

SUNG BY  
MISS CLARA BUTT.



# SEA-PICTURES

A Cycle of Five Songs for Contralto.

- 1 SEA SLUMBER-SONG Words by THE HON. RODEN NOEL
- 2 IN HAVEN (Capri) C. A. ELGAR
- 3 SABBATH MORNING AT SEA From a Poem by M<sup>RS</sup> BROWNING
- 4 WHERE CORALS LIE RICHARD GARNETT
- 5 THE SWIMMER From a Poem by ADAM LINDSAY GORDON

The Music by

# EDWARD ELGAR.

(OP. 37.)

PRICE 5/6 NET

ALSO PUBLISHED AS "SEE-BILDER", WITH GERMAN WORDS; AND AS "MARINES", WITH FRENCH WORDS.

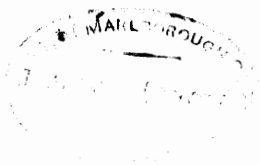
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# Sea-Pictures.





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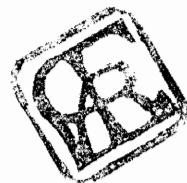
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## SEA SLUMBER-SONG.

---

SEA-BIRDS are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land ;  
“ I, the Mother mild,  
Hush thee, O my child,  
Forget the voices wild !  
Isles in elfin light  
Dream, the rocks and caves,  
Lulled by whispering waves,  
Veil their marbles bright,  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land ;  
Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins,  
Ocean's shadowy night  
Breathes good-night,  
Good-night !”

HON. RODEN NOEL.

*(By permission of Mr. Elkin Mathews.)*

# SEA SLUMBER-SONG.

Words by  
H<sup>o</sup>r. RODEN NOEL.\*

Music by  
EDWARD ELGAR. Op. 37. No 1.

Andantino. (♩ = 50.)

VOICE.

PIANO.

*pp espress.*

*3*

*dim.*

Red. \* Red. \*

*p*

Sea - birds are a - sleep, . . . . . *pp* The world for - gets to

Red. \*

*cresc.* *pp*

weep, . . . . . Sea murmurs her soft slum - ber-song On the

*ppp*

Red. \* Red. \*

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*ossia.*

shad - ow - y sand . . . . . Of this elf -

shad - ow - y sand . . . . . Of this elf -

Two vocal staves and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are 'shad - ow - y sand . . . . . Of this elf -'. There are 'Ped.' markings and asterisks in the piano part.

*Tranquillo.* (♩=40.) *pp*

- in land; "I, the Mo - ther mild, . . .

*ppp*

*Due Ped.*

*gva bassa*

Two vocal staves and a piano accompaniment. The tempo is marked 'Tranquillo.' with a quarter note equal to 40 beats. The dynamics are 'pp' and 'ppp'. The piano part includes 'Due Ped.' and 'gva bassa' markings. The lyrics are '- in land; "I, the Mo - ther mild, . . .'. There are 'Ped.' markings and asterisks in the piano part.

*cresc.* *dim.*

. . . Hush thee, O my child, For - get the voi - ces wild! . . .

*cresc.* *dim.*

*gva bassa*

Two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are '. . . Hush thee, O my child, For - get the voi - ces wild! . . .'. Dynamics include 'cresc.' and 'dim.'. The piano part includes 'gva bassa' markings.

*pp* *dim.*

. . . Hush thee, O my child, . . . . . Hush . . . thee.

*ppp* *accel.*

*gva bassa* *loco*

Two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are '. . . Hush thee, O my child, . . . . . Hush . . . thee.'. Dynamics include 'pp', 'ppp', and 'accel.'. The piano part includes 'gva bassa' and 'loco' markings.



*rit.*

*f* *sf* *p* *rit.* *pp* *ten.*

*And.* \* *And.* \*

*a tempo*  
*p* *tranquillo*

Isles in el - fin light Dream, the rocks and caves Lull'd by whis - p'ring

*dim.* *pp*

*a tempo*

waves, Veil their mar - bles, veil their mar - bles bright,

*p* *pp*

Foam . . . . . glim - mers faint - ly, faint - ly white Up -

on . . . . . the shell-y sand Of this elf-in land, . . . . .

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'on', followed by a melodic phrase for 'the shell-y sand'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

rit. . . . . al

*fp*

*dim. molto*

The second system is a piano solo. It begins with a forte piano (*fp*) dynamic and a tempo marking of *rit.* (ritardando). The music is characterized by a series of chords in the right hand and a moving bass line in the left hand. The dynamic gradually decreases, marked as *dim. molto* (diminuendo molto), leading to a *al* (allargando) section.

Tempo primo.

*p*

Sea - sound, like vi - o - lins, . . . . . To

*pp*

The third system includes a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and the lyrics 'Sea - sound, like vi - o - lins, . . . . . To'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *pp* (pianissimo) dynamic is indicated in the piano part.

slum - ber woos and wins, . . . . . I

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'slum - ber woos and wins, . . . . . I'. The piano accompaniment maintains the eighth-note rhythmic pattern in the right hand and a supporting bass line in the left hand.

*pp*

mur - - - mur my soft slum - ber - song, My

*ossia.*

slum - ber - song, . . . . . Leave woes, and

slum - ber - song, . . . . . Leave woes, and

*Molto tranquillo. (♩=40.)*

wails, and sins,

*ppp*

*Due Ped.*

*gva bassa*

*p*

O - cean's shadowy night . . . . . Breathes good night, good night!

*dim.*

*gva bassa*

*cresc.* *dim.* *pp* *dim.*

Leave woes, and wails, and sins, . . . . . Good night, good night, . . .

*cresc.* *dim.* *ppp*

*gva bassa*

good night, . . . . .

*loco*

*p ad lib.* *ad lib.*

good night, Good night, good

*pp colla parte a tempo* *ppp colla parte*

night!"

*a tempo* *dim. e rit.*

# IN HAVEN.

(CAPRI.)

---

CLOSELY let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.

Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.

Kiss my lips, and softly say:  
"Joy, sea-swept, may fade to-day;  
Love alone will stay."

C. A. ELGAR.



# IN HAVEN.

Words by  
C. A. ELGAR.

(Capri.)

Music by  
EDWARD ELGAR. Op. 37. No 2.

Allegretto. (♩ = 72.)

PIANO. *p*

*p*  
Close - ly let me hold thy hand . . . . .

*pp*

*cresc.*  
Storms are sweep - ing sea and land; . . . . .

*cresc.* *p*  
... Love a - lone will

stand. . . . .

*fp* *dim.*

*ped.* \*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a long note followed by a dotted line. The piano accompaniment consists of two staves with complex rhythmic patterns. Dynamics include *fp* and *dim.*. Pedal markings are present at the bottom.

*ped.* \*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with notes and rests. The piano accompaniment features arpeggiated chords and moving lines. A *ped.* marking is at the bottom.

*p*

Close - ly cling, for waves beat fast, . . . . .

*pp*

*ped.* \*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "Close - ly cling, for waves beat fast, . . . . .". The piano accompaniment is marked *pp*. Pedal markings are at the bottom.

*cresc.*

Foam flakes cloud the hur - - rying blast. . . . .

*ped.* \*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "Foam flakes cloud the hur - - rying blast. . . . .". The piano accompaniment is marked *cresc.*. Pedal markings are at the bottom.



... Love a lone will

*cresc.*

*p*

*ped.* \*

last. ....

*fp*

*dim.*

*ped.* \*

...

*ped.* \*

Kiss my lips and soft - ly say. ....

*pp*

*ped.* \*

*cresc.*

"Joy sea - swept, may fade to - day . . . . .

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with the lyrics "Joy sea - swept, may fade to - day" and includes a fermata over the word "day". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Pedal markings are present in the left hand, with asterisks indicating specific points.

... Love a - lone will

*cresc.* *p*

The second system continues the vocal line with the lyrics "Love a - lone will". The piano accompaniment features a *cresc.* marking and a *p* (piano) dynamic marking. The right hand has a sixteenth-note pattern, while the left hand has a similar rhythmic accompaniment. Pedal markings and asterisks are visible in the left hand.

stay" . . . . .

*fp* *dim.*

The third system shows the vocal line with the lyrics "stay" followed by a fermata. The piano accompaniment includes a *fp* (fortissimo) dynamic marking and a *dim.* (diminuendo) marking. The right hand features a sixteenth-note pattern, and the left hand has a rhythmic accompaniment. Pedal markings and asterisks are present in the left hand.

...

*ppp* 6

The fourth system continues the piano accompaniment. The right hand features a sixteenth-note pattern with a *ppp* (pianissimo) dynamic marking and a fingering of 6. The left hand has a rhythmic accompaniment. Pedal markings and asterisks are visible in the left hand.

## SABBATH MORNING AT SEA.

---

THE ship went on with solemn face :  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward

The new sight, the new wondrous sight !  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory !

Love me, sweet friends, this sabbath day  
The sea sings round me while ye roll  
Afar the hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.

And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort. He  
Who brooded soft on waters drear,  
Creator on creation.

He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless sabbath morning,  
And, on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

*From a poem by MRS. BROWNING.*



# SABBATH MORNING AT SEA.

From a poem by  
MRS BROWNING.

Music by  
EDWARD ELGAR. Op. 37. No 3.

**VOICE.** Moderato. (♩ = 72.) *Quasi Recit.*

The ship went

**PIANO.** *p largamente* *mf rit.* *pp*

*a tempo più mosso* *a tempo*

on with so-lemn face:... To meet the dark-ness on the deep, The

*a tempo* *p*

*più mosso*

so-lemn ship went on - - - ward. I

*pp* *più mosso*

bow'd down wea - ry in the place; For

*p*

*espress.* part - ing tears and pre - sent sleep Had weigh'd mine eye - lids

*dim. e rit.*

*pp*

*dim. e rit.*

*pp* down - ward. The new sight, the new won - d'rous

*mf* *più mosso*

*mf*

sight! . . . . The wa - ters a - round me,

*sfz*

*piu tranquillo*

tur - bu - lent, The skies, im - pass - ive

*p* *fp* *p colla parte*

*dim.* *Tempo primo* *pp*

o'er me, Calm in a moon - less, sun - less

*pp*

*cresc.* *allargando*

light, As glo - ri - fied by e - ven the in - tent Of

*pp* *colla parte*

*f* *dim.*

hold - ing the day - glo - ry! . . . . .

*f* *con Ped.*

The first system shows the piano introduction. The treble clef part begins with a series of chords, including a triad of G, B, and D. The bass clef part features a rhythmic pattern of eighth notes, with a triplet of eighth notes in the second measure.

*p poco meno mosso*

Love me, sweet friends, this sabbath day. The sea sings

The second system contains the first line of lyrics. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a bass clef, featuring a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure.

round... me while ye roll A - far... the

The third system contains the second line of lyrics. The vocal line continues with a melodic line. The piano accompaniment features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure.

*cresc.* *pp tranquillo*

hymn un - al - ter'd, And

The fourth system contains the third line of lyrics. The vocal line begins with a melodic line. The piano accompaniment features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure.



kneel, where once I knelt to pray, . . . . . And bless me

*colla parte*

deep - - er in your soul, Be - cause your

*a tempo*

voice has fal - ter'd. . . . .

*dim.*

*rit.*

Come prima.  
*Quasi Recit.*

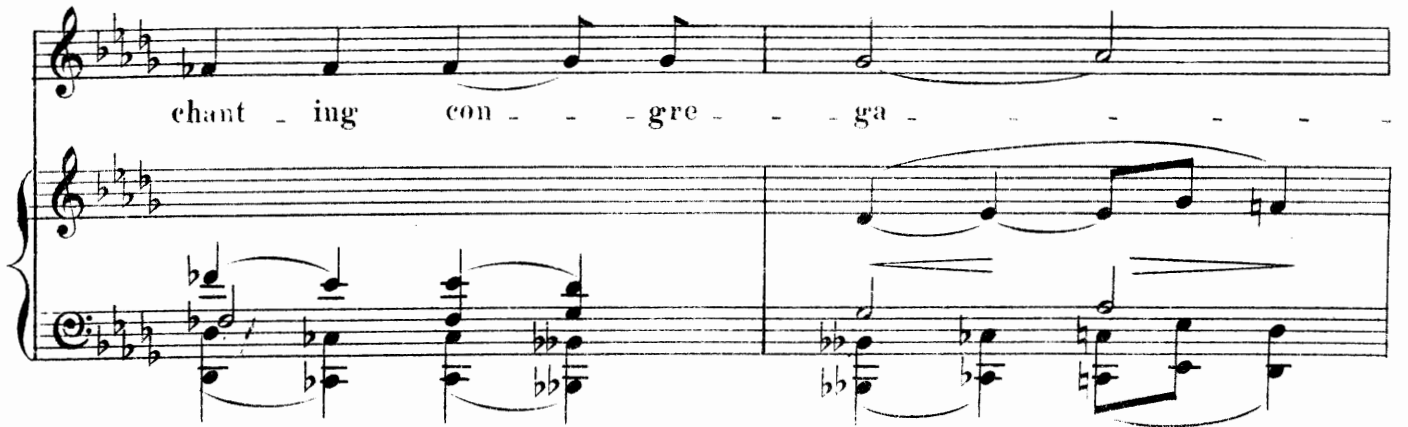
And tho' this sab - bath comes to

*pp*

me With - out the stol - ed min - is - ter, And



chant - ing con - - - gre - - - ga - - -



- tion, *cresc.* God's Spi - rit shall . . . . . *dim.* give



com - fort. *p* HE Who brood - ed soft on wa - ters drear, Cre - *colla parte* *allargando*



*a tempo*

a - tor on ere - a - tion.

*a tempo*

*pp*

*rit.*

*ff*

Ped. \*

**Grandioso. (♩ = 66.)**

He shall as-sist me to look higher,

*fp*

*con Ped. sempre*

He shall as-sist me to look higher, . . . . . Where keep the

*fp*

saints, with harp. . . . . and song, . . . . . An end-less,

*cantabile ed accelerando.*

end - less sab - bath morn - ing, An

*sostenuto ed accelerando.*

end - less sab - bath morn - ing, . . . . .

mf

... And, on . . . that sea com -

*p*

*cresc.*

\_mix'd . . . . . with fire, On . . . . . that sea com -

*p*

*Ad. simile*

*f* *3* *p*

- mix'd . . . . with fire, Oft drop their eye-lids raised too

*cresc. molto e largamente.* *f* *rit.* *ff*

long To the full God-head's burn - ing, the full

*colla parte* *3* *rit.*

God-head's burn - ing . . . . .

*f* *p* *f* *3*

*dim.* *pp* *ff*

*ped.* \* *ped.* \* *ped.* \*

## WHERE CORALS LIE.

---

THE deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well ;  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the lands where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.

RICHARD GARNETT.

*(With the Author's kind permission.)*

# WHERE CORALS LIE.

Words by  
RICHARD GARNETT.\*

Music by  
EDWARD ELGAR. Op. 37. No. 4.

Allegretto, ma non troppo. (♩ = 56.)

VOICE.

PIANO.

The deeps have music soft and  
low. . . . . When winds awake the airy spray, . . . . .

*pp*  
*con Ped.*

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H. 2670.

*espress.  
allargando*

It lures me, lures me on to go And

*colla parte*

*con Ped.*

*a tempo*  
see the land where corals lie, . . . . . The

*marcato*  
*a tempo*

*PPP*

*rit.* *a tempo*  
land . . . . . where corals lie.

*mf* *pp* *colla parte* *a tempo*

By

*p* *PPP*



mount and mead, by lawn . . . and rill, . . . . . When

night is deep, and moon is high, . . . . . That

*allarg.*

*colla parte*

*cresc.* *p a tempo*

music seeks and finds me still, And tells me where the corals lie, . . .

*a tempo*

. . . And tells . . . . . me

*ppp* *mf*

*rit.* *a tempo*

where the corals lie.

*pp* *colla parte* *a tempo*

*pp rit.* *dim.* *a tempo*

Yes, press my eye-lids close, 'tis well;

*colla parte* *pp a tempo*

*cresc.* *pp* *a tempo*

Yes, press my eye-lids close, 'tis well; But

*cresc.* *pp* *dolce* *a tempo*

*cresc. e stringendo*

far the rap-id fan-cies fly To roll-ing worlds of wave and shell, And

*cresc. e stringendo*

*f rit.* *p a tempo*

all the land where corals lie.

*colla parte* *pp a tempo*

*pp*

Thy lips are like a sunset

*dim.*

glow, . . . . . Thy smile is like a morning

*pp*

sky, . . . . . Yet

*dim.* *colla parte*

*allarg.*

*cresc.* *a tempo dim.*

leave me, leave me, let me go And see the land where corals lie,...

*con Ped.* *a tempo*

... The land, ... the

*ppp* *mf*

land. . . . . where corals lie. . . . .

*p* *a tempo*

*pp rit.* *ppp*

*Ad.*



## THE SWIMMER.

---

WITH short, sharp, violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
And the rocks receding, and reefs flung forward,  
Waifs wreck'd seaward and wasted shoreward,  
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men—  
Where the batter'd hull and the broken mast lie,  
They have lain embedded these long years ten.  
Love! when we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather,  
God surely loved us a little then.

The skies were fairer and shores were firmer—  
The blue sea over the bright sand roll'd ;  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.

\* \* \* \* \*

So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
The flying rollers with frothy feet.  
One gleam like a bloodshot sword-blade swims on  
The sky line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,  
The storm sprite loosens the gusty reins ;  
Now the stoutest ship were the frailest shallop  
In your hollow backs, on your high-arched manes.  
I would ride as never a man has ridden  
In your sleepy, swirling surges hidden ;  
To gulfs foreshadow'd through strifes forbidden,  
Where no light wearies and no love wanes.

*From a poem by A. LINDSAY GORDON.*

# THE SWIMMER.

From a Poem by  
A. LINDSAY GORDON.

Music by  
EDWARD ELGAR. Op. 37. No. 5.

Allegro di molto. (♩ = 116.)

VOICE.

PIANO.

*p* *f*

*f* *p* *molto cresc.*

*dolce* *p legato* *cresc.*

*Quasi Recit.*

With

*f* *sf p*

Rec.

*a tempo* *Recit.*

short, sharp, vi - o - lent lights made vi - vid, To

*sf* *sf a tempo*

Rec. \* Rec. \*

*a tempo*

south\_ward far as the sight can roam,

*p colla parte* *sf p*

Rec.

*sempre f*

On - ly the swirl of the surg - es li - vid, The

*p* *con Ped.*



seas that climb and the surfs that comb.

*f*  
On - ly the crag and the cliff to nor' - ward, The

rocks re - ced - ing, and reefs flung for - ward,

*f largamente*  
Waifs wreck'd sea - ward and wast - ed shore - ward On

shallows sheeted with flam - - - ing foam.

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "shallows sheeted with flam - - - ing foam." The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The left hand starts with a forte (*f*) dynamic and includes a trill in the first measure. The right hand has a melodic line with a fermata over the word "flam". A fortissimo (*ff*) dynamic is marked in the right hand towards the end of the system.

*dim.*

The second system of music is a piano accompaniment. It features two staves: the right hand in treble clef and the left hand in bass clef. The right hand has a melodic line with a fermata over the word "flam" from the previous system. A piano (*p*) dynamic is marked at the end of the system. A section marked "A" is indicated by a bracket above the right hand. A *dim.* (diminuendo) marking is placed in the right hand.

grim, grey coast and a sea - board ghist - ly, And

*cresc.*

The third system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "grim, grey coast and a sea - board ghist - ly, And". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The left hand has a rhythmic accompaniment with a piano (*p*) dynamic. A *cresc.* (crescendo) marking is placed above the vocal line.

shores trod sel - dom by feet of men -

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "shores trod sel - dom by feet of men -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand has a melodic line with a forte piano (*fp*) dynamic. The left hand has a rhythmic accompaniment with a pianissimo (*pp*) dynamic.

*p* *molto cresc.*

Where the bat - ter'd hull and the brok - en mast lie,

*allargando*

They have lain em - bed - ded these long years ten.

*sf p colla parte*

*p a tempo*

Love! . . . . . Love! . . . . .

*p a tempo*

*f* *mf*

when we wan - der'd here to - geth - er, Hand in hand,

*mf*

hand in hand thro' the spark - - ling weath - er, From the

*dim.*

heights and hol - lows of fern and heath - er, . . . . .

*cresc.* *dim.* *dim.*

*p molto espress.* *dolce* *pp*

God . . . sure - ly lov'd us a

*poco rall.* *f espress.* *rit.* *dim.* *3*

*poco rall.* *colla parte*

lit - - tle then. The

*p* *dim.* *a tempo* *p*

*a tempo*

*poco meno mosso*

skies . . . . . were fair - er, the shores were

*pp*

firm - er - The blue sea o - ver the bright sand

roll'd; Bab - ble and prat - tle, and

rip - - ple and mur - mur, Sheen of

*p*

*dolce*  
sil - ver and glam - our of gold -

Sheen . . . . . of sil - ver and

*pp*  
glam - our of gold.  
*pp*

*cresc. e accel.*  
*f*

*Tempo Im<sup>o</sup> Quasi Recit.*

So, girt with tem-pest and wing'd with

*sf colla parte* *p*

*con Ped.*

*a tempo Recit.*

thun - - der And clad with light-ning and shod with

*sf p* *p colla parte*

*a tempo*

sleet, And strong winds tread - ing the

*a tempo* *sf* *p*

swift waves un - der The fly - ing roll - ers with

froth - y feet. *p* One gleam like a blood - shot

*cresc.* sword - blade swims on The sky - line, stain - ing the

*cresc.* *sf p*

*cresc. molto* green gulf crim - son, A death - stroke fierce - ly

*pp* *cresc. molto*

*allargando* dealt by a dim sun That strikes thro' his storm - - y

*sf p colla parte*



*accel.* *f*

wind - - ing sheet. 0

*a tempo*

brave white hor - ses! you gath - er and gal - lop, The

*f* *p a tempo*

*mf*

storm sprite loos - - ens the gust - y reins; 0

brave white hors - es! you gath - er and gal - lop, The

*p*

storm sprite loos - ens the gust - y - reins; . . . . .

... Now the stout - est ship were the

frail - est shal - lop In your

*cresc.*  
hol - low backs, on your high - arch'd manes.

*f largamente*

I would ride as ne - ver man has rid - den In your

*f largamente*

sleep - - - y, swirl - - - ing sur - - ges hid - den, . . . . .

*f*

... I would ride as ne - ver

*ff* *p*

man has rid - den, . . . . . To

*cresc.*

gulf's fore-shad-ow'd thro' strifes for-bid-den, Where

*p*

*sonore con Ped.*

no light wear-ies and no love wanes, . . . . .

. . . . . no. . . . . love, where

*cresc*

*ped.*

*cresc molto*

no love, . . . . . no . . . . . love . . . . .

*a tempo*

wanes . . . . .

*dim.*

*a tempo*

*ff accel.*

*fff*

*ped.*

FINE.