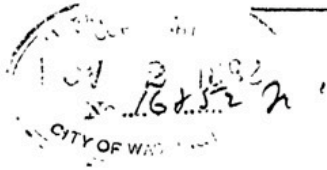


To the Amphion Musical Society of Brooklyn, N. Y.



THE AMPHION'S

COLLECTION OF

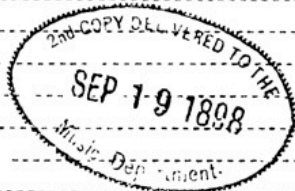
PART SONGS.

VOL. I.

FOR MALE VOICES.

Edited by C. MORTIMER WISKE.

SOLDIER'S FAREWELL,.....	<i>Kinkel</i>	5 cents
NEARER MY GOD TO THEE.....	<i>C. M. Wiske</i>	8 "
AT EARLY MORNING,.....	<i>F. Abt</i>	8 "
FAIR ROHTRAUT,.....	<i>W. H. Veit</i>	10 "
HIE THEE, SHALLOP.....	<i>Kuchen</i>	8 "
ALL SOLE ALONE.....	<i>A. Braun</i>	8 "
I LONG FOR THEE.....	<i>Hartel</i>	8 "
ON THE WATER.....	<i>F. Abt</i>	10 "
BA-A, BA-A, BLACK SHEEP.....	<i>C. M. Wiske</i>	12 "
OFT IN THE STILLY NIGHT.....	<i>C. M. Wiske</i>	8 "
THE WOODLAND ROSE.....	<i>Fischer</i>	12 "
PILGRIM'S EVENING SONG,.....	<i>Kuchen</i>	10 "
TOM HE WAS A PIPER'S SON,.....	<i>E. Townshend Driffield</i>	12 "
O, TREMBLE NOT.....	<i>Rud Weintourm (arr. by C M Wiske)</i>	15 "
THE FOREST MILL,.....	<i>V. E. Nessler</i>	15 "
THE ALPINE FAY,.....	<i>Ed Krenser</i>	8 "
BREAK, BREAK, BREAK,.....	<i>C. M. Wiske</i>	15 "
HIE'S THE MAN,.....	<i>Zellner</i>	15 "
TURKISH! CUP BEARERS' SONG,.....	<i>Mendelssohn</i>	15 "
SERENADE,.....	<i>A. M. Storch</i>	12 "
HOMeward WATCH,.....	<i>Henry Smart</i>	12 "
SPRING PICTURE,.....	<i>Engelberg</i>	15 "
FOREST ENCHANTMENT,.....	<i>Reiter</i>	18 "
RIVER VOYAGE,.....	<i>Ulich</i>	10 "
LAUGHING,.....	<i>Franz Abt</i>	18 "



Vol 1, containing the above bound in boards, \$1.50.

NEW YORK, N. Y.:

Published by GEO. MOLINEUX, 6 East 14th St.

BREAK! BREAK! BREAK!

C. MORTIMER WISKE.

Moderato. ♩ = 72.

1st. TENOR. *mp* Break! break! break! on thy cold gray stones O sea!..... *p*

2nd. TENOR.

1st. BASS. *pp* Break! break! break! on thy cold graystones O sea!..... *p*

2nd. BASS.

PIANO. (*ad lib*) *pp* *p* O sea!

Detailed description: This system contains the first five staves of the musical score. It features four vocal parts (1st and 2nd Tenor and Bass) and a piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat major or D minor) and the time signature is 6/8. The lyrics are 'Break! break! break! on thy cold gray stones O sea!.....'. Dynamics range from *pp* (pianissimo) to *p* (piano). The piano part includes a *pp* dynamic and a *p* dynamic.

f cresc. Break!..... *ff* break! break on thy cold graystones O sea!..... *mf* And I

Break! break! break

f cresc. Break!..... break! break on thy cold graystones O sea!.....

Break! break!..... break on thy

f cresc. *ff* *mf*

Detailed description: This system continues the musical score with five staves. It includes the continuation of the vocal parts and the piano accompaniment. The lyrics are 'Break!..... break! break on thy cold graystones O sea!..... And I' and 'Break! break! break'. Dynamics include *f cresc.* (forte crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). The piano part features *f cresc.*, *ff*, and *mf* dynamics.

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♩ = 72. *cres* **3** *cen*

would..... that my tongue..... could ut - ter The

And I would that my tongue could ut - ter

mf And I would that my tongue could ut - ter The

- do. *dim.* *rit.* *f*

thoughts that arise in me The thoughts that arise in me, O

dim. *rit.* *f* *a tempo.*

thoughts that arise in me The thoughts that arise in me, O well for the fisherman's

- do. *dim.* *rit.*

well for the fish-erman's boy, That he shouts with his sis-ter at play, That he

O well for the fish-erman's boy, That he

O well for the fish-erman's

boy, That he shouts with his sis-ter at play, at play, That he

shouts with his sis - ter at play..... O

shouts with his sis - ter at play.....

boy, that he shouts with his sis - ter at play. O

shouts with his sis - ter at play.....

dim......

well for the sail - or lad,..... O well for the sail - or

dim......

well for the sail - or lad,..... O well for the sail - or

dim......

pp *mf* *cresc poco stringendo.*.....

lad That he sings,..... that he sings in his

pp *mf* *cresc poco stringendo.*.....

lad That he sings,..... that he sings in his

That he sings,..... That he sings

pp *mf* *cresc.*.....

boat on the bay, That he sings,

boat on the bay, That he sings,

..... in his boat on the bay, That he sings That he

mf dim *mf dim* *mf dim*

that he sings in his boat on the bay. And the

that he sings in his boat on the bay. And the

sings in his boat on the **Largo.**

p poco a poco rit. mf Largo. *p poco a poco rit. mf Largo.* *p poco a poco rit. mf*

$\text{♩} = 60.$

state - ly ships go on To their ha - ven un - der the hill; But,

state - ly ships go on To their ha - ven un - der the hill; But,

$\text{♩} = 60.$ go on But,

p *p* *p*

pp

O! for the touch of a van - ish'd hand, And the sound of a voice that is

pp

O! And the sound of a voice that is

pp

rit.

still,..... And the sound of a voice that is still.

rit.

still,..... And the sound of a voice that is still.

rit.

$\text{♩} = 48.$

pp

Break! break! break At the

pp

Break! break! break At the

Break! break! break! break!

pp

cresc. foot of thy crags, O sea! *dim.* But the ten - der grace of a

cresc. foot of thy crags, O sea! *dim.* But the ten - der grace of a

break!..... break!..... break!.....

cresc. *dim.*

p day that is dead, Shall *pp* nev - er come back to me, Shall

p day that is dead, Shall *pp* nev - er come back to me, Shall

break!..... break!..... break!.....

p *pp*

poco..... *a*..... *poco*..... *ppp*... *rit.*

nev - er come back to me, to me.....

poco..... *a*..... *poco*..... *ppp*..... *rit.*

nev - er come back to me, to me.....

break!..... break!..... break!.....

poco..... *a*..... *poco*..... *ppp* *rit.*