

15th Edition.

The
BUILDING *of the* **SHIP,**
Cantata.

Written by
Henry Wadsworth Longfellow,

Composed expressly for the
Leeds Triennial Musical Festival,
1880,

and respectfully dedicated (by permission)

TO
His Royal Highness The Prince of Wales.

BY
JOHN FRANCIS BARNETT.

Op. 35.

Ent. Sta. Hall.

London.

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(Continued on back page.)

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The Building of the Ship.

INTRODUCTION (Instrumental).

RECITATIVE—BASS.

“Build me straight, O worthy Master !
Staunch and strong, a goodly vessel,
That shall laugh at all disaster,
And with wave and whirlwind wrestle !”

CHORUS.

The merchant's word,
Delighted the Master heard ;
For his heart was in his work, and the heart
Giveth grace unto every Art.
A quiet smile played round his lips,
As the eddies and dimples of the tide
Play round the bows of ships,
That steadily at anchor ride.

RECITATIVE—BASS.

And with a voice that was full of glee,
He answered, “Ere long we will launch
A vessel as goodly, and strong, and staunch,
As ever weathered a wintry sea !”

CHORAL RECITATIVE (MALE VOICES).

In the ship-yard stood the Master,
With the model of the vessel,
That should laugh at all disaster,
And with wave and whirlwind wrestle !

RECITATIVE—TENOR.

Beside the Master, when he spoke,
A youth, against an anchor leaning,
Listened to catch his slightest meaning.

Only the long waves, as they broke
In ripples on the pebbly beach,
Interrupted the old man's speech.

CHORUS (FEMALE VOICES).

Beautiful they were, in sooth,
The old man and the fiery youth !
The old man, in whose busy brain
Many a ship that sailed the main
Was modelled o'er and o'er again ;—
The fiery youth, who was to be
The heir of his dexterity,
The heir of his house, and his daughter's hand,
When he had built and launched from land
What the elder head had planned.

RECITATIVE—BASS.

“Thus,” said he, “will we build this ship !
Lay square the blocks upon the slip,
And follow well this plan of mine.”

ARIA.

“Choose the timbers with greatest care ;
Of all that is unsound beware ;
For only what is sound and strong
To this vessel shall belong.
Cedar of Maine and Georgia pine
Here together shall combine.
A goodly frame, and a goodly fame,
And the UNION be her name !
For the day that gives her to the sea
Shall give my daughter unto thee !
Ah ! what a wondrous thing it is
To note how many wheels of toil

One thought, one word, can set in motion !
 There's not a ship that sails the ocean,
 But every climate, every soil,
 Must bring its tribute, great or small,
 And help to build the wooden wall !"

RECITATIVE—SOPRANO.

The Master's word
 Enraptured the young man heard ;
 And as he turned his face aside,
 With a look of joy and a thrill of pride,
 Standing before
 Her father's door,
 He saw the form of his promised bride.

QUARTET (FEMALE VOICES)—*Unaccompanied.*

The sun shone on her golden hair,
 And her cheek was glowing fresh and fair,
 With the breath of the morn and the soft sea air :
 Like a beauteous barge was she,
 Still at rest on the sandy beach,
 Just beyond the billow's reach ;
 But he,
 Was the restless, seething, stormy sea !

ARIA—TENOR.

Ah, how skilful grows the hand
 That obeyeth Love's command !
 It is the heart, and not the brain,
 That to the highest doth attain,
 And he who followeth Love's behest
 Far exceedeth all the rest !

CHORUS.

Thus with the rising of the sun
 Was the noble task begun,
 And soon throughout the ship-yard's bounds
 Were heard the intermingled sounds
 Of axes and of mallets, plied
 With vigorous arms on every side ;
 Plied so deftly and so well,
 That ere the shadows of evening fell,
 The keel of oak for a noble ship,
 Scarfed and bolted, straight and strong,
 Was lying ready, and stretched along
 The blocks, well placed upon the slip.
 Happy, thrice happy, every one
 Who sees his labour well begun,
 And not perplexed and multiplied,
 By idly waiting for time and tide !

DUET—SOPRANO AND TENOR.

And when the hot, long day was o'er,
 The young man at the Master's door
 Sat with the maiden calm and still.

And within the porch, a little more
 Removed beyond the evening's chill,
 The father sat, and told them tales
 Of wrecks in the great September gales,
 Of pirates upon the Spanish Main,
 And ships that never came back again,
 The chance and change of a sailor's life,
 Want and plenty, rest and strife.
 And the trembling maiden held her breath
 At the tales of that awful, pitiless sea,
 With all its terror and mystery,
 The dim, dark sea, so like unto Death,
 That divides and yet unites mankind !
 And whenever the old man paused, a gleam
 From the bowl of his pipe would awhile illumine
 The silent group in the twilight gloom,
 And thoughtful faces, as in a dream.

RECITATIVE—BASS.

Day by day the vessel grew,
 With timbers fashioned strong and true,
 And around the bows and along the side
 The heavy hammers and mallets plied,
 Till after many a week, at length,
 Wonderful for form and strength,
 Sublime in its enormous bulk,
 Loomed aloft the shadowy hulk !
 And amid the clamours
 Of clattering hammers,
 He who listened heard now and then
 The song of the Master and his men :—

CHORUS (MALE VOICES).

"Build me straight, O worthy Master,
 Staunch and strong, a goodly vessel,
 That shall laugh at all disaster,
 And with wave and whirlwind wrestle !"

"With oaken brace and copper band,
 Lies the rudder on the sand,
 That, like a thought, shall have control
 Over the movement of the whole ;
 And near it the anchor, whose giant hand
 Will reach down and grapple with the land,
 And immovable and fast
 Hold the great ship against the bellowing blast !"

RECITATIVE—CONTRALTO.

Behold, at last,
 Each tall and tapering mast
 Is swung into its place ;
 Shrouds and stays
 Holding it firm and fast !
 And everywhere
 The slender, graceful spars
 Poise aloft in the air,
 And at the mast head,
 White, blue, and red,
 A flag unrolls.

ARIA.

Ah ! when the wanderer, lonely, friendless,
 In foreign harbours shall behold
 That flag unrolled,
 'Twill be as a friendly hand
 Stretched out from his native land,
 Filling his heart with memories sweet and endless.

RECITATIVE—SOPRANO.

All is finished ! and at length
 Has come the bridal day
 Of beauty and of strength.

SCENA.

To-day the vessel shall be launched !
 With fleecy clouds the sky is blanched,
 And o'er the bay,
 Slowly, in all his splendours dight,
 The great sun rises to behold the sight.

The ocean old,
 Centuries old,
 Strong as youth, and as uncontrolled,
 Paces restless to and fro,
 Up and down the sands of gold.
 His beating heart is not at rest ;
 And far and wide,
 With ceaseless flow,
 His beard of snow
 Heaves with the heaving of his breast.
 He waits impatient for his bride.
 There she stands,
 With her foot upon the sands,
 Decked with flags and streamers gay,
 In honour of her marriage day,
 Her snow-white signals fluttering, blending,
 Round her like a veil descending,
 Ready to be
 The bride of the grey, old sea.

On the deck another bride
 Is standing by her lover's side.
 Shadows from the flags and shrouds,
 Like the shadows cast by clouds,
 Broken by many a sunny fleck,
 Fall around them on the deck.

CHORUS.

The prayer is said,
 The service read,
 The joyous bridegroom bows his head,
 And in tears the good old Master
 Shakes the brown hand of his son,
 Kisses his daughter's glowing cheek
 In silence, for he cannot speak,
 And ever faster
 Down his own the tears begin to run.

RECITATIVE—BASS.

The worthy pastor—
 The shepherd of that wandering flock,
 That has the ocean for its wold,
 That has the vessel for its foîd,
 Leaping ever from rock to rock—
 Spake, with accents mild and clear,
 Words of warning, words of cheer.

BASS SOLO AND CHORUS.

“ Like unto ships far off at sea,
 Outward or homeward bound, are we,
 Before, behind, and all around,
 Floats and swings the horizon's bound,
 Seems at its distant rim to rise
 And climb the crystal wall of the skies,
 And then again to turn and sink,
 As if we could slide from its outer brink.
 Ah ! it is not the sea,
 It is not the sea that sinks and shelves,
 But ourselves
 That rock and rise
 With endless and uneasy motion,
 Now touching the very skies,
 Now sinking into the depths of ocean.
 Ah ! if our souls but poise and swing
 Like the compass in its brazen ring,
 Ever level, ever true
 To the toil and task we have to do,
 We shall sail securely, and safely reach
 The Fortunate Isles, on whose shining beach
 The sights we see, and the sounds we hear,
 Will be those of joy and not of fear !”

RECITATIVE—TENOR.

Then the Master,
 With a gesture of command,
 Waved his hand ;
 And at the word,
 Loud and sudden there was heard,
 All around them and below,
 The sound of hammers, blow on blow,
 Knocking away the shores and spurs.

CHORUS.

And see ! she stirs !
 She starts,—she moves,—she seems to feel
 The thrill of life along her keel,
 And, spurning with her foot the ground,
 With one exulting, joyous bound,
 She leaps into the ocean's arms !

RECITATIVE—TENOR.

And lo ! from the assembled crowd
 There rose a shout, prolonged and loud,
 That to the ocean seemed to say,—

CHORUS.

“ Take her, O bridegroom, old and grey,
 Take her to thy protecting arms,
 With all her youth and all her charms !”

QUARTET—*Unaccompanied.*

How beautiful she is! How fair
 She lies within those arms that press
 Her form with many a soft caress
 Of tenderness and watchful care!

FINALE.

QUARTET AND CHORUS.

Sail forth into the sea, O ship!
 Through wind and wave, right onward steer,
 The moistened eye, the trembling lip,
 Are not the signs of doubt or fear.

Fear not each sudden sound and shock,
 'Tis of the wave and not the rock;
 'Tis but the flapping of the sail,
 And not a rent made by the gale!
 In spite of rock and tempest's roar,
 In spite of false lights on the shore,
 Sail on, nor fear to breast the sea!
 Our hearts, our hopes, are all with thee,

Our hearts, our hopes, our prayers, our tears,
 Our faith triumphant o'er our fears,
 Are all with thee,—are all with thee!

Sail forth into the sea of life,
 O gentle, loving, trusting wife,
 And safe from all adversity
 Upon the bosom of that sea
 Thy comings and thy goings be!
 For gentleness and love and trust
 Prevail o'er angry wave and gust;
 And in the wreck of noble lives
 Something immortal still survives!

Like unto ships far off at sea,
 Outward or homeward bound, are we.
 Ah! if our souls but poise and swing
 Like the compass in its brazen ring,
 Ever level, ever true
 To the toil and task we have to do,
 We shall sail securely, and safely reach
 The Fortunate Isles on whose shining beach
 The sights we see, and the sounds we hear,
 Will be those of joy and not of fear!

ANALYSIS OF
 THE INTRODUCTION AND FINALE.

The *Andante* with which the instrumental Introduction opens, is intended to illustrate Sunrise on the sea-shore, with the breath of the morn and the soft sea air." This leads to a cantabile melody in E minor, *allegro ma non troppo*, suggestive of the aspirations of the youth to the hand of the Master's daughter. (The same melody is used as a connecting link in the musical illustration of the poem by being employed as a prelude to the aria, "Love's Command.") Then the air is filled with the sounds of workmen in the ship-yard commencing their morning's toil, described by the *allegro moderato*, during which, from time to time, can be heard the love song of the youth whilst directing the labours of the men, and carrying out the plans of the Master.

In the Finale, the scene of a multitude witnessing a vessel leaving the shore is musically illustrated. The instrumental symphony preceding the chorus, describes the vessel receding from the land, whilst the sailors' Heave ho! as the ship gets under weigh, is imitated by notes of the horn. Then the people cheer with the words,

"Sail forth into the sea, O ship!
 Through wind and wave, right onward steer!"

after which they give vent to their fears for its safety; but hope predominates, and the people burst forth in full chorus,

"Sail on, nor fear to breast the sea!
 Our hearts, our hopes, are all with thee."

The good wishes of all for the future of the bride are expressed by the solo voices, accompanied by the harp, in the words,

"Sail forth into the sea of life,
 O gentle, loving, trusting wife."

The vessel now is gradually fading out of sight on the horizon, when the impressive words of the Pastor recur to the people, who with one accord join in the melody,—

"Like unto ships far off at sea,
 Outward or homeward bound, are we."



THE BUILDING OF THE SHIP.

Nº 1.

INTRODUCTION.

Words by
LONGFELLOW.

Music by
JOHN FRANCIS BARNETT.

Andante. ♩ = 96.

PIANO.

The musical score is written for piano in G major and common time. It consists of four systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The first measure is marked with a piano dynamic (*p*). The second system includes a crescendo (*cres.*) and a decrescendo (*dim.*) marking. The third system features a piano (*p*) and piano-piano (*pp*) dynamic, followed by a section marked 'p *espress.*' and another 'pp'. The fourth system concludes with a piano (*p*) dynamic, a piano-piano (*pp*) dynamic, a section marked 'p *espress.*', and a final section marked 'ad libit.'.

Allegro ma non troppo ♩ = 144.

A

p cantabile

cres.

p

cres.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a bass line with chords and slurs. Below the bass staff, there are six pairs of notes, each with a 'Ped.' marking and an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff starts with a *p* dynamic marking. Bass staff has a *cres.* marking. Below the bass staff, there are six pairs of notes, each with a 'Ped.' marking and an asterisk.

Third system of musical notation. Treble and bass staves. Treble staff has a *B* section marking. Bass staff has a *mf* dynamic marking. Below the bass staff, there are four pairs of notes, each with a 'Ped.' marking and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *cres.* and *agitato* marking. Below the bass staff, there are five pairs of notes, each with a 'Ped.' marking and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff ends with a 2/4 time signature. Bass staff ends with a 2/4 time signature. Below the bass staff, there are five pairs of notes, each with a 'Ped.' marking and an asterisk.

Allegro moderato. ♩ = 132.

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The tempo is marked as *Allegro moderato* with a metronome marking of ♩ = 132. The score consists of five systems of two staves each (treble and bass clef). The first system includes a *cres.* (crescendo) marking. The second system features a *7* (seventh) fingering. The third system includes *2 1* and *3 1* fingering markings. The fourth system includes *3 1* and *3 1* fingering markings. The fifth system includes *3 1* and *3 1* fingering markings. The score is filled with various musical notations including eighth and sixteenth notes, rests, and slurs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The treble clef part features a series of eighth-note chords with accents (>) above them. The bass clef part consists of a simple eighth-note accompaniment.

Second system of musical notation. The treble clef part has chords with accents (>) and some notes are marked with an 'x'. The bass clef part includes fingerings: 2, 2+31, 2, 2+31, +2+, 3, 1, 2, 1, 3+.

Third system of musical notation, starting with a 'C' time signature. The treble clef part has a complex rhythmic pattern of eighth notes. The bass clef part features a melodic line with a slur and a fermata.

Fourth system of musical notation. The treble clef part has a complex rhythmic pattern with fingerings 3, 4, 3, 1. The bass clef part includes a *dim.* (diminuendo) marking.

Fifth system of musical notation. The treble clef part has a complex rhythmic pattern. The bass clef part includes a *p* (piano) marking and a slur.

cres.

p
mf cantabile
Red. *

Red. *

dim.
Red.

p
cres.
dim.
Red. *

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The system includes a dynamic marking 'D' and a triplet of eighth notes in the treble staff.

Musical notation for the second system, including dynamic markings 'dim..' and 'molto cres.'. It features a triplet of eighth notes in the treble staff and a fermata in the bass staff.

Musical notation for the third system, including a dynamic marking 'f' and a fermata in the bass staff.

Musical notation for the fourth system, including a dynamic marking 'sf' and a fermata in the bass staff.

Musical notation for the fifth system, including a dynamic marking 'sf' and a fermata in the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. A *crus.* marking is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, while the left hand plays chords. A *più f* marking is present in the left hand.

Third system of musical notation, marked *molto cantabile*. The right hand features a prominent melodic line with a long slur. The left hand plays chords. *Red.* markings and asterisks are present below the staff.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand plays chords. A *Red.* marking and an asterisk are present below the staff.

Fifth system of musical notation, marked *molto agitato*. The right hand features a melodic line with a slur and a large 'E' above it. The left hand plays chords. *Red.* markings and asterisks are present below the staff.

* *And.* * *And.* *

Andante. ♩ = 96.
dim. *p* *dim.*

p espress. *pp* *p*

R. H. *p* *espress.* *cres.*

ad lib. *pp*

N^o 2.

BASS SOLO AND CHORUS.

"The Merchant's Word."

Andante. ♩ = 92.

BASS SOLO.

Build me straight, O worthy Mas-ter! Staunch and

PIANO.

strong, a good-ly ves-sel, That shall laugh at all dis-

as-ter And with wave and whirl-wind wres-tle."

Allegretto. ♩ = 126.

Allegretto. ♩ = 126.

CIIORUS.

A

SOPRANO.

ALTO.

TENOR.

BASS.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The first system shows rests for all parts.

PIANO.

Piano accompaniment for the first system. It features a melody in the right hand and a bass line in the left hand. Dynamics include *cres.* and *dim.*

Vocal staves with lyrics: "The merchant's word... De-light-ed the Mas-ter". The lyrics are repeated for Soprano, Alto, Tenor, and Bass. Dynamics include *p*.

The merchant's word De-light-ed the Mas-ter

Piano accompaniment for the second system, continuing the melody and bass line from the first system.

p legato.

heard; For his heart was in his work..... and the

heard; For his heart was in his work,..... was

heard; For his heart was in his work,..... was

heard; For his heart was in his work,..... was

p

p *cres.*

heart Giv - eth grace..... and the heart Giv - eth

in..... his work,..... and the heart Giv - eth

in..... his work,..... and the heart Giv - eth

in..... his work,..... and the heart Giv - eth

p *cres.*

mf grace un - to ev' - ry Art. *dim.* **B** *pp*

mf grace un - to ev' - ry *dim.* Art. *pp*

mf grace un - to ev' - ry Art. *dim.* *pp*

mf grace un - to ev' - ry Art. *dim.* *pp*

grace un - to ev' - ry Art. *dim.* *p* *pp*

mf *dim.* *p* *pp*

B

quiet smile played round his lips, As the ed_dies and dim_ples

quiet smile played round his lips, As the ed_dies and dim_ples

quiet smile played round his lips, As the ed_dies and dim_ples

quiet smile played round his lips, As the ed_dies and dim_ples

of the tide Play round the bows of ships..... That

of the tide Play round the bows of ships..... That

of the tide Play round the bows of ships..... That

of the tide Play round the bows of ships..... That

cres. *f*

stea - di - ly at an - chor ride.

stea - di - ly at an - chor ride.

stea - di - ly at an - chor ride.

stea - di - ly at an - chor ride.

f **Allegro.**

SOLO RECIT.

And with a voice that was full of glee, He

The first system features a vocal line in bass clef with a 7/8 time signature. The lyrics are "And with a voice that was full of glee, He". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

an - swered, *quasi recit.* "Ere long we will launch A

p

Andante.

The second system continues the vocal line with the lyrics "an - swered, 'Ere long we will launch A". The tempo is marked "Andante." and the dynamic is "p". The piano accompaniment features long, sustained chords in both hands.

ves - sel..... As good - ly, and strong, and

The third system continues the vocal line with the lyrics "ves - sel..... As good - ly, and strong, and". The piano accompaniment continues with sustained chords.

staunch..... As ev - er weath - ered a win - try

The fourth system concludes the vocal line with the lyrics "staunch..... As ev - er weath - ered a win - try". The piano accompaniment continues with sustained chords.

C Allegretto.
CHORUS.

The mer_chants' word De light_ed the Mas_ter

CHORUS.
The mer_chants' word De light_ed the Mas_ter

CHORUS.
The mer_chants' word De light_ed the Mas_ter

sea!"

C Allegretto.

The mer_chants' word De light_ed the Mas_ter

heard For his heart was in his work and the

heard For his heart was in his work was

heard For his heart was in his work was

heard For his heart was in his work was

heard For his heart was in his work was

heart Giv_ eth grace and the heart Giv_ eth
 in his work and the heart Giv_ eth
 in his work and, the heart Giv_ eth
 in his work and the heart Giv_ eth

p *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

grace un - to ev' - - ry art!''
 grace un - to ev' - - ry art!''
 grace un - to ev' - - ry art!''
 grace un - to ev' - - ry art!''

mf *dim.* *D p* *mf* *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

*legato
cres.*

For his heart was

*legato
p.cres.*

For his heart was in his work.....

cres.

f

in his work, was..... in.....

legato

f

For his heart was in his work, in.....

for his heart..... was *legato* in.....

f

For his heart was

f

dim. *p* *cres.*

his work, For his heart was

dim. *p*

... his work,

dim. *p*

... his work,

in his work, *cres.*

dim. *p*

Red. * *Red.* * *Red.* *

in his work,..... his heart.....

For his heart was in his work

cres. *f*

f *f*

f

dim. E *p* *pp*

... was in..... his work, and the
 in his work, in..... his work, and the
 ... was in..... his work, and the

dim. *p* *pp*

For his heart was in his work, and the

E

dim. *p*

heart Giv - - eth grace.....
 heart..... Giv - - eth grace.....
 heart..... Giv - - eth grace.....
 heart..... Giv - - eth grace.....

cres. *mf*

heart..... Giv - - eth grace.....

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines include lyrics "un - to ev' - ry" and dynamic markings "dim." and "pp". The piano accompaniment consists of two staves with chords and melodic lines.

Musical score for the second system, continuing the vocal and piano parts. The vocal lines include lyrics "ry art..." and dynamic markings "pp" and "rull.". A "Ped." marking is present at the bottom. The piano accompaniment continues with chords and melodic lines.

N^o 3

CHORUS MALE VOICES, RECITATIVE
 TENOR, & CHORUS FEMALE VOICES

“Beautiful they were in sooth.”

Moderato. ♩ = 92.

PIANO.

TENORS. CHORUS. *f*

BASSES. CHORUS. *f*

In the ship - yard stood the
 In the ship - yard stood the

dim. *cres.* *mf*

Mas - ter, With the mo - del of the ves - sel;
 Mas - ter, With the mo - del of the ves - sel,

cres. *f*

*

ff

That should laugh at all dis - as - ter, And with

ff

That should laugh at all dis - as - ter, And with

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in treble and bass clefs, with a grand staff bracket. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first vocal staff begins with a forte (ff) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wave and whirlwind wres - tle.

wave and whirlwind wres - tle.

dim. *p cres.*

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "wave and whirlwind wres - tle." The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *p cres.* (piano crescendo). The piano part features a mix of chords and moving lines in both hands.

dim. *p*

The third system of the musical score shows the continuation of the piano accompaniment. It includes dynamic markings *dim.* and *p* (piano). The piano part continues with complex chordal textures and melodic lines.

A RECIT. TENOR. *p* SOLO.

Be - side the Mas - ter, when he

spoke, A youth, a - gainst an an - chor

lean - ing, Lis - tend, to catch.... his slight - est

Moderato. ♩ = 88.

mean - ing.

pp

Red.

p
 On - ly the long..... waves. as they

broke In rip - ples on the peb - bly

beach..... In - ter - rupt - ed.....

mf ad lib. *cres.*

poco cres. *f ad lib.*

... the old man's speech.....

CHORUS FEMALE VOICES.

B Allegretto ma non troppo. ♩ = 76.

SOPRANO.

ALTO.

PIANO.

Allegretto ma non troppo. ♩ = 76.

B *p grazioso*

p dolce

Beau - ti - ful they

p dolce

Beau - ti - ful they

dim. *p*

were, in sooth, The old man and the fie - ry youth.

were, in sooth, The old man and the fie - ry youth. The

cres. in whose *dim.* bu - sy *p* brain Ma -

cres. old man in whose *dim.* bu - sy brain

cres. *dim.* *p* *dolce*

ny a ship that *p* saild..... the main Was *cres.*

that saild the main Was *cres.*

p *cres.*

mo_dell'd o'er and o'er a - gain; *p* Beau - ti - ful they were, in sooth.

mo_dell'd o'er and o'er a - gain; *dim.* *p*

p The old man and the *cres.* fire-ry youth. The *cres.*
 Beau-ti-ful they were, in sooth..... The old man in.....

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include piano (*p*) and crescendo (*cres.*). The key signature has one flat (B-flat).

old man, in whose bu-sy brain Ma-ny a ship that *f*
 whose bu-sy brain Ma-ny a ship that *f*

The second system of the musical score. It continues the vocal line and piano accompaniment. Dynamics include forte (*f*). The key signature remains one flat.

dim. *p* sail'd the main Was mo-delld o'er and o'er a-gain;
dim. *p* sail'd the main Was mo-delld o'er and o'er a-gain;

The third system of the musical score. It continues the vocal line and piano accompaniment. Dynamics include decrescendo (*dim.*) and piano (*p*). The key signature remains one flat.

C

SOPRANO. *p*

The

1st ALTO. *p*

The

2nd ALTO. *p*

The

p *dim.* *pp*

Ped. * Ped. * Ped. *

p legg.

fie_ry youth, who was to be The heir of his dex te_ri_ty, The

fie_ry youth, who was to be The heir of his dex te_ri_ty,

fie_ry youth, who was to be The heir of his dex te_ri_ty,

p

* Ped. * Ped. *

heir of his house, and his daugh-ter's hand, When he had built and

p legg.

The heir of his house, and his daugh-ter's

p legg.

The heir of his house, and his daugh-ter's hand, When

launch'd from land What the el-der head had plann'd,

cres. *dim.*

hand,..... When he had built and launch'd from land...

cres. *dim.*

he..... had launch'd..... from land.....

cres. *dim.*

What the el - der head had plann'd.....

What the el - der head had plann'd.....

What the el - der head had plann'd.....

pp

pp

pp

pp

Beau - ti - ful they

Beau - ti - ful they

Beau - ti - ful they

Dp

p

p

Beau - ti - ful they

D

dim.

p

SOPRANO. *mf*

were, in sooth, The old man and the fie - ry youth.....

ALTO *mf*

were, in sooth. The old man and the fie - ry youth. The

cres. *dim* *p*

..... in whose bu - sy brain Ma - -

cres *dim*

old man, in whose bu - sy brain.....

cres. *dim.* *p* *dolce* *3*

cres.

- - ny a ship shat saild..... the main Was

p *cres.*

that saild the main Was

cres.

mo_ delld o'er and o'er a - gain; Beau - ti - ful they

mo_ delld o'er and o'er a - gain;

p

dim. *p*

were, in sooth, The

p

Beau - ti - ful they were, in sooth,

cres. old man and the fie - ry youth! The old man, in whose

cres.

cres. The old man, in..... whose bu - sy

bu - sy brain Ma - ny a ship that sail'd the main Was

brain Ma - ny a ship that sail'd the main Was

f *dim.*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'bu - sy brain' in the first measure, 'Ma - ny a ship that' in the second, and 'sail'd the main Was' in the third. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *dim.* (diminuendo).

mod - ell'd o'er and o'er a - gain; The

mod - ell'd o'er and o'er a - gain;

p *E* *p*

Detailed description: This system contains the next three measures. The vocal line continues with 'mod - ell'd o'er and' in the first measure, 'o'er a - gain;' in the second, and 'The' in the third. The piano accompaniment features a large chord marked 'E' in the second measure. Dynamics include *p* (piano) and *pp* (pianissimo).

fi - ry youth, who was to be The heir of his dex -

The fi - ry youth, who was to be The

p *cres. poco a poco*

Detailed description: This system contains the final three measures. The vocal line continues with 'fi - ry youth, who' in the first measure, 'was to be The' in the second, and 'heir of his dex -' in the third. The piano accompaniment features a large chord marked 'E' in the second measure. Dynamics include *p* (piano) and *cres. poco a poco* (crescendo poco a poco).

-te - ri - ty, The heir of his house,..... and his
 heir of his dex - te - ri - ty. The heir..... of his

f *f* *f*

Ad. * *Ad.* *

daugh - - ters' hand, When he.... had built..... and
 house..... and... his daugh - ters' hand When he had built and

dim. *dim.* *dim.*

launch'd.... from land What the el - -

F p *p* *sempre dim.*

launch'd.... from land

F *p* *sempre dim.*

- - der head had plann'd

SOP. I *pp* *sempre pp*
 Beau - ti - ful they were, in sooth, The old man and the

SOP. II. *pp* *sempre pp*
 Beau - ti - ful they were, in sooth, The old man and the

ALTO I. *pp* *sempre pp*
 Beau - ti - ful they were, in sooth, The old man and the

ALTO II. *pp* *sempre pp*
 Beau - ti - ful they were, in sooth, The old.....

pp

poco riten.

fie - ry youth! The old man and..... the fie - ry
fie - ry youth! The old man and..... the fie - ry
fie - ry youth! The old man and..... the fie - ry
..... man..... and..... the fie - ry

poco riten.

a tempo

youth!
youth!
youth!
youth!
youth!
pp a tempo
riten.

And. *

N^o 4.

RECITATIVE & ARIA.

"The Shipwright's Song"

Allegro molto. $\text{♩} = 112$.

PIANO.

Piano introduction in C major, 2/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 2/4.

BASS SOLO.

RECIT.

"Thus," said he, "will we build this

First line of the recitative. The bass line begins with a forte (*f*) dynamic and contains the lyrics "Thus," said he, "will we build this". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

ship! Lay square the blocks up on the slip, All^o molto.

Andante.

Second line of the recitative. The tempo changes to Andante. The bass line begins with a piano (*p*) dynamic and contains the lyrics "ship! Lay square the blocks up on the slip, All^o molto.". The piano accompaniment features a more complex chordal texture. The key signature has one sharp (F#).

And fol - low well^l this plan of mine."

Third line of the recitative. The tempo changes to Andante. The bass line begins with a forte (*f*) dynamic and contains the lyrics "And fol - low well^l this plan of mine.". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

A
Allegro. ♩ = 144.
p
cres.

mf
dim.

dim.
pp
rall.

ARIA.

Andante. ♩ = 108.

mf

Choose the tim - bers with great - est care, Of all that is un -

sound be - ware; For on - ly what is sound and strong To this ves - sel shall be -

B Allegro. ♩ = 176.

long. Ce - dar of Maine and Geor - gia pine

cres. Here to - ge - ther shall com - bine: A good - ly

ad lib.

frame, and a good-ly fame, And the Uni-on be her

Andante con moto. ♩ = 112.

p con espress. e cantabile

name! For the day that gives her to the sea Shall

give my daugh-ter un-to thee; The day that gives her

to the sea Shall give my daugh-ter un-to

C Allegretto. ♩ = 108.

thee."

p

poco scherzoso

dim.

p tranquillo

"Ah! what a

sostenuto

pp

cres.

won - drous thing it is To note how ma - ny

dim.

wheels of toil One thought, one word, can set in

D

mo - tion!

p *cres.* *dim.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "mo - tion!". The piano accompaniment starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) and a decrescendo (*dim.*) marking.

p There's not a ship

pp

The second system continues the vocal line with the lyrics "There's not a ship". The piano accompaniment features a piano (*p*) dynamic and a pianissimo (*pp*) dynamic marking.

... that sails the o - cean, But ev' - ry

The third system continues the vocal line with the lyrics "... that sails the o - cean, But ev' - ry". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

eli - mate, ev' - ry soil, Must

The fourth system concludes the vocal line with the lyrics "eli - mate, ev' - ry soil, Must". The piano accompaniment continues with the same complex rhythmic pattern.

cres.
bring its tri - bute, great or
small, And help to build the wood - en
wall.
p *cres.* *f.*
dim.
pù dim.

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line with the lyrics 'bring its tribute, great or' and the piano accompaniment. The second system continues with 'small, And help to build the wood - en'. The third system begins with a large 'E' time signature change and the lyric 'wall.'. The piano part features dynamic markings: *p* (piano), *cres.* (crescendo), *f.* (forte), and *dim.* (diminuendo). The final system concludes with *pù dim.* (pianissimo) and ends with a double bar line and a common time signature 'C'.

Andante.

mf

Choose the tim - bers with great - est care; Of

p

all that is un - sound be - ware; For

cres.

on - ly what is sound and strong To this ves - sel shall be -

long, To this ves - sel shall be - long. *cantabile*

p *mf*

F Andante con moto. ♩ = 112.
p con espress e cantabile

For the day that gives her

to the sea Shall give my daugh - ter

un - to thee, The day that gives her to the sea Shall

give my daugh - ter, my daugh - ter

riten.

un - - to thee, my daugh - ter un - to

riten.

dim.

thee, shall give my daugh - ter un - -

dim.

rall.

- - to thee?

a tempo

rall.

dim.

pp

rall.

Nº5

RECIT & QUARTETT FOR FEMALE VOICES.

"The Sun shone on her golden Hair."

Allegro. ♩ = 160.

PIANO.

f brillante

brillante

SOPRANO.

RECIT.
f con passione

The Master's word En -

Ad. *

raptured the young man heard: *p* *And*

p *f* *p*

A

as he turned his face a side. With a

p

cres.

look of joy and a thrill of pride,

poco cres. *pp*

p **RECIT.** *dim.*

Standing be fore Her father's door, He saw the form of his promis'd

bride.

Andante sostenuto. ♩ = 72.

pp

(Soft Pedal.)

QUARTETT FOR FEMALE VOICES.

(Unaccompanied.)

Andante con moto. ♩ = 104.

p

SOPRANO I. The sun shone on her gold-en hair, And her

SOPRANO II. The sun shone on her gold-en hair, And her

CONTRALTO I. The sun shone on her gold-en hair, And her

CONTRALTO II. - - - - -

PIANO. (Unaccompanied.)

The sun shone on her

cheek was glow - ing fresh and fair, With the

cheek was glow - ing fresh and fair, With the

cheek was glow - ing fresh and fair, With the

gold - en hair, her gold - en hair

cres. breath of the morn and the *dim.* soft sea air, and the
cres. breath of the morn and the *dim.* soft sea air, and the
cres. breath of the morn and the *dim.* soft sea air, and the
cres. With the breath of the *dim.* soft sea air, of the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "breath of the morn and the soft sea air, and the" (top line), "breath of the morn and the soft sea air, and the" (second line), "breath of the morn and the soft sea air, and the" (third line), and "With the breath of the soft sea air, of the" (bottom line). Dynamic markings include *cres.* (crescendo) and *dim.* (diminuendo).

p soft sea air. Like a beauteous barge, like a
p soft sea air. Like a
p soft sea air. Like a beauteous barge, like a
p soft sea air. Like a

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "soft sea air. Like a beauteous barge, like a" (top line), "soft sea air. Like a" (second line), "soft sea air. Like a beauteous barge, like a" (third line), and "soft sea air. Like a" (bottom line). Dynamic markings include *p* (piano).

beau-teous barge was she, Still at rest on the san - dy beach Just be - yond the bil - low's reach; But he

beau-teous barge was she, Still at rest on the san - dy beach Just be - yond the bil - low's reach; But he

beau-teous barge was she, Still at rest on the san - dy beach Just be - yond the bil - low's reach; But he

beau-teous barge was she, Still at rest on the san - dy beach Just be - yond the bil - low's reach; But he

- dy beach Just be - yond the bil - low's reach; But he

- dy beach Just be - yond the bil - low's reach; But he

san - dy.....beach Just be - yond the bil - low's reach; But he

san - dy beach Just be - yond the bil - low's reach; But he

he was the rest - less, seething, storm - y sea,

was the rest - less, seething, storm - y sea, the rest - less, *cres.*

mf But he was the rest - less, seeth - ing sea, the rest - less, *cres.*

he..... was the rest - less, seeth - ing sea, the rest -

cres. the rest - less, seeth - ing, storm - y sea. The *a tempo*

seeth - - ing, storm - - y sea. The *a tempo*

seeth - ing, seeth - ing, storm y sea. The *a tempo*

- less, seeth - ing, storm - - y sea.

p poco riten. **C** *a tempo*

p poco riten. **C** *a tempo*

poco riten. **C** *a tempo*

sun shone on her gold-en hair. And her cheek was glow-ing

sun shone on her gold-en hair, And her cheek was glow-ing

sun shone on her gold-en hair, And her cheek was glow-ing

The sun shone on her gold-en hair, her

fresh and fair, With the breath of the morn and the

fresh and fair, With the breath of the morn and the

fresh and fair, With the breath of the morn and the

gold-en hair. With the breath of the

poco cres.

dim.
soft sea air; and the soft..... sea.....

dim.
soft sea air; and the soft sea

dim.
soft sea air; and the soft..... sea

dim.
soft sea air of the soft sea

mf
air. Like a beau - teous barge was

mf
air. Like a beau - teous barge was

mf
air. Like a beau - teous barge..... was

cres *mf*
air. Like a beau - teous barge..... was

dim.
A beau - teous

dim.
A beau - teous

ten. *p*
 she, Still at rest on the sandy
 she, Still at rest on.....
 barge, Still at rest..... on the
 she, Still at rest..... on the

p beach, Just be - yond the bil - low's reach. The sun shone
 ... the *p* san - - dy.... beach. The sun shone
 san - - dy beach. The sun shone
 san - - dy beach. The sun shone

p *dolce* **D**

cres.
 on her gold - en hair, And her cheek was
cres.
 on her gold - en hair, And her cheek
cres.
 on her gold - en hair, And her cheek
cres.
 on her gold - en hair, And her cheek.....

dim. *p*
 glow - ing fresh and fair, With the
dim. *pp*
 was glow - ing fresh and
dim. *pp*
 ... was glow - ing fresh and
 ... was glow - ing fresh and

breath of the morn and the soft... sea
 fair, her check... was...
 fair, her check was glow - - ing fresh and
 fair, her check was glow - - ing fresh and

cres. *dim.*
cres. *dim.*
cres. *dim.*
cres. *dim.*

E
 air, With the breath of the morn and the
 glow - - ing fresh... and
 fair, With the breath... of the
 fair, With the breath... of the

E

soft sea.... air, With the breath of the morn and the *dim.*
 fair, With the breath of the morn, of the *dim.*
 soft sea.... air, With the breath of the morn, of the *dim.*
 soft sea air, the soft..... sea air..... *dim.*

più dim. *pp* *rall.*
 soft..... sea air.
più dim. *pp* *rall.*
 morn.... and the soft..... sea.... air.
più dim. *pp* *rall.*
 morn.... and the soft..... sea.... air.
più dim. *pp* *rall.*
 the soft sea air.
rall.

Nº 6.

PRELUDE AND ARIA.

“Love’s command.”

Allegro moderato. ♩ = 160.

PIANO.

The musical score is written for piano and consists of five systems of staves. The first system is marked *mf cantabile* and includes a tempo marking of *Allegro moderato. ♩ = 160.* The second system continues the *cantabile* section with a *cres.* marking. The third system is marked *f molto agitato* and includes a *din.* marking. The fourth system is marked *Andante. ♩ = 88.* and includes *espress.*, *p*, *din.*, and *pp* markings. The fifth system concludes with *espress.*, *pp*, *mf*, and *cres.* markings. The score features various musical notations such as slurs, accents, and dynamic markings throughout.

sempre cantabile

dim.
p *cres.*

passionata *ad lib.* *riten.*

ARIA.
Andante con moto. ♩ = 108.

f *dim.* *con espress.*
pp

A

p *dim.*

TENOR.
p cantabile

Ah, how skil - ful grows..... the...

hand.... That o - bey - eth Love's com - mand!...

pp

mf

It is the heart, and not the brain, That to the

p

high - est doth at - tain, And he who fol - low - eth...

cres.

dim. **B** *p*

Love's be_hest Far ex - ceed_eth all the rest! It is the

heart... and not the brain, That to the high - est doth at -

tain. *p* *cres.* And he who fol - low_eth Love's be -

hest..... *mf* *p* *dim.* *rall.* Far ex - ceed - eth all the rest! *rall.*

p a tempo

Ah, how skil - ful.... grows..... the

a tempo

hand..... That o - bey - eth Love's com - mand!....

mf

It is the heart, and not the brain, That to the

high - est doth at - tain, And he who

fol - low - eth Love's be - hest..... Far ex -

ceed - eth all the rest! Ah, how

dim. *p*

mf *p*

skil - ful grows the hand That o - bey - eth...

cres. *dim.*

Love's com - mand!.....

p rall. *a tempo* *rall.*

pp *rall.*

N^o. 7.

CHORUS.

"Thus with the rising of the Sun."

Allegro con brio. ♩ = 144.

PIANO. *mf*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system includes the tempo and dynamic markings. The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with various phrasing slurs and accents. The second system continues this pattern with a crescendo. The third system features a change in the bass line. The fourth system includes a 'cres.' marking. The fifth system concludes the piece with a final flourish in the right hand and a steady bass line.

First system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps (F# and C#). The time signature is 3/4. The first measure contains a *cres.* marking. The music features a melodic line in the treble and a bass line in the bass.

Second system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps. The time signature is 3/4. The first measure contains an *A* marking. The second measure contains an *f* marking. The music features a melodic line in the treble and a bass line in the bass.

Third system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps. The time signature is 3/4. The second measure contains a *cres.* marking. The music features a melodic line in the treble and a bass line in the bass.

Fourth system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps. The time signature is 3/4. The music features a melodic line in the treble and a bass line in the bass.

Fifth system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps. The time signature is 3/4. The first measure contains a *più cres.* marking. The second measure contains a *più f* marking. The music features a melodic line in the treble and a bass line in the bass.

Sixth system of musical notation. Treble and bass staves are connected by a brace on the left. The key signature has two sharps. The time signature is 3/4. The music features a melodic line in the treble and a bass line in the bass.

dim.

p

B
pp *cres.* *poco* *a poco*

sempre cres.

The image displays a musical score for piano, consisting of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two sharps (F# and C#). The score includes various performance markings: *f* (forte) in the first system, *Red.* (ritardando) in the second, third, fourth, and fifth systems, *cres.* (crescendo) in the fourth system, and *più f* (piano più forte) in the fifth system. Asterisks (*) are placed at the end of several measures across the systems. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

SOPRANO. *ff*
Thus with the ris - ing of the sun.....

ALTO. *ff*
Thus with the ris - ing of the sun

TENOR. *ff*
Thus with the ris - ing of the sun.....

BASS. *ff*
Thus with the ris - ing of the sun.....

PIANO. *ff*

..... Was the no - ble task..... be -

..... Was the no - ble task..... be -

..... Was the no - ble task..... be -

..... Was the no - ble task..... be -

- gun, *f* And soon..... through

- gun, *f* And soon..... through

- gun, *f* And soon..... through

- gun,

f

And. *

out the ship - yard's bounds Were

f And soon through - out the ship - yard's

out the ship - yard's bounds Were

f

And soon through - out the ship - yard's

f

And. *

heard..... the in - ter - min - gled sounds,
 bounds Were heard the
 heard..... the in - ter - min - gled sounds.
 bounds Were heard the

Ad. *Ad.* *

Were heard the in - ter - min - gled
 in - ter - min - gled sounds, the in - ter -
 Were
 in - ter - min - gled sounds... the in - ter -

sounds..... Of..... ax - es and of mal -

min - gled sounds Of ax - es and of mal -

heard the in - ter - min - gled sounds Of ax -

min - - gled sounds Of ax - es and of mal -

D

lets, Of ax - es and of

lets, Of ax - es and of

es,

lets,

D *sf.* *sf.* *sf.* *brillante*

Red.

*

mal - lets, Of
 mal - lets, Of
 Of ax - es and of mal - lets,
 Of ax - es and of mal - lets,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various articulations like accents and slurs.

ax - es and of mal - lets,
 ax - es and of mal - lets,
 Of ax - es and of
 Of ax - es and of

The second system continues the musical score with four staves. It follows the same layout as the first system, with two vocal staves and two piano accompaniment staves. The lyrics continue across the vocal lines, and the piano accompaniment maintains its melodic and harmonic structure.

plied With vi - go - rous

mal - lets.

mal - lets,

This system contains the first three measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics 'plied With' and 'vi - go - rous' are written under the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like accents.

arms on ev' - ry side,

plied With

plied With vi - go - rous arms on

This system contains the next three measures. The vocal line continues with the lyrics 'arms on ev' - ry side,' and 'plied With'. The piano accompaniment continues with similar rhythmic and harmonic patterns.

This system shows the piano accompaniment for the third system. It continues the musical texture established in the previous systems, with a mix of chords and melodic lines.

plied With vi - go - rous
 vi - go - rous arms, plied With vi - go - rous
 ev' - ry side, plied With vi - go - rous
 plied With vi - go - rous

E

arms on ev' - ry side,.....
 arms on ev' - ry side,.....
 arms on ev' - ry side,.....
 arms on ev' - ry side,.....

E

And

And

marcato

soon..... through - out the ship - yard's

And soon through -

bounds...

And soon through -

soon..... through - out the ship - yard's bounds....

Red.



Red.



- out the ship - yard's bounds
 Were heard..... the in - ter - min - gled
 - out the ship - yard's bounds
 Were heard..... the in - ter - min - gled

Ad. *

heard the in - ter - min - gled sounds,.....
 sounds,.....
 heard the in - ter - min - gled sounds,.....
 sounds,.....
 Were heard the

Ad. * *Ad.*

... the in - ter - min - gled sounds Of

... the in - ter - min - gled sounds Of

... the in - ter - min - gled sounds Of

in - ter - min - gled sounds, the in - ter - min - gled

ax - es and of mal - lets,.....

ax - es and of mal - lets,..... Of

ax - es and of mal - lets,.....

sounds Of ax - es,..... Of

F

F

ax - es and of mal - lets, Of ax - es and of

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ax - es and of mal - lets, Of ax - es and of". The piano part consists of chords and moving lines in both hands.

ax - es and of mal - lets,

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

mal - lets, mal - lets, plied With vi - go - rous

This system contains the next three measures. The lyrics are: "mal - lets, mal - lets, plied With vi - go - rous". The piano accompaniment continues with chords and moving lines.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

plied With vi - go - rous arms on
 plied With
 arms on ev - ry side, plied With
 plied With
 ev' - ry side, on ev' - ry
 vi - go - rous arms on ev' - ry
 vi - go - rous arms on ev' - ry
 vi - go - rous arms on ev' - ry

side;.....
side;..... Plied so deft - ly
side;.....
side;..... Plied so deft - ly

and so well, Plied so
and so well, Plied so

deft - ly and so well, That, *pp*

deft - ly and so well, That, *pp*

That, *pp*

ere the sha - dows of ev' - ning

ere the sha - dows of ev' - ning

ere the sha - dows of ev' - ning

ere the sha - dows of ev' - ning

Ad.

cres. poco a poco

fell, The keel of oak for a

cres. poco a poco

fell, The keel of oak for a

cres. poco a poco

fell, The keel of oak for a

cres. poco a poco

fell, The keel of oak for a

Ped.

no - ble ship, Scarf'd and

no - ble ship, Scarf'd and

no - ble ship, Scarf'd and

no - ble ship, Scarf'd and'

*

Ped.

sempre cres.

bolt - ed, straight and strong, Was

bolt - ed, straight and strong, Was

bolt - ed, straight and strong, Was

bolt - ed, straight and strong, Was

sempre cres.

sempre cres.

sempre cres.

sempre cres.

* *Ad.*

ly - ing rea - dy, and stretchd a -

ly - ing rea - dy, and stretchd.....

ly - ing rea - dy, and stretchd.....

ly - ing rea - dy, and stretchd.....

ly - ing rea - dy, and stretchd.....

* *Ad.* *

G

long The blocks, well placed up

.... a long

.... a long The blocks, well

.... a long The

G

f

And.

*

on the slip, The blocks well

The blocks, well placed, well

placed up on the slip, well

blocks well placed up on the

placed up - on the

placed up - on the

placed up - on the

slip, up - on the

Detailed description: This system contains four vocal staves. The first three staves are in treble clef with a key signature of one sharp (F#). The lyrics are: 'placed up - on the', 'placed up - on the', and 'placed up - on the'. The fourth staff is in bass clef with the lyrics 'slip, up - on the'. The music consists of simple quarter and half notes with a long horizontal line indicating a sustained note.

Red. * Red. *

Detailed description: This system shows the piano accompaniment for the first system. It features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with block chords. The lyrics 'Red. * Red. *' are written below the bass staff.

slip, The blocks,.....

slip, The blocks,.....

slip..... The blocks,.....

slip,.....

Detailed description: This system contains four vocal staves. The first three staves are in treble clef with a key signature of one sharp (F#). The lyrics are: 'slip, The blocks,.....', 'slip, The blocks,.....', and 'slip..... The blocks,.....'. The fourth staff is in bass clef with the lyrics 'slip,.....'. The music consists of simple quarter and half notes with a long horizontal line indicating a sustained note.

Detailed description: This system shows the piano accompaniment for the second system. It features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with block chords. The lyrics 'slip,.....' are written above the first staff.

The image displays a musical score for voice and piano, consisting of four systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system features a vocal line with the lyrics "well" and a piano accompaniment. The second system continues the vocal line with the lyrics "placed, well placed" and the piano accompaniment. The third system shows the vocal line with the lyrics "well placed" and the piano accompaniment. The fourth system concludes the vocal line with the lyrics "well placed" and the piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

.... up - on..... the

.... up - on..... the

.... up - on..... the

.... up - on..... the

Red.

slip.

slip.

slip.

slip.

poco riten.

cres.

Red.

H Allegro.

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked *ff*. The lyrics are: "Hap - py thrice hap - py ev' - ry".

Ha - py thrice hap - py ev' - ry

H Allegro.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is marked *ff*. The bass line includes the markings "Ped." and an asterisk "*" under a specific note.

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "one..... Who sees.... his la - bour well be -".

one..... Who sees.... his la - bour well be -

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is marked *ff*. The bass line includes an asterisk "*" under a specific note.

-gun,..... Hap - py, thrice hap - py ev' - ry
 -gun,..... Hap - py, thrice hap - py ev' - ry
 -gun,..... Hap - py, thrice hap - py ev' - ry

-gun,..... Hap - py, thrice hap - py ev' - ry

* *Ad.* *

one Who sees his la - bour well be - gun, And
 one Who sees his la - bour well be - gun, And
 one Who sees his la - bour well be - gun, And

one Who sees his la - bour well be - gun, And

not per - plex'd, and mul - ti -

not per - plex'd, and mul - ti -

not per - plex'd, and mul - ti -

not per - plex'd, and mul - ti -

Ped. *

- plied, By i - dly wai - ting for

- plied, By i - dly wai - ting for

- plied, By i - dly wai - ting for

- plied, By i - dly wai - ting for

- plied, By i - dly wai - ting for

Ped. * *Ped.* *cres.* *Ped.*

time and tide!..... By i - dly

time..... and tide!..... By. i - dly

time..... and tide! By i - dly wai - ting for

time..... and tide!..... By i - - dly

cres. *fff*

wait - - ing for time

cres. *fff*

wait - - ing for time

cres. *fff*

time and tide, for time

cres. *fff*

wait - - ing for time

cres.

Red. * *Red.* *

Più Allegro.

and tide!.....

and tide!.....

and tide!.....

and tide!.....

Più Allegro.

Red. * *Red.*

.....

.....

.....

.....

sempre Red.

*Red. 2^o basso **

Nº 8.
DUET.

“As in a dream.”

PIANO.

Andante. ♩ = 96.

p *p* *semplice*

SOPRANO.

TENOR.

Più moto. ♩ = 126.

And when the

p

Più moto. ♩ = 126.

cres. *dim.* *p*

Ped. * *Ped.* *

hot, long day was o'er,... The young man at the Mas - ter's

hot, long day was o'er,... The young man at the Mas_ter's

door Sat with the
 door Sat with the maid - en calm and still, with the

cres. *cres.*

maid en calm and still, calm and.... still.
 maid en calm and still, calm and still.

dim. *p rall.* **A** Andante. ♩ = 96.
dim. *p rall.*

Andante. ♩ = 96.
pp *p* *semplce*

And with
 And with

mf *mf*

cres.

Allegretto ma non troppo. ♩ = 144.
molto cantabile

- in the porch, a lit - tle more Re - mov'd be - yond the

- in the porch, a lit - tle more Re - mov'd be - yond the

Allegretto ma non troppo. ♩ = 144.

p

Ed. *

ev' - ning chill, The fa - ther sat, and told them tales,....

ev' - ning chill, The fa - ther sat,.....

dim. *p*

sat and told them tales Of wrecks..... in the great Sep -

dim. *p*

.... and told them tales Of wrecks..... in the great Sep -

tem - ber gales, Of pi - rates up - on the Span - ish

tem - ber gales, Of pi - rates up - on the Span - ish

Main, The chance and change

Main, And ships that ne - ver came back a - gain,

of a sai - lor's life,..... Want..... and plen - ty,.....

back a - gain.... The chance.... and change of a

p **B** Poco agitato. ♩ = 160. *p*

rest and strife. And the tremb-ling maid-en

sai-lor's life.

B Poco agitato. ♩ = 160.

pp

held her breath At the tales of that aw-ful pi-ti-less sea, With

cres. all its ter-ror and mys-ter-y. *mf* The dim, dark

mf The dim, dark

pp

Red. *

sea, so like un - to Death, That di -

sea, so like un - to Death, That di -

And. * *And.* * *And.* *

vides and yet u - nites man - kind!

vides and yet u - nites man - kind!

Andante. ♩ = 96.

Andante. ♩ = 96.

p

And. * *And.* *

And when - ev - er the old man

p *semplice*

Più moto. $\text{♩} = 126.$

C

paus'd, And when - ev - er the old man

Più moto. $\text{♩} = 126.$

C

dim. *dim.*

*Red. ** *Red. **

paus'd,..... a gleam From the bowl of his pipe Would a -

pp *p dolce e cantabile*

while..... il - lume The si - - lent

cres. *cres.*

A gleam from the bowl of his

group, the si - lent group in the twi - light
 pipe Would a - while il - lume the si - lent

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'group,' followed by a quarter note 'the', a half note 'si -', and a quarter note 'lent'. The piano accompaniment begins with a half note chord, followed by a quarter note 'pipe', a half note 'Would a -', and a quarter note 'while'. The second measure of the vocal line has a 'dim.' marking above it. The piano accompaniment has a 'cres.' marking below it. The third measure of the vocal line has a 'p' marking above it. The piano accompaniment has a 'dim.' marking below it. The fourth measure of the vocal line has a 'p' marking above it. The piano accompaniment has a 'p' marking above it.

gloom, as in a
 group, And thought - ful fa - ces, and

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'gloom,', followed by a half note 'as', a half note 'in', and a half note 'a'. The piano accompaniment begins with a half note chord, followed by a quarter note 'group,', a half note 'And thought -', and a quarter note 'ful'. The second measure of the vocal line has a 'cres.' marking above it. The piano accompaniment has a 'cres.' marking below it. The third measure of the vocal line has a 'p' marking above it. The piano accompaniment has a 'p' marking above it.

dream..... as in a
 thought - - ful fa - ces, as in..... a

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'dream.....', followed by a half note 'as in a'. The piano accompaniment begins with a half note chord, followed by a quarter note 'thought -', a half note 'ful fa -', and a quarter note 'ces, as in.....'. The second measure of the vocal line has a 'cres.' marking above it. The piano accompaniment has a 'cres.' marking below it. The third measure of the vocal line has a 'dim.' marking above it. The piano accompaniment has a 'p' marking above it.

ad lib.

dream, *ad lib.*
And thoughtful

dream, *ad lib.*
And thoughtful

espress. *ad lib.*

fa - ces, as in a dream, and thoughtful fa - ces,
fa - ces, as in a dream, and thoughtful fa - ces,

a tempo

as in a dream.

as in a dream.

a tempo

pp *p* *espress.* *perdendo.*

And. *

N^o 9.

RECIT AND CHORUS. (Male Voices.)

"Build me straight, O worthy Master"

Allegro. ♩ = 152.

BASS SOLO. *f* RECIT.

Day by

PIANO. *f*

Andante con moto. ♩ = 108.

day the ves_sel grew, With tim_bers fashion'd.....

Allegro. ♩ = 152.

strong and true,

f recit.

And a_ round the bows and a_ long the side The hea_ vy

Allegro ma non troppo. ♩ = 138

ham_mers and mal_lets plied,

The first system of the score consists of three staves. The top staff is a vocal line in bass clef, starting with a fermata and then moving to a 2/4 time signature. The lyrics "ham_mers and mal_lets plied," are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

The second system continues the piano accompaniment. It features several triplet markings (3 1) in the right hand. The bass line continues with sustained notes. A "p trem." marking is present in the bass line towards the end of the system.

mf recit.

Till af_ ter ma_ ny a week,..... at length,

The third system includes a recitative section for the vocal line, marked "mf recit.". The lyrics "Till af_ ter ma_ ny a week,..... at length," are written below. The piano accompaniment consists of a steady eighth-note pattern in the right hand.

Rec.

f

Won_ der_ ful..... for form and

The fourth system features a forte section for the vocal line, marked "f". The lyrics "Won_ der_ ful..... for form and" are written below. The piano accompaniment continues with the eighth-note pattern in the right hand.

*

strength, Sub -

mf

f marcato

And. *

Andante con moto. ♩ = 108.

cantabile

line in its en_ or_ mous bulk, Loom'd a _ loft..... the sha_ dow_ y

p

agitato

hulk! And a_ mid the clamours Of clattering hammers, He who

colla voce

p

ad lib.

listen'd heard now and then The song of the Mas_ ter and his

B Allegro. ♩ = 152.

men.

f

Ped. *

Ped. *

Ped. *

Ped. *

C CHORUS.

TENOR I. *f* "Build me straight, O worth_y Master, Staunch and

TENOR II. CHORUS. *f* "Build me straight, O worth_y Master, Staunch and

BASS I. CHORUS. *f* "Build me straight, O worth_y Master, Staunch and

BASS II. CHORUS. *f* "Build me straight, O worth_y Master, Staunch and

PIANO.

strong, a good_ly ves_sel, That shall laugh at all dis_

strong, a good_ly ves_sel, That shall laugh at all dis_

strong, a good_ly ves_sel, That shall laugh at all dis_

strong, a good_ly ves_sel, That shall laugh at all dis_

PIANO.

as - ter, And with wave and whirl - wind wres - tle!

as - ter, And with wave and whirl - wind wres - tle!

as - ter, And with wave and whirl - wind wres - tle! Build me

as - ter, And with wave and whirl - wind wres - tle!

"Build me straight, O worth - y Mas - ter, a good - ly

"Build me

straight, O worth - y Mas - ter, Staunch and strong, a good - ly

"Build me straight, O worth - y

ves - sel, That shall laugh at all - dis - as -
 straight O worth - y Mas - ter, a good - ly ves -
 ves - sel, That shall laugh at all dis - as -
 Mas - ter Staunch and strong, a good - ly ves -

cres.

cres.

cres.

cres.

cres.

ter.
 sel.
 ter.
 sel.

Ad.

*

D

Build me straight, O worth - y Mas - ter, Staunch and

Build me straight, O worth - y Mas - ter, Staunch and

Build me straight, O worth - y Mas - ter, Staunch and

D Build me straight, O worth - y Mas - ter, Staunch and

strong, a good - ly ves - sel, That shall laugh at all dis -

strong, a good - ly ves - sel, That shall laugh at all dis -

strong, a good - ly ves - sel, That shall laugh at all dis -

strong, a good - ly ves - sel, That shall laugh at all dis -

as - ter And with wave and whirl - wind wres - tle, That shall

as - ter And with wave and whirl - wind wres - tle, That shall

as - ter And with wave and whirl - wind wres - tle, That shall

as - ter And with wave and whirl - wind wres - tle, That shall

laugh at all dis - as - ter, And with wave and whirlwind

laugh at all dis - as - ter, And with wave and whirlwind

laugh at all dis - as - ter, And with wave and whirlwind

laugh at all dis - as - ter, And with wave and whirlwind

wres - tle.

wres - tle.

wres - tle.

wres - tle.

cres.

E

più f

With oak - en brace and cop - per band Lies the

più f

With oak - en brace and cop - per band Lies the

più f

With oak - en brace and cop - per band Lies the

più f

With oak - en brace and cop - per band Lies the

E

più f

rud - der on the sand, That, like a
 rud - der on the sand, That, like a
 rud - der on the sand, That like a thought,
 rud - der on the sand, That like a thought,

thought,
 thought,
 shall have con - trol
 shall have con - trol
 shall have con - trol
 shall have con - trol

O - ver the
 O - ver the
 O - ver the
 O - ver the

Red. *

movement of the whole; movement of the whole; And near it the movement of the whole; And

whose giant hand Will reach down an - chor, whose near it the an - chor, whose near it the an - chor, whose

cres. *ff* *ff* *ff*

cres. *ff*

Red. * *Red.* *

and grap - ple with the

giant hand Will reach down and grap - ple with the

giant hand Will reach down and grap - ple with the

giant hand Will reach down and grap - ple with the

Red. *

land, And im - mov - a - ble and fast Hold the

land, And im - mov - a - ble and fast Hold the

land, And im - mov - a - ble and fast Hold the

land, And im - mov - a - ble and fast Hold the

Red. * *Red.* *

great ship a - gainst the bel - low - ing

great ship a - gainst the bel - low - ing

great ship a - gainst the bel - low - ing

great ship a - gainst the bel - low - ing

Ad. * *Ad.* *

F

blast!..... "Build me

blast!..... "Build me

blast!..... "Build me

blast!..... "Build me

F

straight, O worth Mas - ter, Staunch and strong, a good^{ly}

straight. O worth^{ly} Mas - ter, Staunch and strong, a good^{ly}

straight, O worth^{ly} Mas - ter, Staunch and strong, a good^{ly}

straight, O worth^{ly} Mas - ter, Staunch and strong, a good^{ly}

ves - sel, That shall laugh at all dis - as - ter, And with

ves - sel, That shall laugh at all dis - as - ter, And with

ves - sel, That shall laugh at all dis - as - ter, And with

ves - sel, That shall laugh at all dis - as - ter, And with

wave and whirlwind wres - tle." "Build me

wave and whirlwind wres - tle." "Build me

wave and whirlwind wres - tle." "Build me

wave and whirlwind wres - tle." "Build me straight O worth_y

cres. "Build me straight, O worth_y

cres. straight, O worth_y Mas - ter, a goodly ves - sel, O worth_y

cres. "Build me straight, O worth_y Mas - ter, Staunch and

cres. Mas - ter, Staunch and strong, a goodly ves - sel, That shall

Mas - ter, a good - ly ves
 Mas - ter, a good - ly ves
 strong... a good - ly... ves
 laugh at..... all dis - as

Red. * Red. * Red.

sel, That shall laugh at
 sel, That shall laugh, That shall laugh at
 sel, That shall laugh, at..... all dis -
 ter, That shall laugh at..... all dis -

* Red. * Red. *

all..... dis - as - ter, And with wave and whirl -

all..... dis - as - ter, And with wave and whirl -

as - - ter; And with wave and whirl -

as - - ter And with wave and whirl -

Red. *

wind wres - tle!"

wind wres - tle!"

wind wres - tle!"

wind wres - tle!"

marcato

"Build me straight, O worth - y Mas - ter, Staunch and.
 "Build me straight, O worth - y Mas - ter, Staunch and
 "Build me straight, O worth - y Mas - ter, Staunch and
 "Build me straight, O worth - y Mas - ter, Staunch and

strong, a good - ly ves - sel, That shall laugh at all dis -
 strong, a good - ly ves - sel, That shall laugh at all dis -
 strong, a good - ly ves - sel, That shall laugh at all dis -
 strong, a good - ly ves - sel, That shall laugh at all dis -

as - ter, And with wave..... and whirl - wind wres -

as - ter, And with wave..... and whirl - wind wres -

as - ter, And with wave..... and whirl - wind wres -

as - ter, And with wave..... and whirl - wind wres -

tle!"

tle!"

tle!"

tle!"

Nº 10.

RECITATIVE & ARIA.

"Ah when the Wanderer."

Andante ma non troppo. ♩ = 126.

PIANO. *mf*

CONTRALTO. *mf Recit quasi a tempo*

Be-hold, at last, Each tall and ta-per-ing mast Is

p

dim. a tempo

swung in - to its place;

mf

p quasi recit.

Shrouds and stays Hold-ing it firm and

pp

Detailed description: This is a musical score for a recitative and aria. It features a piano accompaniment and a contralto vocal line. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a mezzo-forte (mf) dynamic and a tempo marking of 'Recit quasi a tempo'. The lyrics are: 'Be-hold, at last, Each tall and ta-per-ing mast Is swung in - to its place; Shrouds and stays Hold-ing it firm and'. The piano accompaniment includes various dynamics such as piano (p), mezzo-forte (mf), and pianissimo (pp). The score is written in a key with one sharp (F#) and a common time signature (C). The piano part consists of two staves, and the vocal part consists of one staff. The lyrics are placed below the vocal staff.

A Allegretto. ♩ = 152. *p mezza voce*

fast! And ev' - ry-where The

pp
(soft Pedal.)

slen - der, grace - ful spars Poise a - loft.... in the

dim.

air, And at the mast -

p

poco cres.

head, White, blue, and red, A

dim.

flag un - rolls.

Ped.

poco riten.

perdendo

ARIA.

B Andante. ♩ = 84.
espress.

p

(Without soft Pedal.)

dim.

pp

p con espress.

Ah! when the wan-der-er, lone-ly,

friend-less, In for-eign..... har-bours shall be-

p

hold That flag un-roll'd,..... 'Twill be as a friend-ly

cres.

hand..... Stretch'd out from his na-tive land,.....

dim.

dim. C

Fil - ling his heart with me - mo - ries sweet and end - less!

The first system features a vocal line starting with a *dim.* dynamic. The piano accompaniment begins with a *pp* dynamic. The key signature has two flats, and the time signature is common time (C). The piano part includes a prominent bass line with sustained notes.

p

Fil - ling his heart with

The second system continues the vocal line with a *p* dynamic. The piano accompaniment features a more active texture with flowing sixteenth-note patterns in the right hand and a steady bass line.

cres. *dim.*

me - mo - ries sweet and end - less!

The third system shows the vocal line with *cres.* and *dim.* dynamics. The piano accompaniment includes a section marked *espress.* (espressivo) with a more rhythmic and driving feel.

p *cres.*

Fil - ling his heart with me - mo - ries

The fourth system continues with the vocal line and piano accompaniment. The piano part features a *cres.* dynamic and a rhythmic pattern of eighth notes in the right hand.

agitato

sweet, with me - - mo - ries sweet

agitato poco cres.

dim. **D** *p*

... and end - less! Ah! when the

cantabile *pp*

wan - der - er, lone - - ly, friend - less, In

p

for - eign.... har - bours shall be - hold That flag un -

pp

cres.

roll'd, 'Twill be as a friendly hand stretch'd out from his na - tive

E *dim.* *poco riten.*

land, Fil - ling his heart with me - mo - ries sweet and

p *p*

end - less, with me - mo - ries sweet and

end - - - less!

dim. *pp* *rull.*

Nº 11.

RECITATIVE & SCENA.

“To-day the Vessel shall be launched.”

Allegro con brio. ♩ = 152.

PIANO.

The first system of piano accompaniment consists of two staves. The treble staff begins with a whole rest followed by a series of chords and moving lines. The bass staff starts with a whole rest and then provides a rhythmic accompaniment. Dynamic markings include a forte *f* and a crescendo *cres.*

SOPRANO.

The second system features a soprano vocal line and piano accompaniment. The vocal line has a dotted line indicating a breath or a specific phrasing. The piano accompaniment includes a fortissimo *ff* and tremolo *trem.* marking.

Rec.

The third system of piano accompaniment shows a more active bass line with a *marcato* marking. The treble staff continues with chords and moving lines. A crescendo *cres.* marking is present.

recit.

The fourth system includes a vocal line starting with a forte *f* dynamic and the text "All is". The piano accompaniment continues with a rhythmic pattern. A *recit.* marking is also present.

fin - ish'd! and at..... length Has come the bri - dal

p colla voce

day Of beau - ty and of strength.

cres. *rall.* *A u tempo*

rall.

ff

Red.

Red.

Più Allegro. $\text{♩} = 104.$

fp *dim.*

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains three measures of music, each with a long, sweeping melodic line that arches over the measure. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a similar arching melodic line. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *dim.* (diminuendo) is placed in the middle of the piano part.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed at the beginning of the piano part. The lyrics "To -" are written below the vocal line.

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The middle staff is a vocal line with a treble clef and a key signature of one flat, containing three measures of music with a melodic line that arches over the first two measures. The bottom staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *pp* (pianissimo) is placed at the beginning of the piano part. The lyrics "day the ves - sel shall be launch'd!..... With flee - cy" are written below the vocal line.

clouds..... the sky is blanch'd,..... And o'er the

cres.
bay, Slow-ly, in all his.....

splen - - - dours dight, The

great..... sun ri - ses to be - hold the *dim.*

B

sight.

mf

Red. * *Red.* *

The o - - - cean

p *cres.*

p

old, Cen - tu - ries old,.....

mf

Strong..... as youth, and as un - con -

troll'd, Pa - ces rest - less to and

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'troll'd, Pa - ces rest - less to and'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

fro, Up and down the sands of gold. His beat - ing

The second system continues the vocal line with the lyrics 'fro, Up and down the sands of gold. His beat - ing'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a crescendo (*cres.*) marking.

heart is not at rest; And far and

The third system shows the vocal line with the lyrics 'heart is not at rest; And far and'. The piano accompaniment continues with a steady eighth-note accompaniment. A *Red.* (ritardando) marking is present below the piano part.

wide, With cease - less flow, His

The fourth system concludes the vocal line with the lyrics 'wide, With cease - less flow, His'. The piano accompaniment features a consistent eighth-note accompaniment. Dynamics include piano (*p*) and a final *p* marking at the end of the system.

con espress. poco ad lib.

beard of snow Heaves with the heav - ing of his

colla voce

breast.... He waits im - pa - tient..... for his

dim.

C *a tempo*

bride.....

a tempo

pp

There she stands, With her foot..... up - on the

pp

sands,..... Deck'd with flags, deck'd with flags and streamers

cres.
gay, In hon - our of her mar - riage day, Her snow-white

sig - nals flut - ter - ing, blend - ing,.....

p
Round her like a veil des - cen - ding,.....

.... Rea_dy to be..... The bride of the

The first system of music features a vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are "... Rea_dy to be..... The bride of the". Below the vocal line is a grand staff for piano accompaniment, consisting of two staves (treble and bass clefs). The piano part includes various rhythmic patterns and dynamic markings.

Andante. ♩ = 80.

gray, old sea.

The second system begins with the tempo marking "Andante. ♩ = 80." and the lyrics "gray, old sea.". The vocal line continues with a treble clef. The piano accompaniment is more complex, featuring triplets and a change in time signature from 4/4 to 2/4. Dynamic markings include "p" (piano) and "fz." (forzando).

p con espress.

On the

The third system starts with the dynamic marking "*p con espress.*" and the lyrics "On the". The vocal line has a treble clef. The piano accompaniment is highly expressive, with a wide range of dynamics and intricate rhythmic patterns. It includes markings like "con espress." and "fz.".

deck an - o - ther bride Is

The fourth system contains the lyrics "deck an - o - ther bride Is". The vocal line continues with a treble clef. The piano accompaniment maintains the expressive style, with various dynamic markings and rhythmic flourishes.

stand - - ing by her lov - er's side.

Red. * *Red.* * *Red.* *

poco cres.
Sha - dows... from the flags and

Red. * *Red.* * *Red.* *

mf
shrouds, Like the sha - - dows

poco cres.
Red. * *Red.* * *Red.* *

cast by clouds.

Red. * *Red.* *

p *dim.*
 Bro - ken by ma - ny a sun - ny fleck,.....

ped. * *ped.* *

dolce *dim.* *p*
 Fall a - -

ped. * *ped.* *

round them on the deck.

ped. *

ped. * *ped.* *

DAllegro molto. ♩ = 104

pp *cres* - cen - do *f*

♩. *

cres.

♩. *

To - day the ves_sel shall be launch'd! With flee_cy

dim. *pp*

clouds..... the sky is blanch'd, And o'er the bay Slow_ly, in

♩.

all his splendours dight,..... The great..... sun

cres.

f ri - ses to be - hold the sight. To - day.....

E p

p

..... the ves - sel shall be launch'd!..... With flee - cy

clouds the sky..... is blanch'd,..... And o'er the

p bay, Slow ly, in all his *cres.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'bay,' followed by a long note for 'Slow' and another half note 'ly,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *p* and *cres.*

più cres. splendours dight,..... The great sun

The second system continues the vocal line with 'splendours dight,.....' and 'The great sun'. The piano accompaniment features a more active eighth-note pattern. Dynamics include *pp*, *cres.*, and *f*. There are also markings for *Red.* and asterisks.

ri - ses to be - hold the

The third system continues the vocal line with 'ri - ses' and 'to be - hold the'. The piano accompaniment maintains the eighth-note pattern. Dynamics include *poco a poco*, *mf*, and *p*. There are also markings for *Red.* and asterisks.

F *p dolce sempre più agitato* sight, in all his splen - dours dight, The great *cres.*

The fourth system begins with a forte **F** dynamic and the instruction *p dolce sempre più agitato*. The vocal line continues with 'sight, in all' and 'his splen - dours dight, The great'. The piano accompaniment becomes more rhythmic and active. Dynamics include *pp*, *cres.*, and *p*.

poco riten. e con passione

..... sun ri ses to be

f *cres.*

colla voce

Red. * *Red.* *

hold..... the sight, to be-

riten.

riten. *p*

* *Red.*

* *Più Allegro.* ♩ = 138.

hold the sight.

f *cres.*

ff *trem.*

Red.

Nº 12.

SOLO & CHORUS.

"The prayer is said."

Andante religioso. ♩ = 69.

SOPRANO.

ALTO.

TENOR.

BASS.

Andante religioso. ♩ = 69.

cres.

PIANO.

p (soft Pedal.)

sempre sostenuto e legato

ped.

*

ped.

*

ped.

*

CHORUS. *p*

The

CHORUS. *p*

The

CHORUS. *p*

The

CHORUS. *p*

The

dim.

ped.

*

ped.

*

ped.

*

p sostenuto

prayer is said, The ser_vice read, The joy_ous bride_groom_bows his

p sostenuto

prayer is said, The ser_vice read, The joy_ous bride - -

p sostenuto

prayer is said, The ser_vice read, The joy_ous bride - -

p sostenuto

prayer is said, The ser_vice read, The joy_ous bride - -

p sostenuto

(without soft Pedal.)

head; And in tears... the good old.....

poco cres.

groom bows his head; And..... in

poco cres.

- groom bows his head; And in

poco cres.

- groom..... bows his

poco cres.

Alto
Ped.



dim.
 Mas - ter Shakes the brown hand of his son,
dim.
 tears the good old.....
dim.
 tears the good old
dim.
 Mas - - - ter
 Mas - - - ter
 head; the good old Mas - ter

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Mas - ter Shakes the brown hand of his son, tears the good old..... tears the good old Mas - - - ter Mas - - - ter head; the good old Mas - ter". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *dim.* marking.

dim. A *pp* *
 Kis - ses his daugh - ter's glow - ing cheek In si - lence, for he
dim. *pp*
 Kis - ses his daugh - ter's glow - ing cheek In si - lence, for he
dim. *pp*
 Kis - ses his daugh - ter's glow - ing cheek In si - lence, for he
dim. *pp*
 Kis - ses his daugh - ter's glow - ing cheek In si - lence, for he

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Kis - ses his daugh - ter's glow - ing cheek In si - lence, for he". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *dim.* marking and a section labeled "A". There are also *pp* and * markings.

sempre pp

can - not speak, And ev - er fas - ter Down his

can - not speak, for he..... can -

sempre pp

can - not speak, And ev - er fas - ter.

can - not speak, for..... he.....

pp

sempre pp

Ped. *

poco riten.

own the tears be - gin to run.

poco riten.

not..... speak. he can - not speak.

poco riten.

tears..... be - gin..... to run.

poco riten.

can - not speak.

poco riten.

BASS SOLO.
B Moderato. ♩ = 100
mf quasi Recit.

The worth - y pas - tor - The shep - herd of that wand' - ring

The first system of music features a bass line with a recitative-like feel and a piano accompaniment. The piano part begins with a *p* dynamic marking. The lyrics are: "The worth - y pas - tor - The shep - herd of that wand' - ring".

flock, That has the o - cean for its wold, That has the

a tempo

The second system continues the bass line and piano accompaniment. The tempo marking changes to *a tempo*. The lyrics are: "flock, That has the o - cean for its wold, That has the".

ves - sel for its fold, Leap - ing

The third system continues the bass line and piano accompaniment. The lyrics are: "ves - sel for its fold, Leap - ing".

ev - er from rock to rock - Spake, with

The fourth system concludes the bass line and piano accompaniment. The lyrics are: "ev - er from rock to rock - Spake, with".

ac - cents mild and clear, Words of

f *dim.*

And. * *And.* *

warm - ing, words of

f *dim.*

And. * *And.* *

*C*Andante. $\text{♩} = 72.$

cheer: — "Like un - ^{*cres.*}to ships..... far

p *p*

off at..... sea..... Out_ward or home_ward bound, are we. Be_

cres.
 fore, be - hind, And all a - round, Floats and swings the ho -
 ri - zon's bound,..... *dim.* Seems at its dis - tant rim to..... *p* rise And
 climb the.... *p* crys - tal wall of the skies, And then a - gain.... *b.* to
cres. turn and sink,..... *f* As if we could slide from its ou - ter
cres.

D Allegro agitato. ♩ = 138.

brink.

p

espress.

p espress.

poco cres.

Ah! it is not.... the sea, It is not the sea that

p

sinks and shelves, But.... our_selves That rock and rise.... With

pp

mf cres. agitato

end - less and un - eas - y mo - tion, Now touch - ing the

cres. agitato

ve - ry skies, *f* Now sink - ing in - to the

*E*Andante religioso. ♩ = 69.

depths... of o - cean.

p soft Pedal. *dim.*

CHORUS. SOPRANO. *pp* *sostenuto*

ALTO. *pp* *sostenuto* The prayer is said, The ser-vice read, The

TENOR. *pp* *sostenuto* The prayer is said, The ser-vice read, The

BASS. *pp* *sostenuto* The prayer is said, The ser-vice read, The

The prayer is said, The ser-vice read, The

BASS SOLO. *p* *eres.*

Ah! if our souls but poise and swing Like the

sostenuto

(without soft Pedal.)

joy_ous bride - groom bows his head: The prayer is said,..... The

joy_ous bride - groom bows his head: The prayer is said,..... The

joy_ous bride - groom bows his head: The prayer is said,..... The

joy_ous bride - groom bows his head: The prayer is said,..... The

compass in its bra - zen ring, Ev - er le - vel.

ser - vice read..... The joy_ous bride groom bows his head,

ser - vice read..... The joy_ous bride groom bows his head,

ser - vice read..... The joy_ous bride groom bows his head,

ser - vice read..... The joy_ous bride groom bows his head,.....

ev - er true To the toil and task we have to do, We shall

pp
bows his head,..... bows his
pp
bows his head,..... bows his
pp
bows his head,..... bows his

..... bows his

sail se_cure_ly, and safe - ly reach The For_tunate Isles on whose

pp

head; The joy cres. - - - - - ous

head; The joy cres. - - - - - ous

head; The joy cres. - - - - - ous

head; The joy cres. - - - - - ous

head; The joy cres. - - - - - ous

shin - ing beach The sights we see, and the sounds we hear, Will be

cres.

f *dim.* *p* *3 pp*

bride - groom bows his head; The

f *dim.* *p* *3 pp*

bride - groom bows his head; The

f *dim.* *p* *3 pp*

bride - groom bows his head; The

bride - groom bows his head; The

those of joy and not of fear!".....

f *dim.* *p*

prayer is said..... The ser - vice read.

prayer is said..... The ser - vice read.

prayer is said..... The ser - vice read.

prayer is said,..... The ser - vice read.

pp *trem.*

Nº 13.

RECIT & CHORUS.

“And see! she stirs.”

Allegro con spirito. ♩ = 176.

PIANO.

Recit. * Recit. * Recit. *

TENOR SOLO.

recit.

Then the Mas - ter, With a

recit.

cres.

ges - ture of command,

Allegro.

Waved his hand;

And at the word,...

A Allegro. ♩ = 160.

ff

f
Loud and sud - den there was heard,

a tempo

p All a - round them and be - low The sound of *cres.*

sempre agitato f

ham - mers, blow on blow, Knock - ing a -

sempre agitato

cres. *ff*

way The shores and spurs.

Allegro con brio. ♩ = 144.

sf sf sf sf

ff

*Red. sf sf sf sf **

B CHORUS.
Allegro moderato.

mf

And see! she stirs!....

mf

And see! she stirs!....

B Allegro moderato. ♩ = 132.

p

8va basso

sempre più agitato

She moves, she seems to feel... The thrill of

f *sempre più agitato*

cres. *f* *sempre più agitato*

She starts, she moves, she seems to feel.... The thrill of

cres. *ff*

The thrill of life..... a long her keel, And spurning

più cres. *ff* *Allegro molto.*

The thrill of life..... a long her keel,

life..... a long her keel,..... And spurning

più cres. *ff*

life..... a long her keel,.....

più cres *ff*

$\text{♩} = 108.$
Allegro molto.

with her foot the ground, And,

And, spurn - ing with her foot the

with her foot the ground, And,

And, spurn - ing with her foot the

spurn - ing with her foot the ground, And;

ground, And, spurn - ing with her foot the

spurn - ing with her foot the ground, And,

ground, And, spurn - ing with her foot the

C

spurn - ing with her foot the ground,.....

ground, And, spurn - ing with her foot,

spurn - ing with..... her foot the

ground. And, spurn - ing with her

C

with her foot the ground, And, spurn - ing

with her foot the ground, And, spurn - ing

ground..... And, spurn - ing

foot the ground, And, spurn - ing

Ped. * Ped. *

Ped.

agitato

with her foot the ground, With one ex -

with her foot the ground, With *agitato* one ex -

with her foot the ground, With *agitato* one ex -

with her foot the ground, With *agitato* one ex -

agitato

with her foot the ground, With one ex -

cres.

ul - ting joy - ous bound, She

cres. ul - ting joy - ous bound, She

cres. ul - ting joy - ous bound, She

ul - ting joy - ous bound, She

cres.

ul - ting joy - ous bound, She

leaps..... in - to the o - cean's

leaps..... in - to the o - cean's

leaps in - to the o - cean's.

leaps..... in - to the o - cean's

ff

Red. *

Red. *

Red. *

arms!

arms!

arms!

arms!

Solo. f

And

arms!

Red. *

Red. *

TENOR SOLO.

D RECIT.

lo! from the assem - bled crowd There rose a shout, prolonged and

RECIT.

loud, That to the o - cean seemd to say, -

All-gro.

E CHORUS. Allegro.

"Take her, O bride - groom, old and

"Take her, O bride - groom, old and

"Take her, O bride - groom, old and

E "Take her, O bride - groom, old and

All-gro. ♩ = 104.

ff

gray. Take her to thy pro -

gray. Take her to thy pro

gray. Take her to thy pro -

gray. Take her to thy pro -

tect - - ing arms,..... With

tect - - ing arms,..... With

tect - - ing arms,..... With

tect - - ing arms,..... With

Red. *

Red. *

all ... her

all ... her

all ... her

all ... her

Ped. *

youth and all ... her

youth and all ... her

youth and all ... her

youth and all her

charms!?"

charms!?"

charms!?"

charms!?"

trem.

dim. p dim. pp

p cantabile e con espress.

dim.

Detailed description: This page of a musical score features four systems of music. The first system consists of four vocal staves, each with the lyrics "charms!?" written below the notes. The second system is a piano accompaniment with a tremolo effect in the right hand, indicated by the word "trem." and slanted lines. The third system continues the piano accompaniment with dynamic markings "dim.", "p", "dim.", and "pp". The fourth system is another piano accompaniment section marked "p cantabile e con espress." and "dim.". The score is written in a key with two flats and a common time signature.

N^o 14.QUARTETT.
(Unaccompanied.)

"How beautiful she is?"

Moderato. *p dolce*

SOPRANO.
SOLO.

ALTO.
SOLO.

TENOR.
SOLO.

BASS.
SOLO.

PIANO.

Moderato. ♩ = 104

How beau - ti - ful she is! How

How beau - ti - ful she is! How

How beau - ti - ful she is! How

How beau - ti - ful she is! How

How beau - ti - ful she is! How

fair She lies with - in those arms, That press Her form with

fair She lies with - in..... those arms, those arms with

fair She lies with - in those arms, That press Her form with

fair She lies with - in those arms with

dim. ma - ny a soft ca - ress, *p* How

dim. ma - ny a soft ca - ress, *p* How fair She lies with -

dim. ma - ny a soft ca - ress, *p* she lies with - in those

dim. ma - ny a soft ca - ress, *p* How fair She lies with -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "ma - ny a soft ca - ress, How". The second pair has lyrics: "ma - ny a soft ca - ress, How fair She lies with -". The third pair has lyrics: "ma - ny a soft ca - ress, she lies with - in those". The fourth pair has lyrics: "ma - ny a soft ca - ress, How fair She lies with -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *dim.* and *p*.

fair she lies with - in those arms, that *cres.* press..... Her

in..... those arms, that *cres.* press Her

arms, that *cres.* press..... Her form.....

in those arms, that *cres.* press..... Her

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "fair she lies with - in those arms, that *cres.* press..... Her", "in..... those arms, that *cres.* press Her", "arms, that *cres.* press..... Her form.....", and "in those arms, that *cres.* press..... Her". The piano accompaniment continues with the same melodic and harmonic structure as the first system, including a *cres.* dynamic marking. The system concludes with a final chord in the piano part.

dim. p form with ma - ny a soft ca - res **A** *pp e legato* Of ten - der

dim. p form..... with ma - ny a soft ca - res *pp e legato* Of ten - der

dim. p with ma - ny a soft ca - res *pp e legato* Of ten - der

dim. p form..... with ma - ny a soft ca - res *pp*

form..... with ma - ny a soft ca - res

sempre pp ness and watch - ful care! Of ten - der - ness and watch -

sempre pp ness and watch - ful care! Of ten - der - ness and watch -

sempre pp ness and watchful care! Of ten - der -

sempre pp e legato Of ten - der - ness and watch -

ness and watch - ful care! Of ten - der - ness and watch -

ness and watchful care! Of ten - der -

..... Of ten - der - ness and watch -

poco cres. *dim.*

ful care! Of ten - der - ness and watch - ful care! Of

poco cres. *dim.*

ful care! Of ten - der - ness and watch - ful care! Of

poco cres. *dim.*

ness,..... Of ten - der - ness and watch - ful care! Of

poco cres. *dim.*

ful care! Of ten - der - ness and watch - ful care! Of

pp *p*

ten - der - ness and watch - ful care! How beau - ti - ful she

pp *p*

ten - der - ness and watch - ful care! How beau - ti - ful she

pp *p*

ten - der - ness and watch - ful care! How beau - ti - ful she

pp *p*

ten - der - ness and watch - ful care! How

is! How fair She lies with in those arms, that

is! How fair She lies with in..... those

is! How fair She lies with in those arms, that

beau - ti - ful she is, How fair, she

mf con espress. press Her form with ma - ny a soft ca -

mf arms,..... with ma - ny a soft ca -

mf press Her form with ma - ny a soft ca -

mf lies..... with in..... those

B

p e legato *cres.*

ress Of ten - der - ness, and watch - ful care! Of ten - der - ness

p e legato *cres.*

ress Of ten - der - ness, and watch - ful care! Of ten - der - ness

p e legato *cres.*

ress Of ten - der - ness, Of ten - der - ness

B

arms, Of ten - der - ness, and watch - ful care! Of ten - der - ness

f *p* *pp rall.*

... and watch - ful care! Of ten - der - ness and watch - ful care!

f *p* *pp rall.*

... and watch - ful care! Of ten - der - ness and watch - ful care!

f *p* *pp rall.*

... and watch - ful care! Of ten - der - ness and watch - ful care!

f *p* *pp rall.*

... and watch - ful care! Of ten - der - ness and watch - ful care!

... and watch - ful care! Of ten - der - ness and watch - ful care!

Nº 15.

FINALE QUARTETT & CHORUS.

“Sail forth into the Sea.”

Moderato. ♩ = 84.

PIANO.

mf pp

pp mf

pp

Allegretto grazioso. ♩ = 108.

p dolce

Red. * Red. * Red. *

cres.

Moderato.

cres. *mf* *mf*

ped. *

pp *pp*

* *ped.* *

A CHORUS.
Allegretto grazioso. ♩ = 108.

SOPRANO.

ALTO.

TENOR.

BASS.

p *p* *p* *p*

Sail forth in _ to the sea, O ship!....

Sail forth in _ to the sea, O ship!....

Sail forth in _ to the sea, O ship!....

Sail forth in _ to the sea, O ship!....

A Allegretto ma non troppo.

PIANO.

p dolce

ped. * *ped.* * *ped.* *

Through wind and wave,..... right on_ward steer! Through wind and

Through wind and wave,..... right on_ward steer! Through wind and

Through wind and wave,..... right on_ward steer! Through wind and

Through wind and wave,..... right on_ward steer! Through wind and

wave, right on_ward steer! right on_ward steer!

wave, right on_ward steer! right on_ward steer!

wave, right on_ward steer! right on_ward steer!

wave, right on_ward steer! right on_ward steer!

f Sail forth in - to the sea, O ship!.....Through wind and

f Sail forth in - to the sea, O ship!.....Through wind and

f Sail forth in - to the sea, O ship!.....Through wind and

f Sail forth in - to the sea, O ship!.....Through wind and

dim. wave..... right on_ward *p* steer! *p* The moistened

dim. wave..... right on_ward *p* steer! *p* The moistened

dim. wave..... right on_ward *p dolce* The moistened eye, the

dim. wave..... right on_ward *p* steer! *p* The moistened

dim. wave..... right on_ward *p* steer! The moistened

eye,..... the tremb - ling lip,..... Are not the signs of

eye,..... the tremb - ling lip,..... Are not the

tremb - ling lip, Are not the signs..... Are not the

eye,..... the tremb - ling lip,..... Are not the signs of

poco cres.

doubt.... of doubt or..... fear, Are not the signs.....

signs.... of doubt or..... fear..

signs of doubt or fear.

doubt.... of doubt or fear.

dim. **B** *cres.*

dim. **B** *cres.*

dim.

..... of doubt or fear

dim.

p

Sail forth.... in_ to the sea, O ship!.....

p

Sail forth.... in_ to the sea, O ship!.....

p

Sail forth.... in_ to the sea, O ship!.....

p

p dolce

p dolce

* * * *

Through wind and wave..... right on_ward steer! Through wind and
Through wind and wave..... right on_ward steer! Through wind and
Through wind and wave..... right on_ward steer! Through wind and
Through wind and wave..... right on_ward steer! Through wind and

wave, right on_ward steer! right on_ward steer! Through wind and *cres.*
wave, right on_ward steer! right on_ward steer! Through wind and *cres.*
wave, right on_ward steer! right on_ward steer! Through wind and *cres.*
wave, right on_ward steer! right on_ward steer! Through wind and *cres.*

wave, right on_ward steer! Sail forth in_to the
 wave right on_ward steer!..... Sail forth in_
 wave, right on_ward steer!..... Sail forth in_to the
 wave, right on_ward steer, Sail forth..... in_to the

sea, O ship! Through wind and wave,..... right on_ward
 to the sea, Through wind and wave,..... right on_ward
 sea, O ship! Through wind and wave,..... right on_ward
 sea, O ship! Through wind and wave,..... right on_ward

f *C* *f* *f* *f* *f* *f* *f*

p *dim.* *pp* *p* *dim.* *pp* *p* *dim.* *pp* *dim.* *pp*

steer!.....

steer!.....

steer!.....

steer!.....

pp

perdendo

trem..

Red.

*

Allegro. ♩ = 144.

f

Fear not each sud_den

f

Fear not each sud_den

f

Fear not each sud_den

f

Fear not each sud_den

Allegro.

cres.

f

f

Red.

*

sound and shock, each sud - den sound and shock,

sound and shock, each sud - den sound and shock,

sound and shock, each sud - den sound and shock,

sound and shock, each sud - den sound and shock,

Ped. *

pp

'Tis of the wave and

pp

'Tis of the wave and

pp

'Tis of the wave and

pp

'Tis of the wave and

pp

dim.

Ped. * *Ped.* *

not..... the rock; 'Tis but the flap- ping of the

not..... the rock; 'Tis but the flap- ping of the

not..... the rock; 'Tis but the flap- ping of the

not..... the rock; 'Tis but the flap- ping of the

Red. * *Red.* *

cres. sail, And not a rent made by the

cres. sail, And not a rent made by the

cres. sail, And not a rent made by the

cres. sail, And not a rent made by the

cres. *Red.* *

D Più Allegro e con fuoco. $\text{♩} = 116$.

gale! In spite of rock.....

gale! In spite of rock.....

gale! In spite of rock.....

gale! In spite of rock.....

D Più Allegro e con fuoco.

f

Ad.

..... and tem_pest's roar, In

..... and tem_pest's roar, In

..... and tem_pest's roar, In

..... and tem_pest's roar, In

*

spite of false..... lights on the shore,
 spite of false..... lights on the shore,
 spite of false..... lights on the shore,
 spite of false..... lights on the shore,

And. *

Sail on, nor fear to
 Sail on, nor fear to
 Sail on, nor fear to
 Sail on, nor fear to

And. * *And.* *

E

breast the sea!.....

breast the sea!.....

breast the sea!.....

breast the sea!.....

breast the sea!.....

p

f

appassionato

Ped. *

Ped. *

sempre cres.

poco riten.

Ped.

Moderato. ♩ = 76.

f

Sail on, nor fear..... to breast..... the

f

Sail on, nor fear..... to breast the

f

Sail on, nor fear..... to breast..... the

f

Sail on, nor fear..... to breast the

Moderato.

f

Ped.

* Ped.

* Ped.

* Ped.

sea! Our hearts,..... our hopes, are.....

sea! Our hearts,..... our hopes, are

sea! Our hearts,..... our hopes, are.....

sea! Our hearts,..... our hopes, are.....

Ad. * Ad. * Ad. * Ad. *

all with..... thee,..... Sail on, nor

all with thee,..... Sail on, nor

all with..... thee,..... Sail on, nor

all with thee,..... Sail on, nor

Ad. * Ad. * Ad. *

fear..... to breast the sea!..... Our
 fear..... to breast the sea!..... Our
 fear..... to breast the sea!..... Our
 fear..... to breast the sea!..... Our

fear..... to breast the sea!..... Our
 * *Red.* * *Red.* * *Red.* *

hearts, our..... hopes, are..... all with
 hearts, our hopes, are all with
 hearts, our hopes, are all with
 hearts, our hopes, are all with

hearts, our hopes, are all with
 * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

thee, Our hearts, our.....
thee, Our hearts, our.....
thee, Our hearts, our.....
thee..... Our hearts, our.....

più f

più f

più f

più f

più f

più f

più f

hopes, our prayers, our.....
hopes, our prayers, our
hopes. our prayers, our.....
hopes, our prayers, our

Ad. * *Ad.* *

tears. Our faith tri

tears. Our faith tri

tears. Our faith tri

tears. Our faith tri

Ped. * *Ped.* *

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'tears. Our faith tri'. The piano accompaniment features a dense, rhythmic texture in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. Pedal markings and asterisks are present below the piano part.

um - - phant..... o'er our.....

um - - phant o'er our

um - - phant..... o'er our.....

um - - phant..... o'er our

Ped. *

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'um - - phant..... o'er our.....' and 'um - - phant o'er our'. The piano accompaniment continues with a similar rhythmic pattern. Pedal markings and an asterisk are located at the bottom of the piano part.

fears,..... tri - um - - - phant

fears,..... tri - um - - - phant

fears,..... tri - um - - - phant

fears,..... tri - um - - - phant

o'er our fears.....

o'er our fears.....

o'er our fears.....

o'er our fears.....

Ad. * *Ad.* * *Ad.* *

..... Are all with thee; — are

..... Are all with thee, — are.....

..... Are all with thee, — are.....

..... Are all with thee, — are

*Ped. cres. **

Ped.

all..... with thee!.....

all with thee!.....

all with thee!.....

all..... with thee!.....

Ped.

*

F

SOLO
p

Sail - forth in -

dim.

p

ped. * *ped.* *

to..... the sea..... of life,.....

SOLO. *p*

Sail forth in -

SOLO. *p*

Sail forth in -

ped. * *ped.* *

p
O gen - - - tle,

to..... the sea..... of life,
Solo p
Sail.....

to..... the sea of life,..... O

Ped. * *Ped.* *

lov - ing trust - ing wife, *cres.* And.....
cres.
O..... gen - - - tle,
cres.

forth..... in - to.....
cres.

gen - - - tle, lov - - - ing

Ped. * *Ped.* * *cres.* *

safe from all..... ad - ver - si -

lov - - - ing. trust - - - ing

..... the sea..... of.....

trust - - - - - ing

dim.

dim.

dim.

dim.

Ped. * *Ped.* *dim.* * *Ped.* *

ty

wife,

life, Sail forth in -

wife,

Ped. * *Ped.* *

L.H.

Up on the
 O gen - - - - - tle,
 to the sea of life.....

O gen - - - - -

bo - - - - - som of that sea
 lov - - - - - ing, trust - - - - - ing
res.
 O gen - - - - - tle,
 - - - - - tle, lov - - - - - ing,

res. * *res.* * *res.* *

dim. *p*

Thy com - - - - -

wife, Sail forth, in -

lov - ing, trust - ing wife, O

trust - - - ing wife,

ped. *R.H.* *p* *L.H.*

ings and.....

to..... the sea..... of life.....

gen - - - tle, lov - - - ing,

Sail forth in -

ped. *cres.* *1 3 +*

thy go gen ing,

to the sea..... of life, O

tle, lov ing,

trust ing,

gen tle, lov ing,

f dim.

dim.

f

legato f dim.

Ad.

p

dim.

dim.

dim.

dim.

G

SOPRANO. SOLO. *pp*
- ings be!

ALTO. SOLO. *pp*
trust - ing wife,

TENOR. SOLO. *pp*
trust - ing wife,

BASS. SOLO. *pp*
trust - ing wife,

Detailed description: This section contains the vocal parts for Soprano, Alto, Tenor, and Bass. Each part is marked 'SOLO.' and 'pp'. The Soprano part has lyrics '- ings be!'. The Alto, Tenor, and Bass parts have lyrics 'trust - ing wife,'. The music is in G major and 3/4 time, with a key signature of one sharp (F#).

G

SOPRANO. CHORUS. *pp*
For gen - - - tle -

ALTO. CHORUS. *pp*
For gen - - - tle -

TENOR. CHORUS. *pp*
For gen - - - tle -

BASSO. CHORUS.

Detailed description: This section contains the vocal parts for Soprano, Alto, Tenor, and Bass, marked 'CHORUS.'. The Soprano, Alto, and Tenor parts have lyrics 'For gen - - - tle -'. The Bass part is marked 'CHORUS.' but has no lyrics. The music is in G major and 3/4 time, with a key signature of one sharp (F#).

G

PIANO. *p* *R. H.*

Detailed description: This section contains the piano accompaniment. It is marked 'PIANO.' and 'p'. The right hand is marked 'R. H.'. The music is in G major and 3/4 time, with a key signature of one sharp (F#).

CHORUS.

ness and love and trust, and

ness and love and trust, and

ness, For gen - - - - - tle -

p *poco cres.*

p *poco cres.*

ped.

love and trust,

love and trust,

ness and love and trust,

ness and love and trust,

ped.

molto cres.
 Pre - vail o'er an - gry wave.....
molto cres.
 Pre - vail o'er an - gry wave.....
molto cres.
 Pre - vail o'er an - gry wave.....
molto cres.
 Pre - vail o'er an - gry wave.....

molto cres.
 Ped.
 Ped.
 Ped.

..... and gust;
 and gust;
 and gust;
 and gust;

Ped.
 Ped.
 Ped.

And in the wreck

And in the wreck

And in the wreck

And in the wreck

Red. * *Red.* *

.... of no - ble lives

.... of no - ble lives

.... of no - ble lives

.... of no - ble lives

Red. * *Red.* *

Some - thing in - mor

Some - thing in - mor

Some - thing in - mor

Some - thing in - mor

Ped. * *Ped.* *

- tal still sur - vives!.....

- tal still sur - vives!.....

- tal still sur - vives!.....

tal still sur - vives!.....

Ped. * *cres.* * *Ped.* *

poco riten. **H** *a tempo*
SOLO SOPRANO. Like un - to ships..... far
poco riten. **ff** *a tempo*
SOPRANI. Like un - to ships..... far
poco riten. **ff** *a tempo*
SOLO ALTO with ALTI. Like un - to ships..... far
poco riten. **ff** *a tempo*
SOLO TENOR with TENORI. Like un - to ships..... far
poco riten. **ff** *a tempo*
SOLO BASSO with BASSI. Like un - to ships..... far
PIANO. *poco riten.* **ff** *a tempo*
Red. * *Red.* * *Red.* * *Red.* * *Red.* *

off at..... sea Out - ward or
off at..... sea Out - ward or
off at..... sea Out - ward or
off at..... sea Out - ward or
off at sea Out - ward or
Red. * *Red.* * *Red.* *

home - ward.... bound, are..... we.....

home - ward.... bound, are..... we.....

home - ward bound, are. we.....

home - ward.... bound, are..... we.....

home - ward.... bound, are we.....

home - ward.... bound, are we.....

Ah! if our souls..... but poise and

Ah! if our souls..... but poise and

Ah! if our souls..... but poise and

Ah! if our souls..... but poise and

Ah! if our souls..... but poise and

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

swing..... Like..... the com- pass in... its

swing..... Like..... the com- pass in.... its

swing..... Like..... the com- pass in its

swing..... Like..... the com- pass in.... its

swing..... Like..... the com- pass in its

swing..... Like..... the com- pass in its

bra- zen ring,..... Ev- er

bra- zen ring,..... Ev- er

bra- zen ring,..... Ev- er

bra- zen ring,..... Ev- er

bra- zen ring,..... Ev- er

bra- zen ring,..... Ev- er

Led. * Led. *

Led. * Led. *

le - vel, ev - er true To the

le - vel, ev - er true To the

le - vel, ev - er true To the

le - vel, ev - er true To the

toil and task we have to

toil and task we have to

toil and task we have to

toil and task we have to

toil and task we have to

K

do,.....

do,..... We..... shall sail se_cure_ly, shall

do,..... We..... shall sail se - -

do,..... We..... shall sail, shall.....

do,..... We..... shall sail..... se -

Ad. * *Ad.* * *ff* *

We..... shall

sail..... se - cure - ly, and safe - ly

cure - ly, and safe - ly reach..... The

sail..... se - curely, and safe - ly reach..... The

cure - ly, and safe - ly reach..... The

Ad. * *Ad.* * *Ad.* *

sempre più agitato e con passione

sail securely and safe - - - ly reach The *cres.*

reach The For_tu_nate Isles..... on whose *cres.*

For - tu_nate..... Isles..... on whose *cres.*

For - tu_nate Isles..... on whose *cres.*

For - tu_nate Isles..... on whose

Ad. *sempre più agitato*

For - tu_nate Isles

shin - ing beach The sights..... we

shin - ing beach The sights we

shin - ing beach The sights..... we

shin - ing beach The sights we

shin - ing beach The sights we

shin - ing beach The sights..... we

shin - ing beach The sights we

on whose shin - ing beach..... The

see, and the sounds we

see, and the sounds we

see, and the sounds we

see, and the sounds we

sights..... we see..... and the sounds we hear.....

hear.....

hear.....

hear.....

hear.....

Ad. Trem. * *Ad.* *

* *Ad.*

Five staves of musical notation in treble clef. Each staff contains a melodic line with a long slur over the first two measures and a fermata over the third measure. Below each staff is a horizontal dotted line.

Piano accompaniment for the first system. The right hand features a continuous arpeggiated pattern of eighth notes. The left hand has a bass line with accents and slurs.

sempre Ped.

Piano accompaniment for the second system. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Piano accompaniment for the third system. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

sempre Ped.

trem.

8va basso

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