

SUNG BY
MME. CLARA BUTT.



SEA-PICTURES

A Cycle of Five Songs for Contralto

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- 2 IN HAVEN (Capri) C.A. ELGAR
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- 5 THE SWIMMER From a Poem by ADAM LINDSAY GORDON

The Music by

EDWARD ELGAR.

(OP. 37.)

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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 might
Breathes good-night,
Good-night !"

HON. RODEN NOEL.

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SEA SLUMBER SONG

Words by
Hon. RODEN NOEL*

Music by
EDWARD ELGAR. Op. 37, No 1

Andantino (♩ = 50)

VOICE

PIANO

pp *espress.* *dim.*

P *pp*

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

cresc. *pp* *ppp*

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

*By permission of MF Elkin Mathews

OSSIA

shad - ow - y sand. Of this elf -

shad - ow - y sand. Of this elf -

La. * La. * La.

in land; I, the Mo-ther mild!

ppp Due Ped.

8va bassa

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

cresc. dim.

dim.

8va bassa

Hush thee, O my child, Hush thee.

ppp accel.

8va bassa loco

rit.

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

No. * No. *

a tempo
p *tranquillo*

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

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 the score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "on the shell - y sand Of this elf - in land;". The piano accompaniment is on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggiated figures.

rit. - - - al - - -

fp *dim. molto*

The second system shows the piano accompaniment continuing. It includes a *rit.* (ritardando) marking and a *dim. molto* (diminuendo molto) marking. The dynamic marking *fp* (fortissimo piano) is present. The piano part features block chords and arpeggiated patterns, with a *rit.* marking at the end of the system.

Tempo primo

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

The third system begins with a vocal line and piano accompaniment. The vocal line starts with a *p* (piano) dynamic marking. The lyrics are "Sea - sound, like vi - o - lins, To". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

slum - - - ber woos and wins, "I

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are "slum - - - ber woos and wins, 'I". The piano accompaniment maintains its rhythmic pattern, with some chordal changes and arpeggiated textures.

pp

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

ppp

OSSIA

slum - - ber - song, Leave woes, and

slum - - ber - song, Leave woes, and

ppp

Molto tranquillo (♩ = 40)

wails and sins,

ppp

Due Pet.

8va bassa

P

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

dim.

10-20-68 5-20-83

8va bassa

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

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

cresc. *dim.* *ppp*

Sua bassa

good night,

loco

ad lib. *ad lib.*

good night, Good night, good

pp colla parte a tempo *ppp colla parte*

Ad. * *Ad.* *

night!"

a tempo *dim. e rit.*

Ad. *

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

(Capri.)

Words by
C. A. ELGAR

Music by
EDWARD ELGAR. Op. 37, No 2

Allegretto (♩ = 72)

PIANO

p

The first system of the piano introduction consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G2, followed by eighth notes F2, E2, and D2. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The dynamics are marked 'p' (piano).

ped.

*

ped.

*

The vocal line for the first system is on a single staff. It begins with a half note G4, followed by eighth notes A4, B4, and C5. The lyrics are "Close - ly let me hold thy hand;". The dynamics are marked 'p'.

Close - ly let me hold thy hand; —

pp

The second system of the piano accompaniment consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G2, followed by eighth notes F2, E2, and D2. The dynamics are marked 'pp' (pianissimo).

ped.

*

ped.

*

cresc.

The vocal line for the second system is on a single staff. It begins with a half note G4, followed by eighth notes A4, B4, and C5. The lyrics are "Storms are sweep - ing sea and land;". The dynamics are marked 'cresc.' (crescendo).

Storms are sweep - ing sea and land; —

The third system of the piano accompaniment consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G2, followed by eighth notes F2, E2, and D2. The dynamics are marked 'pp'.

ped.

*

ped.

*

ped.

*

Love a - lone will

cresc.

p

The fourth system of the piano accompaniment consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G2, followed by eighth notes F2, E2, and D2. The dynamics are marked 'cresc.' and 'p'.

ped.

*

stand.

fp *dim.*

pp

Close - ly cling, for waves beat fast,

pp

cresc.
Foam flakes cloud the hur - rying blast

cresc.

Love a lone will

cresc. *p*

Ad. *

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics "Love a lone will". The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include a crescendo and a piano marking.

last.

fp *dim.*

Ad. *

Detailed description: This system contains the next two measures. The vocal line continues with the word "last.". The piano accompaniment features a more active eighth-note pattern. Dynamics include fortissimo piano and a decrescendo.

Ad. *

Detailed description: This system contains two measures of piano accompaniment. The right hand has a melodic line with slurs, and the left hand continues the eighth-note accompaniment. The dynamic is marked *Ad.*

Kiss my lips and soft - - ly say.

p *pp*

Ad. *

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "Kiss my lips and soft - - ly say.". The piano accompaniment features a melodic line in the right hand and accompaniment in the left hand. Dynamics include piano and pianissimo.

cresc.

“Joy sea - swept, may fade to - day

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Joy sea - swept, may fade to - day". The piano accompaniment starts with a bass clef and features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. A *cresc.* marking is at the beginning, and an accent (^) is placed over the first measure of the vocal line.

Love a - lone will

cresc.

This system contains the next two measures. The vocal line continues with the lyrics "Love a - lone will". The piano accompaniment continues with similar patterns. A *cresc.* marking is present, and accents (^) are placed over the words "Love" and "lone".

stay.”

fp

dim.

This system contains the next two measures. The vocal line concludes with the word "stay.”. The piano accompaniment features a *fp* (fortissimo piano) dynamic marking and a *dim.* (diminuendo) marking. A long slur covers the piano accompaniment across both measures.

L.H. PPP

This system contains the final two measures of the piece. The piano accompaniment features a *L.H. PPP* (Left Hand Pianissimo) marking. The right hand has a sixteenth-note figure that is circled and numbered '6'. The piece ends with a double bar line.

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 stoled 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

13

From a poem by
MRS BROWNING

Music by
EDWARD ELGAR. Op. 37, No 3

Moderato (♩ = 72) *Quasi Recit*

VOICE

The ship went

PIANO

p largamente 5-20-83 *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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "bow'd down wea - - ry in the place; For". The piano accompaniment is in grand staff (treble and bass clefs). A dynamic marking of *p* (piano) is placed below the piano part. The piano part consists of chords in the right hand and a simple bass line in the left hand.

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

dim. e rit.

The second system continues the vocal line with lyrics "part - ing tears and pre - sent sleep Had weigh'd mine eye - lids". The piano accompaniment features a more active right hand with arpeggiated chords and a steady bass line. Dynamic markings include *pp* (pianissimo) and *dim. e rit.* (diminuendo e ritardando). There are asterisks (*) in the piano part, likely indicating specific performance techniques or ornaments.

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

mf *più mosso*

The third system begins with the vocal line saying "down-ward. The new sight, the new won-d'rous". The piano accompaniment features a prominent left hand with a descending scale-like pattern. The right hand has chords and triplets. Dynamic markings include *pp* and *mf* (mezzo-forte). The tempo marking *più mosso* (faster) is present. There are also asterisks (*) in the piano part.

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

The fourth system continues the vocal line with lyrics "sight! The wa - - ters a-round me,". The piano accompaniment features a very active right hand with rapid triplets and a steady bass line. Dynamic markings include *pp* (pianissimo). The overall texture is more complex and rhythmic than the previous systems.

più tranquillo

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

p *fp* *p* *colla parte*

Tempo primo

dim. *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*

hold - ing

the day

- glo -

- ry!

f *dim.*

con Ped.

p poco meno mosso

Love me, sweet friends, this sab-bath day. The sea sings

pp

round — me while ye roll A - far — the

cresc. *pp tranquillo*

hymn un - - al - - ter'd, And

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

colla parte

a tempo

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

a tempo

dim

voice has fal - ter'd

rit.

Come primo
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, God's Spi - rit shall give

cresc. *dim.*

com - fort. He who brood - ed soft on wa - ters drear, Cre -

p *allargando* *colla parte*

a tempo

a - - tor on cre - - a - - tion.

a tempo

rit. *ff*

And. *

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,

p

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

simile

f *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 *rit.*

God-head's burn - - ing.

f

dim. *pp* *ff*

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 mu-sic soft and

low When winds a-wake the air-y sry,

*With the Author's kind permission

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espress
allargando

It lures me, lures me on to go And

colla parte

con Ped.

p *a tempo*

see the land where cor-als lie, The

marcato

a tempo

ppp

rit. *a tempo*

land where cor - als lie.

mf

pp *colla parte*

a tempo

By

p

ppp

mount and mead, by lawn and rill, When

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "mount and mead, by lawn and rill, When". The piano accompaniment consists of two staves (treble and bass clefs) with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

night is deep, and moon is high, That

allarg.

colla parte

The second system continues the vocal line with the lyrics "night is deep, and moon is high, That". The tempo marking *allarg.* (allargando) is placed above the vocal line. The piano accompaniment includes the instruction *colla parte* (colla parte) in the right hand.

cresc. *p a tempo*

mu - sic seeks and finds me still, And tells me where the cor - als lie,

a tempo

The third system features the lyrics "mu - sic seeks and finds me still, And tells me where the cor - als lie,". The tempo marking *p a tempo* (piano a tempo) is placed above the vocal line. The piano accompaniment includes the instruction *a tempo* (a tempo) in the right hand. A *cresc.* (crescendo) marking is also present at the beginning of the system.

And tells me

ppp *mf*

The fourth system concludes with the lyrics "And tells me". The piano accompaniment features dynamic markings *ppp* (pianissimo) in the left hand and *mf* (mezzo-forte) in the right hand. A large slur encompasses the piano accompaniment in the right hand for the final measure.

rit. *a tempo*

where the cor - als 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 cor - als lie.

colla parte *pp a tempo*

pp

Thy lips are like a sun - set

dim.

glow, — Thy smile is like a morn - ing

pp

sky, — Yet

dim. *colla parte* *allarg.*

cresc. *a tempo dim.*

leave me, leave me, let me go And see the land where cor-als lie, —

con Ped. *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "leave me, leave me, let me go And see the land where cor-als lie, —". The piano accompaniment consists of two staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and moving lines. Performance markings include "cresc." above the vocal line, "a tempo dim." above the vocal line, "con Ped." below the piano accompaniment, and "a tempo" below the piano accompaniment.

The land, — the

ppp *mf*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "The land, — the". The piano accompaniment continues with similar rhythmic patterns. Performance markings include "ppp" below the piano accompaniment and "mf" below the piano accompaniment.

land where cor-als lie. —

p *a tempo*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "land where cor-als lie. —". The piano accompaniment continues with similar rhythmic patterns. Performance markings include "p" below the piano accompaniment and "a tempo" below the piano accompaniment.

pp rit. *ppp*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The piano accompaniment features a final chord with a fermata. Performance markings include "pp rit." below the piano accompaniment and "ppp" below the piano accompaniment. A small asterisk is located at the bottom right of the page.

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

Quasi Recit.

With

The first system features a vocal line starting with a whole rest, followed by a quarter note G4. The piano accompaniment begins with a series of chords and moving lines in both hands, marked with dynamics *f* and *sf p*. A *Ped.* marking is present below the piano part.

sf a tempo

Recit.

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

The second system continues the vocal line with the lyrics "short, sharp, vi - o - lent lights made vi - vid, To". The piano accompaniment features a rhythmic pattern of eighth notes, marked with *sf a tempo*. *Ped.* and asterisk markings are visible below the piano part.

a tempo

south - ward far as the sight can roam,

The third system continues the vocal line with the lyrics "south - ward far as the sight can roam,". The piano accompaniment features a rhythmic pattern of eighth notes, marked with *a tempo* and *p colla parte*. *Ped.* and *sf p* markings are visible below the piano part.

sempre f

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

The fourth system continues the vocal line with the lyrics "On - ly the swirl of the surg - es li - vid, The". The piano accompaniment features a rhythmic pattern of eighth notes, marked with *sempre f* and *p*. A *con Ped.* marking is present below the piano part.

seas that climb and the surfs that comb.

rf
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

shal-lows sheet - ed with flam - ing foam.

sf *ff*

p

A

dim.

cresc.

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

p

shores trod sel - dom by feet of men -

sf p *pp*

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

heights_ and hol - lows of fern and heath - er,

cresc. *dim.* *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, Sheèn of

p

dolce

sil - ver and glam - our of gold -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains the lyrics "sil - ver and glam - our of gold -". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a bass line in the left hand. The tempo/mood is marked as *dolce*.

Sheen _____ of sil - ver and

The second system continues the vocal line with the lyrics "Sheen _____ of sil - ver and". The piano accompaniment continues with similar rhythmic patterns. The vocal line has a long horizontal line under "Sheen", indicating a sustained note.

pp glam - our of gold. _____

The third system features the lyrics "glam - our of gold. _____" with a *pp* (pianissimo) dynamic marking. The piano accompaniment includes a *pp* marking and a *Leg.* (legato) instruction. The vocal line ends with a long horizontal line under "gold.".

cresc. e accel.

The fourth system shows the piano accompaniment continuing. It includes a *cresc. e accel.* (crescendo and acceleration) instruction and a *f* (forte) dynamic marking. The music concludes with a double bar line and a key signature change to two sharps.

40943

Tempo I

Quasi Recit.

f

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

sf colla parte

con Ped.

p

sf 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

p

froth - y feet. 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

ppc *cresc. molto*

allargando

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

sf p colla parte

accel. *f*

wind - ing sheet. — O

a tempo

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

sf
p a tempo

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

mf

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

p

storm sprite loos - ens the gust - y reins;

p 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.

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

p

sonore con Ped.

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line contains the lyrics "gulfs fore - shad - ow'd thro' strifes for - bid - den, Where". The piano accompaniment includes a dynamic marking of *p* and a performance instruction *sonore con Ped.* (sonorous with pedal). The piano part consists of chords and moving lines in both hands, with some notes beamed together.

no light wear - ies and no love wanes,

The second system continues the vocal line with the lyrics "no light wear - ies and no love wanes,". The piano accompaniment continues with similar harmonic support, featuring a *mf* dynamic marking.

no love, where

cresc.

The third system shows the vocal line with the lyrics "no love, where". The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part continues with harmonic accompaniment.

cresc. molto

no love, no love

The fourth system features the vocal line with the lyrics "no love, no love". The piano accompaniment includes a *cresc. molto* (crescendo molto) marking. The piano part continues with harmonic accompaniment, showing a clear upward dynamic trend.

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a whole note, followed by a long, sweeping line that spans across the system. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with chords and moving lines. Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), and *a tempo*. The word *wanes.* is written below the vocal line. There are also triplets in the piano accompaniment.

Second system of the musical score. The vocal line is mostly silent, with a few notes. The piano accompaniment is more active, featuring a complex melodic line in the right hand and a steady bass line in the left hand. The dynamic marking *ff accel.* (fortissimo accelerando) is present. There are many slurs and accents throughout the piano part.

Third system of the musical score. The vocal line remains silent. The piano accompaniment continues with a driving melodic line in the right hand and a rhythmic bass line in the left hand. The dynamic marking *fff* (fortississimo) is used. There are slurs and accents in both hands.

Fourth system of the musical score. The vocal line has a few notes. The piano accompaniment features a complex melodic line in the right hand and a rhythmic bass line in the left hand. The dynamic marking *ppp* (pianississimo) is used. There are slurs and accents in both hands.

No. 1 in B \flat
No. 2 in C

LAND OF HOPE AND GLORY

No. 3 in D

Words by
ARTHUR C. BENSON.

Sung by Mme Clara Butt.

Music by
EDWARD ELGAR

p Molto Maestoso.

Land of Hope and Glo - ry, Mother of the Free, How shall we ex-tol - ther, who are
born of thee? Wi - der still and wi - der shall thy bounds be set; God, who made thee might - y,

cresc.

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No. 1 in D No. 2 in E \flat
Words by
NORAH PHILLIPS

ALLELUIA!

No. 3 in F

Arranged by
G. O'CONNOR-MORRIS

f Allegro

Let joy-ful praise to Heav'n as - cend, For sighs and tears have now an end. Al - le - lu - ia! Al - le -
lu - ia! The dark-some night is past and gone - And glorious shines the ris - ing sun. Al - le - lu - ia! Al - le -

mf *mf*

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Words by
ARTHUR HUGH CLOUGH.
1819 - 1861

IF I CAN LIVE

No. 1 in E \flat No. 2 in F No. 3 in G

Music by
T. WILKINSON STEPHENSON.

Andante. mf con espress.

If I can lend a strong hand to the fall - en, or - de - fend The right a - gainst a sin - gle en - vigous strain,

mf con espress.

cresc. e accel. *rall. e dim.* *a tempo* *cresc.*

My life, tho' bare, perhaps, of much that seemeth dear and fair, that seemeth dear To us on earth,

cresc. e accel. *rall. e dim.* *a tempo* *cresc.* *pesante e rall.* *My a tempo*

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Word by
PHILIP BOURKE MARSTON.*
*Moderato.
pumplice e mesto.*

No. 1 in F Minor

AFTER

No. 2 in G Minor No. 3 in A Minor

Music by
EDWARD ELGAR.

A lit-tle time for laughter, A lit-tle time to sing, A lit-tle time to kiss and cling, And no more kissing af-ter. A lit-tle while for scheming Love's un-per-fect-ed schemes; A lit-tle time for gold-and-dreams, Then no more any dream-ing. A

ten. pp poco rit. colla parte

a tempo cresc. mf ten. dim pp rit. p

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No. 1 in B \flat No. 2 in D \flat
Words by
ALBERT LEE.

To My Mother.

REQUIEM OF THE SEA

Music by
ELMER ANDREW STEFFEN.

Adagio. mf rit. espressivo e legato.

Fear not to sleep — Thy shroud is wo-ven of heaven's tears, The tall stars are the blessed can - dies

senza acci. incalzando f

burn-ing at thy head; The drifting mist of o-cean the in-cense; The holy song, the wind that whispers its re-spon - ses To the deep

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No. 1 in G No. 2 in A \flat
Words by
ELIZABETH CRAWFORD.

O BEATING WAVES

No. 3 in B \flat

Music by
ALICIA ADELAIDE NEEDHAM.

mf Andante con tenerezza.

O, Stars that tremble with soft sil - very light, In heaven's deep blue, Look down upon my love, where'er he be tonight, My love so true, My love so true!

rit. a tempo rall. a tempo poco rit. a tempo poco rit. Ah! Ah! Ah!

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