

Allegretto (♩ = 120)

7. The Sailor's Song

8

High on the gid-dy_ bend-ing mast, The

15

sea-man furls the_ rend ing_sail, And, fear-less of the_ rush-ing blast, He

21

care-less whist-les to_ the_gale. Ratt-ling ropes and

26

roll ing_seas, Hur-ly, bur-ly, hur-ly, bur-ly,

32

War nor death can him dis-please, can him dis-please. Hur-ly,

38

bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, War nor

44

death can him dis-please, can him dis-please, can him dis-please.

50

The hos-tile foe his-ves-sel seeks, High bound-ing o'er the ra-ging-main, The

57

roar-ing can non loud-ly speaks, 'Tis Bri-tain's glo-ry we main-tain, 'tis Bri-tain's glo-

64

ry we main-tain. Ratt-ling ropes and

70

roll ing-seas, Hur-ly, bur-ly, hur-ly, bur-ly,

76

War nor death can him dis-please, can him dis-please. Hur-ly,

82

bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, hur-ly, bur-ly, War nor

88

death can him dis-please, can him dis-

91

please, can him dis-please.

Poco Adagio

9. The Wanderer

The musical score is for a piece titled "9. The Wanderer" in a "Poco Adagio" tempo. It is written for voice and piano in the key of B-flat major (two flats) and 3/4 time. The score is divided into systems, with measure numbers 6, 10, 16, and 22 marking the beginning of new sections.

System 1 (Measures 1-5): The piano accompaniment begins with a *p* (piano) dynamic. The melody starts on a whole note B-flat in the right hand, followed by a half note A-flat and a quarter note G. The piano part features a steady eighth-note accompaniment in the left hand.

System 2 (Measures 6-9): The vocal line enters at measure 6 with the lyrics "To wan - der a -". The piano accompaniment continues with a *sf* (sforzando) dynamic at measure 6, followed by a *fz* (forzando) dynamic at measure 7. The piano part has a *dim.* (diminuendo) marking at measure 8 and a *p* marking at measure 9.

System 3 (Measures 10-15): The vocal line continues with the lyrics "lone when the moon faint - ly beam - ing With glim - mer - ing lus - tre darts through the dark". The piano accompaniment maintains its eighth-note pattern.

System 4 (Measures 16-21): The vocal line continues with the lyrics "shade, Where owls seek for co - vert, and night - birds com - plain - ing, Add sound to the". The piano accompaniment features a *cresc.* (crescendo) marking at measure 19, with the left hand playing a dense block of chords.

System 5 (Measures 22-26): The vocal line continues with the lyrics "hor - ror that dark - ens the glade, Add sound to the hor - ror that dark - ens the". The piano accompaniment features a *f* (forte) dynamic at measure 22, followed by a *p* (piano) dynamic at measure 23, and a *sf* (sforzando) dynamic at measure 24. The piano part has a dense texture of chords and moving lines.

28

glade, that dark - ens, that dark - ens the__ glade.

34

39

'Tis not for the

43

hap - py; come, daugh - ter__ of__ sor - row, 'Tis here thy sad thoughts are em - balm'd in__ thy__

49

tears, Where, lost in the past, dis - re - gard - ing to - mor - row, There's no - thing for

55

hopes_____ and no - thing for fears, There's no - thing for hopes and no - thing for_____

f *dim.* *p* *cresc.*

61

fears, There's no - thing for hopes and no - thing for_____ fears.

dim. *p*

9. Sympathy

text adapted from Metastasio

Andante

mf *sf*

5

8

11

In thee I bear so dear a part, By love so firm, so—

f *p* *p* *fz*

16

firm am thine, That each af - fec - tion—

cresc. *p*

20

cresc.

of _____ thy heart By sym - pa - thy is mine, That each af-

cresc. *p*

23

rall. *tempo* *p*

fec - tion, That each af-fec-tion of thy heart By sym - pa - thy is mine, is mine, is mine.

rall. *tempo* *p* *f*

27

When thou art griev'd I grieve no less,

p *f* *sf* *p* *f*

32

My joys, my joys by thine are known, And ev' - ry

p *cresc.* *p*

36

good thou would'st pos - sess Be - comes in_ wish my own;

39

And ev' - ry good thou

41

would'st pos - sess Be - comes, be - comes in_ wish my own, Be - comes in

44

wish my own, Be - comes in wish my own.

10. She never told her Love

31

Largo assai, e con espressione (♩ = 92)

text from Shakespeare

24

cheek;

27

She sat like pa - tience on a mo - nu - ment smi - ling,

32

smi - ling at grief, Smi - ling,

36

smi - ling at grief.

Allegretto (♩ = 120)

11. Piercing Eyes

The musical score is for a piece titled "11. Piercing Eyes" in 6/8 time, marked "Allegretto (♩ = 120)". The key signature has one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-5): The piano part begins with a forte (*f*) dynamic. The vocal line starts with a fermata on a whole note. Dynamics include *f* and *p*.

System 2 (Measures 6-10): The piano part features a forte (*f*) dynamic. The vocal line continues with a fermata. Dynamics include *f* and *p*.

System 3 (Measures 11-16): The vocal line begins with the lyrics "Why asks my fair one if I love?". The piano part provides accompaniment. Dynamics include *p* and *f*.

System 4 (Measures 17-22): The vocal line continues with the lyrics "Why, why, why asks my fair one if I love? Those eyes so pierc-ing bright Can". The piano part continues with accompaniment. Dynamics include *p*.

System 5 (Measures 23-27): The vocal line continues with the lyrics "ev' - ry doubt of that re - move, And need no o - ther light, — And need no o - ther light, — And". The piano part concludes with a forte (*f*) dynamic.

29

need no o - ther light. Those eyes full well do

34

know my heart, And all its work-ings see, — E'er since they play'd the con - q'ror's

39

part, And I no more was free, — And I no more was

44

free, E'er since they play'd the conq' - ror's part,

48

And I no more was free, And I no more was

p

This musical system covers measures 48 to 51. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The lyrics are: "And I no more was free, And I no more was".

52

free, And I no more was free, And I no more was free.

f

This musical system covers measures 52 to 55. It continues the vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic starting in measure 54. The lyrics are: "free, And I no more was free, And I no more was free." The system concludes with a double bar line.

12. Content

Adagio

1. Ah me, how scan - ty is my store! Yet, for_ hours my-self, I'd_
2. When in her sight from morn to eve, The hours they pass un -

ne'er_ re - pine, Though of_ the flocks that whi - ten
- heed - ed by, No dark_ dis - trust_ our bo - som's

o'er_ Yon plain_ one lamb_ were on - ly mine, one
grieve, And care_ and doubt far dis - tant fly, and

cresc.

21 *p*

lamb were on - ly mine. 'Tis for my love-ly maid a-lone, This
doubt far dis - tant fly.

25 *f* *p*

heart has e'er am - bi - tion known, This heart, se-cure in its

29

trea- sure, Is bless'd be-yond mea- sure, This heart, se-cure in its trea- sure, Is bless'd be-yond

31 *f* *p*

mea- sure, Nor en- vies the mo- narch his throne, the mo - narch his throne. This

34

heart, se-cure in its trea-sure, Is bless'd be-yond mea-sure, Nor

37

en - vies the mo - narch his throne.

pp

pp

Red.
