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142

MEG BLANE

A RHAPSODY OF THE SEA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

ROBERT BUCHANAN

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 48.)

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MEG BLANE

A RHAPSODY OF THE SEA.

PROLOGUE.

“ Lord, hearken to me !
Save all poor souls at sea !
Thy breath is on their cheeks—
Their cheeks are wan with fear ;
No man speaks,
For who could hear ?

The wild white water screams,
The wind cries loud ;
The fireflaught gleams
On tattered sail and shroud !

Under the red mast-light
The hissing surges slip ;
Thick reeks the storm of night
Round him that steers the ship—
And his eyes are blind,
And he knows not where they run.
Lord, be kind !

Whistle back Thy wind
For the sake of Christ Thy Son ! ”

. . . Black was the oozy lift,
Black were the sea and land ;
Hither and thither, thick with foam and drift,
Did the deep waters shift,
Swinging with iron clash on stone and sand.
Faintlier the heavy rain was falling,
Faintlier, faintlier the wind was calling,
With hollower echoes up the drifting dark !
While the swift rockets shooting through the
night
Flash'd past the foam-fleck'd reef with phantom
light,
And shewed the piteous outline of the bark,
Rising and falling like a living thing,
Shuddering, shivering,
While, howling beastlike, the white breakers
there
Spat blindness in the dank eyes of despair.

Then one cried, “ She has sunk ! ”—and on
the shore
Men shook, and on the heights the women cried ;
But, lo ! the outline of the bark once more !
While flashing faint the blue light rose and died.

Ah, God, put out Thy hand ! all for the sake
Of little ones, and weary hearts that wake
Be gentle ! chain the fierce waves with a chain !
Let the gaunt seaman's little boys and girls
Sit on his knee and play with his black curls
Yet once again !

And breathe the frail lad safely through the
foam
Back to the hungry mother in her home !
And spare the bad man with the frenzied eye ;
Kiss him, for Christ's sake, bid Thy death
go by—
He hath no heart to die !

Now faintlier blew the wind, the thin rain ceased,
The thick cloud cleared like smoke from off
the strand,
For, lo ! a bright blue glimmer in the East—
God putting out His hand.

And overhead the rack grew thinner too,
And through the smoky gorge
The wind drave past the stars, and faint they
flew
Like sparks blown from a forge.

And now the thousand foam-flames o' the sea
Hither and thither flashing visibly ;
And gray lights hither and thither came and
fled,
Like dim shapes searching for the drowned dead ;
And where these shapes most thickly glimmer'd
by,

Out on the cruel reef the black hulk lay,
And cast, against the kindling Eastern sky,
Its shape gigantic on the shrouding spray.

MEG BLANE.

Silent upon the shore, the fishers fed
Their eyes on horror, waiting for the close,
When in the midst of them a shrill voice rose :
" The boat ! the boat ! " it said.

Like creatures startled from a trance, they
turned

To her who spake : tall in the midst stood she,
With arms uplifted, and with eyes that yearned
Out on the murmuring sea.

Some shrugging shoulders, homeward turned
their eyes,

And others answered back in brutal speech ;
But some, strong-hearted, uttering shouts and
cries,

Followed the fearless woman up the beach.

A rush to seaward—black confusion—then
A struggle with the surf upon the strand—
'Mid shrieks of women, cries of desperate men,
The long oars smite, the black boat springs
from land !

Around the thick spray flies ;

The waves roll on and seem to overwhelm,
With blowing hair and onward gazing eyes
The woman stands erect, and grips the
helm. . . .

Now fearless heart, Meg Blane, or all must die !
Let not the skilled hand thwart the steadfast
eye.

The crested wave comes near—crag-like it towers
Above you, scattering round its chilly showers :
One flutter of the hand, and all is done !
Now steel thy heart, thou woman-hearted one !
Softly the good helm guides ;

Round to the liquid ridge the boat leaps light—
Hidden an instant—on the foaming height,
Dripping and quivering like a bird it rides,
Athwart the ragged rift the moon looms pale,
Driven before the gale,

And making silvern shadows with her breath,
Where on the shining sea it shimmereth ;
And, lo ! the light illumines the reef ; 'tis shed
Full on the wreck, as the dark boat draws nigh.
A crash !—the wreck upon the reef is fled ;
A scream !—and all is still beneath the sky,
Save the wild waters as they whirl and cry.

EPILOGUE.

" Lord, hearken to me !
Save all poor souls at sea !
Thy breath is on their cheeks—
Their cheeks are wan with fear ;
No man speaks,
For who could hear ?

The wild white water screams,
The wind cries loud ;
The fireflaught gleams
On tattered sail and shroud !

Under the red mast-light
The hissing surges slip ;
Thick reeks the storm of night
Round him that steers the ship—
And his eyes are blind,
And he knows not where they run.
Lord, be kind !

Whistle back Thy wind
For the sake of Christ Thy Son ! "

ROBERT BUCHANAN.

MEG BLANE

A Rhapsody of the Sea.

PROLOGUE.

Robert Buchanan.

S. Coleridge-Taylor Op.48.

Allegro molto agitato. Mezzo-Soprano Solo. *appassionato*

"Lord, —

heark-en to me! Save all poor souls — at

dim. — — —

seal Thy breath — is on — their cheeks, —

poco rit. — — — *poco accel.*

Their cheeks — are wan — with fear, —

poco rit. *poco accel.*

f *a tempo*

No man speaks, For who could hear?

mf *a tempo*

The wild white wa- - ter

sf *mp*

sf *f*

screams, The wind cries loud;

mf *pp*

mp *dim.*

The fire - flaught gleams On tat - ter'd sail and

mp *dim.*

shroud

mf *f*

Un-der the red

rall. *p* *2mp* *p a tempo*

mast - - light The hiss - ing sur - - ges slip;

mf *dim.*

Thick reeks the storm of night Round

p

3 *A*

him that steers the ship And his eyes

are blind, And he knows not where they

4

run.

mf *cresc.* - *accel.* -

a tempo

Lord, be kind!

accel. *s* *sf* *largamente* *mf* *f*

Whis-tle back Thy wind! _____ For the sake of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Whis-tle back Thy wind!" followed by a long horizontal line indicating a breath or a pause, and then "For the sake of". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords, primarily in the right hand, with some accompaniment in the left hand.

Christ Thy Soul!" _____

f *rall.* - - - *a tempo*

mf *cresc.* *accel.* *sf*

The second system continues the vocal and piano parts. The vocal line has the lyrics "Christ Thy Soul!" followed by another horizontal line. Above the vocal staff, there are performance instructions: *f* (forte), *rall.* (ritardando), a fermata, and *a tempo* (return to tempo). The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), *accel.* (accelerando), and *sf* (sforzando). The piano part continues with intricate rhythmic patterns.

mf *sf*

The third system shows the piano accompaniment continuing. The right hand has complex rhythmic figures, while the left hand has a more rhythmic accompaniment. Dynamic markings *mf* and *sf* are present. The system concludes with a double bar line and repeat signs.

sf *rall.* *mf* *p*

The fourth system continues the piano accompaniment. It features dynamic markings *sf*, *rall.*, *mf*, and *p* (piano). The piano part ends with a double bar line and repeat signs.

Molto moderato.

musical score system 1, first system. Treble clef, 4/4 time signature. The right hand has a whole note chord (F#4, A4, C5) with an accent (^) and a dynamic marking of *f*. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *misterioso* and *mp*.

musical score system 2, second system. Treble clef, 4/4 time signature. The right hand has a whole note chord (F#4, A4, C5) with an accent (^). The left hand continues the rhythmic accompaniment.

musical score system 3, third system. Treble clef, 4/4 time signature. The right hand has a melodic line with a dynamic marking of *f dim.*. The left hand continues the rhythmic accompaniment. Dynamics include *mp cresc. molto*.

musical score system 4, fourth system. Treble clef, 4/4 time signature. The right hand has a melodic line with a dynamic marking of *f dim.*. The left hand continues the rhythmic accompaniment. Dynamics include *mp cresc. molto*.

musical score system 5, fifth system. Treble clef, 4/4 time signature. The right hand has a melodic line with a dynamic marking of *sf*. The left hand continues the rhythmic accompaniment. Dynamics include *cresc.*

CHORUS.

Soprano. 1 *mf* *f*
 Black was the ooz-y lift, _____

Alto. *mf* *f*
 Black was the ooz-y lift, _____

Tenor. *mf* *f*
 Black was the ooz-y lift, _____

Bass. *mf* *f*
 Black was the ooz-y lift, _____

Black were the sea and land, _____ Hither and thither,

Black were the sea and land, _____ Hither and thither,

Black were the sea and land, _____ Hither and thither,

Black were the sea and land, _____ Hither and thither,

thick with foam and drift, thick with foam and drift, Did the

thick with foam and drift, thick with foam and drift, Did the

thick with foam and drift, thick with foam and drift, Did the

thick with foam and drift, Did the

sf *sf*

deep waters shift, Swinging with iron — clash on stone and sand. 2

deep waters shift, Swinging with iron clash on stone and sand. *ff*

deep waters shift, Swinging with iron clash on stone and sand. *ff*

deep waters shift, Swinging with iron clash on stone and sand. *ff*

deep waters shift, Swinging with iron clash on stone and sand. *mp*

3

hollower echoes up the drifting dark! _____

While the swift rockets shooting through the

While the swift rockets shooting through the

mp *cresc.* *f*

Flash'd past the foam-fleck'd reef with phantom light, And

Flash'd past the foam-fleck'd reef with phantom light, . And

night _____ And

night _____ And

sf *sf*

shew'd the piteous out-line of the bark, Ris - ing and fall - ing like a
 shew'd the out-line of the bark, Ris - ing and fall - ing like a
 shew'd the out-line of the bark, Ris - ing and fall - ing like a
 shew'd the out-line of the bark, Ris - ing and fall - ing like a

mf *f* *dim.*

4 *mp* *f*
 liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the
 liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the
 liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the
 liv - ing thing, - Shud - d'ring, shiv - 'ring, While, howl - ing beastlike, the

4 *mp* *f*

dim. e rit.

white breakers there Spat blind - - ness in the dank eyes of des -

dim. e rit.

white breakers there Spat blind - - ness in the dank eyes of des -

dim. e rit.

white breakers there Spat blind - - ness in the dank eyes of des -

white breakers there Spat blind - - ness in the dank eyes of des -

dim. e rit.

a tempo

-pair. _____

a tempo

-pair. _____

a tempo

-pair. _____

a tempo

mp

mf

a tempo

Mezzo-Soprano Solo.

5 *ff*

Then one cried, "She has sunk!"

5 *CRSC.* *sf* *sf*

mf *mf* *A* *A*

and on the shore Men shook, —

and on the shore Men shook, —

mf *sf* *sf*

mf
and on the heights the women cried, But, lo! the outline of the

mf
and on the heights the women cried, But, lo! the outline of the

But, lo! the outline of the

But, lo! the outline of the

mf *sf* *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "and on the heights the women cried, But, lo! the outline of the". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *mf* and *sf*.

bark once more! While flashing faint the

bark once more! While flashing faint the

bark once more! While flashing faint the

bark once more! While flashing faint the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "bark once more! While flashing faint the". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *mf* and *sf*.

dim. *p* *A*
 blue light rose and died.

dim. *p*
 blue light rose and died.

dim. *p* *A*
 blue light rose and died.

dim. *p*
 blue light rose and died.

dim. *rit.*

6 Andante. **Mezzo-Soprano Solo.** *mp*

Ah, God, put out Thy

mf *mp*

hand! — all — for the sake Of lit-tle ones, and wea-ry hearts that

pp

wake. Be_ gen-tle, be gen-tle, be gen-tle!

rit. *a tempo*

rit. pp *pp a tempo*

7

Chain the fierce waves with a chain,

mp *mf*

chain the fierce waves with a chain!

f *rit.*

mf a tempo

Let the gaunt sea - - man's lit-tle boys and

mf a tempo

girls _____ Sit on his knee and play_ with his black

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#).

curls Yet once _____ a - gain!

dim.

The second system continues the vocal and piano parts. The vocal line has a long note followed by a rest. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo). The piano part features a complex texture with many notes in the right hand.

And breathe the frail lad safe - ly through the foam_

p

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a long note. The piano accompaniment has a dynamic marking of *p* (piano). The piano part features a complex texture with many notes in the right hand.

cresc.

Back to the hun - gry mo-ther in her home! _____ And spare the

mf cresc. *f*

The fourth system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a long note. The piano accompaniment has dynamic markings of *mf cresc.* and *f* (forte). The piano part features a complex texture with many notes in the right hand.

bad man with the fren - - zied eye; Kiss him, for

f accel.

mf *f accel.*

Christ's sake, bid Thy death go by — He hath no

rall. *mf* *rall.*

rall. *molto rit.* *p* *rall.*

8 heart to — die!

CHORUS.

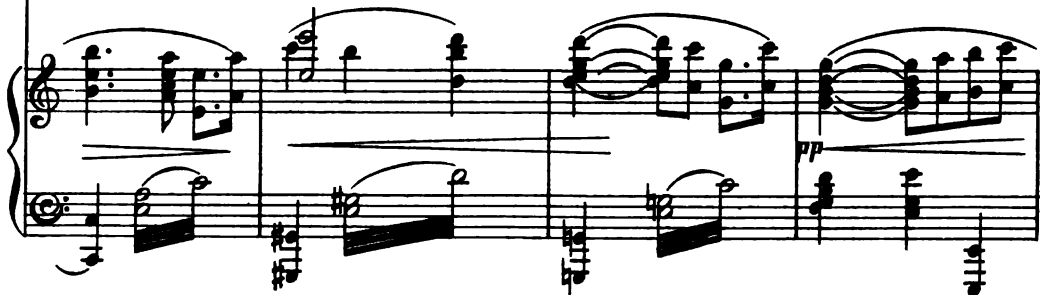
mp Ah, God put out Thy

mp Ah, God put out Thy

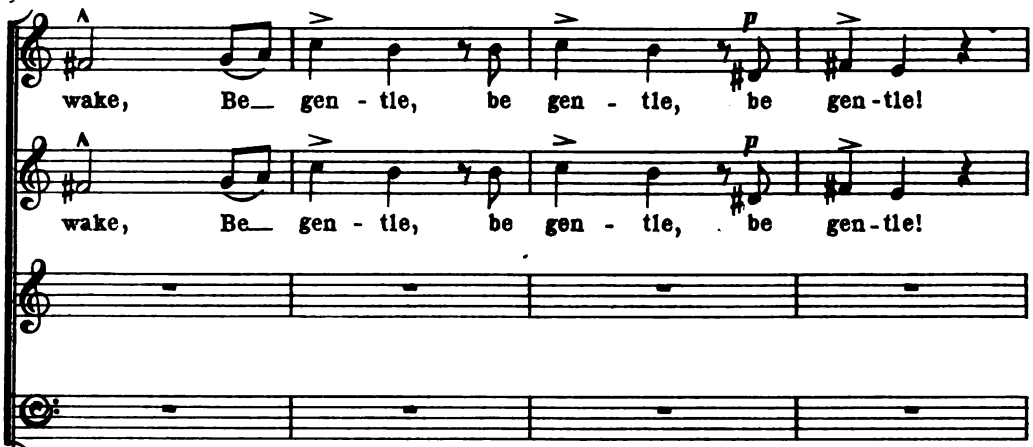
8 *pp* *a tempo* *mp*

mp
all for the sake Of lit-tle ones, and wear-y hearts that
mp
all for the sake Of lit-tle ones, and wear-y hearts that

hand! _____
hand! _____



wake, Be- gen - tle, be gen - tle, be gen-tle!
wake, Be- gen - tle, be gen - tle, be gen-tle!



dim.
P
Ped



9 *Poco più mosso.*

mf *cresc.*
 chain the fierce waves with a chain!

mf *cresc.*
 chain the fierce waves with a chain!

Poco più mosso.

f

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics 'chain the fierce waves with a chain!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Poco più mosso'. Dynamics include 'mf cresc.' and 'f'.

f

chain the fierce waves with a chain!

chain the fierce waves with a chain!

mf *cresc.* - - *f*

Detailed description: This system continues the vocal and piano parts. The vocal parts repeat the lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamics include 'f', 'mf cresc.', and 'f'.

rit. *a tempo*

rit. *mf a tempo*

Let the gaunt sea - - man's lit - tle boys and

mf

Let the gaunt sea - - man's lit - tle boys and

Detailed description: This system contains the first two systems of a musical score. The top system shows vocal staves with a 'rit.' (ritardando) marking and a 'a tempo' instruction. The second system continues the vocal lines with lyrics 'Let the gaunt sea - - man's lit - tle boys and' and includes a piano accompaniment line with a 'mf' (mezzo-forte) dynamic marking.

rit. *a tempo*

mf

Detailed description: This system shows the piano accompaniment for the first system. It features a treble and bass clef with complex chordal textures and triplet patterns. A 'rit.' (ritardando) marking is present at the beginning, followed by a 'a tempo' instruction. The dynamic marking is 'mf' (mezzo-forte).

Sit on his knee and play with his black curls Yet

Sit on his knee and play with his black curls Yet

girls _____

girls _____

Detailed description: This system contains the second system of the musical score. It features vocal staves with lyrics 'Sit on his knee and play with his black curls Yet' and piano accompaniment. The piano part includes a 'dim.' (diminuendo) marking at the end of the system. There are also lines for 'girls' with blank space for lyrics.

dim.

Detailed description: This system shows the piano accompaniment for the second system. It continues the complex chordal and melodic textures from the previous system, ending with a 'dim.' (diminuendo) marking.

once a - gain!

once a - gain! once a - gain!

once a - gain! And breathe the

And breathe the

p

CRESC.

Back to the hun - gry

Back to the hun - gry

frail lad safe - ly through the foam

frail lad safe - ly through the foam

f

mf

CRESC.

mo - ther in her home! _____

mo - ther in her home! _____

And spare the bad man with the

And spare the bad man with the

f

sf

f accel. - - - - *rall.*

Kiss him, for Christ's sake, bid Thy Death go

f

Kiss him, for Christ's sake, bid Thy Death go

f accel. - - - - *rall.*

fren - zied eye; — Kiss him, for Christ's sake, bid Thy Death go

fren - zied eye; — Kiss him, for Christ's sake, bid Thy Death go

f accel. - - - - *rall.*

by He hath no heart to die! *mp rall.* *pp a tempo*

by He hath no heart to die! *mp* *pp*

by He hath no heart to die! *mp rall.* *pp a tempo*

by He hath no heart to die! *mp* *pp*

mp rall. *pp a tempo*

p a tempo *CRSC.*

f rall. *mf*

rall. - poco a poco pp

Allegro.

mp

First system of piano accompaniment. Treble clef, key signature of one flat, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides harmonic support with chords and eighth notes. A dynamic marking of *mp* is present.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

mf

Third system of piano accompaniment. The dynamic marking changes to *mf*. The melodic line continues with some grace notes and slurs.

dim. - - -

Fourth system of piano accompaniment. The dynamic marking changes to *dim.* with a series of dashes. The melodic line concludes with a final flourish.

12

CHORUS.

mp

Now faint - li - er

mp

Now faint - li - er

mp

Now faint - li - er

mp

Now faint - li - er

mp

Now faint - li - er

Chorus section for four voices. Each voice part begins with a rest for 12 measures, then enters with the lyrics "Now faint - li - er". The dynamic marking is *mp* for all parts.

12

mp

Fifth system of piano accompaniment, starting with a 12-measure rest. The dynamic marking is *mp*. The piano part continues with rhythmic accompaniment.

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

blew the wind, the thin rain ceas'd,

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

The thick cloud clear'd like smoke from off the

strand, For, lo! a

strand, For, lo! a

strand, For, lo! a

strand, For, lo!

mp cresc. dim. p

13

bright blue glim-mer in the East God put-ting out His
 bright blue glim-mer in the East God put-ting out His
 bright blue glim-mer in the East God put-ting out His
 — a glim-mer in the East God put-ting out His

ff hand! *mf* And o -- ver
ff hand! *mf* And o-ver
ff hand! *mf* And o-ver
ff hand! *mf* And o-ver

head the rack grew thinner too, And through the smoky gorge The
 head the rack grew thin - - ner too, And through the
 head the rack grew thin - - ner too, And through the

poco a poco accel

Wind drave past the stars, and faint they flew Like sparks—

poco a poco accel

gorge The Wind drave past the stars, Like sparks

poco a poco accel

gorge The Wind drave past the stars, Like sparks

Like sparks

poco a poco accel.

blown from a forge!

blown from a forge!

blown from a forge!

blown from a forge!

Poco più mosso.

mp

rit. - - - - - *mp* 14 *a tempo*

And now the thousand
And now the thousand
And now the thousand
And now the thousand

rit. - - - - - *a tempo*

14

foam-flames o' the Sea Hither and thither flashing
foam-flames o' the Sea Hither and thither flashing
foam-flames o' the Sea Hither and thither flashing
foam-flames o' the Sea Hither and thither flashing

mp

vis - i - bly; And gray lights hither and thither came — and

vis - i - bly; And gray lights hither and thither came and

vis - i - bly; And gray lights hither and thither came — and

vis - i - bly; And gray lights hither and thither came and

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

fled, Like dim shapes searching for the drown - ed dead;

15 *mp*

And where these

mp

And where these

mp

And where these

mp

And where these

15

p

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

shapes most thick - ly glim - mer'd by,

mp

Out on the cru - el reef the black hulk lay,

Out on the reef the black hulk lay,

Out on the reef the black hulk lay,

Out on the reef the black hulk lay,

P

— And cast, a - gainst the kind - ling Eas - tern

And cast, a - gainst the kind - ling Eas - tern

— And cast, a - gainst the kind - ling Eas - tern

— And cast, a - gainst the kind - ling Eas - tern

TRV *A*

CRSC. - - - -

f ^Λ sky, Its shape gi - gan - tic *dim.*

f ^Λ sky, Its shape on the *dim.*

f ^Λ sky, Its shape on the

f ^Λ sky, Its shape on the

f *dim.*

rall. on the shroud - ing spray. *p*

shroud - - ing spray. *p*

rall. shroud - - ing spray. *p*

shroud - - ing spray. *p*

shroud - - ing spray. *p*

rall. *p*

morendo

pp

CHORUS.

Si - lent up - on the shore, — the
 Si - lent up - on the shore, — the

Moderato.
 17 *sf* *mp* *sf*

fishers fed their eyes on hor - ror,
 fishers fed their eyes on hor - ror, Wait - ing for the close, —
 Wait - ing for the close, —

dim. *dim.* *dim.*

18 *Poco più mosso.*
 When in the midst of them

p *accel.*

wait - ing for the close,
 wait - ing for the close,

18 *Poco più mosso.*
p *sf*

rall.

a shrill voice rose: "The boat! the boat!" it said. —

a shrill voice rose:

accel.

rall.

ff *sf* *sf*

19 Allegro.

CHORUS.

Like crea - tures start - led from a

Like crea - tures start - led from a

Like crea - tures start - led from a

f *f* *f* *f*

19 Allegro.

Like crea - tures start - led from a

f

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

trance, they turn'd To her who spake:

mf tall in the midst stood she, With arms up - lift-ed, and with eyes that
mf tall in the midst stood she, With arms up - lift-ed, and with eyes that
mf tall in the midst stood she, With arms up - lift-ed, and with eyes that
mf tall in the midst stood she, With arms up - lift-ed, and with eyes that

year'n'd Out on the murm - -'ring sea.
 year'n'd Out on the murm - -'ring sea.
 year'n'd Out on the murm - -'ring sea.
 year'n'd Out on the murm - -'ring sea.

mf Some, shrug - ging should - - ers,
mf Some, shrug - ging should - - ers,

mf >

And others answer'd back in
 home - ward turn'd their eyes,

mf >

And others answer'd back in
 home - ward turn'd their eyes,

20

f > *ff* >

bru - - tal speech; But some, strong-hearted, uttring shouts and

But some, strong-hearted, uttring shouts and

bru - - tal speech; But some, strong-hearted, uttring shouts and

But some, strong-hearted, uttring shouts and

accel.

cries, Follow'd the fear - less wo - man up the

cries, Follow'd the fear - less wo - man up the

accel.

cries, Follow'd the fear - less wo - man up the

cries, Follow'd the fear - less wo - man up the

Poco più mosso.

beach.

beach.

beach.

beach.

Poco più mosso.

sf cresc. et accel. molto

Molto Allegro.

ff sf

sf f f cresc.

rall. -

CHORUS.

rall. - f

rall. -

sf sf

21 *Allegro furioso.*

rush to seaward— black con-fusion— then A struggle with the
 rush to seaward— black con-fusion— then A struggle with the
 rush to seaward— black con-fusion— then A struggle with the
 rush to seaward— black con-fusion— then A struggle with the

Allegro furioso.

21 *sf* *sf*

surf up - on the strand _____ 'Mid shrieks of women,
 surf up - on the strand _____ 'Mid shrieks of women,
 surf up - on the strand _____ 'Mid shrieks of women,
 surf up - on the strand _____ 'Mid shrieks of women,

sf *sf* *sf*

cries of desperate men, The long oars smite, the
cries of desperate men, The long oars smite, the
cries of desperate men, The long oars smite, the
cries of desperate men, The long oars smite, the

sf *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'cries of desperate men, The long oars smite, the'. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with chords. Dynamics include *sf* (sforzando) and accents.

black boat springs from land!
black boat springs from land!
black boat springs from land!
black boat springs from land!

sf *sf* *sf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'black boat springs from land!'. The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with chords. Dynamics include *sf* (sforzando) and accents.

mf The waves roll

mf The waves roll

mf A - round the thick spray flies;

mf A - round the thick spray flies;

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a *fff* dynamic and includes triplet markings. The lyrics are: "The waves roll / The waves roll / A - round the thick spray flies; / A - round the thick spray flies;".

on and seem to o-ver - whelm. With blow - ing

on and seem to o-ver - whelm. With blow - ing

With blow - ing

With blow - ing

cresc.

Detailed description: This system contains the third and fourth systems of music. It features four vocal staves and a piano accompaniment. The lyrics are: "on and seem to o-ver - whelm. With blow - ing / on and seem to o-ver - whelm. With blow - ing / With blow - ing / With blow - ing". The piano part includes a *cresc.* marking and triplet markings.

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

hair and onward-gazing eyes The wo-man stands e - rect, and

sf *sf*

Detailed description: This system contains the fifth and sixth systems of music. It features four vocal staves and a piano accompaniment. The lyrics are: "hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and / hair and onward-gazing eyes The wo-man stands e - rect, and". The piano part ends with *sf* markings.

grips the helm. Now fear-
 grips the helm. Now fear-
 grips the helm. Now fear-
 grips the helm. Now fear-

23

-less heart, Meg Blane, or all must die! Let not the
 -less heart, Meg Blane, or all must die! Let not the
 -less heart, Meg Blane, or all must die! Let not the
 -less heart, Meg Blane, or all must die! Let not the

skill'd hand thwart the steadfast eye!
 skill'd hand thwart the steadfast eye!
 skill'd hand thwart the steadfast eye!
 skill'd hand thwart the steadfast eye!

Piano introduction for the first system. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music begins with a forte (*ff*) dynamic, featuring a melodic line in the right hand with triplets and a rhythmic accompaniment in the left hand. The dynamic shifts to *sf* (sforzando) in the final measure of the system.

Vocal entry for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "The crest - - ed wave comes .. near,". The vocal parts enter with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a *b2.* marking.

Piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music continues with a forte (*sf*) dynamic, followed by a fortissimo (*fff*) dynamic, and then a mezzo-forte (*mf*) dynamic. The piece concludes with a *b2.* marking and a final chord.

dim.
 crag - like it tow'rs A - bove you,
dim.
 crag - like it tow'rs A - bove you,
dim.
 crag - like it tow'rs A - bove you,
dim.
 crag - like it tow'rs A - bove you,

dim.
dim.

mp
 scattr'ng round its chil-ly show'rs:
mp
 scattr'ng round its chil-ly show'rs:
mp
 scattr'ng round its chil-ly show'rs:
mp
 scattr'ng round its chil-ly show'rs:

mp

First system of piano accompaniment. The right hand features a melodic line with accents and dynamics *dim.*, *mp*, and *pp*. The left hand provides a steady accompaniment with slurs and dynamics *mp* and *pp*.

Second system of piano accompaniment. The right hand has a long melodic phrase with dynamics *p*, *dim. rall.*, and *mp*. The left hand continues with accompaniment and dynamics *mp*.

Third system of piano accompaniment. The right hand features a melodic line with dynamics *dim.*, *rall.*, and *ppp*. The left hand provides accompaniment with dynamics *ppp*.

24 *Poco meno mosso.*
pp

Vocal line with lyrics: "One flutter of the hand, — and all is". The music is in treble clef with dynamics *pp*.

24 *Poco meno mosso.*

Second system of piano accompaniment, consisting of empty staves for the right and left hands.

done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

done! Now steel thy heart, thou wo-man -

pp

25 *Tempo Allegro moderato.*

- heart - ed one!

- heart - ed one!

- heart - ed one!

- heart - ed one!

25 *Tempo Allegro moderato.*

pp *mp*

First system of piano accompaniment. The right hand features a melodic line with slurs and a trill-like figure. The left hand provides harmonic support with chords and triplets.

Second system of piano accompaniment. The right hand continues the melodic development with slurs and accents. The left hand features triplets and sustained chords.

Third system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has chords and a triplet.

pp
Soft - ly the good helm guides: _____

pp
Soft - ly the good helm guides: _____

pp
Soft - ly the good helm guides: _____

pp
Soft - ly the good helm guides: _____

Four vocal staves with lyrics and piano dynamics. Each staff begins with a rest followed by the lyrics "Soft - ly the good helm guides: _____". The dynamics are marked *pp* for each line.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has chords and triplets. The system concludes with the instruction *cresc. rall.*

26 *Molto moderato.*

mf

Round to the li - quid ridge the boat _____ leaps

mf

Round to the li - quid ridge the boat leaps

mf

Round to the li - quid ridge the boat _____ leaps

mf

Round to the li - quid ridge the boat _____ leaps

26 *Molto moderato.*

mf

light _____ -Hid - den, hidden an in - stant— on the

light _____ -Hid - den an in - stant— on the

light _____ -Hid - den an in - stant— on the

light _____ -Hid - den an in - stant— on the

b#

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

foam - - ing height, Drip - ping and

The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and melodic lines.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

quiv' - ring like a bird, it rides.

The piano accompaniment includes dynamic markings: *CRSC.* and *f*.

27

mp
Soft - ly the good helm guides, soft - ly the good helm

mp
Soft - ly the good helm guides, soft - ly the good helm

p
Soft - ly the good helm guides,

27

mp

A - thwart the rag-ged rift the Moon looms

guides; A - thwart the rag-ged rift the Moon looms

guides; A - thwart the rag-ged rift the Moon looms

soft - ly! A - thwart the rag-ged rift the Moon looms

pale, — Driv'n be-fore the gale, And making sil - - vern
 pale, — Driv'n before the gale, And mak - ing sil - - vern
 pale, — Driv'n before the gale, And making sil - - vern
 pale, — Driv'n before the gale, And making sil - - vern

sha - dows with her breath, Where - on the shi - - ning Sea — it
 sha - dows with her breath, — Where - on the shining Sea it
 sha - dows with her breath, — Where - on the shining Sea it
 sha - dows with her breath, Where - on the shining Sea it

28

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

shim - mereth; And, lo! the light illumines the

28

f

dim. - - -

reef; 'tis shed Full on the wreck, as the

dim. - - -

reef; 'tis shed Full on the wreck, as the

dim. - - -

reef; 'tis shed Full on the wreck, as the

dim. - - -

reef; 'tis shed Full on the wreck, as the

dim. - - -

dark boat draws nigh. *p* *accel.*

dark boat draws nigh. *p*

dark boat draws nigh. *p* *accel.*

dark boat draws nigh. *p* *accel.*

p *cresc.* - *molto*

accel.

29 *Poco più mosso.*

ff *mf*

A crash! the wreck up-on the reef is fled;

ff *mf*

A crash! the wreck up-on the reef is fled;

ff *mf*

A crash! the wreck up-on the reef is fled;

ff *mf*

A crash! the wreck up-on the reef is fled;

Poco più mosso.

sf *dim.* *mf* *sf*

A scream! and all is still be-neath the sky,
A scream! and all is still be-neath the sky,
A scream! and all is still be-neath the sky,
A scream! and all is still be-neath the sky,

molto cresc. *sf* *mp* *mf*

rall. *a tempo (molto Moderato.)*
— Save the wild wa-ters, the wild
— Save the wild wa-ters, the wild
rall. *ff*
— Save the wild wa-ters, the wild
— Save the wild wa-ters, the wild
a tempo (molto Moderato.)
cresc. rall. *ff* *ff*

rall. - - - *A*

wa - ters, the wild wa - ters as they whirl and
 wa - ters, the wild wa - ters as they whirl and
 wa - ters, the wild wa - ters as they whirl and
 wa - ters, the wild wa - ters as they whirl and

Prall. - - - *f* - - -

30 *a tempo*

cry. - - -
 cry. - - -
 cry. - - -
 cry. - - -

30 *ff a tempo*

cresc.

p dim. *poco a poco* *pp dim.* *ppp* *rall.*

EPILOGUE.

Lento.

Mezzo-Soprano Solo.

mp molto espressivo

Lord! hear-en to me! Save all poor souls at sea!

mp *f*

1 Soprano I.

molto espressivo

Lord! hear-en to me! Save all poor souls at sea!

Soprano II.

Lord! hear-en to me! Save all poor souls at sea!

Alto I.

Lord! hear-en to me! Save all poor souls at sea!

Alto II.

Lord! hear-en to me! Save all poor souls at sea!

1 Tenor I.

Lord! hear-en to me! Save all poor souls at sea!

Tenor II.

Lord! hear-en to me! Save all poor souls at sea!

Bass I.

Lord! hear-en to me! Save all poor souls at sea!

Bass II.

Lord! hear-en to me! Save all poor souls at sea!

pp *mp*

Thy breath is

mf

mf *pp*

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Thy breath is" and features a dynamic marking of *mf* with an accent. The piano accompaniment is written for the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *pp*. The piano part features a complex texture with many notes, including triplets and a large chordal structure in the final measure.



on their cheeks — Their cheeks are wan with fear; —

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

Thy breath is

pp *dim.* *pp*

2

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan with fear!

on their cheeks, Their cheeks are wan, wan with fear!

on their cheeks, Their cheeks are wan with fear!

3 *mf* *accel.* - - -

No man speaks, For who could hear? _____

mf No man speaks, For who could

mf No man speaks, For who could

mf No man speaks, For who could

mf No man speaks, For who could

3 *mf* No man speaks, For who could

mf No man speaks, For who could

mf No man speaks, For who could

mf No man speaks, For who could

3 *mf* *accel.* *cresc.* *sf*

rall. . . . a tempo

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

hear? Lord! heark-en to me!

mp *rall. . . . a tempo* *f* *mp*

4

The musical score consists of seven systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Save all poor souls at sea, Lord! heark-en to me!". The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. A section of the piano part is circled at the bottom of the page. The number "4" appears at the top and bottom of the page.

Save all poor souls at sea, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en to me!

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

Save all poor souls at sea, Save all poor souls, Lord! heark-en! heark-en to

Più agitato. 5

The musical score consists of two systems. The first system contains six staves: two vocal staves and four piano accompaniment staves. The vocal staves have lyrics: "sea! Their Thy breath is on their cheeks Their". The piano accompaniment includes dynamic markings such as *ppA* and *mp*, and a fermata over the word "Their". The second system contains two staves: a vocal staff and a piano accompaniment staff. The vocal staff has lyrics: "sea! Thy breath is on their cheeks Their". The piano accompaniment features a *Più agitato.* 5 marking, a *p* dynamic marking, and triplet markings over the accompaniment.

poco accel.

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

cheeks are wan with fear; No man speaks, For

poco accel.

pp *sf*

6

rall. -

poco agitato

f

The wild white wa-ter

f
who could hear?

f
who could hear? Lord! heark-en to me!

6 *f*
who could hear? Lord! heark-en to me!

f
who could hear?

6 *rall.* - *poco agitato*
p *f* *CRUC.*

ff screams, The wind cries loud; *molto accel.* - - -

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

mf The wild white wa-ter screams, The wind cries loud, the

molto accel. - - -

sf

CRISE.

- - *rall.* *7 a tempo*

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - - flaught

wind cries loud; The fire - - - flaught

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - flaught gleams On -

wind cries loud; The fire - - flaught

wind cries loud; The fire - - flaught

- - *rall.* *7 a tempo*

tatt - er'd sail and shroud, the fire - flaught gleams on - *dim. -*
 tatt - er'd sail and shroud, the fire - flaught gleams on - *dim. -*
 gleams On sail and shroud, the fire - - flaught *dim. -*
 gleams On sail and shroud, the fire - - flaught *dim. -*
 tatt - er'd sail, on sail and shroud, the fire - - flaught *dim. -*
 tatt - er'd sail, on sail and shroud, the fire - - flaught *dim. -*
 gleams On sail and shroud, the fire - - flaught *dim. -*
 gleams On sail and shroud, the fire - - flaught *dim. -*
dim. - *dim. -*

8 *mf*
Un-der the red mast

p
tatt - er'd sail and shroud!

p
tatt - er'd sail and shroud!

pp
gleams on tatt - er'd sail and shroud!

pp
gleams on tatt - er'd sail and shroud!

8 *pp*
gleams on tatt - er'd sail and shroud!

pp
gleams on tatt - er'd sail and shroud!

pp
gleams on sail and shroud!

pp
gleams on sail and shroud!

8
pp *f*

light. _____

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

pp
Un - der the red mast light The hiss - ing sur - ges

mf

f **9**

Thick reeks the storm of night _____

ppa *mf* *f*
slip; _____ Thick reeks the storm of night _____ Round him _____

ppa *mf* *f*
slip; _____ Thick reeks the storm of night _____ Round him _____

ppa *mf* *f*
slip; _____ Thick reeks the storm, the storm of night Round him that

ppa *mf* *f*
slip; _____ Thick reeks the storm, the storm of night Round him that

9 *ppa* *mf* *f*
slip; _____ Thick reeks the storm of night _____ Round him that

ppa *mf* *f*
slip; _____ Thick reeks the storm of night _____ Round him that

ppa *mf* *f*
slip; _____ Thick _____ reeks the storm of night Round him that

ppa *mf* *f*
slip; _____ Thick _____ reeks the storm of night Round him that

9

that steers the ship. And his eyes are blind, And he knows not

that steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

steers the ship. And his eyes are blind, And he knows not

f *mp* *p*

10

a tempo

f

His eyes — are blind, And he knows not.

pp
where they run!

pp
where they run!

pp
where they run!

pp
where they run!

pp 10
where they run!

pp
where they run!

pp
where they run!

pp
where they run!

pp
where they run!

a tempo 10
mf — *sf p*

a tempo 10
mf — *sf p*

where they run, _____ he knows not where they run, _____ he

dim. - *rall. -*

pp *dim. -* *rall. -*

11

knows not where they run. _____

Lord, _____ be

Lord, _____ be

Lord, _____ be

Lord, _____ be

Lord, _____ be

Lord, _____ be

Lord, _____ be

11

pp *pp* *pp* *pp* *pp* *pp*

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

kind! Whis-tle back Thy wind!

pp *sf*

11807

Detailed description: This is a page of a musical score, numbered 78. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 2/4 time. The vocal line has the lyrics "kind! Whis-tle back Thy wind!". The score is arranged in six systems. Each system consists of a vocal line and two piano staves. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The first five systems show the vocal line and piano accompaniment. The sixth system shows the piano accompaniment with dynamic markings *pp* and *sf*. The piano part features a prominent bass line with a repeating rhythmic pattern of eighth notes and a melodic line in the right hand with a similar pattern. The vocal line is simple, with a few notes and rests.

The image shows a musical score for voice and piano. It consists of eight systems of staves. The first seven systems each have a vocal line and a piano accompaniment line. The lyrics are: "Lord, be kind! Whistle back Thy". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The eighth system shows a more complex piano accompaniment with multiple voices in the right hand and a bass line in the left hand. Dynamics include *f*, *sf*, and *CRESC.*

rall. - - -

For the sake _____ of Christ Thy

dim. *pp* for the sake _____ of Christ Thy

dim. *pp* for the sake _____ of Christ Thy

dim. *pp* of Christ, for the sake _____ of Christ Thy

dim. *pp* of Christ, for the sake _____ of Christ Thy

pp sake of Christ, _____ for the sake _____ of Christ Thy

pp sake of Christ, _____ for the sake _____ of Christ Thy

dim. *pp* of Christ, Thy Son, _____ of Christ Thy

dim. *pp* of Christ, Thy Son, _____ of Christ Thy

dim. *pp* of Christ, Thy Son, _____ of Christ Thy

pp of Christ, Thy Son, _____ of Christ Thy

rall. - - -

13 *a tempo*

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of six staves. The top two staves are vocal lines, each starting with the lyrics "Son!". The bottom four staves are piano accompaniment, with the first two staves in treble clef and the last two in bass clef. The tempo is marked *a tempo* and the dynamic is *pp* with an accent (^).

Musical score for the second system, featuring piano accompaniment. The system consists of two staves, both in treble clef. The first staff has lyrics "- en - - - - da" and the second staff has lyrics "rall. - - - - pp". The tempo is marked *mp* and *a tempo*, and the dynamic is *pp*. The music includes complex chordal textures and melodic lines.