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THE

WHITE SQUALL

Composed by

G. A. BARKER.

PRICE, 75 CENTS.

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THE WHITE SQUALL.

Composed by G. A. BARKER.

Allegretto.

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains a whole rest for the first four measures. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff begins with a half note chord (F#4, C#5) and continues with a melodic line of quarter notes: D5, E5, F#5, G5, A5, B5, C#6, D6. The bottom staff begins with a half note chord (F#3, C#4) and continues with a melodic line of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4.

The second system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps and a 6/8 time signature, containing a whole rest for the first four measures. The middle and bottom staves are grand staff notation. The middle staff begins with a half note chord (F#4, C#5) and continues with a melodic line of quarter notes: D5, E5, F#5, G5, A5, B5, C#6, D6. The bottom staff begins with a half note chord (F#3, C#4) and continues with a melodic line of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Dynamics include *ff* (fortissimo) at the beginning and *p* (piano) in the fourth measure.

The third system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps and a 6/8 time signature, containing a whole rest for the first four measures. The middle and bottom staves are grand staff notation. The middle staff begins with a half note chord (F#4, C#5) and continues with a melodic line of quarter notes: D5, E5, F#5, G5, A5, B5, C#6, D6. The bottom staff begins with a half note chord (F#3, C#4) and continues with a melodic line of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Dynamics include *f* (forte) in the fourth measure and a trill (*tr*) in the fifth measure.

2. They near'd the land where - in beau - ty smiles, The sun - - ny

1 The Sea was bright and the Bark rode well, The breeze bore the

shore of the Gre - cian Isles, All thought of home o' that wel - come

tone of the Ves - per Bell; 'T was a gal - lant Bark with Crew as

dear, Which soon should greet..... each wan - d'r'er's ear which soon should

brave As ev - er launch'd on the hea - ving wave, As ev - er

greet..... each wan - d'r'er's ear. And in fan - cy join'd..... the

launch'd on the hea - ving wave She shone in the light of de -

f slacc.

so - cial throng, In the fes - tive dance And the joy - ous
 cli - ning day, And each sail was set And each heart was

song, And in fan - cy join'd, the so - - cial throng, In the
 gay, She... .. shone in the light of de - cli - ning day, And each

fes - tive dance and the so - cial throng..... And the
 sail was set and each heart was gay..... And each

joy - ous song.....
 heart was gay.....

3rd. Verse.

A white cloud glides through the a - zure sky, What

means..... that wild..... des - pair - ing cry!

Andante con espressione.

Fare - well the vis-ion'd scenes of home, Fare - well the vis-ion'd scenes of

Recit. Ardito.

home, That cry is help where no help can come, that cry is

a tempo.

help where no help can come. Fare - well the vis - ion'd

ad lib.

scenes of home, Fare - well the vis - ion'd scenes of home.

a tempo. Allegro.

For the white Squall rides on the sur - ging wave, And the

Bark is gulph'd in an O - cean's grave. For the

White Squall rides on the sur - ging wave, And the Bark is

gulph'd in an O - cean's grave. For the White Squall rides on the

sur - ging wave, And the Bark is gulph'd in an O - cean's

grave. For the White Squall rides on the sur - ging wave, And the

Bark is gulph'd in..... an O - - - cean's

ff

grave; in..... an O - - - cean's grave,

in..... an O - - - cean's grave.

ff

ff

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