

The Main Truck

Words by
George P. Morris

or A Leap for Life

Music by
Henry Russell

Andante con espressione

Musical notation for measures 1-4. The piece is in 2/4 time. The right hand (treble clef) features a melody of quarter notes with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed at the beginning of the first measure.

Musical notation for measures 5-8. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* (crescendo) marking in the second measure, indicating a gradual increase in volume.

Musical notation for measures 9-12. The right hand melody becomes more active with eighth notes. The left hand accompaniment features a mix of chords and moving lines, with a key signature change to one sharp (F#) in the final measure.

Musical notation for measures 13-16. The right hand melody continues with eighth notes and slurs. The left hand accompaniment includes a *cresc.* marking in the second measure and concludes with a final cadence in the fourth measure.

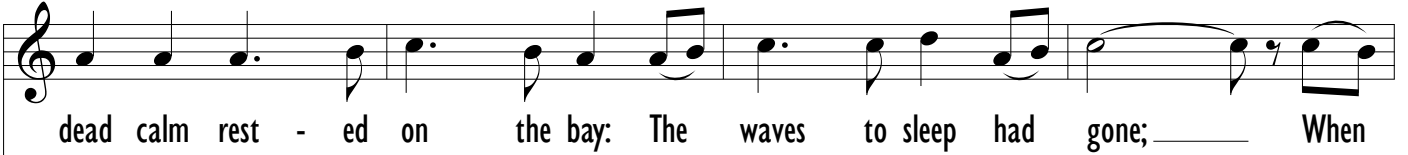
18



18

Piano accompaniment for measures 18-22, featuring a treble and bass clef with a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

23



23

Piano accompaniment for measures 23-27, featuring a treble and bass clef with a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

27



27

Piano accompaniment for measures 27-31, featuring a treble and bass clef with a 6/8 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. A forte (*f*) dynamic marking is present at the beginning of the section.

31

sport, up shroud and rig - ging run, And on the main - truck stood! 2. A

31

p

36

Vivace Con Anima

shud - der shot through eve - ry vein. All eyes were turned on

36

39

high! There stood the boy, with diz - zy brain, Be -

39

42

tween the sea and sky! No hold had he a -

45

bove, be - low! A - lone he stood in air! At

48

that far height none dared to go; At that far height none

51

dared to go; No aid could reach him there.

Ad lib.

54

p *pp* *ppp*

57

Quasi Andante

3. We gazed, but not a man could speak! With hor-ror all a -

mp

61

ghast In groups, with pal-lid brow and cheek, We

61 *p*

64

watched the quiv' - ring mast. The at - mos-phere grew thick and

64 *ff*

67

hot, _____ And of a lu - rid hue, _____ As,

67 *p* *ff*

70

riv - et - ed un - to the spot, Stood of - fic - ers and

73

poco

crew. We gazed, but not a man could speak! We

76

ad lib. assai ***p***

gazed, but not a man could speak! Not a man could

93 *p* *Ad lib.* *a tempo*

Jump, or I fire!" he said! "That on - ly chance your life can save! Jump;

97 *Ad lib.* *Animato assai*

jump boy!" He o - beyed, He sunk; he

101

rose; he lived; he

103

moved, *(8^{va})* And for the ship struck out! On

f *ff*

106 **Tempo di Marcia** *a tempo*

board we hailed the lad be - lov'd, On board we hailed the lad be - lov'd, On

colla voce *colla voce*

110

board we hailed the lad be - lov'd, On board we hailed the lad be - lov'd, On

cresc.

114

board we hailed the lad - be - lov'd With man-y, with man-y a man-ly shout.

114

ff

118

118

p

122

122

pp

poco

126 **Andantino***ad lib. assai*

5. His Fa - ther drew, in si - lent joy, Those wet arms round his neck, Then

126 *pp* *p*

131

Ad lib.

fold - ed to his heart the boy, And faint - ed on the deck.

131 *ppp*

135

135 *dim.*