....

and dance..... a - way, and dance.....

a - way our last night on the wave..... And

dance our last night on the wave, our last night on the

Vivace. (♩ = 104) *CHORUS.*

Hur - rah for home, our gal - lant barque hath safe - ly plough'd the

Hur - rah for home, our gal - lant barque hath safe - ly plough'd the

Hur - rah for home, our gal - lant barque hath safe - ly plough'd the

Hur - rah for home, our gal - lant barque hath safe - ly plough'd the

main..... And now we raise our voi - ces high To greet our home a -

main..... And now we raise our voi - ces high To greet our home a -

main..... And now we raise our voi - ces high To greet our home a -

main..... And now we raise our voi - ces high To greet our home a -

gain..... greet our home a - gain, greet our home a -

gain..... greet our home a - gain, greet our home a -

gain..... greet our home a - gain, greet our

gain..... greet our home, greet our

rall.

gain To greet our home a - gain.

gain To greet our home a - gain.

home To greet our home a - gain.

home To greet our home a - gain.

rall.

Tempo di Valse.

And dance *f* our last night on the wave, *p*

And dance our last night on the wave.

And dance our last night on the wave.

And dance our last night

f *p*

Our gal - lant gal - lant

Our gal - lant gal - lant

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Our gal - lant gal - lant". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

barque

barque

The second system continues the vocal and piano parts. The vocal parts have a long note with a slur and a dotted line, with the word "barque" written below. The piano accompaniment continues with its melodic and harmonic lines.

our gal - lant barque, our

our gal - lant barque, our

Our gal - lant barque, our

The third system concludes the vocal and piano parts. The vocal parts have the lyrics "our gal - lant barque, our". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

gal - lant barque hath safe - ly plough'd the main

gal - lant barque hath safe - ly plough'd the main

gal - lant barque hath safe - ly plough'd the main

hath plough'd the main

Safe - ly home a - gain.

Safe - ly home a - gain.

Safe - ly home..... a - gain.

Safe - ly home a - gain.

2.
Vivace.

gain Hur-rah for home, our gallant barque hath safe - ly plough'd the main And

gain Hur-rah for home, our gallant barque hath safe - ly plough'd the main And

gain Hur-rah for home, our gallant barque hath safe - ly plough'd the main And

gain Hur-rah for home, our gallant barque hath safe - ly plough'd the main And

Vivace.

now we raise our voi - ces high to greet our home a - gain

now we raise our voi - ces high to greet our home a - gain

now we raise our voi - ces high to greet our home a - gain

now we raise our voi - ces high to greet our home a - gain

Hurrah! hurrah! hurrah! hur-

Hurrah! hurrah! hurrah! hur-

Hurrah! hurrah! hurrah! hur-

Hurrah! hurrah! hurrah! hur-

rah.....
Our

rah.....
Our

rah.....
Our

rah.....
Our

Our

Moderato (♩ = 96.)

no-ble shore, our foam girt strand, Our own, our glo-rious English land, Our no-ble shore our

no-ble shore, our foam girt strand, Our own, our glo-rious English land, Our no-ble shore our

no-ble shore, our foam girt strand, Our own, our glo-rious English land, Our no-ble shore our

no-ble shore, our foam girt strand, Our own, our glo-rious English land, Our no-ble shore our

Moderato (♩ = 96.)

ff

foam-girt strand, Our own, our glo-rious glorious English land

foam-girt strand, Our own, our glo-rious glorious English land

foam-girt strand, Our own, our glo-rious glorious English land

foam-girt strand, Our own, our glo-rious Eng-lish land

Nº 3 - ARIA.

Home.

Andantino. (♩. = 78.)

PIANO.

The piano introduction is in 6/8 time, marked *Andantino* with a tempo of 78 beats per minute. It features a treble and bass clef with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line has a more melodic, flowing line.

CONSTANCE.

p

Home! word of hap-piness and peace to those Who up-on life's rough

The first line of the vocal melody is marked *p*. The piano accompaniment continues with the same eighth-note pattern in the bass and a more active treble line. The lyrics are: "Home! word of hap-piness and peace to those Who up-on life's rough".

bil-lows have been toss'd..... How thoughts of Thee sus-tain us 'mid our

The second line of the vocal melody continues the previous line. The piano accompaniment remains consistent. The lyrics are: "bil-lows have been toss'd..... How thoughts of Thee sus-tain us 'mid our".

woes... How bit-ter are thy mem-o-ries, thy mem-o-ries when lost

The third line of the vocal melody continues. The piano accompaniment features some chromatic movement in the bass line. The lyrics are: "woes... How bit-ter are thy mem-o-ries, thy mem-o-ries when lost".

a piacere

word of happiness and peace, word of happiness and

The final line of the vocal melody is marked *a piacere*. The piano accompaniment concludes with a final cadence. The lyrics are: "word of happiness and peace, word of happiness and".

peace

Be -

lov - ed home! a - bode of calm con - tent! Fain would I tread once

more that hal - low'd ground; There hence - forth be my life serene.ly spent, There

in my la - test hour may I..... be found!

Be - lov - ed..... home

ad lib.

be -

rall.

lov-ed lov-ed home

col voce

tr

Cabaletta. (♩ = 88.)

Like a sun - ny gleam from a

dark - ling sky Like a love - ly love.ly dream too soon gone

by, Like the light that glows from a dis - tant

poco rall.

star So is home to those who wan - der, wan - der a -

far Kind fate..... be - friend us, And quick - ly

send us Thi - ther..... where our lov'd ones, lov'd ones.....

are; Kind fate..... be - friend us, And quick ly

send us, And quick - ly send us where our lov'd ones, lov'd ones

are, Wait - ing to greet us from a -

far, Wait - ing to greet us from a -

far, to greet us from a - far

..... a - far Be - lov - ed

home, be - lov - ed home, be - lov - ed

home, be - lov - ed home.

Nº 4 - RECIT AND SONG.

The sunbeams glimmered.

Recit. HAROLD.

PIANO.

Now Captain

have you not some tale to tell,

Some ballad of the sea you love so well, A jovial

dit - ty or a dole - ful

strain, The joys, the per - ils of the

cres.

might - y main

Recit. CAPTAIN.

Nay, none of these; a soft - er theme I'll

choose, A - las! that those we love too oft we

Ballad. CAPTAIN.

Andante (♩ = 76.)

lose The sun - beams glimmer'd

on the tide, The sails were spread, the an - chor weigh'd, When Ma - ry last stood

by my side, And for my safe re - turn - ing pray'd, And for my safe re -

turn - ing pray'd. "This voyage must be the last," said she, "Then thou wilt ev - er

stay with me,' This voy-age must be the last, said she, Then thou wilt ev - er

stay with me, Then thou wilt ev - er stay with me

p *Piu moto.* (♩ = 100.)
We flew; for Hea-ven heard her pray'r: Once

more I trod old Eng - land's shore; We

flew, for Hea - ven heard her pray'r, Once

more I trod old Eng - land's shore But

Ma - ry's wel - come was not there, That gen - tle lov - ing life was o'er. A

lit - tle grave they show'd to me, A lit - tle grave they show'd to me, My

love's sole trace, my love's sole trace; A lit - tle grave they show'u to

cres.

me, My love's sole trace, my love's sole trace save

pp rall.
f
p
rall. col voce

mem - o - ry

And now my barque's my on - ly love, The

p tempo

might - y rol - ling sea my home; My

pp

hope, my gen - tle bride a - bove, I feel her near wher - eer I roam, I

pp

feel her near wher - eer I roam; O may this heart u - ni - ted be With

hers in Heav'n e - ter - nal - ly, O may this heart u - ni - ted be With hers in Heav'n e -

ter - nal - ly, O may..... this heart u - ni - ted be With hers in Heav'n e -

dim. e rall. *pp*

ter - nally, with hers in Heav'n e - ter - nal - ly.

pp rall.

№ 5 - CHORAL MARCH.

Welcome our native Land.

(♩ = 108.)

PIANO.

f TRUMPETS.

The piano accompaniment consists of three systems of grand staff notation. The first system features a treble clef with a melody of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes, including a triplet of eighth notes. The second system continues the melody and accompaniment, with the bass clef featuring sixteenth-note patterns. The third system concludes the piano part with a sixteenth-note flourish in the bass clef.

CHORUS.

ff

Wel - come,

Wel - come,

Wel - come,

Wel - come,

The chorus section includes four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics 'Wel - come,' are repeated on each staff. The piano accompaniment is in grand staff notation, providing harmonic support for the chorus. A dynamic marking of *ff* is present at the end of the piano part.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "wel - come, wel - come, welcome our own our". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "na - tive land, our na - tive land, our". The piano accompaniment continues with the same rhythmic pattern as the first system.

na - tive land, Wel - come
 na - tive land, Wel - come
 na - tive land, Wel - come
 na - tive land, Wel - come

our own our na - tive land, our na - tive land,
 our own our na - tive land, our na - tive land,
 our own our na - tive land, our na - tive land,
 our own our na - tive land, our na - tive land,

our na - tive land,
 our na - tive land,
 our na - tive land,
 our na - tive land,

Wel - come our own na - tive land,
Wel - come our own na - tive land,
Wel - come our own na - tive land,
Wel - come our own na - tive land,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The lyrics are "Wel - come our own na - tive land," repeated on each vocal line.

Wel - come,
Wel - come,
Wel - come,
Wel - come,
Wel - come,

The second system continues the vocal and piano parts. The vocal lines are mostly rests, with the lyrics "Wel - come," appearing at the end of each line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

This system shows the vocal lines as rests, with no lyrics. The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment continuing with the same rhythmic pattern. The vocal lines are rests.

wel - come, wel - come, welcome our own our
 wel - come, wel - come, welcome our own our
 wel - come, wel - come, welcome our own our
 wel - come, wel - come, welcome our own our

na - tive land.
 na - tive land.
 na - tive land. No more on In - dia's search - ing
 na - tive land. No more on In - dia's search - ing

plain Our wea - ry feet shall drag a - long, But
 plain Our wea - ry feet shall drag a - long, But

soon we'll see our home a - gain, we'll see our home a -

soon we'll see our home a - gain, we'll see our home a -

Home, home where plea - sures

Home, home where plea - sures

gain Home, home where plea - sures

gain Home, home where plea - sures

throng, Home where all joys and plea - sures

throng, Home where all joys and plea - sures

throng, Home where all joys and plea - sures

throng, Home where all joys and plea - sures

through. A long a long fare - well, a long fare -
 through, A long a long fare - well, a long fare -
 through, *pp* No more on In - dia's scorch - ing plain Our
 through, No more on In - dia's scorch - ing plain Our

well to the burn - ing sand, A long fare -
 well to the burn - ing sand, A long fare - -
 wea - ry feet shall drag a - long, But soon we'll see our
 wea - ry feet shall drag a - long, But soon we'll see our

well, a long fare - well, A
 well, a long fare - well, A
 home a - gain, but soon we'll see our home a - gain. A
 home a - gain, but soon we'll see our home a - gain. A

long farewell to the burn - ing sand, A long farewell to the
 long fare - well, a long fare -
 long fare - well to the burn - ing sand, the
 long fare well to the burn - ing

burn - ing sand, Wel - come, wel - come,
 well, Wel - come, wel - come,
 burn - ing sand, Wel - come, wel - come,
 sand Wel - come, wel - come,

wel - come our own our na - tive land.
 wel - come our own our na - tive land.
 wel - come our own our na - tive land.
 wel - come our na - tive land.

pp

Home where all plea - sures, home where all joys

Home where all plea - sures, home where all joys

Home where all plea - sures, home where all joys

Home

pp

and plea - sures throng.

and plea - sures throng.

and plea - sures throng.

Wel - come our na - tive land, wel - come our own our na - tive

Wel - come our na - tive land, wel - come our own our na - tive

Wel - come our na - tive land, wel - come our own our na - tive

Wel - come our na - tive land, wel - come our own our na - tive

8

land.

land.

land.

land.

p

1st & 2nd TENOR

Cheer, boys, to-morrow's eve we'll see Our

1st & 2nd BASS

Cheer, boys, to-morrow's eve we'll see Our

8va

wives and lit_tle ones a - gain..... The thought of what their joy will be A -

wives and lit_tle ones a - gain..... The thought of what their joy will be A -

1st & 2nd SOP.
Hail to the land of the gird - ing foam,
1st & 2nd ALTO, Hail to the land.....
Hail hail
tones for hours of toil and pain
tones for hours of toil and pain

Hail to the land of the gird - ing foam
Hail to the land.....
Hail hail
Hail to our own dear native home.
Hail to our
Hail to our own dear native home.

Cheer, boys, to-morrow's eve you'll see Your
na - tive home Cheer, boys, to-morrow's eve you'll see Your
Hail to our own dear na - tive home Cheer, boys, to-morrow's eve we'll see our
Hail to our own dear na - tive home Cheer, boys, to-morrow's eve we'll see our

wives and little ones a - gain The thought of what their joy will be A -

wives and little ones a - gain The thought of what their joy will be A -

wives and little ones a - gain The thought of what their joy will be A -

wives and little ones a - gain The thought of what their joy will be A -

gras

tones for hours of toil and pain. Then hail, then hail, then

tones for hours of toil and pain. To-morrow's eve you'll see, to-mor-row's eve you'll see,

tones for hours of toil and pain. Then hail, then hail, then

tones for hours of toil and pain. To-morrow's eve we'll see, to-mor-row's eve we'll see,

hail, then hail to the land of the girding foam, Then hail to our own dear

to-morrow's eve you'll see our wives and little ones, Then hail to our own dear

hail, then hail to the land of the girding foam, Then hail to our own dear

to-morrow's eve we'll see our wives and little ones, Then hail to our own dear

na - tive home, our own dear na - tive home

na - tive home, our own dear na - tive home

na - tive home, our own dear na - tive home

na - tive home, our na - - tive home

Hail to our

Hail to our

Hail to our

Hail to our

na - tive home.

na - tive home.

na - tive home.

na - tive home.

The first system consists of four staves of music. The top three staves are vocal staves with treble clefs and a key signature of two flats. The bottom staff is a grand staff with a treble clef and a bass clef. The music is in a common time signature and features a series of chords and melodic lines.

The second system features four vocal staves and a grand staff. The lyrics are: "Hail then hail". The vocal parts are in a common time signature and feature a simple melody. The piano accompaniment is in a grand staff and features a more complex melodic line with some grace notes.

The third system features four vocal staves and a grand staff. The lyrics are: "Our noble shore, our". The vocal parts are in a common time signature and feature a simple melody. The piano accompaniment is in a grand staff and features a more complex melodic line with some grace notes.

foam - girt strand, Our own our glo - rious

foam - girt strand, Our own our glo - rious

foam - girt strand, Our own our glo - rious

foam - girt strand, Our own our glo - rious

Eng - lish land, Our no - ble shore, our

Eng - lish land, Our no - ble shore, our

Eng - lish land, Our no - ble shore, our

Eng - lish land, Our no - ble shore, our

foam - girt strand, Our own our glo - rious Eng - lish land

foam - girt strand, Our own our glo - rious Eng - lish land

foam - girt strand, Our own our glo - rious Eng - lish land

foam - girt strand, Our own our glo - rious Eng - lish land

N^o 6 — DUET.

Mark dearest one.

Andante. (♩ = 76.)

PIANO.

p
Solo

The piano introduction consists of two staves. The right hand plays a melodic line with a tempo of Andante (♩ = 76). The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The first system of piano accompaniment continues the harmonic support for the introduction, featuring a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand.

The second system of piano accompaniment continues the harmonic support, with a prominent melodic line in the right hand and a supporting bass line in the left hand.

HAROLD.

Mark,

The vocal introduction for Harold consists of two staves. The top staff shows the vocal line, which begins with a rest followed by the word "Mark,". The bottom staff shows the piano accompaniment, which provides a harmonic and rhythmic foundation for the vocal entry.

p cantabile

mark, dear - est one, Mark. dear - est one, you

The first system of the vocal and piano accompaniment. The vocal line is marked *p cantabile* and includes the lyrics "mark, dear - est one, Mark. dear - est one, you". The piano accompaniment provides a harmonic and rhythmic support for the vocal line.

swel - ling fern clad hill,..... Where - on the moon - light's gen - tle

beams are sleep - ing; A - long its round - ed base a

mur - mur - ing rill, In trick - ling mu - sic, through the

vale is creep - ing; Hence - forth, my love, there

cres.

is our home to be, What bliss to share that

pp

qui - et lot with thee, with thee.....

pp

..... Be - side you stream - - let

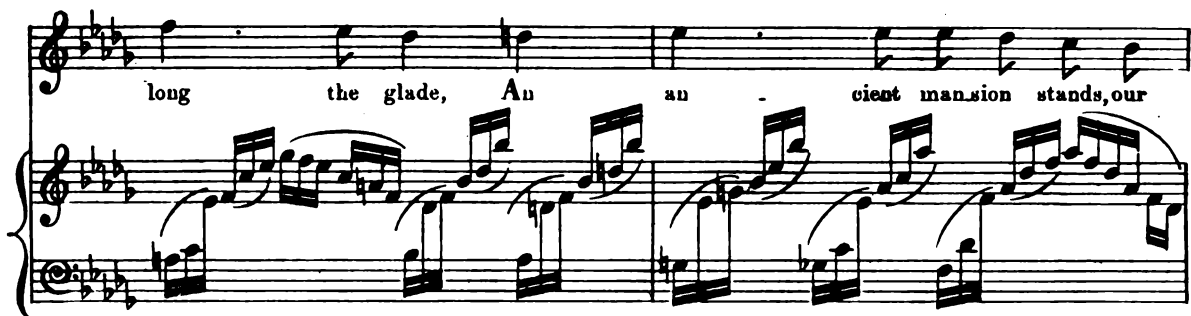
rall.

stands an ag - ed tower, Oer - grown with i - vy, and with -

in its shade, Where ro - ses twine a -

bove a fra - grant bower, And waft their gen - tle breath a -

long the glade, An au - cient mansion stands, our



home to be. What bliss to share, what

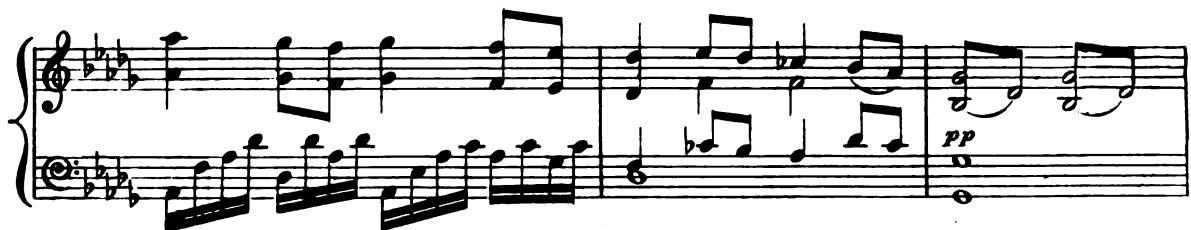


bliss... to share that tran - quil lot with

col voce



thee



pp

CONSTANCE.

After long ex - ile, af - ter wild unrest, Oh! my be - lov'd, how sweet it

is to feel That we no more shall wan - der from our nest, Un -

til ob - li - vion'er us gent - ly steal. And if a home like this be

dear to me, How doubly doubly dear when shar'd with thee; And

if a home like this be dear to me, How doubly doubly dear when

shar'd with thee, How doub - ly dear, how doub - ly dear when

shar'd..... when shar'd with thee, *rall.* How doub - ly dear when

shar'd with thee, when shar'd with thee, *rall. br* shar'd with thee

col voce

CONSTANCE.

p Lento.

Oh! Oh my be - lov'd, how sweet it is to

HAROLD.

Oh! Oh my be - lov'd, how sweet it is to

feel, Af - ter long ex - ile, af - ter long un - rest, Oh! my be -

feel, Af - ter long ex - ile, af - ter long un - rest, Oh! my be -

f > > > *pp*

lov - ed, Oh my be - lov - ed, Oh my be - lov - ed, How sweet it is to

lov - ed, Oh my be - lov - ed, Oh my be - lov - ed, How sweet it is to

deces.

cres.

feel, that we no more shall wander from our nest, from our nest

feel, that we no more shall wander from our nest, from our nest

Allegretto. (♩. = 88.)

When the voyage is o - ver, its per - ils past, How glad - ly the rov - er treads

When the voyage is o - ver, its per - ils past, How glad - ly the rov - er treads

Allegretto. (♩. = 88.)

land at last!..... At the joy..... of meet - ing how each heart

land..... at last!..... At the joy..... of meet - ing how each heart

bounds! As with shouts of greet - ing the air re - sounds

bounds! As with shouts - of greet - ing the air re - sounds

How glad - ly the rov - er treads

When the voyage is o - ver, its per - ils past,

land at last, *p* When the voyage is o - ver, its per - ils

When the voyage is o - ver, its per - ils

past, How glad - ly the ro - ver treads

past, How glad - ly, how glad - ly, glad - ly the ro - ver treads

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "past, How glad - ly the ro - ver treads" and "past, How glad - ly, how glad - ly, glad - ly the ro - ver treads".

land at last, treads land at last..... treads land at

land at last, treads land at last..... treads land at

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "land at last, treads land at last..... treads land at" and "land at last, treads land at last..... treads land at".

last, treads land at last.....treads land at last,treads

last, treads land at last, treads land,

rall.

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The lyrics are: "last, treads land at last.....treads land at last,treads" and "last, treads land at last, treads land,". A *rall.* marking is present at the end of the system.

land..... at last.

land..... at last.

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The lyrics are: "land..... at last." and "land..... at last.".

№ 7 – DANCE AND CHORUS.

Hail for the Land.

Moderato.

PLANO.

Vivace. (♩ = 120.)

First system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p*. Measure 8 is marked with a dotted line above the staff.

Second system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p*. Measure 8 is marked with a dotted line above the staff.

Third system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Measure 8 is marked with a dotted line above the staff.

CHORUS.

Vocal chorus, first system. Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. Lyrics: Hail..... for the land of the gird - ing foam,

Vocal chorus, second system. Four vocal staves and piano accompaniment. Lyrics: Hail..... for the land of the gird - ing foam,

Vocal chorus, third system. Four vocal staves and piano accompaniment. Lyrics: Hail..... hail..... for our own..... dear

Vocal chorus, fourth system. Four vocal staves and piano accompaniment. Lyrics: Hail..... hail..... for our own..... dear

na - tive home

na - tive home

na - tive home

na - tive home

p

Our own dear

Our own dear

Our own dear

Our own dear

na - tive home

na - tive home

na - tive home

na - tive home

Hail..... for the land of the gird - ing foam, Hail.....

Hail..... for the land of the gird - ing foam, Hail.....

Hail..... for the land of the gird - ing foam, Hail.....

Hail..... for the land of the gird - ing foam, Hail.....

.... hail..... for our own..... dear na - tive home

.... hail..... for our own..... dear na - tive home

.... hail..... for our own..... dear na - tive home

.... hail..... for our own..... dear na - tive home

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It begins with a dynamic marking of *8* (piano) and includes a dotted line above the staff. The musical texture remains consistent with the first system.

The third system of the piano accompaniment includes a dynamic marking of *p* (piano) in the bass line. The melody continues with eighth and sixteenth notes.

The fourth system of the piano accompaniment features dynamic markings of *cres.* (crescendo) in the bass line and *poco rall.* (poco rallentando) in the treble line. The piece concludes with a fermata over the final chord.

Hail..... to our na - tive home, The land..... of the gird - ing foam,

Hail..... to our na - tive home, The land of the gird - ing foam,

Hail to our na - tive home, The land..... of the gird - ing foam,

Hail to our na - tive home, The land of the gird - ing foam,

The fifth system of the piano accompaniment begins with a dynamic marking of *8* (piano) and includes a dotted line above the staff. The piece concludes with a fermata over the final chord.

Hail..... to our na - tive home, The land..... of the

Hail..... to our na - tive home, The land of the

Hail to our na - tive home, The land..... of the

Hail to our na - tive home, The land of the

gird - ing foam, Then hail..... then hail.....

gird - ing foam, Then hail..... then hail.....

gird - ing foam, Then hail..... then hail.....

gird - ing foam, Then hail..... then hail.....

our own, our

our own, our

our own, our

our na

na - tive land

na - tive land

na - tive land

tive land

our own our na - tive land.

our own our na - tive land.

our own our na - tive land.

our na - tive land.

B Ship strikes.

our na - tive land.

ff The ves - sels struck, the

The ves - sels struck, the

The ves - sels struck, the

The ves - sels struck, the

ves - sels struck, the ves - sels

ves - sels struck, the ves - sels

ves - sels struck, the ves - sels

ves - sels struck, the ves - sels

struck, A - las the ves - sels struck,

struck, A - las the ves - sels struck,

struck, A - las the ves - sels struck,

struck, A - las the ves - sels struck,

Oh! save us!

Oh! save us!

Oh! save us!

Oh! save us!

save us!
save..... us!
save..... us!
..... us!

p

Detailed description: This is a musical score for voice and piano. The top section features four vocal staves in treble clef, each with the lyrics 'save us!'. The first staff has a dotted line under 'save.....'. The second and third staves have a dotted line under 'save.....'. The fourth staff has a dotted line under '.....'. The piano accompaniment consists of seven systems of grand staff notation (treble and bass clefs). The first system shows the piano's entry with chords and a rhythmic pattern. The second system continues the accompaniment with more complex chordal textures. The third system includes a dynamic marking of *p* (piano) and features a more active piano line with eighth-note patterns. The fourth system continues the piano's melodic and harmonic development. The fifth system shows the piano's accompaniment with sustained chords and moving lines. The sixth system features a more active piano line with eighth-note patterns. The seventh system concludes the piano's part with sustained chords and a final melodic flourish.

Nº 8 - CHORUS.

Alas! The Vessel's struck.

Grave. (♩ = 66.)

pp

SOPRANO. A - las!

ALTO. A - las!

TENOR. A - las!

BASS. A - las!

Grave. (♩ = 66.)

pp

PIANO.

the ves - sel's struck; A - mid our joy must cru - el

the ves - sel's struck; A - mid our joy must cru - el

the ves - sel's struck; A - mid our joy must cru - el

the ves - sel's struck; A - mid our joy must cru - el

fate thus all our hopes de - stroy.

fate thus all our hopes de - stroy.

fate thus all our hopes de - stroy.

fate thus all our hopes de - stroy.

f *p*

pp

Oh!

Oh!

Oh!

Oh!

save us Oh! save us! must we

save us Oh! save us! must we

save us Oh! save us! must we

save us Oh! save us! must we

then our na - tive shore, must we then our na - tive

then our na - tive shore, must we then our na - tive

then our na - tive shore, must we then our na - tive

then our na - tive shore, must we then our na - tive

pp

shore See thus so near, and nev - er

shore See thus so near, and nev - er

shore See thus so near, and nev - er

shore See thus so near, and nev - er

pp

press it more, must we see our na - tive

press it more, must we see our na - tive

press it more, must we see our na - tive

press it more, must we see our na - tive

haste, Oh! haste to lend a help-ing hand, Oh! haste ye to lend a help-ing
 haste, Oh! haste to lend a help-ing hand, Oh! haste to lend to lend a help-ing
 haste ye, Oh! haste to lend a help-ing hand, Oh! haste ye to lend, to
 Haste Oh! haste to lend a help - ing hand, to lend a help-ing

hand, to lend a help-ing hand. Oh! save us, Eng-lish hearts, from
 hand, a help - ing hand. Oh! save us, Eng-lish hearts, from
 lend, to lend a help-ing hand. Oh! save us, Eng-lish hearts, from
 hand, a help - ing hand. Oh! save us, Eng-lish hearts, from

such a doom, And let us gain once more our na - tive land.
 such a doom, And let us gain once more our na - tive land.
 such a doom, And let us gain once more our na - tive land.
 such a doom, And let us gain once more our na - tive land.

Nº 9 - RECIT.

Be cool, be steady.

CAPTAIN.

PIANO.

L. H. Be cool, be steady, men; There is a

pow'r who watches o'er us in the dark-est hour. Courage, true

hearts, and let this be your boast, To brave all dan-ger each one at his post. Sound the a-

larm a-gain! Sound the a-larm a-gain! the can-nous roar Shall

rall.
call as-sis-tance from the land once more.

Segue Ochorus

№ 10 — CHORUS AND DUET.

Father hear.

Grave. (♩ = 76.)

SOPRANO. Thus to Thy mer-cy seat as-cend-ing,

ALTO. Thus to Thy mer-cy seat as-cend-ing,

TENOR. Fa-ther hear our wail-ing cry.....

BASS. Fa-ther hear our wail-ing cry.....

PIANO.

From the dreadful death im-pend-ing, Fa-ther hear our

From the dreadful death im-pend-ing, Fa-ther hear our

Save us in our a-go-by..... Fa-ther hear our

Save us in our a-go-by..... Fa-ther hear our

PIANO.

wail-ing cry. Thus to Thy mer-cy seat as-cend-ing, Fa-ther

wail-ing cry. Thus to Thy mer-cy seat as-cend-ing, Fa-ther hear our

wail-ing cry. Thus to Thy mer-cy seat as-cend-ing, Fa-ther hear our wail-ing,

wail-ing cry. Thus to Thy mer-cy seat as-cend-ing, Fa-ther hear our wail-ing cry.

PIANO.

hear our wailing cry, Fa - ther hear our wailing cry, hear our wailing
 wail - ing cry, Fa - ther hear our wail - ing cry, Fa - ther hear our wailing
 cry Fa - the hear our wail - ing cry, Fa - ther hear our wailing
 Father hear our wail - ing cry,.....

p
 cry, Save us in our a - go - ny, From the dreadful death impend - ing.
 cry, Save us in our a - go - ny, From the dreadful death impend - ing.
 cry, Save us in our a - go - ny, From the dreadful death impend - ing.
 Save us in our a - go - ny, From the dreadful death impend - ing.

f

Moderato. (♩ = 112.)

Hear our heart - felt, earn - est pray'r,

Moderato. (♩ = 112.)

Hear our heart felt earn - est pray'r,
In Thy mer - cy spare, Oh spare, Hear our earn - est pray'r

Hear our heart - felt
In Thy mer - cy spare, Oh spare, Hear our
Hear our heart - felt earn - est pray'r,

earn - est pray'r, In Thy mer - cy spare, Oh spare,
 earn - est pray'r, In Thy mer - cy spare,
 Hear our heart - felt pray'r, In Thy mer - cy spare,

A
 Hear our heart - felt pray'r. In Thy
 Hear our pray'r, In Thy.....
 Hear our heart - felt earn - est pray'r,..... In Thy mer - cy

mer - cy spare, Hear our heart - felt earn - est pray'r,
 mer - cy spare, Hear our earn - est pray'r,
 spare, Oh spare, Hear our heart - felt,
 spare, Oh spare,.... Hear our heart - felt earn - est pray'r,

Hear our pray'r, spare, Oh spare, Hear our heart-felt earn - est pray'r,
 Oh spare, Oh spare, Hear our heart-felt earn - est pray'r.
 pray - er Oh Hear our heart-felt earn - est pray'r,
 Hear our pray'r spare Oh spare Oh spare

p Oh spare, Oh spare, Oh
 Hear our heart - felt earn - est pray'r, Oh
 Oh spare, Oh spare, Hear our heart - felt
 spare

Bf spare, Oh spare, Hear our heart-felt earn - est pray'r, In Thy mer - cy
 spare, Oh spare, Hear our heart-felt earn - est pray'r, In Thy mer - cy
 pray'r, Oh spare, Hear our heart-felt earn - est pray'r, In Thy mer - cy
 Hear our heart-felt earn - est pray'r, In Thy mer - cy
B

spare, Oh spare, spare, Oh spare, spare, Oh spare.

spare, Oh spare, spare, Oh spare, spare, Oh spare.

spare, Oh spare, spare, Oh spare, spare, Oh spare.

spare, Oh spare, spare, Oh spare, spare, Oh spare.

Fa - ther hear our wail - ing cry, Save us in our a - go -

Fa - ther hear our wail - ing cry, Save us in our a - go -

Fa - ther hear our wail - ing cry, Save us in our a - go -

Fa - ther hear our wail - ing cry, Save us in our a - go -

ny, In Thy mercy spare, Oh spare, spare, Oh spare.

ny, In Thy mercy spare, Oh spare, spare, Oh spare.

ny, In Thy mercy spare, Oh spare, Oh spare, Oh spare.

ny, In Thy mercy spare, Oh spare, Oh spare, Oh spare.

CONSTANCE.

Molto Lento. (♩ = 66.)

A - las! 'twill soon be o'er! Oh hus - band mine, A - like in death, in life, for

ev - er thine. Thank Him for this, be - lov'd, that thou and I..... In

life uni - ted may to - ge - ther die; Thank Him for this that thou and I, In

life u - ni - ted, may to - ge - ther die; Thank Him, be - lov'd, that

thou and I, In life u - ni - ted, may to - ge - ther die. Clasp me, my

CONSTANCE.
 own..... clasp me, my own..... Oh Thou who join'd our

HAROLD.
 Clasp me my own..... clasp me my own Thou who

cres.
 love..... Take Thou..... our souls to..... re - u - nite

join'd..... our love Take our souls..... to re - u - nite

cres.

p
 a - bove Clasp me, my own Oh! Thou who join'd our love, Take

a - bove; Clasp me, my own; Oh! Thou who join'd our love, Take

Thou our souls, take Thou our souls to re - u - nite to re - u - nite

Thou our souls, take Thou..... our souls to re - u - nite

rall.

Tempo

a - bove Spare, Oh spare, Oh..... spare

a - bove Spare, Oh spare, Oh spare

CHORUS.

pp rall.

In Thy mer - cy spare, Oh spare.....

In Thy mer - cy spare, Oh spare.....

In Thy mer - cy spare, Oh spare.....

In Thy mer - cy spare, Oh spare.....

Tempo

accel.

The
The

Moderato. (♩ = 112.)

sea, the sea, the sea rushes in
sea, the sea, the sea rushes in

Moderato. (♩ = 112.)

thro' the tim - bers riv - en, The
thro' the tim - bers riv - en, The

sea rush - es in thro' the tim - bers riv'n; There
 sea rush - es in thro' the tim - bers riv'n; There
 the sea, the sea rush - es thro' the tim - bers
 the sea, the sea rush - es thro' the tim - bers

- pens be - fore us a wa - try grave. And
 o - pens be - fore us a wa - try grave. And
 riv'n There o - pens be - fore us a wa - try
 riv'n There o - pens be - fore us a wa - try

must we per - ish, must we per - ish!
 must we per - ish, must we per - ish!
 grave And must we, must we per - ish! The
 grave And must we, must we per - ish!

A

sea, the sea, the sea rush - es in **And**

A

must we per - ish!

must we per - ish! must we per - ish!

must we per - ish! must we per - ish!

must we per - ish! must we per - ish!

must we per - ish! Oh God in

Oh God in

must we per - ish! Oh God in

must we per - ish! must we per - ish

Heav'n,
Heav'n,
Heav'n, must we per - ish
must we per - ish, must we

must we per - ish,
must we per - ish, per - ish,
must we per - ish,
per - ish, per - ish,

God in Heav'n, God in Heav'n,
God in Heav'n, God in Heav'n,
God in Heav'n, God in Heav'n,
God in Heav'n, God in Heav'n,

Thou who a - lone hast pow'r,
 Thou who a - lone hast pow'r,
 Thou who a - lone, a - lone hast
 Thou who a - lone, a - lone hast

who a - lone hast pow'r to save,
 who a - lone hast pow'r to save,
 pow'r to save, hast pow'r to save
 pow'r to save, hast pow'r to save.....

Who a - lone hast pow'r to save, hast
 Who a - lone hast pow'r to save, hast
 Who a - lone hast pow'r to save, hast
 Who a - lone hast pow'r to save, hast

Poco Lento. (♩ = 88.)

B 1st & 2nd SOP.

pp

pow'r to save, Hear our heart - felt

pow'r to save, Hear our heart - felt

pow'r to save,

pow'r to save,

1st & 2nd ALTO.

B HARP.

pp

earn - est pray'r Spare us in Thy

earn - est pray'r Spare us in Thy

love, Oh spare..... Hear our heart - felt

love, Oh spare Hear our heart - felt

love, Oh spare..... Hear our heart - felt

love, Oh spare Hear our heart - felt

love, Oh spare..... Hear our heart - felt

love, Oh spare Hear our heart - felt

earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy

love, Oh spare, must we per - ish! Oh
 love Oh spare, spare.....
 must we per - ish! Oh
 must we per - ish! Oh

God in Heav'n! Who a - lone hast
 Who a - lone hast
 Oh spare, spare.....

pow'r to..... save, Hear our heart - felt
 Oh spare Hear our heart - felt
 Hear our heart - felt
 Hear our

earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy
 pray - er Spare us in Thy

love, Oh spare, Thou who a - lone hast
 love, Oh spare, Thou who a - lone hast
 love, Oh spare, Thou who a - lone hast
 love, Oh spare, Hear our

pow'r to save, Hear our heart - felt
 pow'r to save, Hear our heart - felt
 pow'r to save, Hear our heart - felt
 heart felt pray'r, Hear our heart - felt

earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy
 earn - est pray'r, Spare us in Thy

love, Oh spare
 love, Oh spare
 love, Oh spare
 love, Oh spare

C Tempo primo.

Oh spare us in Thy love, Oh
 Oh spare us in Thy love, Oh
 Oh spare us in Thy love, Oh
 Oh spare us in Thy love, Oh

spare,
 spare,
 spare,
 spare,

pp rall. Oh God in Hea - ven spare, Oh spare! *Tempo* *f* The
pp Oh God in Hea - ven spare, Oh spare! The
pp Oh God in Hea - ven spare, Oh spare! The
pp Oh God in Hea - ven spare, Oh spare! The

p *gtes*

sea, sea rush - es in, the

sea, sea rush - es in, the

sea, sea rush - es in, the

sea, sea rush - es in, the

gives semper

sea rush - es in, the

sea rush - es in, the

sea rush - es in, the

sea rush - es in, the

sea, the sea rush - es thro' the

sea, the sea rush - es thro' the

sea, the sea rush - es thro' the

sea, the sea rush - es thro' the

tim - bers riv - en, Oh spare, Oh
 tim - bers riv - en, Oh spare, Oh
 tim - bers riv - en, Oh spare, Oh
 tim - bers riv - en, Oh spare, Oh

accel to end
 spare Oh
 spare Oh
 spare Oh
 spare Oh

accel to end

spare, Oh spare, Oh spare
 spare, Oh spare, Oh spare
 spare, Oh spare, Oh spare
 spare, Oh spare, Oh spare

PART II.

Nº 11 — RECIT.

Oh! hour of Joy.

(ON SHORE)

Adagio. (♩ = 66)

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The music begins with a piano (p) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano introduction. Continuation of the melodic and harmonic material from the first system.

Third system of piano introduction. Continuation of the melodic and harmonic material.

LADY ANNA.

First system of the vocal entry. The vocal line (treble clef) begins with the lyrics "Oh! hour of joy..... Oh! hour of". The piano accompaniment (grand staff) provides a steady harmonic support.

Second system of the vocal entry. The vocal line continues with the lyrics "joy, When once a - gain be - hold - ing". The piano accompaniment continues to support the vocal melody.

The son whom I have miss'd for ma - ny years;

What dreams of hap - pi - ness are now un - fold - ing

Be - fore mine eyes, be dimm'd with hap - py tears, be dimm'd with

hap - py tears. To -

mor - row, Oh! to - mor - row, how

slow - ly are ye wing - ing Your flight, ye hours, how

tar - dy is your pace, how tar - dy is your pace;

Would that these arms of mine were fond - ly cling - ing

A - round my chil - dren

in a sweet em - brace, in a sweet em -

brace; Would that these arms were cling - ing A -

g

This system contains the first two measures of the piece. The vocal line begins with the lyrics "brace; Would that these arms were cling - ing A -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *g* (piano) is present.

round my chil - dren in a sweet em - brace,

g

This system contains the next two measures. The vocal line continues with "round my chil - dren in a sweet em - brace,". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *g* is present.

in a sweet em - brace,

This system contains the next two measures. The vocal line continues with "in a sweet em - brace,". The piano accompaniment continues with similar rhythmic patterns.

rall.
in a sweet em - brace

This system contains the next two measures. The tempo marking *rall.* (rallentando) is indicated above the vocal line. The vocal line continues with "in a sweet em - brace". The piano accompaniment continues with similar rhythmic patterns.

This system contains the final two measures of the piece. It consists of piano accompaniment for both the right and left hands, featuring a rhythmic pattern of eighth notes and chords. The piece concludes with a final chord.

Nº 12 - BALLAD.

A mother's love*

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano introduction in the right hand, followed by a melody in the left hand. The first system ends with a fermata over a chord in the right hand.

The second system features a *Cadenza Violin* section. The upper staff contains a melodic line with a fermata and a dynamic marking of *p*. The lower staff contains a complex, rhythmic accompaniment. A dynamic marking of *p* is also present at the end of the system.

* Published with Violin Obligato.

The third system shows the vocal entry. The upper staff contains the vocal line with lyrics: "mo - ther's love, Ah! none can tell Who have not such sweet feel - ings". The lower staff provides the piano accompaniment. A dynamic marking of *p* is visible at the end of the system.

The fourth system continues the vocal line with lyrics: "known. What hap - py thoughts my bo - somswell, What bliss - ful dreams are". The piano accompaniment continues in the lower staff.

now my own. He comes; long wear-y years have pass'd Since

he went forth, but Thou a - bove Hast spar'd him to re - turn at

last And bless once more, and

bless once more a mother's love

rall.

p

A

p

no - ther love may fade and die, Re - pul's'd, but like the gen - tie

flow'r That hails the mo - narch of the sky From

dawn un - til the eve - ning hour, And when he fa - deth

from the earth Its pe - tals strews up - on the plain, A.....

mo - ther's love en - dures from birth Till earth its ob - ject

cres.

claims a gain, A mother's love endures from birth Till

rall.

earth till earth its object claims a gain.

pp

pr

Nº 13 – RECIT AND CHORUS.

God grant our squire.

Allegretto. (♩ = 92) **Recit.** LADY ANNA.

PIANO. *pp* *pp* *Tempo*

But see, the vil-lagers draw near;

Their kind - ly pur - pose I di - vine:

With words of

hope they come to cheer This an - xious mo - ther

heart of mine, This

an - xious heart of mine

CHORUS.

God grant our squire may soon arrive His mother's heart to cheer; With

God grant our squire may soon arrive His mother's heart to cheer; With heartfelt

God grant our squire may soon arrive His mother's heart to cheer; With heartfelt

God grant our squire may soon arrive His mother's heart to cheer; With

senza accomp.

heart-felt wish-es let us strive To wel - come him, to wel - come him; God

wish - es let us strive To wel - come him, to wel - come him; God

wish - es let us strive To wel - come him, to wel - come him; God

heart-felt wish-es let us strive To wel - come him, to wel - come him, to wel - come,

grant our squire may soon arrive His mother's heart to cheer; With heartfelt wishes let us
 grant our squire may soon arrive His mother's heart to cheer; With heartfelt wishes let us
 grant our squire may soon arrive His mother's heart to cheer; With heartfelt wishes let us
 wel come him With heartfelt wishes let us

strive To wel come him, to wel come him. May he long thrive to bless our
 strive To wel come him, to wel come him. May he
 strive To wel come him, to wel come him. May he
 strive To wel come him, to wel come him. May he

peo - ple here, to bless our peo - ple peo - ple here,
 may he thrive, To bless our peo - ple here, to bless our
 may he thrive, To bless our peo - ple, bless our peo - ple here,
 may he thrive, To bless our peo - ple here,

HORN.

pp rall. *p*

peo - ple here, peo - ple here, God grant him and the
 peo - ple here, peo - ple here. God grant him and the
 peo - ple here, to bless our peo - ple here. God grant him and the
 bless bless

bon - ny bride He's won, a - cross the foam A safe re - turn, a safe re - turn, a
 bon - ny bride He's won, a - cross the foam A safe re - turn, a safe re - turn, a
 bon - ny bride He's won, a - cross the foam A safe re - turn, a safe re - turn, a
 bon - ny bride He's won, a - cross the foam A safe, a safe re - turn, a

p

safe re - turn; At ev - en - tide to - mor - row will we here a -
 safe re - turn; At ev - en - tide to - mor - row will we here a -
 safe re - turn; At ev - en - tide to - mor - row will we here a -
 safe re - turn; At ev - en - tide

Andante

bide His joy-ful com-ing home, his joy-ful com-ing home; At ev-en-

bide His joy-ful com-ing home, his joy-ful com-ing home; At ev-en-

bide His joy-ful com-ing home, his joy-ful joy-ful com-ing home; At ev-en-

..... His joy-ful com-ing home, his joy-ful com-ing home; At ev-en-

Tempo primo

tide to - mor-row will we here a-bide His joy-ful com-ing

tide to - mor-row will we here a-bide His joy-ful com-ing

tide to - mor-row will we here a-bide His joy-ful com-ing

tide to - mor-row will we here a-bide His joy-ful com-ing

f *Tempo primo*

rall.

home, com-ing home, com-ing home.

home, his joy-ful com-ing home, com-ing home.

home, com-ing home, his joy-ful com-ing home.

home, com-ing home, com-ing home.

HORN.

May the sea be smooth and the stars..... be bright For the welcome

May the sea be smooth and the stars..... be bright For the welcome

May the sea be smooth and the stars..... be bright For the welcome

May the sea be smooth and the stars be bright For the welcome

guest..... who comes..... to - night; May the wind..... be still and the

guest..... who comes..... to - night; May the wind..... be still and the

guest..... who comes..... to - night; May the wind..... be still and the

guest..... who comes to - night; May the wind..... be still and the

moon give light O - ver his home - ward path..... to -

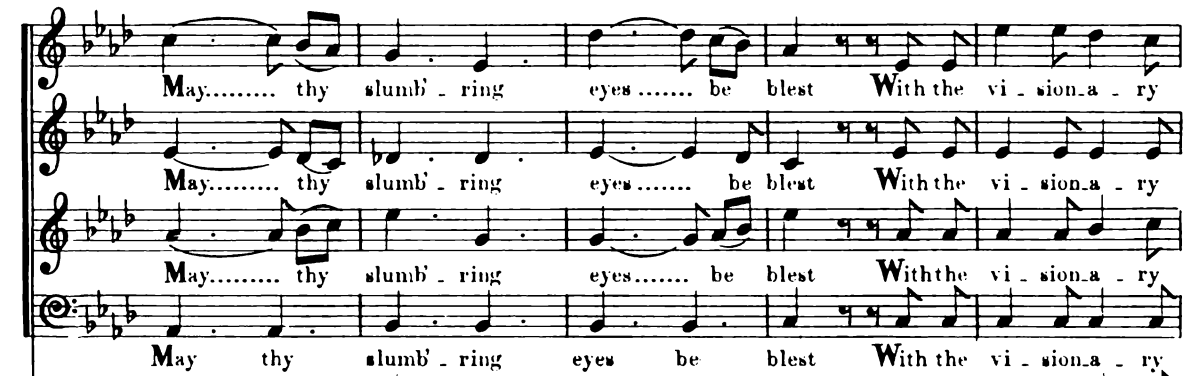
moon give light O - ver his home - ward path..... to -

moon give light O - ver his home - ward path..... to -


moon give light O - ver his home - ward path..... to -



night. Sleep, Oh La - dy, sleep and rest
 night. Sleep, Oh La - dy, sleep and rest
 night. Sleep, Oh La - dy, sleep and rest
 night. Sleep sleep

May..... thy slumb - ring eyes be blest With the vi - sion.a - ry
 May..... thy slumb - ring eyes be blest With the vi - sion.a - ry
 May..... thy slumb - ring eyes be blest With the vi - sion.a - ry
 May thy slumb - ring eyes be blest With the vi - sion.a - ry

sight Of thy son, thy heart's de - light.
 sight Of thy son, thy heart's de - light.
 sight Of thy son, thy heart's de - light. Sleep, Oh La - dy,
 sight Of thy son, thy heart's de - light. Sleep, Oh



dimin. al fine.

Sleep, Oh La - dy, sleep and
 Sleep, Oh La - dy, sleep and
 sleep and rest Sleep, Oh La - dy, sleep and
 La - dy Sleep..... sleep.....

dimin. al fine

rest; Oh La - dy sleep, Oh sleep, Oh
 rest; Oh La - dy sleep, Oh sleep, Oh
 rest; Oh La - dy sleep, Oh sleep, Oh
 Oh sleep. Oh

pp sleep.....
ppp sleep.....
 sleep.....
 sleep.....
pp *ppp*

No 14 - RECIT.

How calmly doth the Day depart.

Adagio. (♩ = 66) *p* LADY ANNA.

How calm - ly doth the day de -

PIANO.

Larghetto. (♩ = 108)

part, But Oh! this o - ver an - xious heart, By hope caress'd, by

fear op - press'd, Poor beat - ing heart, it can - not rest, Poor

beat - ing heart, it can not rest.

What if some dan - ger of the sea Should

hold my dar - ling back from me!

Agitato. Oh! Heav'n, what

DISTANT GUN.

means that sudden gun, Some ship in peril, Oh! my son, if it be his,

Down let me go, Down to the beach, and there the

worst I'll know.

pp *pp*

GUN.

Andante. (♩ = 80)

Oh! what a pi - teous scene is here! Just was my dim fore -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "Oh! what a pi - teous scene is here! Just was my dim fore -".

bod - ing fear; For there be - fore my tear - ful eyes A

The second system continues the vocal line and piano accompaniment. The lyrics are: "bod - ing fear; For there be - fore my tear - ful eyes A". The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

no - ble ves - sel strand - ed lies;

The third system continues the vocal line and piano accompaniment. The lyrics are: "no - ble ves - sel strand - ed lies;". The piano accompaniment continues with the same rhythmic pattern.

Oh what a pi - teous scene is here,

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Oh what a pi - teous scene is here,". The piano accompaniment continues with the same rhythmic pattern.

Just was my dim fore - bod - ing fear, And he may be on

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "Just was my dim fore - bod - ing fear, And he may be on". The piano accompaniment continues with the same rhythmic pattern.

yon - der deck; Oh! save him! Oh! save him! Oh! save him, save him from the

Chorus with closed lips.
Largo (♩ = 76)

wreck. Hark! faint - ly waft - ed thro' the air,

Hark! faint - ly thro' the air Comes o'er the sea a suppliant pray'r.

GUN.
 pp.

Allegro agitato. (♩ = 132)

Haste to their res - cue all who

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "Haste to their res - cue all who". The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand.

can; Quick for their aid the Life - boat

The second system continues the vocal line with the lyrics "can; Quick for their aid the Life - boat". The piano accompaniment maintains its rhythmic and melodic structure.

man; Nerve, nerve your hearts, your

The third system continues the vocal line with the lyrics "man; Nerve, nerve your hearts, your". The piano accompaniment continues with its characteristic accompaniment.

arms, ye brave, Those drowning fel - low - men to save. *rall.*

The fourth system concludes the vocal line with the lyrics "arms, ye brave, Those drowning fel - low - men to save." and is marked with a *rall.* (rallentando) instruction. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

Tempo primo. (♩ = 80)

The fifth system shows the vocal line with a whole rest, indicating a pause in the vocal part. The piano accompaniment continues with a more active melodic line in the right hand and a rhythmic bass line in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a triplet of eighth notes marked with an '8' and a dotted line. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef continues the melodic line with eighth notes and a triplet marked with an '8'. The bass clef continues the rhythmic accompaniment.

Third system of musical notation. The treble clef features a melodic line with eighth notes and a triplet marked with an '8'. The bass clef continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef features a melodic line with eighth notes and a triplet marked with an '8'. The bass clef continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef features a melodic line with eighth notes and a triplet marked with an '8'. The bass clef continues the rhythmic accompaniment. The word 'dim.' is written above the final measure of the system.

Sixth system of musical notation. The treble clef features a melodic line with eighth notes and a triplet marked with an '8'. The bass clef continues the rhythmic accompaniment. The word 'ppp' is written above the final measure of the system.

Nº 15 – CHORUS. (Life-boat's Crew.)

Over the leaping brine.

Allegretto. (♩. = 96)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Allegretto. (♩. = 96)

p
O . ver the leap - ing brine we fly While the thun - der roll's o'er - head,
While the lightning rends the sky, And the dead - ly bolt is sped, And the

foam-ing crests leap high From their dark and si-lent bed, si-lent *calando*

Then hur-rah, hurrah for the
 Then hur-rah, hurrah for the
 bed From their dark and si-lent bed. Then hur-rah, hurrah for the
 Then hur-rah, hurrah for the

Life-boat's crew, Who glide o'er the swel-ling wave, And hur-rah, hurrah for the
 Life-boat's crew, Who glide o'er the swel-ling wave, And hur-rah for the
 Life-boat's crew, Who glide o'er the swel-ling wave, And hur-rah for the
 Life-boat's crew, Who glide o'er the swel-ling wave, And hur-rah for the *g*

hearts so true, Whose mis - sion is to save.

hearts so true, Whose mis - sion is to save.

hearts so true, Whose mis - sion is to save.

hearts so true, Whose mis - sion is to save.

8

To the lov - er we give back The one whom he

p

holds.... so..... dear, And our mer - cy path we track, The pa - rents

heart..... to..... cheer. Our arms are nev - er

This system contains the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase starting on a half note, followed by a dotted quarter note and an eighth note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

slack, And our hearts are foes to fear, Our

This system continues the vocal line and piano accompaniment. The vocal line has a more complex rhythmic structure with eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

arms are nev - er slack, And our hearts are foes to fear.

rall.

rall.

This system concludes the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment also concludes with a long note. The tempo marking *rall.* is present in both the vocal and piano parts.

Then hur - rah, hurrah for the Life-boat's crew, Who glide o'er the swel - ling

Then hur - rah, hurrah for the Life-boat's crew, Who glide o'er the swel - ling

Then hur - rah, hurrah for th Life-boat's crew, Who glide o'er the swel - ling

Then hur - rah, hurrah for the Life-boat's crew, Who glide o'er the swel - ling

wave, And hur - rah, hurrah for the hearts so true, Whose mis - sion is to save.

wave, And hur - rah, for the hearts so true, Whose mis - sion is to save.

wave, And hur - rah, for the hearts so true, Whose mis - sion is to save.

wave, And hur - rah, for the hearts so true, Whose mis - sion is to save.

Fare - well to the gal - lant barque, She hath sunk in the bub - bling

foam; In the ea - verusgrim and dark She lies in her last long

home, Where the drown'd liegrim and stark, And the huge sea mon - sters

roam, And the huge sea mon - sters roam. Then hur. Then hur. Then hur.

rah, hur-rah for the Life-boat's crew, Who glide o'er the swel-ling wave, And hur-
 rah, hur-rah for the Life-boat's crew, Who glide o'er the swel-ling wave, And hur-
 rah, hur-rah for the Life-boat's crew, Who glide o'er the swel-ling wave, And hur-
 rah, hur-rah for the Life-boat's crew, Who glide o'er the swel-ling wave, And hur-

rah, hurrah for the hearts so true, Whose mis-sion is to save.
 rah for the hearts so true, Whose mis-sion is to save.
 rah for the hearts so true, Whose mis-sion is to save.
 rah for the hearts so true, Whose mis-sion is to save.

N^o 16 — AIR.

Again I view

Adagio (♩ = 60)*L.H.*

PIANO.

*Solo 'sos.**R.H.*HAROLD. *p*

A - gain I.....

view my na - tive shore, My na - tive hills, my na - tive

streams; I view the well known glades once more, So ev - er

pre - sent in my dreams.

How of - ten in yon burning

clime, When sank the sun in western foam, I thought up -

rall. *p*

on the tranquil time Of evening in my distant

home.

(♩ = 80)

When..... on the battle field I

lay, Wounded and helpless in the strife,

When night's ap-proach had stay'd the fray, My

sen - ses, weak with ebb - ing life, Stole soft - ly back to

child - hood's home, Ere tru - ant like I learn'd to roam And

Tempo primo

stole..... stole.....

..... softly back to childhood's home, stole soft - ly back to child - hood's

home, Cling fond - ly to my youth - ful home,

Fond - ly, fond - ly, fond - ly

cling to my youth - ful home, *ad lib.* youth - ful home,

youth - ful home.

N^o 17 — QUARTETT.

Oh! what hath Life to give more sweet.
Allegro Moderato. (♩ = 104)

PIANO.

CONSTANCE.

Oh! what hath life,.....

Oh!what hath life,.....

Oh! what hath

LADY ANNA.

Oh! what hath life,.....

Oh!what hath life,

Oh! what hath

HAROLD.

Oh! what hath life,

Oh! what hath life,.....

Oh! what hath

CAPTAIN.

Oh! what hath life,

Oh! what hath life,

Oh! what hath

life to give more sweet Than this glad hour.....

this glad hour where-

life to give more sweet

This glad hour..... where-

life to give more sweet

This glad hour where-

life to give more sweet

This..... glad

in..... we meet; What hath life to give more

in we meet; What hath life to give more

in..... we meet; What hath life to give more

hour where-in we meet; What hath life to give more

sweet Than this glad hour where-in we meet....

sweet Than this glad hour where-in we meet....

sweet Than this glad hour where-in we meet....

sweet Than this glad hour where-in we

..... where - in we meet.....

..... where - in we meet.....

..... where - in we meet.....

meet where - in we meet.... Than this glad hour where - in we meet

rall.

Largo. (♩ = 76)

p
Joy, joy a-gain..... with - in my heart is bound - ing; Safe, safe at home.... my

Largo. (♩ = 76)

pray'r was not in vain; Safe, safe at home, safe, safe at home,

safe, safe at home.... my pray'r was not in vain. *rall.* Joy, joy a - *p*
Since gra - cious Heav'n, with

rall. col. voce *p*

gain within my heart is bounding. Joy, joy a gain..... with in my heart is bounding
mer cies eye abound ing Hath brought me hi ther o'er the storm y main,

Safe..... safe at home, safe..... safe at home, my
Since gracious Heav'n hath brought me hi ther, hath brought me hi ther

rall.
pray'r was not in vain. Joy, joy a gain within my
o'er the stormy main *p* Joy, joy a gain within my heart is.....
Fare - well, old ship..... we've roam'd the seas to ge - ther

rall. *p*

heart is..... bounding, my..... pray'r was not in vain.
 bounding, Safe at home, my..... pray'r was not in vain.
 Round the wide world..... thro' ma - ny a chang - ing year,

Safe, safe at home, safe at
 Since gracious Heav'n..... with mercies eye a - bound - ing, Hath brought me
 Through all the shif - ty moods of wind and wea - ther; Fare - well, old friend, fare -

Joy, joy a - gain.... within my heart is bound - ing
 home, my pray'r was not in vain, Joy with in..... my heart is bounding
 o'er the storm - y main, Since gracious Heav'n, with mercies
 well com - pan - ion dear, Fare - well, fare - well old ship, fare - well, we've

Safe, safe at home..... my pray'r was not in vain; Since gracious Heav'n, with
 Safe, safe at home, my..... pray'r was not in vain..... Since
 aye a - bound - ing Hath brought me hi - ther o'er the stormy main, Since gracious
 roam'd the seas, we've roam'd the seas..... to - ge - ther,
 mer - cies aye a - bound - ing, Hath brought me hi - ther.....
 gracious Heav'n, with mer - cies aye..... a - bound - ing, Hath
 Hea - ven with mer - cies aye a - bound - ing Hath brought me
 Fare - well, old ship, we've roam'd the
rall. o'er the storm - y main, Hath brought me hi - ther o'er the storm - y
 brought thee hi - ther, brought thee hi - ther o'er the storm - y
 o'er the storm - y main, Hath brought me hi - ther o'er the storm - y
 seas..... to - ge - ther, Fare - well, fare well, old
rall.

main. Joy, joy with - in my heart is bounding, Safe, safe at home,
 main. Joy a - gain within my heart is..... bound.ing, Safe, safe at home,
 main. Joy, joy with in my heart is.....
 ship, fare - well old ship.... we've roam'd the seas to -

safe, safe at home, safe, safe. My pray'r was
 safe, safe at home, My pray'r was not in vain, my pray'r was not in vain,
 bounding, Safe, safe at home, my pray'r was not in vain, my pray'r was
 ge - ther Round the wide world, Fare - well old ship.....

not in vain, was not in vain, my pray'r was not..... in.....
 my pray'r was not in vain, my pray'r was not in.....
 not in vain..... was not in vain, my pray'r was not in.....
 fare - well old friend, fare - well com - pan - ion

vain. Joy, joy a-gain with-in my heart is bound -
 vain. Joy, joy a-gain with-in my heart is bound -
 vain. Joy, joy a-gain with-in my heart is bound -
 dear, Fare - well old ship, fare - well old

ing, Safe at home, safe at home, my pray'r was not in
 ing, Safe at home, safe at home, my pray'r was not in
 ing, Safe at home, safe at home, my pray'r was not in
 ship, we've roam'd the seas to ge

vain. Since gra - cious Heav'n, with mer - cies aye a bound -
 vain. Since gra - cious Heav'n, with mer - cies aye a bound -
 vain. Since gra - cious Heav'n, with mer - cies aye a bound -
 ther Round the wide world, this ma.ny a chang - ing

ing, Hath brought, hath brought me hi - ther o'er the stern - y

ing, Hath brought, hath brought me hi - ther o'er the storm - y

ing, Hath brought, hath brought me hi - ther o'er the storm - y

year, Through all the shif - ty moods of wind and

main, Joy, joy a - gain within my heart is bound. ing, is bound.

main, Joy, joy a - gain within my heart is bound. ing, is bound.

main, Joy, joy a - gain within my heart is bound. ing, is bound.

wea - ther Fare - well old ship we've roam'd the seas to - ge - ther

ing, Safe, safe at home, my pray'r was not in

ing, Safe, safe at home, my pray'r was not in

ing, Safe, safe at home, my pray'r was not in

Fare - well, fare - well old friend, fare - well com

vain, my pray'r was not in vain, Joy..... a - gain, joy..... a -
 vain, was not..... in vain, Joy a - gain, joy a -
 vain..... was not in vain, Joy..... a - gain, joy a -

pan - ion dear, Farewell, fare - well oldship, fare - well oldfriend, fare -

gain, a - gain with - in my heart is bound - *rall.*
 gain, a - gain with - in my heart is bound - *f*
 gain, a - gain..... with - in my heart is bound -

well..... fare - well com - pan - ion dear Fare - well fare -

ff rall. col voce

ing.
 ing.
 ing.
 well.

accel.

N^o 18 - CHORUS. FINALE.

Praised be Thou.

Allegro Vivace. (♩ = 120)

PIANO. *pp* *cres.*

The score consists of a piano introduction and four systems of vocal and piano accompaniment. The piano part is written in treble and bass clefs with a common time signature. The vocal parts are in treble clef. The lyrics are: "Prais'd be Thou whose might-y arm Snatch'd us from a wat'ry grave, Prais'd be Thou, prais'd be Thou;".

Prais'd be Thou whose might-y arm Snatch'd us from a
Prais'd be Thou whose might-y arm Snatch'd us from a
Prais'd be Thou whose might-y arm Snatch'd us from a
Prais'd be Thou whose might-y arm Snatch'd us from a

wat'ry grave, Prais'd be Thou, prais'd be Thou;
wat'ry grave, Prais'd be Thou, prais'd be Thou;
wat'ry grave, Prais'd be Thou, prais'd be Thou;
wat'ry grave, Prais'd be Thou, prais'd be Thou;

♩ = 112)

1st & 2nd Ten.
And 'mid dan - gers wild a -

1st & 2nd Bass.
And 'mid dan - gers wild a -

larm Sav'd us..... from the whelm - ing

larm Sav'd us..... from the whelm - ing

wave Oh! how..... grate - ful,

wave Oh! how grate - ful,

wave Oh! how..... grate ful,.....

g *g* *f*

g *g* *f*

g *g* *f*

g *g* *f*

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

Oh! how grate - ful should we be, Pro - vi - dence di - vine,

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

pro - vi - dence di - vine, to Thee; Oh how grate - ful should we be,

pro - vi - dence di - vine, to Thee; Oh how grate - ful should we be,.....

pro - vi - dence di - vine, to Thee; Oh how grate - ful should we be,

pro - vi - dence di - vine, to Thee; Oh how grate - ful should we be,

pro - vi - dence di - vine, to Thee; Oh how grate - ful should we be,

Oh how grate - ful, pro - vi - dence di - vine, to

Oh how grate - ful, pro - vi - dence di - vine, to

Oh how grate - ful, pro - vi - dence di - vine, to

Oh how grate - ful, pro - vi - dence di - vine, to

Thee.
Thee.
Thee. HAROLD.
I thank Thee,

This system contains the first four staves of music. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics 'Thee.', 'Thee.', and 'Thee.' are written under the first three vocal staves. The name 'HAROLD.' is written above the fourth vocal staff, and the lyrics 'I thank Thee,' are written below it. The piano accompaniment begins with a treble clef and a key signature of one flat.

Thee.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The lyrics 'Thee.' are written above the first staff. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Fa - ther, Thou my wife Hast giv - en

This system contains the next four staves of music. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics 'Fa - ther, Thou my wife Hast giv - en' are written across the vocal staves. The piano accompaniment continues with the same melodic and harmonic structure.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues from the previous system, maintaining the same key signature and tempo.

to my love a - gain.

This system contains the next four staves of music. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics 'to my love a - gain.' are written across the vocal staves. The piano accompaniment continues with the same melodic and harmonic structure.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music concludes with a final cadence in the piano part.

p

Oh! how grate - ful should we be, How grate - ful,
 Oh! how grate - ful should we be, How grate - ful,
 Oh! how grate - ful should we be, How grate - ful,
 Oh! how grate - ful should we be, How grate - ful,

CONSTANCE.

I bless Thee Thou hast
 pro - vi - dence di - vine, to Thee,
 pro - vi - dence di - vine, to Thee,
 pro - vi - dence di - vine, to Thee,
 pro - vi - dence di - vine, to Thee.

sparm'd his life, And turn - ed not all my joy to

pain; I bless..... Thee Thou..... hast spar ed his..... life..... And

pp
Oh! how grate - ful should we be,

Oh! how grate - ful should we be,

Oh! how grate - ful should we be,

Oh! how grate - ful should we be.....

turn - ed not all..... my joy..... to pain. I.....

ad lib.

Pro - vi - dence di - vine, to..... Thee.

Pro - vi - dence, di - vine, to Thee.

Pro - vi - dence di - vine, to..... Thee.

Pro - vi - dence di - vine, to Thee.

col voce

bless Thee Thou hast spar'd his life, hast spar'd his..... life, I.....

Oh! how grate-ful should we be, Provi-dence, to Thee. Oh!

Oh! how grate-ful should we be, Provi-dence, to Thee. Oh!

Oh! how grate-ful should we be, Provi-dence, to Thee. Oh!

Oh! how grate-ful should we be, Provi-dence, to Thee. Oh!

Tempo

bless Thee Thou hast spar'd his life, hast spar'd his... life

Oh how grate-ful should we be, Provi-dence, to Thee.

Oh how grate-ful should we be, Provi-dence,..... to Thee.

Oh how grate-ful should we be, Provi-dence, to Thee.

Oh how grate-ful should we be, Provi-dence, to Thee.

Prais'd for ev - er, prais'd for ev - er,
 Prais'd for ev - er, prais'd for ev - er,
 Prais'd for ev - er, prais'd for ev - er,
 Prais'd for ev - er, prais'd for ev - er,

A

prais'd for ev - er, prais'd be He, Who hath spar'd our sinful souls,
 prais'd for ev - er, prais'd be He, Who hath spar'd our sinful souls,
 prais'd for ev - er, prais'd be He, Who hath spar'd our sinful souls,
 prais'd for ev - er, prais'd be He, Who hath spar'd our sinful souls,

While the leap - ing baf - fled sea, While the leap - ing
 While the leap - ing sea, While the leap - ing
 While the leap - ing
 While the leap - ing baf - fled

pp

baf - fled sea O'er our fa - ted ves - sel rolls,
 ing sea O'er our fa - ted ves - sel rolls,
 sea O'er our fa - ted ves - sel rolls,
 sea O'er our fa - ted,

cres.

O'er our fa - ted ves - sel rolls, While the leap - ing
 O'er our fa - ted ves - sel rolls, While the leap - ing
 O'er our fa - ted ves - sel rolls, While the leap - ing
 O'er our fa - ted ves - sel rolls, While the leap - ing

pp

baf - fled sea O'er our fa - ted ves - sel rolls, O'er our fa - ted
 baf - fled sea O'er our fa - ted ves - sel rolls, O'er our fa - ted
 baf - fled sea O'er our fa - ted ves - sel rolls, O'er our fa - ted
 baf - fled sea O'er our fa - ted ves - sel rolls, O'er our fa - ted

fa - ted ves - sel rolls.
 fa - ted ves - sel rolls.
 fa - ted ves - sel rolls.
 fa - ted ves - sel rolls.

cres.
gves

Oh how grate - ful,
 Oh how grate - ful,
 Oh how grate - ful,
 Oh how grate - ful,.....

f

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

Oh! how grate - ful should we be, Pro - vi - dence di - vine,

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

Oh! how grate - ful should we be, Pro - vi - dence di - vine,.....

pro - vi - dence di - vine, to Thee, Oh! how grate - ful should we be,

pro - vi - dence di - vine, to Thee, Oh! how grate - ful should we be,.....,

pro - vi - dence di - vine, to Thee, Oh! how grate - ful should we be,

pro - vi - dence di - vine, to Thee, Oh! how grate - ful should we be,.....

Oh! how grate - ful should we be,..... Oh! how grate - ful, Oh! how grate - ful

Oh! how grate - ful should we be, Oh! how grate - ful, Oh! how grate - ful

Oh! how grate - ful should we be, Oh! how grate - ful, Oh! how grate - ful

Oh! how grate - ful should we be,..... Oh! how grate - ful, Oh! how grate - ful

should we be, Pro - vi - dence, to Thee. Prais'd, for
 should we be, Pro - vi - dence, to Thee. Prais'd, for
 should we be, Pro - vi - dence, to Thee. Prais'd, for
 should we be, Pro - vi - dence, to Thee. Prais'd, for

ev - er prais'd be He, Who hath spar'd our sin - ful
 ev - er prais'd be He, Who hath spar'd our sin - ful
 ev - er prais'd be He, Who hath spar'd our sin - ful
 ev - er prais'd be He, Who hath spar'd our sin - ful

souls; Prais'd, for ev - er prais'd be He, Prais'd be
 souls; Prais'd, for ev - er prais'd be He, Prais'd be
 souls; Prais'd, for ev - er prais'd be He, Prais'd be
 souls; Prais'd, for ev - er prais'd be He, Prais'd be

He, Prais'd for ev - er He, Who hath spar'd our
He, Prais'd for ev - er He,..... Who hath spar'd our
He, Prais'd for ev - er He, Who hath spar'd our
He, Prais'd for ev - er He,..... Who hath spar'd our

gtes

sin - ful souls, for ev - er ev - er prais'd be
sin - ful souls, for ev - er ev - er prais'd be
sin - ful souls, for ev - er ev - er prais'd be
sin - ful souls, for ev - er ev - er prais'd be

He
He
He
He